

**MIA
DOR
SEY**



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01

TOOL ICONS

The design of these icons is rooted in geometric forms and thick, rounded strokes. This iconography was put into the context of the Portland Workforce Alliance's annual Construction Camp for high school students. Because of this young audience, bright colors and dynamic supporting elements were implemented into the design.



Construction Camp 2018

June 25 to August 17
Monday-Friday \$12 per hour

- Real-world experience with construction trades professionals
- Receive hands-on safety training, tools training, safe site preparation
- Introduction to high-wage jobs in construction trades

Apply by April 30

PWA

02

THRIVE CHOCOLATE

Thrive is wholesome chocolate for the adventurer that likes a sweet treat. The company's wordmark breaks expectations with extended letterforms and a non-defined baseline. The dashed lines of the pattern mimic a hiking trail to appeal to the target outdoorsy audience, and the colors of the packaging help to convey the setting that each snack would be enjoyed: orange for an energy boost, tan for during a hike, and blue for the relaxation after.





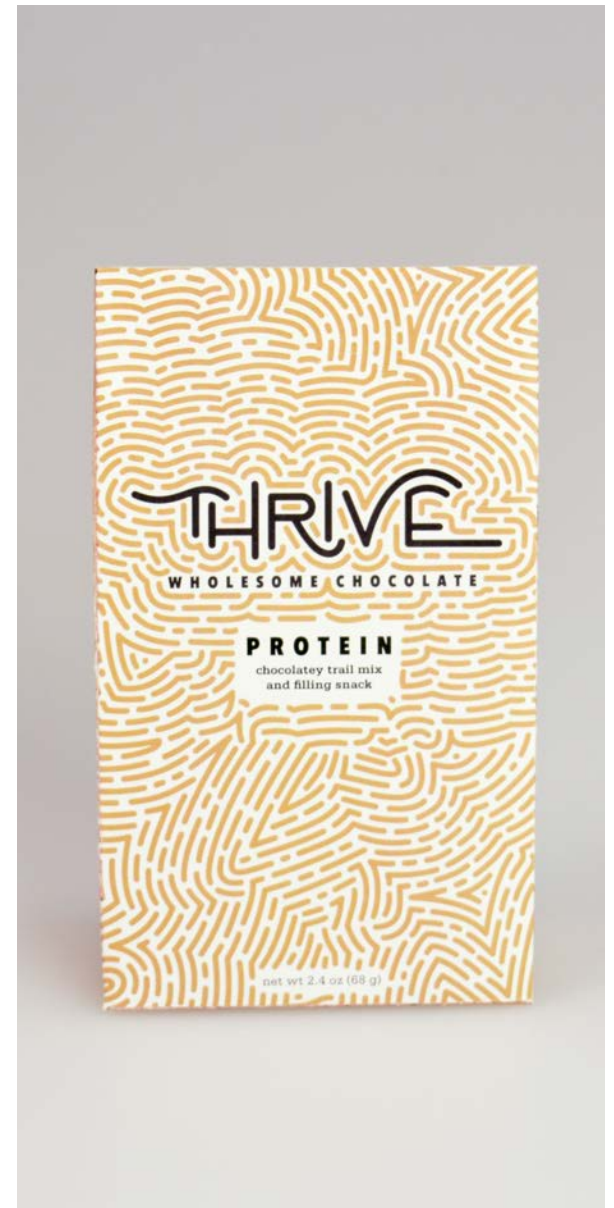
WHY THRIVE?

The real question is why not. Health is important to us, but so is good food. That's why we do both. Your body needs fuel to perform its best, but you also need it to taste delicious. That's where we come in. You need Thrive.

Ingredients: Organic Chocolate, Organic Cocoa Butter, Organic Cane Sugar, Milk, Salt, Vanilla, Natural flavors.

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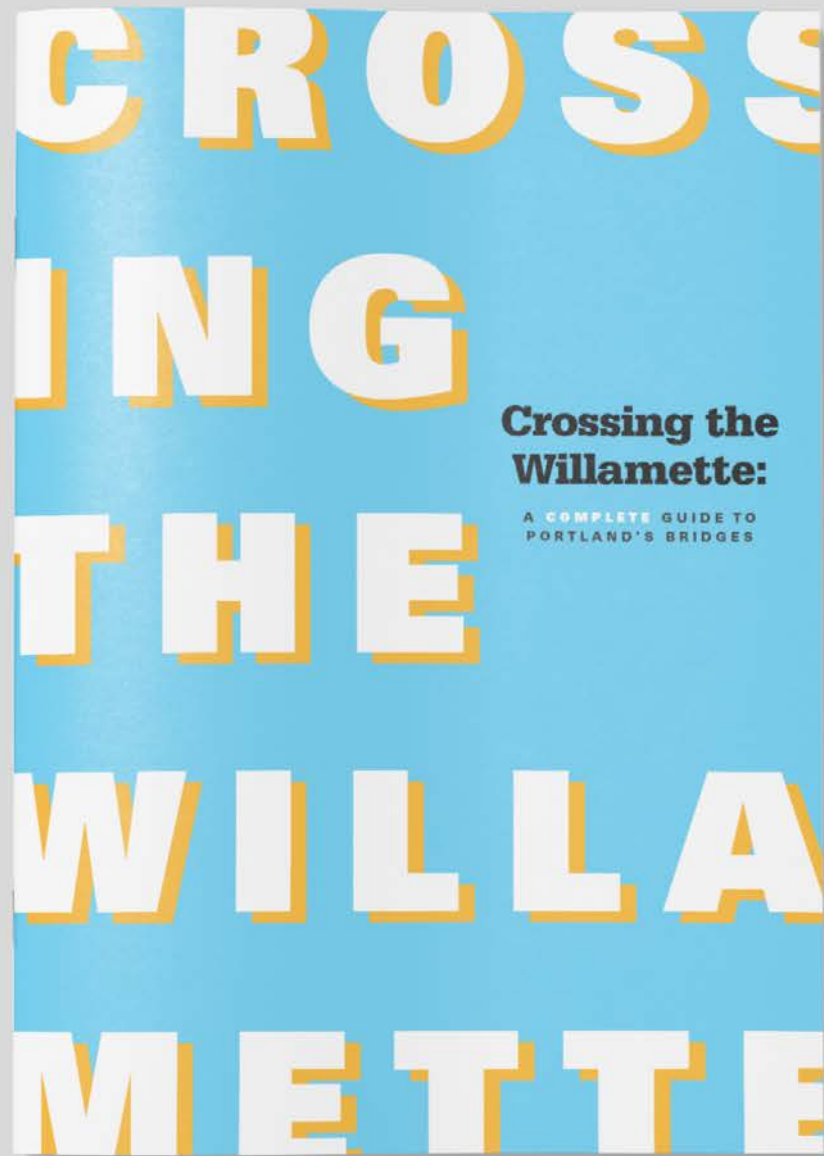


