



CASCADE

SIDE A

- Thisled Spring
- Starving Robins
- Belly of June
- Cascades
- This Bed

SIDE B

- The Drought
- Vernonia Blues
- As A Ghost
- The Widower
- Heaven's No Place

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Artist Statement

Kendra Keely

I started my love of graphic design through photography. My photography allowed me to express my ideas and feelings in a way that was unique to me and was essentially a self-expressive media. I first took a graphic design class sophomore year of college and ended up learning a lot about what it means to apply my work in a way that reaches a larger public and has a chance to impact people in a different way. Graphic design is a way to engage an audience and also give them the information they need in real life applications. I want my design to be able to reach people and express an idea in a creative way that shows my vision but is also more oriented toward a purpose. I love the freedom that graphic design provides and the endless mediums that can be utilized in a design. It is all encompassing and the creativity is endless. I strive to obtain this freedom and express my creative vision through my design.

	<u>Title</u>	<u>Media</u>	<u>Original Format</u>
Figure 1:	Re-Designed Book Cover: Flowers In The Attic	Graphic Design	Photography and computer graphics, Illustrator, Photoshop, and InDesign, 9" x 20"
Figure 2:	Re-Designed Book Cover Full Sleeve: Flowers In The Attic	Graphic Design	Photography and computer graphics, Illustrator, Photoshop, and InDesign, 9" x 20"
Figure 3:	Wired Magazine Spread	Graphic Design	Computer graphics, Illustrator and Photoshop, 11" x 17"
Figure 4:	Wired Magazine Full View Spread	Graphic Design	Computer graphics, Illustrator and Photoshop, 11" x 17"
Figure 5:	Science Times Newspaper Front Cover	Graphic Design	Acrylic paint, Illustrator and Photoshop, 11" x 17"
Figure 6:	Family Portrait Calendar Front and Back Cover	Graphic Design	Water color, Illustrator, 6" x 8"
Figure 7:	Family Portrait Calendar Inside Pages	Graphic Design	Pastel, spray paint, and string, Illustrator and Photoshop, 6" x 8"
Figure 8:	Vinyl Sleeve Front Cover	Graphic Design	Ink, washes, and watercolor, Illustrator and Photoshop, 12" x 12"
Figure 9:	Vinyl Sleeve Back Cover	Graphic Design	Ink, washes, and watercolor, Illustrator and Photoshop, 12" x 12"

Figure 10:	Re-Designed Book Cover: Brain On Fire	Graphic Design	Computer graphics, Illustrator, Photoshop, and InDesign, 8.5" x 17.85"
Figure 11:	Thieves and Con Artists Playing Cards	Graphic Design	Digital, color pencil, and acrylic paint, Illustrator and Photoshop, 5" x 7"
Figure 12:	Thieves and Con Artists Playing Cards	Graphic Design	pastel, charcoal, and marker, Illustrator and Photoshop, 5" x 7"
Figure 13:	CIPE Rebranding Logo and Typeface	Graphic Design	Computer Graphics, Illustrator and Photoshop, 3" x 3", 11' x 17"
Figure 14:	CIPE Magazine Spread and Catalogue Cover	Graphic Design	Computer graphics, Illustrator and Photoshop, 8.5" x 11", 9" x 9"
Figure 15:	CIPE Web Pages HOME and INFO	Graphic Design	Computer Graphics, Illustrator and Photoshop, 8.5" x 11
Figure 16:	CIPE Web Pages HISTORY and ARCHIVE	Graphic Design	Computer Graphics, Illustrator and Photoshop, 8.5" x 11
Figure 17:	CIPE Environmental Impact Poster	Graphic Design	Computer Graphics, Illustrator and Photoshop, 11" x 17"

