

2020 sophomore portfolio

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1 portland olympics

DES 225 • PHILIPP ZÜRMOHLE





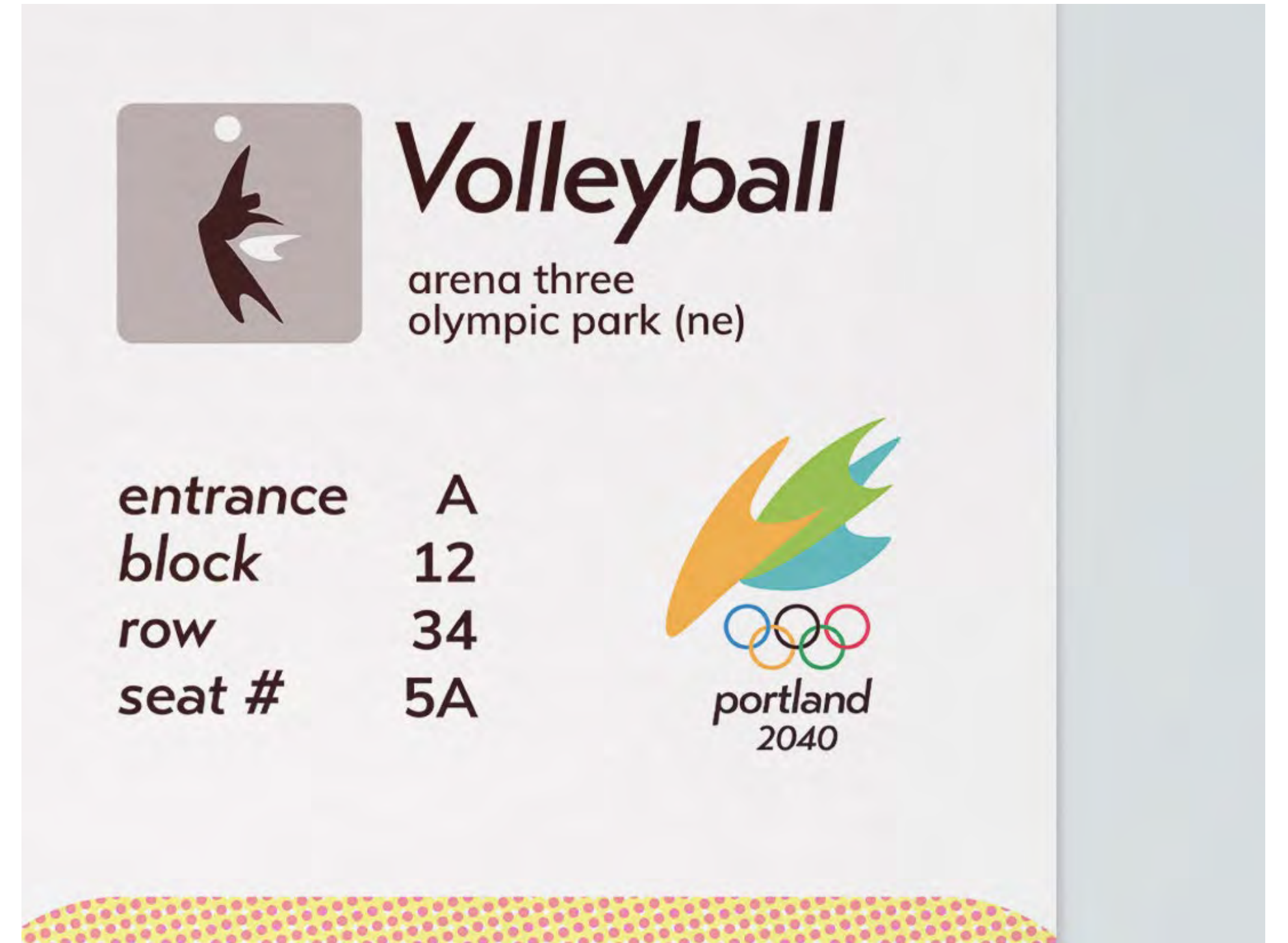
With the core message of "reach your potential," Portland aims proudly represents its artistic culture and beautiful landmarks with its Olympic brand identity. It's abstract logo references the Portland bridges, the movement of sport, and people from all over the world coming together to "reach" towards the same goal.



events tickets:
volleyball, weightlifting, & swimming



reflective tape
for cordoning-
off areas



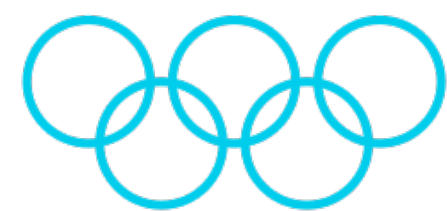
ticket details



process *book*



München



1972



I grew up watching the Olympics, but had never considered the intense design work that goes into every game.

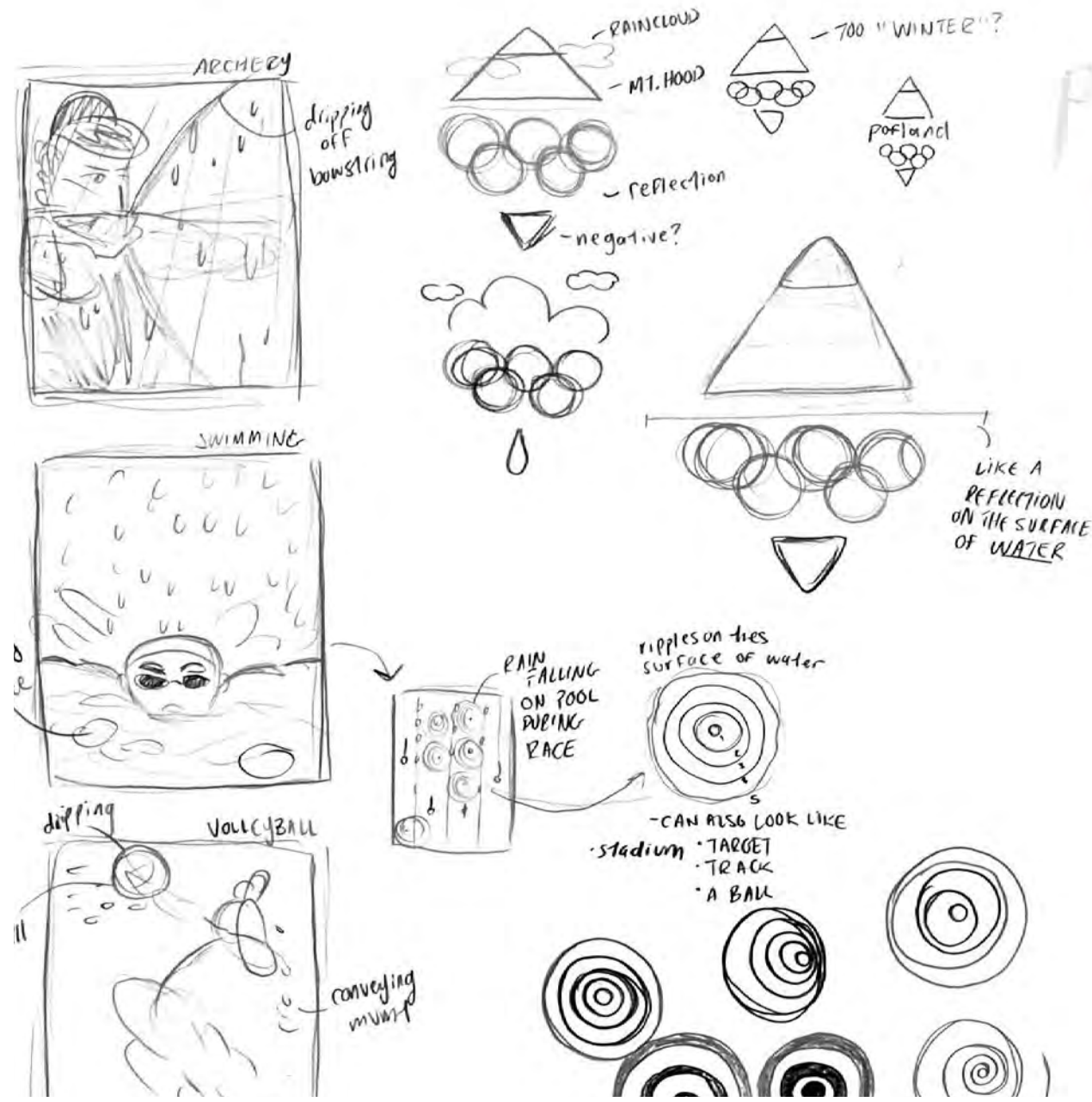
Browsing the history of the Olympic games, I was inspired by geometric logos with abstract cultural references.

