

SARAH VALUET

svaluet@pdx.edu

ID: 100334

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P1

TYPE SPECIMEN: PARALUCENT DES254

Playful yet functional, quirky yet all-purpose, charismatic, modern, and warm, Paralucent sets itself apart from other sans-serifs. This type specimen booklet celebrates the typeface's unique anatomy and form, in addition to sharing its history.



Versatile **Warm** Charismatic
Animated Friendly **Elegant**
Multilingual **Polished** Whimsy
Cohesive Sleek **Streamlined**
Functional **Kind** All-Purpose
Utilitarian Playful **Beautiful**
Modern **Personable** Quirky



Paraluc is a typeface designed by Rian Hughes of Device Type Foundry. Released in the year 2000, Paraluc has quickly become one of Device's best-selling typefaces. Paraluc has been picked up by many publishers in the UK and the US, and is primarily seen in print and galleries. This typeface has been described most often as a playful, yet all-purpose sans serif that prioritizes clarity. Paraluc is also described as warm, functional, and whimsy. The Paraluc type family has seven weights, two widths,

their corresponding italics, and a stencil and text variant.

When designing Paraluc, Hughes took heavy inspiration from time-honored typefaces such as Akzidenz, Helvetica and Univers. Hughes acknowledged typographic aspects that he found positive and negative, and addressed them all in Paraluc. Overall, Paraluc parallels industrial and utilitarian sans serifs while adding a lively twist. Hughes has described Paraluc as a good reflection of himself as a designer and person.



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- 10pt. Paralucent is a versatile all-purpose modern sans.
- 12pt. Paralucent is a versatile all-purpose modern sans.
- 14pt. Paralucent is a versatile all-purpose modern sans.
- 16pt. Paralucent is a versatile all-purpose modern sans.
- 18pt. Paralucent is a versatile all-purpose modern sans.
- 20pt. Paralucent is a versatile all-purpose modern sans.
- 22pt. Paralucent is a versatile all-purpose modern sans.
- 24pt. Paralucent is a versatile all-purpose modern sans.
- 26pt. Paralucent is a versatile all-purpose modern sans.
- 28pt. Paralucent is a versatile all-purpose modern sans.
- 30pt. Paralucent is a versatile all-purpose modern sans.
- 32pt. Paralucent is a versatile all-purpose modern sans.
- 34pt. Paralucent is a versatile all-purpose modern sans.

Unusually high x-height.

Rounded square shape.

Boxing wizards



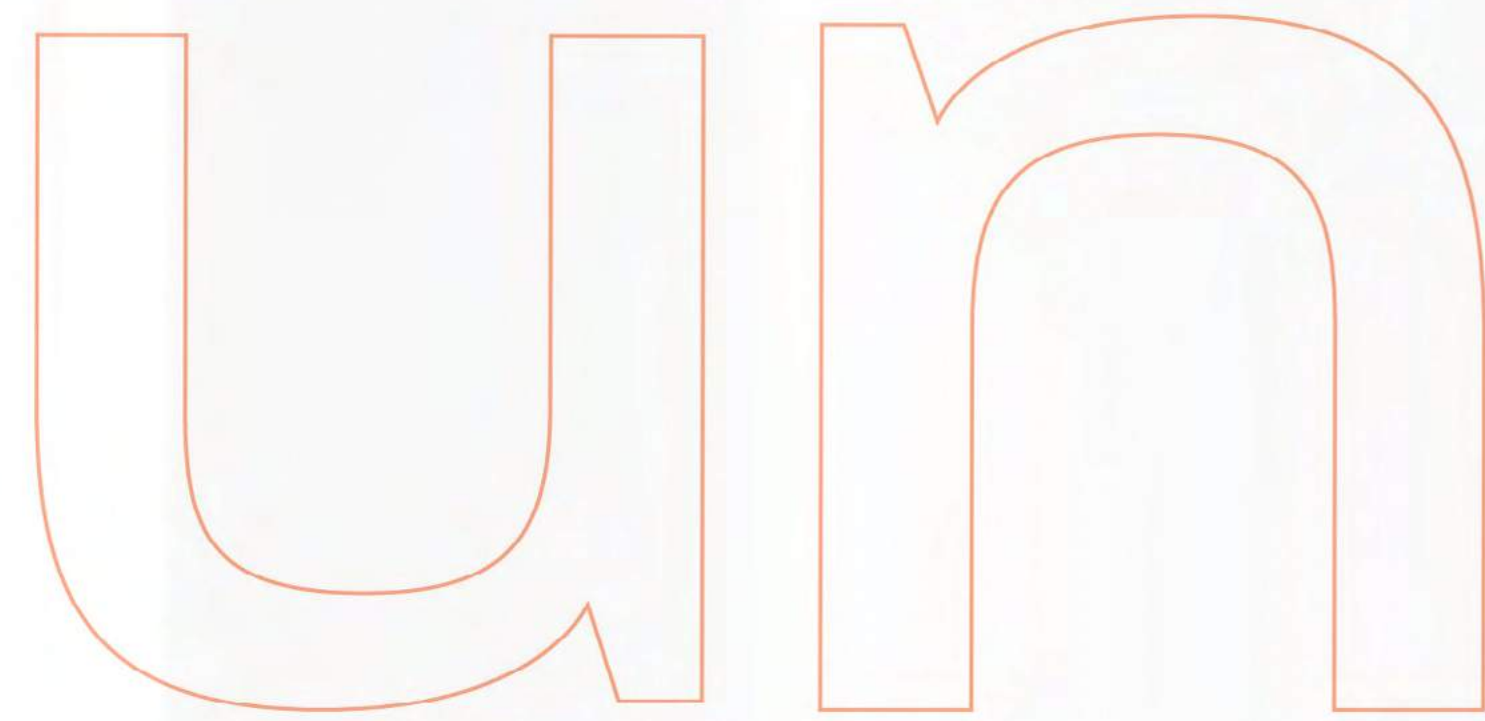
Open counter g.

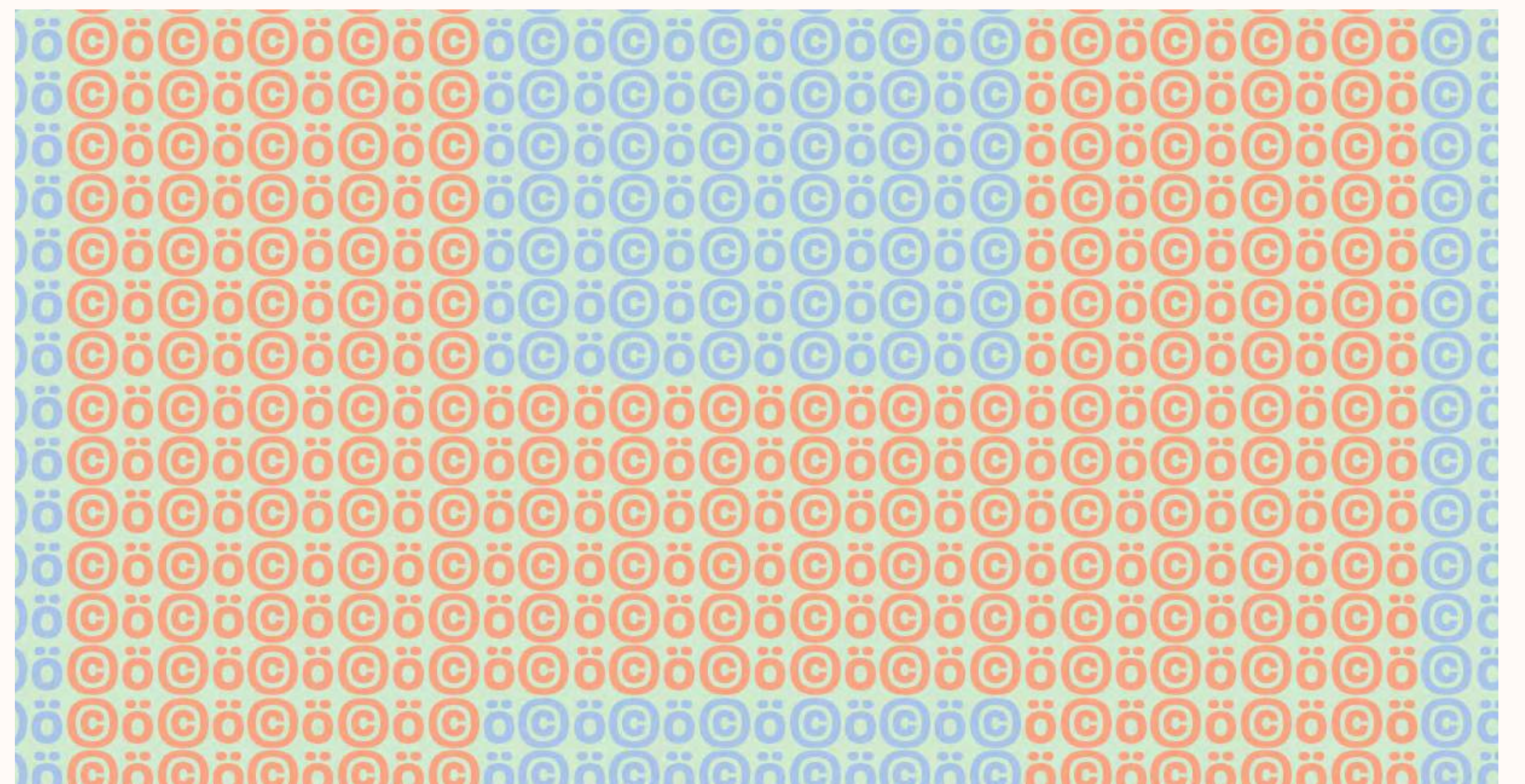
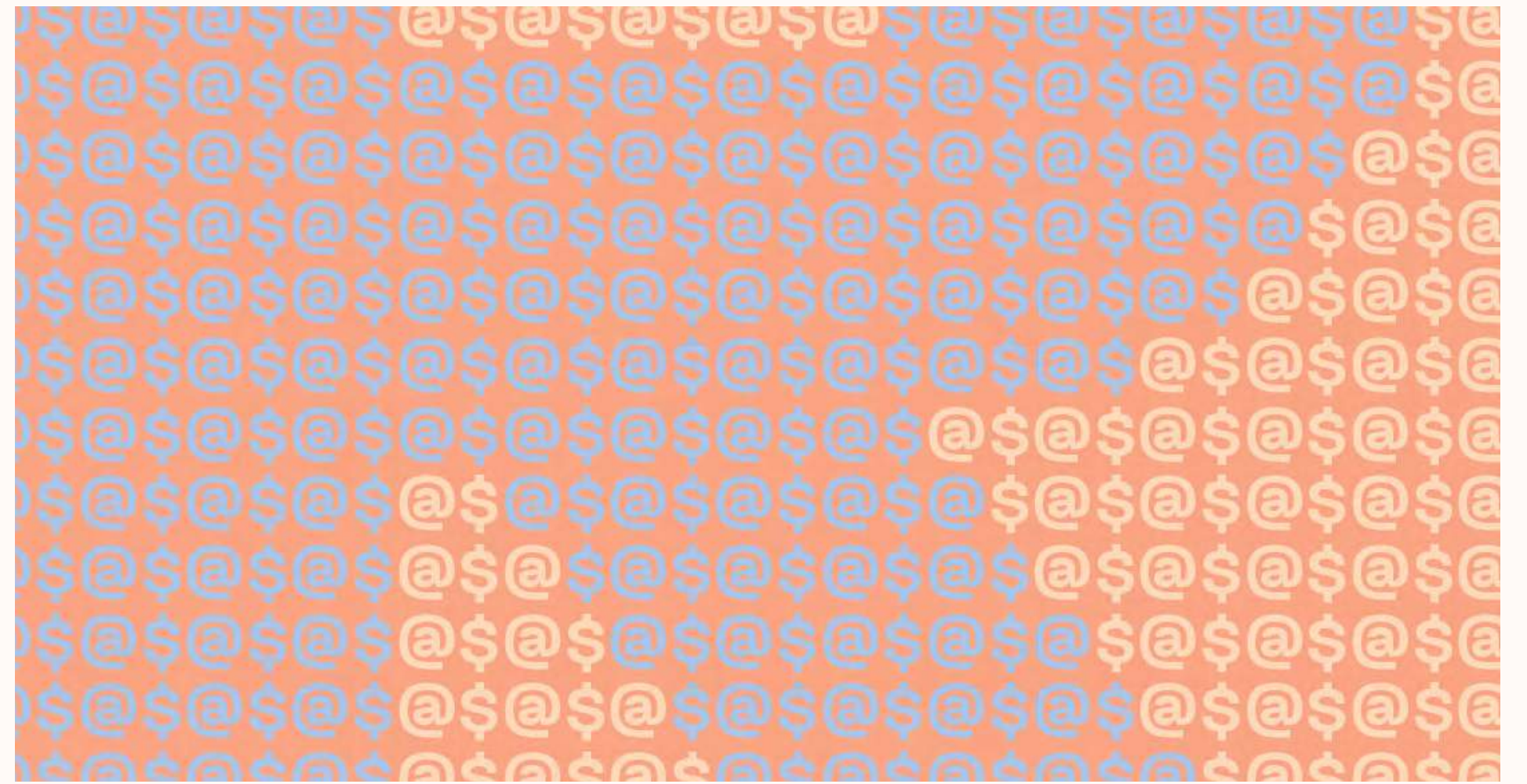
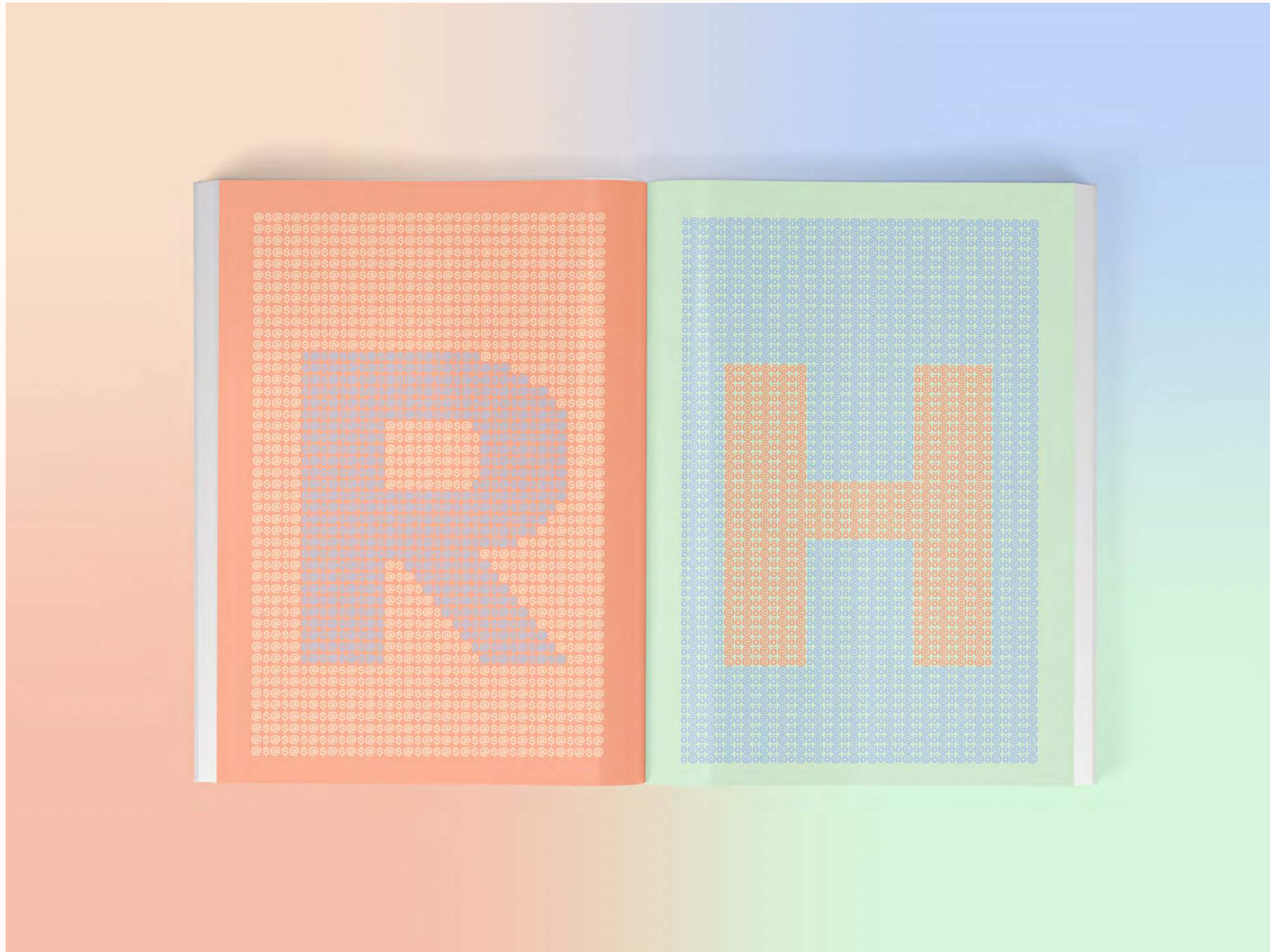


