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TOTINO'S Self-initiated

This rebrand of Totino's products aims to appeal to the demographic that actually uses this product: broke college students and cannabis enthusiasts.

I took the dated packaging and transformed it into a bold product that stands out amongst rows of similar frozen pizza boxes and gave the brand a bold new visual theme that is flexible enough to use on new deliverables.







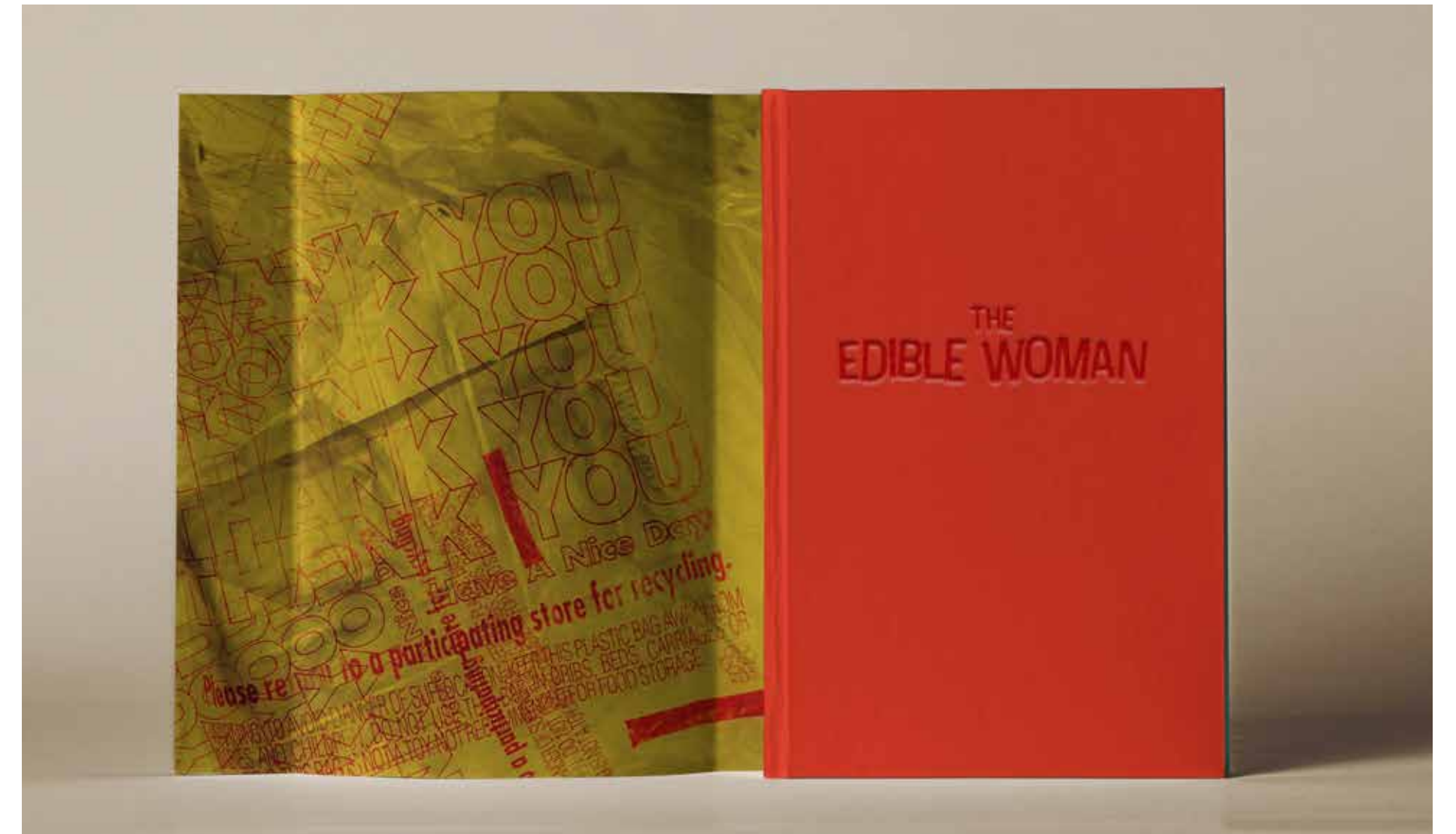


2 THE EDIBLE WOMAN GD 242, Tracey Ullom

This cover design of Margaret Atwood's classic novel, *The Edible Woman*, utilizes striking visuals and typography to attract younger (early to mid 20s) readers that may not be familiar with Atwood's works. During the pandemic I found interest in Atwood's dystopian works, and I was moved to make this cover in order to explore the novels' themes of female identity and consumerism.







3 **SMITTEN CAT FOOD** GD 242, Tracey Ullom

Smitten aims to prove that healthy doesn't mean boring. Targeted toward city-dwellers in their twenties, Smitten utilizes a bold primary color palette paired with punchy illustrations to give a fairly unexciting product a playful edge.



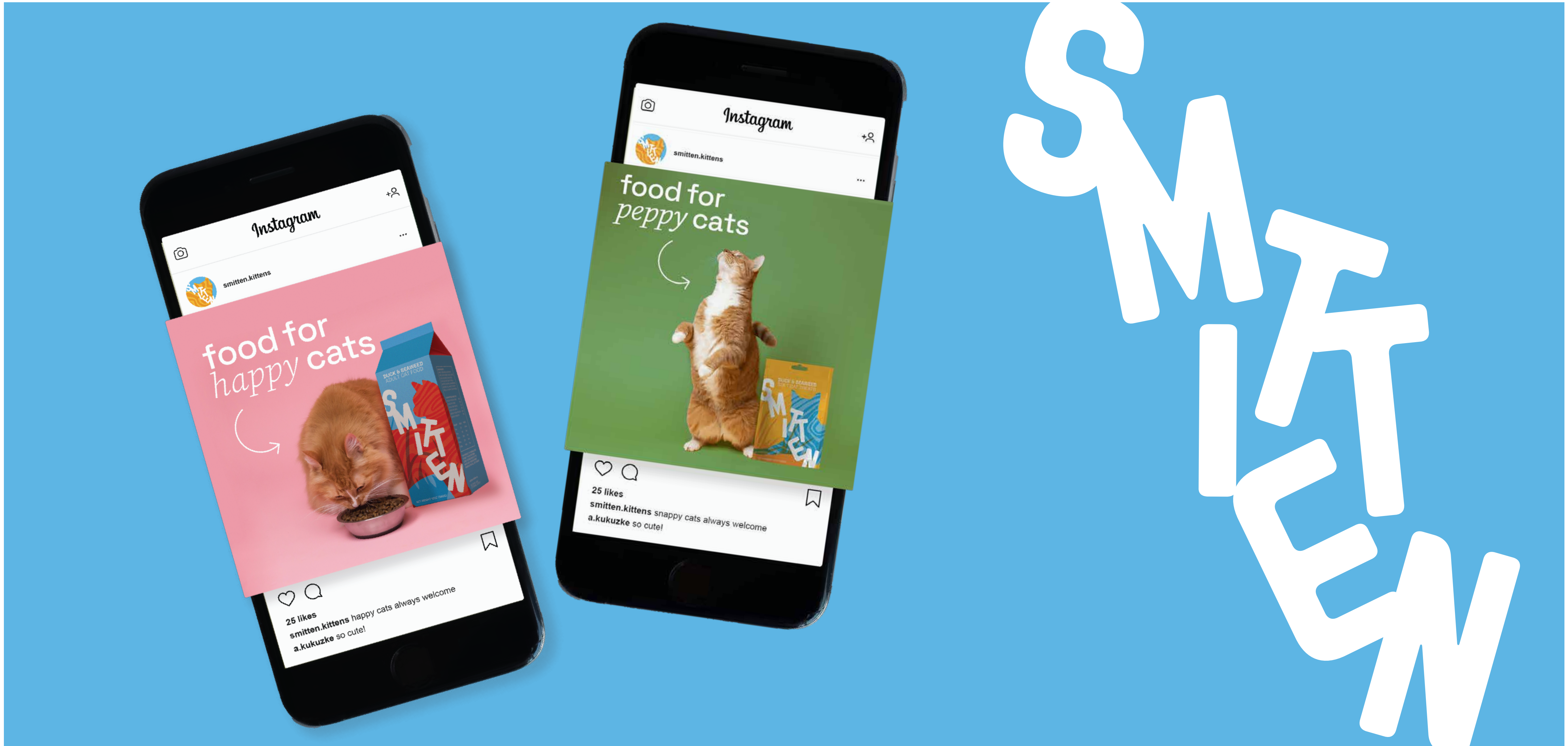




Project 3



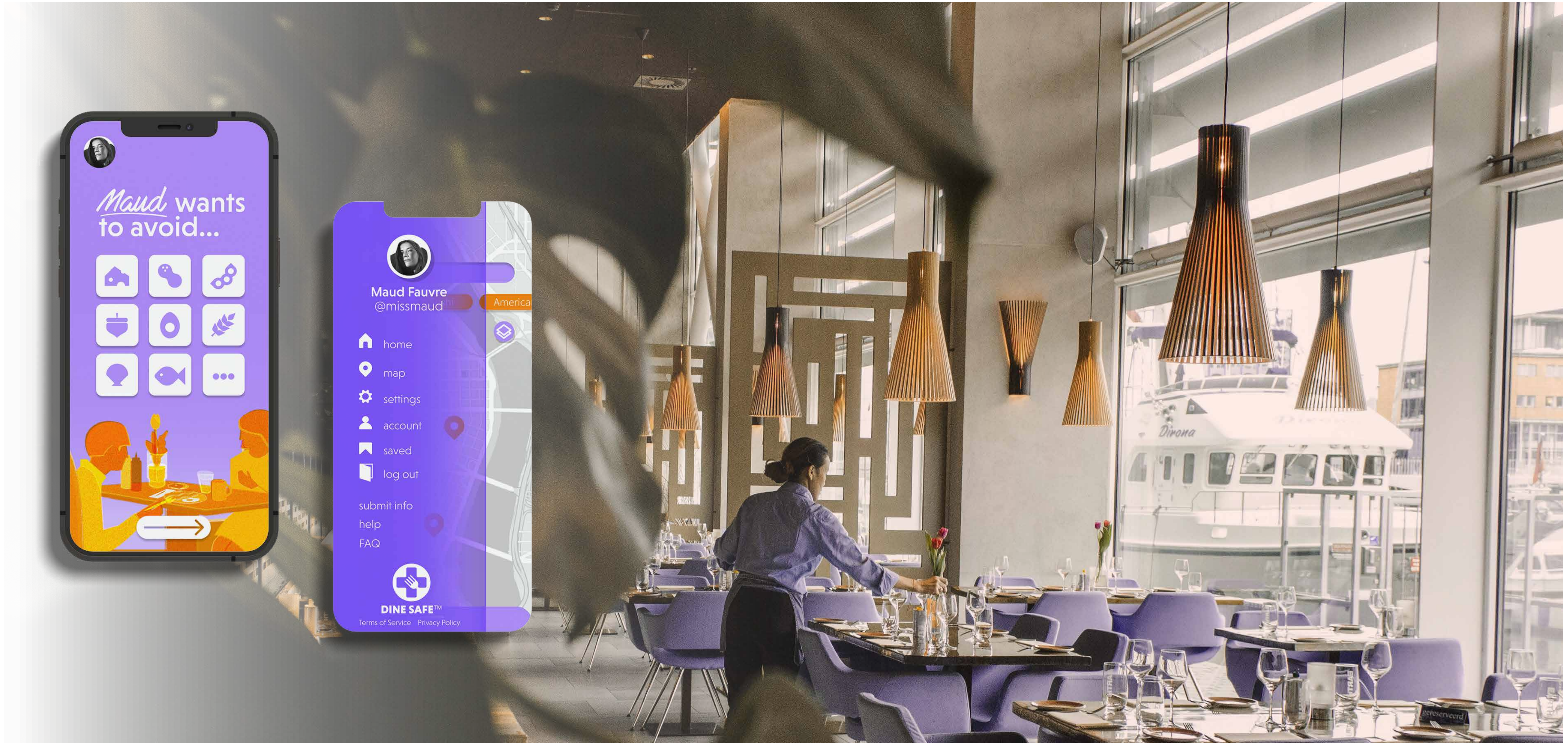
In-store display and packaging.



4 **DINESAFE APP** GD 260, Tracey Ullom

DineSafe is an app that connects folks with food allergies and intolerances with restaurants that can cater to their specific food needs by providing a tailored map of nearby restaurants with detailed menus and allergen statements.







Project 4



Restaurant window cling, app frames.