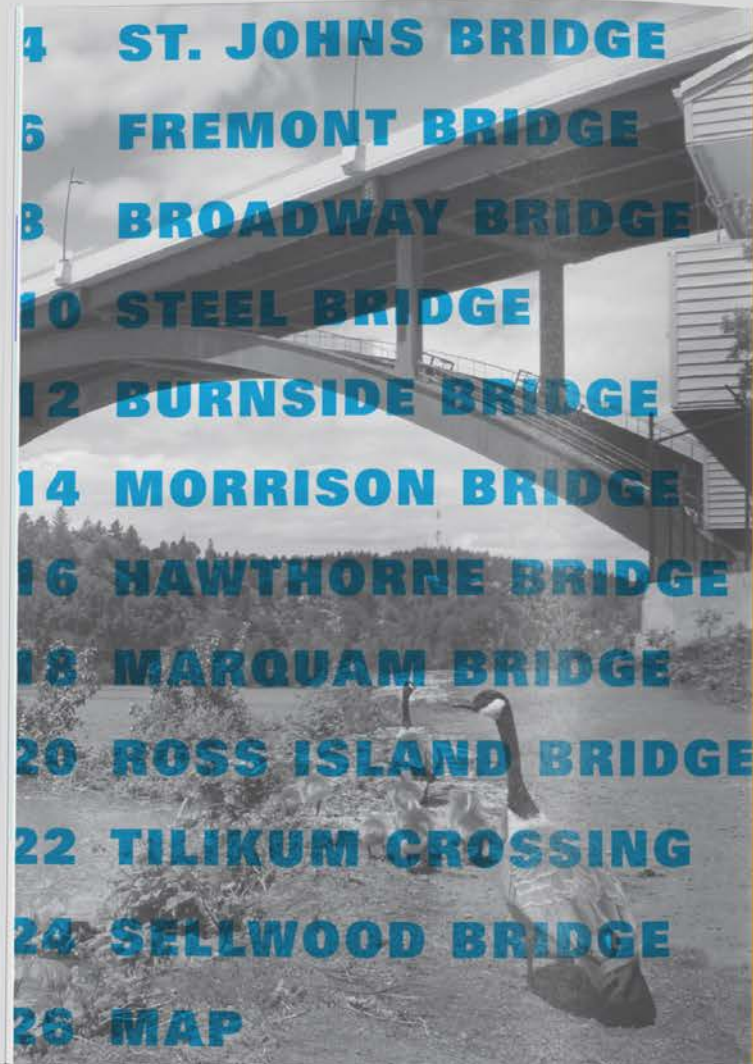
03

PORTLAND BRIDGES

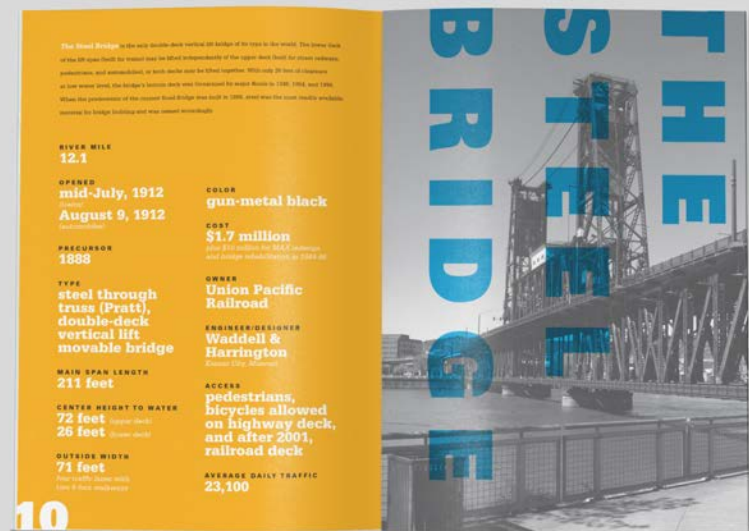
This booklet is for the naive tourist or curious local wanting to learn more about Portland's bridges.

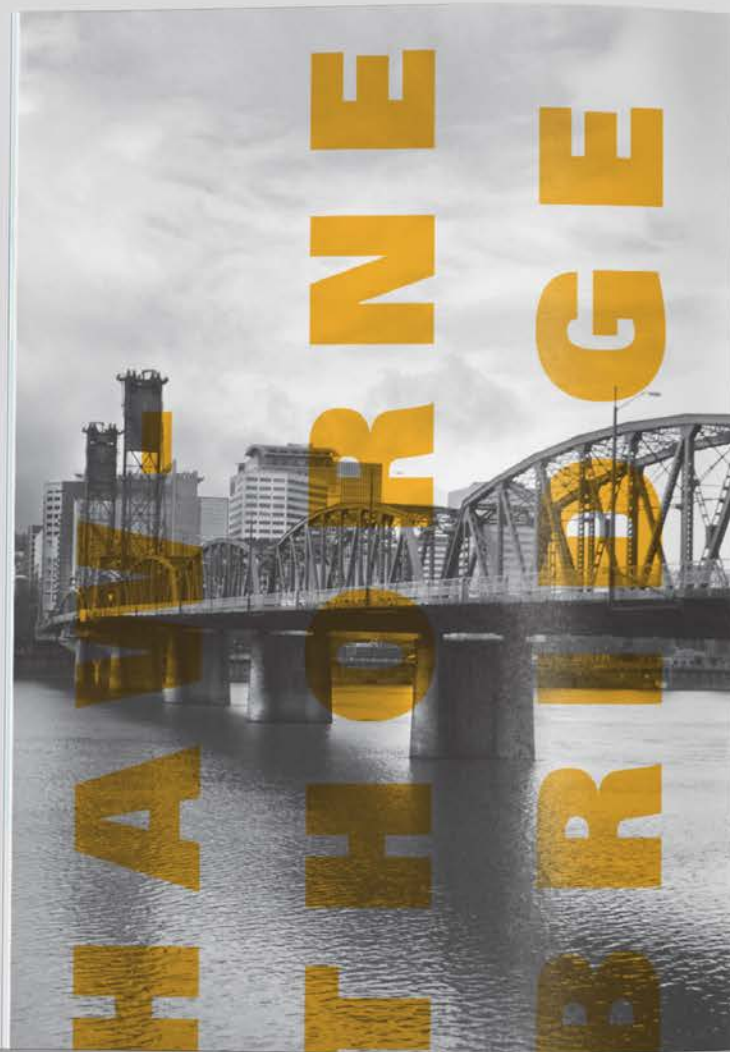
Through an effective use of hierarchy, the reader can easily learn facts about the bridges, while seeing a fresh treatment of the classic bridge photography.





