



Nicole Hines

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Capstone – Graphic Design

Department of Art and Art History

**Artist Statement:**

In my designs, I strive to create visual imagery and use typography to inform and describe the world around us in an imaginative and creative way. I strive to create designs that can be used as a universal language that is accessible and comprehensible for all while still using an innovative touch. My grandmother was an artist from Argentina, who showed me how to create imagery that can reflect a visual language that people from all walks of life can understand and be inspired by. Creating art with my grandmother taught me the invaluable meaning of creation as an expression of the self and understanding the world around me. Drawing and painting with her brought me to see that my passion for creative outlet would be fundamental for myself to view life in a completely creative way. This vision allows me to create unique work for anybody who requires an original and insightful message through the impact of my design.

My work in graphic design aims to convey messages about the environment around us through creative visual imagery that includes bold colors and unique compositions that are inclusive for anybody to understand. My process for creating design starts where art began for me, through pencil and paper. I find my most valuable insights for design come by exploring all possibilities for an idea by drawing. Then I take my best ideas from my sketches and transform them through digital programs. Digitally my work can be accessible for clients to spread their message through my designs. Through the process of creating digital work, my designs can be made for anyone with any necessity for visual imagery and language to excite and inspire innovation.

<b>Title</b>	<b>Original Format</b>
Figure 1: Technology Addiction	Photoshop, 11 in x 17 in
Figure 2: Big Space Magazine Spread	Illustrator, 17 in x 11 in
Figure 3: Cats Curiosity Posters 1	Illustrator, 11 in x 17 in
Figure 4: Cats Curiosity Poster 2	Illustrator, 11 in x 17 in
Figure 5: Cats Curiosity Poster 3	Illustrator, 11 in x 17 in
Figure 6: Cats Curiosity Logo	Illustrator, 4 x 6 in
Figure 7: Cats Curiosity Catalog	Illustrator, 8.5 x 14 in
Figure 8: Secret Lives of Color 1	Illustrator, 8.5 in x 22 in
Figure 9: Secret Lives of Color 2	Illustrator, 8.5 in x 22 in
Figure 10: Secret Lives of Color 3	Illustrator, 8.5 in x 22 in
Figure 11: Film Makers Festival 1	Illustrator, 11 in x 17 in
Figure 12: Film Makers Festival 2	Illustrator, 11 in x 17 in
Figure 13: Film Makers Festival 3	Illustrator, 11 in x 17 in
Figure 14: Earth Overshoot Day Poster	Illustrator, 11 in x 17 in



**Figure 1: Technology Addiction**



# BIG SPACE

Author Katie Mack Illustrator Niki Hines

**"Two bubble universes might at some point collide, leaving imprints like bruises on each other's background light!"**

Space is expanding. It has been since the Big Bang, it's not stopping any time soon. If you look at a galaxy far, far away, not only do you have to factor in that the image you're looking at is old, you have to account for the fact that it's no longer where it was when you saw it. Let's say you see a supernova go off, in a galaxy a billion light-years away. Did the supernova just go off, or did it go off a billion years ago? You can say the latter, because the light has been travelling to us for a billion years, but since there was no way to observe it back then, what does saying that it went off in the past even mean? And that billion-light-year-distant galaxy how far away is it, really? Maybe a billion years ago it was a billion light-years away, the Universe has been expanding all that time, so now it must be much farther.

Space, as they say, is big. In *The Hitchhiker's Guide to the Galaxy* (1979), Douglas Adams elaborates: 'You may think it's a long way down the road to the chemist, but that's just peanuts to space.' It's hard to convey in everyday terms the enormity of the cosmos when most of us have trouble even visualising the size of the Earth, much less the galaxy, or the vast expanses of intergalactic space. We often talk in terms of light-years, the distance light can travel in a year as though the speed of light is somehow more intuitive than a number written in the trillions of kilometres. Even time is distorted by the stretching of space. We can watch the brightening and dimming of that exploding star, as the shockwave tears through it, and say it took about 100 days to fade away. But if we compare it with a supernova nearby, on average, we'll see that the distant one takes a few days longer. From our perspective, it's exploding in slow motion. Even time is distorted by the stretching of space. We can watch the brightening and dimming of that exploding star, as the shockwave tears through it, and say it took about 100 days to fade away. The evidence we have, studying the same-ness of galaxies in every part of the cosmos we've mapped, points to the notion that space continues far beyond our horizon, in every direction; the limits to our vision are circumstantial; if we happened to live in a galaxy that lies just outside our current horizon, everything we know of the cosmos suggests view.

