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sophomore portfolio 2020

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Project

1

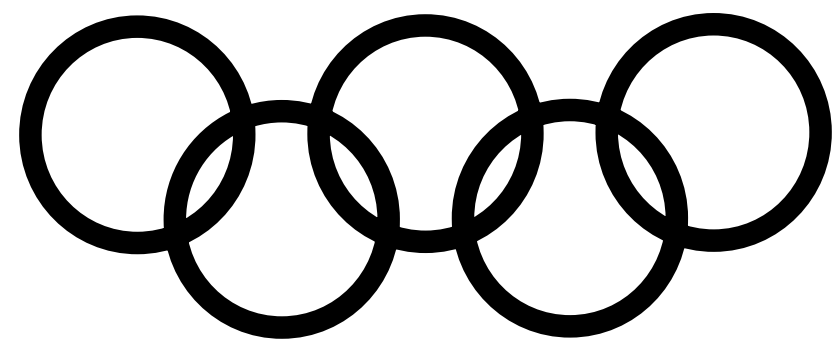
Portland 2040 Olympics

MCKINSEY CARROLL / DES 225

This Olympic design system proposal displays a fun, cohesive concept including a logo, iconography, and practical applications suited for a global audience. This colorful design represents both the spirit of Portland and the Olympic Games.

PORTLAND

2040

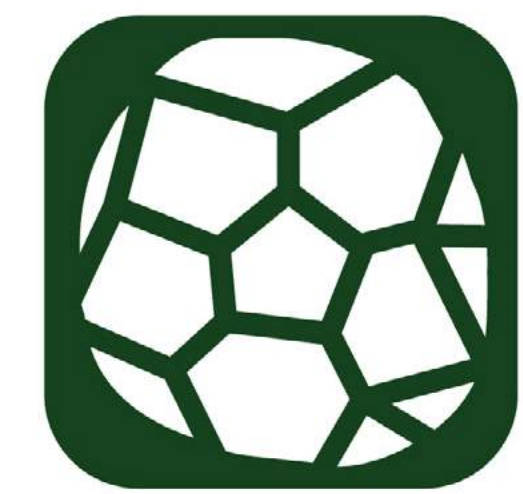
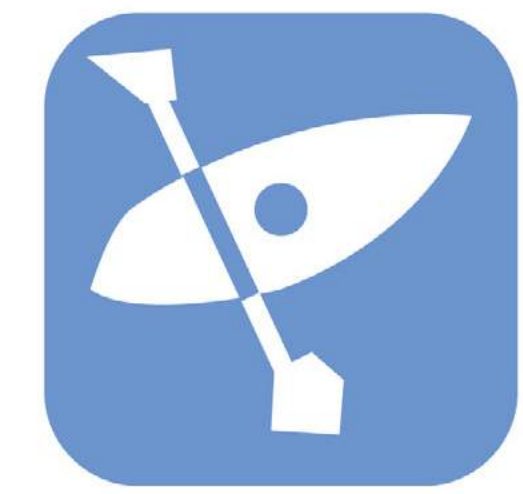


1 *Portland 2040 Olympics*



MCKINSEY CARROLL

Event iconography and its applications





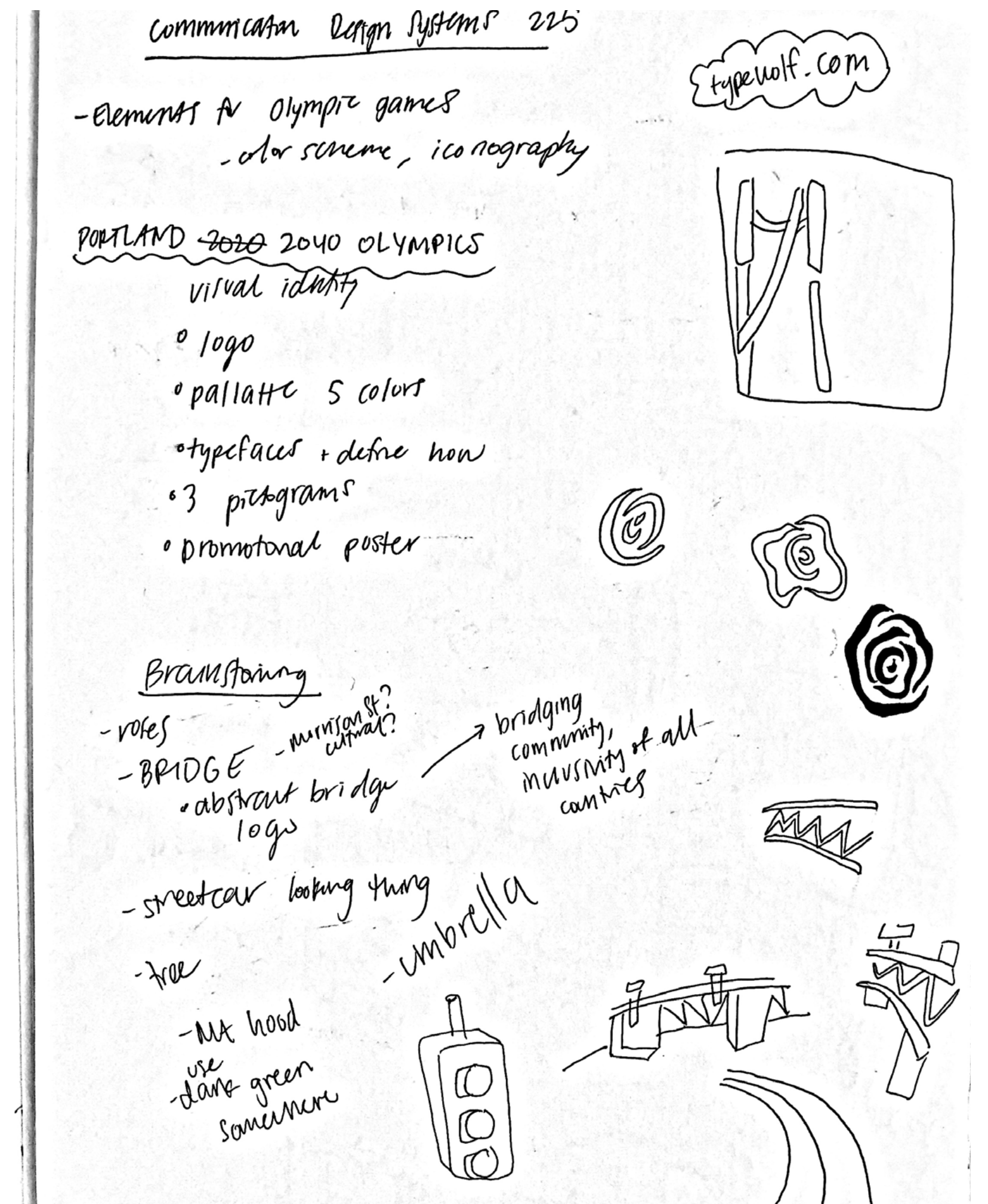
Process

for Project 1:

Portland 2040 Olympics

Concept

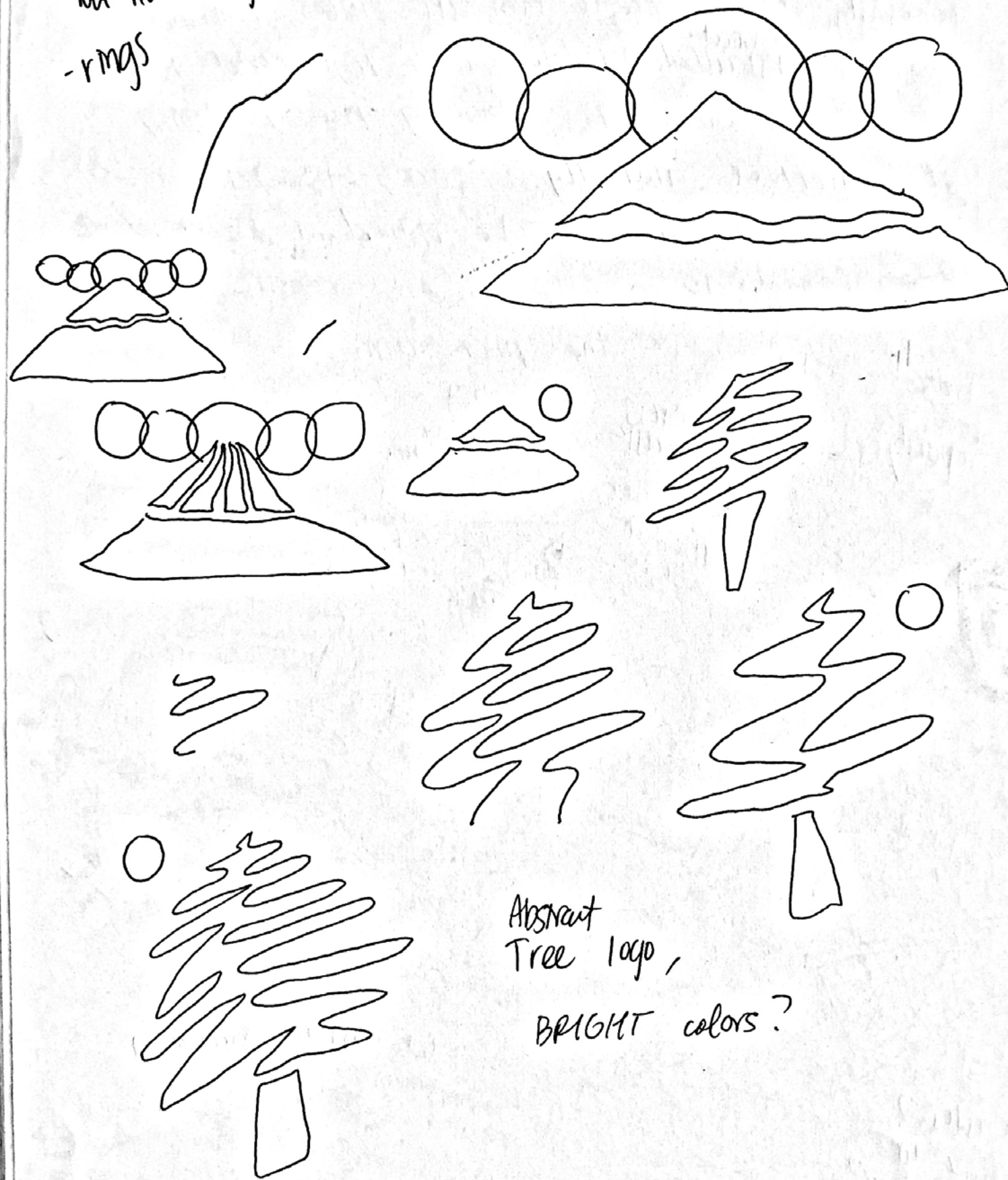
My concept proposal for the Portland 2040 Olympics was originally inspired by both Bauhaus design and futurism. It ended up reflecting something different, but I think it represents the quirkiness of art in Portland well. The logo concept was an abstract bridge design (based on Hawthorne Bridge), made of organic and geometric shapes that create perspective and dimension. To me, the bridge is an excellent way to obviously represent the city but to also represent the bridging of communities and cultures during the Olympic games. I chose a color palette that felt vibrant and universal, and a main typeface that was playful and organic like the rest of my logo. I reflected the paper-cut feel of my logo in my promotional poster and iconography.