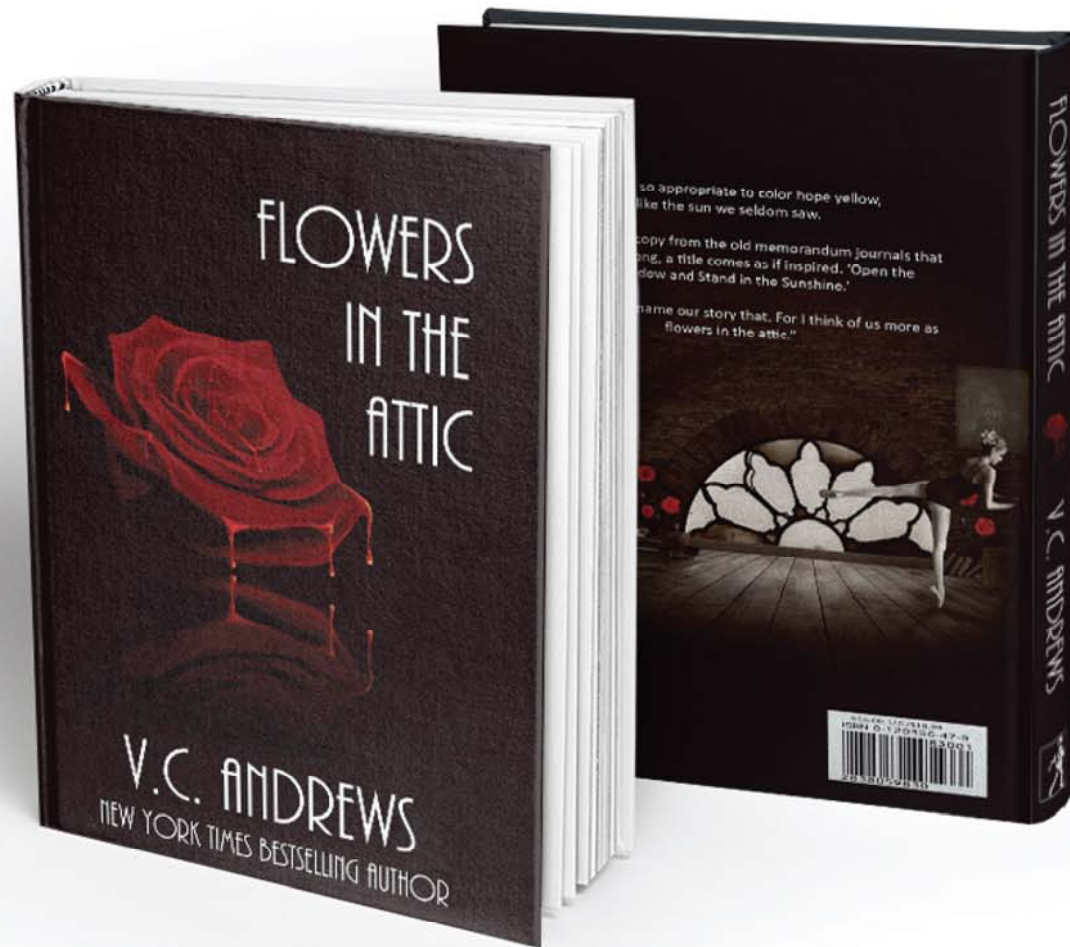


Figure 1: Re-Designed Book Cover: Flowers In The Attic

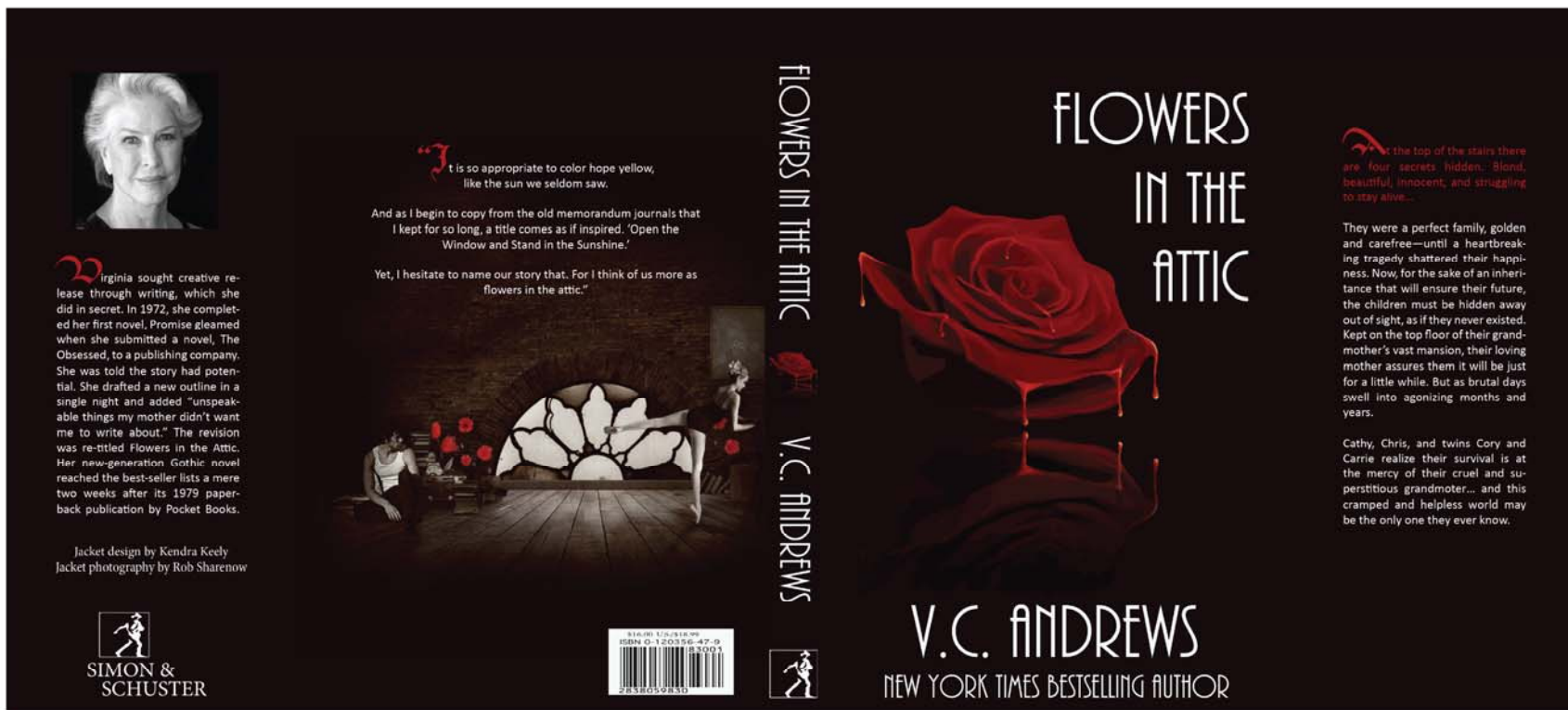


Figure 2: Re-Designed Book Cover Full Sleeve: Flowers In The Attic



Figure 3: Wired Magazine Spread

HARD TARGET

by BRENDAN I. KORNER
design by KENDRA KEELY

A scorpion venom concoction that makes tumors glow sounds too outlandish to be true. At least that's what the grant-making organizations thought.



Because it's so late on a Monday afternoon, there is a bit of a buzz inside the University of Washington lecture hall Jim Olson is about to speak. The audience consists of a few dozen post-grads struggling with end-of-day fatigue. They scarf down five chocolate-chunk cookies as they prepare to take notes, but sugar can't sharpen mental alertness only so much. The talk they've come to hear, part of a biweekly series on current topics in neuroscience, doesn't exactly set the edge-of-your-seat material.

Olson's first slide makes them up: It is a polarized photograph of an adorable 6-year-old boy named Hayden Struss, who sports a white Quiksilver T-shirt and a pirate-style eye patch. Hayden, who suffered from a pernicious brain tumor, came to Olson in 1995, back when Olson was just starting his career as a pediatric oncologist and cancer researcher. For four years, the doctor treated Hayden with successive rounds of chemotherapy and major surgeries, but nothing could save the boy's life. Olson tells the audience that while sitting in the back row at Hayden's memorial service, listening to the speakers express their pain, he had an epiphany about his scientific priorities.

