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Contents

W — 1 — 2

**WRITING
SAMPLE**
PAGE 3

**YO LA TENGO
RECORD DESIGN**
PAGE 4

**FLU SLAYER
MAGAZINE FEATURE**
PAGE 8

5 — 4 — 3

**MENTAL HEALTH
HELP POSTERS**
PAGE 14

**SEMIOTICS
BOOKLET**
PAGE 11

**BRICK FILM
POSTER**
PAGE 10

6 — 7 — P

**COTA EVENTS
BOOKLET**
PAGE 17

**WILD HIVE
BOTTLE DESIGN**
PAGE 19

**PROCESS
SECTION**
PAGE 22



And Then Nothing Turned Itself Inside Out

is an album deserving of a subtle and beautiful design. This album is a diversion from Yo La Tengo's usual noisy, feedback driven music. The songs blend together into a continuous, meditative melody while the lyrics share an intimacy between the married duo behind the music. When considering the design direction I wanted to follow I found myself thinking a lot about color and texture. I was reminded of the way colors mix together when painting and can impart a distinct mood within the abstract. The dark colors I used in the painting on the front cover blend together and echo the atmospheric sounds of the music. Meanwhile, a few erratic line elements on the back and a bright red acetate sleeve resemble the brief moments of eclectic noise-pop that disrupt the calm of the album. As the vinyl slides back into the translucent red sleeve the red cancels out the yellow painted texture on the label creating a subdued orange as the vinyl is stored.

The songs are very emotional and intimate in their dream pop tone and soothing vocals. The tranquility of the music can fade away into the night similar to how the type appears to fall away into the painting on the front cover. Similarly, on the back cover, the song titles drift apart from each other and fill an empty space like the melodic sounds of this album filling a quiet room. I have included a lyric page insert that

treats the type in a similar fashion and has another abstract painting on the reverse side that captures the mood of the most melancholy of moments within the songs.

I have also shown a 7" record with their single release titled *Everyday*. The couple, who had just moved to the suburbs of New Jersey after living exciting lives in Brooklyn, quietly dwell on the mundane of everyday existence in the song's lyric, "looking to embrace the nothing of the everyday". The lyrics of the song are subtly added to the photograph on the cover of the 7" record as the type falls down to the ground mingling with the heavy rain in the dreamlike photo. I'll leave you with this elegant summation of the album written by Ryan Bassil for Noisey UK:

"The music captures fleeting moments and sustains them into one elongated guitar lick that runs on for miles until it feels like physical form has dissipated into nothing else but reverb, yet a reverb that seems to expel, nurture or enhance the kind of emotion that goes beyond words."

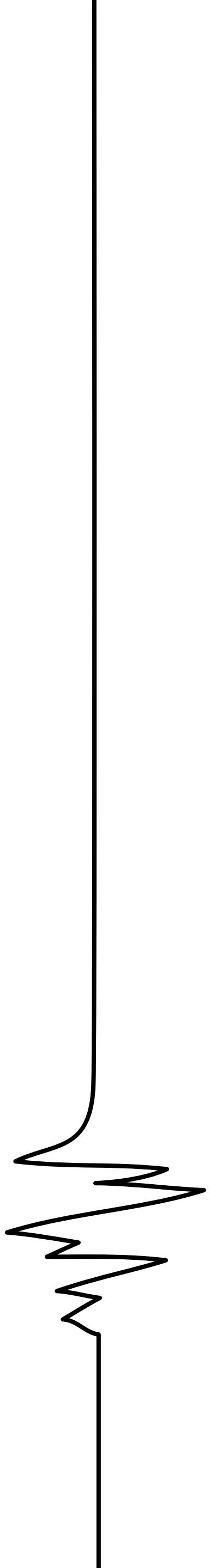
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YO LA TENGO RECORD DESIGN

DES 224 • Egon Selby • Fall 2019

And Then Nothing Turned Itself Inside Out is an album deserving of a quietly beautiful record design. The dark color palette and subtle type treatments echo the sounds and personality of the album to entice a buyer to give the record a listen. The painted elements were all painted specifically for this project and photograph taken by me previously in Ireland.





1 everyday

2 our way to fall

3 saturday

4 let's save tony orlando's house

5 last days of disco

6 the crying of lot g

7 you can have it all

8 tears are in your eyes

9 cherry chapstick

10 from black to blue

11 madeline

12 tired hippo

13 night falls on hoboken



© 2000 Matador Records
 394 Hudson, 7th Flr NYC NY 100133
 matadorrecords.com yolatengo.com



e v e r y d a y

I want summer's sad songs behind me. I want a laugh a minute without fail. I wanna be Paul le Mat in 1980. Looking to forget tomorrow looking. Everyday. I wanna see you put your hands together. I wanna cross my heart, I wanna hope to die. I hear Kate Moss talk, she talks to me. She's looking for a new beginning. Everyday. When Monday comes, I want nothing. Come Tuesday morning, I want the same. Everyday. The days and nights fly by. Everyday. Looking to embrace the nothing of the everyday. Everyday.

our way to fall

I remember a summer's day. I remember walking up to you. I remember my face turned red. And I remember staring at my feet. I remember before we met. I remember sitting next to you. And I remember pretending I wasn't looking. So try and try even if it lasts an hour. With all our might, try and make it ours. Cause we're on our way. We're on our way to fall in love. I remember your old guitar. I remember, I can't explain. I remember the way it looked around your neck. And I remember the day it broke. I remember the song you sang. I remember the way you look tonight. And I remember the way it made me feel. We'll try and try even if it lasts an hour. With all our might we'll try and make it ours. Cause we're on our way. We're on our way to fall in love. You'll try and try even if it lasts an hour. With all our might try and make it ours. Cause we're on our way. We're on our way to fall in love. Yeah, we're on our way to fall in love.

s a t u r d a y

The room was filled with talk. For anyone listening. I found a spot by the door. With no one around. Let my mind go. Out of tune. Out of tune. I kept a smile on my face. For anyone looking. Tried to turn away questions. Before he asked. Let my mind go. Out of tune. Out of tune. I was engrossed in the film. Without really watching. Said, "who's the guy with the gun?". As if I was involved. Let my mind go. Out of tune. Out of tune. Out of tune. Out of tune.

let's save tony orlando's house

We proudly welcome Tony Orlando. The state fair marquee reads. Inside 1,000 people. With yellow ribbons sing. And clap on one and three. Watch him burn. He's dropping to his knees. Watch him burn. Watch it burn. Acrid smoke making him wheeze. Watch it burn. Humming "Sherry," splits the scene. Watch it burn. Reluctantly he leaves. Watch it burn. Acrid smoke making him wheeze. Watch it burn. Humming "Sherry," splits the scene. We're sorry to inform you. Tony Orlando has been postponed.

last days of disco

Saw you at a party. You asked me to dance. Said music was great for dancing. I don't really dance much. But this time I did. And I was glad that I did this time. And the song said "Let's be happy." I was happy. It never made me happy before. And the song said "Don't be lonely." It makes me lonely. I hear it and I'm lonely more and more. Where I belong, where I belong. I wasn't dressed right, I rarely am. You told me that you didn't care. I laughed as you wobbled in your platform shoes. You laughed when I called Andrea True "Anita Ward". And the song said "Let's be happy". I was happy. It never made me happy before. And the song said "Don't be lonely". It makes me lonely. I hear it and I'm lonely more and more. Where I belong, where I belong. And the song said "Let's be happy". I was happy. It never made me happy before. It asked "Do you remember?". And I remember, remember like it wasn't long ago. And the song said "Don't be lonely". It makes me lonely. I hear it and I'm lonely more and more. Where I belong.

the crying of lot the g

What did I miss here? What can't you take anymore? Expecting a whisper. I heard the slam of the door. You say that all we do is fight, but I think. Gee, I don't know that that's true. And then I wonder am I right? Or is that part of our problem?

Maybe I'm out of my mind. Maybe I'm blocking out the truth. But it seems like it's just a little thing like. You don't want to listen. When I can't shut up. Don't have to smile at me. Don't have to talk. All that I ask is you. Stop and remember. It isn't always this way. Instead it's like, you know if you're in a bad mood. I look at you and I think. "Maybe she knows something I don't know. Maybe I should be upset". The way that I feel. When you laugh. The way that I feel. When you cry. Is so bad.

you can have it all

If you want, want my love. Take it baby. If you want, want my heart. Take it baby. You can have it all. You can have it all. If you want, want my time. Take it baby. And if you want my last dime. Take it baby. You can have it all.

tears are in your eyes

You tell me summer's here. And the time is wrong. You tell me winter's here. And your days are getting long. Tears are in your eyes tonight. You tell me that you haven't. Slept in days. You tell me sleeping only makes you tired. Anyway. Tears are in your eyes tonight. Tears are in your eyes every night. Although you don't believe me, you are strong. Darkness always turns into the dawn. And you won't even remember this for long. When it ends all right. Please tell me how you know tomorrow. Staring at your shoes. Tears are in your eyes every night. Tears are in your eyes tonight.

cherry chapstick

Someone else's date in someone else's door. There's a girl with cherry chapstick on and nothing more. It's such a lurid pose and she seems this close. But not to me. Clear as day, crawling home at night. Wondering why the girls don't look at me when I walk by. And the way they make me feel. It's way too real to believe. Night and day the swinger's on the move. Wondering what it would be like. If I could be that smooth. I could think about all that I missed out. It's hard to do. Running around in circles all day long.

from black to blue

Several times. Over several days. I wasn't blind. But I acted that way. Causing you pain. Well now I have. To explain. As the empty feeling turns from black to blue. I can't believe this never happens to you. I see it on the TV and I laugh out loud. But it's the way I feel right now. Cooler than me. My confidence high. Reset the scene. No way to deny it. Finally I won. And then I was undone.

