





Project: Sinful Ciders Branding

Task:
Create branding that consists of three bottle label designs for an up-and-coming, imaginary hard cider company.

Process:
I was given the option to create my own company to do work for, so I created Sinful Ciders - a new hard cider company that wanted to 'tempt' consumers to purchase their product instead of others. It took a few attempts to find a logo that suited the company, but I ultimately decided to go with the spider concept and refine it further. Created in Adobe InDesign and Illustrator.



Lucky Cookies



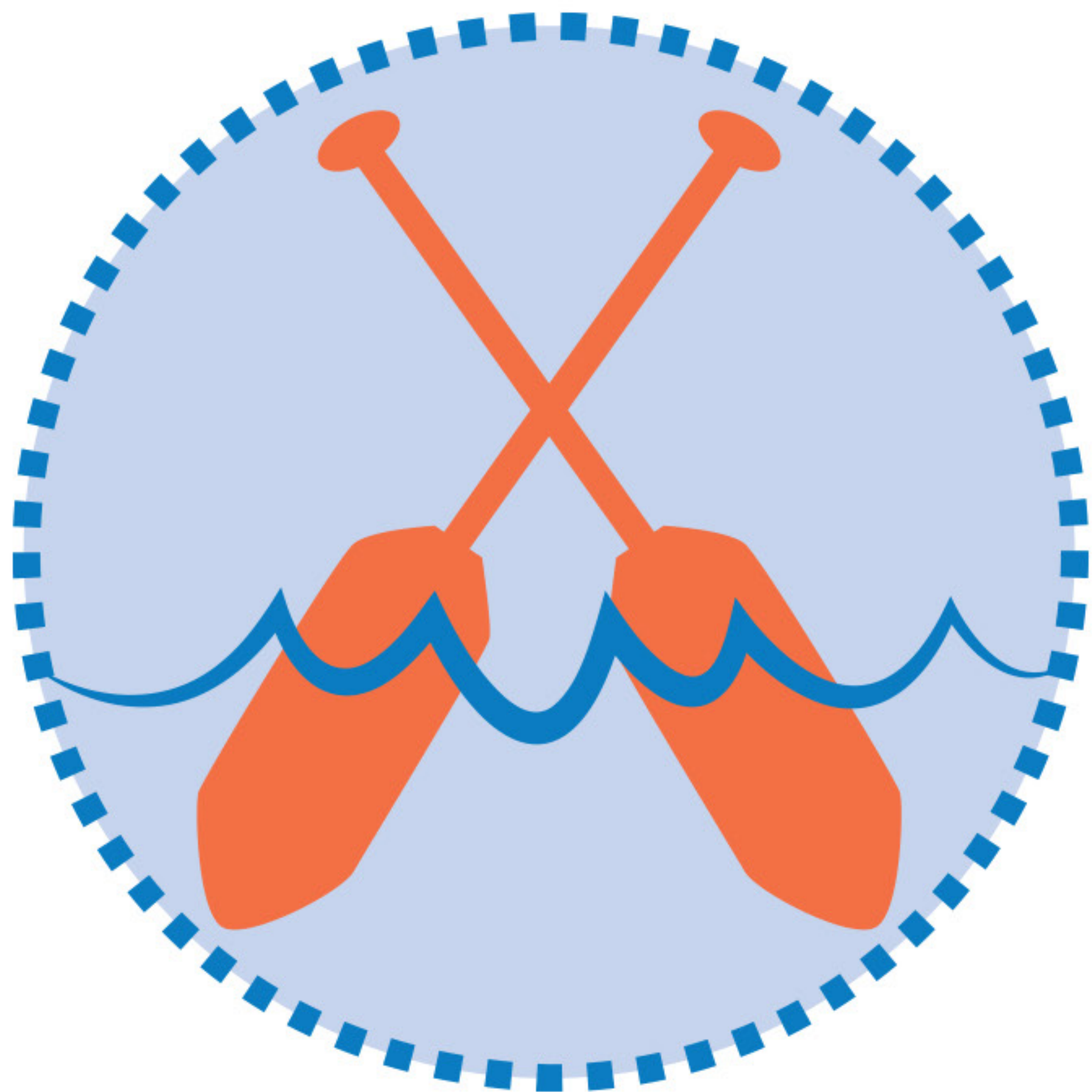
Project: Lucky Cookies Branding

Task:

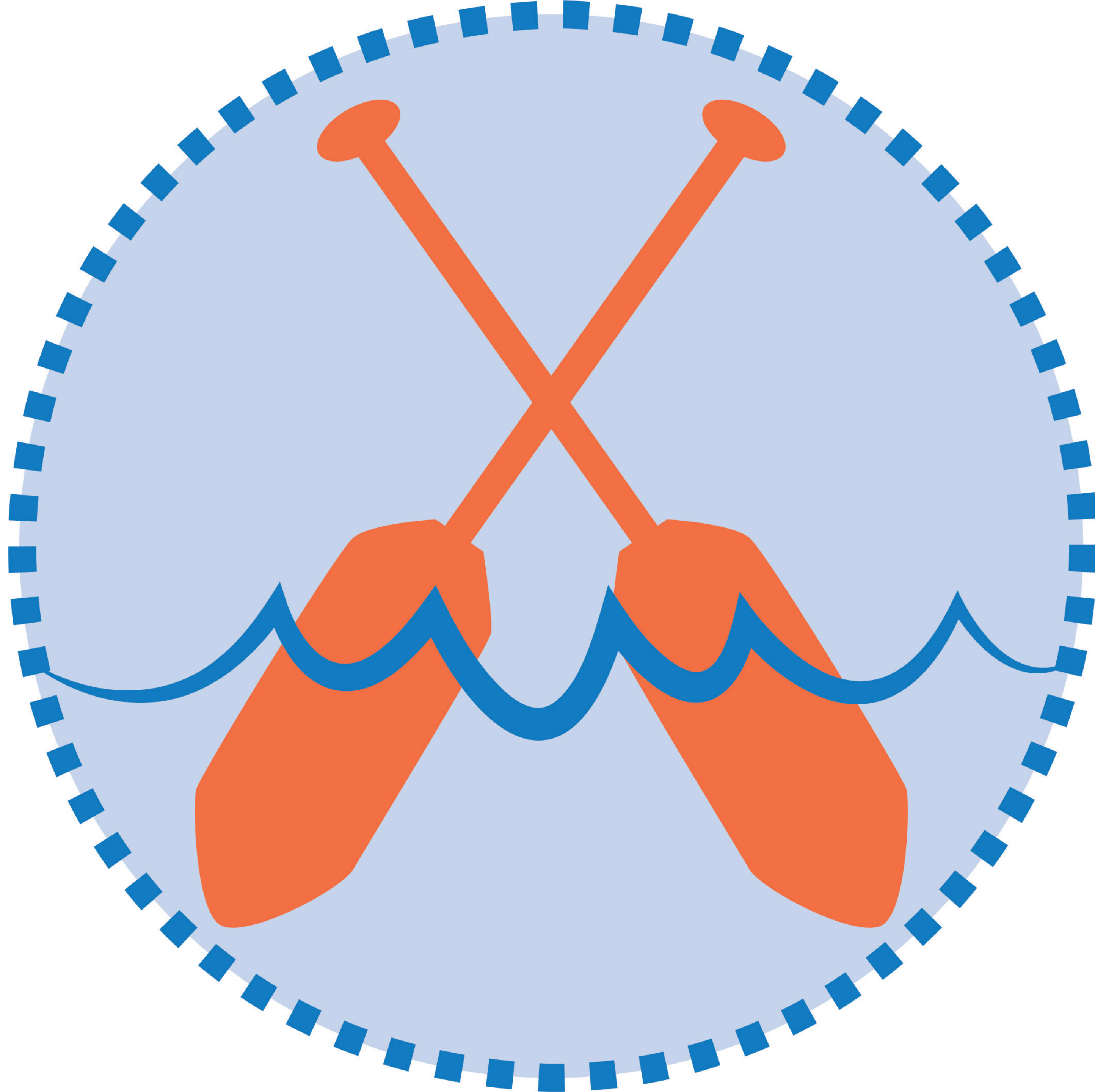
Create a brand guide for a company of your choosing.

Process:

Since we could pick any business we wanted, I chose to create Lucky Cookies - a company that makes pet treats, but is mainly focused on cats. I decided to base the branding on my grandma's late cat, Maddie, though I did play with the colors a lot before settling on this royal color palette. This was created in Adobe Illustrator and InDesign.



**Rogue
Rafting
Co.**



Project: Rogue Rafting Co. Logo

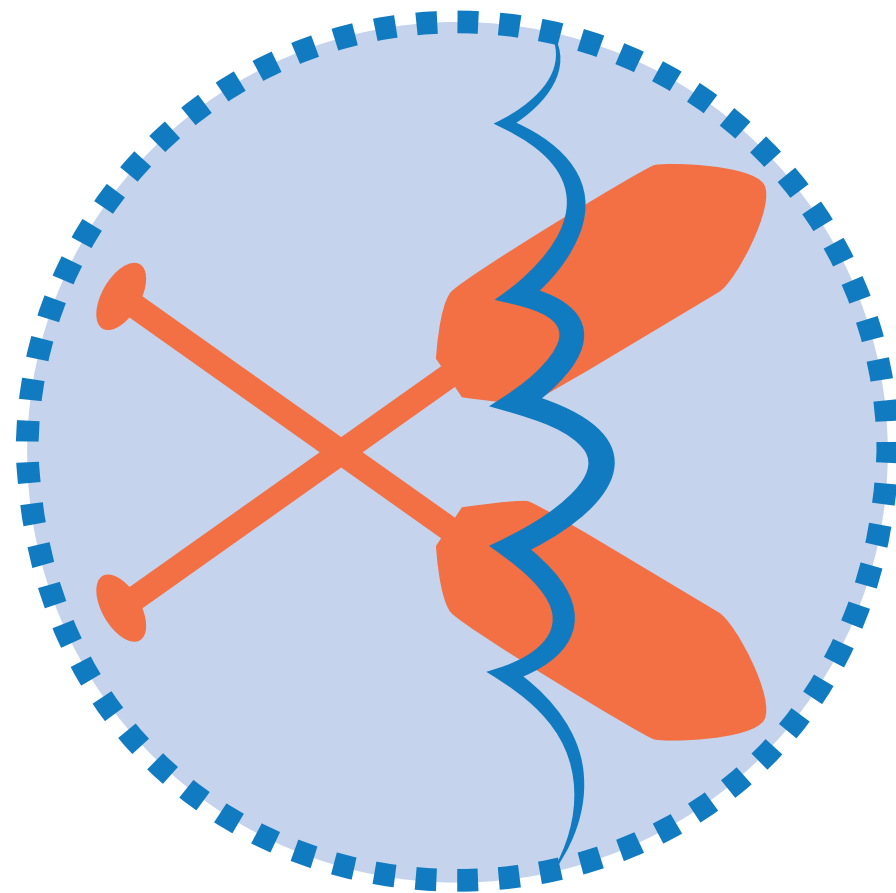
Task:

Create a new logo for Rogue Rafting Company, a business dedicated to providing people with exciting and adventurous rafting trips in Gold Hill, Oregon.

