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Introduction

Hi! I am a Graphic Designer in my Senior year at SCAD.

I studied abroad in France for a quarter, and was soaking it all in when the pandemic broke out in Italy. Since then, our classes have been virtual, and the professors here have not skipped a beat.

I graduate in the Spring of 2021 with a BFA in Graphic Design and a Minor in Art Direction. I am ready to be a part of a team.

My team will want to know that I am a perfectionist. An introvert. A team player. A friend. A competitor. A fashion lover who refuses to blindly follow trends. A person who understands that the shortest distance between two points is a straight line, but who has to understand everything around that line before just walking it!

Please contact me if you'd like to chat or set up a zoom!

Vigneron

brand identity / packaging / digital advertising

Problem:

To create a series of deliverables that depict a story.

Concept:

Vignerons are specialized wine growers and winemakers who realize the importance of the work in the vineyard, and its impact on the final wine. A true vigneron cannot be blind to the concept of terroir, because he or she lives in the vineyard, and follows the grapes all the way up the transformation process and up to the bottle. In France, only people who make wine from their own grapes can call themselves vigneron. Therefore, behind the term vigneron, is the underlying pride of growers.

In this project I rebranded the company ‘Wines with Stories’ as Vigneron. Its goal is to connect small, family-owned vineyards from multiple regions into a collective that delivers a one-of-a-kind wine experience to the world. The Vigneron collective allows the scale needed to compete with larger brands while prioritizing quality over quantity with their limited yet highly awarded line of wines. Customers will receive and enjoy an exclusive wine each month. It will come with the story of the vigneron and a description of what makes the vintage special.

Design:

Vigneron suffers from a lack of identity and recognition as many brands do within this crowded market space. The goal of my design was to effectively communicate the exclusive nature of the Vigneron brand so that it is memorable and becomes widely recognized for excellence. To appeal to a well-heeled audience each bottle is delivered in a box designed and built with old-world craftsmanship. The custom designed logo exudes elements of classic French typography. Decorative tendrils of vines and grapes are etched into the wood. Upon opening it, the customer views hand painted watercolor and pen illustrations of the vineyard and reads the story of the vigneron, the history of the vineyard, and about the special qualities of the wine. The illustration and narrative create a human connection between consumer and producer while revealing the high quality and authenticity of the wine. In respect to the partnering vigneron, the wine bottle appearance remains as the vigneron originally intended.

Due to the specialization of their audience, marketing is critical for the success of this brand. Three targeted ads that live in the same digital realm of the company were created communicate with our audience. Each ad starts with simple frame of a wine bottle of one of our vigneron against a subtle background with an indicator to click the bottle. This audience interaction as well as the movement of the ad creates a human connection and intrigue. Once clicked, an animation of the bottle opening and pouring out the contents to reveal a watercolor illustration of the vineyard. Aligning with the packaging, the ads utilize watercolor and pen illustrations to demonstrate the individuality of our vigneron. The headline “Every wine has a story” is introduced and dimmed to draw attention to the body text “to learn more about [specific vigneron], go to ...” with a link to the site.

Conclusion:

The redesign of Vigneron is successful in that it clearly expresses the essence of the brand across all aspects within both physical and digital channels. It shares the pride and passion of the art of wine that is exclusive to the vigneron collective in a manner that will be recalled and create preference in the marketplace.



Vigneron

sharing pride & passion through the art of wine

Vigneron
sharing pride & passion through the art of wine

Greyscale on white

Vigneron
sharing pride & passion through the art of wine

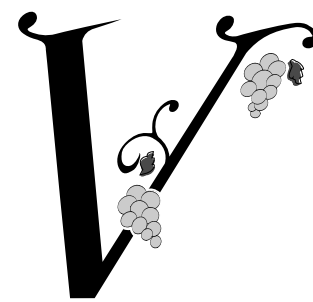
Greyscale on black



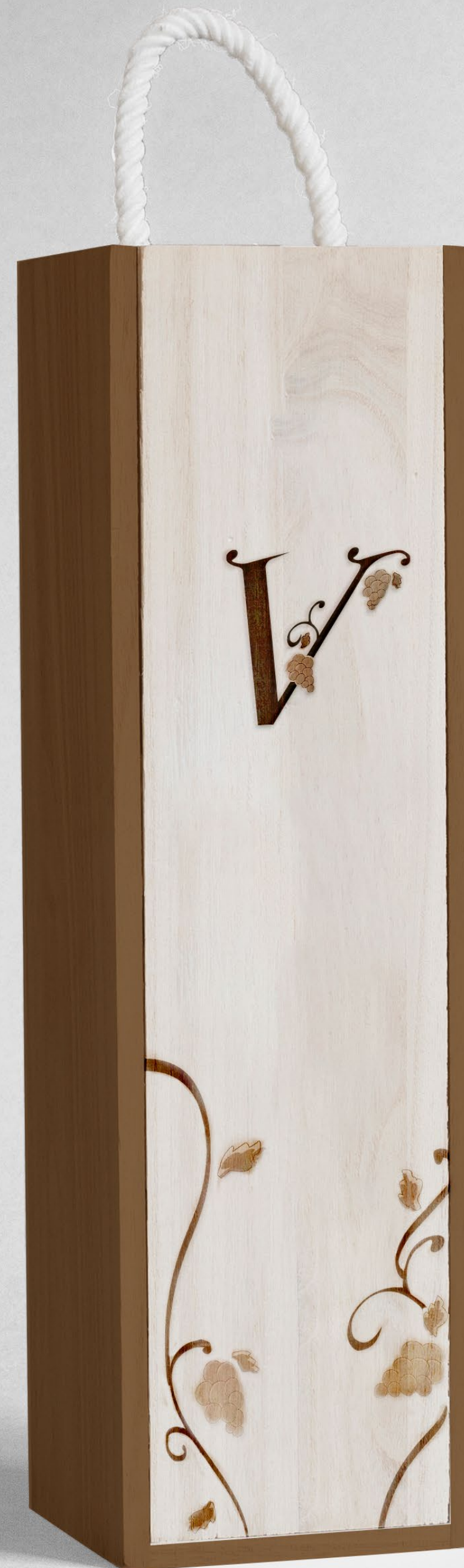
Logo Mark

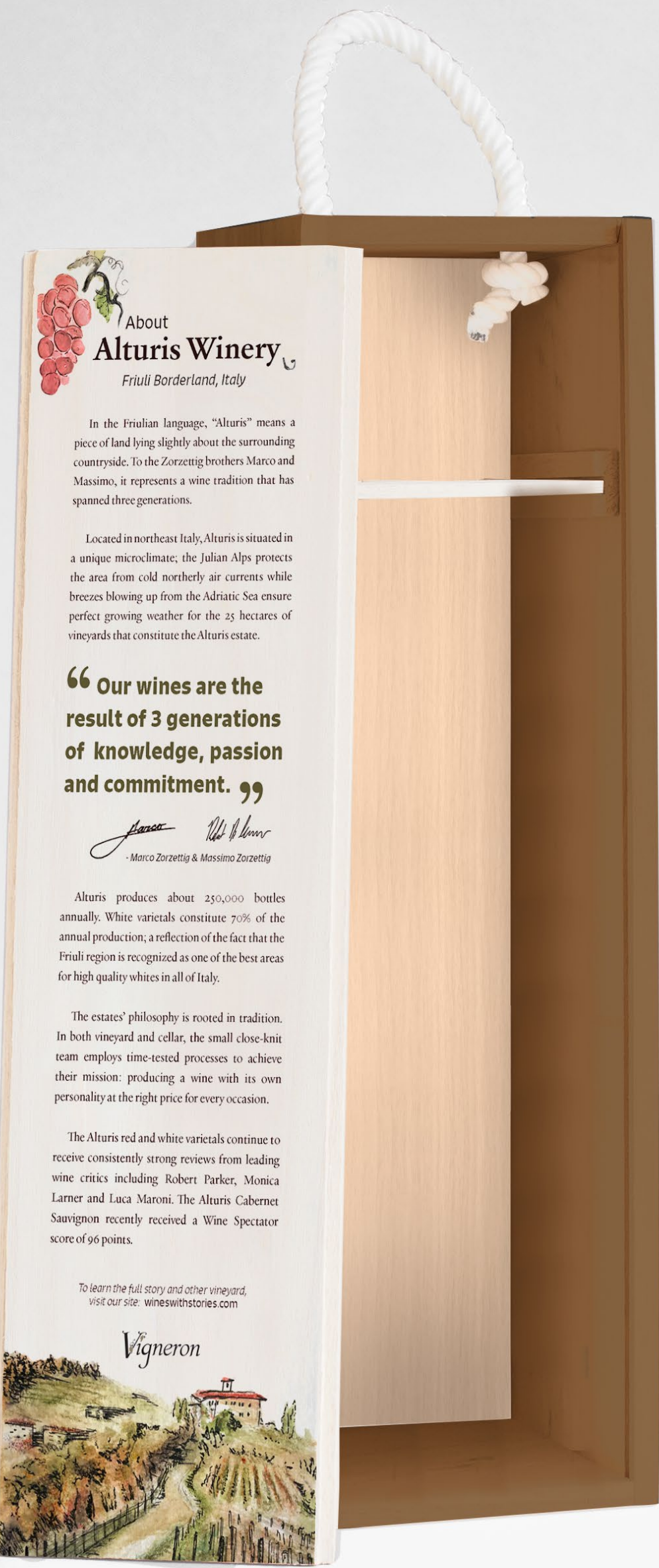


*Greyscale Logo Mark
on black*



*Greyscale Logo Mark
on white*





In the Friulian language, "Alturis" means a piece of land lying slightly above the surrounding countryside. To the Zorzettig brothers Marco and Massimo, it represents a wine tradition that has spanned three generations.

Located in northeast Italy, Alturis is situated in a unique microclimate; the Julian Alps protects the area from cold northerly air currents while breezes blowing up from the Adriatic Sea ensure perfect growing weather for the 25 hectares of vineyards that constitute the Alturis estate.

"Our wines are the result of 3 generations of knowledge, passion and commitment."

