

Anna-Maria Meiser

2020 Fall

Capstone – Graphic Design

Department of Art and Art History

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.

Title**Original Format**

| | |
|---|------------------------------------|
| Figure 1: plateable App Poster | Illustrator, 16 in x 20 in |
| Figure 2: plateable App Wireframe | Adobe XD, 230 x 400 in |
| Figure 3: Coffee Pups Dog Café Branding | Illustrator, 20 in x 16 in |
| Figure 4: Coffee Pups Dog Café Brand Manual | InDesign, 20 in x 16 in |
| Figure 5: 'My Name Is Red' Audiobook Mockup | Illustrator, 20 in x 16 in |
| Figure 6: 'My Name Is Red' Audiobook Pages | Illustrator, 10.25 x 6.125 in |
| Figure 7: Continuous line & Watercolor Close-up | Illustrator, 10.25 x 6.125 in |
| Figure 8: "Perfect Crisis" The Atlantic Opening Spread | Photography & InDesign, 17 x 11 in |
| Figure 9: "The Secret Lives of Color" Book Cover | Illustrator, 5.50 x 8.50 x 1.0 in |
| Figure 10: "The Secret Lives of Color" Narrative Spread | Illustrator, 5.50 x 5.50 in |




Figure 1: plateable app poster

BRAND MANUAL

BRAND MARKS






MAIN LOGO. Primarily applied over Pantone 2430 C or accent color. May be applied against solid dark colored backgrounds on apparel and merchandise.



3/16" of space around logo minimum.
*Dog tails outlined only to show replacement

COFFEE PUPS

Horizontal wordmark to be used when marking items with limited space or engraving flat surfaces. Used on table cards and merchandise such as pens and notebooks.

Illustrative brand mark and simplified illustrative brand mark. Used on items such as stickers, and buttons. Simplified version used primarily when engraving onto surfaces and merchandise.

TYPOGRAPHY

LOGO

Adelle Sans is used in Bold weight for the logo wordmark.

HEADER

Adelle Sans is used in Semibold weight for headers. Type size remain at 18-28 pt.

BODY

Adelle Sans is used in light weight for body. Type size 10-12 pt.

ADELLE SANS BOLD

abcdefghijklmnopqrstuvwxy


ADELLE SANS SEMIBOLD

abcdefghijklmnopqrstuvwxy

ADELLE SANS THIN


abcdefghijklmnopqrstuvwxy

COLOR SYSTEM:



PANTONE® 4625 C

Color Values:
RGB: 79, 44, 29
HEX: 4F2C1D
CMYK: 14, 75, 91, 76



PANTONE® 2430 C


Color Values:
RGB: 215, 161, 121
HEX: D7A179
CMYK: 6, 35, 48, 4

MAIN COLOR
Used along with Pantone 2430 C and white to fulfill main brand colors.

MAIN COLOR
Used along with Pantone 4625 C and white to fulfill main brand colors.


ACCENT COLOR

Accent colors are used sparingly to add a splash of color to the otherwise white, brown, and tan designs. They are often utilized to highlight specials or on seasonal designs.




