

Portfolio

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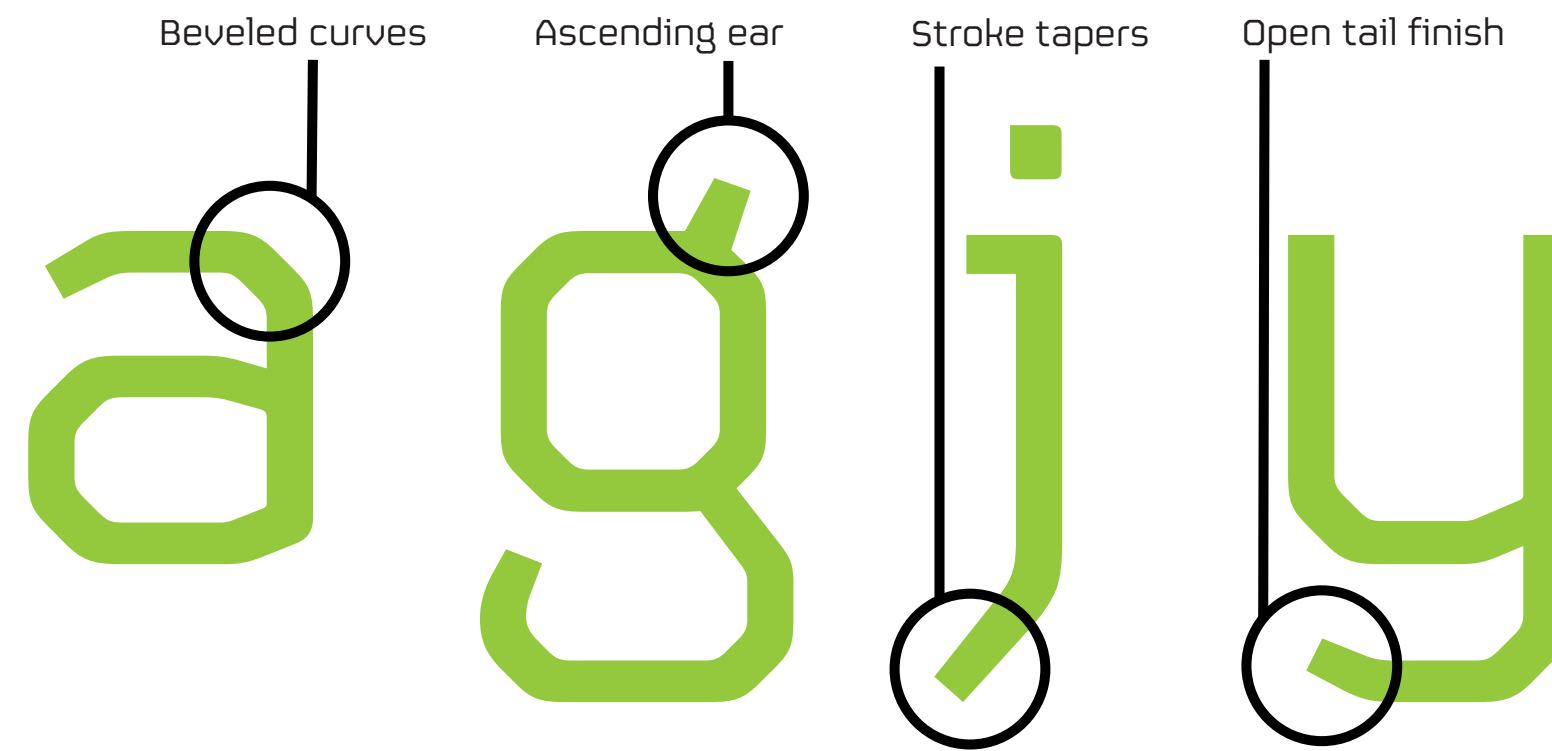
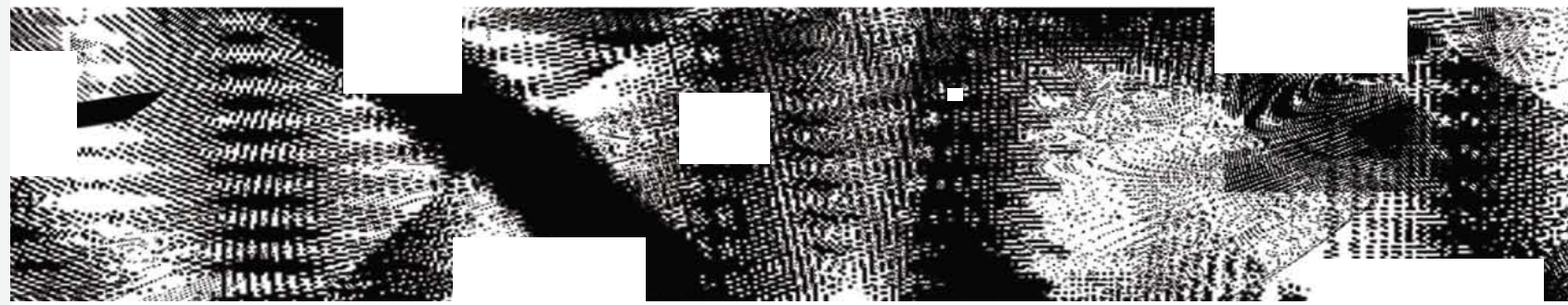
01 Type Specimen

DES 254 Typography I
with Philipp Zurmohle

This type specimen focuses on ZS Sinclair, which was made by the type foundry, Fontsmith. The poster uses the typeface in describing some of its unique features. With the typemakers being inspired by a computer from the 80s, this poster design evokes the theme of old, glitchy computers.



FS Sinclair is a technical type. It is an intelligent and modern typographic form, with a technical robust framework that is balanced for use in short editorial text setting and strong headlines.



About the Type

There's a technological, systems feel to FS Sinclair but ultimately, humans are in charge. The lowercase "a", "n", "m" and "r" have clean-cut "ears", and the square-ish design is softened by round joins on the inside of the letterforms.

The idiosyncratic design of letters such as "g", "j", "k", "v", "w" and "y" bring the design up to date. This is a modular font with character, and a range of weights that allow varied application.

Punk Retro. Intelligent. Modern.

Rigid. Futuristic. Functional.

About the Creation

FS Sinclair receives its namesake from Sir Clive Sinclair, the producer of the 1982 home computer, the ZX Spectrum. The computer was wildly popular in the UK, and launched the country's IT industry. It's no surprise that the type inspired by this influential computer also came out of the UK, specifically a type design firm in London called Fontsmith. The computer's clunky command codes and simple, grid-placed type caught the eye of Fontsmith designers Jason Smith and Phil Garnham in their formation of FS Sinclair.

Initial first drafts were too jagged, replicas of existing fonts like Gridnik. However, eventually, the typeface evolved into the readable, yet rigid FS Sinclair released in 2009. It's smart and modern; it's a type meant to reference the past, and hopefully, influence the future.





02

Phobia Series

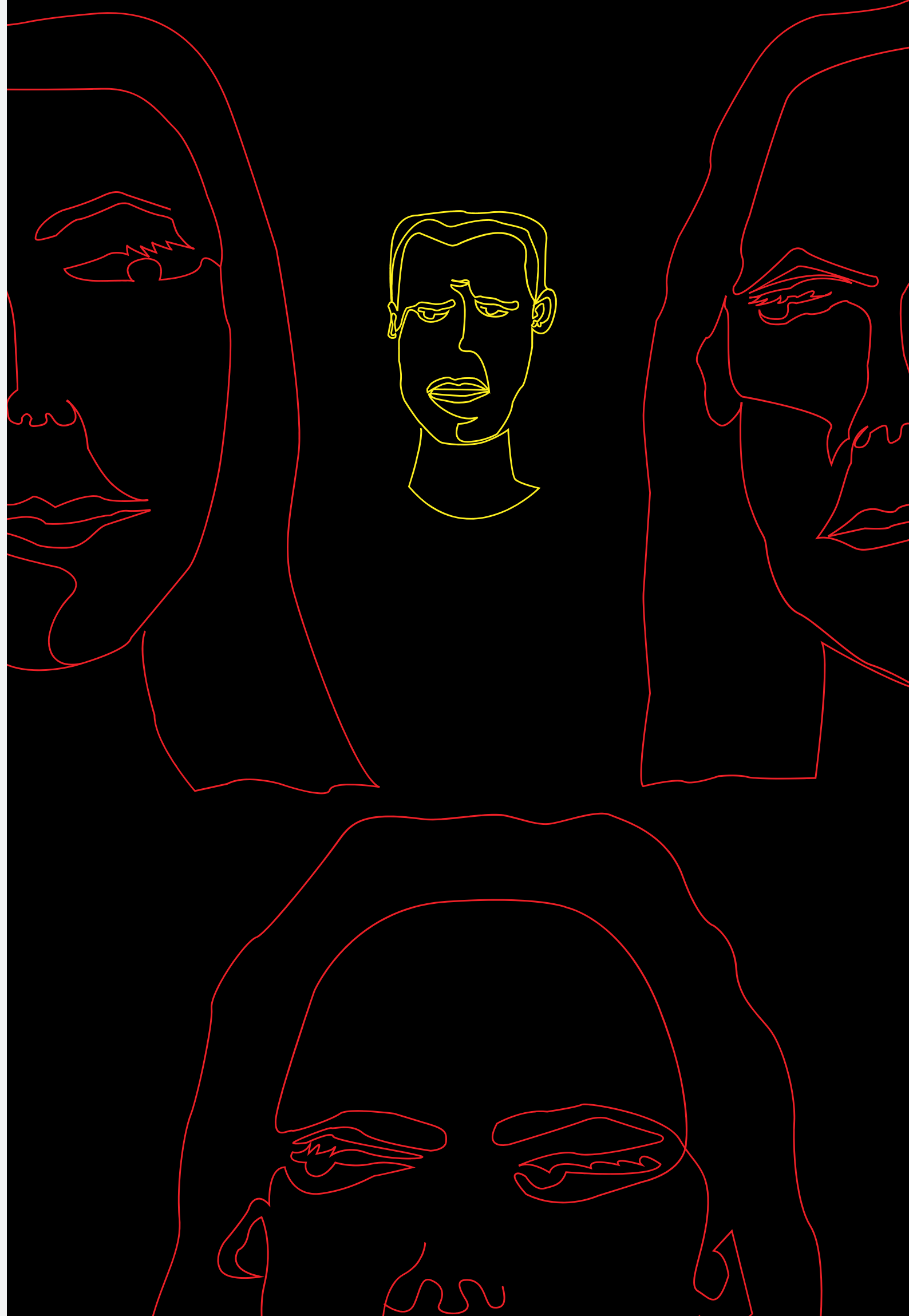
DES 224 Narrative and
Communication Design
with Egon Selby

This is a PSA series with the purpose of educating others about the topic of phobias. Phobias are divided into three categories: social phobia, agoraphobia, and specific phobia. Thus, the content follows these same categories. My writing sample goes in depth with the design choices I made for this project.



phobia classification 1

social phobia, also known as social anxiety disorder, is when a situation is feared as the person is worried about others judging them.



phobia classification 3

agoraphobia is a generalized fear of leaving home or a small familiar 'safe' area, and of possible panic attacks that might follow.



phobia classification 2

specific phobia is a fear of particular objects or social situations that immediately results in anxiety and can sometimes lead to panic attacks. Specific phobia may be further subdivided into four categories: animal type, natural environment type, situational type, blood-injection-injury type.

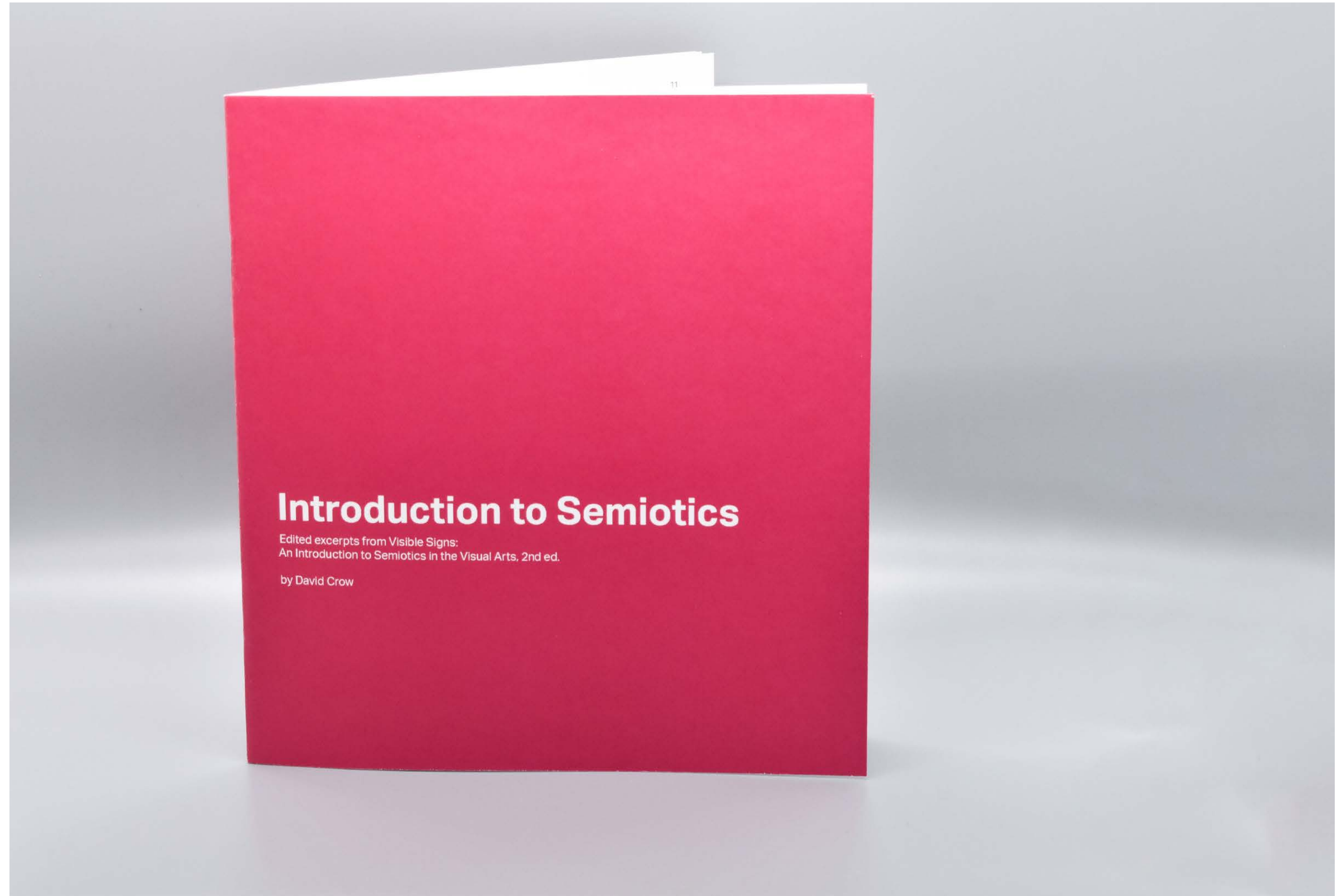


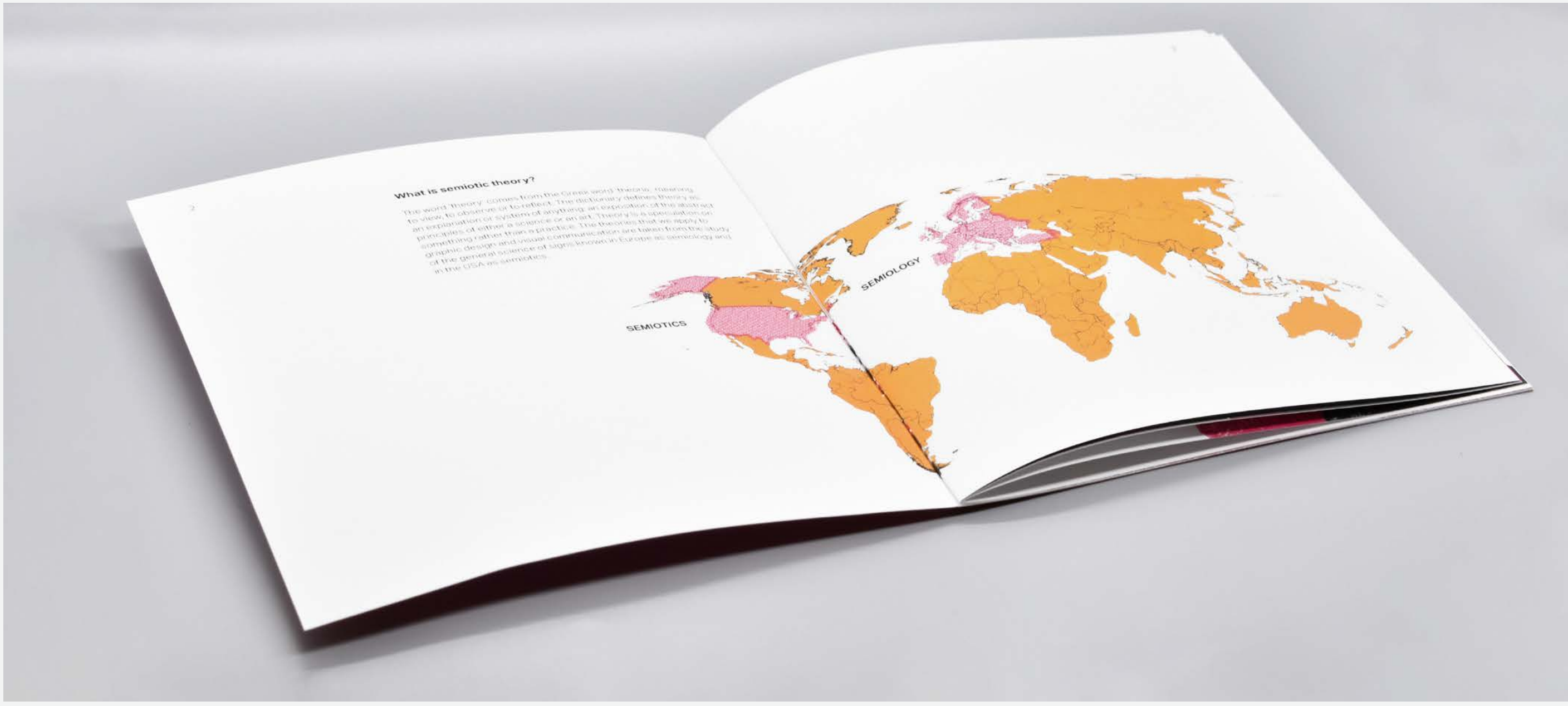
03 Semiotics Booklet

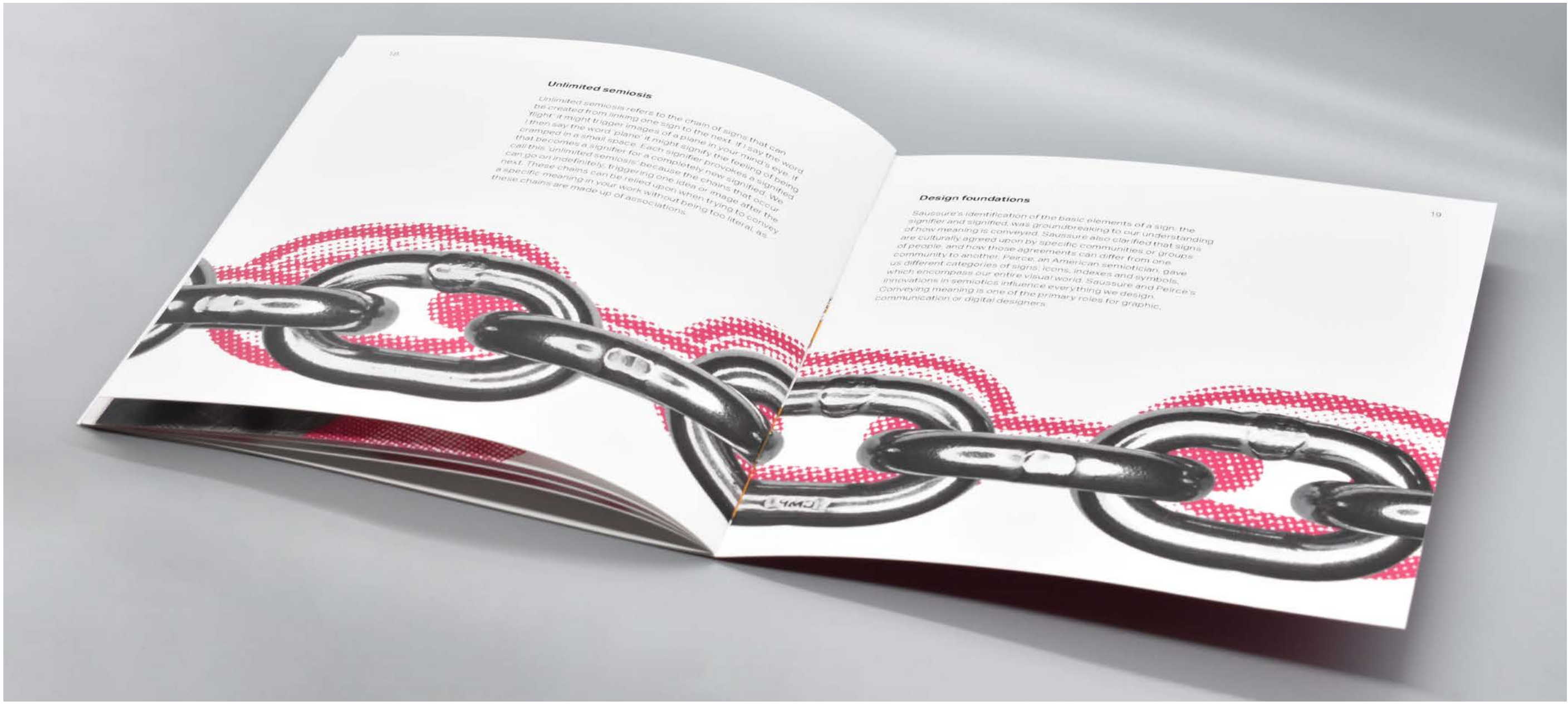
DES 200 Page Design
with Meredith James

Jumping off the Swiss background of Ferdinand de Saussure, who is an integral part of the text, this design is inspired by the simplicity and the use of white space in International Typographic Style. The pink halftones paired with sleek black and white images provide interesting graphics. Orange pull-quotes guide the reader and help break up the body copy.

Text was provided by the instructor from Visible Signs: An Introduction to Semiotics in Visible Arts, by David Crow.







Unlimited semiosis

Unlimited semiosis refers to the chain of signs that can be created from linking one sign to the next. If you say the word "light" it might trigger images of a plane in your mind's eye. If then say the word "plane" it might trigger the feeling of going overseas in a small space. Each signifier that provokes a signified that becomes a signifier for a completely new signified. We call this unlimited semiosis because the chain that occurs can go on indefinitely, triggering one idea or image after the next. These chains can be related upon when I try to convey a specific meaning in your work without being too literal, as these chains are made up of associations.

Design foundations

Saussure's identification of the basic elements of a sign, the signifier and signified, was groundbreaking to our understanding of how meaning is conveyed. Saussure also clarified that signs are culturally agreed upon by specific communities or groups of people, and how those agreements can differ from one community to another. Peirce, an American semiotician, gave us different categories of signs: icons, indexes and symbols, which encompass our entire visual world. Saussure and Peirce's innovations in semiotics influence everything we design. Conveying meaning is one of the primary roles for graphic communication or digital designers.



Semiosis

Peirce uses the term semiosis to describe the transfer of meaning. The act of signifying what is distinct about the sign is semiosis. It is like a one-way process with a fixed meaning. It is a sign that it is not an exchange between the sign and the reader of the sign. It is an exchange between the sign and the background of the reader. The meaning of the sign will be affected by the background of the reader. Their background, education, culture and their experiences will all have a bearing on how the sign is read.

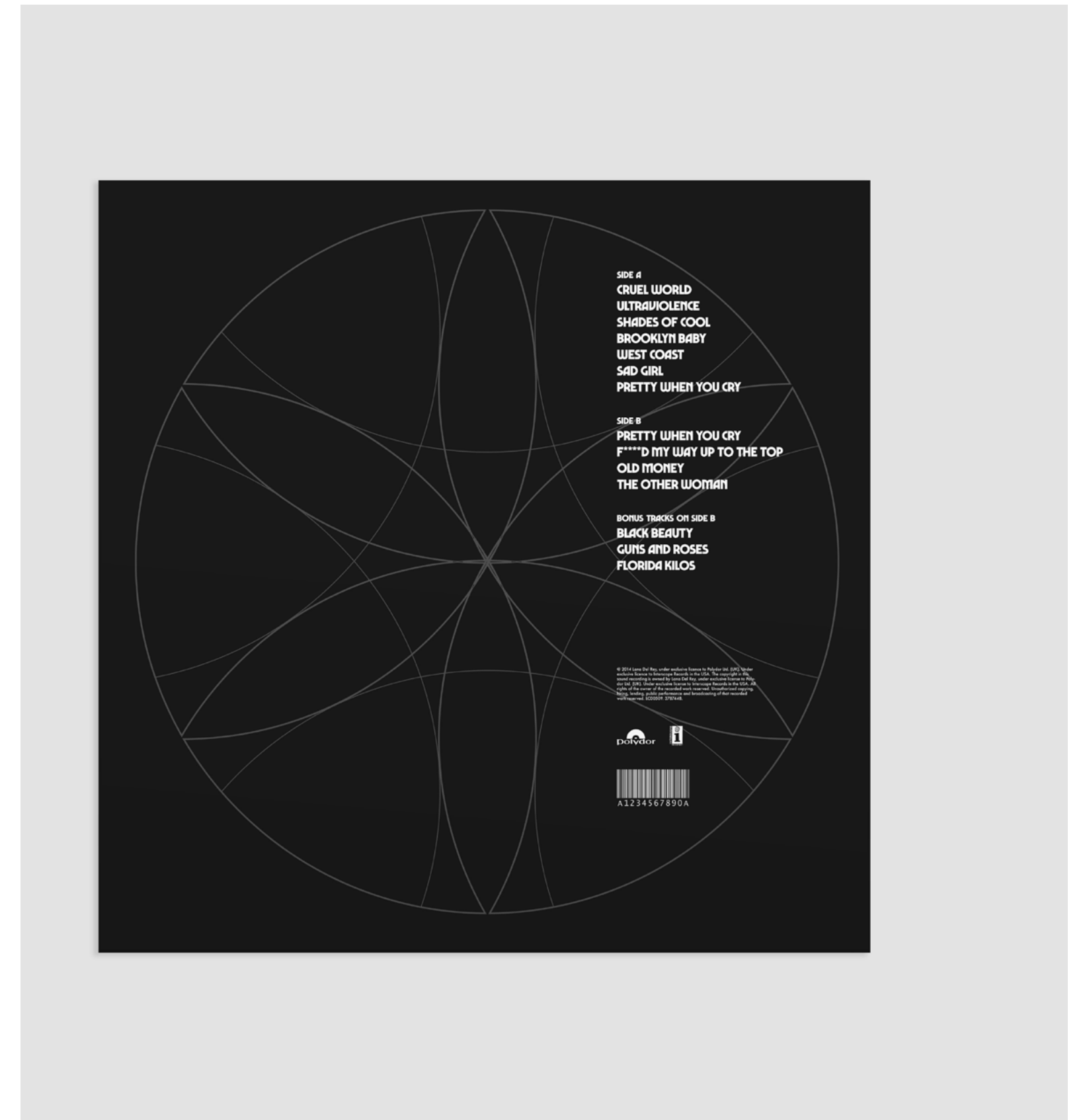
One of the most visible examples of this is the symbolic use of color in different cultures. In Western Europe, we are familiar with the color black as a symbol of death and mourning. Funeral directors wear black jackets and it is used for those who attend to those who have been lost. This is a symbolic sign that we have all learned and it is also, to a degree, iconic. However, in other cultures across the world relationships between colour and loss is quite different. In China, for example, white is used for funerals, which is a complete reversal of these values, and could create the impression of a wedding to a Western European who has quite a different understanding of the symbolic use of white.

