

BAILEY GRANQUIST

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1 PARALLAX

DES225 Winter 2019 with Amy Sly



Parallax is a soda brand inspired by the wonders of outer space and the bright colors of science fiction. Per its namesake, Parallax is all about light and visual perspective; the labels cover the entire bottle except for the rocket ship logo, so letting light shine through will reveal the color of the soda within! This brand mainly appeals to young adults who still hold onto their childlike wonder for space travel but desire something a bit more thematically complex.



2 D&DESIGN

Self-initiated

D&D Design

*Interview with Emi Tanji
Introduction by Shauna Narciso*

Emi Tanji, a.k.a. "The Great One"
WotC's senior graphic designer shares her experience working with the art and design team.

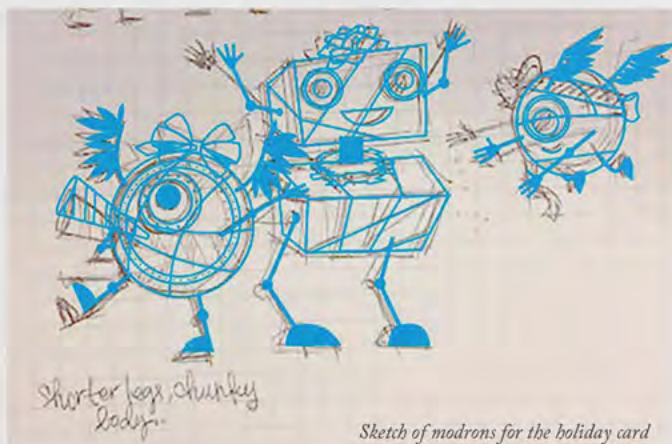


Growing up, Emi Tanji submerged herself in fantasy books filled with dragons and unlikely heroes, and spent countless hours playing RPGs on Super Nintendo. It was, she admits, an almost-perfect preparation for her work as a senior graphic designer for Wizards of the Coast. Although she hadn't really played D&D before joining the Wizards team, she now relishes her role as a "stinky, deistic, megalomaniac goblin shaman" in a campaign that's already over seven years old—and which secretly, she doesn't ever want to end.

Tanji's design credits are impressive. Having joined Wizards during the days of fourth edition, her first major project was the Lords of Waterdeep board game, and she describes the opportunity to be a part of the development of fifth edition D&D as both an honor and an opportunity for growth. Her enthusiasm and passion for her work is infectious, and make her the perfect person to impart the lessons of great D&Design.

This magazine article originates from Dragon+, a monthly digital magazine about Dungeons and Dragons. The subject is Emi Tanji, a graphic designer at Wizards of the Coast. The layout features classic and recognizable imagery such as polyhedral dice and the dragon ampersand. The pink theme is feminine, yet bold and strong against the stark black and white, and works cohesively with the content to inspire young artists and designers to work confidently toward what they're passionate about.

How do you approach D&D design, cartoons, and illustration?



Sketch of modrons for the holiday card

With a light heart and a good sense of humor. My job normally calls for graphic design in the form of layout, branding, and marketing assets, plus some cringing with PowerPoint. So to get to dabble in illustration and fun graphics is a huge treat for me.

In regards to the holiday cards, I'm fortunate to get to pull from the talent and inspiration of our senior

creative art director Shauna Narciso, as well as D&D writer and designer Adam Lee. Sometimes we'll gather other team members, and after a few rounds of getting all the bad puns out of our systems, Shauna will create a magnificent little doodle. I then try my best to translate it into something enjoyable we can share.



“Go wild! But start basic... and also, go wild!”



Talk us through the creation of your holiday cards this year.

When the request comes in, the first order of the day is to get brainstorming! Shauna and I will try to pick the brains of other D&D team members for some terrible puns, or for wordplay on D&D characters, creatures, and lore.

After our initial brainstorm, we'll narrow the long list into a couple of key phrases or subjects to focus on, and it's no surprise to find I usually favor our wonderful monsters. That's when I first start sketching some ideas out, as you'll see from the doodles on the page. It's here that I can let my imagination run wild, trying out plenty of different ideas and treatments until I find one I like.

Once I'm happy and have settled on a particular idea, I'll go back and run it by Shauna. She'll come up with little tweaks and suggestions (and sometimes if we're lucky, one of her fun doodles!).

Next, I make all the necessary revisions and take my mess of a sketch into Illustrator to outline shapes and add color. Of course, if you're making a card using good-old-fashioned paper and pens, you could trace over your sketch to get a more polished final design. Or if you're not great at drawing, you could just print out some of your favorite D&D pictures and stick them on brightly colored card.

Next, I add some text and images to fit into the frame, and then I move it over to Photoshop for extra shading and additional textures. Once that's all done, Shauna approves with a mighty THUMBS UP. Finally, we send the finished work out into the world with hopes that it brings a little smile to our awesome audience!



Left: the modrons get a refined treatment in Adobe Illustrator

Right: the final version of Tanji's holiday card.

We really liked the D&D snowflakes from last year. Tell us about how those were made.



Thank you! The D&D snowflakes were a wonderful proposal by the always-encouraging Greg Bisland. We began discussing what iconic monsters would be the most recognizable (beholder, mind flayer, red dragon—and I threw in the gelatinous cube for fun). Then we sketched out some ideas and experimented to see if the shapes could actually be cut out without losing a finger.

What hints and tips would you offer readers for making their own DIY D&D creations?

Go wild! But start basic... and also, go wild! The Dungeons & Dragons world is immense, and the adventures and stories that players find themselves in create a bottomless well of content. My favorite subject for anything DIY would be our monsters. You can never go wrong with a beholder—twelve circles and a bunch of lines (ten eyestalks in total; make sure you get all of them). Page through your Monster Manual and you'll have no lack of ideas. Be sure to go to Facebook and show us what you do!



What does the future hold? What are your next big projects and goals?

I hope to continue on this exciting ride, and to keep getting better as I go. I'm a huge fan of encouraging imagination and storytelling in young minds, so I'd love to see more adventure modules created with kids in mind. Especially things like Heroes of Hesiod (created for fourth edition, but with simplified rules that make it an easy introduction to roleplaying games and D&D).

How would you describe your own art style?

“I'd describe my style of art as: clunky yet hopefully enjoyable, with a recurring theme of chubby dogs.”

Who are your favorite artists? Who are you inspired by?

Growing up, Akira Toriyama and Yoshitaka Amano were among my favorites. During college, I could not get enough of Jeremy Fish, Audrey Kawasaki, and Hydro74 (the artist featured on the cover of issue 2 of Dragon+, as well as the creator of the alternative cover for Volo's Guide to Monsters). But as for a favorite, I don't think I'd ever be able to choose. I could never stop drinking up the detail and fluidity you see in the work of James Jean, but I'd also never say no to an encyclopedia of fat birds by Joy Ang.

As for inspiration, every moment we're alive, we are gifted with so much inspiration. Our senses are constantly offering us so much, by just being aware. It's wonderful! Then imagine getting to walk into a building every day, as I do, and be immersed in the work of talented storytellers and visual influencers—what a life!



Tanji's 'ExtraLife' D&D character

Where can readers see more of your work?

@cccakess

Keep an eye out for our next book! (Ha!) And I also have a Twitter account I don't often use, but maybe I could be encouraged to get with the times? •

Art by Emi Tanji
Photos and dragon ampersand logo
© Wizards of the Coast LLC



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MAN UP

DES224 Fall 2018 with Jenn Stady



“Man Up” is a 2008 release by blues-rock band The Blue Van. The design is inspired by pinup styles of the 60’s, the decade that blues-rock was popularized. The illustrations are vector-style with a teal, monochrome palette that harshly contrasts with the red lipstick, giving it the modern twist that the band boasts with their guitar-heavy sound. The album carries themes of vanity, self-absorption and disillusionment, something fans of the genre will recognize in the subversive femininity and warped, bold text on the cover and labels.





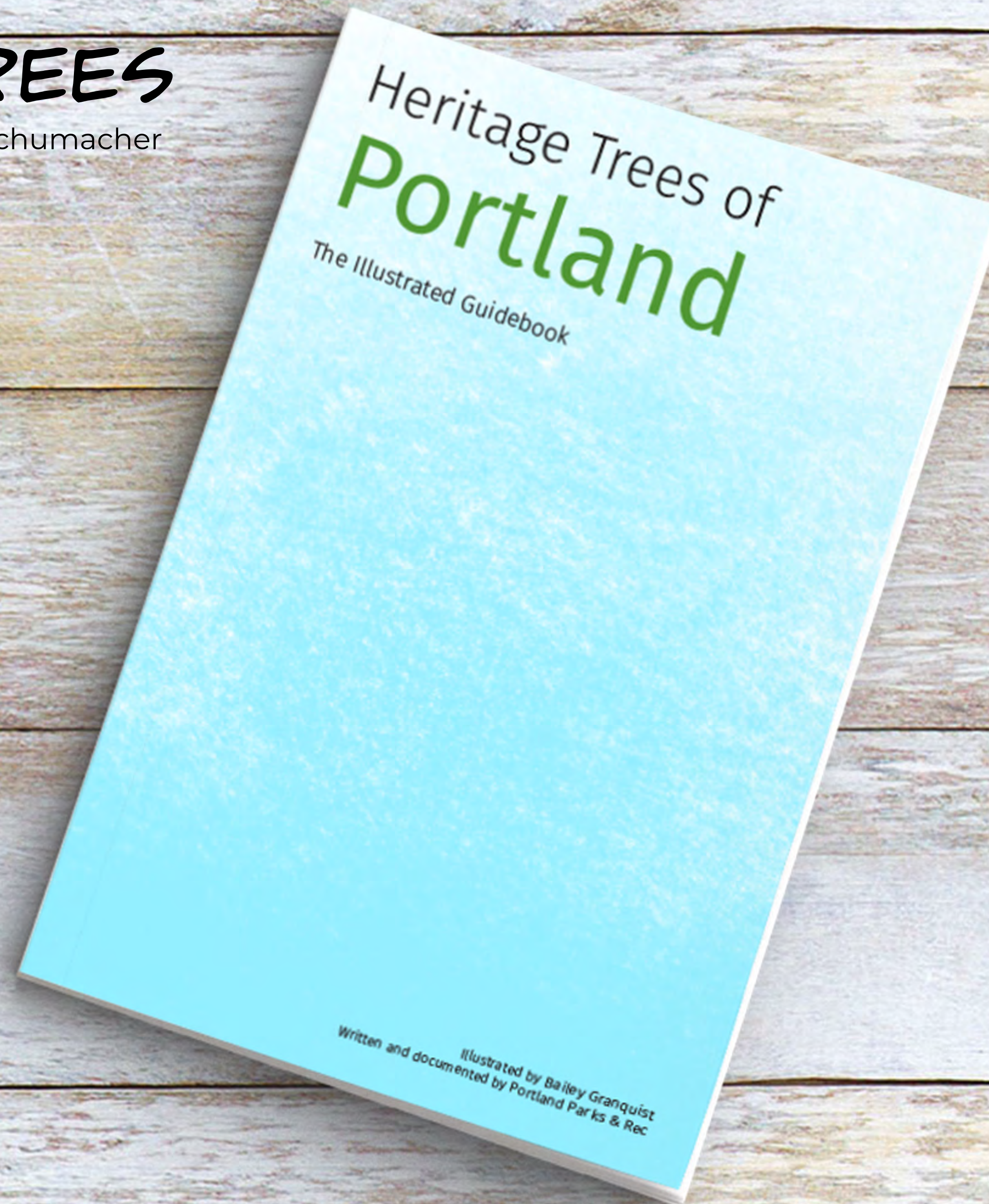
7" single "There Goes My Love"






4 HERITAGE TREES

DES200 Winter 2019 with Sean Schumacher



Visitors and native Portlanders alike will adore this fully-illustrated, easy-to-read guidebook to Portland, Oregon's very own heritage trees, complete with two sets of beautiful, fun posters. The left pages feature stylized and textured illustrations of each tree, directly adjacent to a page of facts colored to match. The colors and large, vertical titles on the edge of each fact page make the book super easy to flip through and quickly find the tree you're looking for. The book is conveniently pocket-sized (4"x6") for travel.