Process:

Since this was for a class project, I decided that this company needed a rebrand because their website seemed bland and old. While I did like their logo, I wanted to come up with something that looked exciting and eye-catching, much like the rafting packages that they offer to locals, but I didn't want to change too much about it. I took the base concept and tweaked it until I got this logo, containing a river and some oars that you would find when rafting. This was created in Adobe Illustrator.

**Rogue
Rafting
Co.**



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Gold Hill, OR | 97525





Project: Business Cards

Task:

Create fake business cards using the logo redesigned for Rogue Rafting Company. Include stock photography or provided photos on the cards.

Process:

This was part of the same project, so I used the Rogue Rafting Co. logo that I created earlier and aimed to design a cool business card using my own name and the title I would have if I worked for them. This was done using Adobe InDesign.

III.



It was at this period that Dante, reaching the age of manhood, began to perform the duties that fell to him as a youthful citizen—duties which, till the age of thirty was reached, were chiefly those of military service. The family to which he belonged was a branch of the Elisei, who are included by Villani in the earliest catalogue given by him of the great Florentine houses. Cacciaguida, one of the Elisei, had married a daughter of the Aldighieri, a family of Ferrara. Their son was christened Aldighiero, and this was adopted by the family as a surname, afterwards changed to Alighieri. The son of Aldighiero was Bellincione, father of Aldighiero II., the father of Dante.

It serves no purpose to fill a page of biography with genealogical details when the hero's course in life was in no way affected by the accident of who was his grandfather. In the case of Dante, his position in the State, his political creed, and his whole fashion of regarding life, were vitally influenced by the circumstances of his birth. He knew that his genius, and his genius alone, was to procure him fame; he declares a virtuous and gentle life to be the true proof of nobility; and yet his family pride is always breaking through. In real life, from his family's being decayed in wealth and fallen in consideration compared with its neighbours, he may have been led to put emphasis on his assertion of

gentility; and amid the poverty and humiliations of his exile he may have found a tonic in the thought that by birth, not to speak of other things, he was the equal of those who spurned him or coldly lent him aid. However this may be, there is a tacit claim of equality with them in the easy grace with which he encounters great nobles in the world of shades. The best of his mind in relation to this subject is shown by such a touch as that when he esteems it among the glories of Francis of Assisi not to have been ashamed of his base extraction.^[24] In *Paradise* he meets his great crusading ancestor Cacciaguida, and feigns contrition for the pleasure with which he listens to a declaration of the unmingled purity of their common blood.^[25] In *Inferno* he catches a glimpse, sudden and terrible, of a kinsman whose violent death had remained unavenged; and, for the nonce, the philosopher-poet is nothing but the member of an injured Florentine clan, and winces at the thought of a neglected blood feud.^[26] And when Farinata, the great Ghibeline, and haughtiest of all the Florentines of the past generation, asks him, 'Who were thine ancestors?' Dante says with a proud pretence of humility, 'Anxious to obey, I hid nothing, but told him all he demanded.'^[27] Dante was born in Florence in the May of 1265.^[28] A brother of his father had been one of the guards of the Florentine Carroccio, or standard-bearing car, at the battle of Montaperti (1260). Whether Dante's father necessarily shared in the exile of his party may be doubted. He is said—on slight authority—to have been a jurisconsult; there is no reason to suppose he was at Montaperti. It is difficult to believe that Florence was quite emptied of its lawyers and merchants as a consequence of the Ghibeline victory. In any case, it is certain that while the fugitive Guelfs were



Project: Drop Cap

Task:

Create a custom drop cap for a story in public domain.

Process:

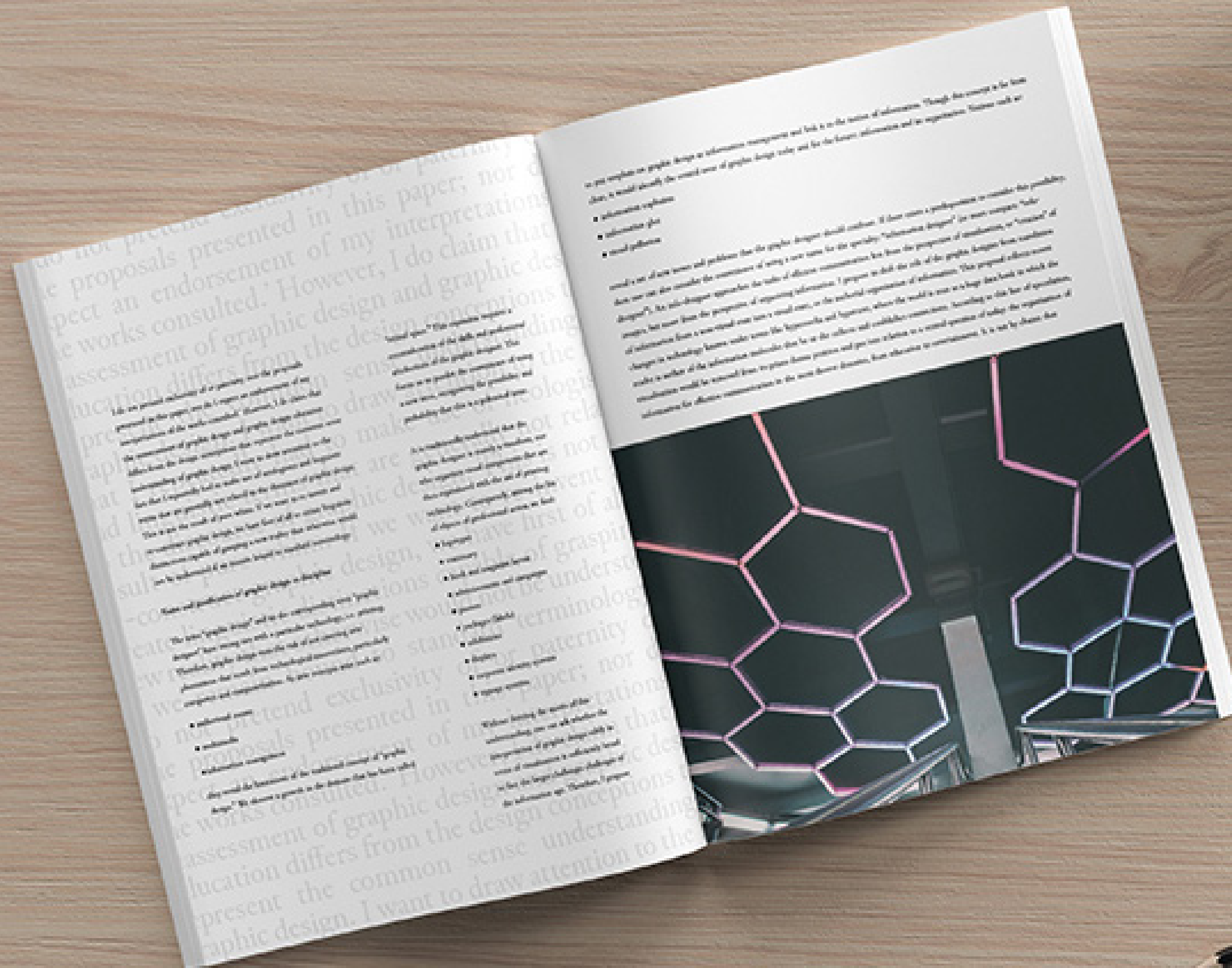
For this project, I chose the story “Dante’s Inferno” by Dante Alighieri. I decided to go with a simple color palette consisting of red and green, and I made this drop cap based on Dante having to climb up towards the light to escape Hell. This project was created with Adobe Photoshop and InDesign.

BY ALEJANDRO TAPIA HELEN HOGKINSON

The graphic media have, for some time now, been constructors of the social imagination, structures of thought, and devices for discussion in public forums. Their visual nature does nothing to lessen their cultural importance. On the contrary, the image is a powerful way of bringing home a point, both logically and emotionally. As David Olson has pointed out, the way information is presented in the graphic media has helped to position us in the world, at least in those cultures such as ours where the graphic media design objects have allowed the construction of a particular type of discourse and the editorial media, design objects have allowed the construction of a particular type of discourse and the highly developed use of verbal and visual communication. In the conscious articulation of syntax and punctuation, in the organization of paragraphs, pages, stories, and diagrams, visual signs and their history play a considerable part. Different typofaces, grids, and graphic signs in a text are not only important for their perceptual or formal qualities, they also play a cognitive and symbolic role, and regulate our interpretation as we read. In Western tradition, this matter has followed the generation of numerous devices from books to encyclopedias, magazines, and journals. More recently, with the development of design, the regulation of graphic-linguistic reading can be seen on television screens, in corporate images, and on posters. The technology of reading in our culture is quite sophisticated, as it has been built up over centuries of evolution. Nonetheless, the contemporary era has provided it with new devices and the advent of electronic microsystems has brought the most recent by the constant search for the expansion of textual and graphic code, the production of knowledge, and of telecommunications in graphic discourse. The set of mechanisms for graphic expression developed to date can be administered in the unique medium of the computer screen; the digital media has become foremost among production processes, allowing for a greater and faster flow of information. The digital revolution rests on the capacity of electronic bits to encode the information making up an image, a text, or a sound, using a simple binary principle. This makes it possible to manipulate, fragment, and connect these images, texts, or sounds. As in the process of perception, the printing of information in analogical formats is continuous rather than in a collection of dots. This makes letters, on the other hand, is discontinuous, the data being processed via numerical code. This makes letters, typofaces, grids, colors, and textures easy to process and store, fragments, or particles, and any of these

analogous events can easily be joined with any other. The transformation of analogical into digital data has given rise to a new type in the production of symbols and signs, and new rules and networks for cultural exchange and communication. According to G. Benetton, this new technological device has changed the "scene" because, when analogical data is converted into digital data, "similar variations of different magnitudes are substituted by numerical equivalents allowing, as he has said, the transmission of many more signals on the same wavelength and, on the other, the possibility of transmitting on the same channel signals which are not in themselves homogeneous, but which can be made similar and separately compatible by reduction into numerical entities." The other characteristic of this digitalization of information is to eliminate noise, which makes the data processed both more visual and nonmaterial and also more ephemeral. This is extremely different from analogical processes. Information contained in this way is more easily transferable, reproducible, and available; it takes up very little room and weighs nothing, so transmission is practically immediate. It also involves a massive production from the physical and material volume by which it was bound. This evolution of devices or

"Digital transcription, on the other hand, is discontinuous, the data being processed via numerical code."