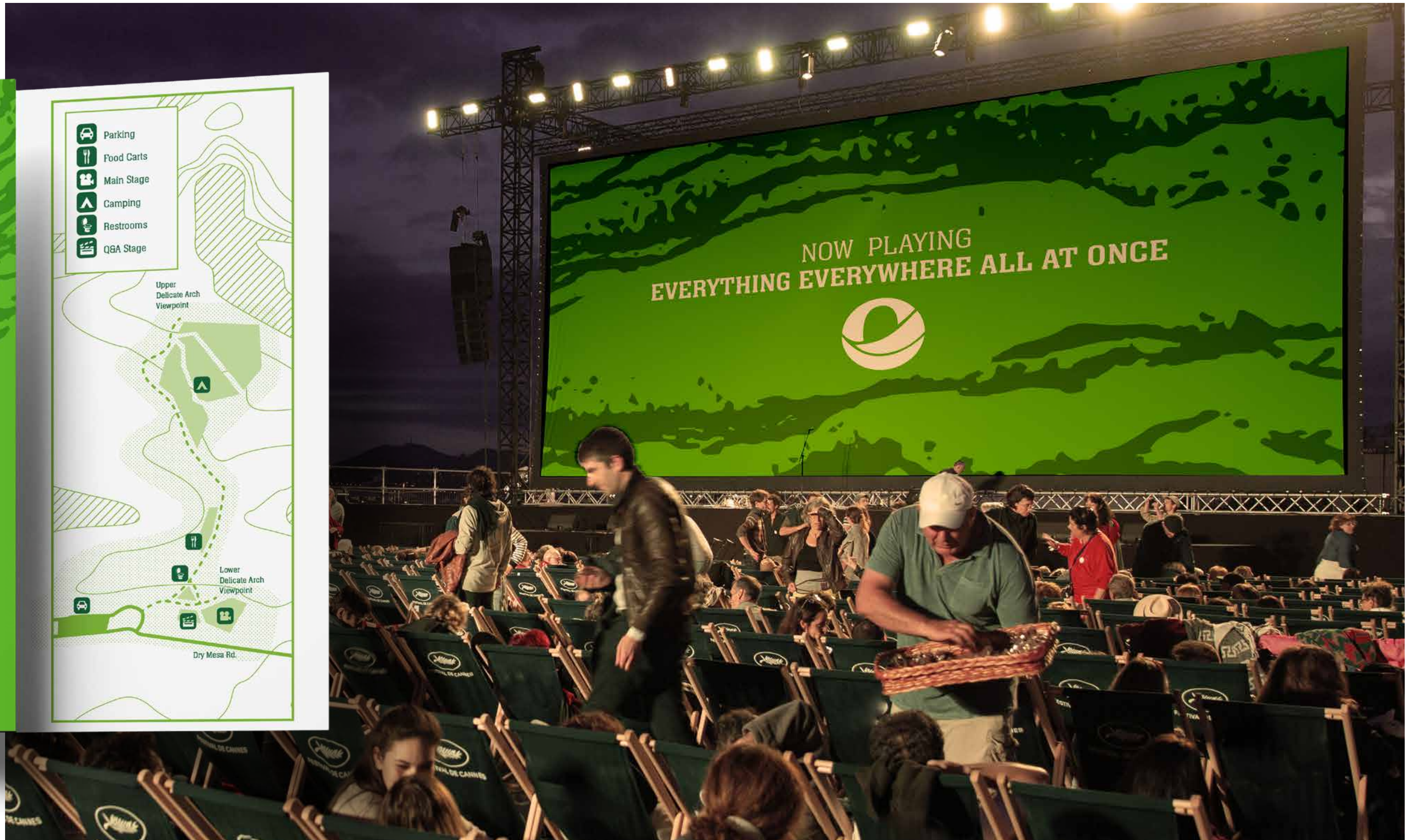
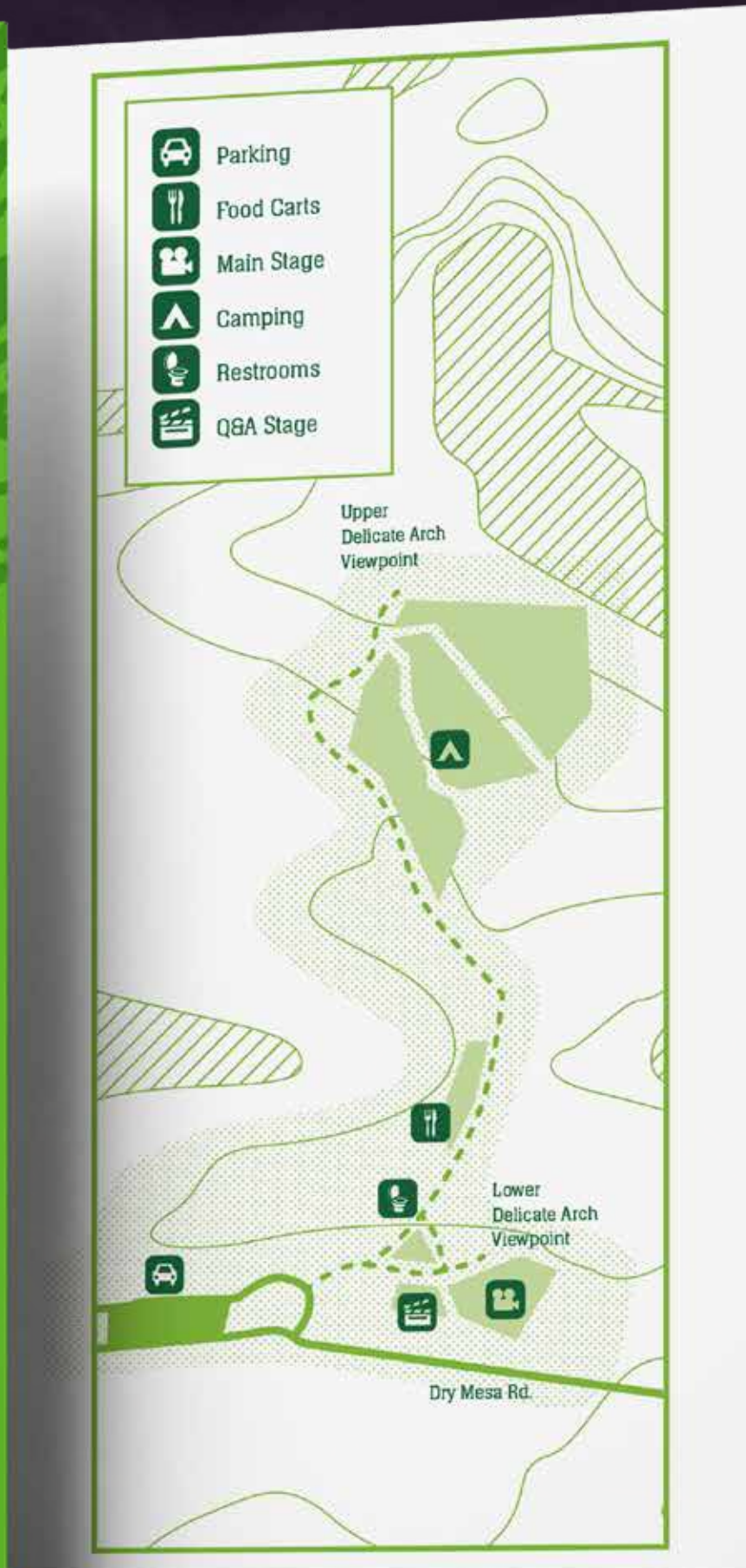
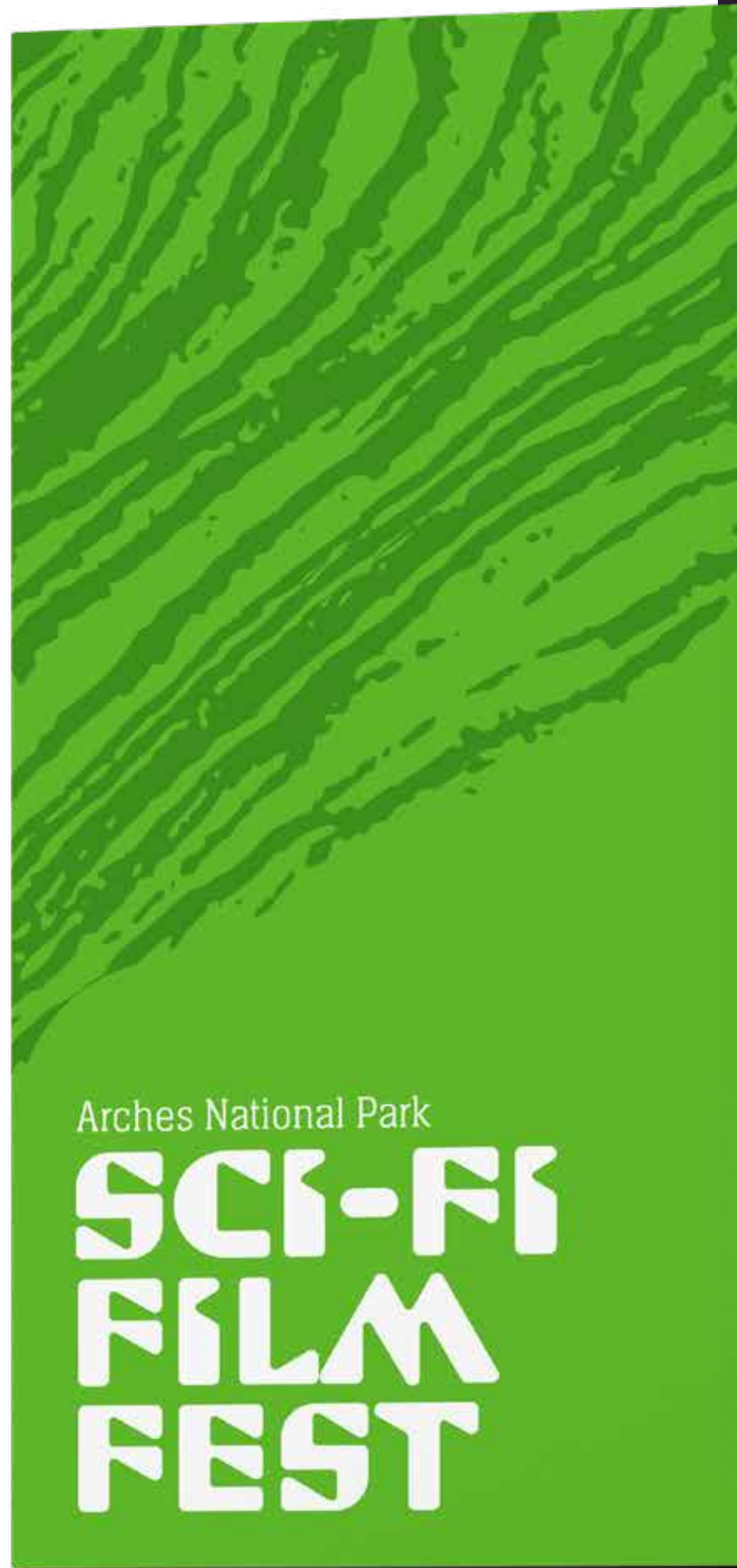
5

ARCHES SCI-FI FILM FEST Self-Initiated

This advertising system was inspired by the otherworldly landscape of Arches National Park. Striking imagery paired with a landscape-derived cohesive visual theme is implemented to attract young adults who love both nature and film.



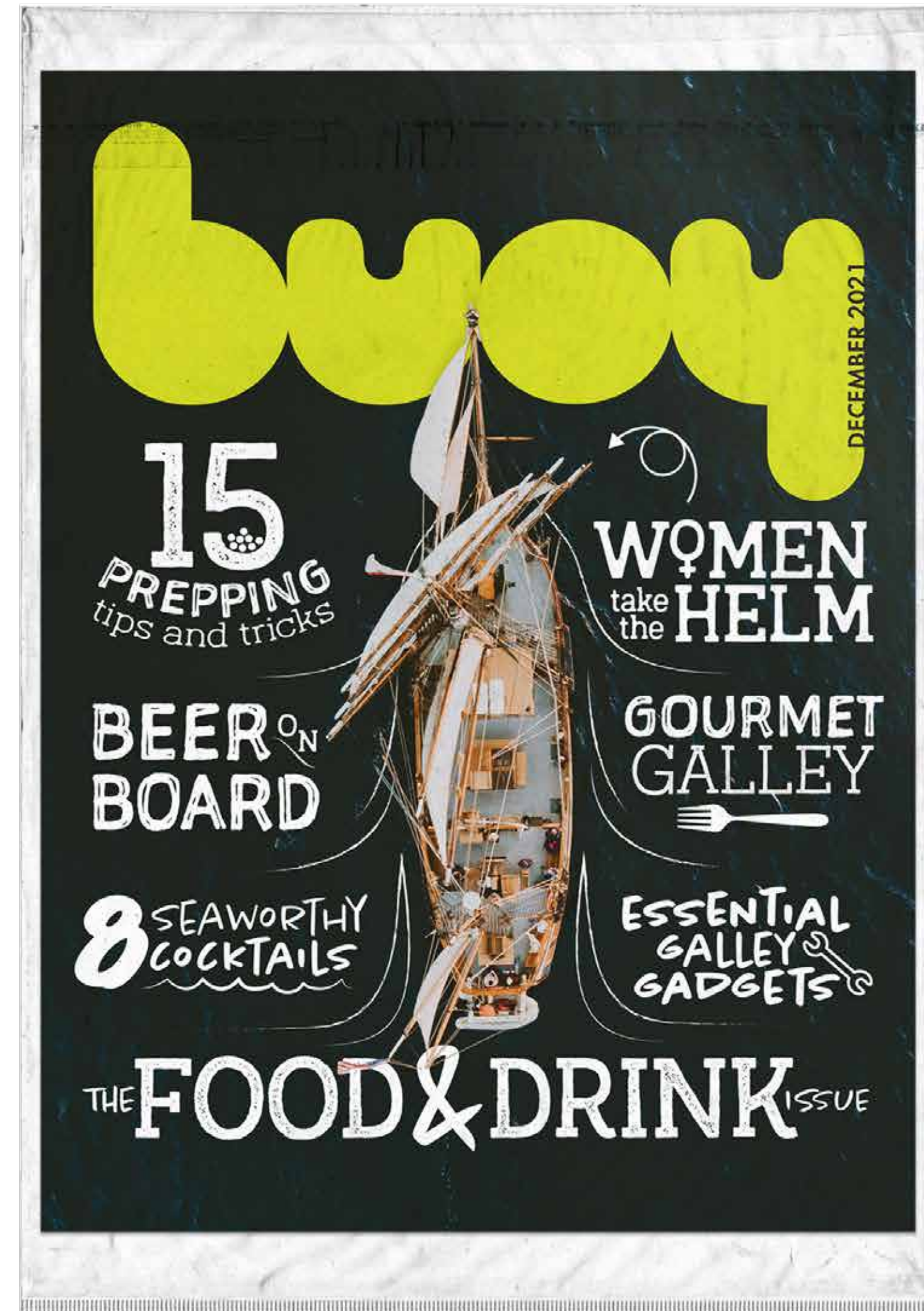


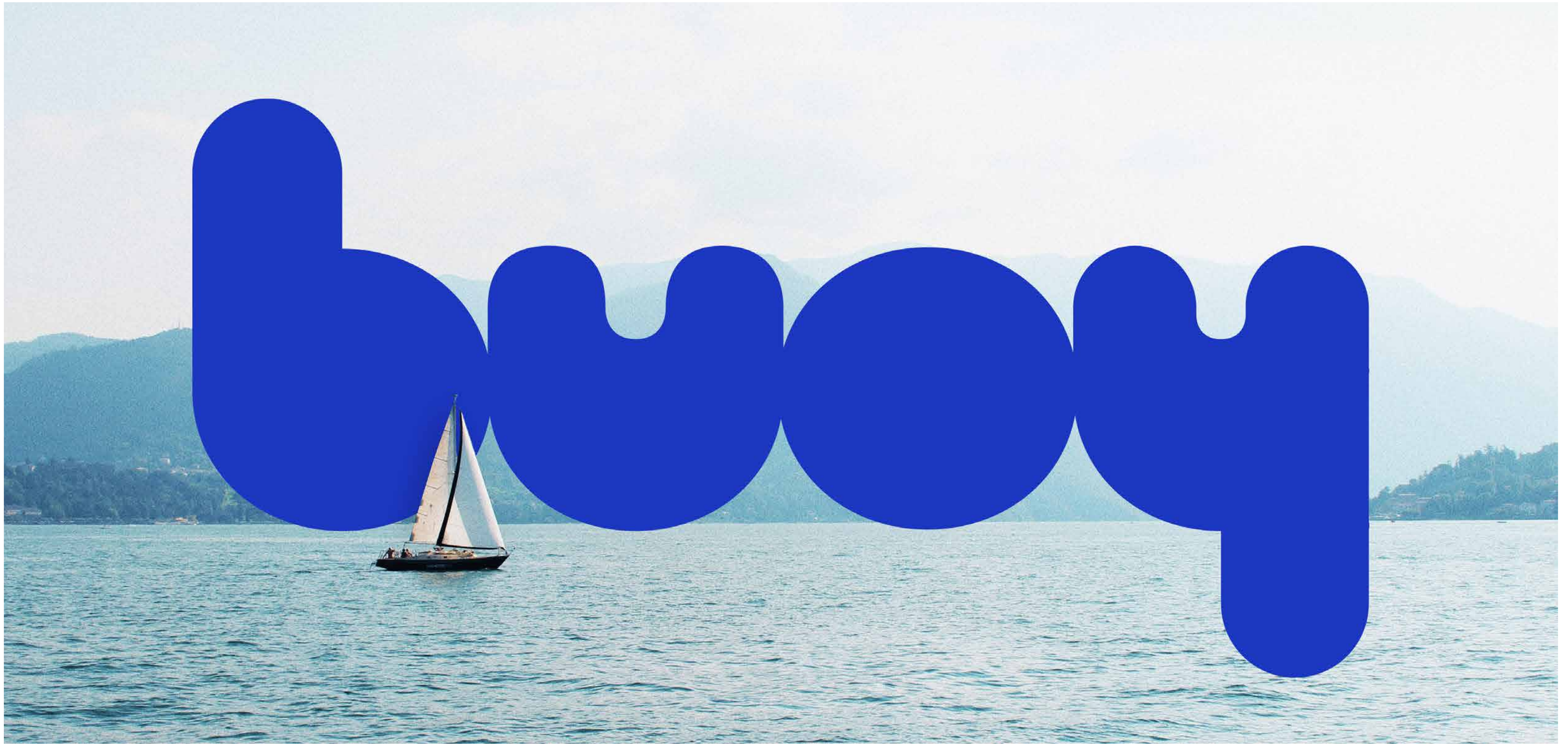


6 **BUOY MAGAZINE**
GD 221, Nathan Savage

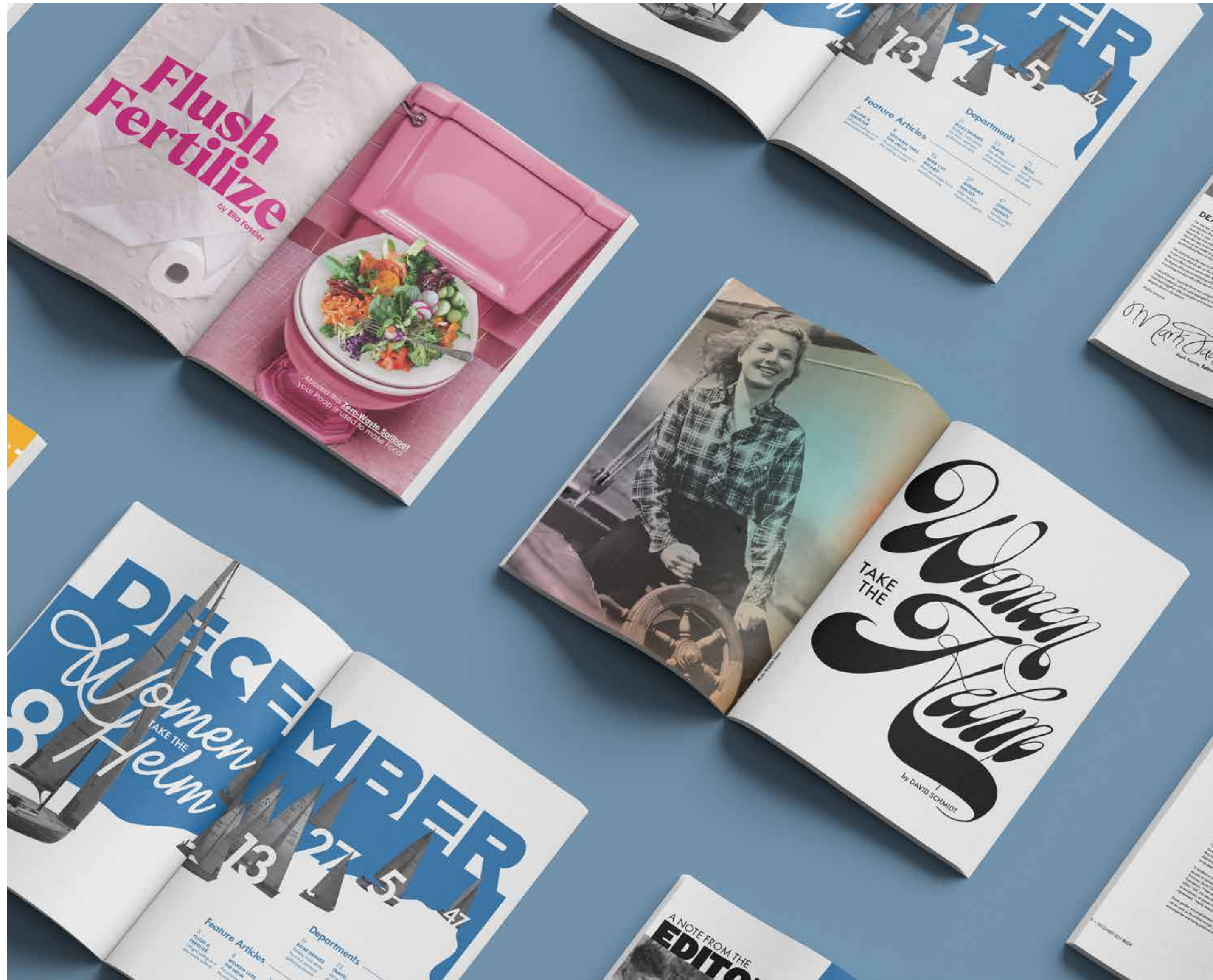
Buoy magazine is a monthly editorial for sailors that are neglected by current sailing publications: younger folks, women, and non-millionaires. I utilized humorous imagery, bold color, and clean layouts to attract this demographic.

