




PyeongChang 2018™


Artist Statement:

Shreenal Patel

I am privileged to know two different cultures and my designs reflect that. I have always been a creative person as I used to make birthday cards for everyone. I knew that wanted to pursue something related to arts, but when I was doing my Associates is when I decided on a Graphic Design career. I have always been fascinated by the patterns that occur in art, architecture and the natural world, and drawing and painting have heightened my appreciation of them. I usually paint in my spare time, realistic or abstract.

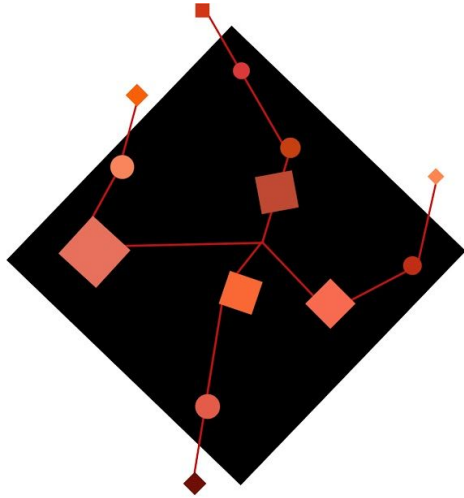
I have been designing for the past three years and Colorado State University has taught me so much more about this field. Different techniques and mediums have always fascinated me whether it is mixing and experimenting with colors, textures, light and different mediums and effects. Photography is one of my favorite thing to do. The idea of capturing a still image which can be so ordinary and change it through design is extraordinary.

I also believe in taking inspiration from the community you live in. Meeting like minded people to interact and discuss views, exchange ideas and visit exhibitions are something I look forward to. I believe that people from different background can bring something more to the community. Learning about different cultures is a hobby. I love how different cultures have different perspectives for art a design. In future, I see myself blending different cultures together. My curiosity about literature and culture sets my enthusiasm for art in a broader context and is a source of inspiration.

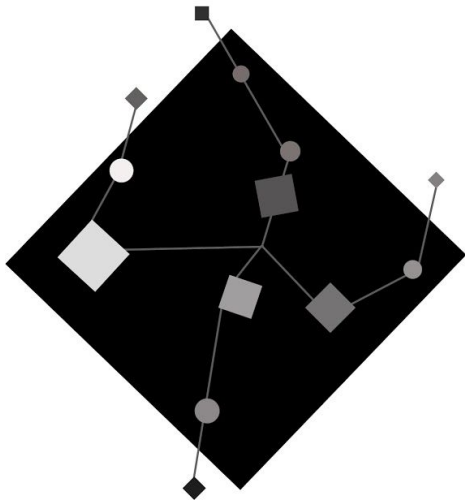
Title	Original Format
Figure 1: PyeongChang Poster	InDesign, 11 in x 17in
Figure 2: Reinvention Collaborative Logo	Illustrator, 11 in x 17 in
Figure 3: Opportunity Poster	Illustrator, 11 in x 17 in
Figure 4: Infographic Poster	Illustrator, 11 in x 17 in
Figure 5: Inclusivity Poster	Illustrator & Indesign, 11 in x 17 in
Figure 6: Vinyl Record Design	Illustrator & Indesign, 11 in x 17 in
Figure 7: Newspaper Infographic	Illustrator & Indesign, 11 in x 17 in
Figure 8: Radiolab Tablet App Pages	Photoshop & Indesign, 11 in x 17 in
Figure 9: Book Cover Design	Illustrator & Indesign, 5 in x 8 in
Figure 10: Poster series for Kahawa	Photoshop & Indesign, 17 in x 11 in



Figure 1: PyeongChang Poster



REINVENTION
COLLABORATIVE



REINVENTION
COLLABORATIVE

Figure 2: Reinvention Collaborative Logo



Figure 3: Opportunity Poster

COLORADO'S FOURTEENERS

Read · Pack · Climb · Repeat

Colorado has 58 mountain peaks exceeding 14,000 feet (known as "fourteeners" or "14ers" locally), the most of any state. Outdoor enthusiasts of all skill levels will find peaks ranging from easy to very difficult, with hiking trails for exploring the state's scenery, wildlife and rugged beauty. Climbing a fourteener is the quintessential Colorado bucket list item.