"I decided that I would never design an experiment just to get grants or publications or promotions," says the 51-year-old Olson, whose ruddy complexion and Midwestern gentility give him the aura of a hip youth minister. "Every experiment I ever did was going to be to make sure that other boys and girls didn't have to go through what."

Hayden had gone through opening story, Olson's quest to solve one of

"Having been caught off guard by the emotional wallop of his audience stays rapt as he goes on to describe a decade-long the most vexing problems in oncology: the fact that a tumor's precise boundaries are nearly impossible to define during surgery. A preoperative MRI provides only a rough guide to a tumor's fuzzy edges; the scans often miss slivers of cancer that seemingly blend into the surrounding tissue. Surgeons often face a brutal catch-22: Either cut out any suspicious tissue, an approach that can lead to debilitating side effects, or risk leaving behind malignant cells that will eventually kill the patient.

Olson tells the students that he finally has a solution. His laboratory at the renowned Fred Hutchinson Cancer Research Center, located just down the road by Seattle's Lake Union, has developed a compound that appears to pinpoint all of the malignant cells in a patient's body. It gives those cells a bright fluorescent sheen, so that surgeons can easily spot them in the operating room. Olson calls the product Tumor Paint, and it comes with a surprising twist: The compound's main ingredient is a molecule that is found in the sting of *Ursus quinquestratus*, a petrel's little more popularly known as the deathstalker scorpion. Scorpion venom concoction that makes tumors glow sounds too outlandish to be true.