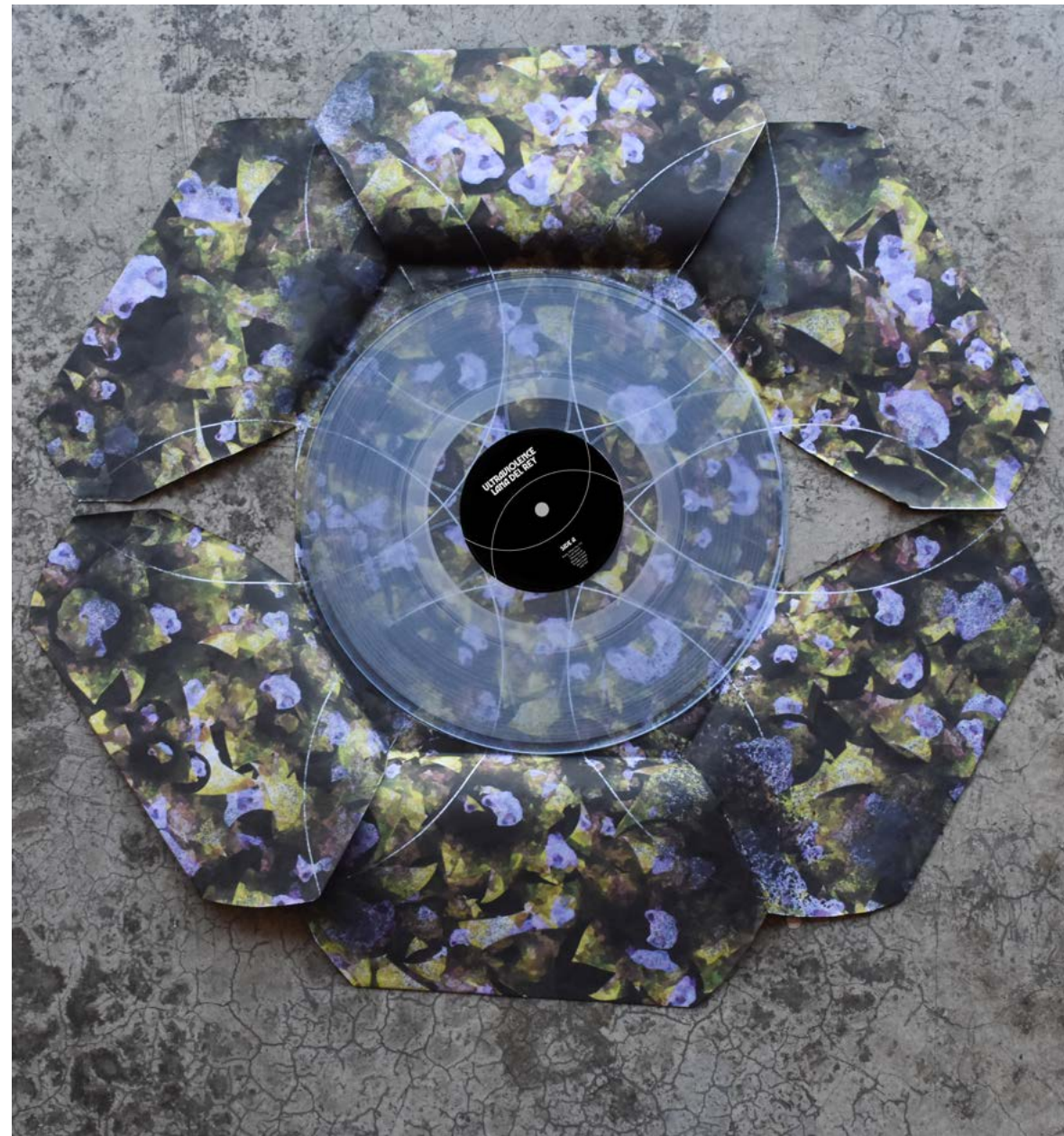
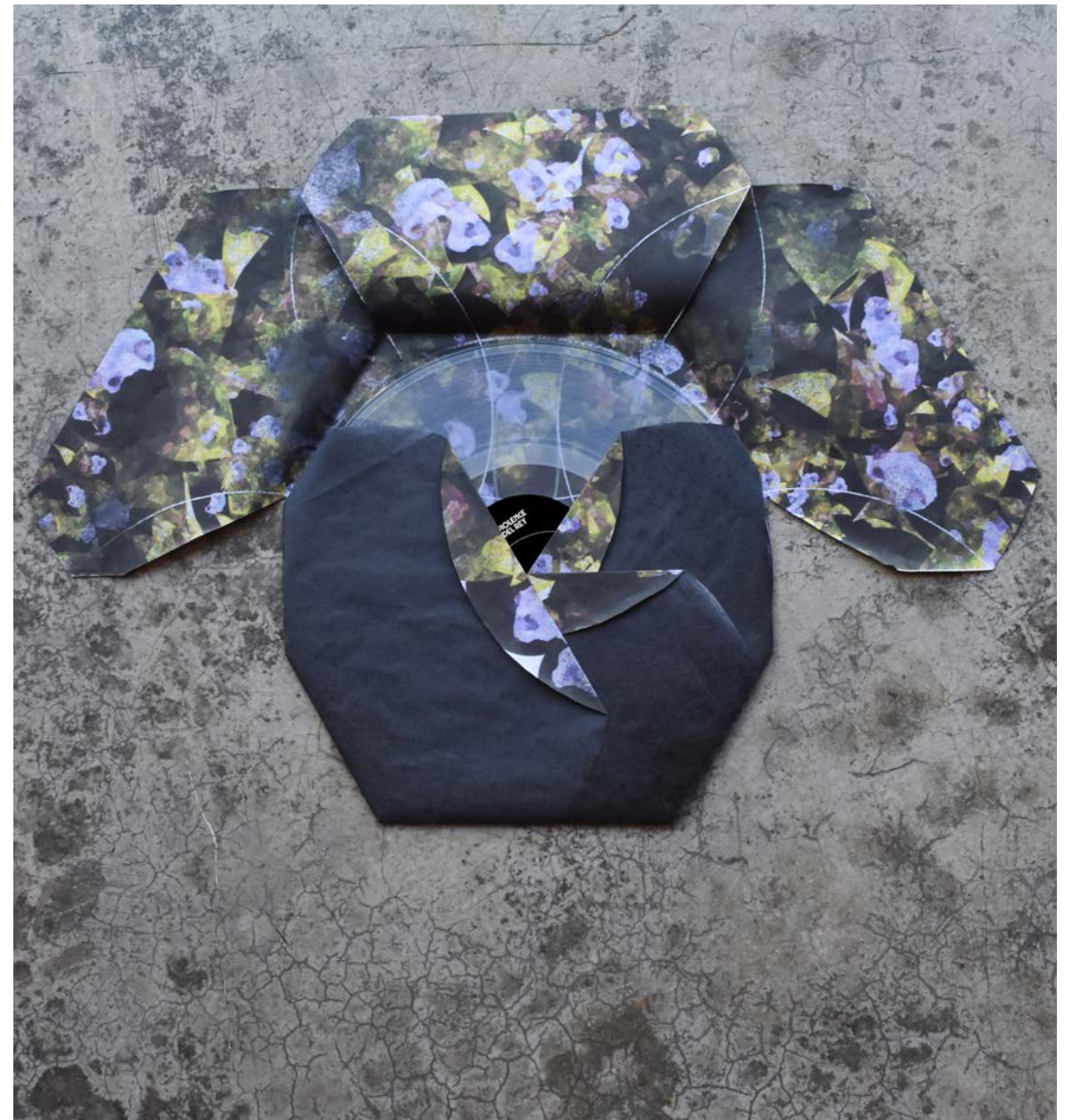
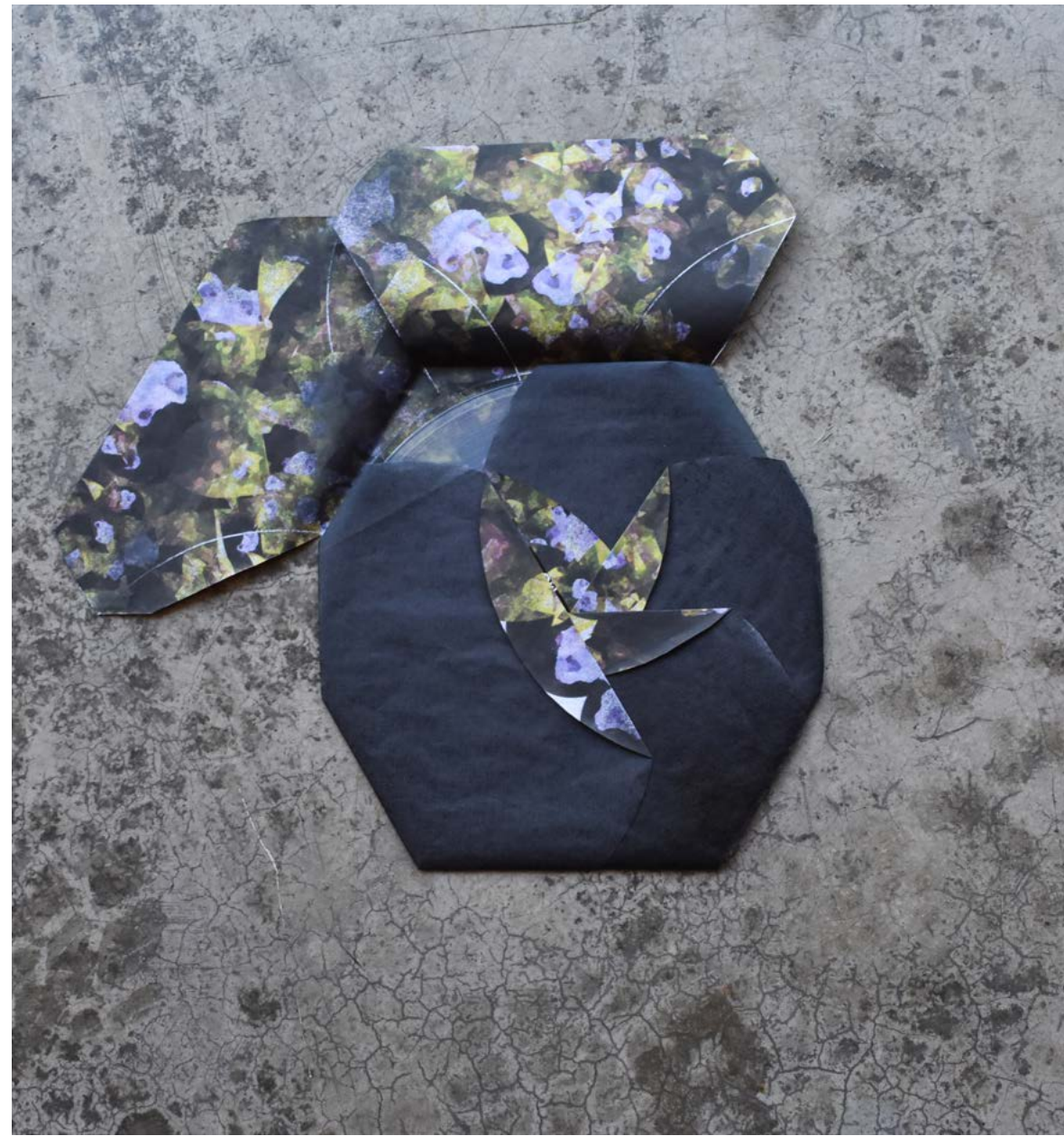
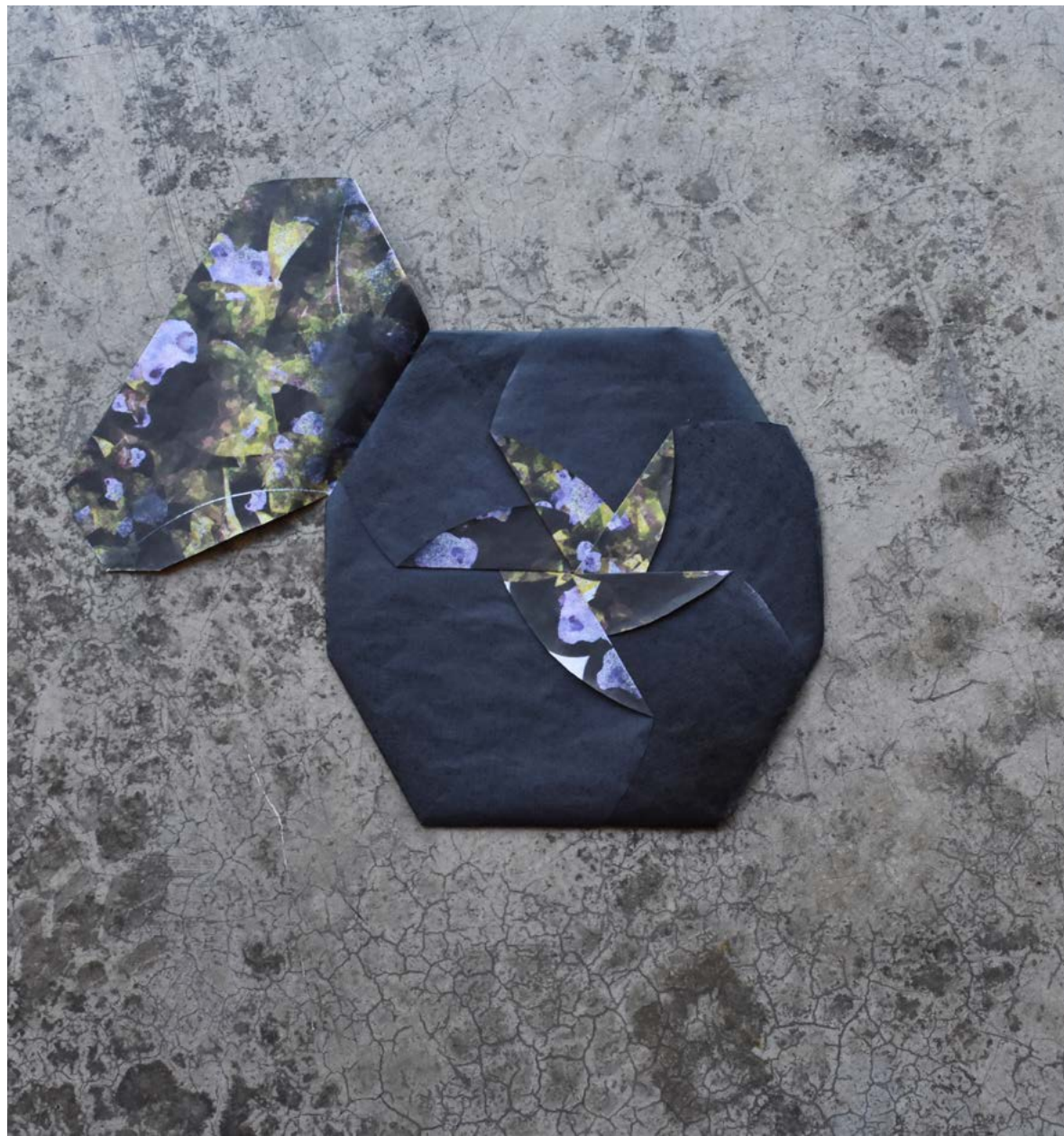
04 Album Project

DES 224 Narrative and
Communication Design
with Egon Selby

This overhaul of the original project focuses on the star of my first design: the origami record sleeve. The sleeve pattern's dark, floral print parallels the moody themes in the Ultraviolence album. The striking white lines emerge from the black background, echoing the black dreaminess of the record. The album works as a unit with the white lines being extracted from the origami sleeve stencil.







see this unfold live [here](#)

05 Evolution of the Bra

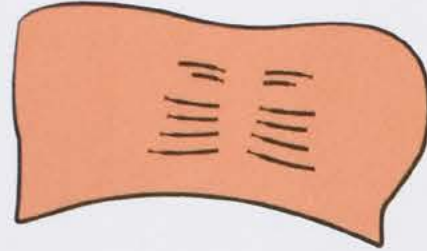
210 Digital Imaging
and Illustration
with Walker Cahall

This folded booklet draws inspiration from comics with cheeky illustrations and fun color and type. The history of the bra is relayed to the viewer with the story-telling structure of a comic that is both engaging and informative.



THE EVOLUTION OF THE BRA

...BEGINS WITH THE BANDEAU. IT WAS USED FOR SUPPORT AND COVERAGE WHILE PLAYING EARLY MONOAN SPORTS.



ADDITIONALLY, BIG BREASTS WERE SEEN AS UNATTRACTIVE, SO THE BANDEAU HELPED FLATTEN THEM.

1300s



CARESSÉ CROSBY PATENTS THE FIRST MODERN BRA MADE OF TWO SILK HANDKERCHIEFS ZAND RIBBON.

1914



THE "NO BRA" HAD NO LINEN OR UNDERWIRE, MAKING IT COMPLETELY SEE THROUGH. IT WAS POPULAR AT THE HEIGHT OF THE GROOVY FLOWER CHILD MOVEMENT.

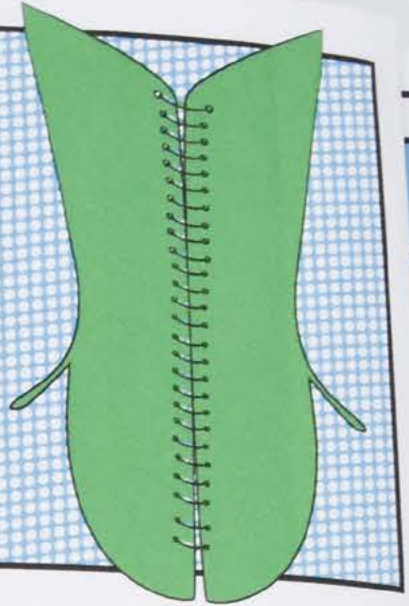
1960s



ORIGINALLY MADE WITH TWO JOCKSTRAPS, THE JOGBRA WAS INVENTED WITH THE INCREASING FITNESS TREND OF THE 70s.

1970s

POPULAR DURING THE TIME OF THE RENAISSANCE, THE CORSET WAS TRADITIONALLY MADE OUT OF WOOD OR WHALEBONE. THE IDEA WAS TO HAVE A TINY WAIST AND THE BREAST FALLING OUR OF THE WOMAN'S DRESS. THIS WAS ACHIEVED BY THE METHOD OF TIGHTLACING.

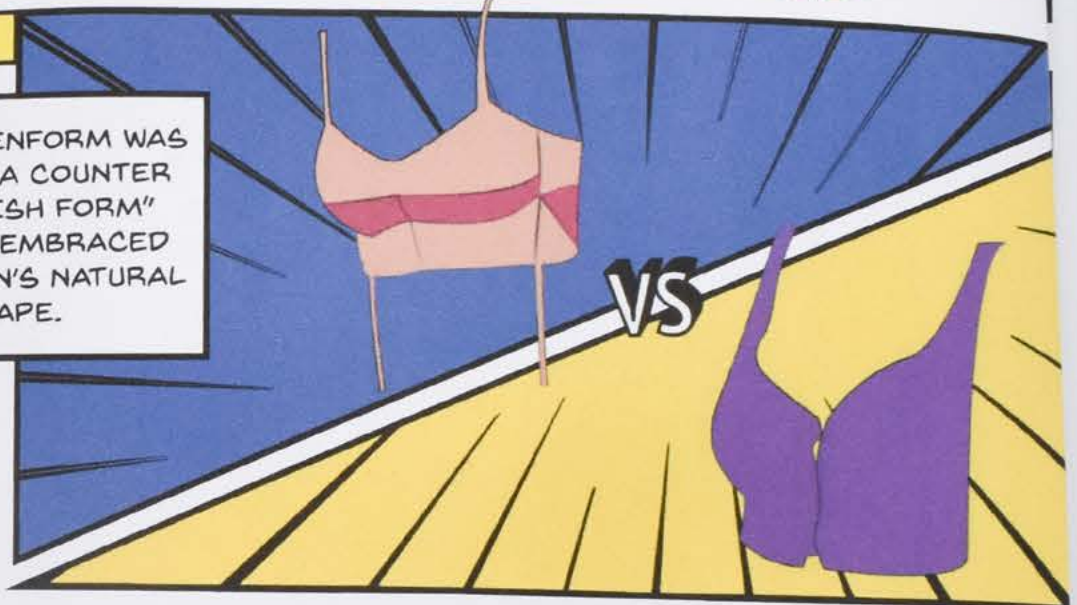


CORSETS ARE CURRENTLY USED AS WAIST TRAINERS BY CELEBRITIES LIKE KIM KARDASHIAN.

1500s

THE MAIDENFORM WAS MADE AS A COUNTER TO "BOYISH FORM" BRAS. IT EMBRACED THE WOMAN'S NATURAL SHAPE.

1920s



VS

IRONICALLY, THE S-SHAPED GIRDLLE WAS EVENTUALLY CONSIDERED A HEALTHIER ALTERNATIVE TO THE CORSET AFTER IT WAS REALIZED THAT TIGHTLACING WAS BAD. HOWEVER, THE BRA STILL PUT WOMEN INTO AN UNNATURAL, PIGEON-LIKE POSTURE WITH THEIR CHEST THROWN OUT AND HIPS PUSHED BACK.



1500s

THE S.H CAMP & COMPANY FURTHER DEVELOPS THE MODERN BRA. THEY INTRODUCE CUP SIZES, ADJUSTABLE BANDS, PADDED BRAS, AND THE UNDERWIRE.

THE SYMMINGTON REFLECTED A MORE ANDROGENOUS STYLE. IT MINIZMED FEMALE CURVES WITH LINES INSPIRED BY CUBIST PAINTERS.

VICTORIA'S SECRET

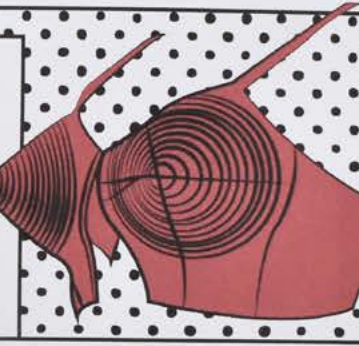
ROY RAYMOND AND HIS WIFE, GAYE, WERE FRUSTRATED THAT THE ONLY "NON-BORING" BRAS WERE AT TACKY SEX SHOPS. THEY FOUNDED THEIR LINGERIE COMPANY, VICTORIA'S SECRET, AS A RESULT, THE "VICTORIA" IS NAMED AFTER QUEEN VICTORIA TO ESTABLISH A CERTAIN REFINEMENT. THE "SECRET" ALLUDES TO WHAT IS HIDDEN UNDERNEATH CLOTHES.

1977

1500s VOGUE USES THE TERM "BRASSIERE" FOR THE FIRST TIME

BRASSIERE

THE BULLET BRA WAS ORIGINALLY INTENDED TO PROVIDE PROTECTION AND SUPPORT FOR WOMEN WORKING ON PRODUCTION LINES DURING WORLD WAR II



EVENTUALLY, THE BULLET BRA WAS WORN UNDER SWEATERS FOR A VERY BOSOM LOOK. THIS WAS POPULARIZED BY CELEBRITIES LIKE MARILYN MONROE.

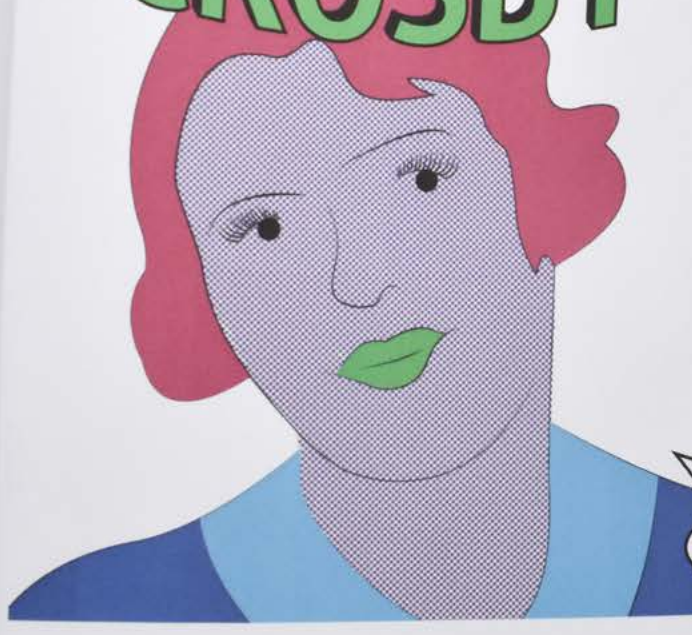
1960s



THE WONDERBRA WAS THE FIRST TO LEFT AND PUSH THE BUSTLINE TOGETHER. THIS IS KNOWN MORE POPULARLY TODAY AS THE PUSH-UP BRA.

1977

CARESSÉ CROSBY



BORN AS MARY PHELPS JACOBS, CARESSÉ CROSBY WAS A WOMAN WHO WORE MANY HATS. THE DAUGHTER OF A WELL-KNOWN COLONIAL FAMILY, A LOVER, A WIFE, A MOTHER, A PUBLISHER, AND CONNOISSEUR OF THE ARTS, WHEN IT COMES TO THE BRA, SHE WAS ULTIMATELY AN INVENTOR AS THE FIRST PERSON TO RECEIVE A PATENT FOR THE FIRST MODERN BRA.

THE IDEA CAME FROM CARESSÉ'S OWN EXPERIENCE WITH THE UNCOMFORTABLE CORSET, STILL POPULAR DURING HER YOUTH IN THE EARLY 20TH CENTURY. AS SHE WAS GETTING READY FOR A LIVELY EVENING BALL, HOWEVER, SHE SAW THAT THE WHALEBONES OF THE CORSET WERE STICKING THROUGH HER DRESS.

SHE CALLED HER MAID TO GET HER TWO HANDKERCHIEFS AND SOME RIBBON. THAT EVENING, SHE WORE HER NEW BRA UNDERNEATH HER DRESS, AND WAS SWARMED BY FRIENDS WHO WANTED TO KNOW HOW SHE WAS ABLE TO MOVE SO FREELY. EVERY YOUNG WOMAN AT THE PARTY WANTED THAT SAME FREEDOM.

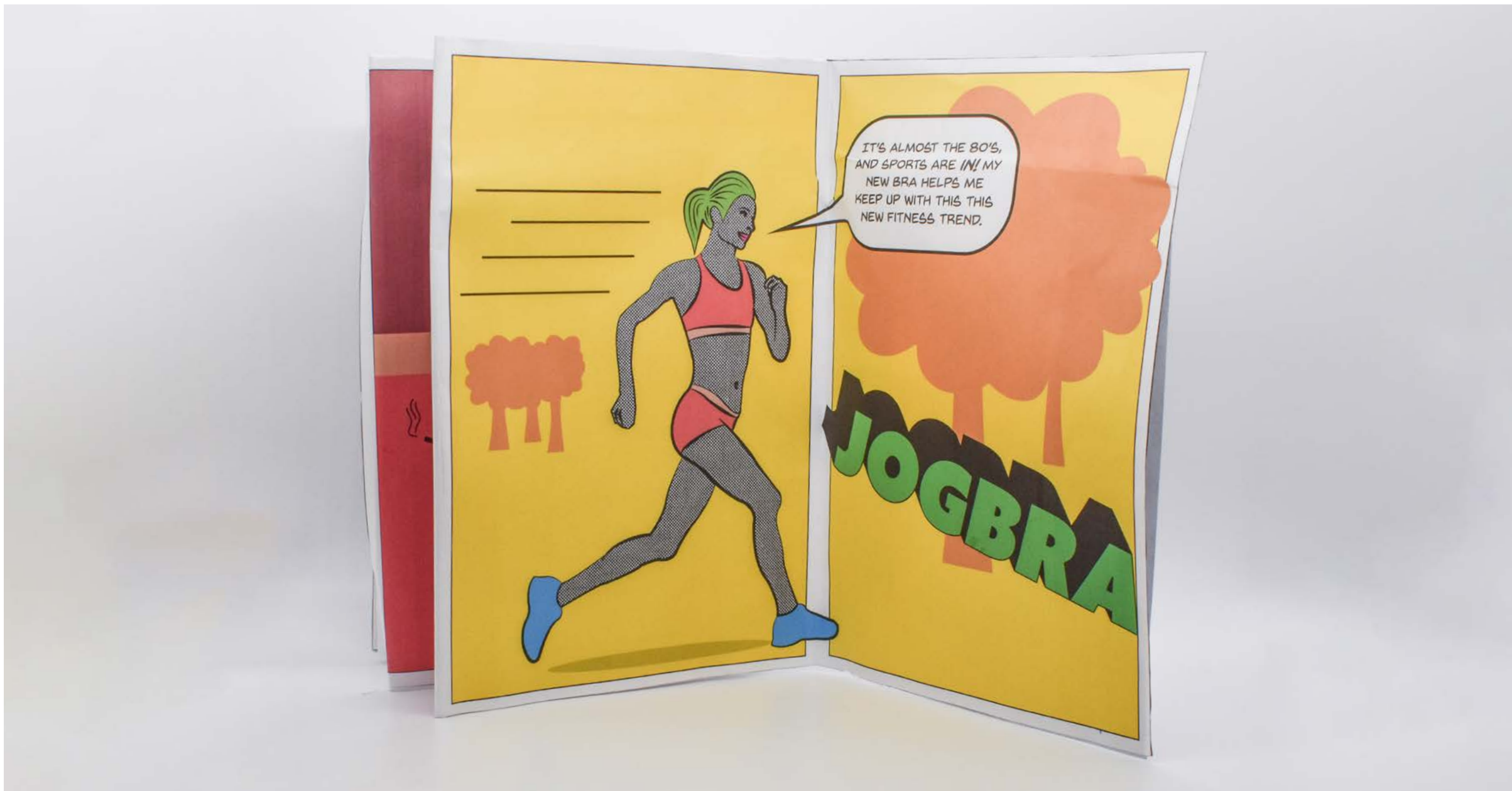
CARESSÉ WAS APPROACHED BY A STRANGER WHO OFFERED HER A DOLLAR FOR THE NEW BRA. HOWEVER, CARESSÉ WAS SMART AND KNEW SHE COULD MAKE MORE FROM HER INVENTION BASED OFF OF ITS SUCCESS AT THE PARTY.

CARESSÉ FILED FOR HER PATNT FEBRAURY 12, 1914. SHE BOASTED ITS ABILITY TO FIT ALL SHAPES AND SIZES, AS WELL AS ITS FLEXIBILITY DURING EVEN THE MOST VIGOROUS OF ACTIVITIES. HER BRA WAS LIGHTWEIGHT, COMFORTABLE AND SOFT, A NICE CHANGE FROM HEAVY STIFFNESS OF THE CORSET.

CARESSÉ ATTEMPTED TO RUN HER OWN LINGERIE BUSINESS, THE FASHION FORM BRASSIERE COMPANY. SHE OPERATED THIS TWO-WOMAN, BOSTON SWEATSHOP IN 1922. HOWEVER, HER HUSBAND AT THE TIME DISCOURAGED HER BUSINESS, AND SINCE IT WAS HAVING TROUBLE TAKING OFF, PURSUADED HER TO CLOSE IT.

CARESSÉ EVENTUALLY SOLD THE PATENT TO THE WARNER BROTHERS CORSET COMPANY FOR ROUGHLY \$22,000 IN TODAY'S CURRENCY. WARNER WOULD GO ON TO EARN MORE THAN \$15 MILLION FROM THE BRA PATENT OVER THE NEXT THIRTY YEARS.

"I CAN'T SAY THE BRASSIERE WILL EVER TAKE AS GREAT A PLACE IN HISTORY AS THE STEAMBOAT, BUT I DID INVENT IT."



06

Shred Coco

DES 254 Typography I
with Philipp Zurmohle

Inspired by my kid brother, Shred Coco is a chocolate bar for fingerskaters, with the graphics on the wrapper having a second life as stickers to “dec out your deck”. The vibrant color scheme paired with the black background evokes a skater aesthetic that all ages can enjoy.





07 Frontier Whiskey

DES 225 Design Systems
with Rory Rhillips

Frontier Whiskey imagines the astronaut as a space cowboy, bravely exploring the unknown. The brand combines the country and space with rustic colors, clean lines, and a tight grid. Inspired by old NASA schematics, this design is made for space enthusiasts.





FRONTIER

Batch #	1	Years Aged	10	HOU TX
Crafted By	AS	Ginger Infused Whiskey		
750ml		80 proof	40% alc/vol	

Like astronauts and scientists before, Frontier started as an exploration of two NASA employees into the world of spirits. Starting humbly in Houston, Texas near America's own Johnson Space Center, Frontier Whiskey continues its expedition of what whiskey can be. Enjoy.

For more information, visit frontierdistillery.com

Produced by Frontier Distillery in Houston, TX



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.

Like astronauts and scientists before, Frontier started as an exploration of two NASA employees into the world of spirits. Starting humbly in Houston, Texas near America's own Johnson Space Center, Frontier Whiskey continues its expedition of what whiskey can be. Enjoy.

For more information, visit frontierdistillery.com

Produced by Frontier Distillery in Houston, TX



Writing Sample

On Project 2 - Poster Series

Coming into this project, I knew I wanted to continue to push myself to do new things. I didn't just want to illustrate the phobias with pictures. I needed to be more dynamic, especially with such an intricate theme. I was inspired by the messiness of a contour line drawing. Its unpredictability parallels the nature of phobias. The thin, jagged lines mimic the same erraticness of a phobia's anxiety symptoms. The contour line drawings make these posters aggressive and create tension.

I kept my color palette simple with just four colors: black, white, red, and yellow. When choosing my color theme, I needed to continue the tension created with the contour drawing. In my mind, I was picturing "Saturn Devouring His Son" by Goya. The image is frightening to see, with the unbound violence of

Saturn's face, the rugged randomness of the painter's brush, and the darkness behind the subject evoked this potent response. I wanted to evoke this same feeling in my poster series. My colors bring this feeling of fear and intensity to the viewer, with the darkness of the backgrounds. Even the red poster has an vibrancy to it that is overwhelming.

The colors are thematically the same. The phobia is always in red, like judging people and the specific phobias with the plane, tornado, dog and needle. The agoraphobia poster is unique in that the colors are reversed, but the idea is the same. The phobia is everything that is outside the home. The individual with the phobia is in yellow.

To give these narrative images more context in terms of the research done on phobias, a small statement is included in the design. Attrament is the typeface for the header and subheader that is the phobia category. The subheader acts more as a drop-cap, so that the phobia category specified is not lost with the rest of the body text. The body copy is set in Benton Sans for readability. These typefaces work together, as they are both sans serif fonts, and have a tall x-height and narrow width.

I depicted the theme phobia in a way that causes tension for the viewer through erratic lines and intense color.