Sketches

10 min concept

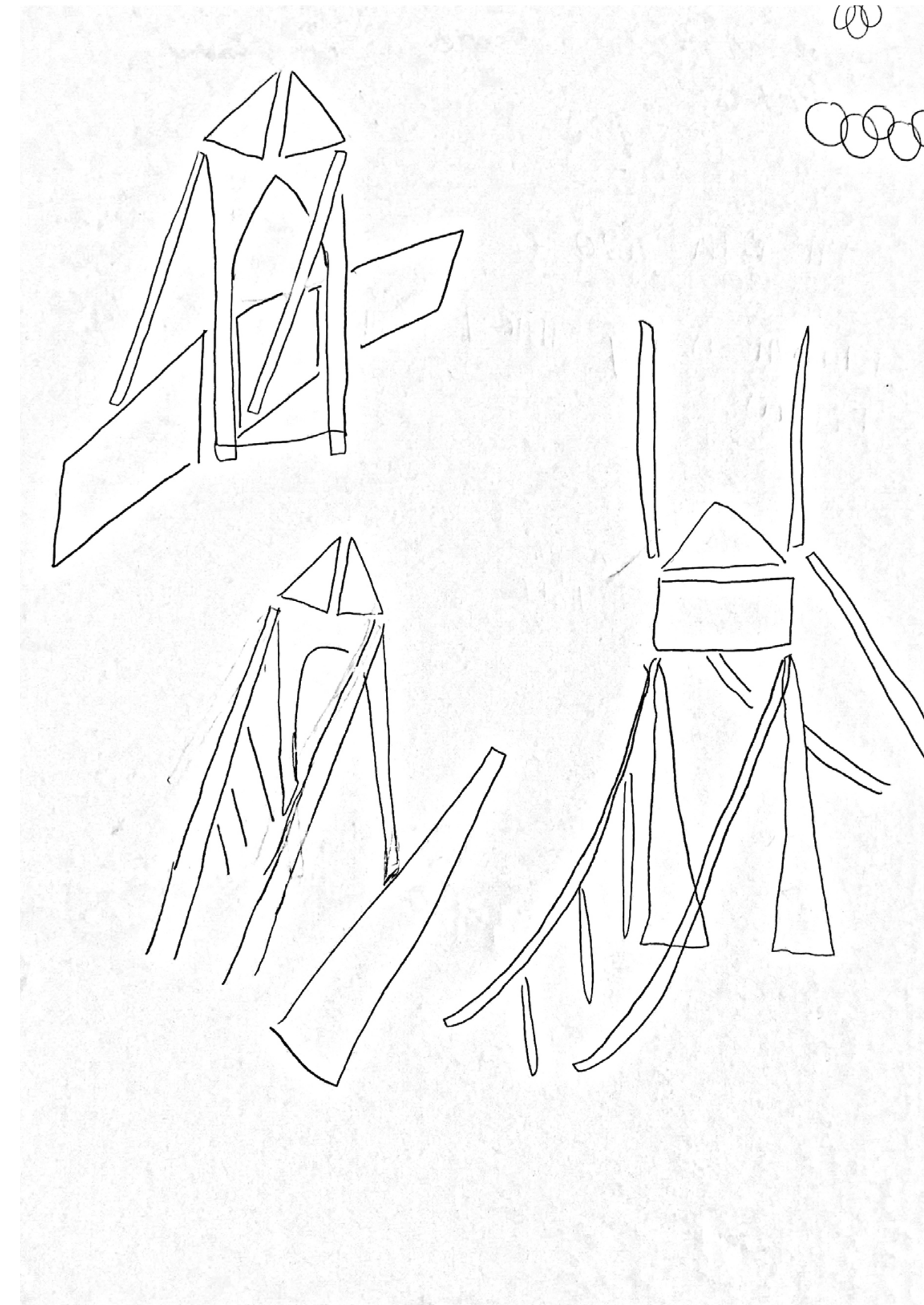
WA hood logo?
- rings



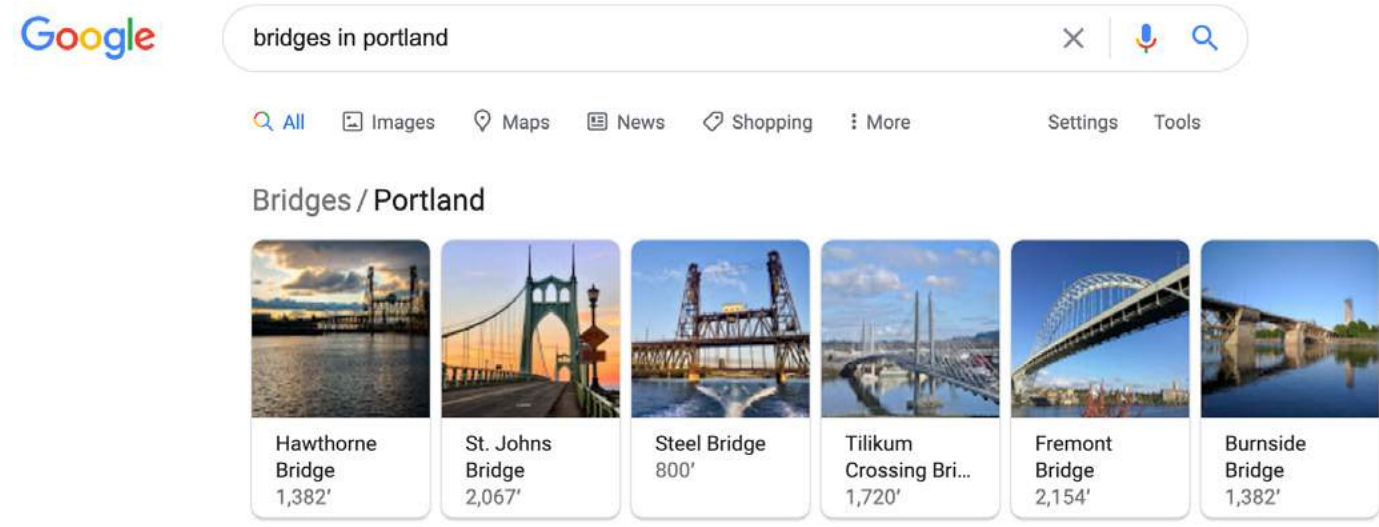
- art in portland, street art graffiti,
look at vector people w exaggerated
features