Project: Magazine Layout

Task:

Design a creative layout for a graphic design magazine using provided articles and royalty-free stock photography.

Process:

I wanted to play around with typography use and having less white space on the page compared to a typical magazine. Since typography is key when it comes to layouts, I definitely had a lot to play with, and decided to make it look unique by creating large text, using text as a texture, and adding illustrations to certain pages alongside the stock photography.



fine-line 01

\$9.50



fine line

A magazine
about line, design,
and the art of
drawing. It's for
anyone who loves
drawing and wants
to learn more about
the art of line.
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fine-line // vol. 01

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Project: Magazine Cover

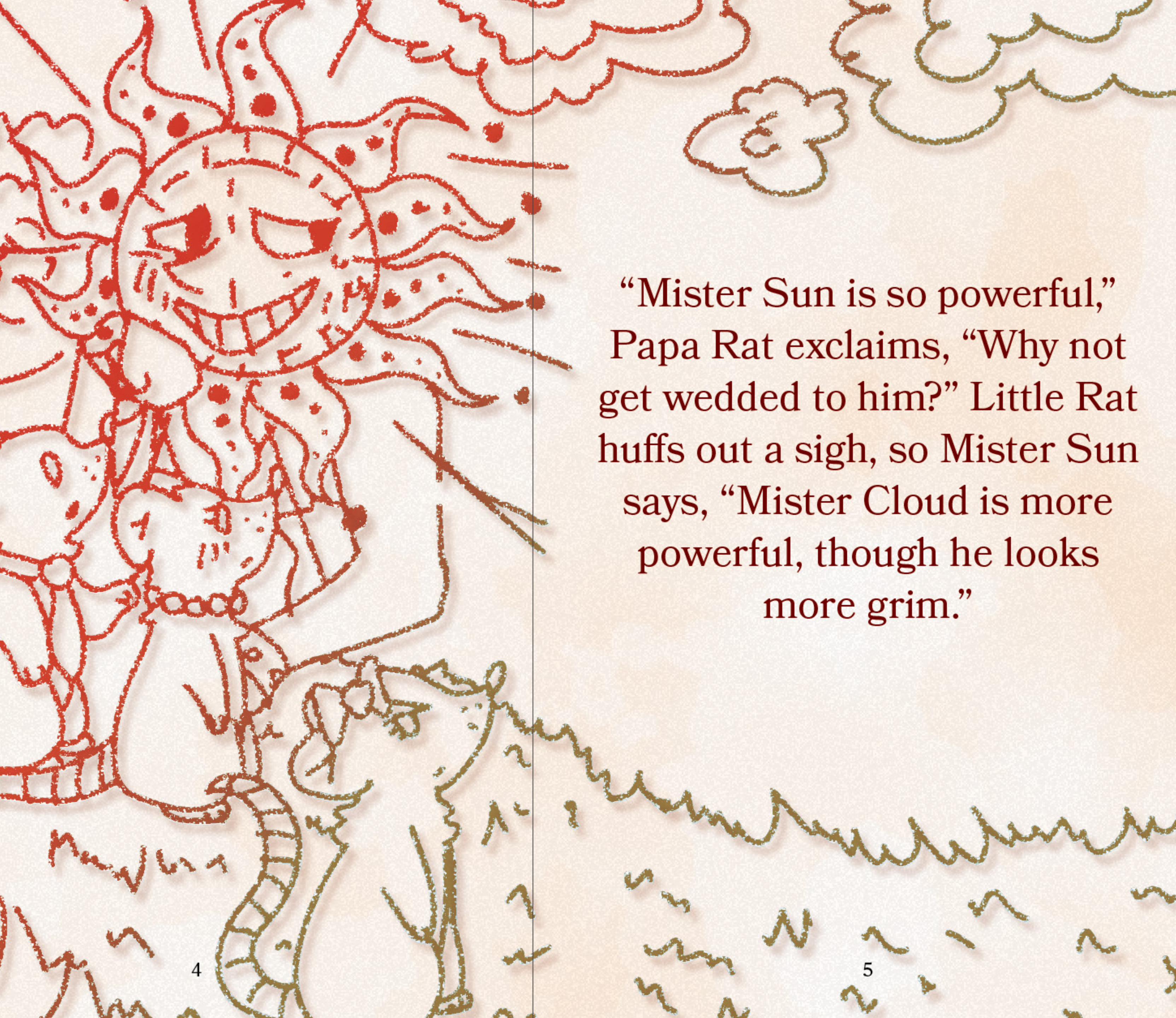
Task:

Create a cover for a graphic design magazine using a manipulated photo and any other elements deemed necessary.

Process:

Considering the fact that we needed to alter the photo digitally, I decided to turn mine into a silhouette and place that silhouette into Adobe Illustrator. Once in Adobe Illustrator, I added illustrations on top of the photo to make it visually captivating and interesting to look at. This was made using Adobe Photoshop and Illustrator.





“Mister Sun is so powerful,”
Papa Rat exclaims, “Why not
get wedded to him?” Little Rat
huffs out a sigh, so Mister Sun
says, “Mister Cloud is more
powerful, though he looks
more grim.”

Project: Children's Book

Task:

In groups, create a set of children's books featuring folktales from differing cultures and backgrounds. The stories may be retold if necessary. Images should be alongside the story to fully emulate the children's book experience.

Process:

My group members and I had stories from different cultures - personally, I chose “The Rats are Marrying Off Their Daughter”, which is a folktale that originated from China. Since I didn't like how sexist it felt, however, I decided to rewrite it, and created “The Rats Try to Marry Off Their Daughter (And Fail)” in which the daughter rat is not interested in any of the potential suitors she's being introduced to. We needed to collaborate a lot for this project, as we decided to combine our three stories into one big book. I used Adobe Illustrator and InDesign, and each of us collaborated using Google Chat and Docs.





By Cami Cassell, Makenna Creech, and
Samuel Johnson

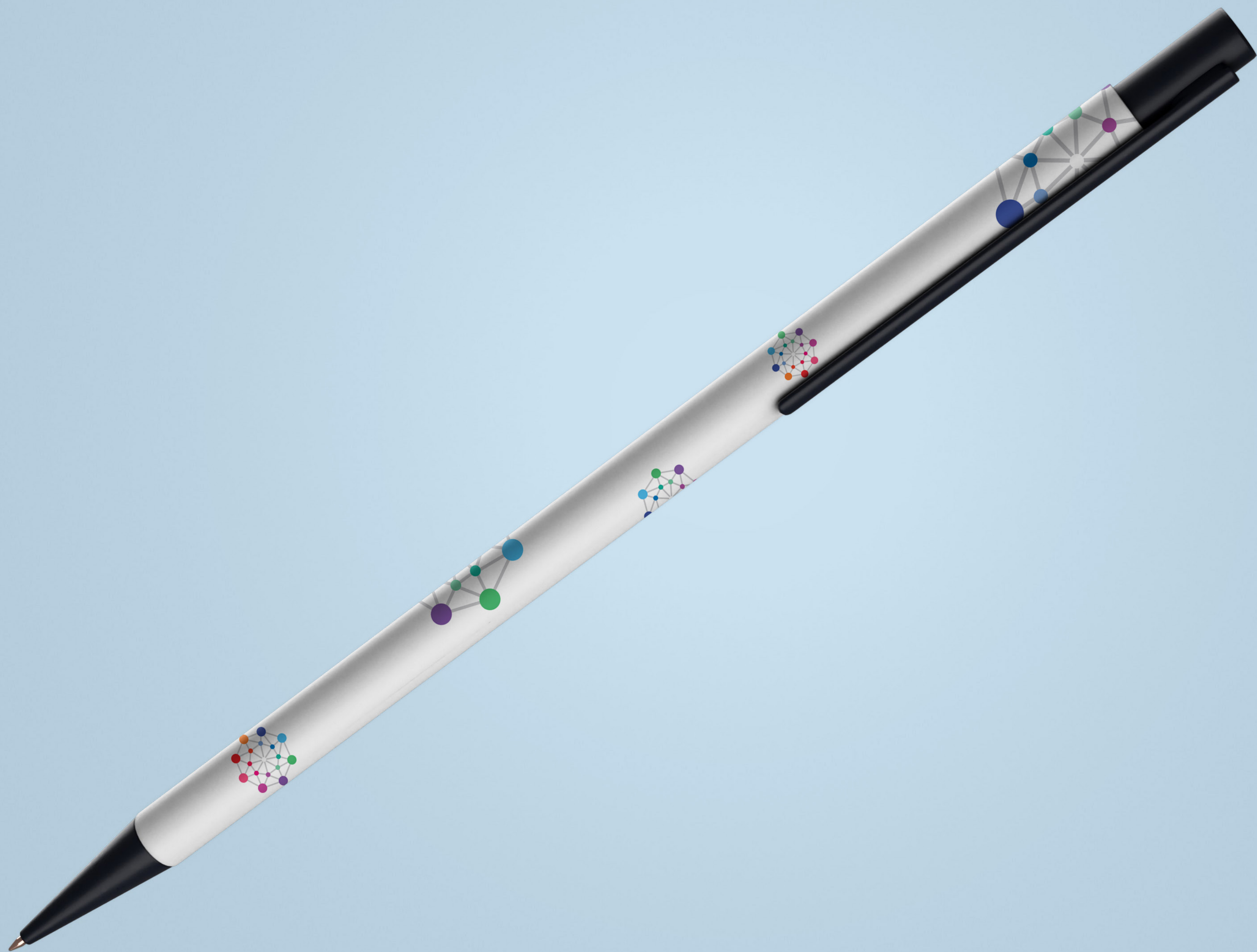
Project: Children's Book Cover

Task:

Create a cover for a set of stories combined into one children's book.

