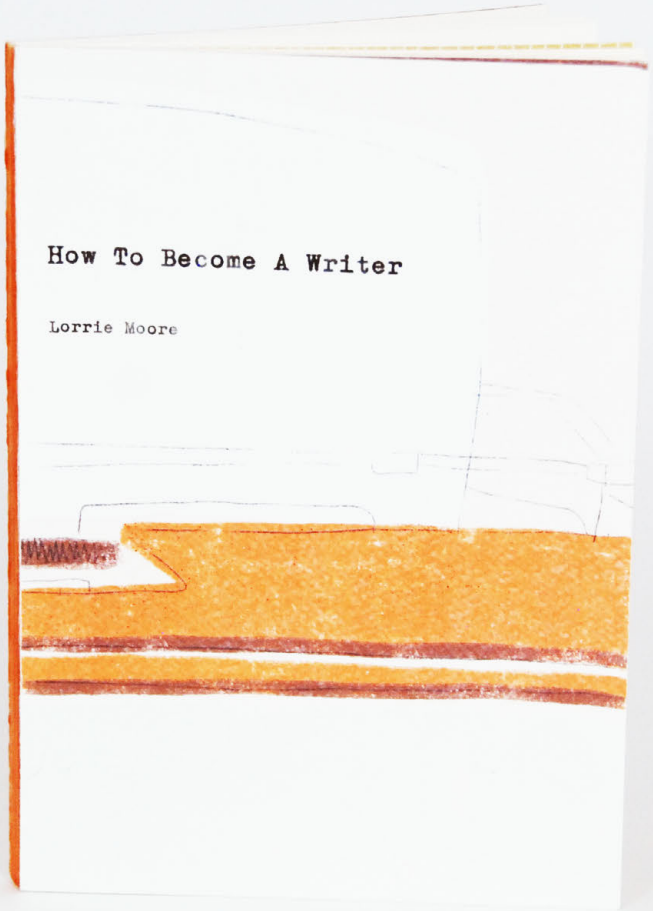
How To Become A Writer
Lorrie Moore

Artist Statement:

Rachael Stark

As an artist and designer, I love working with my hands. I take traditional forms such as sketching, drawing, tracing- all on paper first, and then translate the work to my computer/screen. My work reflects my desire for consistency paired with adventure- comfortable, yet unexpected. I have a clean but dynamic aesthetic, specializing in hand-drawn details. It is about finding the perfect way to help a client visually express to their audience whatever it is they are trying to convey. I like to start out by understanding the company I am working for. By finding out who they are, what they do, and what they value, I am better able to brainstorm. I begin brainstorming ideas, words, images, and I start creating small thumbnails. I do this however many times I need to until I feel I have come up with a design that I think fits. My work is about incorporating my love for the tangible world via handcrafted creativity into a more digital world as an attempt to include a piece of myself into every design. It is about lifestyle, cleanliness, and conveying a clear, creative message. I design not just for companies and brands, but for personalities and environments characterized by visual beauty.

	Title	Original Format
Figure 1:	How to Become A Writer	Photoshop, InDesign, 6.5 x 9 in
Figure 2:	Kol Publishing Logo	Illustrator, 11 x 17 in
Figure 3:	Kol Publishing Catalog	Illustrator, Photoshop, 11 x 17 in
Figure 4:	Typeface Design: Spruce	Pen and Ink, Illustrator, 11 x 17 in
Figure 5:	A Weekend in Fort Collins: Lookbook	Photography, Pen and Ink, InDesign, 11 x 17 in
Figure 6:	Editorial Design: The Electric Touch	Pen and Ink, Illustrator, 17 x 11 in
Figure 7:	Copelin & Co. Logos	Illustrator, 11 x 17 in
Figure 8:	Bolt Gallery Logos	Illustrator, 11 x 17 in
Figure 9:	La Buena Vida Foodtruck	Pen and Ink, Photoshop, various
Figure 10:	Kevita Kombucha Packaging Redesign	Pen and Ink, Illustrator

Figure 1: How to Become a Writer

Figure 2: Kol Publishing Logo

Figure 3: Kol Publishing Catalog

Figure 4: Typeface Design: Spruce

Figure 5: A Weekend in Fort Collins: Lookbook

THE ELECTRIC TOUCH

Written By Jonathon Keats
Illustrated By Rachael Stark

Present at the origin of life, bioelectricity might just be the path to our immortality.

As a young biologist studying how wounds heal, Min Zhao found that he could quicken cellular repairs by exposing an injury to electricity. But the process remained enigmatic until an experiment by one of his graduate students failed to achieve the desired result. The more that new tissue drew toward the current on one side of the wound, the more the other side recoiled.

What the student had accidentally found, according to Zhao, is that current directs the movement of cells, and the effect is so powerful it overrides all the physical and chemical signals the body uses to heal. "When an experiment doesn't work out as you hoped," Zhao says in retrospect, "maybe it's trying to tell you something new." His bolt of insight, published in 2006, invigorated an emerging field known as bioelectricity.

