

PANTONE COOL GRAY 1 C
CMYK (0,0,0,6)



CONTINUUM

PANTONE 394 C
CMYK (0,30,66,98)



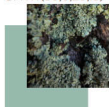
PANTONE 410 C
CMYK (0,18,21,56)



PANTONE 658 C
CMYK (30,15,0,0)



PANTONE 557 C
CMYK (30,0,20,15)



PANTONE 577 C
CMYK (24,0,46,10)



PANTONE 253 C
CMYK (43,95,0,0)



PANTONE 7485 C
CMYK (80,53,0,0)



PANTONE 3115 C
CMYK (100,0,54,69)



PANTONE 5753 C
CMYK (25,0,81,67)



CHROMATIC



PANTONE 1795 C
CMYK (0,94,100,0)



PANTONE 471 C
CMYK (0,59,100,18)



PANTONE 3965 C
CMYK (5,0,100,0)



PANTONE 612 C
CMYK (0,2,100,20)



PANTONE 460 C
CMYK (0,34,52,0)



PANTONE 587 C
CMYK (5,0,40,0)



PANTONE 5787 C
CMYK (7,0,31,13)



PANTONE 4745 C
CMYK (0,17,18,10)



PANTONE 467 C
CMYK (9,15,34,0)



PANTONE 7528 C
CMYK (0,3,10,10)

Artist Statement

Elizabeth Cooper

I believe graphic design is a field like none other in the world of fine arts. I became interested in my concentration when my desire for personal growth led me to perceive my illustrative skills as a tool instead of an end point. My explorations of design have allowed me to learn so much and know that I can produce work that contributes to the higher purpose of service to others. It is my goal to use my design skills as, again, a gateway to a career in which I am truly making a difference. I have a passion for the betterment of the lives of individuals, particularly those with disabilities, and I am excited to see where the skills that have learned through my work may take me in that quest for betterment.

I like the freedom to create – though design projects often have constraints, there are a million subtle differences in the ways different designers communicate their perception of the final idea. When actually working on a piece, there are many ways I make artistic decisions. Every time I do a new project, time permitting; I look into using a new, fresh material I have never utilized. I have used many differing tools and mediums, such as colored paper, textured paper, vellum, ink, food, embroidery and photography. The relationship between the medium and the project is often unimportant, as the experience and new knowledge that is born of working with dissimilar materials is what more of my focus is. It is sometimes even unclear what the process was to anyone but myself, which is just how I want it.

The works that I have submitted as my Capstone portfolio represent a range of what I have done throughout my time as a design student at Colorado State University. The pieces range from simple digital editing to scanned cut paper collages. I have remained still prone to the hand-drawn in these works, but also have explored the use of typography as well as digital illustration. My design works are such a meaningful outlet of my self-expression; as I grow and change, my processes and techniques evolve with me.

	<u>Title</u>	<u>Media</u>	<u>Original Format</u>
Figure 1:	Poster 1	Watercolor/Digital	11 x 17 in.
Figure 2:	Poster 2	Digital Editing	11 x 17 in.
Figure 3:	Poster 3	Photography/Digital	11 x 17 in.
Figure 4:	Magazine 1	Cut Paper Collage	17 x 11 in.
Figure 5:	Poster 4	Digital Editing	11 x 17 in.
Figure 6:	Poster 5	Illustration	11 x 17 in.
Figure 7:	Poster 6	Digital Editing	11 x 17 in.
Figure 8:	Poster 7	Digital Editing	11 x 17 in.
Figure 9:	Poster 8	Illustration	11 x 17 in.
Figure 10:	Magazine 2	Illustration	17 x 11 in.



Colorado
State
University

CARDIOVASCULAR RESEARCH AT CSU

MOLECULES & MODELS AND MANKIND

12TH ANNUAL RESEARCH COLLOQUIUM

APRIL 4TH - 5TH, 2013

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PROGRAM DIRECTORS: FRANK DINENNO AND SCOTT EARLEY

Figure 1: Poster 1.



Figure 2: Poster 2.



Figure 3: Poster 3.