When brainstorming for a theme to center the brand identity on, I researched associations with Portland, the history of the Olympics, and the kinds of movements made in sports

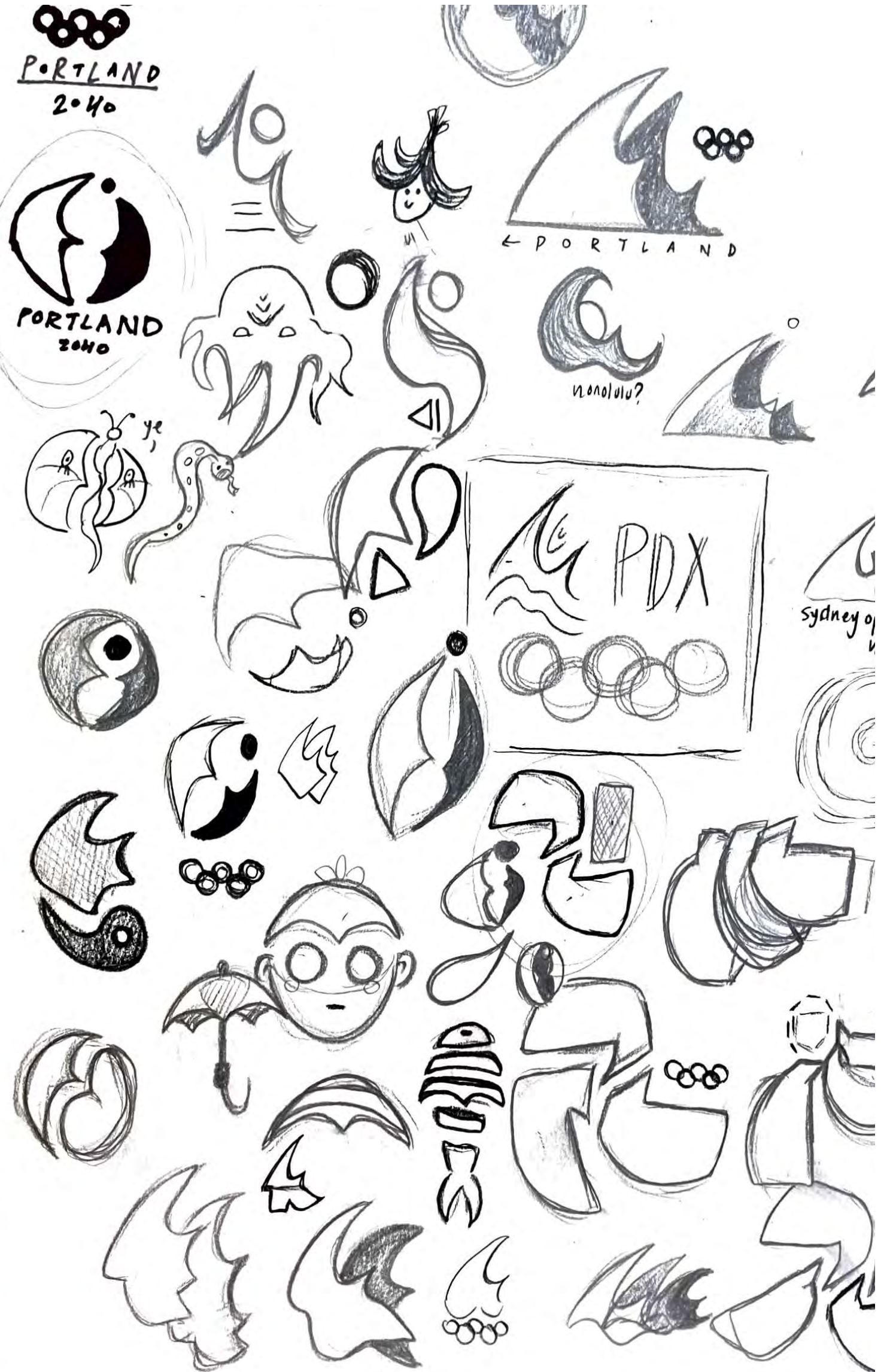
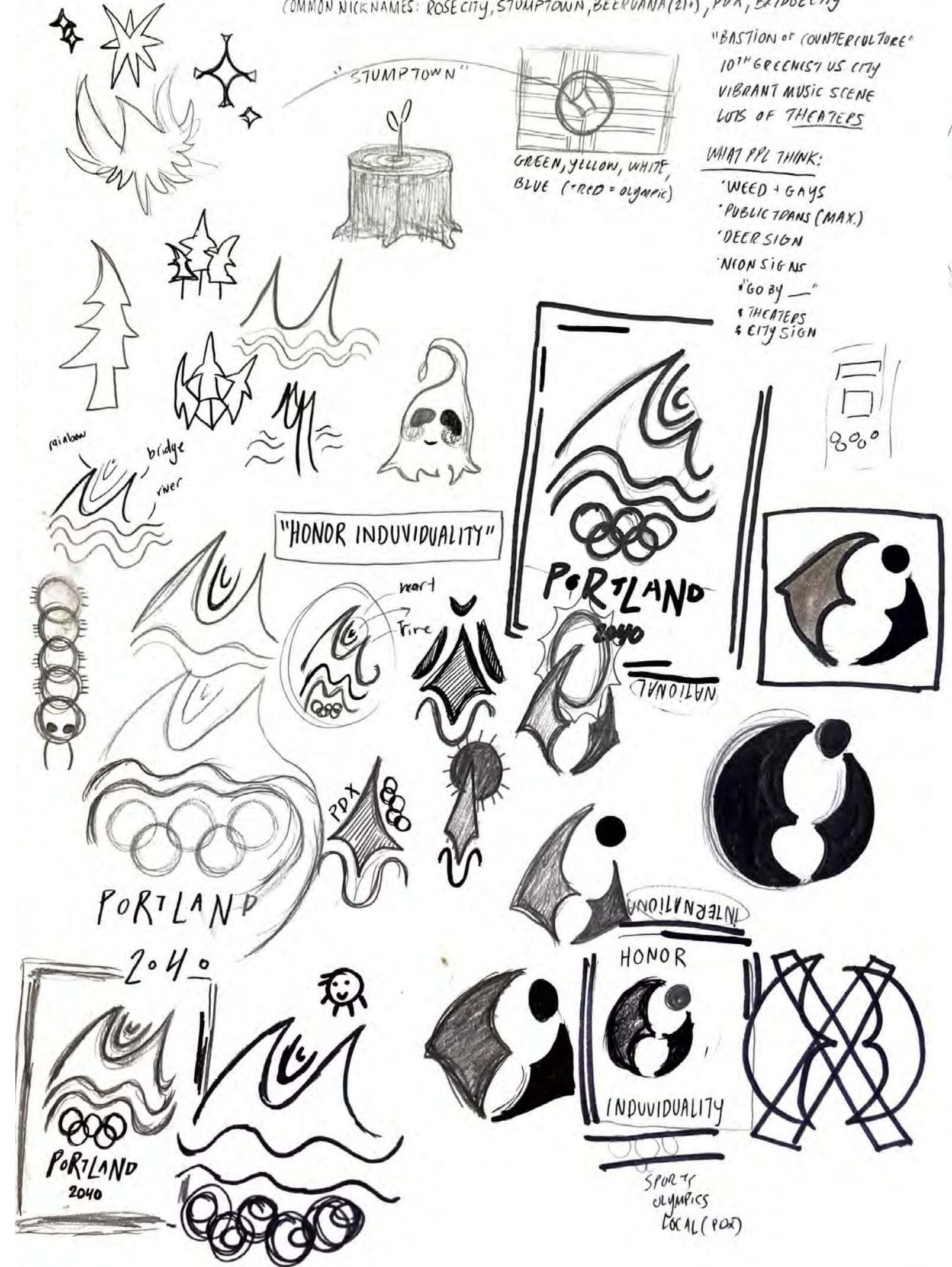
I also used some instinctual thoughts: What first comes to mind when I think of each of these? Where do those ideas connect? From my thinking, I developed the core idea of:

"reach your potential"

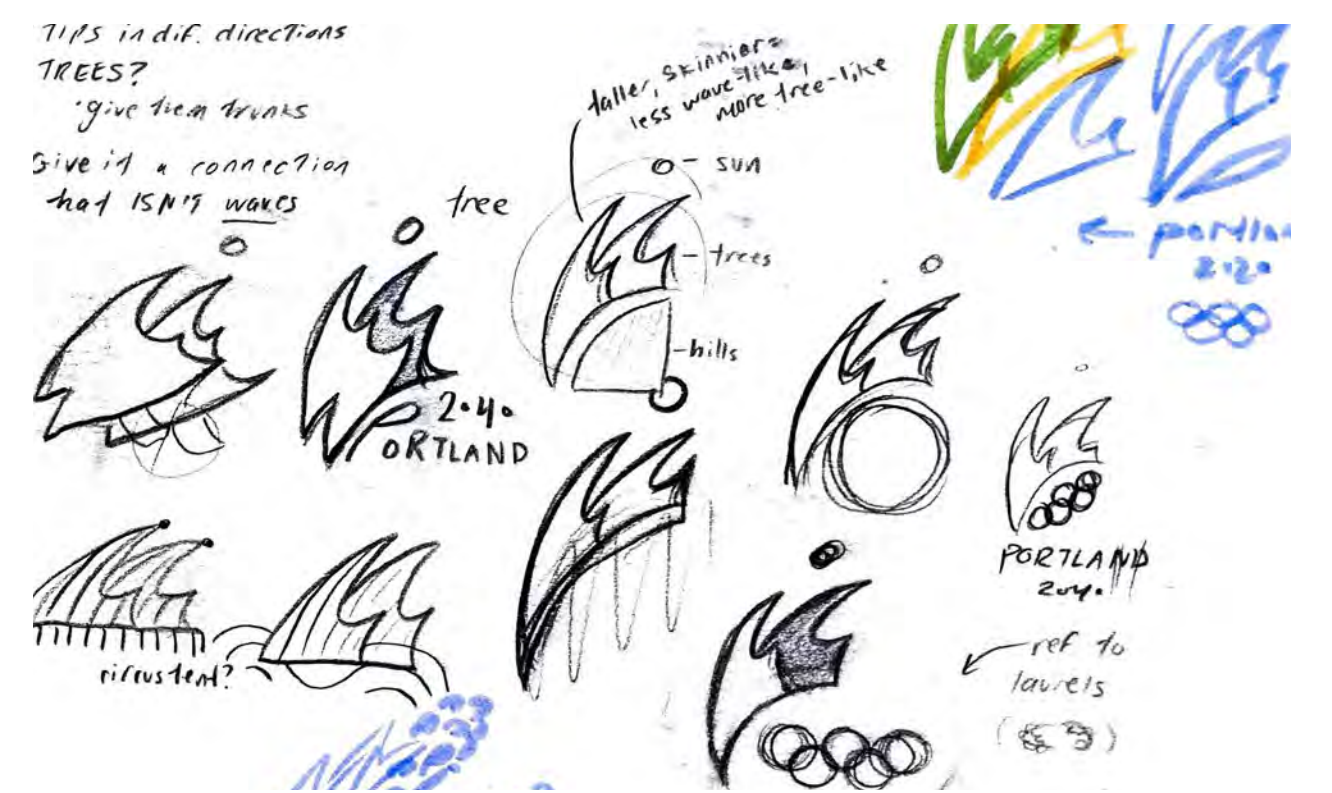
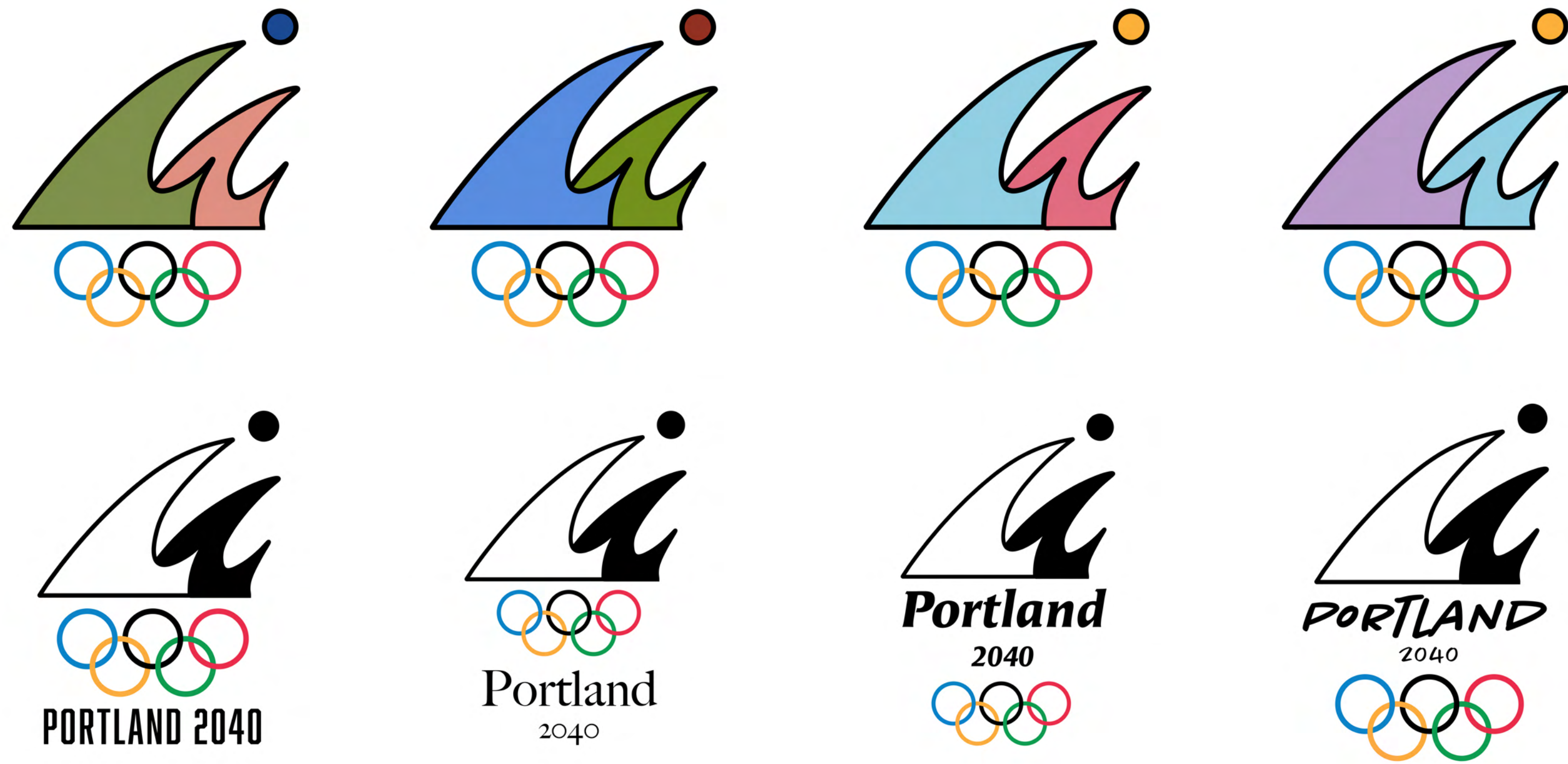




