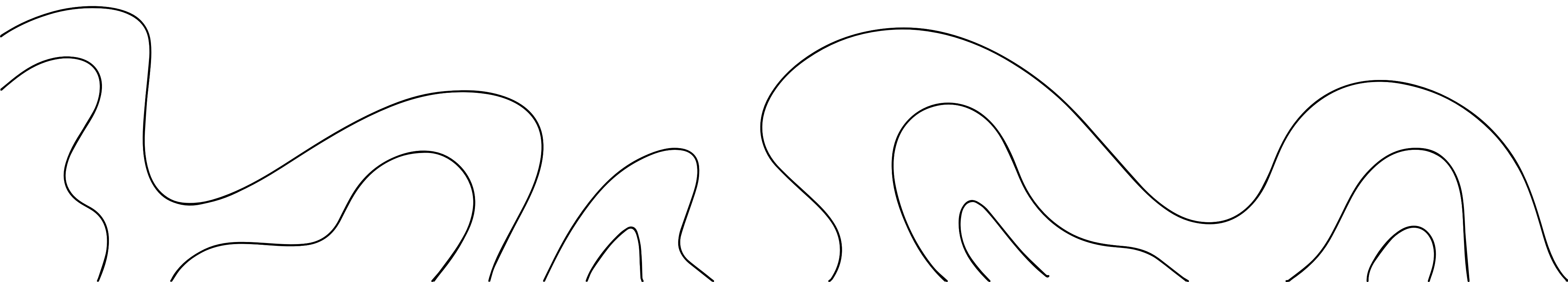


KaiLee Jones



poster design

Hypothetical // Flight of the Figs

Challenge:

Design a tour poster for a fictional band. Focus on layout and typography to reflect the band's genre of music.

Software Used:

- Procreate
- Adobe Illustrator
- Adobe InDesign

Execution:

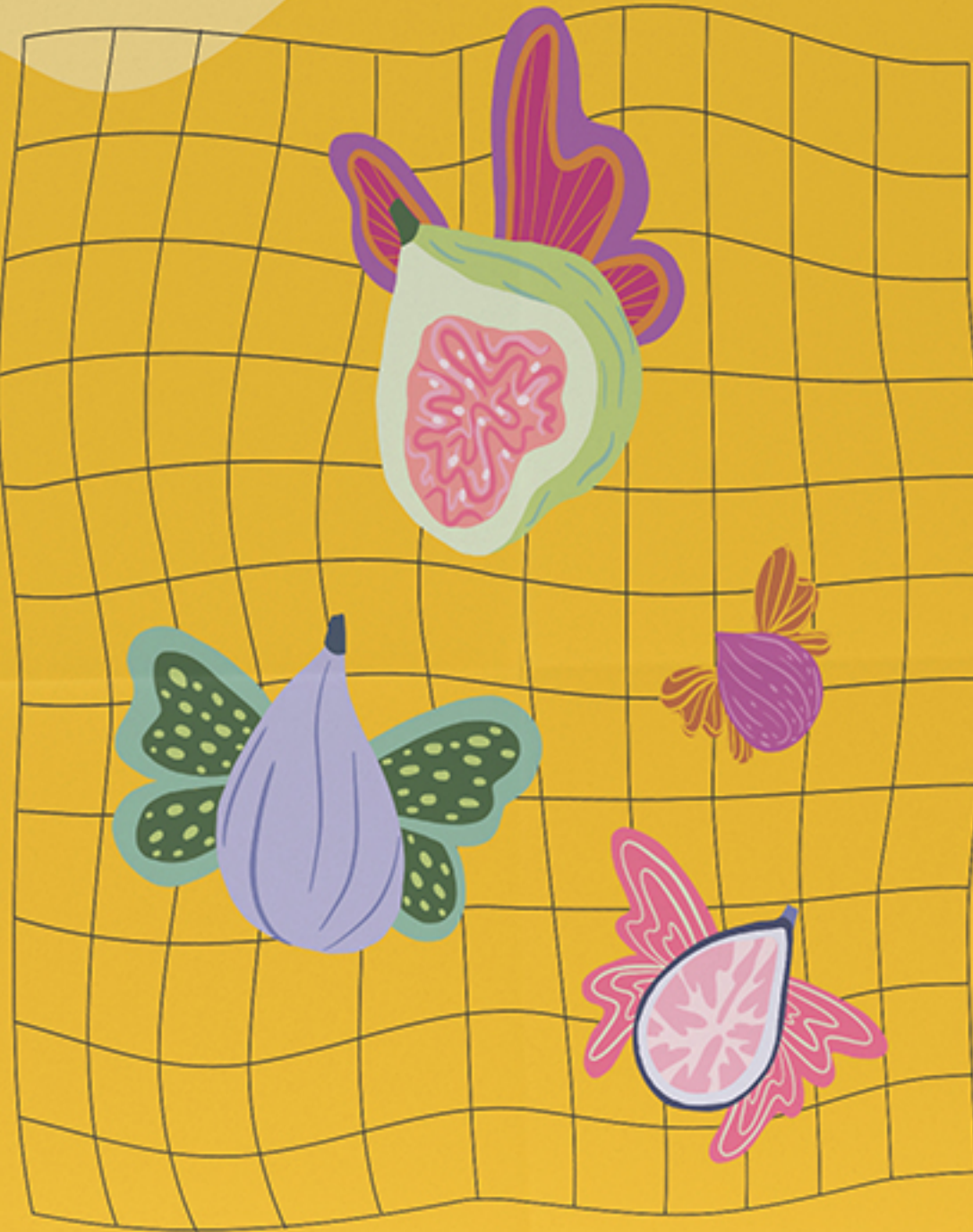
I came up with a band name called Flight of the Figs. Their music genre is indie/alternative and has an upbeat funky vibe to it. I drew illustrations to match the style of music and used bright colors to communicate the vibrant and fun personality of the band. I established hierarchy through making the imagery the primary focus of the poster to grab people's attention, and the band name and tour information secondary to give context and action to the poster.

- Organized type and illustration through a grid system and established hierarchy
- Created illustrations and used typography reflective of the band



Flight of the Figs

summer tour 2021



Tickets On Sale Friday, April 30th
Purchase tickets at flightofthefigs.com/tickets

7/1	Seattle, WA Climate Pledge Arena	7/8	Salt Lake City, UT Vivint Arena	7/16	New Orleans, LA Lakefront Arena	7/24	Chicago, IL Chicago Theater
7/2	Portland, OR Moda Center	7/10	Phoenix, AZ Ak-Chin Pavilion	7/18	Orlando, FL Amway Center	7/26	Cleveland, OH Public Auditorium
7/4	Los Angeles, CA Staples Center	7/12	Denver, CO Bluebird Theater	7/20	Miami, FL Olympia Theater	7/28	Detroit, MI Fox Theater
7/6	Las Vegas, NV Zappos Theater	7/14	Houston, TX Toyota Center	7/22	Nashville, TN The Cannery Ballroom	7/30	NYC, NY Carnegie Hall

website design

Hypothetical // Silver Creek Soap Co.

Challenge:

Design a website for Silver Creek Soap Co. who is a local producer of pure handmade soaps.

- Create website prototype for desktop & mobile
- Provide clear and intuitive navigation
- Create a products page with the intent of selling

Software Used:

- Adobe XD

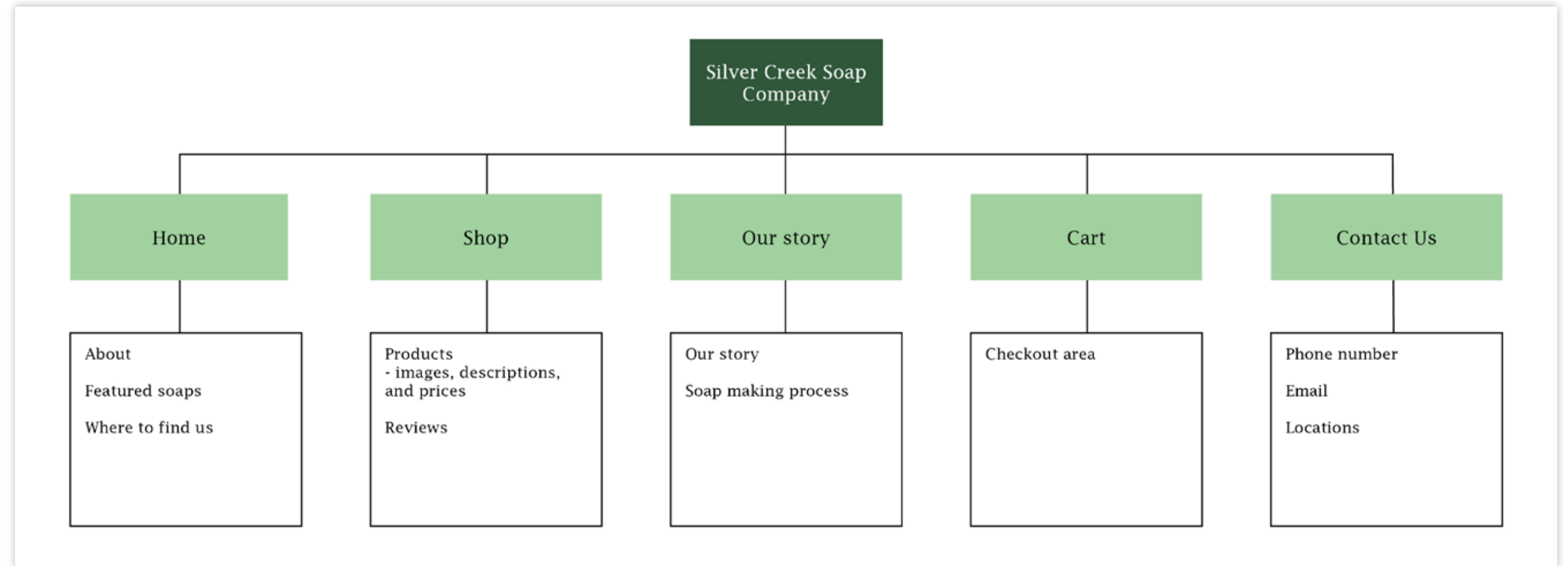
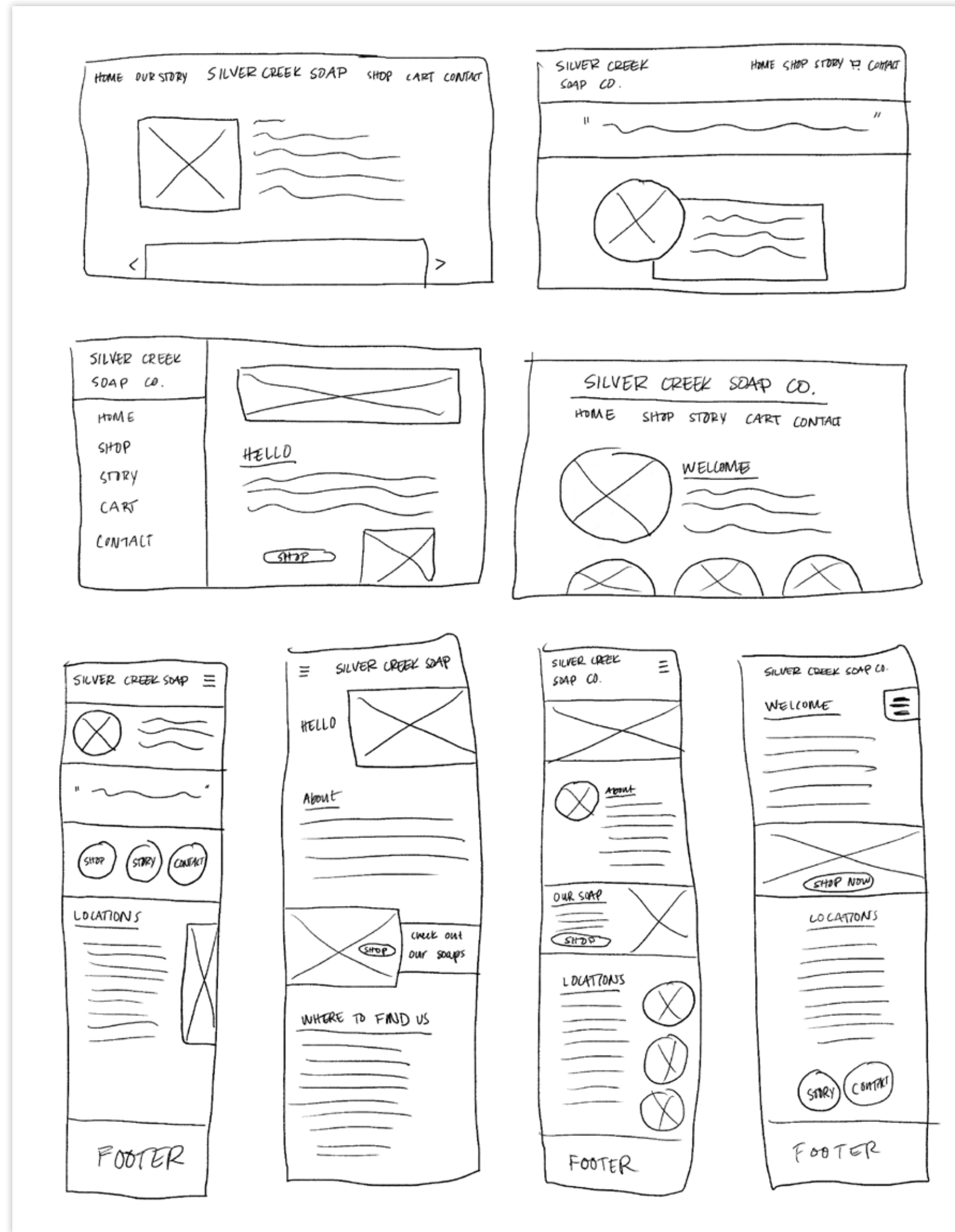
Execution:

Soap is a clean and simple product, so I designed the website to reflect those qualities. Silver Creek Soap Co. is a small business that had struggled with having a website in the past, so my main goal was to make the website user-friendly.

Through the steps below, I was able to create a solution to suit the needs of this small business and their customers.

- Conducted competitor research
- Determined page contents and tasks
- Sketched site layout thumbnails
- Organized text and images to flow naturally





Call to action:

Appeal to

- People who like natural products and do not want to use soap with preservatives.
- People who like the way they smell.
- Tourists who want to take back a small remembrance from a trip to Oregon.

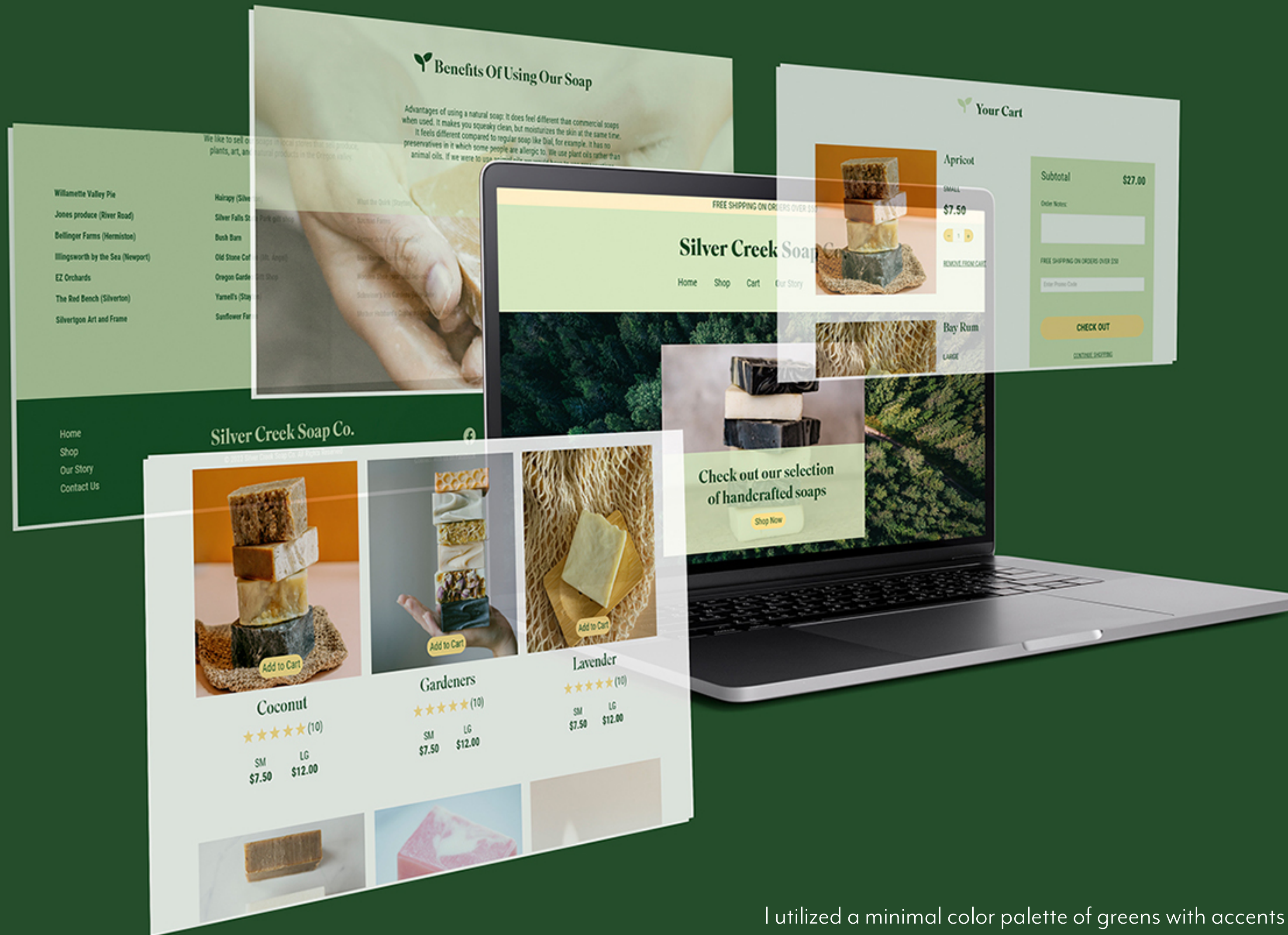
Home page: Showcase the company's soaps and tell people about the company and where to buy

Shop: Inform customers/potential buyers about the advantages of using natural soap and have people buy the company's soap.

Our story: Tell people about the Silver Creek Soap Company's story and the process of making soap.

Cart: User-friendly checkout that is simple and easy to use

Contact Us: Have people call the company, buy online, or find the soap in one of the stores they sell at



I utilized a minimal color palette of greens with accents of yellow and plenty of white space to communicate the natural properties of the brand and create a calming and user-experience.

Where To Find Us

We like to sell our soaps in local stores that sell produce, plants, art, and natural products in the Oregon valley.

Our Locations

HOME
SHOP
OUR STORY
CONTACT US

Silver Creek Soap Co.

© 2022 Silver Creek Soap Co.
All Rights Reserved

preservatives so it is safe for sensitive skin. our recipe is high in olive oil, which leaves the skin squeaky clean yet moisturized.

no preservatives safe for sensitive skin vegan & eco friendly

We love the personal touch of taking orders on the phone and being able to answer questions, so feel free to call us to order if you prefer!

Apricot ★★★★★ (10)	Bay Rum ★★★★★ (10)
SM \$7.50 LG \$12.00	SM \$7.50 LG \$12.00
Add to Cart	Add to Cart

Contact Us

We love the personal touch of taking orders on the phone and being able to answer questions, so feel free to contact us with the phone number or email below!

(503) 400-5434

jdesantis@wavecable.com

Connect with us on facebook

Your Cart

Subtotal **\$27.00**

Order Notes:

FREE SHIPPING ON ORDERS OVER \$50

Enter Promo Code

[CHECK OUT](#)

[CONTINUE SHOPPING](#)

	Apricot SMALL \$7.50	
--	--	--

9:41

FREE SHIPPING ON ORDERS OVER \$50

Silver Creek Soap Co.

Check Out Our Selection Of Handcrafted Soaps

[Shop Now](#)

About

Established in 1994, Silver Creek Soap Company is a small two home-based company. It 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.

We offer a pure handmade soap in small or large bars. It is safe for sensitive skin and lathers well.

magazine design

Hypothetical // Vivid Magazine

Challenge:

Organize and layout a multi-page magazine about design issues. Create a name for the magazine and design a cover using a photo from a curated photo album and manipulate it using photoshop.

- Format articles for a magazine
- Experiment with type layout
- Find images that correspond to the articles

Software Used:

- Adobe XD

Execution:

The title of this magazine, Vivid, means “producing powerful feelings or strong, clear images in the mind”. Throughout the process of creating this magazine, I wanted it to fit the essence and meaning of its name. For the cover of the magazine, I layered the photo and played with the opacity to create an intriguing effect. I utilized the colors green and indigo which helped to add contrast and vibrancy. The interior spreads of the magazine articles are organized in a manner that is untraditional and focuses more on the design rather than the readability of the text. The high quality images add another layer to this design by connecting with the text to create a well-rounded reading experience that evokes further contemplation and visualization of the subjects being discussed.

