

email@pdx.edu
(503) 123 4567
#123456789

sophomore portfolio

*nina
musioba*

Nia is a multi-disciplinary artist and designer currently based in Portland. She is passionate about bringing representation to the art and design world and loves the primary colors. Her identity as an African-American woman and the daughter of a Tanzanian immigrant help influence both her design work and personal art practice.



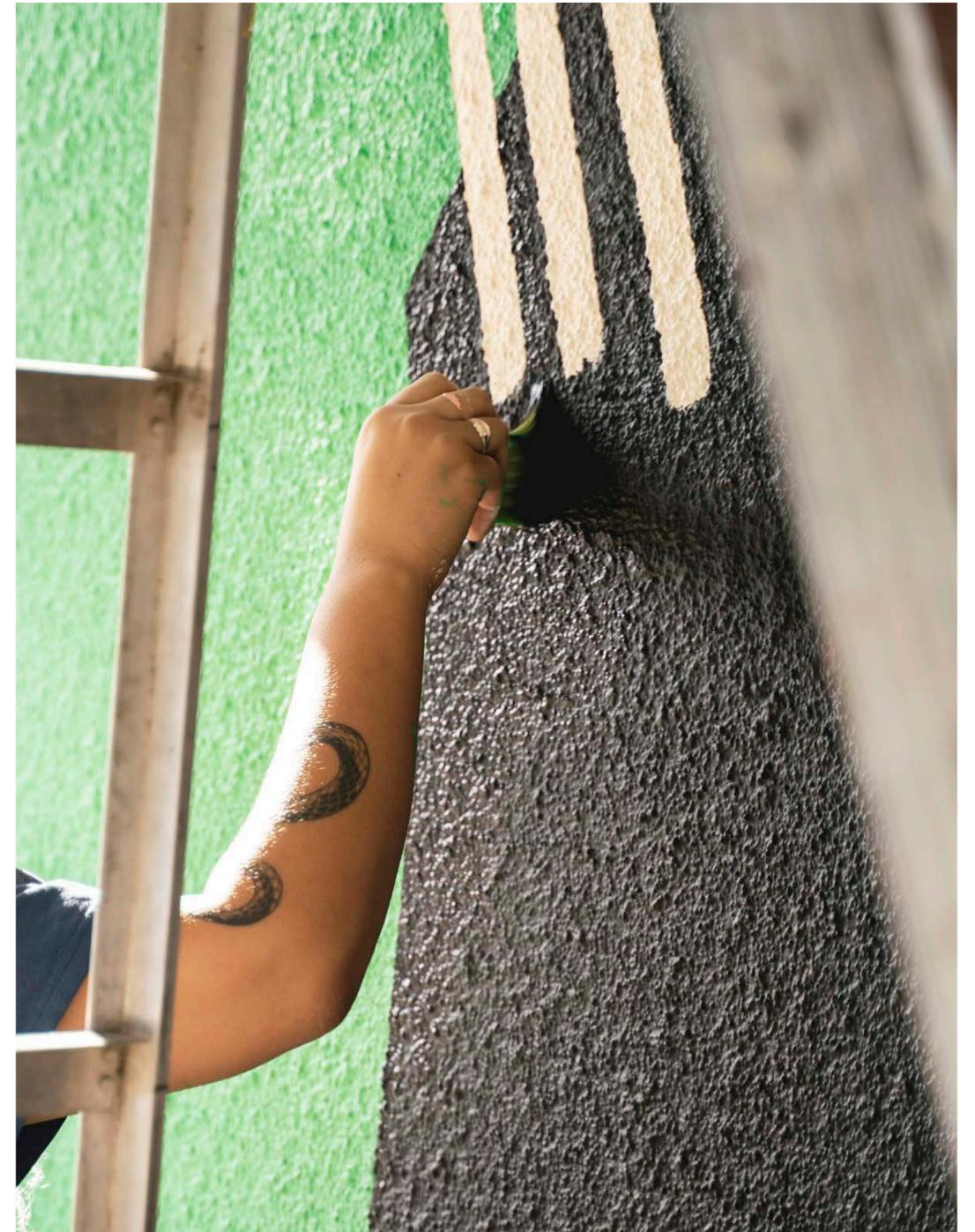
01	MURALS	4
02	IN GOOD SPIRITS	7
03	THE SQUARE**	10
04	MUSEUM OF MIXED MEDIA	12
05	SING-ALONG	15
06	A LOOSE ALPHABET OF BLACK ARTISTS	19
07	SHAKE, SHOOK, SHAKEN + PROCESS	22
00	WRITING SAMPLE	41

**Type Specimen

contents

01 MURALS |

COMMISSIONED WORKS
SELF INITIATED



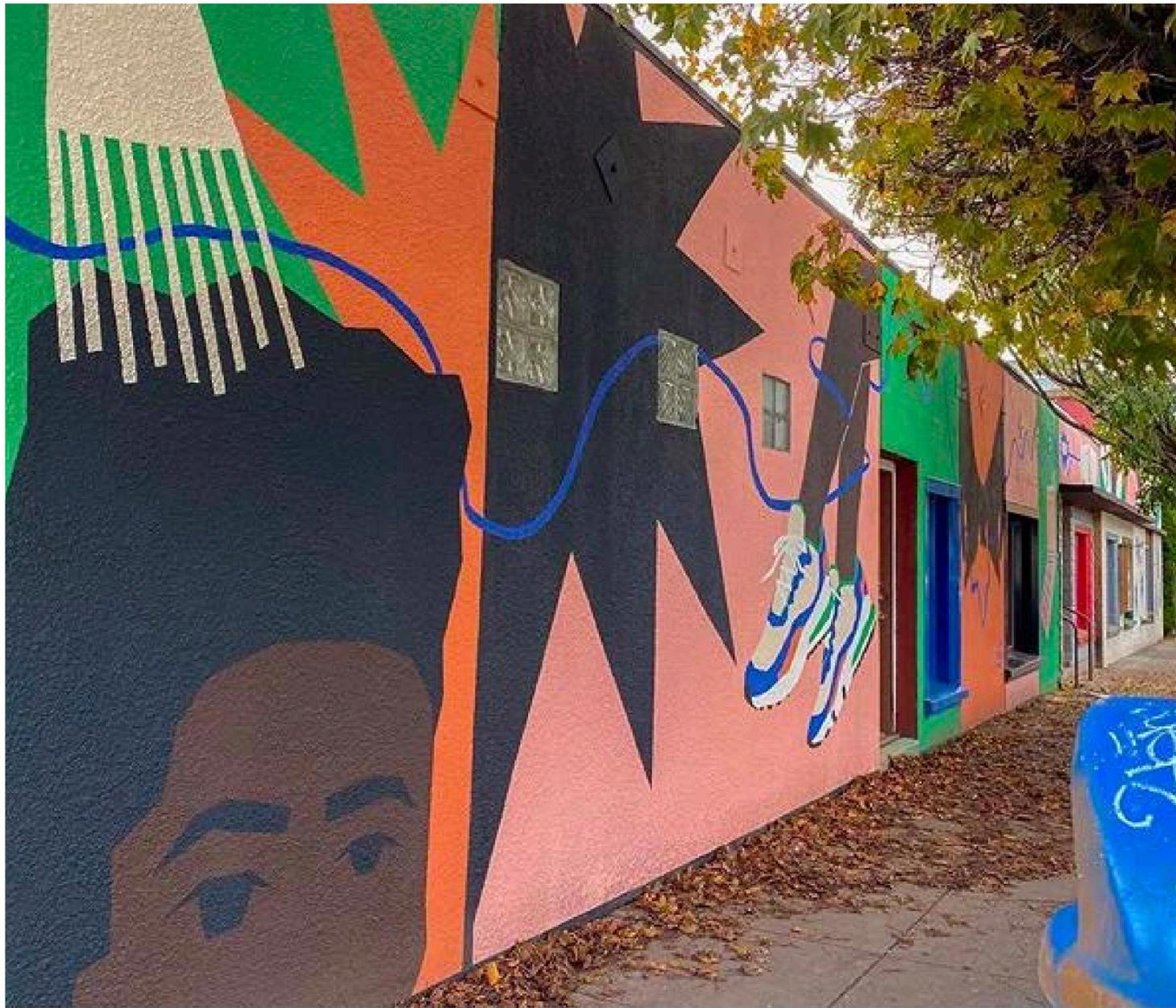
photos by anthony taylor



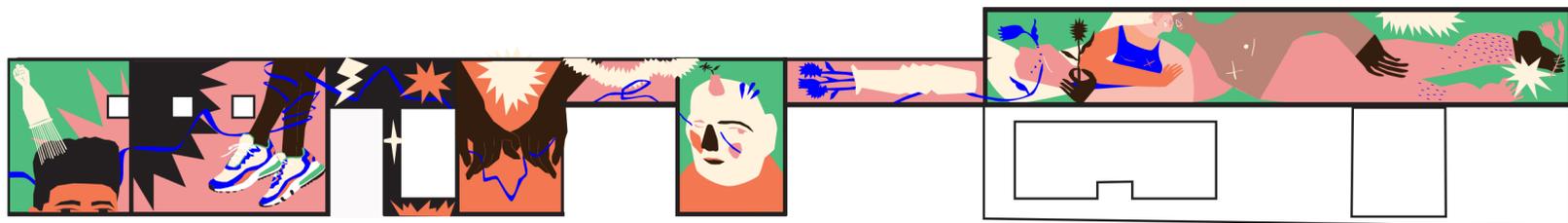
Although some may not understand the connection between graphic design and murals, I find painting them to be a direct extension of my digital design identity. Because they can be scaled infinitely, everything starts as vector illustrations I enlarge to fit the space they will live in. Just like with any other design challenge, murals make you think about color, space, composition, audience, and often require lots of collaboration.

My second mural, pictured in this page, was a temporary piece for 100% Wholesome, a project that began as a thesis project for Jules Cordova. Working on a temporary canvas allowed me the opportunity to play with very vibrant colors and explore a way to represent a reoccurring dream I had been having.

My first mural, pictured on pages 4 and 6, was a collaboration with Pace Taylor and aimed to do two things. The first, honor the history of the neighborhood it went up in, a historically black area that has experienced rapid gentrification. The second was to create a colorful and inviting piece that represented community.



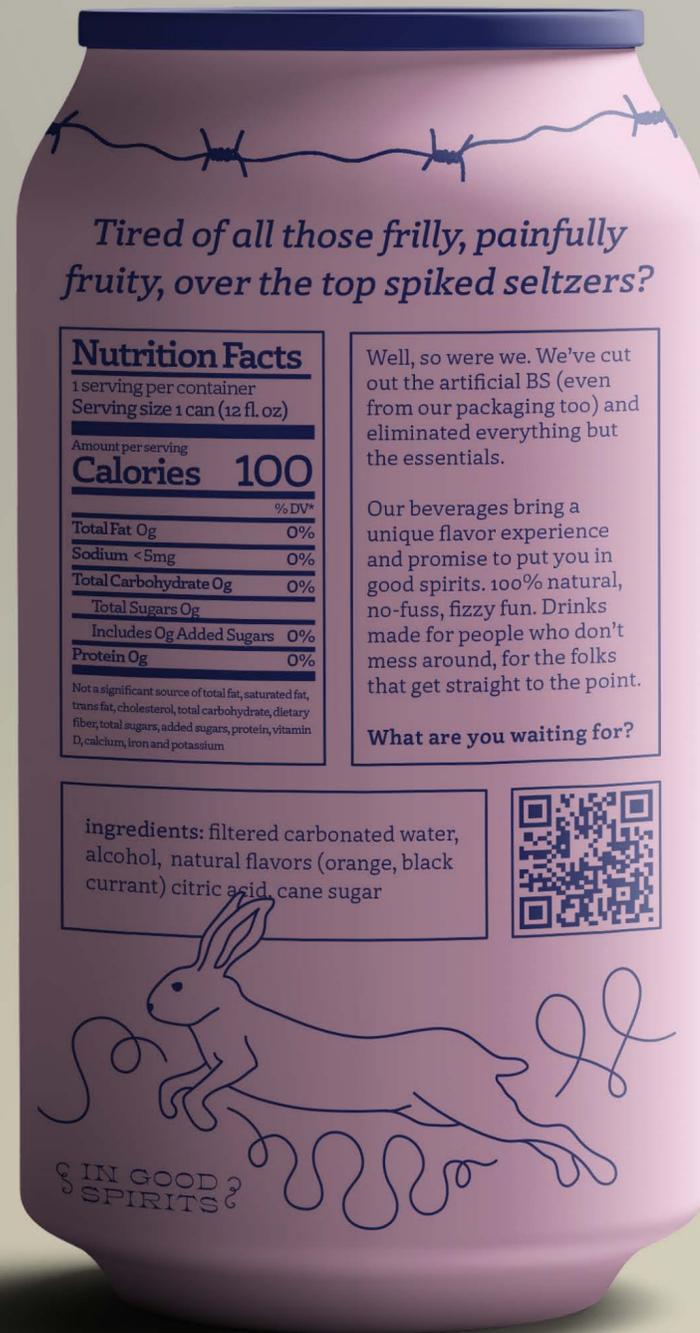
In addition, the mural on Mississippi was a collaboration with a wonderful artist, but one I had never met before. Prior to even meeting in person, Pace and I worked together to create a digital mock-up on Adobe Illustrator of the artwork we planned to paint. I worked on the left side of the mural, Pace took the right, and we were able to tie our styles together by utilizing the same color palette. It was surreal to witness something so small turn into something much bigger on a very short timeline.



02 IN GOOD SPIRITS |

BRANDING + ILLUSTRATION
SELF INITIATED





Inspired by tarot cards and American traditional tattoos, In Good Spirits is an all natural, no fuss, alcoholic soda with a twist. It's sold in most grocery stores in the US and is comparable to White Claw. Containing all organic ingredients, packaged with 100% recyclable materials, In Good Spirits offers a unique guilt-free drinking experience.