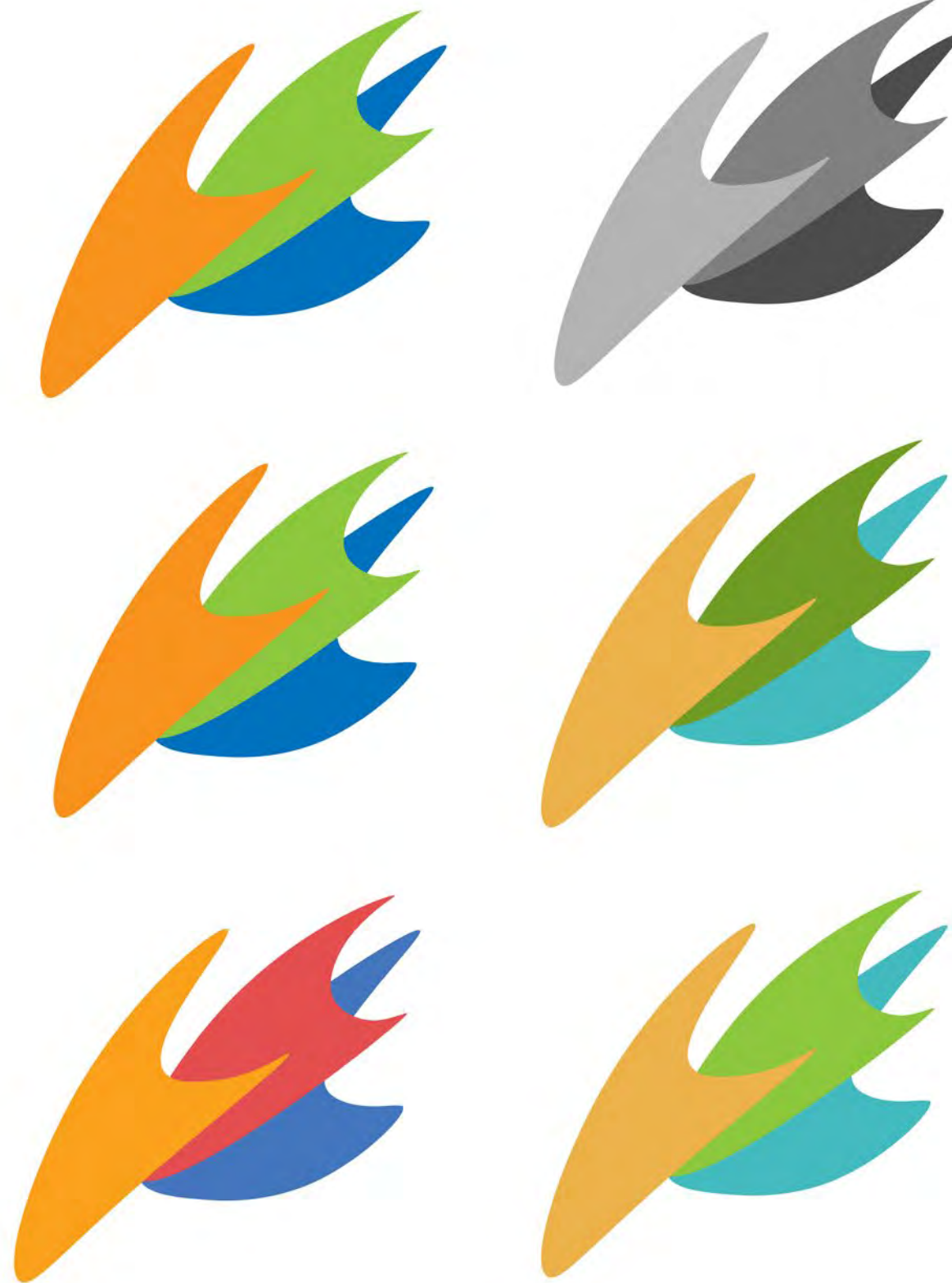
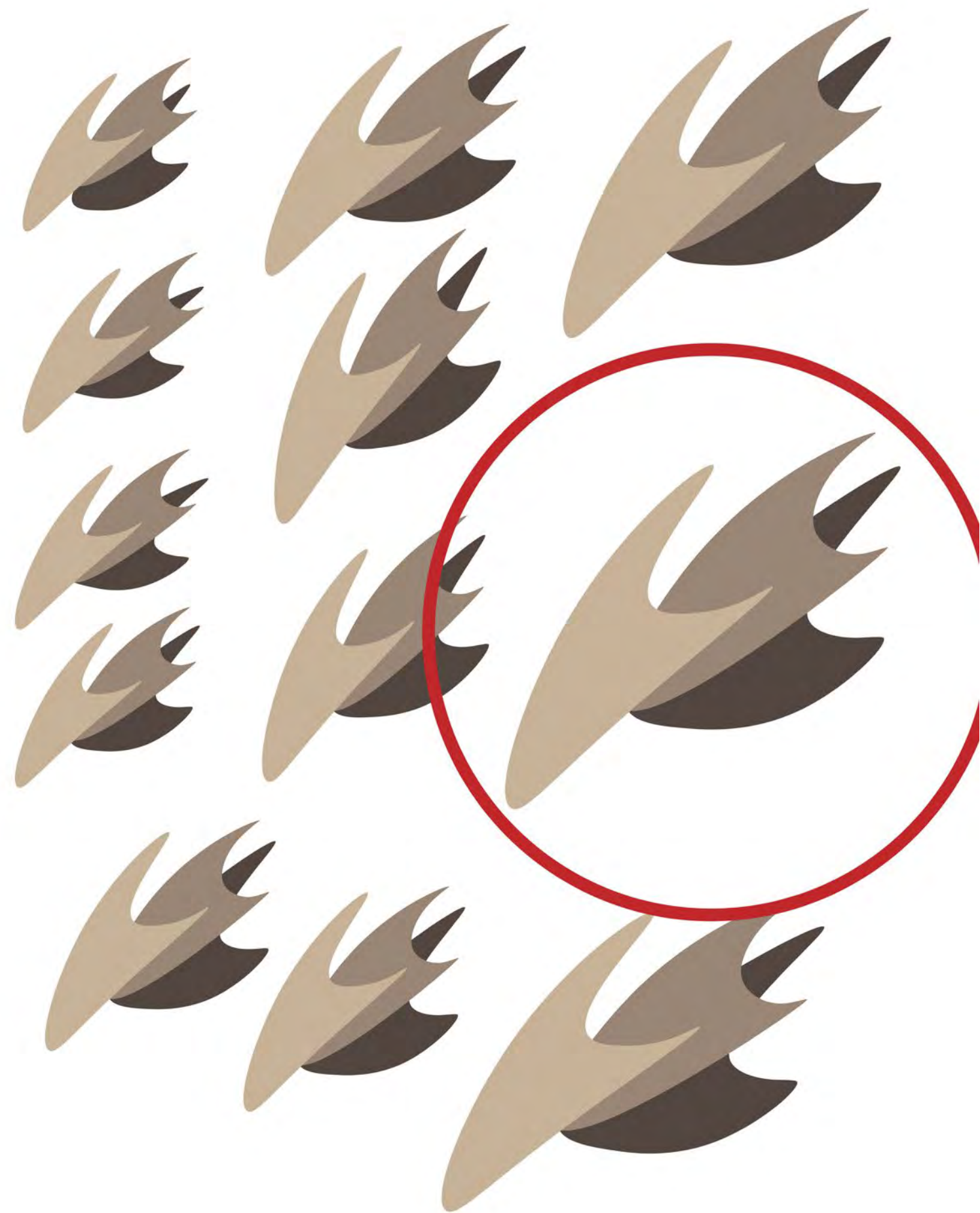
RIVER, WATER, RAIN, TREES, GREEN, NATURE, ACCEPTANCE, DIVERSITY, TENSION, INDIVIDUALITY, PLACE, SUMMER, A STUP ID RAIN, HONOR, PRIDES
 COMMON NICKNAMES: ROSE CITY, STUMPTOWN, BEERVANA (211), PDX, BRIDGE CITY



After briefly toying with a rain weather theme, I settled on the "reaching" imagery inspired by the Portland bridges, pine trees, and mountains. I also wanted to incorporate some human-like forms interacting with each other, but wasn't initially sure how to accomplish both.