Process

For Frontier Whiskey
Bottle Project



Initial Concept Development

P2 concepts, ideas, beverage co.

ideas

powerpuff girls X ^{chem} tequila
 Russian-American vodka
 Sustainable packaged boxed wine
 non-alcoholic beer made cool
 witch's potion vodka
 fairy tale theme moonshine
 - Alice in Wonderland
 - drink me
 ent draught
 potion of eternality - with
actual vodka (unflavored)
 Swedish rye vodka
 beer made of recycled water
 "medicinal" vodka
 - take your medicine
 - awaken your wsf
 Ancient Egypt - beer, 1st to perfect art
 Beer in Mesopotamia, of brewing
 hieroglyphs, etc. Iraq modern day
 Space cowboy whiskey
 Video game juice
 Adult juice cider
 Wine from New Zealand, MtN wine

- chemical x tequila - inspired by Powerpuff girls, a "powerful, mutagenic chemical that gives people and animals special abilities"
- Swedish beer made from recycled water (Sweden is one of the top eco-friendly countries), possibly draw from Viking influence, Iron Age
- Space Cowboy American Whiskey
- Mountain Wine from New Zealand
- Witch's potion vodka

Company Brief

Why?

Frontier was formed in Houston, Texas, where two NASA women working for the Johnson Space Center shared a story: they were inspired to work for NASA by the first American woman who went to space, Sally Ride. Soon, they developed a common interest in making their own alcohol. They began with beer just in their kitchen. Soon they found the art of distilling whiskey and that's where they hit their professional stride. It started out selling to friends, coworkers and family, but their space-age whiskey took off. They're now looking for official branding to sell their whiskey on the market.

What?

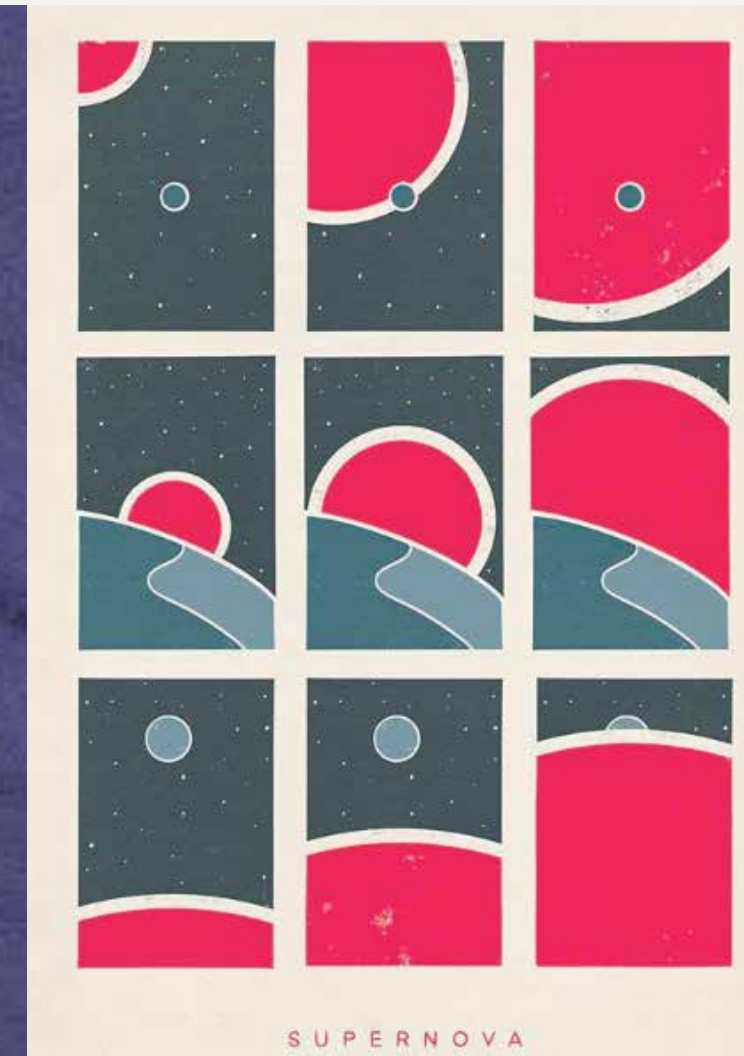
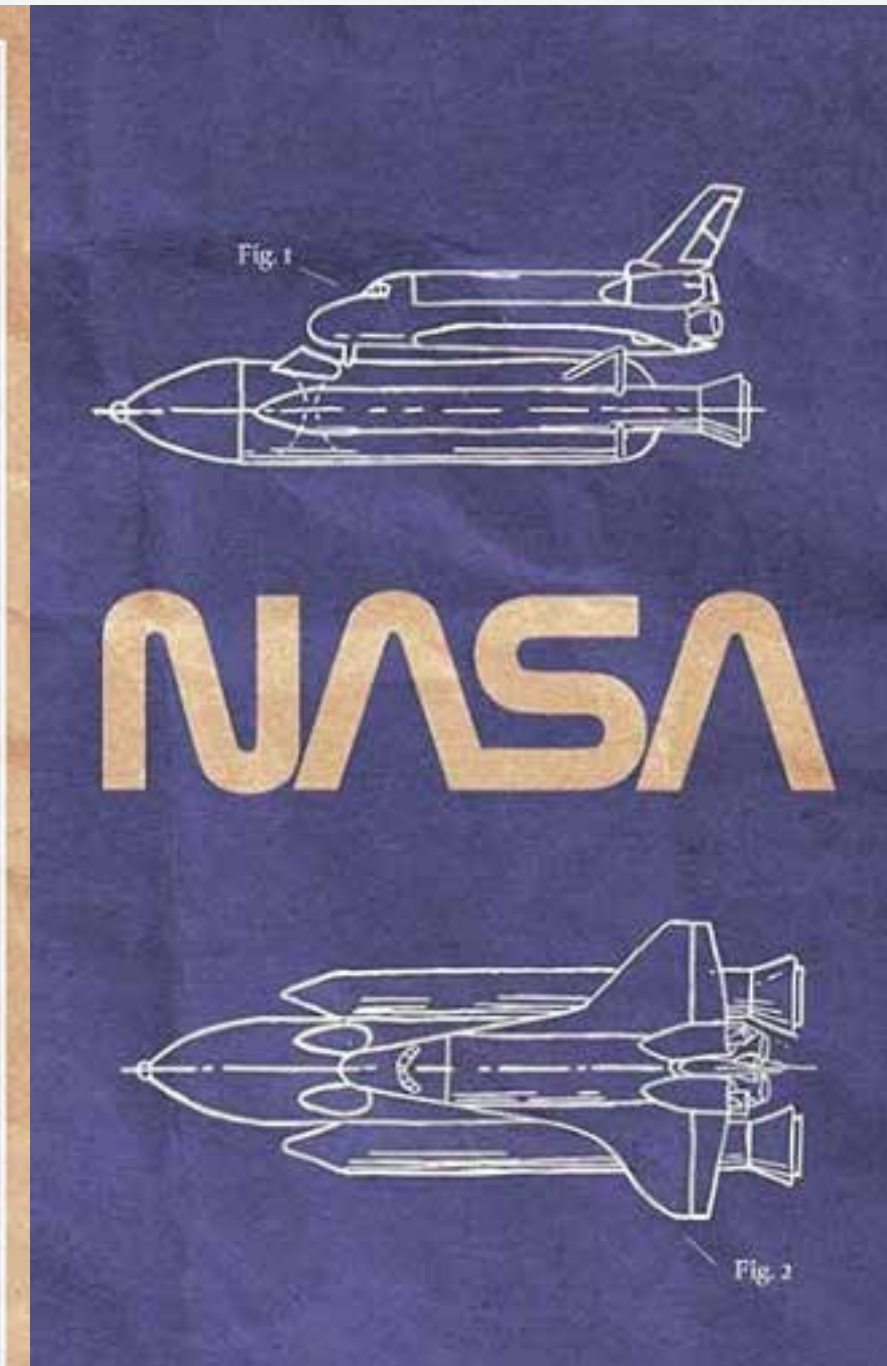
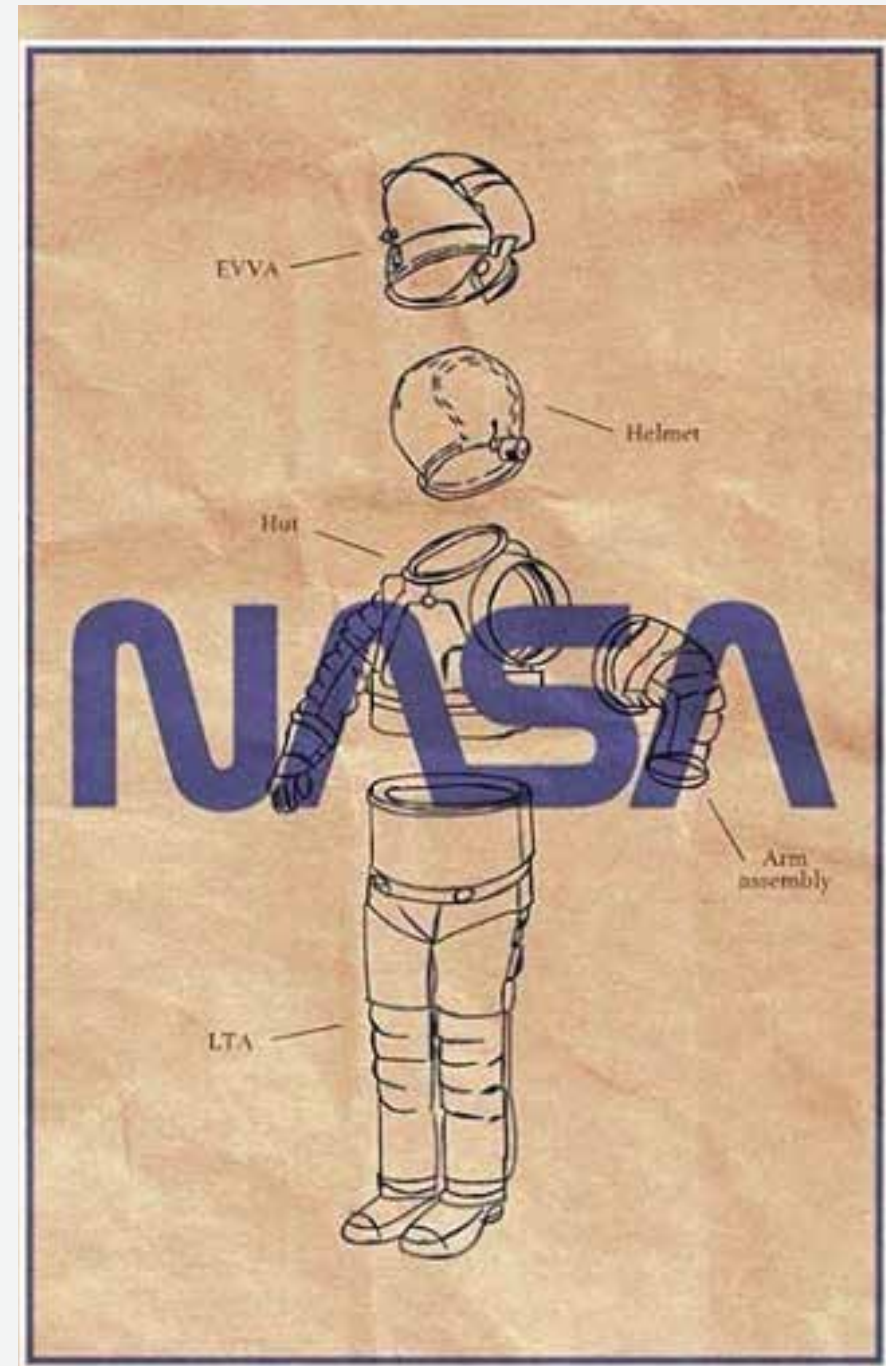
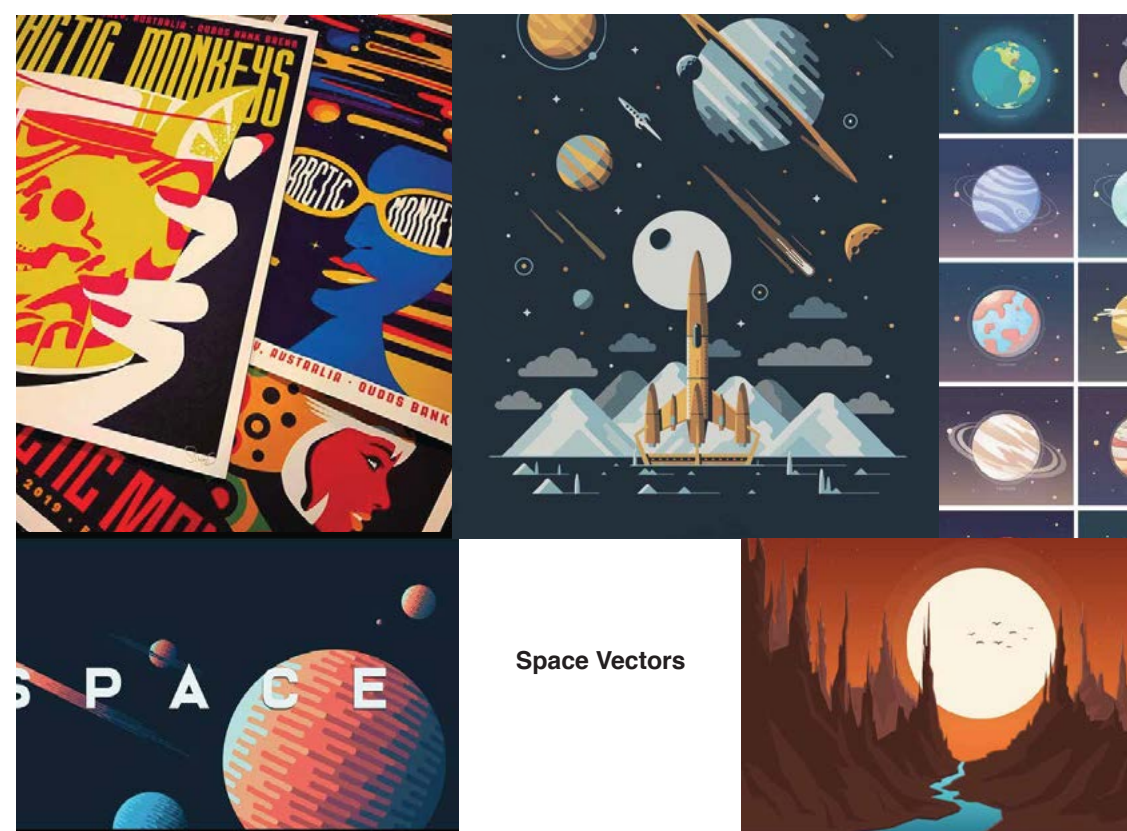
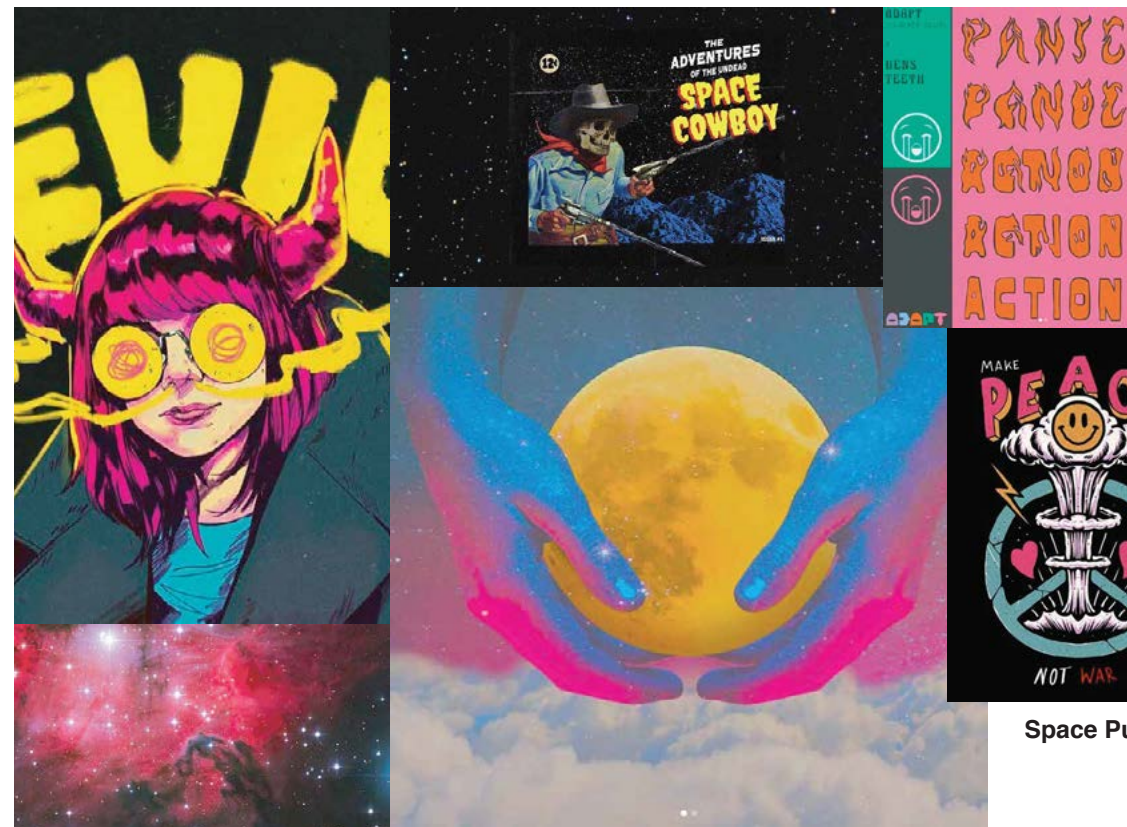
Rye whiskey. Growing rye is eco-friendly, and that's what the girls prefer. They get their rye from a local Houston provider. These scientists bring their passion for experimentation to their flavors, creating a unique blend of honey whiskey, as well as a ginger infused rye.

Who?

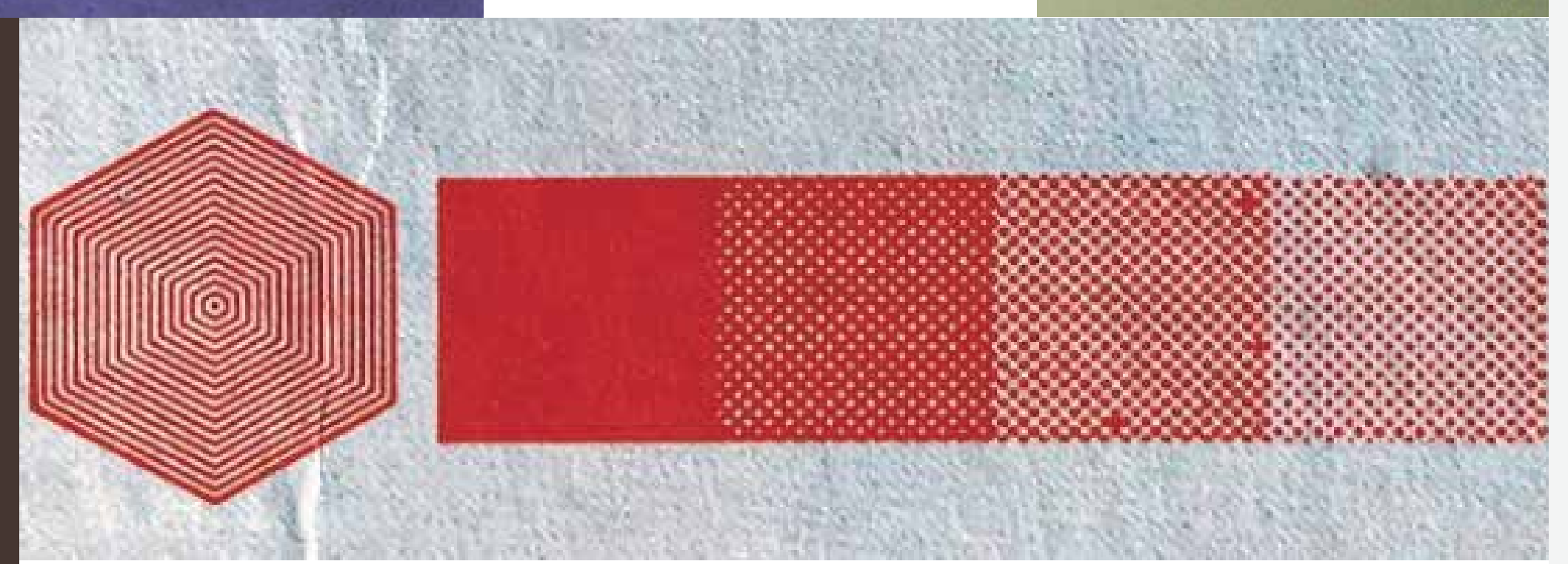
The consumer for is an individual that is space-obsessed. They're a part of American tradition that comes with the pride of "space race" in the 60s/70s, but interested in the internationality and teamwork of the space community that exists in modern times. They are curious and thoughtful about the future not just of Earth, but exploration and of what else can be found in space.

Moodboards

Old School Space is the direction I chose. It combines the futuristic and sleek design of NASA with the classic vintage feel of a southern whiskey brand.



Old School Space



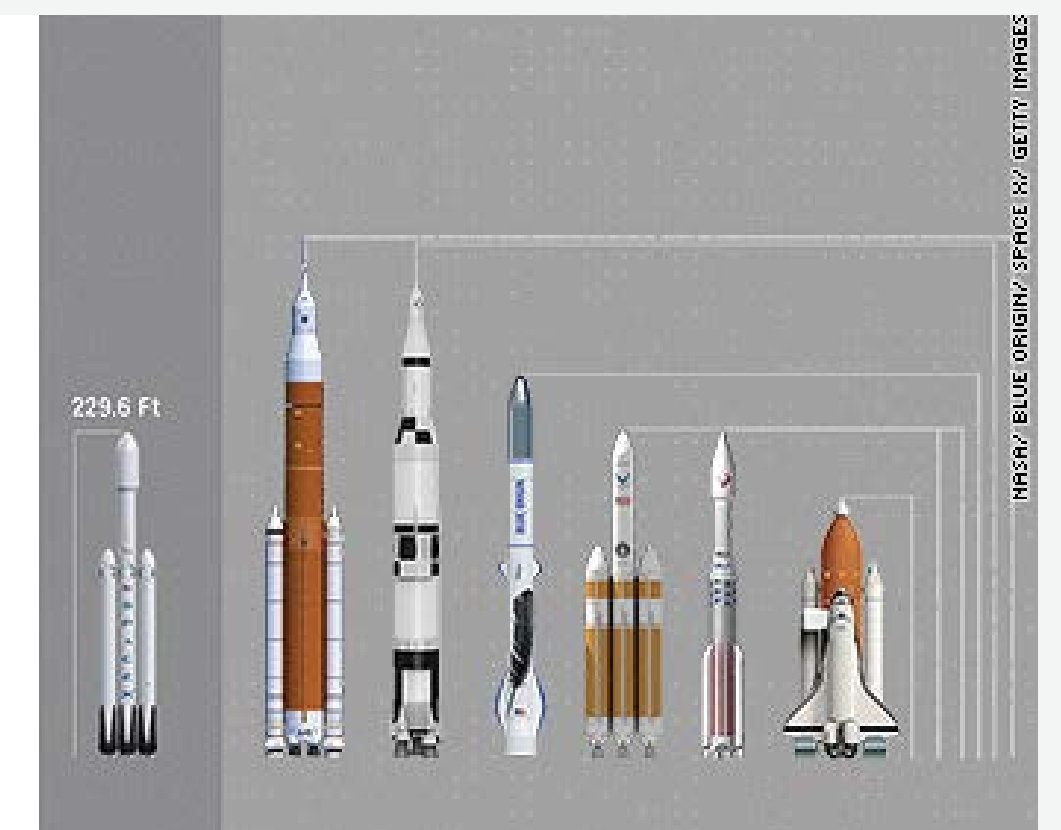
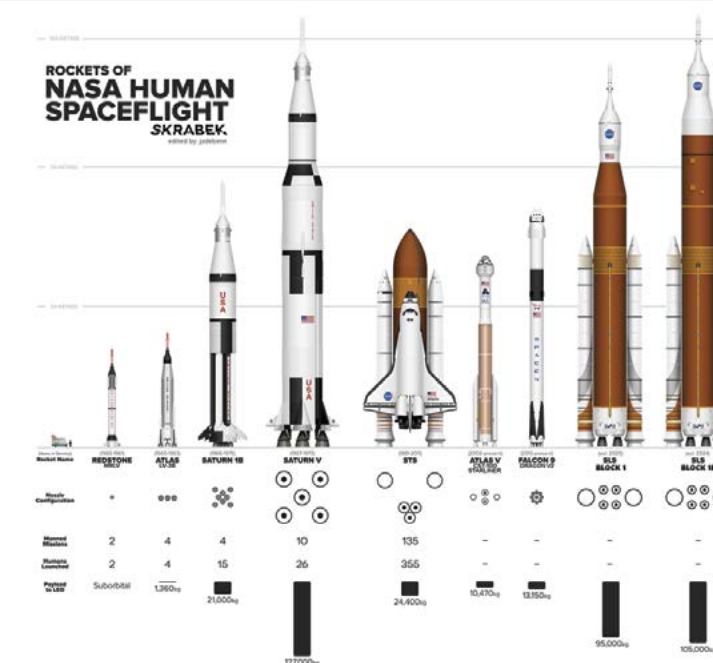
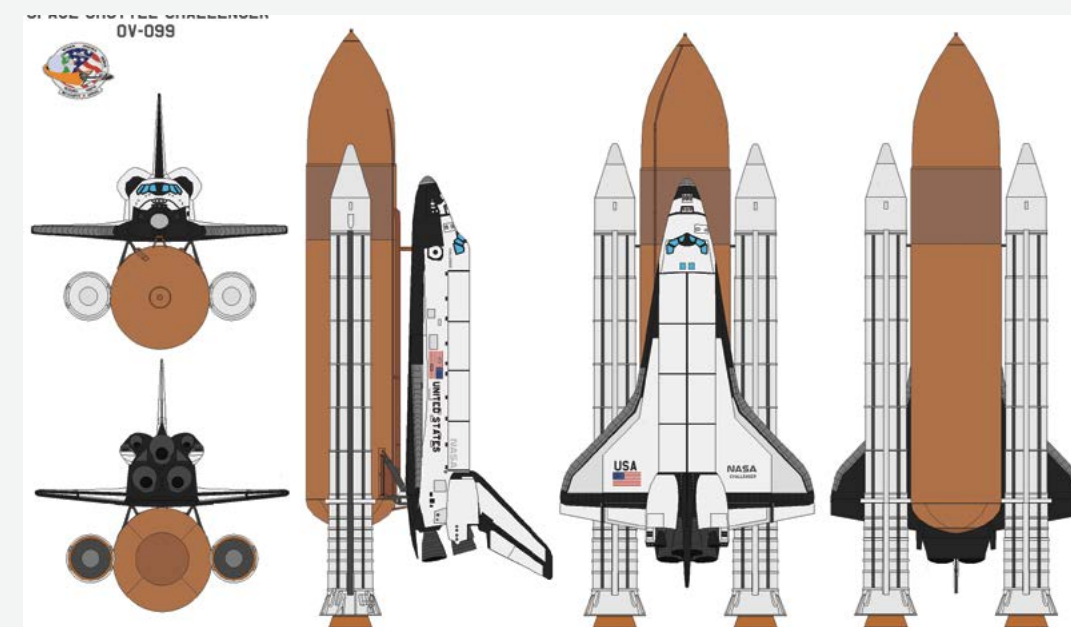
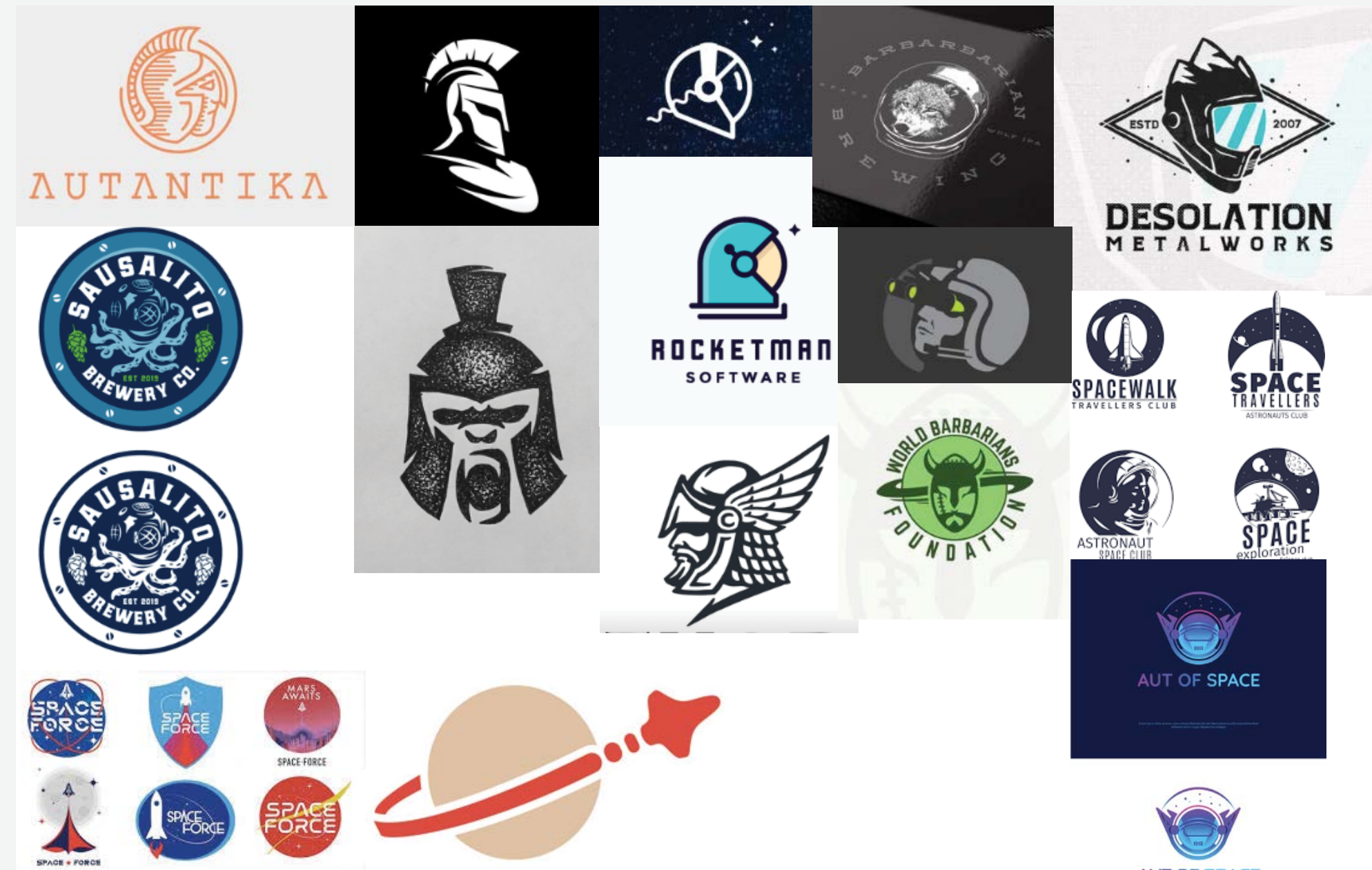
Bottle Research

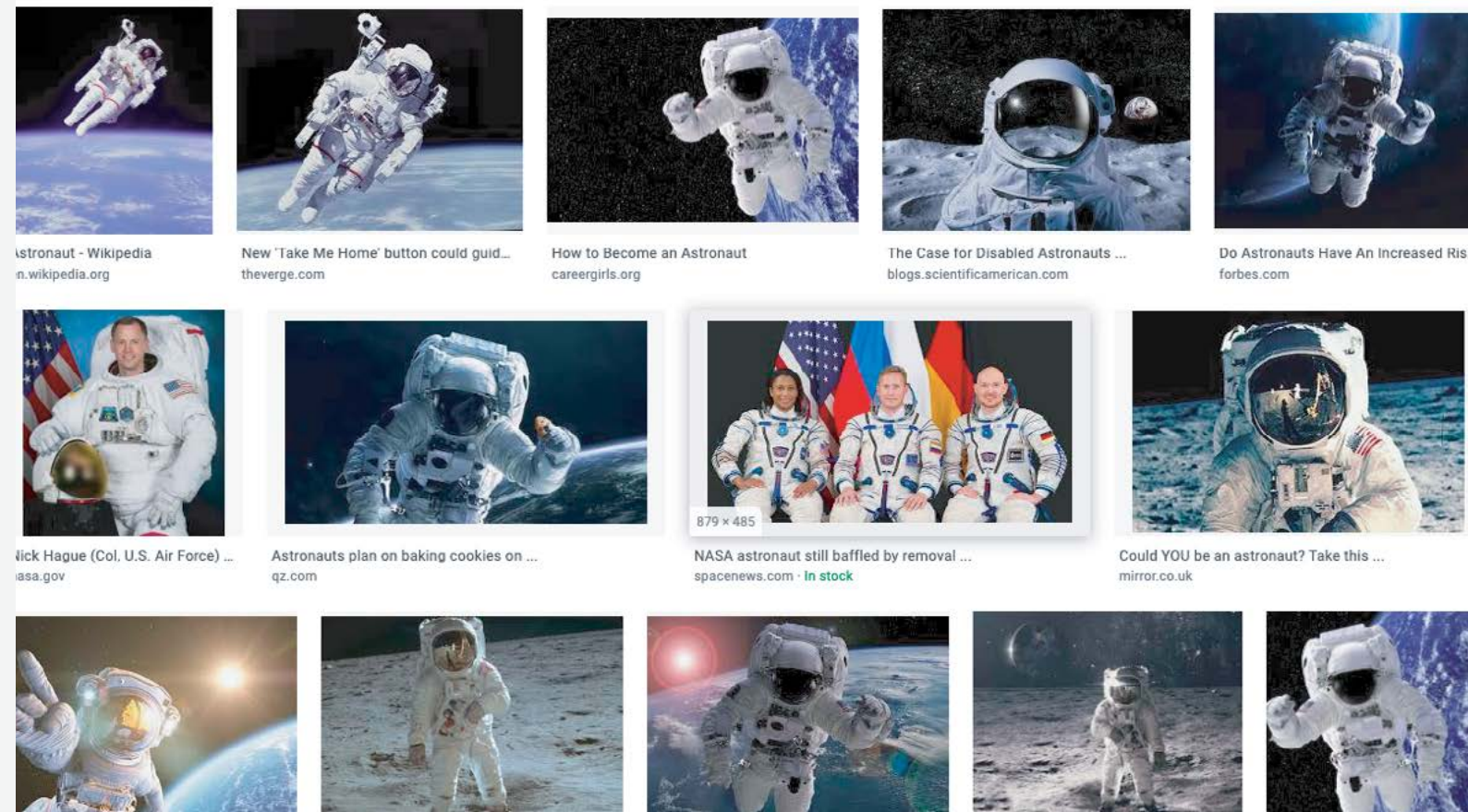
I researched other whiskey brand labels to see what was already out on the market. A lot of it had a western aesthetic to it. I continued my research with space-themed alcohols, the majority of which were beer labels. This research not only helped me find the middle ground of illustration and simplicity, but also showed me what I needed on the whiskey bottle to make it market "legal".