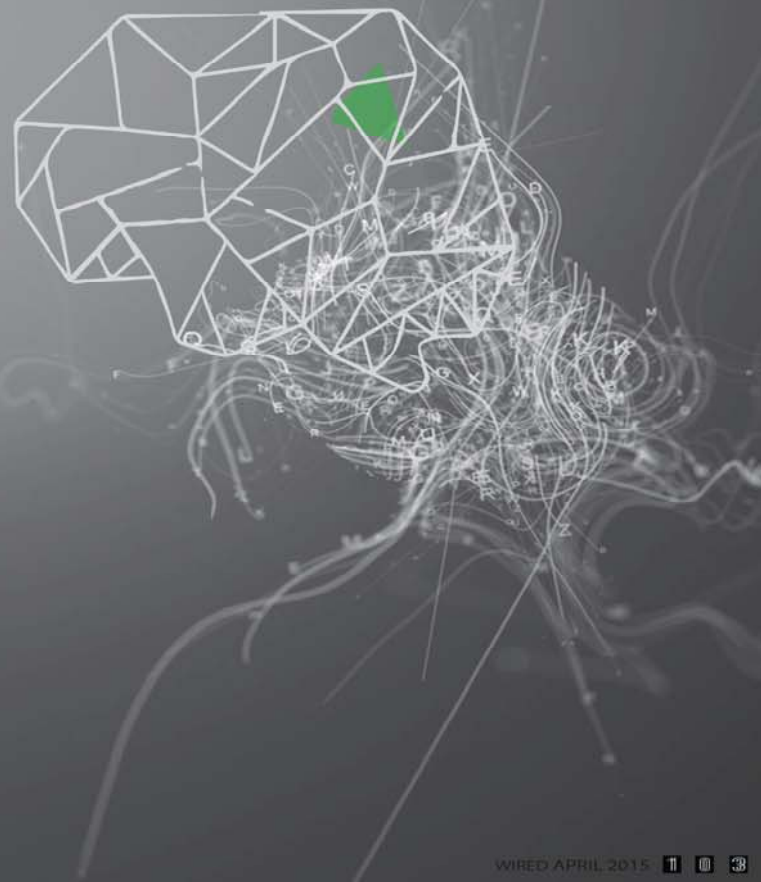


Figure 4: Wired Magazine Full View Spread

4 FINDINGS
A lesson from the campaign trail: Human empathy may be overrated.

4 ENVIRONMENT
The impact of corporations on the art world has diverted museums of their roles as explainers of history.

4 PERSONAL
Is there a specific amount of time at which to keep your heart rate up during interval training to get the most benefit?

SCIENCE | MEDICINE | TECHNOLOGY | HEALTH

Science Times
The New York Times

TUESDAY, MARCH 22, 2016 \$1

Risks and Challenges of Living on Mars

By SINDYA N. BHANOO

AMERSFOORTE, THE NETHERLANDS, 11 May 2012 — Today Mars One announced its plan to establish a human settlement on Mars in 2023. Every two years after that a new crew will join the settlement.

Mars One has contacted established aerospace suppliers from around the world that can supply all the mission components, and received letters of interest from these companies.

Mars One will involve mankind as the mission's audience, creating a worldwide media event around the first manned flight to and settlement on Mars.

"The most important simplification is that the crew will emigrate to Mars. They will spend the rest of their lives living and working on Mars."

Mars One has designed a manned mission to Mars that has as little complexity as possible. The most important simplification is that the crew will emigrate to Mars. They will spend the rest of their lives living and working on Mars. While sustaining human life on Mars is not trivial, it is far easier and safer than bringing the crew back to Earth.

If the astronauts had to return to Earth after their visit to Mars, a fully functional and fueled return rocket would have to be constructed on Mars without any human supervision, which is extremely complex and expensive. Instead, Mars One will provide the first and subsequent crews with water, food and oxygen by mining resources from Mars' soil and atmosphere.

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Why Thousands Of People Are Willing To Die On Mars

By DANIEL ENGBER

Early on a Saturday morning, about 50 planetary scientists gathered in a narrow auditorium on the campus of George Washington University.

They'd come to hear about a plan to build a self-sustaining colony in space, and they hoped to be among the first settlers, leaving the rest of us to live and die on Earth. "How many of you would like to take a one-way mission to Mars?"

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...about the building engineer on stage. His face was a pearly monochrome, with sharp, orange features set like a cold microscope, and he had slightly pointed ears.

On his head, a silver metal GREETINGS MY NAME IS Bob." When nearly everybody raised their hand, Bob Landberg's lips curled into a grin.

These were his constituents, the folks who had pledged to serve as guinea pigs for a bold and strange experiment. Just the day before, he had been on CNN. This Morning, patiently explaining his idea. "I just want to make sure I understand that correctly," the double-headed host had said. "If you go on this mission, you are going and not coming back." But here at the first-ever Million Mars Meeting, in August 2013, Landberg was only believers. "Wow, this is really easy crowd!" he beamed. Most of the structure alien shined a demagogue the young man.

