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Artist Statement

Cameron Kinchen

This is a collection of works from my capstone semesters here at Colorado State University. These works represent the knowledge I have gained during my classes within the Graphic Design field. Within my work I try to play with a wide variety of tools, techniques, and programs such as Adobe Illustrator, Photoshop, and After Effects. By doing so, I continuously evolve as an artist and stay up to day with today's design standards and trends. I also like to incorporate typography as much as possible within my pieces. As a designer I feel that it is important to understand and embrace typography within ones work and the world around us.

	<u>Title</u>	<u>Media</u>	<u>Original Format</u>
Figure 1:	Kafka Centenary Poster	Digital Design	Illustrator, Photoshop 11x17in
Figure 2:	Think Ink Logo	Digital Design	Illustrator, 11x17in
Figure 3:	Think Ink Website	Digital Design	Illustrator, Photoshop, 612x437px
Figure 4:	Think Ink Window Display	Digital Design	Illustrator, Photoshop, 612x413px
Figure 5:	Think Ink Interior Space (Front)	Digital Design	Illustrator, Photoshop, 612x408px
Figure 6:	Think Ink Interior Space (Side)	Digital Design	Illustrator, Photoshop, 612x408px
Figure 7:	Think Ink To-Go Coffee Cups	Digital Design	Illustrator, Photoshop, 3000x2000px
Figure 8:	Think Ink To-Go Carrier	Digital Design	Illustrator, Photoshop, 600x673px
Figure 9:	Think Ink Mugs	Digital Design	Illustrator, Photoshop, 810x555px
Figure 10:	Living Smaller Magazine Spread	Digital Design/Illustration	Illustrator, Photoshop, 17x11in
Figure 11:	Interrobang Magazine Spread Front	Digital Design/Illustration	Illustrator, InDesign, 16x10in
Figure 12:	Interrobang Magazine Spread Inside	Digital Design/Illustration	Illustrator, InDesign, 32x10
Figure 13:	Little Shop of Horrors App Design	Digital Design/Illustration	Illustrator, Photoshop, 4496x3300px
Figure 14:	Morgan's Library Pop-art Mural	Digital Design/ Illustration	Illustrator, Photoshop, 1063x792px

KAFKA

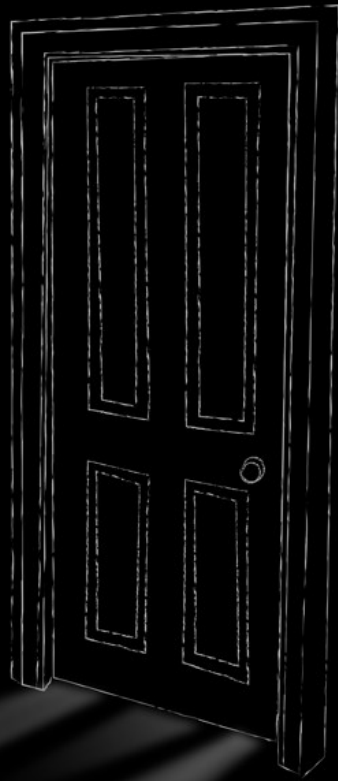


Figure 1: Kafka Centenary Poster

Think

Think

Figure 2: Think Ink Logo



Figure 3: Think Ink Website



Figure 4: Think Ink Window Display



Figure 5: Think Ink Interior Space (Front)



Figure 6: Think Ink Interior Space (Side)



Figure 7: Think Ink To-Go Cups



Figure 8: Think Ink To-Go Carrier



Figure 9: Think Ink Mugs

Living SMALLER

Written by: Witold Flybczynski
Illustrated by: Cameron Kinchen



“SMALLER HOUSES, SOMETIMES CALLED STARTER HOUSES, WOULD APPEAL TO SINGLES, COUPLES, YOUNG FAMILIES, AND ALSO OLDER COUPLES WHOSE CHILDREN HAVE MOVED AWAY FROM HOME.”