Shaved spurs.

Structurally, Paralucent balances both square and circular elements resulting in a unique appearance. When designing Paralucent, Hughes paid a large focus to the negative space between characters. Examples of this include the shortened arms of the letters L, T and J, the lower cross bar and it's resulting large counter of the uppercase A, the widened W and M, as well as a higher x-height. These design decisions were made to create

a more even color and better legibility, most specifically in text. There is a focus on stylistic cohesion within Paralucent, as seen in its many repeated elements. An example of this would be the shaved spurs on many of the lowercase letters. Lastly, Hughes chose to not include ink traps within Paralucent, as he specifically designed the typeface to address printing issues while still being flexible enough for digital manipulation.





P2

GRANNY GAUNTLET

DES210

The Granny Gauntlet—A.K.A Fight Club for the elderly—is a humorous, imaginary event where senior women come to brawl. Visually, the Granny Gauntlet takes inspiration from punk band posters and merchandise, with a focus on texture and a limited color palette. May the sturdiest grandmother win!







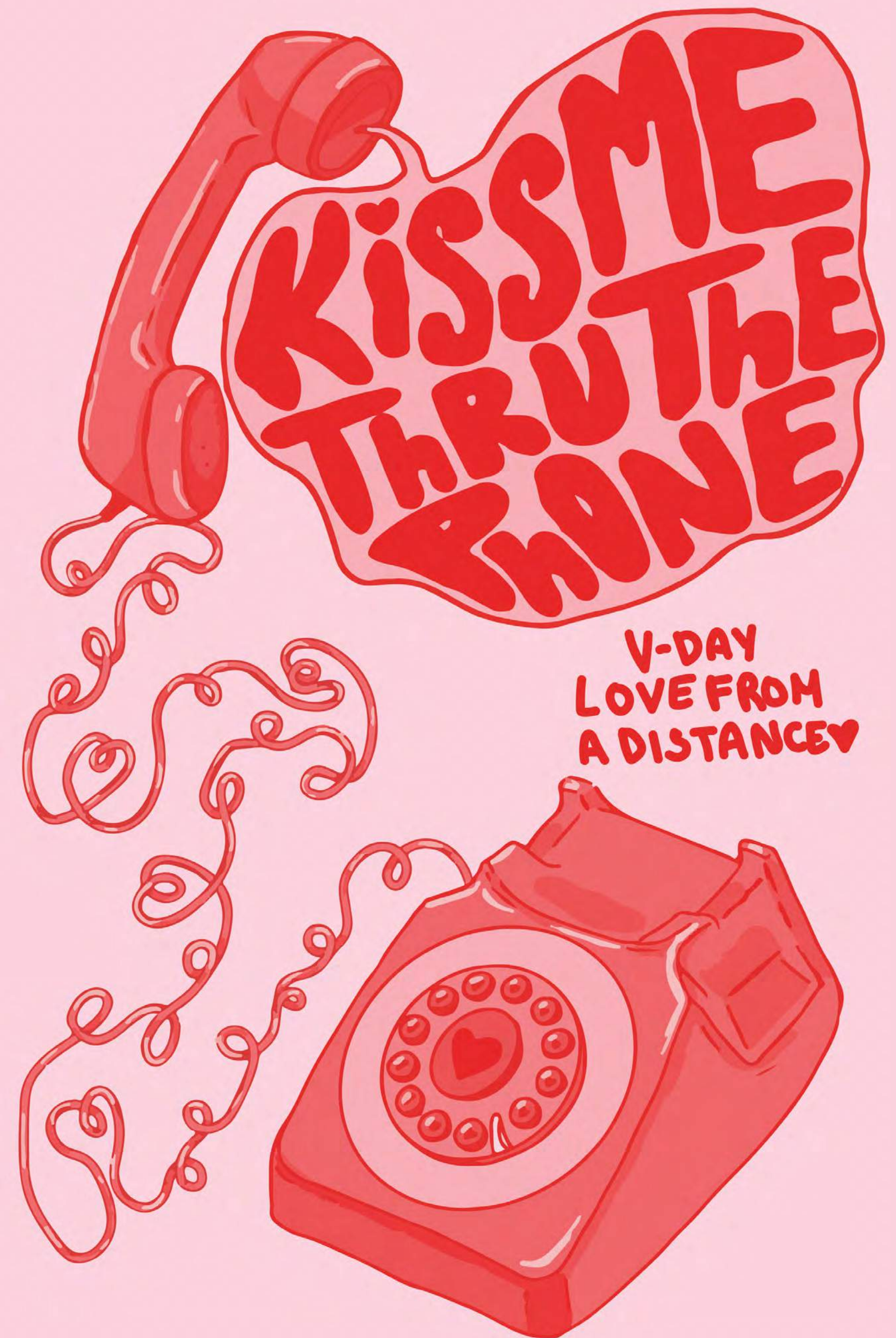


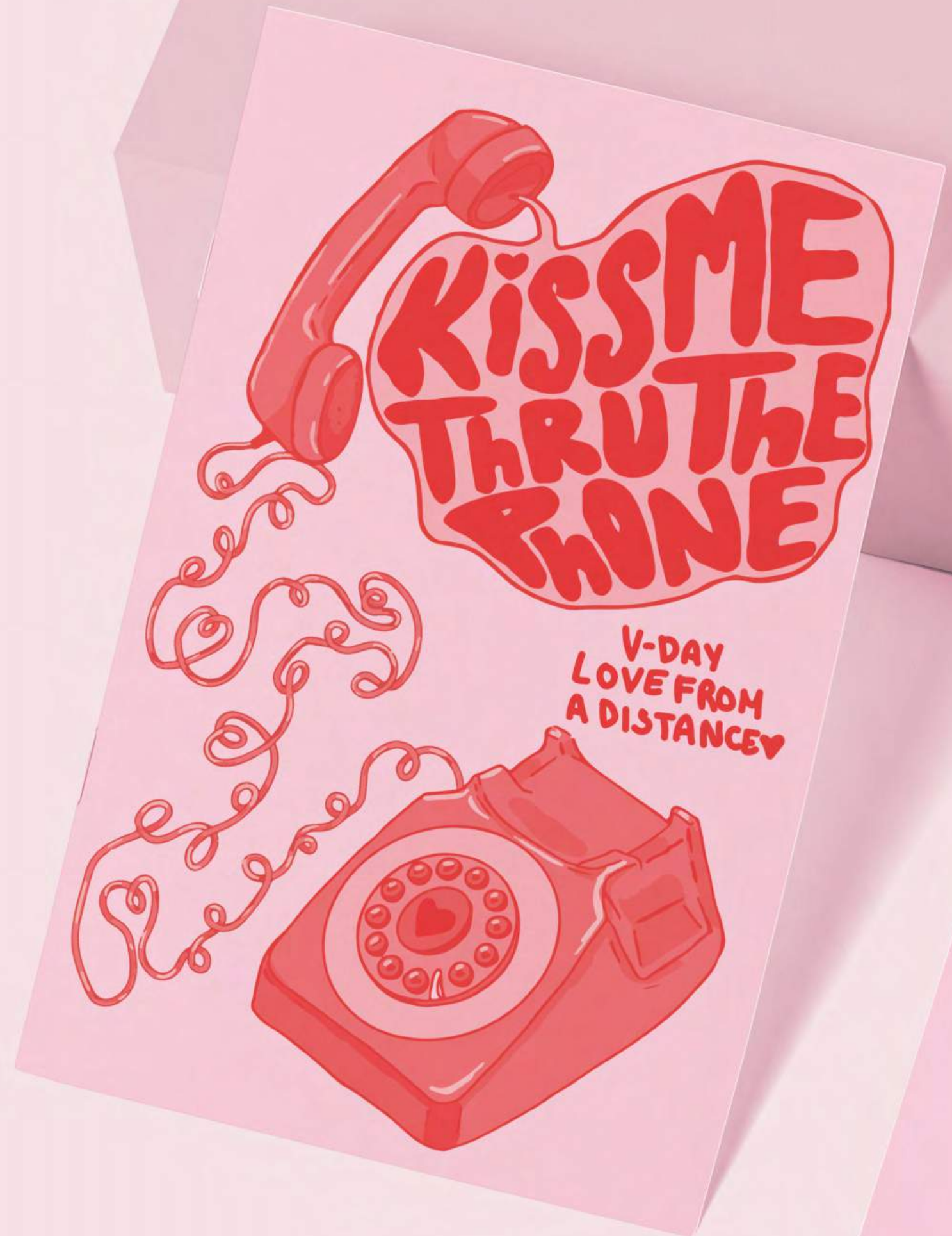
P3

KISS ME THRU THE PHONE

DES224

Kiss Me Thru The Phone is an interactive booklet designed to be filled out and gifted to one's partner for Valentine's Day. It is a modern rendition of the classic Valentine's Day card. This booklet was created with long-distanced relationships in mind, however, anyone can fill it out. All of the information pertinent to the theme was communicated through color and prompts.





YOU'RE THE BEST OF THE BEST!



CALL ME, BEEP ME, IF U
WANNA REACH ME!





This book is meant to be filled out and gifted to your partner! Whether you are long-distance or you just don't see each other as often as you'd like, this book serves as a pocket-sized reminder of your love. Fill it out according to the instructions on this card, then gift it away! Have Fun! ♡

HOW TO FILL OUT YOUR CARD:

1. DISTANCE AINT NOTHIN BUT A NUMBER:
 - Draw the silhouette of yours and your partner's locations (state, country, work, wherever!)
 - connect the two of you with hearts ♡
2. A CUSTOM MIXTAPE MADE WITH LOVE:
 - Give your mixtape a name
 - fill the sticky-note with any songs you want, (sweet? spicy? up to you!).
3. THE BEST OF THE BEST:
 - Give your partner an award that you think best suits them!
 - Examples: "Best Laugh" or "Sweetest Smile".
4. YOU 'N ME BABY!
 - Draw your favorite picture of you and your partner!
 - Add a note: when/where/why?
5. CALL ME, BEEP ME... :
 - write out a couple of texts that you would send to your sweetie!
6. A CLASSIC V-DAY CARD:
 - Lastly, let your partner know how much you love them with a traditional valentine's day card ♡

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P4

BRITNEY ALBUM COVER

DES224

It's Britney Bitch is a custom album consisting of Britney's most empowering songs. This album was created as a celebration of Britney Spears, focusing heavily on her newfound freedom as a result of the recent end to her oppressive conservatorship. The tracklist features eight carefully considered songs, all with the intent to empower, uplift, and enliven the listener.