Process:

My group tasked me with creating the cover spread for our children's book, so I decided to incorporate elements from each of our stories - the nightingale, the sun and moon, and the rat. This was made using Adobe Illustrator.





bloom
students design collective

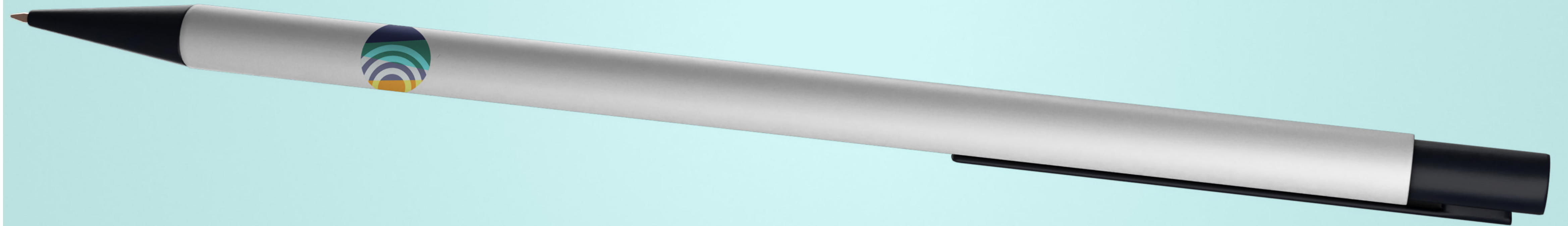
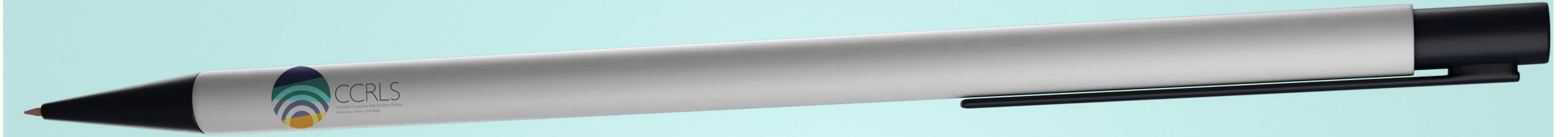
Project: Design Studio Logo

Task:

Create a logo for a brand-new design studio titled “Bloom”.

Process:

We were told to be less literal about this logo, and given a few different approaches that we could take. I took several different options and ultimately ended up with this logo, inspired by a pinwheel that my grandma had in her backyard at the time. This was done using Adobe Illustrator.





CCRLS

Chemeketa Cooperative Regional Library Services
Community. Literacy. Technology.

Project: CCRLS Logo

Task:

Create a new logo for the Chemeketa Cooperative Regional Library Services (CCRLS) based on their feedback.

Process:

This client wanted many reworks of the same concepts with little differences, such as the placement of the circles, or the way that the color is present. I worked with the feedback I got and created this neat logo. This was made using Adobe Illustrator.





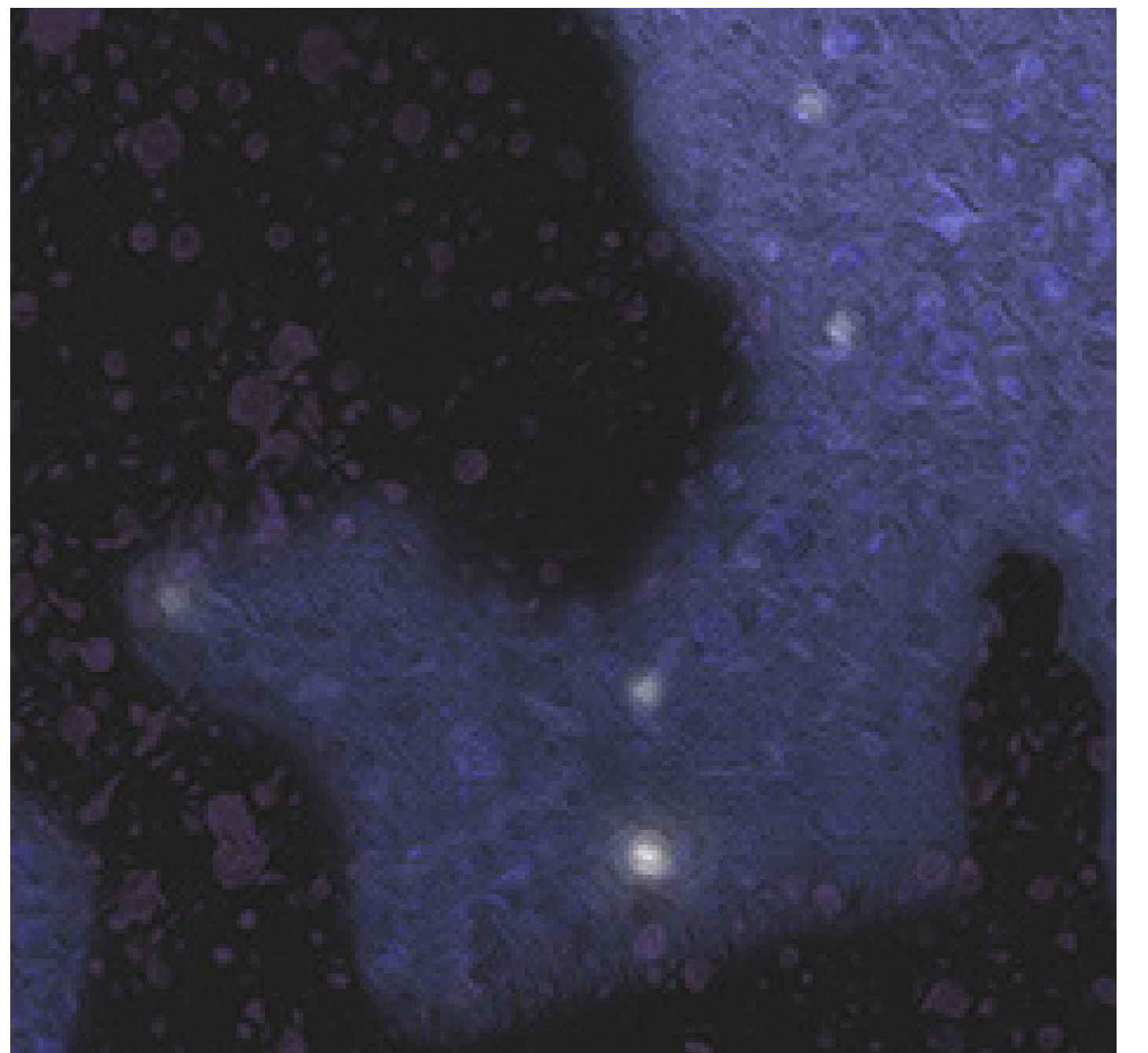
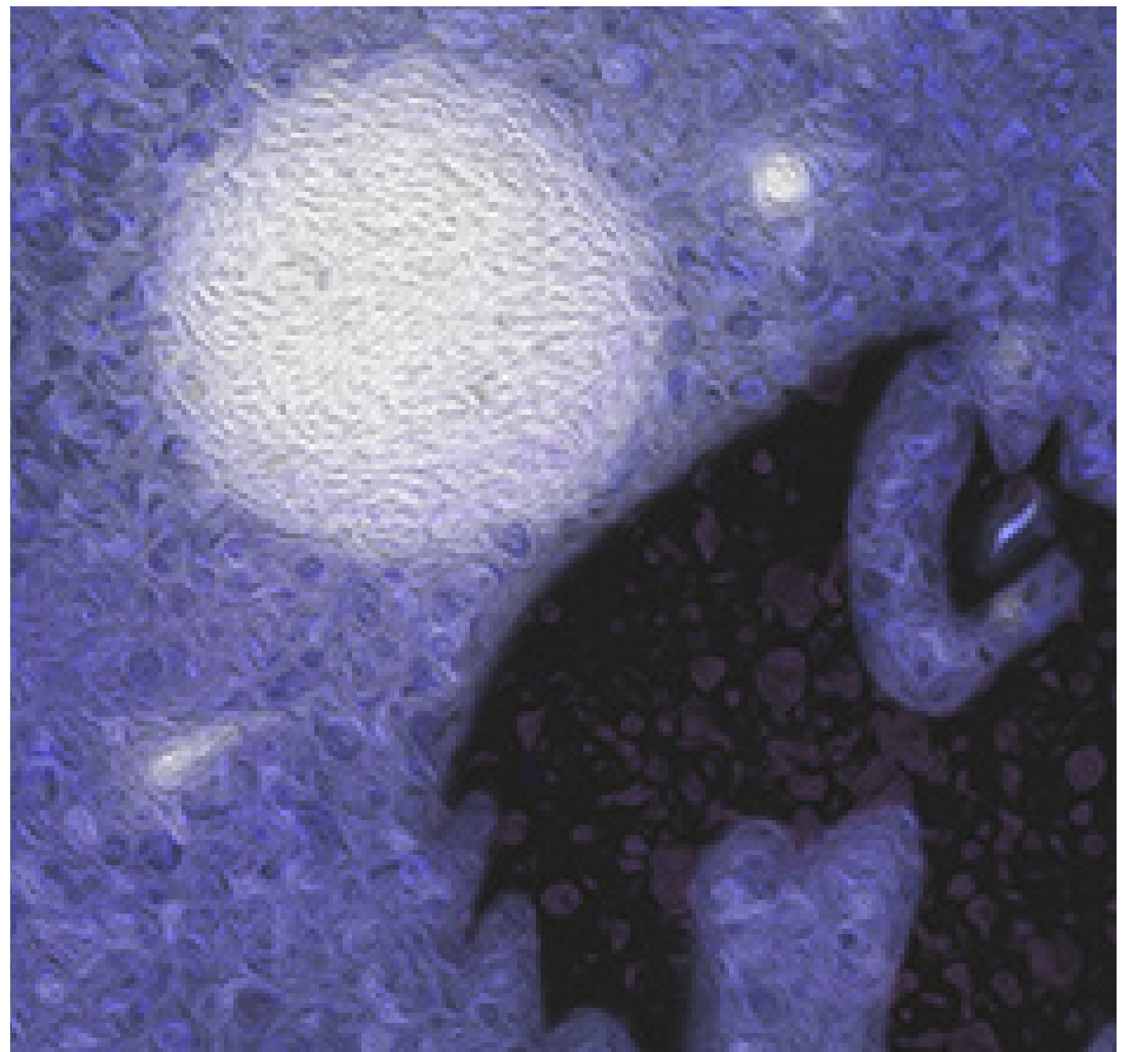
Project: Self Avatar

Task:

Create a digital avatar of yourself using a limited color palette.

Process:

I did two iterations of this project - one when I was just learning to use Illustrator, and the other more recently. I feel it's interesting to look at the differences in the two. These were both made using Adobe Illustrator.





Project: Digital Painting

Task:

Create a painting using only digital paintbrushes.

Process:

I wanted to go for something inspired by the night sky with a mythical look, and I also wanted to play with silhouettes, so I made this using only a few colors. This was created using Adobe Photoshop.