The Buoy banner received a Graphis New Talent 2022 gold award.





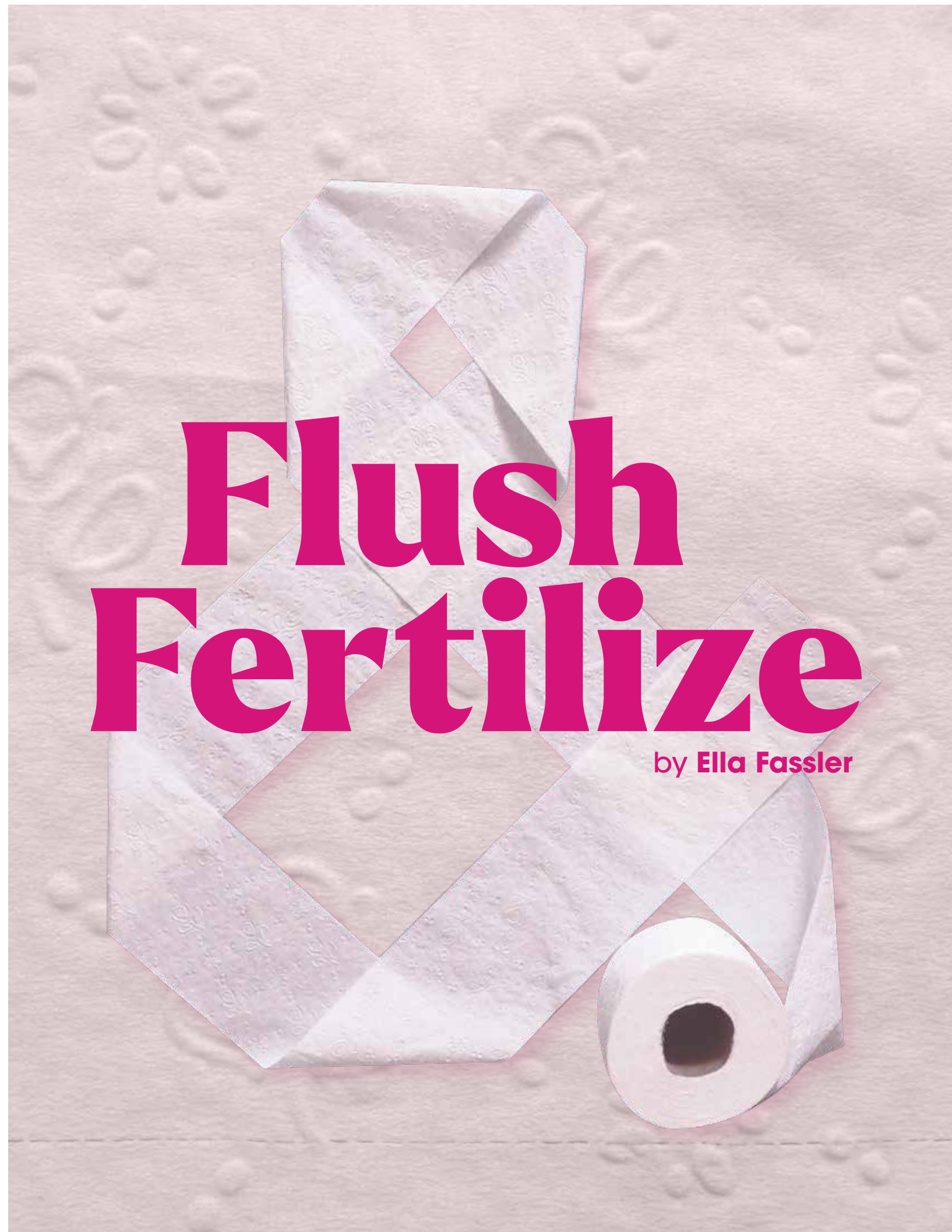




Project 1



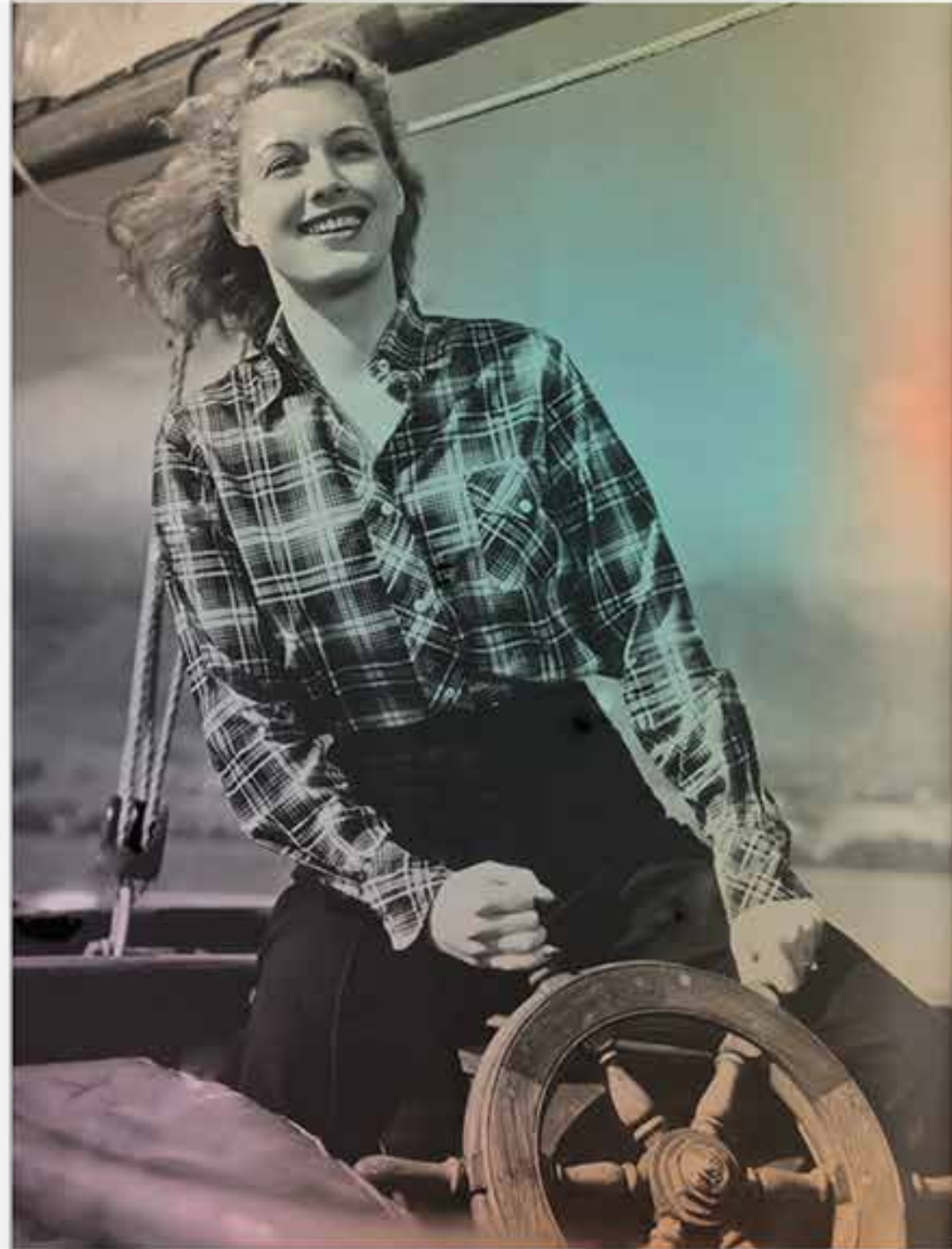
Spreads and department page detail.



Aboard this **Zero-Waste Sailboat** your Poop is used to make Food

Photos: Nadine Primeau, Ash Kukulzke





Women TAKE THE Lead

by DAVID SCHMIDT

Photo: Kristian Drew

FAST FACTS **WOMEN IN MARITIME HISTORY**
 Maritime history is filled with stories of great sailing ships run by rugged, masculine sailors. Yet women are assuredly part of this rich history.

Usually when a captain's daughter grew into her teens, she was forbidden to take part in sailor's work; she was expected to be a lady.

A remarkable woman, Mary Patten, temporarily took command of a clipper ship in the 1850s.

In mid-1943 at the height of the shipbuilding boom, nearly 65% of the shipyard workers on the West Coast were women.

In 1974 Mary Wagner was in the first group of women admitted to the United States Merchant Marine Academy at Kings Point, NY.

Seagoing careers were closed to women during the sailing ship era. A woman might disguise herself as a man and assume a fictitious name; but if she was discovered, her career would be over.

Log-eat-dog, competitive sailing has long been a boys' club, yet over the past several decades, women have not only been joining the sport, they have also been taking charge of it. They have become senior executives of sailing organizations and yacht clubs, as well as skippers and owners of boats.

For the first time, in 2018, a female skipper won an around-the-world race, one of the most grueling events in any sport, and five all-women's teams have completed the round-the-world Volvo Ocean Race. The last American sailor to win an Olympic gold medal was a woman, in 2008, and women have also hoisted the America's Cup.

WOMEN IN OLYMPIC SAILING
 Dawn Riley did that in 1992, and she now leads one of the pre-eminent high-performance sailing training centers in the United States. Cory Serfat is president of US Sailing, the national governing body, and vice president of World Sailing, the international governing body. And Lindsay Duke Cox was one of the winners of the Chicago Yacht Club's 2019 Race to Mackinac on the boat she owns. "Women athletes have been participating in Olympic sailing since 1988," Serfat said. "So, there are now more women who have experienced sailing at the highest level, and a number of these women have been drawn into being officials and leaders in the sport."

Penelope Healy, a bronze medalist at the 1992 Summer Olympics, said having female leaders was vital. "There was a Harvard Business Review study on boardroom dynamics that showed that corporations are more successful when they have at least three women voting members on their board of directors," she said. "Women add a diverse perspective that is invaluable to decision making and problem solving." In addition to winning countless races, Healy has served on the boards of directors of the St. Francis Yacht Club and the San Francisco Yacht Club and is the president of the St. Francis Sailing Foundation. "I feel respected," she said. "I don't feel that I'm a token."

She sees opportunities for improvement.

"It's important to see photos of women in blazers on the wall, so women feel represented," Healy said, referring to yacht-club leadership.

GAIA HOYS
 "And we need to improve boat ownership. That will equate to true equality." Some gender-assignment issues have been hard-won. Riley said she once discovered that a male crew member with similar duties and experience was being paid twice as much as the woman. "I'm pretty happy with where I've gotten," said Riley, who later served as team captain of the newly formed America's Cup team, Mighty Mary. "But my path was decidedly different than if I was male." Serfat, who was a member of the 1988 United States Olympic Sailing Team, said sailing was all-male. "I feel really fortunate in the U.S. to have tremendous support from men and women," she said of her position at US Sailing. "Our World Sailing is different and changing."

NAOMI JAMES
 But she also said that women had a possible advantage in her sport, sponsorship. "It's maybe easier if you're a good woman skipper," she said of the Vendée Globe. "Women can bring a good return on investment for a sponsor, because we're a minority in a male-dominated sport."

But finding sponsorship and acquiring the right boat are different matters. Of the 30 boats that were on the starting line of the 2020-21 Vendée Globe, five were skippered by women. Eight were new designs, all skippered by men. "What's missing is a sponsor who will give a boat that is capable of winning to a female skipper," O'Brien said. The skipper Wendy Tuck, winner of the 2017-18 Clipper Round the World Race. So far, Wendy Tuck is the only female skipper to have won an around-the-world race.

"When I started skippering, I didn't realize there wasn't one," said Tuck, who won the 2017-18 Clipper Round the World Race. Unlike the professional crews of the Ocean Race, Clipper crew members pay to race aboard identical boats under the tutelage of experienced skippers like Tuck. While this may lower the race's level of competition, it increases the skipper's leadership challenges. There was a study on boardroom dynamics that showed corporations are more successful when they have at least three women voting members, sometimes as many as

ELIEN MACARTHUR
 While women have competed for sailing medals since the 1988 Summer Olympics, and the International Olympic Committee is mandating a push for gender equality, Serfat wants to see more female coaches who can serve as role models for aspiring female Olympic athletes.

FEMALE SAILING COACHES
 "Many female athletes coming up haven't had a high-performance female sailing coach," Serfat said. Sam Davies is one of the most accomplished offshore sailors in the world, male or female, and has completed three times in the Vendée Globe, the solo around-the-world race. For more people have reached the summit of Mount Everest than have completed the Vendée Globe, which takes about 80 days to finish. "I think that some of the hardest challenges I face are not because I'm a woman skipper, but because what I do is hard," said Davies, who has also skippered the all-women's team SCA in the 2016-15 Lilly Creared Volvo Ocean Race.

LINDA DREW
 But she also said that women had a possible advantage in her sport, sponsorship. "It's maybe easier if you're a good woman skipper," she said of the Vendée Globe. "Women can bring a good return on investment for a sponsor, because we're a minority in a male-dominated sport."

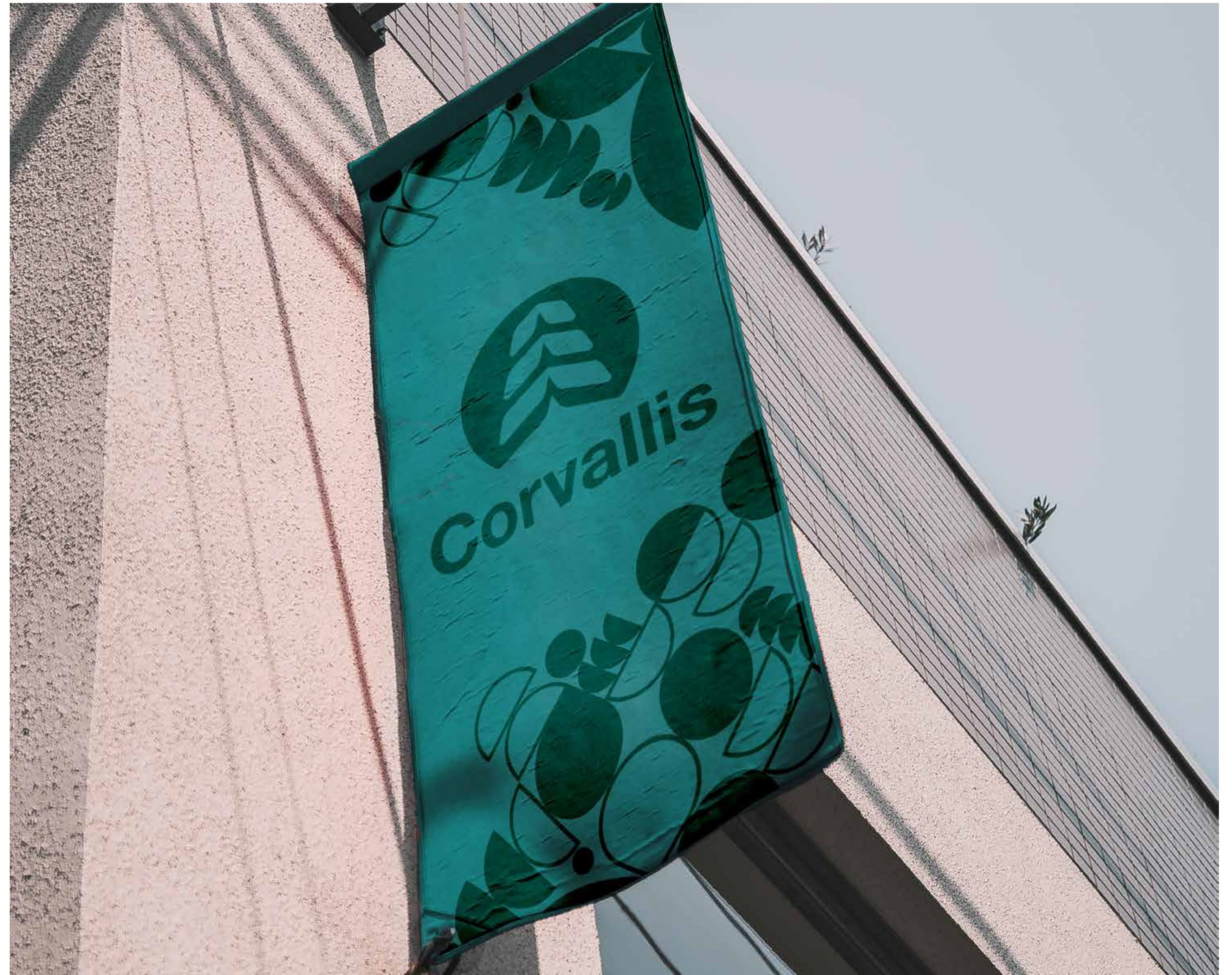
KAT COTTELL
 "When I started skippering, I didn't realize there wasn't one," said Tuck, who won the 2017-18 Clipper Round the World Race. Unlike the professional crews of the Ocean Race, Clipper crew members pay to race aboard identical boats under the tutelage of experienced skippers like Tuck. While this may lower the race's level of competition, it increases the skipper's leadership challenges. There was a study on boardroom dynamics that showed corporations are more successful when they have at least three women voting members, sometimes as many as

