

RACHEL DENTI

Get out of your comfort zone
in terms of your work and the
opportunities you take. You
will be always going to feel
fully prepared for a situation
and that is ok. We will be
learning more about ourselves
and our needs when we fully
pursue our passions in practice
/ education that we do not
feel completely ready for. This
brings us to college and open
study which is a necessary
and fun step in our lives.
We are not here to
wait for things to happen
because if we do not take our
own steps we are not in control
of our own lives.

*"I don't have any specific
aspirations. I like to see
where my life takes me and
see what opportunities I get
from there because so far I
have been really surprised
with my own outcomes."*



Rachel Denti is a Brazilian
graphic designer, illustrator,
art director and calligrapher.
She has worked for brands
and currently lives in Portland,
Oregon where she works for
The World Headquarters.



LEARN NEW THINGS TO STAY
MOTIVATED

No 14

Logan Causey

2023 Spring

Capstone – Graphic Design

Department of Art and Art History

Artist Statement:

In my design work I aim to create detail-oriented, clean work with a focus on type and layout. I believe truly successful and impactful design is clever and subtle, and I believe an ideal design is one that is so intuitive the viewer doesn't realize they're being influenced by it. Because of these personal beliefs I have always leaned toward simple, minimal work that clearly communicates a strong message in a straightforward fashion. I am particularly fond of brutalist European typography and contemporary Korean typography due to the way these styles treat type. They treat type as an artistic object before a tool for communication, I believe this choice is what results in these styles producing unique, elegant, yet utility-focused work. Due to my admiration of these ways of design, I try to think of type and type layout as a design element that must communicate a message while being visually pleasing, not as a bundle of words whose purpose are to communicate a message and I must make them "pretty" after-the-fact.

Title**Original Format**

Figure 1: CSU Clarity Portal Identity & Campaign	InDesign, 27 in x 15 in
Figure 2: (Detail)	InDesign, 27 in x 15 in
Figure 3: (Detail)	InDesign, 27 in x 15 in
Figure 4: (Detail)	InDesign, 27 in x 15 in
Figure 5: (Detail)	InDesign, 27 in x 15 in
Figure 6: (Detail)	InDesign, 27 in x 15 in
Figure 7: (Detail)	InDesign, 27 in x 15 in
Figure 8: (Detail)	InDesign, 27 in x 15 in
Figure 9: (Detail)	InDesign, 27 in x 15 in
Figure 10: (Detail)	InDesign, 27 in x 15 in
Figure 11: (Detail)	Photoshop, 17 in x 12 in
Figure 12: (Detail)	Photoshop, 17 in x 12 in
Figure 13: (Detail)	Photoshop, 17 in x 12 in
Figure 14: (Detail)	Photoshop, 17 in x 12 in
Figure 15: (Detail)	Photoshop, 17 in x 12 in
Figure 16: (Detail)	Photoshop, 17 in x 12 in
Figure 17: (Detail)	Photoshop, 16 in x 12 in
Figure 18: Savia Rebranding	Illustrator, 18 in x 12 in
Figure 19: (Detail)	Illustrator, 17 in x 11 in
Figure 20: (Detail)	Illustrator, 15 in x 12 in
Figure 21: (Detail)	Illustrator, 15 in x 12 in

Figure 22: (Detail)	Illustrator, 15 in x 12 in
Figure 23: (Detail)	Illustrator, 15 in x 12 in
Figure 24: Promotional Poster, Halloween Beatdown	Photoshop, 11 in x 17 in
Figure 25: (Detail)	Photoshop, 9 in x 6 in
Figure 26: (Detail)	Photoshop 6 in x 6 in
Figure 27: (Detail)	Photoshop 6 in x 6 in
Figure 28: D Brown Bag Publication	InDesign, 8.3 in x 11.7 in
Figure 29: (Detail)	InDesign 23.4 in x 16.6 in
Figure 30: (Detail)	InDesign 23.4 in x 16.6 in
Figure 31: (Detail)	InDesign 23.4 in x 16.6 in
Figure 32: (Detail)	InDesign 23.4 in x 16.6 in
Figure 33: (Detail)	InDesign 23.4 in x 16.6 in
Figure 34: (Detail)	InDesign 23.4 in x 16.6 in
Figure 35: (Detail)	InDesign 23.4 in x 16.6 in
Figure 36: (Detail)	InDesign 23.4 in x 16.6 in
Figure 37: (Detail)	InDesign 23.4 in x 16.6 in
Figure 38: (Detail)	InDesign 23.4 in x 16.6 in
Figure 39: (Detail)	InDesign 23.4 in x 16.6 in
Figure 40: (Detail)	InDesign 23.4 in x 16.6 in
Figure 41: (Detail)	InDesign 23.4 in x 16.6 in
Figure 42: (Detail)	InDesign 23.4 in x 16.6 in
Figure 43: (Detail)	InDesign 23.4 in x 16.6 in
Figure 44: (Detail)	InDesign 23.4 in x 16.6 in
Figure 45: (Detail)	InDesign 23.4 in x 16.6 in

Figure 46: (Detail)	InDesign 23.4 in x 16.6 in
Figure 47: (Detail)	InDesign 23.4 in x 16.6 in
Figure 48: (Detail)	InDesign, 8.3 in x 11.7 in
Figure 49: Opera Poster, Le Nozze Di Figaro	Illustrator, 16 in x 20 in
Figure 50: Illustrated Book, A Chit Chat with Kafka	InDesign, 7 in x 7 in
Figure 51: (Detail)	InDesign, 14 in x 7 in
Figure 52: (Detail)	InDesign, 14 in x 7 in
Figure 53: (Detail)	InDesign, 14 in x 7 in
Figure 54: (Detail)	InDesign, 14 in x 7 in
Figure 55: (Detail)	InDesign, 14 in x 7 in
Figure 56: (Detail)	InDesign, 14 in x 7 in
Figure 57: (Detail)	InDesign, 14 in x 7 in
Figure 58: (Detail)	InDesign, 14 in x 7 in
Figure 59: (Detail)	InDesign, 14 in x 7 in
Figure 60: (Detail)	InDesign, 14 in x 7 in
Figure 61: (Detail)	InDesign, 14 in x 7 in
Figure 62: (Detail)	InDesign, 14 in x 7 in
Figure 63: (Detail)	InDesign, 14 in x 7 in
Figure 64: (Detail)	InDesign, 7 in x 7 in

**CSU
CLARITY
PORTAL**

**Identity Guidelines
Logo + Color**

Figure 1: CSU Clarity Portal Identity & Campaign



THE PROBLEM

Many students on campus feel frustrated towards CSU due to how it handles its budgeting. A cause of this frustration is CSU doesn't openly tell students how it handles our money. Students deserve to know how **their** money is being used by CSU.

WHERE THE
F·CK
IS MY MONEY GOING?

Figure 2



THE SOLUTION

The CSU Clarity Portal was created by students, as a solution to the lack of financial transparency from Colorado State University. The Clarity Portal will give students a platform to ask CSU officials direct questions about how the university handles **our** money.

The Clarity Portal will consist of an inquiry page where students can submit questions related to CSU and student's financials. The questions will be answered by CSU staff and each answer will be accompanied with a document supporting the answer.

**CSU
CLARITY
PORTAL**

Figure 3



THE LOGO

Our logo is the combination of a simple logotype with our icon.