- Worked with large amounts of copy
- Explored unusual layouts



HeLLo

This magazine is the compilation of a handful of scholarly articles reflecting on contemporary design issues and topics. It's targeted towards designers and design thinkers who want to expand their knowledge within the realm of design. I find that the materials covered in this magazine can be beneficial to both upcoming designers as well as the more seasoned designers. As you flip through these spreads, I hope that you are inspired and that you can take away something that you hadn't known or thought of previously. The process of design is a fluctuating beast that is never quite fully complete, but at some point the designer has to decide that it is "finished" even though they could keep rearranging and changing the elements. Editing this magazine has been quite the journey, but I am satisfied with the view it beheld at the end. The goal behind the design of this magazine is to provide easy and enjoyable reading that flows from page to page. There is variety within the consistency of this layout which is intended to help the layout to not feel too stiff or stagnant. The pastel blocks of color add a variable of vibrancy, depth, and action to the layout and assist in the movement of the text. The high quality images add another layer to this design by connecting with the text to create a well-rounded reading experience that evokes further contemplation and visualization of the subjects being discussed. The title of this magazine, Vivid, means "producing powerful feelings or strong, clear images in the mind". It is my hope that this magazine fits the essence and meaning of its name and conjures up new thoughts, ideas, and images for its readers.

KaiLee Jones

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DRAWING IN A DIGITAL AGE

"... many senior designers are concerned that the creativity of young designers will be impaired if they are not encouraged to learn to draw."

Introduction
Once largely dependent on the drawing abilities of designers, the design process has been almost totally transformed by the use of digital media, including systems that might be seen to replace the need for drawing ability. However, a recent investigation has confirmed that traditional, paper-based forms of drawing are still used by many designers and are particularly crucial as an aid to creative thinking. Conducted as the final phase in a long term study of the role of drawing in design, the main aim of this investigation has been to determine the extent to which the use of drawing-which typified design practice when the long-term study began-is still evident today. Recent accounts by a number of senior textile and visual communication designers of their use of drawing demonstrate that they not only still rely on quick, informal sketching to stimulate new ideas, but they also believe that the visual literacy and visual memory that inspires these ideas is developed by an early and continuing use of drawing. They seem to believe that an adaptable use of drawing and the acquisition of drawing ability is still important, and many senior designers are concerned that the creativity of young designers will be impaired if they are not encouraged to learn to draw.

Pam Schenk

Monitoring Change

The effect of digital technology on the design process has yet to be fully understood, particularly with regard to the application of hybrid and convergent drawing systems. While numerous visual communication designers add the virtues of "hand-drawn" methods/ some new approaches merge the digital with traditional forms of drawing.7 Although education may be slow to accept the younger textile designers, for example, are now required to integrate new technology into their practice to identify new opportunities for design, continuing to monitor whether and how traditional paper-based forms of drawing are also to be integrated remains important, as does factoring opportunities, where appropriate, to achieve such integration.

"The effect of digital technology on the design process has yet to be fully understood..."

Past, Present and Future

Teal Triggs

"... 'it is impossible to 'reposition' graphic design history without knowing the original position in the first place.'"

Graphic design, it seems, is still searching for its past. Other design disciplines, such as fashion and industrial design, have an established tradition of archiving, documenting, critically writing, and publishing history, as well as engaging with social, cultural, and political contexts. Such histories have, for example, focused on the study of design objects as well as design movements, celebrated "named" designers and the profession's history, and explored design in relationship to other areas, such as material culture. This is not to say that graphic design has neglected its share of commentators who have been defining approaches to studying its own history. However, there remains a sense that graphic design history is less established as a discipline, and perhaps less exploratory in terms of defining new ways of writing about this history. The intent of this collection is to look again at the issues surrounding how we might define graphic design history, as well as to propose new ways forward.

Eating The Image

Graphic Design & The Starving Audience

Frances C. Butler

"Graphic designers themselves are confused about addressing different audiences..."

Printed text and images are still the central artifacts for housing memory in literate culture. Although storage and retrieval formation is rapidly being transferred to computer memory banks, daily transactions in information, whether statistics, persuasion, sentiment, are still made on paper. Some printed information is reference, some is persuasive, and almost all of it is processed into a format determined by technology: for example, the typesetter determines the sizes of paper and envelopes.

In many countries, graphic design is still largely in the hands of printers, and even in countries with many active graphic designers, much of the printed material in daily life is designed by traditional format or with the new software from phototype and digital type companies. With this competition, designers present themselves having achieved the unique ability to analyze and project images that constitute the symbolic meaning in the public message of clients. Designers have accomplished this through long and specialized training in a highly theoretical body of knowledge sophisticated technique, bolstered by a service orientation self-regulated social code, that is to say, by the definitions of their profession.

The mantle of skill is evaluated by the paying clients, who focus on economic results either in terms of products sold or interest engaged, or by the graphic designers themselves, who focus mostly within a changing but restricted range of established conventions. Designers have had to be self-referential inasmuch as other group concerned with visual images - the coalition museums, art makers, painters, and sculptors - contend they alone generate images worthy of symbolic belief and use their publicity systems to exclude the replicated image of mass culture from public and scholarly attention or assessment.







logo design

BH Productions

Challenge:

Develop a logo for Branden Hume. Branden is a multimedia student, skilled in the areas of photography, film-making, and animation. He does not have a previous logo or name for his personal brand.

- Make sure logo can be animated

Software Used:

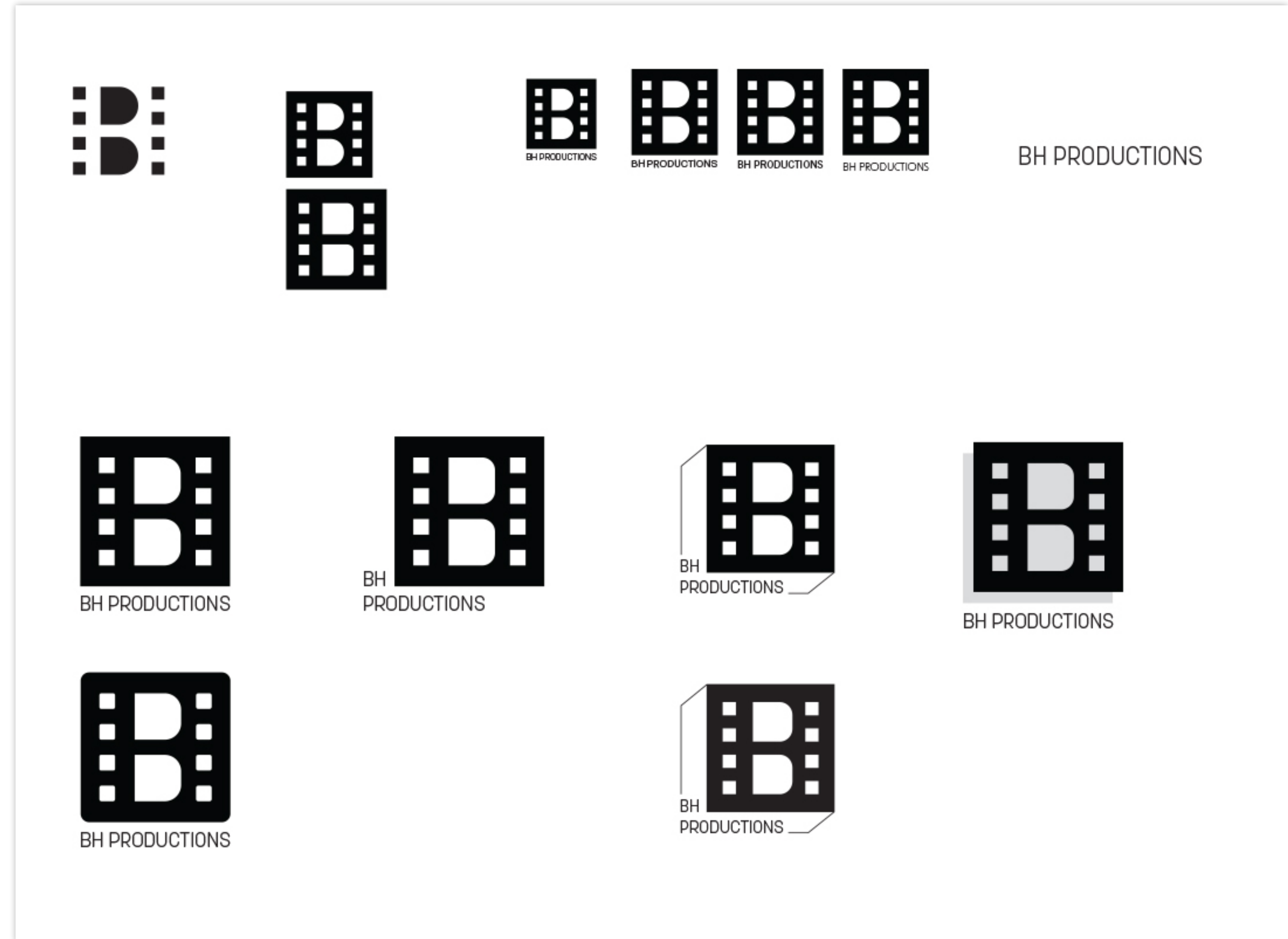
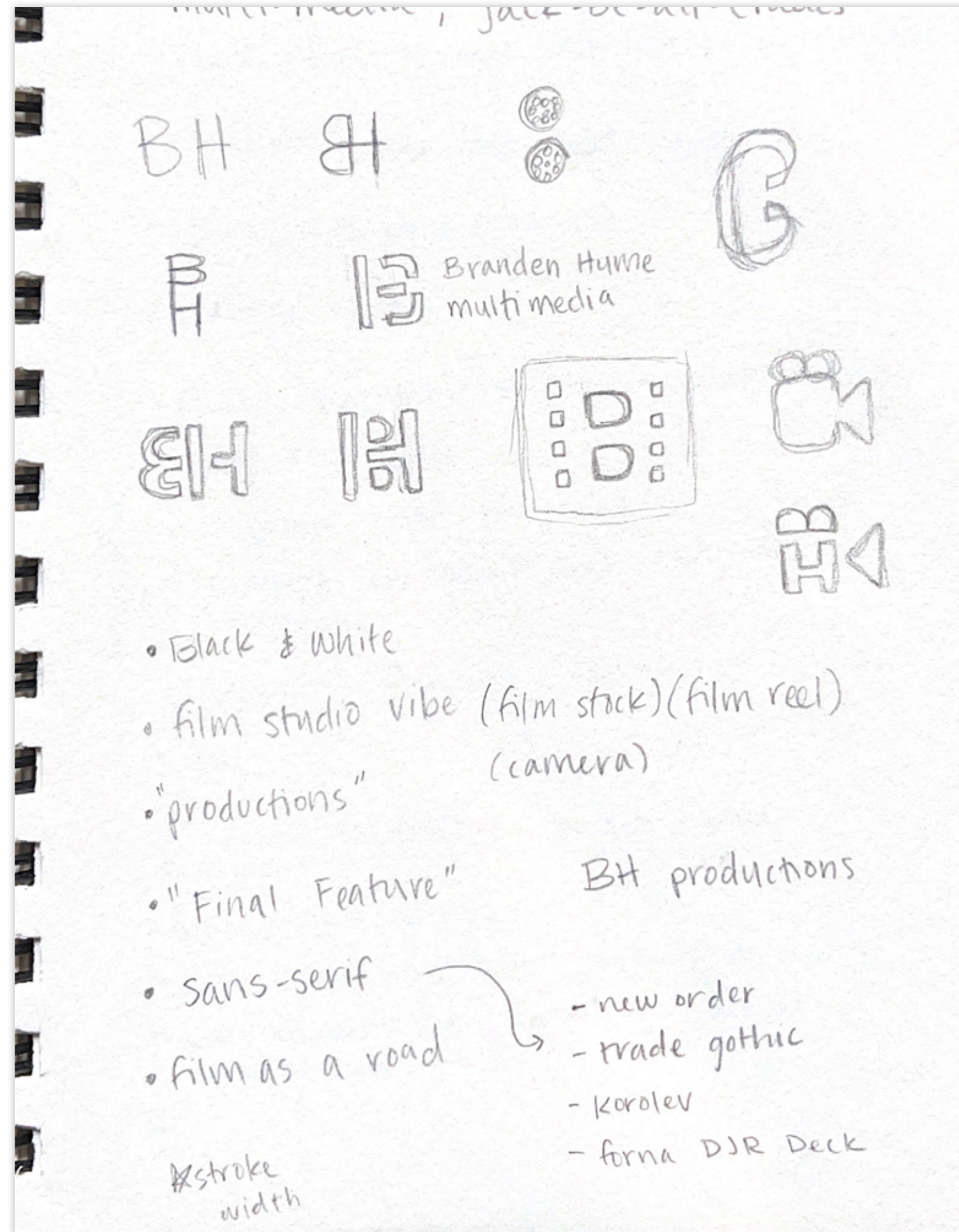
- Adobe Illustrator