Space Research

Once I knew a space helmet was going to be a part of my brandmark, I did additional research on helmet logos to help lead me in a direction for my brandmark layout. Once I decided on spaceship illustrations for my labels, I also looked for image references to help render them. I also did this for rendering the brandmark by researching space helmets and cowboy hats.





astronaut - Wikipedia
n.wikipedia.org

New 'Take Me Home' button could guid...
theverge.com

How to Become an Astronaut
careergirls.org

The Case for Disabled Astronauts ...
blogs.scientificamerican.com

Do Astronauts Have An Increased Ris...
forbes.com



rick Hague (Col. U.S. Air Force) ...
asa.gov



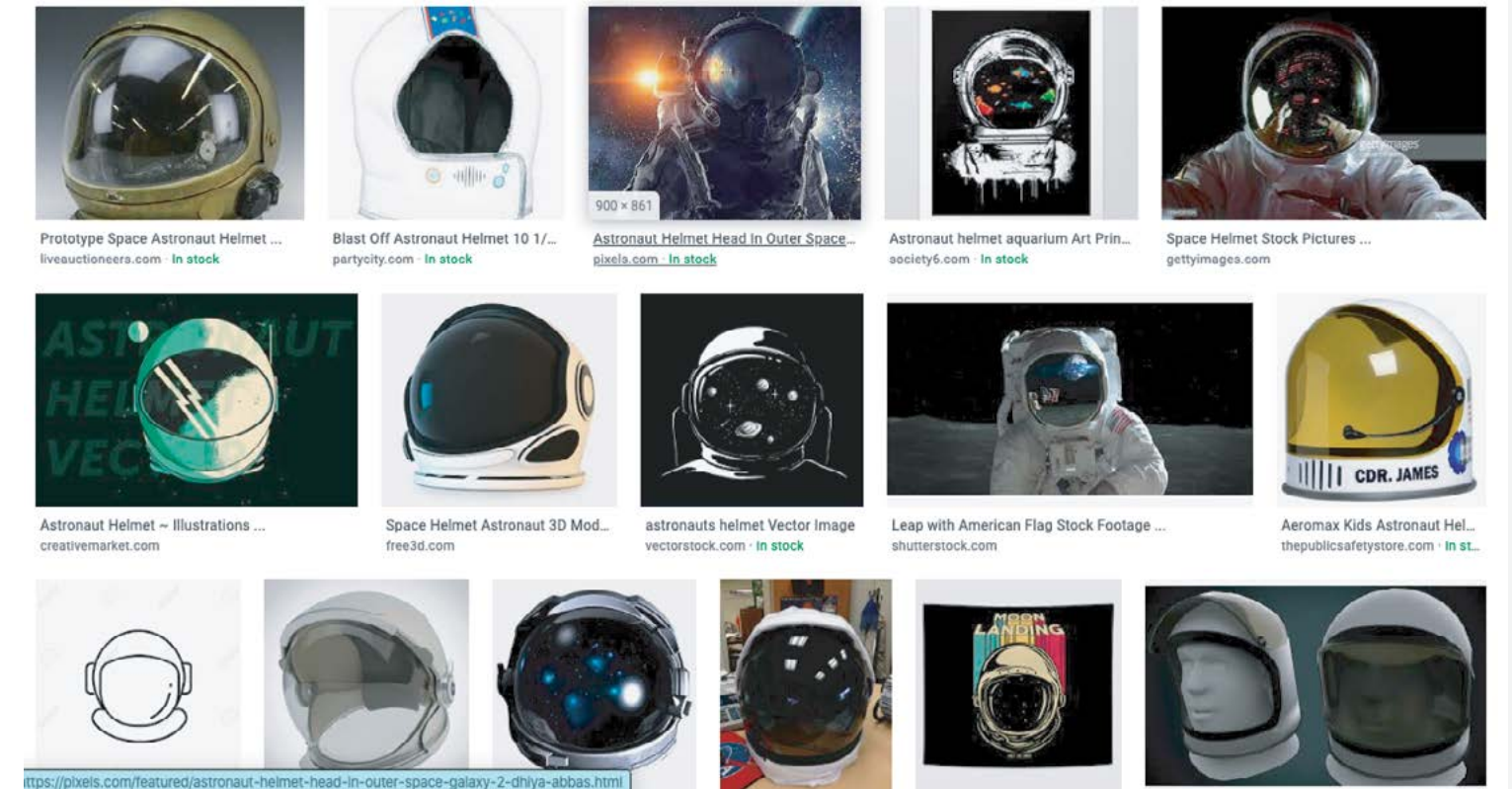
Astronauts plan on baking cookies on ...
qz.com



NASA astronaut still baffled by removal ...
spacenews.com · In stock



Could YOU be an astronaut? Take this ...
mirror.co.uk



Prototype Space Astronaut Helmet ...
liveauctioneers.com · In stock

Blast Off Astronaut Helmet 10 1/...
partycity.com · In stock

Astronaut Helmet Head in Outer Space...
sizeels.com · In stock

Astronaut helmet aquarium Art Prin...
society6.com · In stock

Space Helmet Stock Pictures ...
gettyimages.com



Astronaut Helmet - Illustrations ...
creativemarket.com



Space Helmet Astronaut 3D Mod...
free3d.com



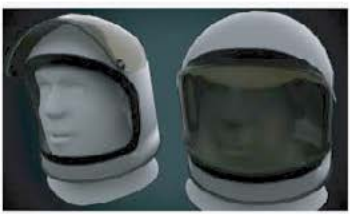
astronauts helmet Vector Image
vectorstock.com · In stock



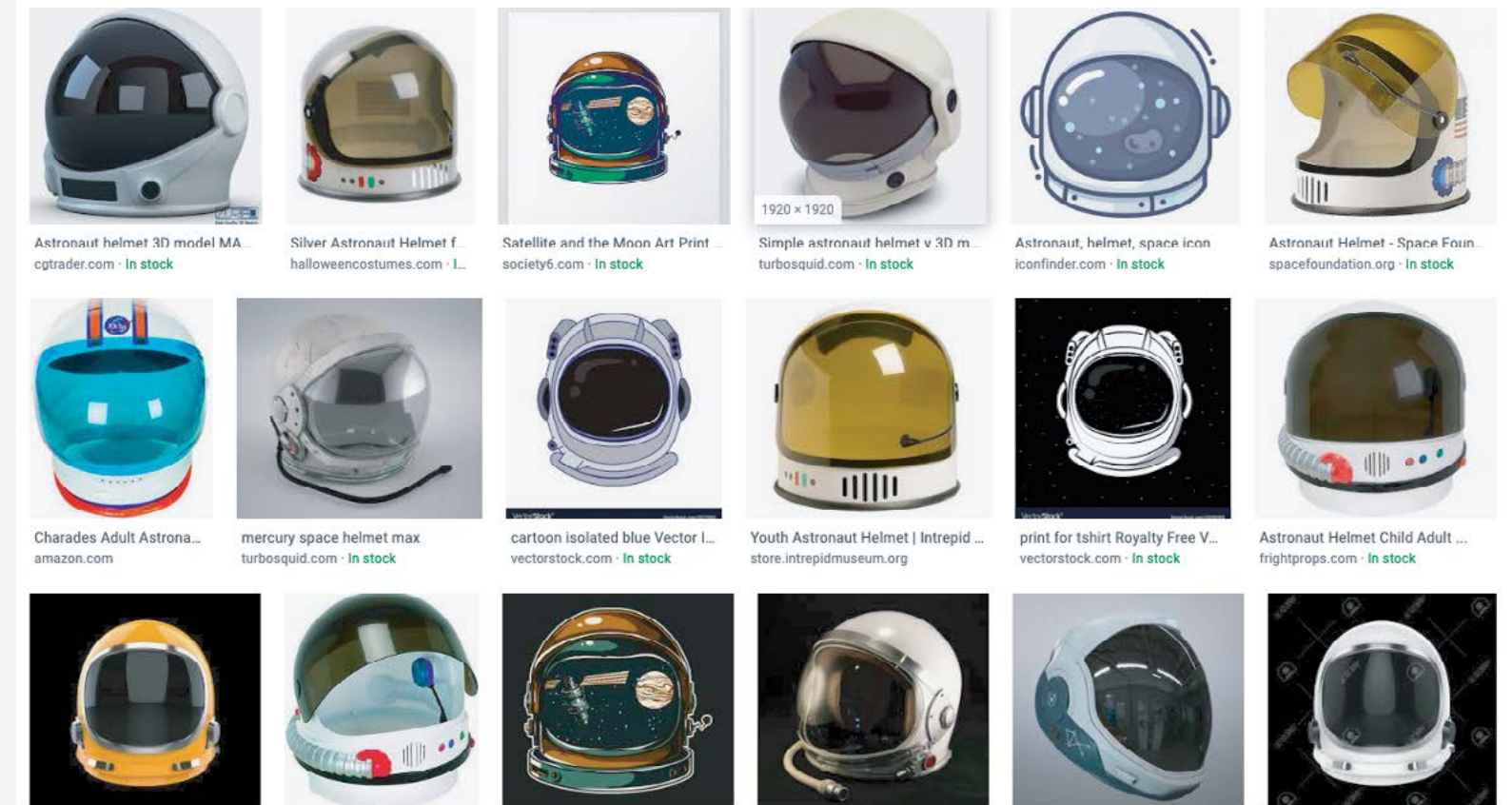
Leap with American Flag Stock Footage ...
shutterstock.com



Aeromax Kids Astronaut Hel...
thepublicsafetystore.com · In st...



https://pixels.com/featured/astronaut-helmet-head-in-outer-space-galaxy-2-dhiya-abbas.html



Astronaut helmet 3D model MA...
cgtrader.com · In stock

Silver Astronaut Helmet f...
halloweencostumes.com · L...

Satellite and the Moon Art Print ...
society6.com · In stock

Simple astronaut helmet v 3D m...
turbosquid.com · In stock

Astronaut, helmet, space icon
iconfinder.com · In stock

Astronaut Helmet - Space Foun...
spacefoundation.org · In stock



Charades Adult Astrona...
amazon.com



mercury space helmet max
turbosquid.com · In stock



cartoon isolated blue Vector L...
vectorstock.com · In stock



Youth Astronaut Helmet | Intrepid ...
store.intrepidmuseum.org



print for tshirt Royalty Free V...
vectorstock.com · In stock



Astronaut Helmet Child Adult ...
frightprops.com · In stock

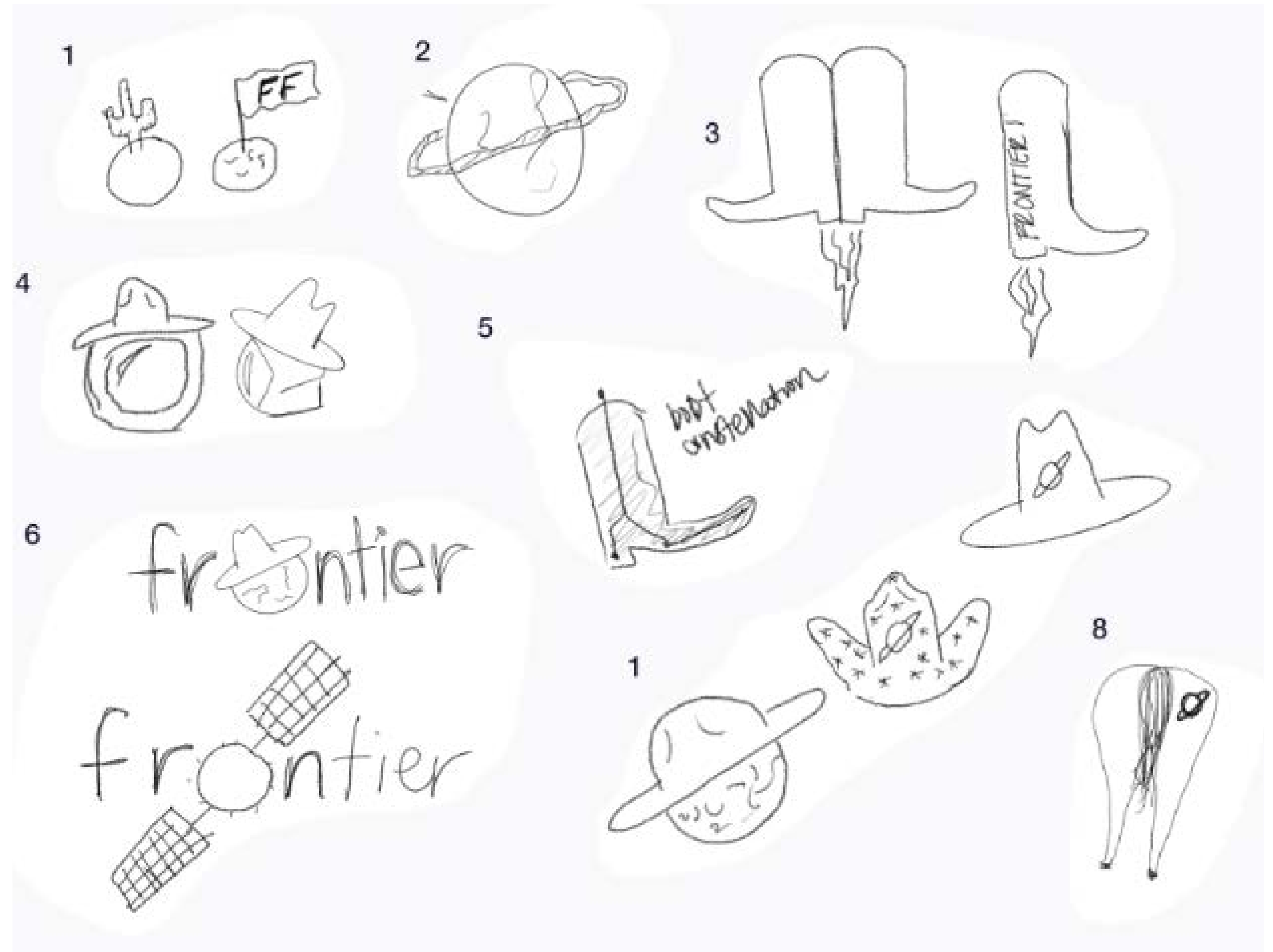


Hat Reference

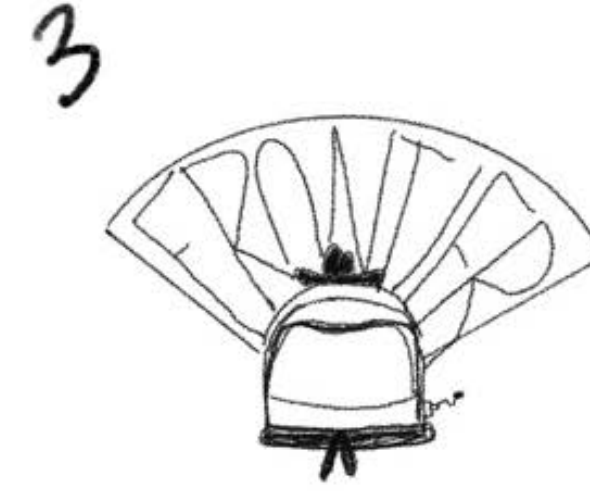


Chosen Brandmark Concepts

Chosen Concept



Chosen Brandmark Layouts

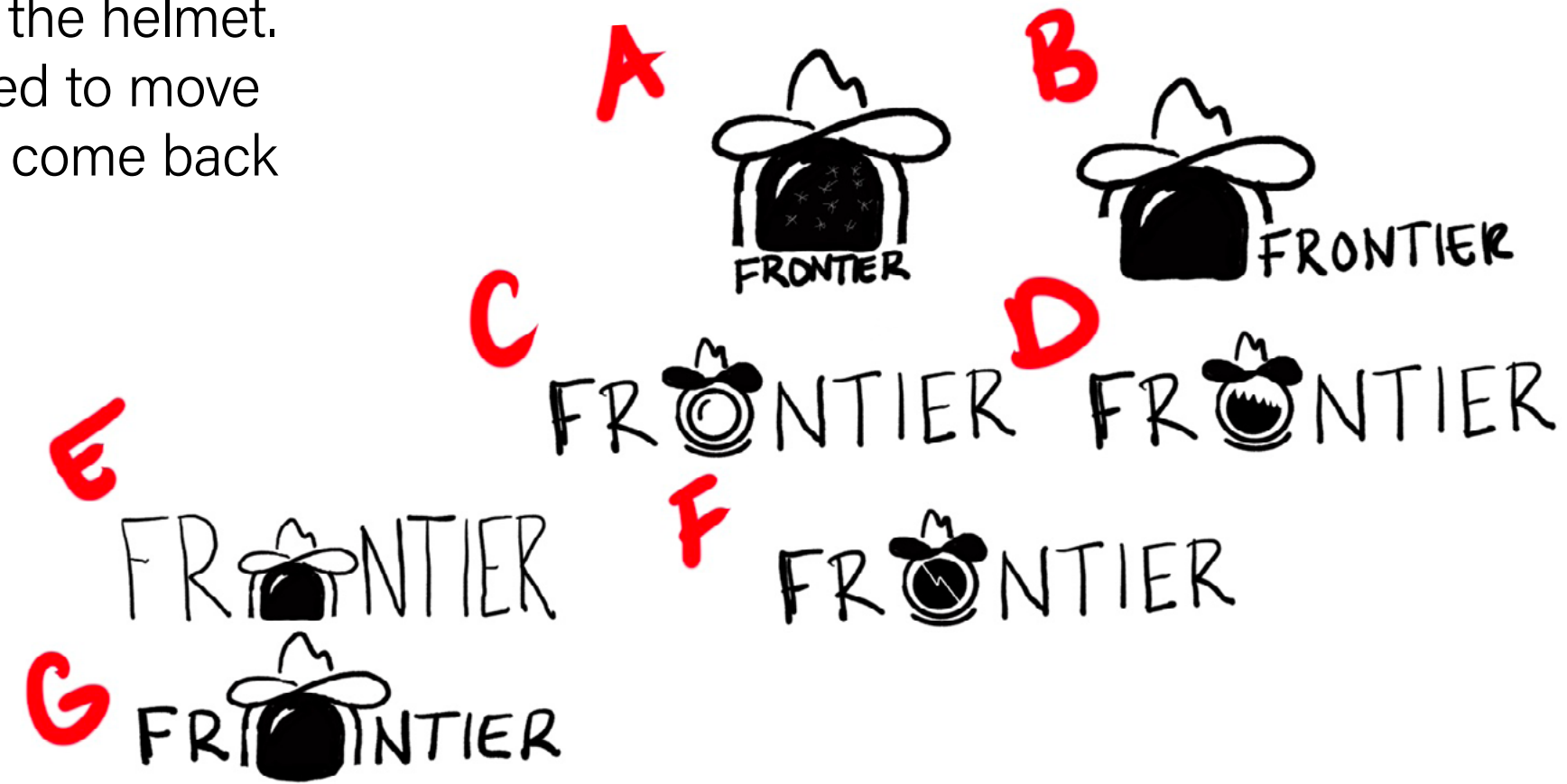


Chosen Layout



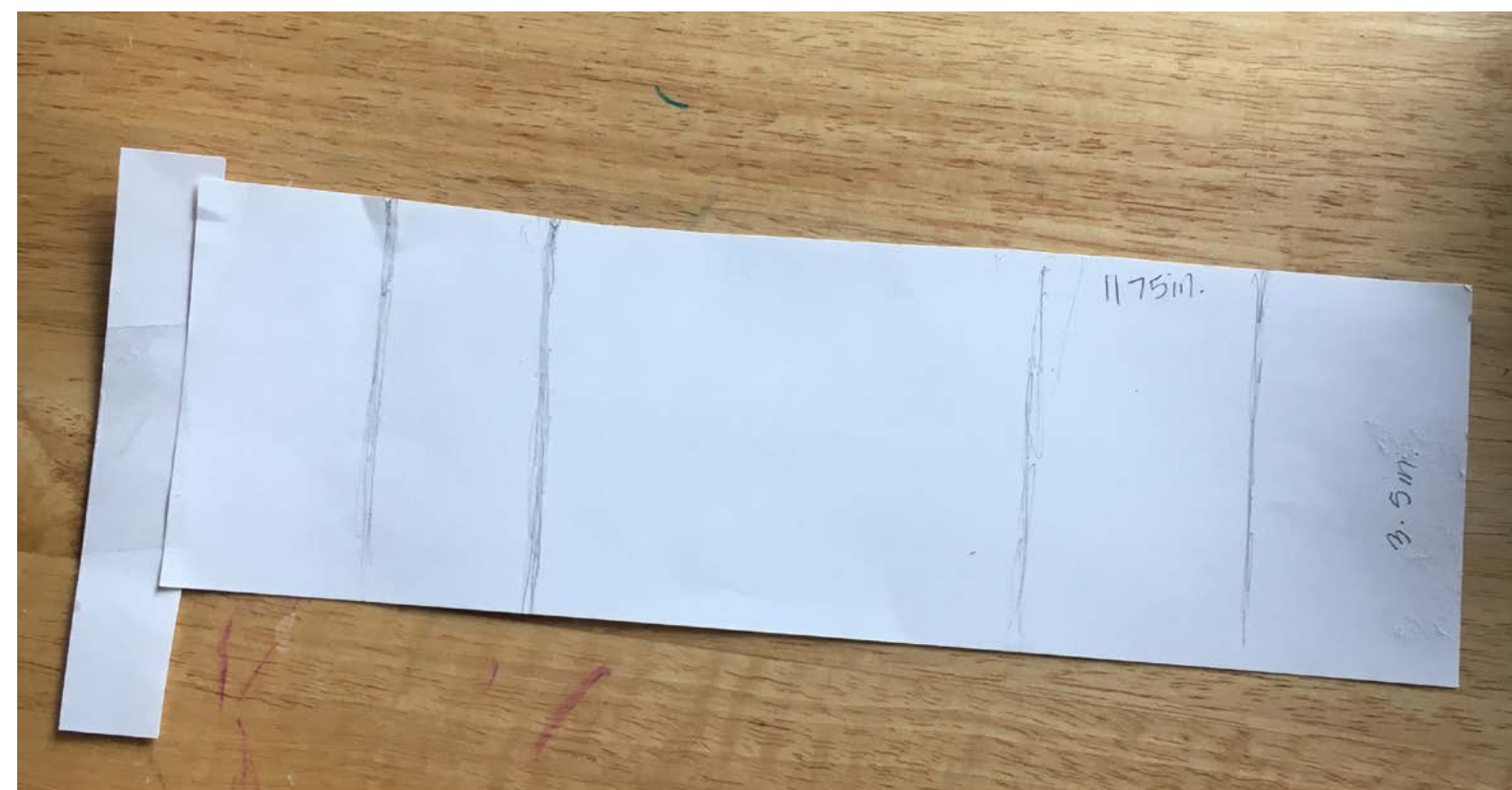
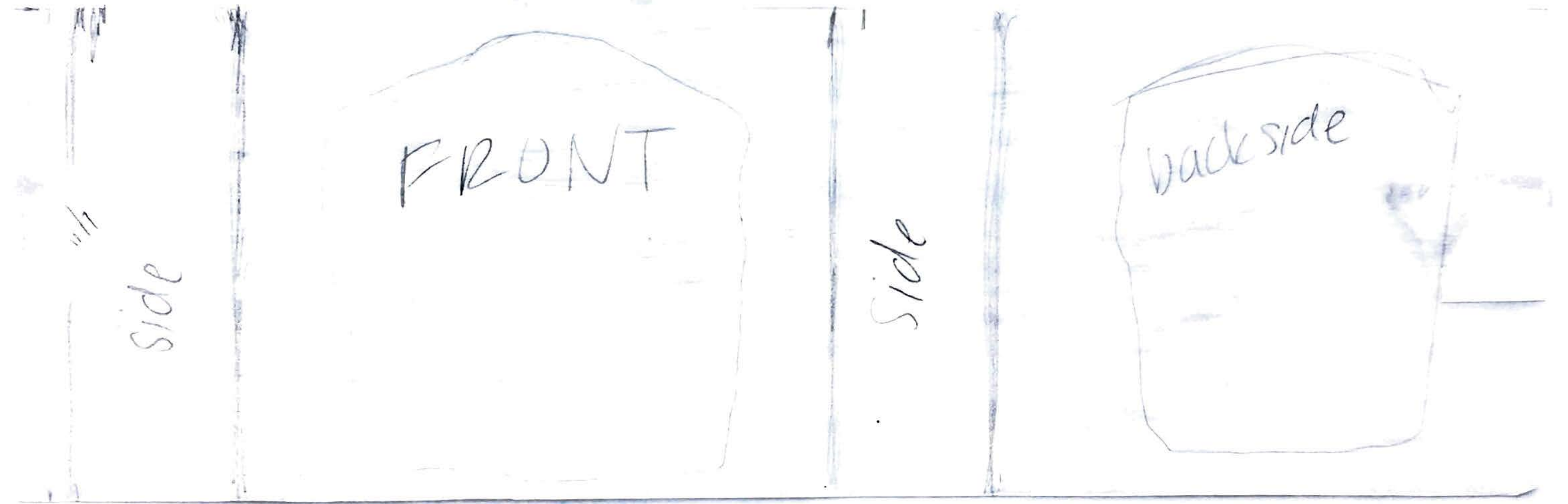
Brandmark Iteration

I continued to iterate on the brandmark, more specifically, the style of the helmet. However, due to time, I needed to move on to the labels. I would later come back to the mark.