In May of 1990 my colleagues and I built a demonstration house on the campus of McGill University, in downtown Montreal, to test a thesis of ours: if people thinking of changing houses could experience the advantages of high-quality, smaller, more flexible, and more adaptable houses, they might actually choose smaller rather than larger quarters. The Grow Home was small (1,000 square feet); it included unpartitioned space; it was adaptable to different households; it used good-quality finishes and materials. And it was a row house, only fourteen feet wide. The construction cost was about \$35,000, which meant that the selling price in Montreal, including land and all development costs, would have been less than \$60,000 -- about half the price of an average single-family house in Montreal at the time. The house was fully furnished (by a Swedish manufacturer of do-it-yourself furniture), and it was open to the public for three weeks. Each day a stream of people made their way up the stairs to the porch and through the house. As they approached the house,

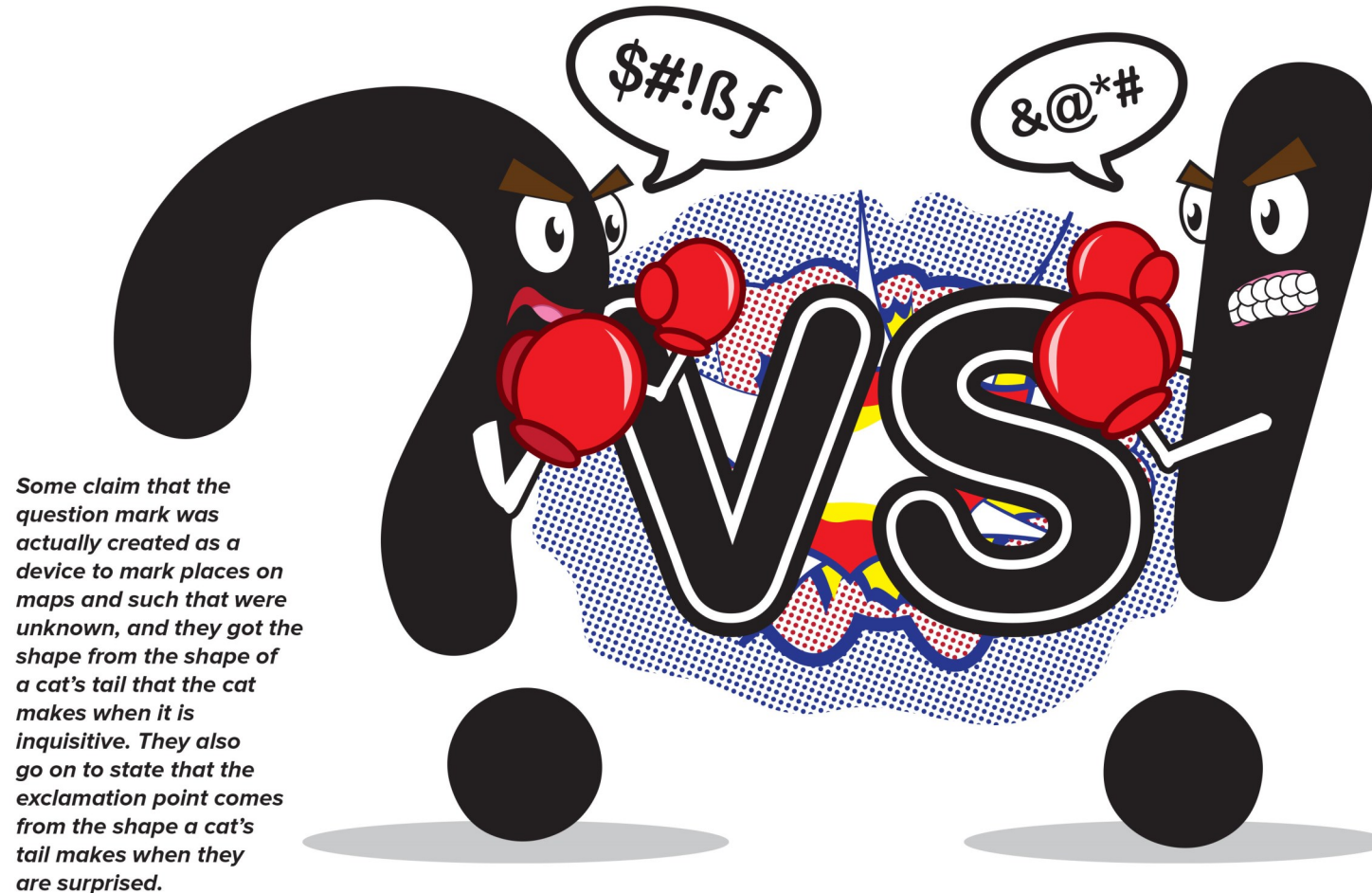
Figure 10: Living Smaller Magazine Spread

TYPOGRAPHY

POUND-FOR-POUND PUNCTUATION PERPOSTERY...

THROWDOWN

...WHICH ONE WILL WALK AWAY THE TRUE WINNER?



