Artist Statement:

As a graphic designer, I focus strongly on concepts of communication, strategy, and human connection. Graphic Design is everywhere. From the ads on our phones to the label of our favorite tea, we are constantly consuming design. Throughout my years as a graphic design student, I’ve enjoyed exploring how graphic design communicates, creates experiences, and connects people. I focus my designs on trying to push these capabilities. I work with clients to create meaningful pieces that help them communicate their brand and connect to their audience in the strongest possible way. From creating advertisements for mom-and-pop shops that help business owners connect with their local community to creating podcast graphics that help listeners relate to the stories enriching their lives, I enjoy making designs that focus on the people they are made for and provide them with the most moving experience.

To create these designs, I go through multiple levels of client discovery that allows the client to participate in the process of discovering the best designs for them and their vision. I focus initially on identifying the personality of the company or product through mood boards and reaction intake. After fleshing out the client’s desires, I provide design options with the most variety possible while still maintaining the agreed upon direction. After this second stage of discovery is completed, I take the feedback given and create designs detailed around the established personality of the project to create the best possible final designs and work with the client until they are not just satisfied with the product but genuinely excited for it. I enjoy this challenge of uncovering the personality and purpose of all the projects I work on and this process has helped me to create works that are not only great designs but designs that are great for the people they are going to impact.

During my studies I have explored many different styles and traditional mediums and created compositions in formats that range from web development to publication and print design. My most recent works have focused heavily on transparency in visual communication and I have spent a lot of time researching how design can impact consumers in positive, negative, or intentionally misleading ways. Focusing on publication design, infographics, and data visualization, I have been working through the challenges of presenting large amounts of data and consumer content transparently while still maintaining visual interest. The task of taking my own interpretations out of my designs has pushed me into working in new and interesting ways and has challenged me to create work that communicates more with less. Reevaluating my work under this lens is a major force behind my current volume of graphic design work.
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<th>Figure</th>
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<tr>
<td>1</td>
<td>plateable App Poster</td>
<td>Illustrator, 16 in x 20 in</td>
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<tr>
<td>2</td>
<td>plateable App Wireframe</td>
<td>Adobe XD, 230 x 400 in</td>
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<tr>
<td>3</td>
<td>Coffee Pups Dog Café Branding</td>
<td>Illustrator, 20 in x 16 in</td>
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<td>4</td>
<td>Coffee Pups Dog Café Brand Manual</td>
<td>InDesign, 20 in x 16 in</td>
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<td>5</td>
<td>‘My Name Is Red’ Audiobook Mockup</td>
<td>Illustrator, 20 in x 16 in</td>
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<td>6</td>
<td>‘My Name Is Red’ Audiobook Pages</td>
<td>Illustrator, 10.25 x 6.125 in</td>
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<td>7</td>
<td>Continuous line &amp; Watercolor Close-up</td>
<td>Illustrator, 10.25 x 6.125 in</td>
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<td>8</td>
<td>“Perfect Crisis” The Atlantic Opening Spread</td>
<td>Photography &amp; InDesign, 17 x 11 in</td>
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<td>9</td>
<td>“The Secret Lives of Color” Book Cover</td>
<td>Illustrator, 5.50 x 8.50 x 1.0 in</td>
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<td>10</td>
<td>“The Secret Lives of Color” Narrative Spread</td>
<td>Illustrator, 5.50 x 5.50 in</td>
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Figure 1: plateable app poster
Figure 2: plateable App Wireframe
Figure 3: Coffee Pups Dog Café Branding
Figure 4: Coffee Pups Dog Café Brand Manual
Figure 5: ‘My Name Is Red’ Audiobook
Chapter 12: 
*My Name Is Red* 
"Authorship*

Time, according to the third possible interpretation given me to write my call, "style," said Black, spoke with both and replied, the sound of the melody in my head became apparent from the hidden signs to the image of the necessary fume, yes, we work..." I said in a manner that, beside my crudeness and acidity.

Chapter 13: 
*My Name Is Red* 
"Shoveling"

"What are the merits of the three stories you wrote?" asked Black in a voice that seemed conversation and not so friendly called me to answer.

"Why I think," I said, "is the more we are given for our stories, the more we have an opportunity to tell a story."

Chapter 14: 
*My Name Is Red* 
"Cooking"

Yet again, I have pleased to note the four- (removed) 
field lane. "Blackness is a corner of this room with the chill and 

glasier same," cooked lane. "To think, and Black," was 
the same. "Soon, I will in the clear," I wrote, 

...
Figure 7: Continuous line & Watercolor Close-up
Figure 8: “Perfect Crisis” The Atlantic Opening Spread
Figure 9: “The Secret Lives of Color” Book Cover
Figure 10: “The Secret Lives of Color” Narrative Spread