

# Noah Brown

*Sophomore Portfolio*

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# 1 Portland Eats Calendar

*Des 210 / Cassandra Swan*

A twelve-month illustrative calendar that highlights iconic Portland restaurants for tourists and local foodies alike. The hand-drawn illustration style is reminiscent of artworks one would find in small boutiques around the city.





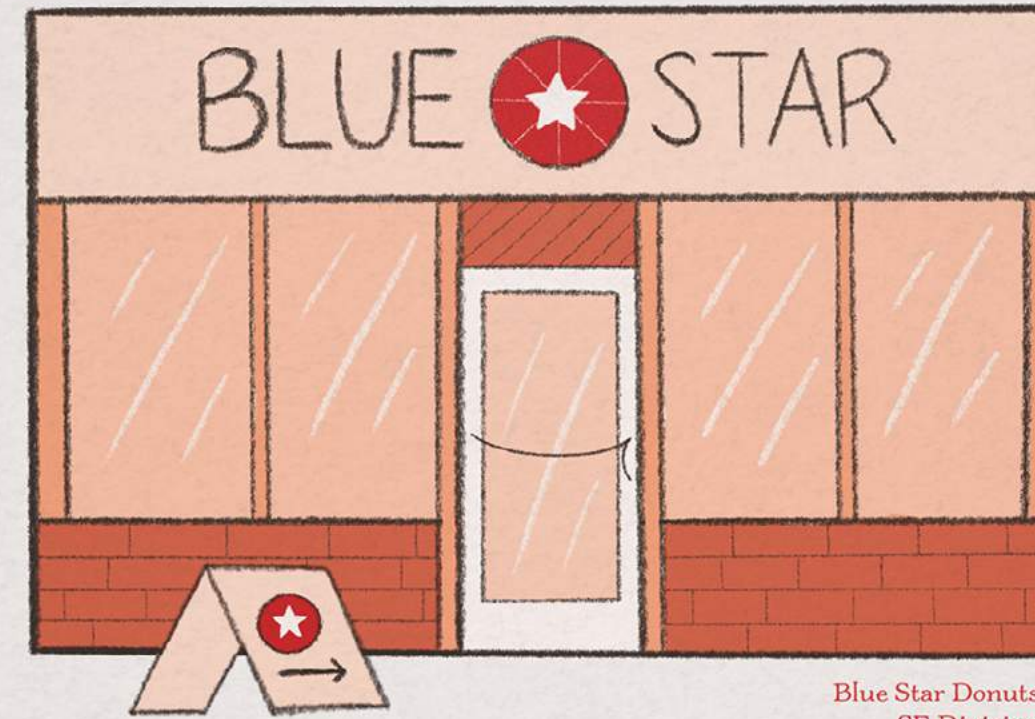


Boxer Ramen  
NW Keating

## February

M	T	W	T	F	S	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

8	
15	
22	23
29	30



Blue Star Donuts  
SE Division

## March

M	T	W	T	F	S	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	/	/	/	/





Salt & Straw  
NE Alberta



# 2

## Wes Fest Collateral

*Des 254 / Sonny Renna*

Wes Fest is a weekend-long film festival that revolves around the films of American director Wes Anderson. Collateral pulls from aesthetics featured in Anderson's films, including exaggerated symmetry, quirky imagery, and bold color palettes.





Day 3



# Moonrise Kingdom

Sunday, June 12th  
6:00 PM

**WRITERS**  
Wes Anderson  
Roman Coppola

**STARRING**  
Bruce Willis  
Edward Norton  
Bill Murray  
Jared Gilman  
Kara Hayward

**LENGTH**  
94 minutes

The year is 1965, and the residents of New Penzance, an island off the coast of New England, inhabit a community that seems untouched by some of the bad things going on in the rest of the world. Twelve-year-olds Sam and Suzy have fallen in love and decide to run away. But a violent storm is approaching the island, forcing a group of quirky adults to mobilize a search party and find the youths before calamity strikes.

“I love you, but you don’t know what you’re talking about.”



Day 2



# Isle of Dogs

Saturday, June 11th  
3:00 PM

**WRITERS**  
Wes Anderson  
Roman Coppola

**STARRING**  
Bryan Cranston  
Koyu Rankin  
Edward Norton  
Bob Balaban  
Jeff Goldblum

**LENGTH**  
101 minutes

When, by executive decree, all the canine pets of Megasaki City are exiled to a vast garbage-dump called Trash Island, 12-year-old Atari sets off alone in a miniature Junior-Turbo Prop and flies across the river in search of his bodyguard-dog, Spots. There, with the assistance of a pack of newly-found mongrel friends, he begins an epic journey that will decide the fate and future of the entire Prefecture.

“Whatever happened to man’s best friend?”



# WES FEST

A Wes Anderson Film Festival



June 10-12,  
**2021**

**Portland, OR**

St. Johns Twin Cinema | 8704 N Lombard St.

Tickets available at [www.wesfest.com](http://www.wesfest.com)





# 3

## Circles Album Design

*Des 224 / Cielle Charron*

Pulling references from the record's sister album, *Swimming*, this album cover redesign focuses on the overall soothing nature of the record and pays homage to the late artist, Mac Miller. Themes of balance, perseverance, and inner peace that are touched upon in the record's lyrics are reflected in symbolic imagery.





A blue album cover with a light blue border. In the upper right corner, there is a circular window showing a blue ocean scene with a horizon line. The cover contains track listings for Side A and Side B, along with the Warner Records logo, a barcode, and fine print at the bottom.

*Side A*  
Circles  
Complicated  
Blue World  
Good News  
I Can See  
Everybody  
Woods

*Side B*  
Hand Me Downs  
That's On Me  
Hands  
Surf  
Once A Day  
Right  
Floating

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# 4 Risograph Zine

*Des 225 / Rory Phillips*

Designed as an eight-page zine that unfolds into a full-sized poster, *A Guide to Risograph Printing* walks amateur printmakers through the complex process in a fun and easy-to-digest way. Its compact size makes it ideal to take on the go, while the poster on the back allows it to be shown in any risograph station for quick reference.





## WTF is a Risograph?

Risograph printers take the layering process of screen printing and combine it with the technology of a copy machine to produce colorful and unique prints.

The highly saturated inks produce colors that most laser printers cannot imitate, making Riso a well-loved medium for many artists and designers.



1

## A Brief History

Riso Kagaku originated as a mimeograph print shop in 1946 in Setagaya, Japan.

In 2003, the company released the version of the printer we know and love today!



## Eco-Friendly Printing

Riso inks are soy-based and the canisters are specifically designed to reduce ink waste.

The machine also features an Eco-mode that allows it to use less power.



2



# Let's Print!



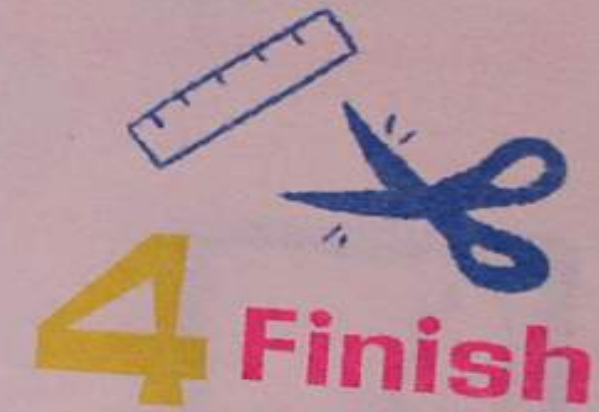
Create your artwork with the Riso process in mind and divide your file into separate layers for each color.



Print your layer designs in high contrast black and white, then scan these in one layer at a time.