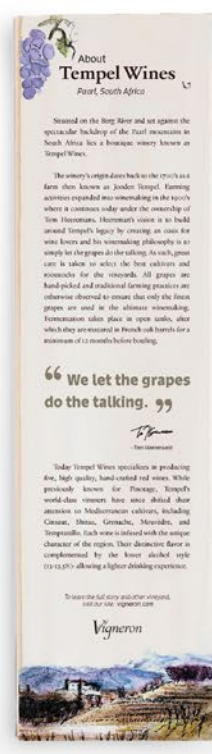
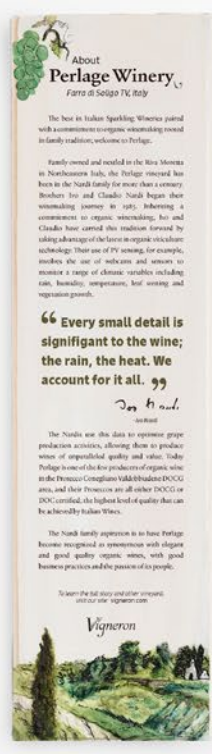
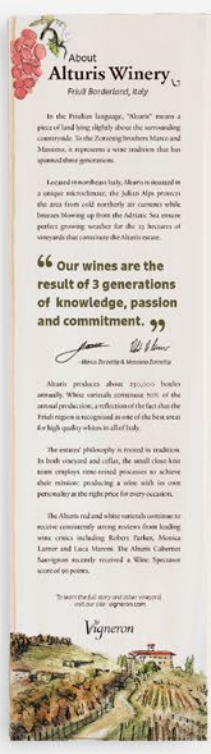
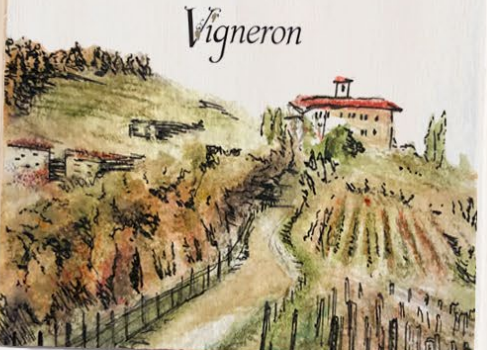
Marco Zorzettig & Massimo Zorzettig

Alturis produces about 250,000 bottles annually. White varietals constitute 70% of the annual production; a reflection of the fact that the Friuli region is recognized as one of the best areas for high quality whites in all of Italy.

The estates' philosophy is rooted in tradition. In both vineyard and cellar, the small close-knit team employs time-tested processes to achieve their mission: producing a wine with its own personality at the right price for every occasion.

The Alturis red and white varietals continue to receive consistently strong reviews from leading wine critics including Robert Parker, Monica Larner and Luca Maroni. The Alturis Cabernet Sauvignon recently received a Wine Spectator score of 96 points.

To learn the full story and other vineyard, visit our site: wineswithstories.com



vig·ne·ron
/v'nyə'rōn, -'rōn/

noun
a person who cultivates grapes for winemaking.

+ 44 (0) 2890 7260 47
wineswithstories.com





Above:
Mockup of tha animated digital ads

Right:
Mockup of the animated gif for Instagram





BE *steady* IN SOUL

AND *Free* IN SPIRIT.

Free People® designs clothes that express your femininity, spirit and creativity. Our lines feature the latest bohemian trends and vintage styles. Together, we live free through fashion, art, music and travel. With every unique and hand crafted article, Free People® creates an inclusive lifestyle that revels in celebrating expression and originality.

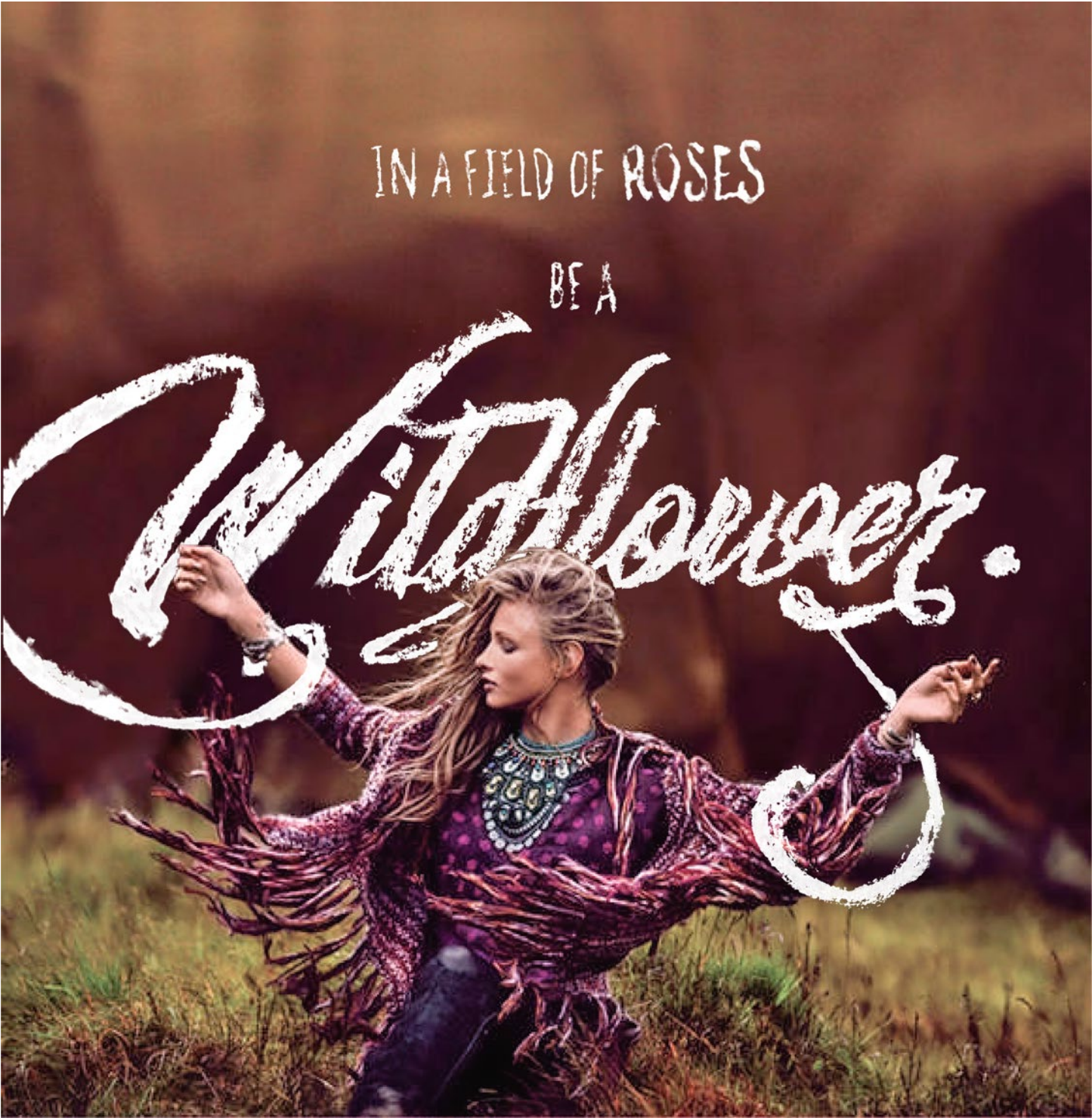
free people



HAVE *wind* IN YOUR HAIR

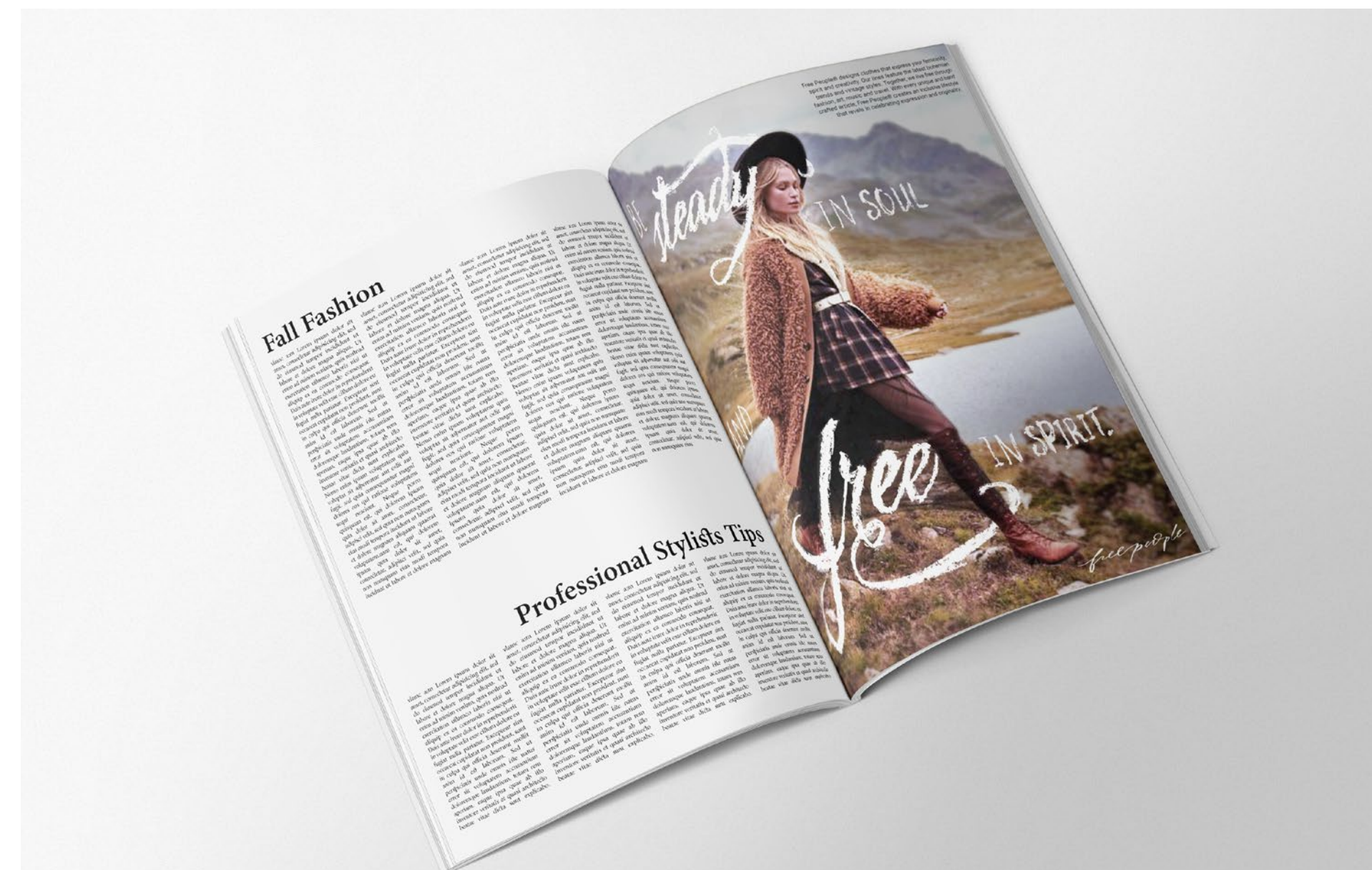
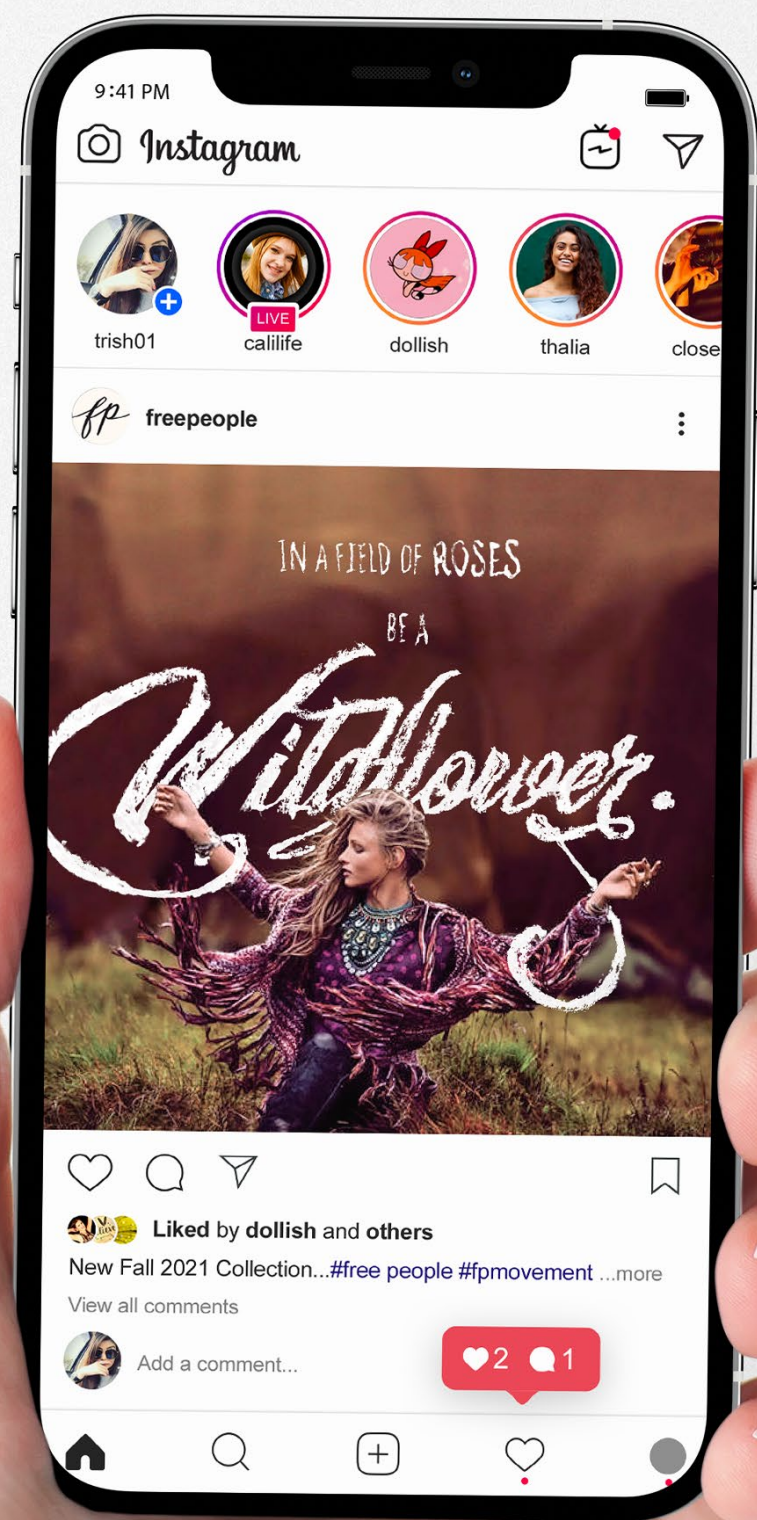
AND *fire* IN YOUR BLOOD.