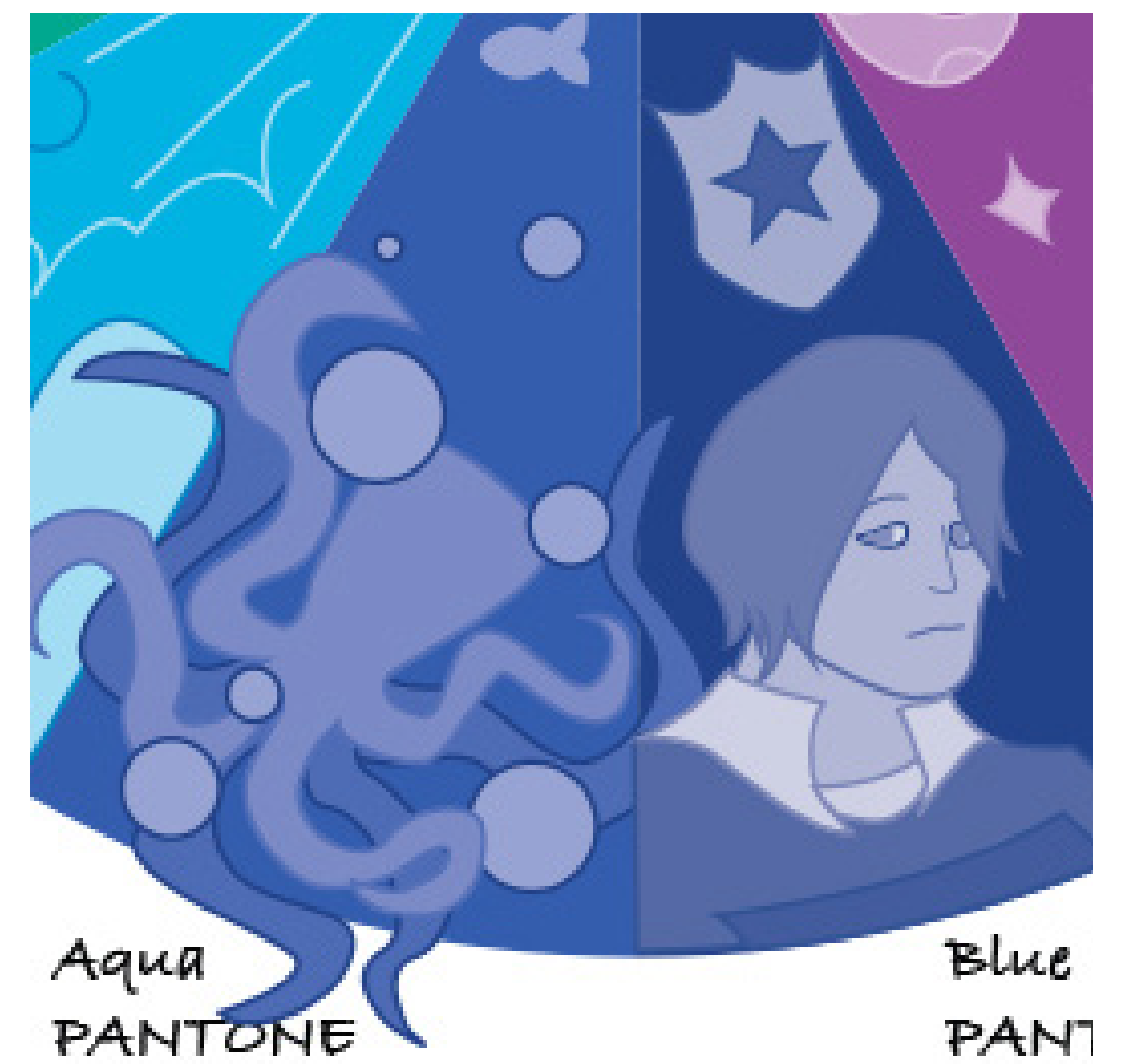
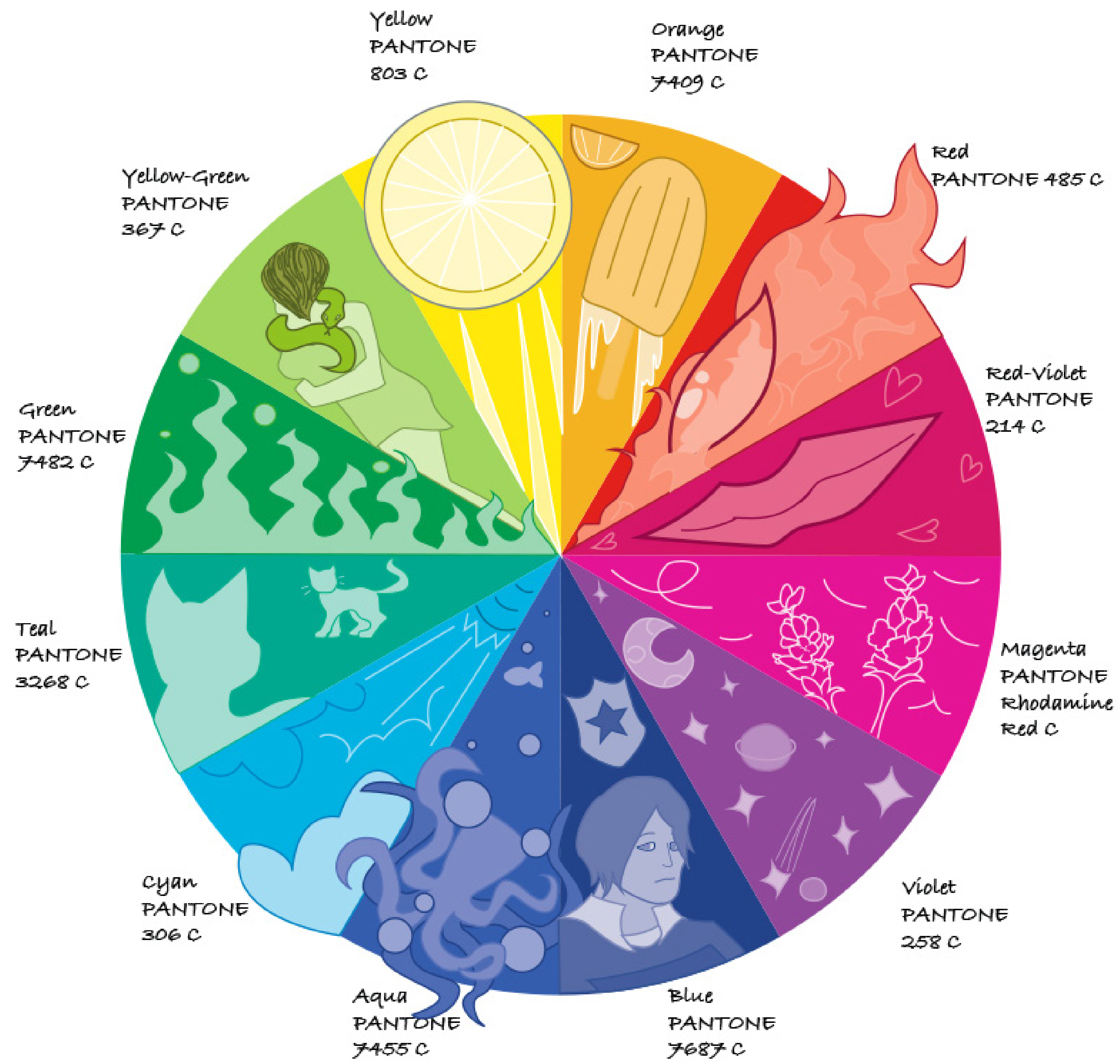


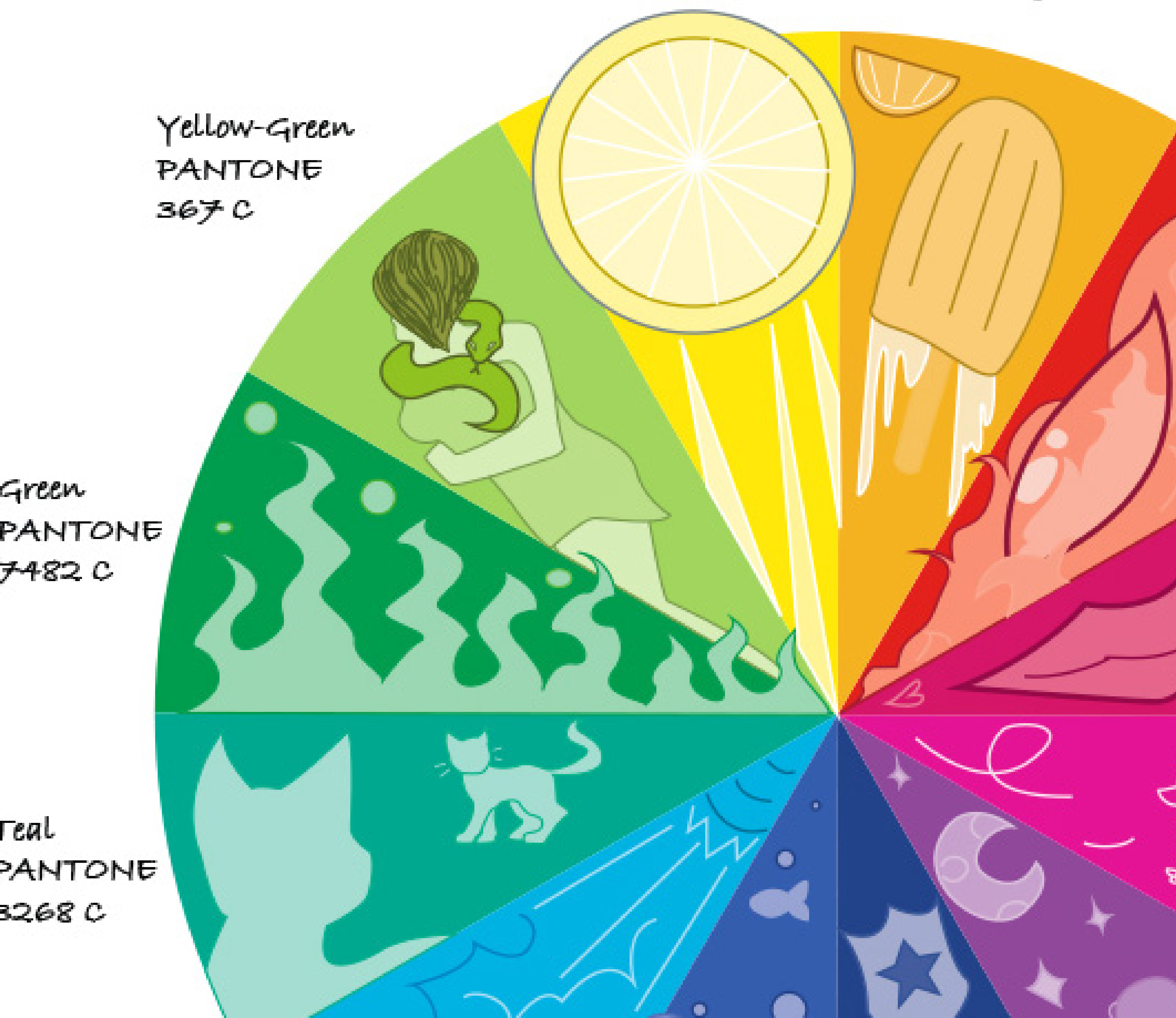


Personal Project: “Anatomical”

Process:

This was a human anatomy exercise that turned into something more refined. Created using Clip Studio Paint EX.