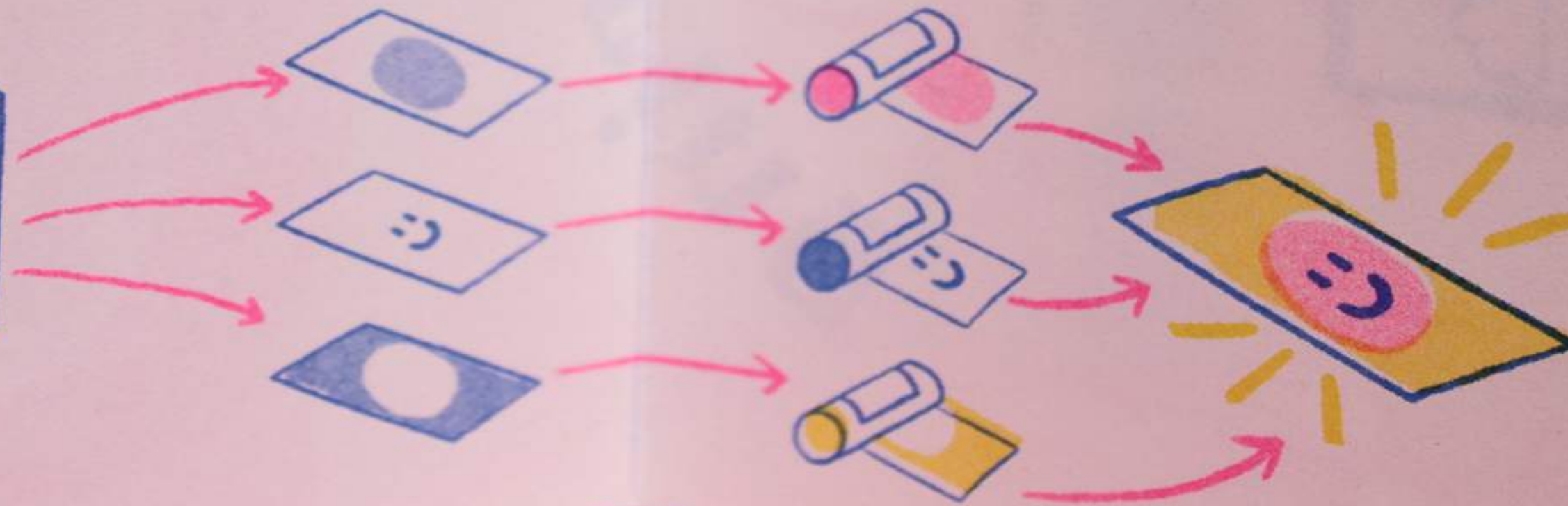


Print each color layer one at a time, manually swapping out the ink drums each time.



Complete any final assembling that your project requires.

LAYERS		>>
<input checked="" type="checkbox"/>	>PINK	
<input checked="" type="checkbox"/>	>BLUE	
<input checked="" type="checkbox"/>	>YELLOW	



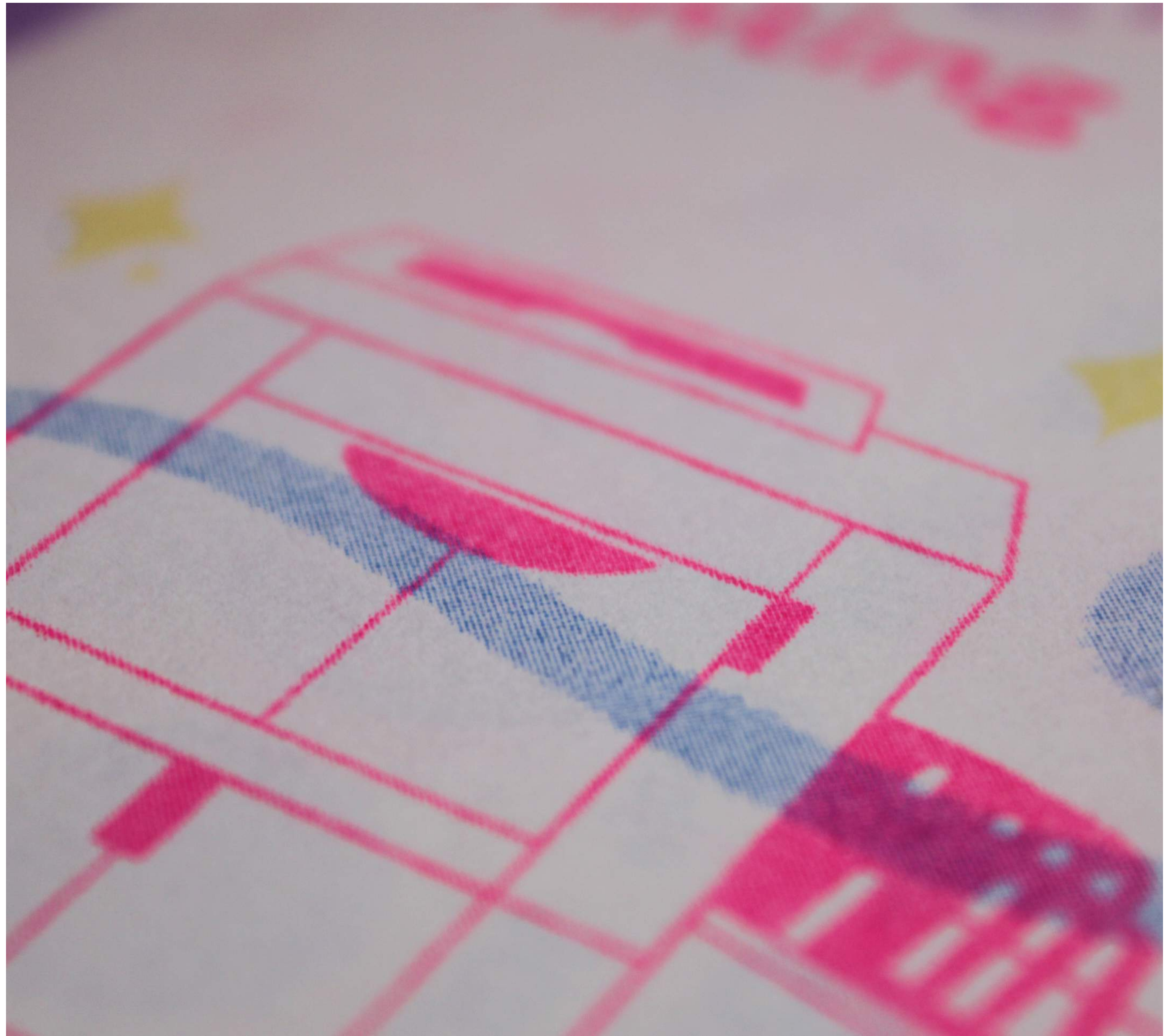
5

6





Project 4



Noah Brown



# RISO

## Layering



## Color Mixing



Overprint



Knock-out



# 5

## COSUBE Gift Vouchers

*Des 210 / Cassandra Swan*

As a series of three gift vouchers, each card illustrates one of the three core values that the COSUBE brand stands for: Coffee, Surf, and Beer. Illustrations play into the concept of van life, the perfect day at the beach indulging in quality beverages, and the West Coast surfing scene.

A gift for you.

To:

From:

\$

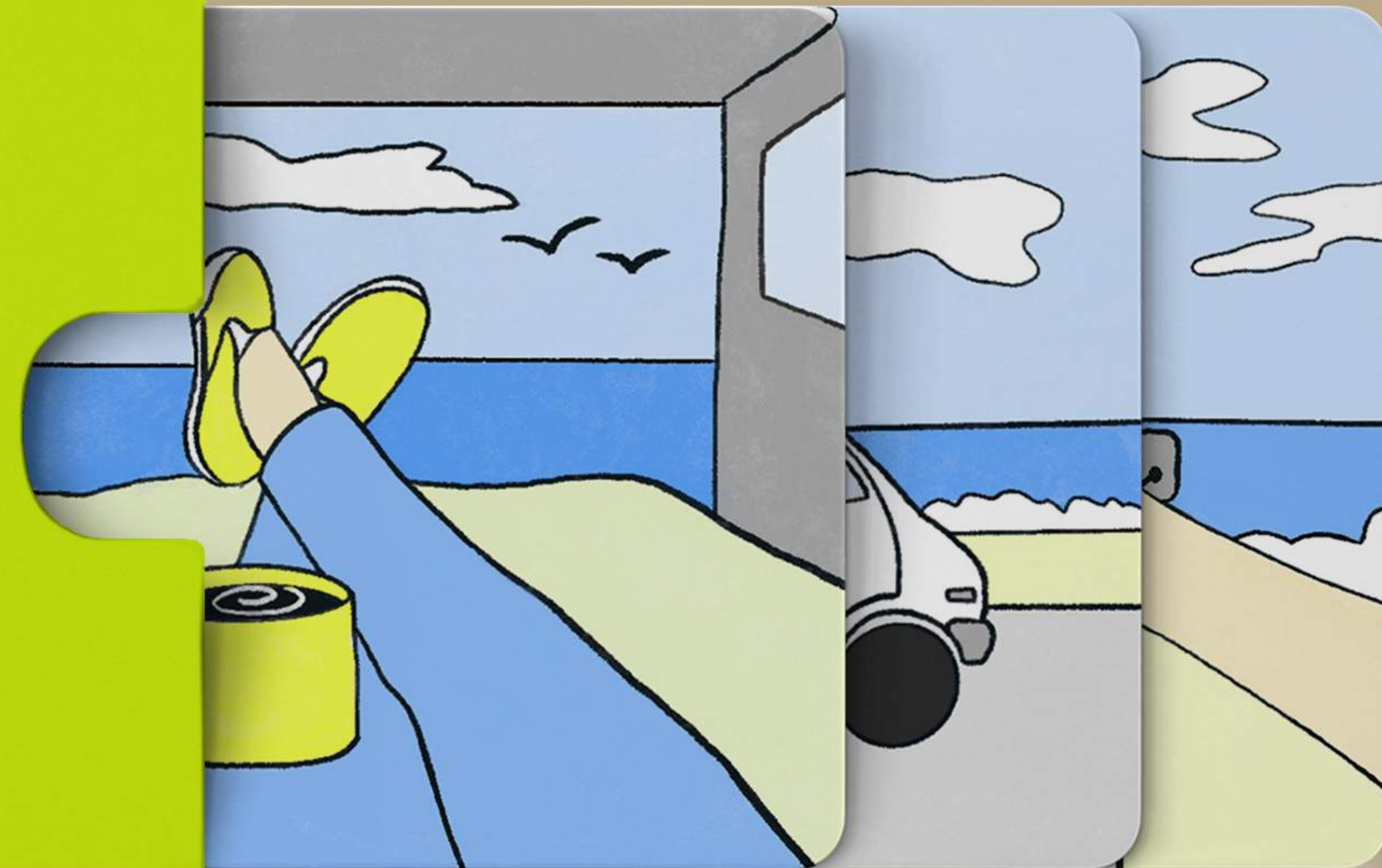
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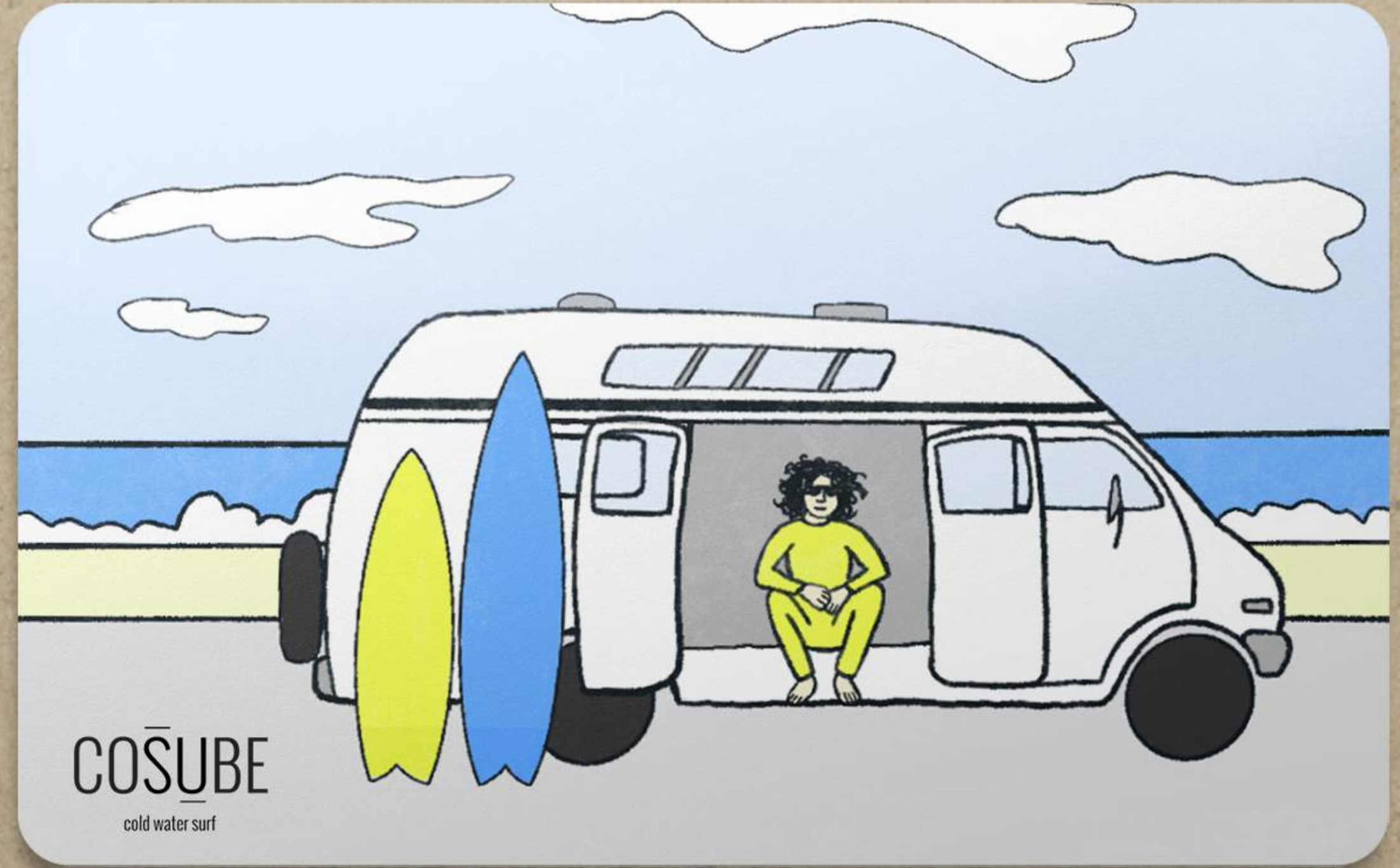


COSUBE

cold water surf









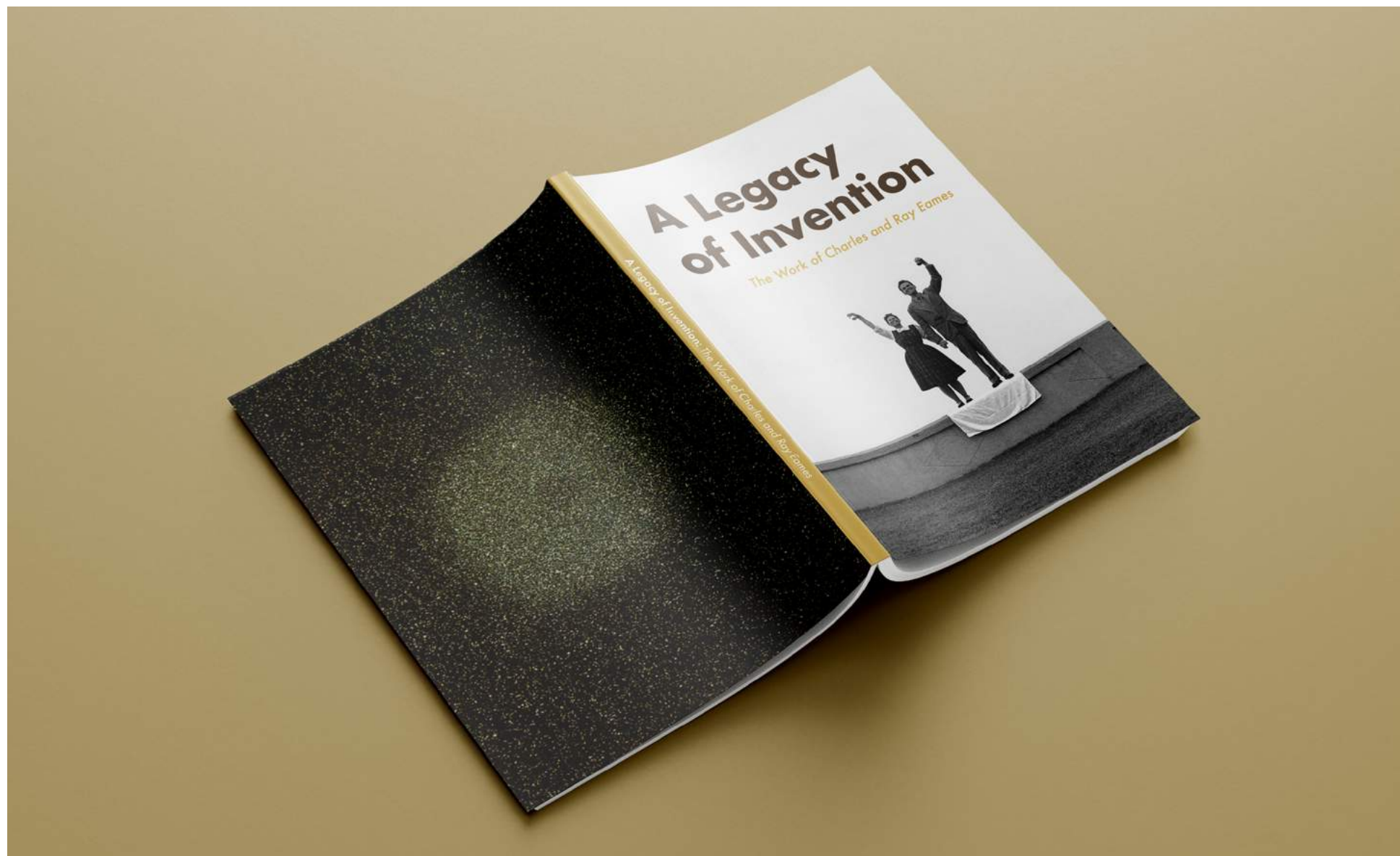
# 6 Eames Booklet

*Des 200 / Kathleen Barnett*

A booklet showcasing how Charles and Ray Eames influenced the contemporary art world through their filmmaking, fine art, and furniture design. Imagery focuses on their work as well as their unique creative relationship with each other.