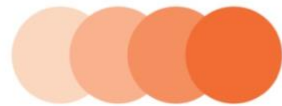
Our icon illustrates clarity & transparency, as these are the driving forces behind the clarity portal. Our logotype is straightforward and clear, like us.

Our logo is important, follow these guidelines so it always appears as we intended.

Icon

Logotype

Logo



CSU CLARITY PORTAL

Figure 4



CLEARING SPACE

The clearing space for our logo is very important. It ensures our logo is given room to breathe and will be displayed how we intended. This space is the minimum distance our logo must have between it and another visual element.

The clearing space is equal to the width and height of the full orange circle in our icon.



Figure 5



COLOR OPTIONS

The CSU Clarity Portal logo, pictured right, is the primary logo colorway. This logo takes priority and should be used most of the time. This logo can only be displayed on white backgrounds.

We do have a monochrome logo if color is not usable.

DO'S



DON'TS



Do not put the color logo on a color background.



Do not change the color of the icon.



Do not change the color of the logotype.

Figure 6



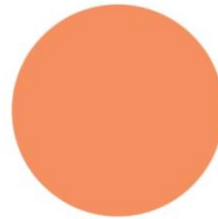
COLOR PALETTE

The CSU Clarity Portal is bold and simple. We chose one primary color with three additional tints and the addition of black. We felt Aggie Orange was an appropriate color choice as it used to be an official color of CSU but no longer is.

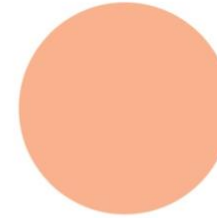
The color Aggie Orange still links the Clarity Portal to CSU, while communicating that it is not officially associated with the university.



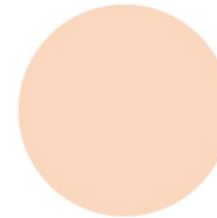
C0 M72 Y89 K0
R243 G108 B51
#: f36c33



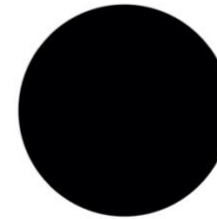
C0 M54 Y66 K0
R246 G142 B96
#: f68e60



C0 M36 Y44 K0
R250 G177 B140
#: fab18c



C0 M18 Y22 K0
R253 G214 B192
#: fdd6c0



C0 M0 Y0 K100
R35 G31 B32
#: 231f20

Figure 7



TYPOGRAPHY

The CSU Clarity Portal's whole purpose is to provide transparency to students by being simple, clear, and "to the point". Helvetica Neue was selected because it is a simple, clean, elegant typeface; historically it is a type that has been relied on to convey information quickly and easily.

Helvetica Neue is also a typeface strongly connected to the International Typographic Style, a design style/movement which inspired the visual identity of the CSU Clarity Portal.

Helvetica Neue

ABCDEFGHIJKLMN
OPQRSTUVWXYZ

abcdefghijklmn
opqrstuvwxyz

1234567890
()&*?!.,;:'/~

BOLD

Figure 8



OUR VOICE

We are blunt and we are straightforward. The Clarity Portal represents students who are sick of being kept in the dark, and are demanding financial transparency from their university. We are not angry, we are serious and deserve to know how CSU is allocating the money earned from students.

**NO
BULLSHIT.
JUST
ANSWERS.**

Figure 9

NOT BEING
ABLE TO SEE
S ANNOYING

+


WHERE THE
F•CK
© MY MONEY ECONOMY

WHAT IS
THE CSU
CLARITY PORTAL?

THE CSU CLARITY PORTAL IS A
PLATFORM FOR STUDENTS
TO DIRECTLY ASK CSU STAFF
HOW THEY ARE USING OUR
MONEY. WE DESERVE ANSWERS.

WHAT DOES
THE CSU CLARITY
PORTAL STAND FOR?

THE CSU CLARITY PORTAL
STANDS FOR HONESTY AND
FULL TRANSPARENCY. THIS IS
A PLATFORM THAT ENCOURAGES
AN OPEN DIALOGUE BETWEEN
CSU AND IT'S STUDENTS.
THE PORTAL OFFERS STUDENTS
A CHANCE TO LEARN MORE
ABOUT HOW THEIR UNIVERSITY
FINANCIALLY OPERATES.

VISIT  CSU CLARITY PORTAL

ISN'T
FULL
CLARITY
NICE?

+

NO BULLSH•T. JUST ANSWERS.