**“Let the space
be ambiguous,
fragmented,
and eternally
changing.”**

— Will Martin diary, 1980

finalizing plans

Soon after the jury selected the winning entry, the city endorsed the results. But the Association for Portland Progress, a 65-member downtown business group, quickly blasted the winning design and threaten to withhold all contributions towards the \$1.7 million in private funds needed to build it. They even lobbied to reject \$1.2 million from the federal government so the city could “free” itself from the grant’s requirement for open space.

In the summer of 1980, Portland City Council met to consider the design. A three-vote majority teetered on the vote of Commissioner Mildred Schwab, who liked the square but remained skeptical about the funding. During a brief recess during the heated meeting, competition juror Sumner Sharpe wrote a personal check for \$100, gathered a dozen other checks, and when the meeting resumed dramatically presented them to the council. As Schwab cast her vote for

the square, she quipped, “I’m holding Sumner Sharpe personally responsible for the rest of the \$1.8 million.”

Soon after, to further galvanize public support – and to oppose the continuing behind-the-scenes efforts to kill the square – designer Will Martin gathered his team and, with a donation from Miller Paint, painted their design across all 40,000 square feet of the empty parking lot.

Only six months after the competition, the longtime square opponent Bill Roberts became chairman of the Portland Development Commission and promptly called the project a dead letter. Nonetheless, a series of events ensued: the design won a prestigious award from Progressive Architecture magazine; the fledgling Friends of Pioneer Courthouse Square found a major ally in one of downtown’s most powerful developers, Melvin Pete Mark;

and Karen Whitman, then director of the annual city festival Artquake, hatched the idea of selling bricks engraved with donors’ names to help fund the square. Former Governor Tom McCall helped silence calls to hold a new competition given the change of regime, saying that to do so would stigmatize Portland as a really sort of phony place.

In October 1981, the Association for Portland Progress Board finally came around, voting unanimously to support Martin’s design. In the summer of 1982, Mayor Ivancie led the city council to contribute the final \$350,000 toward construction of the square.

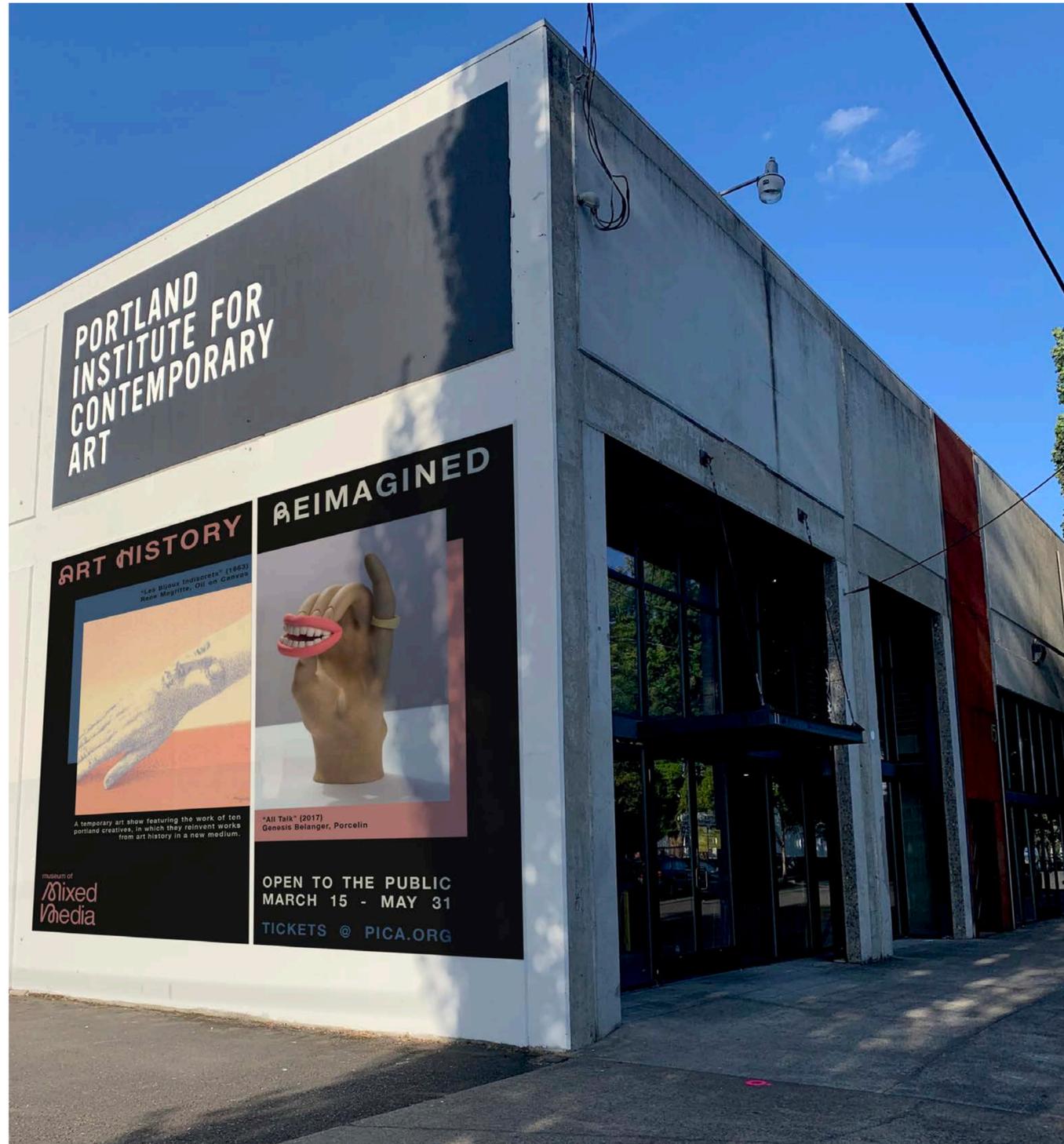
More than two decades after the first drawings of a major, new, centrally located public space, the city dedicated Pioneer Courthouse Square on April 6, 1984 – auspiciously, the anniversary of the city’s founding, the Portland Hotel’s opening, and Will Martin’s birth.



The Square tells the history of Portland's famous Pioneer Square Courthouse. The book utilizes simple, Swiss inspired design and black and white images to draw attention to the main focus: the story.

04 MUSEUM OF MIXED MEDIA |

BRANDING + CONCEPT
DES 225 - CIELLE CHARRON



ART HISTORY

"Les Bijoux Indiscrets" (1963)
Rene Magritte, Oil on Canvas

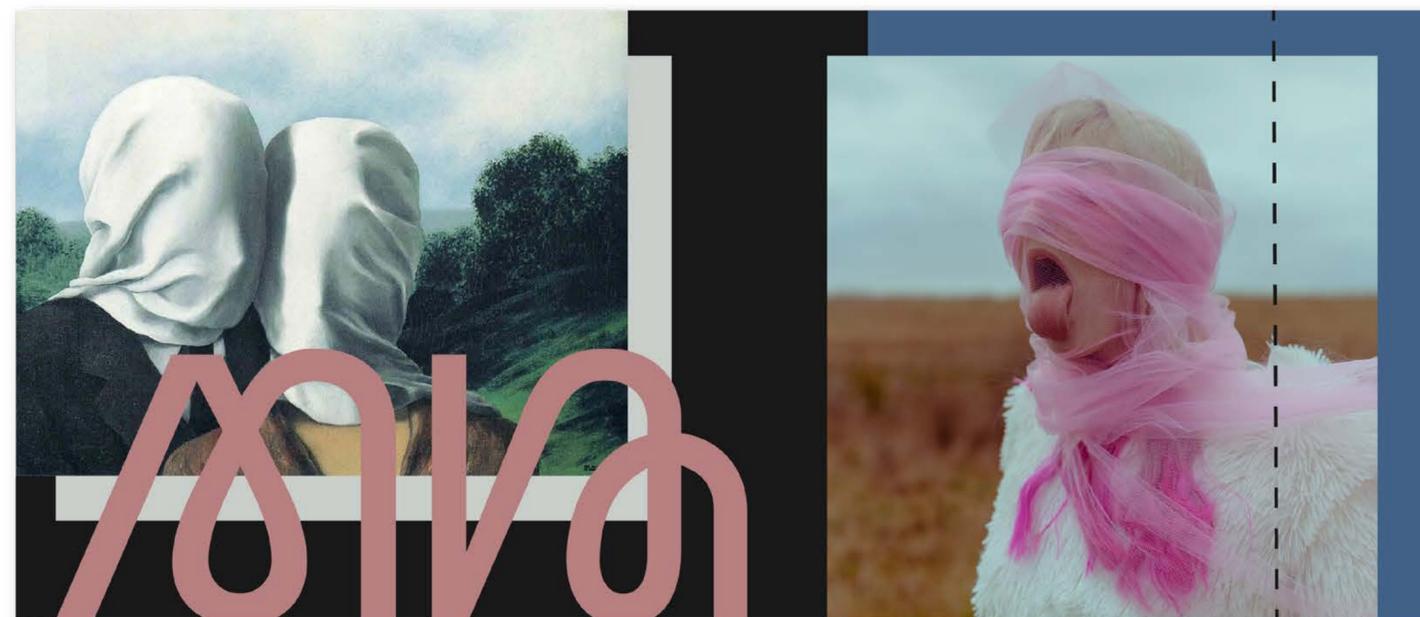
A temporary art show featuring the work of ten portland creatives, in which they reinvent works from art history in a new medium.

museum of
Mixed Media

REIMAGINED

"All Talk" (2017)
Genesis Belanger, Porcelain

OPEN TO THE PUBLIC
MARCH 15 — MAY 31
TICKETS @ PICA.ORG



The Museum of Mixed Media is a traveling art exhibition that found its first home in the Portland Institute for Contemporary Art. The show challenges local artists, aiming to highlight women, queer, and BIPOC, to recreate a randomly assigned art piece from history in their own style and medium. The recreated works are shown alongside images of the piece that influenced them, in an attempt to show the way in which art can be fluid, built upon, and given new life and meaning – and to highlight the voices of contemporary artists from all over.

Each showing of The Museum of Mixed Media will look slightly different, and a local team of art directors will build out the exhibit to perfectly display the works of every set of artists while maintaining the brand's intended look and feel.