m a d e l i n e

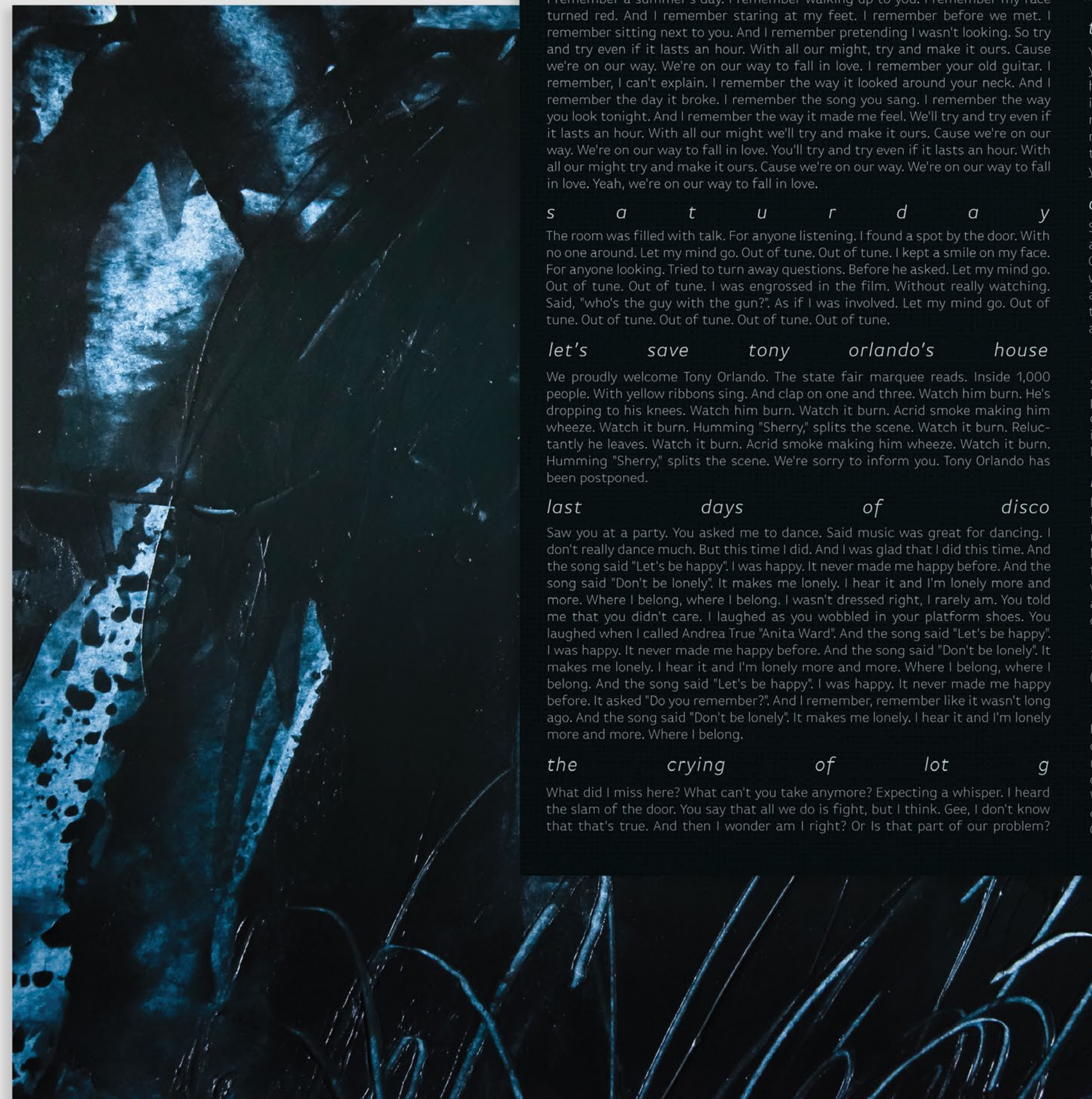
Madeline, hair in your eyes with the voice as soft as satin. Madeline, you'll surely find smiles from inside a worried glance. You always kept me waiting. Somehow I never seem to mind. When the wind has caught your sail. Come back and see me, Madeline. Madeline, after a while, they found your photo in a drawer. Madeline, from another time, I caught you standing in a door. When you were asked if we were sisters. You replied you weren't sure. If the fog should ever lift. Come back and see me, Madeline. Will you always keep me waiting? Somehow I'm running out of time. When the wind has caught your sails. Come back and see me, Madeline.

tired hippo

(instrumental)

night falls on hoboken

Frightened face, worried dream, break my heart with your sad scream. Sun is down, spirits low, hate my impatience and here I go. Come on, let's leave our misery. And crawl toward where we want to be. Can't we try? Can't we try? Come on, sleep one night peacefully. When I'll yawn all day easily. And rest up my mind, Weary guise, mine the same, why so worried? You can't explain. Come on, let's leave our misery. And crawl toward where we want to be. Can't we try? Can't we try? Come on, sleep one night peacefully. Then I'll yawn all day easily.



2 **FLU SLAYER MAGAZINE FEATURE**

DES 254 • Briar Levitt • Spring 2020

A concept for a Portland magazine article featuring a local cafe's new beverage. Readers in the middle of a cold winter may be enticed by the warm photo and color palette to try the featured elixir to boost their health and brighten their spirits. The bold type treatment resonates with the eccentric personality of the cafe's brand identity and the strong flavors of the Flu Slayer. Photographs are my own and were part of a commissioned social media campaign for Canteen.



A look at Canteen...

The owner, Brian Heck, began serving up vegan nourishment in 2009 with a juice cart in a renovated camper trailer called Sip. Then in 2012 he opened his brick-and-mortar cafe, Canteen. Situated in a beautiful shaker-inspired cafe in the heart of SE Portland, the tiny space has a lot to offer. Brian shared his vision for Canteen, "Our menu is inspired by our own everyday standards for eating. We use only fresh, local, and organic ingredients and prepare delicious and satisfying every day fare that is on the forefront of the movement toward establishing new American staples". Amid the menu of fresh juices, nutrition packed smoothies, and veggie loaded bowls, there are some wellness gold mines. Several wellness shots are offered including a Ginger Shot which is pure fresh juiced ginger root, as well as the Master Shot, consisting of fresh juiced ginger, lemon and topped with cayenne pepper. Also on the menu is an E3 Live Shot which is entirely blue-green algae wild-harvested from Klamath Lake in Oregon. And of course, all shots are served with an orange wedge chaser for some extra vitamin C.

In the last year Canteen has taken this wellness approach in a cozier direction. They introduced steamed health elixirs to get you through Portland's many cold months. All their new warm drinks have something healthy to offer you. Whether it's CBD in your morning oat milk matcha latte or a blend of 14 medicinal mushrooms in your evening hot coco. Their most popular warm elixir though, is the Flu Slayer. It's a mug full of immune-boosting ingredients to keep you healthy and happy. The base of the drink is organic fuji apple juiced to order with a chunk of ginger. This is then steamed and combined with fresh lemon juice, a bit of garlic, two tinctures and then topped off with a sprinkle of cayenne. One of the included tinctures, Elderberry, is very high in antioxidants and has been used for generations to ward off the flu. While



**APPLE
GINGER
LEMON
GARLIC
ELDERBERRY
OREGON GRAPE
CAYENNE**

Oregon Grape, the other tincture used, has been used to treat stomach issues, heartburn and even to improve mood. The Flu Slayer is warm, spicy and kicks you in the ass in the best of ways. It'll wake you up on groggy mornings or get rid of that cold or flu you feel coming on. The punchy name reflects the personality of Canteen and the owner Brian. It's a no-frills, straightforward kind of place where you can grab killer food and juice, get some work done or sit in the sun and drink a beer. Canteen is located at 2816 SE Stark in SE Portland, opens up at 8:00 am and shuts their doors at 4:00 pm.

3 **BRICK FILM POSTER**

DES 254 • Briar Levitt • Spring 2020

Brick is an inventive crime movie in which the mystery of a missing girl is solved with detective work by the indomitable main character. It's gritty and violent with intermittent scenes of quiet melancholy. The information is given to the viewer on ripped paper elements in a similar nature to clues found in the film.



4 SEMIOTICS BOOKLET

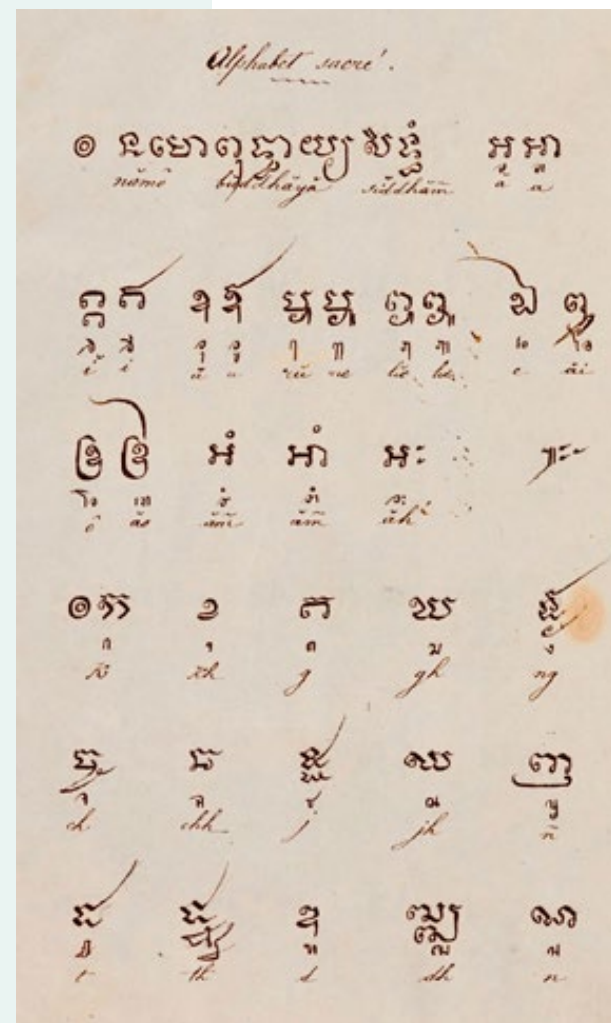
DES 200 • Meredith James • Spring 2019

This booklet contains the text of an edited excerpt from David Crow's Visible Signs. I have juxtaposed paintings alongside this study of semiotics because paintings can speak across cultures and have been a form of visual communication for centuries. I have included a photo of the printed booklet to show how the images of paintings look with the texture of the linen paper it's printed on.

What is theory?

The word 'theory' comes from the Greek word 'theoria,' meaning to view, to observe or to reflect. The dictionary defines theory as an explanation or system of anything: an exposition of the abstract principles of either a science or an art. Theory is a speculation on something rather than a practice. The theories that we apply to graphic design and visual communication are taken from the study of the general science of signs known in Europe as semiology and in the USA as semiotics.