Figure 2: Big Space Magazine Spread



Figure 3: Cats Curiosity Poster 1

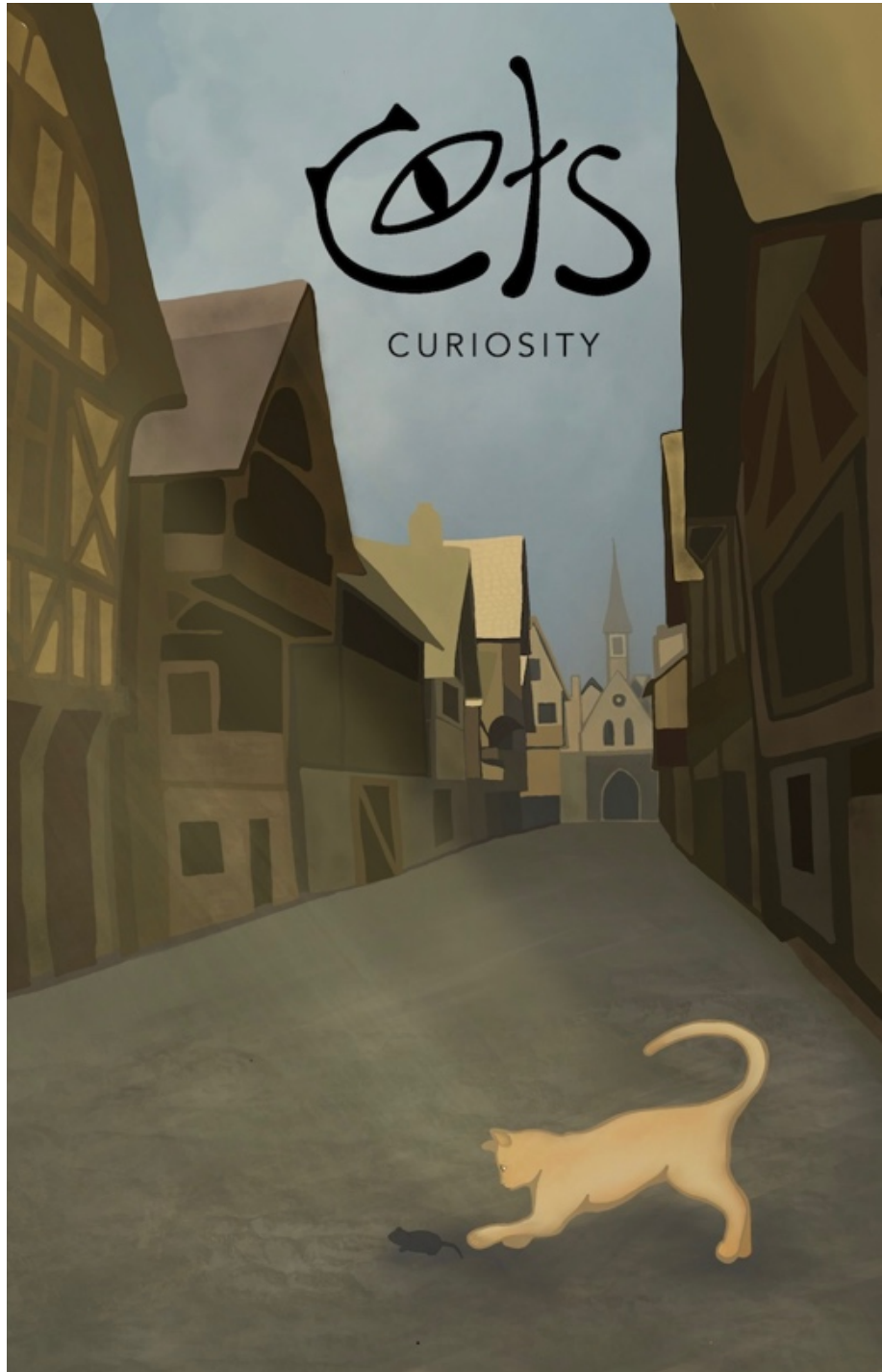


Figure 4: Cats Curiosity Poster 2



Figure 5: Cats Curiosity Poster 3



Figure 6: Cats Curiosity Logo



**Cats**  
CURIOSITY  
CATALOG



**CAT**  
CHARACTERISTICS

Cats are subtle and complicated in the way they communicate but taking time to learn their body language can help to strengthen the relationship with your cat. Learning the signs that they are happy, or when they just want to be left alone, can be a big help to you both.