+

CSU
CLARITY
PORTAL

Figure 10



Figure 11



Figure 12

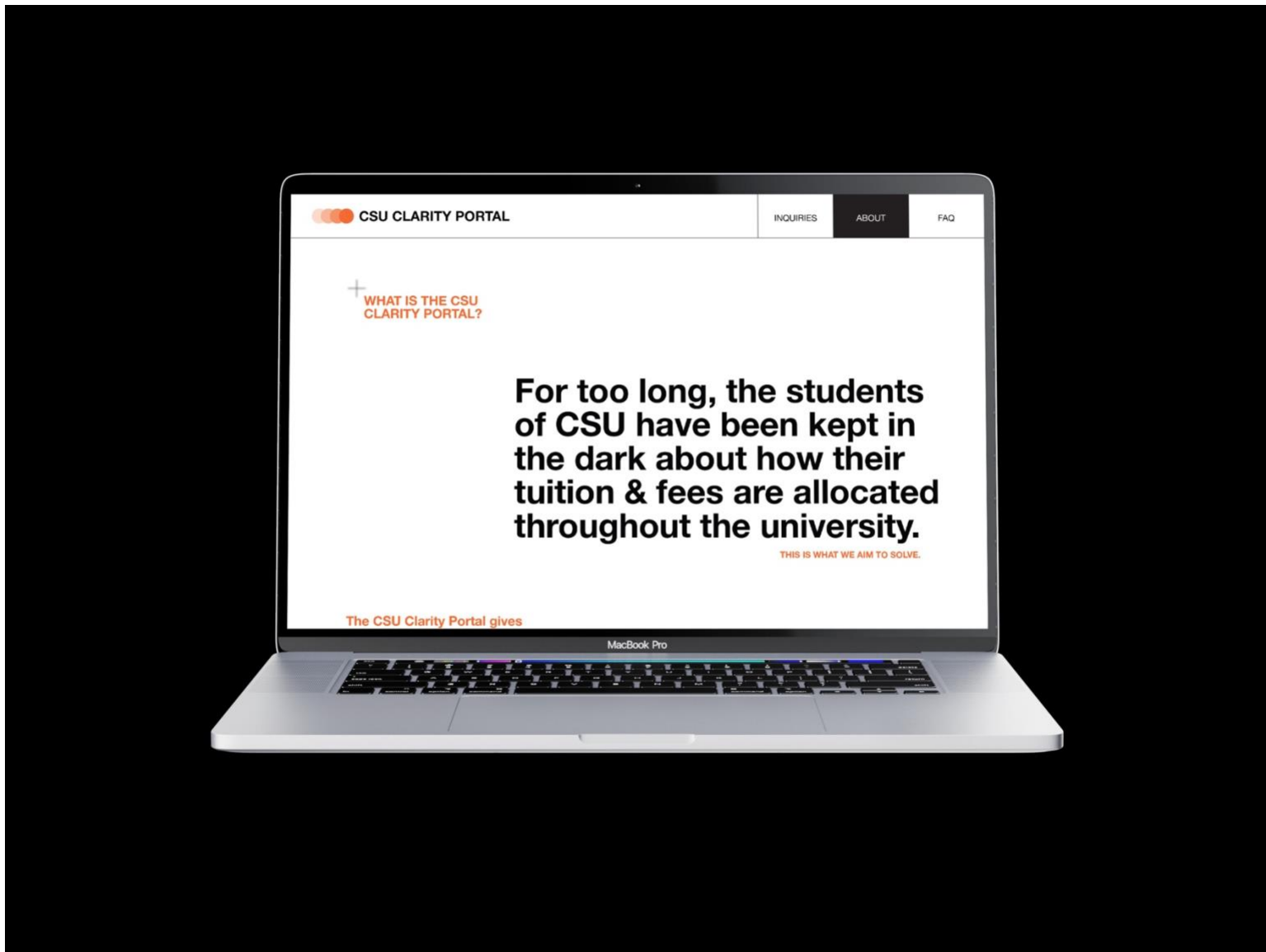


Figure 13



Figure 14

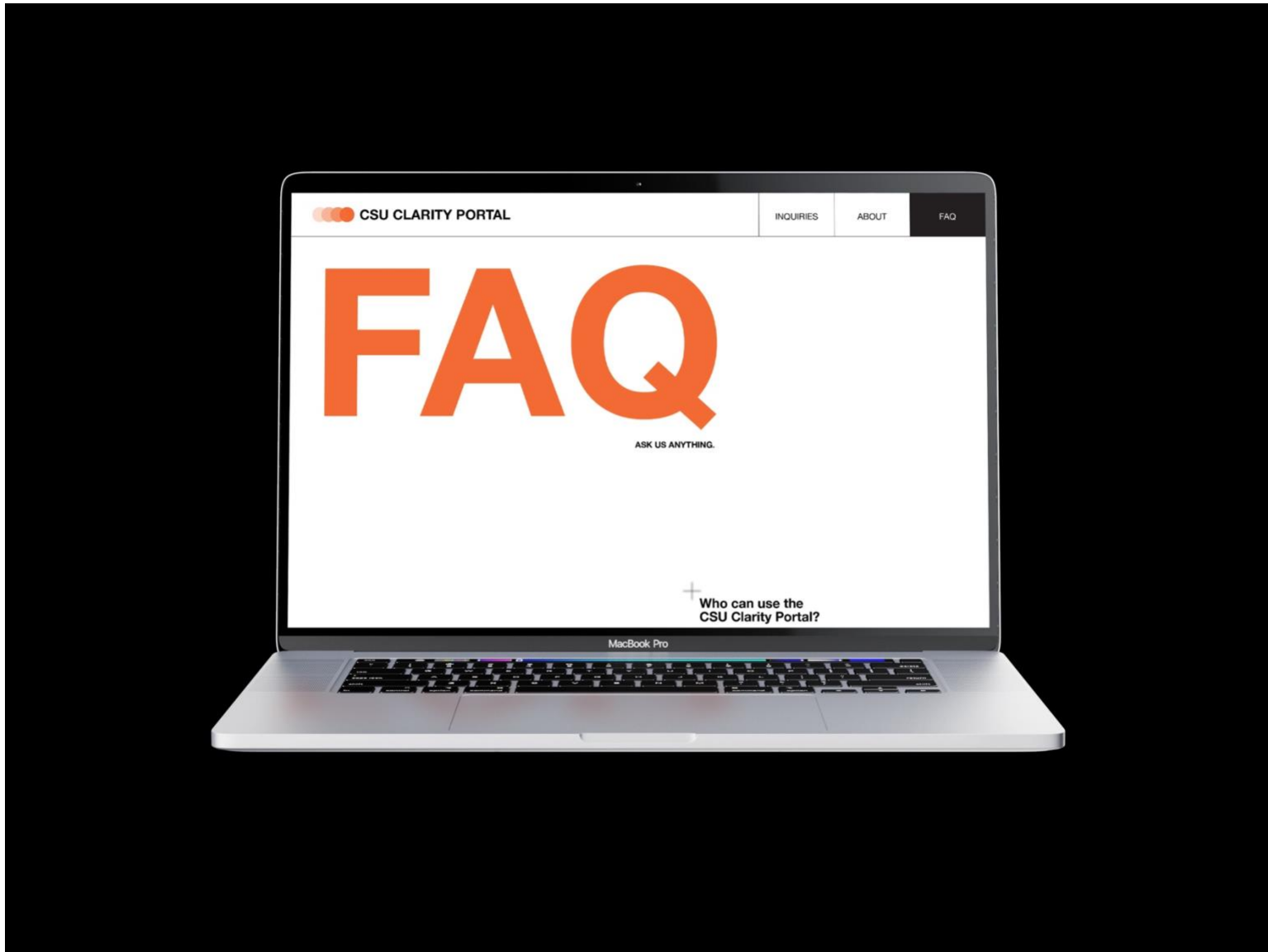


Figure 15



Figure 16

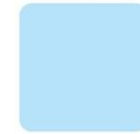


Figure 17

The image shows the Savia Rebrand logo, which consists of the word "SAVIA" in a bold, white, sans-serif font. The letter "V" is replaced by a stylized white leaf icon with two lobes. The logo is centered on a solid light blue background.

SAVIA

Figure 18: Savia Rebrand



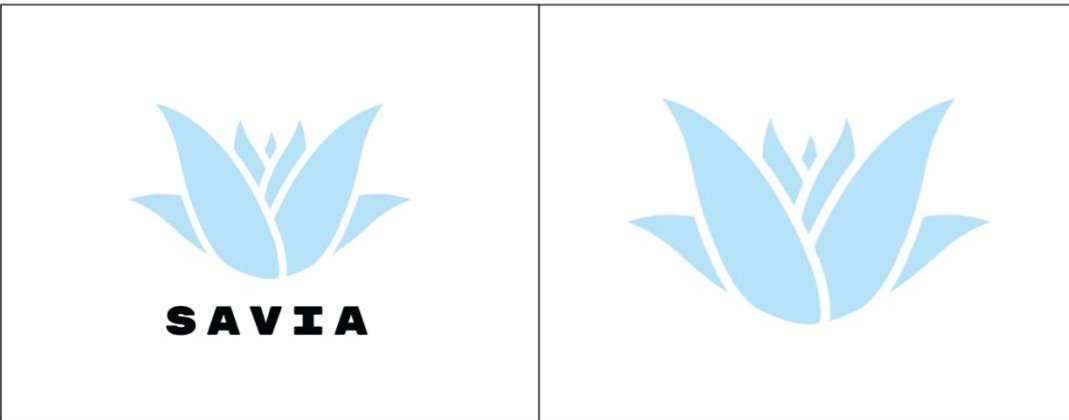
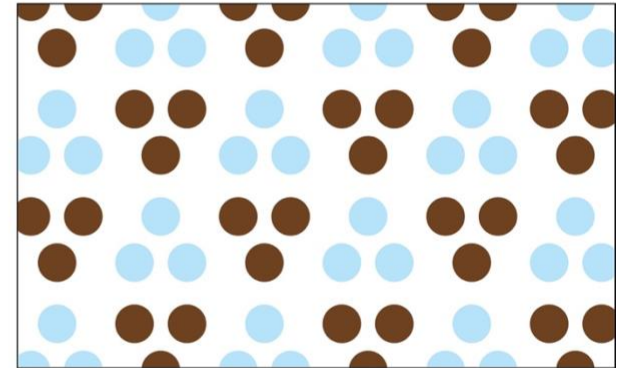
C26 M1 Y0 K0
R182 G225 B248
HEX: #B6E1F8