Sanskrit, Thai, Lao and Central Khmer inscriptions
Alexandre Henri Mouhot
1860 CE



theory

Saussure and Peirce

This new science was proposed in the early 1900s by Ferdinand de Saussure (1857-1913), a Swiss professor of linguistics. At around the same time, an American philosopher called Charles Sanders Peirce (1839-1914) was developing a parallel study of signs that he called semiotics. To avoid confusion we will use the term semiotics as it has become more widely known. Although they were working independently, there were a number of fundamental similarities in both of their studies. Both Saussure and Peirce saw the sign as central to their studies. Both were primarily concerned with structural models of the sign, which concentrated on the relationship between the components of the sign. For both Saussure and Peirce, it is this relationship between the components of the sign that enables us to turn signals, in whichever form they appear, into a message we can understand. Although they used different terminology, there are clear parallels between the two descriptions of these models. However, there are also key differences between the studies. The most significant difference is that Saussure's study was exclusively a linguistic study and as a result he showed little interest in the part that the reader plays in the

process. This was a major part of Peirce's model, as we shall see when we look at how meaning is formed...There are three main areas that form what we understand as semiotics: the signs themselves; the way they are organised into systems and the context in which they appear. The underlying principles, which have become the cornerstone of modern semiotics, were first heard by students of Saussure in a course in linguistics at the University of Geneva between 1906 and 1911. Saussure died in 1913 without publishing his theories and it was not until 1915 that the work was published by his students as the 'Cours de Linguistique Générale (Course in General Linguistics). Prior to this, the study of language (linguistics) largely concerned itself with historical usage of languages. In the search for the source of meaning, linguists looked to the origins of language. Linguists supposed that if meaning could be found in language then the nature of thought itself could be found by looking at the origins of language. In its early stages, linguistics was an attempt to explain signs by imagining them as descriptions of a series of gestures, actions and sensations.

saussure



system of signs

This developed into a comparative study of the forms of words in different languages and their evolution. At this stage, linguists were concerned with the structure of language in its own right, with no distinct relation to the mind. Prior to his post at Geneva, Saussure himself was concerned with the study of historical languages and had a particular interest in the comparative grammar of Indo-European languages, particularly Sanskrit.

Saussure was unhappy with the way linguists were approaching language, as he felt they had not determined the nature of what they were studying. As a result, Saussure proposed an entirely different way of looking at language, by returning to the essentials and looking at language as a system of signs. If we could understand how the system of language works then this might lead us to how meaning is formed. One crucial difference in this approach was that Saussure and the structuralists were concerned with the underlying principles of language, which all speakers or bearers have in common. These underlying principles are fixed and do not evolve over time with social or technological change. Saussure was a linguist. As a result, his theory focused on language and his model is centered on words as signs.

2

Linguistic Signs

According to Saussure, language is constructed from a small set of units called phonemes. These are the sounds that we use in a variety of combinations to construct words. These noises can only be judged as language when they attempt to communicate an idea. To do this they must be part of a system of signs. The meaning of the individual units (phonemes), which make up language, has been sacrificed in order to give a limitless number of meanings on a higher level as they are reassembled to form words. The word, 'dog,' for example, has three phonemes: d, o and g. In written form, the letters 'd,' 'o,' and 'g' represent the sounds. In turn, these words then represent objects or a mental picture of objects. What Saussure outlined is a system of representation. In this system a letter, for example the letter 'd,' can represent a sound. A collection of letters (a word) is used to represent an object. Each of these examples contain the two fundamental elements which make up a sign: the signifier and the signified. A word became known as a signifier and the object it represented became the signified. A sign is produced when these two elements are brought together.

In different languages, the collection of phonemes that make up the signifier are different. In English-speaking countries, our four-legged friend is called a dog, whereas in France it is 'chien,' in Spain 'perro,' in Italy 'cane' and in Germany it is 'hund.' What this shows us is that the relationship between the signifier 'dog' and the thing signified is a completely arbitrary one. Neither the sounds nor their written form bears any relation to the thing itself. With few exceptions, any similarity is accidental. Just as the letter 'd' bears no relation to the sound we associate with it, the word used to describe a dog bears no relation to the thing it represents. Just as there is nothing book-like in the word 'book,' the word 'dog' does not bite, the word 'gun' cannot kill you and the word 'pipe' does not resemble the object used to smoke tobacco. This divorce between meaning and form is called duality.

A Grey Spotted Hound
John Wootton
1738



d.o.g.

Peirce defined three categories of signs:

icon

icon This resembles the sign. A photograph of someone could be described as an iconic sign in that it physically resembles the thing it represents. It is also possible to have iconic words, where the sound resembles the thing it represents. Onomatopoeic words like 'bang' or 'woof' could be described as iconic language.



Skull
Vincent van Gogh
1887

index There is a direct link between the sign and the object. In this category, smoke is an index of fire and a tail is an index of a dog. Traffic signs in the street are index signs: they have a direct link to the physical reality of where they are placed, such as at a junction or at the brow of a hill.



Van Gogh's Chair
Vincent van Gogh
1888

index

symbol These signs have no logical connection between the sign and what it means. They rely exclusively on the reader having learnt the connection between the sign and its meaning. The red cross is a symbol that we recognize to mean aid. Flags are symbols that represent territories or organizations. The letters of the alphabet are symbolic signs whose meaning we have learnt.

symbol

Van Gogh's Chair shows an example of an icon in that it physically resembles a chair. While the skull, also painted by Van Gogh, is an index of death because a skull implies the death of the person. Monet's flags to the right are a symbol due to their arbitrary meaning that must be learned by the viewer.

It is important to recognize the categories are not separate and can function together in sets. Some signs can be icons and symbols simultaneously.



The Hotel des Roches
Noires at Trouville
Claude Monet
1870

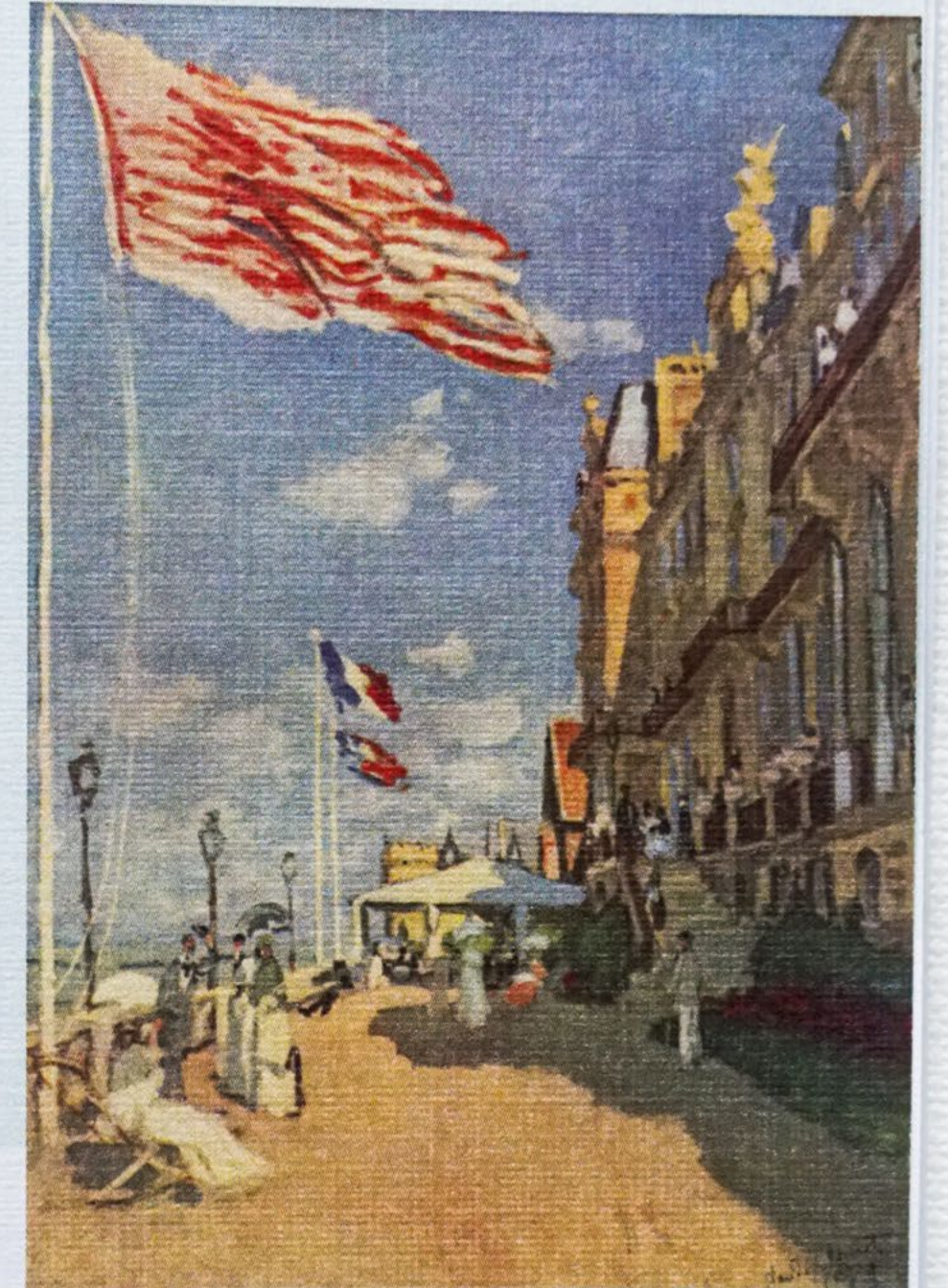
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An example of an icon resembles a chair. Painted by Van Gogh, the skull implies death. Monet's flags to the right are a symbol due to their arbitrary meaning that must be learned by the viewer.