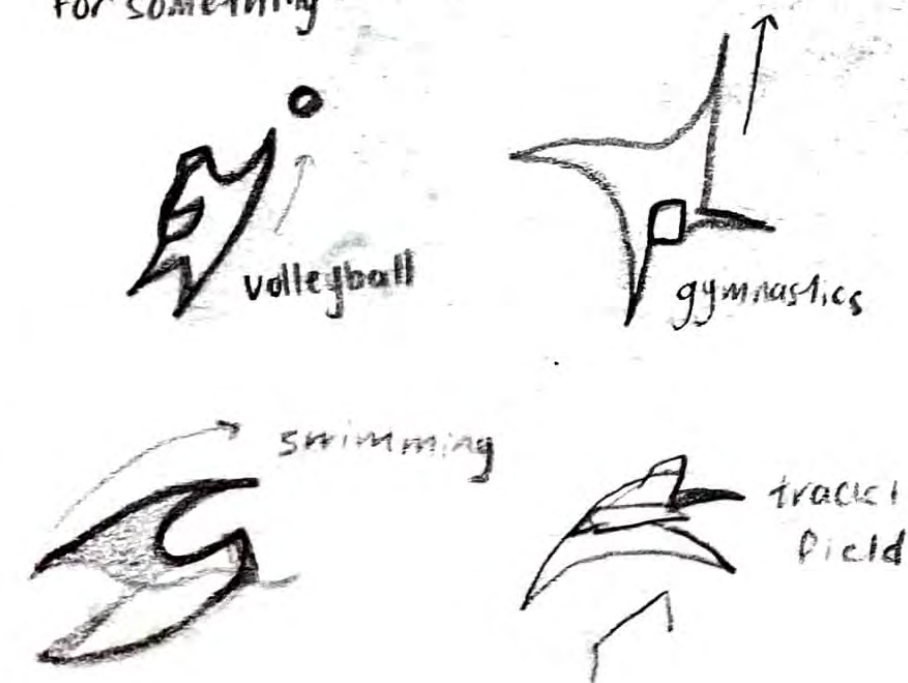
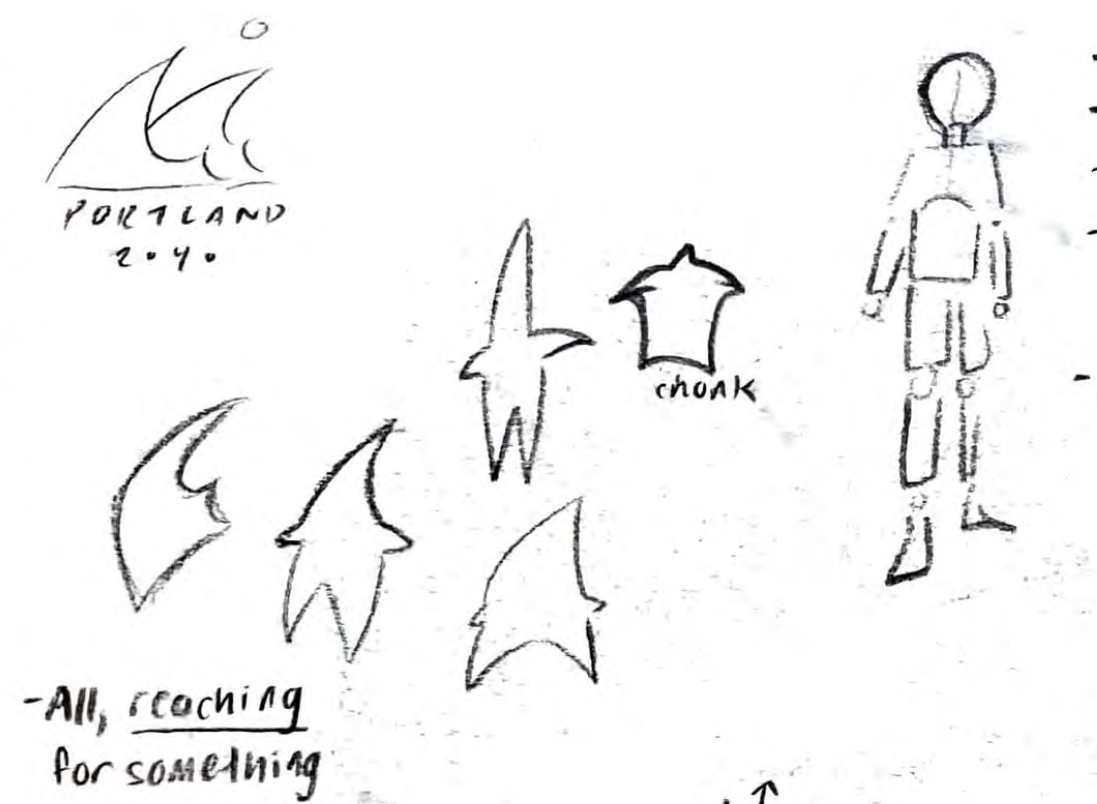
After settling on an abstract form I thought incorporated those ideas, I realized the shape was a little too wave-like, which doesn't exactly work for Portland. So, after exploring some type pairings, I sketched out some new iterations. Removing the base and adding a third form successfully removed the wave conotation, as well as furthering the movement.



So began the gradual tweaking of the trio of abstract bridge-tree-people symbols into something that together, had the right amount of movement and balance.



After refining the symbol, there was some more experimentation with type and composition. I finally settled on the type "transat" with a -25 kern for the logo. Its modern look and reaching movement that mimics the symbol and reflects the core idea. "Muli" was also chosen at this time for it's similar shape, but less stylized look, perfect for subheadings and body text.



Moving on to developing pictograms, I struggled to continue the theme of reaching potential through the movement and direction of limbs, while still keeping the meaning of the event understandable.



*wow,
colors!*

Looking for a couple extra colors to compliment the logo palette, whose three colors represented the elements events are competed in (land, water, and air), I searched for a representation of fire that toed the line between pretty and sporty.