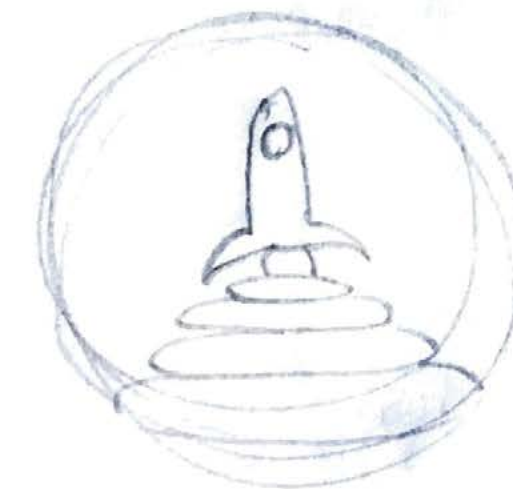
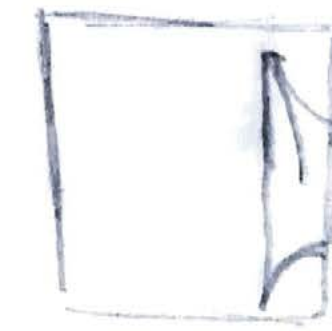
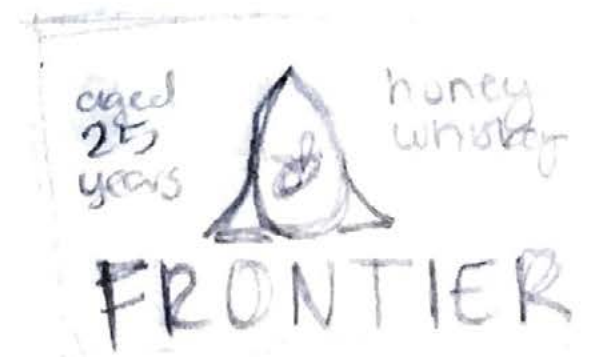
White Mock Up

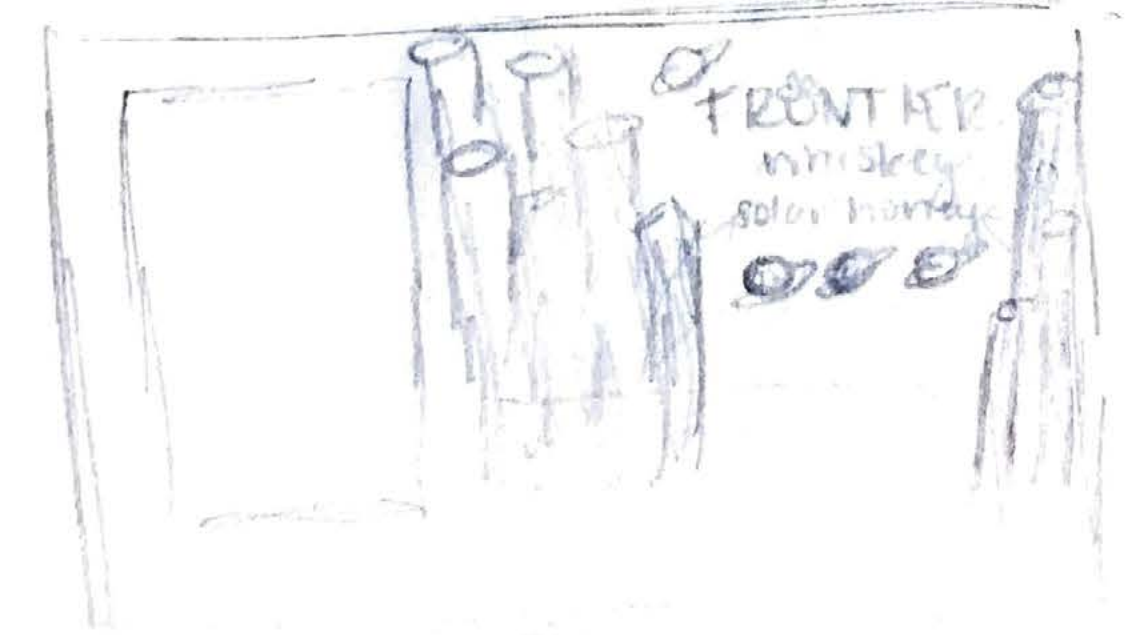
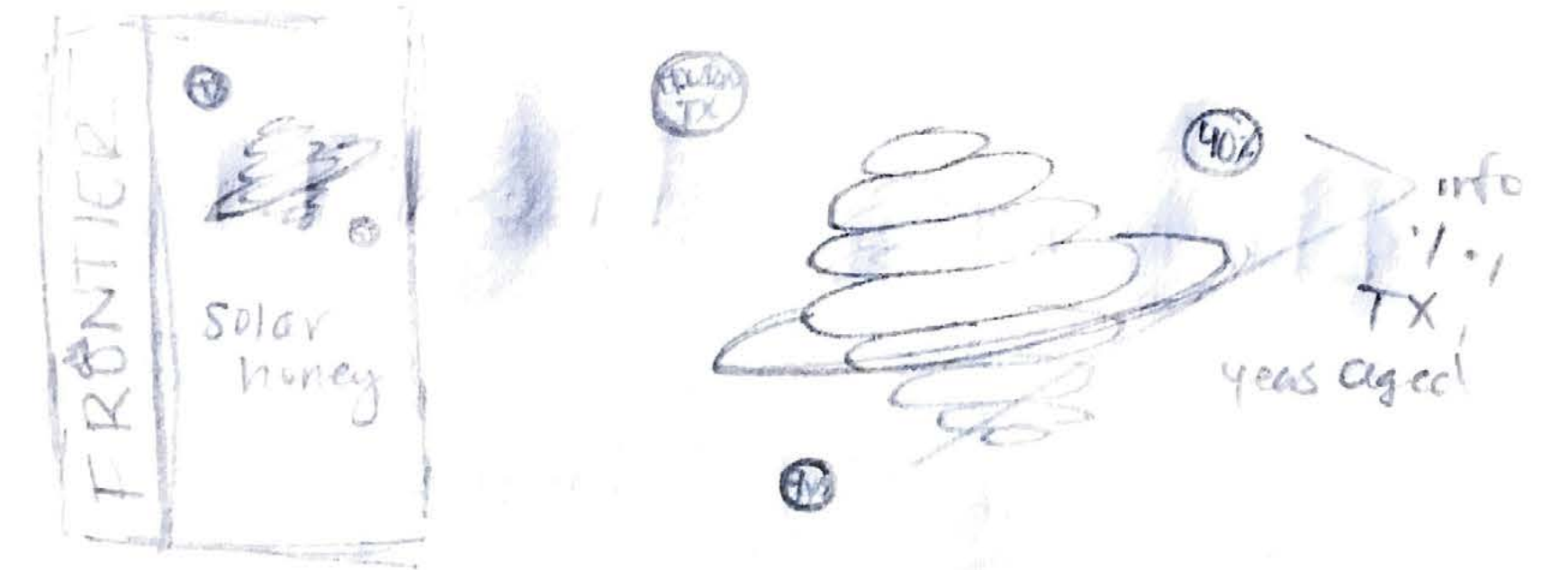
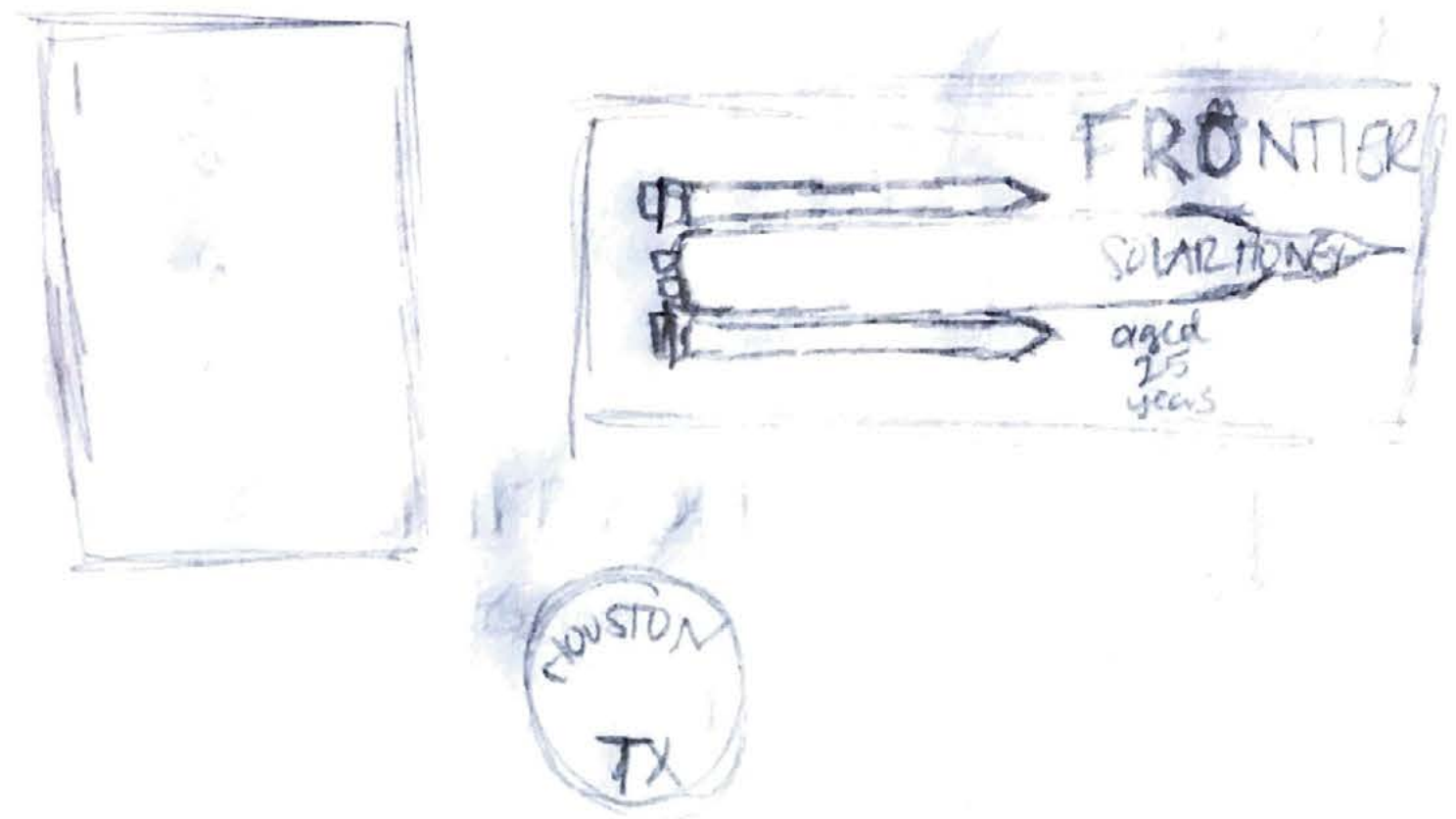
After finding my bottle form at the store, I created a mock up to help me visualize how the labels would physically fit on it.



Label Iteration

I then iterated on the labels and how they would not only follow my space cowboy theme, but also relay what flavor each bottle was. I played with the idea of the flavors of the whiskey being planets, in addition to a story-telling perspective that followed an astronaut's journey through space. However, my chosen concept was inspired by old spaceship blueprints, combined with western iconography that depicted each flavor of the bottles.





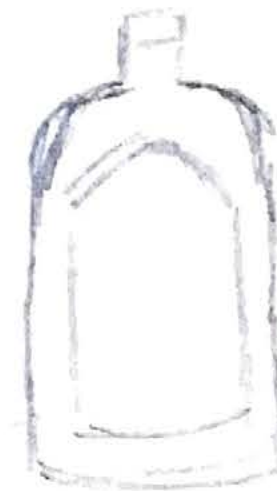
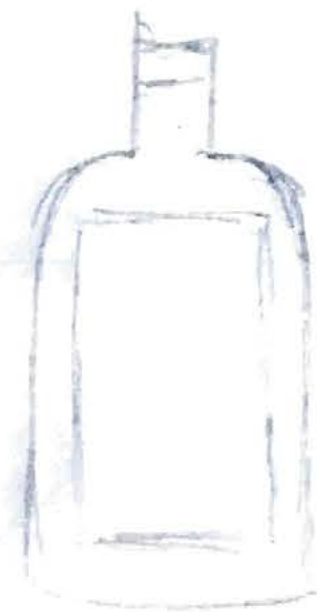
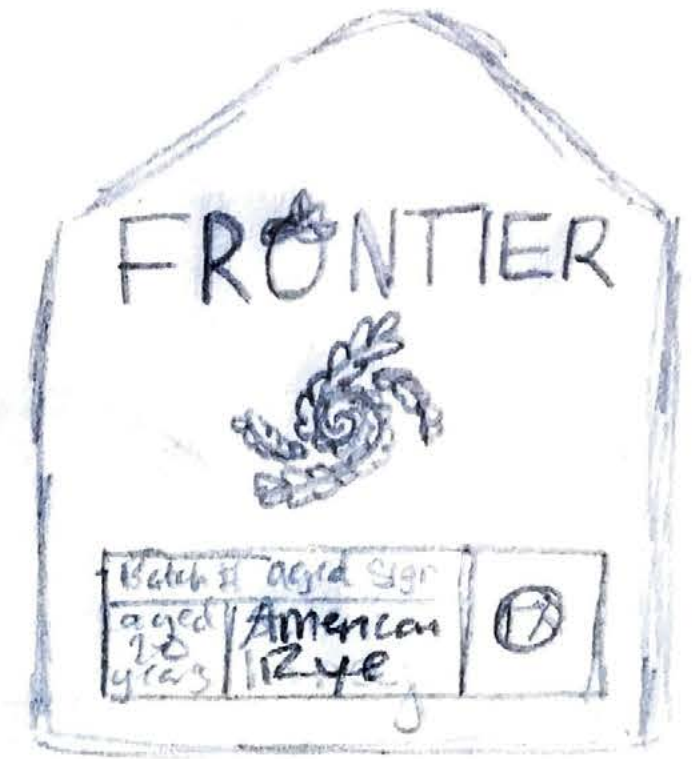
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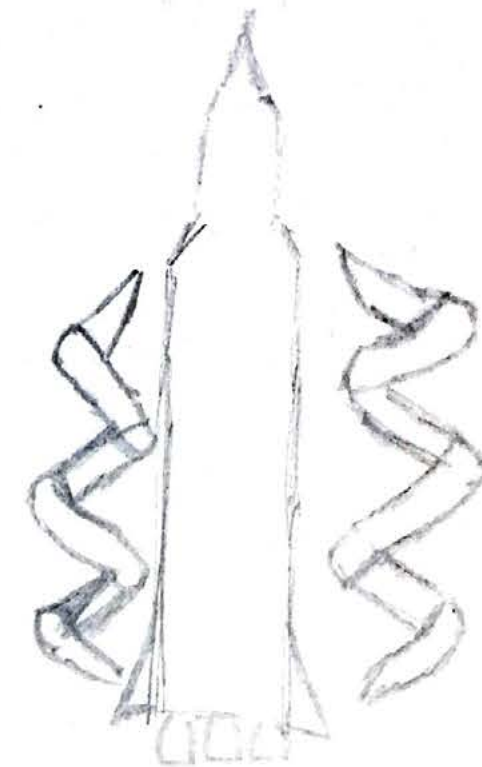
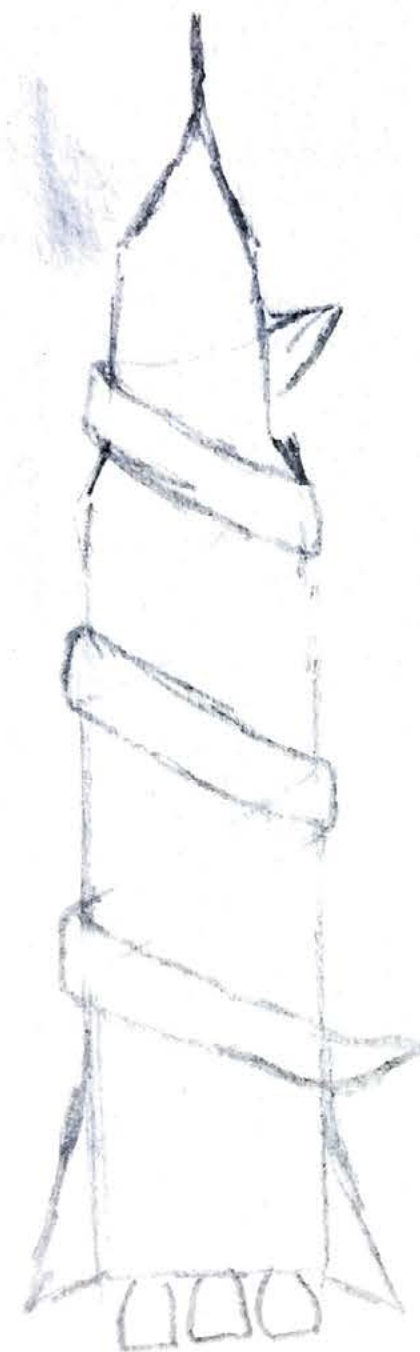
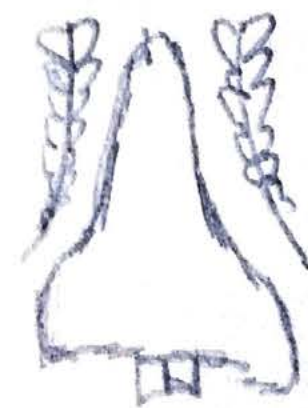
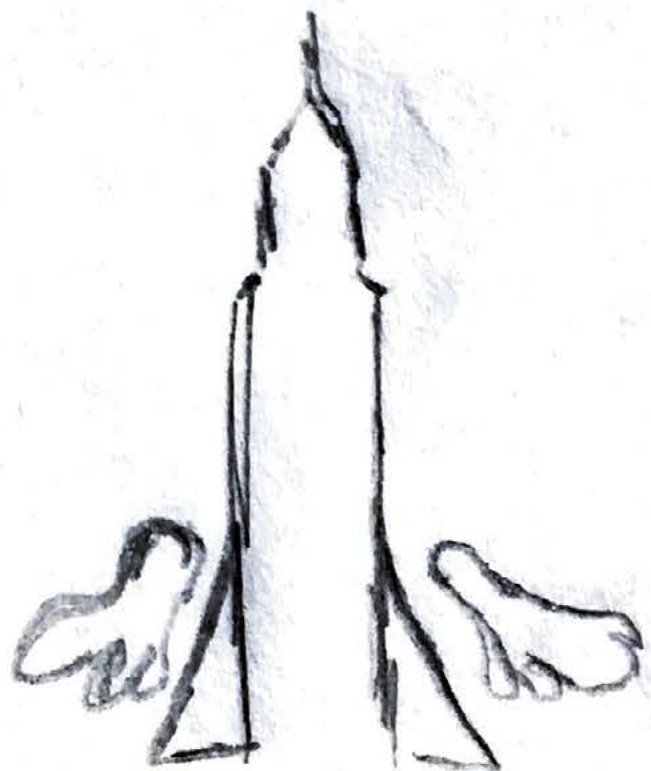
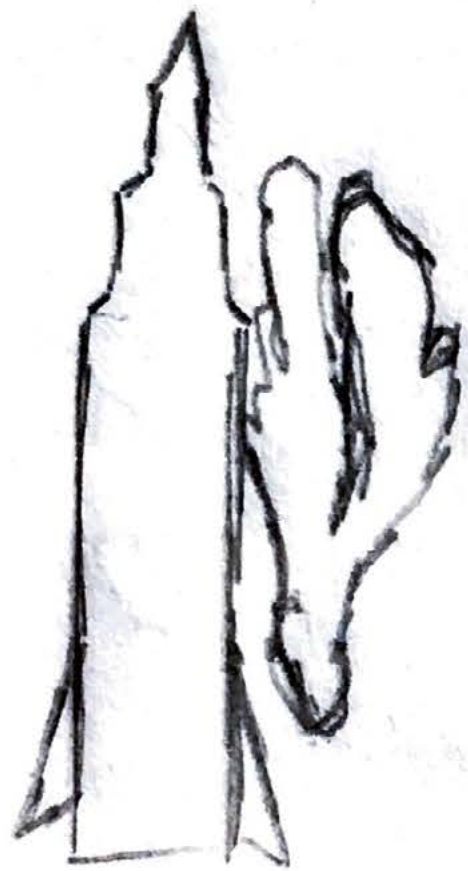
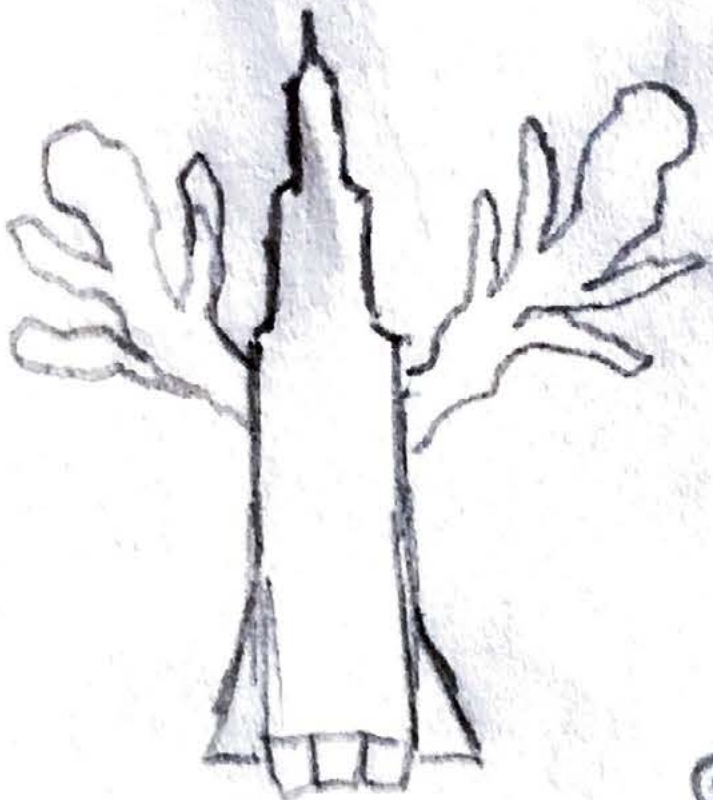
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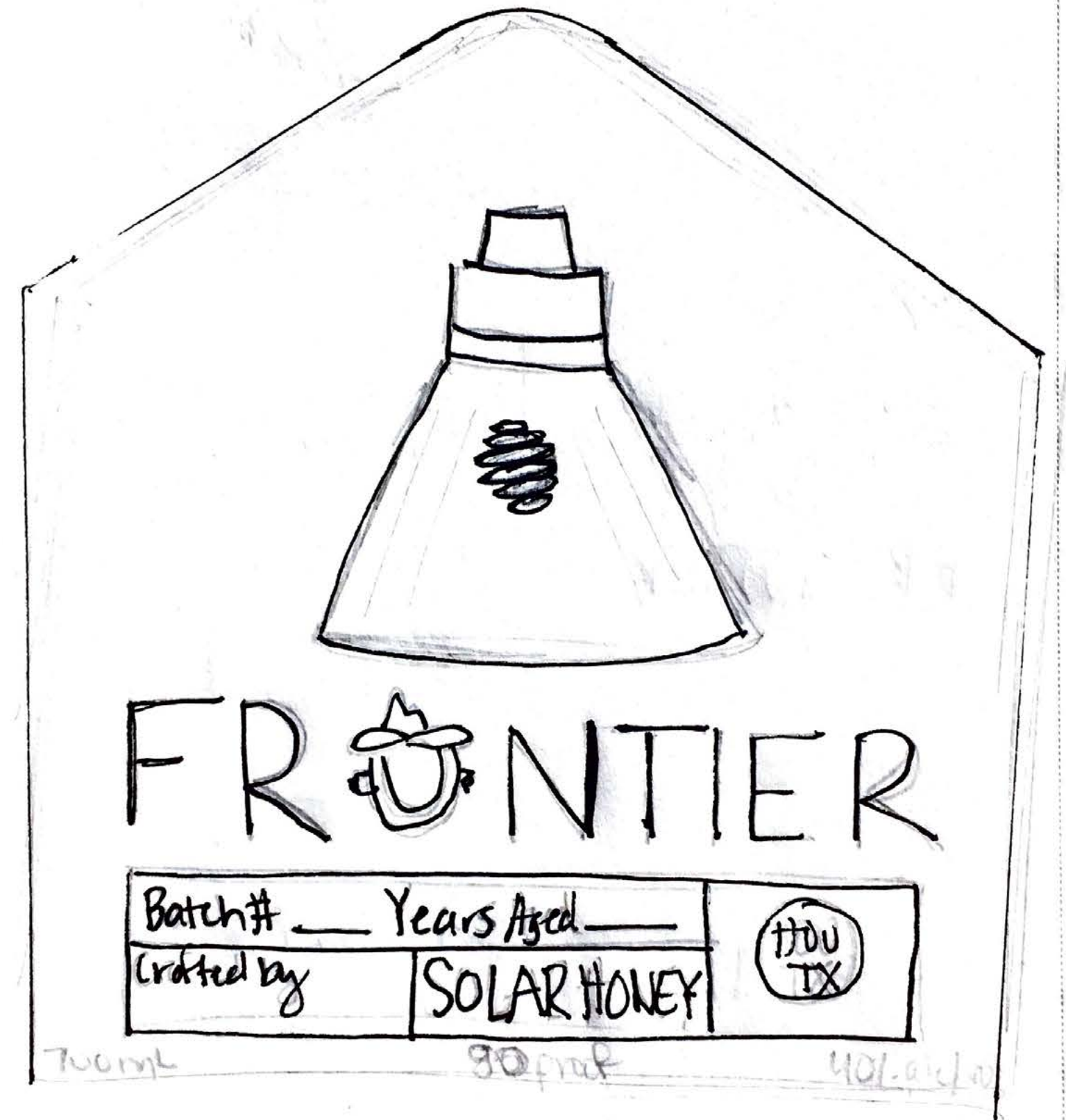
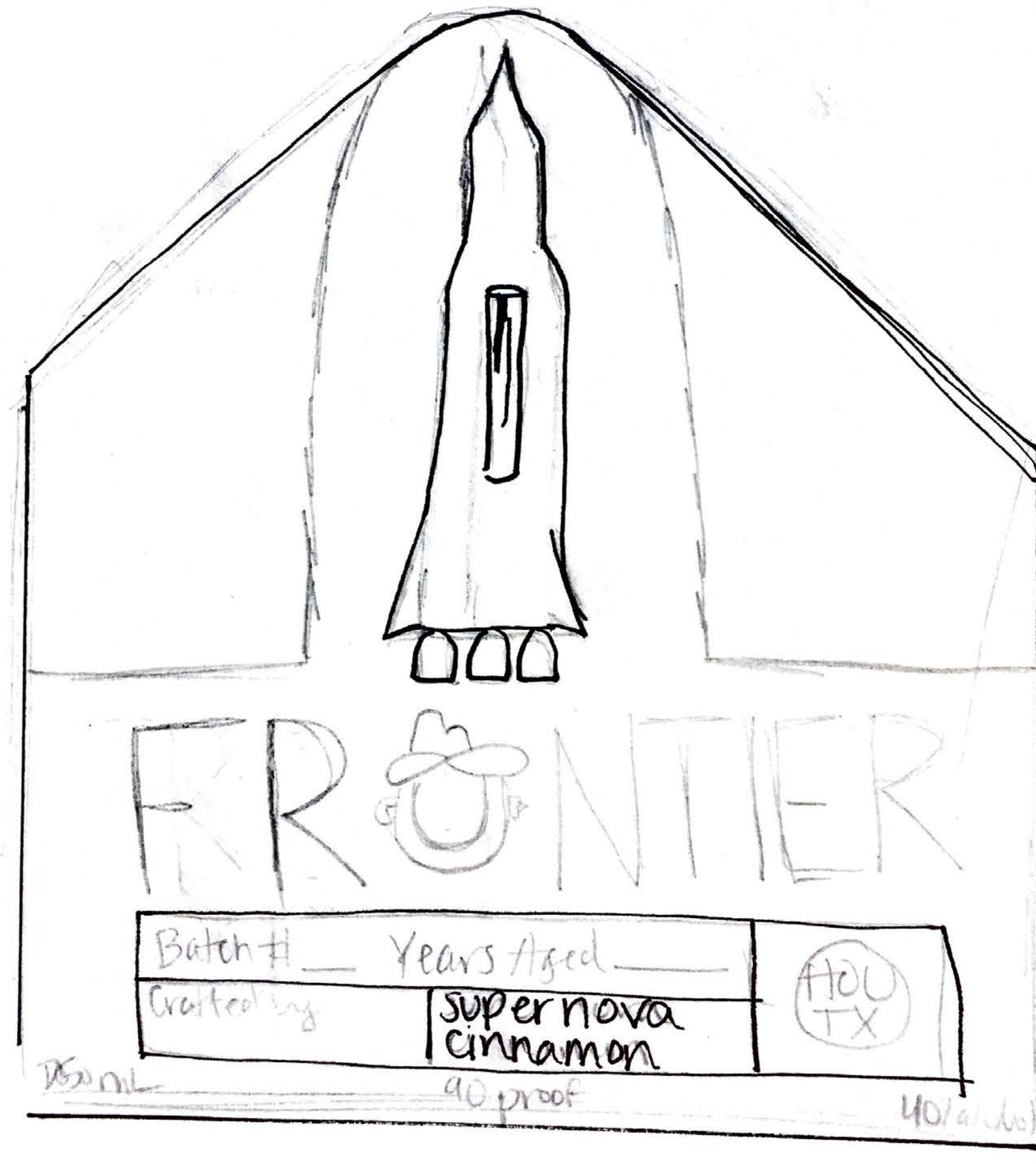
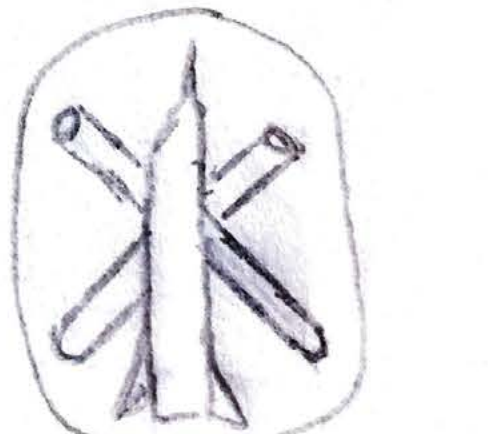
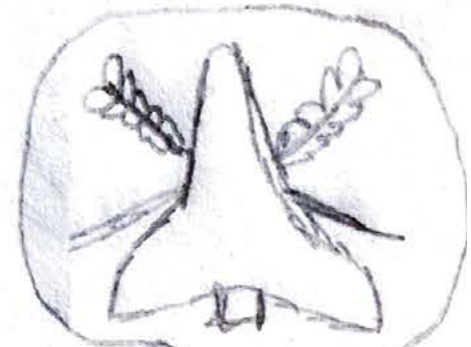
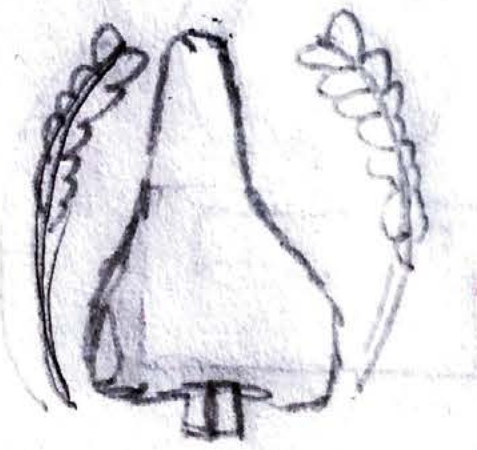
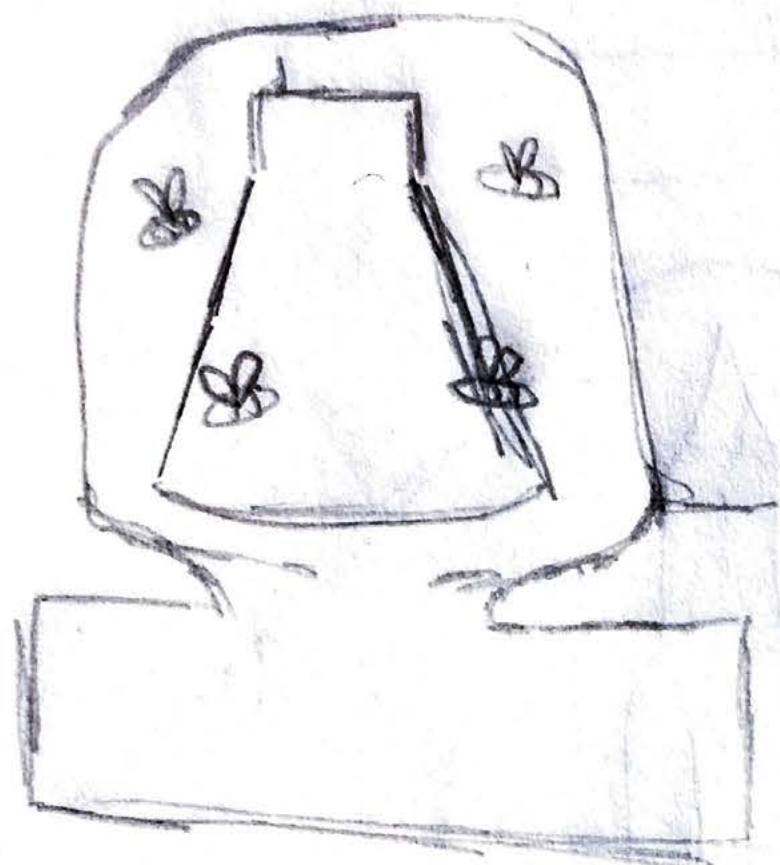
Chemical name for honey?