8 — DECEMBER 2021 BUOY

7 **CORVALLIS BRAND** GD 222, Nathan Savage

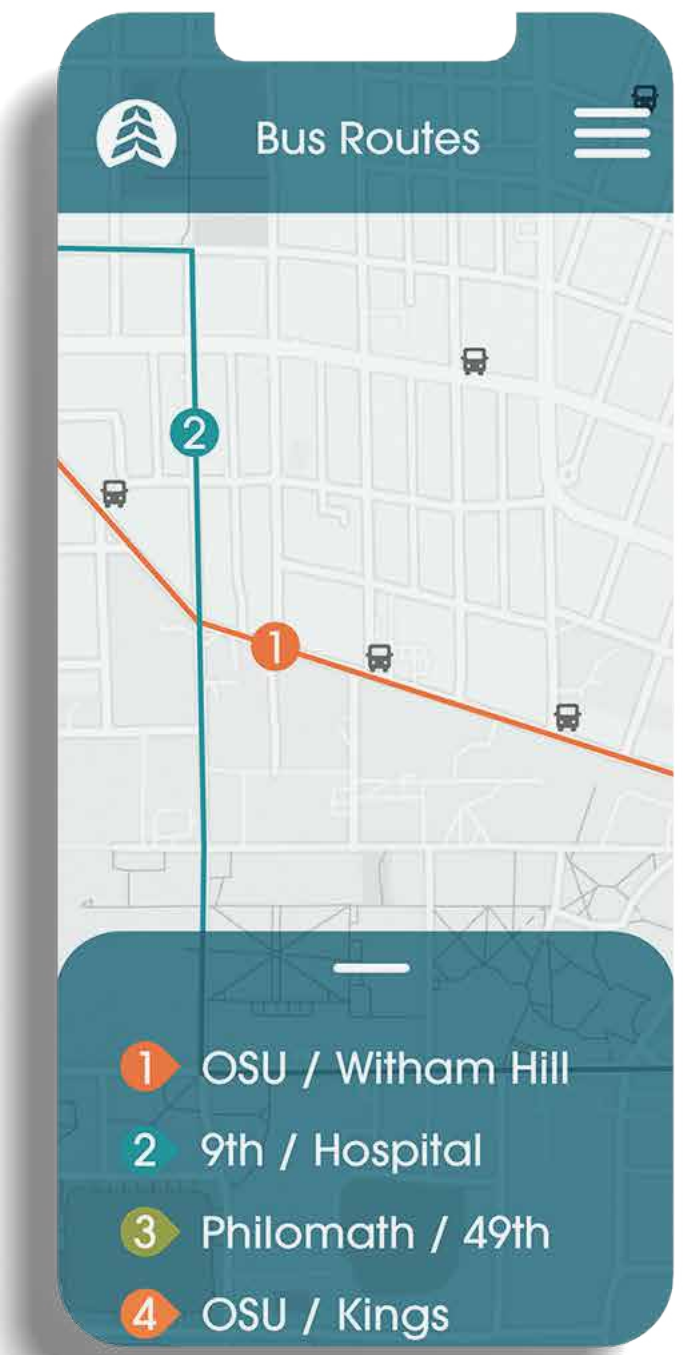
While branding the city of Corvallis, Oregon, my objective was to visually represent it's interstitial nature: A place between the Willamette Valley and the Coastal Mountain range, and a place where community connects with curiosity.

I utilized a minimalistic logo and a vintage-modern visual theme to connect with both students of OSU and Corvallis "townies".









Logo

THE
is the
Corval
and ac
that em
and cor
the shap
and con
symbol re
lis's positio
between the
the Willame
the forests o
Mountain Ra

Lockups & Clear Space

There are two logo variations. The primary combination logo is used most frequently, while the pictorial icon may be used in situations where the icon will be viewed at a small size, such as social media, QR where the logotype is not necessary.

Appropriate white space is necessary for the logo's effectiveness. Use the "o" in Corvallis or the width of the top "branches" of the pictorial symbol to estimate clear space.



Usage & Violations

There are guidelines for the correct usage for the logo. The logo may only exist in black, white, or a single solid color from the specified brand palette. The colored logo should not be used with other bright, saturated. The logo may be placed over photography in either black or white.

The logo should never be altered or distorted in any way, this includes shearing, outlining, and pulling apart the logo.

Note: these usage rules apply to both lockups.





PROCESS

Corvallis Branding

My goal for this project was to create a brand for the city of Corvallis that best represents the city's history, culture, and physical environment.

My research for this project was extensive. From 2018 to 2020 I lived and worked in Corvallis, but I wanted a deeper understanding of the city's history. I started with the Benton County Historical Society and the Corvallis Museum where I gathered information regarding the formation of Corvallis and its fascinating connections to education and secularism. I spent hours diving into archived photographs of people and items until I felt I had expanded my knowledge beyond my subjective experience of Corvallis.

I decided to research the branding and logos present in Corvallis (both government and corporate) to observe any commonalities between them. I was fortunate enough

to come across the agency that recently handled the re-branding of Benton County (the county in which Corvallis resides), Madison Ave. Collective, who are located in downtown Corvallis. They were kind enough to meet with me so I could ask them about their process and how their agency works with a government body. With this information, I organized my ideas utilizing word lists and word maps and highlighted reoccurring terms that I could focus on during my next phase.

I began my logo process by physically sketching out ideas. I took these sketches and met with my cohort to discuss possible directions, and refined these as needed. I then presented refined thumbnails to my instructor for feedback. After this, I moved to vector and iterated upon three ideas, meeting many times with my cohort and instructor to finalize the strongest design.

I wanted the visual theme to reflect the nostalgia that many have with Corvallis. Because it's a university town, the sidewalks are always filled with students, families, and alumni who are inevitably living moments they will never forget. To appeal to current students, older alumni, and the current community of Corvallis, I chose to create a modern set of geometrical shapes that reflect motifs found in the mid-century era. I was inspired by patterns found in the Cockrell quilt collection archived by the Benton County Historical Society. I created a library of shapes and arranged them much like a digital quilt.

The visual theme and additional branding elements were combined in a brand guideline booklet which clearly and dynamically displays how to utilize them.

RESEARCH

Personal Experience

I lived and worked in Corvallis for two years, and during that time I became familiar with the city's environment and culture.



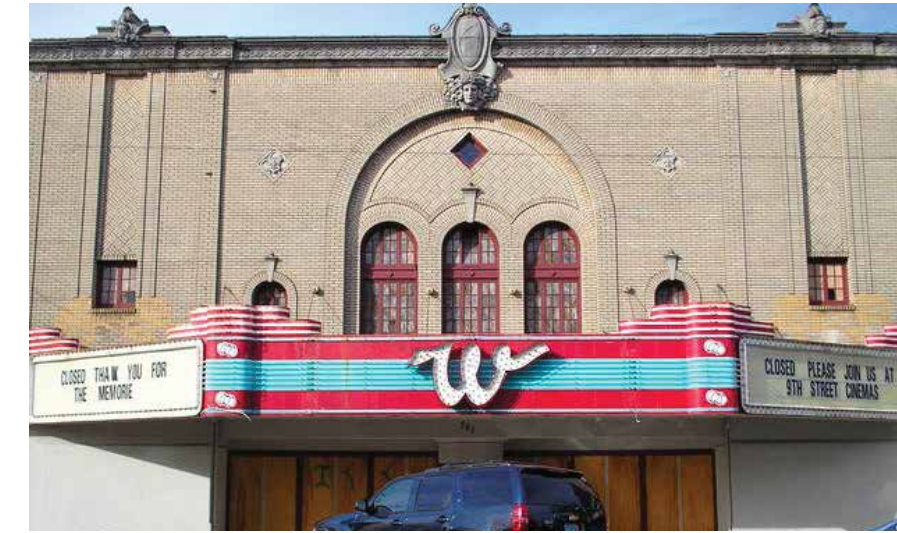
RESEARCH

Image and Competitor Research

When I began this project, I knew that I wanted to apply this branding to Corvallis' local government (i.e. the Parks and Recreation department).

While I already had my own experiences with Corvallis, I researched the environment, architecture, and competitor branding to note any commonalities.

Icons associated with Corvallis include the Benton County Courthouse, Benny Beaver of Oregon State University, as well as nature imagery.



RESEARCH

History and Interview

I dove into the history of Corvallis, utilizing the Benton County Historical Society and the Corvallis Museum. I also interviewed the owner of Madison Ave. Collective: the Corvallis agency that created the current Benton County brand.

Notes from this research:

- * Education is of great importance in Corvallis
- * Situated between the Willamette Valley and Coastal Mountain Range
- * Bike commuting common
- * Madison Ave Collective found that everyone wanted to be heard while creating the Benton County Brand.

Page: RESEARCH
Date: 1/12/21

CORVALLIS, OREGON

MOTTO: ENHANCING COMMUNITY LIVABILITY
FOUNDED: 1845
POPULATION: 59,922 - WESTERNMOST STATE WITH POP. > 50K
22K HOUSEHOLDS, 10K FAMILIES 83% WHITE 7.8% ASIAN
JOSEPH AVERY - FIRST RESIDENT (AVERY PARK) ORIGINALLY
NAMED "MARYSVILLE" (MARY'S PEAK - VIRGIN MARY)
1853 - RENAMED TO CORVALLIS - LATIN "HEART OF VALLEY"

1889-1892 - ELECTRIC PLANT, COUNTY COURTHOUSE, STREET RAIL,
FLOUR MILL, HOTEL CORVALLIS (NOW JULIAN HOTEL)

LOCATION - ALONG WILLAMETTE RIVER, BORDERED BY THE
COAST RANGE - BALD HILL, MARY'S PEAK

RELIGION - "HOLY ROLLERS" FOUNDED HERE. 2003 - LEAST
RELIGIOUS COUNTY PER CAPITA IN U.S.

OREGON STATE UNIVERSITY - MAJOR LOCAL EMPLOYER
"OUTHERE", EST. 1868, BEAVERS, 31,000 STUDENTS
OREGON'S LARGEST UNIVERSITY, TOP EARNER -> RESEARCH
420-ACRE CAMPUS, NEOCLASSICAL ARCHITECTURE

TRANSPORT - HIGHEST # BIKE COMMUTERS IN U.S., 2ND FOR
WALKERS. FARELESS BUS SYSTEM. GOLD-RATED BIKE
COMMUNITY. VAN BUREN BRIDGE.

WHITESIDE THEATER - 1922-2002, HISTORIC PLACES LIST (2009)
OPEN AS SILENT MOVIE THEATRE BY IOWA NATIVES,
WHO ALSO OPENED THE CRYSTAL THEATRE & MAGESTIC
THEATRE. FIRE IN 1927, OPENED 1928. 2006 -> RESTORATION

MORE - DAVINCI DAYS, FALL ARTS PARTY, McDONALD FOREST,
PEAVY ARBORATUM, FARMERS MARKET, ARTS CENTER,
TREE CITY USA (47 PUBLIC PARKS), AVERY PARK

EDUCATION - OSU, LINN BENTON CC, HIGHEST EDUCATION RATE

M.A.C
Page: MAD AVE COLLECTIVE INFORMATIONAL INTERVIEW
Date: 3/4/22 1PM

DAM TO DAY
- CONSTANTLY WORKING ON MANY PROJECTS - 20 RIGHT
NOW - MEET TOGETHER TO STRATEGIZE, CHECK-INS,
- 2 CLIENT PRESENTATION MEETINGS - SHOW PROGRESS

SELECT TEAMMATES
- STRONG PORTFOLIO, WANT PEOPLE TO JUMP IN AND
CONTRIBUTE, PERSONALITY, WILLINGNESS TO LEARN
FEEDBACK

UX/UI EXPERIENCE
- 100% - RULES ARE DIFFERENT - IMERA MULTI-LAYERED
- GOTTA BE REALLY GOOD EVERYTHING ELSE
- EXCELL AT BOTH = LEG. UP. - MORE AT PSU

DESIGNING FOR GOVT. + COMMITTEES *
- BOARD, LARGE COMMITTEE, BUY-IN, CITY MANAGERS,
DEPARTMENTS. COUNTY COM. MEETING PRESENTING
- CHALLENGING - EVERYONE WANTS TO BE HEARD AND IDEAS
WHAT SHOULD STUDENTS BE DOING? IMPLEMENTED

○ - FRANKENSTEIN
- BOXING, SAFE
- RESEARCH, DISCOVER
PROCESS
- RESEARCH CAN GIVE
SMALL - WILLINGNESS TO
TAKES RISKS
- LESS FAST TIME TAREF

○ BEN-CO? DON'T WANT TO APPEAR
LIKE WASTING MONEY

TIMETABLES - 3 MONTHS > 3 DAYS

PORTFOLIO, BRANDING
- SHORT - OVERLY DESIGNED, LET THE WORK SHINE
- DETAIL, MISTAKES WILL JUMP OUT STRONG
- GET REVIEWS

START AND FINISH WITH STRONG PIECES STRONG

ADVICE? 7-8. GOOD PIECES - REMOVE - COMPLEX
WEAKEST PROJECTS
- PROCESS NOT TOO

2 - HUMBLE, HUNGRY, SHOWCASING. IMPORTANT (1-2)
WORK TO SOMEONE MUCH MORE
EXPERIENCE, NOT COCKINESS
- APPLY TO A TON OF PLACES