Encompassing phenomena ranging from tissue regeneration to cancer metastasis, bioelectricity has been emerging for a very long time. The first hint that electricity controls the body came in the 1780s, when Italian physician Luigi Galvani connected severed frogs' legs to a lightning rod, showing that they twitched whenever lightning struck. In addition to helping inspire Frankenstein, his discovery led to periodic bursts of experimentation in the 19th and 20th centuries — revealing, for instance, that wound sites generate their own voltage.

However, progress was stymied by crude electrical instruments and then sidetracked by attention-grabbing breakthroughs in genetics and molecular biology.

But those advances only made bioelectricity research more pressing by calling attention to what those fields couldn't adequately explain. Zhao, who's now a professor at the University of California, Davis, sees bioelectricity as an orchestrator of complicated events, such as the healing of an injury.

He can't say how long that will take, but in his bioelectric future, you'll "actually get to program at the level of anatomy." Animals could be made to take any conceivable shape. Humans could recover lost limbs and replace failing organs. "If you understood how to build all these structures, you could induce them to be constantly rebuilt," he claims.

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Figure 6: Editorial Design: The Electric Touch

Figure 7: Copelin & Co. Logos

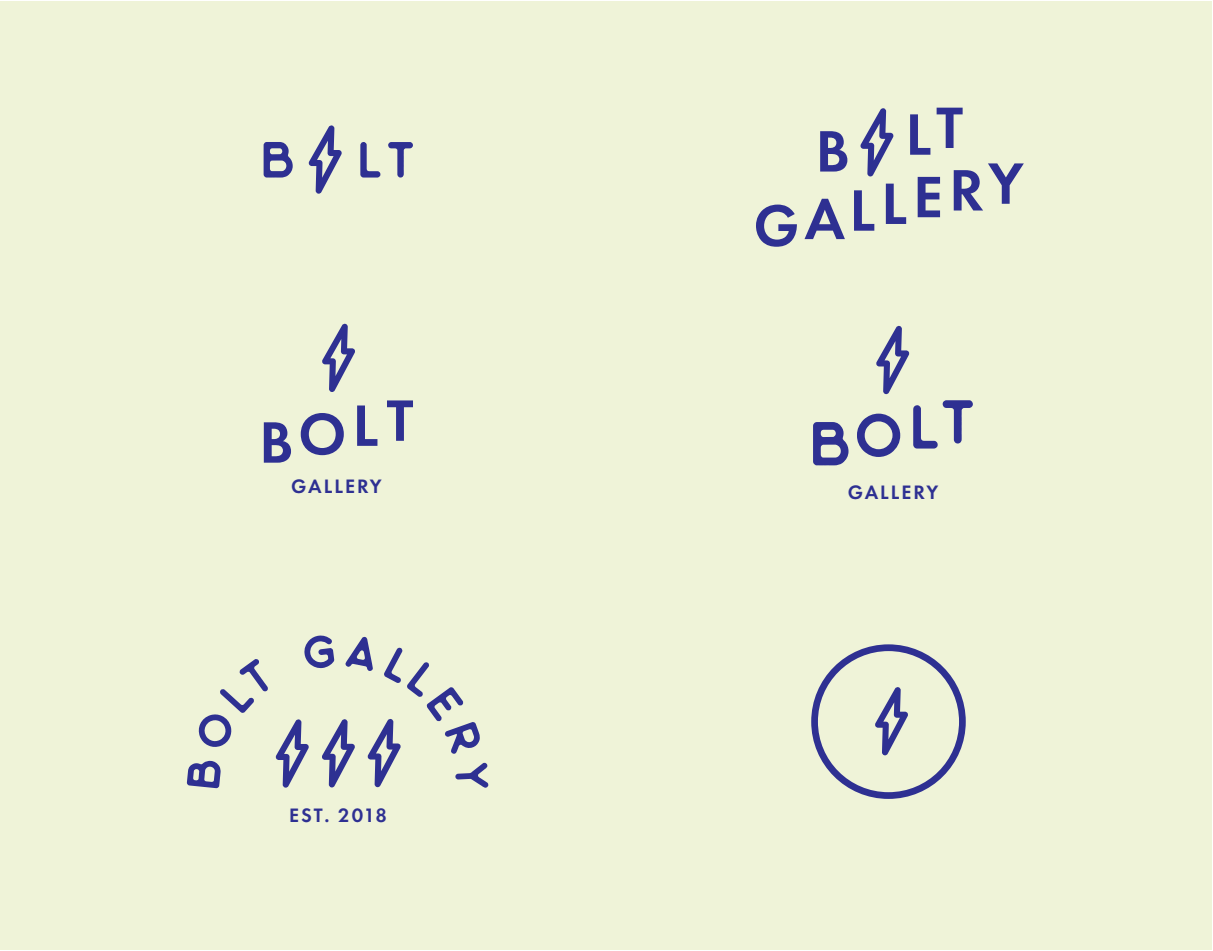

Figure 8: Bolt Gallery Logos

Figure 9: La Buena Vida Foodtruck

Figure 10: Kevita Kombucha Rebrand