lots of blueprints research



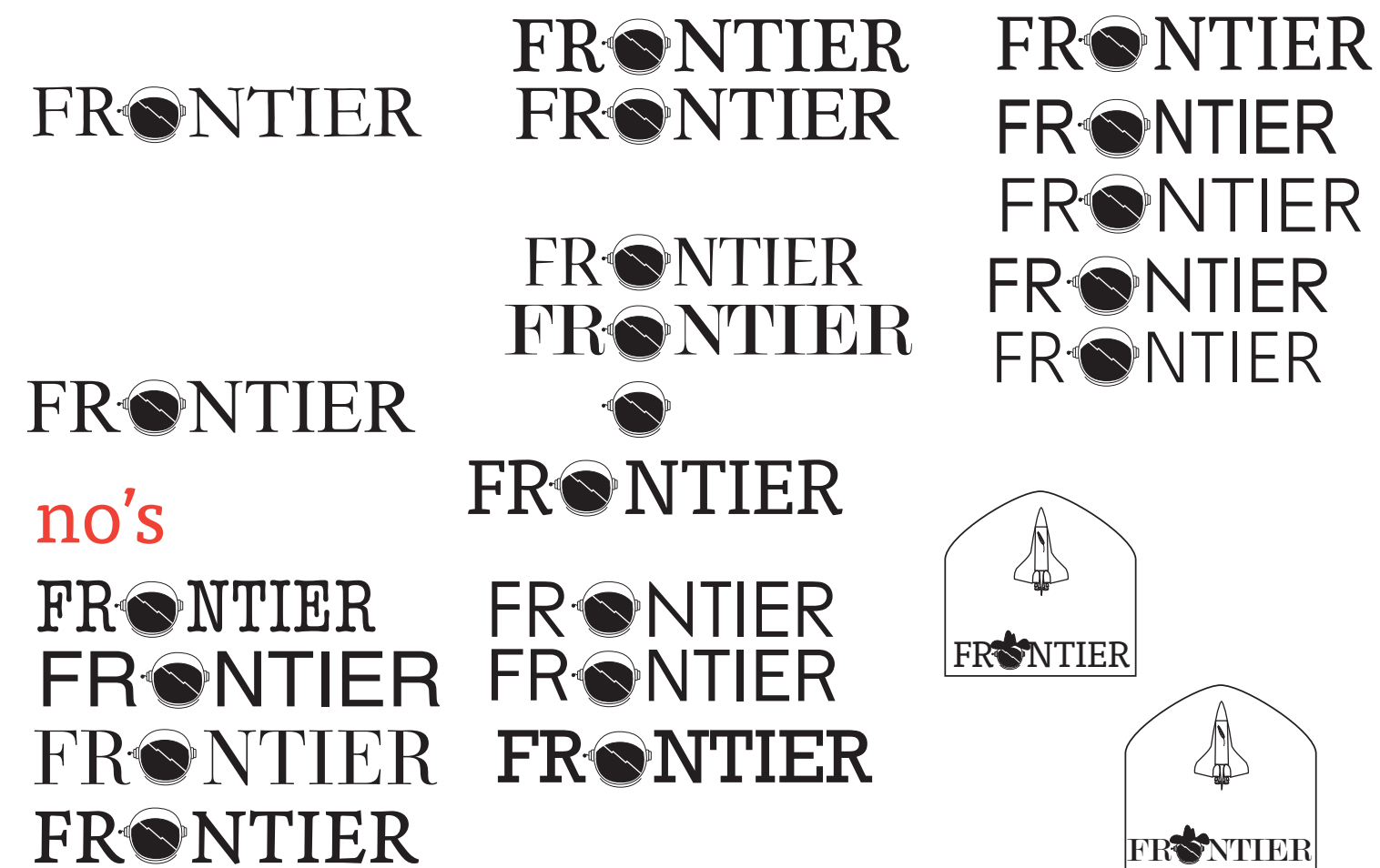
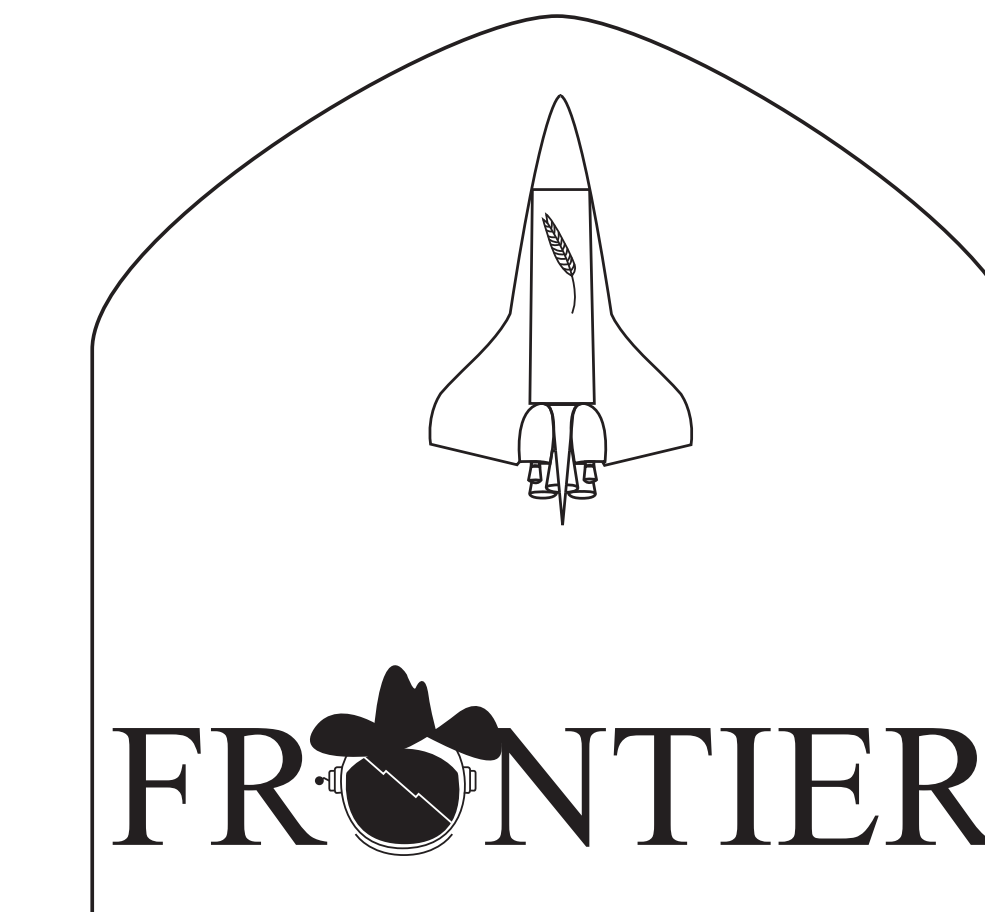
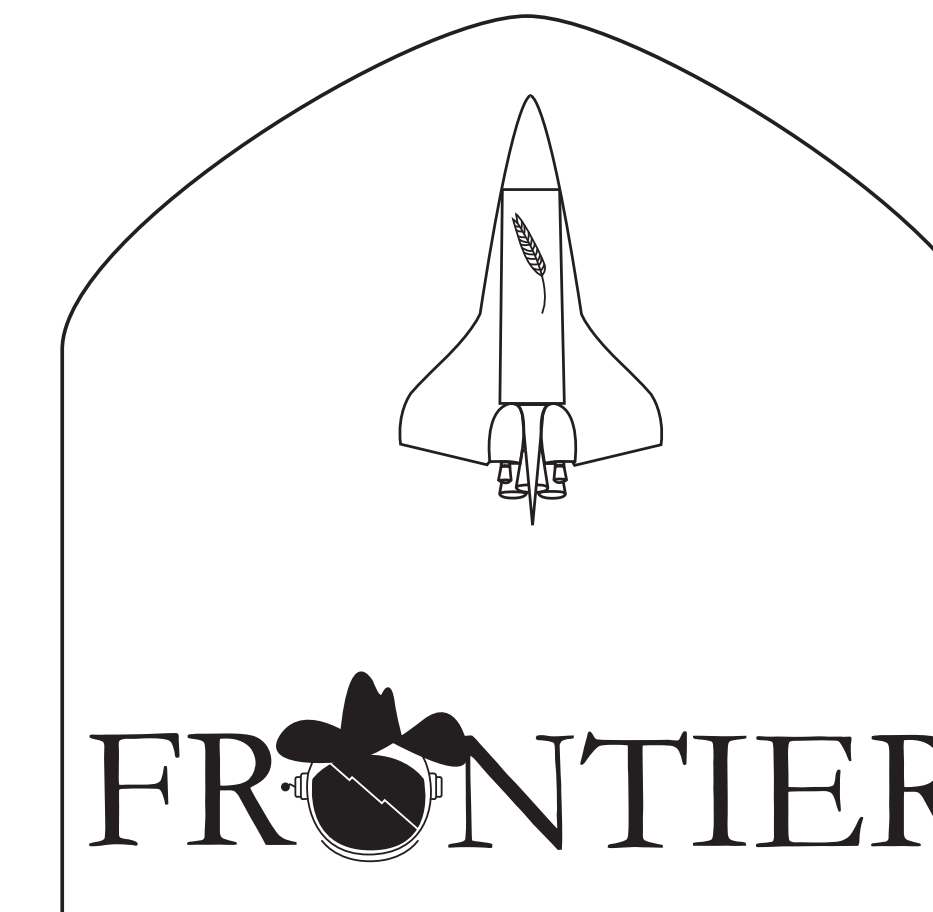
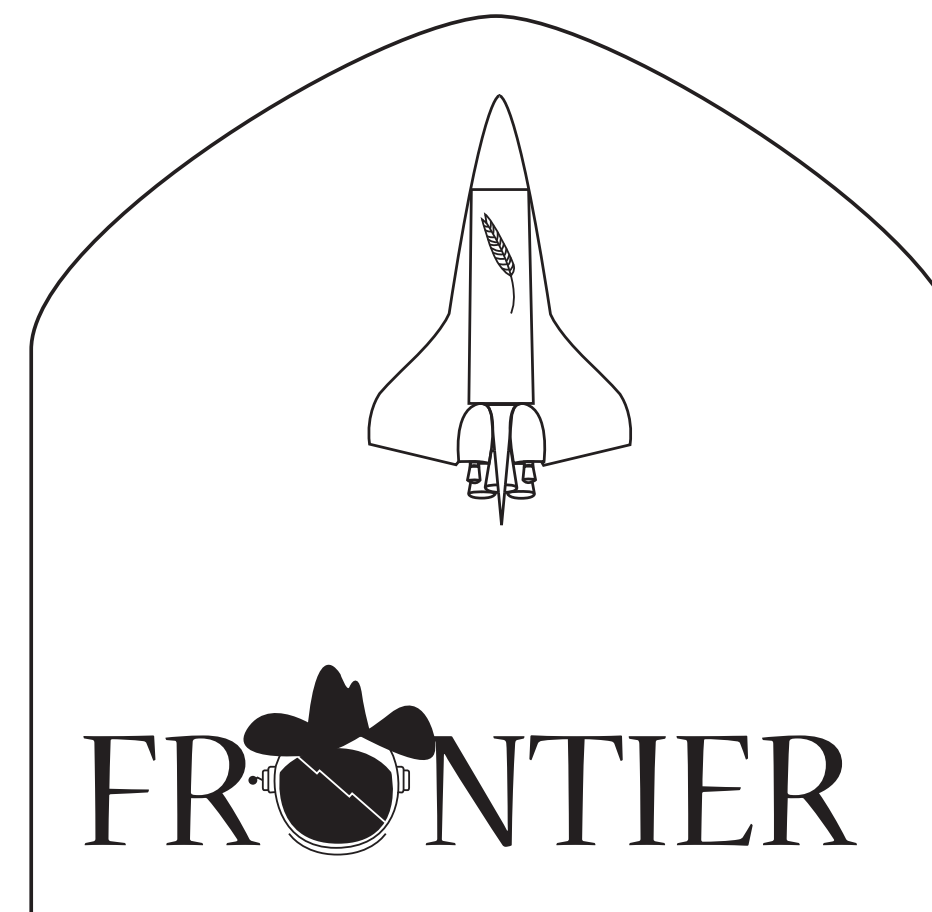
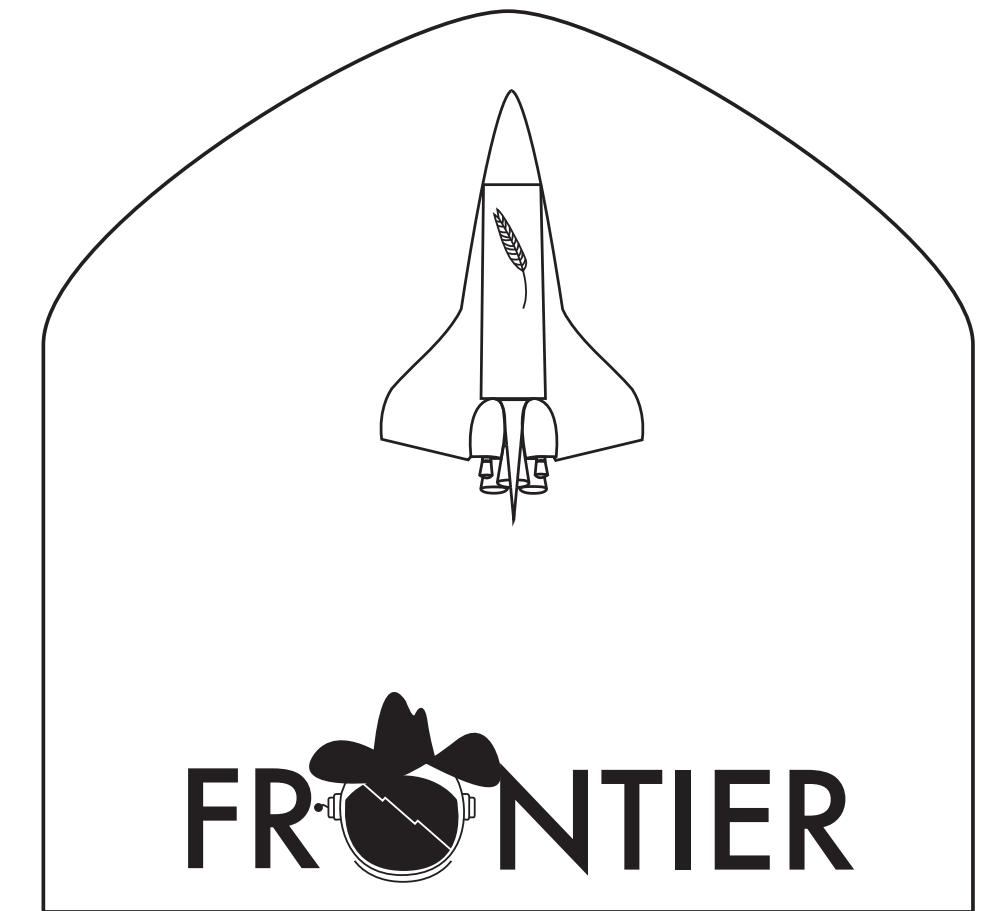
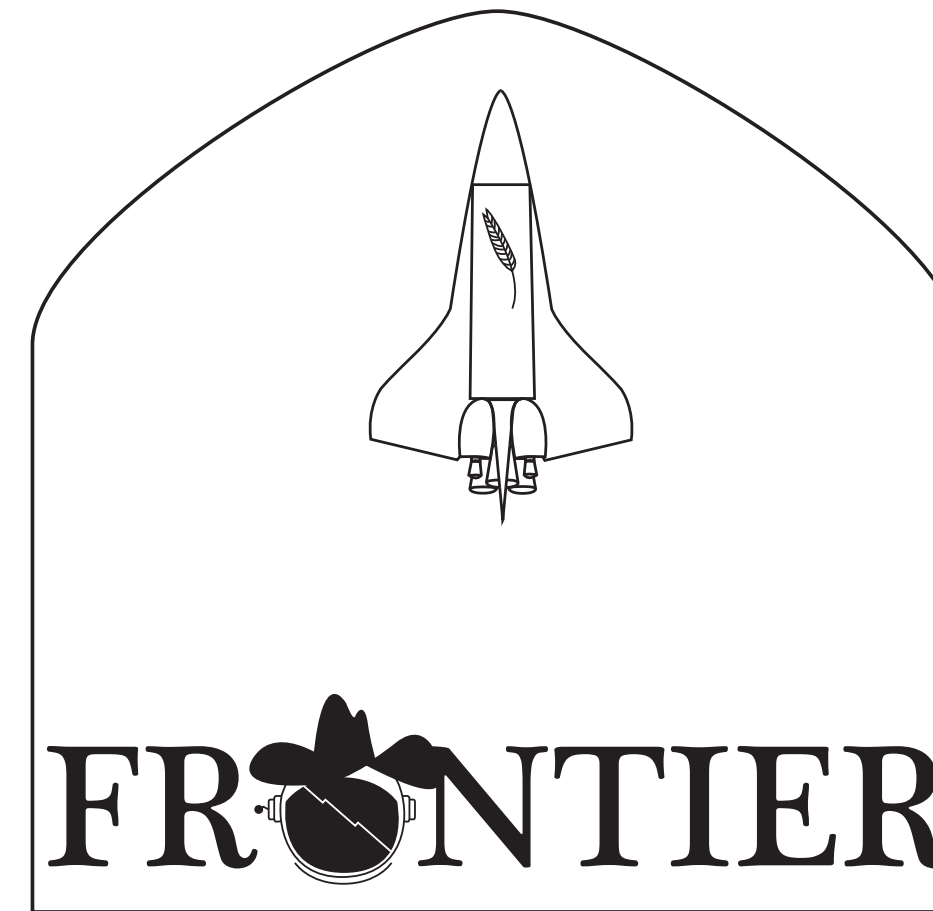
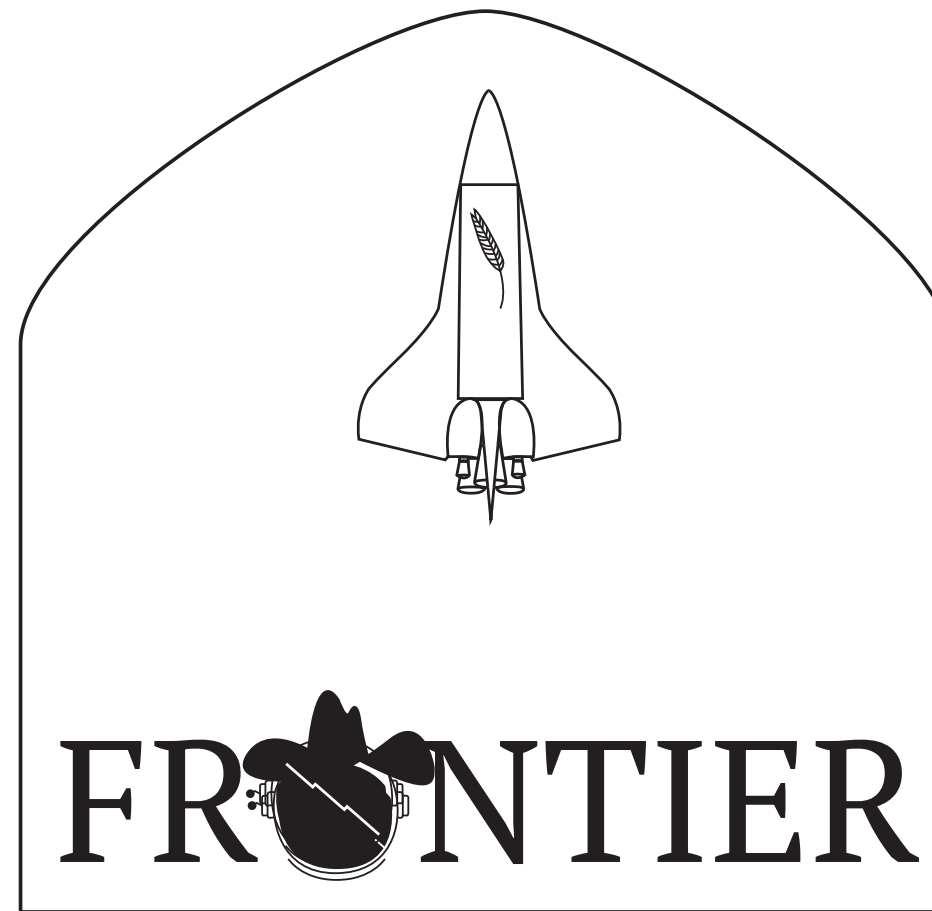
ginger





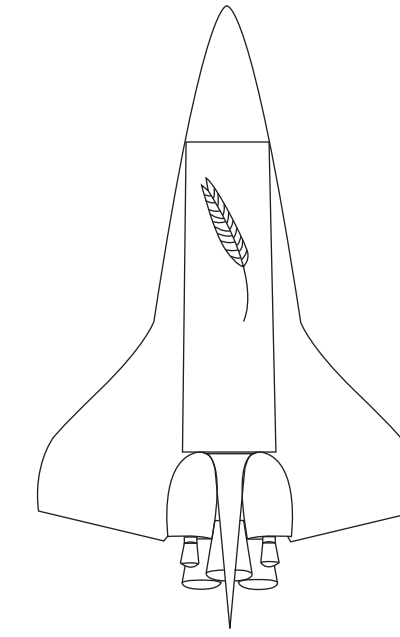
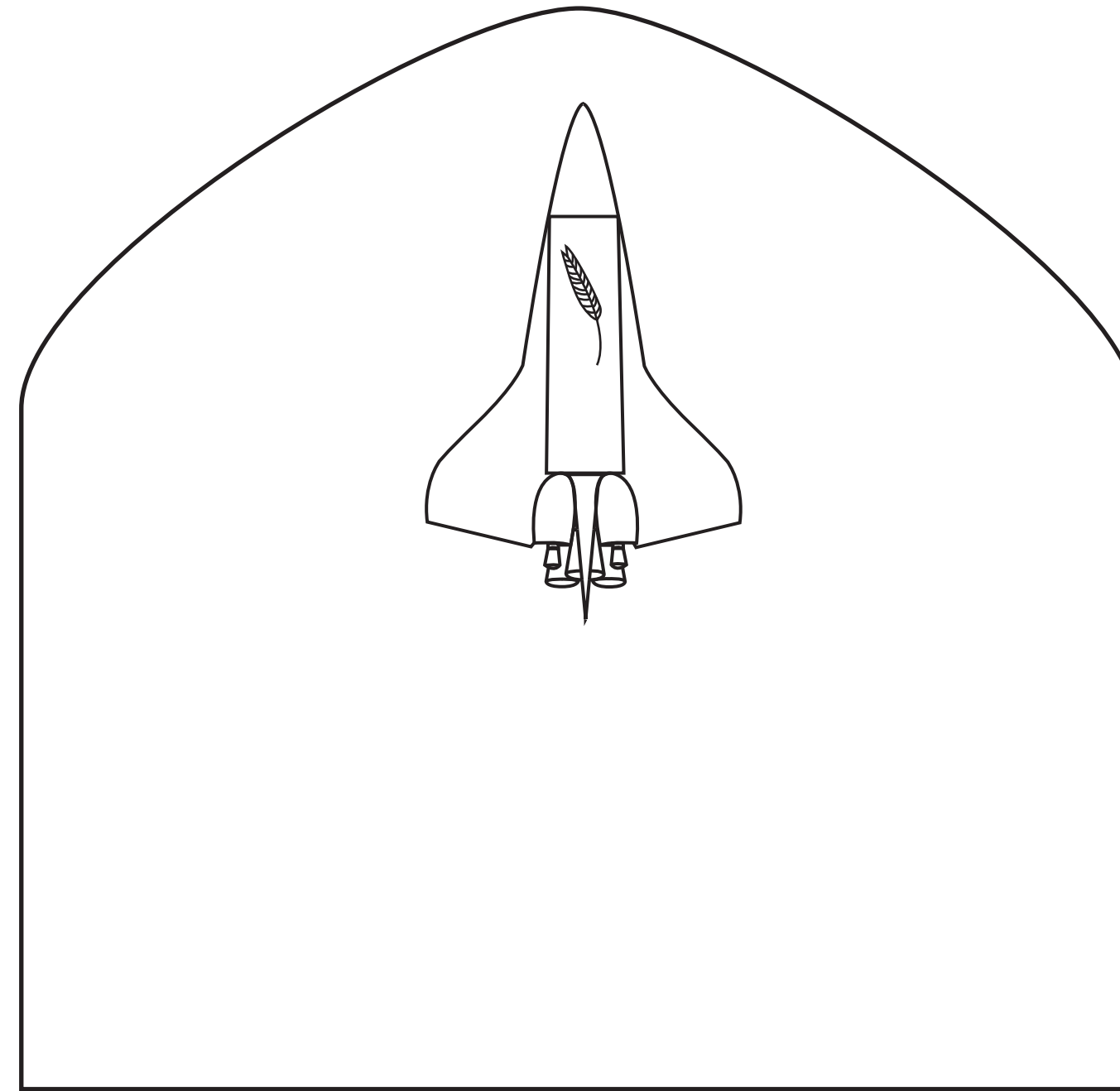
Type Exploration

This process led me toward the right direction for what typeface to use. I knew the serifs were too familiar with western aesthetic in a way that didn't combine smoothly with the space aesthetic. A sans serif font was the direction I chose to move forward with.

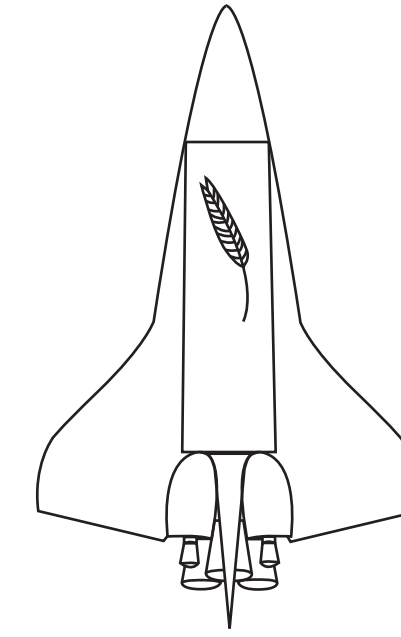


Line Weight Exploration

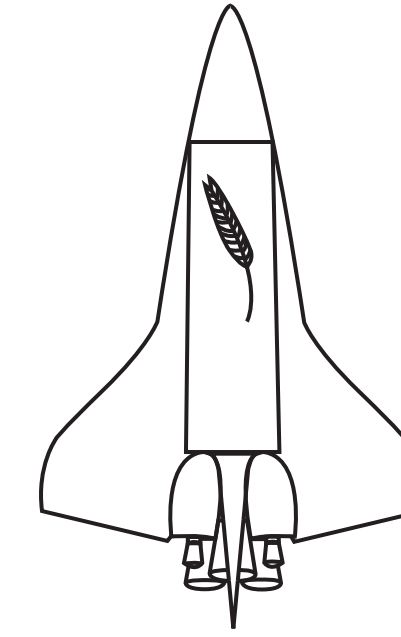
Because my design was so focused on line, I needed to explore how heavy I wanted my line weight to be.