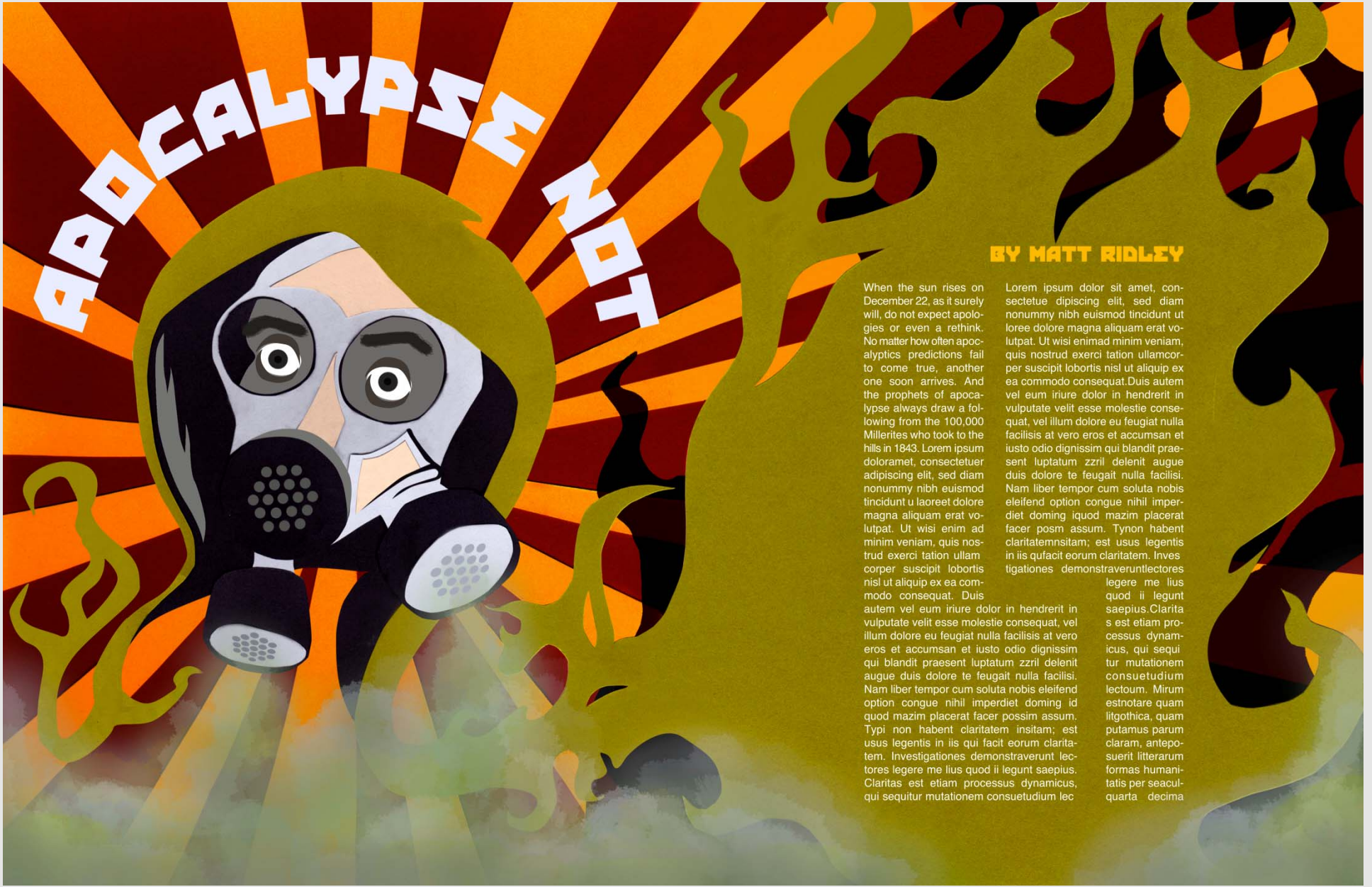


Figure 4: Magazine 1.

World Music Coffeehouse Series Presents:

Flamenco

Denver



Steve Mullins - Guitar
Maria Vazquez - Dancer
Meaghan Chandler - Vocalist



Louisville Center for the Arts
801 Grant Ave (in Memory Square Park)
Friday, April 25, 2014
7:30 PM (Doors Open at 7:00 PM)
Tickets Available at the door:
\$10 Adult, \$8 Senior & Student, \$5 Youth

Coffee Provided by Bittersweet Cafe and Confections, 820 Main St, Louisville
Poster Art by Elizabeth Cooper, Welch Creative Group, welchcreativegroup.com



Figure 5: Poster 4.



CALL 970-449-3130

LOST DOG

HER NAME IS JADE
18 MONTH-OLD TAN PITBULL
LEFT FROM 621 WASHINGTON

Figure 6: Poster 5.