Project 6



Noah Brown





should be a sensory and pleasurable experience and that ordinary objects could convey lessons about major social and cultural issues. Devised for corporate and institutional clients, these presentations dazzled spectators at world's fairs. The Eameses' twenty-two-screen *Think*, shown at IBM's pavilion at the 1964 New York World's Fair, was their most ambitious and extravagant of these. Through all their efforts the Eameses advocated a humane modernism focused on man's ability to control the machine for society's benefit. "With the computer, as with any tool," Eames wrote in his script for the 1957 film *The Information Machine: Creative Man and the Data Processor*, "the concept and direction must come from the man."

The postwar era that nurtured the Eameses also witnessed a shift in the nation's center of gravity from the East Coast to the West Coast. The Eameses' move to Los Angeles was part of a wartime migration of more than fifteen million Americans in search of well-paid defense work. California, Oregon, and Washington, with their vast aircraft and shipbuilding industries, witnessed the most remarkable change: more than five hundred thousand people moved to the Los Angeles area alone. This migration resulted in economic and demographic shifts that permanently altered the nation's regional balance, giving the West Coast newfound status and independence. After the war Americans continued to be lured by the rich economy and mild climate of Southern California, and the region's population doubled between 1949 and 1965.

During those years Los Angeles and Southern California came to represent the American Dream to the world, proposing radical new ways of living, from patio homes to decentralized freeway cities. As captured in magazines from *Life* to *Vogue*, the Eameses enjoyed the fruits of postwar American life, combining living and working, indoors and outdoors, high style and accessibility, the best of contemporary technology with the traditional handicraft. The Eameses and their work seemed free of historical precedent, feeding the notions of self-invention and self-reliance that have characterized both Los Angeles and America. And while they were never overt boosters of the city, the Eameses became emblems

of postwar Los Angeles, a mythic place where mankind tamed the machine, nature and history.

Today that era is regarded with some ambivalence. In the days before Rachel Carson's environmental manifesto *Silent Spring*, an aura of progress and optimism surrounded most new materials and technologies. A booming economy seemed to offer the middle class unlimited horizons and a redistribution of wealth to the less fortunate. Inequalities certainly persisted, however, and books such as Vance Packard's *The Hidden Persuaders* and Sloan Wilson's *The Man in the Gray Flannel Suit* critiqued the nation's rampant consumerism. And if the era's emerging civil rights and sexual liberation movements helped realize America's egalitarian values, so too did they point toward the tumult and divisiveness of the 1960s. "The scary fact is that many of our dreams have come true," Eames said in 1971. "We wanted more efficient technology and we got pesticides in the soil. We wanted cars and television sets and appliances and each of us thought he was the only one wanting that. Our dreams have come true at the expense of Lake Michigan. That doesn't mean the dreams were all wrong. It means there was an error somewhere in the wish and we have to fix it." The Eameses' wholehearted belief that design could "fix it" and improve people's lives remains their greatest lesson. What is all the more remarkable about them—especially in light of our more cynical times—is how they achieved their ambitious seriousness of purpose with elegance, wit, and beauty.

Charles and Ray Eames were both of their time and ahead of it. Their marriage was one of creative talents as well as traditional domesticity. Their house exemplified the era's home and hearth focus, yet it was also a studio where they made many of their early films. They worked for corporate clients, but with their own agenda. And although they were often called upon by the American government to produce designs that represented the nation abroad, their impact went beyond national boundaries. Charles and Ray Eames belong to the twentieth century, yet their legacy will endure long into the future.

Left: Dining chair with metal legs (DCM), 1945–1946; two three-legged experimental chairs, 1945.



# 7 Ritual Matcha Branding

*Des 225 / Rory Phillips*

Ritual is a matcha brand that specializes in dairy-free lattes that combine unique flavorings with ancient ingredients. The packaging focuses on showing the brand's values of sustainability, dietary needs, and paying homage to traditional Japanese culture.













# Process

*Creating Ritual Matcha*



# Brainstorming

**Lemonade**

- Lavendar
- Butterfly pea-flower tea
- Berry
- Unconventional flavors (guava, pineapple, passionfruit, cucumber)
- ↳ Tropical Series?
- Alcoholic?
- ↳ Grown up version of Kid's drink
- ↳ Juice?

color changing

**Dairy-free Milks**

- 3 Types of horchata? Mexican Hot cocoa?
- Horchata
- chocolate milk, Strawberry, vanilla + honey
- Oat/Almond/Hemp/coconut milks
- classic glass milk bottle
- cute cartoon style w/ mascot or refined/adult/modern

**Canned Coffee**

- Dairy-free
- Lattes or cold brew
- ↳ Sweet, creamy, explore crazy flavors
- ↳ Simple Little flavoring/sweetener

**Matcha Golden Milk**

**Italian Soda**

- color changing? Layered w/ cream
- Glass to see separated colors

**Matcha**

- cold lattes
- Bottled like Starbucks Frapps
- Various sweetness levels?

① Matcha, ② Golden Milk, ③ Coffee?

Too different?