JAN: 12TH 2020

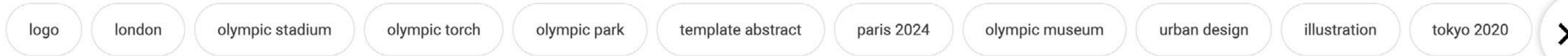
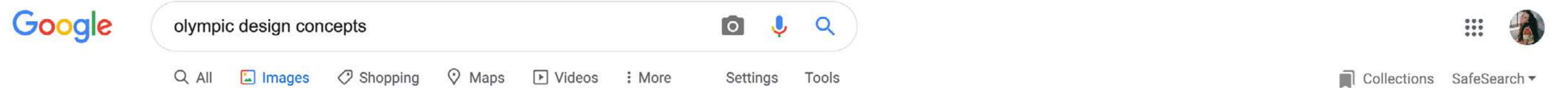
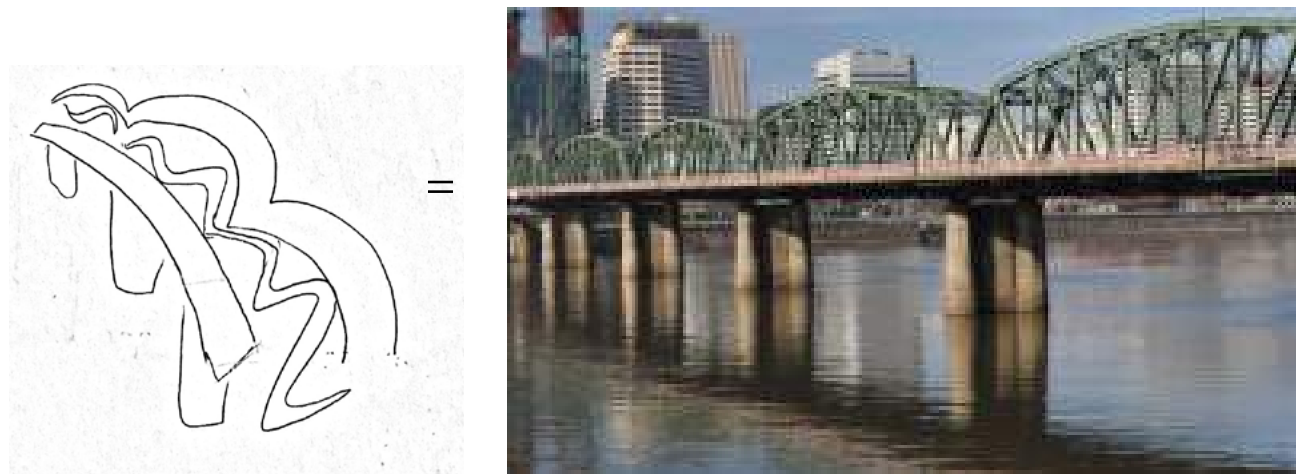
- futurism is my style I think. Abstract Bridge
- Bauhaus



Research



en.wikipedia.org › wiki › List_of_bridges_in_Portland...
List of bridges in Portland, Oregon - Wikipedia
 Portland has 12 bridges that span the Willamette, while only two road bridges cross the Columbia River, and other notable bridges cross roads, canyons or other bodies of water. Interstate 5 crosses the Willamette via the Marquam Bridge and the Columbia via the Interstate Bridge.
[List of bridges](#) · [Columbia River system](#) · [Willamette River](#) · [Others](#)



Logo Designs of the Summer Olympics ...
 The best and worst olympic logos of a...
 olympics | Schweitz Design
 Graphic Design: Winter Olympics ...
 2016 Olympic Logo and Font Were Created ...



Revealed for Tokyo 2020 Olympics ...
 The best and worst olympic logos of a...
 TOKYO 2020
 TOKYO 2020

my concept

The overall feeling of these games + their design is inclusivity of all people from all places. I think using an ^{perspective} abstracted bridge as a logo could help reinforce this idea by symbolizing the bridging of connections globally. Simplified, abstracted shapes and blocked color will be utilized. I think dark green should be a color used... organic shapes for the pictograms.

Sketches

bridges low opacity

Poster

for the pictograms.

- cross walk

just green + white?

poster

quicker Illustrator style

nautone bridge turquoise

- bright pink and red turquoise yellow almost mixed

- artistic history of Portland relationship w/ food?

Post to film?

- fitnism + abstraction

- walking dutch road

- running person

Bright colors? But work in the green?

- duotone

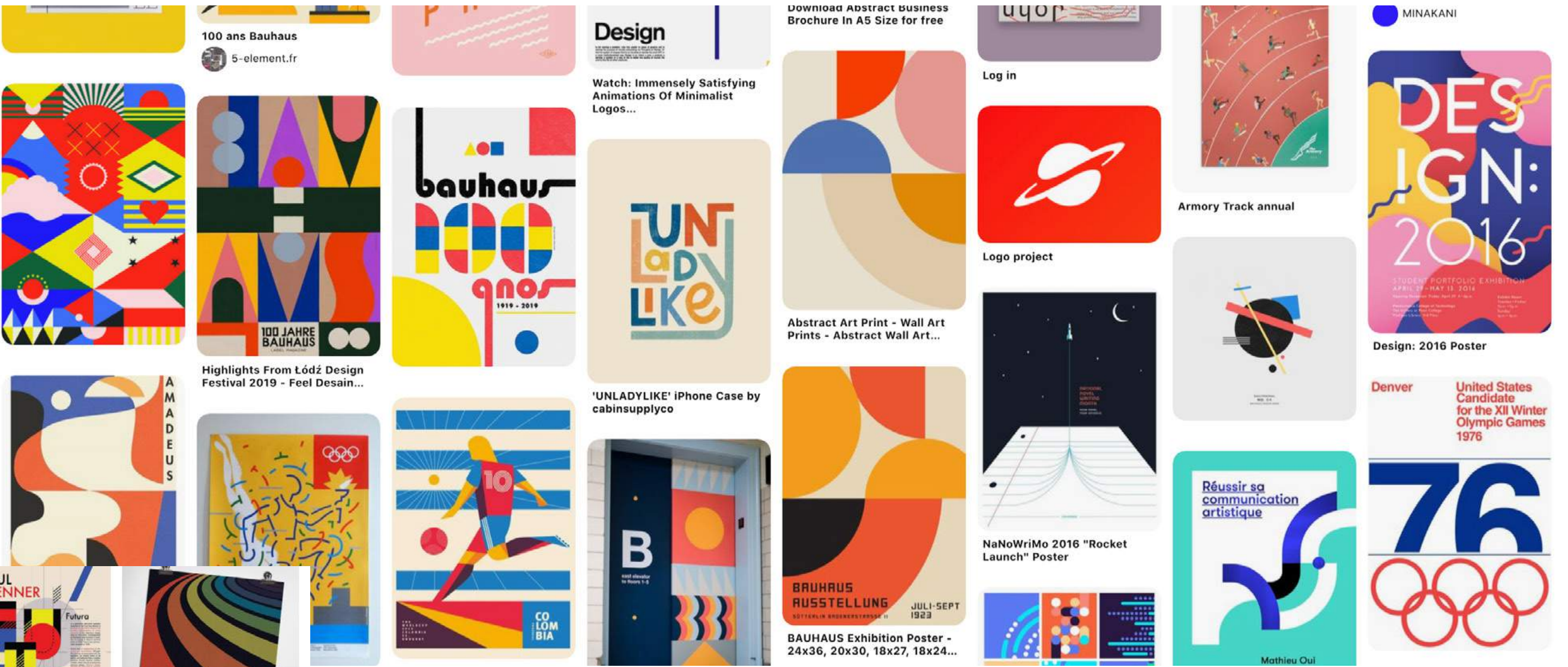
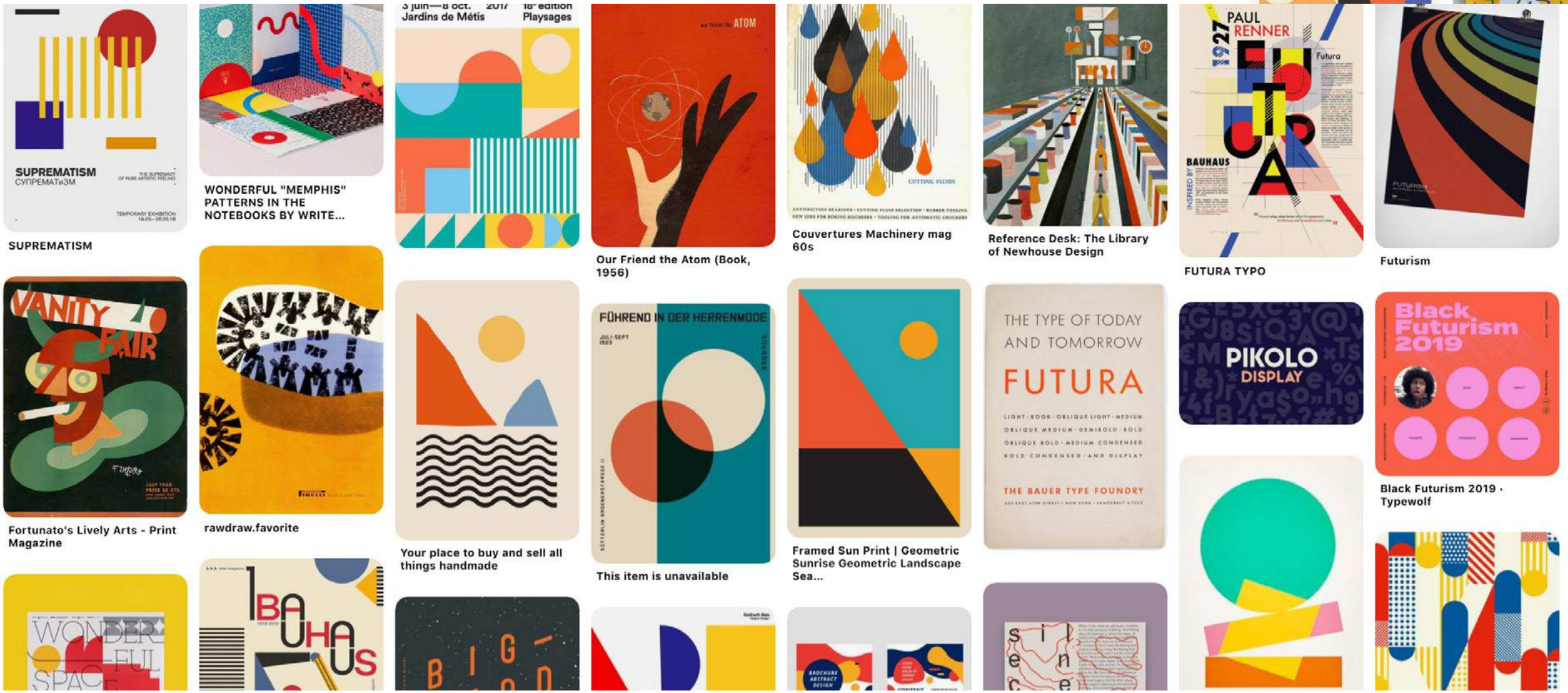
neutral