PANTONE® 7678 C

Color Values:
RGB: 219, 107, 48
HEX: DB6B30
CMYK: 0, 67, 89, 2



PANTONE® 1815 C

Color Values:
RGB: 124, 38, 41
HEX: 7C2629
CMYK: 2, 97, 72, 52



PANTONE® 629 C

Color Values:
RGB: 155, 211, 221
HEX: 9BD3DD
CMYK: 36, 0, 5, 0

Figure 4: Coffee Pups Dog Café Brand Manual

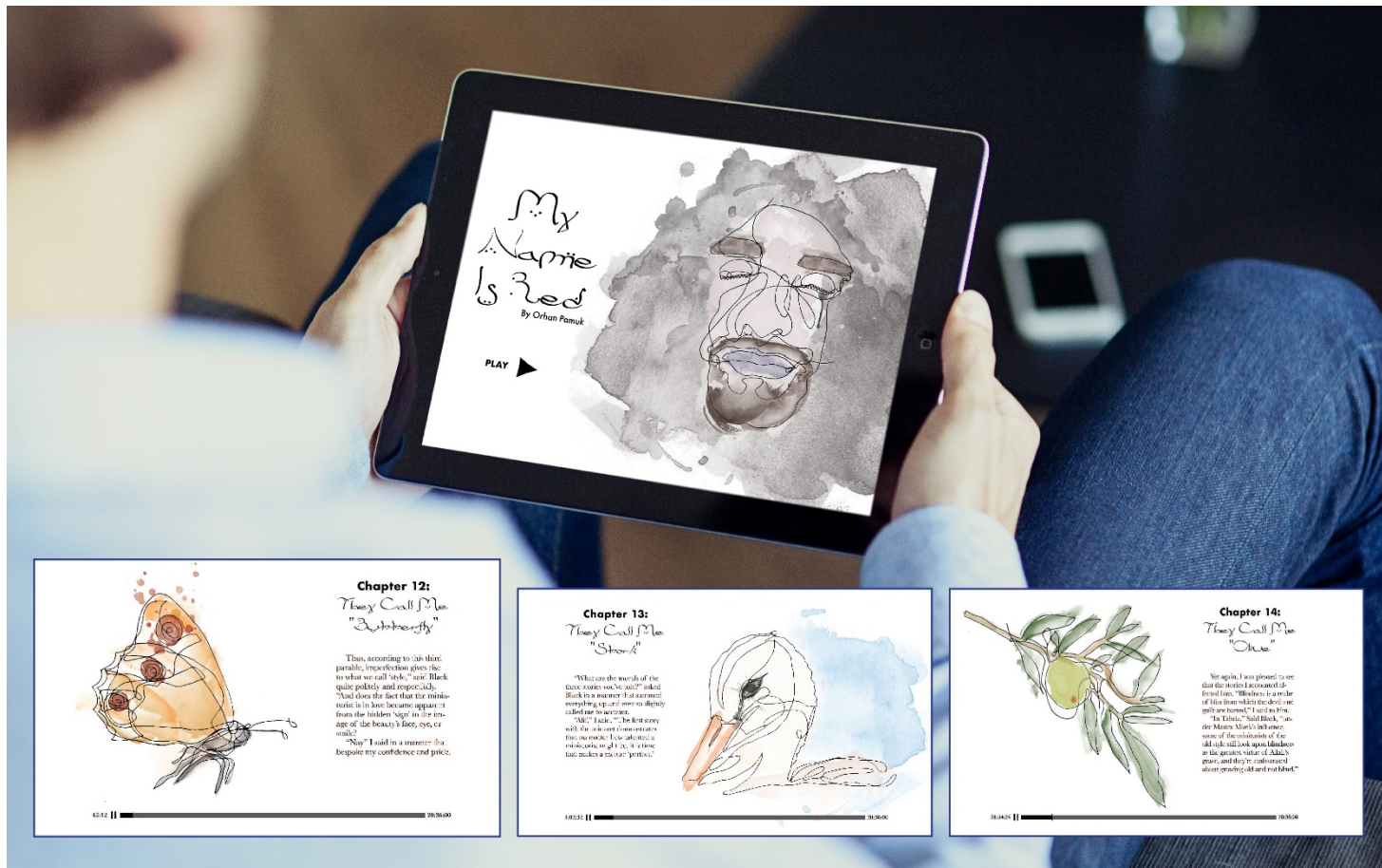


Figure 5: 'My Name Is Red' Audiobook

My
Name
Is Red
By Orhan Pamuk




PLAY ▶

Chapter 12:
*They Call Me
"Butterfly"*

"Thus, according to this third parable, imperfection gives rise to what we call 'style,'" said Black quite politely and respectfully. "And does the fact that the miniature is in love become apparent from the hidden 'sign' in the image of the beauty's face, eye, or snout?"

"No!" I said in a manner that bespoke my confidence and pride.




43:12 || 20:36:00

Chapter 13:
*They Call Me
"Stork"*

"What are the morals of the three stories you've told?" asked Black in a manner that summed everything up and ever so slightly called me to account.

"Ah!" I said. "The first story with the miniature demonstrates that no matter how talented a miniaturist might be, it is time that makes a picture 'perfect.'"




1:02:32 || 20:36:00

Chapter 14:
*They Call Me
"Olive"*

Yet again, I was pleased to see that the stories I recounted affected him. "Blindness is a realm of bliss from which the devil and gulf are barred," I said to him.

"In Tabriz," said Black, "under Master Mirek's influence, some of the miniaturists of the old style still look upon blindness as the greatest virtue of Allah's grace, and they're embarrassed about growing old and not blind."



01:34:24 || 20:36:00

Figure 6: 'My Name Is Red' Audiobook Pages



Figure 7: Continuous line & Watercolor Close-up



Figure 8: “Perfect Crisis” *The Atlantic* Opening Spread



Figure 9: "The Secret Lives of Color" Book Cover