Honey Lavendar, Rose, Sakura, Floral series

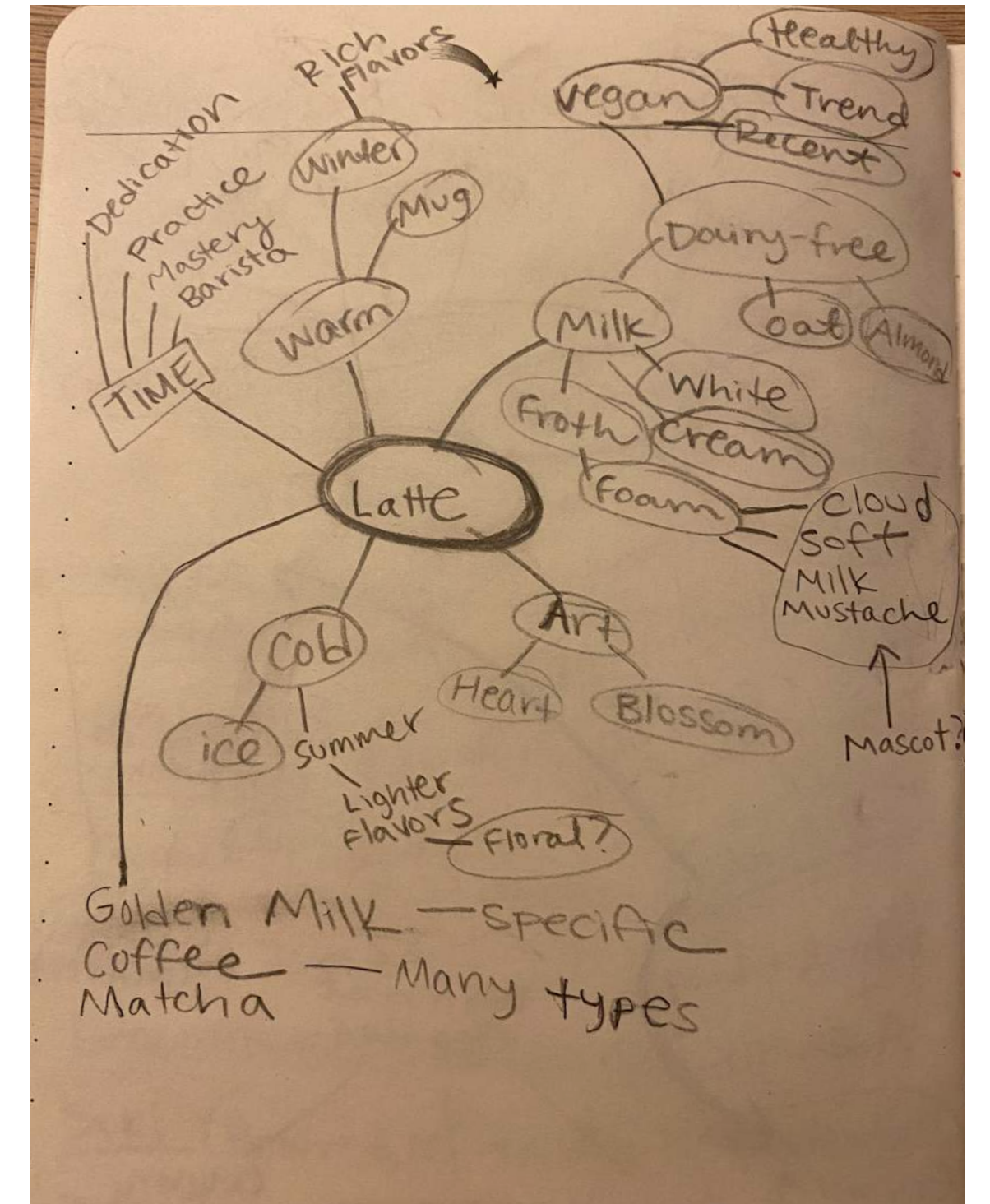
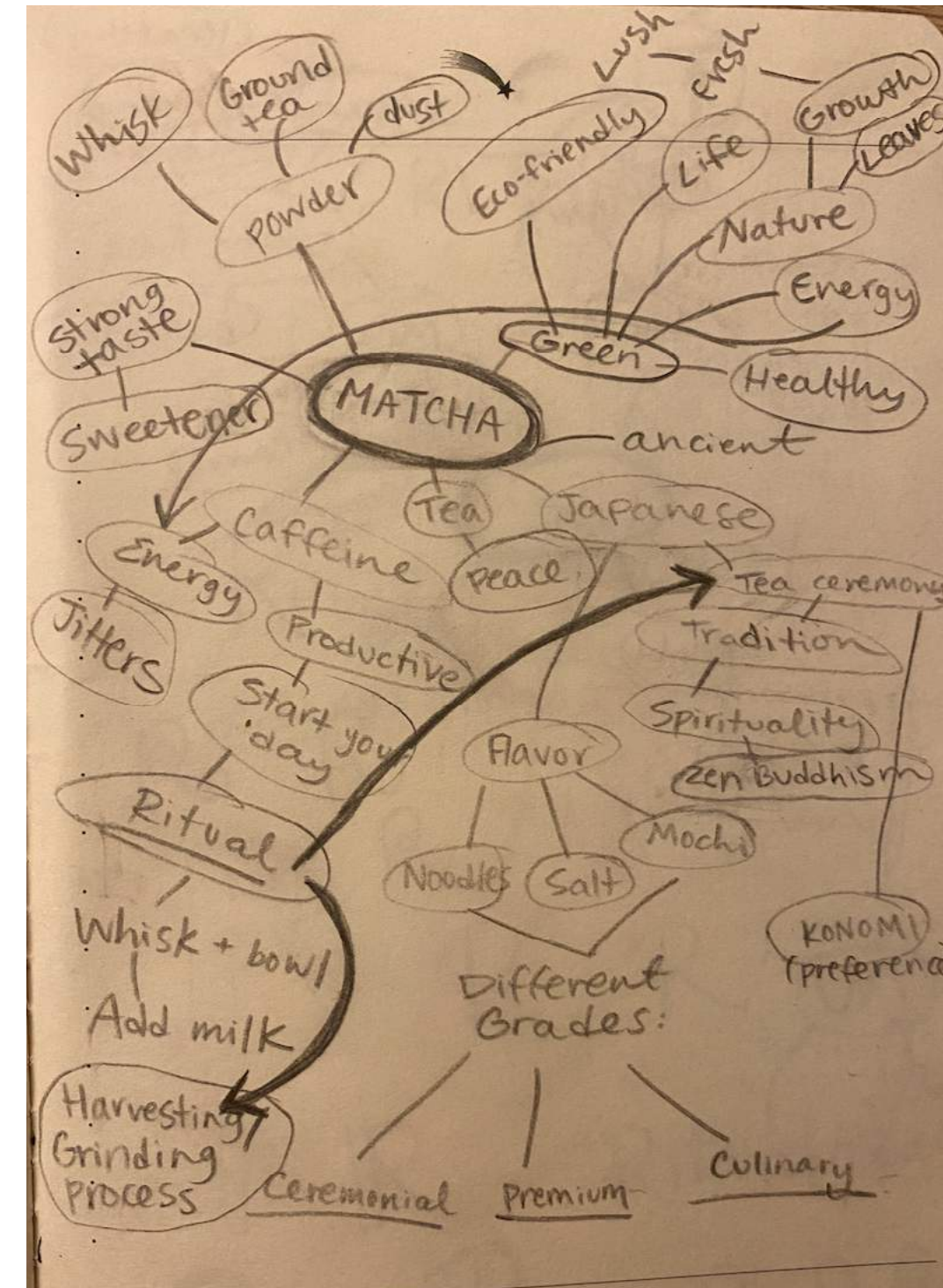
Japanese inspired - red bean

**UBE**

**Boba??**

- ↳ Pearls @ bottom of bottle, glass to see thru
- ↳ Thai tea peach
- ↳ Matcha
- ↳ UBE TARO
- ↳ classic milk tea
- ↳ Jasmine
- ↳ Lychee jelly?

**Dairy-free Portable on-the-go Unique Flavors**





# Market Research

## Existing ready-to-drink matcha lattes

### Findings:

- Many dairy-free brands
- Few flavor variations



### Cha Cha Matcha

- Dairy free latte series using Oatly oat milk (11 oz)
- Plain matcha, matcha ginger turmeric, and matcha cacao & reishi flavors
- \$48/ 12 pack on chachamatcha.com



### Pop & Bottle

- Almond milk latte (11 oz)
- Various other flavors including cold brew, cacao, and golden turmeric
- \$3.99 @ Whole Foods



### Elmhurst

- Matcha Oat Latte (12 oz)
- Other flavors: cacao, flash brew, and golden milk
- \$3.95 on hivebrands.com



### Starbucks

- Matcha Bottled Frappuccino (13.7 oz)
- Only available in China
- Flavors available in the US are coffee variations, \$2.50 @ Safeway



### Rebbi

- Organic Matcha Latte Super Herb Elixir (12 oz)
- Many variations including chai, cold brew, and golden milk
- \$3.99 @ Whole Foods

Before getting started on my brand, I researched existing products to get a feel of the current market and to understand what would make my product stand out on the shelves. I then took this knowledge to narrow down my product concept.

### What: Matcha Lattes

- Flavors: Cherry Blossom, Ube, Red Bean
- Made with oat milk (dairy-free)