C35 M63 Y82 K25
R139 G90 B56
HEX: #8B5A38



C38 M70 Y93 K40
R112 G67 B33
HEX: #704321



Primary Typeface:
Futura PT Medium

**DISPLAY TYPEFACE:
RUBIK MONO
ONE REGULAR**

Figure 19



Figure 20

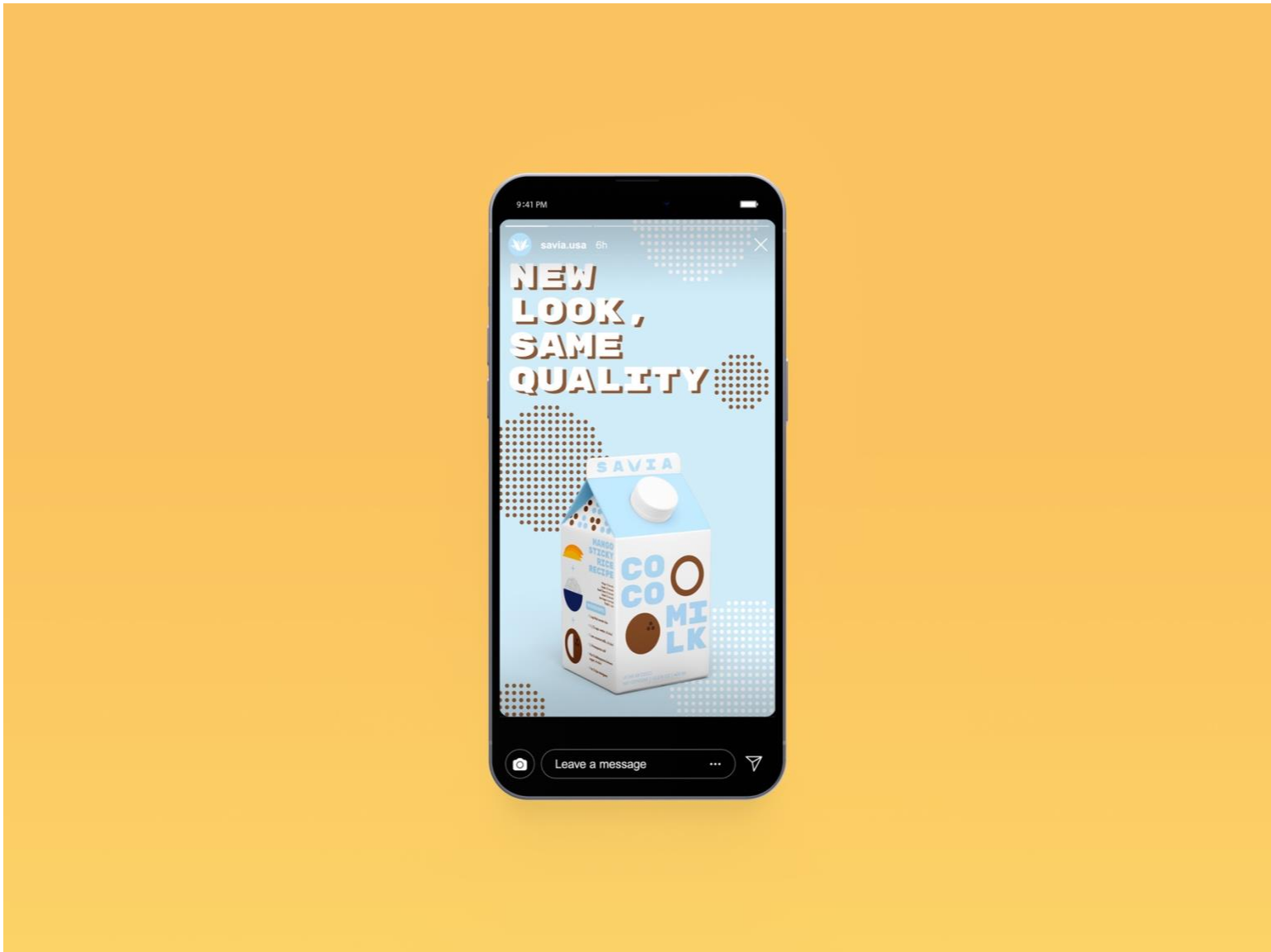


Figure 21



Figure 22



Figure 23

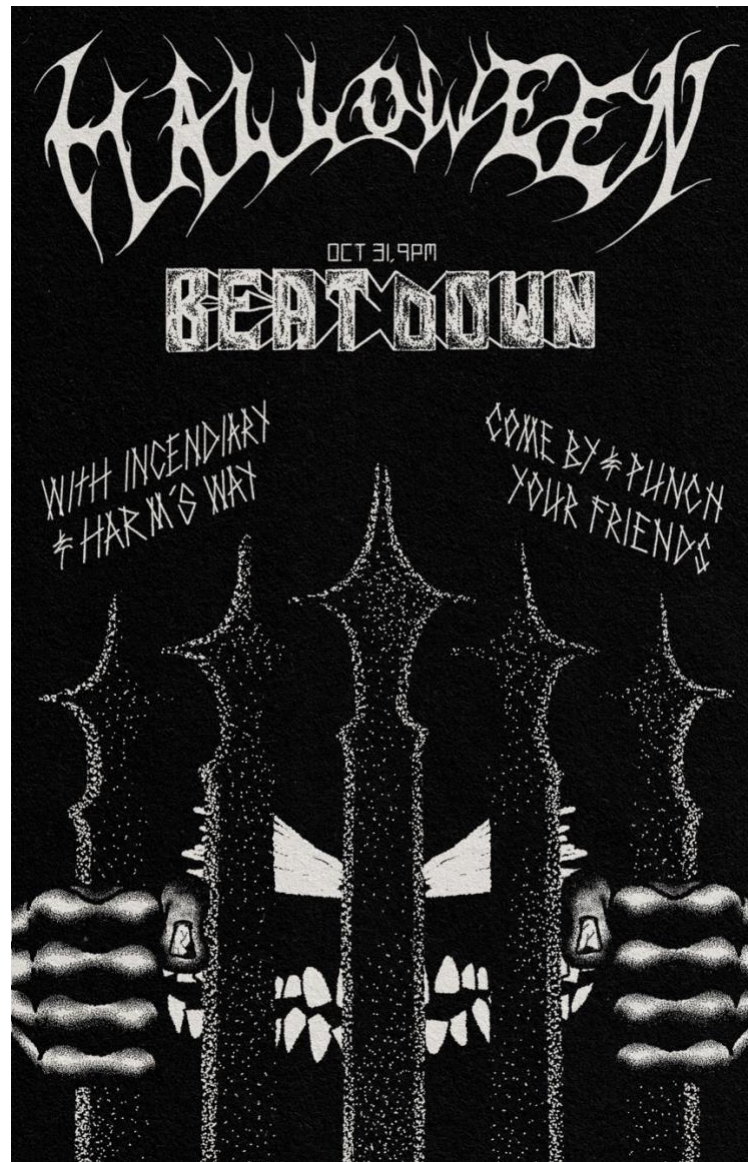


Figure 24: Promotional Poster, Halloween Beatdown



Figure 25



Figure 26



Figure 27



Figure 28: D Brown Bag Publication

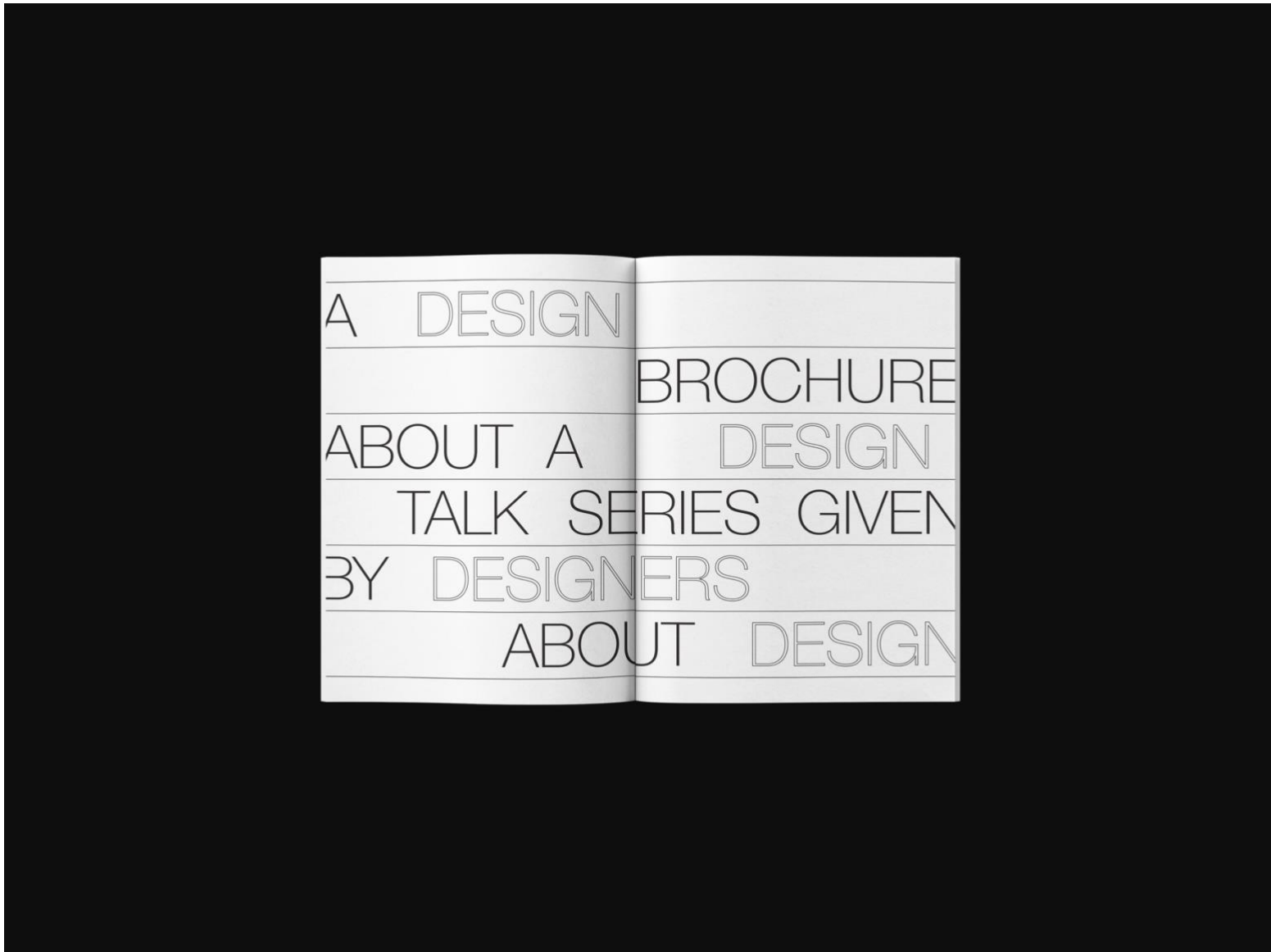


Figure 29

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Figure 30



Figure 31



Figure 32



Figure 33

PAULA CRUZ



When publishing her first portfolio in 2007, Paula continued to use her occupation title as a source of inspiration. She knew a lot of readers that she wanted to work for and she wanted to be seen as a professional and creative person.

It is evident in her work that having fun is essential to her creative process. She is constantly experimenting with color, typography, and illustration. The ability to play has always been an important part of her creative process and she continues to explore new ways to use color, typography, and illustration in her work.

“Every time I work in design, I am having fun, it’s very important.”



Paula Cruz is a designer and illustrator. She is currently working for a design agency in New York City. She has worked for several years for a variety of clients, including startups and established companies. She is passionate about design and illustration and she loves to work on projects that challenge her and allow her to use her creativity.

IN ANY FIELD, EXPERIMENTATION IS WELCOME.

No 4

Figure 34

ELLEN LUPTON



Writer, curator, educator, and designer, especially known for her influence on typography, Lupton has an international reputation for her bold teaching style, awards and honors. She has also given rise to the practice where she uses 12 published books.

"To me typography was so exciting because I had always liked to write and I had always like language, humor, and storytelling; I liked narratives. And graphic design through typography was this kind of merging of language & visual art."

DON'T STOP LEARNING

Design is problem solving, however, it has the capacity to be so much more than that. Design is an opportunity to engage the audience, to challenge and to inspire. Design is an act of creation, an act of choice, an act of courage. Don't stop learning, continue to explore the way you see things and use this in your practice.