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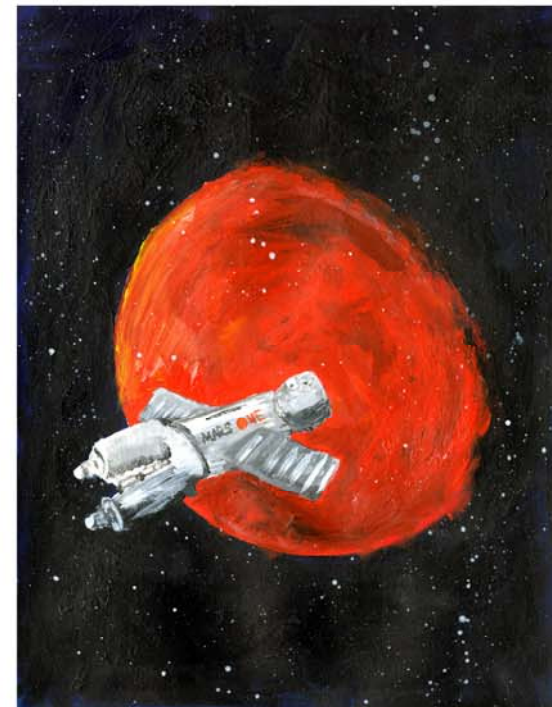