#240
European White Elm
ulmus laevis
3331 NE Hancock St.


Height	Circumference
89'	16.0'
Spread	Year
98'	2002

The European white elm is common in floodplains adjacent to rivers and can tolerate prolonged flooding. It is a native of Eastern Europe, as well as Finland.

Best viewing Time: May

3331 NE Hancock St.

European White Elm
ulmus laevis



#30
Tartan Elm
ulmus minor 'varegata'
2120 SE 24th Ave.

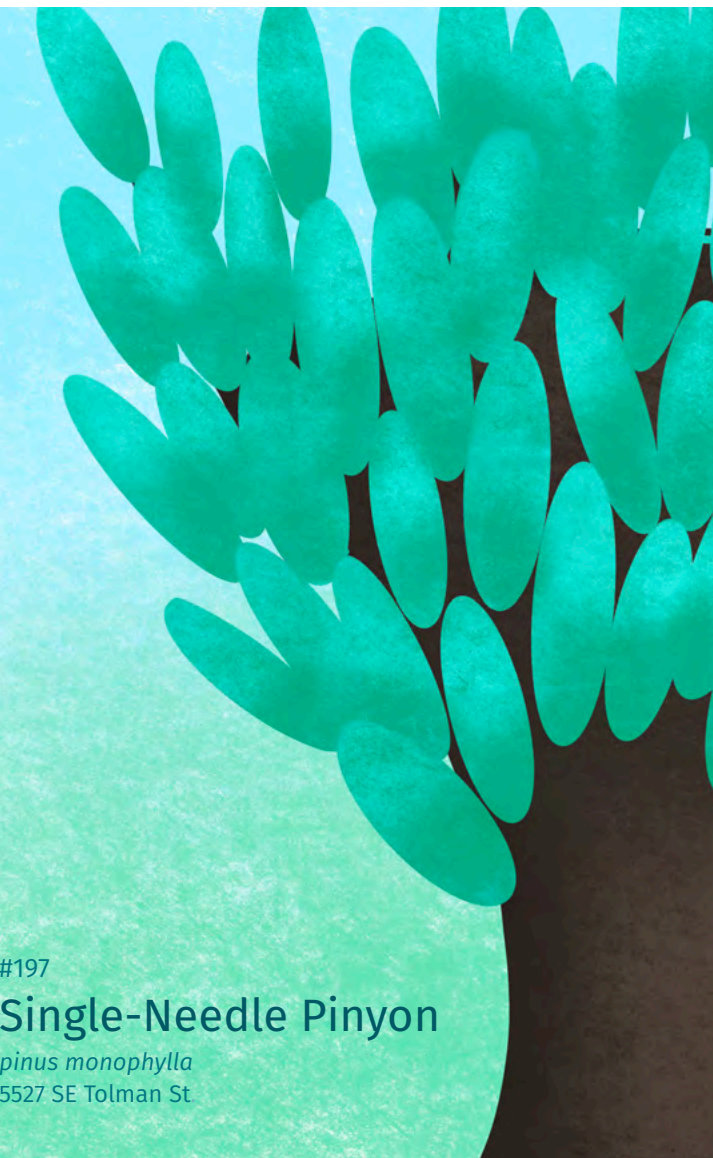
Height	Circumference
101'	13.5'
Spread	Year
84'	1994

A variegated cultivar of U. minor, which originated in France in the 1770s. A rare specimen, this Tartan elm may be the only representative in Portland.

Best viewing time: May

2120 SE 24th Ave.

Tartan Elm
ulmus minor 'varegata'



#197
Single-Needle Pinyon
pinus monophylla
5527 SE Tolman St.

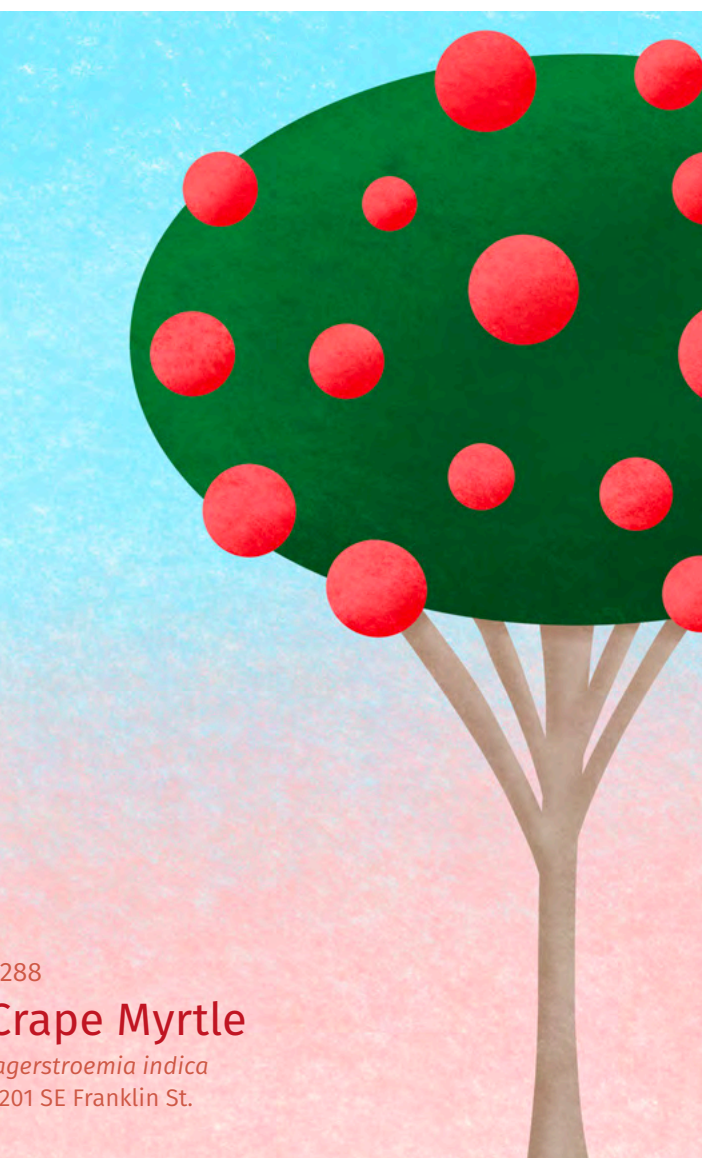
Height	Circumference
35'	4.1'
Spread	Year
34'	1998

The single-needle pinyon is very rare in Portland. It is native from southeast Idaho to northern Baja. The seed for this pinyon was collected from Rockland, Nevada by writer Lambert Florin.

Best viewing time: Year round

5527 SE Tolman St.

Single-Needle Pinyon
pinus monophylla



#288
Crape Myrtle
lagerstroemia indica
4201 SE Franklin St.


Height	Circumference
27'	4.2'
Spread	Year
27'	2009

Lagerstroemia indica is named for its flowers, which resemble crepe paper and can be white, pink, purple, lavender or red. The two heritage myrtles in Portland are the first hybrids of their kind.

Best viewing Time: Summer

4201 SE Franklin St.

Crape Myrtle
lagerstroemia indica



#327
Mt. Fuji Flowering Cherry
prunus x 'shirotae'
321 NE 58th Ave.


Height	Circumference
34'	4.7'
Spread	Year
39'	2016

'Shirotae' translates as snow white, in reference to the flower color. It is mildly fragrant, with horizontal branching that dips down close to the ground. No fruits are produced by this cultivar.

Best viewing Time: March

321 NE 58th Ave.

Mt. Fuji Flowering Cherry
prunus x 'shirotae'



#173
Copper Beech
fagus sylvatica f purpurea
2909 SW 2nd Ave.

Height	Circumference
92'	12.84'
Spread	Year
84'	1998

Located next to the Customs House that was built in 1921 as one of seven Carnegie-funded branch libraries in Portland. The Copper beech has leaves that emerge reddish-purple and turn green as they mature.

Best Viewing time: May

2909 SW 2nd Ave.

Copper Beech
fagus sylvatica f purpurea



#173
Copper Beech
fagus sylvatica f purpurea
 2909 SW 2nd Ave.



#30
Tartan Elm
ulmus minor 'varegata'
 2120 SE 24th Ave.



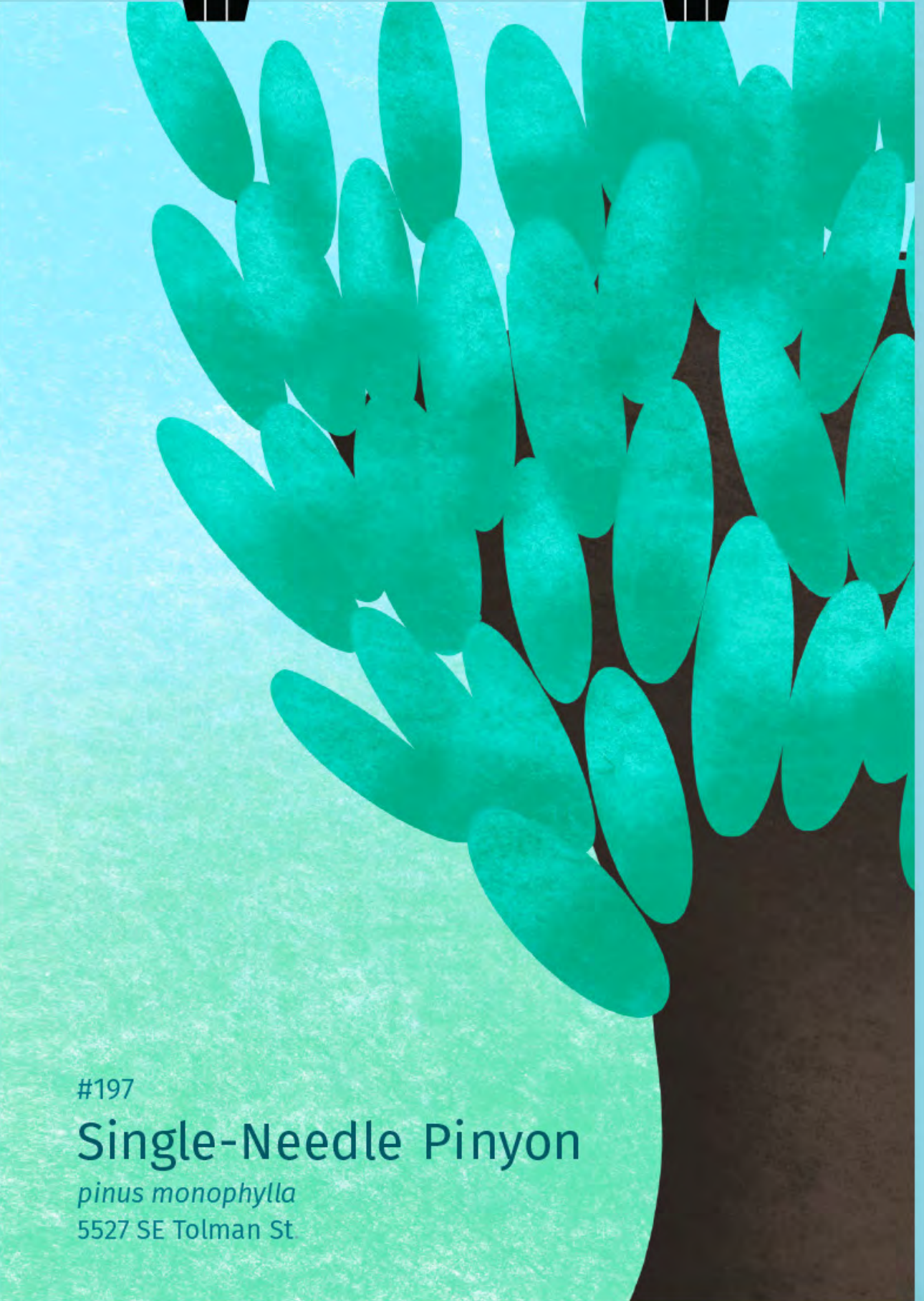
#327
Mt. Fuji Flowering Cherry
prunus x 'shirotae'
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#240
European White Elm
ulmus laevis
 3331 NE Hancock St.