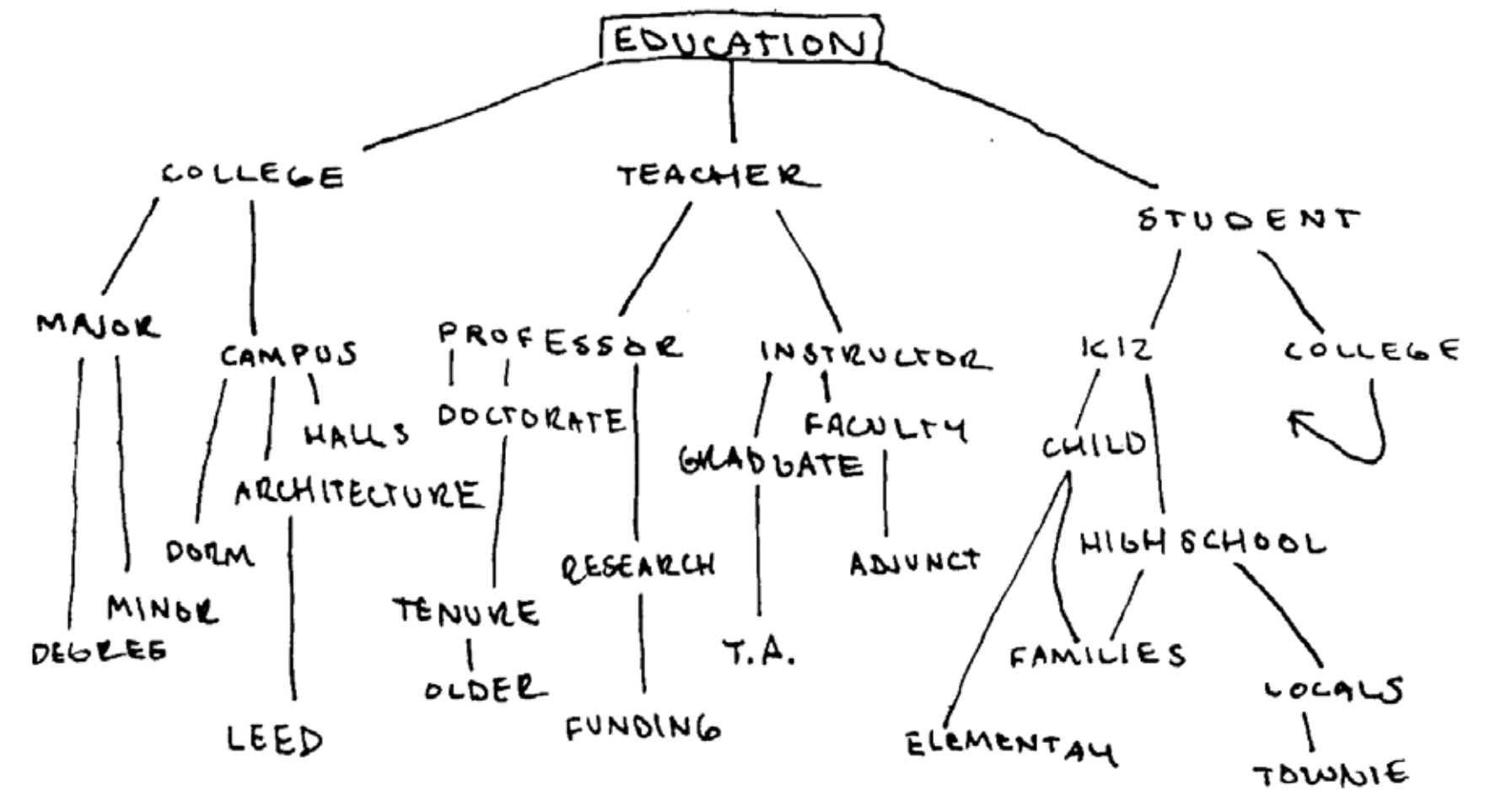
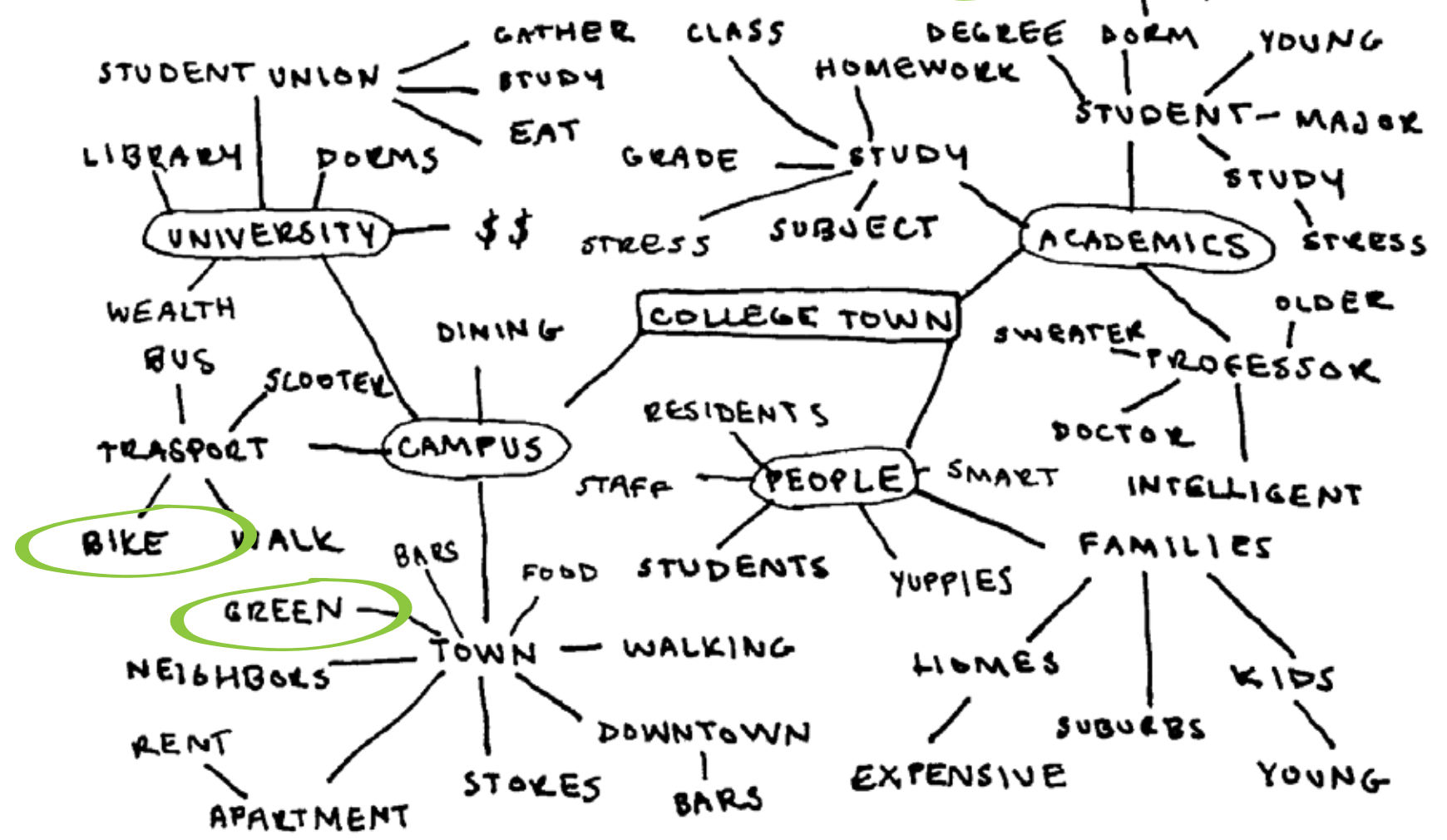
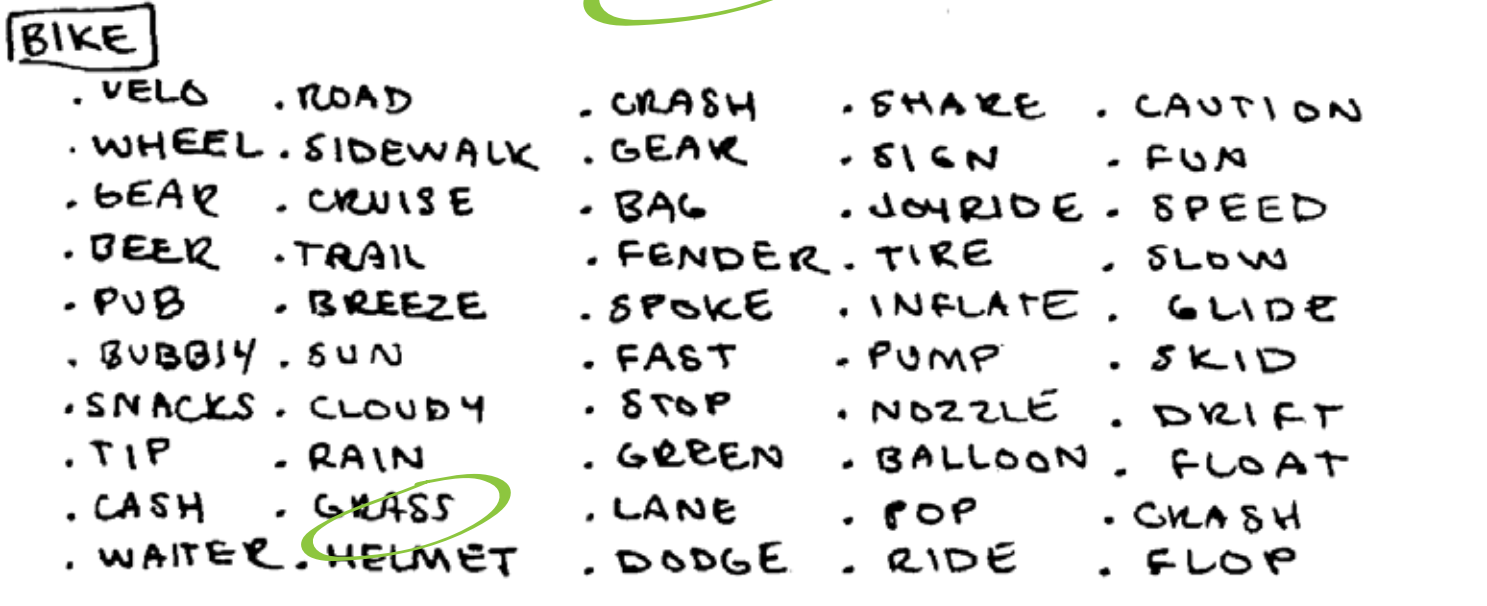
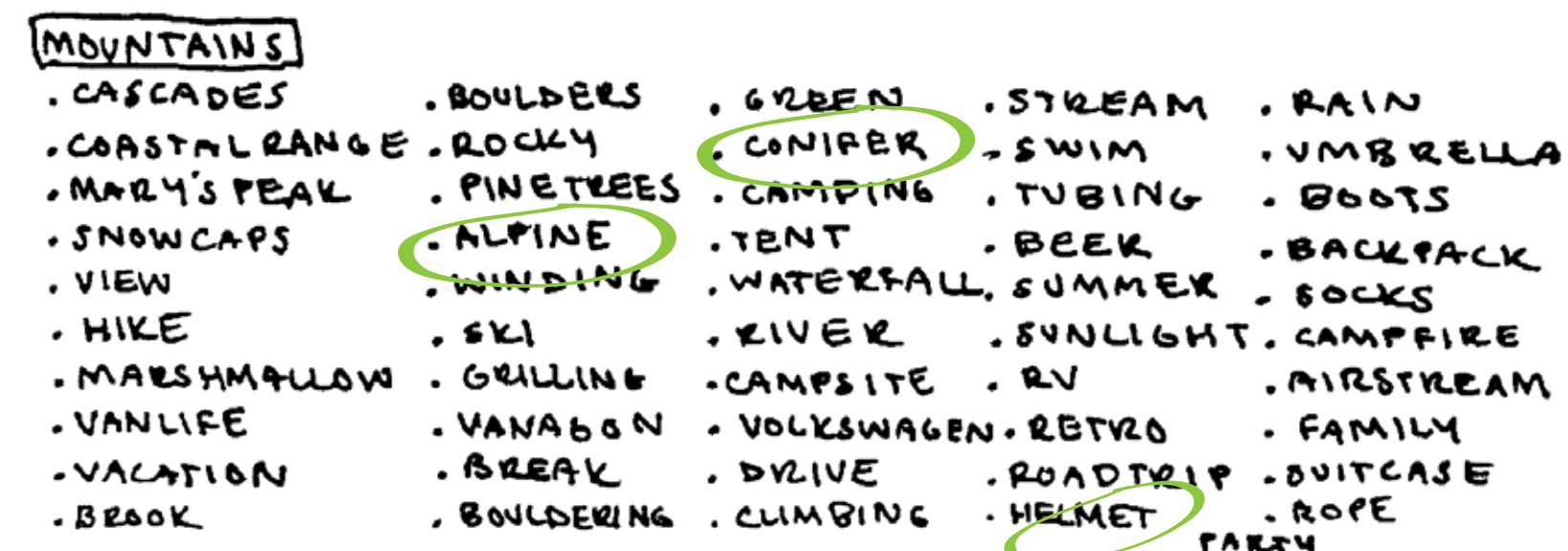
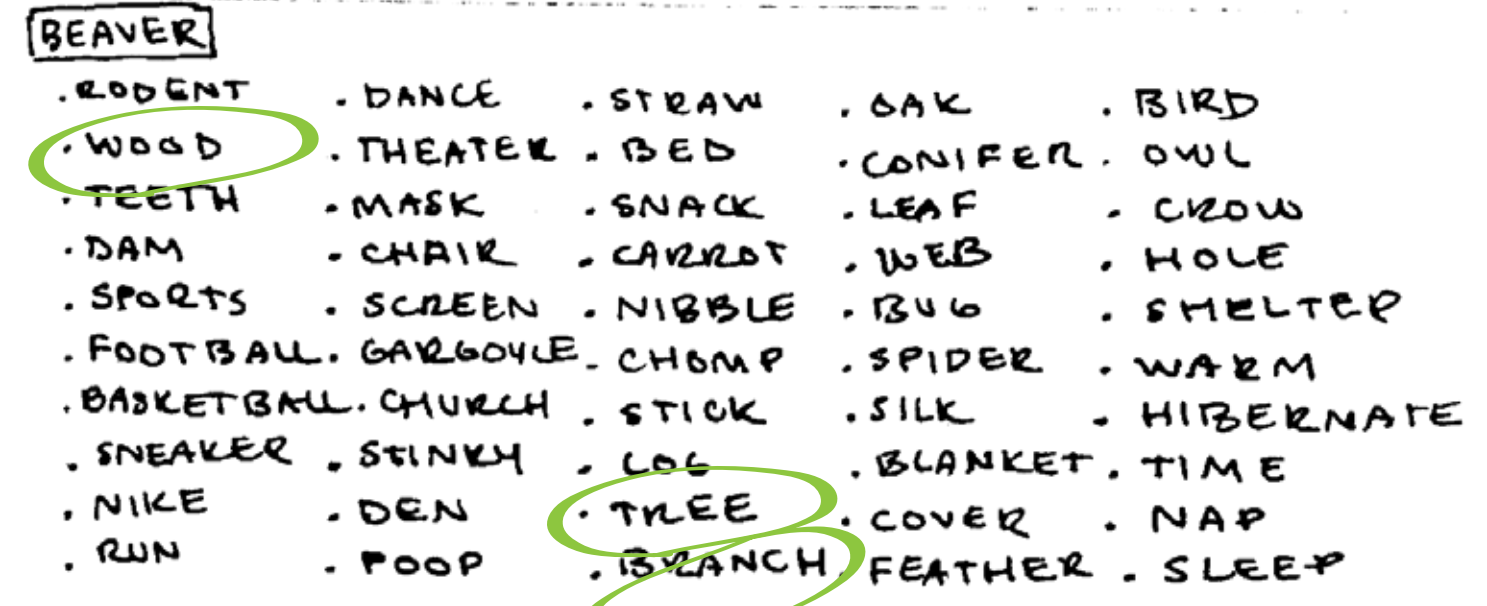
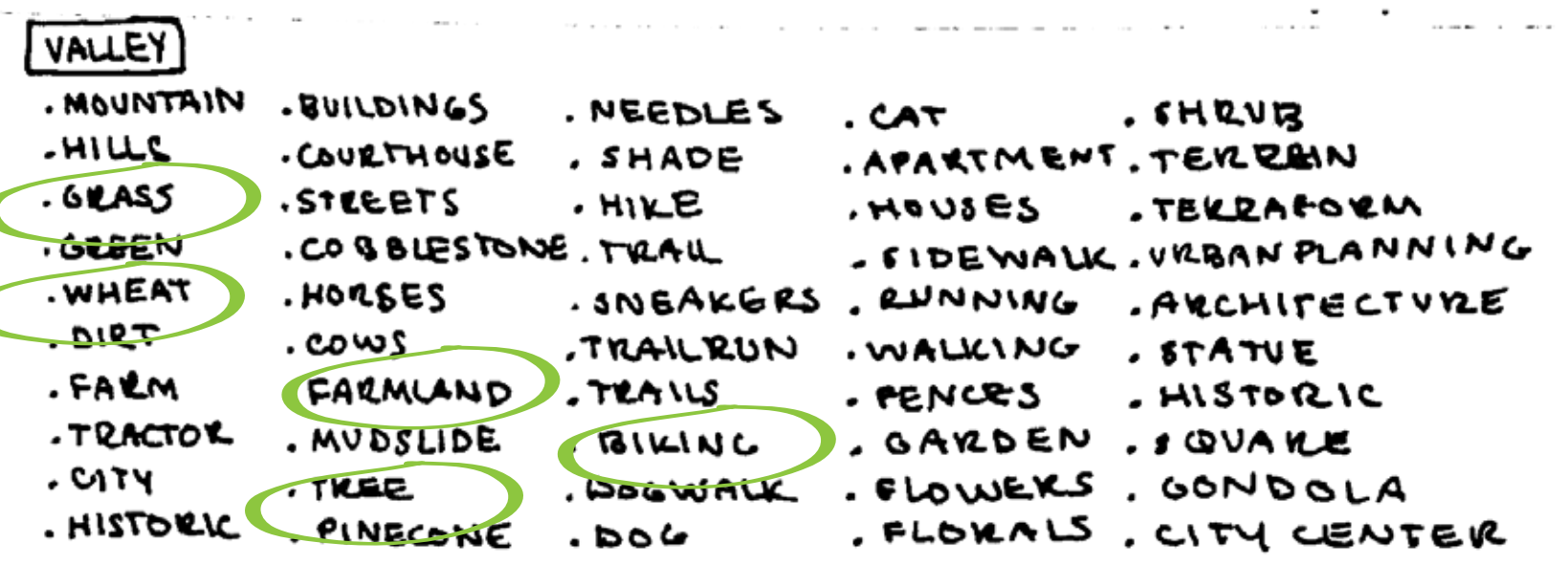
RESEARCH

Mind Maps and Word Lists

I utilized mind maps and word lists to expand upon aspects of the town and uncover repeating themes.