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The Hotel des Roches
Noires at Trouville
Claude Monet
1870

7

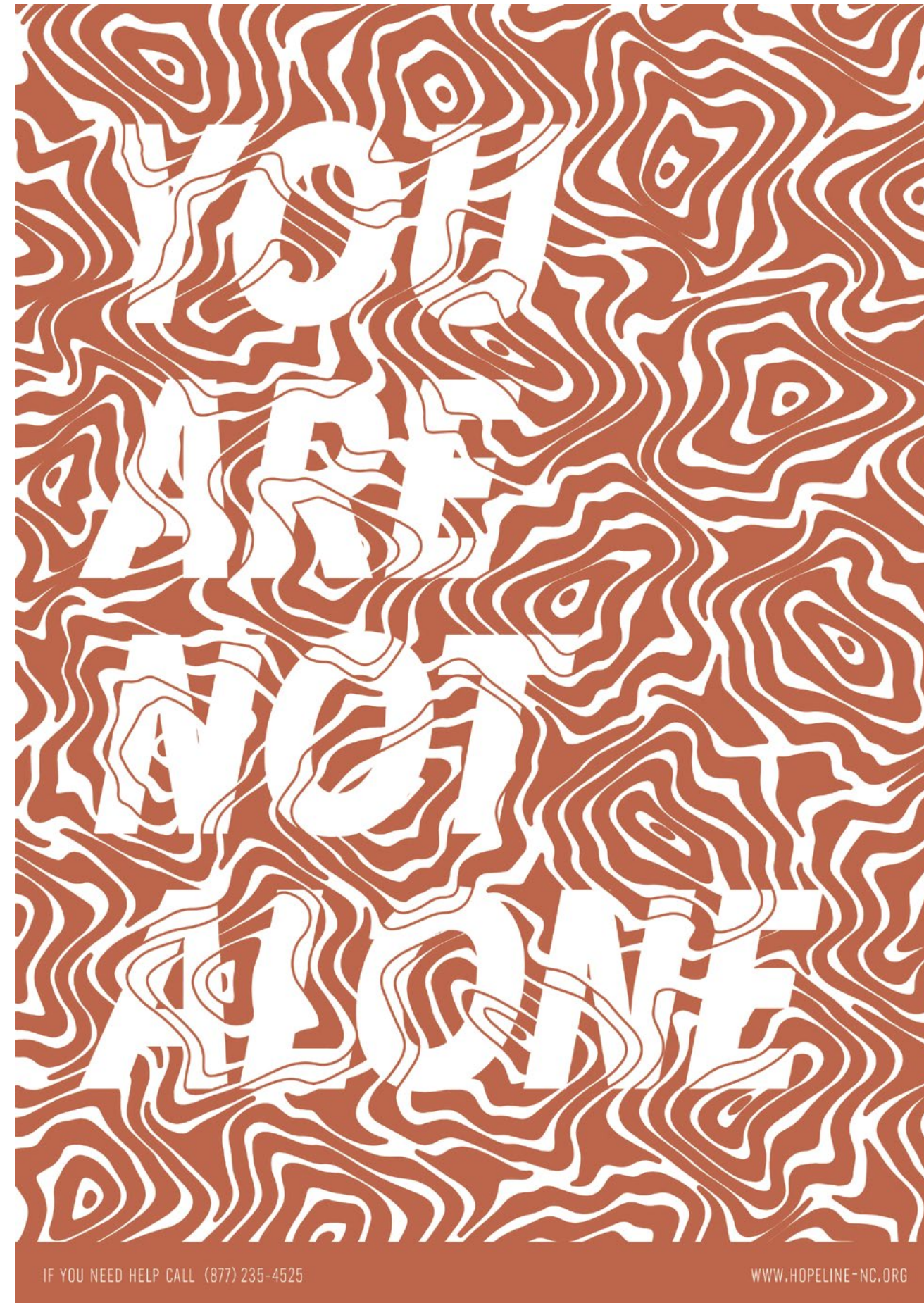
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MENTAL HEALTH HELP POSTERS

Self-Initiated • Spring 2020

There are a lot of people who are in trouble and don't know how to ask for help. These posters are intended to grab a passerby's attention and give them information where they can get help if they need it. The complex designs not only draw people in but may relate to feelings of anxiety or depression.







6 COTA EVENTS BOOKLET

DES 200 • Meredith James • Spring 2019

This booklet lists the full winter term of events for The College of the Arts at Portland State University and can be picked up on campus or mailed directly to the community. The information is listed in a direct fashion while keeping a fun and vibrant feel to it. A complete copy of this project has been submitted as well.





SCHOOL OF ART & DESIGN

JANUARY 10 SHOW & TELL: LINDSEY E. MURPHY

The host and creator of kids' science show "Fab Lab with Crazy Aunt Lindsey" speaks at the lunchtime design lecture series.

12:00pm • Free
Art Building 320

JANUARY 15 MFA STUDIO PRACTICE FIRST YEAR EXHIBITION:

Works by students Devin Bender, Emma Deuhr, and Alex Bissonette. Exhibition on view through January.

5:00pm-7:00pm
MK Gallery • Free

JANUARY 16 GRAPHIC DESIGN: MOTION

Exhibition of student projects from the motion graphics courses in the PSU Graphic Design program. Exhibition on view through January.

Free • AB Lobby Gallery

JANUARY 17 SHOW & TELL: JUNG HEO

A graphic designer from Nike speaks at the lunchtime design lecture series.

12:00pm • Free
Art Building 320

JANUARY 29 OUTSPOKEN: MODERN QUILTS

Quilt designer and textile artist Sam Hunter gives "A Brief History of Word Quilts" in conjunction with the exhibition of modern quilts in Lincoln Hall's Broadway Gallery. Reception to follow.

5:30pm • Free
Lincoln Recital Hall

JANUARY 31 SHOW & TELL: JODI GLOVER THIEL

The senior strategist at This Design speaks at the lunchtime lecture series.

12:00pm • Free
Art Building 320

FEBRUARY 7 SHOW & TELL: TANYA NAYLOR

PSU Graphic Design alumna Tanya Naylor, senior designer at Sussner Design in Minneapolis, speaks at the lunchtime design lecture series.

12:00pm • Free
Art Building 320

FEBRUARY 7 ART 399 VIDEO INSTALLATION

Exhibit of temporary video projections by students in ART 399. Installations will change throughout the month of February. It is part of the Portland Winter Light Festival and will run through February 27th.

Free • AB Lobby Gallery

FEBRUARY 8 BORDERS: REPRESENTATION & REALITY: RECEPTION

US and international artists and theorists explore the complexity of borders, and examine how people and institutions maintain and contest them. Exhibition on view February 8 to 27.

7:00pm-9:00pm
MK Gallery • Free

FEBRUARY 14 SHOW & TELL: DRAKE RAMBERG

The design studio director at Nike's Blue Ribbon Studio speaks at the lunchtime lecture series.

12:00pm • Free
Art Building 320

7

WILD HIVE BRANDING & BOTTLE DESIGN

DES 225 • RORY PHILIPS • WINTER 2020

Wild Hive Mead brings a dated beverage into the modern craft beverage scene of the Pacific Northwest. The minimalist design suggests the mead's crisp flavor and its progressive brewing approach, while the bright colors used for the bottle's labels speak to the fruity flavor. Staging and photography done by me.





WILD HIVE MEADERY BRINGS YOU A DRAFT STYLE MEAD THAT IS CRISP AND LIGHTLY CARBONATED. WE START WITH 100% LOCAL WILDFLOWER HONEY AND FERMENT IT WITH LOCALLY AND SUSTAINABLY HARVESTED FLAVORS OF THE PACIFIC NORTHWEST.

PRODUCED AND BOTTLED BY: WILD HIVE MEADERY
PORTLAND, OREGON, USA • WILDHIVEMEAD.COM

BOTTLED ON:

01 28 20



WILD
HIVE

DRAFT MEAD

SUSTAINABLE PACIFIC NORTHWEST
WILDFLOWER HONEY FERMENTED WITH

RAINIER CHERRIES & PANSIES

ALC. BY VOL.: 6.4%

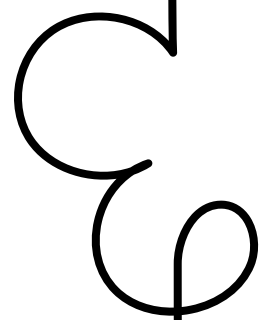
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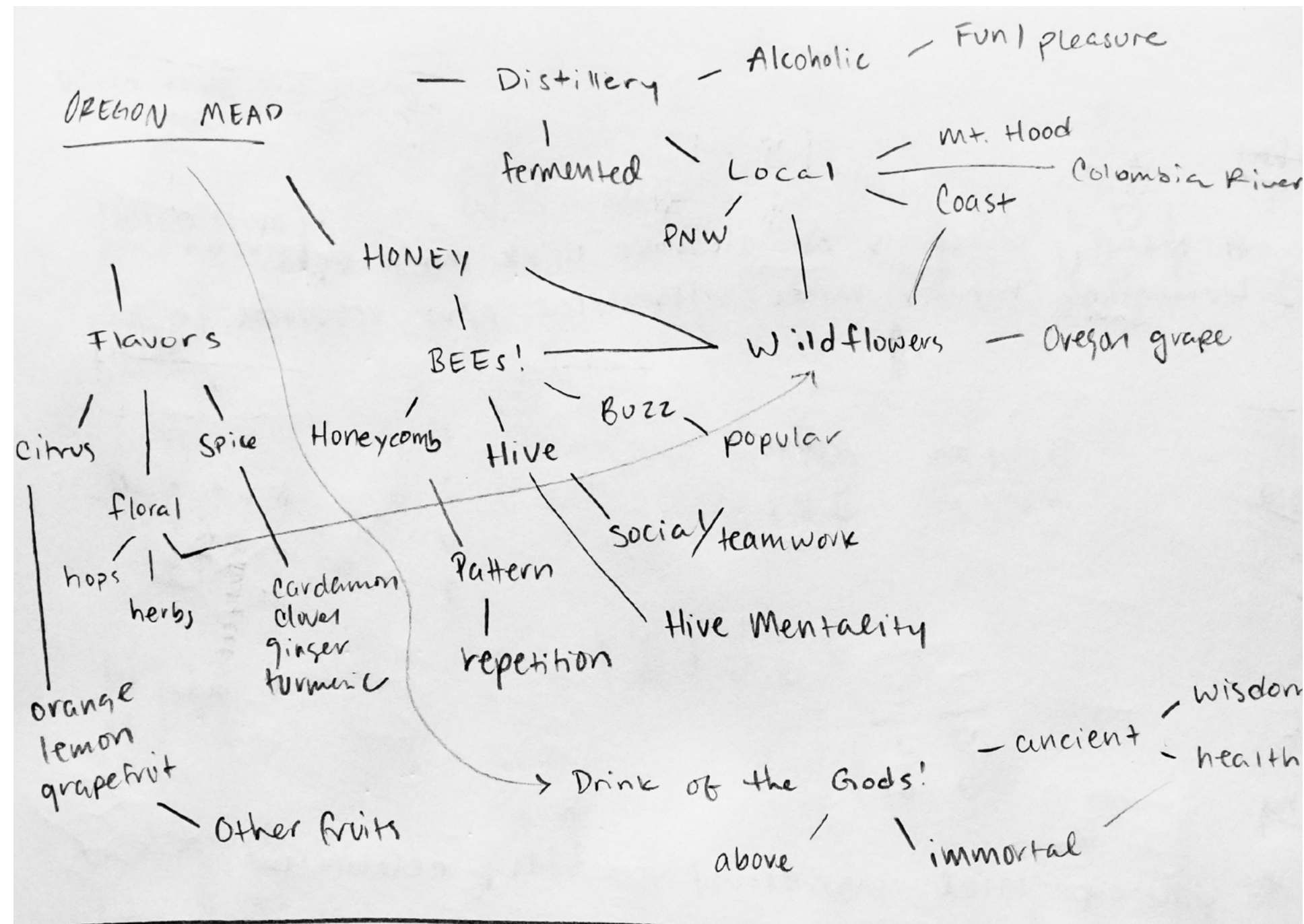
FRESH RAINIER CHERRIES GIVE THIS DRAFT MEAD A SMOOTH SWEET FLAVOR THAT IS BALANCED BY THE LIGHT, FLORAL FLAVORS OF WILD PANSIES.