Figure 5: Science Times Newspaper Front Cover

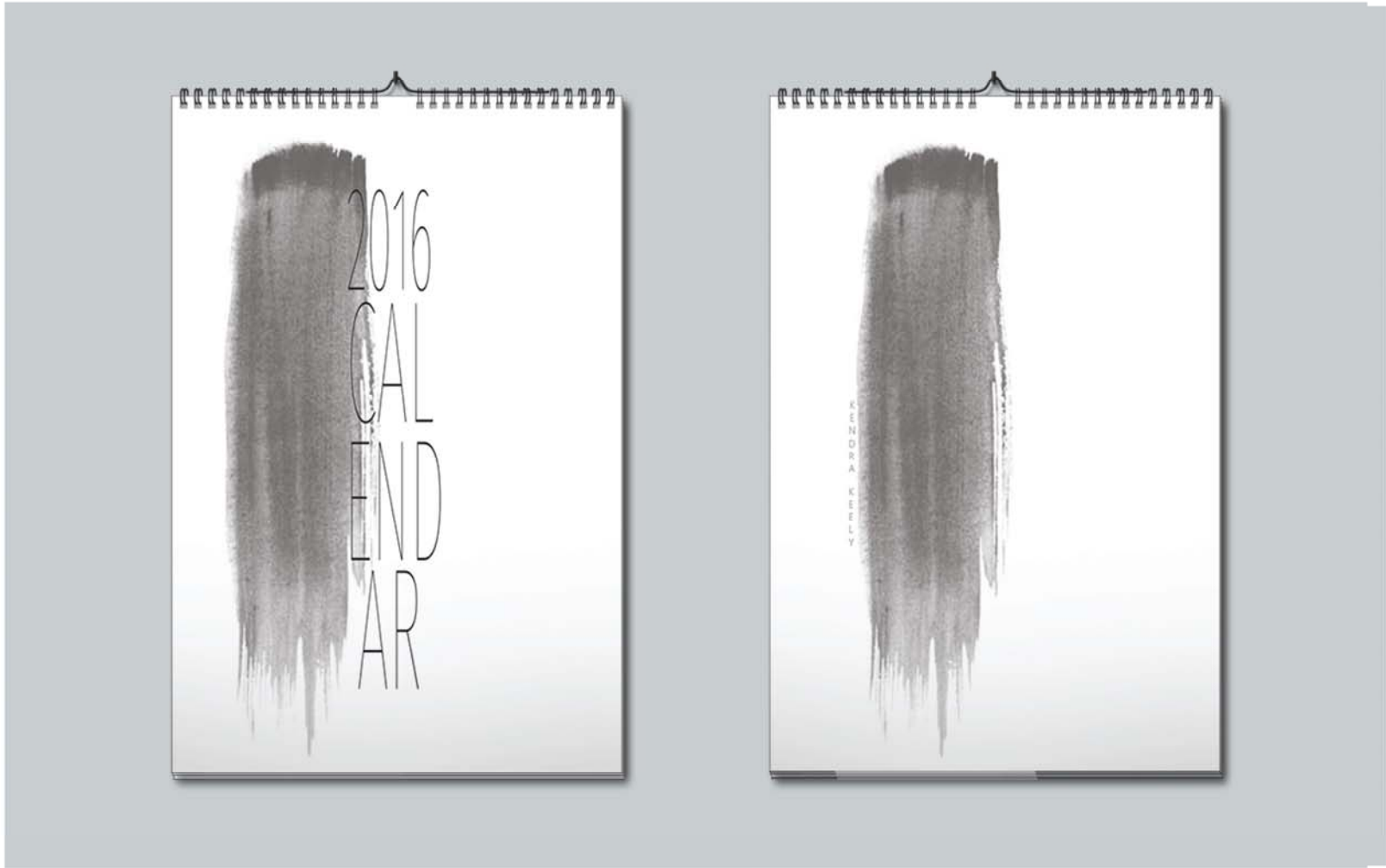


Figure 6: Family Portrait Calendar Front and Back Cover

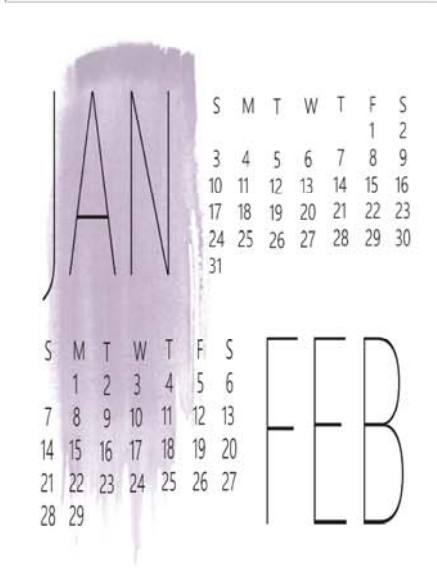
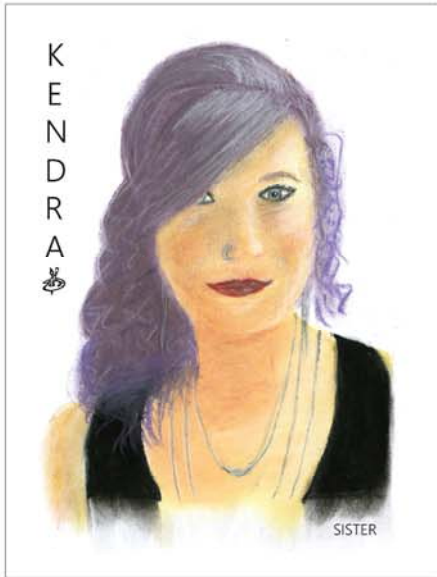