Portland's majestic bridges—weavings of
air, steel, concrete and history—provide easy
passage over the lower Willamette river. Erected
throughout the 20th century, Portland is home to
an important collection of monumental movable
and fixed-span bridges. While other big cities
can claim a greater number of bridges, most
do not have movable span bridges, and none
have as many in such a small area, only 1/3 mile
apart. These majestic structures carry people on
foot, skateboard, bicycle, scooter, motorcycle,
automobile, bus and light rail—efficiently
connecting the east and west sides of the city.
The bridges have become one of the city's
defining visual icons. It's no wonder this city has
been nicknamed "Bridgetown."





The east end of the Hawthorne Bridge provides one of the loveliest views of west Portland. This vertical lift, high scale clearance bridge is a distinctive, well-preserved example of early 20th-century American bridge-building technology. It was one of the first vertical-lift bridges built and is now the oldest of its kind in the United States. In 1948, the Hawthorne bridge was the first Portland bridge to have its wooden deck replaced with a steel roadway deck. Steel decks allow the tams to fall through, and are known to "sing" from the sound of vehicle tires. It is the busiest bicycle-pedestrian bridge in Oregon, and the busiest bridge for river traffic.

RIVER MILE
13.1

OPENED
December 19, 1910

PRECURSORS
1891; 1900

TYPE
**steel through
truss (Parker),
vertical lift**

MAIN SPAN LENGTH
244 feet

CENTER HEIGHT TO WATER
49 feet

VERTICAL LIFT
110 feet

HORIZONTAL CLEARANCE
230 feet

OUTSIDE WIDTH
73 feet
*four traffic lanes, with
two 10-foot sidewalks*

COLOR
**green with
red trim**

COST
\$500,000
*plus \$21,000,000 for
1998-99 rehabilitation*

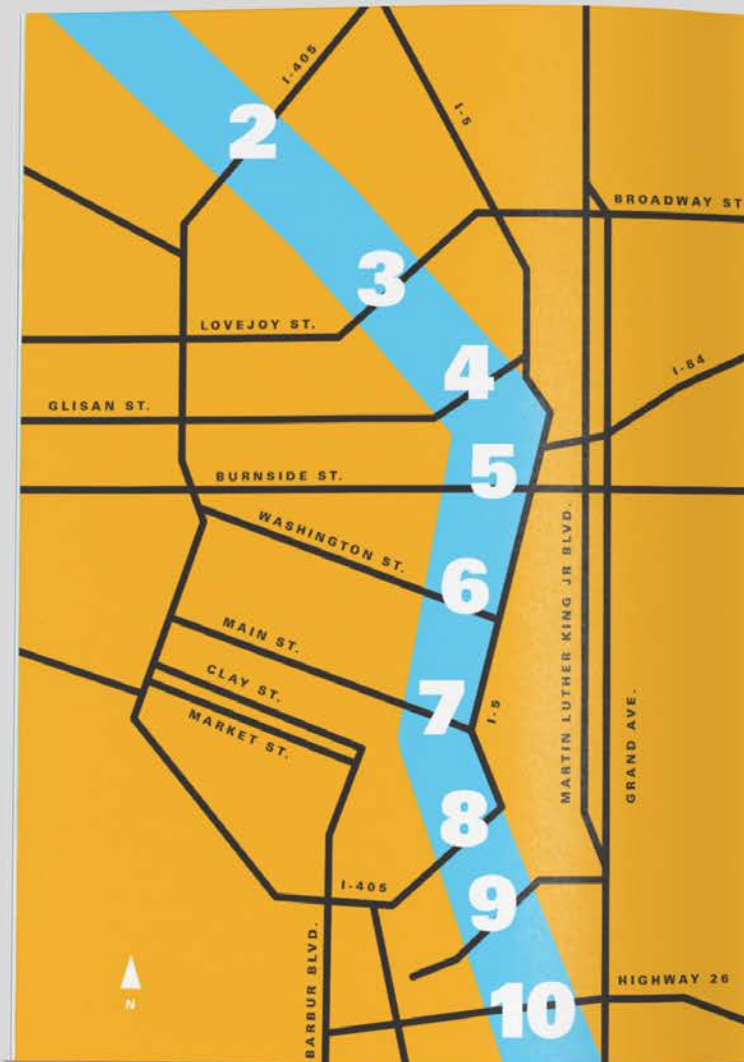
OWNER
**Multnomah
County**

ENGINEER/DESIGNER
**Waddell &
Harrington**
Kansas City, Missouri

ACCESS
**pedestrians,
bicycles allowed**

AVERAGE DAILY TRAFFIC
30,500

17



- 1 ST. JOHNS** (north of map)
- 2 FREMONT**
- 3 BROADWAY**
- 4 STEEL**
- 5 BURNSIDE**
- 6 MORRISON**
- 7 HAWTHORNE**
- 8 MARQUAM**
- 9 TILIKUM**
- 10 ROSS ISLAND**
- 11 SELLWOOD** (south of map)

27

04

DESIGN CULTURE NOW

Through distorted letter forms and dynamic fields of color, this poster grabs the viewers attention from a far distance. However, once closer, the viewer can still gather all the necessary information despite the perceived chaos. The visual interest of the poster has also been carried over to the event's ID badges and a takeaway tote bag.

Design Culture Now

Cooper-Hewitt

National
Design
Museum

2 E 91st Street
New York City

DESIGN CULTURE NOW

www.cooperhewitt.org

Erik Adigard
M.A.D.

Thursday, September 12
6:00 pm

Graphic designer Erik Adigard founded McShane Adigard Design (M.A.D.) in 1989. The firm has since designed Web sites, multimedia installations, and print publications for global clients, including Wired magazine.