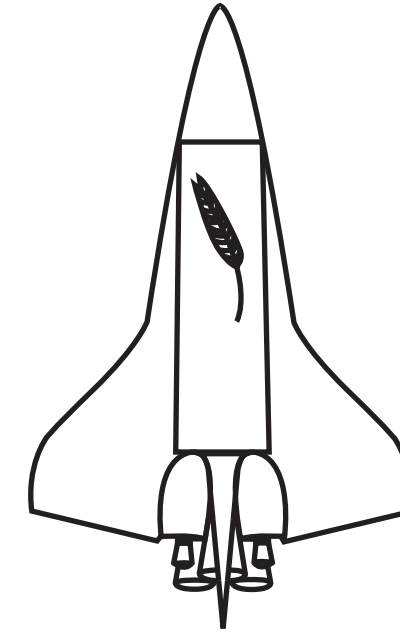
.25



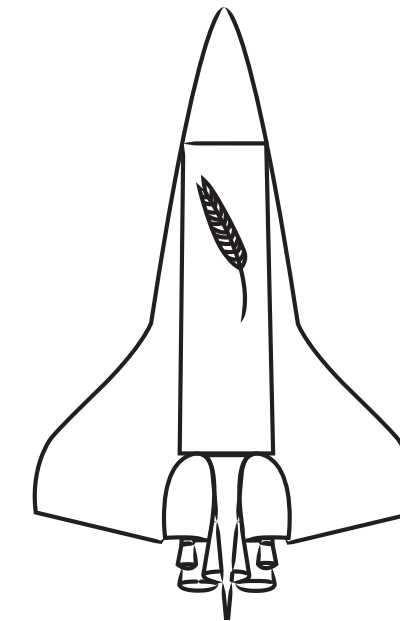
.50



.74



1

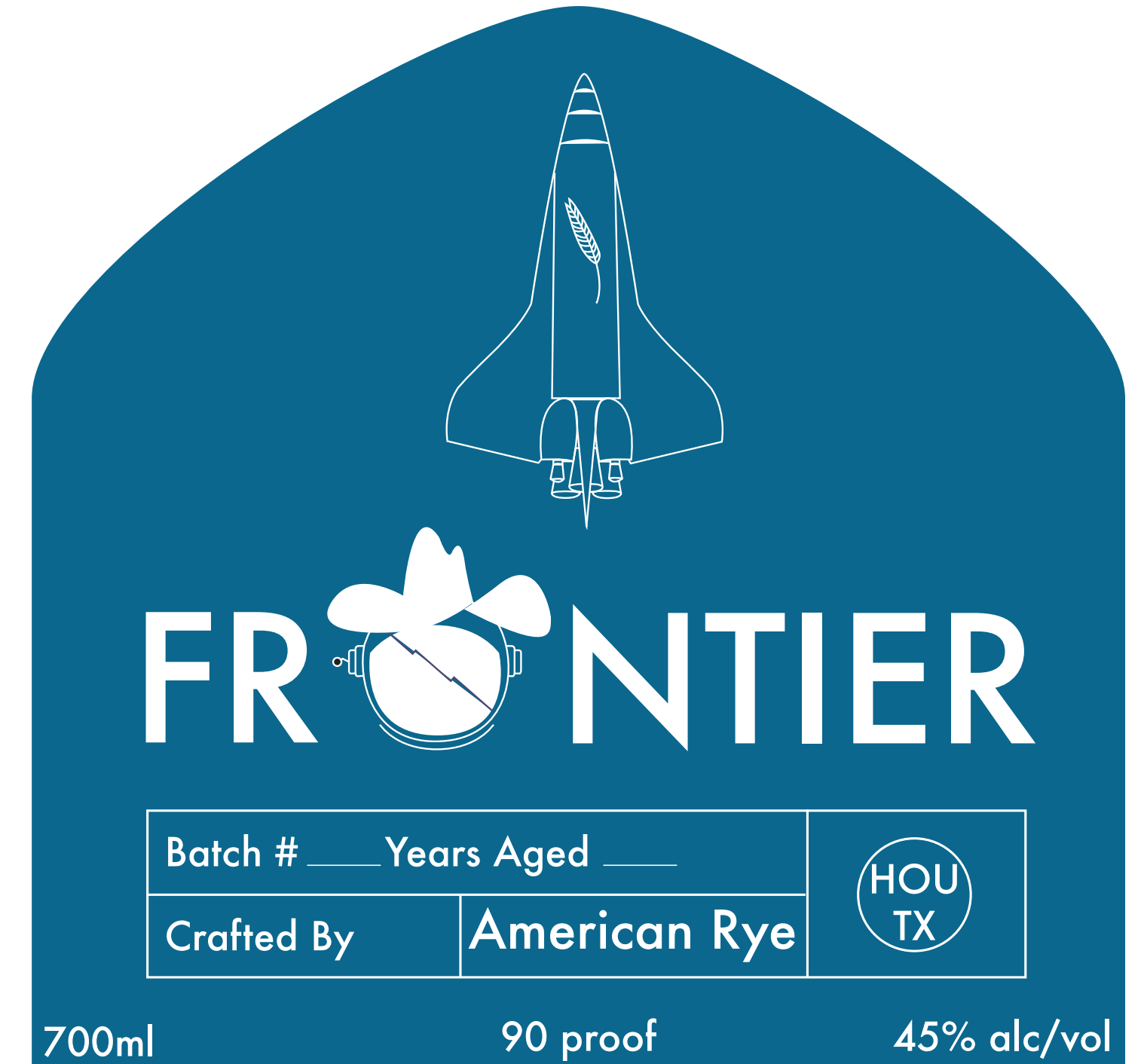
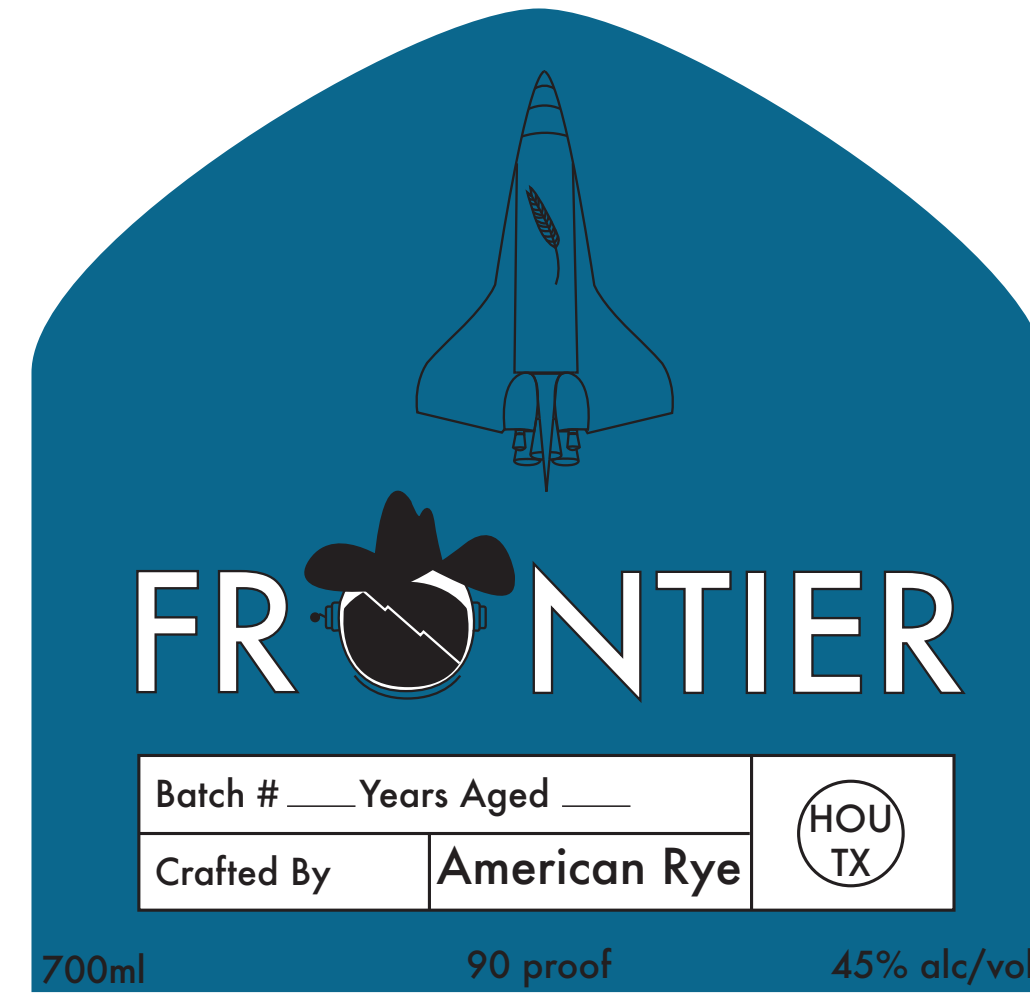
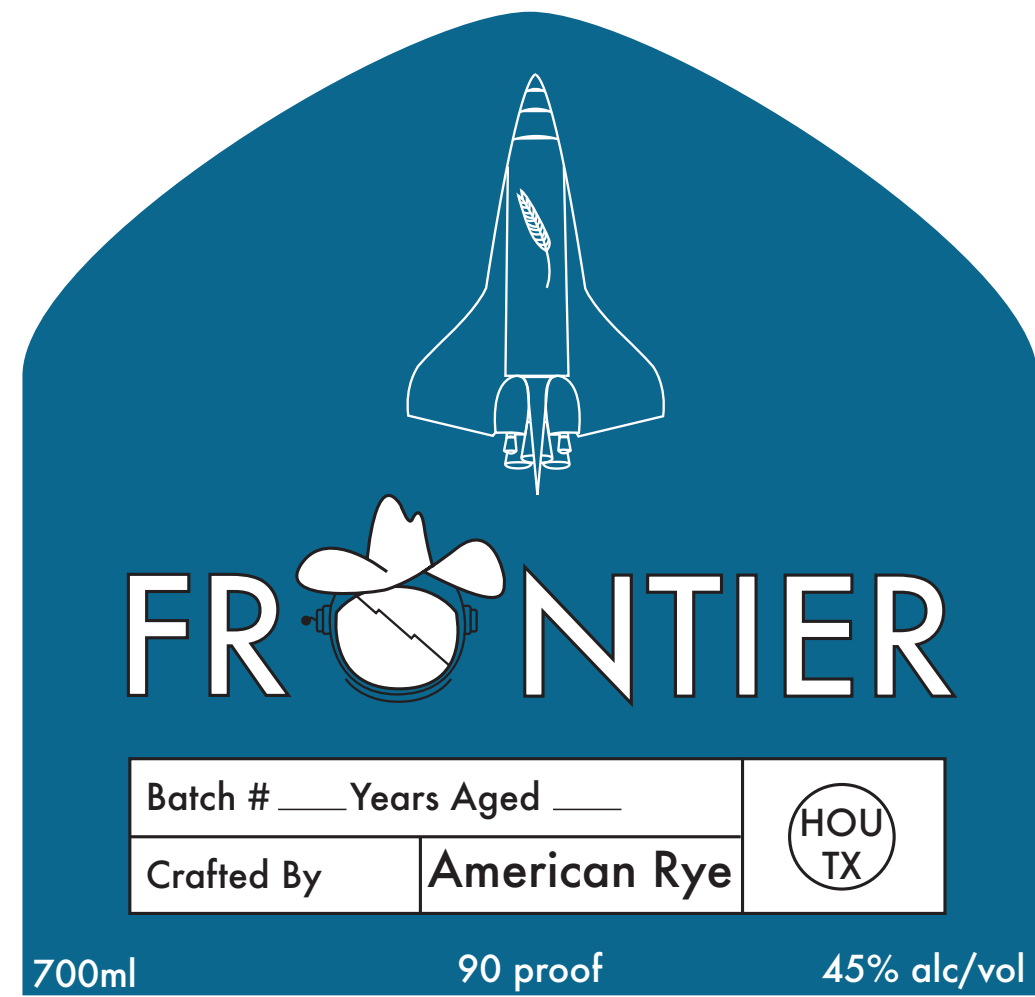


Color Exploration I



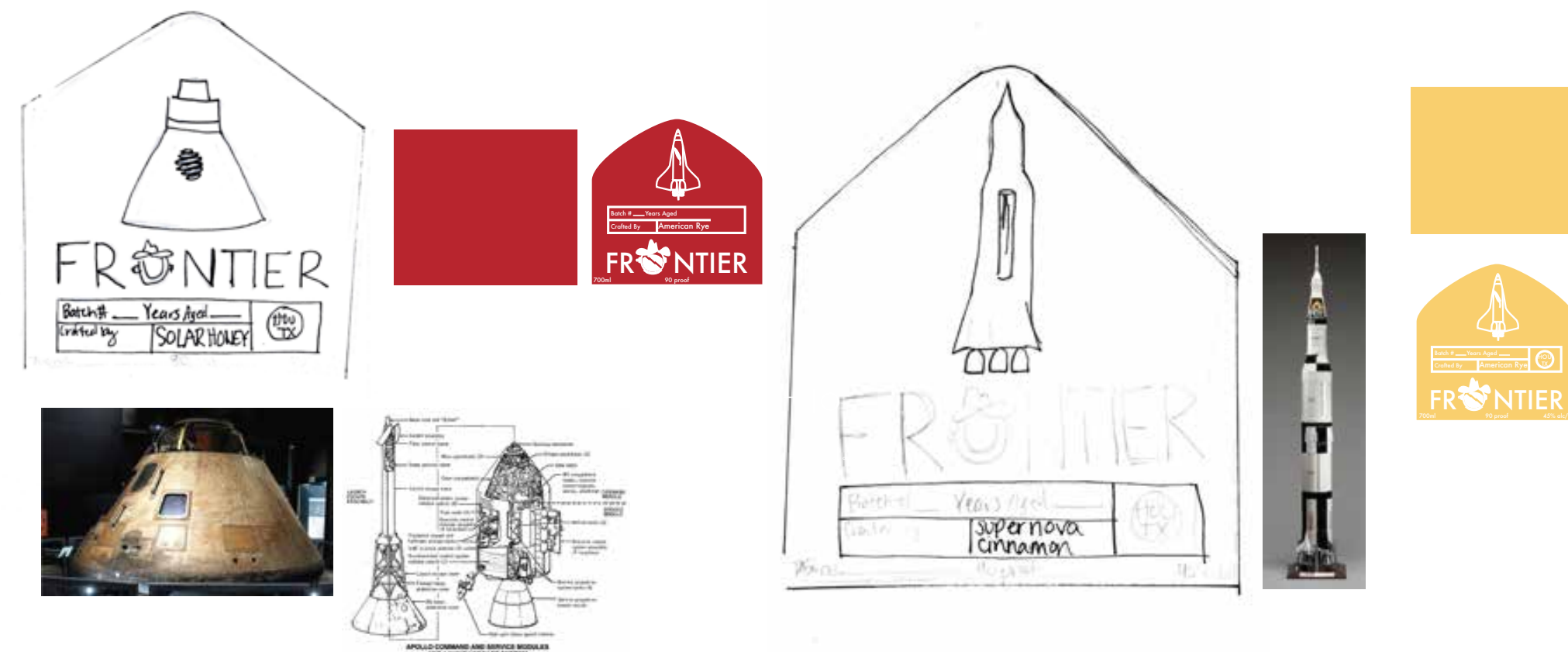
Round 1

In the first round, I had a rough of at least one label, seen on the very right, with the color and concepts of the other two idealized on the bottom. To the bottom left are my notes from this first critique.



Crit Notes

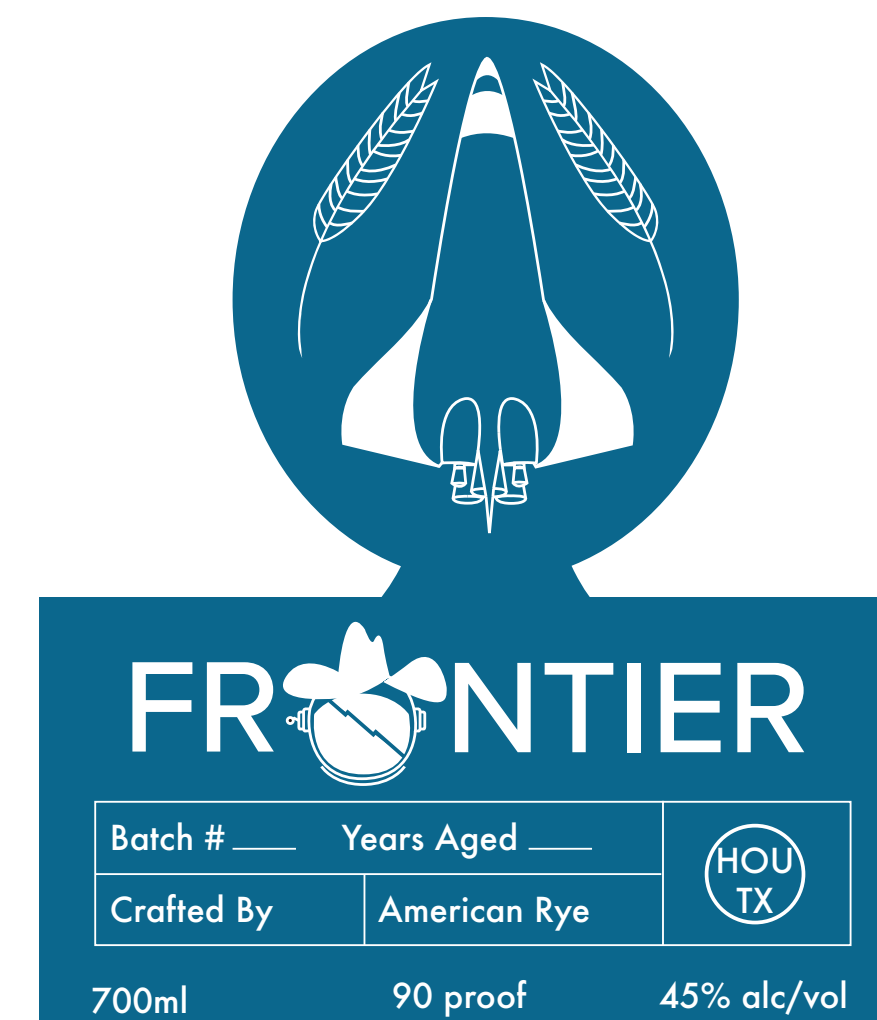
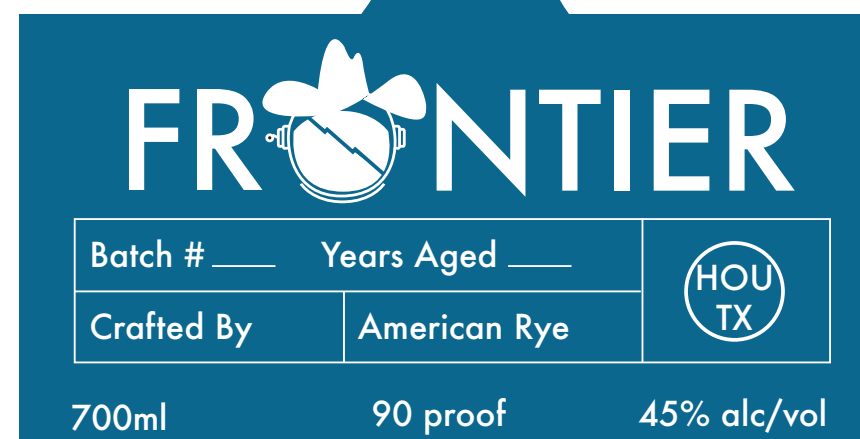
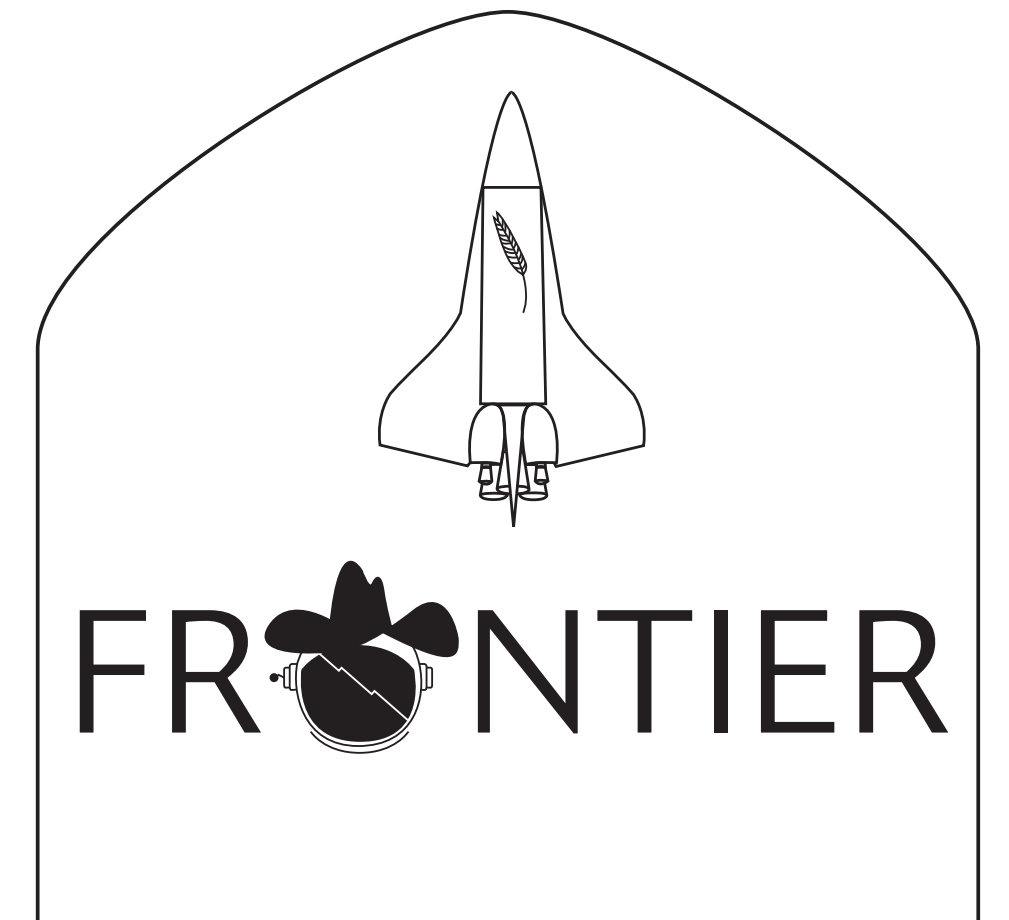
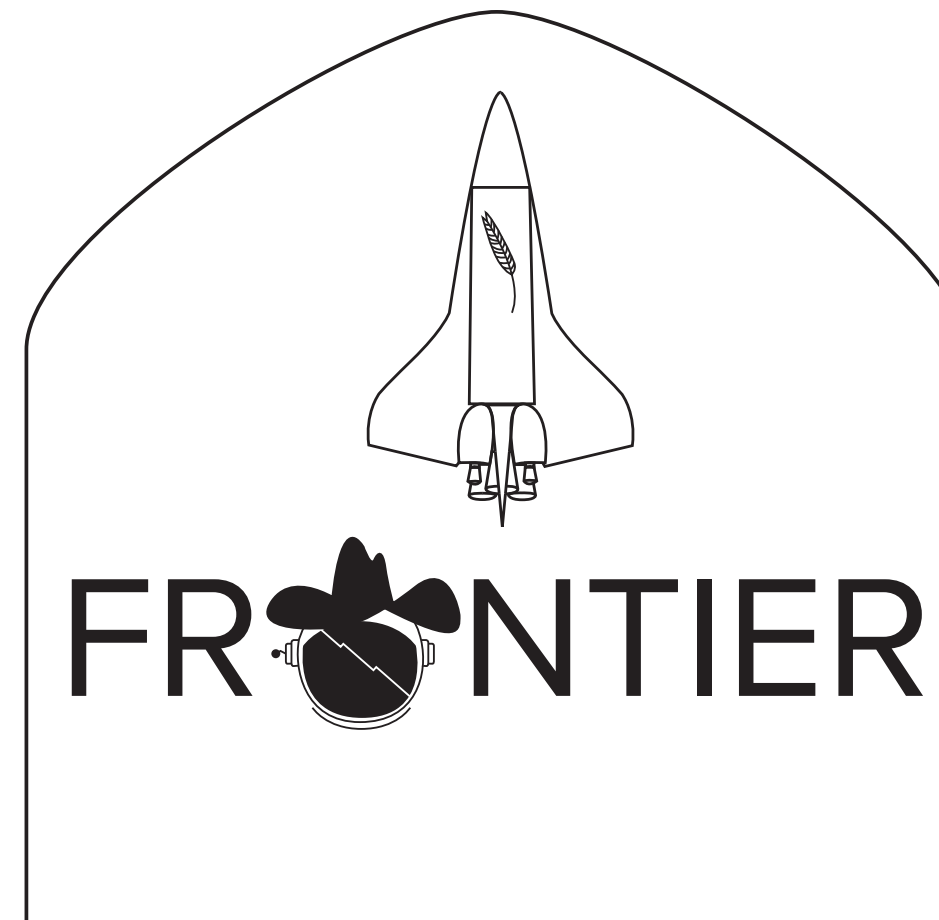
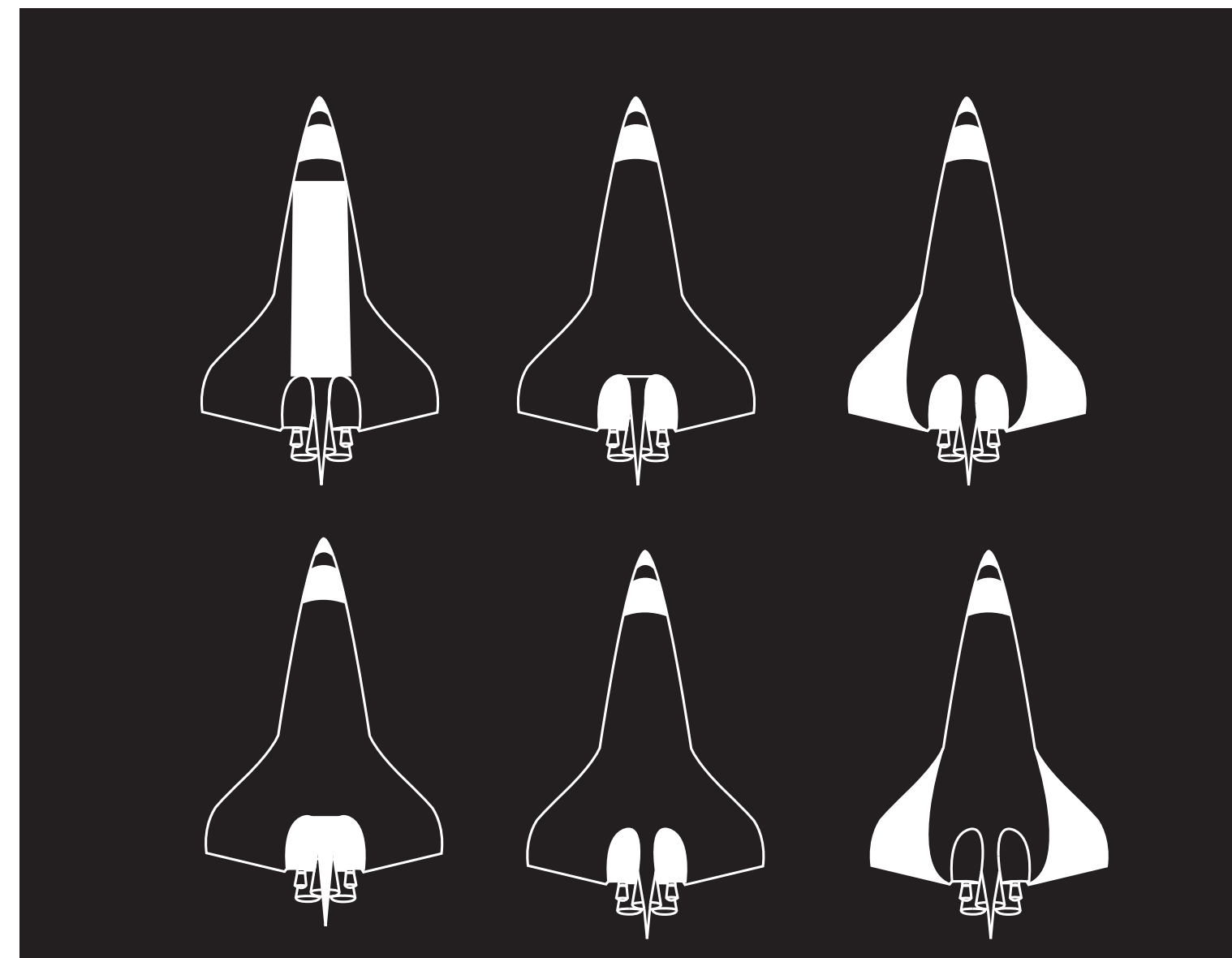
more space
 Use color instead of symbols to distinguish flavors
 American Rye - more distinguishable
 diff. for what's in OR same all around the box
 Spaceship is getting lost - give it a fill?
 work on hierarchy, give rocket more fill
 orange, maple



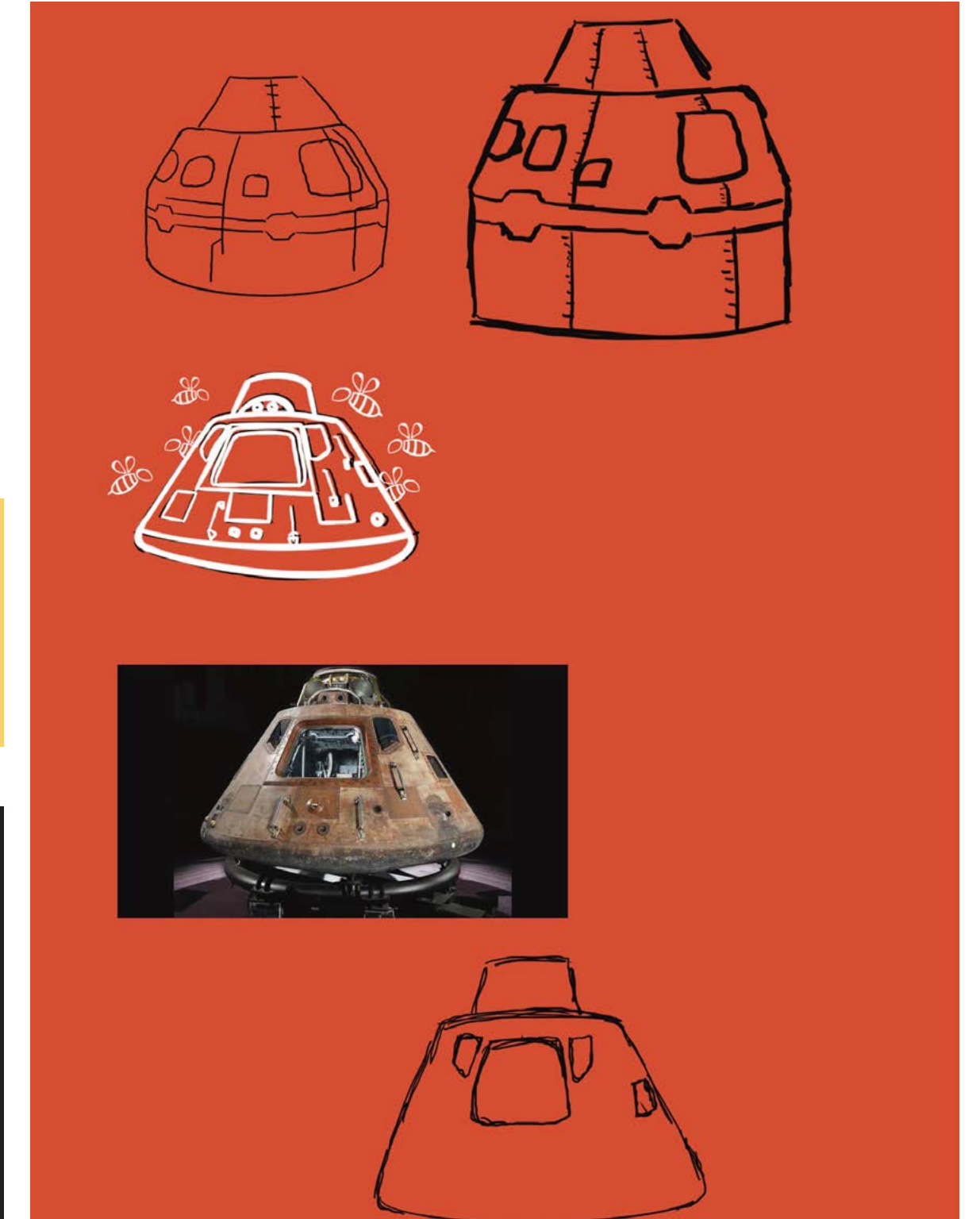
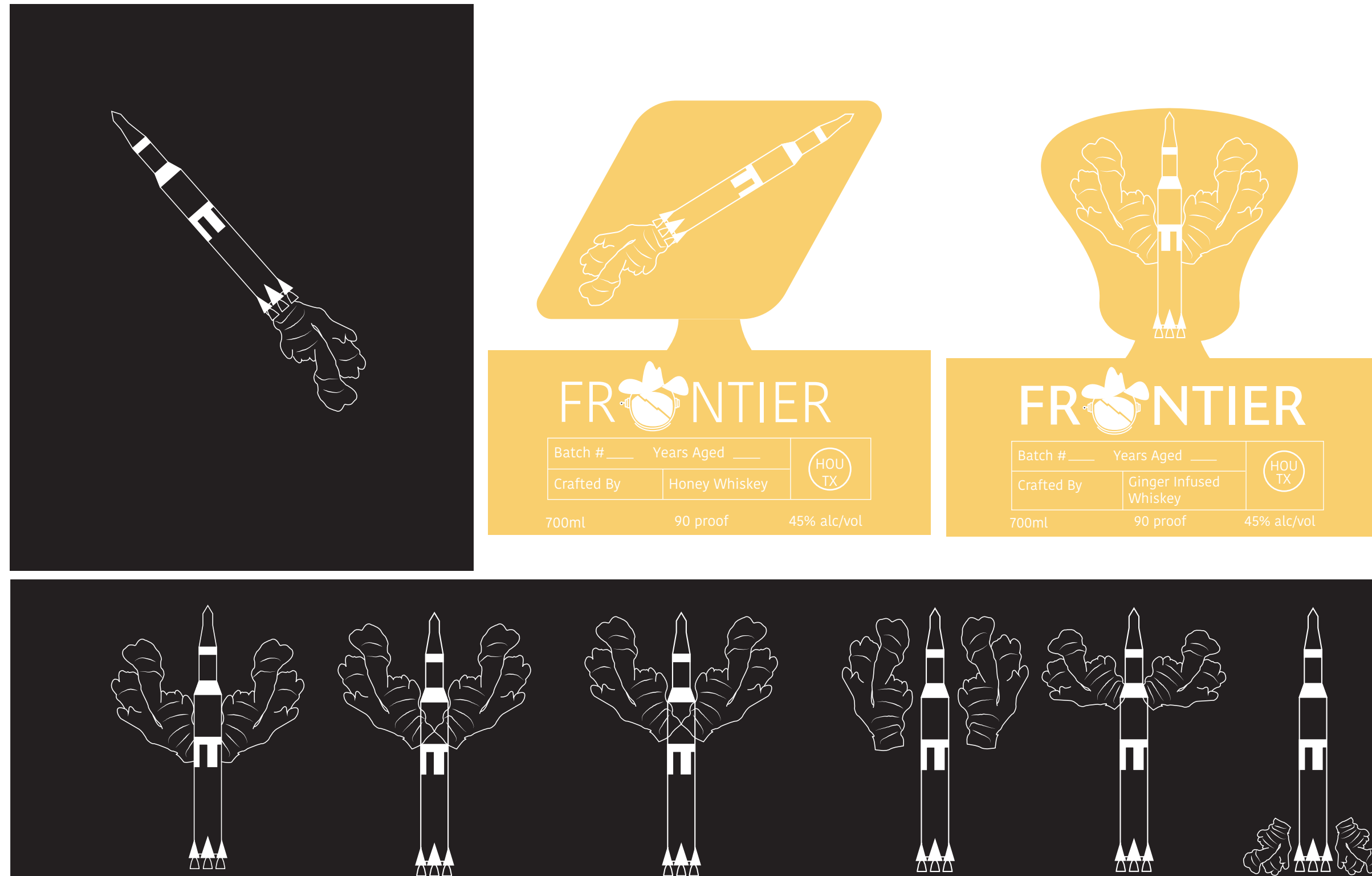
Fill and More Type Exploration

To prevent the spaceship from getting lost, I explored fill variations to give it more weight in the hierarchy. Additionally, I explored more sans serif typefaces.