abstract

There

more abstract than this

Moodboards



Process Deck / PORTLAND 2040 OLYMPICS

MCKINSEY CARROLL

Logo Digital Rough Drafts



Process Deck / PORTLAND 2040 OLYMPICS

MCKINSEY CARROLL

Logo Digital Rough Drafts



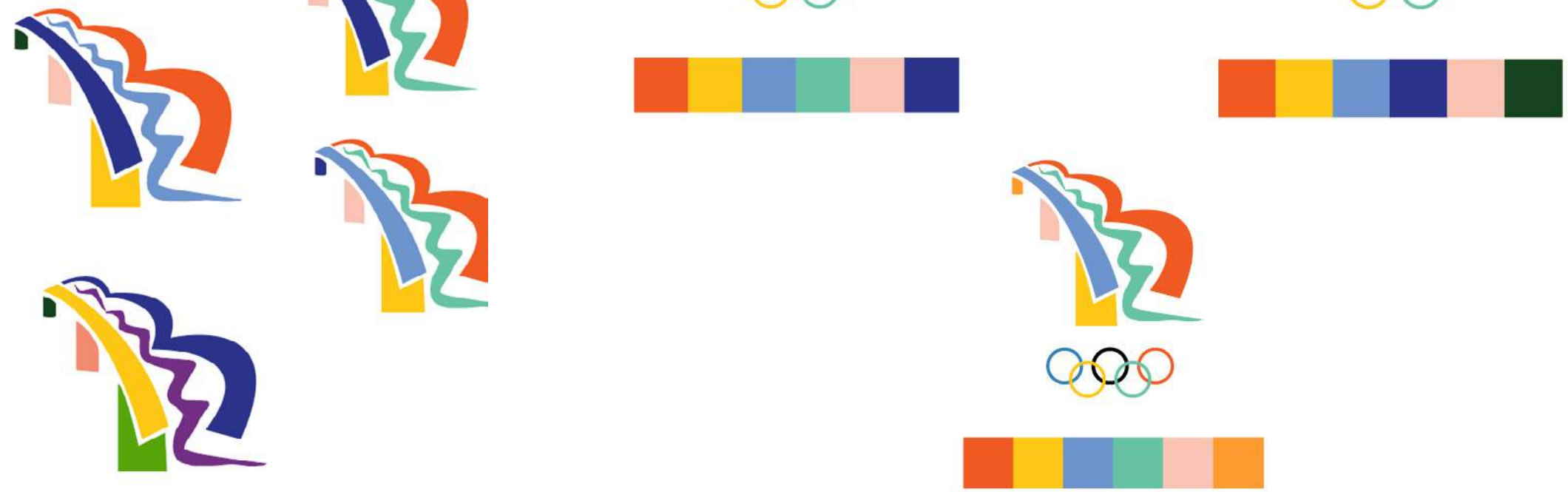
Type and Color Exploration

(type examples)

harmony



2 odds



weird



PORTLAND
2040



PORTLAND
2040



PORTLAND
2040



PORTLAND
2040



PORTLAND
2040



PORTLAND
2040



PORTLAND
2040



Final Logo



Secondary Typeface Exploration

PORTLAND

Olympics. Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed diam nonummy nibh



PORTLAND

Olympics. Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed diam nonummy nibh euismod

PORTLAND

Olympics. Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed diam nonummy nibh euismod

PORTLAND

Olympics. Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed diam nonummy nibh euismod Olympics. Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed diam nonummy nibh euismod

PORTLAND

Olympics. Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed diam nonummy nibh euismod Olympics. Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed diam nonummy nibh euismod

PORTLAND

Olympics. Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed diam nonummy nibh euismod Olympics. Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed diam nonummy nibh euismod

PORTLAND

Olympics. Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed diam nonummy nibh euismod Olympics. Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed diam nonummy nibh euismod

PORTLAND

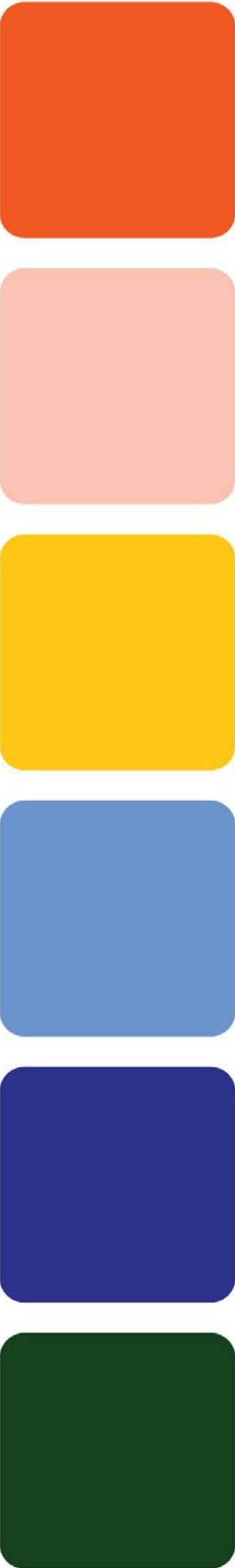
Olympics. Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed diam nonummy nibh euismod Olympics. Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed diam nonummy nibh euismod



Final Typefaces and Color Palette

RiMBO

This body copy is called Filsion Pro Regular.
Lorem ipsum dolor sit amet, consectetur
adipiscing elit. Suspendisse semper nulla ante,
eu tristique purus semper quis. Mauris vehicula
condimentum vulputate. Pellentesque habitant
morbi tristique senectus et netus et malesuada
fames ac turpis egestas.



Iconography Process

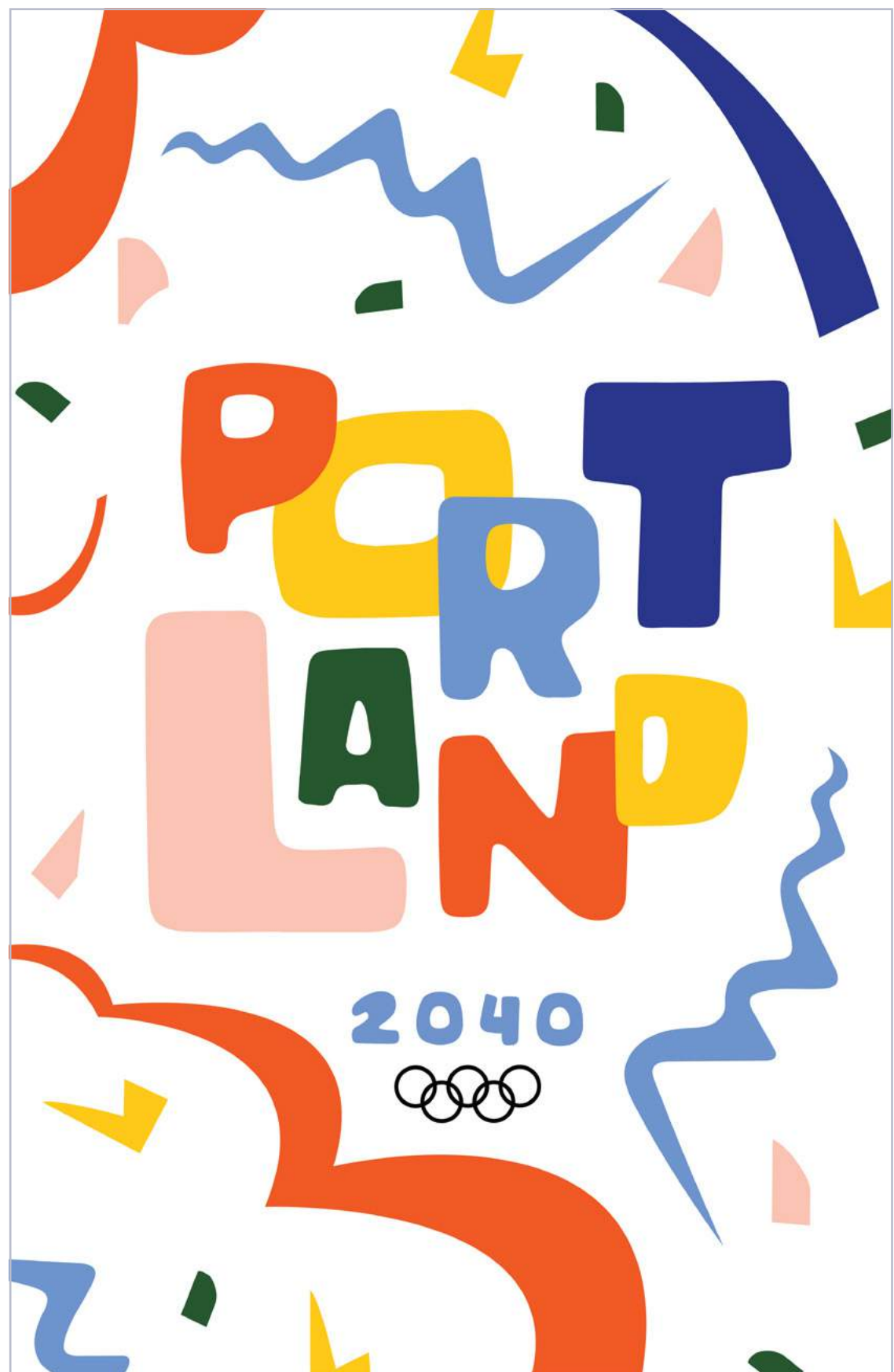
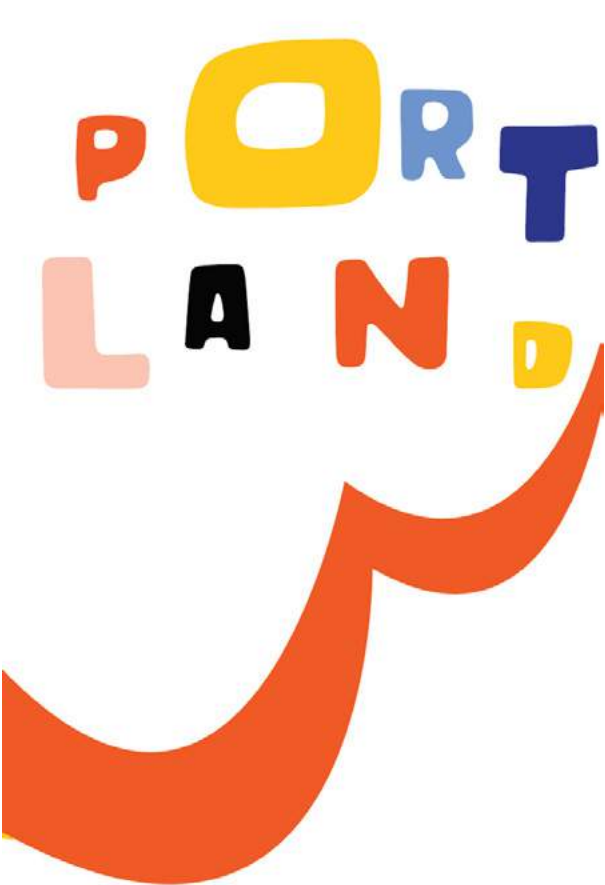