Julie Bargmann
D.I.R.T. Studio

Tuesday, October 9
7:30 pm

Julie Bargmann founded D.I.R.T. Studio, a landscape consultancy, in 1992. Recent projects include the landscaping of the Massachusetts Museum of Contemporary Art in North Adams, and Riverside Park South and the Hudson River Park in New York City.

Michael Gabellini
Gabellini Associates

Wednesday, November 2
6:00 pm

Michael Gabellini, a graduate of the Rhode Island School of Design, worked for Kohn Pedersen Fox Associates before founding his own practice in 1991. Recent projects include exhibitions for the Guggenheim Museum, the Marian Goodman Gallery, and the Council of Fashion Designers of America.

Rebeca Méndez
Méndez Communications

Thursday, December 4
6:30 pm

Rebeca Méndez, born and raised in Mexico City and trained at the Art Center College of Design in Pasadena, has designed publications for the Getty Center, the Los Angeles County Museum of Art, and the Whitney Museum of American Art.





05

NEW YORKER COVER

This *New Yorker* cover design is based on an article about America's gun addiction. The hand-drawn style of the forms adds a satirical tone to the very serious topic, as used in the writing. The illustrations from the cover can be seen again in the spread design of the original article.



America Is the Gun

Charles Blow

The current push for stricter gun control is aiming too low.

Sure, passage of new regulations would be a welcome change from our political intransigence and lack of response to our ongoing epidemic of gun violence and mass shootings in this country.

But we often talk about The Fix, as if any half-measure that has any chance at all of making it through this group of cowards in Congress would be a magical, one-step remedy. It won't.

There are things that we could do right now that could lessen the lethality of the guns currently available and we could ban some guns — neither of which is likely to happen.

I'm convinced that we must think big and systemically. We must treat gun violence in this country as a public health crisis, because it is.

First, we must repeal the N.R.A.-backed Dickey Amendment, named for the man who sponsored it, former Representative Jey Dickey, an Arkansas Republican. It reads: "None of the funds made available for injury prevention and control at the Centers for Disease Control and Prevention may be used to advocate or promote gun control."

As Sam Roberts wrote last year in *The Times*, the legislation "stripped \$2.6 million from the Centers for Disease Control and Prevention — the precise amount budgeted for a study of the health effects of shootings."

This is a ridiculous, disastrous piece of legislation because it chokes off funding for research on this crisis and ways to stem it. We now propose policy prescriptions largely in an information vacuum.

By comparison, *The Washington Post* sought to provide an estimated cost of Donald Trump's insane proposal to arm a fifth of all teachers, and this is what they concluded: "If we assume the cheapest training and the discounted Glock, we're at \$251 million to arm 718,000 teachers. If we instead assume the full-price, more expensive training and the full-price firearm, the tab creeps past \$1 billion." By the way, the *Post* estimates that this would put 718,000 guns in our schools and

could put hundreds of millions into the coffers of gun makers.

Where the hell are our priorities?

Even Dickey came to regret the negative impact of his disastrous amendment. He co-wrote an op-ed in *The Washington Post* pointing out that

"Since the legislation passed in 1996, the United States has spent about \$240 million a year on traffic safety research, but there has been almost no publicly funded research on firearm injuries. As a consequence, U.S. scientists cannot answer the most basic question: 'What works to prevent firearm injuries?'"

The essay, co-written by the then-director of the National

Center for Injury Prevention and Control at the Centers for Disease Control and Prevention, continued: "We were on opposite sides of the heated battle 16 years ago, but we are in strong agreement now that scientific research should be conducted into preventing firearm injuries and that ways to prevent firearm deaths can

and Explosives to track gun sales, and keep the data it collects electronically and also searchable. At present, it is prevented from doing so.

As Kate Irby wrote last week for *McClatchy*: "No one has any idea how many assault rifles are in circulation. That's intentional." Knowing would require a registry, and the N.R.A. and conspiracy-minded anti-government groups see this as a step toward confiscation, or at least facilitating the possibility.

As Irby put it: "The National Firearms Act forbids 'any system of registration of firearms, firearms owners, or firearms transactions or dispositions be established.' Several restrictions added to congressional appropriations bills also prohibit A.T.E. from requiring gun dealers to submit their inventories to law enforcement. The effect is to prevent A.T.E. from setting up a system that would allow electronic retrieval of gun owners' personal identification information, and from consolidating or centralizing records provided by firearms dealers."

We also must allow the Bureau of Alcohol, Tobacco, Firearms

Still, she writes, "The N.R.A. estimates that between 8.5 million and 15 million assault rifles

are in circulation, based on manufacturer data."

Finally, we need to empower a permanent commission, possibly under the Department of Homeland Security, to bring all the data together, in consultation with law enforcement, the Department of Health and Human Services, the Department of Education and any other relevant parties, to make ongoing policy and regulatory recommendations to reduce gun violence.

And yet, I know well that none of this is likely to happen. The American idea is caught up in carnage. Its very beginning is rooted in gun violence. It is by the barrel that this land was acquired. It is by the barrel that the slave was subdued and his rebellions squashed. And that is to say nothing of our wars.

We have venerated the gun and valorized its usage. America is violent and the gun is a preferred instrument of that violence. America, in many ways, is the gun.

Where the hell are our priorities?

be found without encroaching on the rights of legitimate gun owners. The same evidence-based approach that is saving millions of lives from motor-vehicle crashes, as well as from smoking, cancer and H.I.V./AIDS, can help reduce the toll of deaths and injuries from gun violence."