- Elevation (feet)
- Hiking Distance (round-trip)
- Elevation Gain (feet)

LEVEL OF DIFFICULTY



DID YOU KNOW?
There is a debate about exactly how many 14ers there are in Colorado. The Colorado Geological Survey says there are 58 peaks that exceed 14,000 feet in elevation. Others use this logic: to qualify, a peak must rise at least 300 feet above the saddle that connects it to the nearest 14er peak (if another exists nearby).



What to Pack



Tips for First Time Climbers



For more information on the fourteeners in Colorado visit 14ers.com and the Colorado Fourteeners Initiative. And read about other famous mountains in Colorado and *Pikes Peak: Things to See & Do*.

Figure 4: Infographic Poster



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COUNT ON US.**



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COLORADO STATE UNIVERSITY

Figure 5: Inclusivity Poster for Colab



Figure 6: Vinyl Record Design



Bus Crash in Denver, Page 7



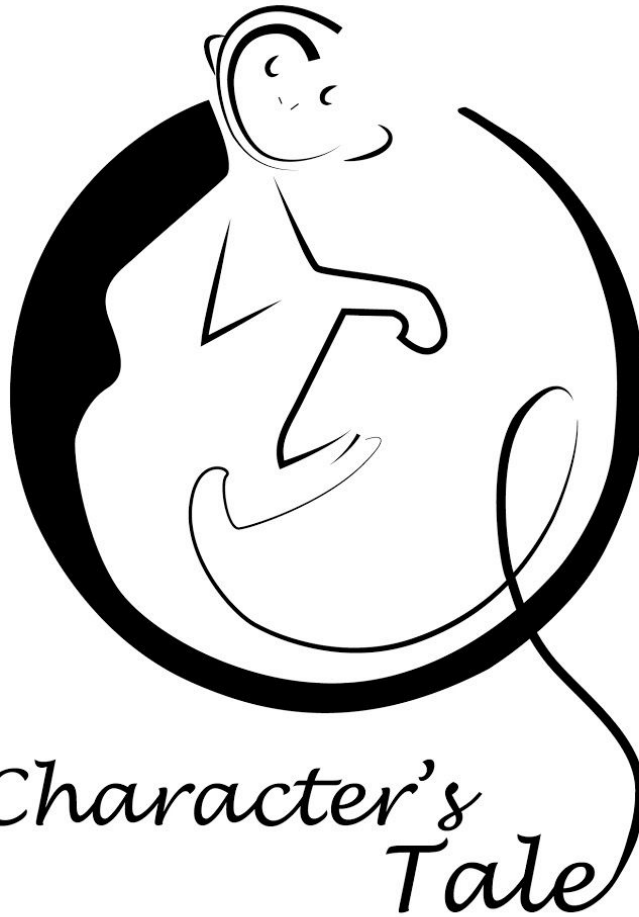
Pollution in New York?, Page 11



The Mystery of Taj Mahal, Page 15

Arts

The New York Times



A Character's Tale

By Allan Haley

For as long as there have been Qs, designers have been having fun with the letter's tail. This opportunity for typographic playfulness may even date back to the Phoenicians: the original ancestor of our Q was called "ooph," the Phoenician word for monkey. The ooph represented an emphatic guttural sound not found in English, or in any Indo-European language. Most historians believe that the ooph, which also went by the name "gogh," originated in the Phoenician language, with no lineage to previous written forms. Historians also believe that the character's shape depicted the back view of a person's head, with the tail representing the neck or throat. It's possible, but if you consider that the letter's name meant monkey, then perhaps the round part of the symbol represents another

kind of backside, and the tail of what became our Q may have started out as, well, a tail. The Greeks adopted the ooph, but found it difficult to pronounce, and changed it slightly to "kappa."

The Greeks also modified the design by stopping the vertical stroke, or tail, at the outside of the circle. The kappa, however, represented virtually the same sound as "kappa," another Greek letter. One of them had to go, and kappa was ultimately the loser, perhaps because it had begun to look much like another Greek letter, the P. Unlike the Greeks, the Etruscans could live with the somewhat redundant nature of the kappa, and continued to use the letter. In fact, they had two other k-sound letters to contend with. The Romans elected to use all three signs when they adopted much of the Etruscan alphabet.

The first Roman Q had the Etruscan vertical tail, but over time it evolved into the graceful curved shape that cradles the U which usually follows it.