1. GIMME MORE
2. PIECE OF ME
3. WHAT U SEE (IS WHAT U GET)
4. MY PEROGATIVE
5. WOMANIZER
6. DON'T GO KNOCKIN ON MY DOOR
7. IF U SEEK AMY
8. STRONGER



- Home
- Search
- Your Library
- Create Playlist
- Liked Songs
- Your Episodes



Sarah Valuet

Friend activity



ALBUM
It's Britney Bitch

Britney Spears • 2022 • 8 songs, 29 min 22 sec



#	TITLE	PLAYS	
1	Gimme More Britney Spears	333,397,515	4:11
2	Piece of Me Britney Spears	104,588,763	3:32
3	What U See (Is What U Get) Britney Spears	7,994,021	3:37

Gimme More Britney Spears
1:24
4:11

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MacBook Pro

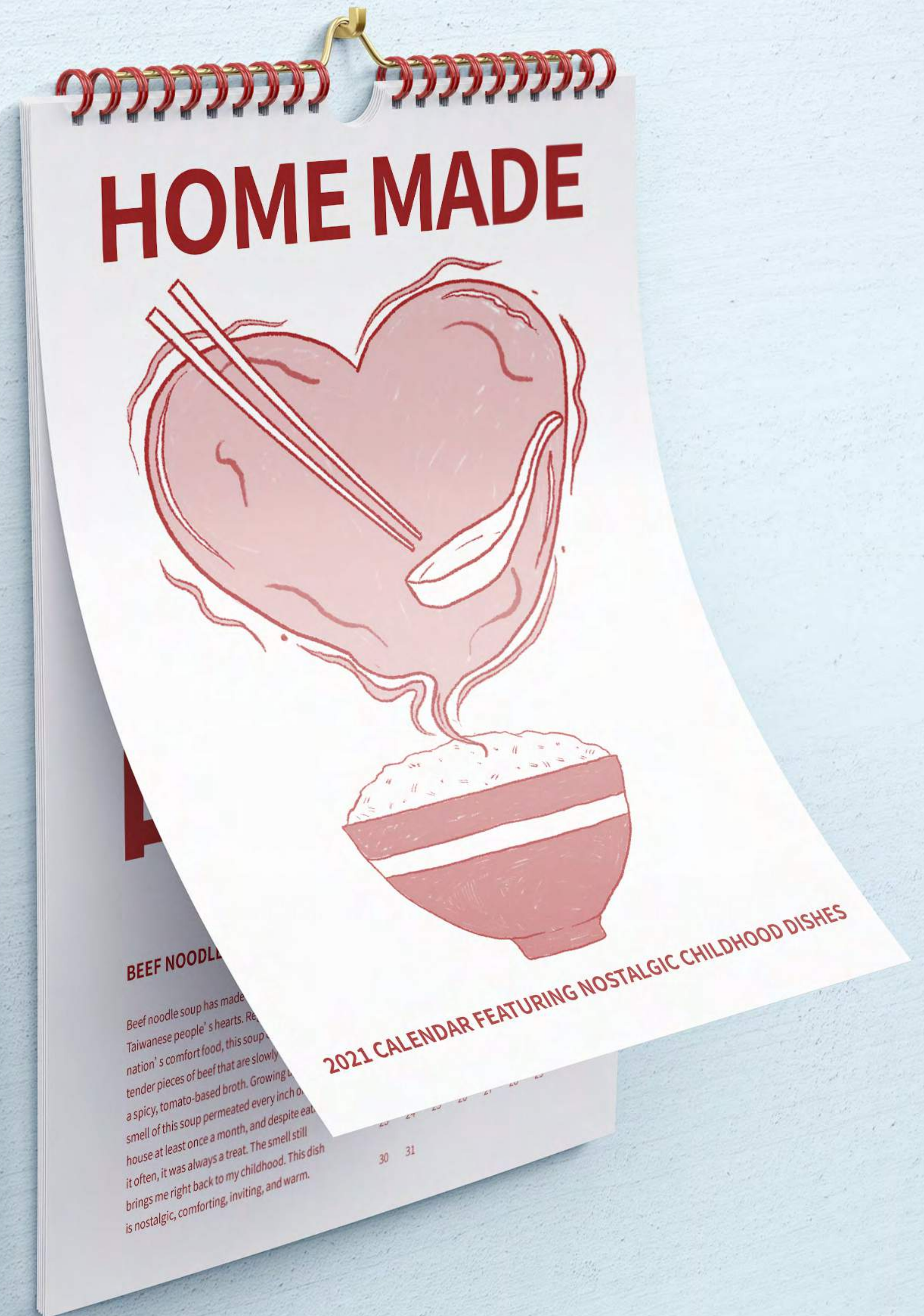


P5

ILLUSTRATED CALENDAR

DES210

Home Made is an illustrated calendar that celebrates the various culturally-significant dishes that my mother cooked for me growing up. Each page features a dish that was an integral part of my youth. The calendar is an homage to my mother, our culture, and the way she showed her love the best — through food.



牛肉面



BEEF NOODLE SOUP

Beef noodle soup has made a home in many Taiwanese people's hearts. Regarded as the nation's comfort food, this soup consists of tender pieces of beef that are slowly braised in a spicy, tomato-based broth. Growing up, the smell of this soup permeated every inch of my house at least once a month, and despite eating it often, it was always a treat. The smell still brings me right back to my childhood. This dish is nostalgic, comforting, inviting, and warm.

JANUARY

S	M	T	W	TH	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					



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30	31					

汤圆



TANGYUAN

Tangyuan are chewy rice balls filled with various sweet fillings served in a ginger syrup. Tangyuan symbolize union and harmony, and are traditionally eaten during the Lantern Festival. My family rarely ever made these from scratch. Frozen Tangyuan was so widely available, it didn't make sense for us to make it on our own. In recent years, however, we've started embracing the process of making Tangyuan by hand, and it has only made this dish that much more special.

FEBRUARY

S	M	T	W	TH	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					

火锅



HOT POT

Hot pot often feels more like an event than a dish. Family and friends gather around a warm pot of simmering broth to cook, eat, and converse. Being highly customizable, it is a sure crowd-pleaser. I remember breaking out our electric hotpot during the cold winter months. Our hotpot would take so much power that it would blow a fuse! Eventually, my family grew tired of running down to the basement mid-meal to reset the tripped circuit breaker. We've since surrendered to eating hot pot in the dark.

MARCH

S	M	T	W	TH	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		

P6

THÉRÈSE MOLL BOOKLET

DES200 • LAYOUT

This booklet highlights the short but impactful life of Swiss designer, Thérèse Moll. The layout of this booklet is heavily influenced by Moll herself and the International Typographic Style.





**THE ENIGMA
OF THÉRÈSE**

MOLL

Thérèse Moll circa 1953. Photograph by Karl Gerstner. Courtesy of the Karl Gerstner Archive.

**“THE
ENIGMA.
MOLL”**



MOLL: EARLY LIFE

A young woman caught in an unguarded moment, deep in thought, yet frozen in time. She is wearing a long dark coat that defines her small figure against the background of the elevated dock hovering over the water below. The photograph was taken around 1953. The young woman would be about nineteen years old. She is an enigma. Still.

Thérèse Moll, the young woman in the photograph, was born in Basel, Switzerland on 17 November 1934 and grew up in the Laupenring neighbourhood. Little is known about her early life, although I recently learned that her father worked for a local construction company as a building site foreman. In 1949 at the age of fifteen, she enrolled in the Vorkurs (foundation course) at the Basler Allgemeine Gewerbeschule (AGS), the School of Arts and Crafts in Basel. The following year, she took the entrance examination for the four-year Fachklasse für Grafik (professional programme for graphic design) with her Vorkurs classmate Dorothea Hofmann (née Schmid) and 30 other students. Competition for places was fierce, as only six or seven students were accepted on to the course each year. The students were judged on to the quality of their work and their Vorkurs portfolio. In 1950, seven young students (four women and three men) were accepted on to the programme, Moll and Hofmann included. Triumphant, they sat next to each other in class and shared a friendship.

“...THE BASICS THAT THÉRÈSE BROUGHT WITH HER ARE STILL OPERATING TODAY.”

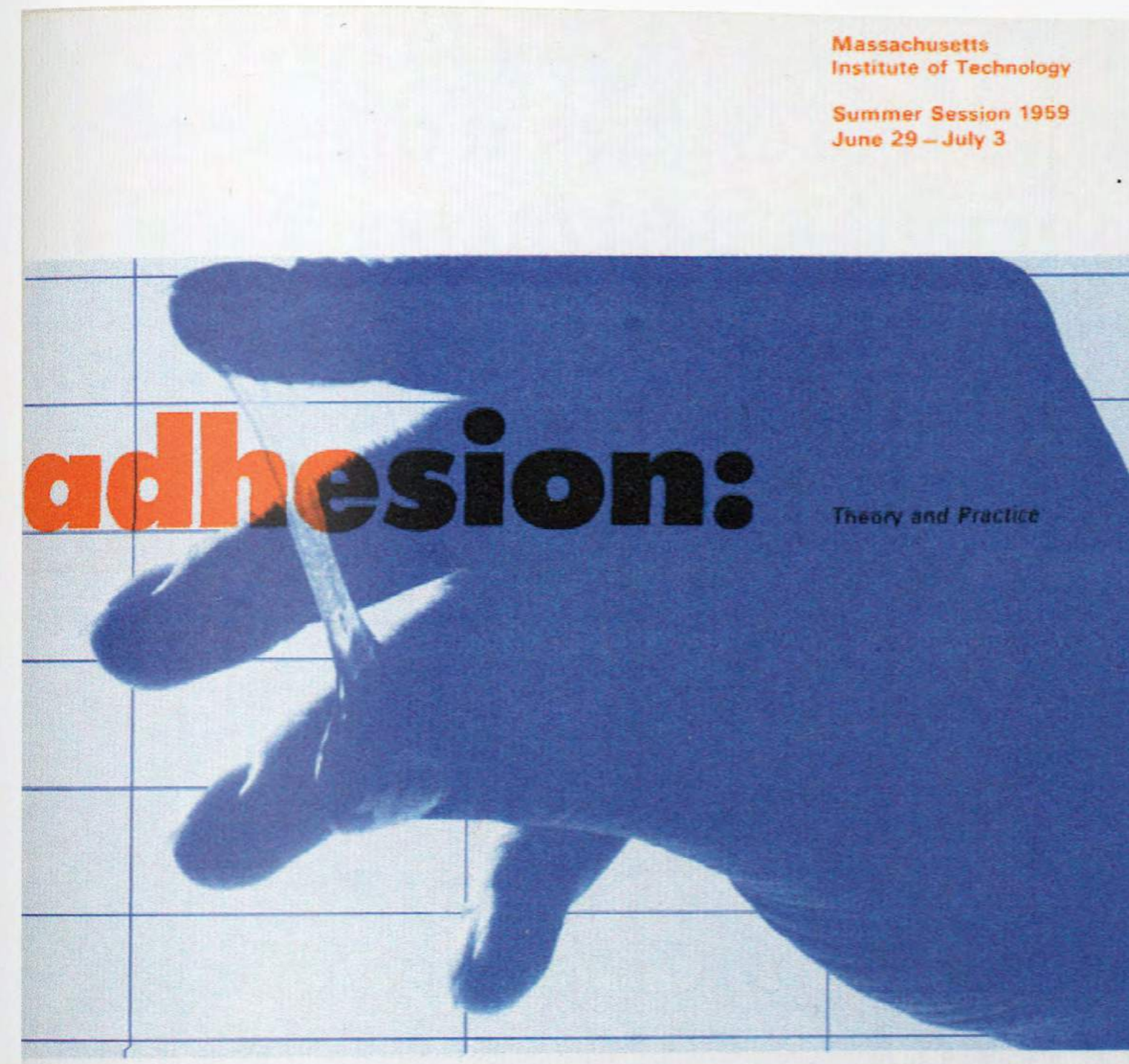
TIME & IMPACT AT MIT

It was during this year that she received an invitation to be a visiting designer from John Mattill, director of the Office of Publications at Massachusetts Institute of Technology (MIT), to work with staff designers Jacqueline Casey and Ralph Coburn. It was Mattill's idea to invite international designers to help out staffers in the office from January to May, the busiest time in the office, when between 30 and 50 MIT Summer Session course announcements had to be written, designed and printed.

There has been speculation as to how Thérèse Moll came to be invited to work as a visiting designer at MIT. In early 1958, Karl Gerstner embarked on a lecture tour of the US with his colleague Markus Kutter. The tour was arranged by Allon Schoener and Noel Martin, organisers of the 1957 'Swiss Graphic Designers' exhibition that premiered at the ICA Boston and then travelled to venues around the US. Schoener and Martin also organised an extensive tour for Gerstner to visit schools and universities, where he had the opportunity to speak about his work and the new Swiss design movement. One of

those universities was MIT. Gerstner must have recommended that Thérèse Moll be invited as visiting designer at MIT for 1959. Moll's main function at MIT was as a contemporary graphic and typographic designer of Summer Session course announcements. Akzidenz Grotesk, known as Standard in the United States, was probably not available, given the 'bare bones' budget for typesetting at the office. Instead, Moll used Futura Extra Bold, demonstrating that the application of Swiss typography and design was more about a design methodology than the use of a particular typeface.