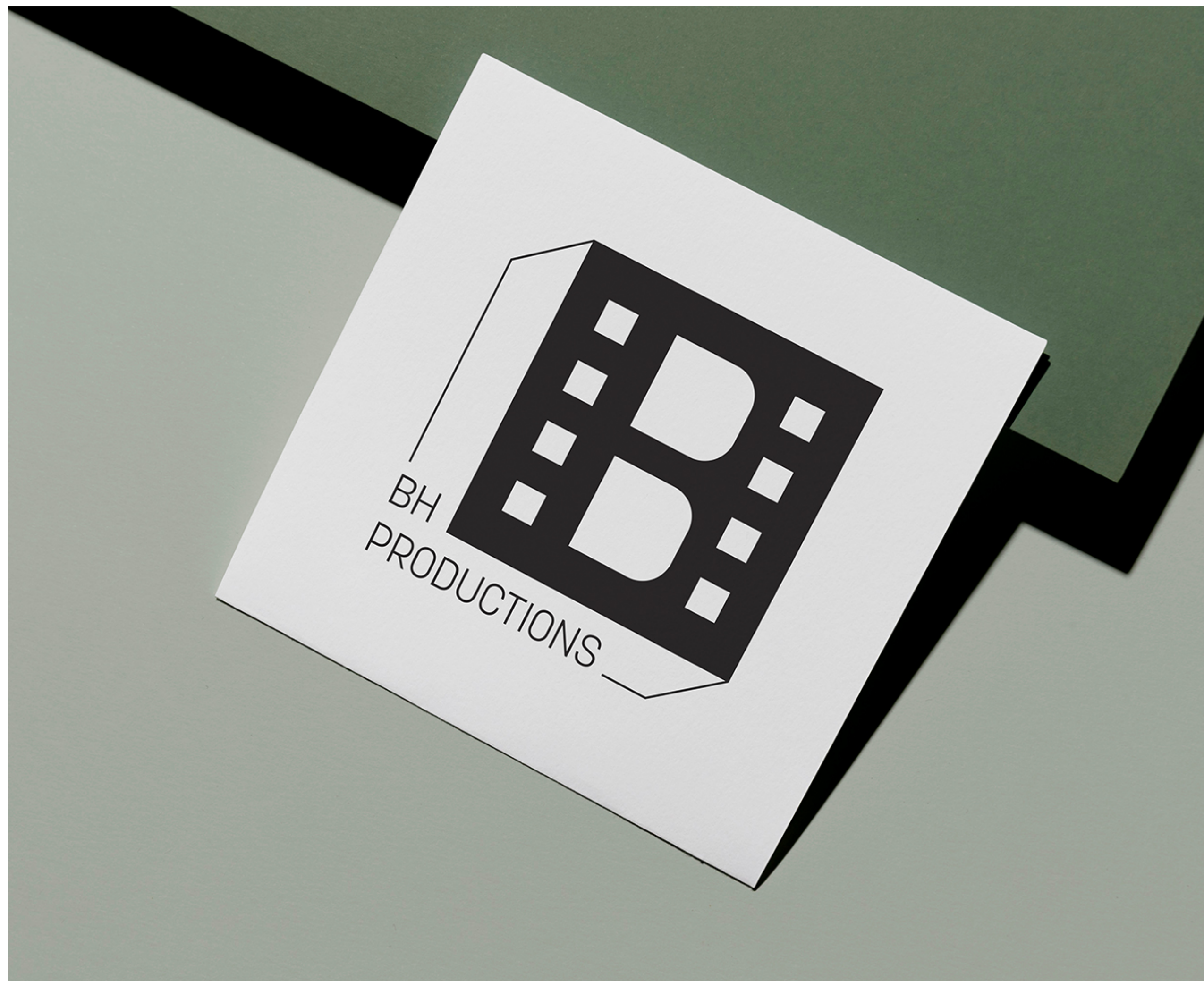
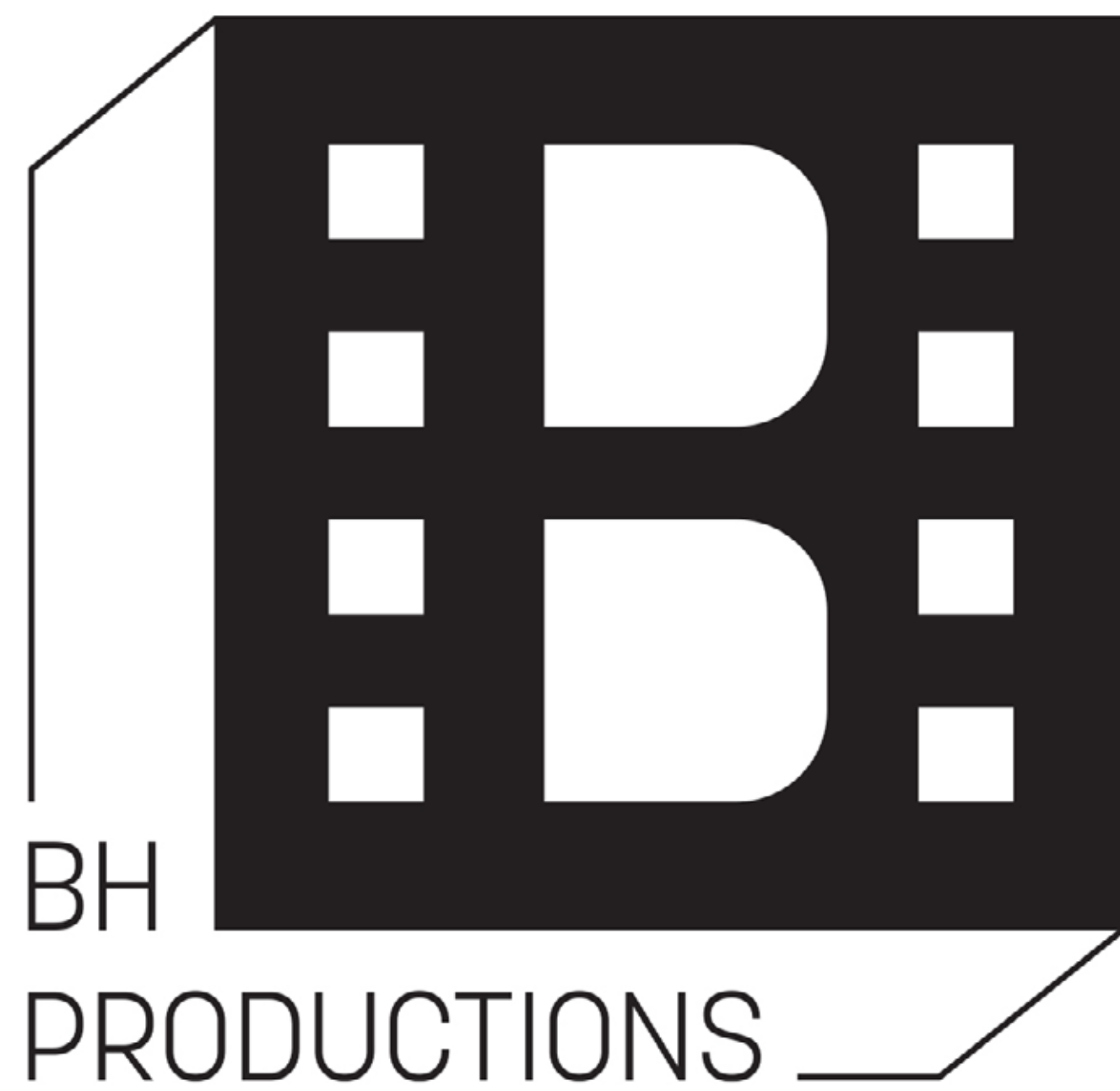
Execution:

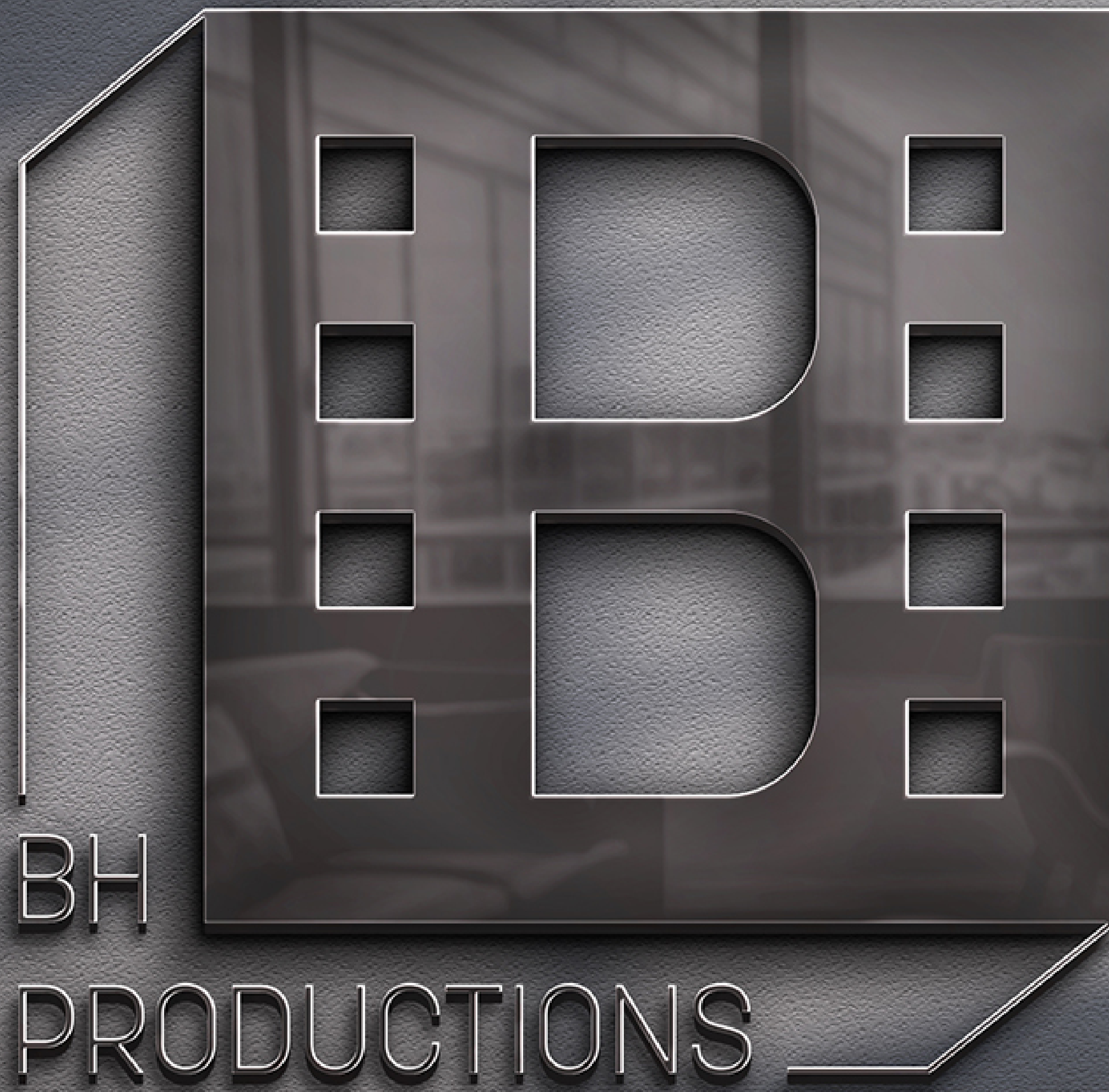
The client wanted a logo that incorporated aspects of a film studio, but he was open to other concepts. When asked about what kind of logos he gravitated towards, he showed examples of classic film logos with a film strip and/or camera. I suggested that we steer away from a logo that isn't distinct, and create one that would still clearly communicate a relation to film, but would subtly reference him. The final chosen logo is a piece of film that is built out of a B and a H for his initials with the tagline placed in a way that adds dimension.

- Collaborated with client
- Conducted competitor research
- Sketched variations









icon design

Hypothetical // Oregon Zoo

Challenge:

Create a set of icons for the Oregon zoo.
Choose ten animals to represent.

- Make sure the icons are cohesive

Software Used:

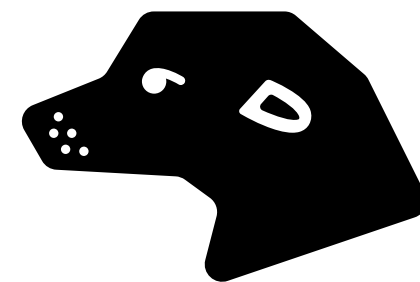
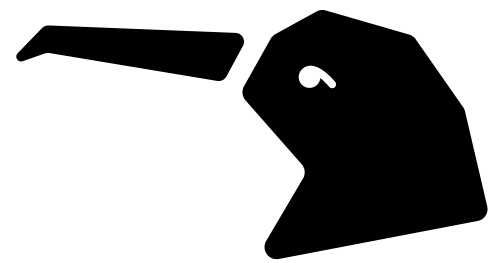
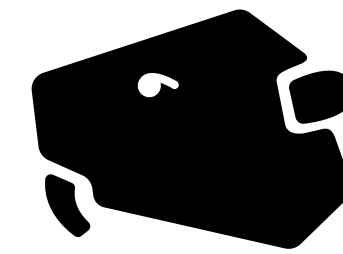
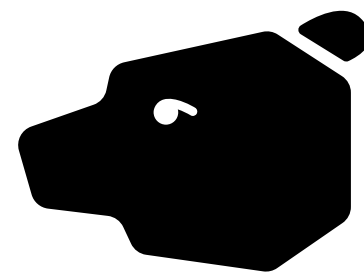
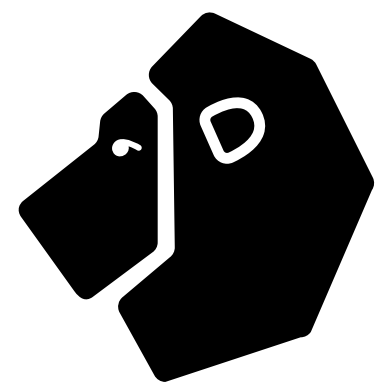
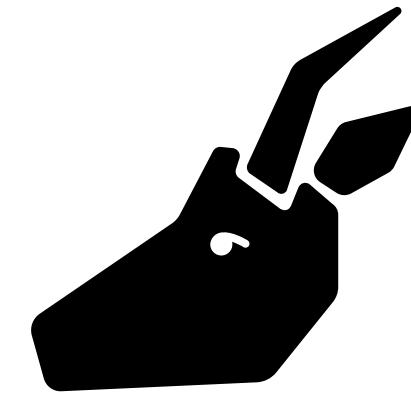
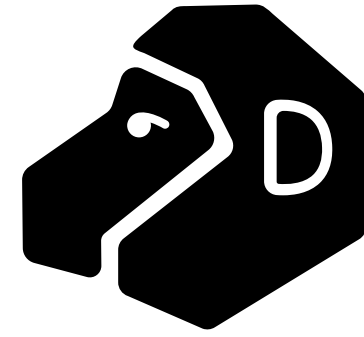
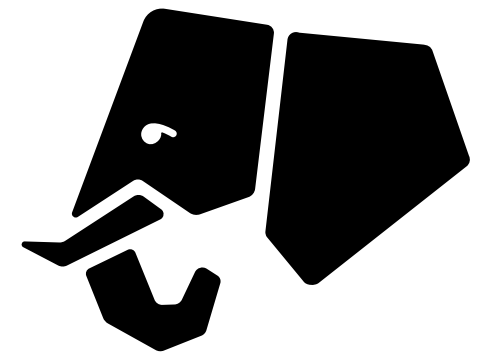
- Adobe Illustrator

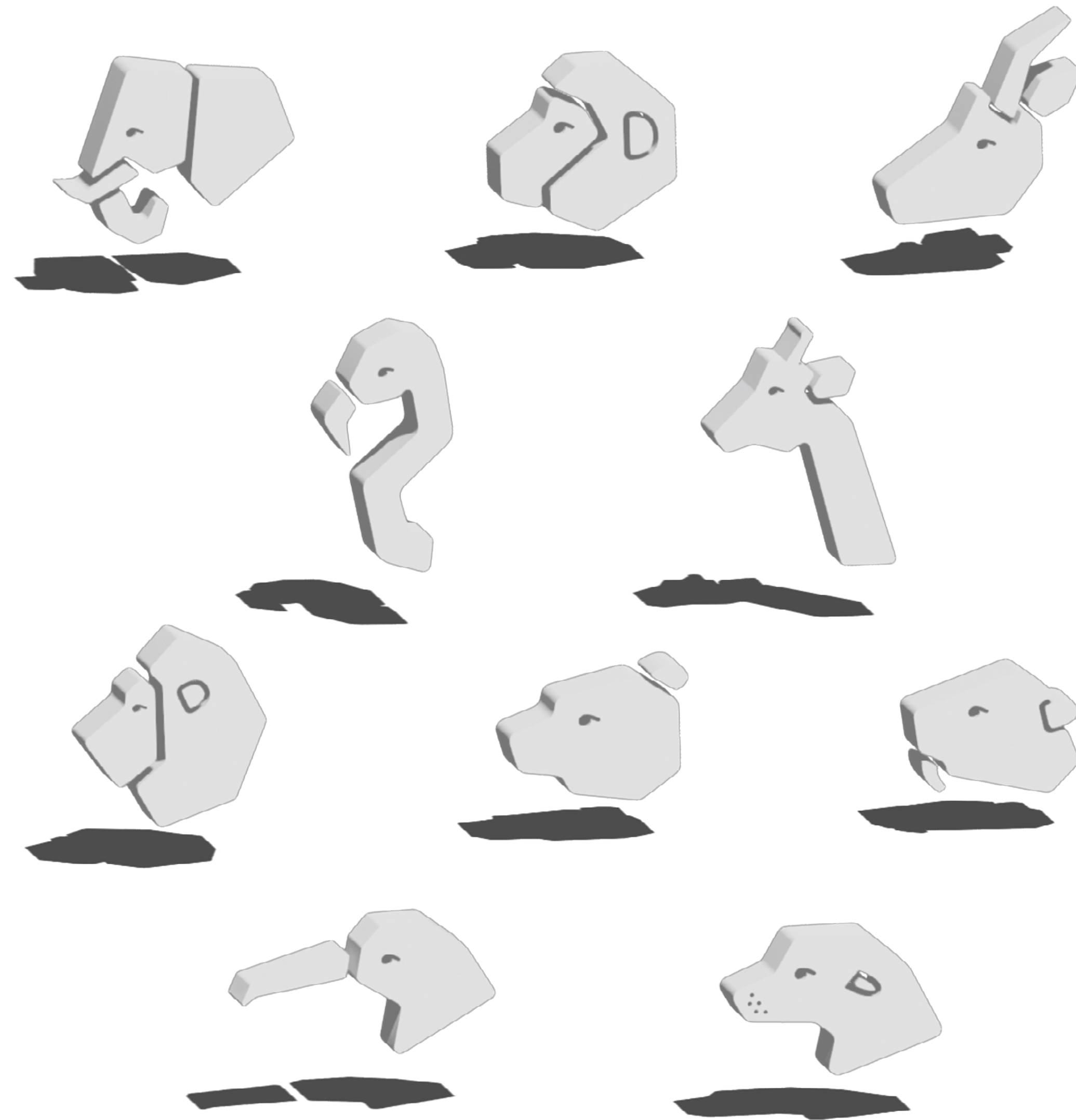
Execution:

To create harmony and cohesion, I used the same eye shape for all of the animals I chose. At first I depicted the animals in their frontal view, but realized that there would be more consistency if I did their profile view instead.

- Researched and studied animal profiles
- Illustrated a set of icons that follow consistent rules







book layout/design

The Flower Elves

Challenge:

Find a non-traditional folktale from abroad and format it into a children's book. Create illustrations to go with the text. Print and produce the book as well as publish it to a free online publisher.