Figure 7: Family Portrait Calendar Inside Pages



Figure 8: Vinyl Sleeve Front Cover



Figure 9: Vinyl Sleeve Back Cover

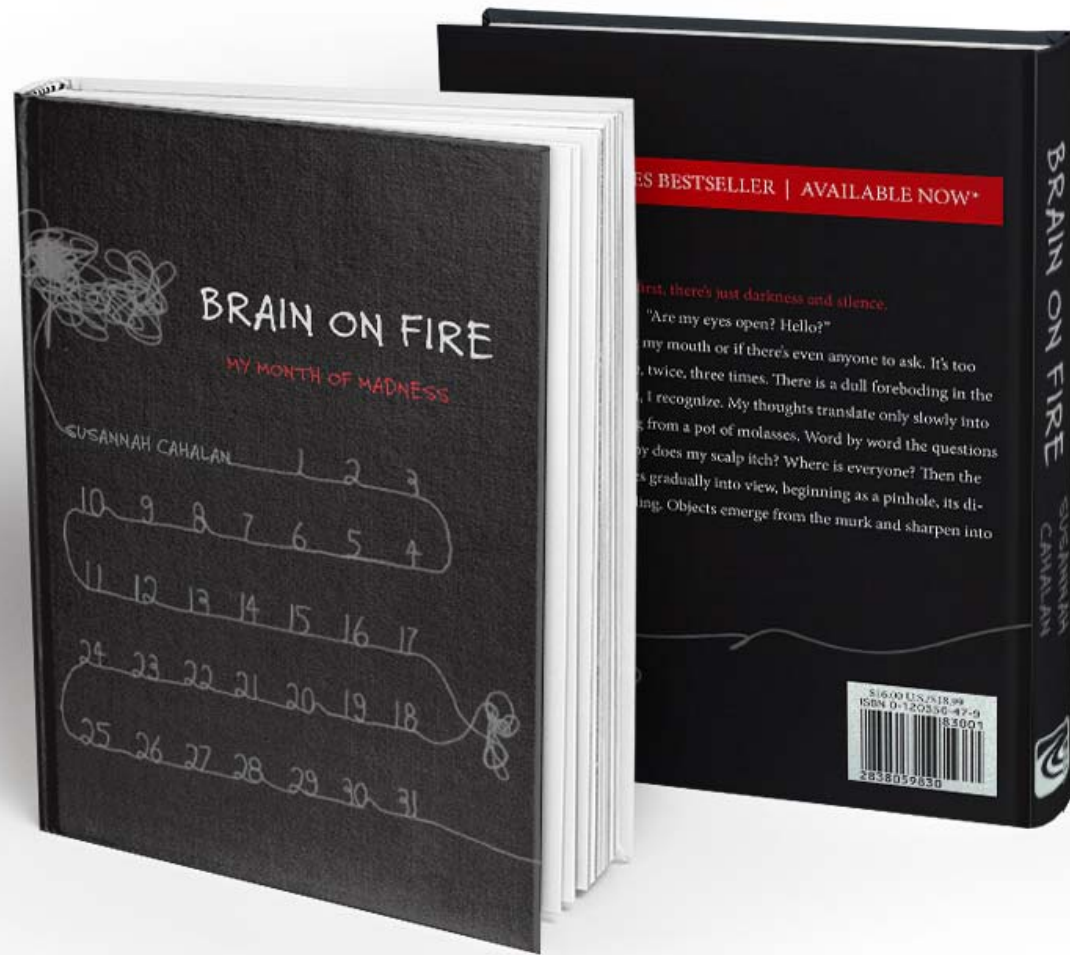


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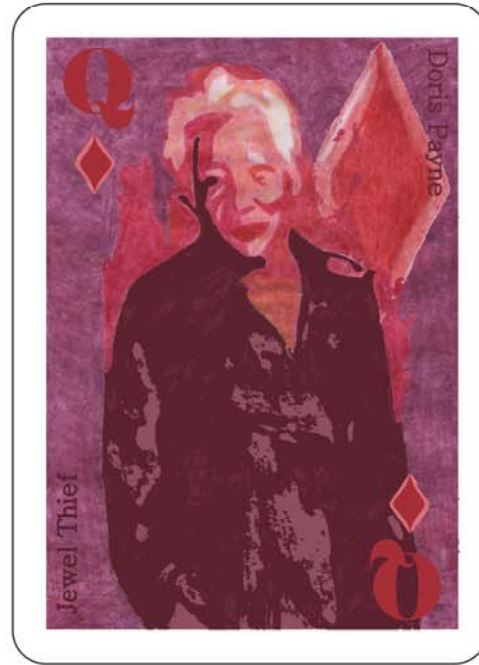


Figure 11: Thieves and Con Artists Playing Cards

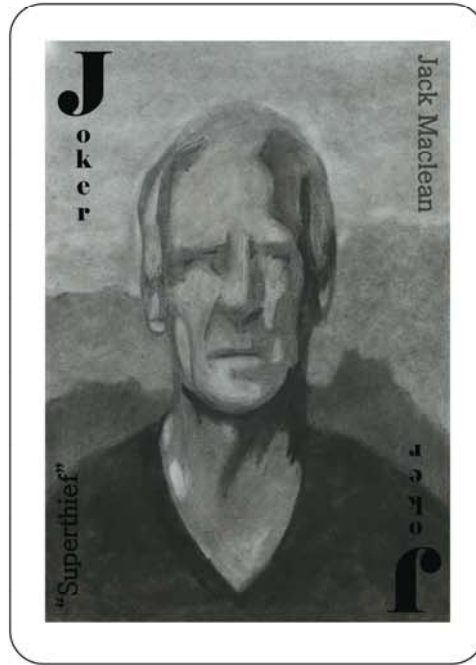


Figure 12: Thieves and Con Artists Playing Cards



Figure 13: CIPE Rebranding Logo and Typeface



Figure 14: CIPE Magazine Spread and Catalogue Cover

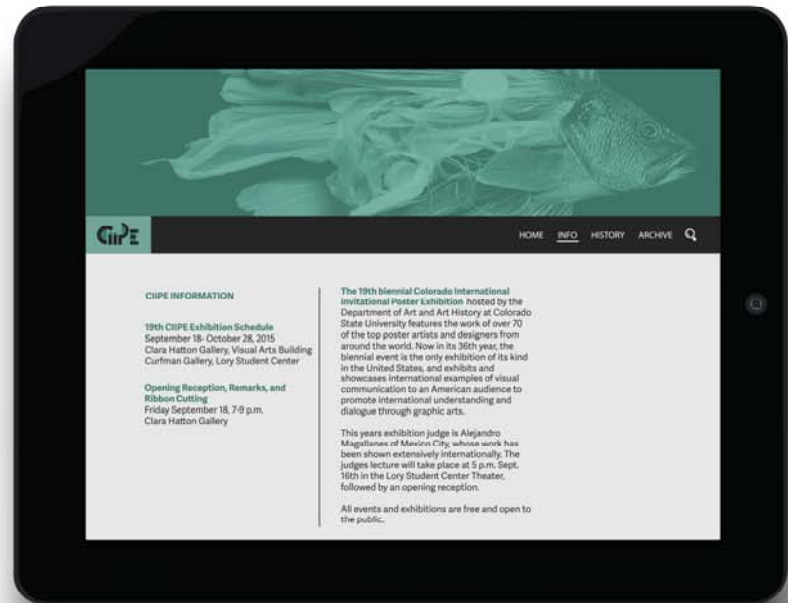
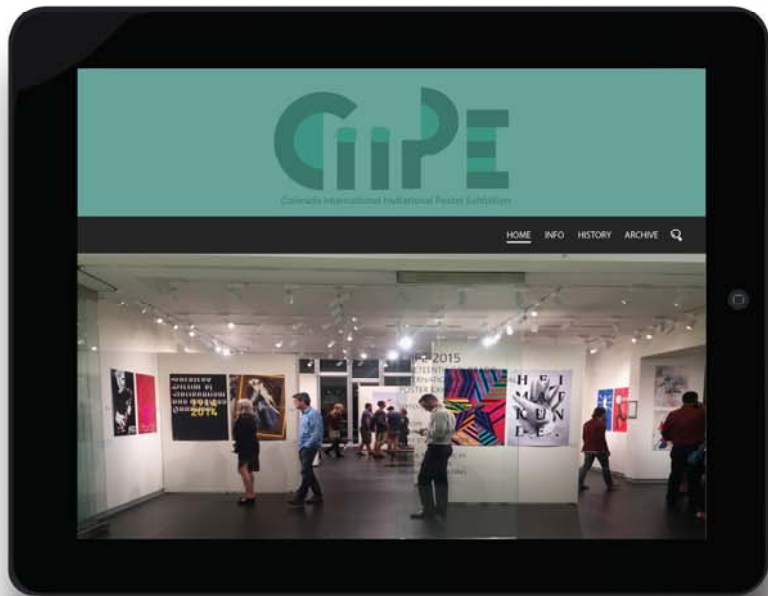