Yellow-Green
PANTONE
367 C

Green
PANTONE
7482 C

Teal
PANTONE
3268 C

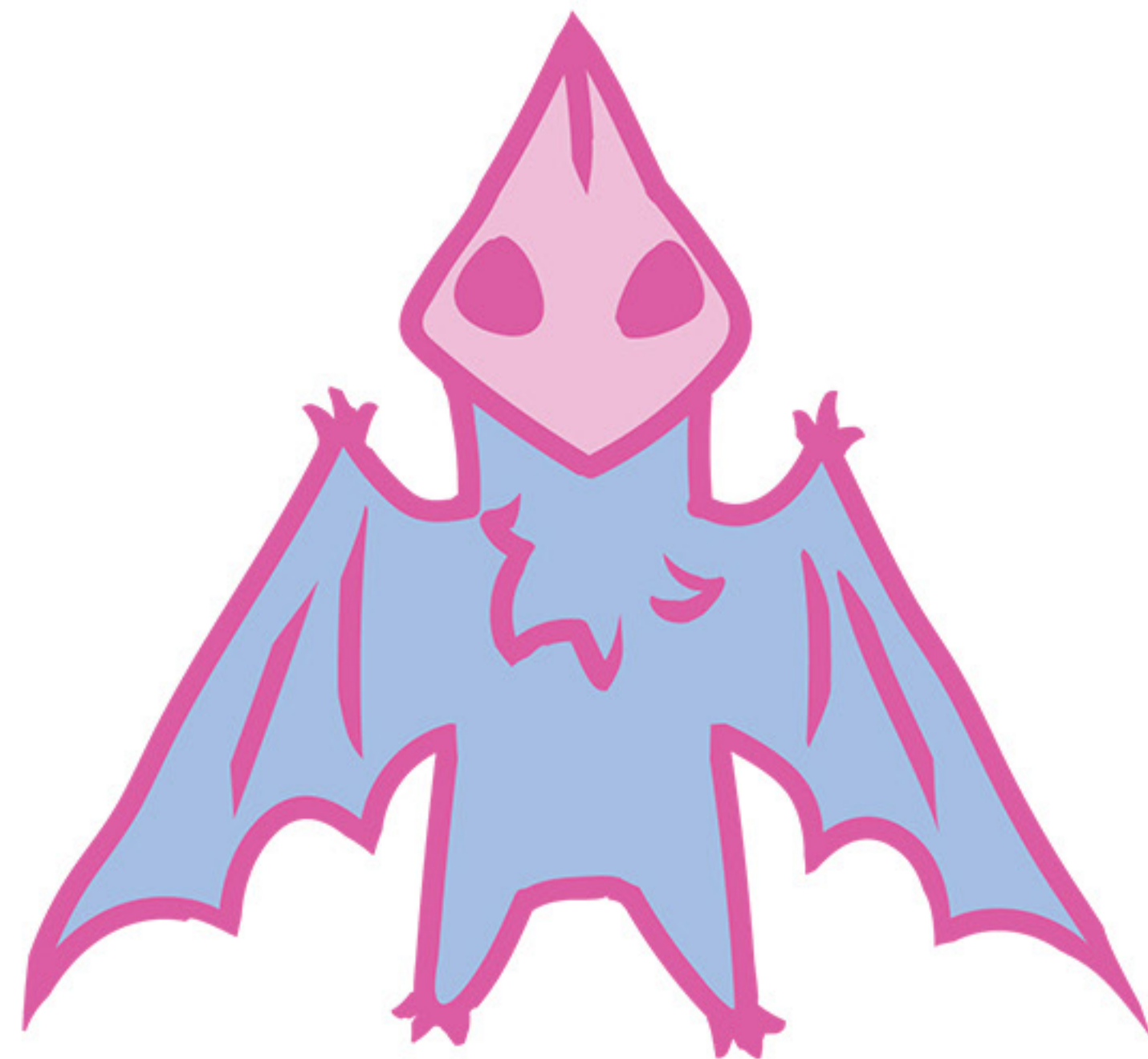
Project: Illustrated Color Wheel

Task:

Create an illustrated color wheel using Pantone color swatches.

Process:

I decided to use whatever associations came to mind for each color. Everything here was made using tints of each Pantone color swatch listed on the wheel.





Project: Pictographs

Task:

Create a set of three pictographs using the general shapes of a circle, square, and triangle.

Process:

Originally, this project was in black and white, but I went in and colored it with a few additional stylistic elements. Both versions were created using Adobe Illustrator.





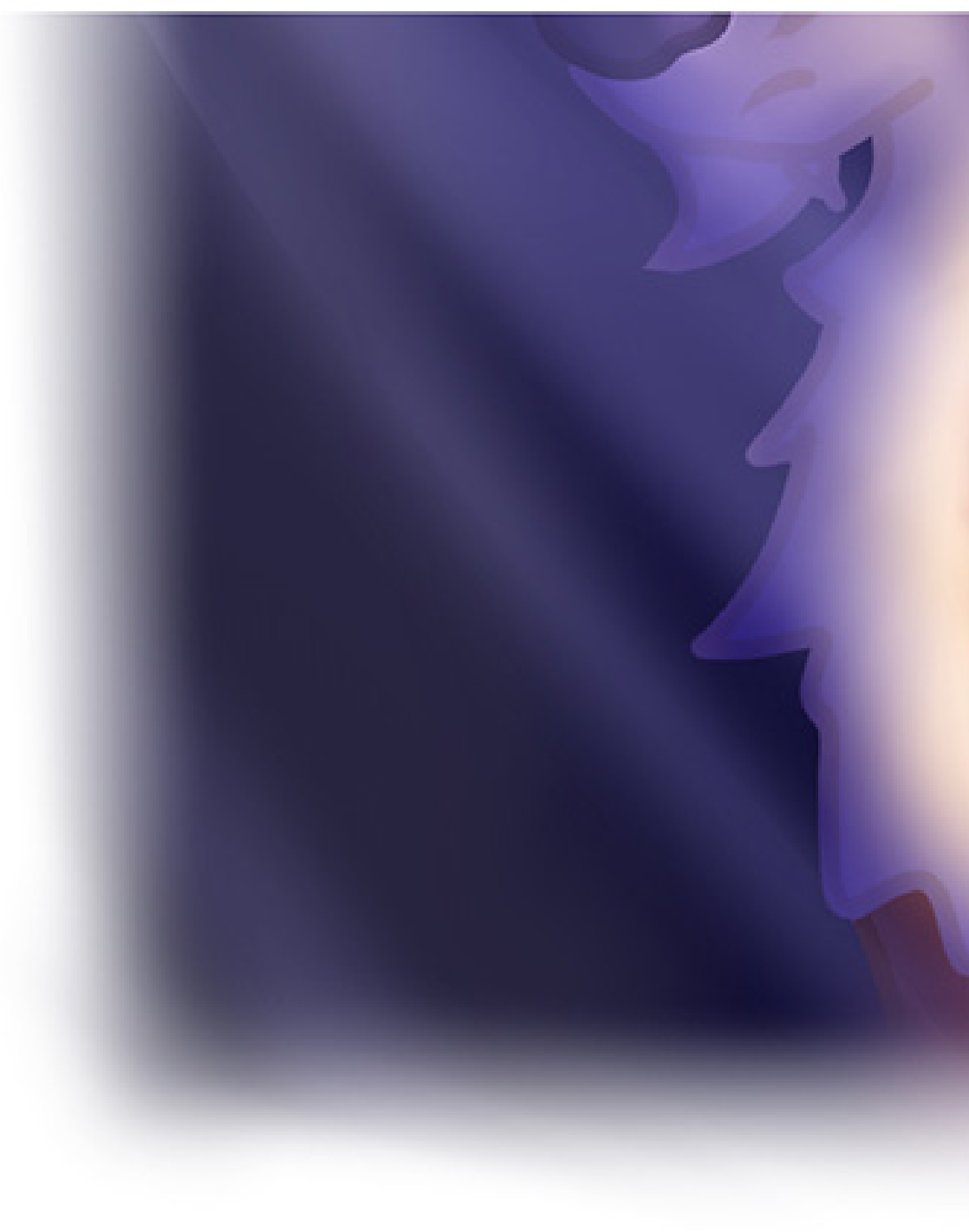
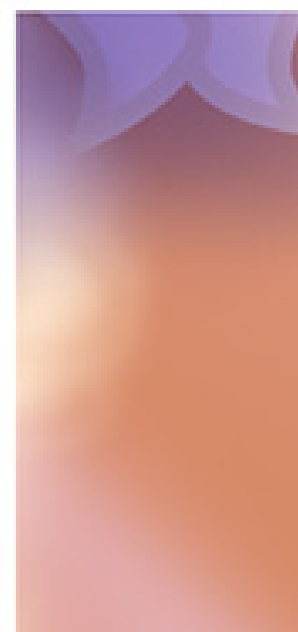
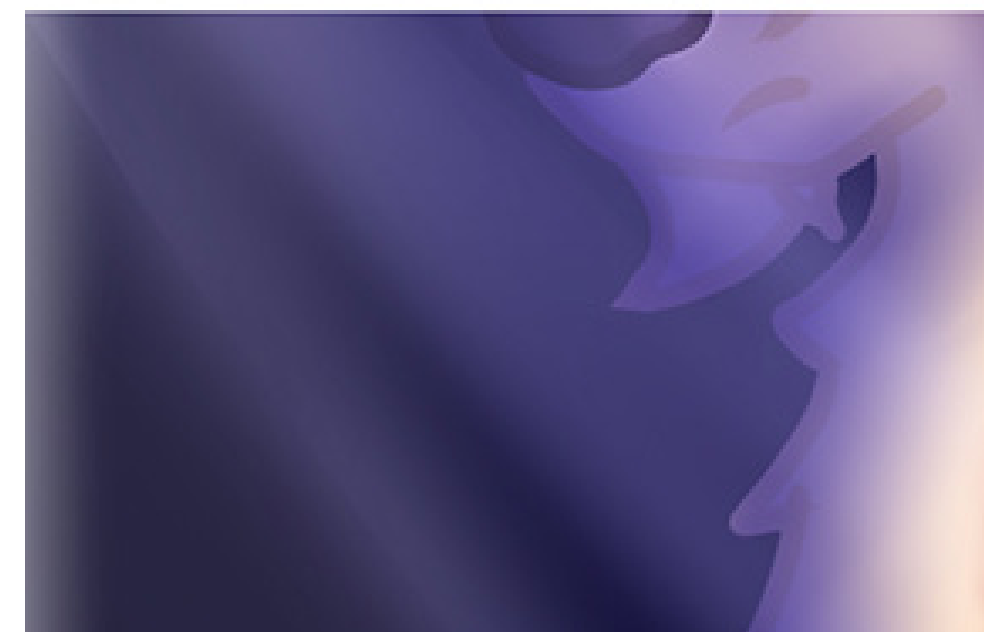
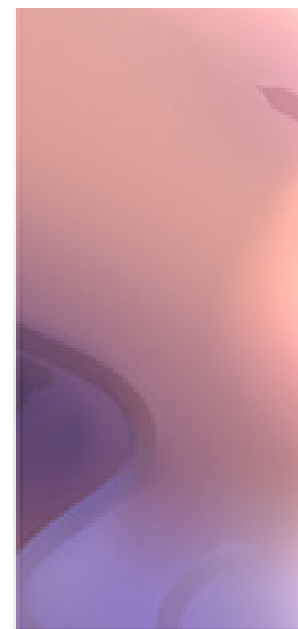
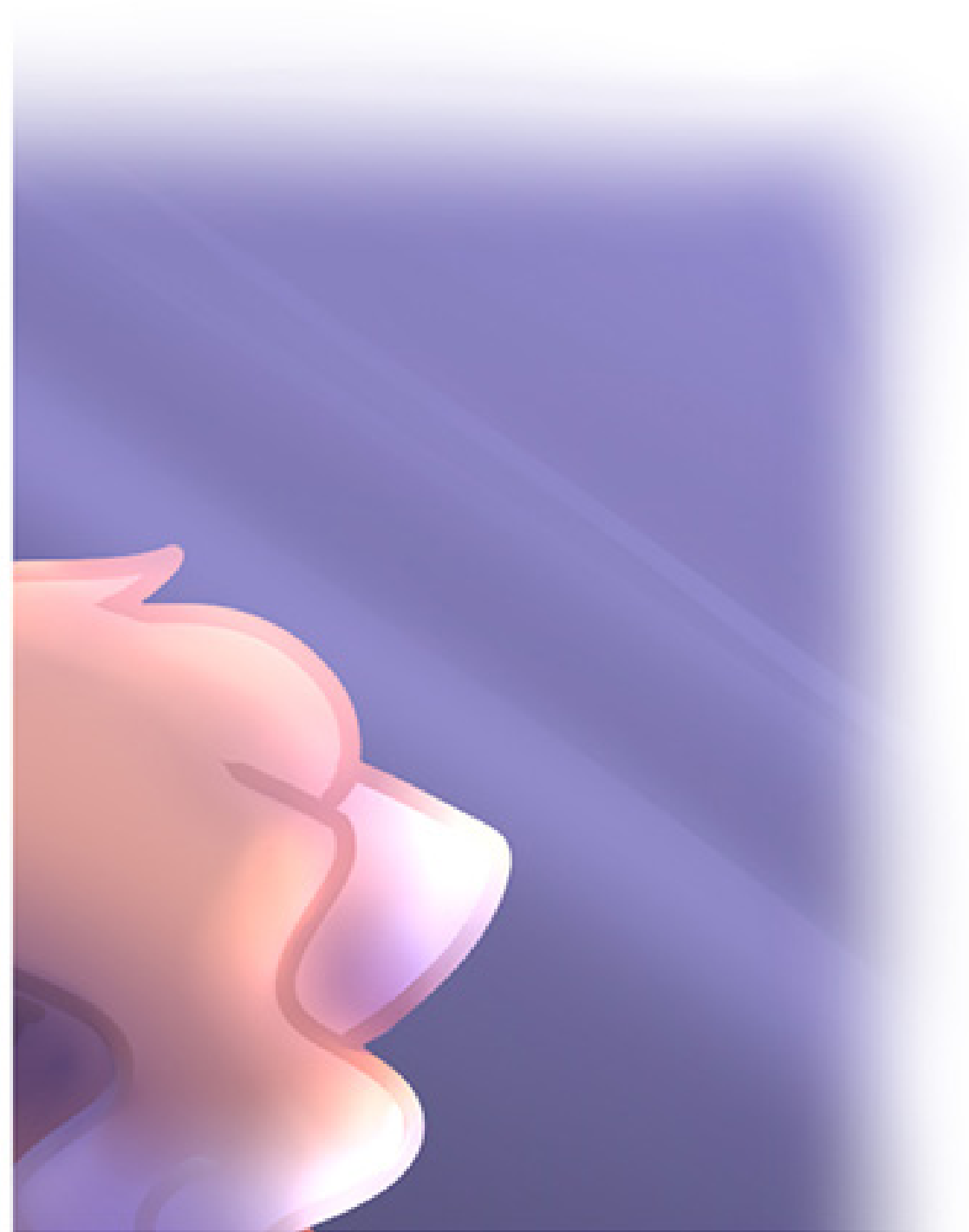
Project: Character Design