#288
Crape Myrtle
lagerstroemia indica
 4201 SE Franklin St.



#197
Single-Needle Pinyon
pinus monophylla
 5527 SE Tolman St.

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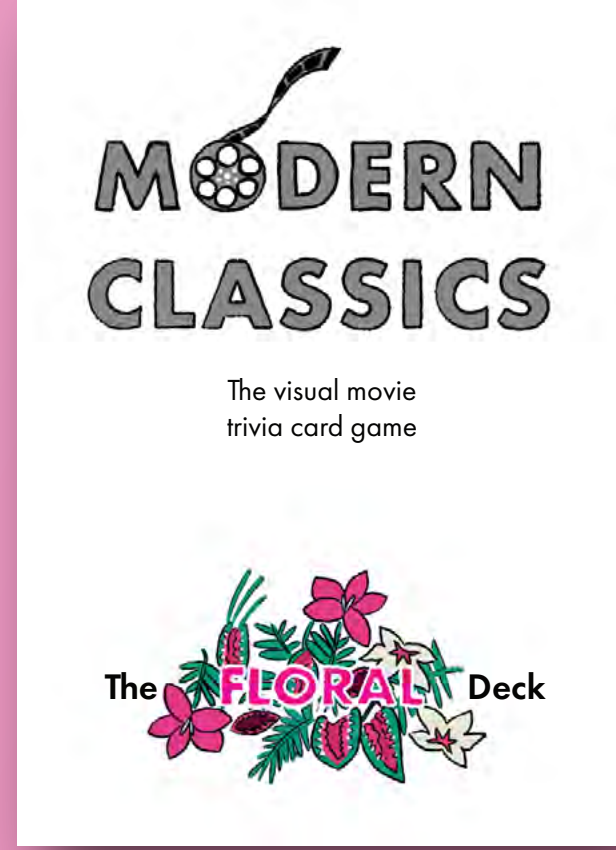
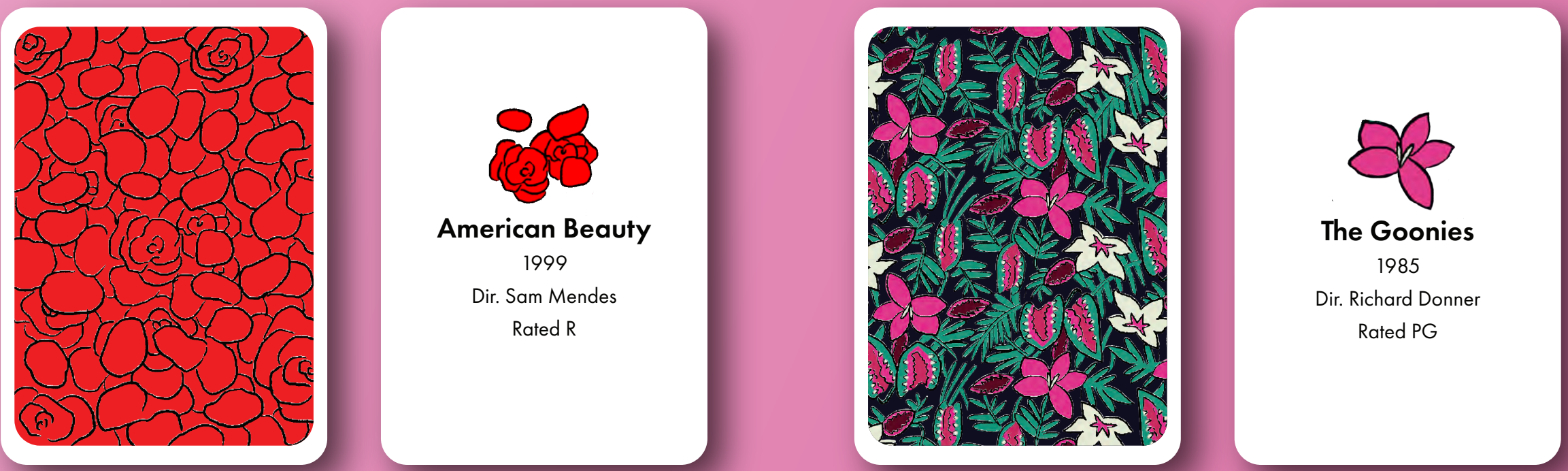
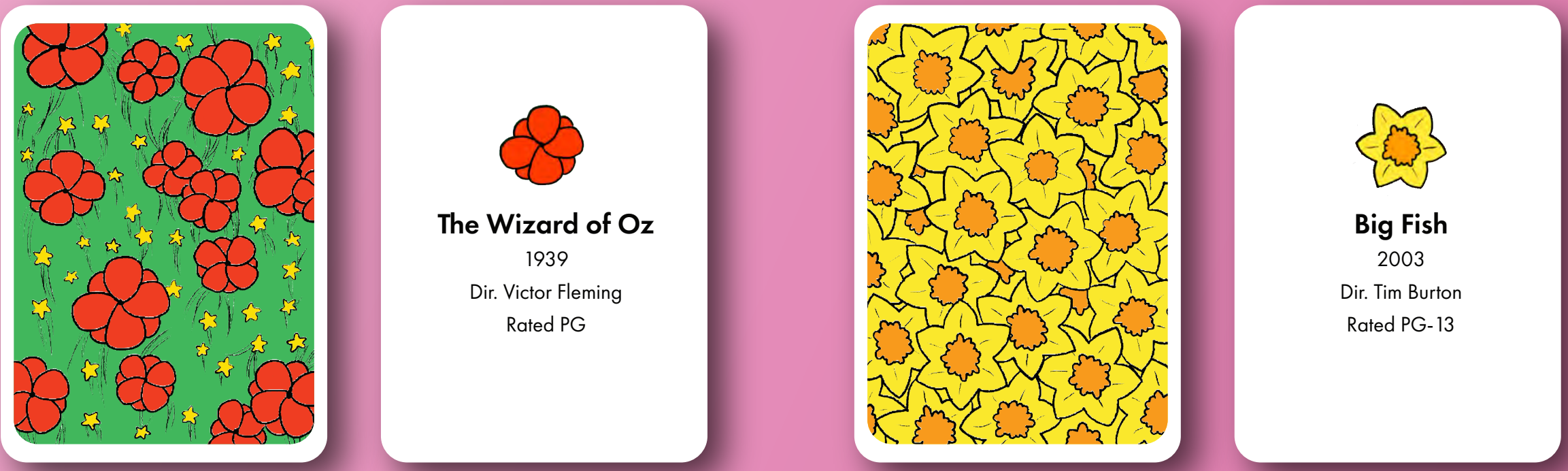
MODERN CLASSICS

Self-initiated



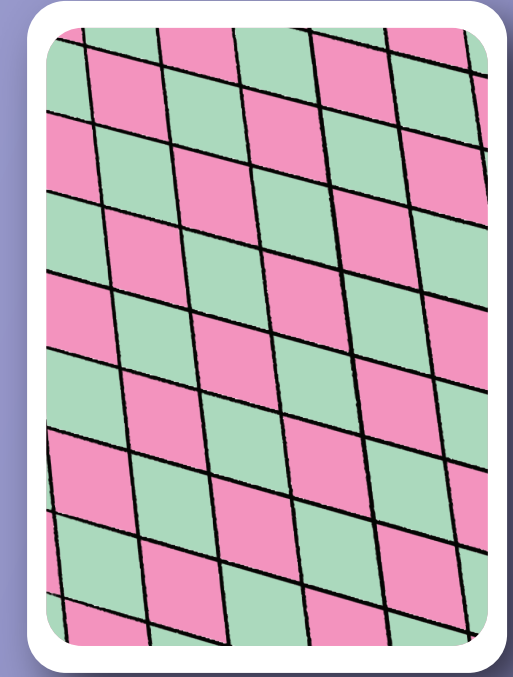
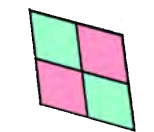
“Modern Classics” is a fun, yet easy-to-grasp visual trivia game all about movies. Since film is such a broad subject matter, this game is modular; it’s divided into several themed, collectible decks. Play The Animation Deck with kids, The Horror Deck to test your wits, or shuffle them all together to truly test the movie buffs in your life! “Modern Classics” is the perfect time-passer for road trips and game nights, whether you’re playing the game or simply using it to randomly decide what movie to watch tonight.

The Floral Deck

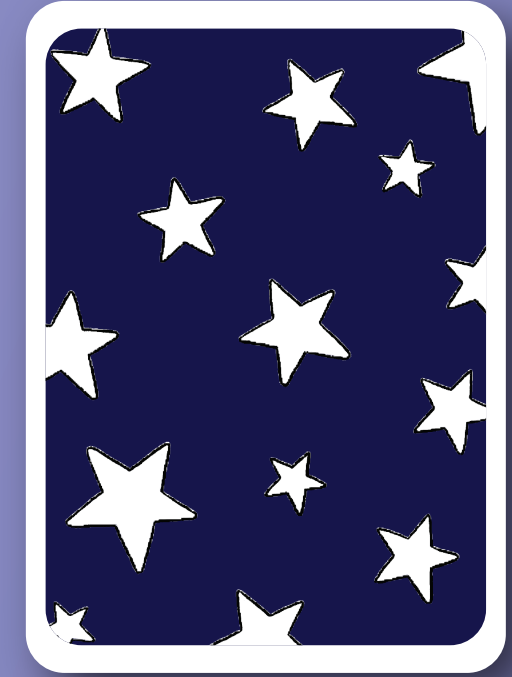


front and back of the box

The Animation Deck

Howl's Moving Castle
2004
Dir. Hayao Miyazaki
Rated PG




Coraline
2009
Dir. Henry Selick
Rated PG

MODERN CLASSICS

The visual movie trivia card game

The **ANIMATION** Deck


MODERN CLASSICS

is a modular trivia game perfect for movie lovers of all ages! Each pack contains 52 unique cards, each featuring a pattern that corresponds to a different movie. Play it as a basic guessing game, create your own house rules, or even use it as a viewing bucket list.