free people



IN A FIELD OF ROSES

BE A *With a flower.*



LeighLees

visual identity / packaging / website / merchandise

Problem:

To develop the branding for a new business.

Concept:

Envisioned by Andrea ‘Leigh’ Lee, LeighLee’s is an online business that crafts and delivers quality DIY cake decorating kits. Allowing families and friends to enjoy the most fun part of baking - decorating – without the hassle of baking the cake. Each DIY decorating kit includes a delicious undecorated cake of your choice, decorating ingredients, branded supplies and easy to follow instructions. Each kit is stylishly packaged and freshly delivered to your door.

Based on the needs of this unique new business, I developed the branding, key art, website, packaging and merchandise. Points of initial contact between company and consumer. And from their good product, they will gain a continued audience for their products by word of mouth and return customers.

Design:

As a new company, LeighLee’s primary need is to develop a clear brand image. This depiction is focused on their high quality and effortless decorating kit services. To resolve this, a blush toned color palette and swirl-based key art was employed. The off-pink color scheme utilizes the femininity of our audience as well as the associated feeling of our dessert’s sweetness. The warmer, fleshier colors emphasize the effortless nature of the brand. The key art consists of calligraphic and French inspired motifs that depict the sweetness of desserts and decorating. Utilizing calligraphic Ls, I developed a pattern of dusty rose and white vertical stripes. This element quickly depicts the brand’s nature to the viewer while puts a twist on the standard for dessert branding.

The small caps and the clean, bold serifs create the image of the high-quality product we deliver, and the audience will ultimately create. Through the low cap height and the blunted ends of the serifs, it does not feel like an unreachable feat. The type is placed inside a shape inspired by French design and a mishappen blob of piped icing. This type is situated between two calligraphic swishes which can represent the two L’s of LeighLees. The secondary logo is a cupcake utilizing two cursive ‘L’s. Patterns of calligraphic ‘L’s are repeated throughout the system.

The site combines these elements in a user-friendly format. Features such as a horizontal navigation, responsive close-up images, social media bar and menu filters assist in this endeavor assist building positive customer relationships and brand recognition.

Resolution:

The LeighLee’s is successful in its clear brand depiction as a decorating company.

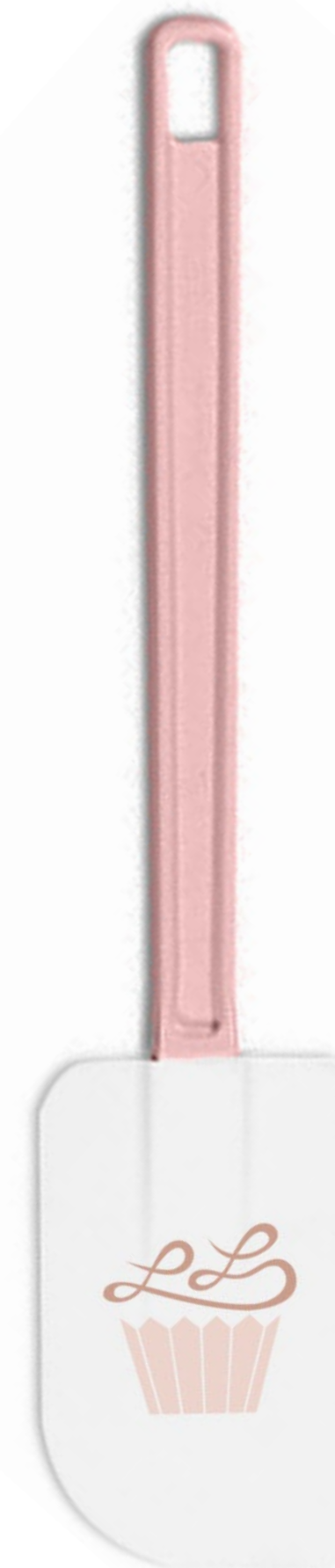
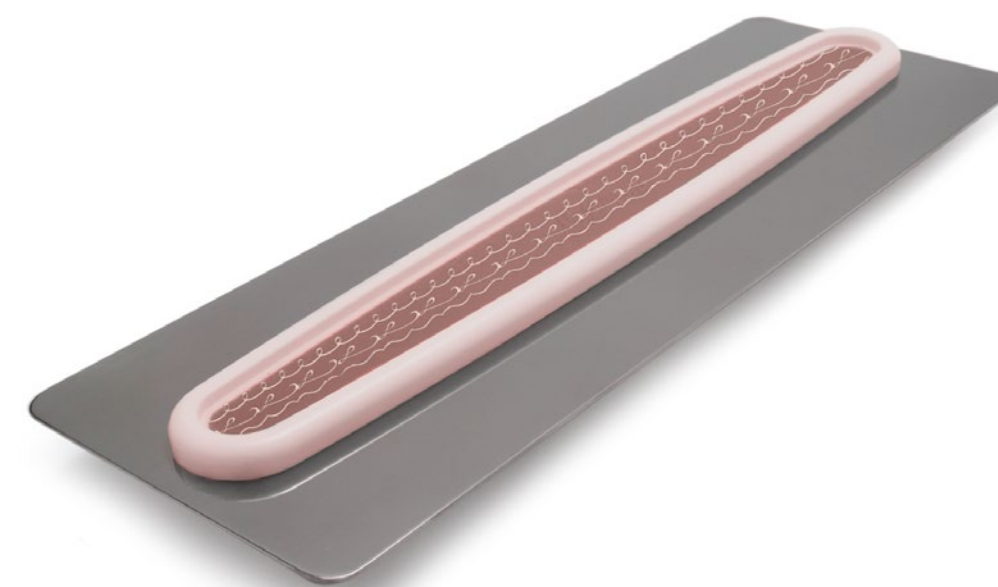


Secondary Logo



Primary Logo





Left:
apron included in higher priced decorating kits

Above (top to bottom, left to right):
piping bags, cake edge scrapper and spatula included in all decorating kits

Consuela Bags

advertisements

Problem:

To create a digital campaign for a fashion company.

Concept:

Make Today Ridiculously Awesome- this is the tagline and motto of Consuela Bags. The company was founded by Austin, TX based artist Conni Reed to make bags that are strong, bold, beautiful and versatile like their owners. Consuela Bags has 2 locations in Austin, TX and Smithville, TX. Through partnering with artists of many techniques from regions throughout Mexico, Consuela bags advocate cultural preservation. Each bag has vivid colors and patterns that showcase unique techniques such as San Gabriel Chilac's hand-embroidered textiles and Northern Jalisco's Wixarika artwork.

Consuela Bags values manifesting an experience, a feeling and community. In honor of this, they started the 'It's Not About the Bag' program. This program celebrates and recognizes incredible women in our community. Each month, several 'Viva Babes' are gifted a specialized kit of Consuela products, a Certificate of Awesomeness and are given a shout out through their site and social media. Their hard work was recognized in 2020 when they were labelled as a Forbes Small Giant.