- Organize a multi-page layout

Software Used:

- Adobe InDesign
- Procreate

Execution:

I chose to create a children's book from a Chinese folktale, and after researching and reading many stories, I landed on one called The Flower Elves. I studied the text and highlighted areas that I would later illustrate. At first, I started to illustrate the images separately to combine with the text after, but as I began to do so, I noticed that the illustrations and text didn't feel cohesive. I redrew the illustrations with the book size and format in mind as well as how I would incorporate the text with the images. I wanted to push myself away from standard type layout, so I played with making the text flow with the illustrations. I published this book through Amazon KDP and it is available for purchase. Going through the publishing process was insightful and showed me the trial and errors of formatting within the publisher's guidelines.

- Translated text into illustrations
- Experimented with type layout
- Printed/produced and published book







When the dance had ended, the girls sat down again at the table, and drank the health of the aunts in flowing nectar. The scholar, too, was remembered with a toast, to which he replied with well-turned phrases.

But the eighteen aunts were somewhat irresponsible in their ways. One of them, raising her goblet, by accident poured some nectar on Punica's dress. Punica, who was young and fiery, and very neat, stood up angrily when she saw the spot on her red dress.

"You are really very careless," said she, in her anger. "My other sisters may be afraid of you, but I am not!"

Then the aunts grew angry as well and said, "How dare this young chit insult us in such a manner!"

And with that they gathered up their garments and rose. All the maids then crowded about them and said, "Punica is so young and inexperienced! You must not bear her any ill-will! Tomorrow she shall go to you with in hand, and receive her punishment!"

But the eighteen aunts would not listen to them and went off. Thereupon the maids also said farewell, scattered among the flower-beds and disappeared. The scholar sat for a long time low in dreamy yearning.



brand guide

Hypothetical // Kairaku Ramen

Challenge:

Develop a brand guide for a fictional company.
Design a logo and establish guidelines for the brand's visual identity.

- Organize a multi-page layout

Software Used:

- Adobe InDesign
- Adobe Illustrator

Execution:

I love ramen, so I chose to create a brand guide for a ramen company. The company's name Kairaku means "joy/pleasure/enjoyment/delight" in Japanese. I designed the logo to depict a bowl of ramen and chopsticks using the gestalt theory. I paired the logo with a friendly typeface and a color palette that is joyful, simple, and comforting. In addition to the brand guide, I included packaging and merchandise for this company.

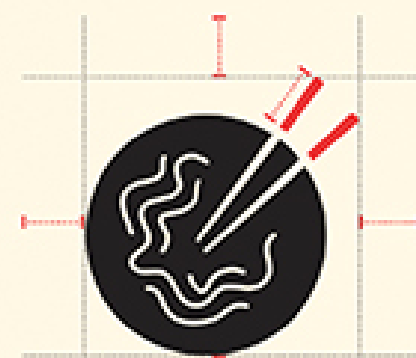
- Developed backstory to fictional company
- Established guidelines for use of the brand's visual elements
- Formatted a consistent layout
- Printed & produced brand guide
- Pushed project further by designing packaging & merchandise

Logo: Clear Space

Minimum clear space is the smallest distance allowed between the logo and the edge of a page or any other elements.

The clear space must be followed so that the logo does not appear crowded.

Minimum clear space =
The end of the chopstick



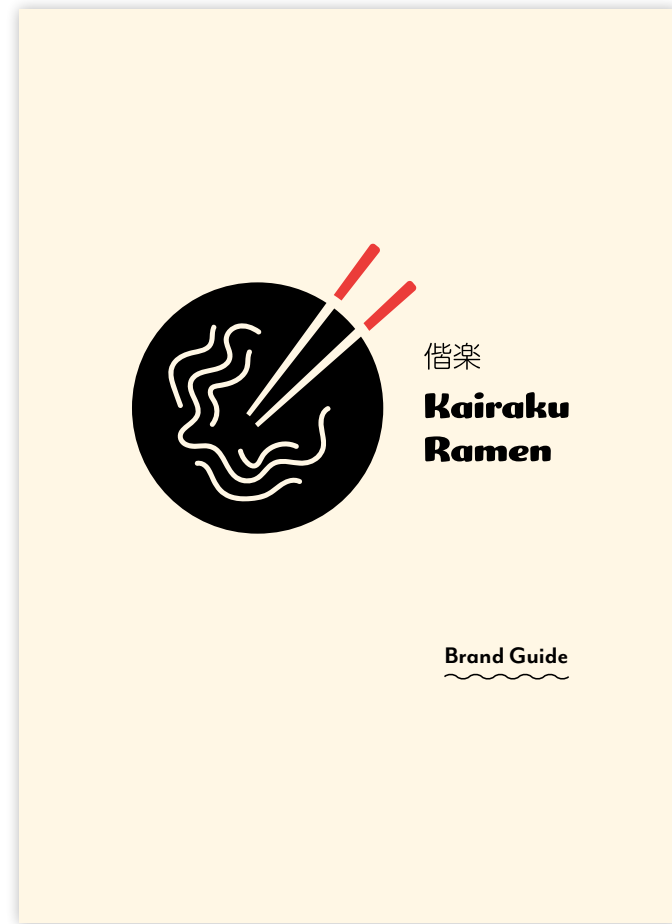


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Purpose

Every brand has a different flavor, and it's important that we stay consistent with our own unique flavor. To assist you in communicating the flavor profile of Kairaku Ramen, we've cooked up this brand guide.

This brand guide is like a recipe and is intended to help you use the perfect ingredients for representing Kairaku Ramen. It is a summary of our values, design policies, and branding and how to use them.

This is not a full-course meal of the brand, but rather a tasting of our most important visuals and ingredients that capture the essence of the brand.

Vision Statement

To deliver joy with every bowl of ramen. At Kairaku Ramen, we want to provide joy instantly, and nothing says joy to us like a bowl of delicious ramen.

We have been crafting and perfecting our ramen since 1986, and want to share with the world what we believe instant ramen should be. We use only the best ingredients and methods to develop ramen that not only tastes good, but is good for you as well.

Essence/Character

Our brand is represented by the Japanese word, Kairaku (借楽), which means joy, pleasure, enjoyment, and delight. We strive to uphold and maintain Kairaku within our business.

We characterize our brand by the following:

- * Joyful
- * Simple
- * Comforting
- * Satisfying

Logo: Elements

Logo

Logo with text

Logo: Clear Space

Minimum clear space is the smallest distance allowed between the logo and the edge of a page or any other elements.

The clear space must be followed so that the logo does not appear crowded.

Minimum clear space = The end of the chopstick

Logo: Minimum Size

To maintain legibility, do not scale the logo any smaller than indicated to the below.

1.5 cm by 1.5 cm 3.5 cm by 2.3 cm

Logo: Variations

Grayscale

Black

Reversed (white logo against a solid color)

Logo: Misuse

It is important that our logo stays consistent and is not altered. Here are some examples of what to avoid.

Do not change the color of the logo

Do not use the logo in low resolution

Do not rotate the logo

Do not add any effects to the logo

Do not skew/distort the logo

Do not change the font of the logo

Typography

Like our logo, it's important that our typography stays consistent. Mr Eaves Mod OT is both approachable and clean, which is why it is the primary typeface for Kairaku Ramen. For display text, we recommend the typeface Meatball. Meatball is fun and friendly and pairs well with Mr Eaves Mod OT. Use Meatball only for titles or headlines.

Mr Eaves Mod OT Reg
 ABCDEFGHIJKLMNOPQRSTUVWXYZ
 abcdefghijklmnopqrstuvwxyz
 1234567890!@#\$%^&*()

Mr Eaves Mod OT Bold
 ABCDEFGHIJKLMNOPQRSTUVWXYZ
 abcdefghijklmnopqrstuvwxyz
 1234567890!@#\$%^&*()

Meatball Regular
 ABCDEFGHIJKLMNOPQRSTUVWXYZ
 abcdefghijklmnopqrstuvwxyz
 1234567890!@#\$%^&*()

Typography: Guidelines

Headline

- Mr Eaves Mod OT Bold
- 22 pt
- 24 pt leading
- 0.1875" space before and after

Display

- Meatball Regular
- 39 pt
- 45 pt leading
- 0.1875" space before and after

Body copy

- Mr Eaves Mod OT Reg
- 12 pt
- 14 pt leading
- 0.1875" space before and after

Headline example

Body copy example. Som obo. Eppur anem od poreum fugitibus, nulla nobis ium endus, nia nes dolores quot, con nos suscipit dicit ut es remigrom asperit volupate tratur sando conestit.

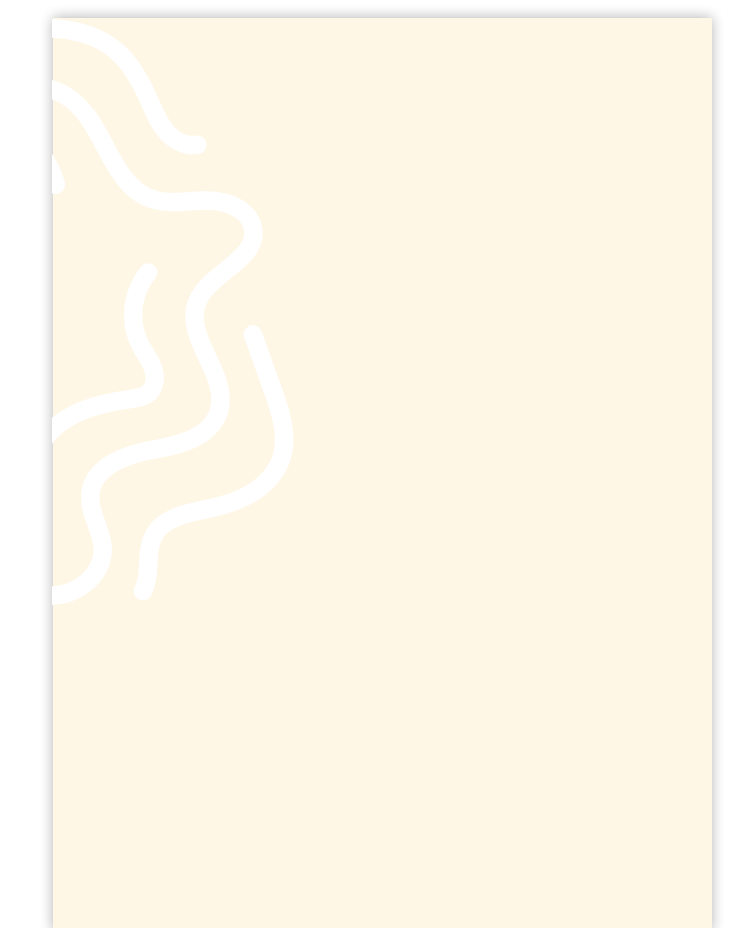
Pulso dolores etur asper endus, plectis bla containt essego temporem volanti to dulciter ectatista demata dicab ium verum, som facepro simeh.

lipid mood mini allbeaturis ante explant mos. Dolum exortum que pelendi daptur dem in exortis east aliqu.

Brand Colors

To reflect our ramen, our color palette consists of tasteful and simple hues. Below we list the three primary colors that we use to represent our brand. We have also chosen three accent colors that can be used in addition.