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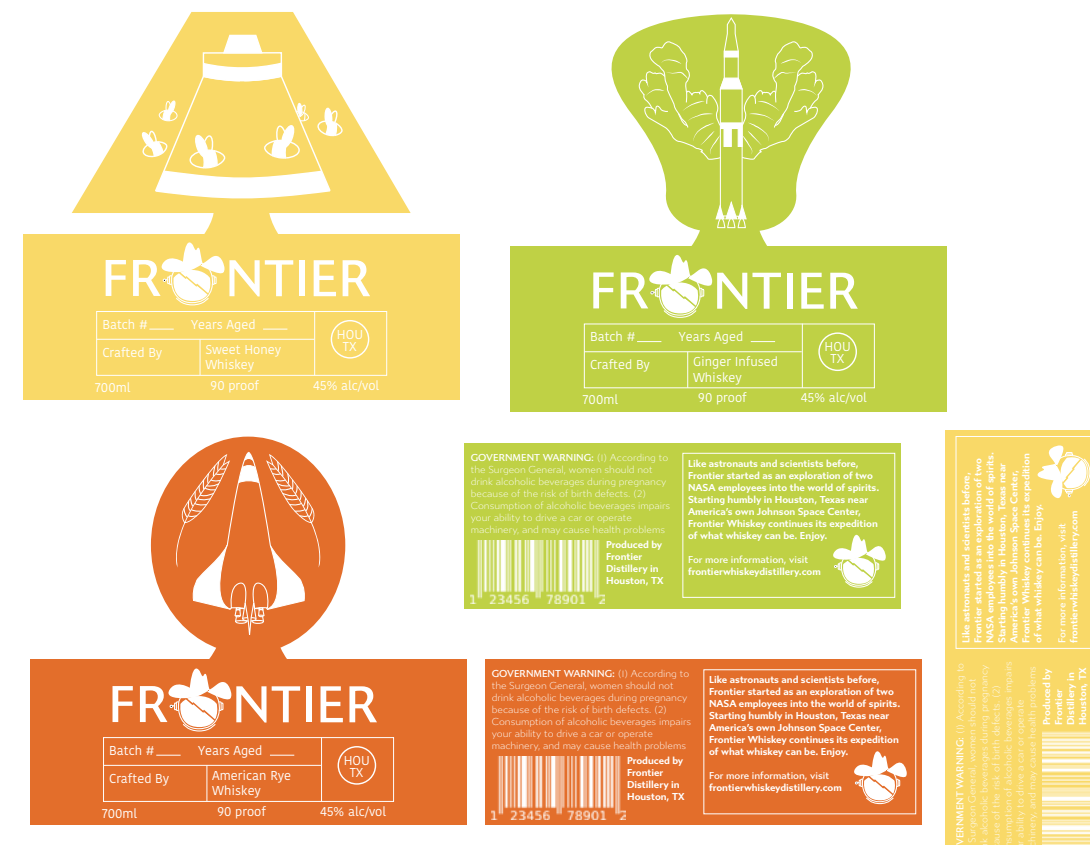
Label Illustration Process



Color Exploration II

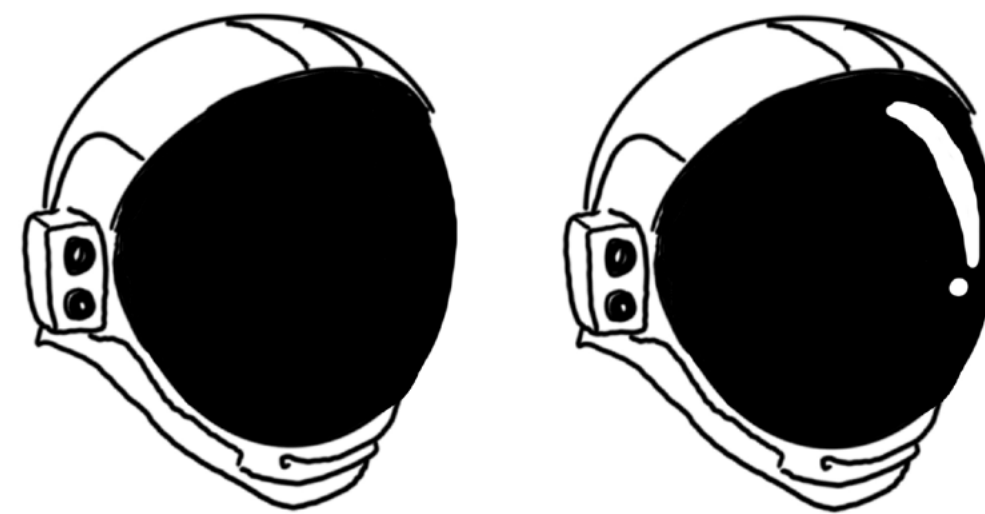
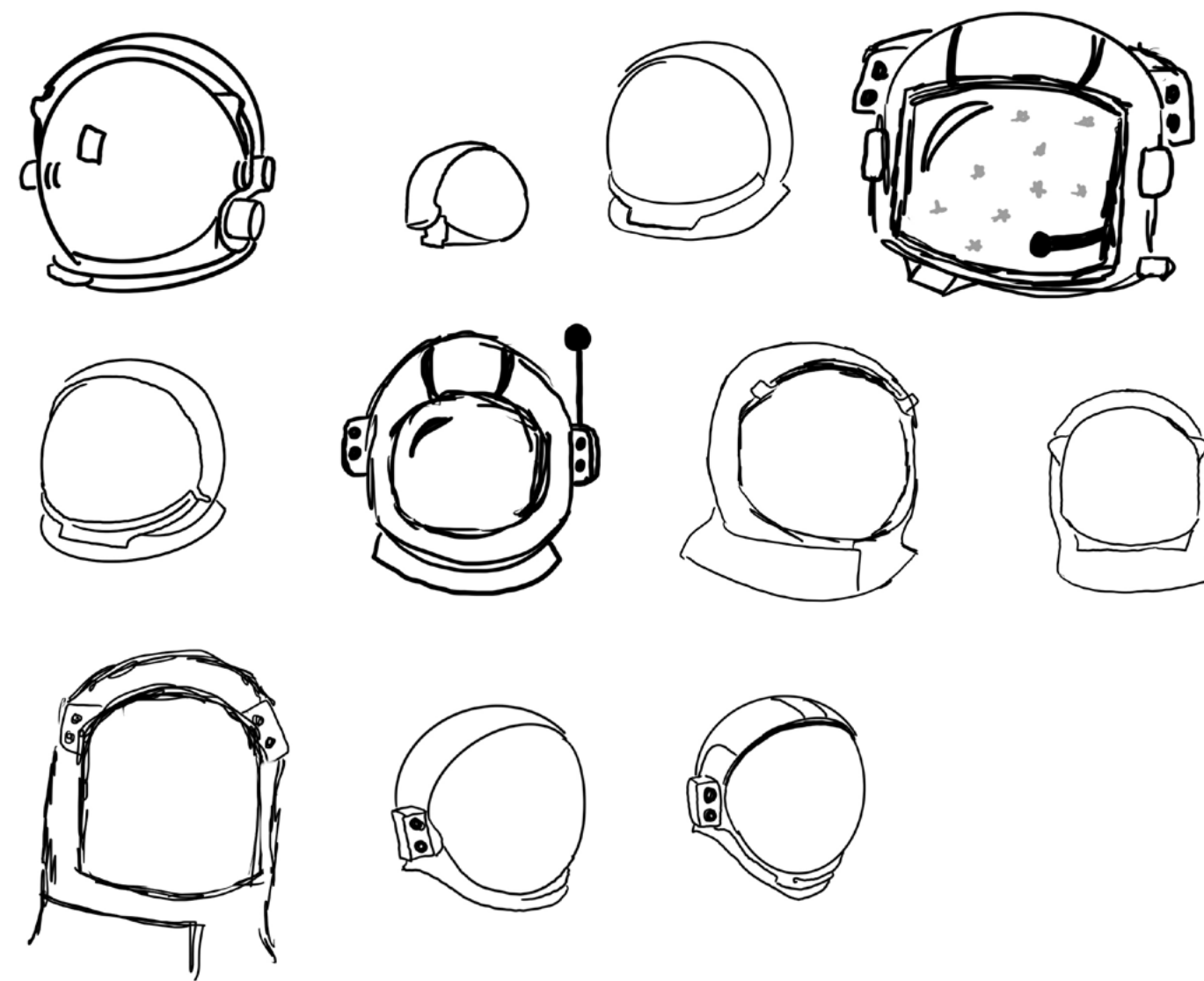


Round 2



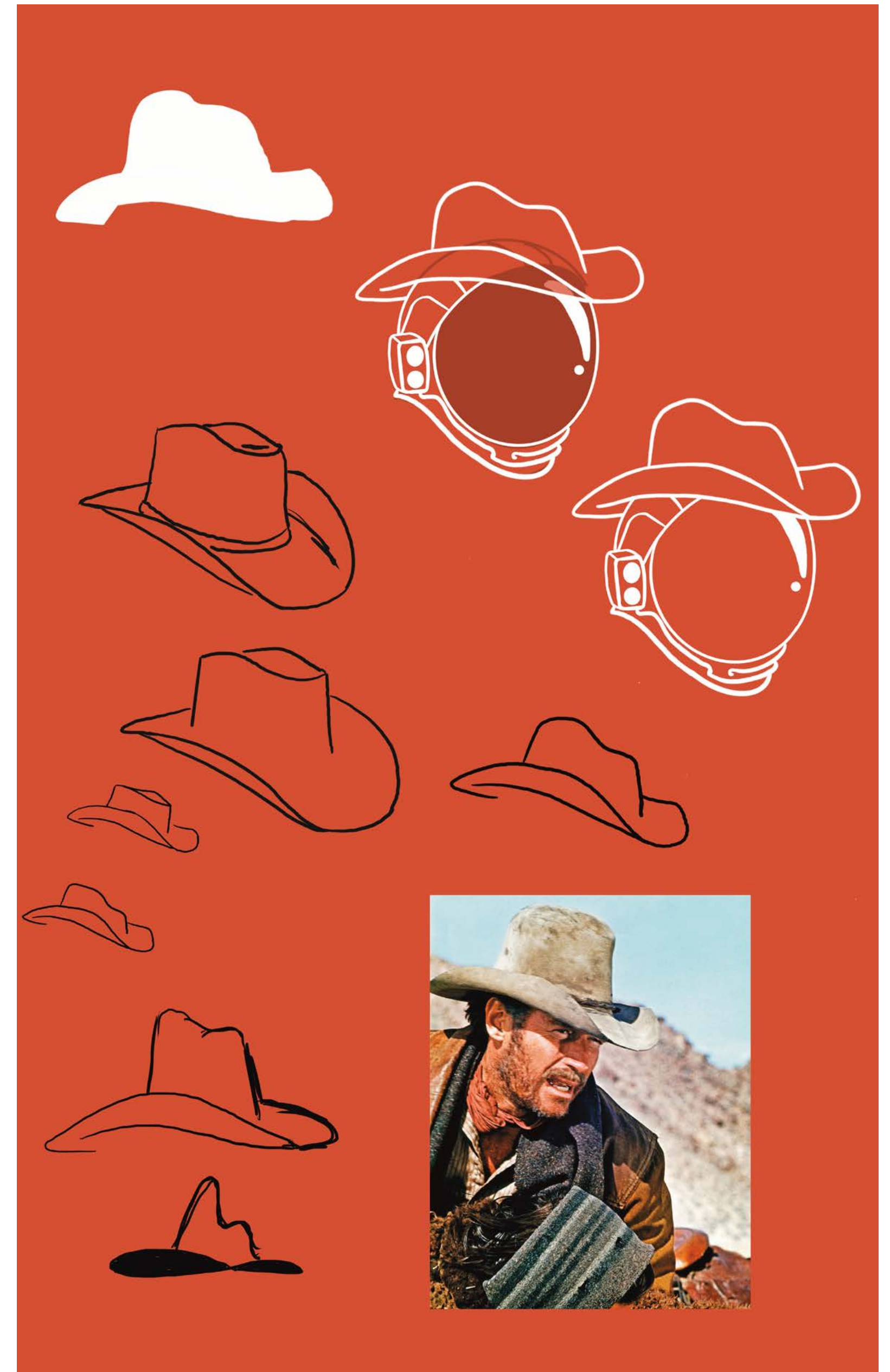
Back to the Brandmark

Having done the first round of printed and photographed labels, I returned to finish the brandmark. I started out looser and more playful than before, then gradually tightened it up into what is the final brandmark.



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Chosen Layout



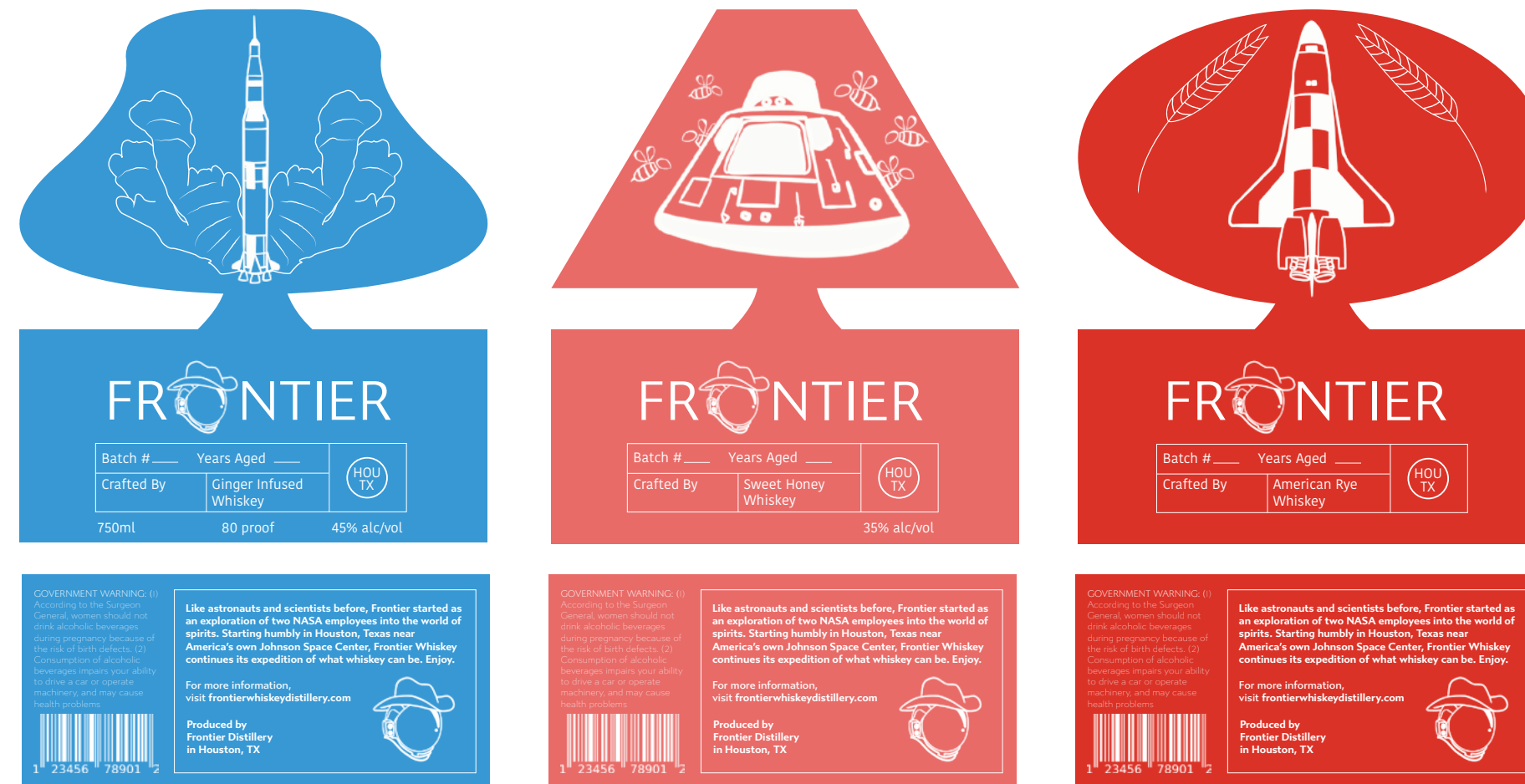
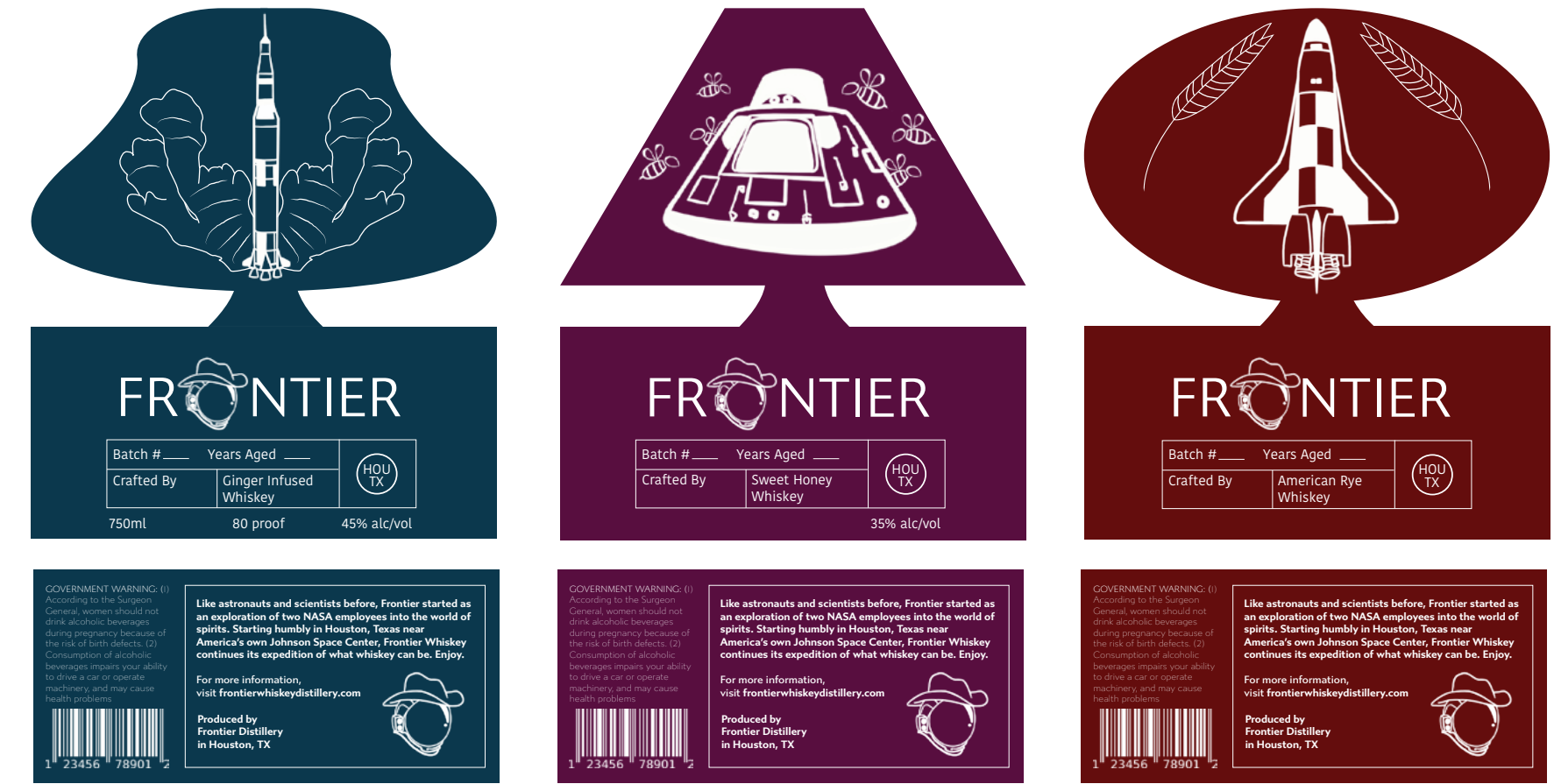
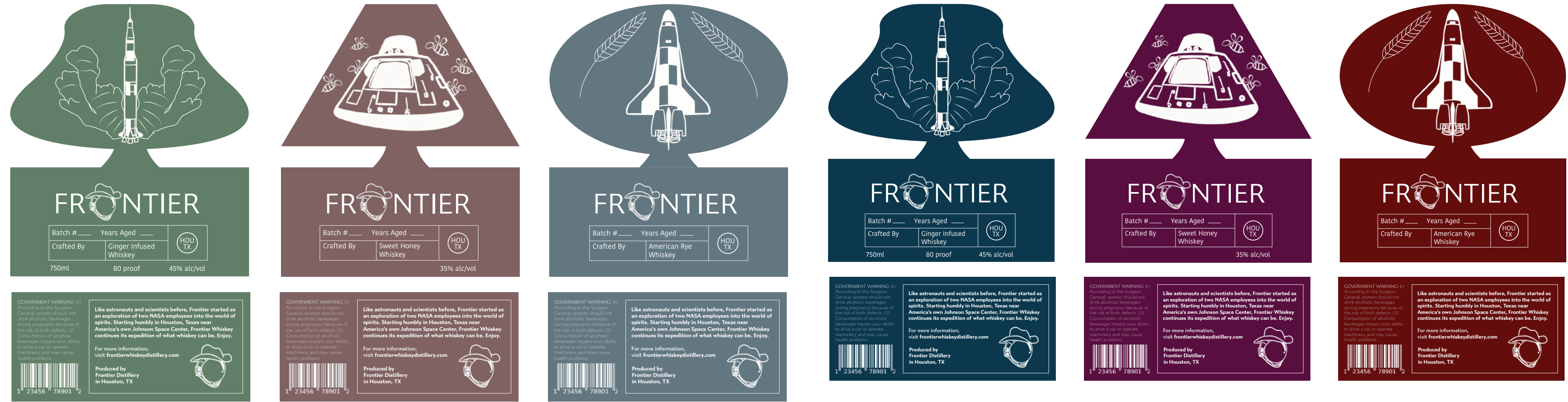
Color Exploration III

My initial color choices printed out differently than I anticipated. Additionally, the color of the "whiskey" (it's just apple juice) clashed with some of my colors, specifically the green and yellow. And so, more color exploration, but in Photoshop with the Round 2 photos.



Round 3 Prints

I printed three different colors because I wanted to make sure they would look how I wanted with the "whiskey".



Round 3

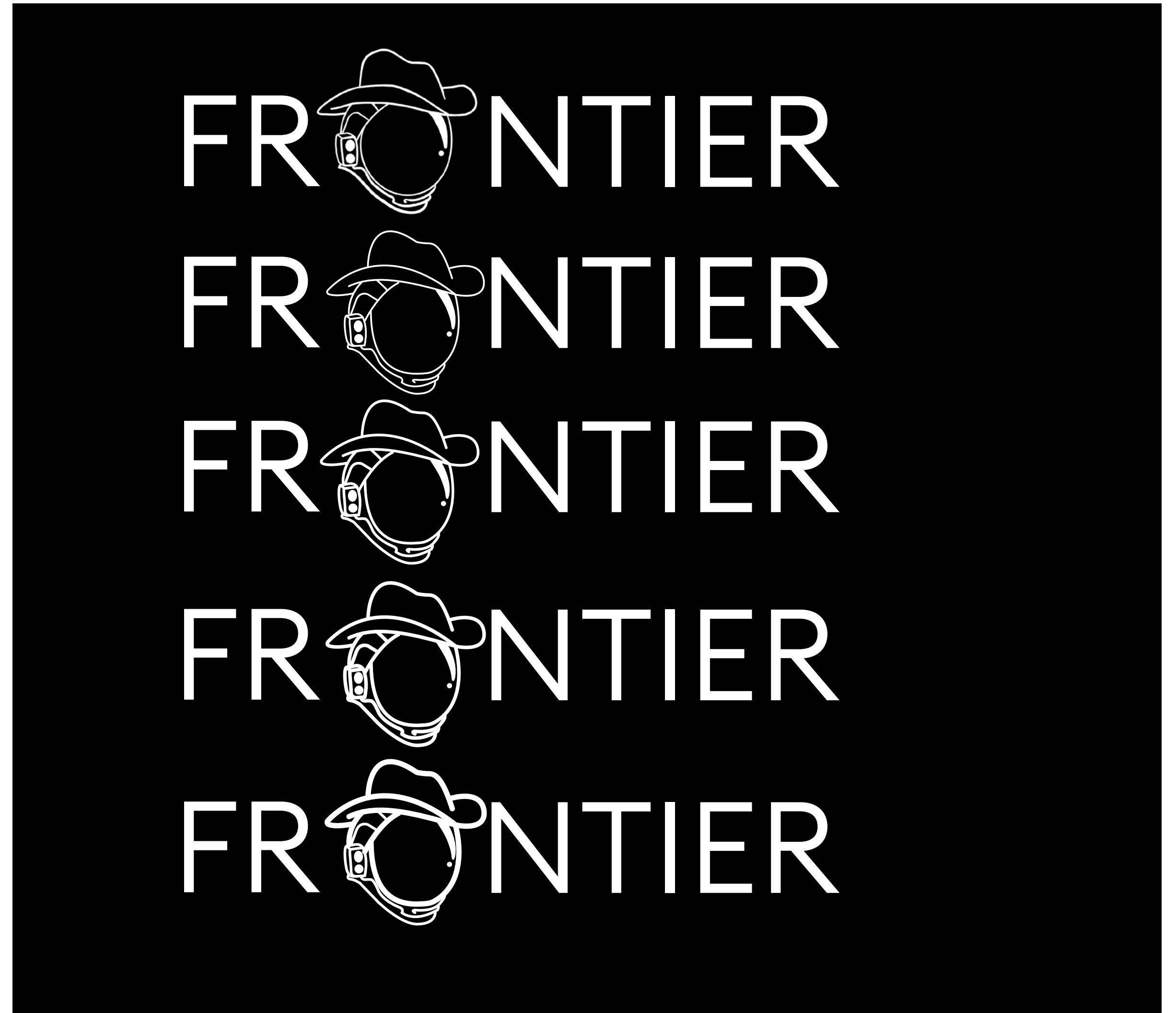
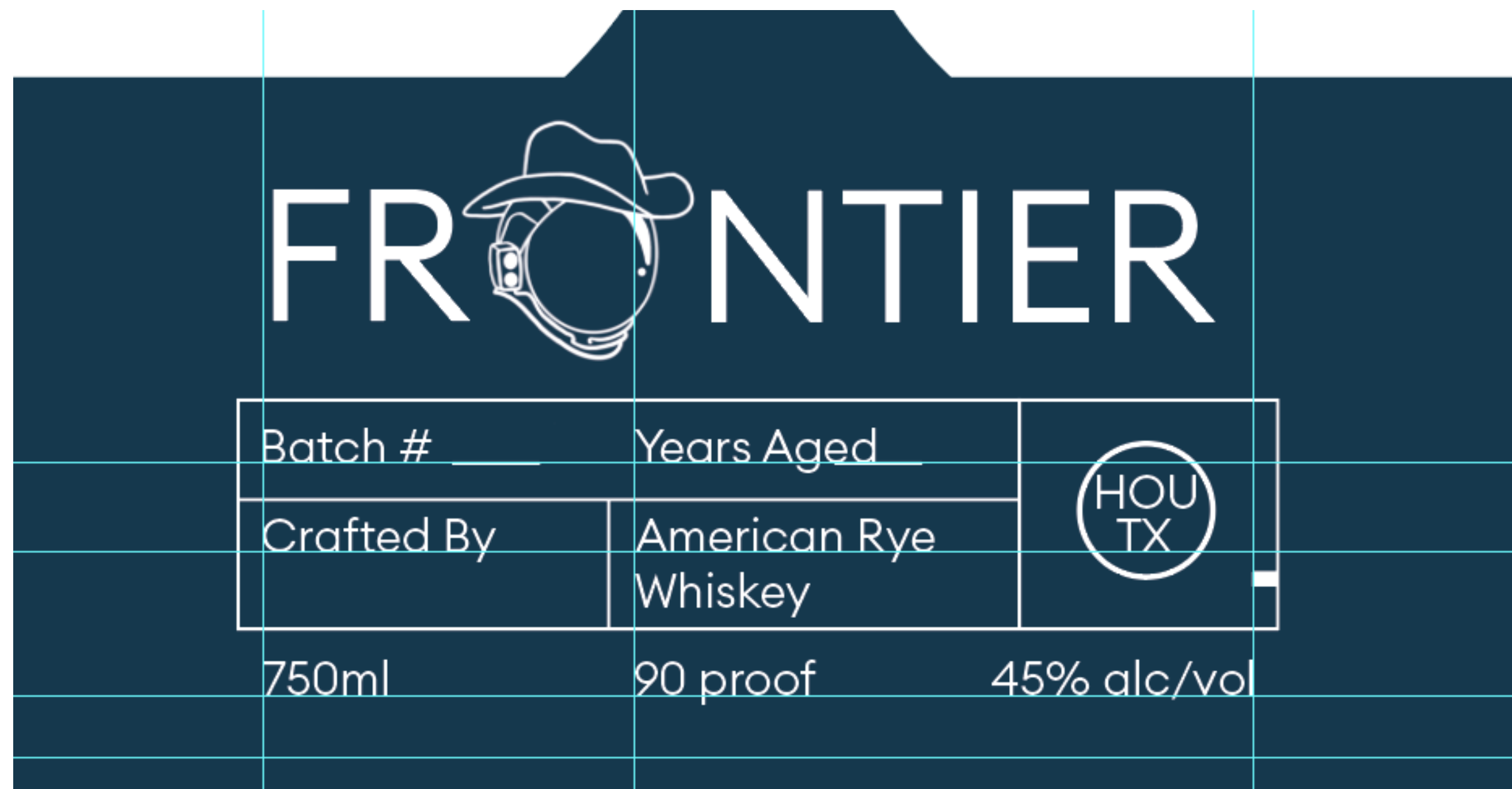


Round 4



Final Revisions

I played more with the line weight of the brandmark, as it was getting lost with the weight of the letters. I changed the typeface to Euclid to better pair with the roundness of the brandmark. I also improved my grid on the labels.



Final



Thank You