In his book, *Swiss Graphic Design: The Origins and Growth of an International Style 1920–1965* (2006), Richard Hollis states: 'Swiss graphic design is a concept inseparable from the grid. In typography, the use of the grid grew from the nature of letterpress printing ... type metal, cast on a rectangular base, was composed in horizontal lines arranged in vertical columns, and locked in a rectangular framework. Unlike the infinite scale possible on digital systems 50 years later, type and

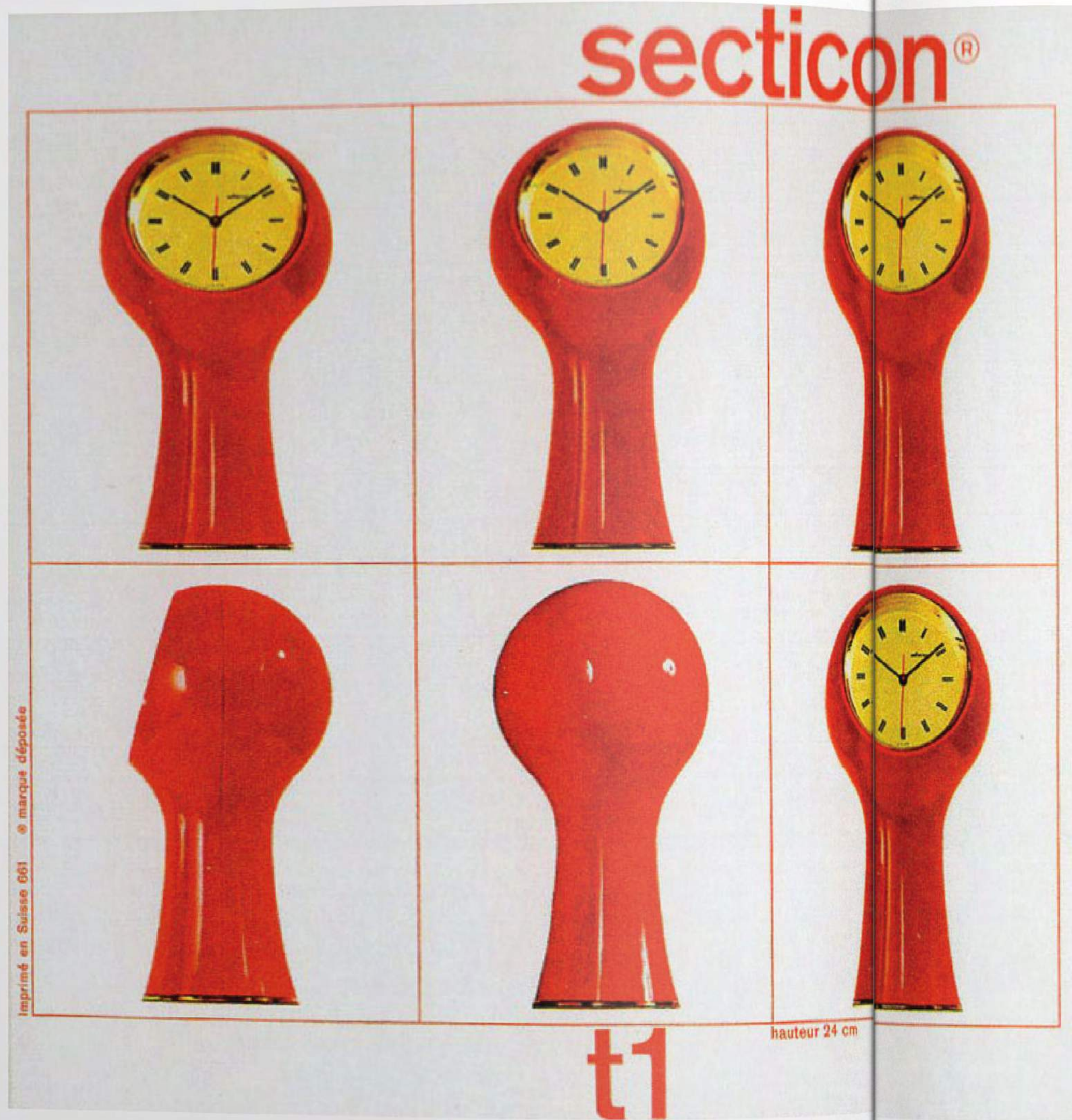


Cover of prospectus for MIT Summer Session, Massachusetts Institute of Technology, 1959. MIT Office of Publications.

spacing material were produced in fixed sizes: typography was a modular system.'

Thérèse Moll is credited for introducing her American design colleagues to modular typographic systems and 'ragged right' configuration for running text blocks, which was not widely practised in the US at that time. In *Posters: Jacqueline S. Casey: Thirty Years of Design at MIT* (1992), Casey (see Eye no. 68 vol. 17) credited Moll for inspiring what became known as the 'MIT style'. Casey wrote: 'Thérèse Moll, a young Swiss designer,

was the critical visitor. She introduced the office to European typography. She had been well trained in the design of modular systems. This use of proportions in designing publications series became a useful tool for developing MIT's image. Although much has been modified by time, technology and the work of other designers in the office, the basics that Thérèse brought with her are still operating today.'



Imprimé en Suisse 061 © marque déposée

t1

hauteur 24 cm

MOLL'S FINAL YEARS

Upon her return from the US, Moll accepted a staff position at Le Porte-Échappement Universel, a Swiss watch company. The design work she accomplished while on staff was her most sophisticated and technically proficient – as shown by the prospectus for the Vibrograf VS 500 and the catalogue for the Secticon clock.

On 27 September 1961, Thérèse Moll took her own life. She was just shy of 27 years old. In the three years that I have searched for information on this gifted and courageous young designer, I was told that everyone who knew Thérèse agreed that she died far too soon, and had such a promising career ahead of her. Her death shook the professional design community. One can only wonder what she might have achieved, and who she might have inspired, had she lived longer.

First published in Eye no. 98 vol. 25, 2019 in the article of the same name by Elizabeth Resnick, design educator, curator, writer, Massachusetts, US.

Prospectus cover for Secticon, 1960-61. Le Porte-Échappement Universel S. A., La Chaux-de-Fonds, Switzerland.

P7

HAPPY MEDIUM N/A CIDERS

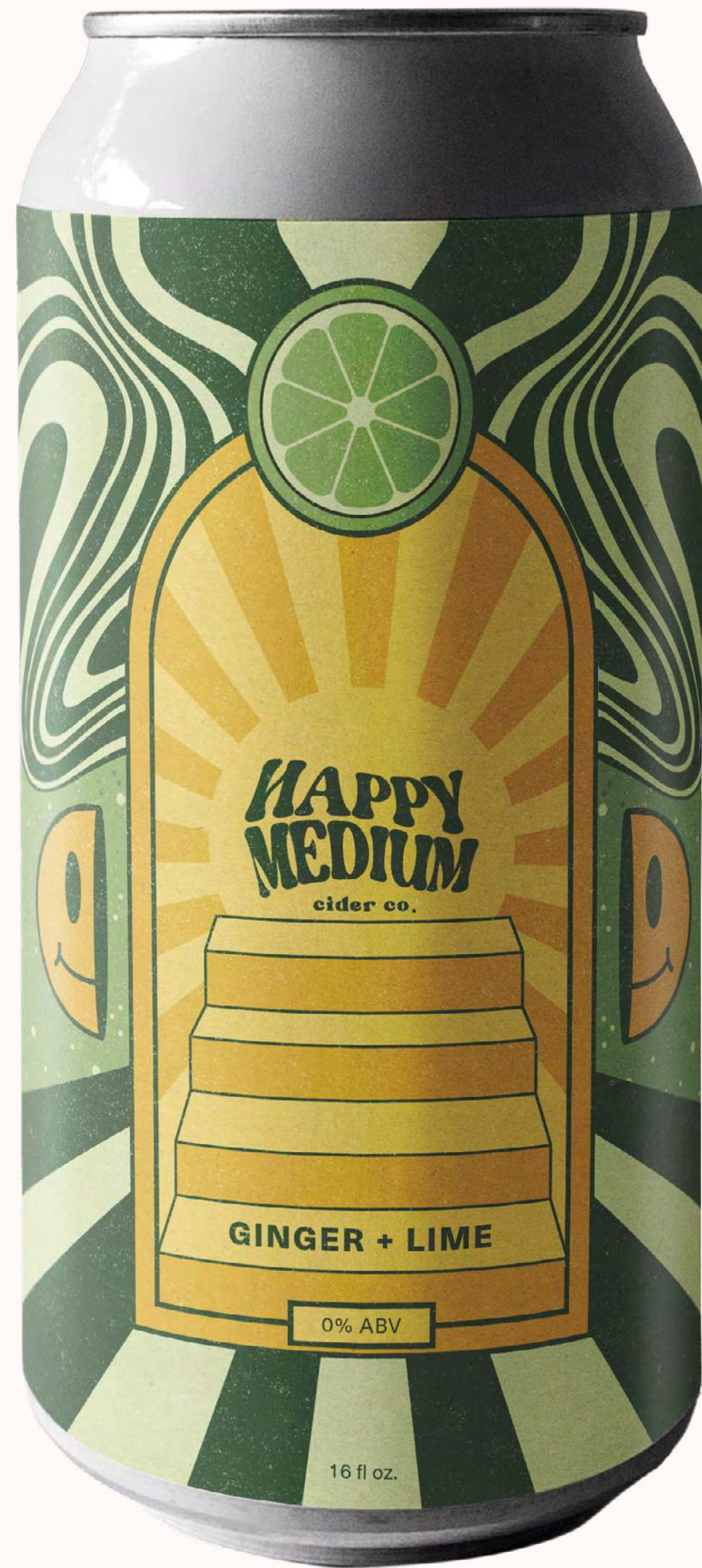
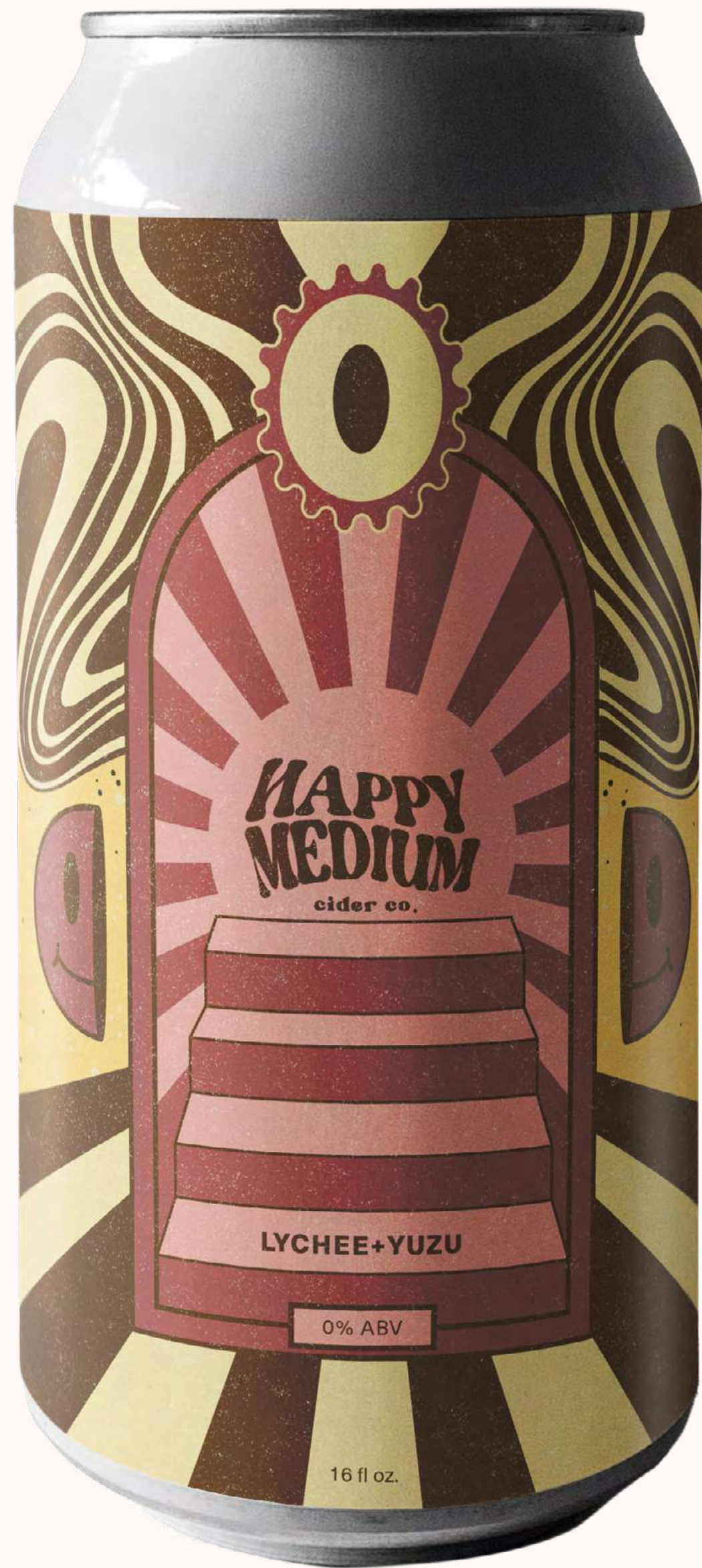
DES225 • PROCESS

Happy Medium is a community-focused non-alcoholic beverage brand. The brand's mission is support those pursuing sobriety by creating an exciting alternative drink, and by donating proceeds to the Mental Health and Addiction Association of Oregon. Happy Medium's design was inspired by existing craft beers and IPA cans.



0% ABV

16 fl oz.





★

Cider With No Strings

We believe that sobriety is anything but boring, that's why we've created a line of non alcoholic ciders with all of the fun and none of the funk. We want to be the crossroads between your social and sober life. So, go on, be the life of the party, without compromising on flavor, fun, or your goals.