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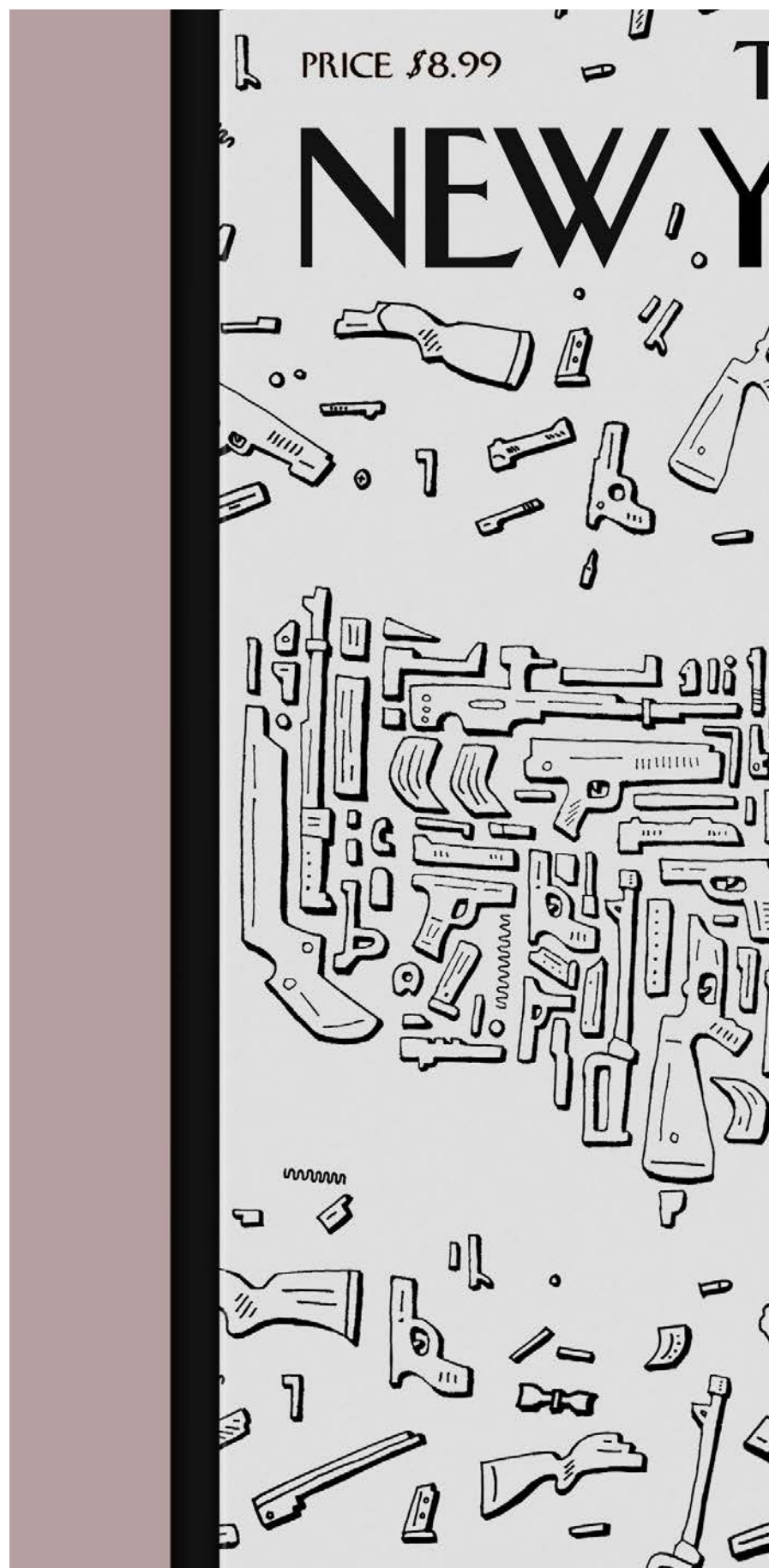
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PRICE \$8.99