No 5

Figure 35

CLAUDIA RUBIN

*"We tend to neglect
concepts and ideas, I
think that shouldn't be
the case, We should pay
attention to both."*

Designers who create
experiences that is rooted in a
sense of integrity rather than
a collection of the industry's
trends. Claudia Rubin is a
New York Times design
award-winning designer.
Working with a range
of clients, she works on
and nurtured the design
process in a way of
transparency. It is evident that
Claudia does not take herself
or her design too seriously
to the point of refusing a brief
that she is not certain about
to undertake, while being in
the good luck to be in the
top and approach things with
a light-hearted attitude.



No.6

Claudia Rubin is a former design graduate,
designer, based in Brooklyn, New York. She
has shown with their portfolio in various media
and was featured by various magazines in
her native city. She already worked as an intern
for The New York Times and is now engaged
there as a full-time designer.

WAS AWARDED A
SILVER CUBE IN
2022 BY THE ART
DIRECTORS CLUB
FOR HER WORK
ON THE NEW YORK
TIMES MAGAZINE.

Figure 36

DEN MICHAEL HAMMONDS



TAKE YOUR WORK AND LOVE IT

Den Michael Hammonds is a former professional athlete who has spent the last 10 years of his life building a successful business. He is a former professional athlete who has spent the last 10 years of his life building a successful business. He is a former professional athlete who has spent the last 10 years of his life building a successful business.

*
*"Think about what you can
be doing now that enhances
who you really are, not
where you want to be."*



Working in a field you are
passionate about is key. This
will allow you to take more control
of your work and have a better
time doing it. This kind
of work is essential when you are
not motivated by the money and
are looking for a purpose that
will give you a sense of direction and
help to enjoy that purpose.

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will give you a sense of direction and
help to enjoy that purpose.

No 7

Figure 37

SOPHIA LEVENS

△
Design for everyone. Levens has worked on scalable design systems for automotive companies like Ford, where repetitive products compromise clarity and quality across the organization. She met UX/UI design leaders and business executives with her available designs.