ENJOY CHILLED • NATURALLY GLUTEN FREE

GOVERNMENT WARNING: (1) ACCORDING TO THE SURGEON GENERAL, WOMEN SHOULD NOT DRINK ALCOHOLIC BEVERAGES DURING PREGNANCY BECAUSE OF THE RISK OF BIRTH DEFECTS. (2) CONSUMPTION OF ALCOHOLIC BEVERAGES IMPAIRS YOUR ABILITY TO DRIVE A CAR OR OPERATE MACHINERY, AND MAY CAUSE HEALTH PROBLEMS.

Process





- The Hive Distillery Co. *
- North west HIVE Distilling *
- Oregon Honeybee Distilling
- Distillery of the Gods
- Immortal Distilling
- Wildflower Distilling
- Northwest Wildflower Distilling
- Wild HIVE Distilling *
- Floral Mentality Distilling Co.
- North HIVE Distillery *

AUDIENCE/WHO:
 Craft beer drinkers & gluten free/cider drinkers.

WHAT
 Mead (an alcoholic drink made from fermenting honey) made with local PNW resources.

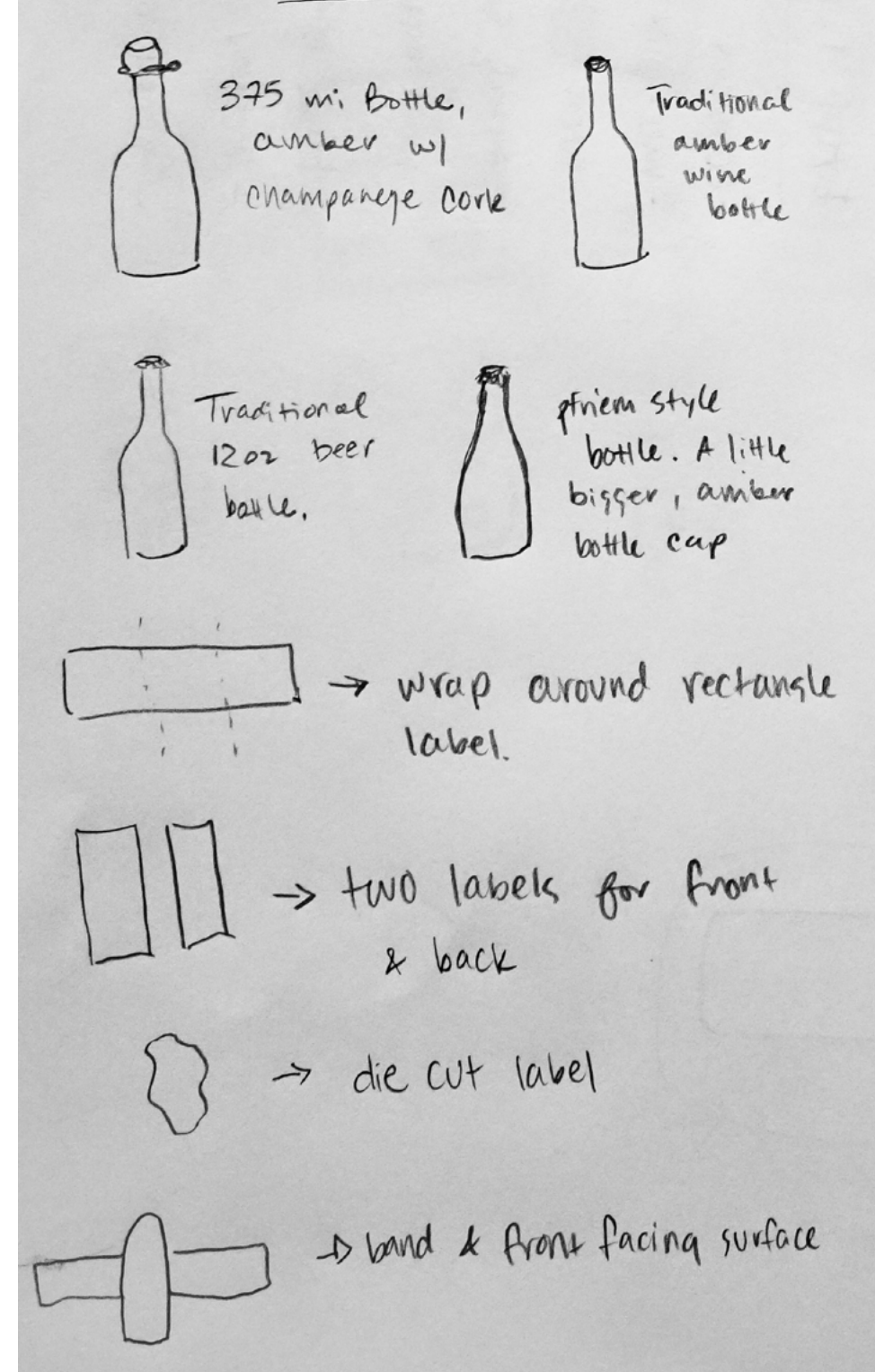
+ Promote local flavors, celebrate the region, bring mead back & save the bees!