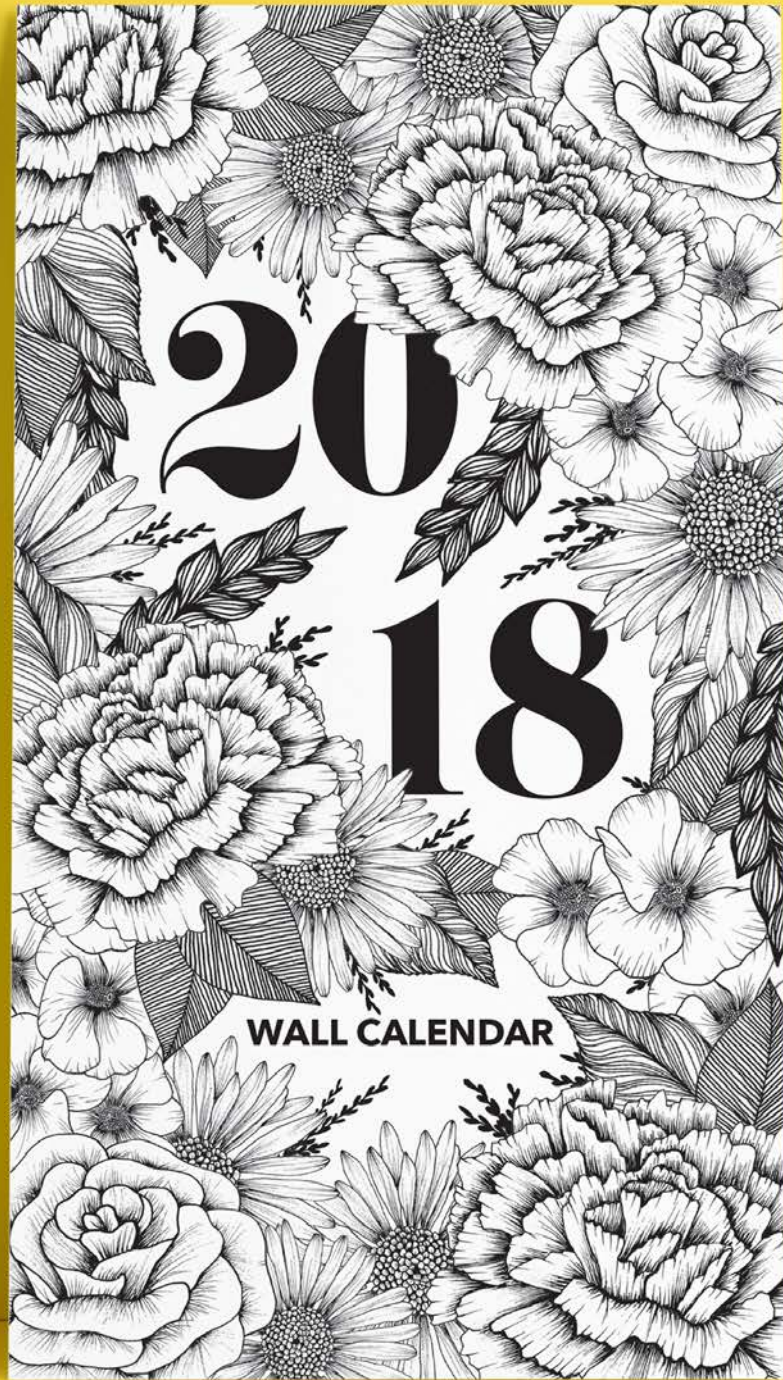
NEW YORK

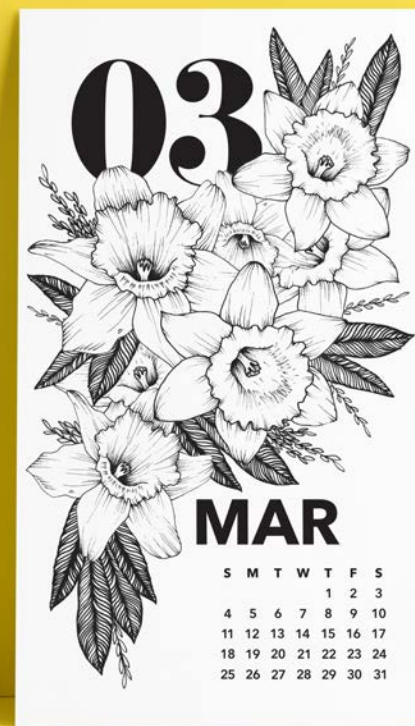
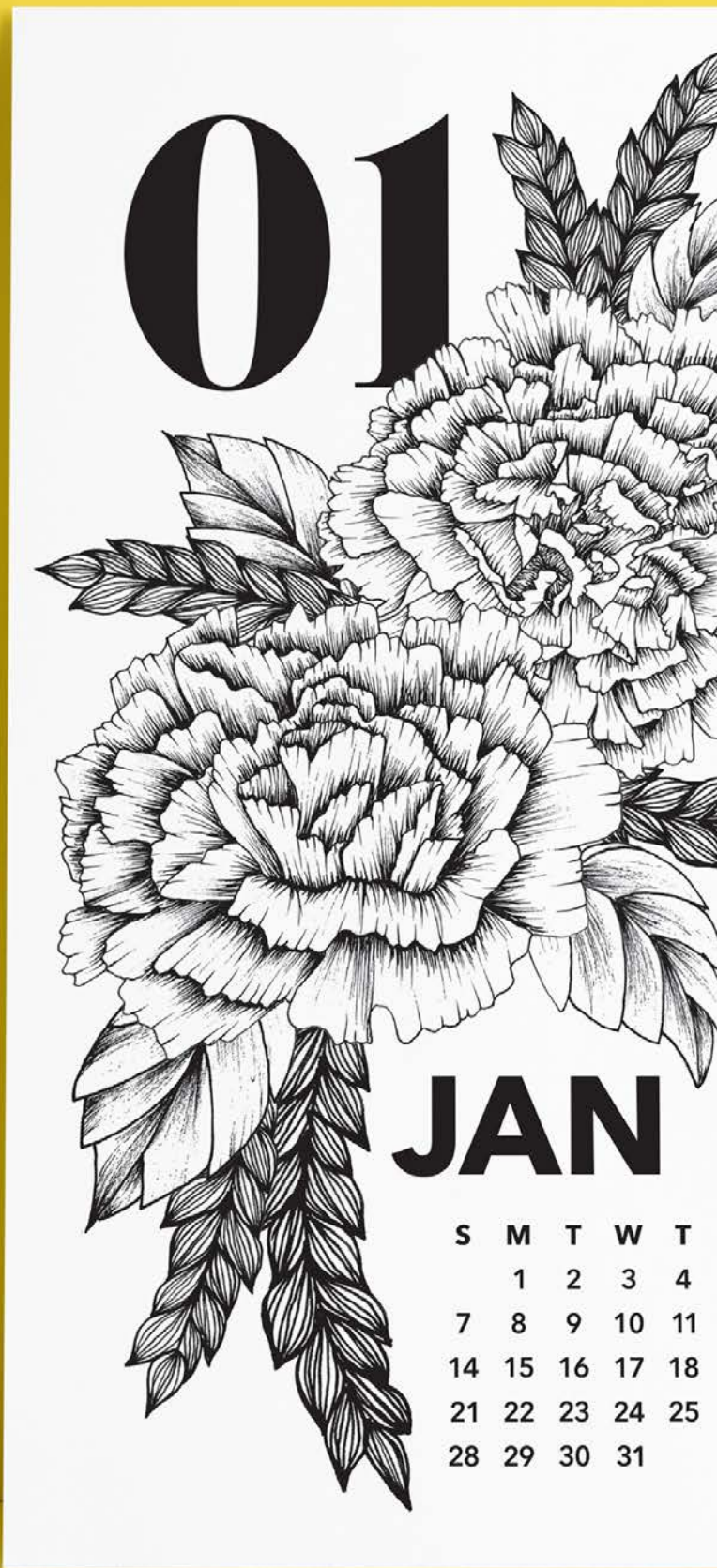