Finals



Poster Process

Final



Project

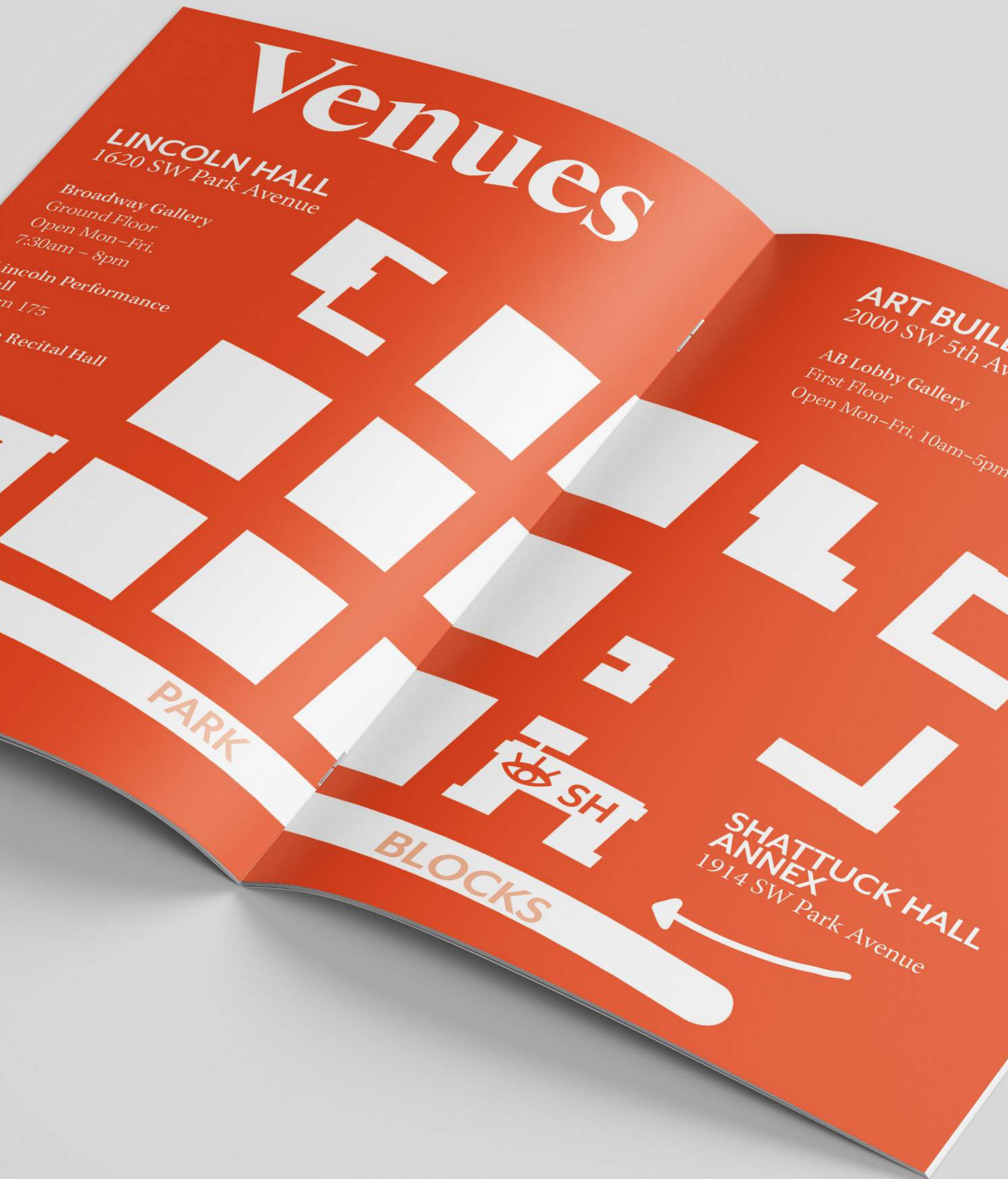
2

COTA Events Pamphlet

MCKINSEY CARROLL / DES 200

This pamphlet serves as a guide to the attendees of the events held by the College of the Arts. Conceptual solutions involved creating a communicative and clear yet engaging type setting and layout with non-illustrative, high contrast, representational imagery.





COMMUNITY PARTNERS

**Friends of Chamber Music:
Benjamin Appl and
James Bailieu**
*Sunday, January 12 | 3pm | \$30-60 |
Lincoln Performance Hall*
Benjamin Appl has been described
as “the current front-runner in the
new generation of Lieder singers” by
Gramophone Magazine.

**Friends of Chamber Music:
Escher Quartet**
*January 21 & 22 | 7:30pm | \$30-60 |
Lincoln Performance Hall*
The Escher String Quartet, awarded
the prestigious Avery Fisher Career
Grant, performs works by Mozart
Haydn, Schumann, Bartók, and more.

**Portland Piano International:
Behzod Abduraimov**
*January 25 & 26 | 4pm | \$45-55 |
Lincoln Performance Hall*
Performing “Isolde’s Liebestod” by
Wagner/Liszt, Liszt’s Piano Sonata
in B minor’s and works by Prokofiev,
Rachmaninov, and Arensky.

SCHOOL OF ART+DESIGN

Show & Tell: Tanya Naylor
*Thursday, February 6 | Noon | Free | Art
Building 320*
PSU Graphic Design alumna Tanya
Naylor, senior designer at Sussner
Design in Minneapolis, speaks at the
lunchtime design lecture series.

Art 399 Video Installation
February 7-27 | Free | AB Lobby Gallery
Exhibit of temporary video projections
by students in ART 399. Installations
will change throughout the month of
February. Part of the Portland Winter
Light Festival.

**Borders: Representation &
Reality: Reception**
*Friday, February 7 | 7-9pm | Free | MK
Gallery*
US and international artists and
theorists explore the complexity of
borders, and examine how people
and institutions maintain and contest
them. Exhibition on view
February 6 to 27.

Project

3

History of Pasta Book

MCKINSEY CARROLL / DES 210

Based on the topic of my choosing (The History of Pasta), I designed an illustration-based history booklet, along with a supplementary postcard from the fictional museum. Color, texture, hand drawn type, and creative imagery help to reinforce the theme.



3 *History of Pasta Book*

MCKINSEY CARROLL

3000 BC

In China, they were making a noodle-like food.

1789

Thomas Jefferson is credited with bringing the first macaroni machine to America in 1789, when he returned home after serving as ambassador to France.

1848

The first industrial pasta factory in America was built in Brooklyn by a Frenchman who spread his spaghetti strands on the roof to dry in the sunshine.

1900

The large Italian immigration around the turn of the century catalyzed America's great interest in pasta. Spaghetti, lasagna, and other forms soon became widespread.

19th century

The 19th century- pasta met tomatoes. The first pasta recipe with tomatoes was documented in 1839.

8th century

Arabic invasions of the 8th century influenced regional cuisine and made pasta a big part of Italian culture. It was an ideal staple for Sicily.