ARTISTS SHOWN

(left) René Magritte

(right) Rachel Fricette

exhibition catalog



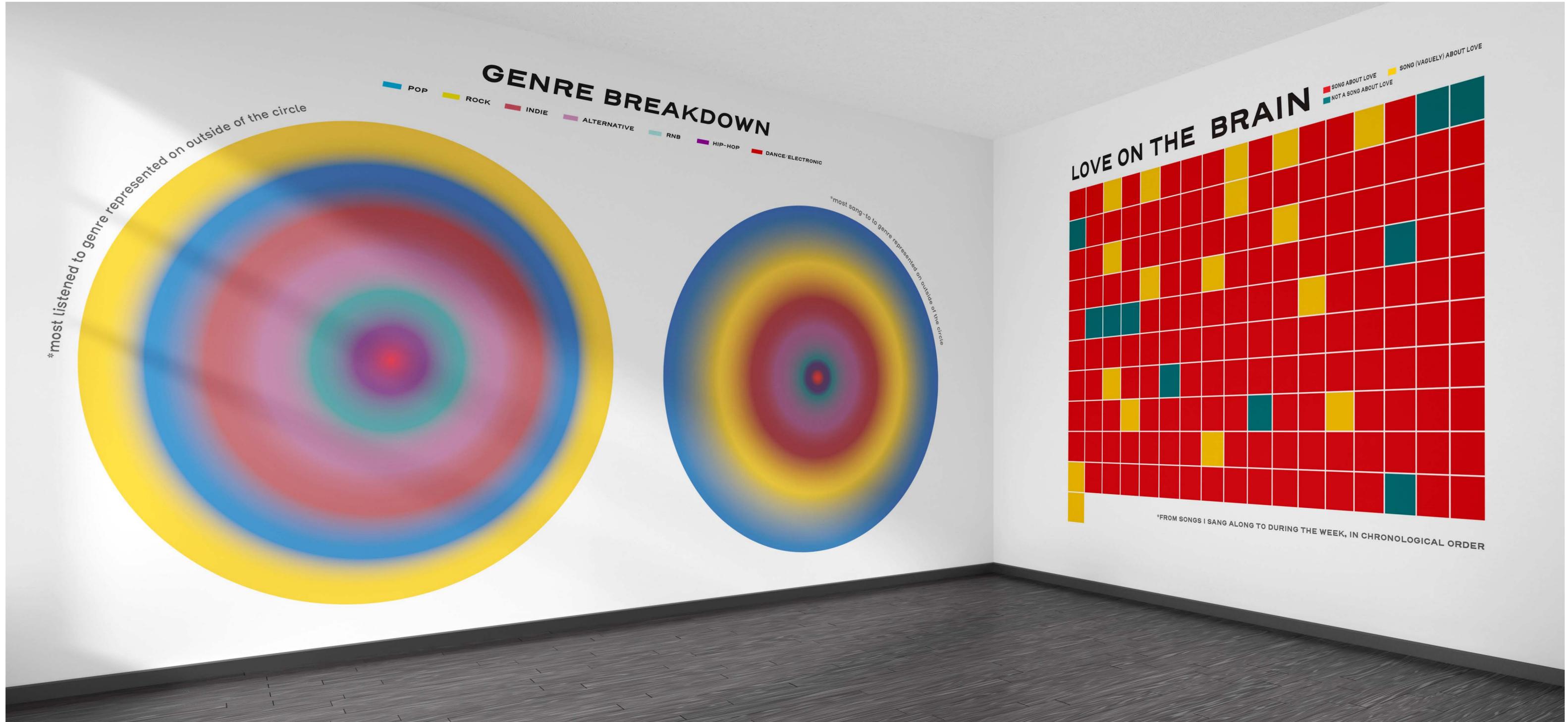
ARTIST SHOWN:
Inès Longevial

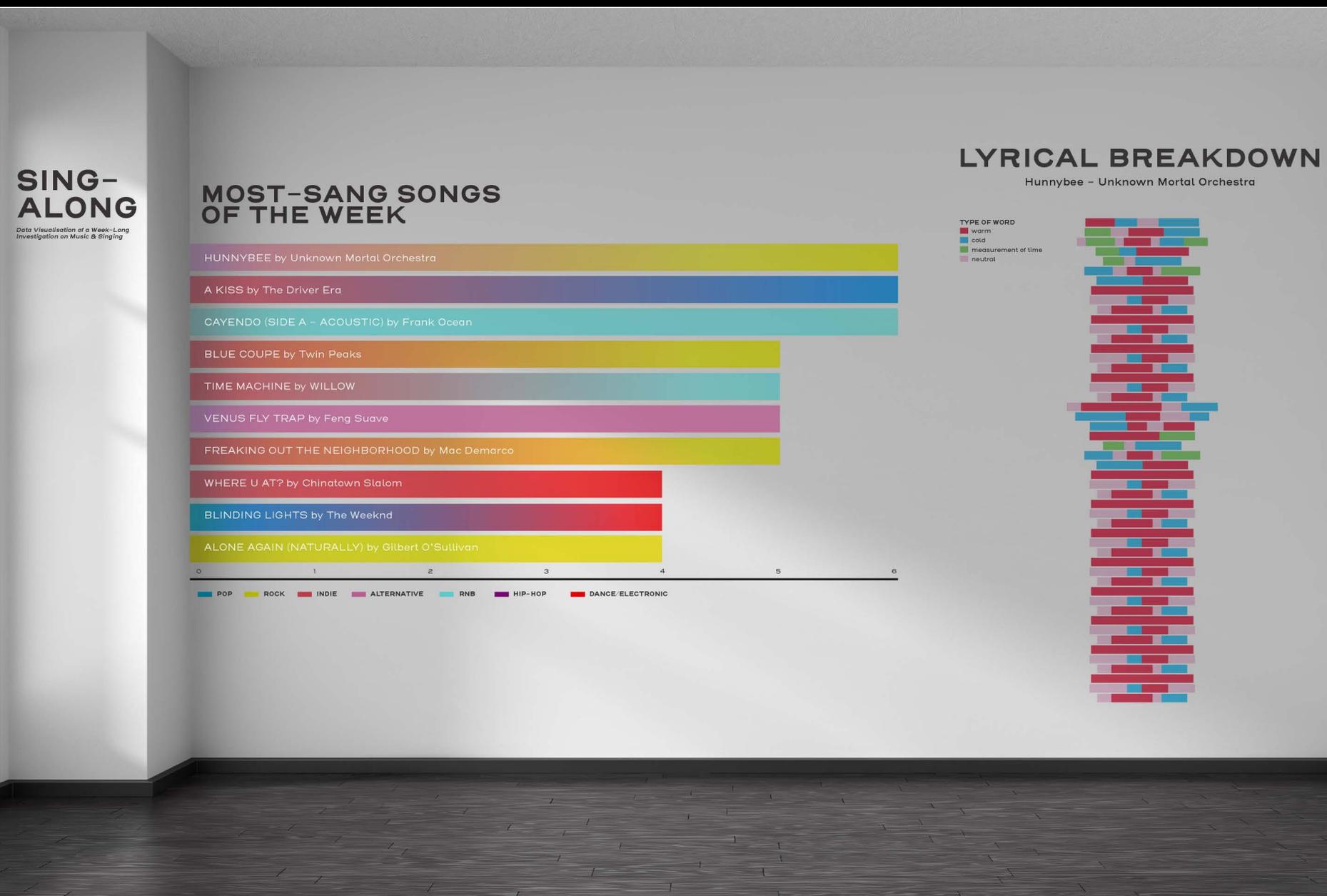


ARTISTS SHOWN:
(left) Vincent van Gogh (right) Nicole McLaughlin

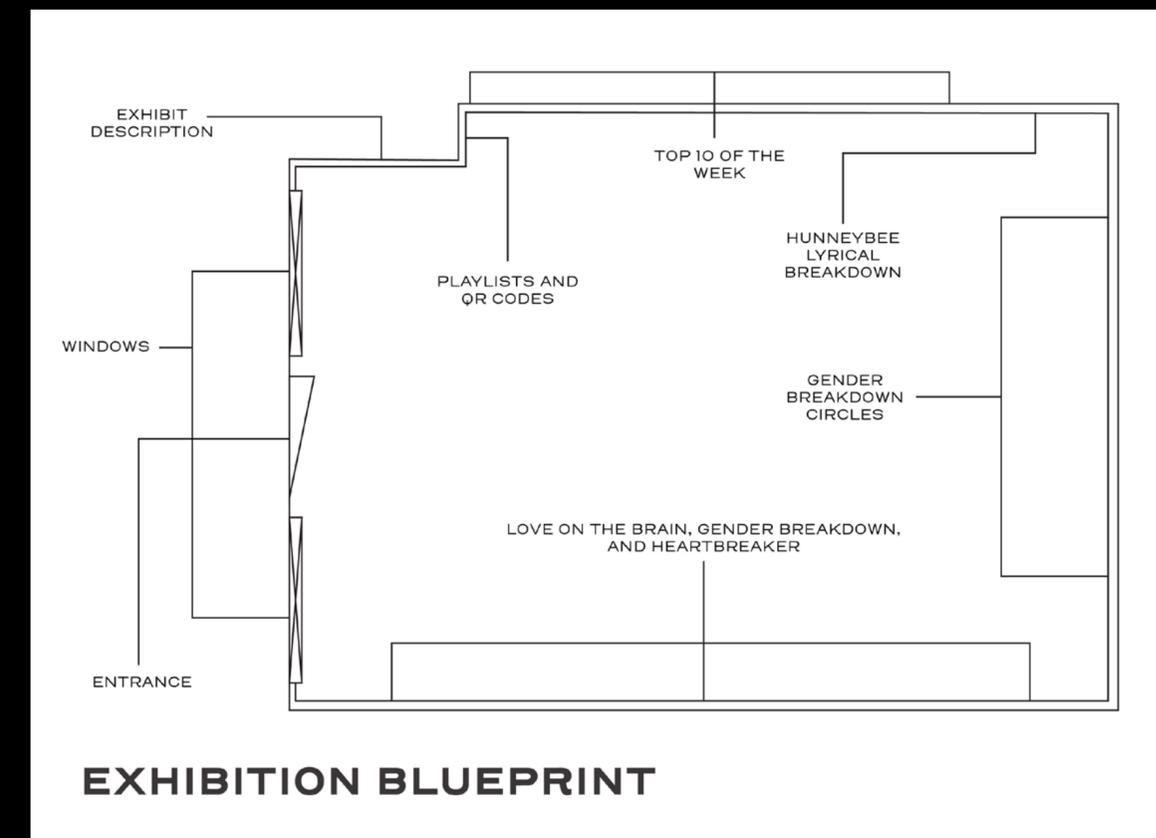
05 SING-ALONG |

DATA VISUALIZATION
DES 225 - CIELLE CHARRON



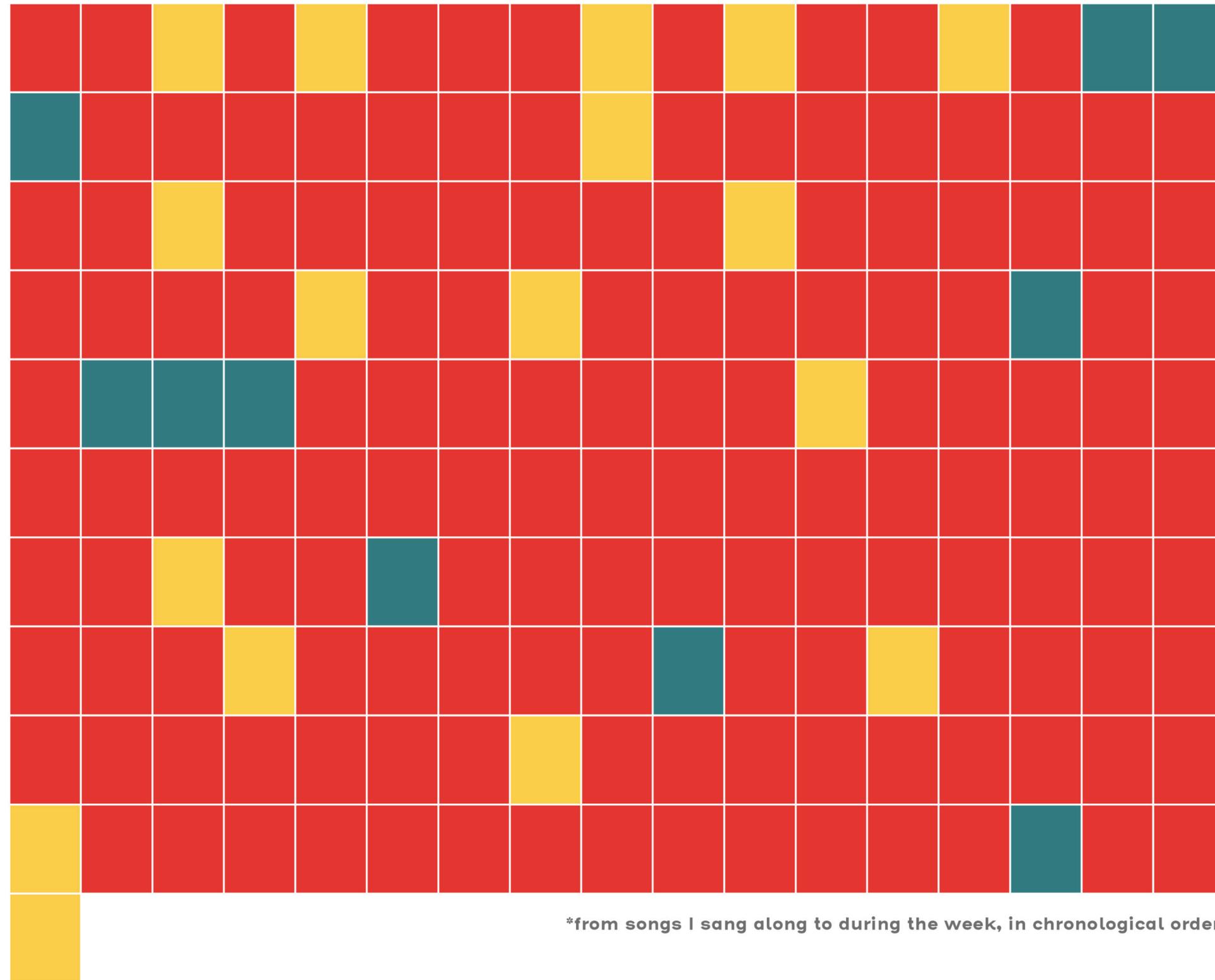


Sing-Along explores my music consumption over the course of one week. The imagined exhibition visualizes connections between things like gender, genre, and BPM of the songs that compelled me to sing-along throughout the course of the week. Data is visualized here in a more abstract and artful way, inspired by W.E.B. DuBois.