Let us be your Happy Medium.

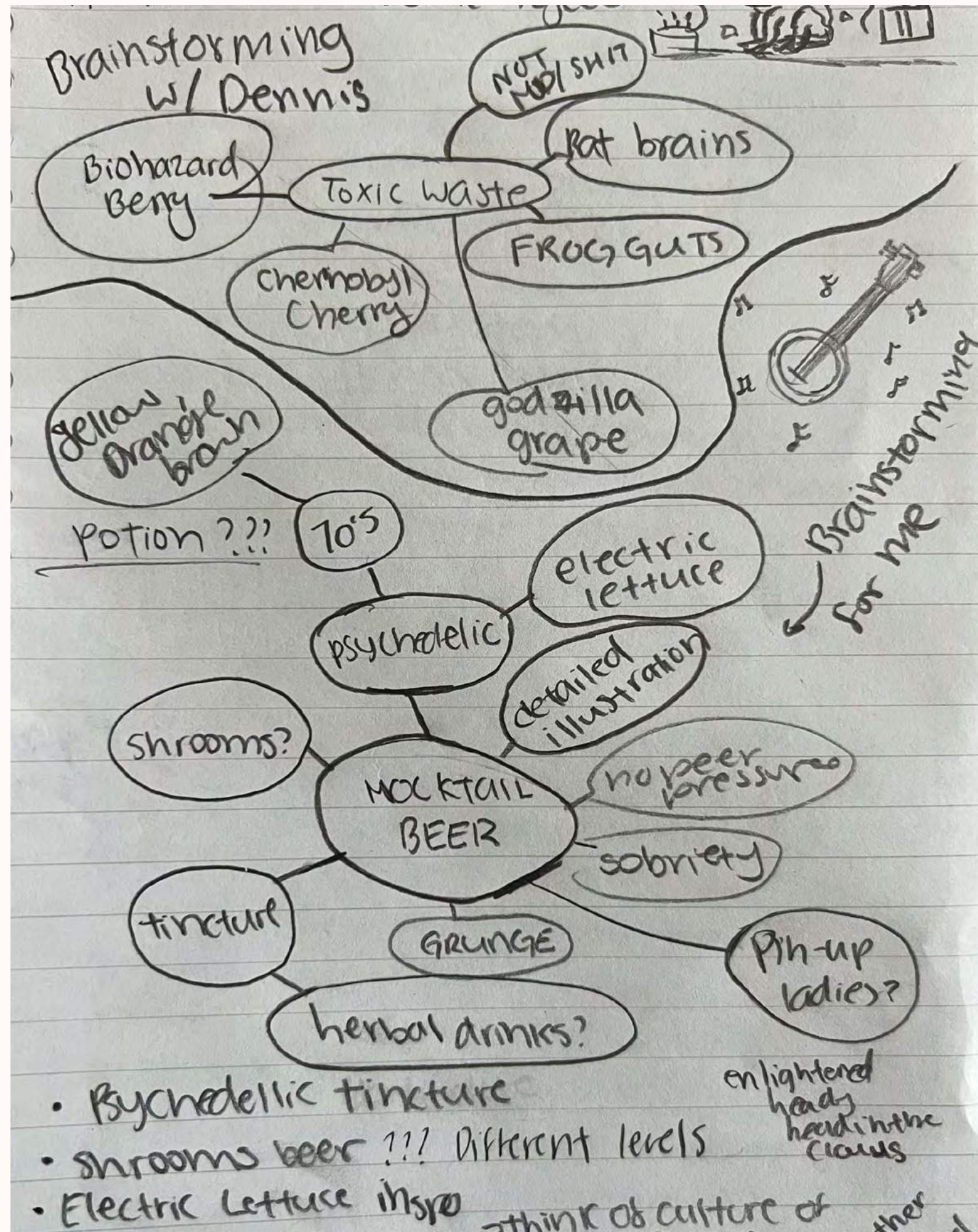
15% of proceeds are donated to the Mental Health and Addiction Association of Oregon.





PROCESS

BRAINSTORMING/IDEATION



- mocktails → drinks w/ a story

- temperance → means "in moderation"

- N/A

- En-ay (??) → test to peaceful, non-hungover Sunday mornings.

- Sunday morning

- UN

- NON

- VIRTUE?

Happy Medium

Cocktail Flavors w/ cool name

Flavors

- ~~nojito~~ Nojito
- screwdriver
- Bloody Mary
- Black Cherry
- Blood Orange
- Humane

↳ passionfruit + lemon

Fermented bevs. for flavor profiles

- Transfusion
- ↳ grape + ginger + lemon
- Sparkling Apple Cider
- ↳ cidereans in fun

Flavors

- spiced peach
- Marionberry
- Granny Smith

think of funky names for cool illustrations

see: Schilling's

lots of stuff

Psychodelic

Pinups

grunge

woodcut

Stamp?

Beer can / Cider inspired

Visual adjectives:

- badass
- busy
- intense
- detailed
- cool
- grungey
- illustrative
- bold
- whimsical
- creative
- imaginative
- colorful
- unique
- playful
- unconventional
- eccentric

BRAND IDENTITY

What Does Your Business Do?

My brand creates mocktail drinks disguised as alcoholic beverage cans. Mimicking the aesthetic of true alcoholic beverages has three purposes. Firstly, the consumer doesn't feel left out. Second, the peer pressure to drink will be minimized. Seeing as the consumer already has a "drink", the hope is that the other party-goers won't offer a drink, ask invasive questions, or pressure the consumer to drink alcohol. Lastly, we want to offer a fun alternative to alcohol that doesn't make the consumer compromise on flavor, aesthetics, or their own personal sobriety goals.

What will your mission be?

To provide interesting and visually appealing non-alcoholic beverages to the consumer. To promote sobriety and/or responsible drinking.

Who Is Your Target Audience?

My target audience is within the age range of 21-35 and one or more of the following: in school, interested in social events, sober, a past drinker, not interested in drinking, socially anxious, cares about their image, and health-conscious. They are looking for a delicious and interesting alternative to alcohol. They also may be looking to stay sober or limit their drinking, while keeping up with their social life. Succumbing to peer pressure may be an issue for this audience, therefore, any element that can minimize such interactions will be appreciated.

What Are Your Brand's Values?

Community

- A portion of profits will be donated to MHAA/O.

Quality

- No compromises on ingredients, flavors, design, or packaging.

What is Your Defining Story?

I used to drink in excess when I was younger. I was underage and shouldn't have been drinking to begin with. It became a problem, I was ruining my health and my relationships, and I was risking my safety. I decided to stop. It was one of the best choices I've ever made for myself. However, I still love to go out with friends, socialize and have fun. It's hard to feel included when you're the only one not drinking, and it's even worse when you feel pressure from those around you to pick up a drink. Sodas, bottles of water, even a stern "no" sometimes isn't enough to ward off the invasive questions, and rude requests. I wanted to create a beverage that doesn't outwardly look non-alcoholic to help others similar to me to feel more included

VISUAL RESEARCH AND MOODBOARDS



Wordmark: Heavy focus on distorted and wrapped type.

VISUAL RESEARCH AND MOODBOARDS



Existing bottle research: IPA cans, Craft beers, other bevs.

VISUAL RESEARCH AND MOODBOARDS

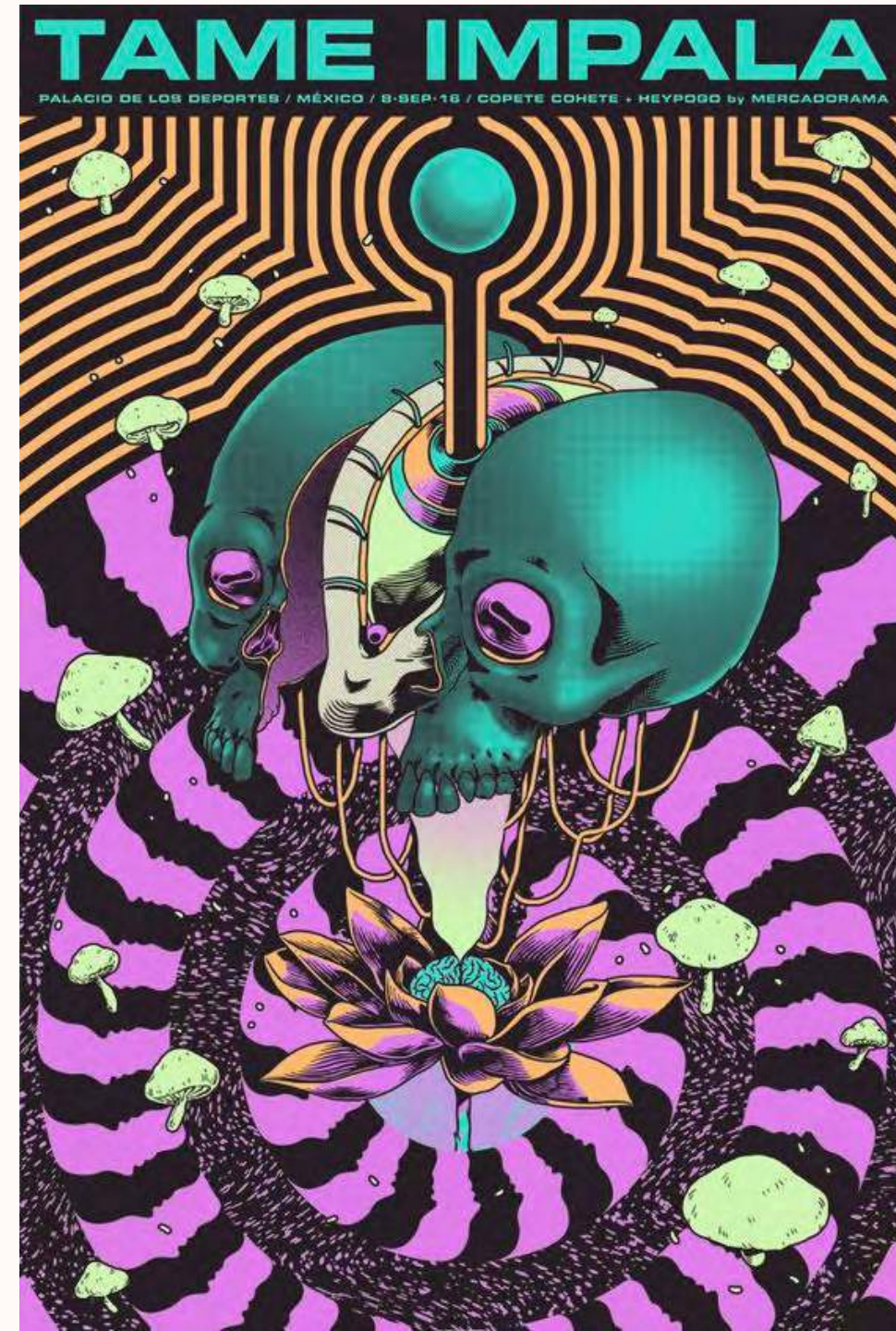


Illustration style: Bold, psychedelic, whimsical, busy.

WORDMARK SKETCHES + DIGITAL EXPLORATION



TEMPERANCE

TEMPERANCE

• Happy medium

- when you want to be included but want to stay sober.
- party sober
- the space between fun and responsible. your happy medium.
- stay sober but don't compromise on flavor or aesthetics, or your gears.

- names? :
- Bier
 - Frat test
 - sobriety brew
 - genius juice
 - intoxication
 - happy-medium
 - smiling face



HAPPYMEDIUM

wordmark:

- Sans-serif
- Bold
- Bubble letters (?)
- Maybe experimental
- warm legible, inviting
- consistent w/ illustration aesthetic

HAPPY MEDIUM HAPPY MEDIUM
HAPPY MEDIUM HAPPYMEDIUM



HAPPY MEDIUM

HAPPY MEDIUM



CIDER CO.