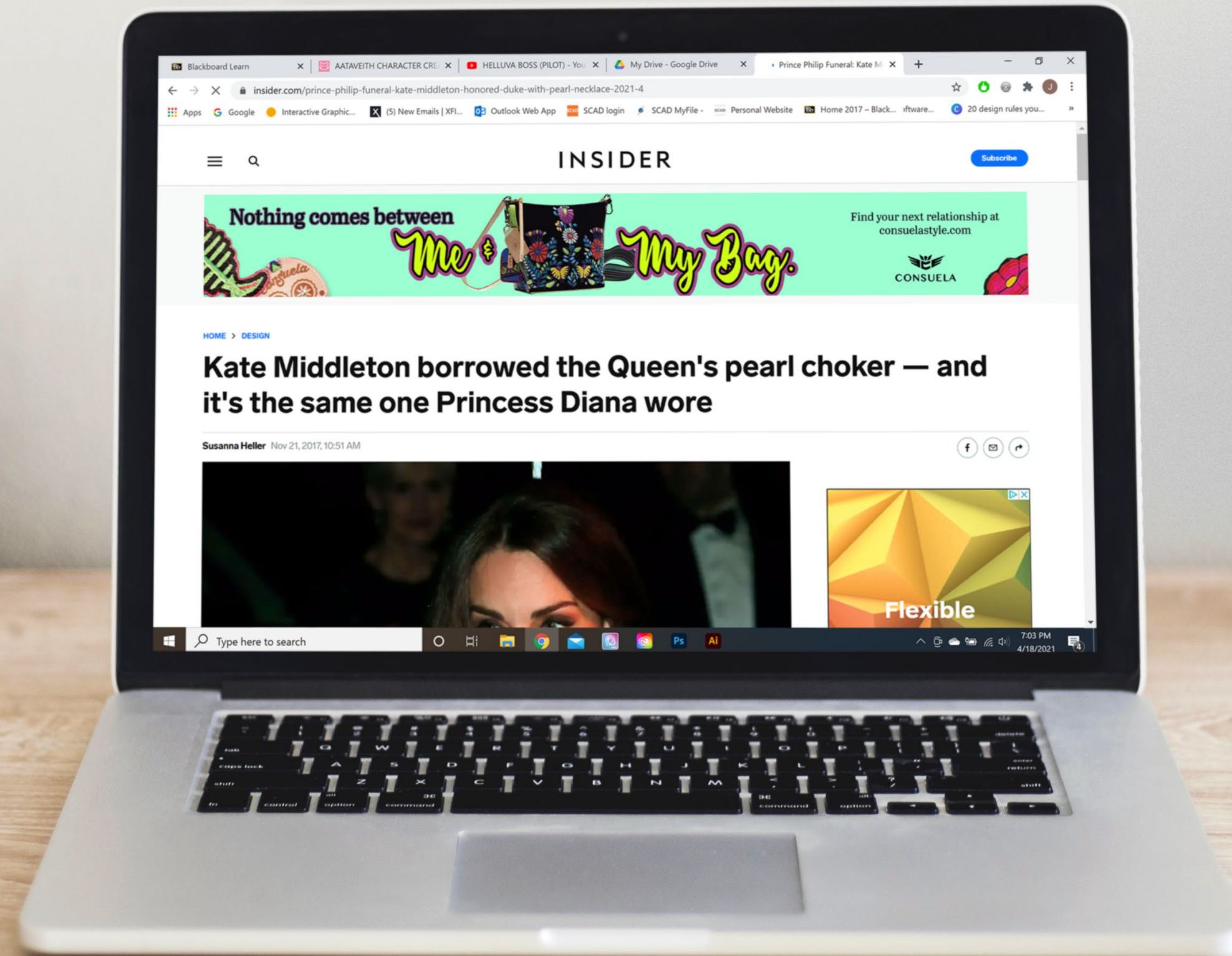
Design:

Consuela's current marketing strategy is structured as minimal, high end ads. While the simplicity highlights the bags, they do not express the Consuela values. The main goal of this project was to create a campaign that expressed the brand.

Staying true to brand, the color scheme consisted of bright and bold colors. To convey the nature of these bags, fun, expressive copy was integrated around the bag. The high contrast of the serif and script fonts show the proud, bold femininity of the brand. The outlines around the words mirror the designs within the bags. As the stickers are a unique element of this brand, I utilized them to as elements to reaffirm brand identity and stabilize the ads. Within the project, I strived to find a balance between tacky and bold. The gif animated these different elements as the stickers come together to reveal the message and the bag on loop.

Conclusion:

The Consuela bags ads are successful in their accurate expression of the Consuela values. The boldness of these ads will catch the viewers eyes. Current customers will recognize the ads. The potential customers will be intrigued to start a communication with this brand. This will improve the brand recognition for Consuela. Through this project, I learned to work in a style vastly different from my own.

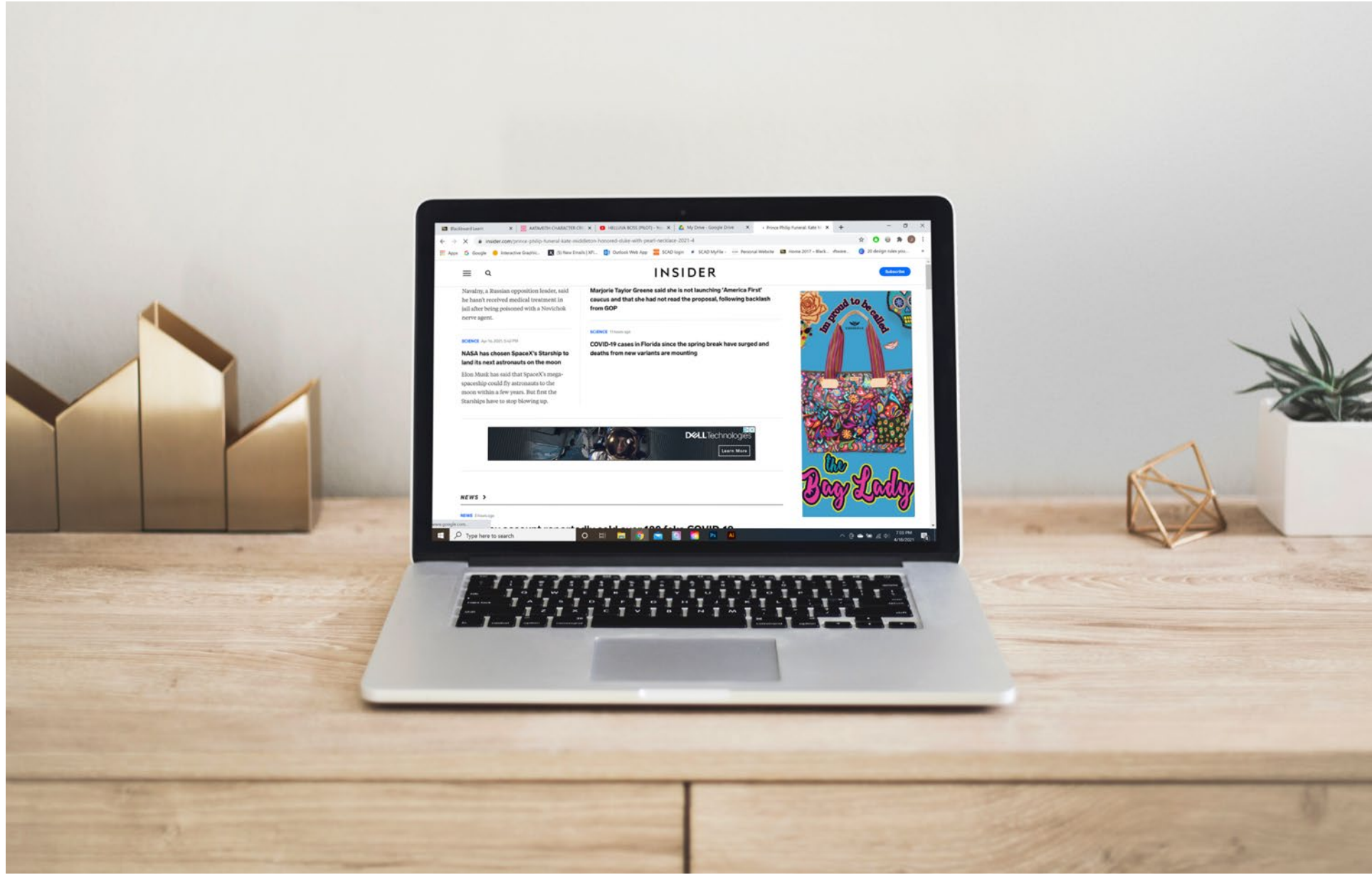
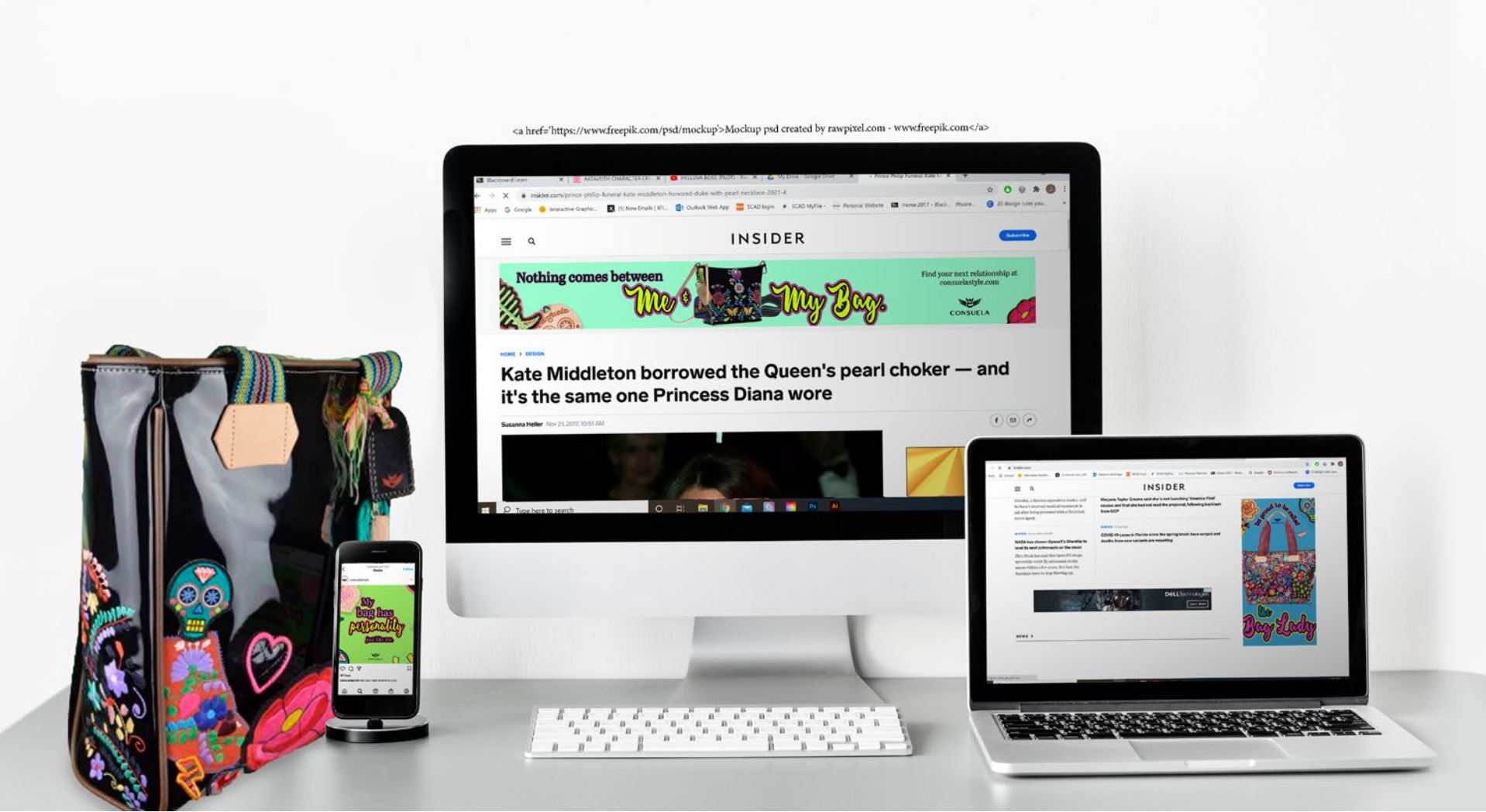