LOVE ON THE BRAIN

SONG ABOUT LOVE ■
SONG (VAGUELY) ABOUT LOVE ■
NOT A SONG ABOUT LOVE ■

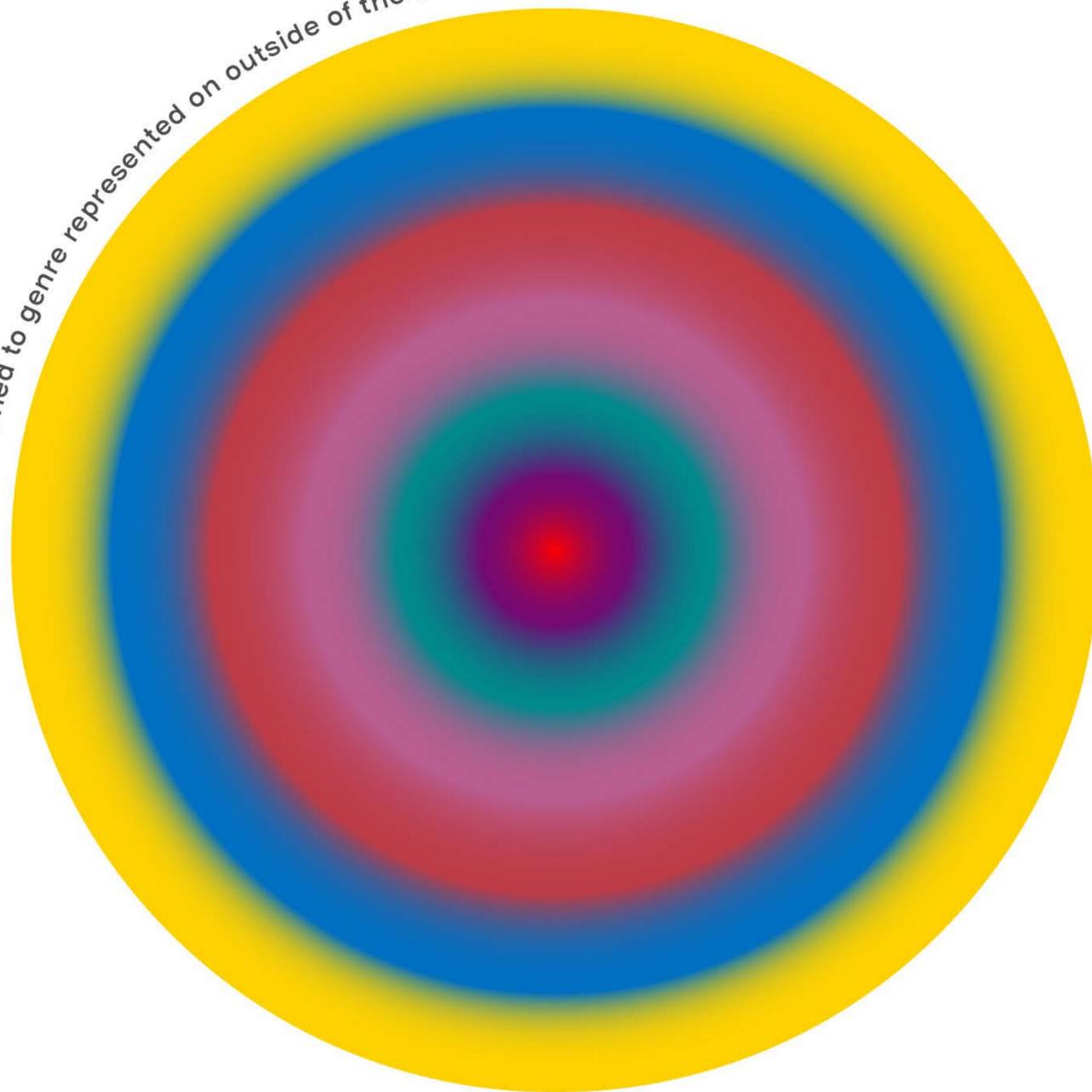


*from songs I sang along to during the week, in chronological order

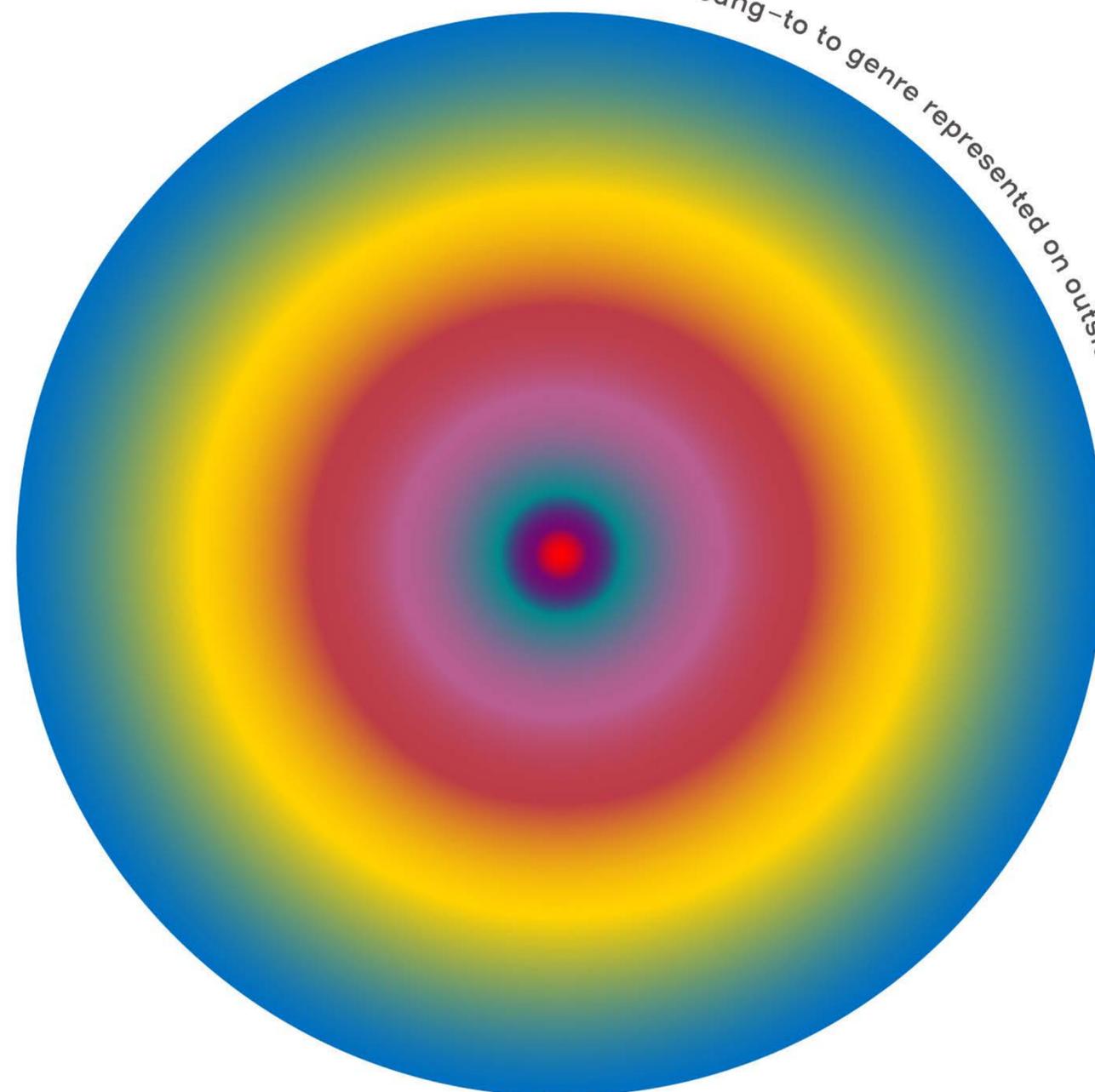
GENRE BREAKDOWN

POP ROCK INDIE ALTERNATIVE RNB HIP-HOP DANCE/ELECTRONIC

**most listened to genre represented on outside of the circle*



**most sang-to to genre represented on outside of the circle*



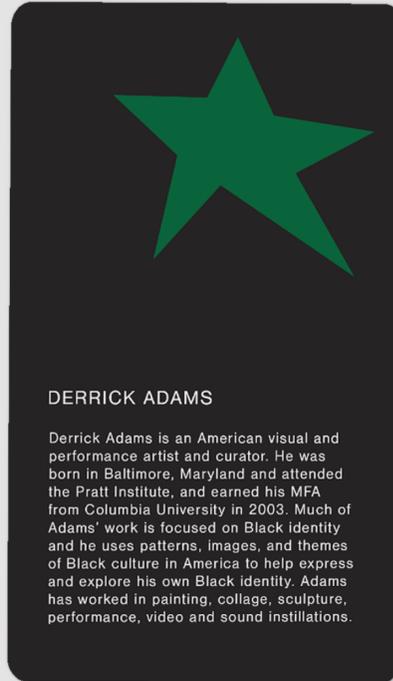
06 A LOOSE ALPHABET OF BLACK ARTISTS

ILLUSTRATION
DES 120 - LORI GILBERT



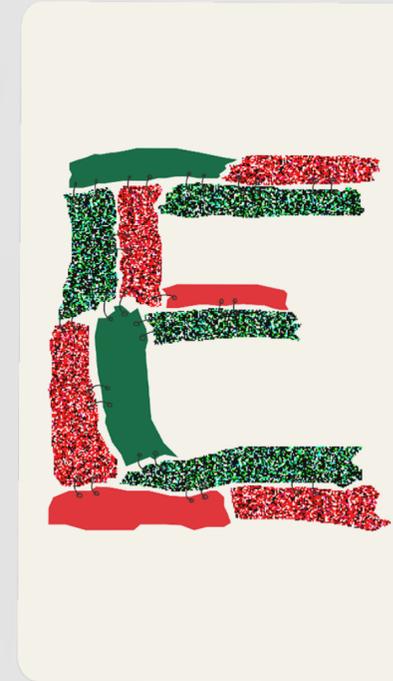
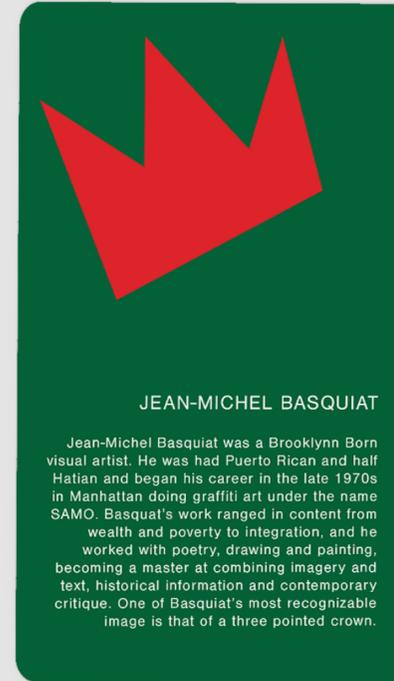
DERRICK ADAMS

Derrick Adams is an American visual and performance artist and curator. He was born in Baltimore, Maryland and attended the Pratt Institute, and earned his MFA from Columbia University in 2003. Much of Adams' work is focused on Black identity and he uses patterns, images, and themes of Black culture in America to help express and explore his own Black identity. Adams has worked in painting, collage, sculpture, performance, video and sound installations.



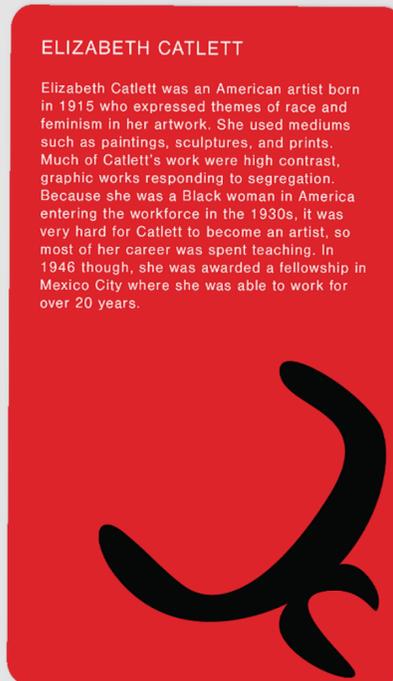
JEAN-MICHEL BASQUIAT

Jean-Michel Basquiat was a Brooklyn Born visual artist. He was half Puerto Rican and half Haitian and began his career in the late 1970s in Manhattan doing graffiti art under the name SAMO. Basquiat's work ranged in content from wealth and poverty to integration, and he worked with poetry, drawing and painting, becoming a master at combining imagery and text, historical information and contemporary critique. One of Basquiat's most recognizable image is that of a three pointed crown.



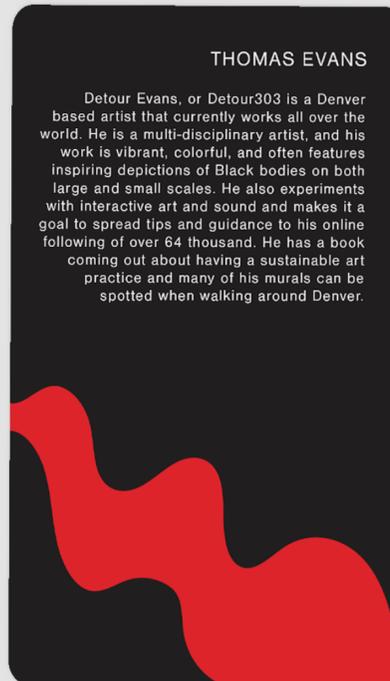
ELIZABETH CATLETT

Elizabeth Catlett was an American artist born in 1915 who expressed themes of race and feminism in her artwork. She used mediums such as paintings, sculptures, and prints. Much of Catlett's work were high contrast, graphic works responding to segregation. Because she was a Black woman in America entering the workforce in the 1930s, it was very hard for Catlett to become an artist, so most of her career was spent teaching. In 1946 though, she was awarded a fellowship in Mexico City where she was able to work for over 20 years.



THOMAS EVANS

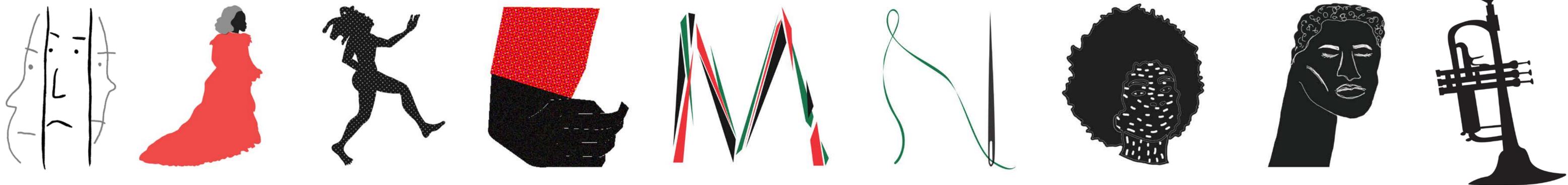
Detour Evans, or Detour303 is a Denver based artist that currently works all over the world. He is a multi-disciplinary artist, and his work is vibrant, colorful, and often features inspiring depictions of Black bodies on both large and small scales. He also experiments with interactive art and sound and makes it a goal to spread tips and guidance to his online following of over 64 thousand. He has a book coming out about having a sustainable art practice and many of his murals can be spotted when walking around Denver.