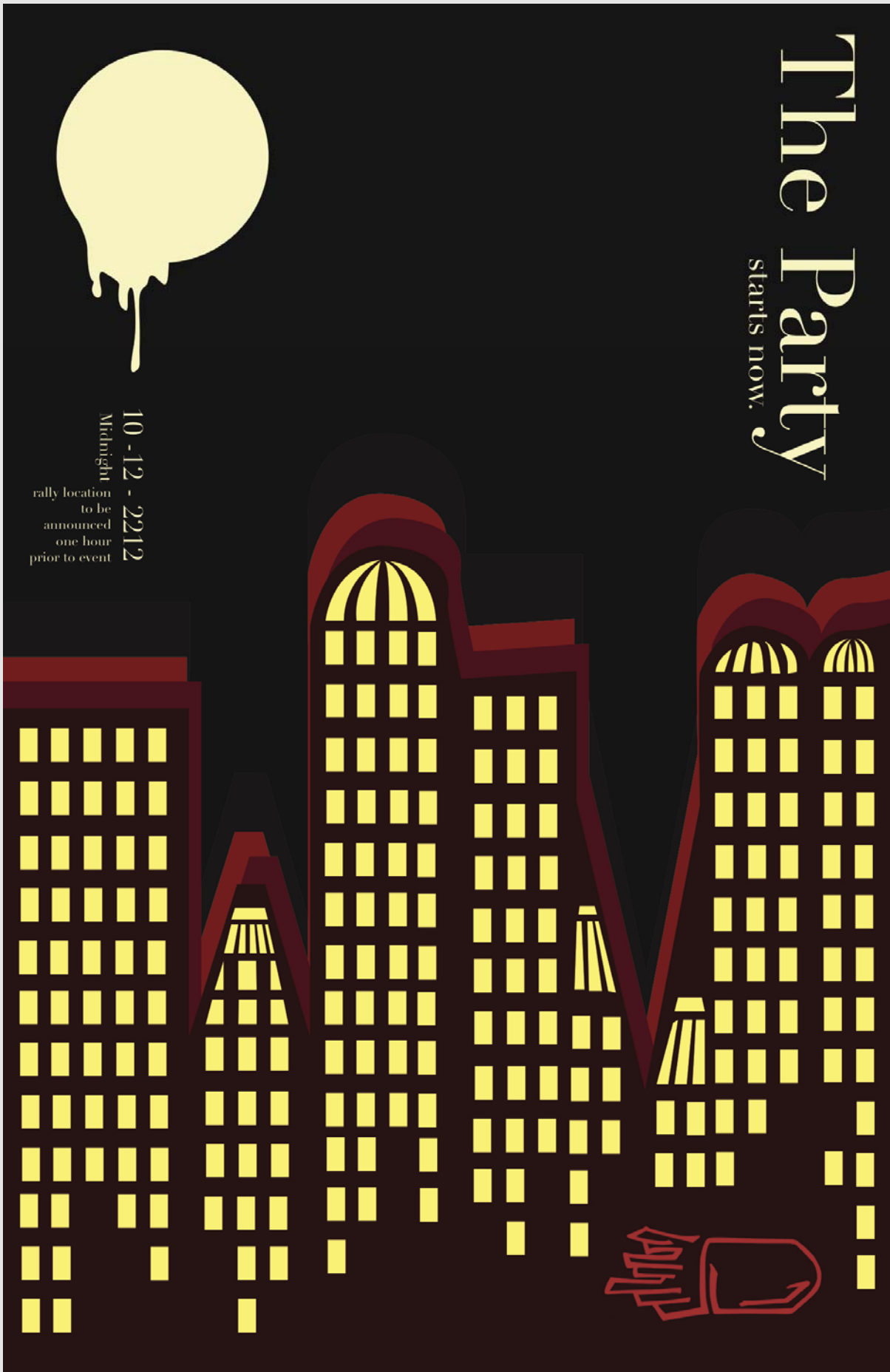


Figure 7: Poster 6.

A B C D E F A
G H I J K L A
M N O P Q R
R S T U N W
V W X Y Z
Y Z A B C D E F

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Figure 8: Poster 7.



Figure 9: Poster 8.

FRACKING NATION

by Lisa Marsa

Tracy Bank was concerned. A geochemist, she makes her living studying how water interacts with rocks. And four years ago, when she arrived at the State University of New York at Buffalo, water was definitely interacting with rocks. Buffalo is perched on the edge of the largest known reservoir of natural gas in America, a geologic formation known as the Marcellus Shale. The 95,000-square-mile slab, which lies under sizable portions of West Virginia, New York, Ohio, and Pennsylvania, could contain up to 500 trillion cubic feet of natural gas—enough to meet the nation's natural gas needs for at least two years. Owing to this bounty, the areas above the shale are now in the grip of an unprecedented gas-drilling boom. The gas is extracted using a method called hydraulic fracturing, or fracking a technique that involves pumping millions of gallons of water laced with chemicals deep underground to blast open the shale and release the gas trapped inside. The blasting is what got Bank worried. Fracking has already drawn considerable scrutiny from environmental groups, unhappy homeowners, and teams of lawyers who blame the drilling method for polluting pristine rivers, turning bucolic farmlands into noisy industrial zones, and

leaking enough methane to make ordinary tap water as flammable as lighter fluid. Bank is now bringing attention to yet another problem: radiation. Her research shows that high-pressure fluids striking the shale could dislodge naturally occurring radioactive compounds such as uranium and strontium, putting groundwater at risk of contamination. "Shale is a garbage-bucket rock," she says. "The more organically rich the shale is, the more natural gas is present, but the more other stuff is in there too." To determine how fracking fluids mobilize metals in the shale, Bank and her team solicited rock samples from drill sites in western New York and Pennsylvania. When the researchers subjected their samples to beamed ions—a high-precision way to dislodge surface chemicals—they confirmed that shale rocks contain a suite of toxic metals, including uranium, barium, chromium, zinc, and arsenic. Bank also discovered something new and disturbing: The metals were chemically bound to hydrocarbons, the organic compounds that make up natural gas. Separated from the rock, uranium or any other toxic metal could easily hitch a ride when the drilling wastewater is siphoned back to the surface, Bank found.

Figure 10: Magazine 2.