Figure 15: CIPE Web Pages HOME and INFO

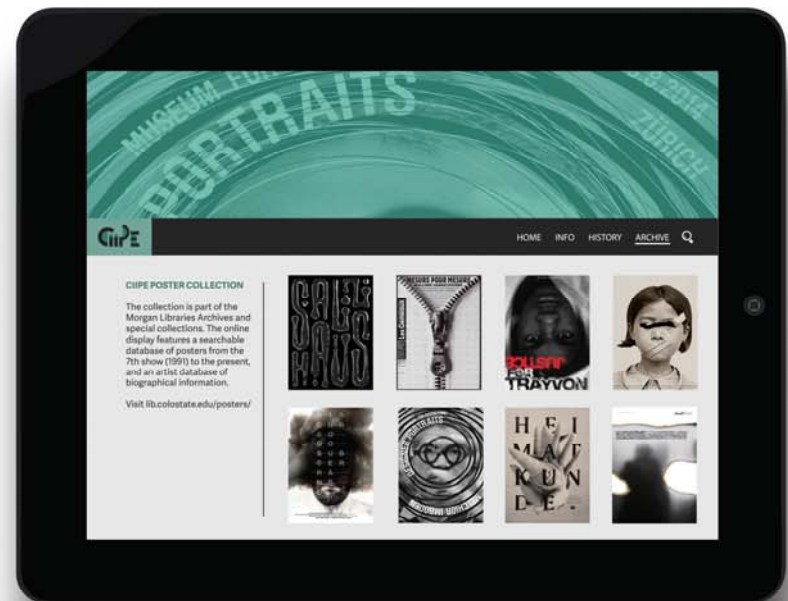
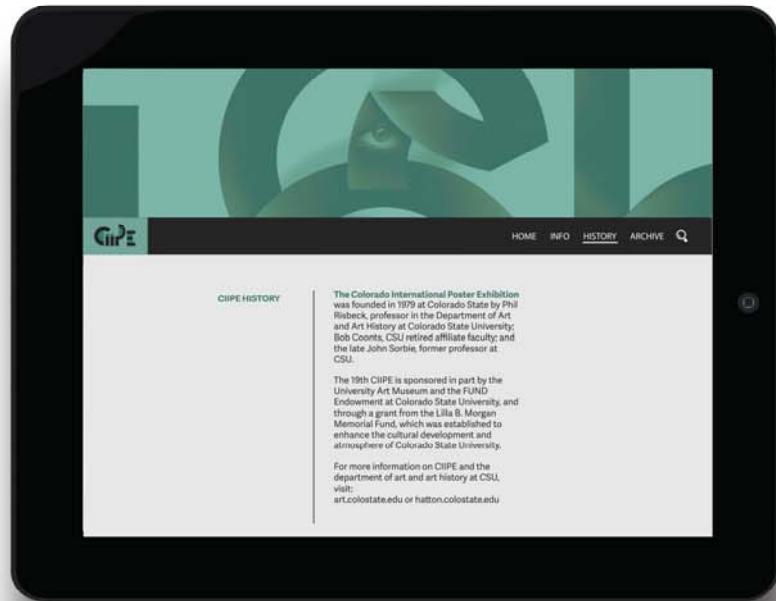


Figure 16: CIPE Web Pages HISTORY and ARCHIVE



Figure 17: CIPE Environmental Impact Poster