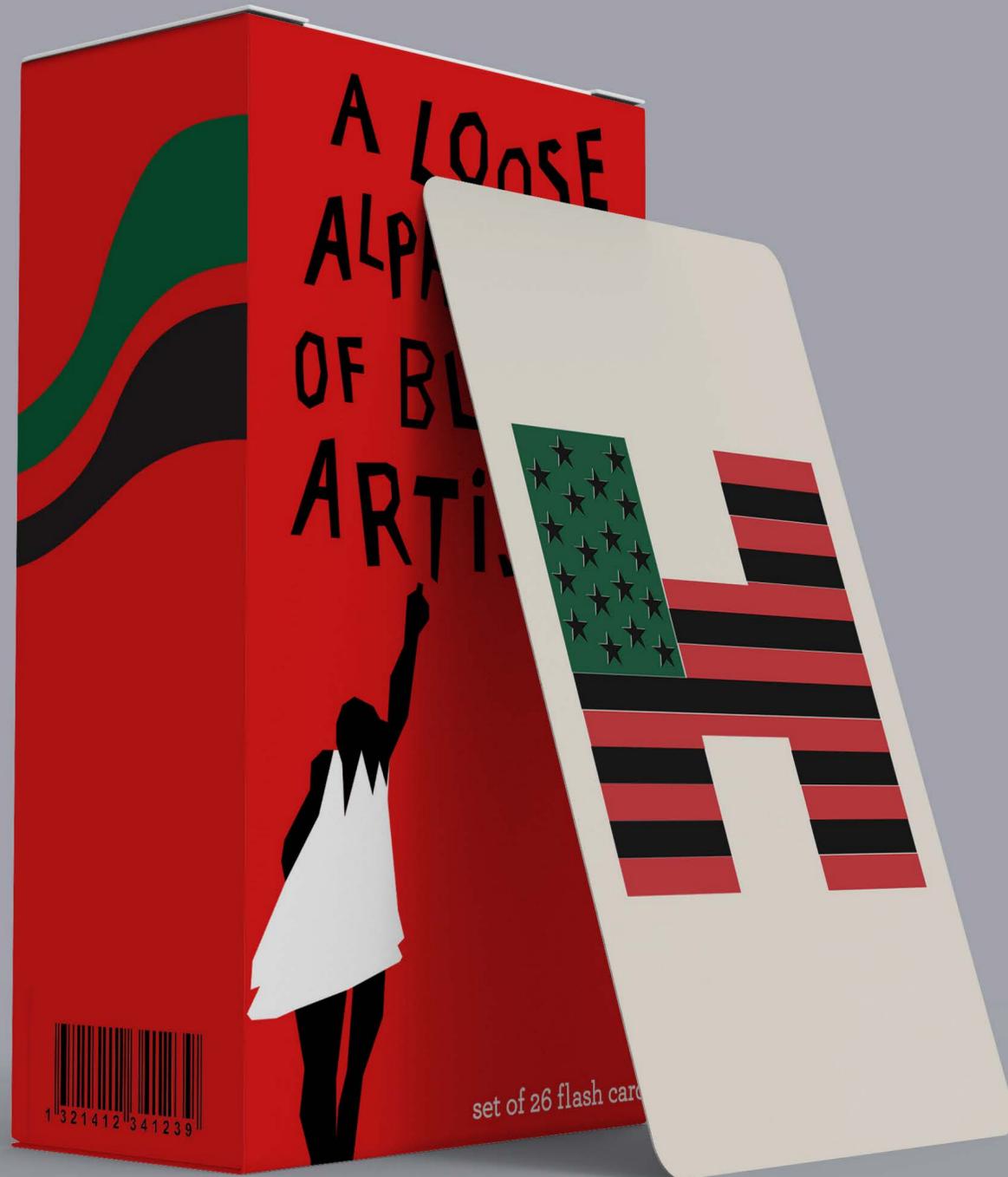


EL ANATSUI

El Anatsui is a Ghanaian sculptor active for much of his career in Nigeria. He has drawn particular international attention for his "bottle-top installations". The installations consist of thousands of aluminum pieces sourced from alcohol recycling stations and sewn together with copper wire, which are then transformed into metallic cloth-like wall sculptures. Such materials, while seemingly stiff and sturdy, are actually free and flexible, which often helps with manipulation when installing his sculptures. He is also well known for incorporating and supporting the community around him with his artwork.



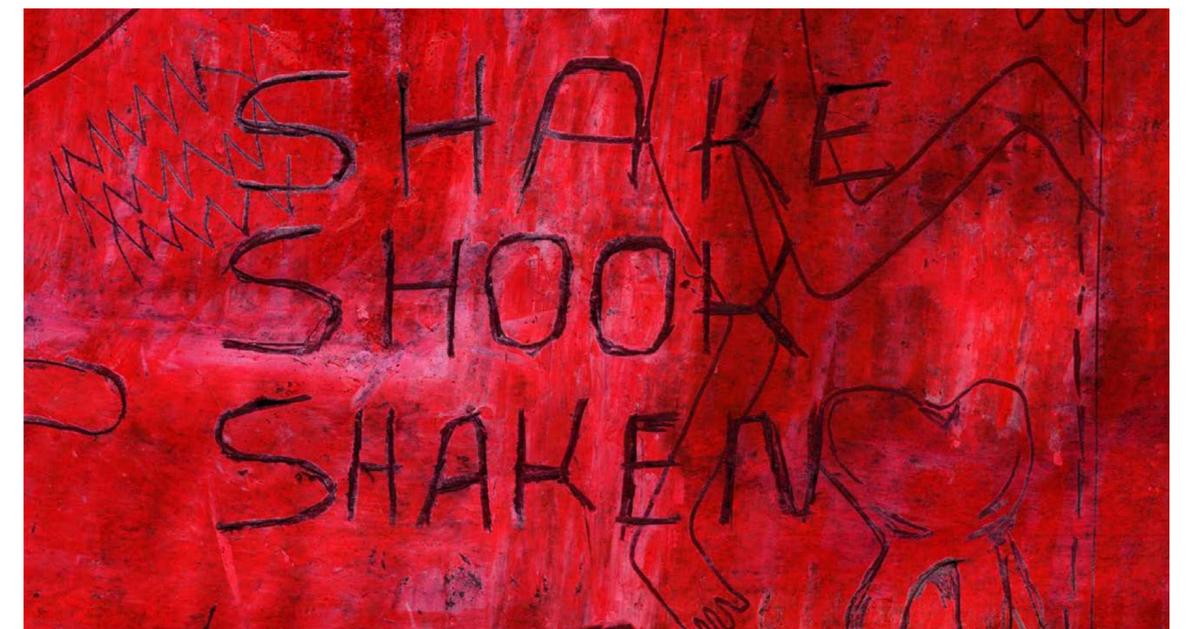




A Loose Alphabet of Black Artists is the product of an illustrated alphabet created in DES 120. Each letter of the alphabet represents the style or medium of a Black artist, and the colors of the letters are that of the Pan-African flag designed by David Hammons. Since its creation, the alphabet has evolved and taken many forms including risograph and inkjet prints, and phone wallpapers. In this iteration, it's used as an educational tool for parents and teachers.

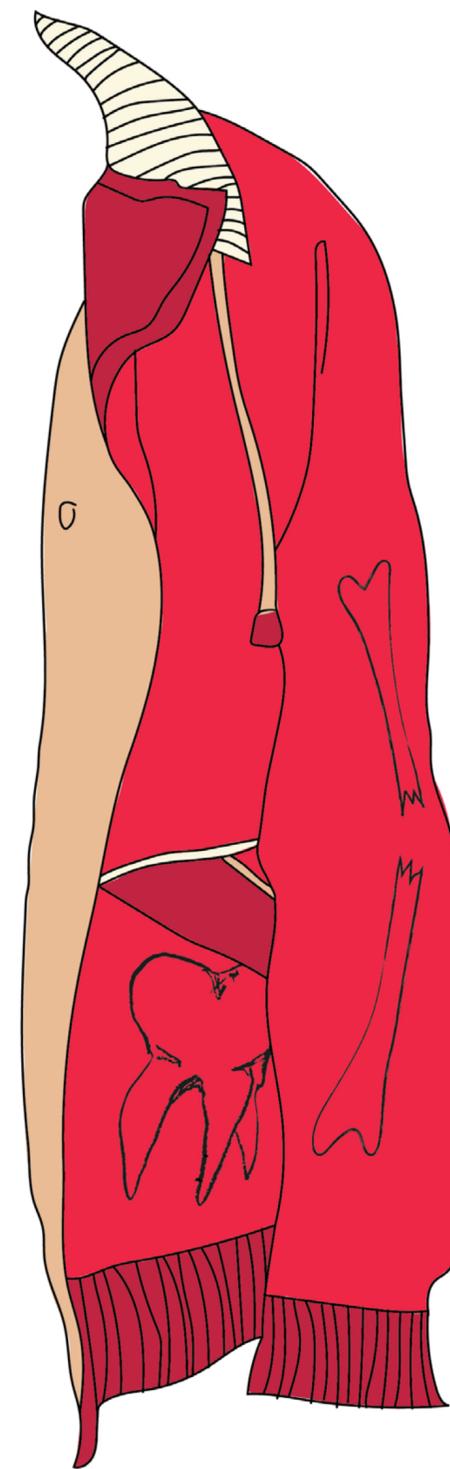
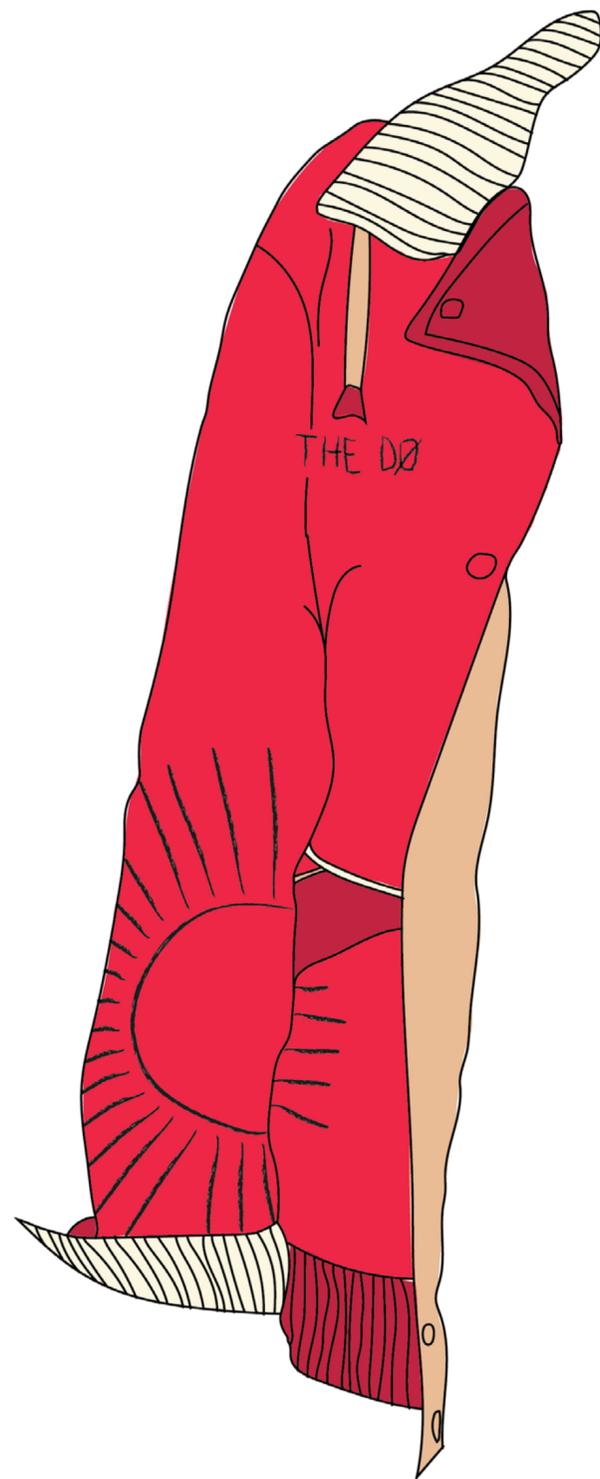
07 SHAKE, SHOOK, SHAKEN

ALBUM DESIGN
DES 224 - KATE BINGAMAN-BURT





The Do is a Finnish-French indie pop band formed in 2005. Inspired by the colors from their previous album, the goal for this redesign was to create a more textural, striking, visual identity for the band. This was achieved through utilization of a set of re-usable imagery that combines both digital and physical mediums to communicate concepts and subjects covered in the album.



design for screen-printed nylon jackets

process



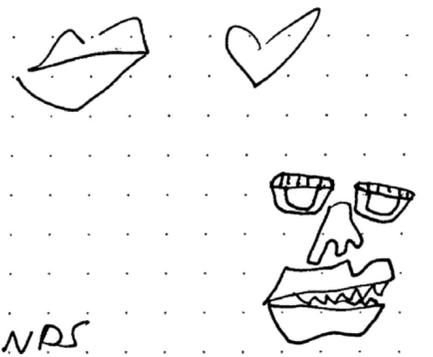
SHAKE, SHOOK, SHAKEN LISTEN THROUGH

- * COLORS FLAT, VIBRANT
- * COOL TYPOGRAPHY → DECORATIVE TYPE
- MAYBE?
- * PAINT → PRINT
- ↳ BASQUIAT??
- ↳ MESSY EMOTIONAL

- * PHOTO COLLAGE?
- * SOMETHING VERY SIMPLE
- * SOMETHING WITH A FISH? OR A TINY FIGURE?
- * PAINT PENS
- * CRAYONS?



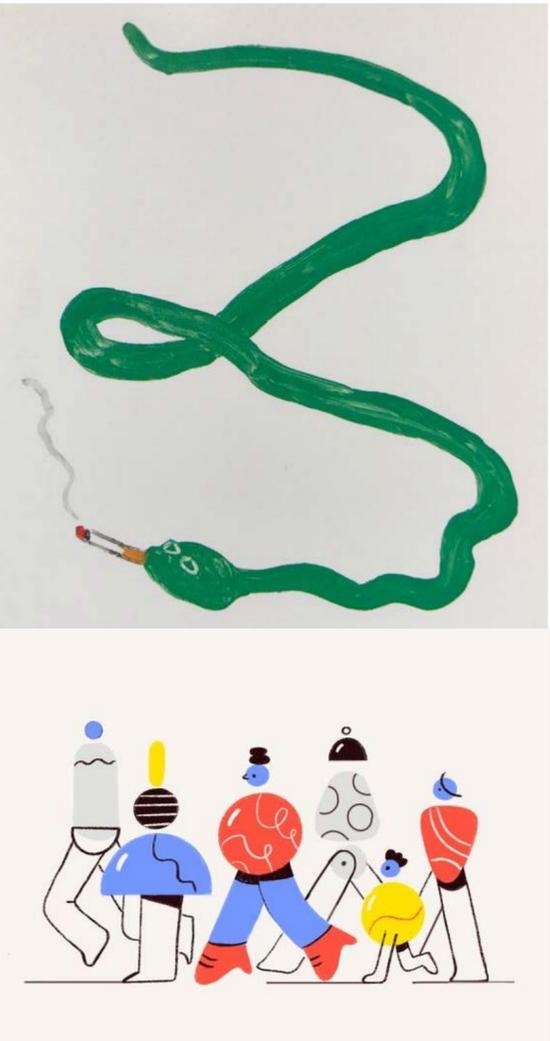
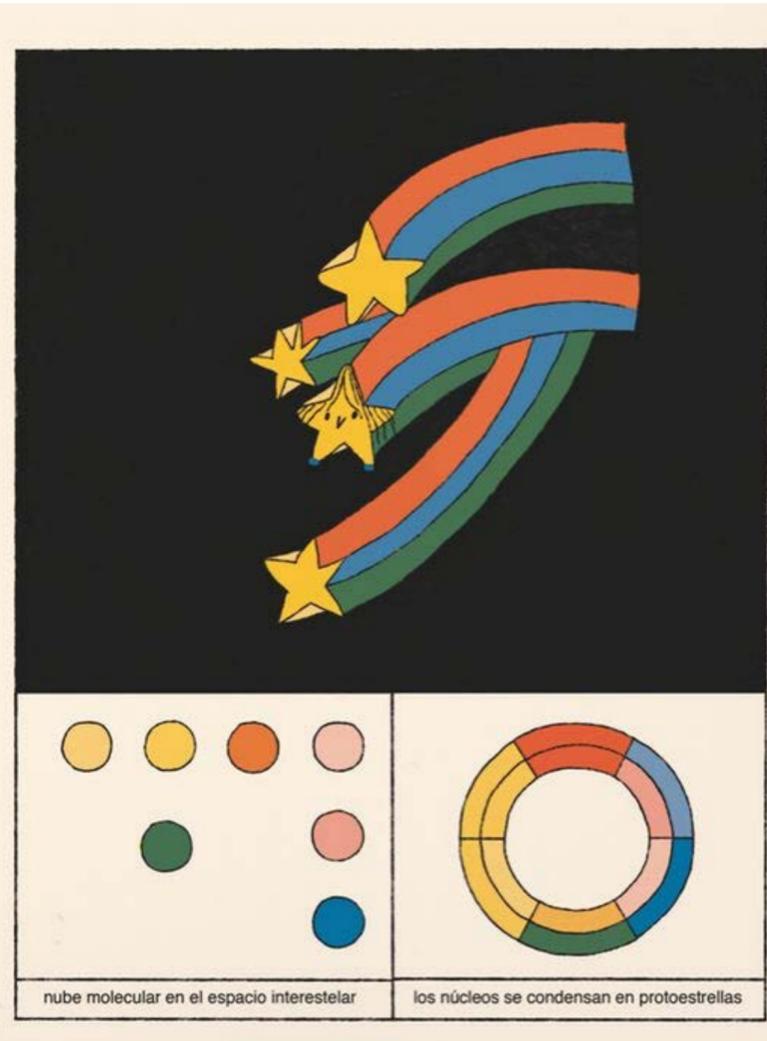
• LIPS
 • LOVE
 • DRINKING
 • SECRET
 * LICK MY WOUNDS