Left:
apron included in higher priced
decorating kits

Above (top to bottom, left to right):
piping bags, cake edge scrapper and
spatula included in all decorating kits





Aeyde

packaging

Problem:

To develop packaging for a product.

Concept:

Aeyde is a digital luxury footwear and lifestyle brand. Based in Berlin, Aeyde's products are manufactured by family-owned factories in Italy to be sold to clients worldwide. The company produces versatile and distinctive luxury shoes that integrate effortlessly into a modern wardrobe. As a brand that aspires to make shoes that outlast trends, Aeyde prioritizes quality to enhance the durability of their products. The hand-sewn signature stitch found on every Aeyde shoe is a symbol of their commitment to superior quality.

In addition to quality, the company also values humane and environmentally friendly practices. They have developed a line of chrome-free and environmentally friendly vegetable tanned leather boots.

Design:

As a company that values sustainability and sells a higher end good, it does not make sense for Aeyde to deliver their shoes in boring, traditional shoe box that gets thrown away after delivery. It was because of this I was inspired to build a shoe box that doubles as a storage unit. The main goal of this project was a to develop a reasonable, high quality shoe/storage box that customers would want to keep in their closet.

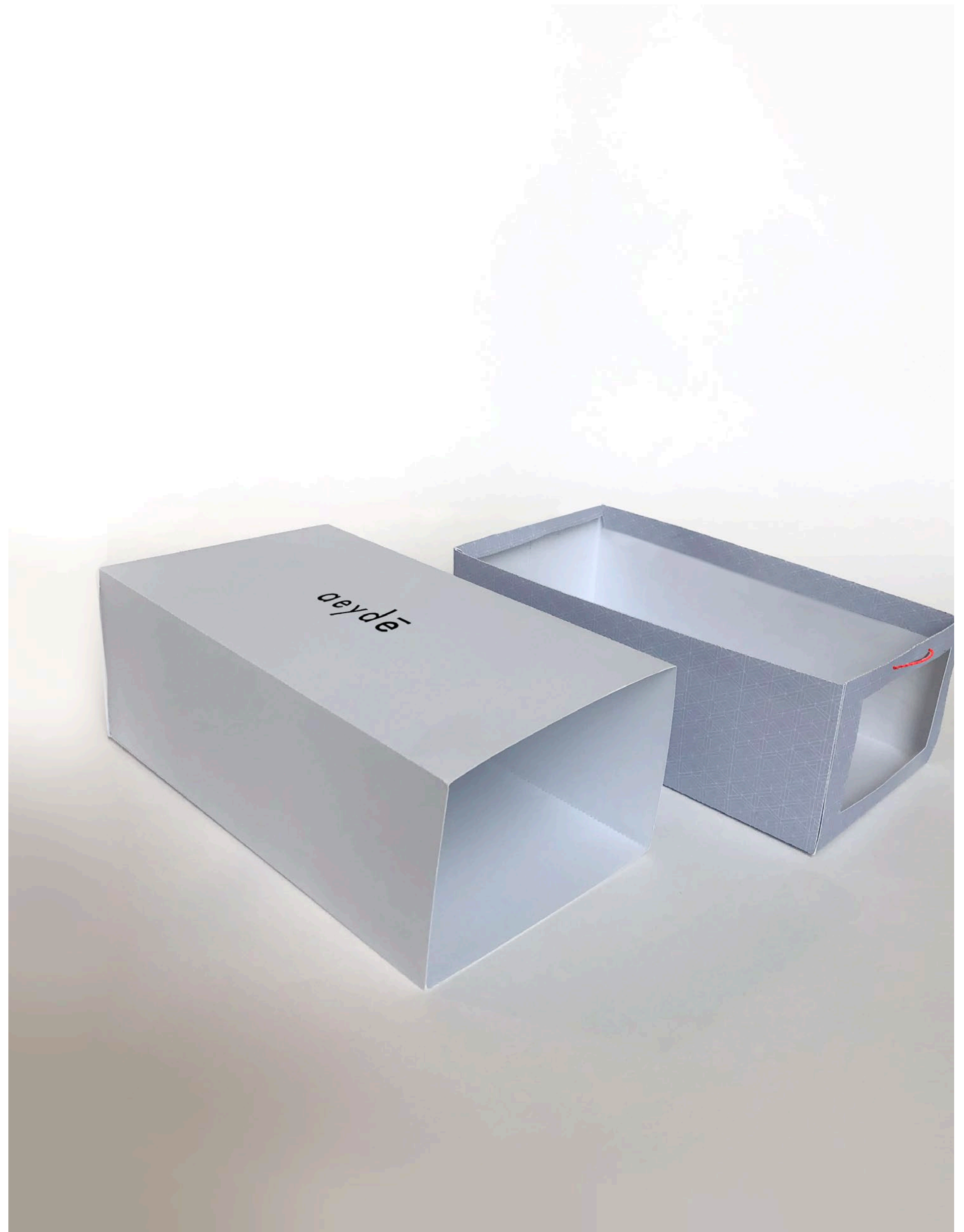
The shoe box is made from a heavier corrugated cardboard for long term usage. The shoe box form was made after a slider box for maximum compactness while retaining accessibility. There were 2 features added to this box. The first was front of the interior box has a clear film window to view the shoes in storage. The second was a handle on the inner box for easy opening. As a minimalist brand, no other unnecessary features were added.

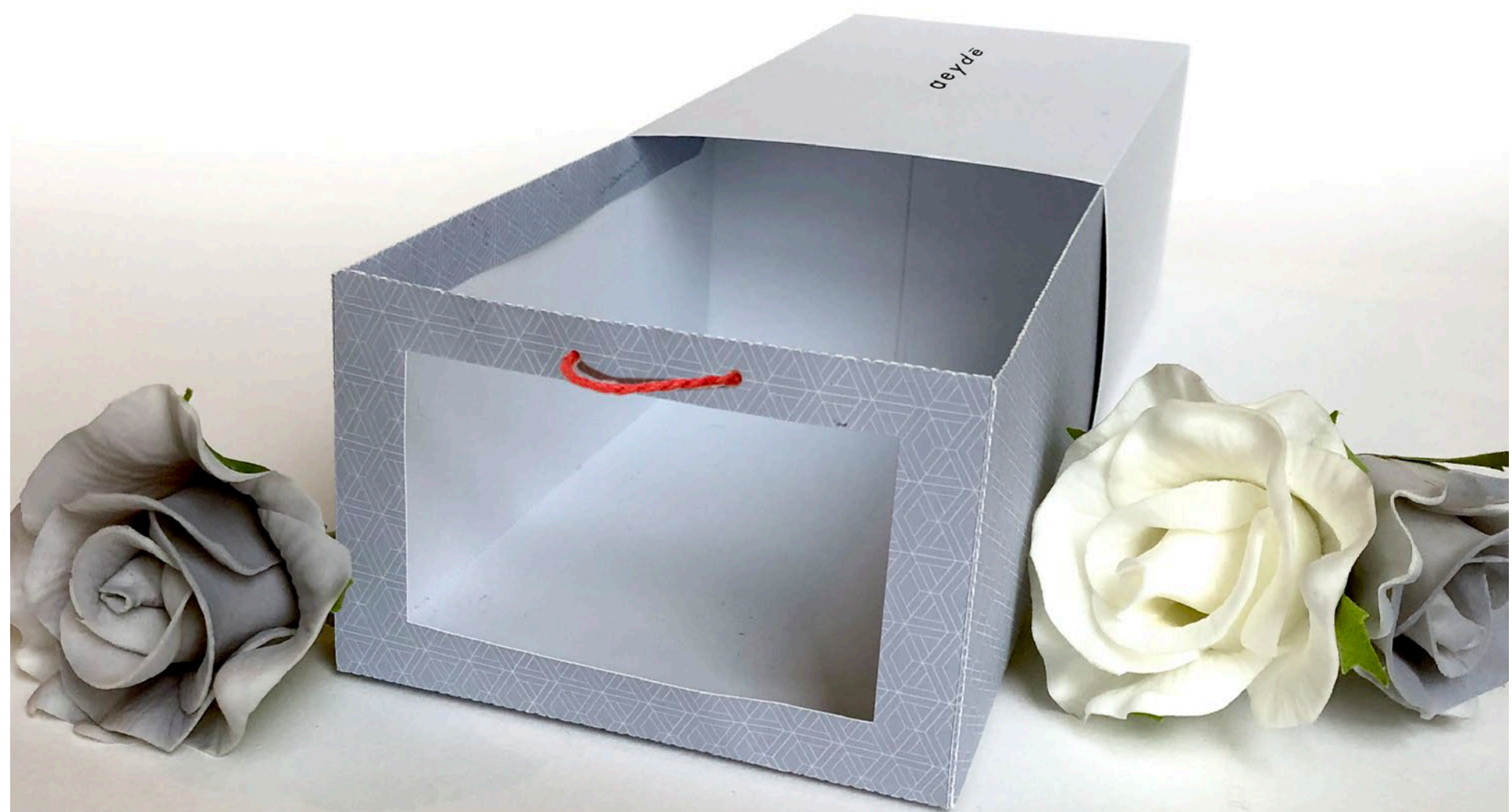
The design of the box was also kept minimal. The outer box is solid with only the logo on top for brand recognition. To add interest and inspire users to keep the boxes, I designed a minimalism-inspired diamond pattern for exterior of the inner box. The interior of the box is solid so the box will be versatile for any shoe. The red string handle references Aeyde's signature red stitch. Aside from the string, the box is achromatic to adhere to the brand color scheme.