FLAVOR IDEAS-

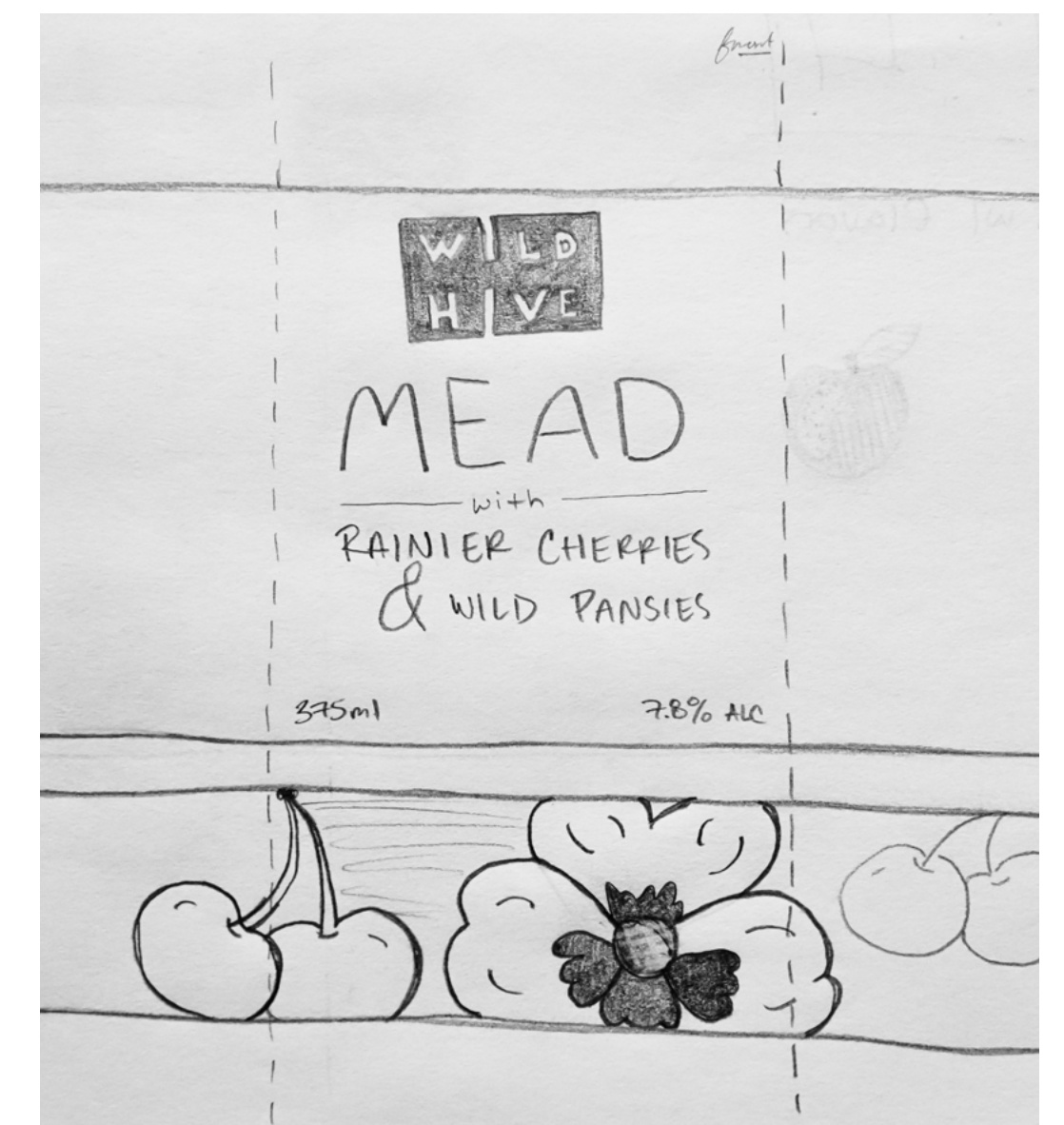
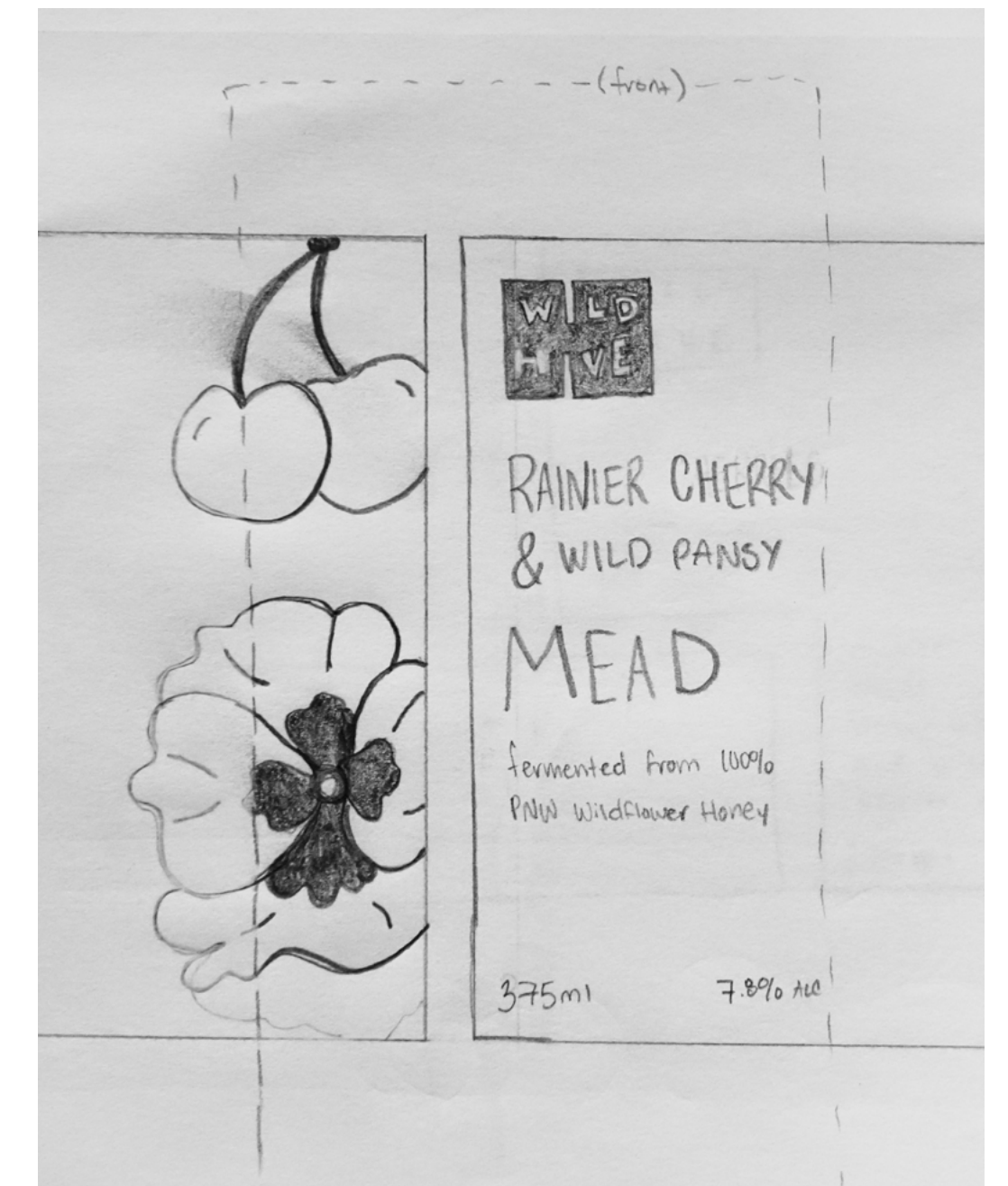
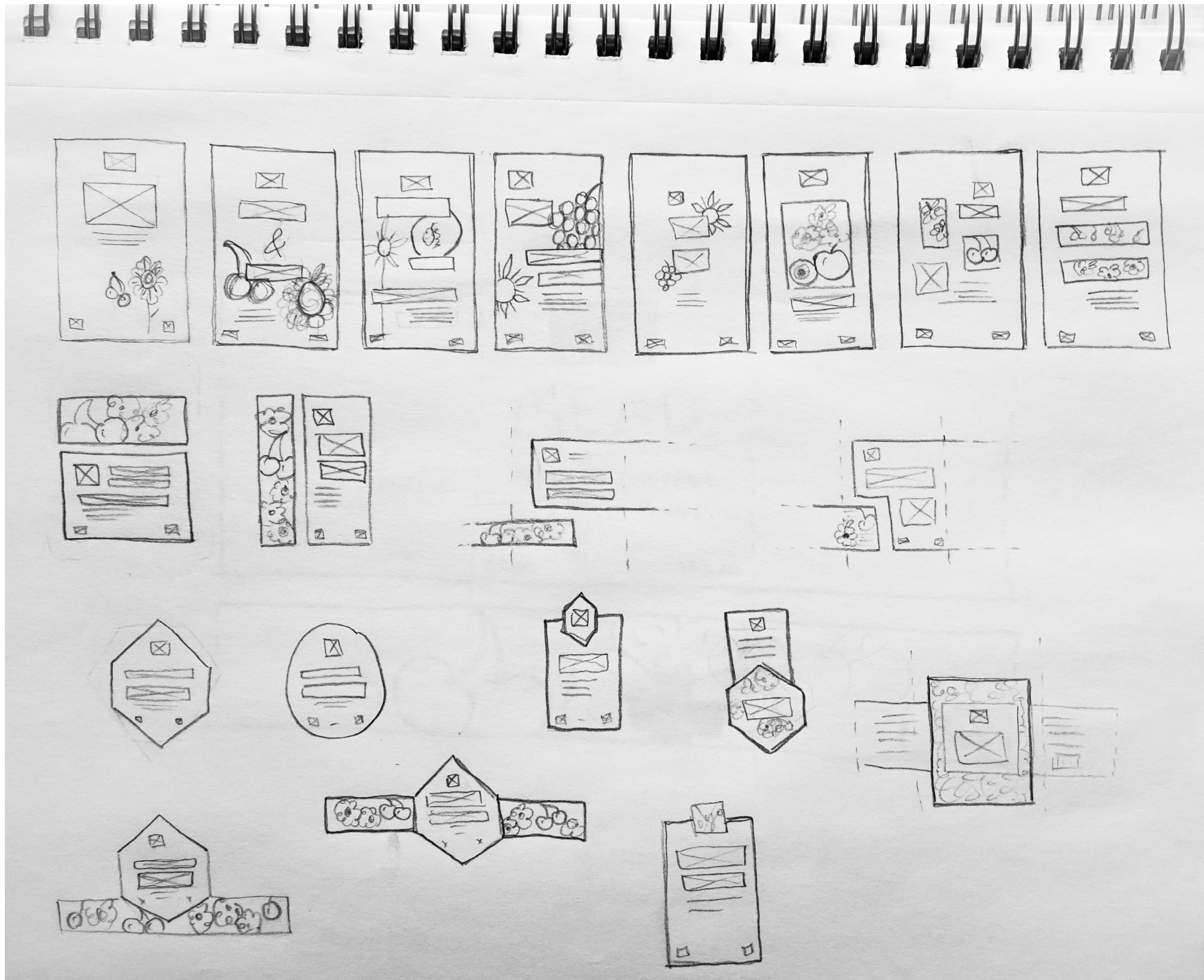
- Manioberry
 - huckleberry
 - Oregon grape
 - apple
 - Rainier cherries
 - hazelnut
 - lingon berries
 - Mt. hood strawberries
 - Oregon peaches
- + Wildflowers (flavor profile)
- Borage (cucumber/grassy)
 - Lavendar
 - Nasturtiums (peppery)
 - Pansies (floral)
 - Pinks (cloves)
 - Roses
 - Geraniums (lemon or rose scented)

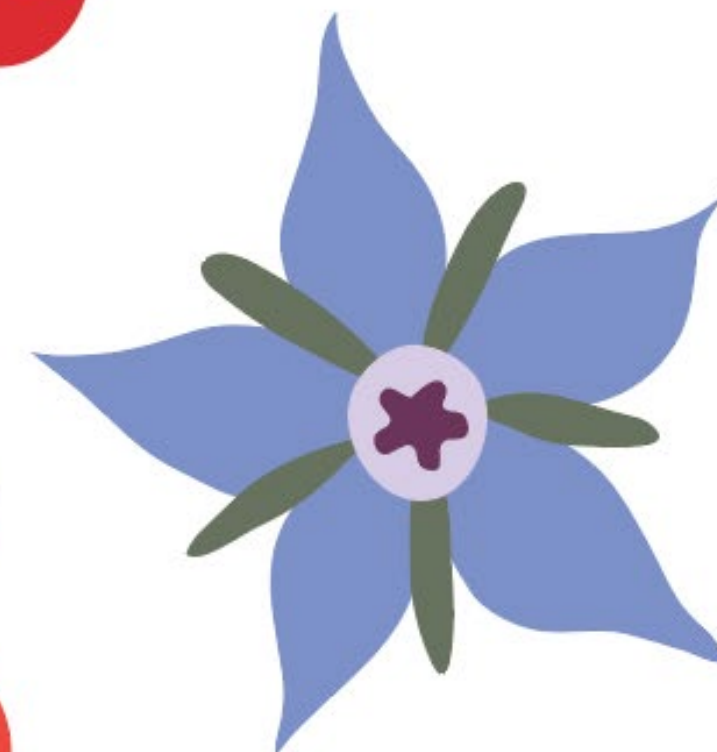
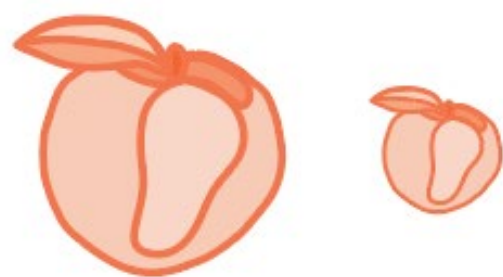
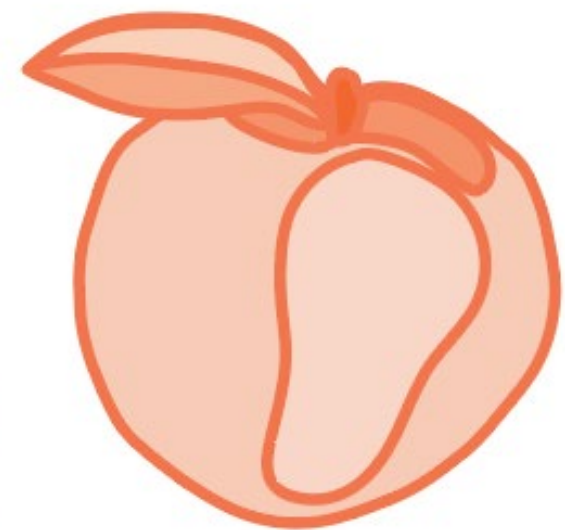
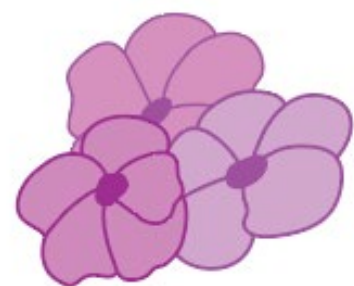
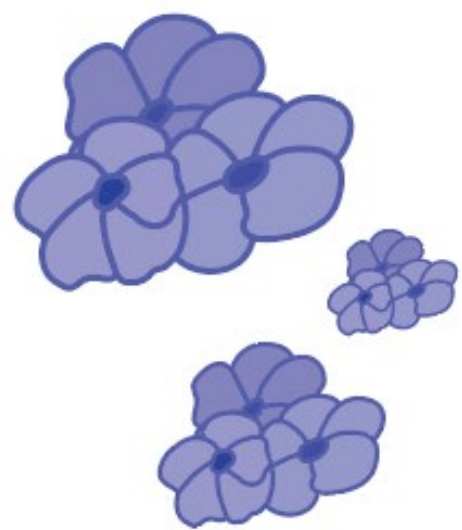
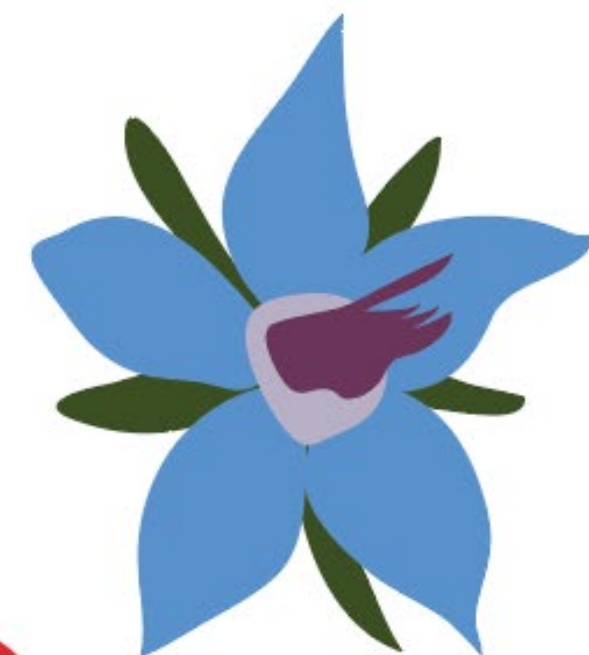
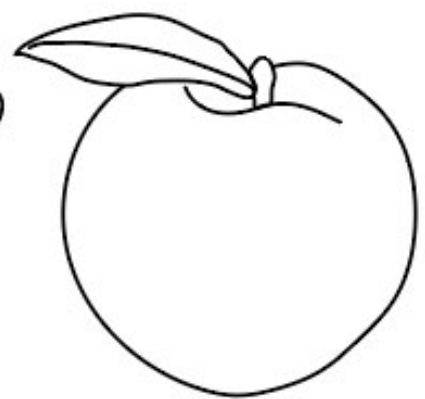
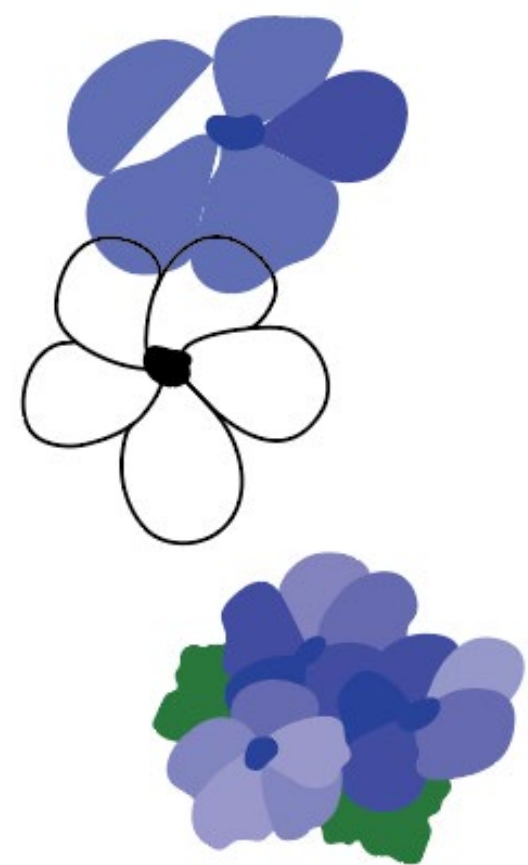
- (FINAL FLAVORS)
- Rainier Cherries & Pansies
 - Manioberrries & Borage
 - Peaches & Geraniums