Task:

Design a brand new character and illustrate them digitally using unnatural colors.

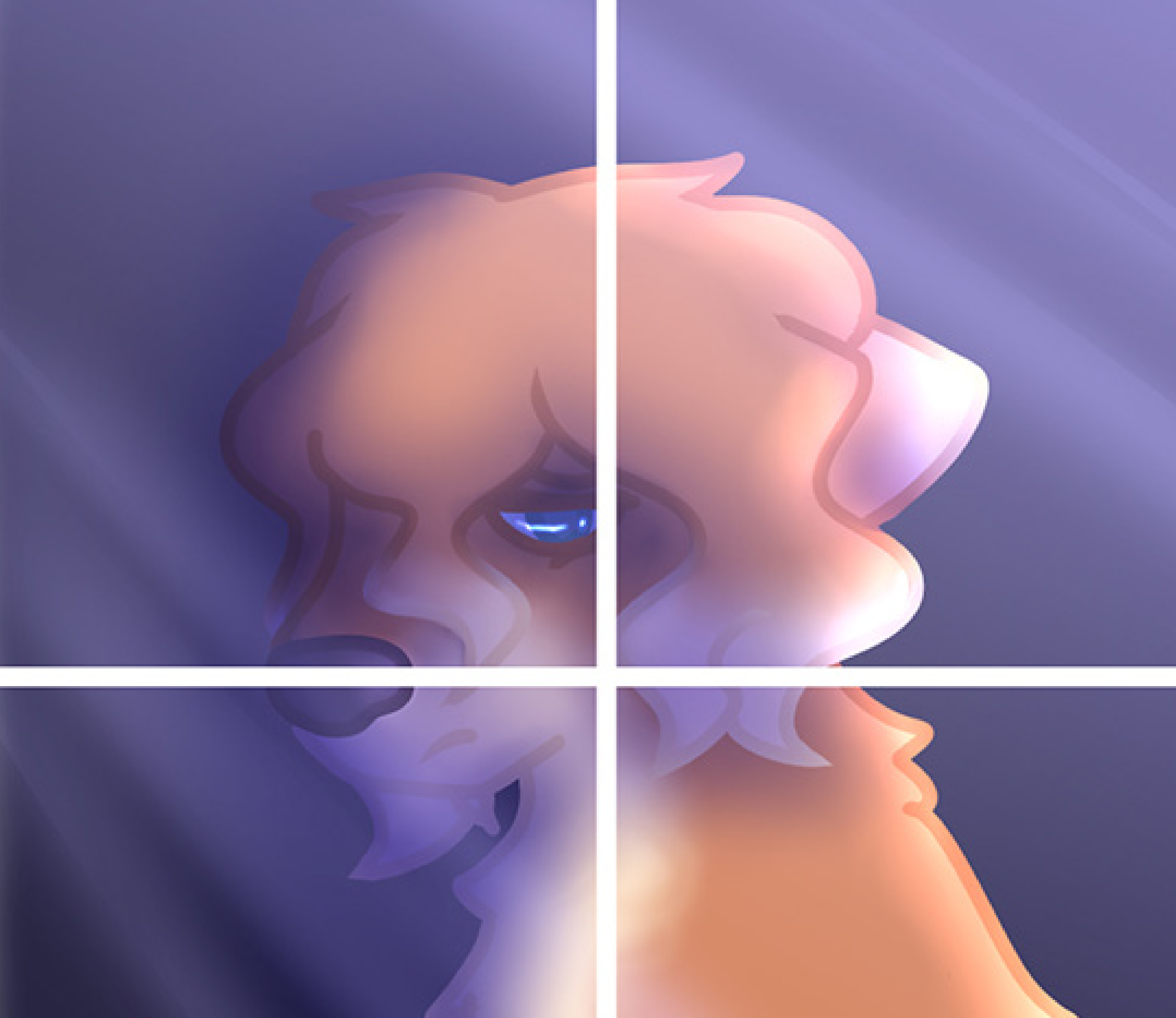
Process:

For this character design, I decided to go with a blue, overly anxious ferret. Since we also had to add a background, I made it seem like they were being swallowed by a void with several eyes staring at them, a visual representation of what anxiety can feel like. This was created using Clip Studio Paint EX.