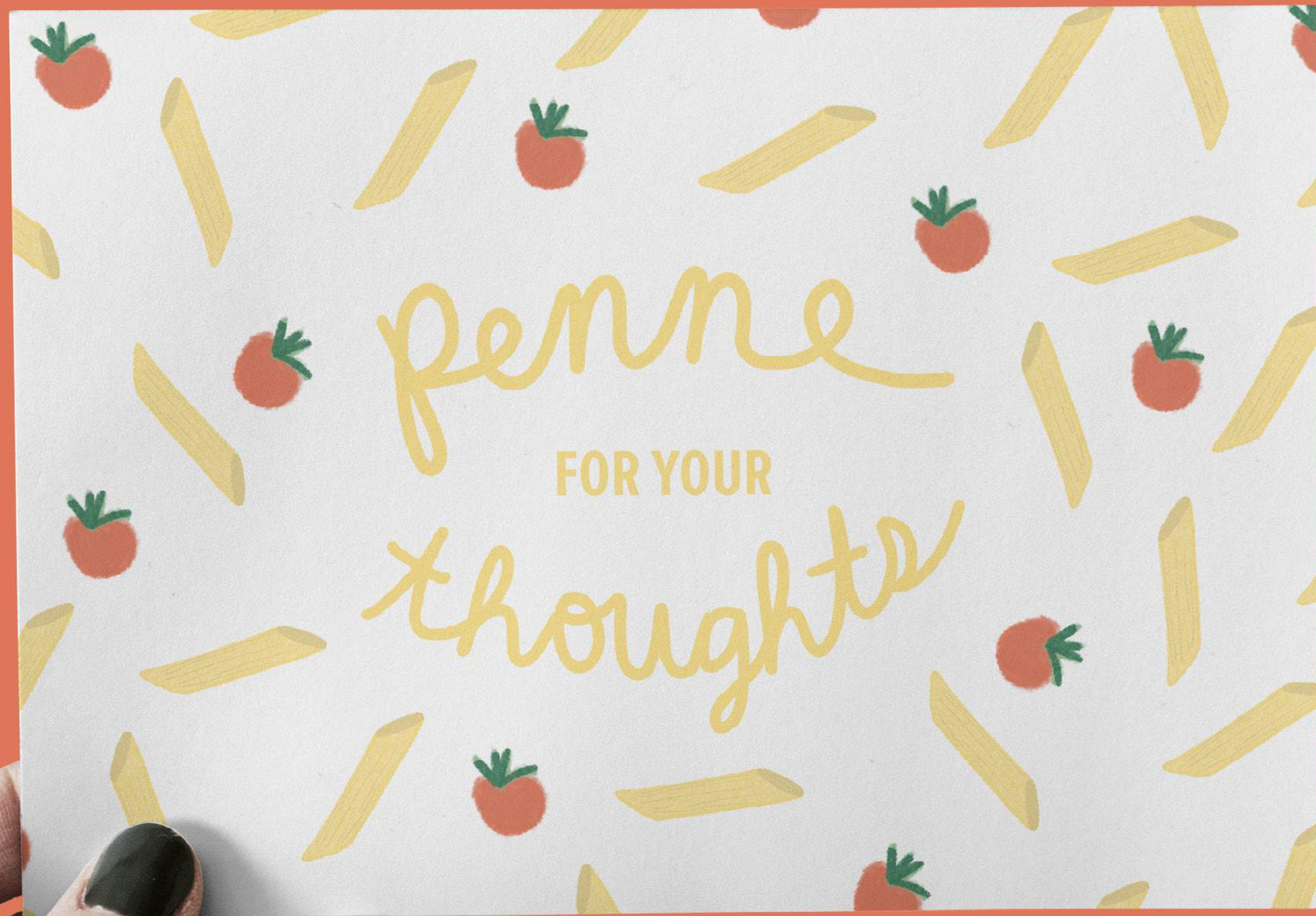
1859

Macaroni and cheese was very popular during the period of the Civil war in the mid-19th century (1859-1864), due to its ease of storage and cooking (and its deliciousness).

2020

Today, Americans eat about 20 pounds per person a year of pasta. It comes in countless shapes and sizes, with wheat, veggie, and gluten-free options.





Project

4

Mooz Skincare Packaging

MCKINSEY CARROLL / DES 254

Mooz is skincare for the environmentally-conscious customer with a sense of humor. This branding solution features organic patterns, neutral colors, and clever details for a cohesive product design.



4 Mooz Vegan Skincare Packaging

MCKINSEY CARROLL



Project

5

Annotated Bibliography

MCKINSEY CARROLL / DES 290

Organized using bold type hierarchy and bright color, this bibliography presents sources and their analyses to the historically curious reader. A cut-and-paste, modern aesthetic contrasts with vintage content for an engaging and informational booklet.



She was a "Perfect Wife"
.. except for ONE NEGLECT*



So often in these harmful advertisements, the women's culprit was feminine hygiene.

Introduction

The 20th century was a significant turning point in the advertising world when it came to beauty and hygiene. After WWII, the beauty industry became much more of a globalized endeavor, with the transition from small companies to global industries. Advertisements for these products that were becoming more popular were setting the beauty and hygiene standards, and changing perspectives of what was “okay” and what was distasteful. In some areas of the world, this came with the “civilizing process” that happened after the mass production of previously unavailable soap. Sometimes advertisers used the tactic of exaggeration or even fabrication of facts to convince that it would be foolish to NOT use the product being sold. Overall, the globalization of the beauty and hygiene industry catalyzed a transition in the way people were treating their bodies, with sensibilities shaped by ads.

In the sources below, it's easy to see the destructive advertising strategies that were utilized during this time. Shame seemed to be a frequently used and successful strategy when it came to advertising beauty and hygiene products. The language in the ads suggested that one should be ashamed of the natural functions and their body, and that any sensible or socially attractive person would

to the mass production of soap and shampoo. There was a transition in the way people were treating their hygiene and their bodies, and advertisements shaped these sensibilities.

Klara, Robert. “How Clairol Hair Color Went From Taboo to New You.” *Adweek*, Adweek, 28 Feb. 2013, <https://www.adweek.com/brand-marketing/how-clairol-hair-color-went-taboo-new-you-147480/>.

Clairol was one of the first examples to come up when researching ads during the 1950s, so I thought I would look into the brand a bit more. This website talked about how the idea of women dying their hair was taboo during the time, which fueled Clairol's marketing strategy of “Does she, or doesn't she?”

Jones, Geoffrey. “Blonde and Blue-Eyed? Globalizing Beauty, C.1945-C.1980.” *The Economic History Review*, vol. 61, no. 1, 2008, pp. 125–154. JSTOR, www.jstor.org/stable/40057559.

In this article, Jones discusses the concept of the “globalization of the beauty industry” during the time period from the end of WWII and to 1980. As a result of the transition from small companies to global



Hair color so natural only her hairdresser knows for sure!

Are mothers getting younger or do they just look that way? She, for one, has the fresh, wholesome quality, the bright and shining hair that just naturally keeps a woman looking prettier, younger—as though she's found the secret of making time stand still. And in a way she has. It's with Miss Clairol, the most beautiful way to cover gray and to keep it from coming back.

Keeps hair in wonderful condition—so soft, lively—because Miss Clairol carries the fresh color deep into the hair shaft to shine outward, just the way natural color does. That's why hairdressers everywhere recommend Miss Clairol and more women use it than all other haircolorings. So quick and easy. Try it.



Project

6

Dd's Mocktails: Beverage Packaging

MCKINSEY CARROLL / DES 225

This mocktail concept is aimed for anyone who wants to have fun, sans-alcohol. A witty logo and slogan are paired with bright colors, illustrations, and textures for the perfect drink for the “designated driver”.



6 Dd's Mocktails- Beverage Packaging

MCKINSEY CARROLL



dd's

MOCKTAILS FOR THE
0% ABV

DESIGNATED DRIVER.

cucumber lime mocktail

12 fl oz

INGREDIENTS
Water, Natural Flavors, Maltodextrin, Glycerin, Citric Acid, Sodium Polyphosphates, Strawberry Juice Concentrate, Sodium Benzoate and Potassium Sorbate (Preservatives), Gum Arabic, Medium Chain Triglycerides, Sucralose, Red 40.

When YOU'RE DRINKING
Dd's, you can be the life of the party without the headache. With refreshing twists on common alcoholic beverages, there are so many reasons to enjoy. For the Saturday night partier, weekday worker, or anywhere in between. No booze, no barf, no pressure. Get home safely!

-Deedee

DISTRIBUTED BY
DD'S NORTH AMERICA LLC
P.O. BOX 21
PORTLAND, OR 97201
864-404-8220

Nutrition Facts
1 serving per container
Serving Size 1 bottle

Amount per serving
Calories 180

% Daily Value*

Total Fat 2g	2%
Saturated Fat 1g	1%
Trans Fat 0g	
Total Carbohydrate 20g	8%
Total sugars 12g	
Includes 10g added sugars	20%
Vit. C 2mcg 10%	Calcium 260mcg 20%

*The % Daily Value (DV) tells you how much a nutrient in a serving of food contributes to a daily diet. 2000 calories a day is used for general nutrition advice.

dd's

MOCKTAILS FOR THE
0% ABV

DESIGNATED DRIVER.

blueberry faux-jito

12 fl oz

INGREDIENTS
Water, Natural Flavors, Maltodextrin, Glycerin, Citric Acid, Sodium Polyphosphates, Strawberry Juice Concentrate, Sodium Benzoate and Potassium Sorbate (Preservatives), Gum Arabic, Medium Chain Triglycerides, Sucralose, Red 40.

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Vit. C 2mcg 10%	Calcium 260mcg 20%

*The % Daily Value (DV) tells you how much a nutrient in a serving of food contributes to a daily diet. 2000 calories a day is used for general nutrition advice.

dd's

MOCKTAILS FOR THE
0% ABV

DESIGNATED DRIVER.

strawberry daquiri

12 fl oz

INGREDIENTS
Water, Natural Flavors, Maltodextrin, Glycerin, Citric Acid, Sodium Polyphosphates, Strawberry Juice Concentrate, Sodium Benzoate and Potassium Sorbate (Preservatives), Gum Arabic, Medium Chain Triglycerides, Sucralose, Red 40.