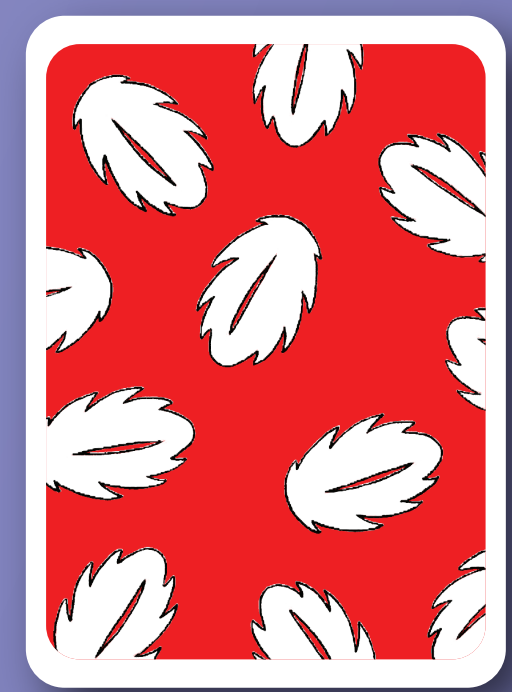

Collect more fun and beautiful decks:

FLORAL **PLAID**

www.modernclassicsgame.com

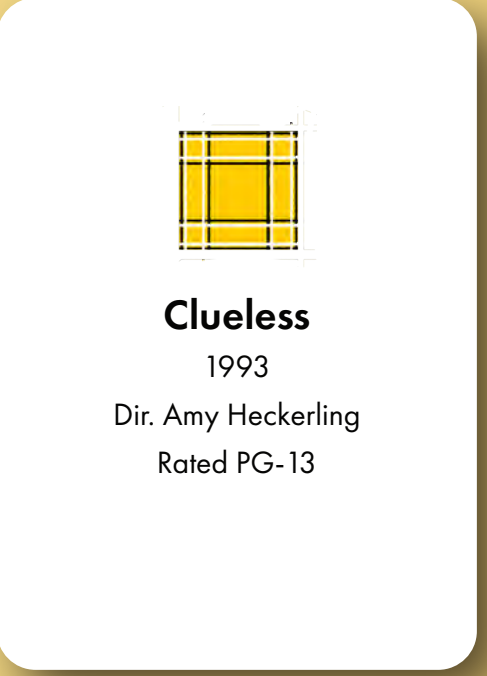
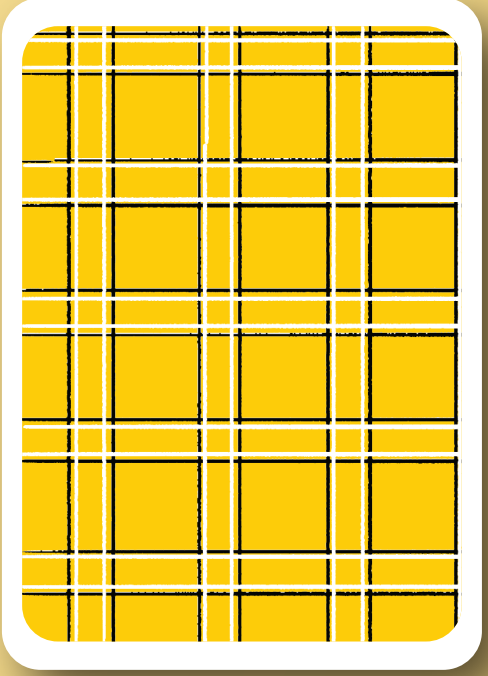
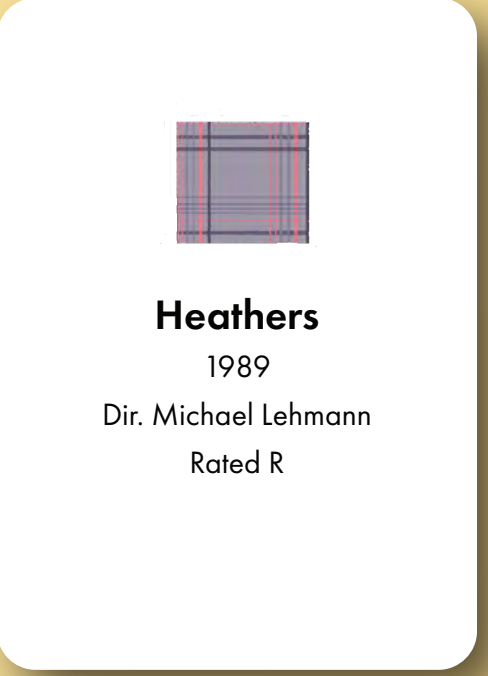
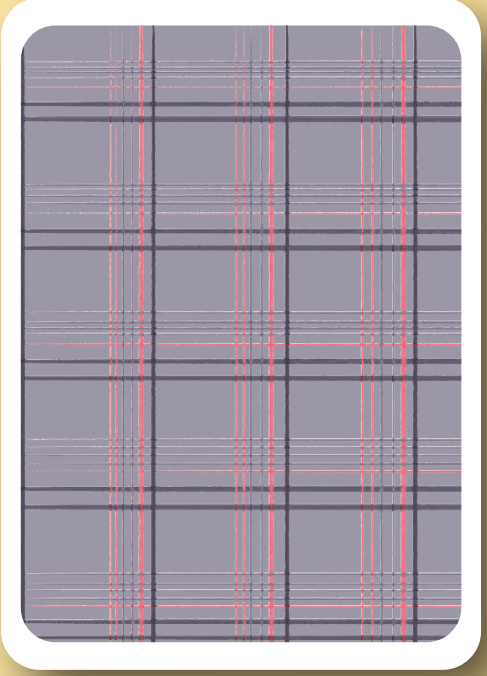
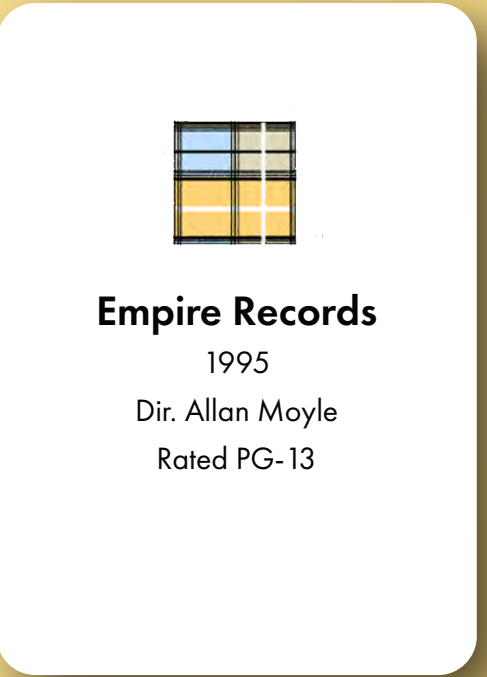
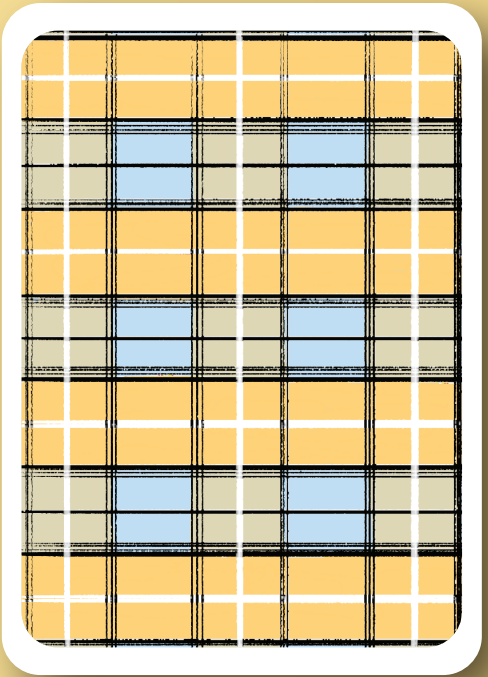
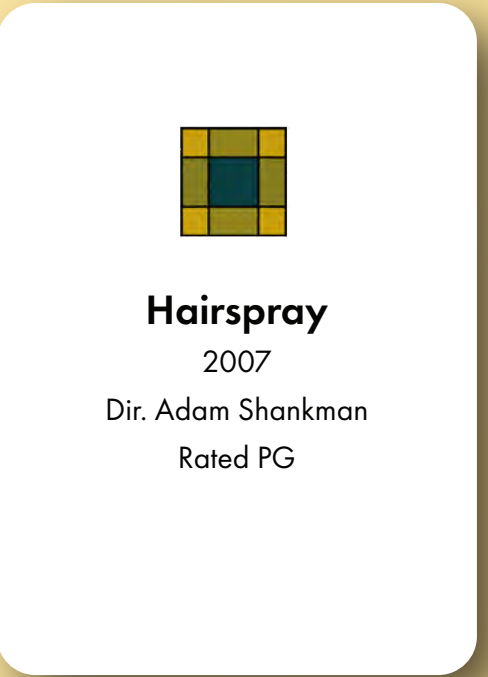
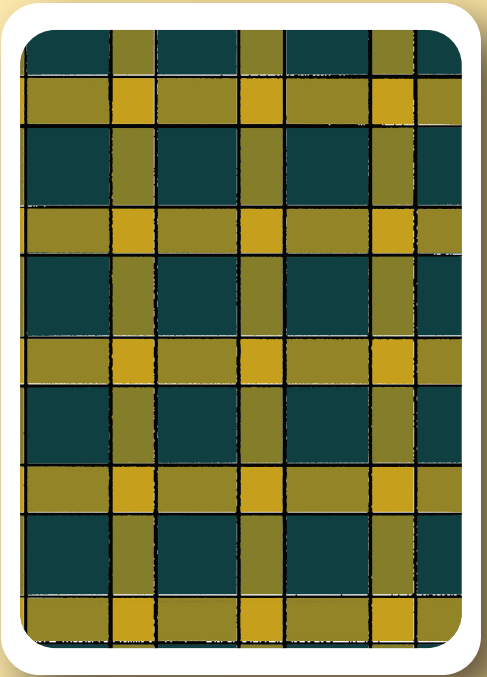
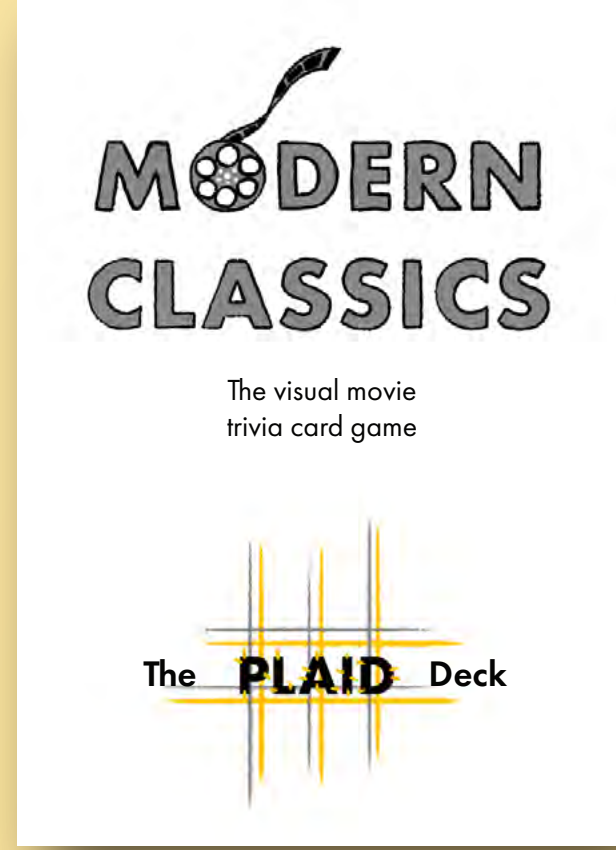