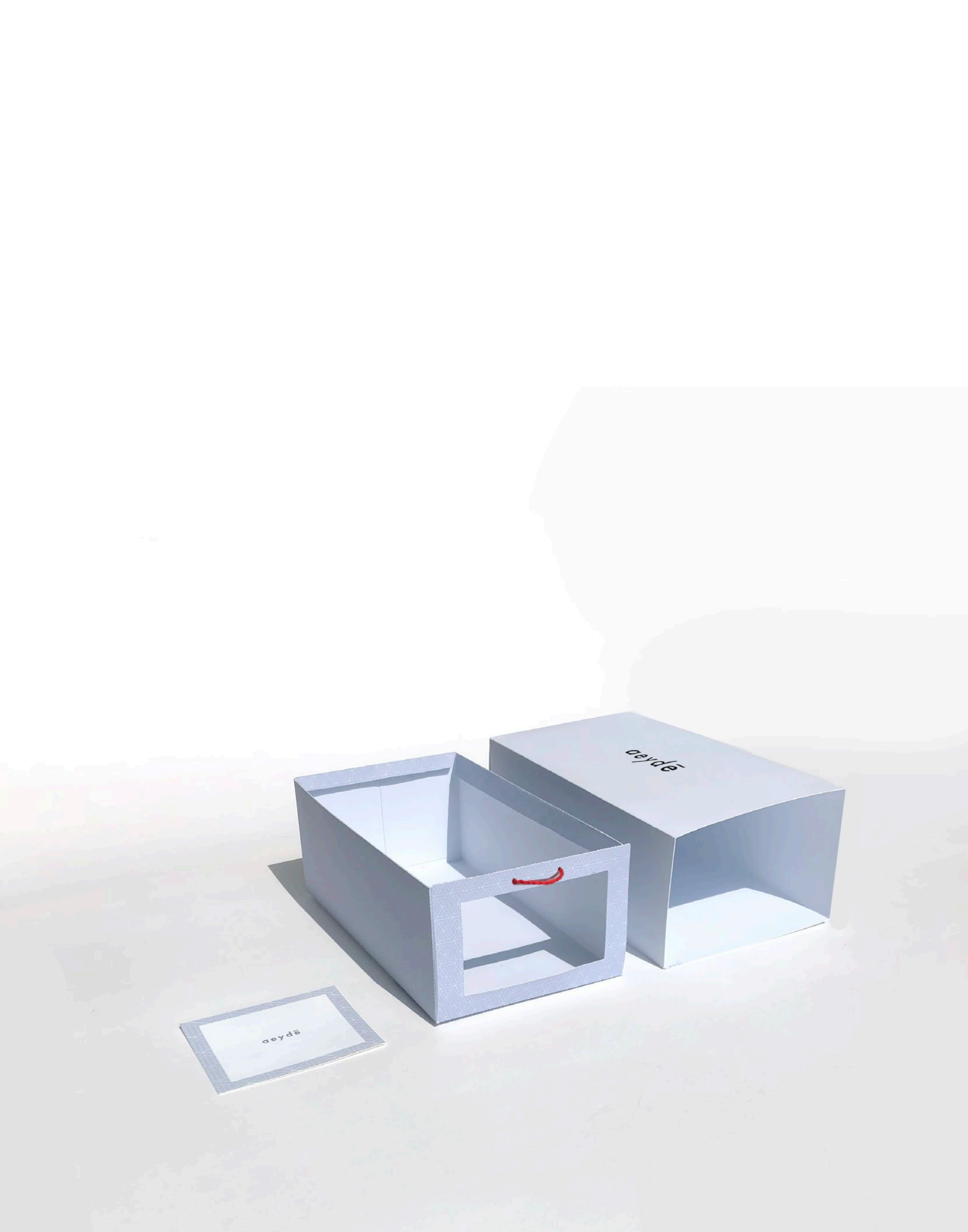
Conclusion:

The redesign of Aeyde's shoe box is successful in that it addresses the company's values of sustainability, versatility, long-term usage and quality. The uniqueness of this boxes design stands out among other high end shoe brands. This shoe box will positively promote the brand while remaining authentic. The project taught me how to build die-cuts and improved my precision in construction.









Thank You

for your purchase.

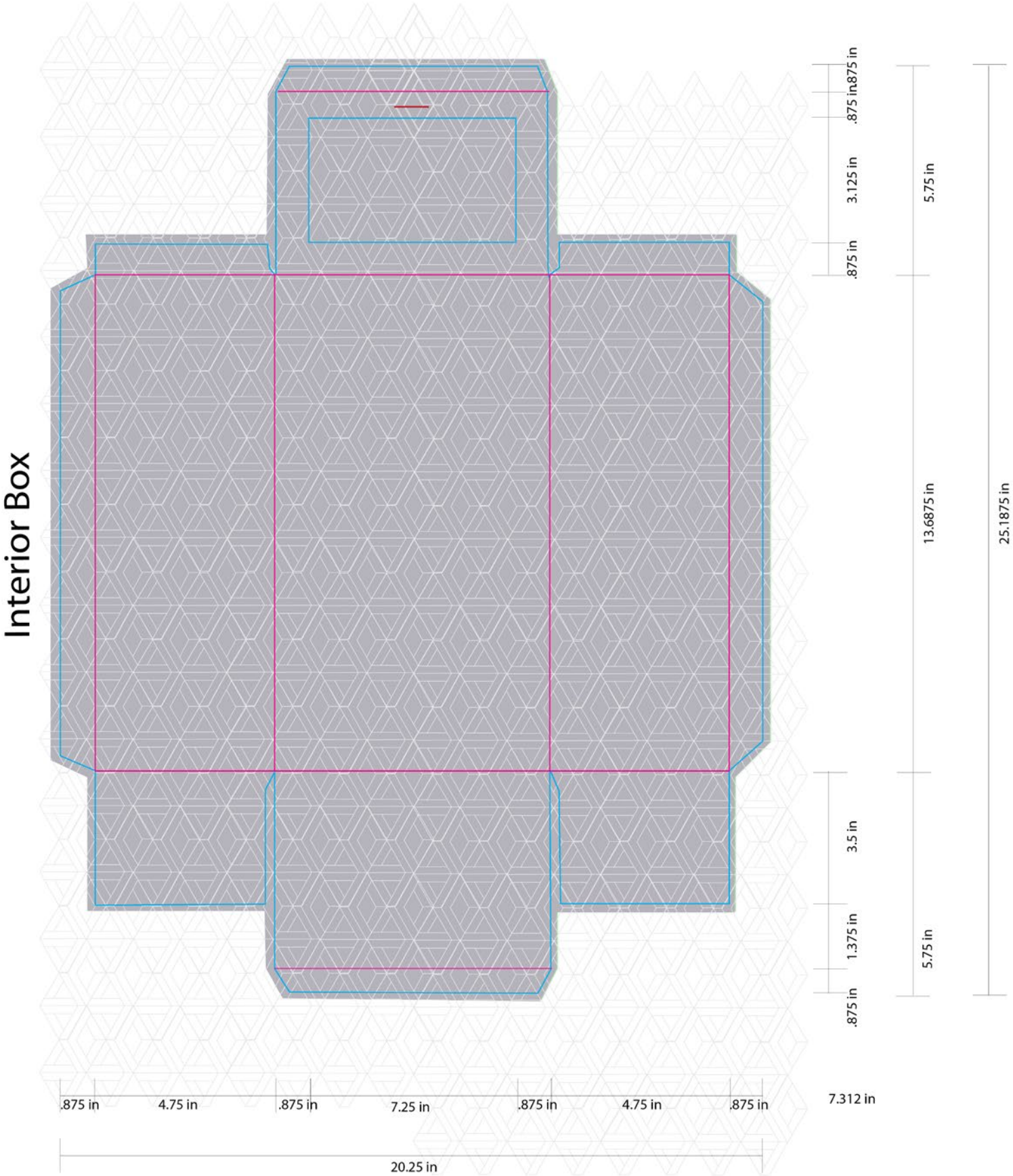
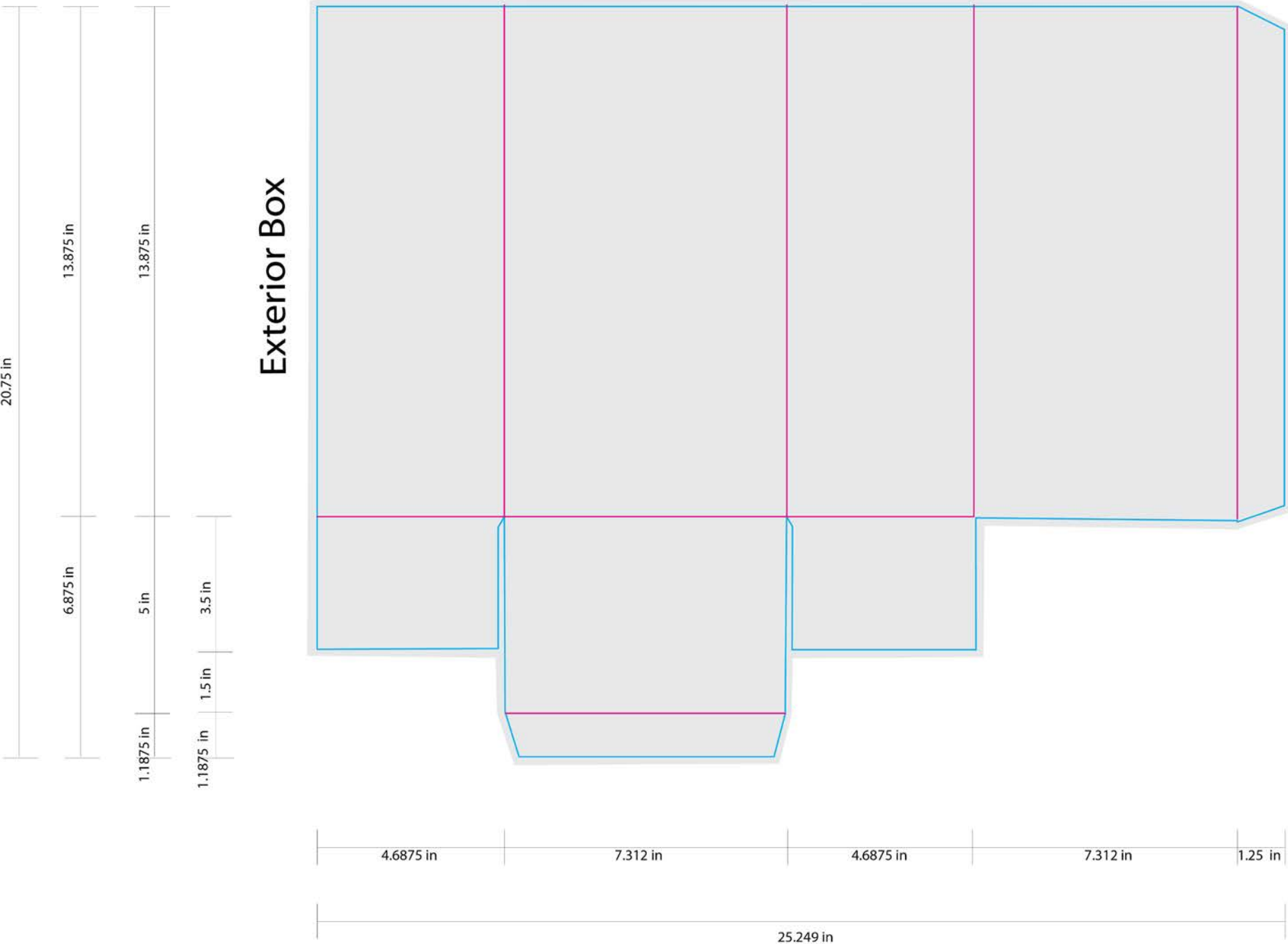
We hope you enjoy your EVE Black Nappa shoes in size 39.5 (6.5 US) for €225.