Some claim that the question mark was actually created as a device to mark places on maps and such that were unknown, and they got the shape from the shape of a cat's tail that the cat makes when it is inquisitive. They also go on to state that the exclamation point comes from the shape a cat's tail makes when they are surprised.

What the...?!

*Written by: Keith Houston
Illustrated by: Cameron Kinchen*

1962 was a momentous year for the United States of America. John Glenn became the first American, and only the second human, to reach orbit; the Kennedy administration successfully negotiated the nuclear tightrope of the Cuban missile crisis, taking the world within a hair's breadth of nuclear war in the process; and nasa launched at&t's Telstar, the world's first telecommunications satellite, ushering in a new era of instantaneous global communications. Consumer society too was reaching new heights: advertising ruled, and the ad men were at the peak of their game.

In amongst this turmoil of Cold War and technological revolution, one particular Madison Avenue executive turned his attention to loftier matters. Martin K. Speckter was the head of his own New York advertising agency with no less than the Wall Street Journal account on his books; a keen hobbyist typographer, he also edited Type Talks, a bimonthly journal published by the Advertising Typographers Association of America which explored the use of type in advertising. Frustrated with the growing tendency of copywriters to combine the exclamation mark and question mark to yield a surprised

Figure 11: Interrobang Magazine Spread Front



Figure 12: Interrobang Magazine Spread Inside

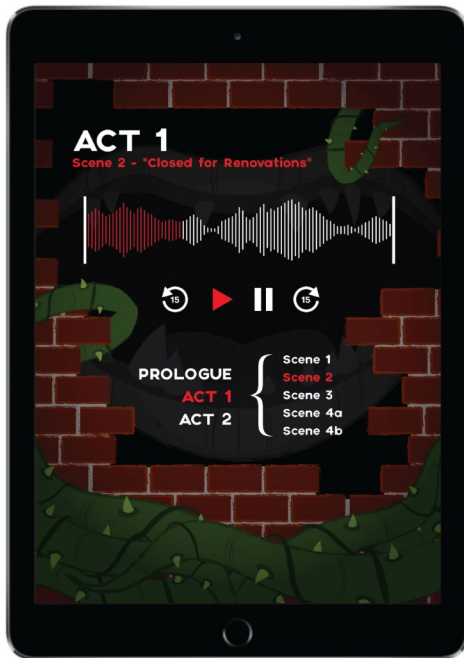
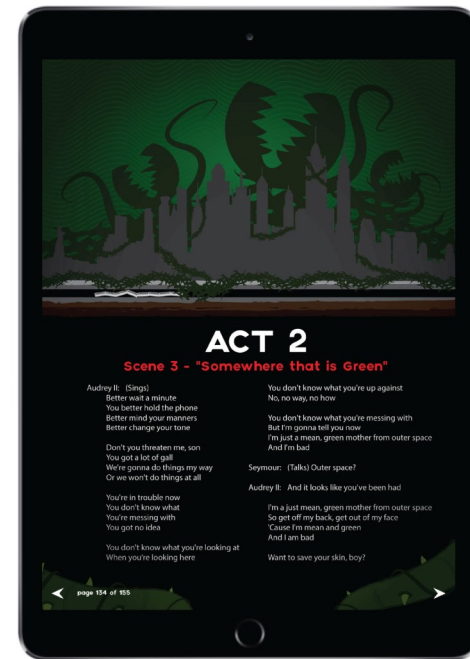
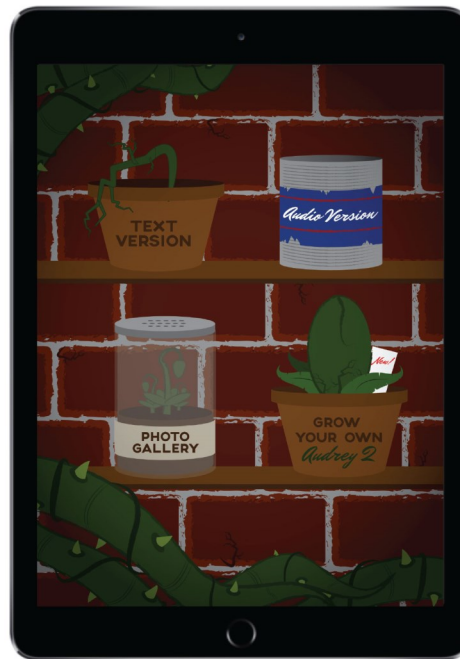


Figure 13: Little Shop of Horrors App Design



Figure 14: Morgan's Library Pop-art Mural