**Where:** Sold in grocery stores & bakeries/cafes

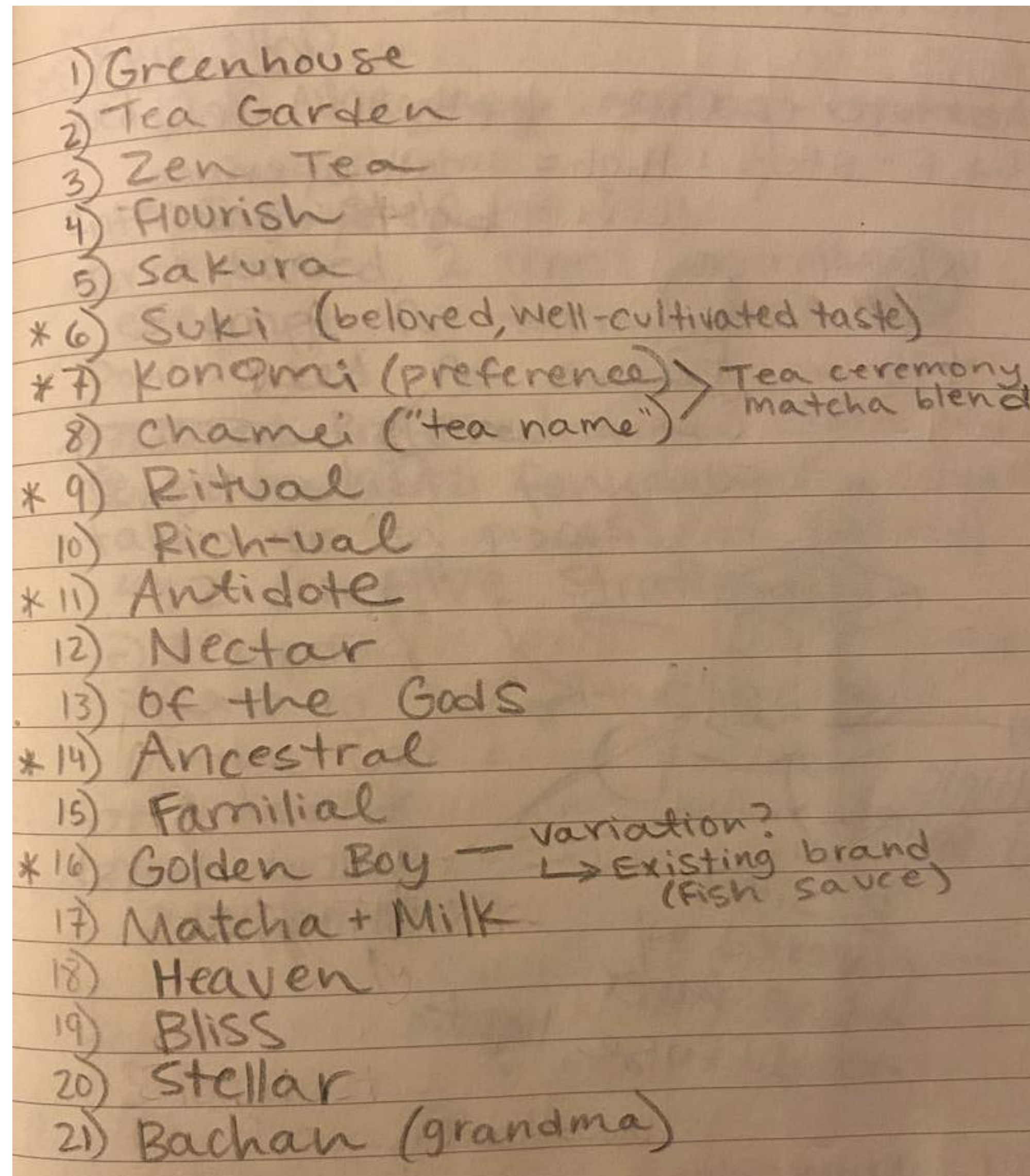
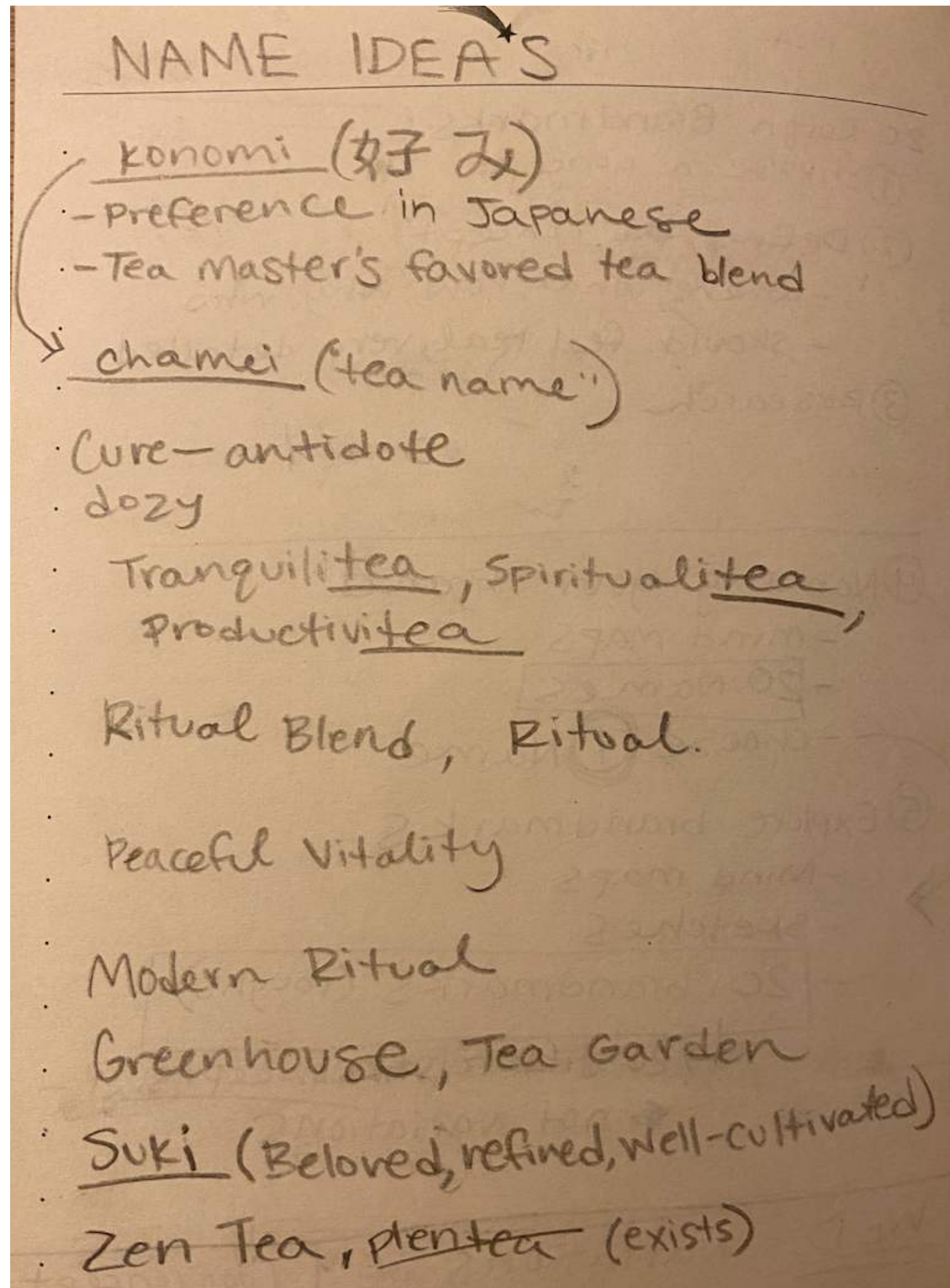
**How:** Glass bottles, 100% recyclable packaging

**Why:** Although brands are adapting to the increased interest in dairy-free drinks, there are few flavor variations on the market right now. My product will provide 3 unique matcha flavors.

**Who:** Market towards college students and young professionals (Age 18-40) that need an energy boost. Health-conscious people that want energy without drinking coffee; eco-conscious people that care about brand's footprint.

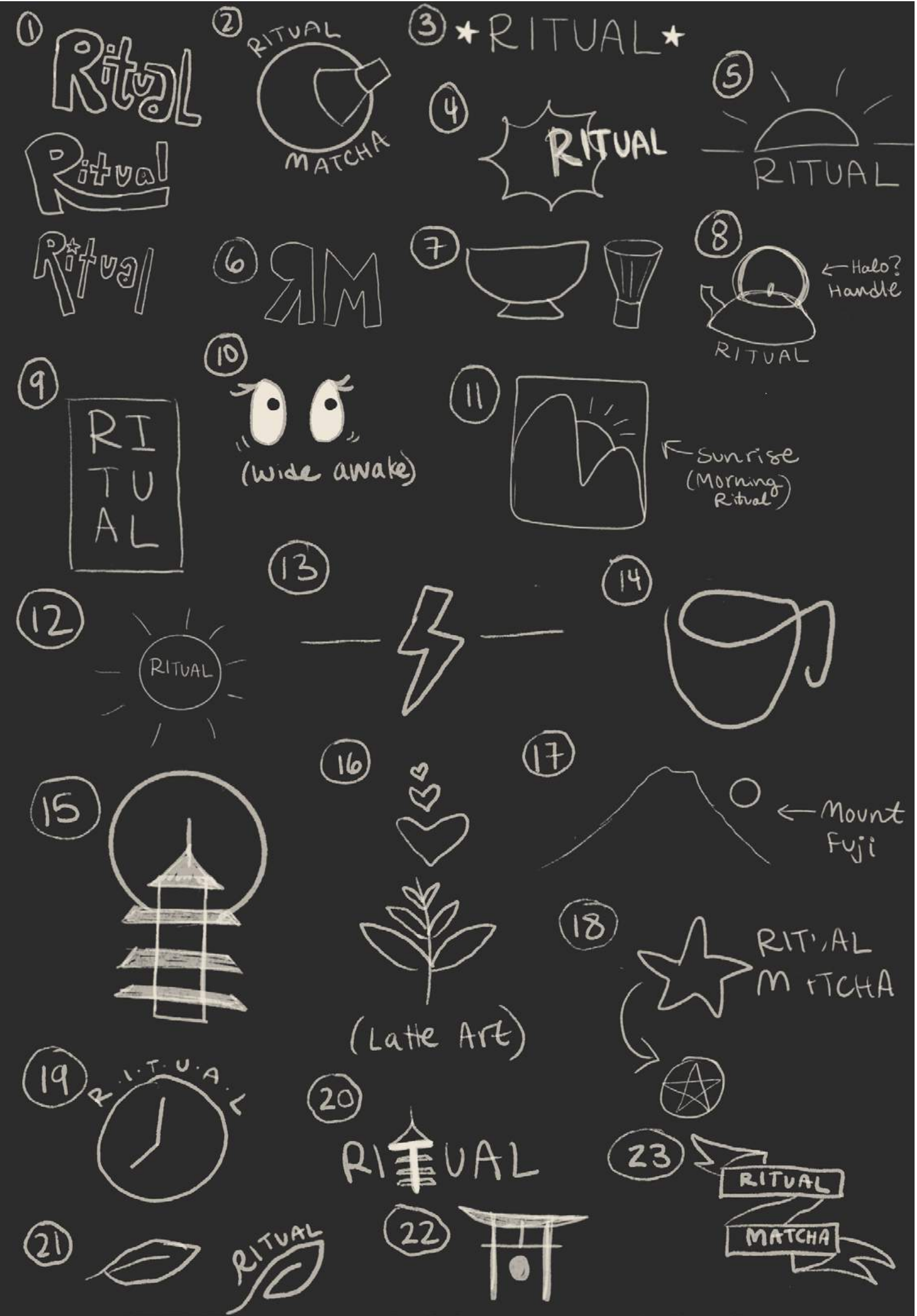


# Choosing Brand Name





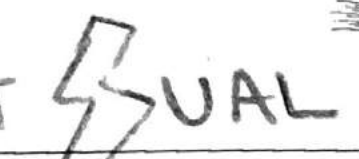


# Brandmark Sketches



I was torn between two different brand names, so I explored the imagery that I could include for both of them.