Terms that repeatedly came up included:

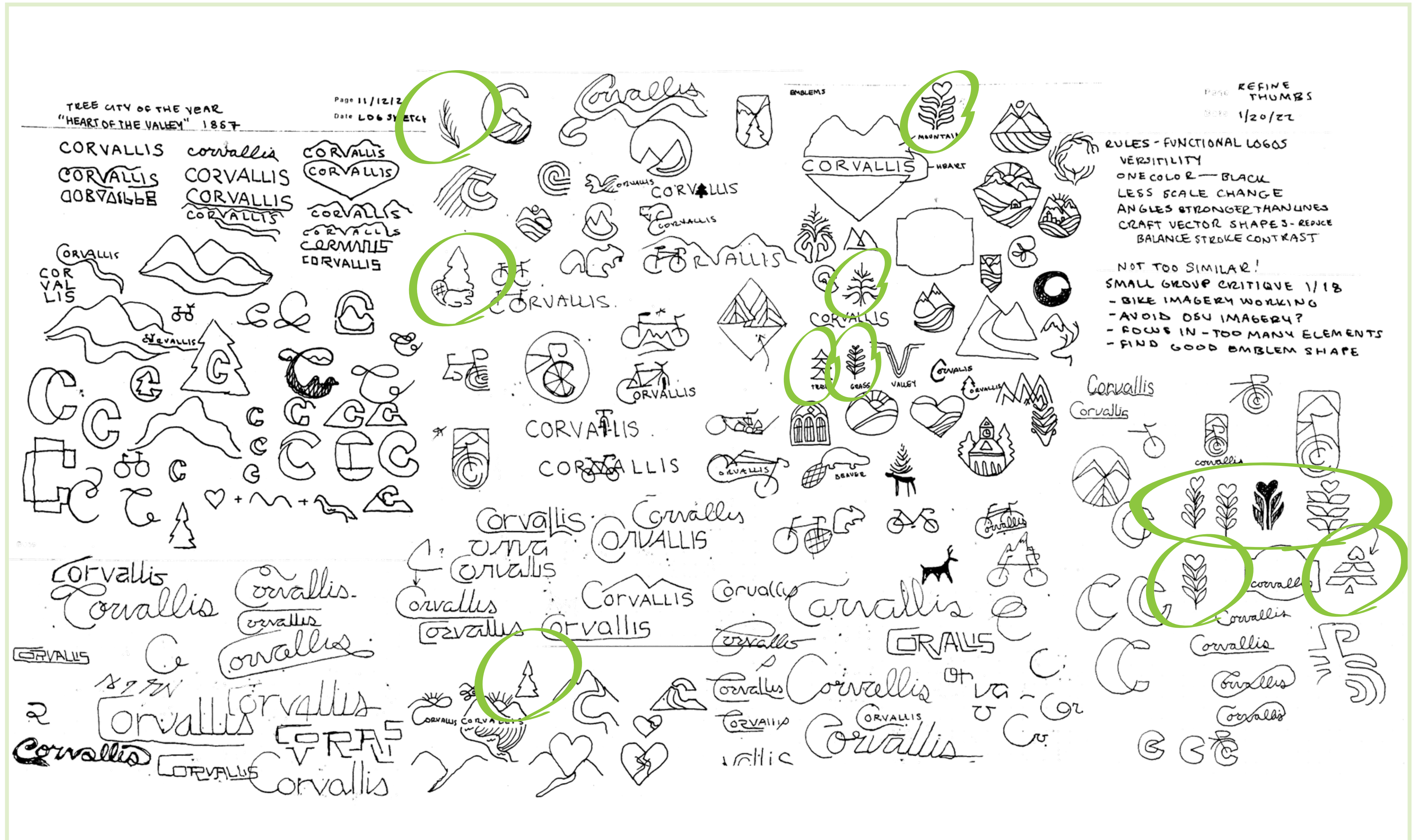
- * Grass
- * Trees
- * Bikes
- * Greenery



THE LOGO

Initial sketching was done to explore concepts from researching. Trees and grain were a repeating theme.

Feedback from my cohort aided in narrowing down a general direction.

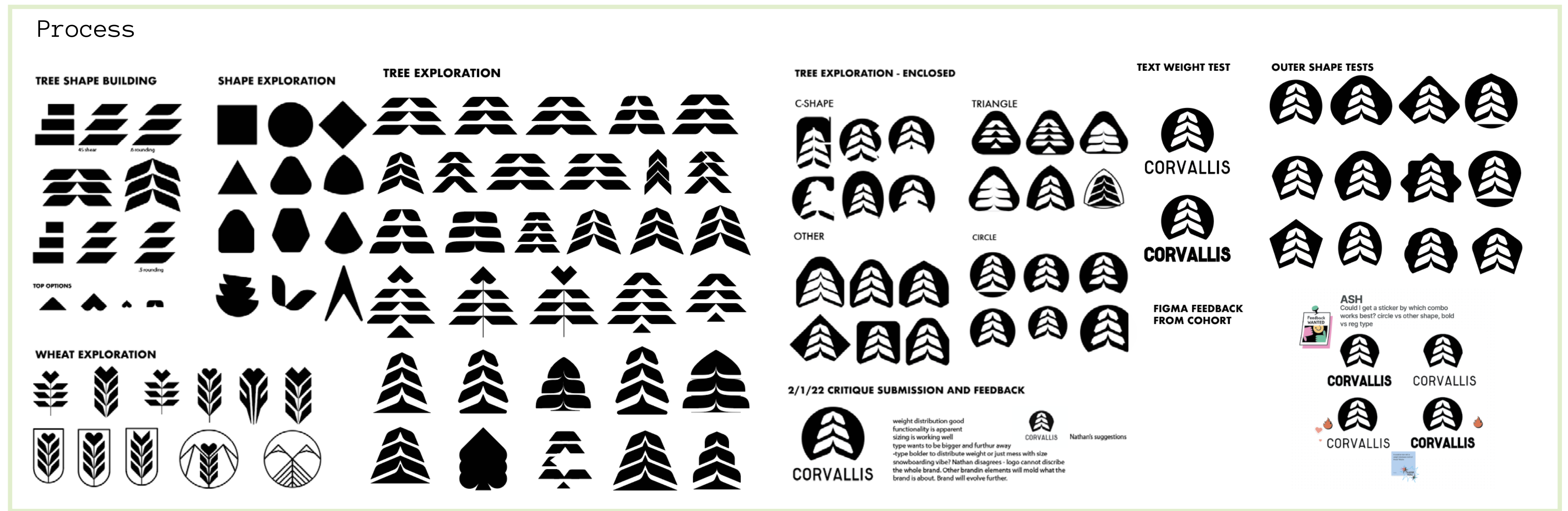


THE LOGO

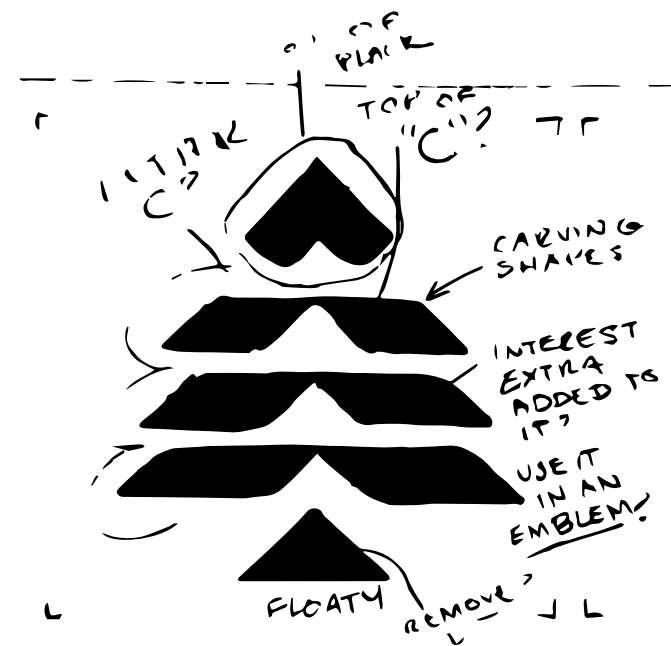
Option 1

In my initial sketches, recurring themes of grain and trees inspired an icon that combined aspects of both to represent Corvallis' titles: the Grass Seed capitol and Tree City of the Year.

I took time crafting these shapes: exploring every possibility in vector form to best represent this concept. Multiple rounds of critique and outside feedback resulted in this final combination mark.



Thumbnail



Tight Rough



Final

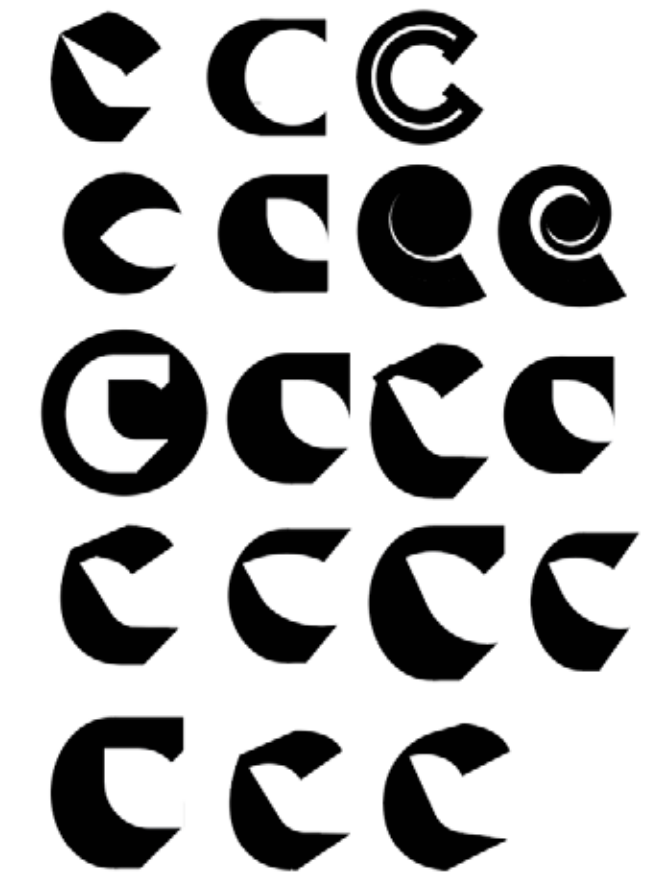
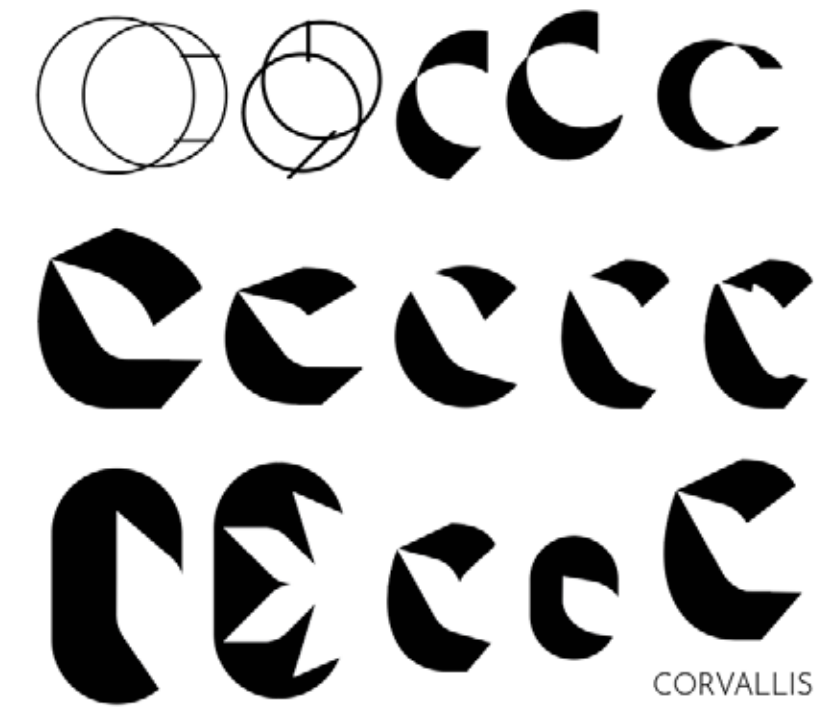


THE LOGO

Option 2

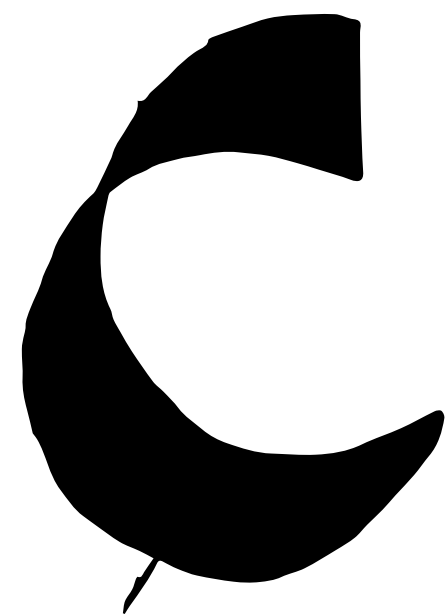
This lettermark option also plays with grain imagery with a subtle nod to a seed within the "C" letter form

Process



Lot of intention in shapes and will reduce. Legibility is too dependent on word being beneath it. C wants to be more recognizable. Creative abstraction is good. Try extending or curve or angle to bring out C more. Lower case E

Thumbnail



Tight Rough



CORVALLIS



Final



CORVALLIS

Process

THE LOGO

Option 3

The third logo option was a wordmark inspired by Corvallis' bike culture. Pulling from 1960s and 1970s bicycle company logos, this wordmark would feel right at home amongst Bianchi and Raleigh. Many iterations of this entirely custom type were created in vector to best present this concept.

Process

Annotations in the process grid:
- "Nathan's suggestions" with an arrow pointing to a specific iteration.
- "Eliminate some connectors" with an arrow pointing to a specific iteration.
- "Losing the 'c'" with an arrow pointing to a specific iteration.
- "Width of characters", "Stroke contrast", "Adjust letter width", and "Increase spacing" with arrows pointing to specific letters in a specific iteration.

Thumbnail

Tight Rough

Final



THE LOGO

Final Choice

The interior shapes mimic the seeds of Oregon Rye grass, which is grown in the Willamette Valley.

The grain shapes form a coniferous tree, representing the connection between the Valley and Coastal Mountain Range

The emblem shape resembles both a sunset over a mountain and a scout's badge.

Helvetica type is customized with rounded corners for a friendly and clean look.

Corvallis



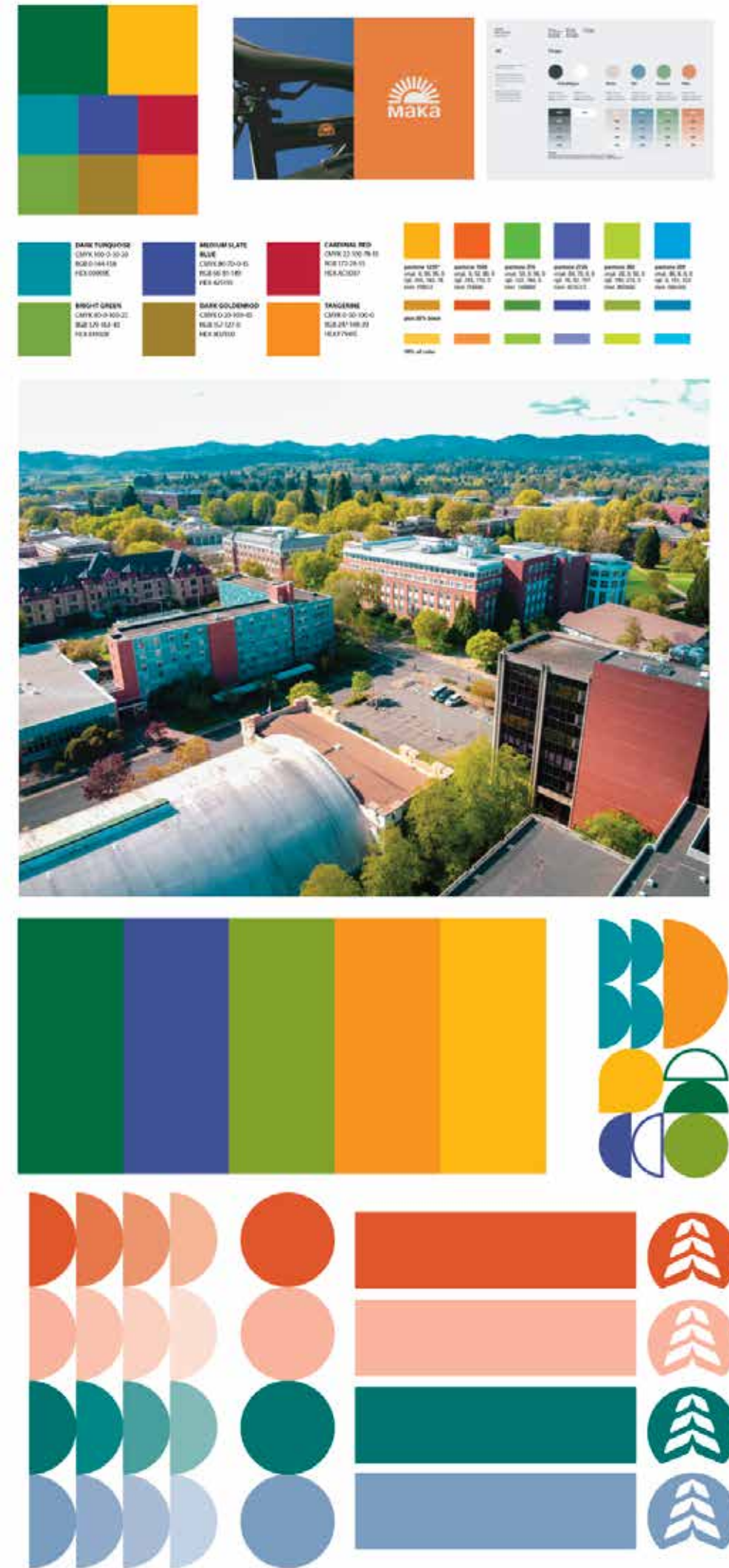
THE BRAND

Color Exploration

The color palette was inspired by the landscape of Corvallis to ensure that any outdoor branding would always compliment the environment in which it was used.