M HAPPY MEDIUM

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HAPPY MEDIUM

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HAPPY MEDIUM

HAPPY MEDIUM

HAPPY MEDIUM



HAPPY MEDIUM



HAPPY MEDIUM

HAPPY MEDIUM

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HAPPY MEDIUM

TYPOGRAPHIC EXPLORATION

HAPPY MEDIUM
Happy Medium

HAPPY MEDIUM
Happy Medium

HAPPY MEDIUM
Happy Medium

HAPPY MEDIUM
Happy Medium

HAPPY MEDIUM
Happy Medium

HAPPY MEDIUM

HAPPY MEDIUM
Happy Medium

HAPPY MEDIUM

HAPPY MEDIUM

Wordmark/Brand Name : Margin Regular

FLAVOR

CUBANO

Flavor

ECKMANNPSYCH

FLAVOR

NEUE HAAS UNICA HEAVY

Flavor

ROCHESTER TWEE

FLAVOR

SOCIAL GOTHIC ROUGH

FLAVOR

MONO45 HEADLINE

INFORMATION

ARIAL NARROW

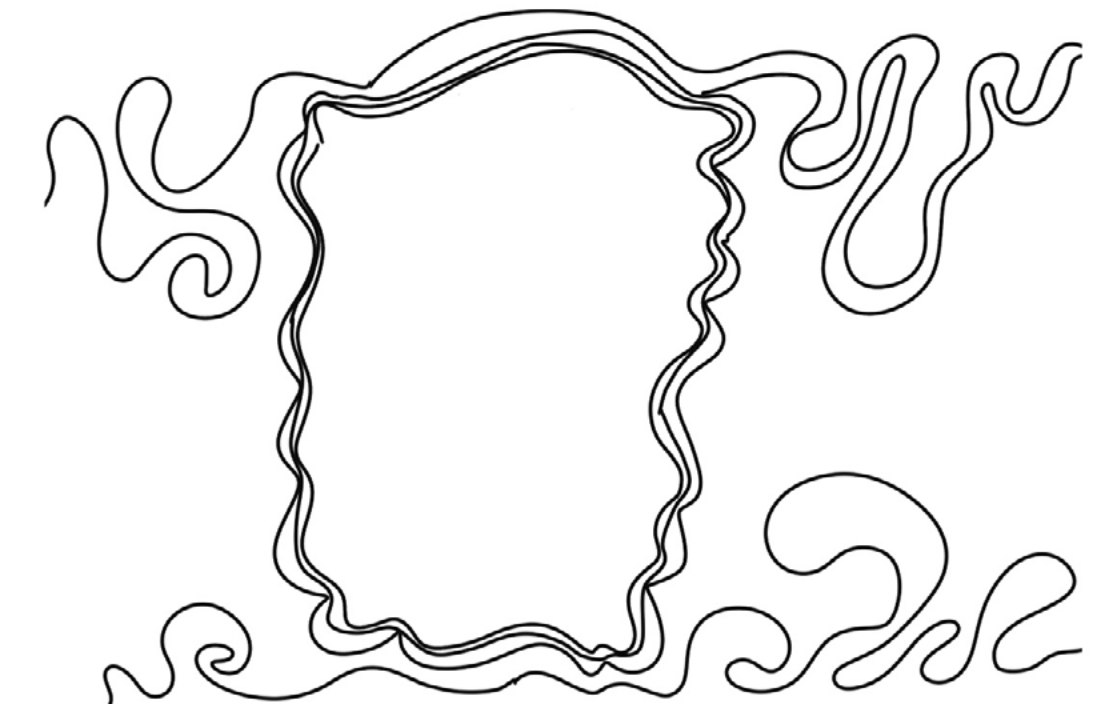
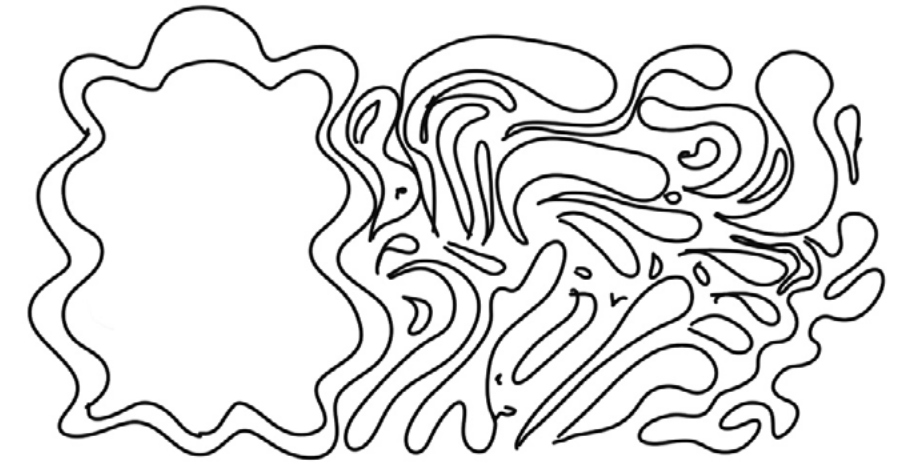
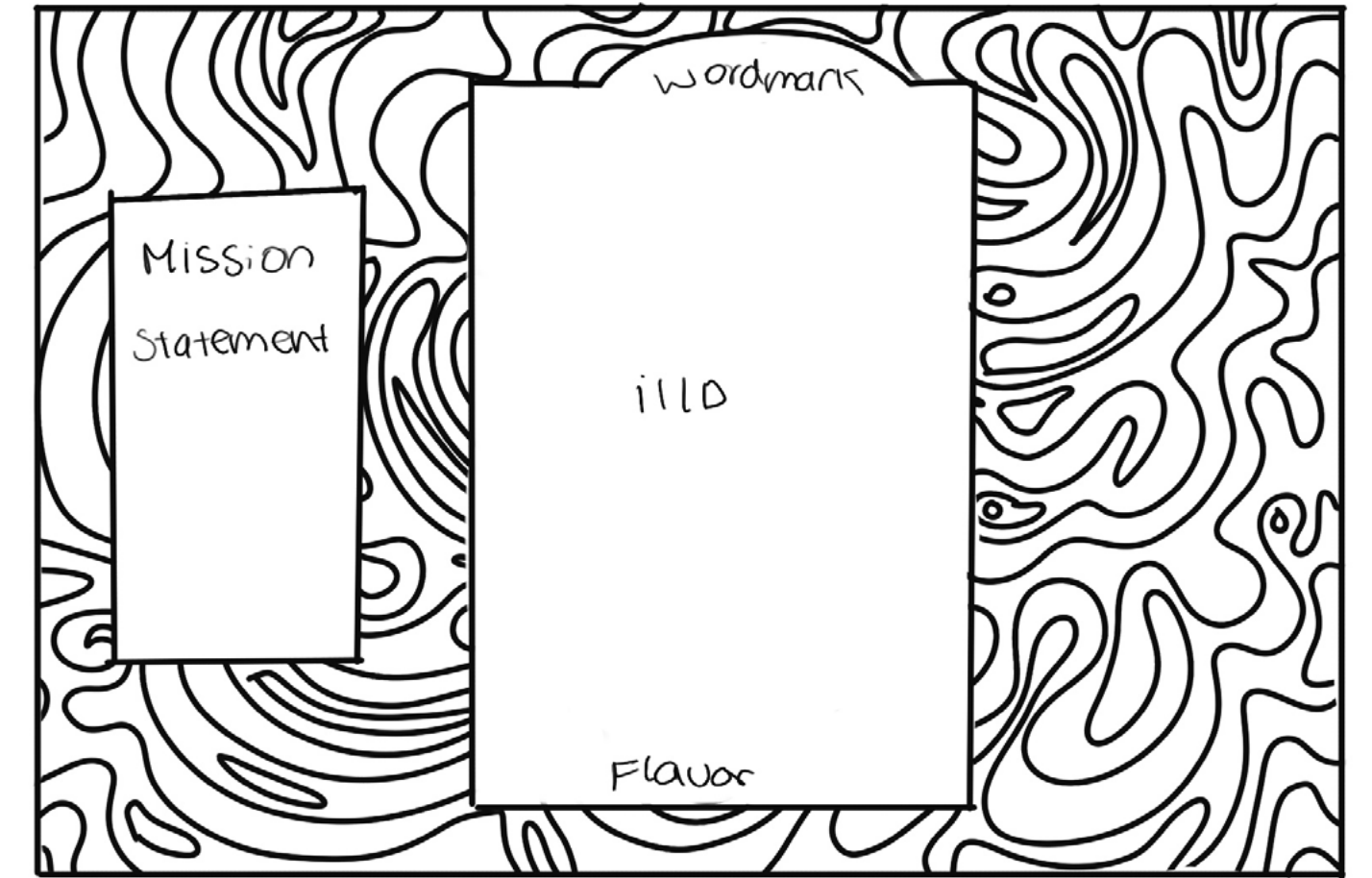
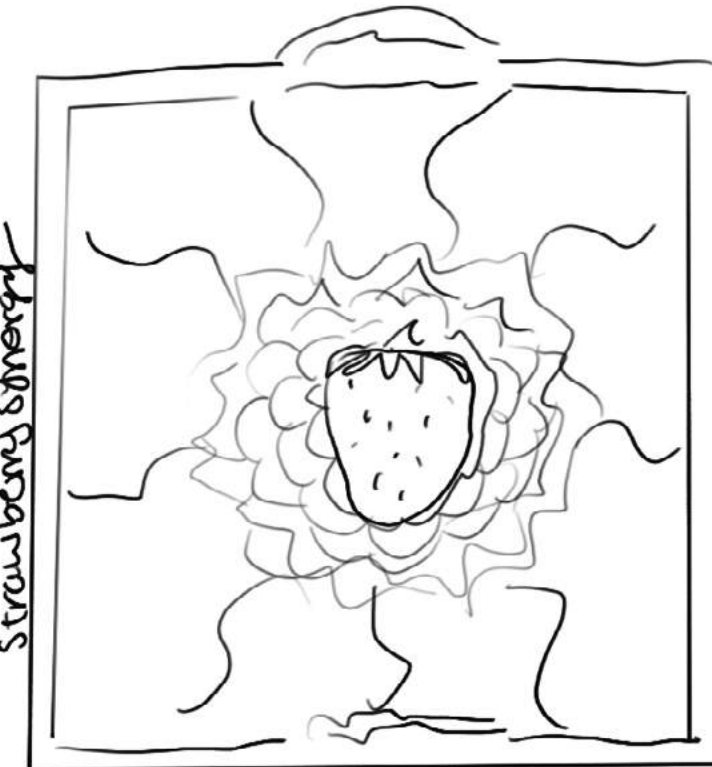
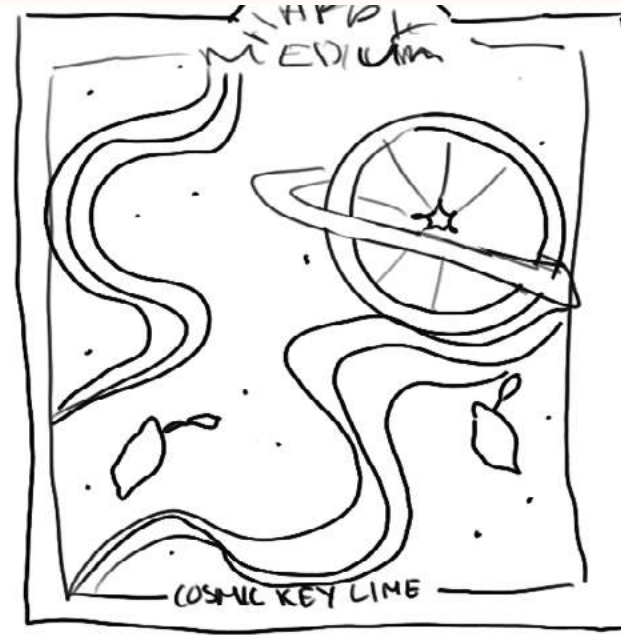
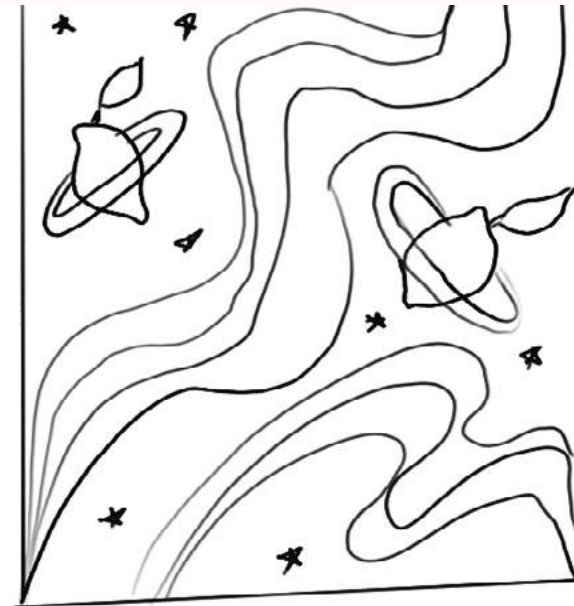
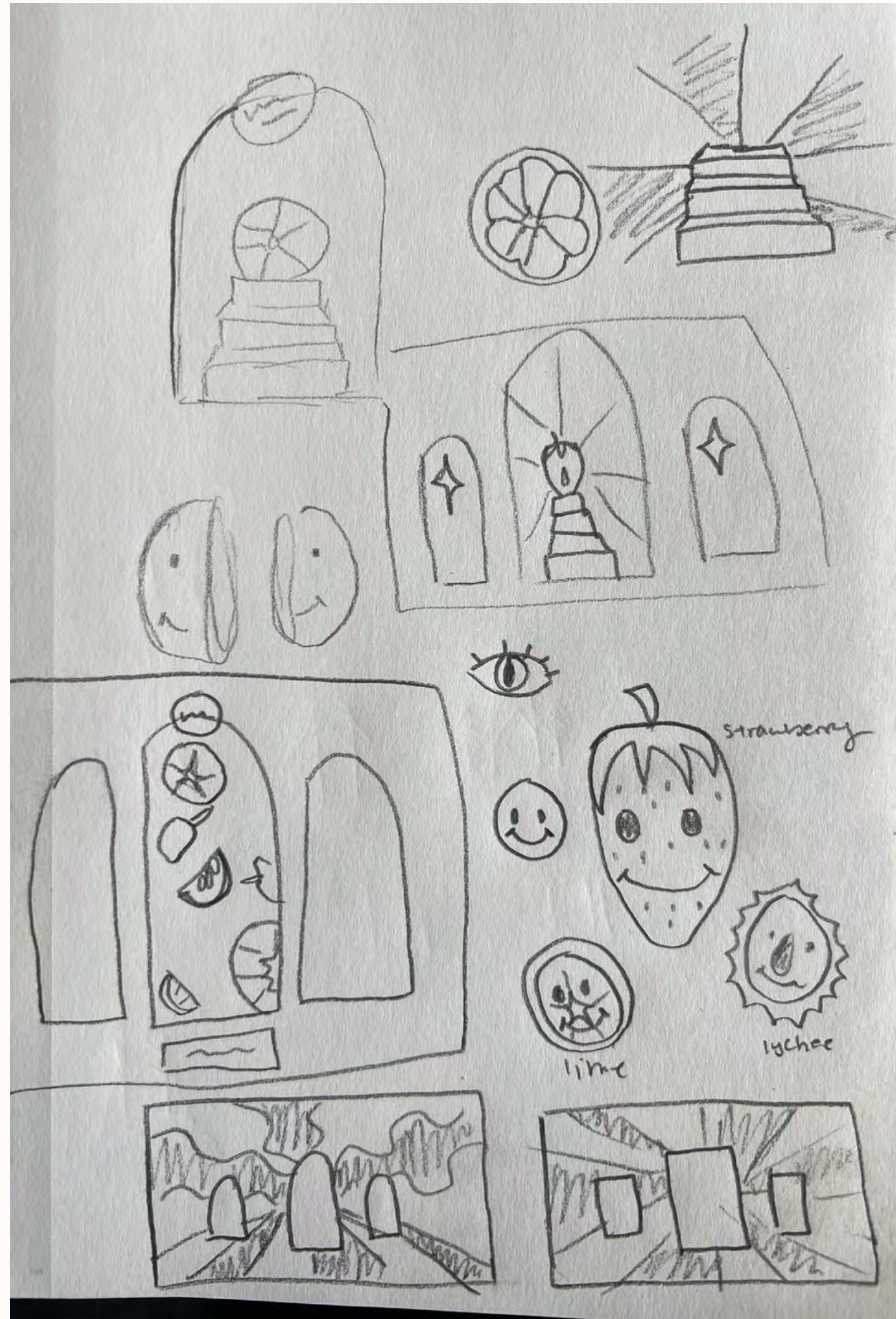
INFORMATION