# Brandmark Iterations

RIT  UAL →   
 RI  UAL

Ritval Ritval

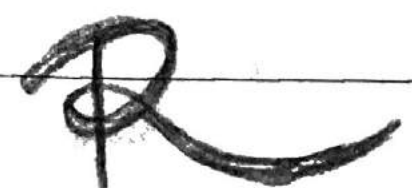
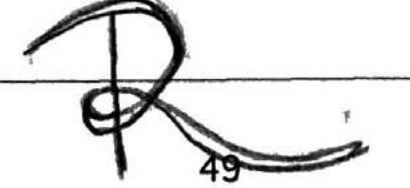

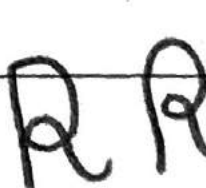

Ritval ritval

  Ritval

  Ritval 

too similar to RVCA?

① Ritual RITUAL  
 \* Ritual MATCHA RITUAL  
  Ritual

Dainty & elegant

② RITUAL \* RITUAL  
 RITUAL \*  RITUAL  
 RITUAL RITUAL

Modern & minimalistic

③ Ritval ritval  
 \* 

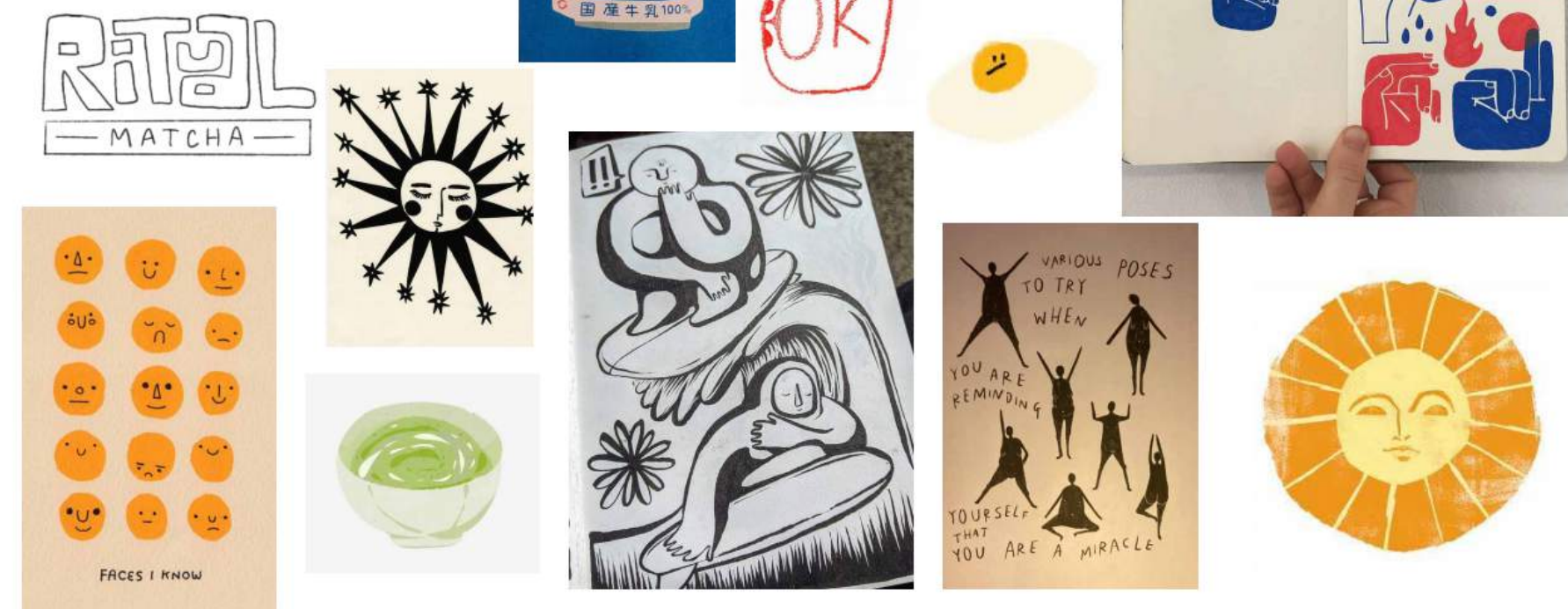
Funky & illustrative



# Deciding Label Aesthetic

## Moodboard 1

- Goofy drawings
- Emphasis on hands & sunrise
- Paint wash style
- Wonky edges & shapes



## Moodboard 2

- Similar to #1, but with more precise drawings
- Focus on sun & hands
- Pen & ink style
- Thin lines



## Moodboard 3

- Focus on Japanese culture
- Illustration of tea ceremony
- Detailed surrealism
- Muted pastels
- Kawaii



I decided to go with Moodboard 3 to emphasize Japanese culture and practice a playful illustration style.



# First Label Sketches



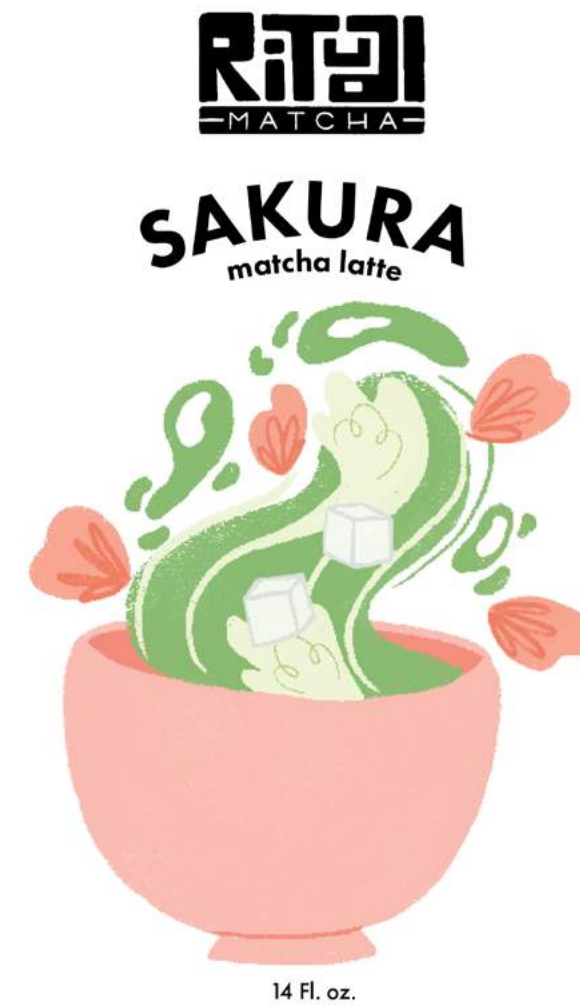
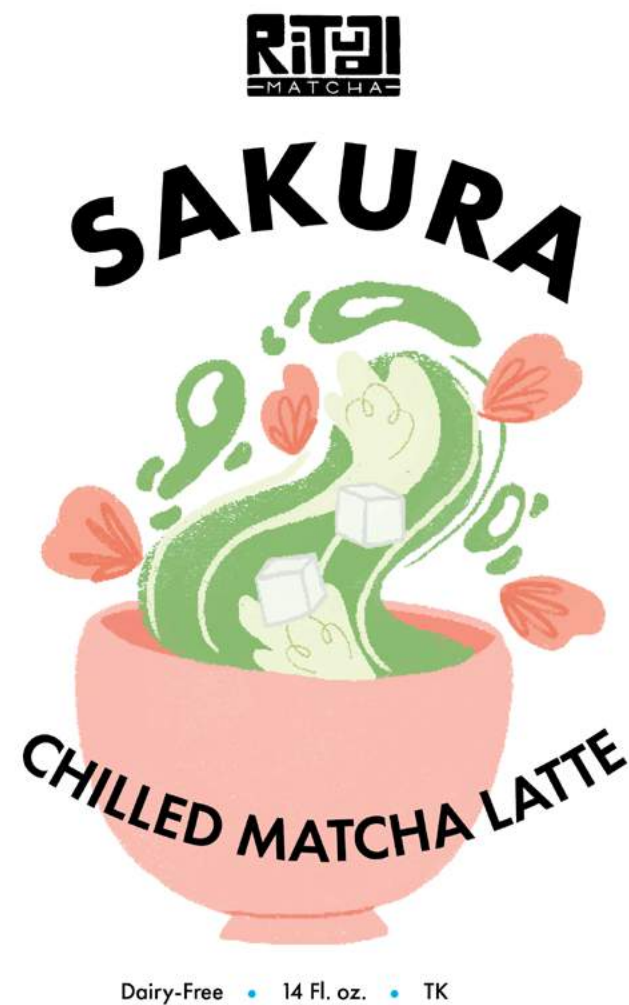