Initial color directions were bright and saturated, but upon revision I chose a more gentle and comforting palette that wouldn't compete with the beauty of Corvallis.

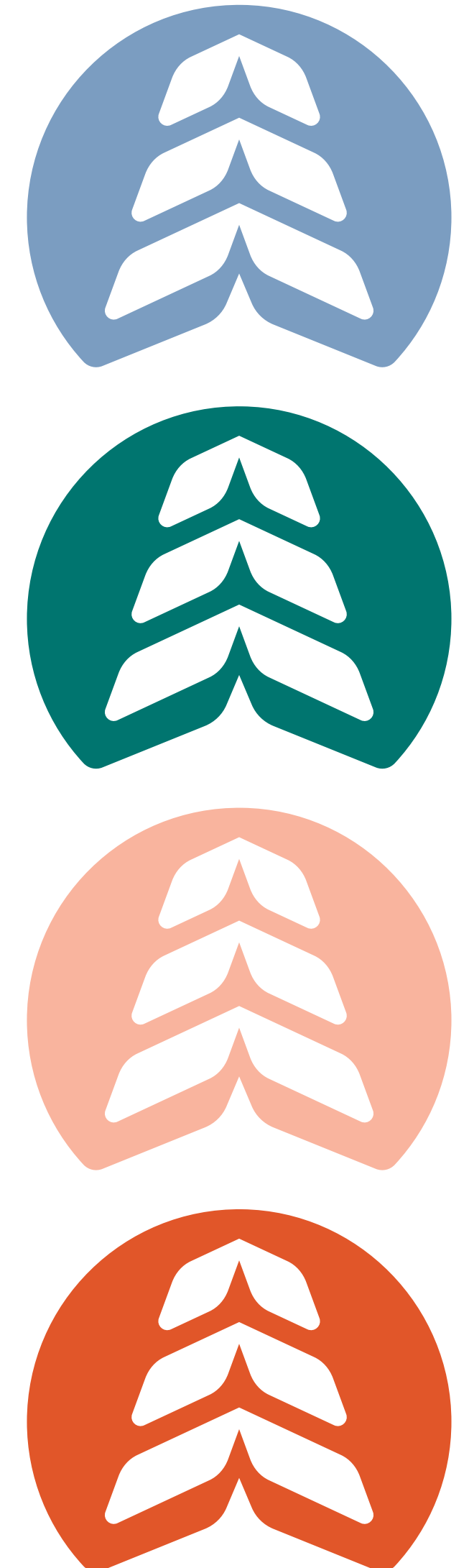
Process



Inspiration



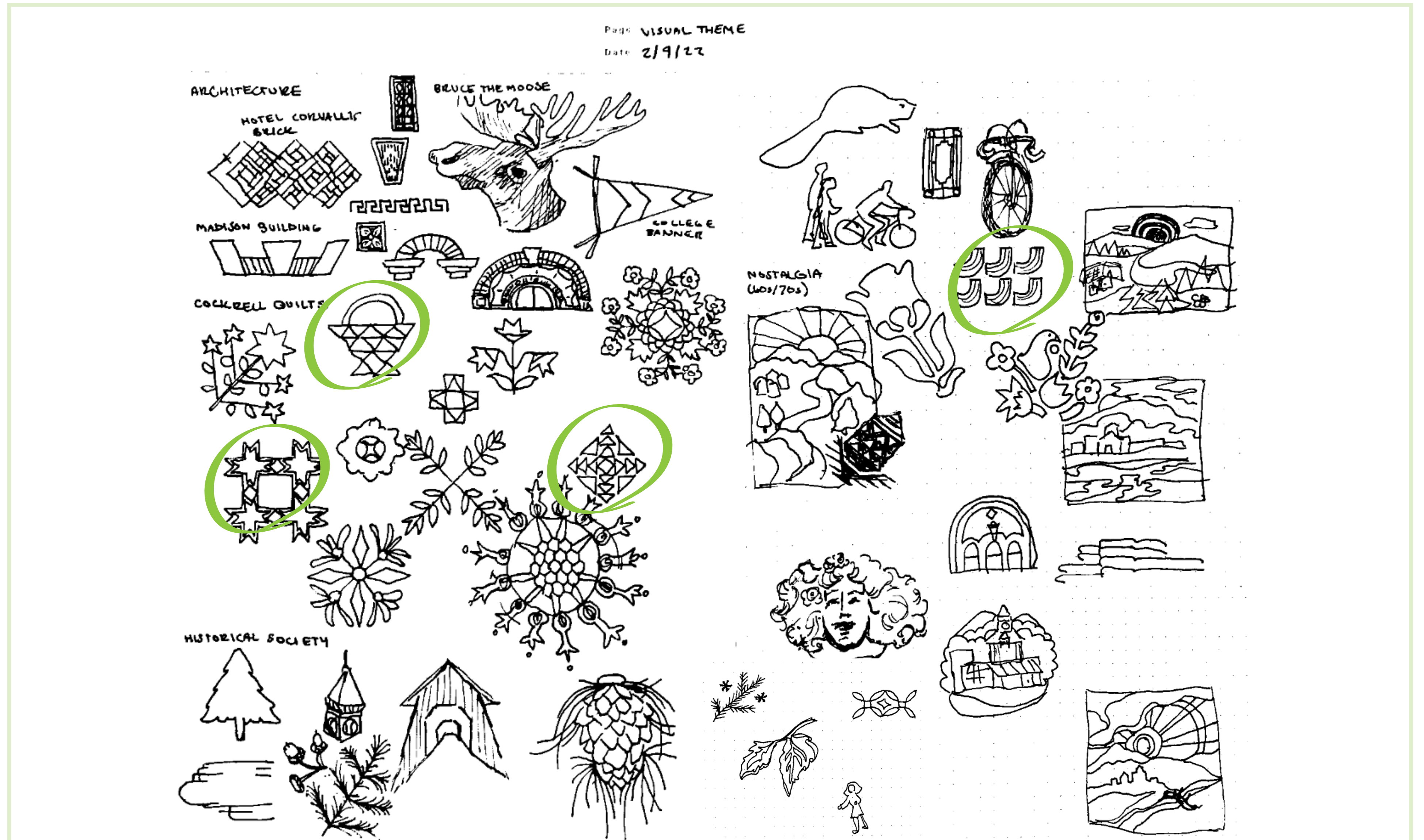
Final Selection



THE BRAND

Visual Theme

Studying both the Benton County Historical society collections and Corvallis' architecture resulted in a variety of possible directions in the initial sketching stage of creating the city's visual theme.



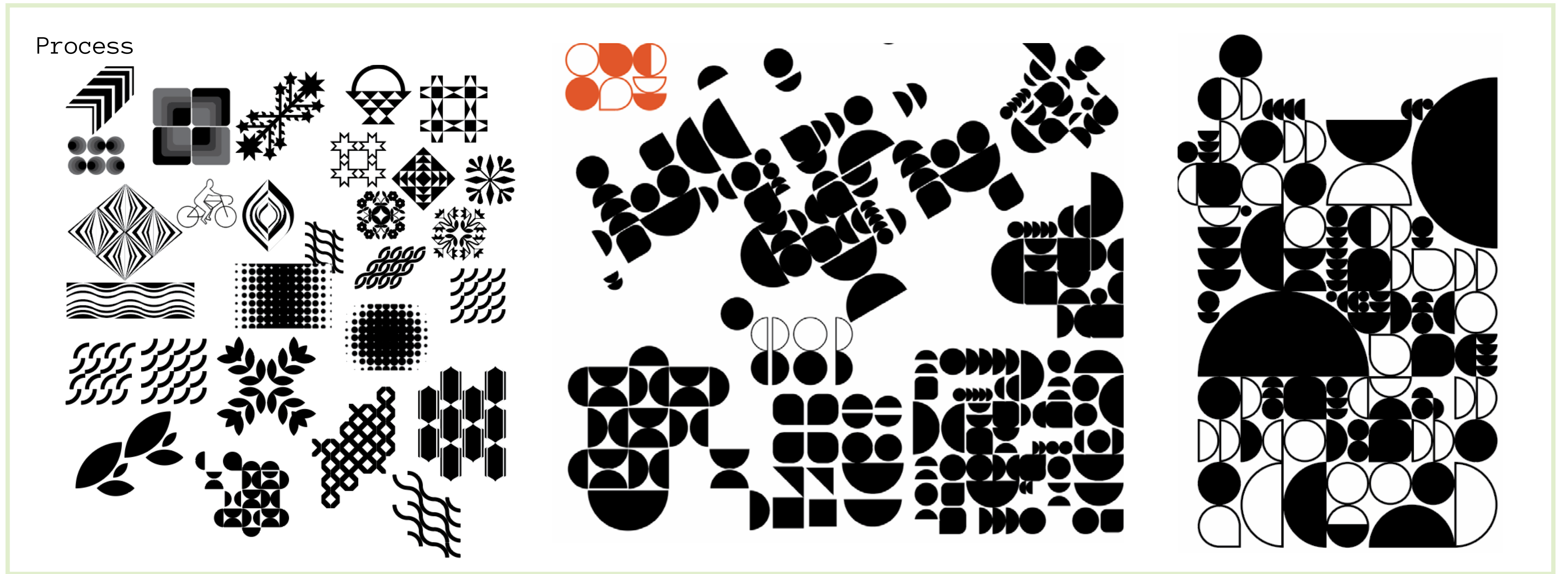
THE BRAND

Visual Theme

Vector exploration and iteration allowed me to focus in on a system of repeating shapes.

This visual theme was inspired by the organization of repeating shapes found in the Cockrell Quilt Collection archived with the Benton County Historical Society.

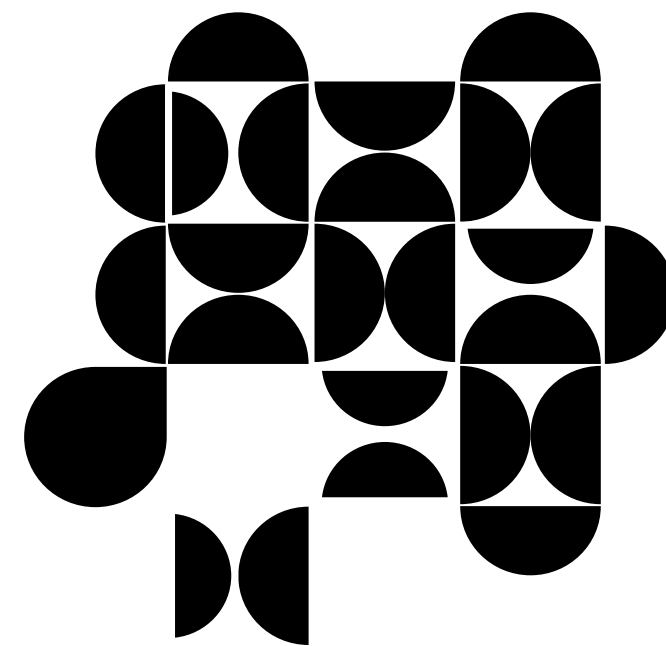
Modern geometric shapes are organized and scaled to both reflect on a facet of Corvallis' history and maintain a modern look in this new branding.



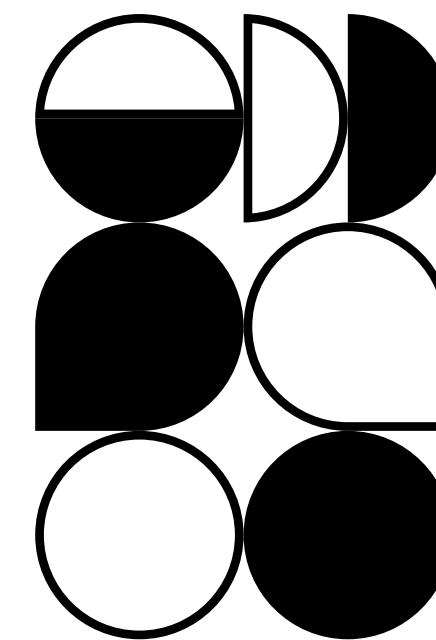
Inspiration



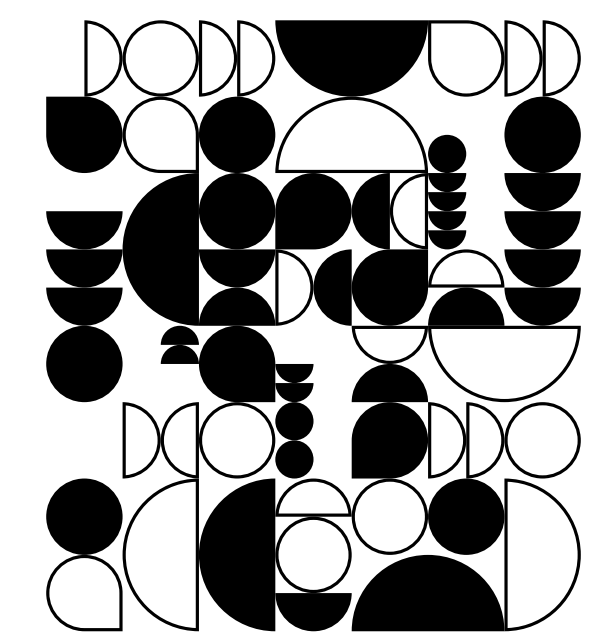
Vector Exploration



Revision and Refining



Final Iteration



THE BRAND

Brand Book

The brand book underwent many iterations and rounds of feedback from both my cohort and instructor. This ensured that the information was displayed clearly while also following the brand rules I was defining.

Process

Page: BRAND ID. BOOKLET
Date: 3/1/22

HORIZONTAL LAYOUT MIN: 6"X5"

COVER ISN'T NEEDED

CONSIDER
 PAGE #S
 SECTION HEADS

2-4 PAGES TO COMMUNICATE SIMPLE BRAND MESSAGE
 CORE BELIEF STORY

OPTIONAL
 GRID SYSTEM
 TYPE HIERARCHY
 LAYOUT/W.SPAC
 PHOTOGRAPHY
 IMAGE MANIPULATION
 CLIPPING PATHS
 TEXTURE
 ILLUSTRATION
 COPYWRITING
 DENIRO GRAPHIC