Depending on the typeface used to typeset the letter Q, the letter's tail may either cross through its bowl as in Helvetica (this is called a bisecting tail), meet the bowl as in Univers, or lie completely outside the bowl as in PT Sans. In writing block letters, bisecting tails are fastest to write as they require less precision. All three styles are considered equally valid, with most serif typefaces having a Q with a tail that meets the circle, while sans-serif typefaces are more equally split between those with bisecting tails and those without. Typefaces with a disconnected Q tail, while uncommon, have existed since at least 1529, of the Q is by simply adding a tail to the letter O.



Figure 7: Newspaper Infographic

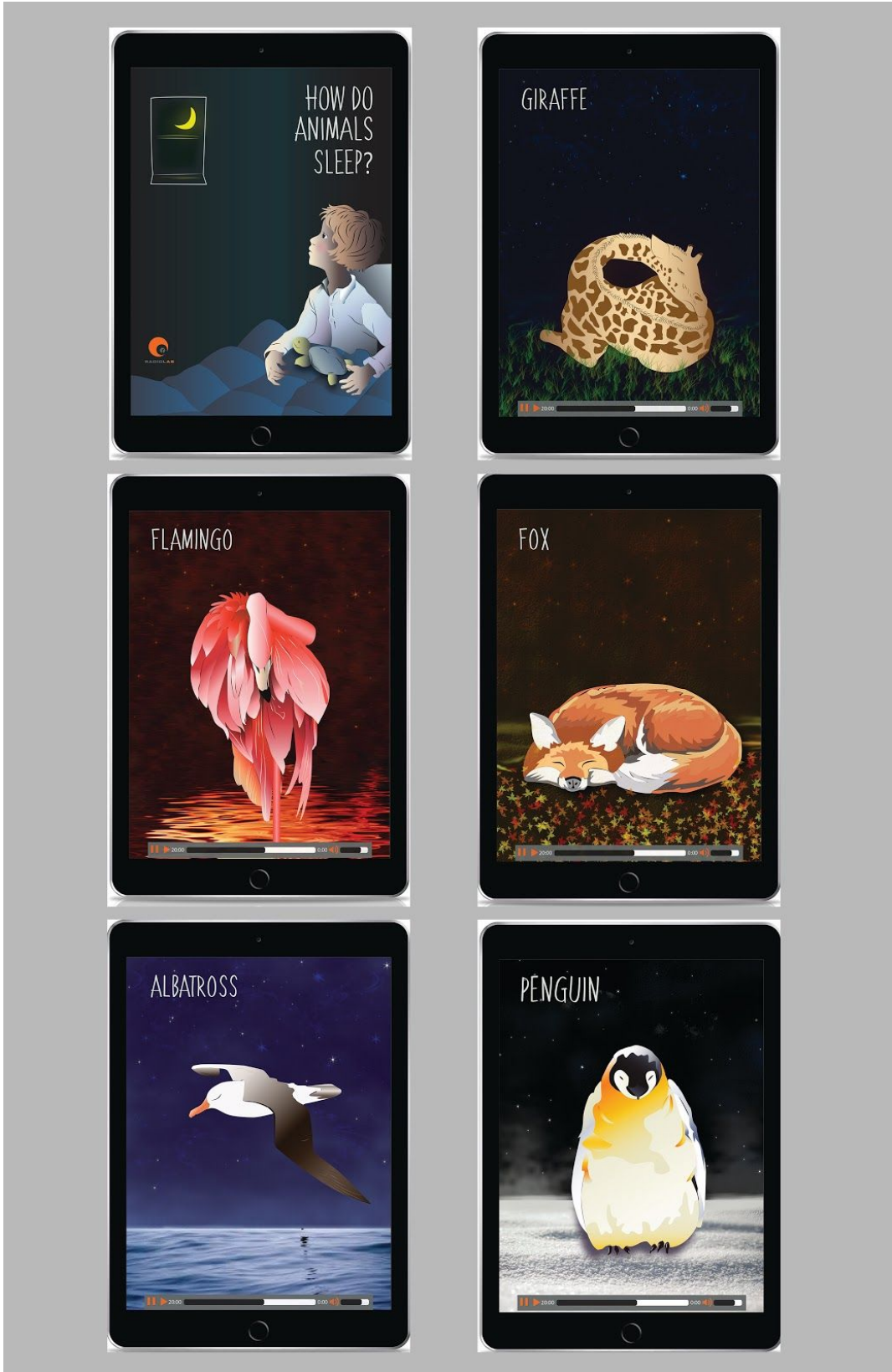


Figure 8: Radiolab Tablet App Pages

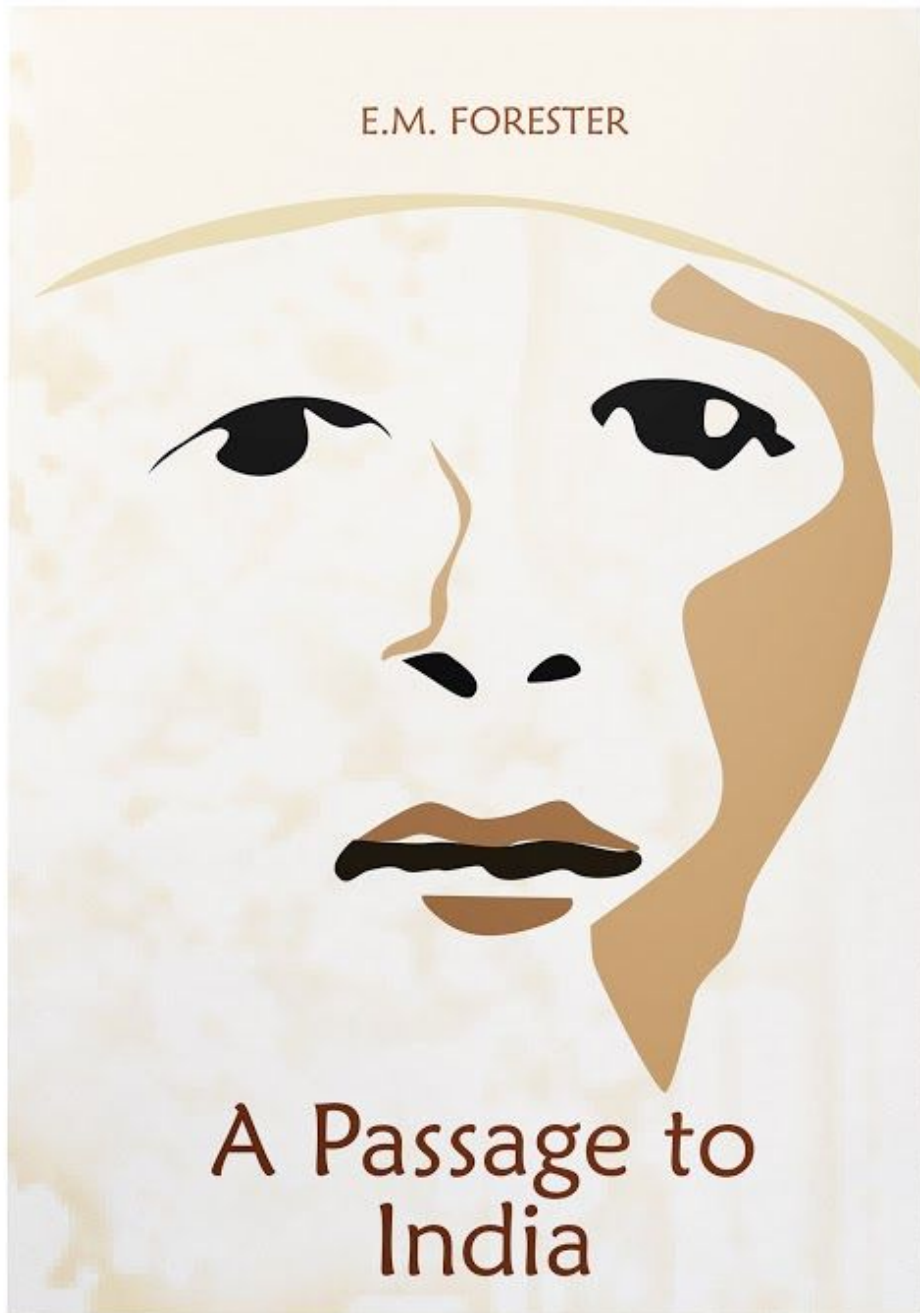


Figure 9: Book Cover



Figure 10: Poster Series for Kahawa