FORM EXPLORATION



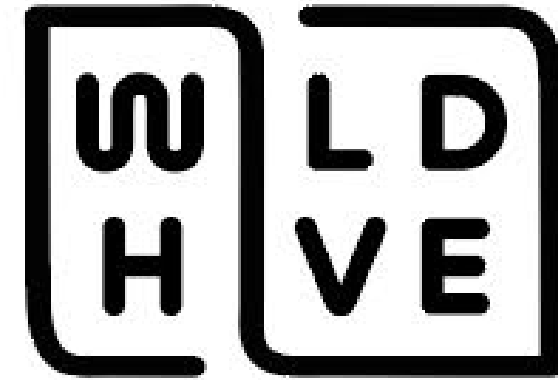
- Extra Deliverables?
- Coasters
 - pint glass or specialty shaped glass
 - metal sign for bars to hang
 - neon sign
 - beer cozy
 - wall mounted bottle opener
 - reusable bottle bag
 - beeswax wrap!
 - honey bottles w/ same flavors?



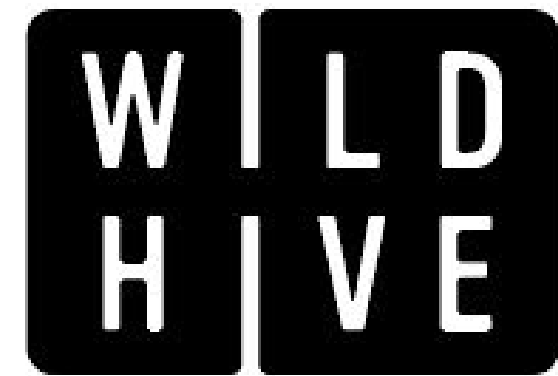




WILD
HIVE
Dita
bold



WILD
HIVE
Omni-
ium



WILD
HIVE
Vinyl
reg

WILD
HIVE
Carl
mark

WILD
HIVE
Attri-
ment



DRAFT MEAD

RAINIER CHERRIES & PANSIES
FERMENTED WITH PNW WILDFLOWER HONEY

Fresh Rainier Cherries give this draft mead a smooth sweet flavor that is balanced by the light, floral flavors of wild pansies.



DRAFT MEAD

FERMENTED WITH SUSTAINABLE
PACIFIC NORTHWEST WILDFLOWER HONEY



DRAFT MEAD

MADE WITH
RAINIER CHERRIES & WILD PANSIES
FERMENTED WITH LOCAL PNW WILDFLOWER HONEY

Fresh Rainier Cherries give this draft mead a smooth sweet flavor that is balanced by the light, floral flavors of wild pansies.



DRAFT MEAD

MADE WITH
**RAINIER CHERRIES
& WILD PANSIES**
FERMENTED WITH LOCAL PNW WILDFLOWER HONEY

Fresh Rainier Cherries give this draft mead a smooth sweet flavor that is balanced by the light, floral flavors of wild pansies.



DRAFT MEAD

FERMENTED WITH SUSTAINABLE
PACIFIC NORTHWEST WILDFLOWER HONEY



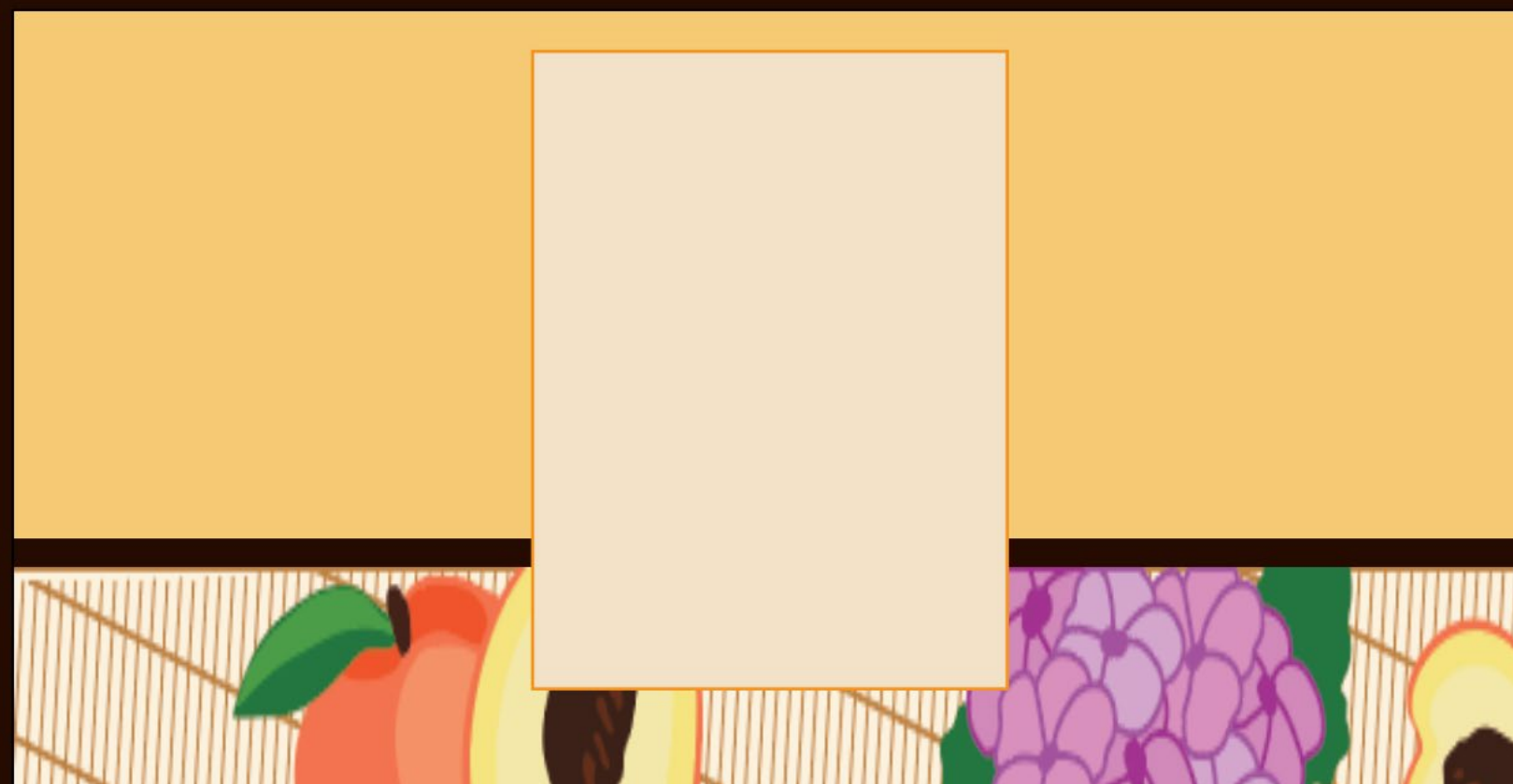
DRAFT MEAD

MADE WITH
RAINIER CHERRIES & WILD PANSIES
FERMENTED WITH LOCAL PNW WILDFLOWER HONEY



FRESH RAINIER CHERRIES GIVE
THIS DRAFT MEAD A SMOOTH
SWEET FLAVOR THAT IS BALANCED
BY THE LIGHT, FLORAL FLAVORS
OF WILD PANSIES.