LOGO
 LOCKUPS
 MINIMUM SIZE
 CLEAR SPACE
 USAGE, VIOLATIONS
 COLOR

COLOR (CMYK)
 PRIMARY
 SECONDARY

LAYOUT
 TYPE
 IMAGERY
 COLOR

TYPE (WEIGHT/STYLE) W.SPAC
 PRIMARY DISPLAY
 SECONDARY FUNCTIONAL

VISUAL THEME
 OPTIONAL: USE/CROP/APPLICATION

NOTES
 VISUAL THEME NOT NEEDED ON TYPE PAGE

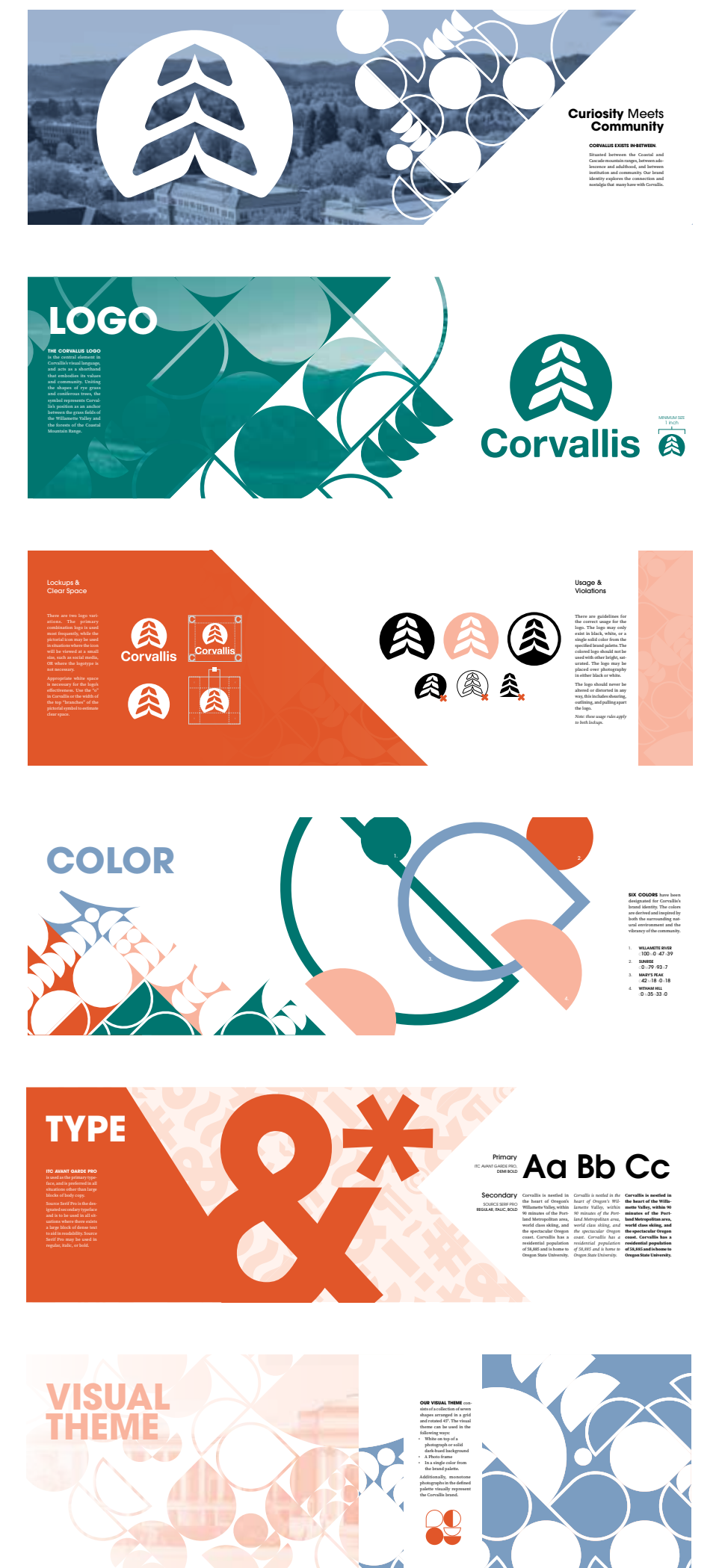
6 COLUMN, 4 ROW GRID

35, 0, 92, 36
 38, 9, 0, 78
 48, 2, 0, 35
 0, 62, 96, 16
 99, 47, 0, 24

9, 2, 15, 2



Final Spreads

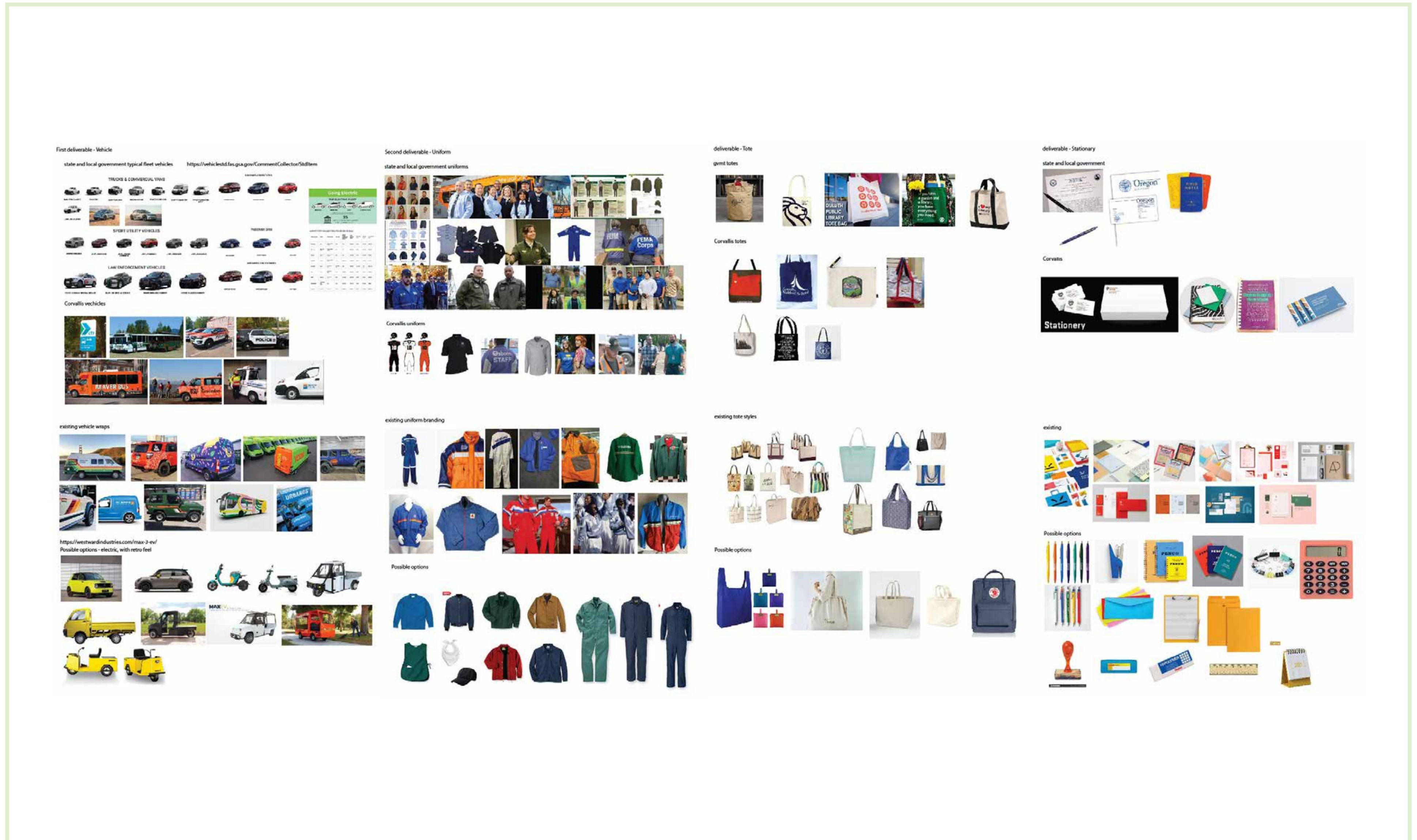


THE BRAND

Brand Utilization

To best present the brand, I performed research to decide what products to demonstrate its utility.

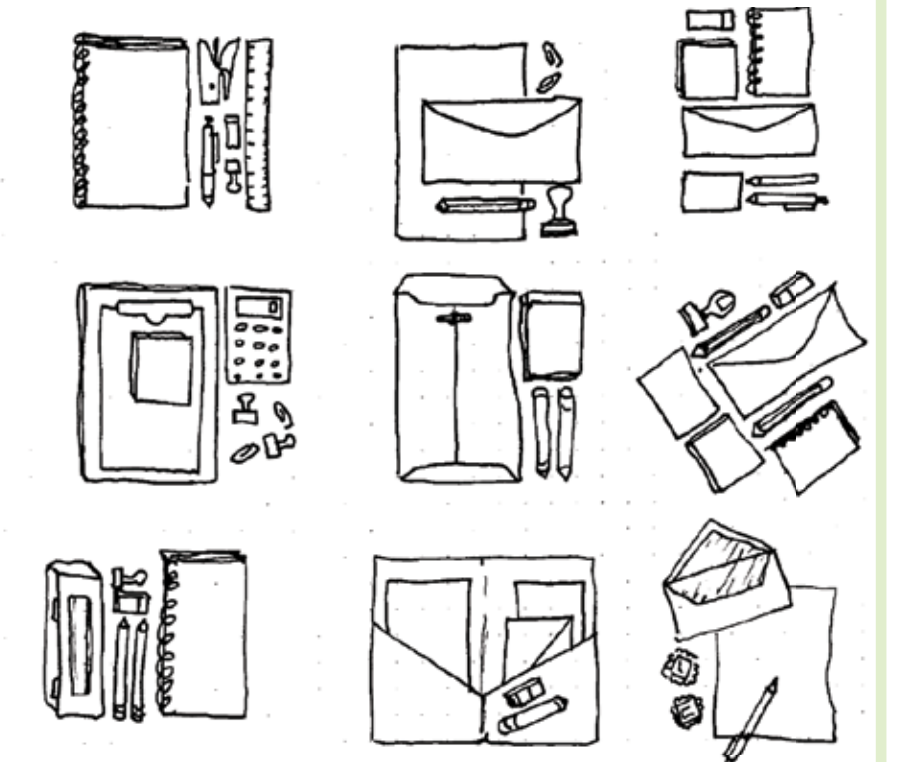
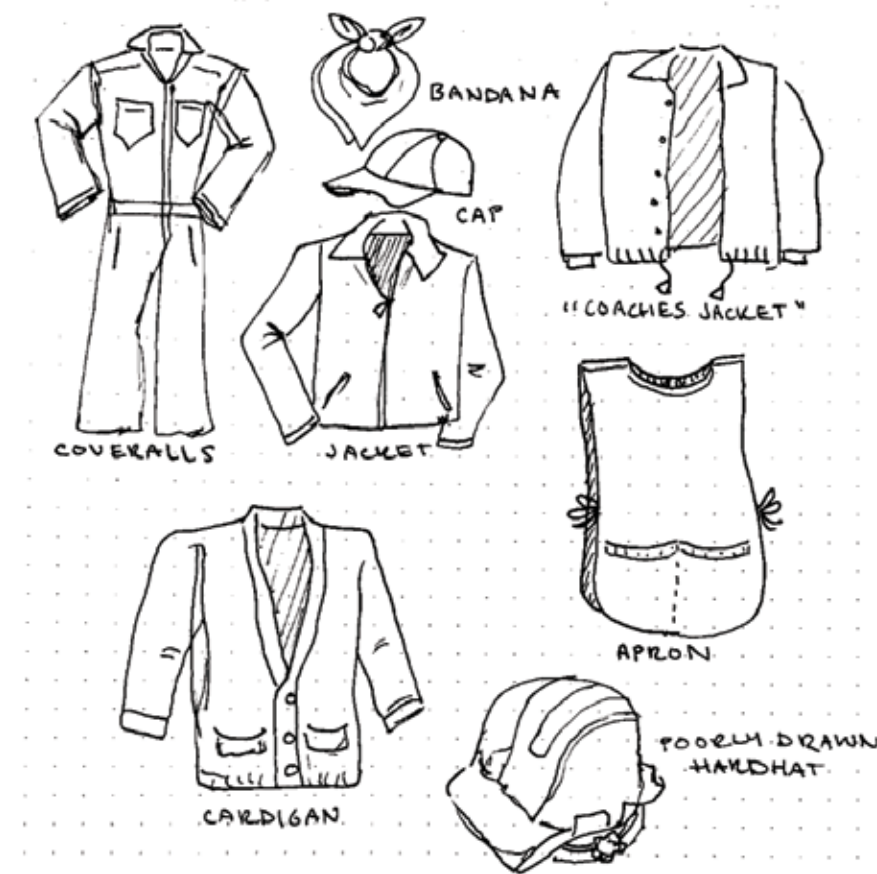
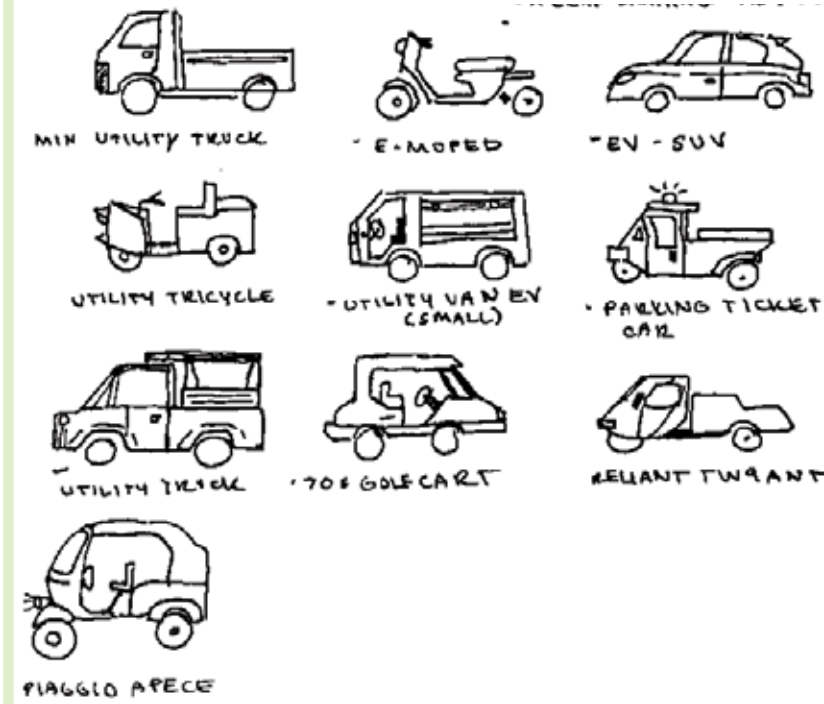
I studied a large variety of websites for federal and local governments, work-wear distributors, and wholesale companies targeted toward municipal governmental bodies. I then narrowed down my inspiration based on the products' usefulness for city workers and how they visually complimented the brand.



THE BRAND

Brand Utilization

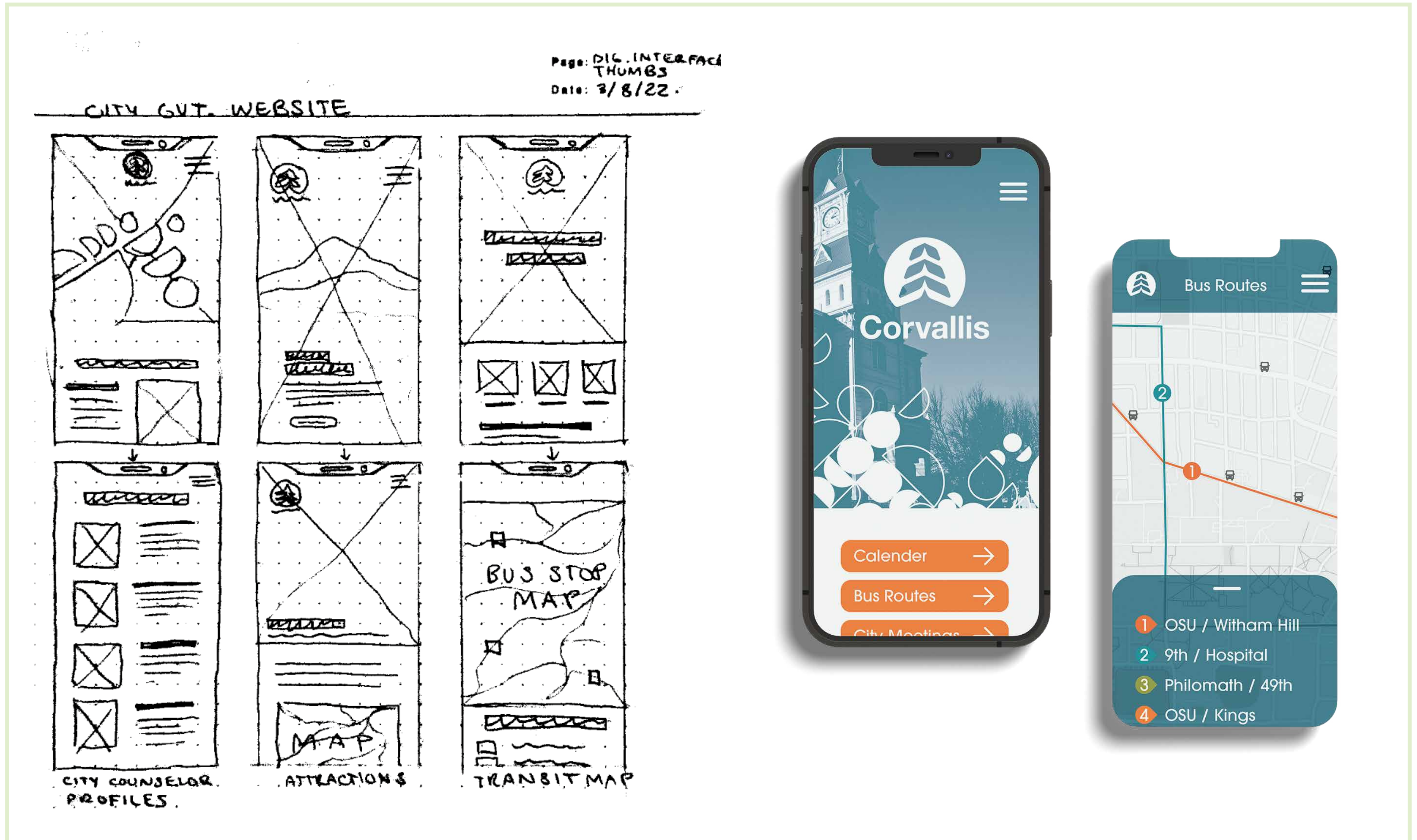
After sketching out my plans, I created my own mock-ups to ensure my vision wasn't hindered by the restrictions of existing mock-ups created by other designers.



THE BRAND

Brand Utilization

To display the brand's utility on a digital interface, I decided to mock up a bus-route application: something I used frequently while living in Corvallis.



INDEX

1

TOTINO'S

Portrait of Rose Totino: General Mills

2

THE EDIBLE WOMAN

Portraits of Margaret Atwood: John Reeves (book inner cover) Terry Jordan (poster)

6

BUOY MAGAZINE

Text: Boatsetter Team, *Boatsetter* (Seaworthy Cocktails), Ella Fassler, *Vice* (Flush & Fertilize), David Schmidt, *The New York Times* (Women Take the Helm), National Park Service (Women in Maritime History)

Photographs: Galia Moss (self), Laura Dekker (self), Ellen Macarthur Cancer Trust (Ellen Macarthur), Kay Cottee (self), Getty Images (Naomi James)

THANK YOU