Hand-crafted in Berlin, our goal at aeyde is to make subtle, yet distinctly luxurious shoes that fit effortlessly into your closet. The hand-sewn single red stitch in these shoes are a symbol of our high standard of quality.

To verify your purchase use the UR code or go to:
aeyde.com



Below:
die-line of the exterior and interior of the shoe box



06

Atlanta Sci Fi Film Festival

visual identity / poster / laurels / itinerary / merchandise

Problem:

To work with fellow Multi-Cultural Sci Fi Organization members to develop elements for the film festival.

Concept:

The Multicultural Sci-fi Organization (MCSFO) markets and promotes science fiction shows, movies and books. Valuing community diversity and inclusiveness, they discuss and educate on the sci-fi genre from an international perspective. They are committed to rich storytelling which infinite possibilities challenge our perception. MCSFO is a big supporter of S.T.E.A.M and does sci-fi IP Brand Activations like HBO’s Westworld among other titles.

One of their biggest claim to fame is the annual Atlanta Sci Fi Film Festival. This event showcases films and movies, hosts discussions and rewards film makers in their sci fi-film contests.





Design:

As an intern at MCSFO, I was able to work on many aspects for the company and their film fest.

My first assignment for them was to develop a new logo for the organization. Their current logo utilized morse code: which while depicting their inclusiveness, didn't read "sci-fi". The logo didn't apply well on a social and digital media platform due ratio disparity.

Under the guidance of my boss, I developed a logo that was dynamic and read 'sci-fi'. The complementary orange and purple color scheme create a contrast and reference old and new science fiction. The aerodynamic side bars take inspiration from the sides of a rocket ship. The MCSFO Alien League typeface's edges were rounded for a friendlier appearance. The boss was passionate about the side bars and gradient. The logo will be deployed in late 2021- early 2022.



Discover the Next Red Pill Adventure

Halloween

Oct 29-31, 2021

ASCIFF.com

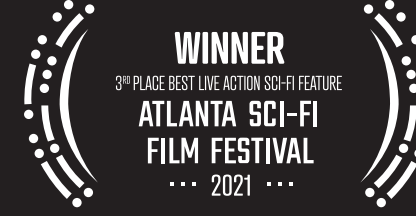
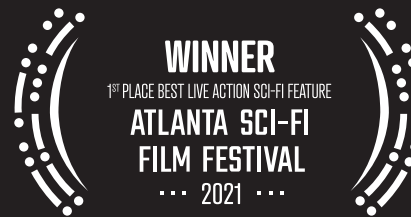
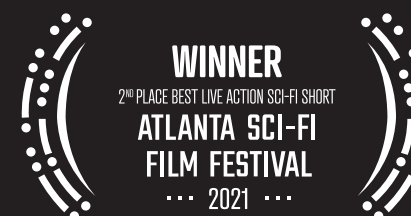
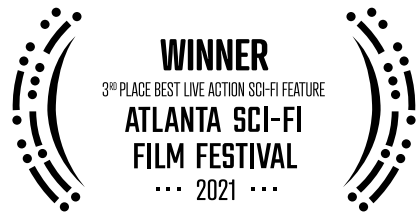
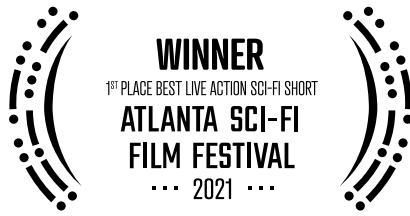
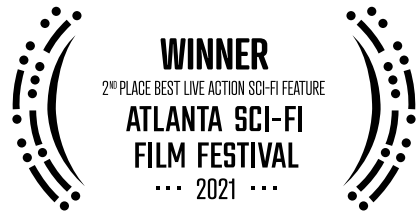
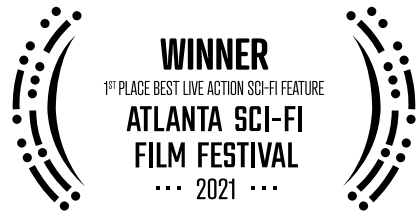


DISCOVER THE NEXT RED PILL ADVENTURE

HALLOWEEN
OCT 29-31, 2021
ASCIFF.com

For my next assignment, I partnered with fellow intern and SCAD illustration major Jessica Bobonish to develop the first poster to market the film festival. By this point, the key art wasn't determined for the film festival. Jessica developed an illustration that depicted the unique fusion of all sci-fi sub-genre characters coming together in the back alley of a new age city. They single-file approach an old lady's booth who is selling different pills. Each pill represents a different sci-fi adventure, as indicated in the header 'Discover the Next Red Pill Adventure'. This in part takes inspiration from the Sci Fi classic, the Matrix. I developed the typography for the poster. Utilizing the similar font Atrament, I created a minimal header to not take away from Bobonish's beautiful illustration. It pulls color from the red pill in the bottom and the clouds overhead.

After the key art was determined, I developed a type-heavy poster that focused on the key art only. The font remained Atrament with a centered alignment to match the giant mountain crack revealing red clouds.



Afterwards, I developed the laurels for the film festival. This was a necessity to the film festival but allowed for little creative direction. The winner, category, film festival name and year are center aligned within the morse-code inspired laurels. As an side project, I made a potential plaque this laurel would appear on.



Outdoor Screening at CINEFEST



My next partnership was to develop the template for the event itinerary with SCAD photography major Matthew Zethren. Zethren developed the cover and subsequently the first major key art for the festival: the mountain crack revealing red clouds. I oversaw the rest of the booklet. Taking inspiration from the cover, I made a warm complementary color scheme of orange, reds and brown. The crack is sparingly exposed in different formats throughout the booklet for cohesion. The fonts are Atrament and PT Serif Pro.

My last project was the creation of film festival merch. Utilizing the same color scheme, typography, key art and headline, I made tote bags, hoodies and t-shirts.

Conclusion:

My time at the Multi-Cultural Sci Fi Organization was successful in both deliverables and personal growth. The deliverables accomplished the set goals, pleased my boss and will likely be popular in their deployment. The experience of working with a client and colleagues helped me to improve my communication skills and gain an understanding of the business world.



Dangerous Liaisons

book jacket / poster / postcards

Problem:

To design a book jacket, event poster and postcard for a French Classic that revives interest in a modern audience.

Concept:

Dangerous Liaisons or Les Liaisons dangereuses is a 1782 French epistolary novel by Pierre Choderlos de Laclos. The story is about 2 corrupt, psychopathic nobility who abuse their powers to manipulate and ruin the lives of others. The targets in the story are the young, good girl Cécile Volanges and the virtuous, married Présidente de Tourvel. In a Shakespearean - like fashion, these manipulations ultimately lead to the ruin of themselves and everyone involved.

A story of vengeance, seduction, love and hate, Dangerous Liaisons is one of the most scandalous and controversial novels in European literature. It highlights the corruption and depravity of the French nobility shortly before the French Revolution, attacking the Ancien Régime. It is a timeless masterpiece translated worldwide with numerous adaptations.