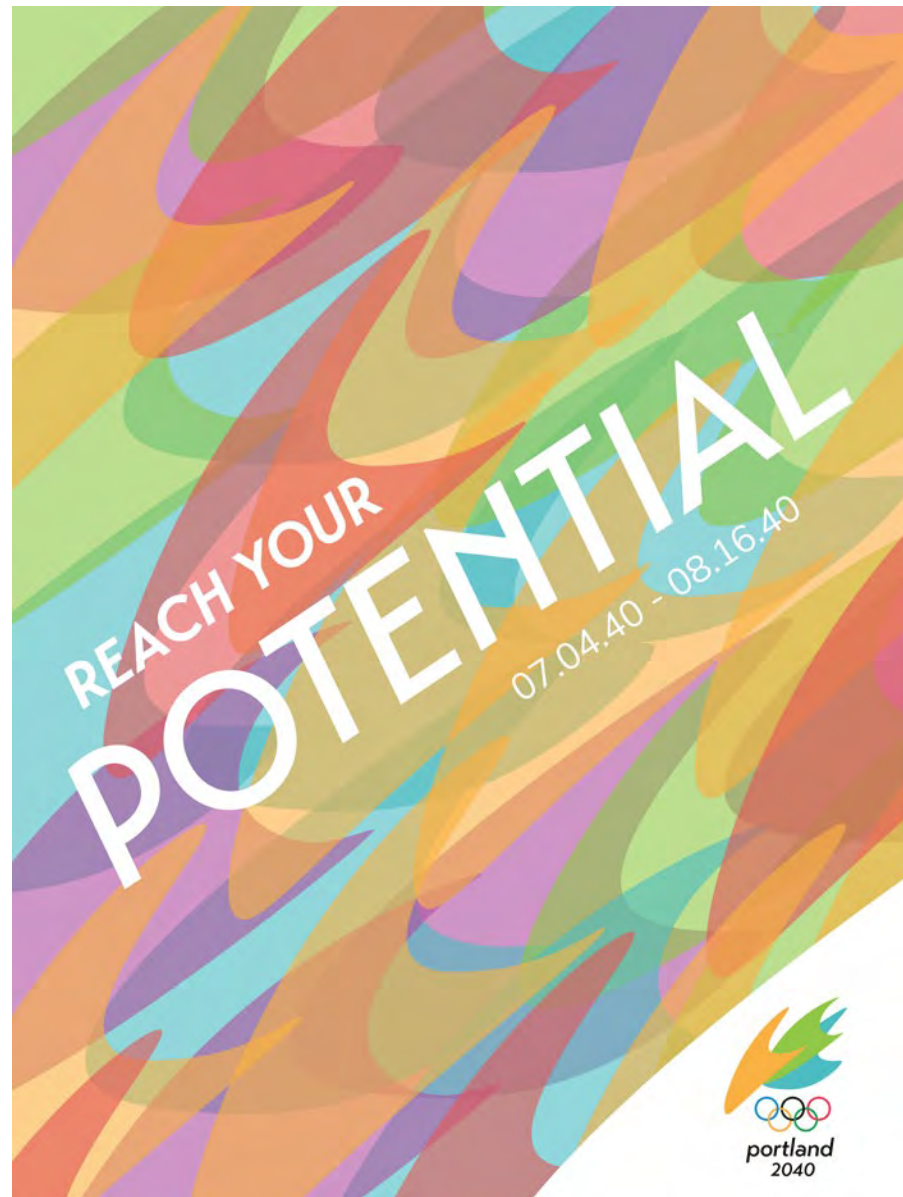
campfire

Final colors selected for their vibrance and warmth, including a subtle hue change in the yellow,. I started molding them into shapes for the pictogram, and quickly realized the shapes of the logo themselves could be utilized in a dynamic way.



final pictograms,
monochrome and color





above: drafts
right: final

Like the pictograms, I wanted to use the shapes of the logo in the poster. The idea was for the overlapping, semi-transparent forms to mimic the fire of the olympic torch reaching towards the sky.

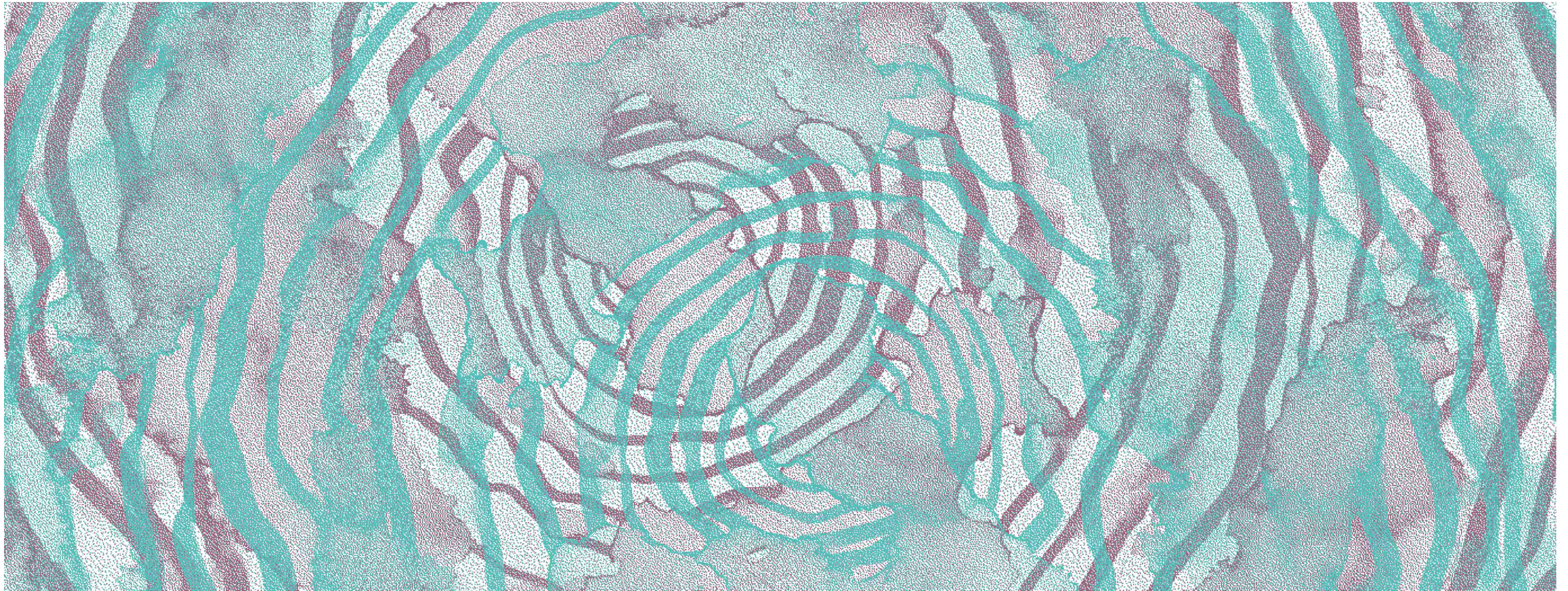


sampled deliverables



2 the apothecary liquor brand

DES 225 • PHILIPP ZÜRMOHLE





Imagined as a small, couple-run startup in Denmark, The Apothecary produces some of the stranger forms of alcohol. Psychedelic illustration references the effects of strong spirits and brews, with the modern Gopher typeface standing out in a market dominated by blackletter and other traditional European design.