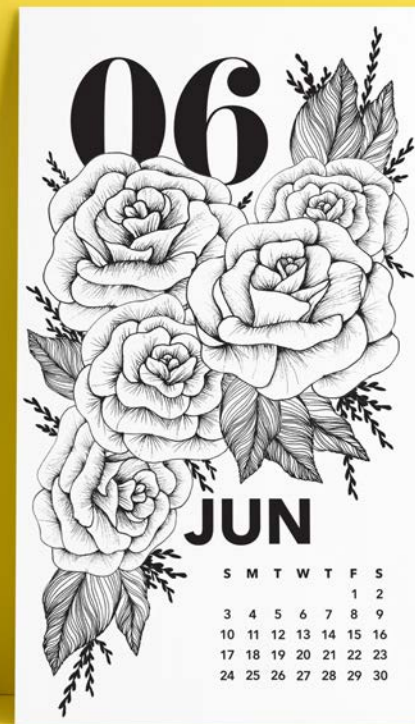
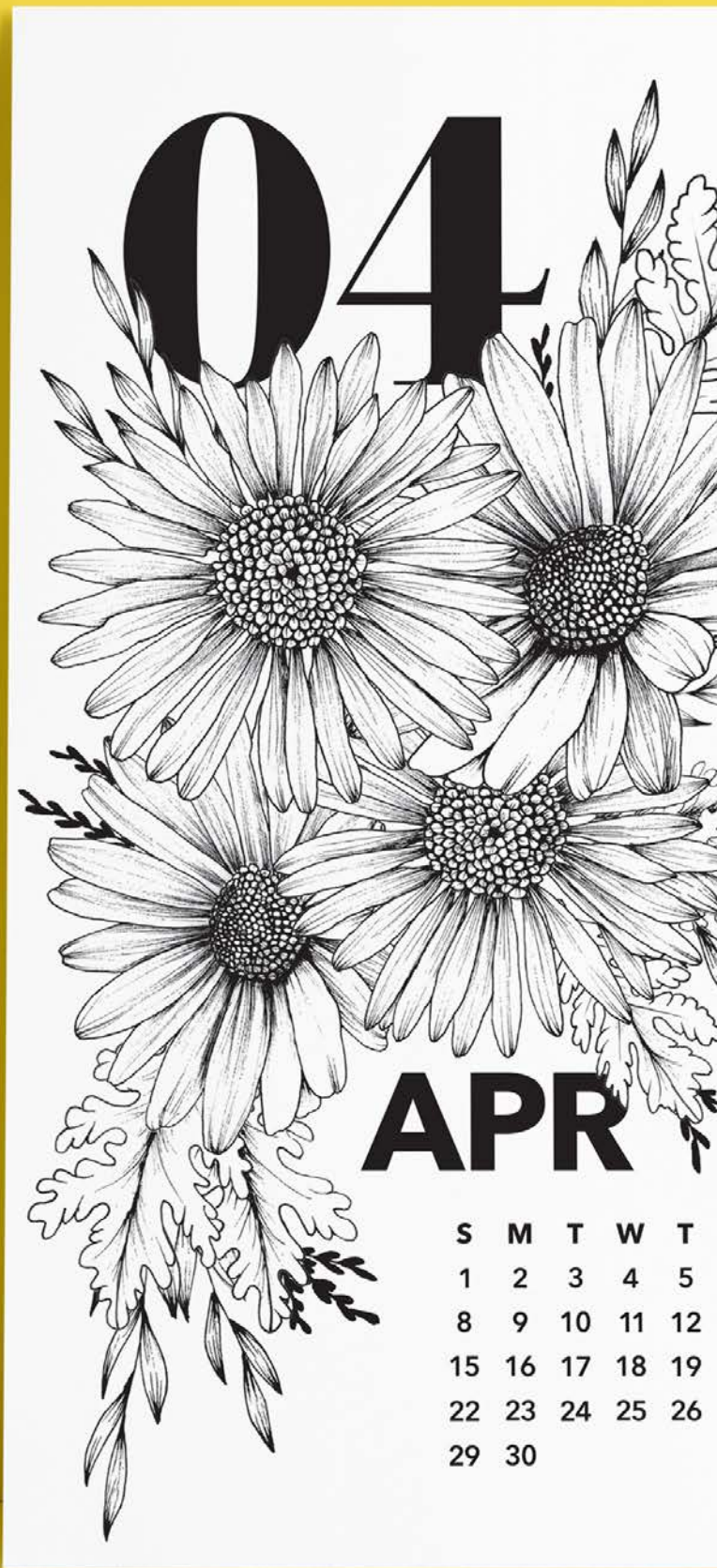
06

FLORAL CALENDAR

This wall calendar uses the birth flower, much like a birthstone, assigned to each month as the focal illustration. The detailed ink illustration is paired with elegant numbering and a simple sans-serif calendar. The intent of this calendar is to serve as a continuously changing art piece that also has the convenience of a traditional calendar.







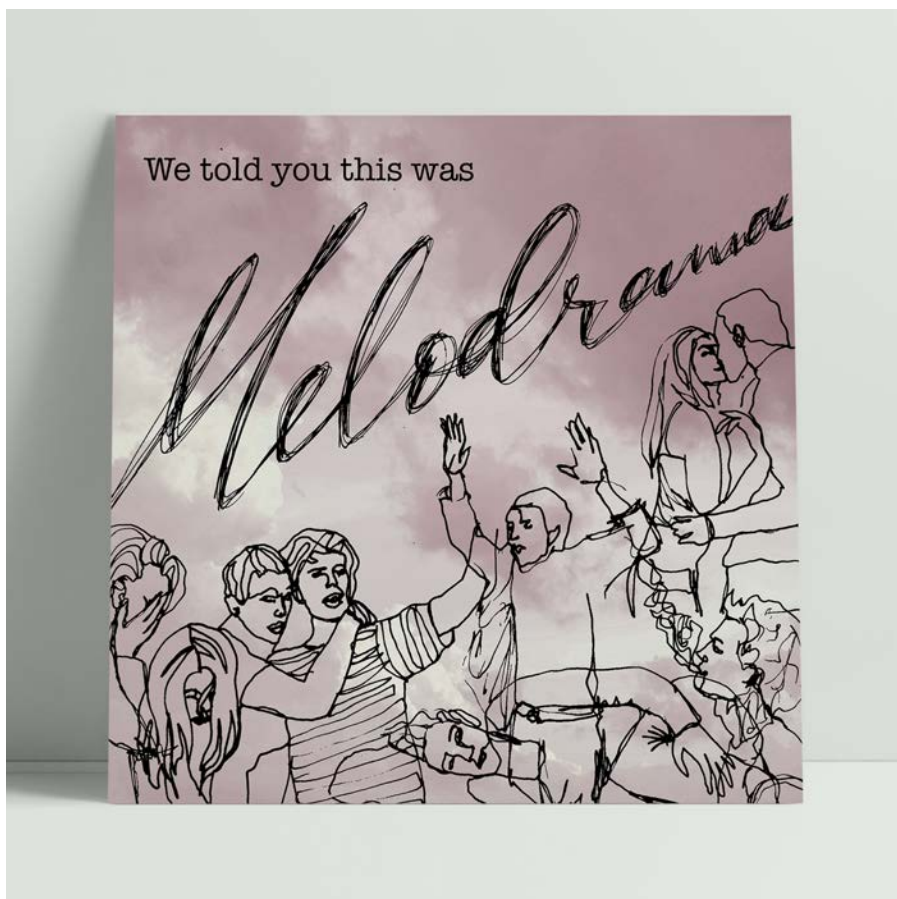
07

LORDE ALBUM

Lorde's new album *Melodrama* explores the life of being single, whether it be hanging out with friends, meeting new lovers, or feeling completely alone. The album's cover design reiterates this concept in the form of a house party where one might encounter all of the ideas expressed throughout the LP. Expressive lettering and continuous line illustrations convey the mood of the album: wild, free, and intoxicated.