It is important to design with everyone in mind. Levens' design systems feature many variations and iterations. The flexibility in her designs is not available for standard tools. Her other educational solution is the design can be used to create different environments for different people.



Now, Levens leads design research and user experience strategy. She designs, tests, and iterates before moving to complex environments that require usability, agility, responsiveness, and meaningful value.

"I love technology that is big, robust, and powerful. If you think of places like IBM, this is technology that works and runs the world's design systems."

PIONEERED AND WORKED ON IBM'S FIRST CODED DESIGN SYSTEM.

No. 8

Figure 38

ZIPENG
ZHU

Zipeng is a young generation Chinese designer, an art director, designer, illustrator, and architect in New York City, who wants to make everything a multiple-choice response.

"I pull inspiration from everything that I see, everything that I hear, everything that I live."

DESIGN WITH YOUR EMOTIONS.

No 10

Figure 40



Figure 41



Figure 42



Figure 44

GABRIELLE SMITH



Smith is a UI/UX design graphic designer working for IBM. She has been there for a number of years. She has a multidisciplinary mindset with experience in art direction, design strategy, branding, and content production.

'As a designer, it's something important to remember that having child-like curiosity always plays a really important part in the type of work that you do and the way you explore your creativity.'



In addition to engineering and product development, Smith is also an advocate for self-care. She sees it as an integral part of her creative process and maintains a level of detachment for design work. Her idea of self-care is a mix of journaling, meditation, and connecting with people and communities. It can be a source of creative inspiration, especially when feeling a sense of isolation. She finds that being in her home, surrounded by her plants, pets, and journal, and doing things that make her happy.

No 13

Figure 45

TED HALBUR

Put your hobby personal interests
in your job, hobbies, and
volunteering. It's important to make that in a
of the world is intertwined with
an open-minded of people
the people that is personal for
the project he is working on.

*What [networking] means to me is
everybody person you meet in your life, in
your journey, be kind, be thoughtful, help
people out, make memories with them cause
you never know if that person you meet will
maybe be the person that helps connect you.*



Ted Halbur is a Senior Program Manager
at Target Creative. He works on
brand and product and marketing strategy.
Ted has been working in retail industry
since 2004 for Target and a few startups
in Chicago, NY, London, and Australia
before Chicago.

PUT YOUR PERSONAL PASSIONS INTO YOUR WORK.

No 16

Figure 46

Special thanks to Roberto Muntoreanu for organizing the D Brown Bag talk series, and special thanks to all of the amazing designers who have been involved.

This is an academic work covered under section 107 of the Copyright Act 1976, allowance is made for "fair use" for purposes such as, criticism, comment, news reporting, teaching, scholarship, education and research.

Figure 47

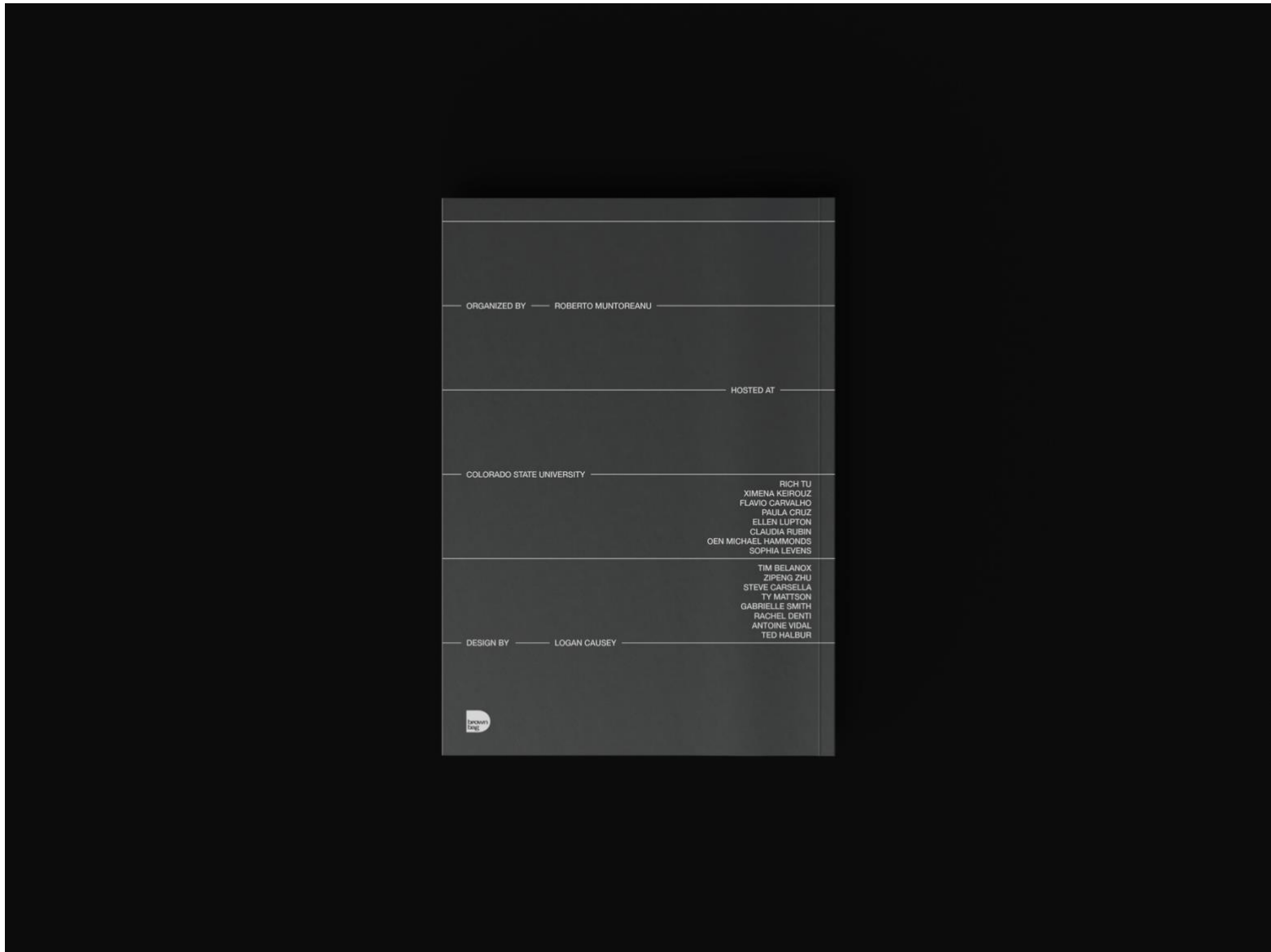



Figure 48



Figure 49: Opera Poster, Le Nozze Di Figaro



A chit chat with Kafka.

Figure 50: Illustrated Book, A Chit Chat with Kafka.