When YOU'RE DRINKING
Dd's, you can be the life of the party without the headache. With refreshing twists on common alcoholic beverages, there are so many reasons to enjoy. For the Saturday night partier, weekday worker, or anywhere in between. No booze, no barf, no pressure. Get home safely!

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Writing Sample

Dd's Mocktails: Drink Packaging

This project presented a great opportunity for me to dive into branding and experience taking a cohesive concept from start to finish. For this work, I created drink label designs for my fictional company that sells non-alcoholic beverages based on popular hard drinks. The target audience was young adults who would enjoy non-alcoholic drinks in a social or leisure environment. The name “Dd” stands for “designated driver”, which is a central part of my concept, playing off of the sobriety of those who drink the product.

The style of the design has come a long way. After many iterations and critique, I decided on a dark blue background for all of the flavors, which made the bright colors pop, giving it a more adult, nightlife-appropriate look. The wordmark, which was once two large D's, was competing as the focal point on the front of the label, and also didn't match the illustration style of the rest of the elements. After critique, I changed it to be much smaller, and in a flowing, hand-drawn typeface. The car icon I created frames the word-

mark while working to reinforce the branding concept. Through the in-class exercises, I created a typographical hierarchy for the rest of the labeling and flavor information. The color of this type in the front and center of my bottle was one that related to or complemented the specific flavor of each beverage. Avenir medium was the font I used for my body copy, effective due to its rounded and friendly shape but modern look. The logo's hand-drawn typeface is called Mans-tro Brush Style, which complemented the organic shapes of the hand-drawn fruits and background patterns. Shrimp was my secondary face. It can be found on the front in “Designated Driver” and as the headers on the paragraphs on the back. Something about the typeface, perhaps it's blocky feel and low crossbars, feels modern but adult which helps appeal to the target audience. Bebas Neue and Starling Black are also featured to add some typographical variation on the front of the bottle. I thought that putting the flavor name in the only serif font would help it stand out while not being distracting. What I really aimed to emphasize were the words “Designated Driver” considering their important role in reinforcing my concept.

For a pop of colorful imagery, I chose three different fruits, which I hand-drew, using at least two contrasting colors within the art. The blown up and cut-off look within the designs gave me space to work with typographical elements while also creating a way to emphasize the flavor without representations that were too obvious. To create more dimension and movement, I added the low-opacity white swooshing strokes in the background. Each flavor featured a different texture that emulated some aspect of the fruit; for example, the texture on the label of the lime flavor was similar to that of a citrus peel. The combination of this imagery sets a fun, party-like mood. Choosing a bottle similar to a beer bottle also reinforces this idea, allowing the drinker to blend in a social setting. By branching out in color and style, I was able to successfully capture the essence of a party drink sans-alcohol with Dd's Mocktails.

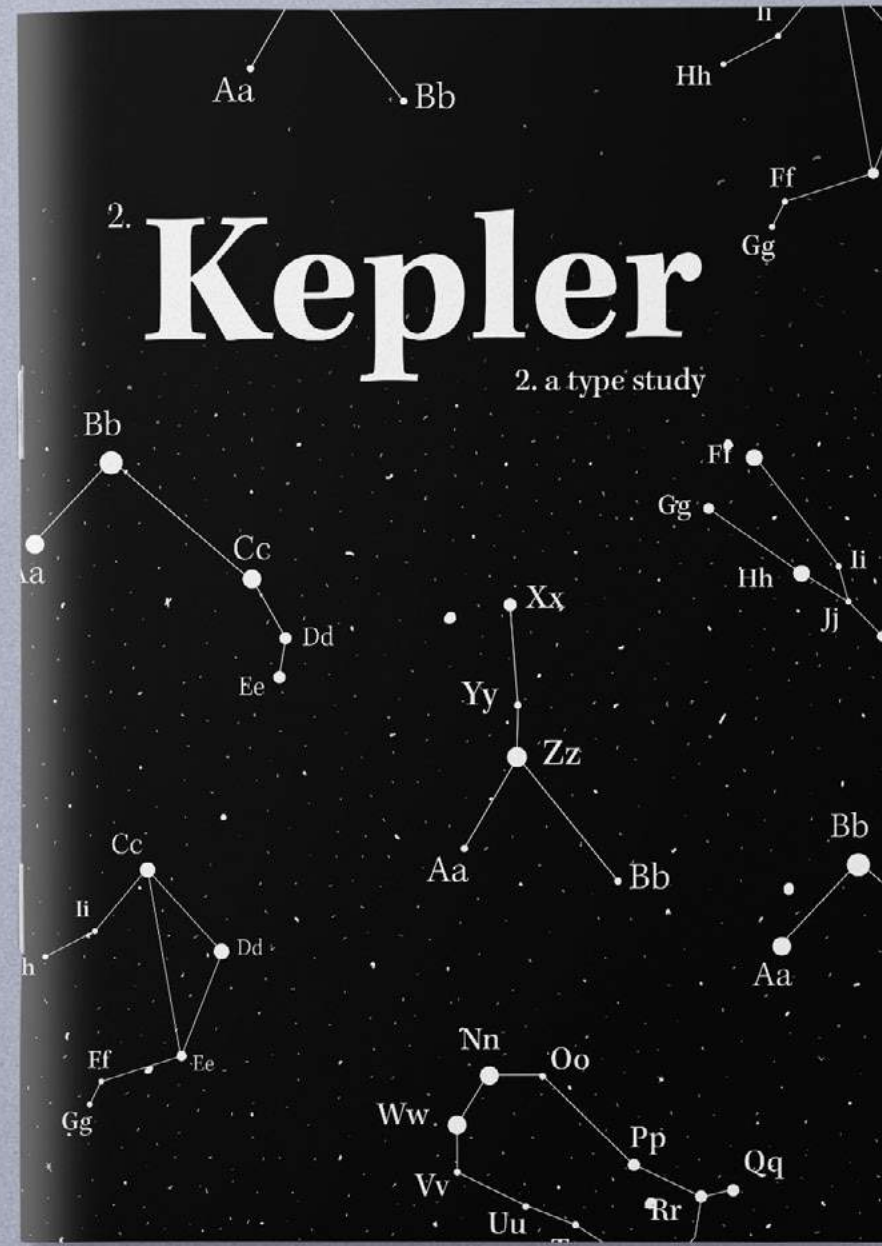
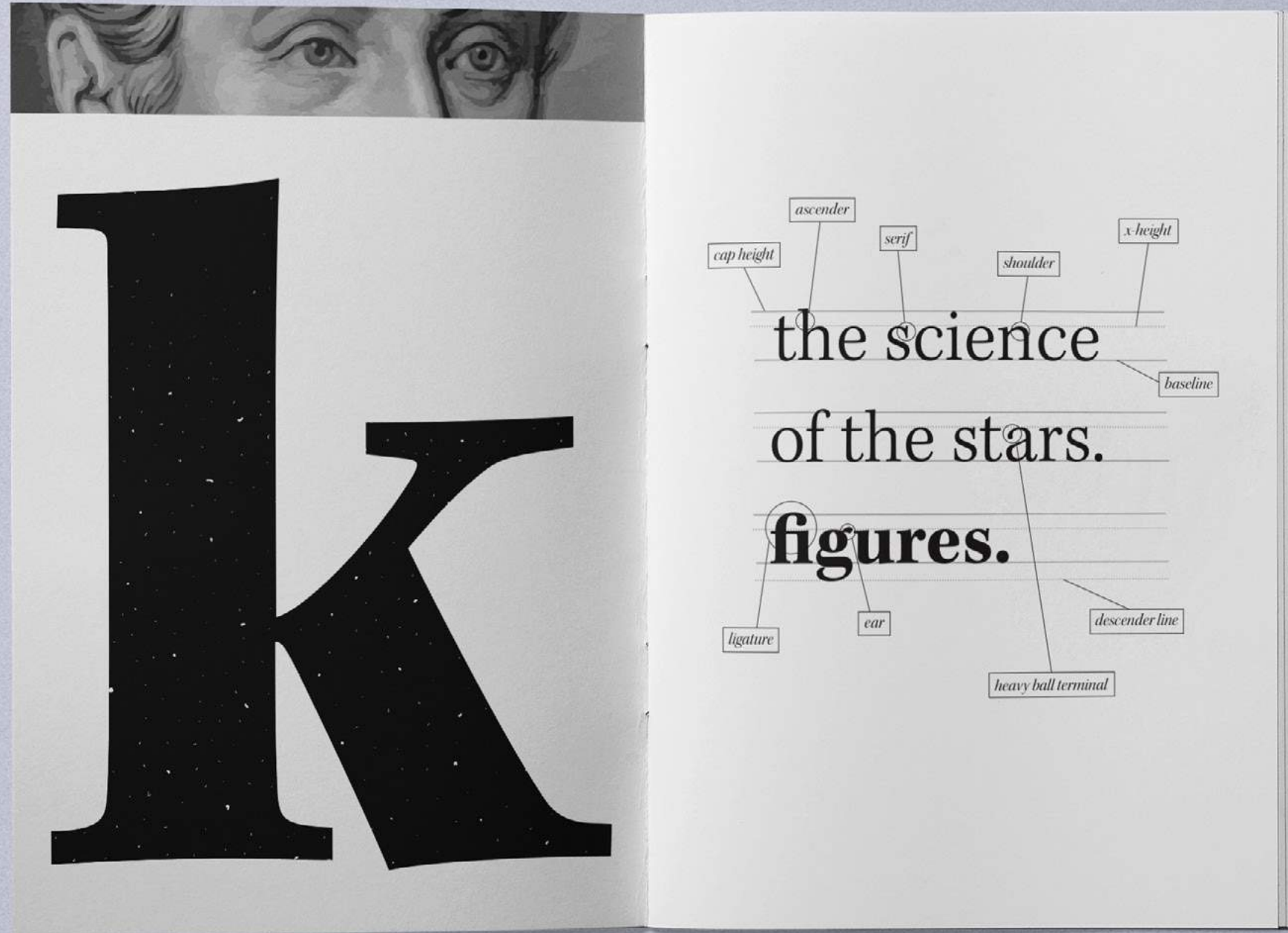
Project