Mr. Paw

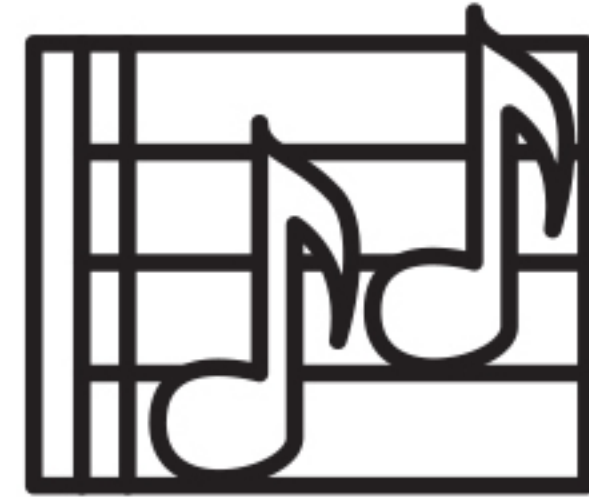
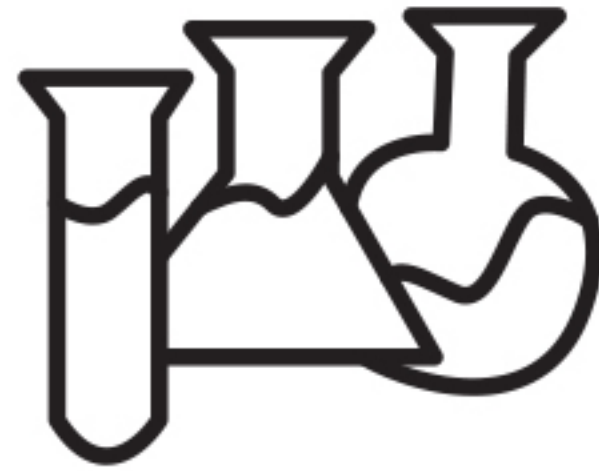
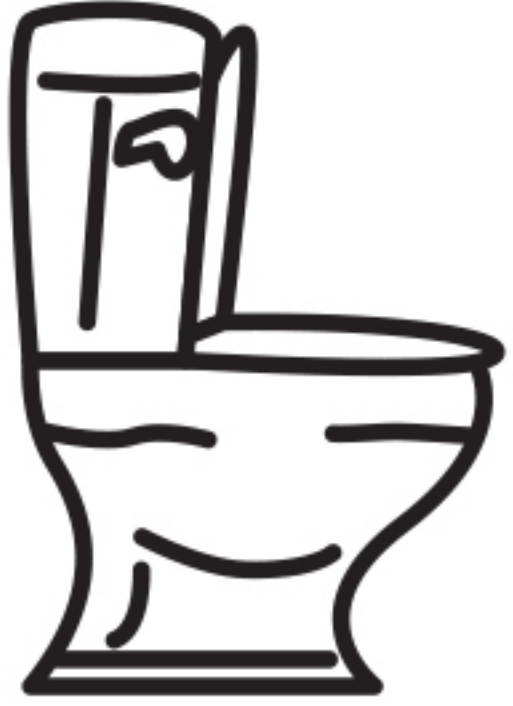
Mr. Paw



Personal Project: “Window”

Process:

I wanted to play around with using white lines to imply the presence of a window. This was created using Clip Studio Paint EX.





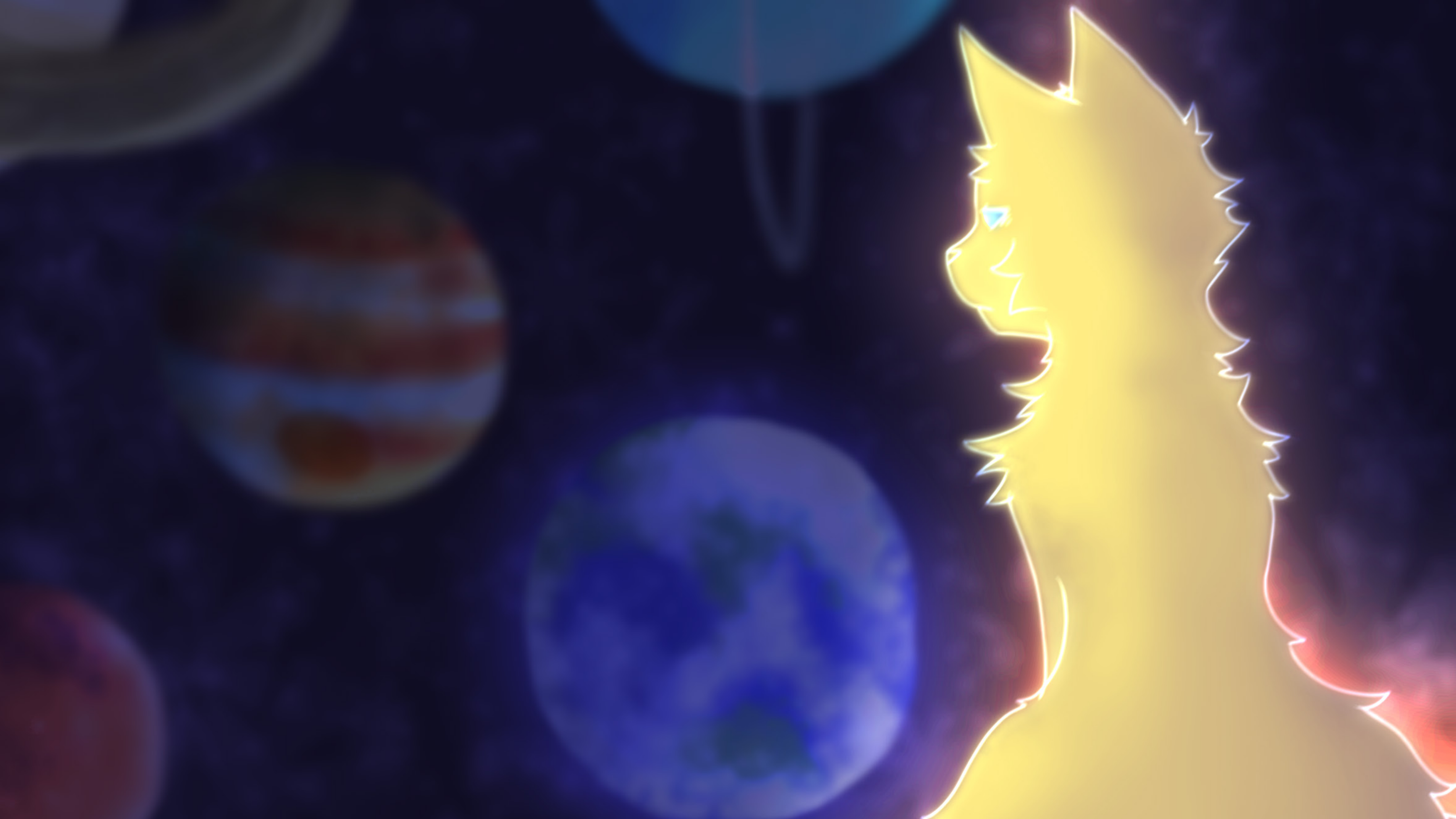
Project: Icon Set

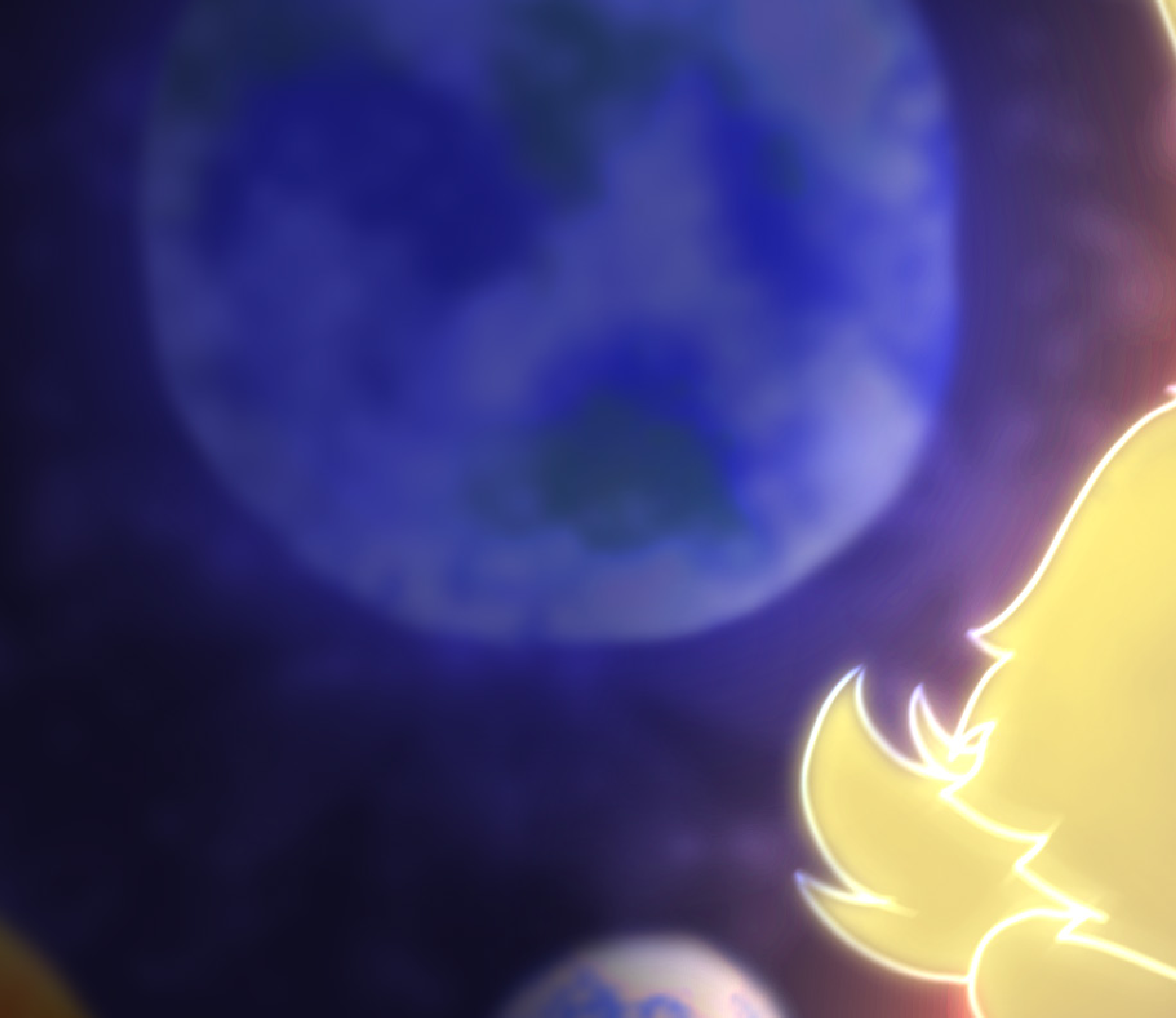
Task:

Create a set of icons that would be used to guide students in a high school to their class subject areas.

Process:

For this project, I went with basic icons that would work well by themselves and could simply be put up onto walls alongside arrows. The lines are all thick enough to stand out against most surfaces and each represent a class subject on their own. These were created using Adobe Illustrator.





Personal Project: “Spectating...”

Process:

I watched some sort of documentary about space, and it reminded me of learning about each planet in the solar system, and how they all orbit the sun. Since I was thinking about this, and I had visited my cat-loving friend on the same day, I thought, ‘how crazy would it be if the sun was a cat looking down at all the planets as if they were toys to play with?’ As soon as that inspiration hit, I was at my computer and illustrating a full galaxy background. This was created using Clip Studio Paint EX.