- ① KEEP YOUR LIPS SEALED
- ② TRUSTFUL HANDS
- ③ MIRACLES (BACK IN TIME)
- ④ SPARKS
- ⑤ GOING THROUGH WALLS
- ⑥ DESPAIR, HANGOVER & ECSTASY
- ⑦ ANITA NO!
- ⑧ A MESS LIKE THIS
- ⑨ LICK MY WOUNDS
- ⑩ OPPOSITE WAYS
- ⑪ NATURE WILL REMAIN
- ⑫ OMEN

For this album redesign I want to steer as far away from a photographic approach as possible, because the band's past albums have been very photograph heavy. The goal of the redesign was to capture the unique and at times slightly unsettling sound of the album in a new visual style that will break the band out of its current one.

The process started with research – visiting a record shop to discover all the possible ways to approach an album, as well as listening to it over and over and over again and recording any thoughts that came to mind.



I want to match the energy and color of the album with an illustrative approach, because previously the band has always had photographic colors. As far as imagery goes, I would love to keep things simple and geometric, with shapes and symbols and some figures as well. I want the colors to be very vibrant, and I may want to add some textures but overall I want it to feel flat/compressed. For

text, I would want to do something softer and hand-drawn, or maybe get a little experimental, or just pick a nice bold sans-serif that doesn't distract from the illustration. Overall I want the feel of this album to be more sweet and pretty and visually palatable. Characteristics: flat, solid color, simple illustrations, playful, fun, almost pretty, sans serif or hand drawn type details.

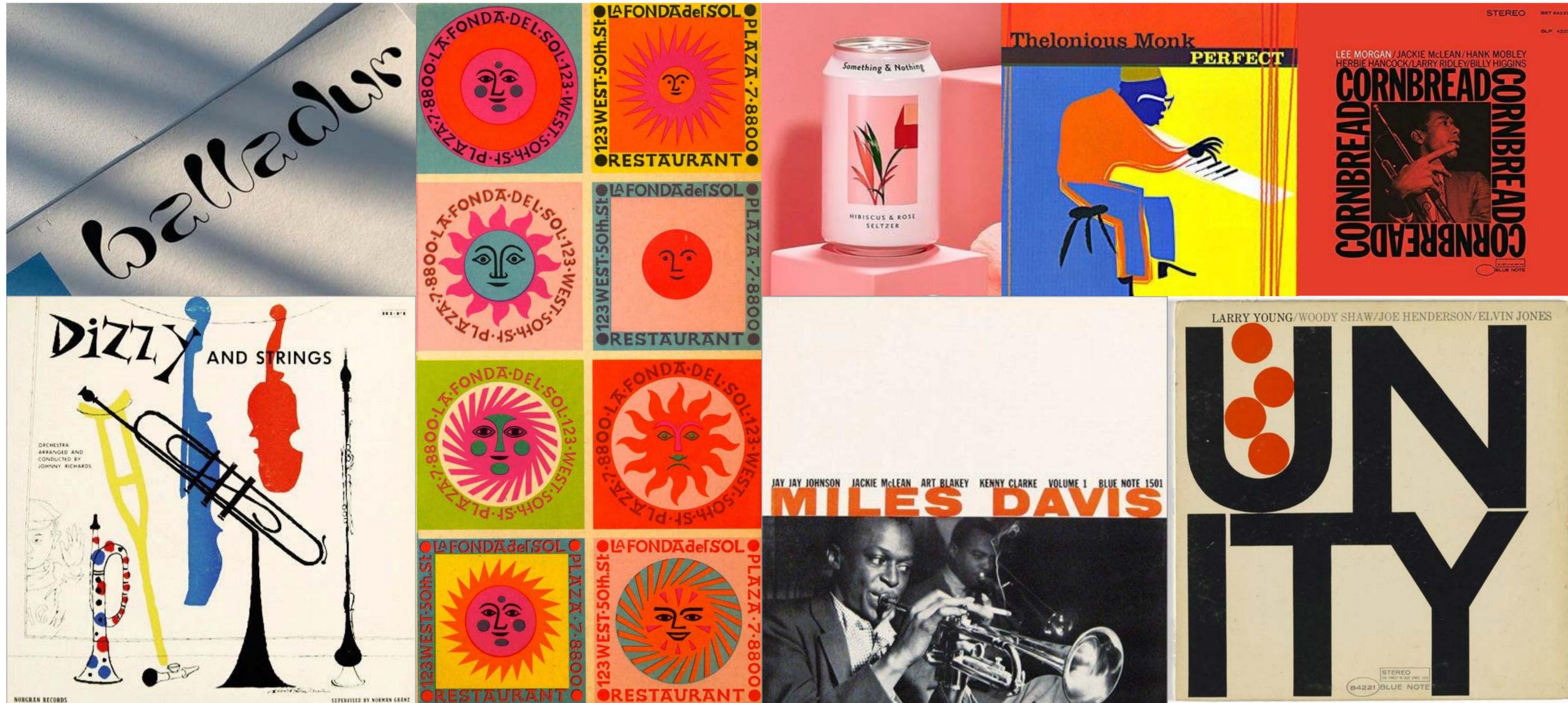
concept one



concept two

My approach for this concept is similar in content to the first concept, but the execution is very different. I want to include mixed media for this (whether digital or physically) and have lots of textures/layers within the illustration. The colors will be vibrant, and I think I would leave text off of the front of the album and have the title of

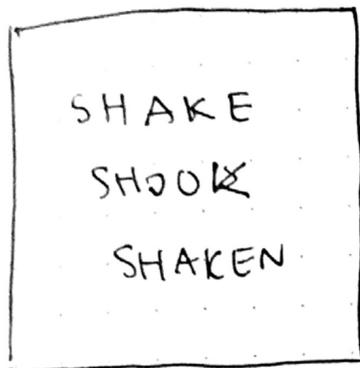
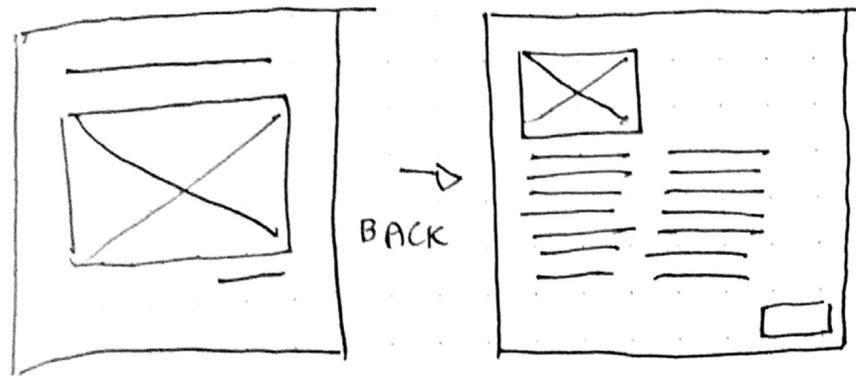
the album on a sticker or just not at all. For this concept I am interested in imagery of figures, animals, and more abstract and gory/odd elements. I think I want the feel of this album to be more grotesque/weird. Characteristics: textured, raw, crafted, physical or mixed media, layered, complex, animals, objects, figures, Basquiat influence.



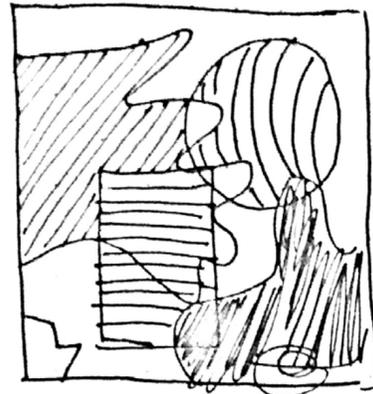
This concept would focus a lot on typography and a singular striking image. Could be either a graphic or a photograph, but color would have to be strong in either. The back would be very text heavy, influenced by the backs of jazz album covers.

I would keep the color palette very simple, but still striking. Characteristics: very simple, some light texture, intentional text on front (used sparingly,) simple graphic or photo, text heavy back — jazz inspired, limited color palette.

concept three



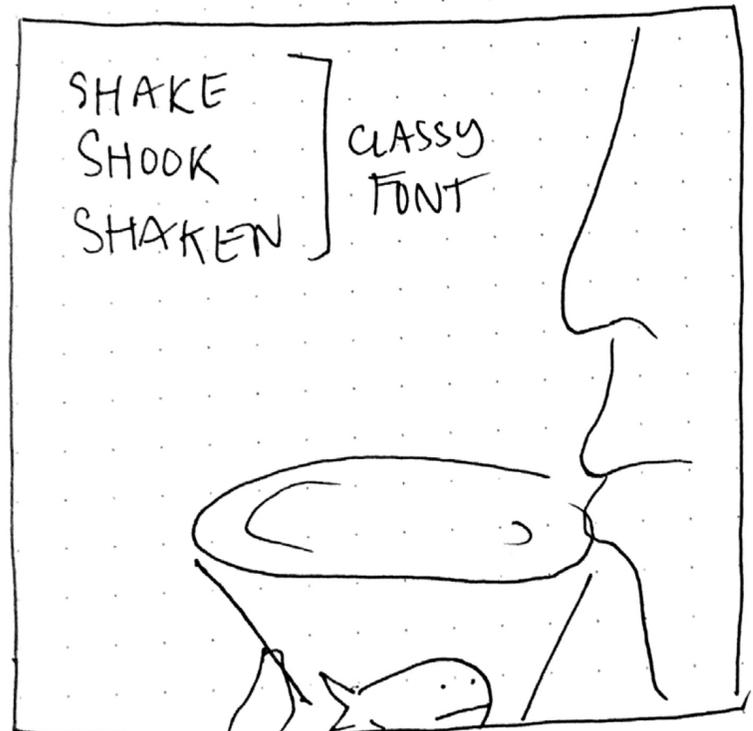
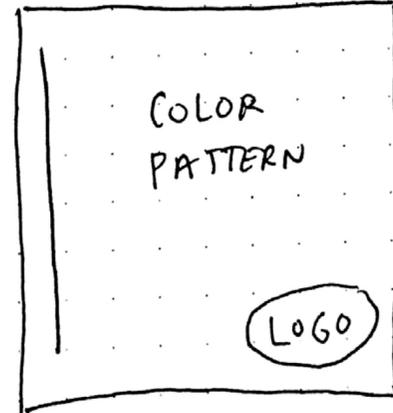
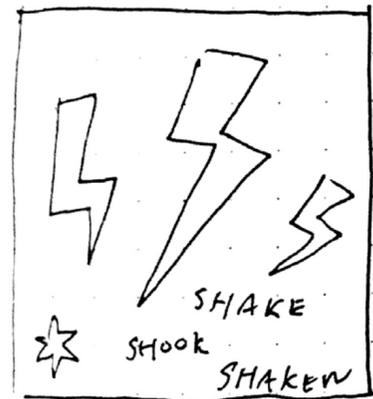
← SHAKEN / JUMBLED TYPE EFFECT