Brother Bear
2003
Dir. Aaron Blaise & Robert Walker
Rated G

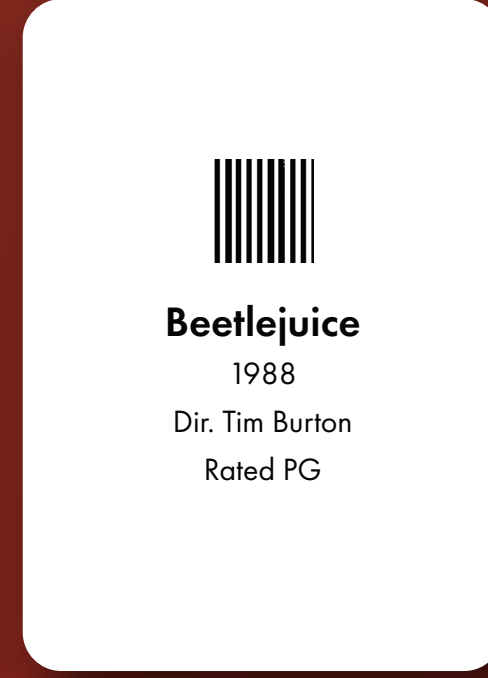
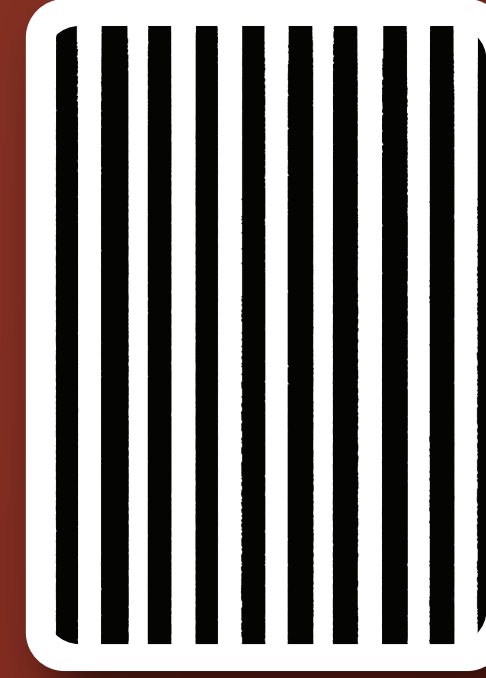
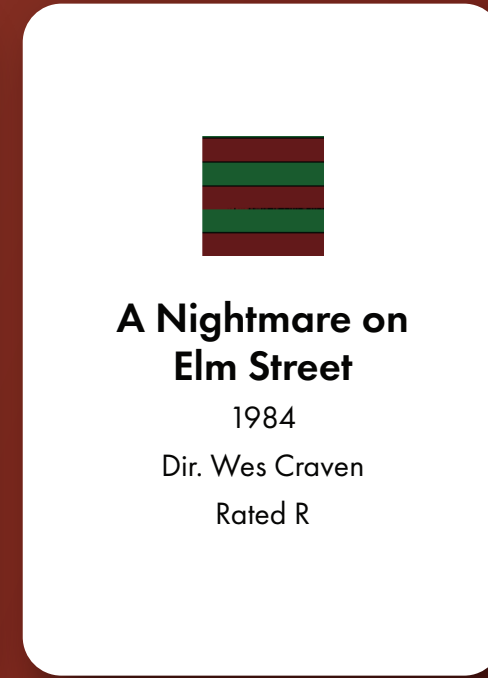
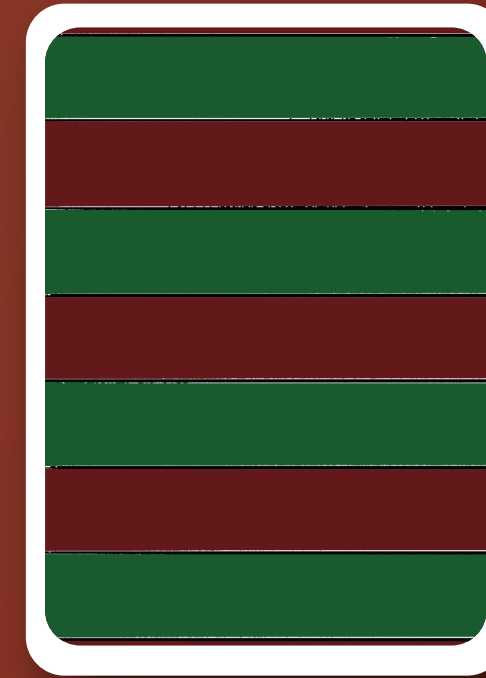
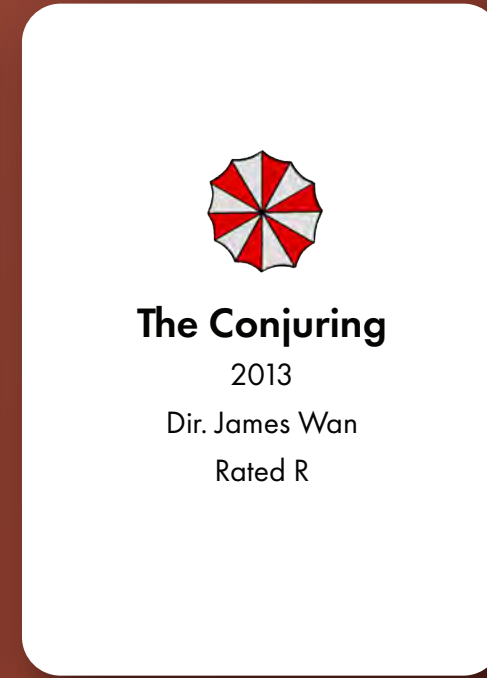
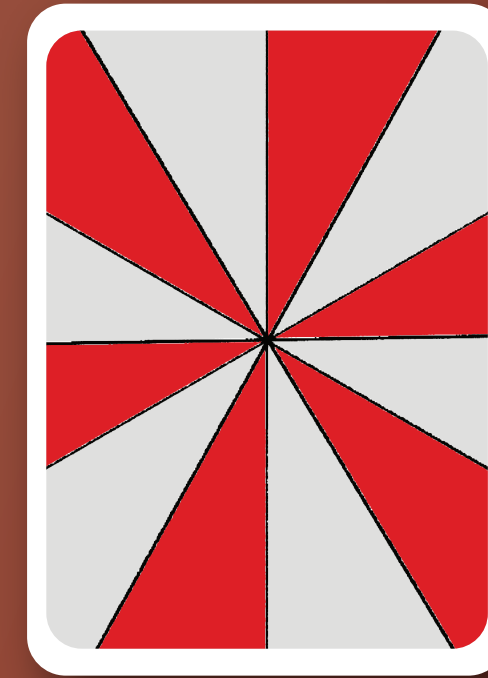
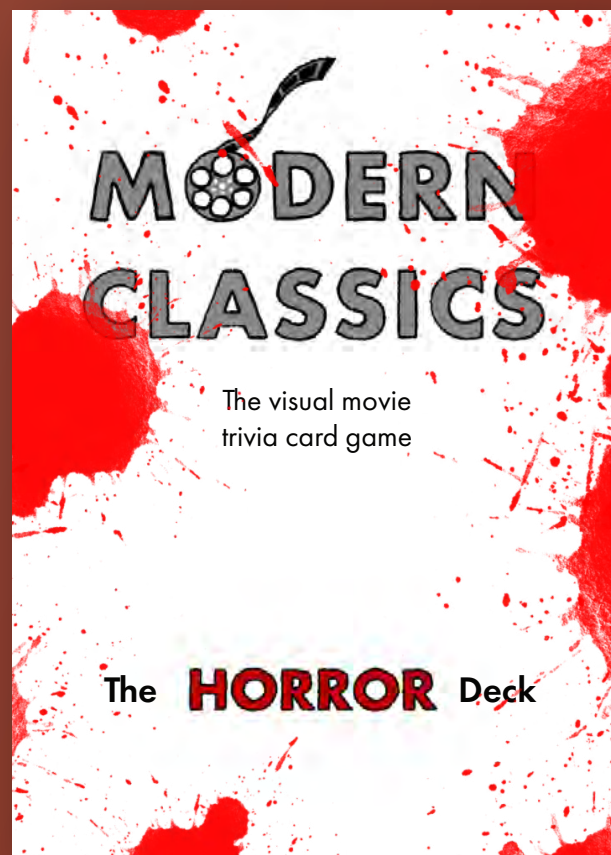



Lilo & Stitch
2002
Dir. Dean DeBlois & Chris Sanders
Rated PG

The Plaid Deck



The Horror Deck



6

WILDFANG VOUCHERS

DES210 Spring 2019 with Cassandra Swan



These gift vouchers, based on Polaroid cameras, are bold and trendy just like Wildfang! The clothing store puts an emphasis on empowering oneself through fashion that diverts from the norm, and these gift cards fit that message to a T. They are far more interactive while being visually and texturally interesting than the average voucher. Frequent customers will also recognize that the comfort foods featured on the illustrations match those that appear on Wildfang's accessories.









JEKYLL & HYDE'S

Self-initiated



Jekyll & Hyde's Two-Faced Treats are not for the faint of heart, for they have a dark side. This chocolate dessert brand may seem unassuming at first, but each has a half that's spiced with habanero pepper! Jekyll & Hyde's is a specialty brand for people who want a little risk out of their sweet snacks. Each package is double-sided with illustrations of the classic Doctor Jekyll and his evil counterpart, Mr. Hyde.

PROCESS

Rationale

Jekyll & Hyde's is a chocolate dessert brand for adults who want something a little more exciting in their treats. They are tired of the usual flavors and enjoy the combination of spicy and sweet. The simplicity of the package makes it unique and attractive in the chocolate aisle at any given store, and the classic characters are easily recognizable, even to people who haven't read or seen any version of the story. Just about everyone knows who Dr. Jekyll and Mr. Hyde are.

The story of Jekyll and Hyde takes place in 1886 London, and the characters are most often portrayed as such. The brand packaging sticks with that theme, using vintage, beat tone textures for the illustrations, a limited color palette that includes a grayscale, and a wide serif with circular terminals for the brand name to convey class and style.

The warm colors exist to convey heat, but were also chosen more deliberately than simply picking two warm colors. Red is the most common

color to symbolize evil, so that's the side that Mr. Hyde is represented on. Yellow appears with red on the tetradic color scale. It is still a warm color, but it is lighter and stands on its own against the red. Both colors are slightly darkened a dulled to reference the tones commonly found on vintage advertisements. Even the white has a warm hue so that it does not stand stark against the other colors.

The packaging of each product is double sided to represent the duality of the Jekyll and Hyde story and the duality of the treats inside. While Hyde is the evil version of Jekyll, it is more accurate to describe him as the physical representation of Jekyll's dark temptations, which is what makes these characters so perfect for this type of treat. Finding odd or even dangerous flavors is tempting, and exciting due to risk. Jekyll & Hyde's Two-Faced Treats encourage you to give in to that very temptation.



This is the project that the Jekyll & Hyde's concept stemmed from. It's a chocolate branding assignment from DES254 and the prompt was it's name - "Chocolate Lab." While this project conveyed the message, there's nothing exciting or unique about it. There's no context behind it or any sort of story it tells that makes it intriguing. It also uses the same illustration style as my "Parallax" bottle branding project. So I went back to the scientific roots of it to create something that effectively tells a story.