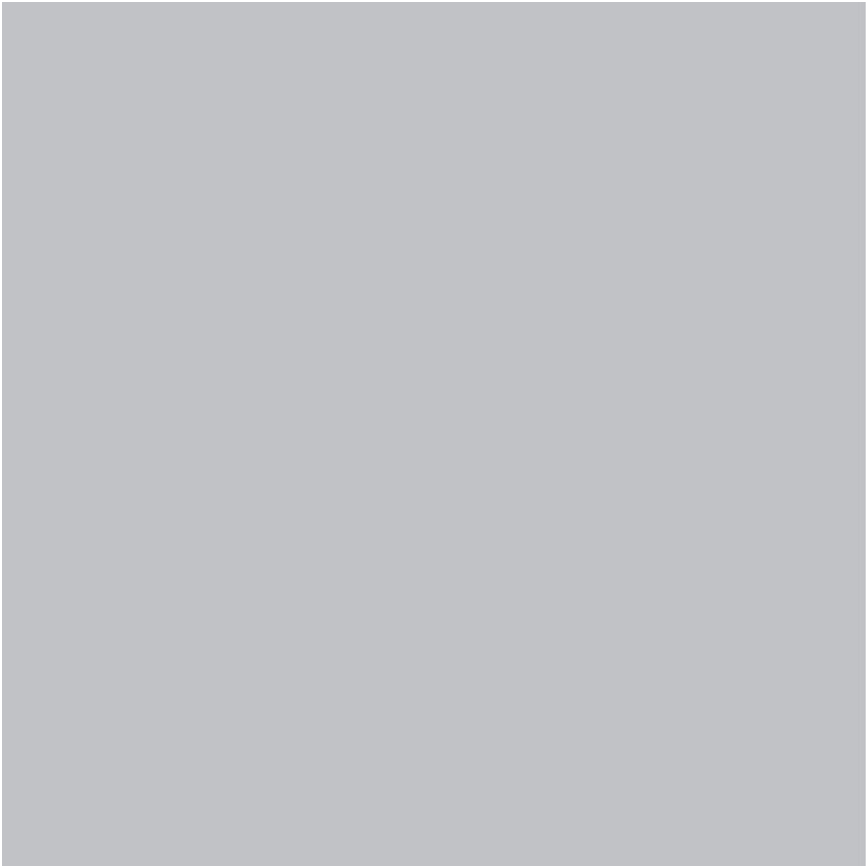


Figure 51

All quotes are
credited to Franz
Kafka, sourced from
conversations between
Franz Kafka and poet,
Gustav Janouch.

All illustrations
by Logan Causey.

Figure 52

Age is the future
of youth, which
sooner or later it
must reach. So why
struggle? To become
old sooner? For a
quicker departure?



Figure 53

Yet sorrow has no prospects. And all that matters is prospects, hope, going forward. There is danger only in the narrow, restricted moment. Behind it lies the abyss. If one overcomes it, everything is different. Only the moment counts. It determines life.

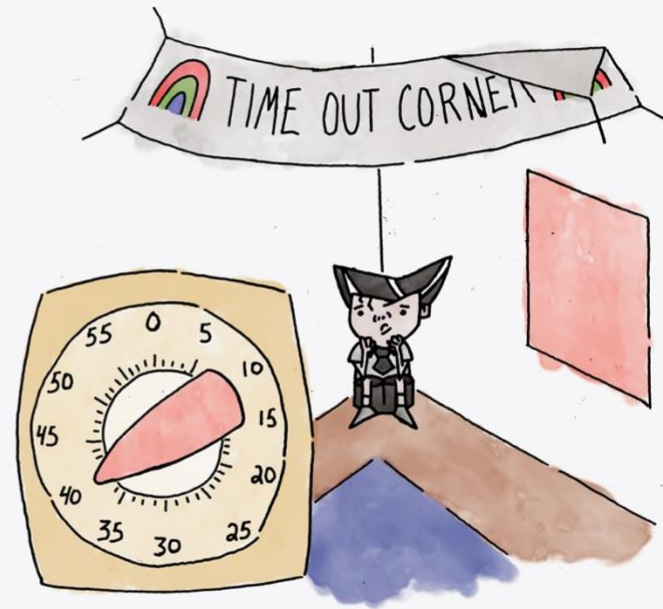


Figure 54

Accident is the name one gives to the coincidence of events, of which one does not know the causation. But there is no world without causation. Therefore in the world there are no accidents, but only here. Accidents only exist in our heads, in our limited perceptions. They are the reflection of the limits of our knowledge. The struggle against chance is always a struggle against ourselves, which we can never entirely win.

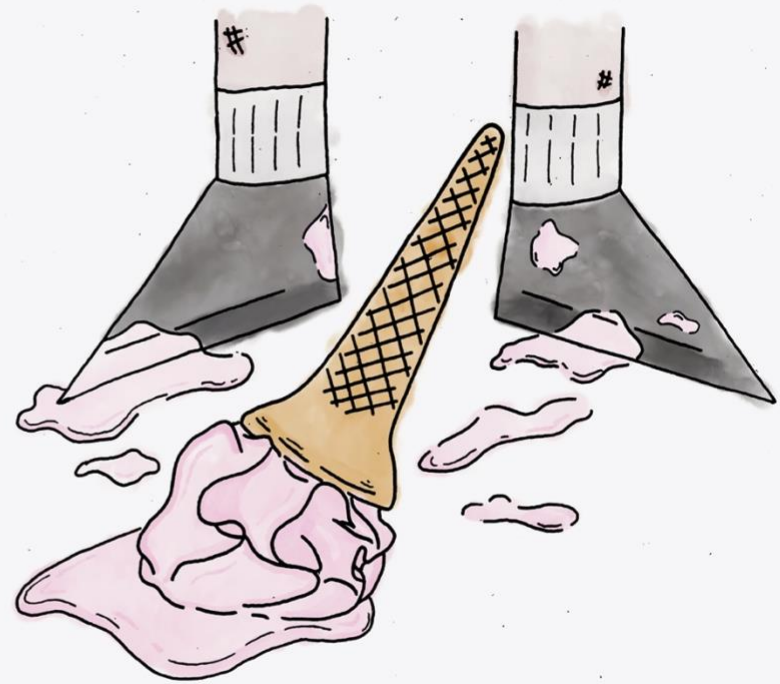


Figure 55

The war led us into a maze
of disturbing mirrors. We
stumble from one false
perspective into another, the
bewildered victims of false
prophets and charlatans,
whose recipes for happiness
only close one's eyes and
ears, so that we fall through
the mirrors, like trap doors,
from one disaster to another.



Figure 56

My complaints about the disorder in the office, and especially around myself, are only a trick, by which I try to hide the insecurity of my existence from the accusing and inquisitive gaze of the outside world. In reality, I only manage to live because of the disorder, from which I steal the last remnant of personal freedom.



Figure 57

You don't realize how much strength there is in silence. Aggression is usually only a disguise which conceals one's weakness from oneself and from the world. Genuine and lasting strength consists in bearing things. Only weaklings react quickly and brutally.

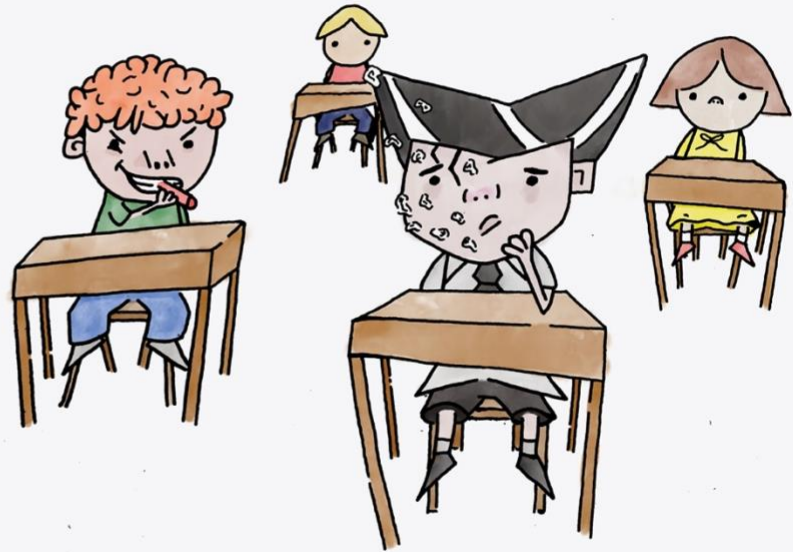


Figure 58

I mean the fall from
justice. We all have
a hand in it. We sense
it. Some are even
conscious of it. But
no one will admit that
we live in a state of
evil. Therefore we
find ways of escape.