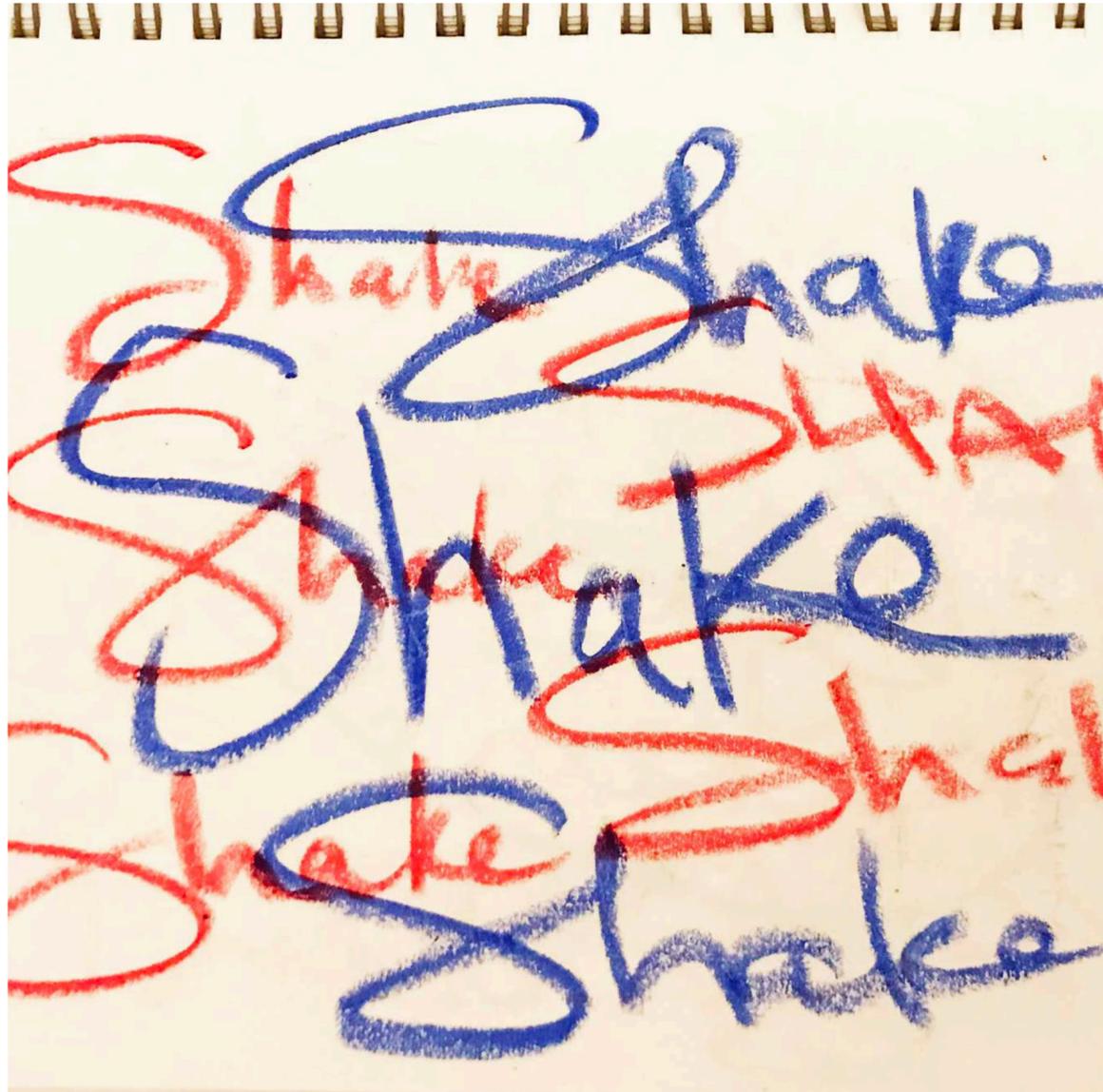
← PAPER?



← PAINTED BACKGROUND

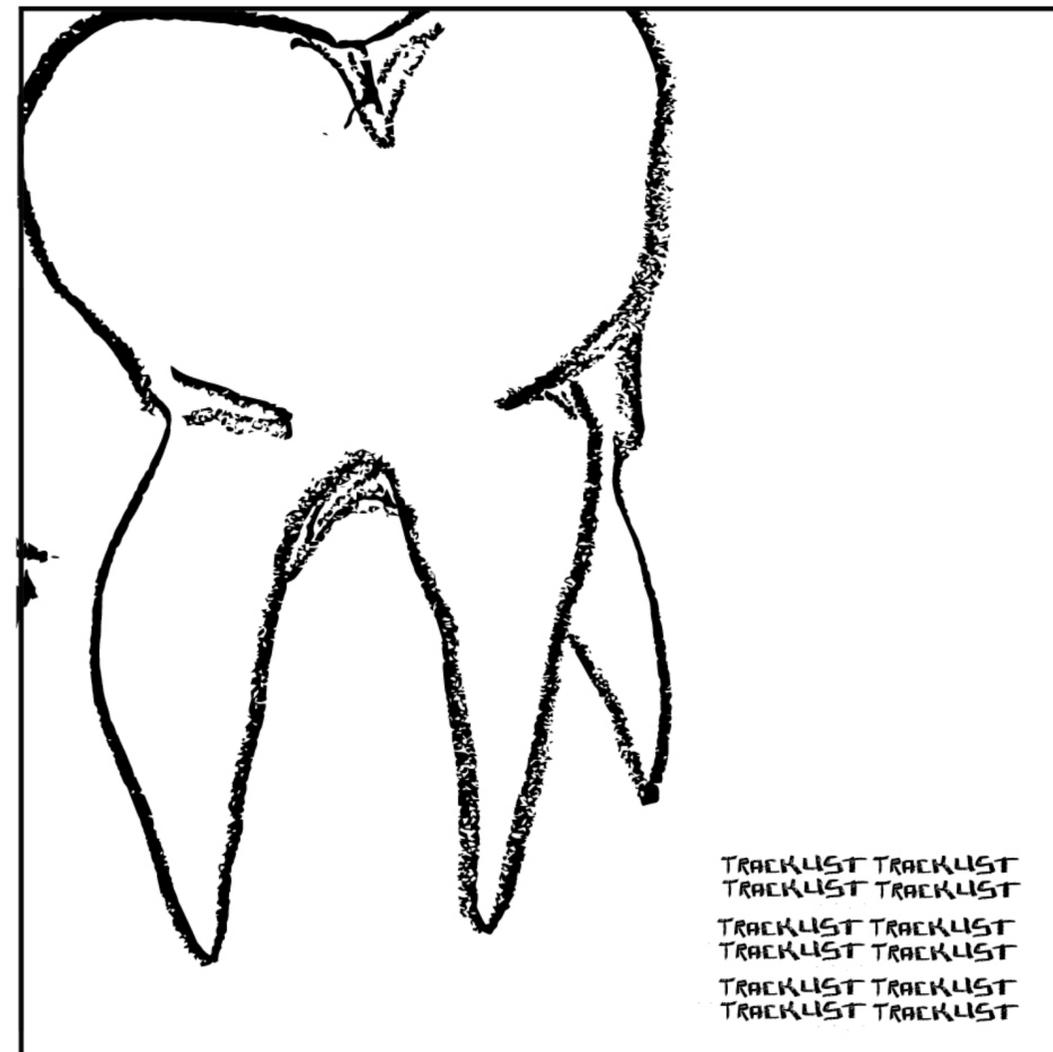
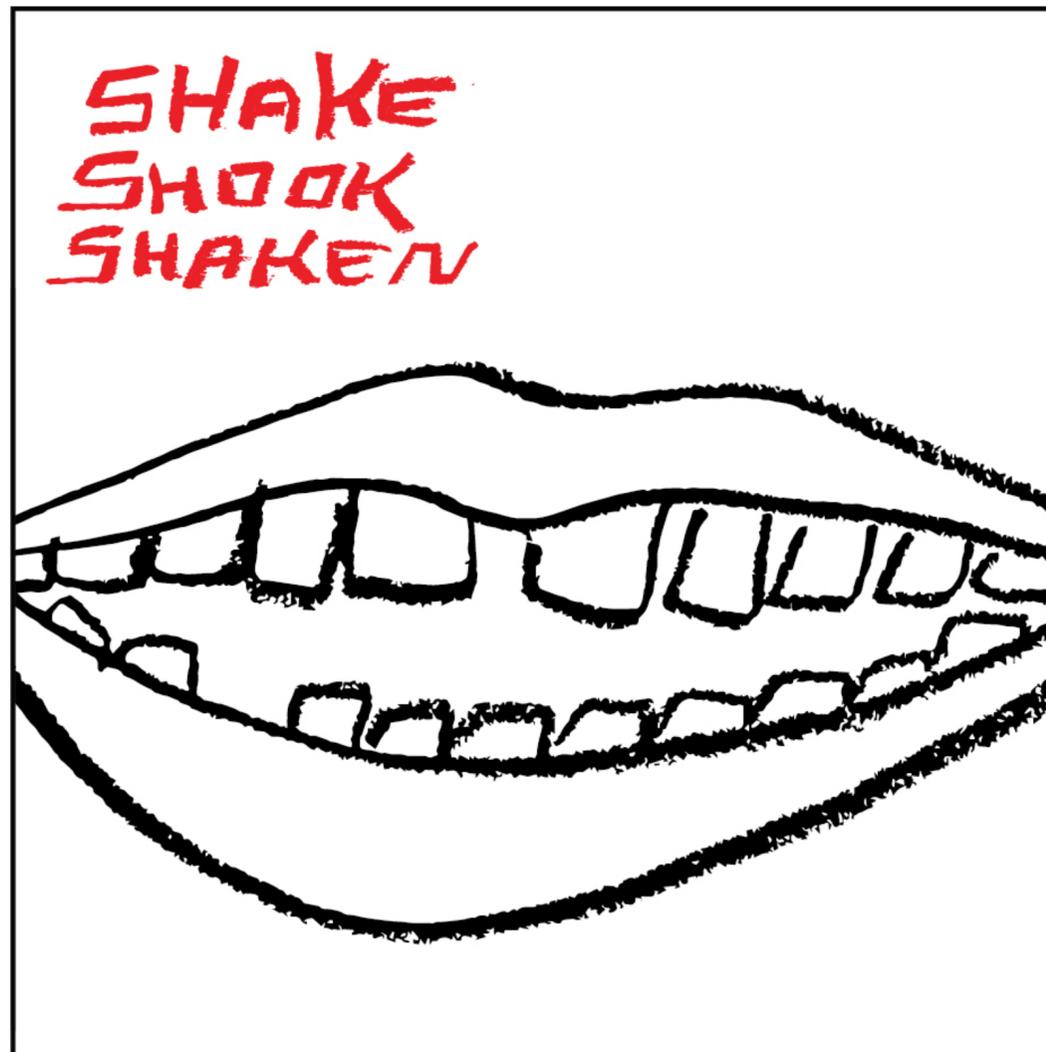


initial sketches



After critiques and asking lots of questions, I decided to attempt taking a route that combined the first and second concepts and moodboards. Part of this meant exploring what materials could be used, and after trying out oil pastels I knew I wanted to go that route as it allowed for layering and had that messy raw feeling I was going for.

material exploration



digital drafts

I used a combination of digital elements and my material explorations to create three drafts I felt I could use as a guide for the oil pastel drawing (that would later become the album cover).

Kate and I liked where this concept was heading, but we felt it could be pushed further. The mouth and tooth were something I wanted to try to incorporate, but the album still needed more.

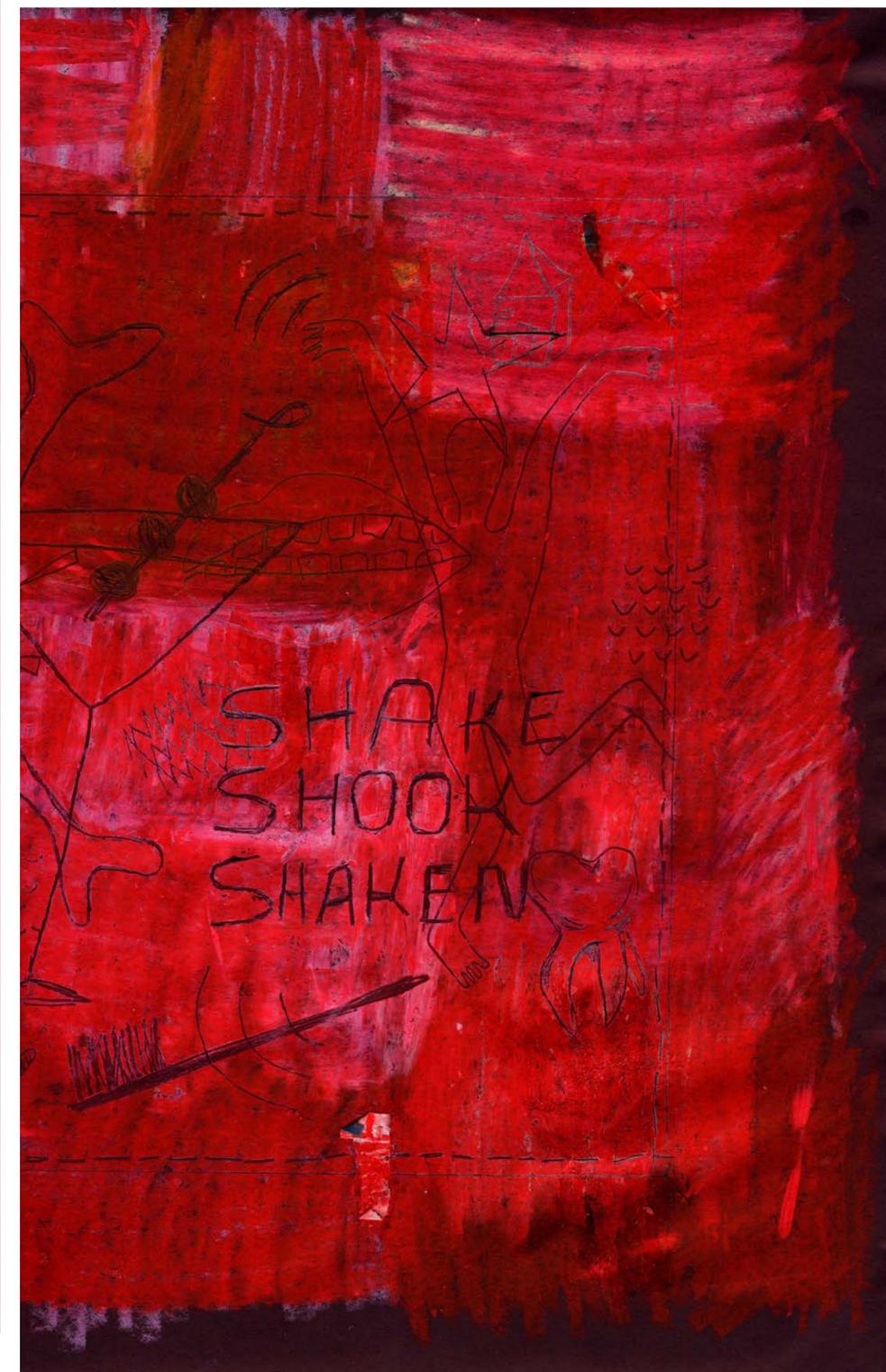


Again, this concept was headed in the right direction, but we felt that it was lacking. The colors also weren't communicating the right feel, and I was really drawn to the red for this album, so moving forward having a more limited palette was a goal.