Branding Process

- Scientific w/ a story - *science fiction*
- classic novels (public domain)
 - ↳ recognizable
 - story
 - humorous
- cartoons
 - ↳ kids audience
 - ↳ eye-catching
 - ↳ colorful
- futuristic
 - ↳ cyberpunk
 - ↳ popular (too popular?)
 - ↳ unoriginal

Classic figures

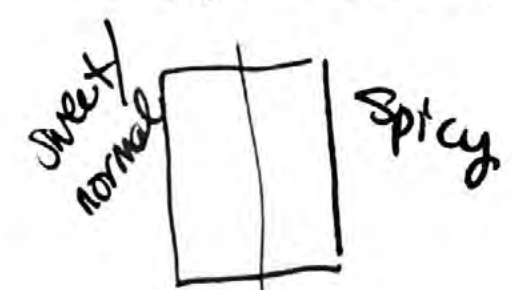
- Frankenstein - *really common* - overused? - Mostly associated with Halloween
- Jules Verne - adventure - excitement - Captain Nemo? - *less known*
- treasure island - pirates - product is the reward - *treasure*
- Jekyll + Hyde - suspenseful - temptation - **two-sided**
- Mad Hatter - crazy - more appealing - well-known to kids (Disney)
- Dracula - generic vampire - not distinctive - copyright issue

Jekyll + Hyde

- Jekyll - "Kind + respected English doctor"
 - good
 - smart
 - professional
 - regular
- Hyde - "physical + mental manifestation of his evil personality"
 - temptation
 - risk
 - "mysterious"

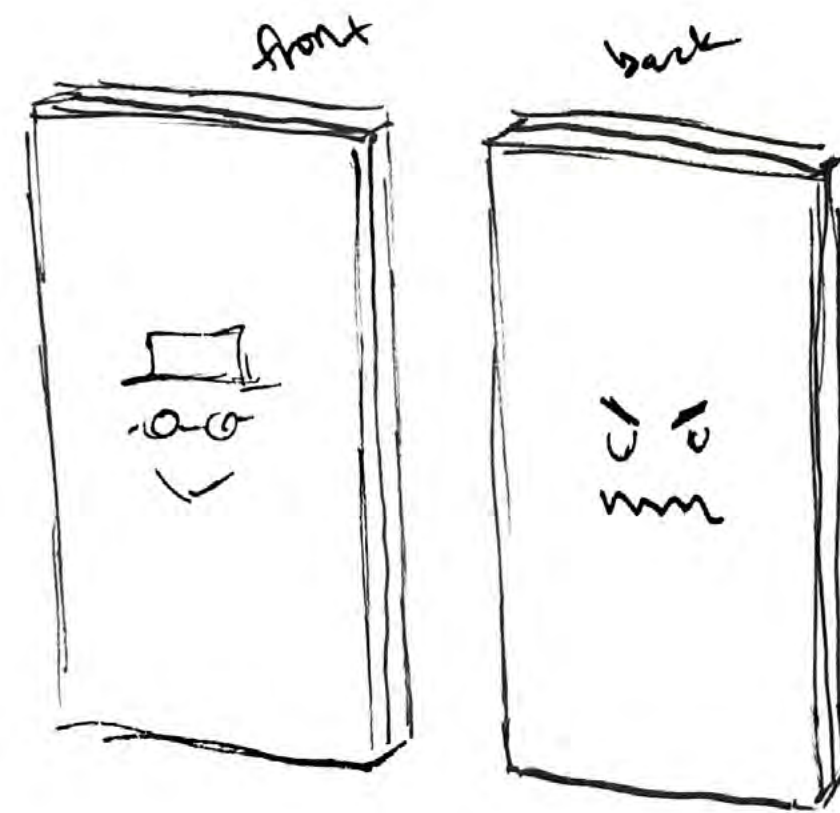
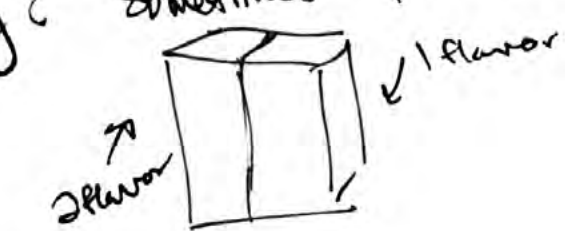
How do Jekyll + Hyde work as a product/brand?

- two-sided
- duality
- two-in-one
- temptation - reward - dessert - candy
- risk - **mystery flavor** - *people want things they don't know what it is*
- **Spicy**
- Sweet / sour is already common for candies
- Make it chocolate + spicy
- chocolate feels classic
- not fruit
- spicy feels more risky than sour
- unusual
- they can be separate but complementary

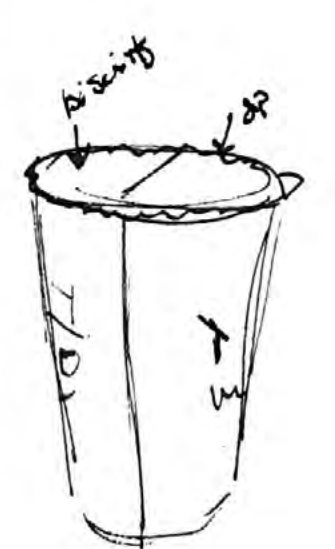
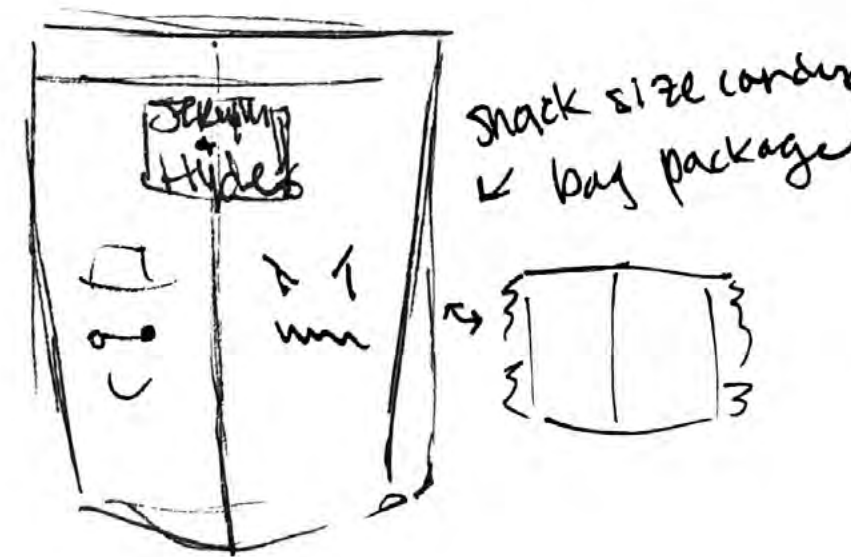


Desserts & candies that can be two-sided / can be separate or together

- chocolate bar
- Yan Yan - *dippable thing?* - heads sometimes
- fun dip
- **chocolate**
 - bar
 - small, snackable size (like m&ms)
 - dippable biscuit
- cake (cake + filling / frosting) - stick to something portable



two different colors
they're both the front so it's double-sided
implies choice temptation



Jekyll & Hyde's Double Sided Desserts

Parand

Tagline

Dr. Jekyll + Mr. Hyde's
Sons
Medical
Wrong combination

shorten to
J+H?

- unclear
- don't want to make people work to figure it out

Jekyll + Hyde

Jekyll + Hyde's

"s" old-fashioned company name
Vintage

People know the story on a surface level so they probably won't get it unless the brand name "is specifically Jekyll + Hyde"

Use object instead of phrase so it makes sense with the possessive grammar ('s)

- Double-sided desserts
- ~~Feed the monster~~
- ~~Sweet duality~~
- ~~Satisfy your dark side~~
- Sweet + spicy treats
- Two-sided treats
- Two-faced treats



Dr Henry Jekyll/Mr Edward Hyde [edit]

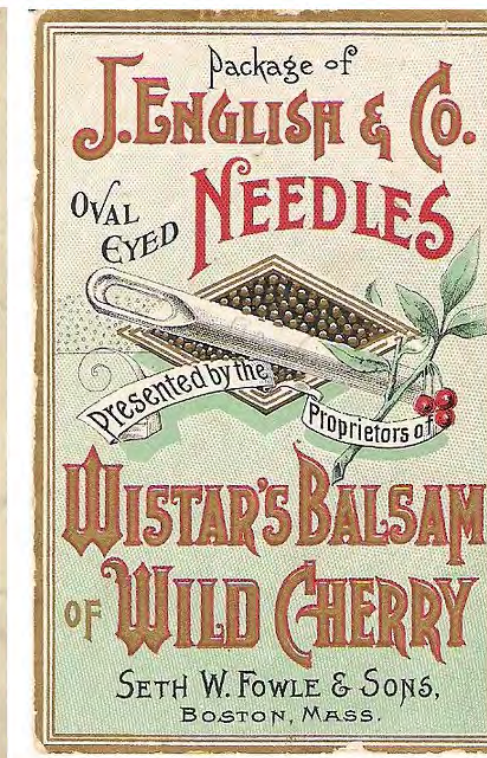
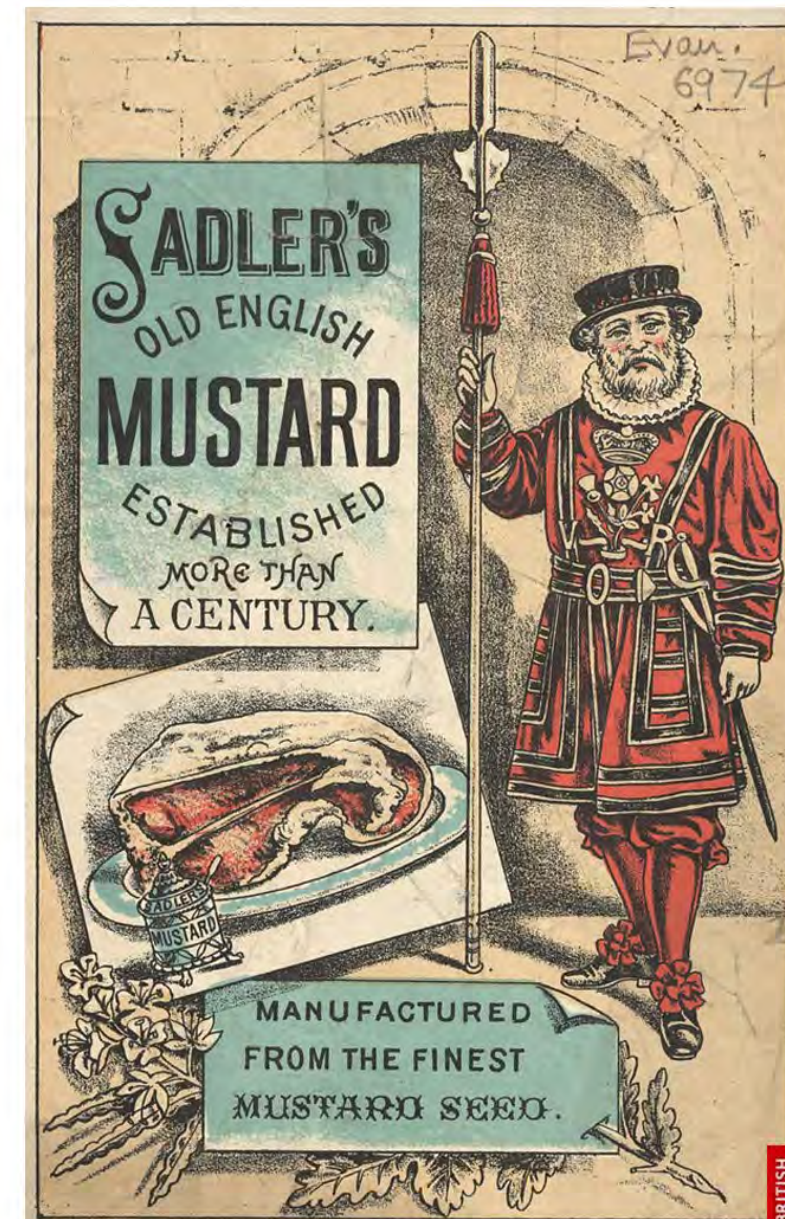
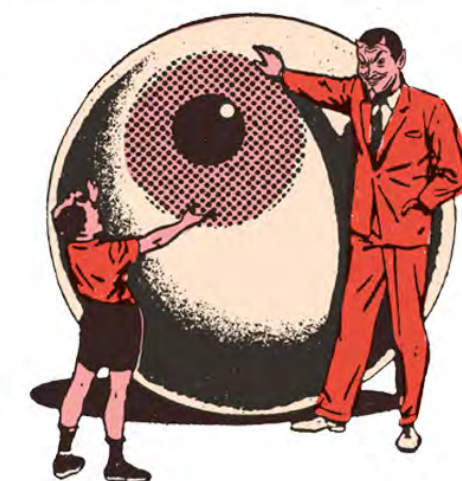
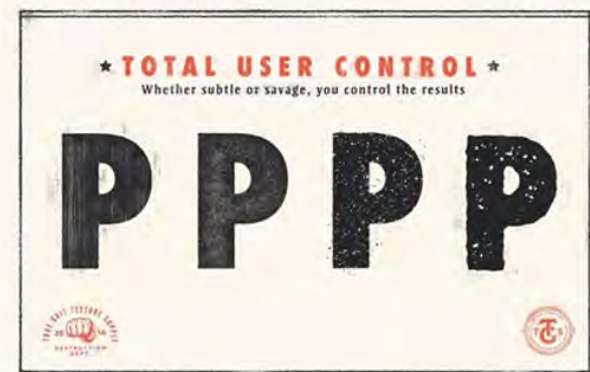
Main article: [Dr. Jekyll and Mr. Hyde \(character\)](#)