Figure 59

I am, forgive
me, quite
unimportant. You
do me a great
pleasure, if you
overlook me.



Figure 60

Our superhuman greed
and vanity, the hubris
of our will to power,
we struggle to achieve
values which are not
really values at all,
in order to destroy
things on which our
whole existence as human
beings depends. Therein
lies a confusion which
drags us into the mire
and destroys us.



Figure 61

In fact, the poet is always much smaller and weaker than the social average. Therefore he feels the burden of earthly existence much more intensely and strongly than other men. For him personally his song is only a scream. Art for the artist is only suffering. Through which he releases himself for further suffering. He is not a giant (one with their feet grounded and head in the clouds) but only a more or less brightly plumaged bird in the cage of his existence.

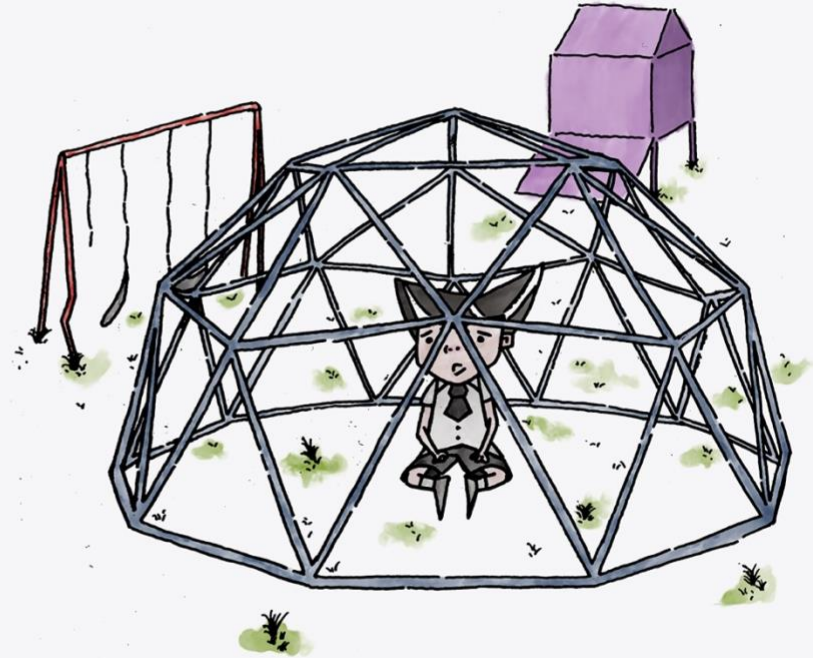


Figure 62

Excerpts from
CONVERSATIONS WITH
KAFKA by Gustav Janouch,
translated by Goronwy
Rees, from, copyright
©1968 by S. Fischer
Verlag GMBH, translation
copyright ©1971 S.
Fischer Verlag GMBH.
Reprinted by permission
of New Directions
Publishing Corp.

Figure 63

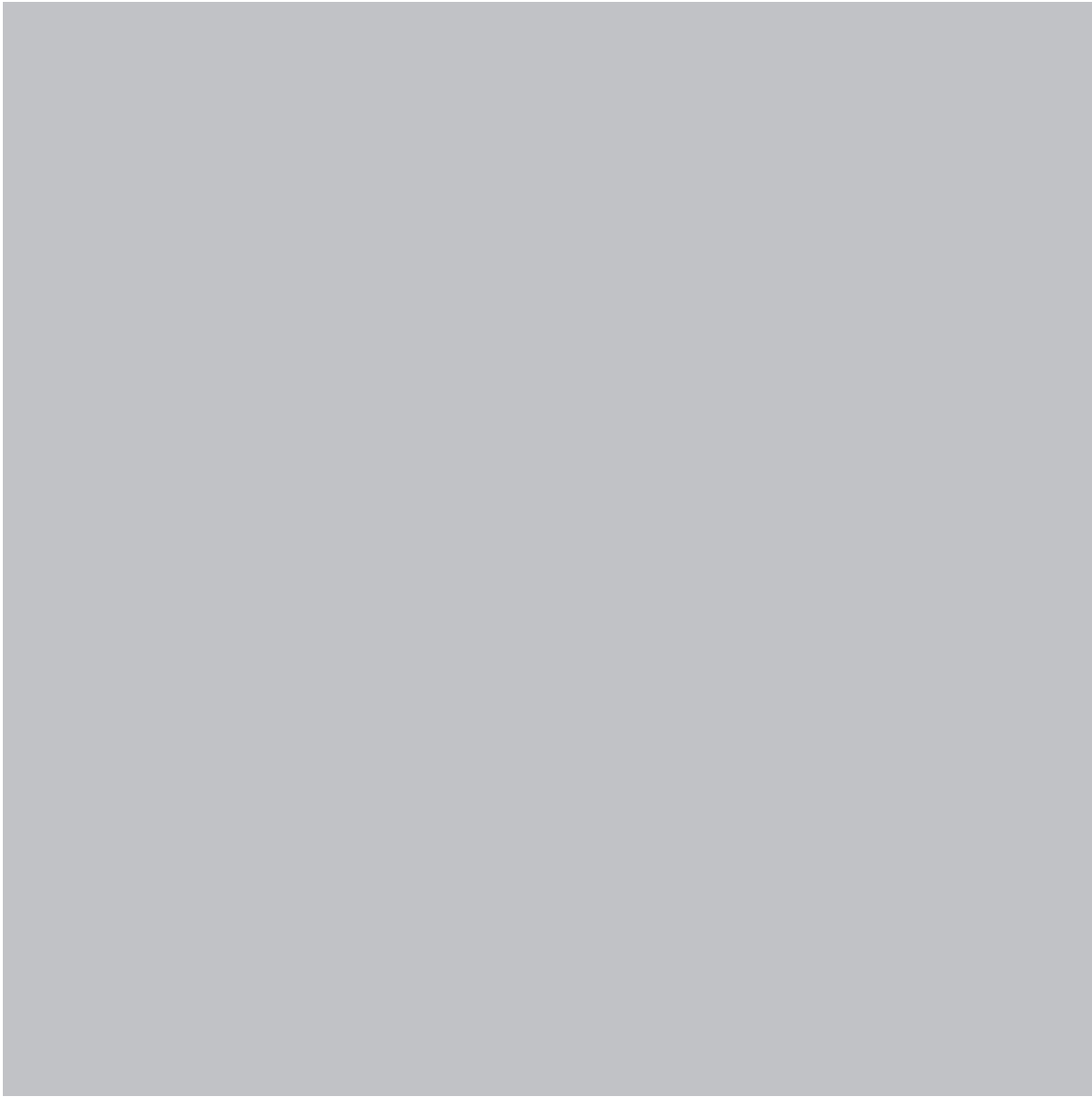


Figure 64