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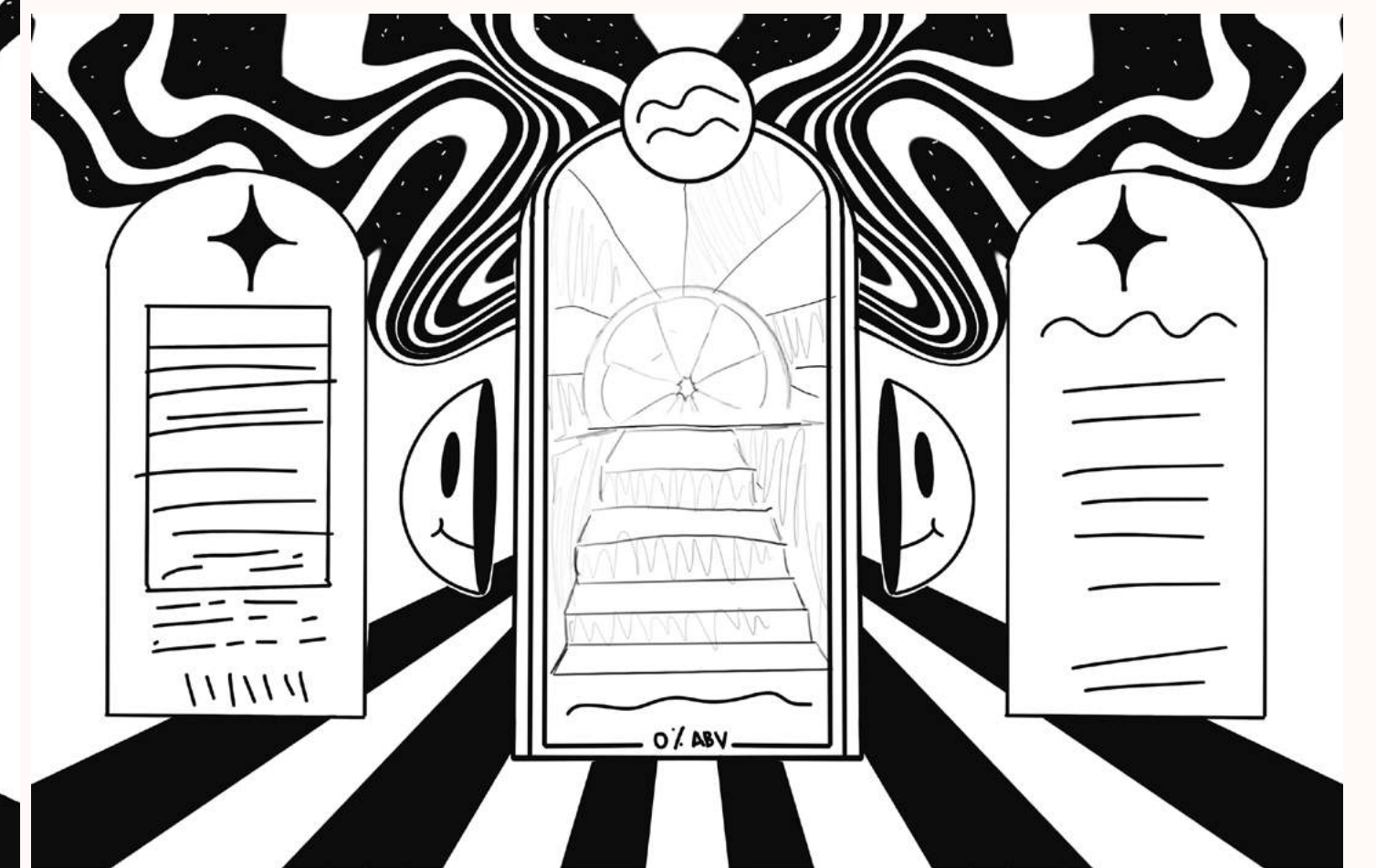
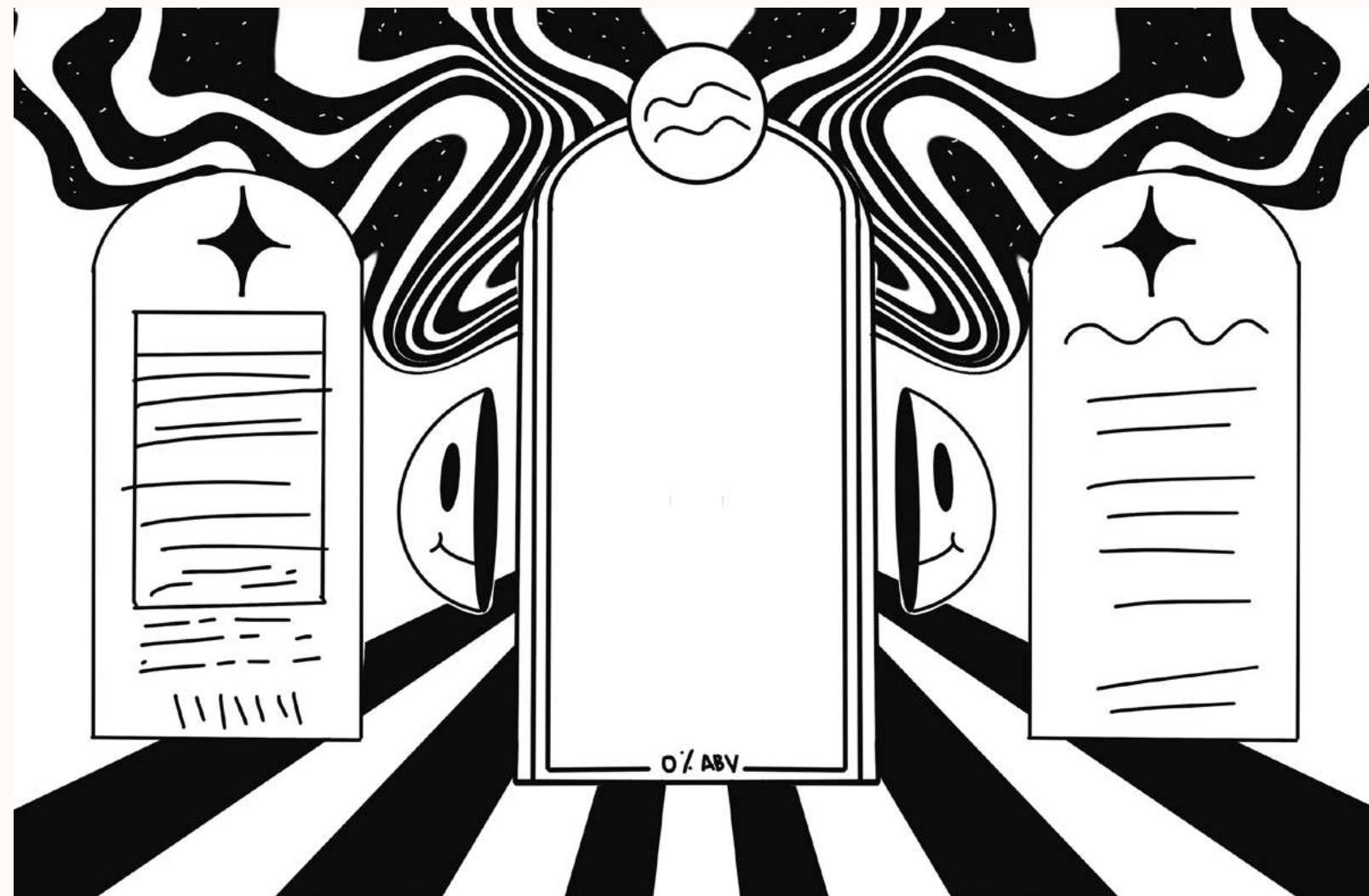
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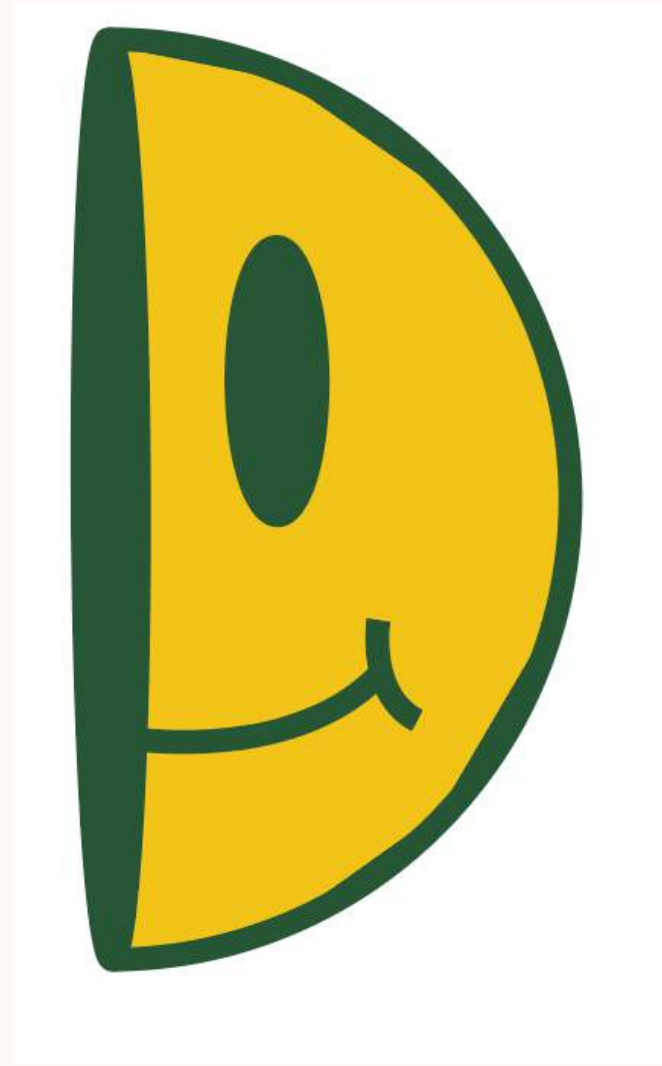
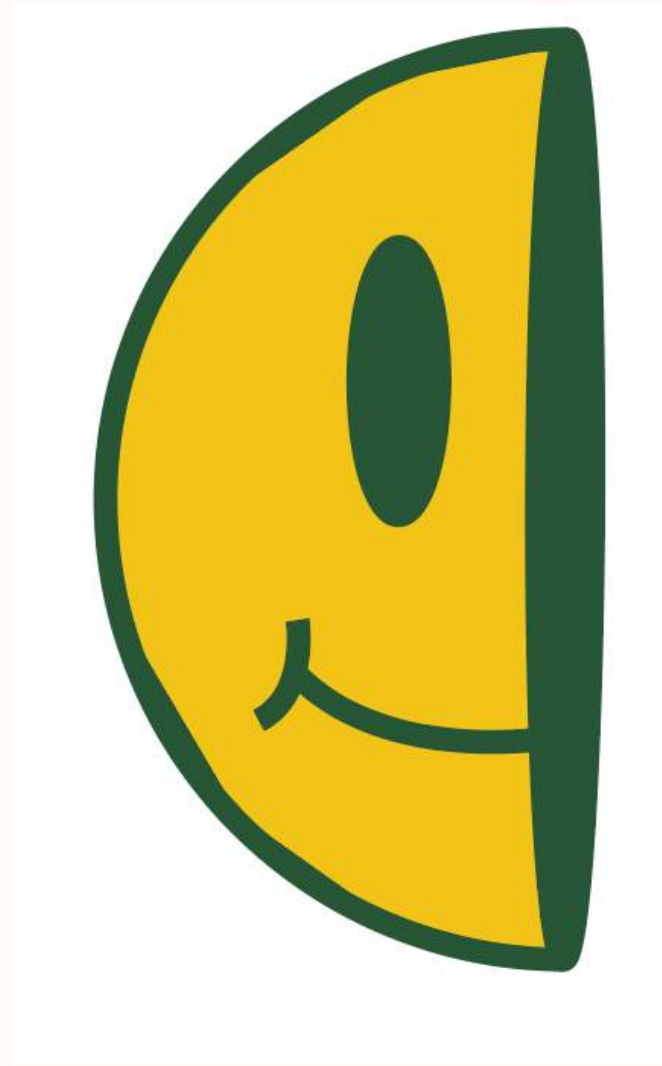
LABEL SKETCHES