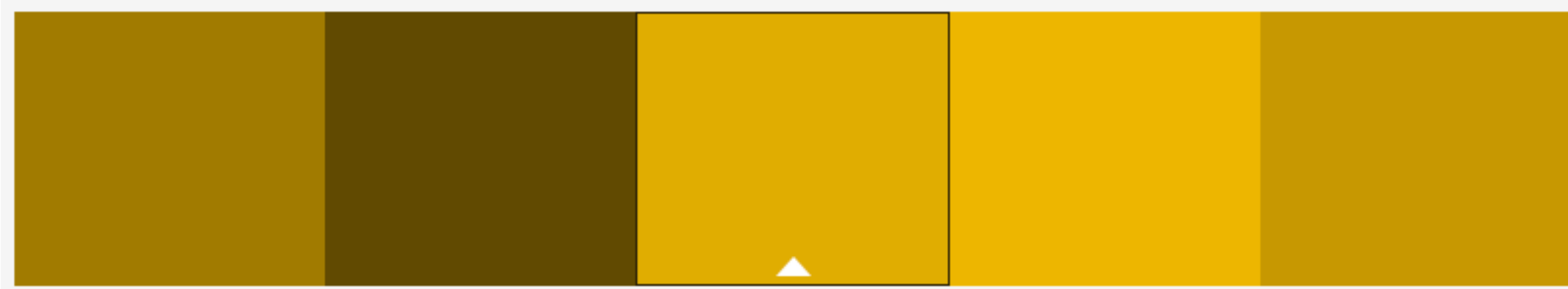
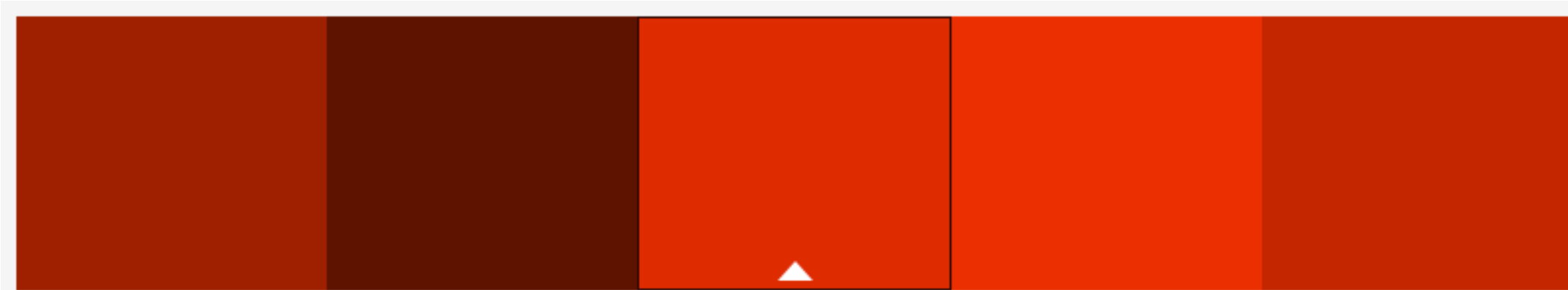
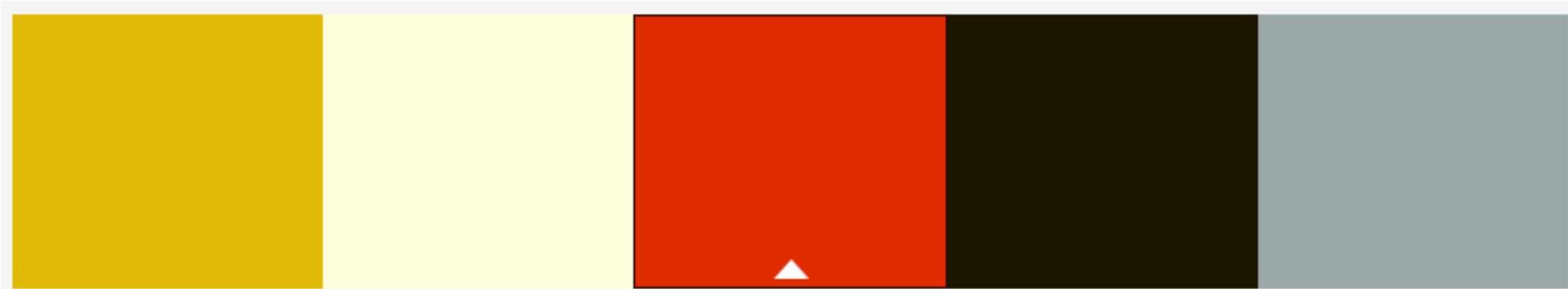
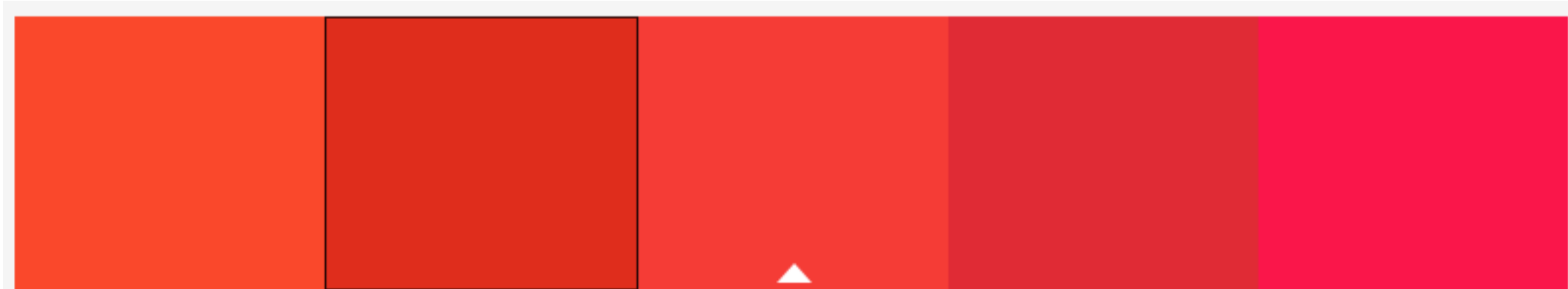
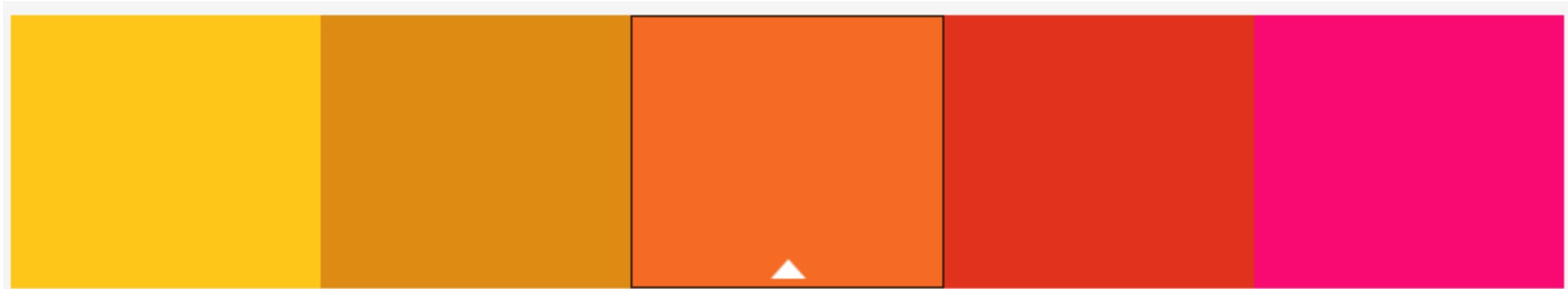
Dr Jekyll is a "large, well-made, smooth-faced man of fifty with something of a slyish cast",^[15]

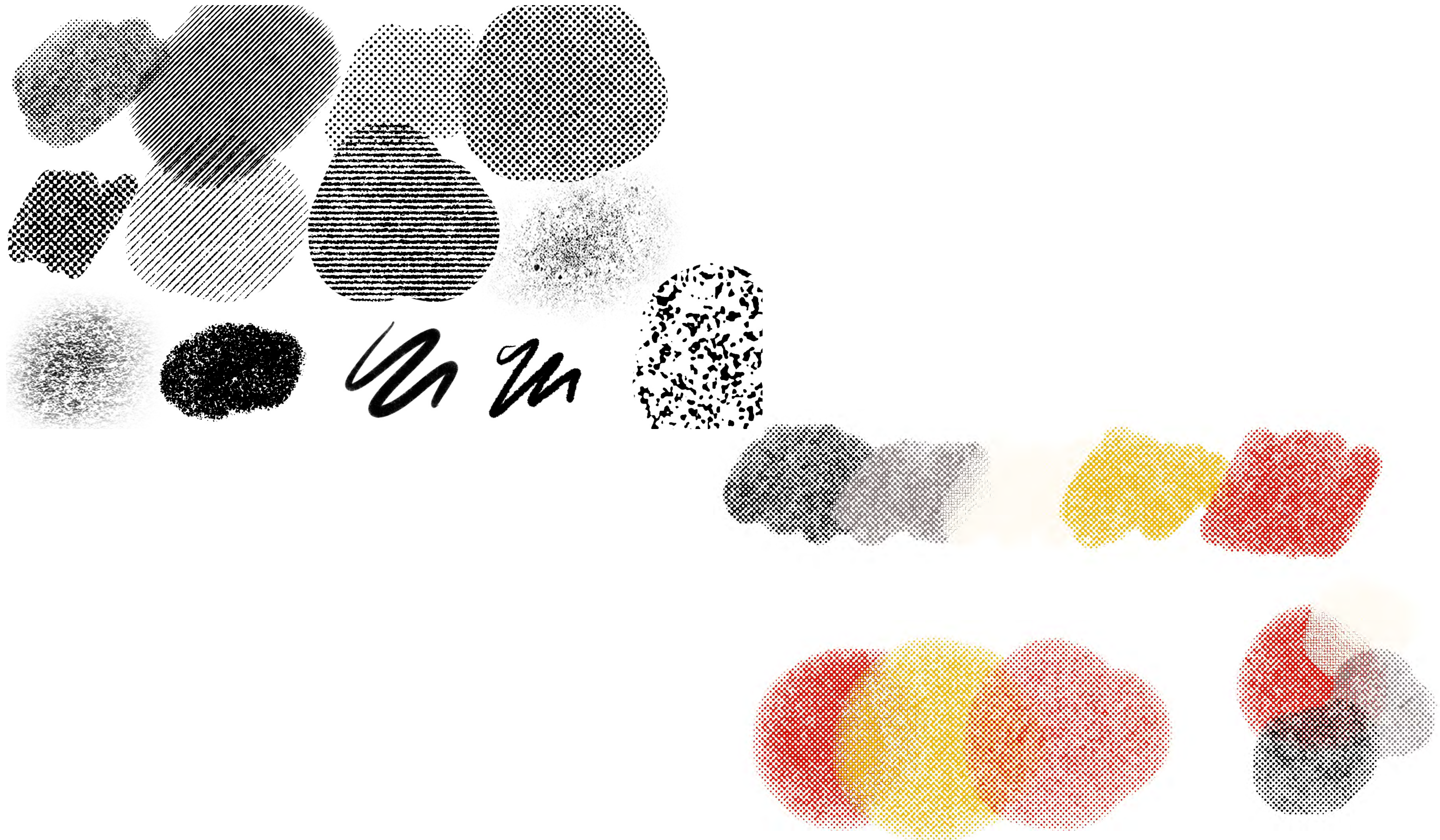
who occasionally feels he is battling between the good and evil within de. He has spent a great part of his life trying to repress evil urges that were