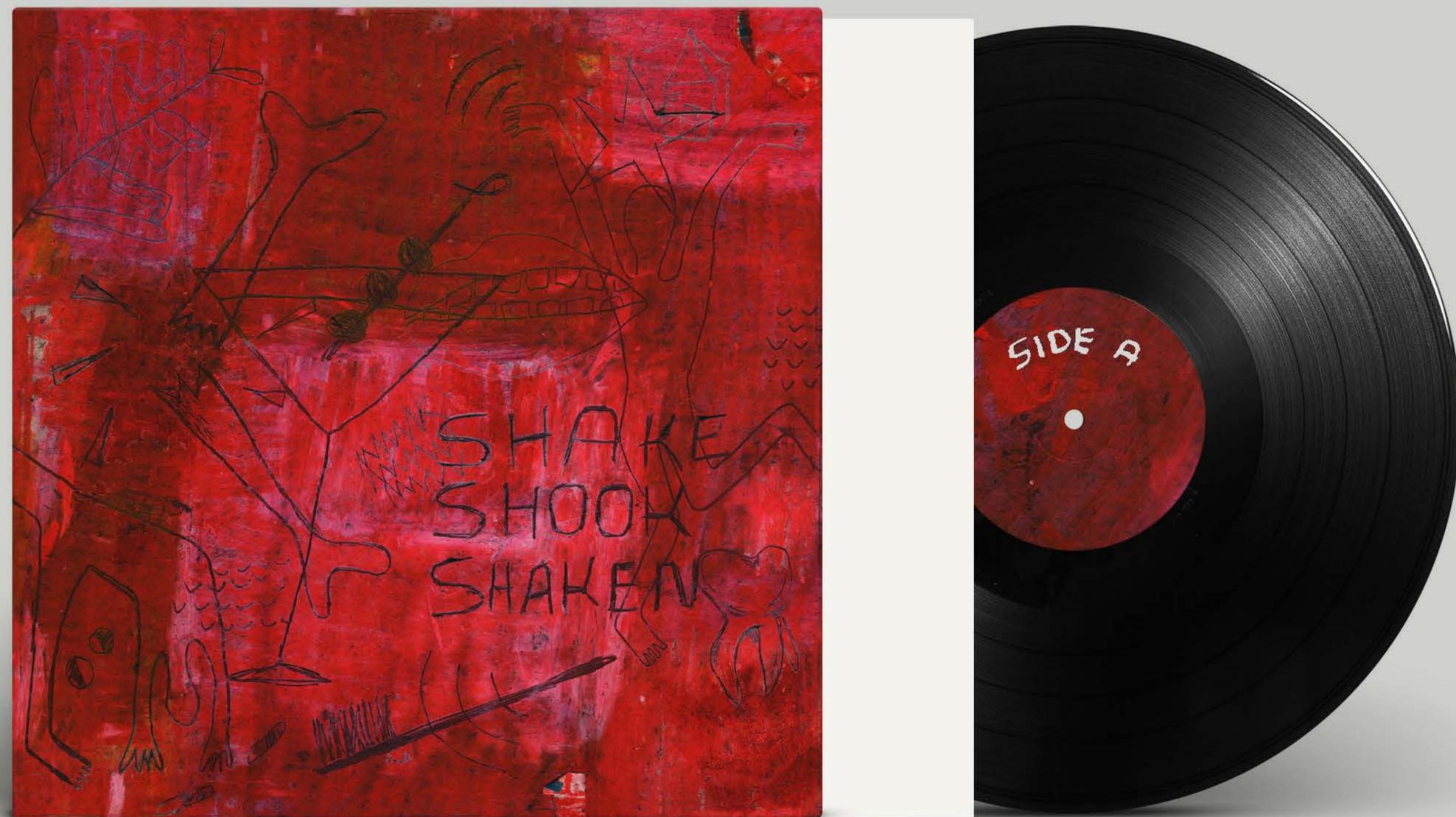


This iteration was feeling the best. The red and white communicated the messy feeling I was going for, and the stitching on the side felt good. This became my basic outline for my pastel drawing, There was still something missing.

Finally, I did the drawing! It is five shades of oil pastel on black paper. Words and objects are carved into the pastel, adding texture. There's even some pastel wrappers glued on there! Once I was done, I scanned the (very large) sheet of paper and pieced it together.

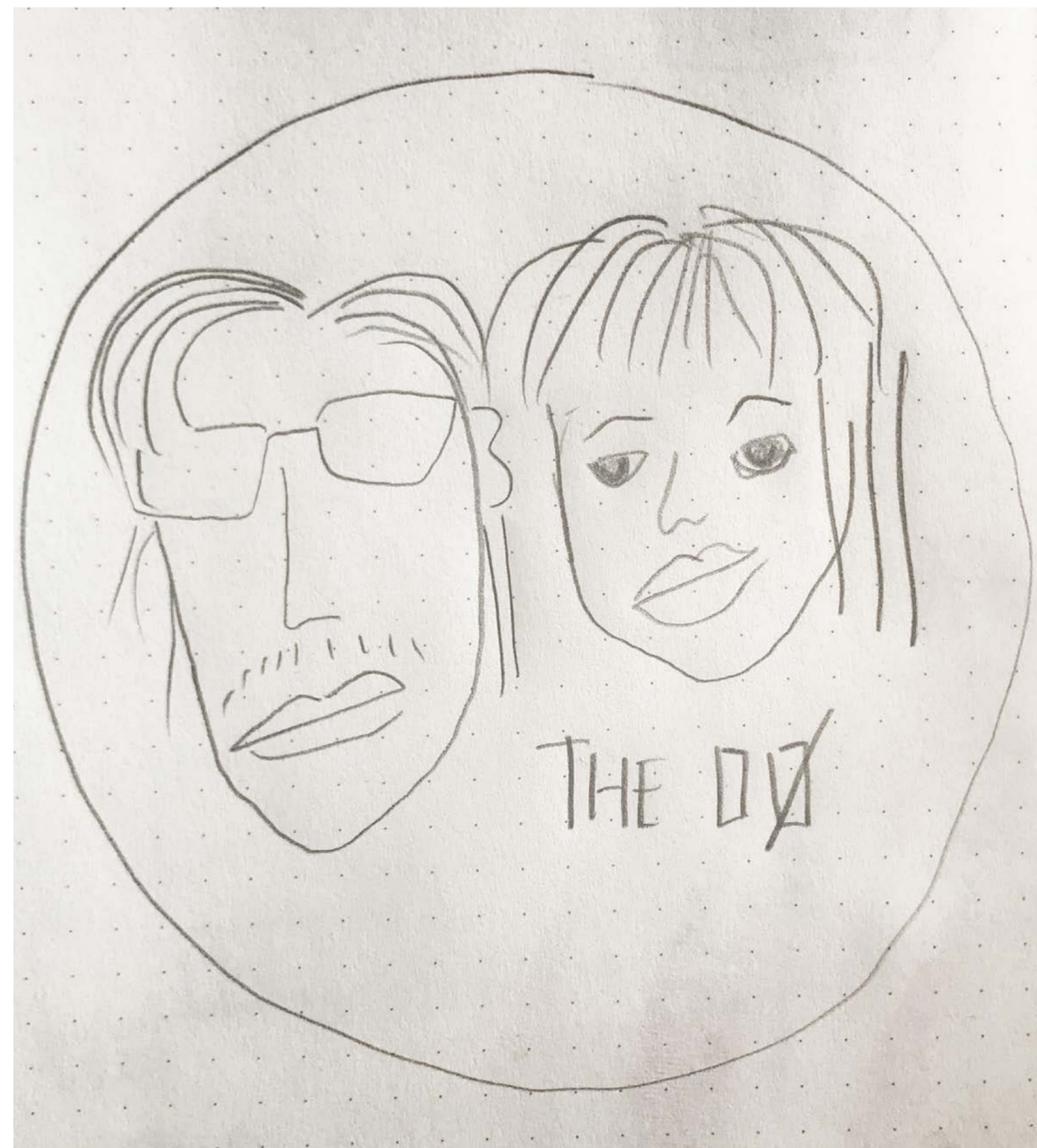
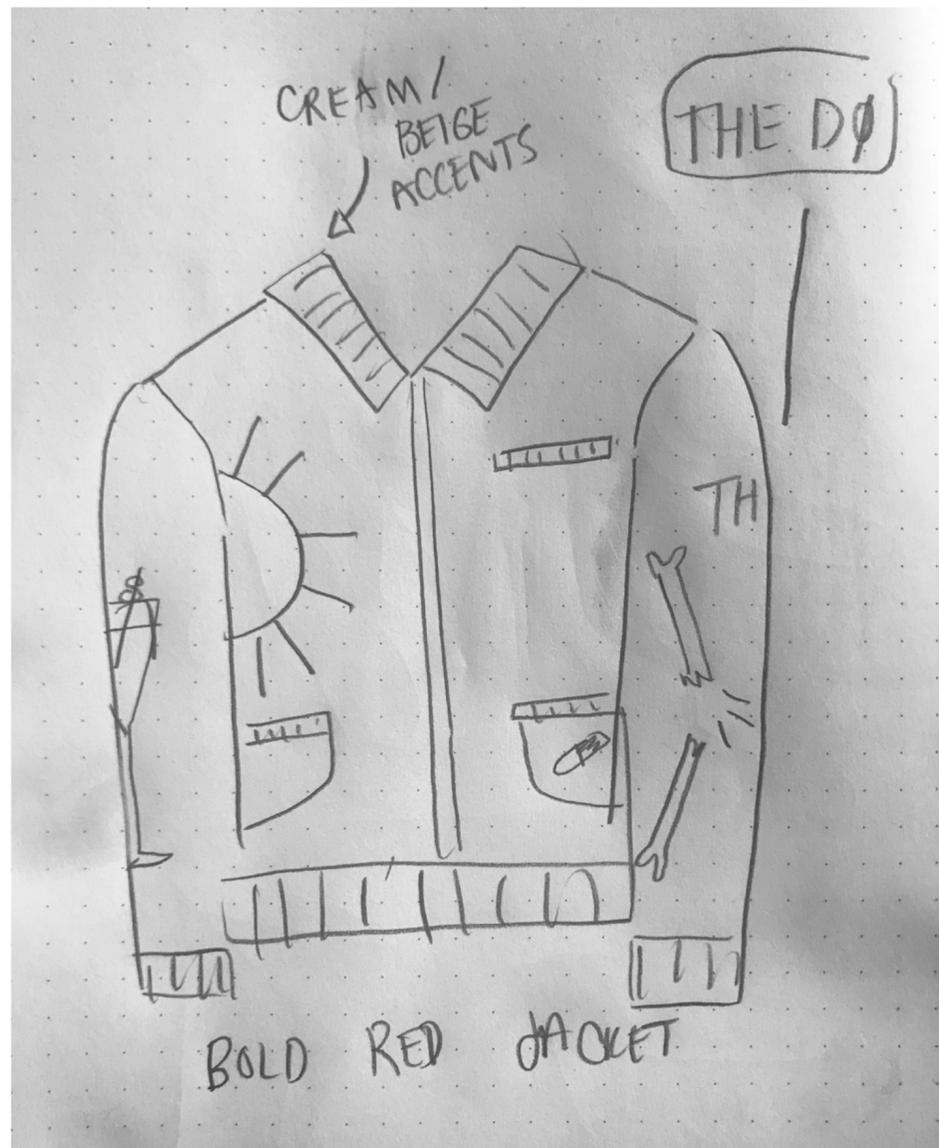


the final drawing



This mock-up was pretty good, but I wanted something different for the sleeve, and the sticker label felt a little busy with everything else. I decided for the final version I would utilize the same type but with a solid colored background. The idea for the sleeve came while thinking about alternative deliverables.

the first mockup



designing further elements

Once the cover had been designed and I had an idea of other symbols that could be used, I was able to build out other elements for the project. The icons from the jacket were easy to utilize, and a pastel portrait of the band was used on the sleeve and could be used for social media as well.



At this point, all I was doing was trying out different placements and tweaking minor things like the size of certain elements, the details on the sticker labels, adjusting color palettes, etc.

finalizing things

writing sample

00 WRITING SAMPLE

INTRODUCTION FROM "Unsung Visionaries of the Cold-Type Era"
DES 290 - BRIAR LEVITT

Before computers, paste-up artists equipped with exacto blades, toxic adhesives and non-repro blue pencils ruled the graphic design world. From the 1960s-1980s, layout was done completely in a physical form that utilized cold type. Advancements in technology and political changes within the field allowed more women and people of color to enter the design world in a variety of roles. As a historically Western-centric and male dominated field, this became one of the most interesting times in graphic design history for people of color and women. Although there was (and is) still a long way to go in terms of equality, the opportunities that were given to people during this time helped shape the course of graphic design history.

Women and people of color were some of the brilliant minds behind impressive graphic design during the cold-type era, ranging from everyday design to ground-breaking works. Unfortunately, because these designers still were not met with the respect they deserved, many works have been uncredited, undocumented or simply overlooked where the work of white male counterparts may not have been.

Graphic design is design for everyone, and has the innate ability to tell us about what cultures valued at any given time in history. As it is one of the only art forms that is nearly impossible to avoid consuming, it allows us to really understand what entire communities, cities, and even the world consume. However, when entire groups of people are left out of the history at large, we risk getting an inaccurate view of the past and miss out on exciting works. By both researching and writing about these talented designers, not only are we providing a voice and a platform for those who didn't get a chance in their prime, but we help uncover a more clear picture of the past and pave the way for a new, more inclusive history of the field.

thank you!