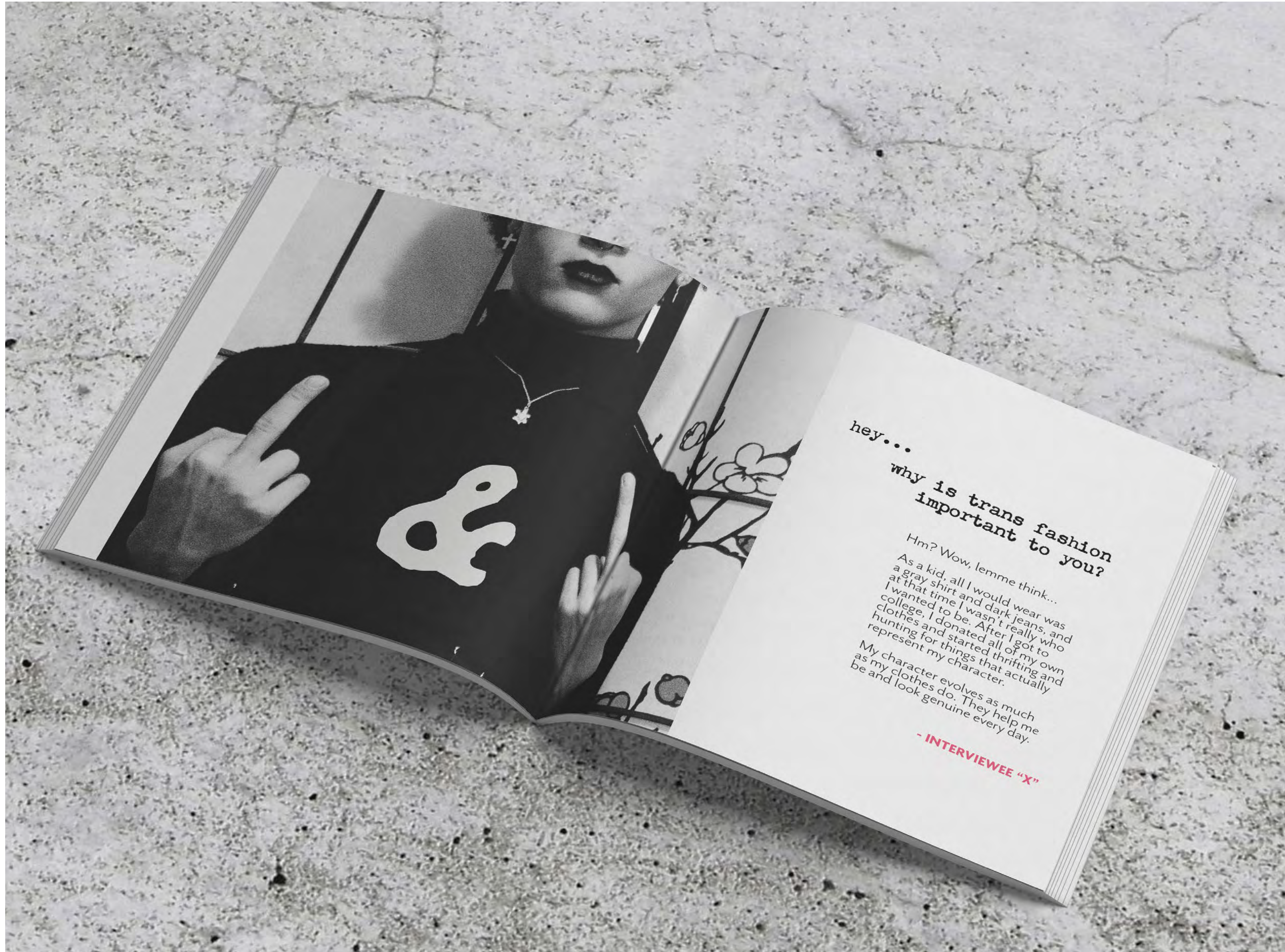
3 tranzine

DES 200 • KATHLEEN BARNETT





Inspired by queer punk zines of the 80s, I interviewed my trans friends about their relationships with fashion. Black and white imagery and typewriter-esque type references the original zines, while a sleeker sans serif and pops of color keep things modern and focused on the experiences of the modern day.



hey...

why is trans fashion important to you?

Hm? Wow, lemme think...

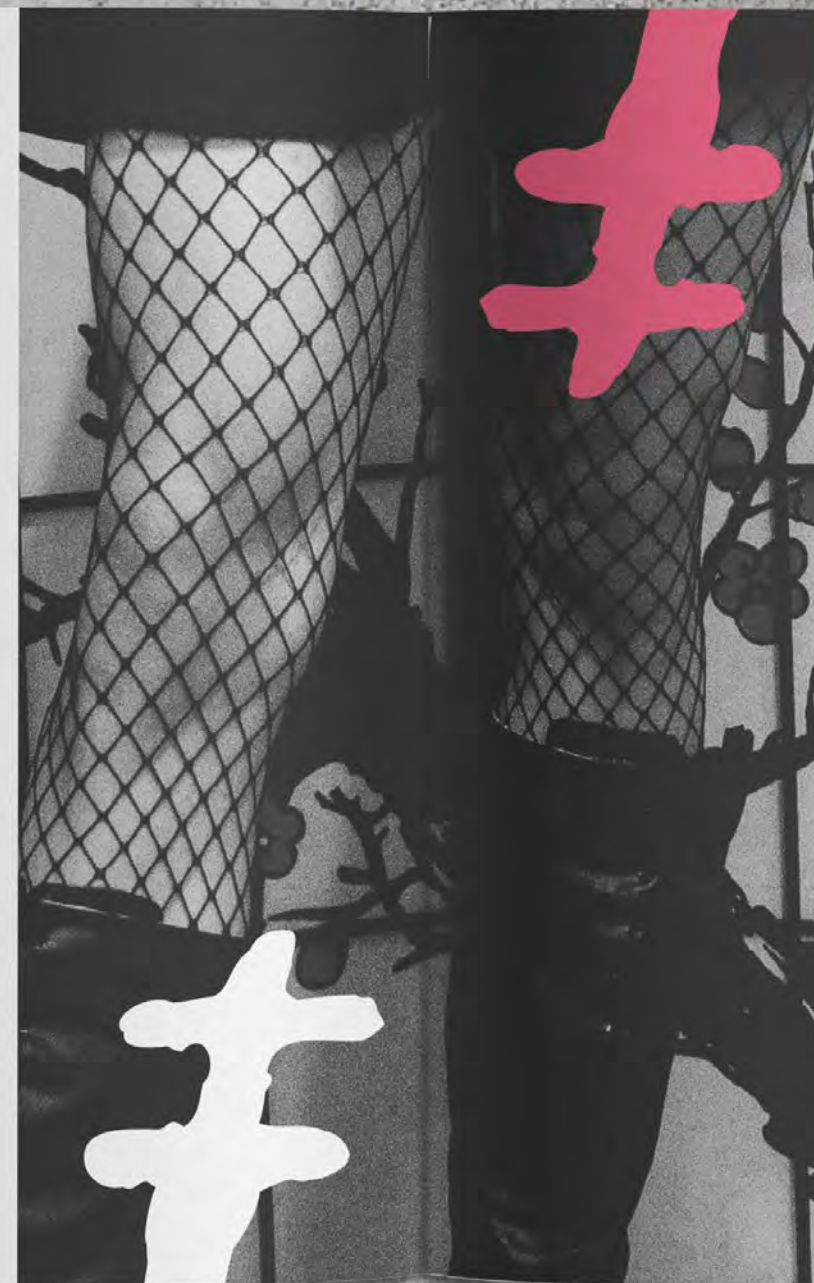
As a kid, all I would wear was a gray shirt and dark jeans, and at that time I wasn't really who I wanted to be. After I got to college, I donated all of my own clothes and started thrifting and hunting for things that actually represent my character.

My character evolves as much as my clothes do. They help me be and look genuine every day.

- INTERVIEWEE "X"

"i AM proud.
but the way
i present
myself draws
on my feel-
ings, not
my labels."

- INTERVIEWEE "D"



A lot of people understand fashion as a social cue. If you see a skirt, treat them "like a female" and vice versa.

However, I feel within the trans community, fashion has just become an expression of self. I can draw on a mustache or wear a skirt, but these aren't to communicate my identity, they're to make me happy!

I am a proud trans-masculine entity... but the way I choose to present myself draws on my feelings, not my labels.

- INTERVIEWEE "D"

It's important for me to wear clothing that reflects my gender expression in a specific moment because my identity is very fluid.

I like that my clothing can give me some sort of structure and sense

of where I am in any given moment with my identity.

That said, it can also be limiting to different gender roles, and as a nonbinary person, it is easy to revert to wearing stereotypically femme clothes when I am feeling femme, and just ignore the androgyny of it all.

- INTERVIEWEE "G"

It's honestly kind of a struggle. Before I got started on hormones, I never even recognized myself in the mirror.

Now that I'm on T, I've started working on my self expression. I used to present super masculine to alleviate dysphoria, but my ideal gender expression is more androgynous than that.