Dualities [edit]

The novella is frequently interpreted as an examination of the duality of human nature, usually expressed as an inner struggle between good and evil, with variations such as human versus animal, civilization versus barbarism sometimes substituted, the main thrust being that of an essential inner struggle between the one and other, and that the failure to accept this tension results in evil, or barbarity, or animal violence, being projected onto others.^[16] In Freudian theory, the thoughts and desires banished to the unconscious mind motivate the behaviour of the conscious mind. Banishing evil to the unconscious mind in an attempt to achieve perfect goodness can result in the development of a Mr Hyde-type aspect to one's character.^[16]









Jekyll & Hyde's ^{decorative serif}
 (~~the~~ vintage, early english)

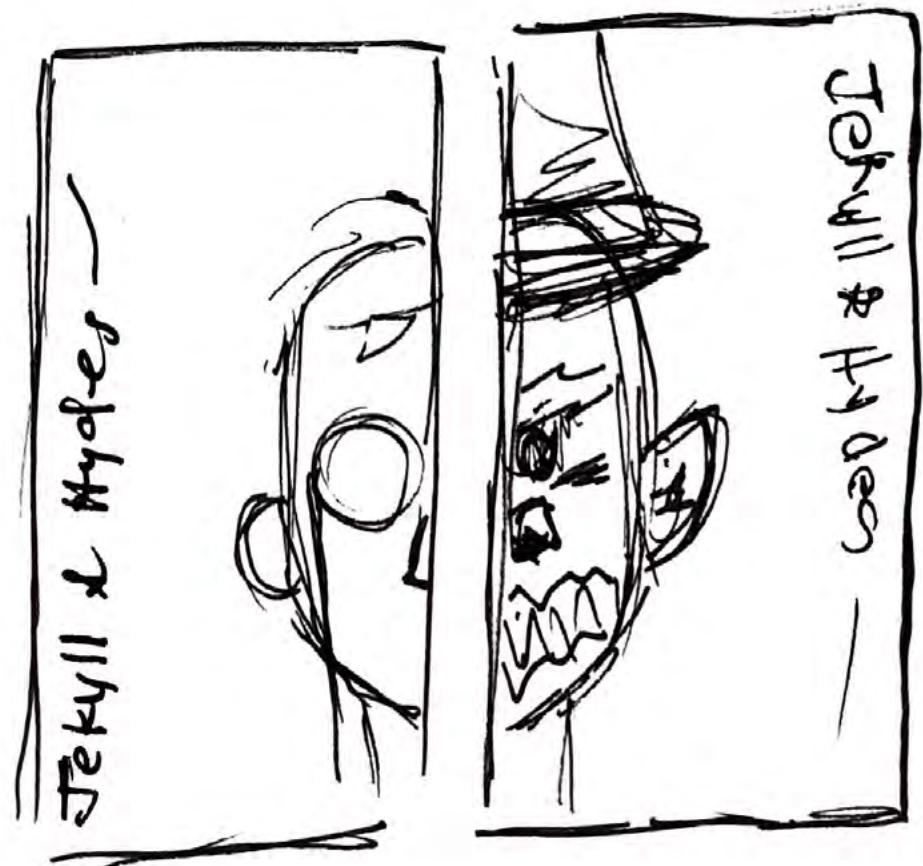
Jekyll
 &
 Hyde's

Jekyll
 &
 Hyde's ^{chasing flip}

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Two-Faced Treats
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**Jekyll
& Hyde's**

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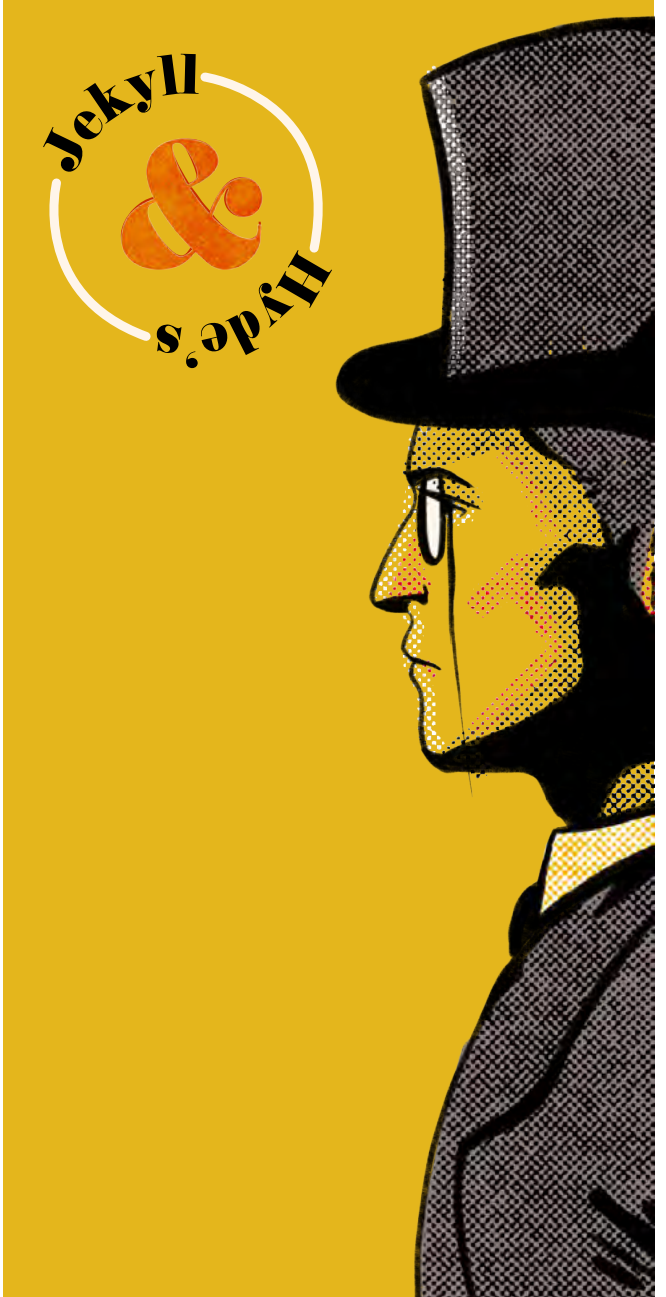
**Jekyll
& Hyde's**

**Jekyll
&
Hyde's**

Jekyll & Hyde's

Jekyll & Hyde's







Milk chocolate on one side, habanero spiced chocolate on the other!

Snack-sized
chocolate bites

Soft cookies with habanero
spiced chocolate creme





Milk chocolate pieces

Habanero spiced pieces

Jekyll & Hyde's
Two-Faced Treats

Snack-sized chocolate bites

Nutrition Facts		Serving size 1.5oz		Servings per container 7	
Amount per serving		% Daily Value*			
Calories 210					
Total fat 11g		Total Carbohydrate 28g	10%		
Saturated fat 7g	15%	Dietary Fiber 2g	9%		
Trans fat 1g	30%	Sugars 24g			
Cholesterol 5mg		Protein 2g			
Sodium 10mg	2%	*Percent daily values are based on a diet of 2000 calories.			
	0%				

INGREDIENTS: cocoa mass, cane sugar, milk, cocoa butter, rice syrup, dry whole milk, dry milk, habanero, salt, soy lecithin, vanilla bean powder (10% ORGANO). Contains milk, soy.

Manufactured on equipment that processes tree nuts, peanuts, eggs and sesame.



WRITING SAMPLE

Wildfang Gift Vouchers: A Project 6 Rationale

This set of gift vouchers was made for Wildfang, a women's clothing retailer that emphasizes the importance of standing up for oneself and being exactly who you are. These vouchers are made to convey Wildfang's message as a brand while also being a fun and interactive piece of illustration. They are inspired by the retro style of Polaroids making a return into modern fashion, taking a washed-out grayscale and combining it with colors inspired by modern pop-art.

The illustration on each card is of a model's hand holding messy comfort food. They use organic shapes in grayscale to convey the form of the model, but saves the bright, poppy colors for the foods to make them stand out as a focal point. This is subversive to traditional marketing of the modeling industry by making it messy and human, focusing on what all people can connect to, the same way Wildfang tears down traditional fashion tropes to help people be more comfortable in their own skin. The foods are reflective of products sold by the company. The watercolor wash used as the background gives the photos a sense of texture that helps unify the photo paper

with the more physically textured watercolor paper used for the rest of the product.

The feel and quality of the watercolor paper emphasizes the vibe of the brand. Wildfang removes the "plasticity" of traditional modeling and marketing for a more friendly, real feel. The paper is of durable quality that makes the voucher as a whole feel sturdy in the hand. It also makes the ink look visually textured. The voucher and holder come together as a Polaroid photo matched with a camera. The design is reminiscent of removing the photo from the camera after taking a picture. This gives the user the sense of nostalgic excitement similar to the reveal of the Polaroid photo. As the voucher is removed, the bright color and shine of the photo paper draws attention and makes the illustration stand out as the focal point.

Overall, the craft of the project could be improved. While the holder is structurally inventive and well-measured, the piece as a whole uses a lot of paper. This means some cuts and glued edges aren't perfectly

clean or aligned with adjoining parts. Some textural detail could be added, especially to the hands in the illustrations and on the "camera." The magenta should be lightened so that it's easier on the eyes. An original version of this project featured digital hand-lettering that felt far too careful and calligraphic. The decision to remove the hand-lettering and leave the space below the photo blank is one improvement in the area of craft, as it allows the piece to be even more interactive. Allowing the consumer to write their own messages in sharpie helps them to connect with the voucher even further, and doubles as an action befitting real Polaroids.

Combining retro styles with modern fashion and colors gives the product that nostalgic, yet trendy bit of excitement that the intended audience loves to indulge in. The action of revealing the card within the holder adds fun to functionality. The style, texture, and reinvention of what a gift card can be fits Wildfang's message of doing what you want while wearing what you want, and being completely, unapologetically you.