# Refined Illustrations





# Label Layout Iteration





# Chosen Direction



**SAKURA**



**chilled matcha latte**

dairy-free • 200 calories

perishable — keep refrigerated  
13.7 Fl. oz. (405 mL)



**UBE**



**chilled matcha latte**

dairy-free • 200 calories

perishable — keep refrigerated  
13.7 Fl. oz. (405 mL)



**RED BEAN**



**chilled matcha latte**

dairy-free • 200 calories

perishable — keep refrigerated  
13.7 Fl. oz. (405 mL)



# Mock-up Test





# Style Test in Dimension



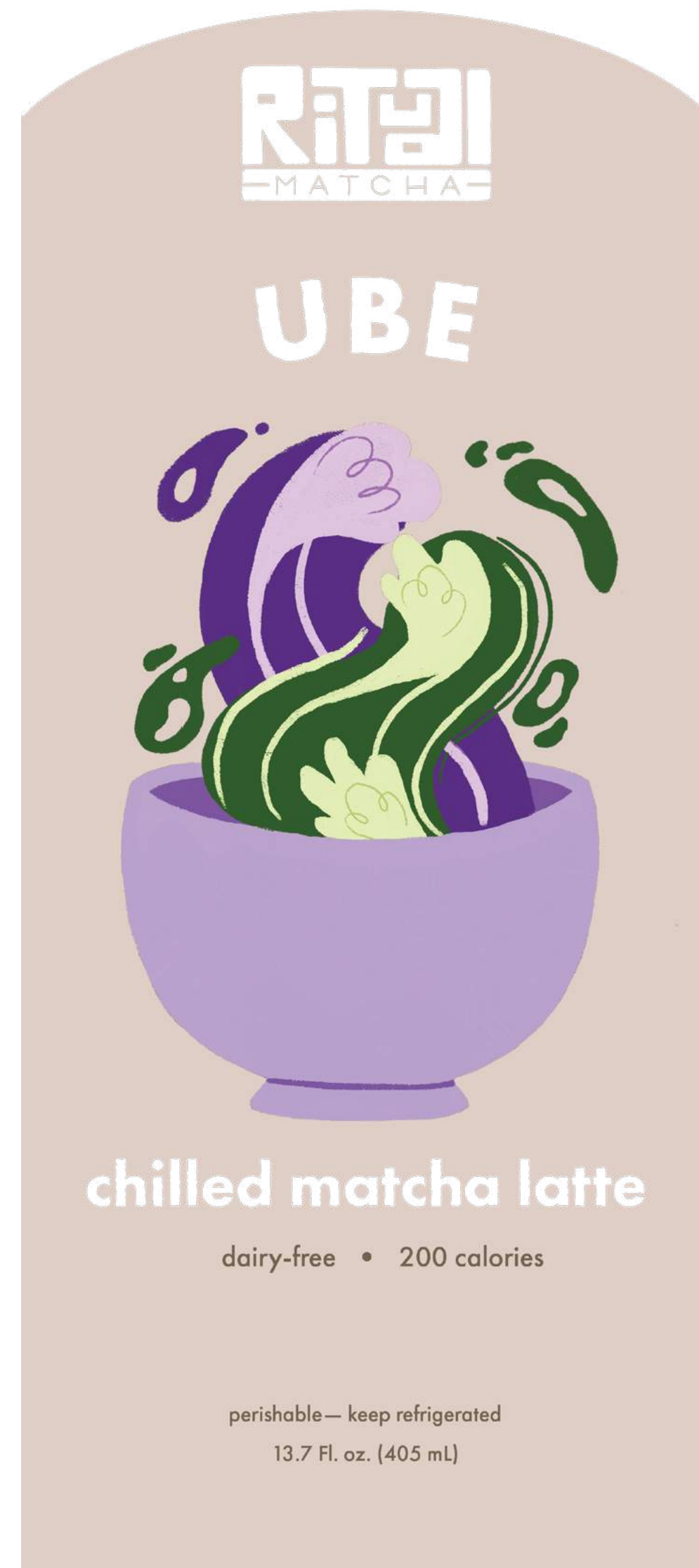
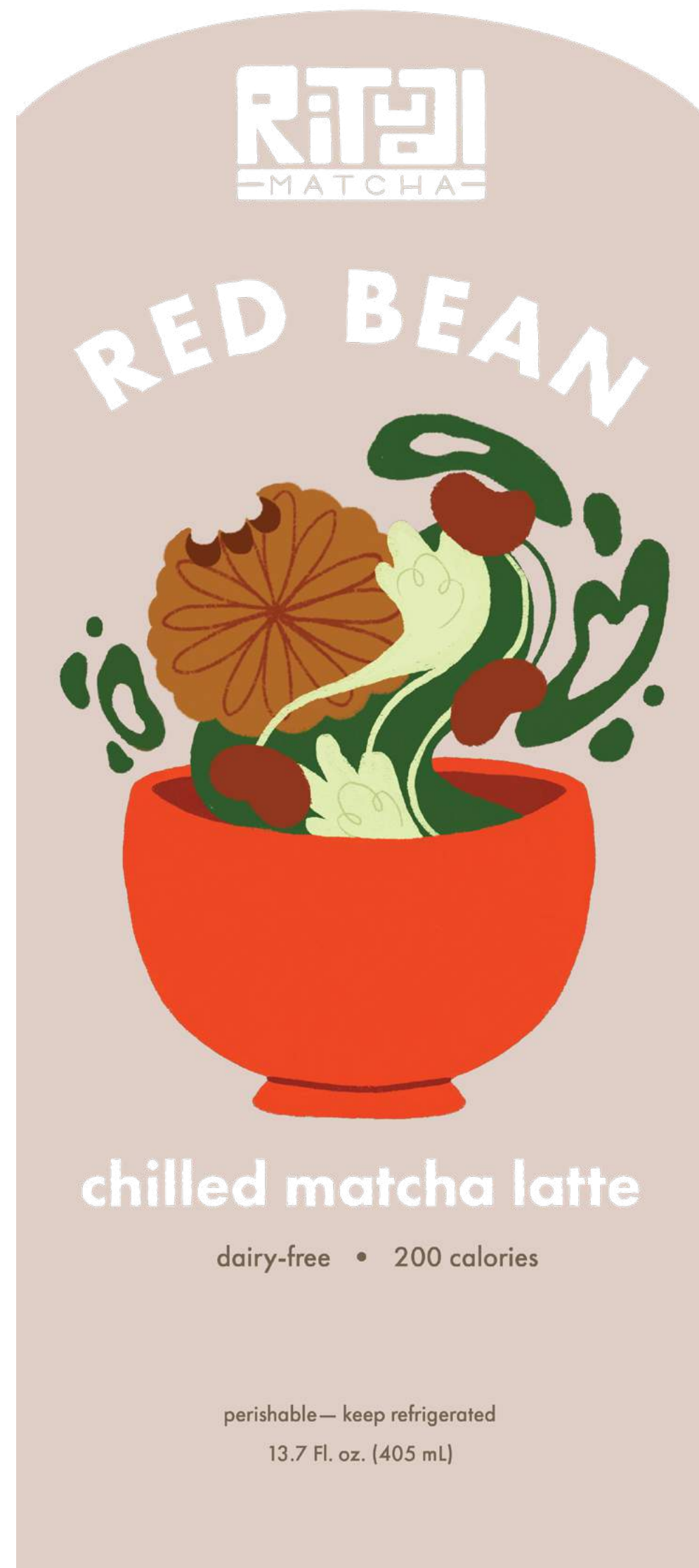


# Color Test





# Final Labels





# Mock-up Process



I wasn't pleased with the image quality that Adobe Dimension produced, so I found a sourced mock-up instead.



# Final Mock-ups





**Thank you!**