Primary	Accent



Purpose

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We characterize our brand by the following:

- * Joyful
- * Simple
- * Comforting
- * Satisfying

Logo: Elements

Logo



Logo with text

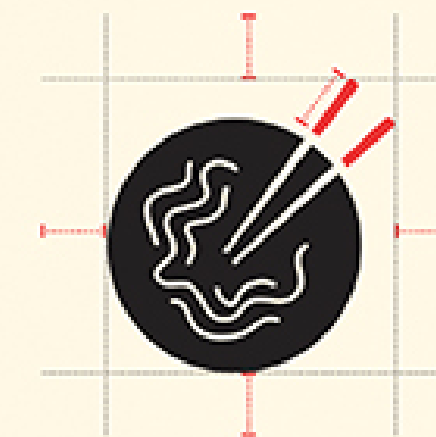


Logo: Clear Space



Minimum clear space is the smallest distance allowed between the logo and the edge of a page or any other elements.

The clear space must be followed so that the logo does not appear crowded.



Minimum clear space =
The end of the chopstick





kairaku ramen // sign mockup





sticker design

Hypothetical // Ice Cream Shop

Challenge:

Illustrate a set of five stickers for a local business.

- Stick to a color palette of 5 colors max

Software Used:

- Procreate
- Adobe Illustrator

Execution:

I chose to illustrate stickers for an ice cream shop. I wanted the stickers to be youthful and something that people would be likely to take home with them and stick on an assortment of things, so I designed the fun characters centered around ice cream. I used a limited color palette with tints of each color to create a simplicity and unity between the different stickers.

- Designed a cohesive set of stickers





packaging design

Hypothetical // Craftwork Brew

Challenge:

Design a logo and create three cohesive label designs for a brewery called Craftwork Brew. Craftwork Brew is a local beer company that uses locally sourced fruit to create unique and seasonal blends/flavors.

- Make the labels distinct, but maintain unity

Software Used:

- Adobe Illustrator

Execution:

After researching the beer brewing process, other drink labels, beer label requirements, and getting to know the company and their flavors, I brainstormed logo concepts through a mindmap and sketched a variety of logos. Through peer critique and feedback, I refined the chosen logo and developed a moodboard. I drew illustrations to accompany the flavors and styled the layout of the labels to assist in the fresh, fun, and friendly vibe of the brand. I produced physical mockups to test legibility and the overall feel of the labels.

- Researched beer and drink labels
- Sketched variations
- Developed a system of labels
- Printed and produced physical mockups



craftwork brew // moodboard & label sketches





Bottle Cap



ESTD • cheers with beers • 2010



Front View



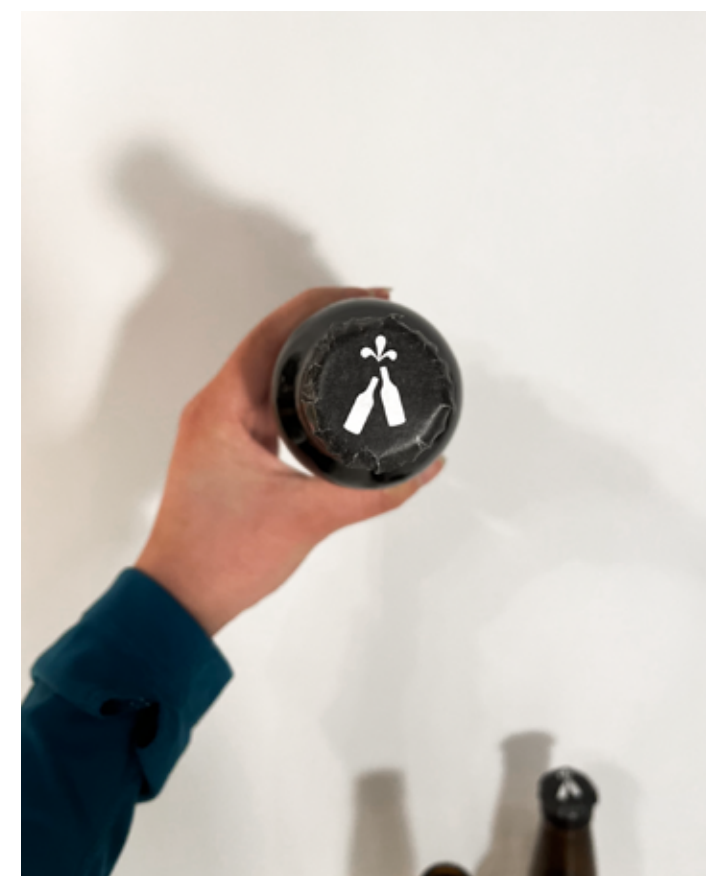
Left Side



Front Side



Right Side



Bottle Cap



Hand Held



Top View



vinyl album design

Hypothetical // Laufey

Challenge:

Redesign an album cover of a band/musician and format it into a vinyl record cover and label. Create a digital component to accompany the album.

- Translate audio into visual
- Create a physical mockup

Software Used:

- Adobe Illustrator
- Adobe XD
- Procreate

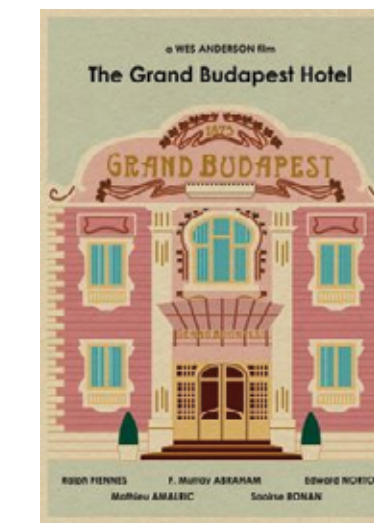
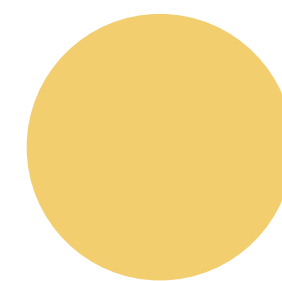
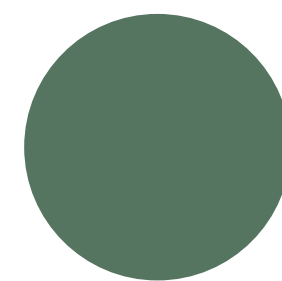
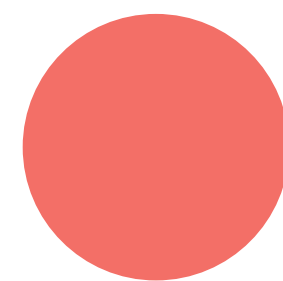
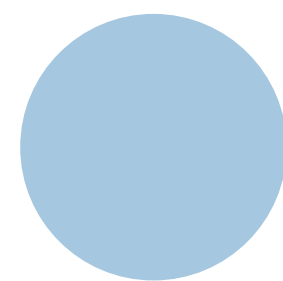
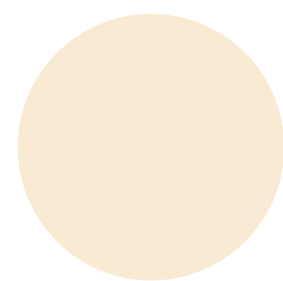
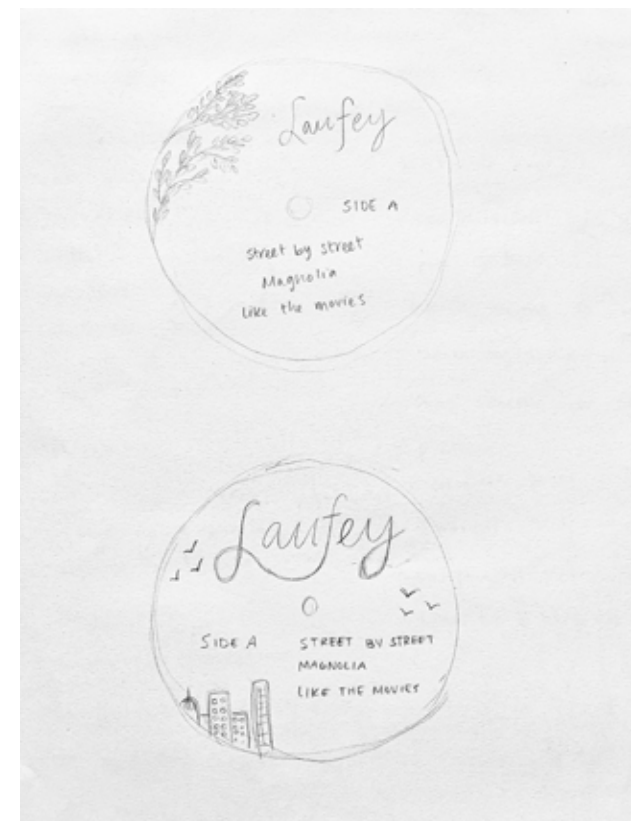
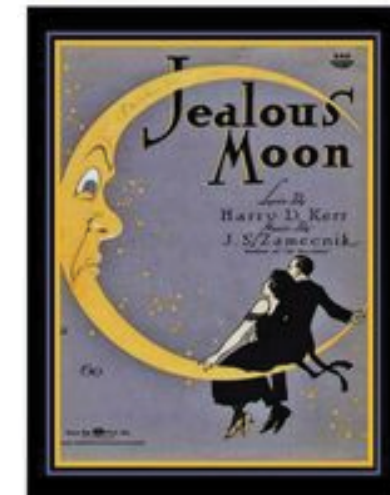
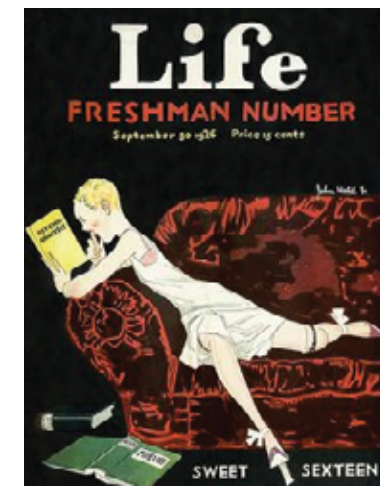
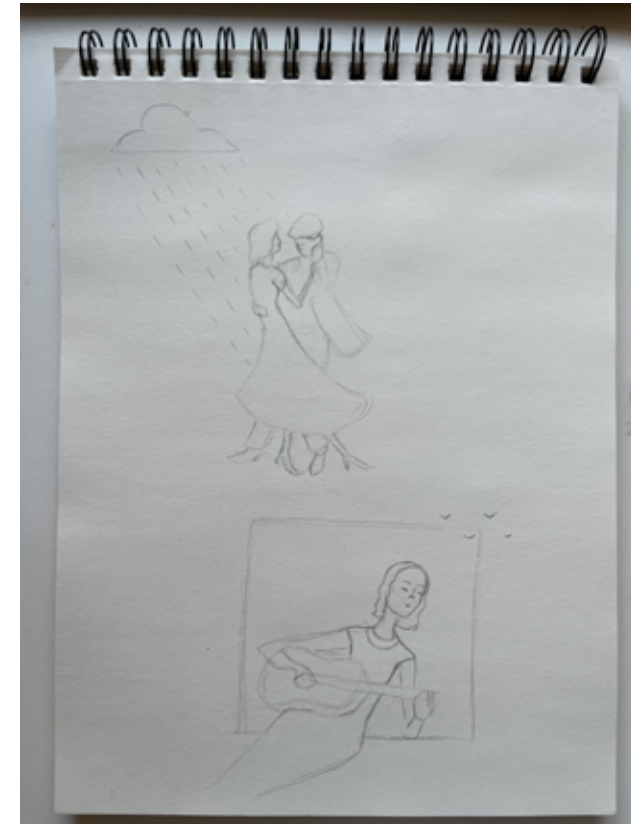
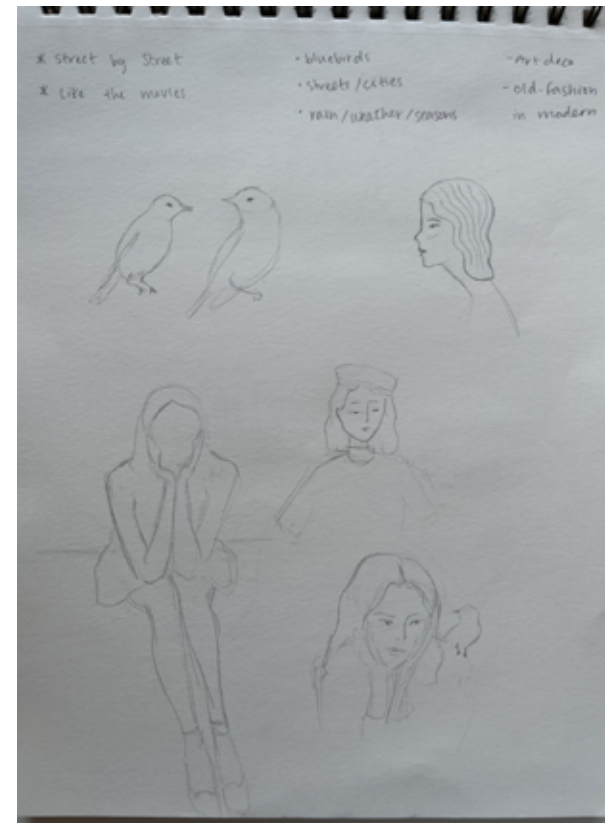
Execution:

I chose to redesign the EP cover of Laufey who is one of my favorite artists. Her music is a modern take on jazz, so I decided to draw inspiration from 1920's art deco styles. I sketched several cover concepts and rendered them in Procreate. Laufey's music gives off the vibes of old New York and romance, so I illustrated the album cover with that in mind. I printed and folded the vinyl album cover to test legibility and the dieline. For the digital component, I designed a website that allows for the digital download of the EP as well as the option to play the music on the website directly. I also included a merch page for selling posters, crewnecks, and a tote bag.

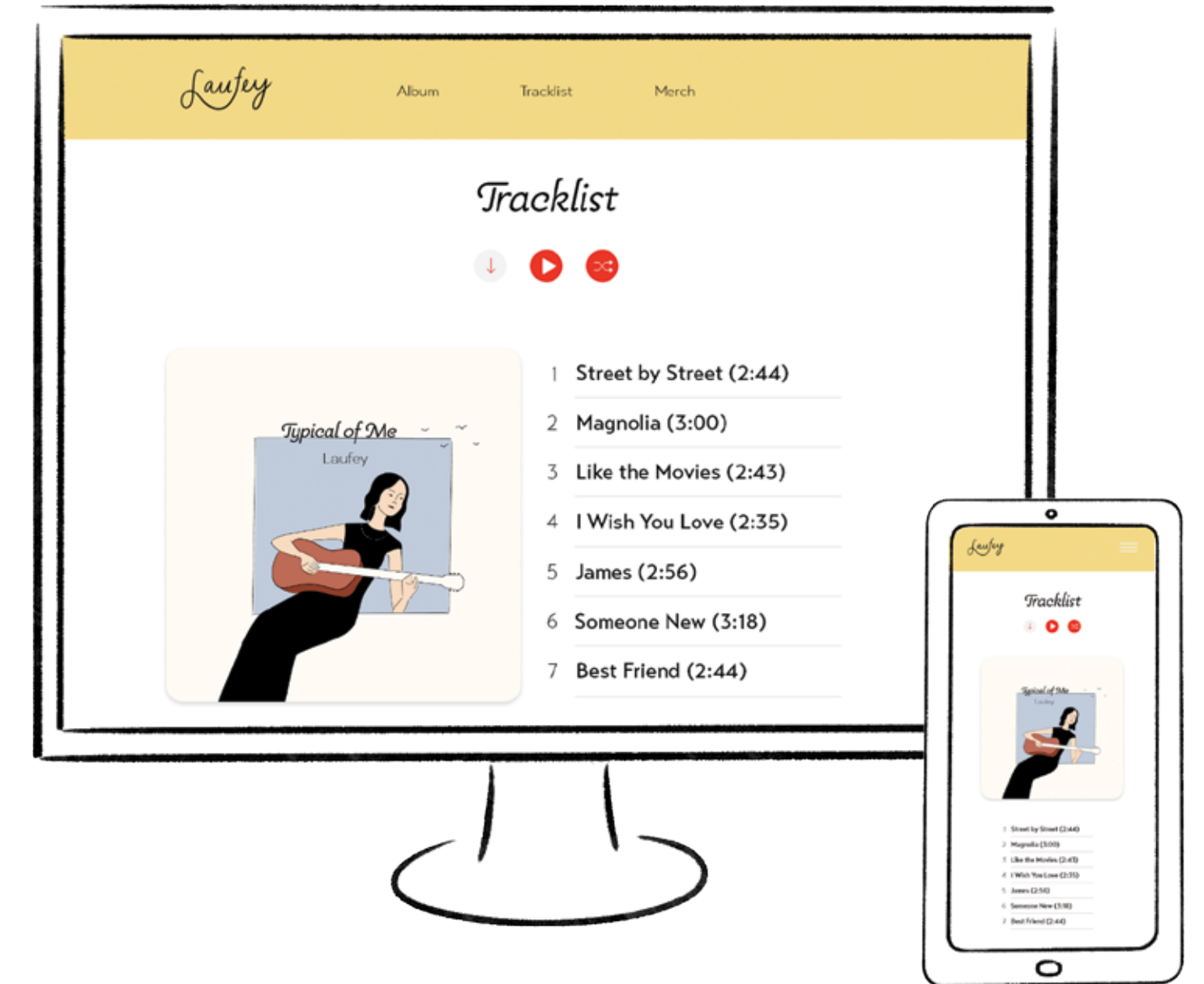
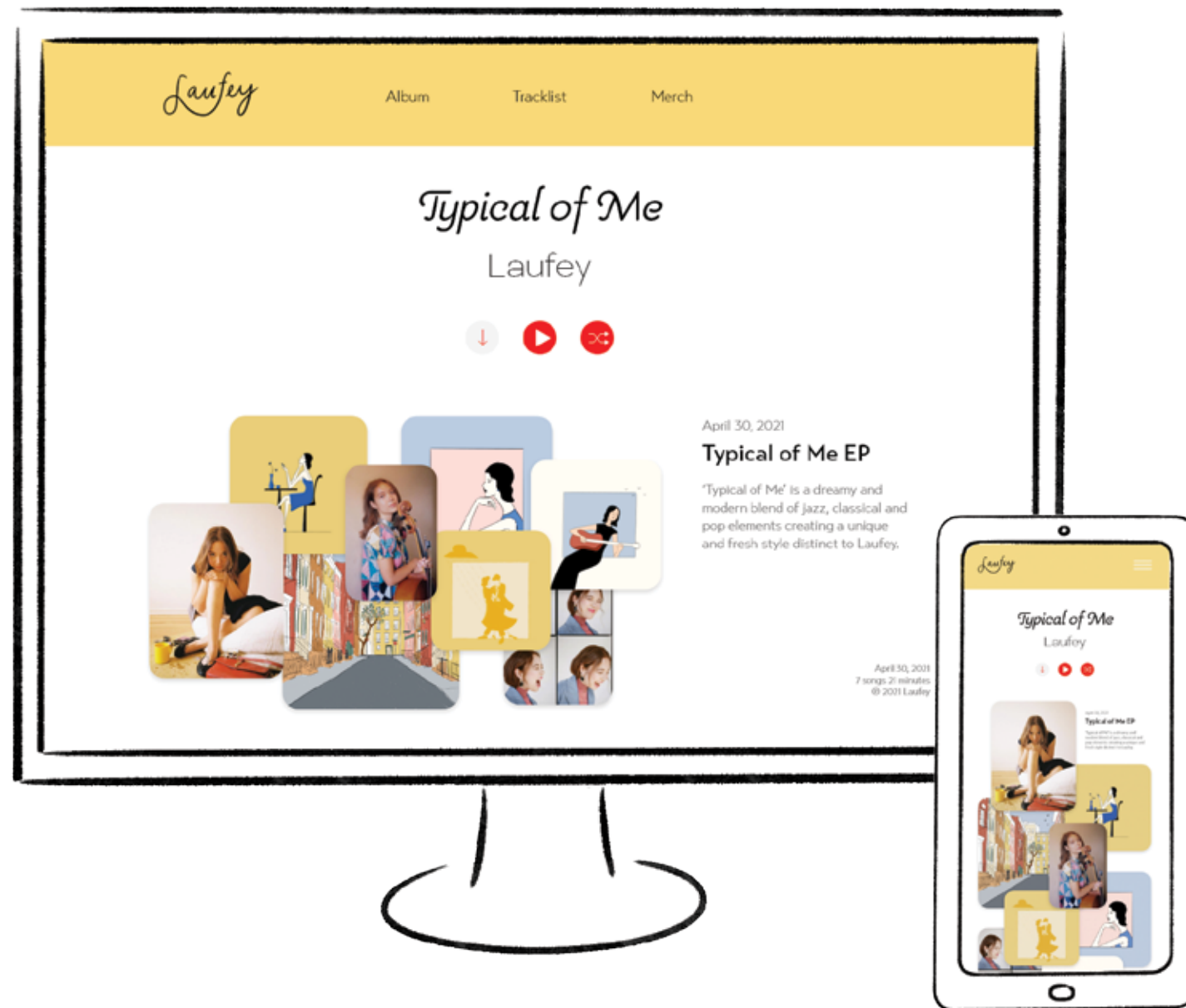
- Illustrated cohesive graphics for back & front cover, gatefold, and label
- Produced physical gatefold vinyl album cover mockup
- Developed a website for the artist and album
- Furthered the project by designing merch



laufey // moodboard & sketches











thank you!

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