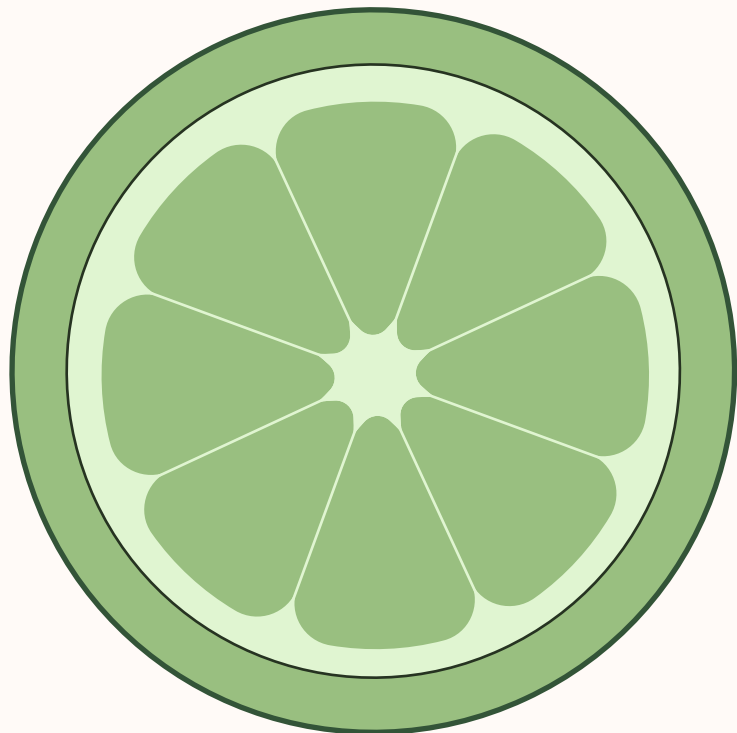
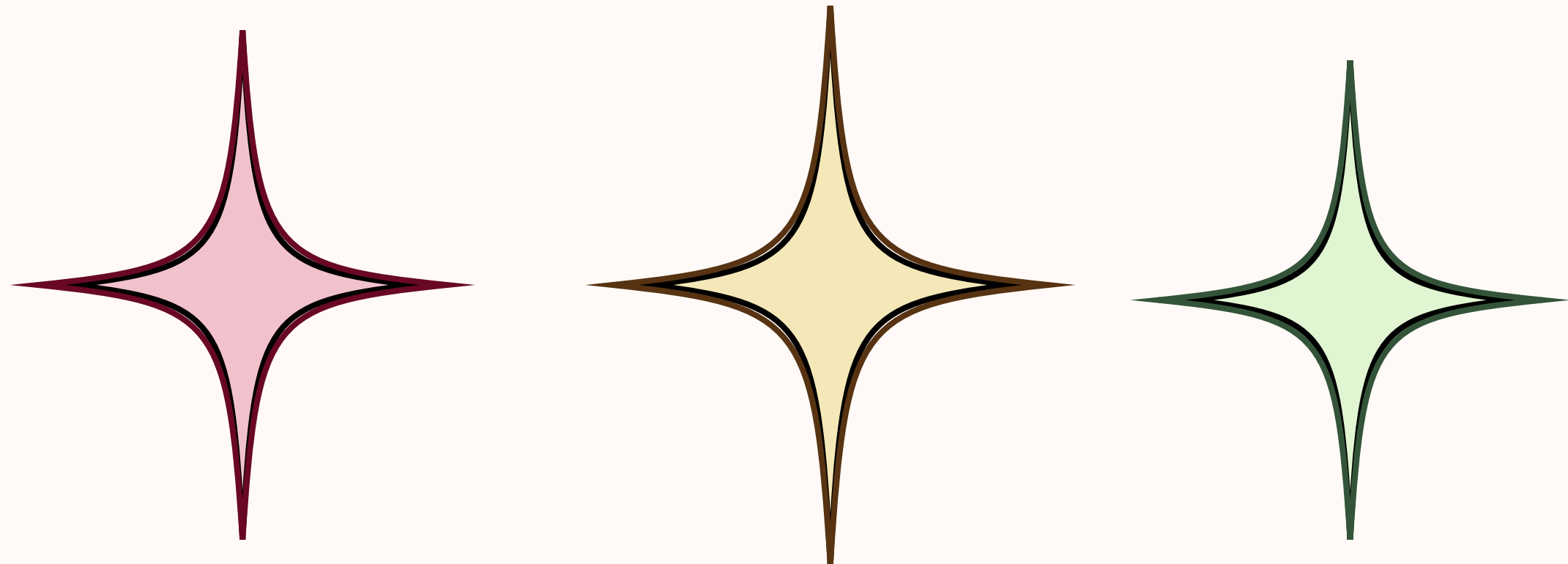
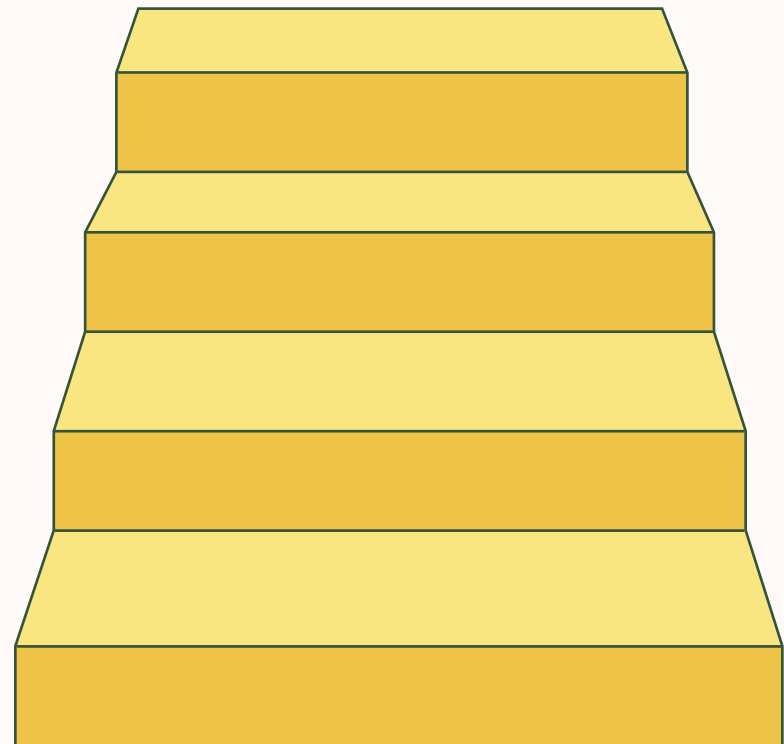
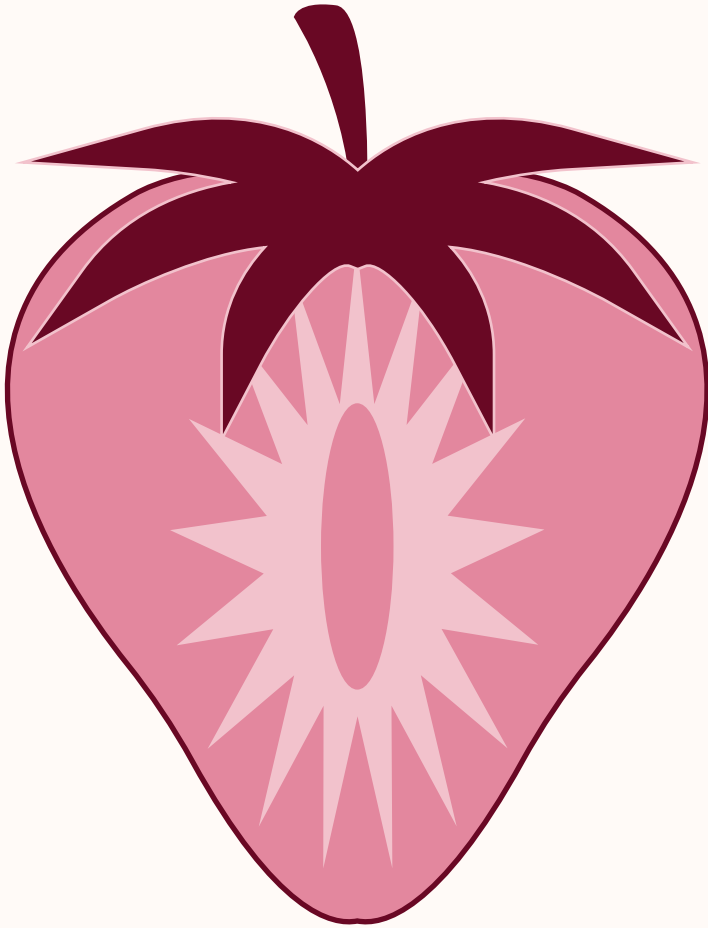
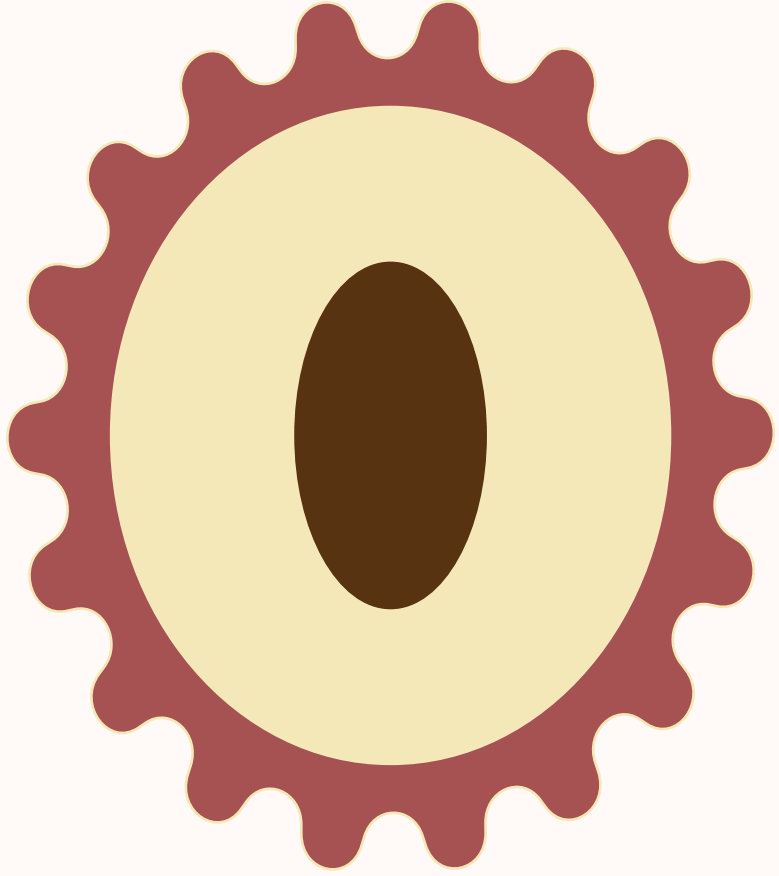
LABEL SKETCHES



SECONDARY ELEMENTS



Nutrition Facts	
1 per container	
Serving size	1 can
<hr/>	
Amount per serving	
Calories	203
<hr/>	
	<small>% DV*</small>
Total Fat 0g	0%
Saturated Fat 0g	0%
<i>Trans</i> Fat 0g	
Polyunsaturated Fat 0g	
Monounsaturated Fat 0g	
Sodium 0mg	0%
Total Carbohydrate 28	0%
Protein 2	
<hr/>	
Not a significant source of cholesterol, dietary fiber, total sugars, added sugars, vitamin D, calcium, iron, and potassium	
<small>* %DV = %Daily Value</small>	



DIGITAL ITERATION: V1



DIGITAL ITERATION: V2



DIGITAL ITERATION: V3



FINAL LABELS: LIME



Nutrition Facts
 1 per container
Serving size 1 can

Amount per serving
Calories 203

	% DV*
Total Fat 0g	0%
Saturated Fat 0g	0%
Trans Fat 0g	
Polyunsaturated Fat 0g	
Monounsaturated Fat 0g	
Sodium 0mg	0%
Total Carbohydrate 28	0%
Protein 2	

Not a significant source of cholesterol, dietary fiber, total sugars, added sugars, vitamin D, calcium, iron, and potassium.
 *%DV = %Daily Value

INGREDIENTS: Carbonated Apple Juice, Vitamin C, Pure Cane Sugar, Ginger Extract, Mint Extract

HAPPY MEDIUM
 cider co.

GINGER + LIME

0% ABV

16 fl oz.

Cider With No Strings

We believe that sobriety is anything but boring, that's why we've created a line of non alcoholic ciders with all of the fun and none of the funk. We want to be the crossroads between your social and sober life. So, go on, be the life of the party, without compromising on flavor, fun, or your goals.

Let us be your Happy Medium.

15% of proceeds are donated to the Mental Health and Addiction Association of Oregon.

FINAL LABELS: LYCHEE



FINAL LABELS: STRAWBERRY



Nutrition Facts	
1 per container	
Serving size	1 can
Amount per serving	
Calories	203
	% DV*
Total Fat 0g	0%
Saturated Fat 0g	0%
Trans Fat 0g	
Polyunsaturated Fat 0g	
Monounsaturated Fat 0g	
Sodium 0mg	0%
Total Carbohydrate 28	0%
Protein 2	
<small>Not a significant source of cholesterol, dietary fiber, total sugars, added sugars, vitamin D, calcium, iron, and potassium.</small>	
<small>*%DV = %Daily Value</small>	

INGREDIENTS: Carbonated Apple Juice, Strawberry Juice, Vitamin C, Pure Cane Sugar, LavenderExtract

**HAPPY
MEDIUM**
cider co.

STRAWBERRY+LAVENDER

0% ABV

16 fl oz.

Cider With No Strings

We believe that sobriety is anything but boring, that's why we've created a line of non alcoholic ciders with all of the fun and none of the funk. We want to be the crossroads between your social and sober life. So, go on, be the life of the party, without compromising on flavor, fun, or your goals.

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THANK YOU!