7

Kepler Type Specimen

MCKINSEY CARROLL / DES 254

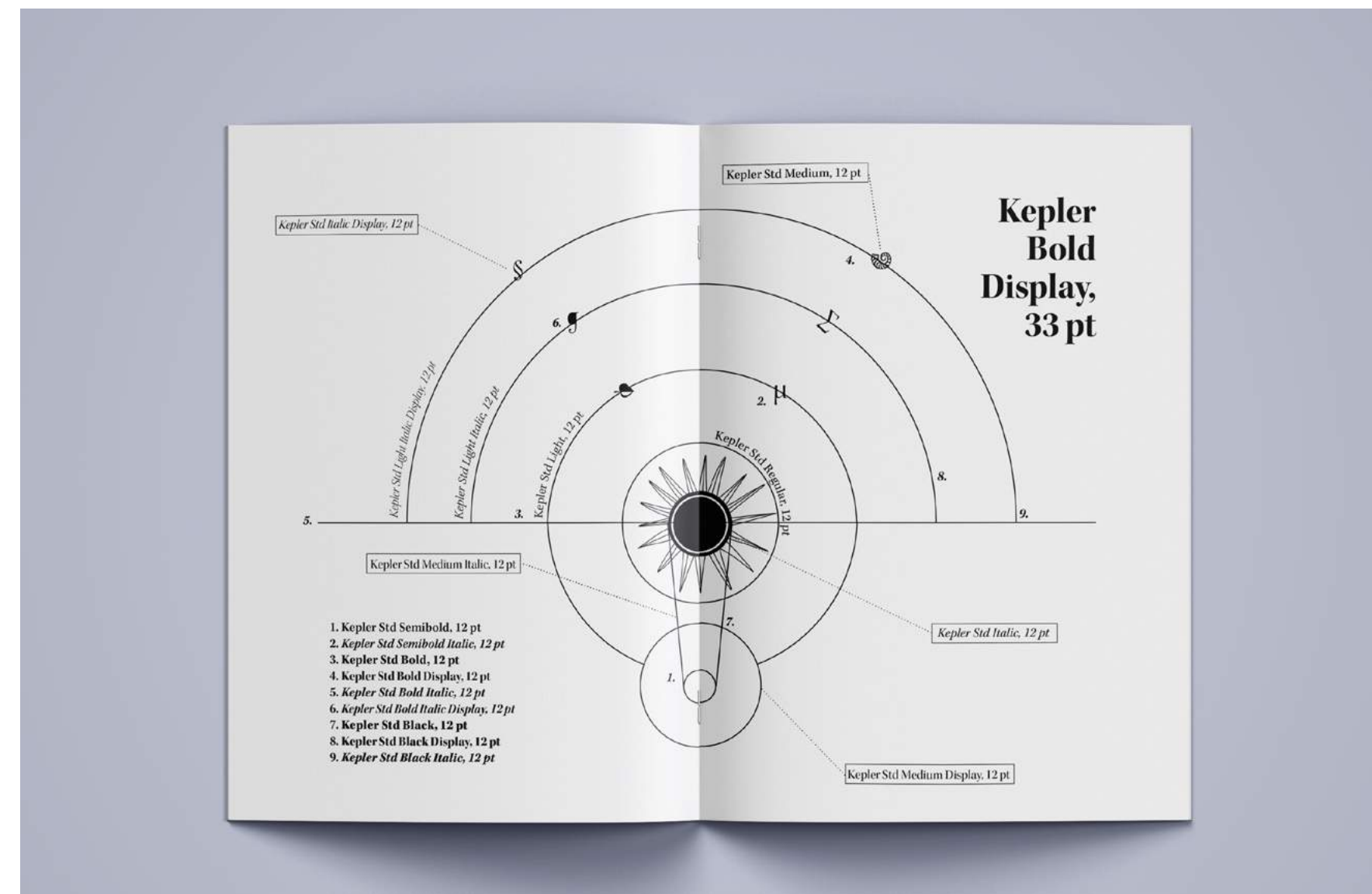
The anatomy of the typeface *Kepler* (named after a famous astronomer) is broken down within this booklet, creatively shown in use within a number of celestial-themed contexts. It stands as a perfect coffee table book for the type-enthusiast.



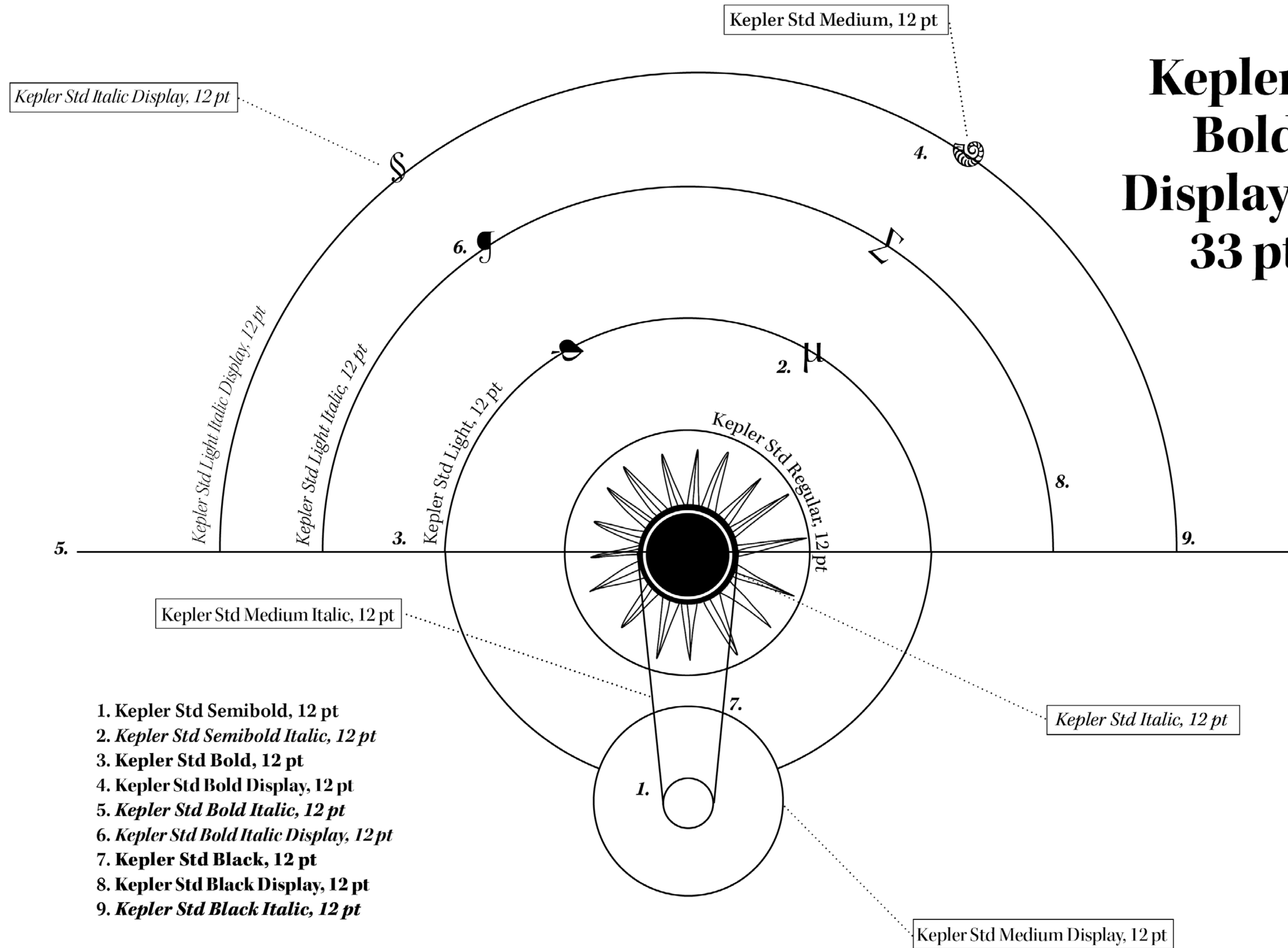
7

Kepler Type Specimen

MCKINSEY CARROLL



Kepler Bold Display, 33 pt



1. Kepler Std Semibold, 12 pt
2. Kepler Std Semibold Italic, 12 pt
3. Kepler Std Bold, 12 pt
4. Kepler Std Bold Display, 12 pt
5. Kepler Std Bold Italic, 12 pt
6. Kepler Std Bold Italic Display, 12 pt
7. Kepler Std Black, 12 pt
8. Kepler Std Black Display, 12 pt
9. Kepler Std Black Italic, 12 pt

**Thank
you!**