**THE NOD OF THE NOGGIN**

As you might expect, confident cats keep their heads held high, while feelings of submission are expressed when felines' heads hang low. When a cat protects their ears by flattening them to the side, you can almost always be sure that they're feeling afraid.





**GRRR...**

Pinned back and flat ears: You have a very, VERY angry kitty on your hands. This gesture is often accompanied by hissing or growling, and it indicates that your cat is either furious (probably at you) or frightened.

**ALERT AND ACTIVE**

When a cat's ears stand straight up, the cat is increasing their exposure, and you may be fooled into thinking it's at ease: instead, sometimes the high, erect ear position indicates alertness or a desire to play.





**Cats**  
CURIOSITY  
CATALOG



**CAT**  
CHARACTERISTICS

A cat's tail is one of the first places to look for signs of their mood. As mentioned earlier, a high, vertical tail indicates a cat that's feeling confident, comfortable, happy, and friendly, and a low tail indicates a cat that's feeling fearful or anxious.

**THE TELL OF THE TAIL**

When a cat's tail quivers, it can be a sign of happy excitement. This may appear similar to the vibrating movement a cat's tail makes before it spray-marks something with urine. Again, however, context is everything – if a cat greets you with this gesture she is excited to see you.



**MELLOW MEOW**

When your cat is relaxed and happy, they might look sleepy or chilled out. A cat who seems relaxed and content might welcome some petting or snuggling. She is expressing happiness and is willing to be friendly with other people in her space. A little twitch at the tip of the tail can mean that the cat is particularly happy.





**SCAREDY CAT**

A very fearful cat might not only keep its tail down, but tuck it between its legs. This is done to present a target that's as small as possible to aggressors. And a high, puffed-out tail might indicate a cat trying to make itself bigger to intimidate potential foes.

Figure 7: Cats Curiosity Catalog



Figure 8: Secret Lives of Color 1



# Blue

“One problem is our modern world, filled as it is with spot-lit rooms and backlit smartphones, overloads us with blue light at odd hours of the day.”

During the 1920s the Catalan artist Joan Miró produced a group of paintings that were radically different from anything he had done before. One of his “peinture-poésie,” a large canvas created in 1925, remains almost completely blank. In the top left-hand corner the word “Photo” is rendered in elegant, swirling calligraphy; over on the right there is a popcorn-shaped slab of forget-me-not colored paint and underneath, the words, in neat, unassuming letters, “ceci est la couleur de mes rêves” (This is the color of my dreams).

Just two years previously, Clyde Keeler, an American geneticist studying the eyes of blind mice, had made discoveries that indicated Miró might be on to something. Inexplicably, although mice completely lacked the photoreceptors that enable mammals to perceive light, their pupils still contracted in response to it. It would be three-quarters of a century before the link was definitively proven: everyone, even non-sighted, possesses a special receptor that senses blue light. This is crucial because it is in response to this portion of the spectrum, naturally present higher concentrations in early daylight, which sets our circadian rhythm, the inner clock that helps us sleep at night and remain alert during the day.

One problem is our modern world, filled as it is with spot-lit rooms and backlit smartphones, overloads us with blue light at odd hours of the day, which has negative effects on our sleep patterns. In 2015 American adults reported getting an average 6.9 hours of sleep on a work night; 150 years ago it was between 8 and 9 hours.

Westerners have a history of undervaluing all things blue. During the Paleolithic and Neolithic periods, reds, blacks, and browns reigned supreme; the ancient Greeks and Romans admired the simple triumvirate of black, white, and red. For the Romans, in particular, blue was associated with barbarism; writers from the period mentioned that Celtic soldiers dyed their bodies blue, and Pliny accused women of doing the same before participating in orgies. In Rome wearing blue was associated with mourning and misfortune.

Figure 9: Secret Lives of Color 2



**Figure 10: Secret Lives of Color 3**



Figure 11: Film Makers Festival Poster 1



Figure 12: Film Makers Festival Poster 2



Figure 13: Film Makers Festival Poster 3



Figure 14: Earth Overshoot Day Poster