08

MORNING GRIND COFFEE

Morning Grind Coffee is a local coffee roaster that makes limited batches of their artisan brew. Through simple line illustrations and a distressed die cut vinyl application, the bottle's vintage-inspired packaging and brand attracts young coffee enthusiasts in the neighborhood.





MORNING
Grind
COFFEE


BLACK AMERICANO



16 FLOZ | 473 mL

INGREDIENTS

-  COLD BREW
-  COCOA
-  WHOLE MILK

ME-HI 5¢ DEP 



1 232537 321121 >





WRITING

I wanted to explore the culture of coffee drinking in this package design. After completing a word-association map, I landed on the idea that coffee goes hand-in-hand with work and productivity. The morning cup of coffee wakes a person up and allows them to start their day off strong. The name Morning Grind has a double meaning that references both the process of grinding coffee beans, as well as the process of grinding on a project.

The logo includes old, vintage-looking features because I wanted the brand to exude authenticity; the classical logos look rough and worn as if the company has been around for centuries. To mimic this style and feeling, I used a bold script font and wrapped the supporting text around it in the shape of a circle. The mark's overall circular shape references a badge or a seal of approval for the desired credible look. For embellishment on the wordmark, I added rays coming off of it to mimic the sun, reiterating that this coffee is for the morning.

For the branding system, I chose for the flavors to be represented by their name and accompanying icons that portray their ingredients. The iconography is simple and

clean as to not take away from the logo, while still being clear and legible. On the back, the icons can be seen again, with the name of each ingredient to create a cohesive identity. The back also includes the sun ray element from the logo, recycling information, and the bar code.

The coffee is packaged in an amber glass bottle to give the antique look of apothecary bottles. The vintage style of bottle is juxtaposed with the bright, white vinyl to portray its modernity.

Instead of a wrap-around, paper label, the design has been placed on the bottles through a die-cutting process. This technique was chosen to show off the style of the bottle. This process also does not provide precise cuts for such a small design, so the final application looks rough and worn, reiterating the vintage aesthetic that is portrayed in the wordmark and bottle choice.

PROCESS



MIND MAP

Productivity

focus
work juice
in the zone
pinpoint
* concentrated
zero in
study
case study
break through
routine

already
a thing
lol

both
categories
↔

^{coffee} Process

drip
steamed
pour-over
grind
* morning grind
beaned
boiling point
ground zero
steap/steep
press (french)
* espress OH!
rise + grind

Finals

morning grind

espress OH!

Concentrated

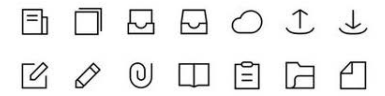
NAME IDEATION



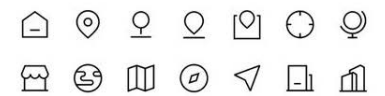
General



File & Document



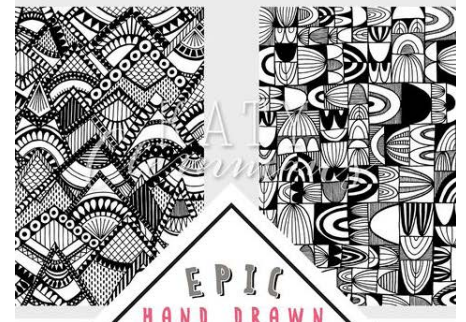
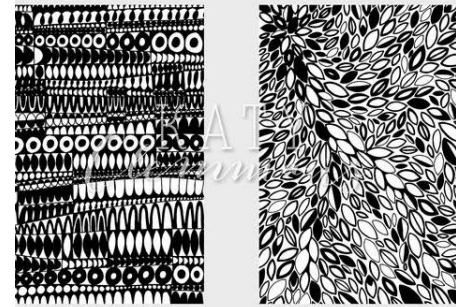
Location



CONCEPT 1: CLEAN + SIMPLE



plate & paper



Five More
Minutes



CONCEPT 2: FUN + ENERGETIC



CHOSEN CONCEPT: VINTAGE INSPIRED

morning
GRIND

routine
COFFEE

espresso **OH!**

espresso **OH!**

ESPRESSO OH!

pinpoint

-p-i-n-p-o-i-n-t-

CONCENTRATED

Concentrated

MORNING
grind

MORNING
grind

morning
GRIND

morning
GRIND



morning
GRIND

MORNING
GRIND

MORNING
GRIND



WORDMARK SKETCHES

HIGH QUALITY
Morning
PDX *Grind*
COFFEE ROASTERS

MORNING
Grind
COFFEE ROASTERS

MORNING
Grind

**MORNING
GRIND**

<i>mg</i>	THE <i>Morning Grind</i> CO.
EST. HIGH QUALITY COFFEE 2018	

morning
GRIND

THE
MORNING
GRIND

espress **OH!**

MORNING
EST. 2018
QUALITY **GRIND** COFFEE
PDX, OR
COFFEE CO.

The
MORNING GRIND

ESPRESSO **OH!**

**M  RNING
GRIND**

DIGITAL DRAFTS

morning
GRIND

MORNING
Grind

MORNING
Grind
COFFEE

morning
GRIND

MORNING
Grind

MORNING
Grind
COFFEE ROASTERS

morning
GRIND

MORNING
Grind

MORNING
Grind
COFFEE

REFINEMENTS



BLACK
COLD BREW



CREAM
COLD BREW



CHOCO
COLD BREW

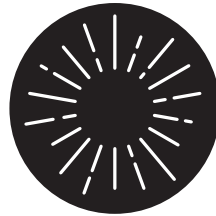
COLOR EXPLORATIONS



CHOSEN DIE CUT METHOD



SYSTEM ITERATIONS



CAP + BACK LABEL ITERATIONS



Above: Too much information on the label made it too long to apply without wrinkling.

Below: I tested printing on vinyl instead of die cutting due to the limitations of the die cut machine. That did not feel cohesive with the front, so I opted to remove the nutrition facts all together, as this product would only be sold in the local shop and not in major grocery stores.

Above: The first print was too small for the machine to cut out the counters of certain letters. The second was too big for the net weight to fit without feeling squished, and I applied it crooked. The last was my final bottle.

Below: New vinyl that I purchased was not sticking to the transfer tape, so I had to apply some parts by hand.



DARS