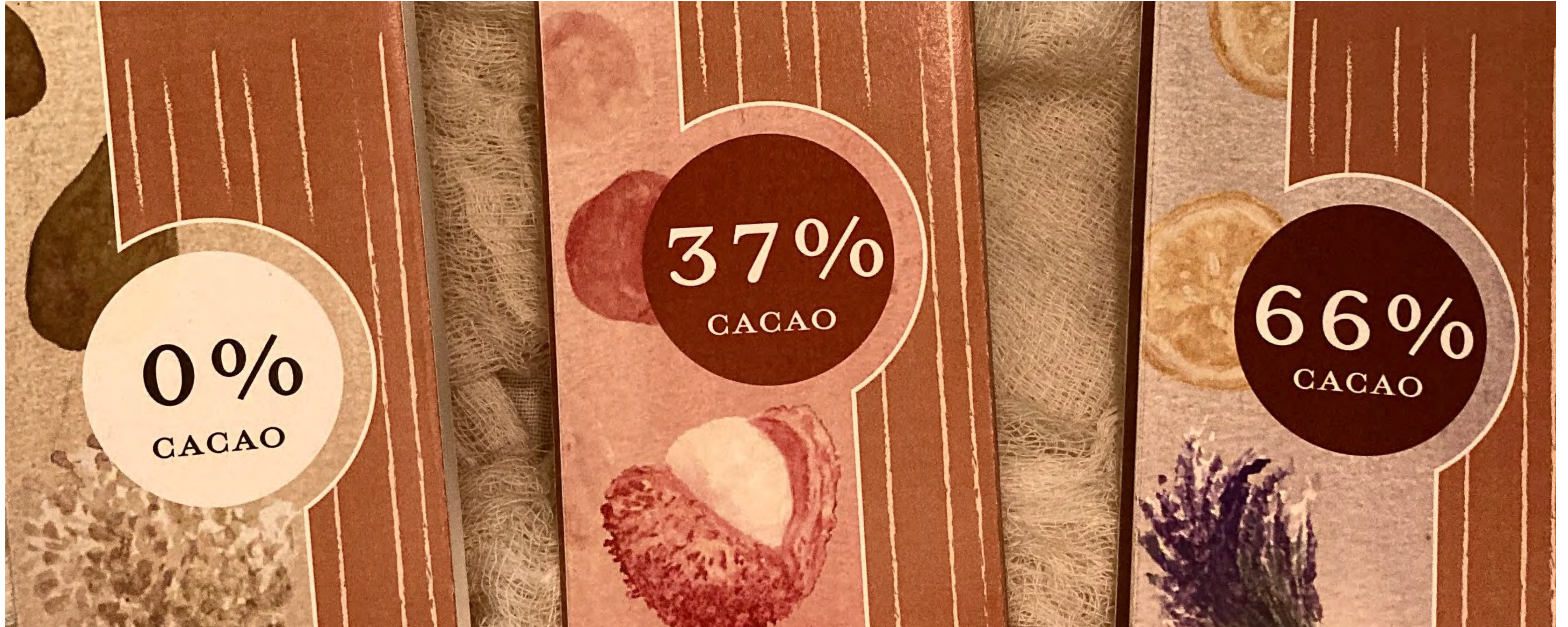
It's weird and complicated, but we're gonna get there.

- INTERVIEWEE "L"



4 rococoa chocolate packaging

DES 254 • ROB BONDS





Inspired by the elegance of the Rococo era, Rococoa is committed to making beautiful, high-quality chocolate. Hand painted imagery draws from the natural beauty of the flavors infused in the chocolate, and the contrasting Mr. and Mrs. Eaves typefaces reference the romantic culture of France.





5

corita exhibition promotion

DES 254 • ROB BONDS





To advertise Sister Corita Kent Exhibition, POWER UP, I embraced Corita's working methods of affordability and accessibility by using stencils, paint, and markers to immitate serigraphy. Taking inspiration from her work, I flipped and roated bold type choices around the page in the a playful manner, and utlized vibrant, sometimes unexpected colors.



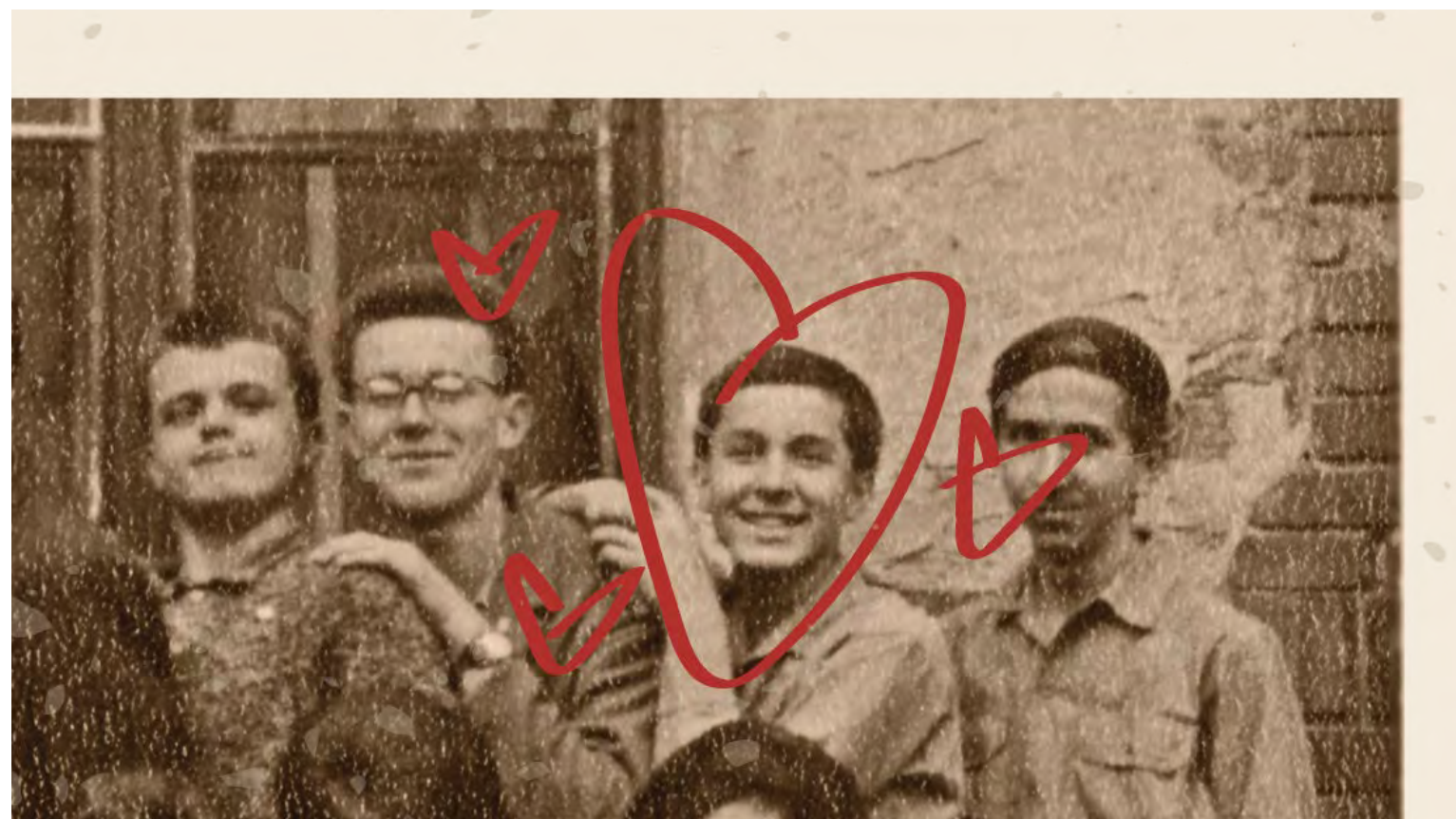
6 frances may gift vouchers

DES 210 • CASSANDRA SWAN





A limited-edition gift card for Frances May's 15-year anniversary, this design went back to the brand's vintage schoolhouse roots. Centering on this theme of nostalgia, the card features a class photo doodled on by the imagined character of young Frances May, and the now retired "didone" typeface the brand used at its start. Complementing the natural sepia of the photo is a leafy green inspired by the dense foliage inside the shop.





jinx album

DES 224 • EGON SELBY





Crumb's latest album, "Jinx," is a psychedelic, yet strangely peaceful dive into the anxious brain. Dreamy colors and flowy textures reflect the band's jazzy, bedroom-pop sound, and the repetition of type and graphic elements reflects the themes of hypnosis and "thought spirals" present throughout the album.



thank you!