ALC. BY VOL.: 6.4%



DRAFT MEAD

MADE WITH
RAINIER CHERRIES & WILD PANSIES
FERMENTED WITH LOCAL PNW WILDFLOWER HONEY

FRESH RAINIER CHERRIES GIVE THIS DRAFT MEAD A SMOOTH SWEET FLAVOR
THAT IS BALANCED BY THE LIGHT, FLORAL FLAVORS OF WILD PANSIES.

ALC. BY VOL.: 6.4%

1 PT 0.9 FL OZ (500 ML)



DRAFT MEAD

MADE WITH
RAINIER CHERRIES & WILD PANSIES
FERMENTED WITH LOCAL PNW WILDFLOWER HONEY

FRESH RAINIER CHERRIES GIVE THIS DRAFT MEAD A SMOOTH SWEET FLAVOR
THAT IS BALANCED BY THE LIGHT, FLORAL FLAVORS OF WILD PANSIES.

ALC. BY VOL.: 6.4%

1 PT 0.9 FL OZ (500 ML)



DRAFT MEAD
RAINIER CHERRIES & PANSIES
FERMENTED WITH PNW WILDFLOWER HONEY

Fresh Rainier Cherries give this draft mead a
smooth sweet flavor that is balanced by the
light, floral flavors of wild pansies.

ALC. BY VOL.: 6.4%

1 PT 0.9 FL OZ (500 ML)



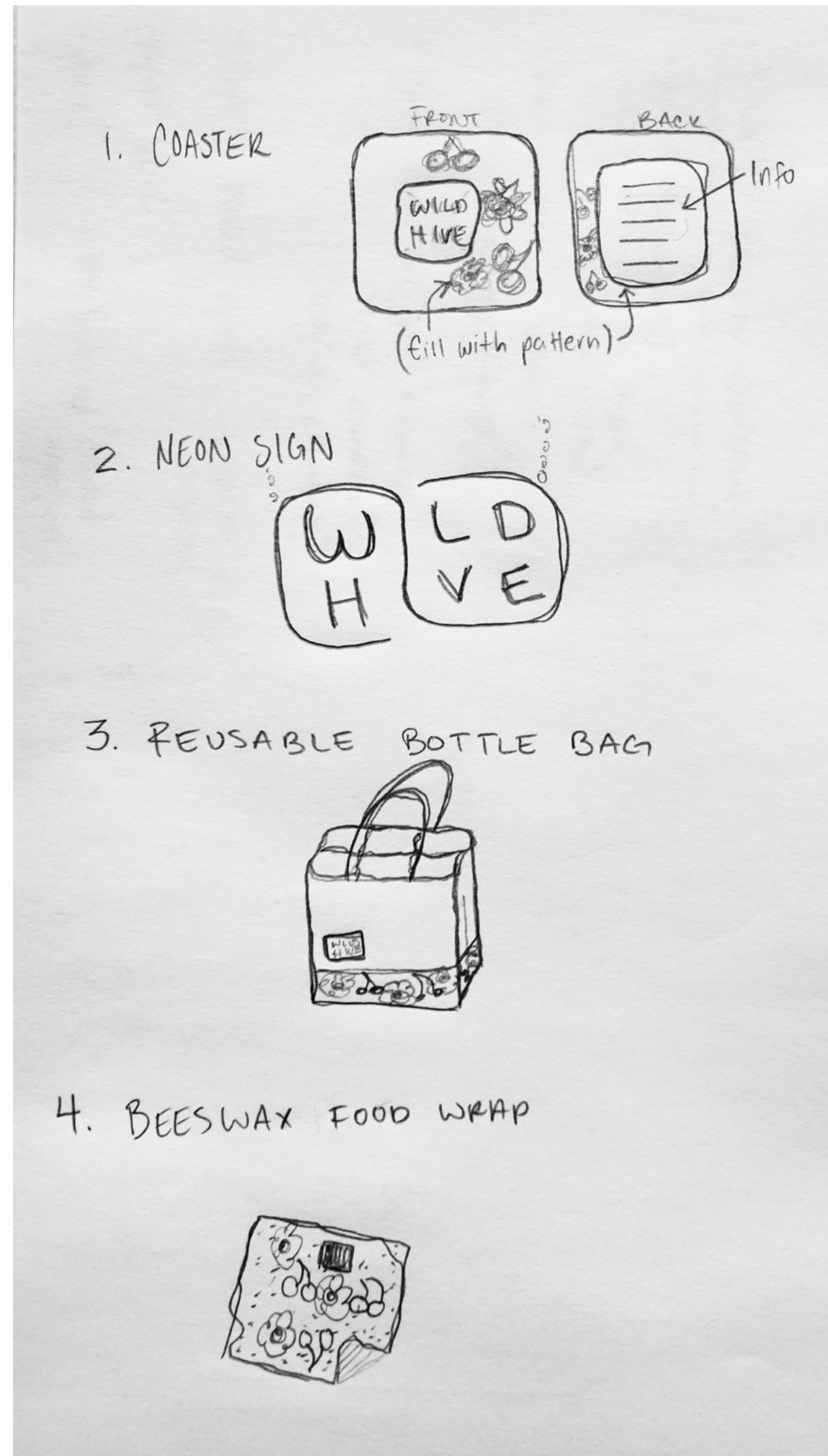




NEON SIGN



BOTTLE BAG



COASTERS



WILD HIVE MEADERY BRINGS YOU A DRAFT STYLE MEAD THAT IS CRISP AND LIGHTLY CARBONATED. WE START WITH 100% LOCAL WILDFLOWER HONEY AND FERMENT IT WITH LOCALLY AND SUSTAINABLY HARVESTED FLAVORS OF THE PACIFIC NORTHWEST.

PRODUCED AND BOTTLED BY: WILD HIVE MEADERY
PORTLAND, OREGON, USA • WILDHIVEMEAD.COM

BOTTLED ON:
01 28 20



WILD HIVE

DRAFT MEAD

SUSTAINABLE PACIFIC NORTHWEST
WILDFLOWER HONEY FERMENTED WITH

OREGON PEACHES & GERANIUMS

ALC. BY VOL.: 5.6%

1 PT 0.9 FL OZ (500 ML)

A DRAFT MEAD PERFECT FOR SUMMER AFTERNOONS WITH A FRUITY FLAVOR FROM OREGON PEACHES AND FLORAL OVERTONES FROM ROSE-SCENTED GERANIUMS.

ENJOY CHILLED • NATURALLY GLUTEN FREE

GOVERNMENT WARNING: (1) ACCORDING TO THE SURGEON GENERAL, WOMEN SHOULD NOT DRINK ALCOHOLIC BEVERAGES DURING PREGNANCY BECAUSE OF THE RISK OF BIRTH DEFECTS. (2) CONSUMPTION OF ALCOHOLIC BEVERAGES IMPAIRS YOUR ABILITY TO DRIVE A CAR OR OPERATE MACHINERY, AND MAY CAUSE HEALTH PROBLEMS.

WILD HIVE MEADERY BRINGS YOU A DRAFT STYLE MEAD THAT IS CRISP AND LIGHTLY CARBONATED. WE START WITH 100% LOCAL WILDFLOWER HONEY AND FERMENT IT WITH LOCALLY AND SUSTAINABLY HARVESTED FLAVORS OF THE PACIFIC NORTHWEST.

PRODUCED AND BOTTLED BY: WILD HIVE MEADERY
PORTLAND, OREGON, USA • WILDHIVEMEAD.COM

BOTTLED ON:
01 28 20



WILD HIVE

DRAFT MEAD

SUSTAINABLE PACIFIC NORTHWEST
WILDFLOWER HONEY FERMENTED WITH

RAINIER CHERRIES & PANSIES

ALC. BY VOL.: 6.4%

1 PT 0.9 FL OZ (500 ML)

FRESH RAINIER CHERRIES GIVE THIS DRAFT MEAD A SMOOTH SWEET FLAVOR THAT IS BALANCED BY THE LIGHT, FLORAL FLAVORS OF WILD PANSIES.

ENJOY CHILLED • NATURALLY GLUTEN FREE

GOVERNMENT WARNING: (1) ACCORDING TO THE SURGEON GENERAL, WOMEN SHOULD NOT DRINK ALCOHOLIC BEVERAGES DURING PREGNANCY BECAUSE OF THE RISK OF BIRTH DEFECTS. (2) CONSUMPTION OF ALCOHOLIC BEVERAGES IMPAIRS YOUR ABILITY TO DRIVE A CAR OR OPERATE MACHINERY, AND MAY CAUSE HEALTH PROBLEMS.

WILD HIVE MEADERY BRINGS YOU A DRAFT STYLE MEAD THAT IS CRISP AND LIGHTLY CARBONATED. WE START WITH 100% LOCAL WILDFLOWER HONEY AND FERMENT IT WITH LOCALLY AND SUSTAINABLY HARVESTED FLAVORS OF THE PACIFIC NORTHWEST.

PRODUCED AND BOTTLED BY: WILD HIVE MEADERY
PORTLAND, OREGON, USA • WILDHIVEMEAD.COM

BOTTLED ON:

01 28 20



WILD
HIVE

DRAFT MEAD

SUSTAINABLE PACIFIC NORTHWEST
WILDFLOWER HONEY FERMENTED WITH

MARIONBERRIES & BORAGE

ALC. BY VOL.: 7.9%

1 PT 0.9 FL OZ (500 ML)

A BOLD DRAFT MEAD MADE WITH SWEET-TART OREGON MARIONBERRIES AND A SUBTLE CUCUMBER AROMA FROM LOCALLY HARVESTED BORAGE.

ENJOY CHILLED • NATURALLY GLUTEN FREE

GOVERNMENT WARNING: (1) ACCORDING TO THE SURGEON GENERAL, WOMEN SHOULD NOT DRINK ALCOHOLIC BEVERAGES DURING PREGNANCY BECAUSE OF THE RISK OF BIRTH DEFECTS. (2) CONSUMPTION OF ALCOHOLIC BEVERAGES IMPAIRS YOUR ABILITY TO DRIVE A CAR OR OPERATE MACHINERY, AND MAY CAUSE HEALTH PROBLEMS.





**Thank
You**