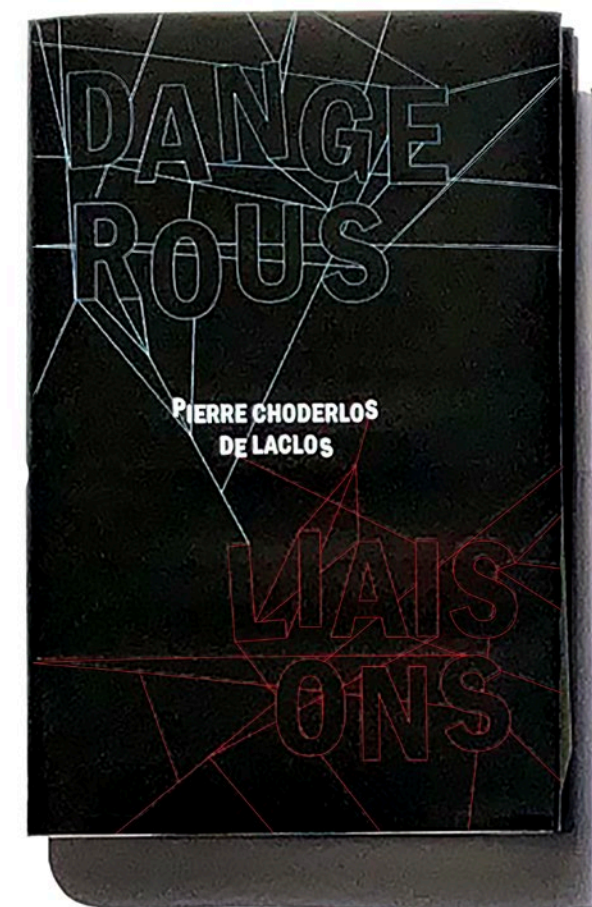
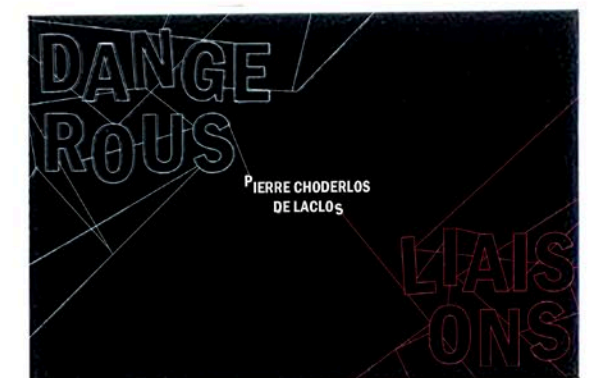
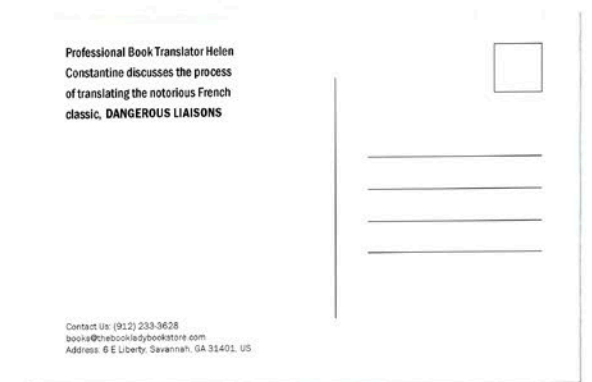
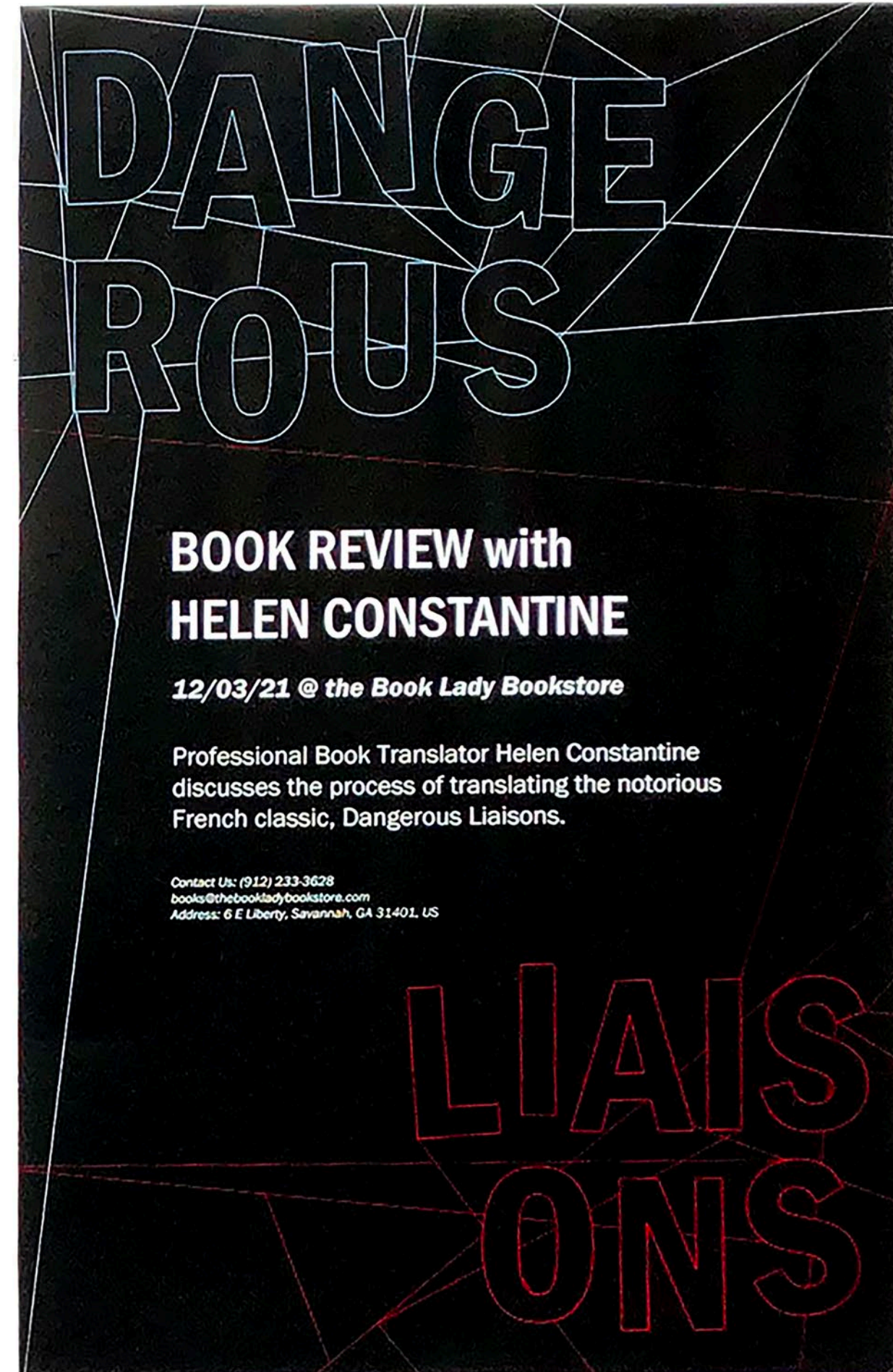
Design:

As a classic, Dangerous Liaisons has had many conventional book covers. Most of them utilize the romanticism imagery of a women or couple in 18th century garments with a secondary, traditional serif font. In order to appeal or reappeal this book to a newer generation, I instead wanted to create a text-heavy design in an abstracted modernism style.

One of the biggest ideas of the novel is the manipulation of these two separate but equally dangerous forces. In order to portray this manipulation, I took inspiration from spider webs and puppets strings to create a line-focused design. The two words of the title are separated into the upper left and lower right corner of the cover to represent the two different forces. The words are in a serious but minimal, all caps Franklin Gothic Condensed to mesh with the web-like forms. The angry red and icy blue colors are used to further differentiate the two forces and emphasize their severity. The authors name is placed in the middle with lines of the web pulling letters to show the manipulation of the victims. This is highlighted through the color usage of an innocent white. For big bodies of text like the back cover and poster, the lines merge to create a frame like a cat's cradle.

Conclusion:

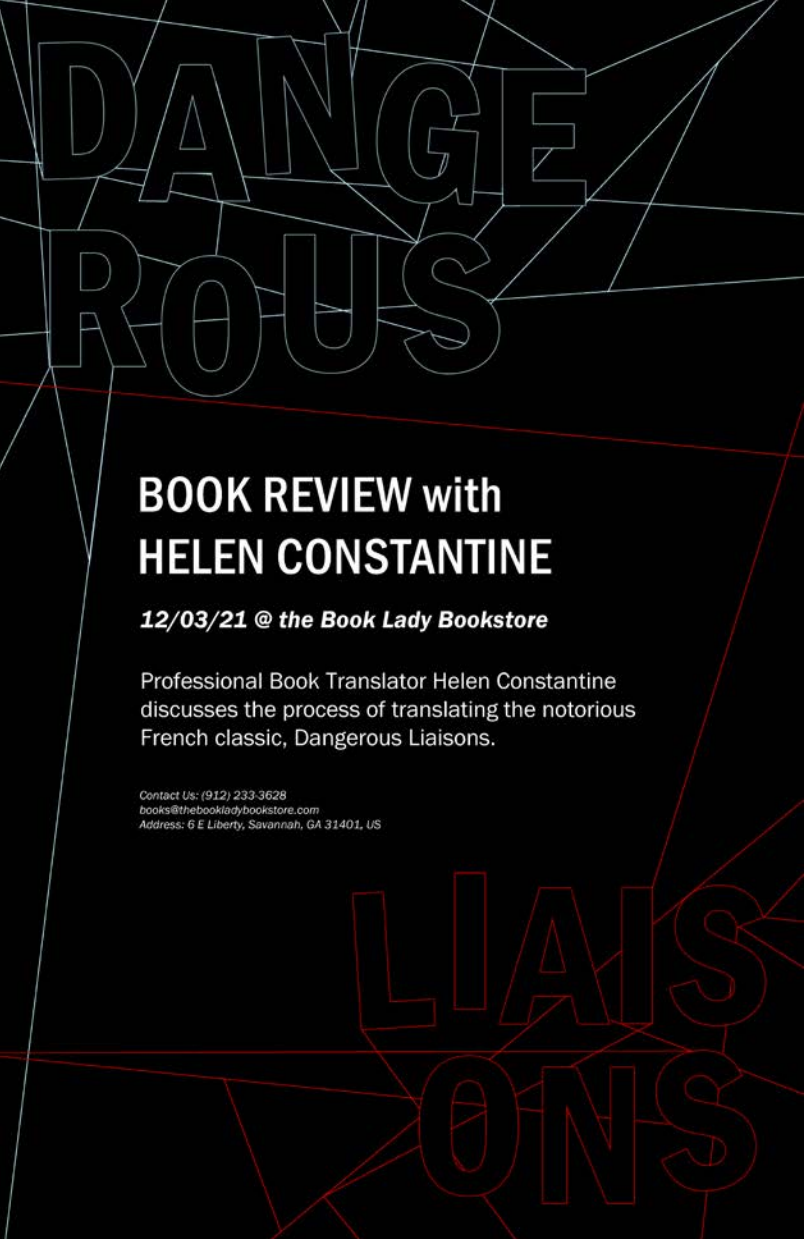
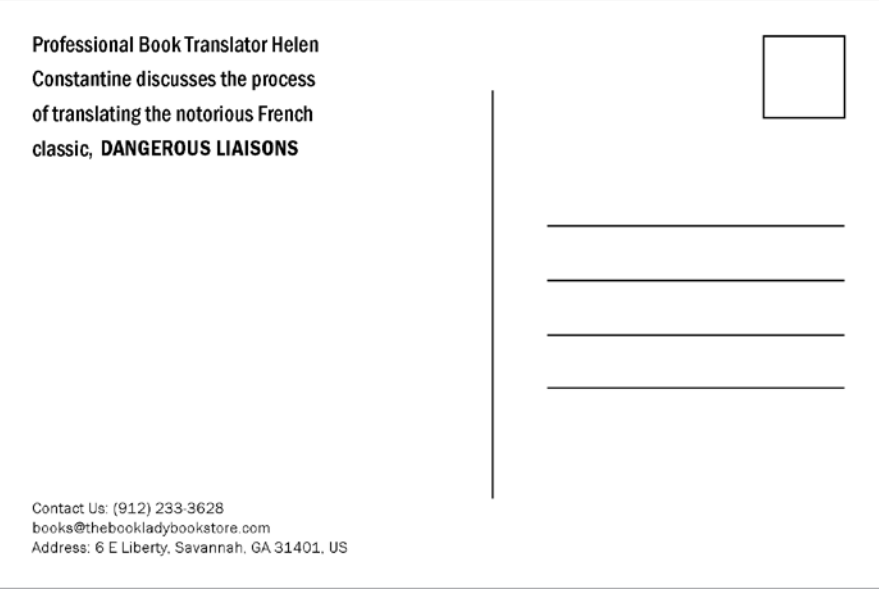
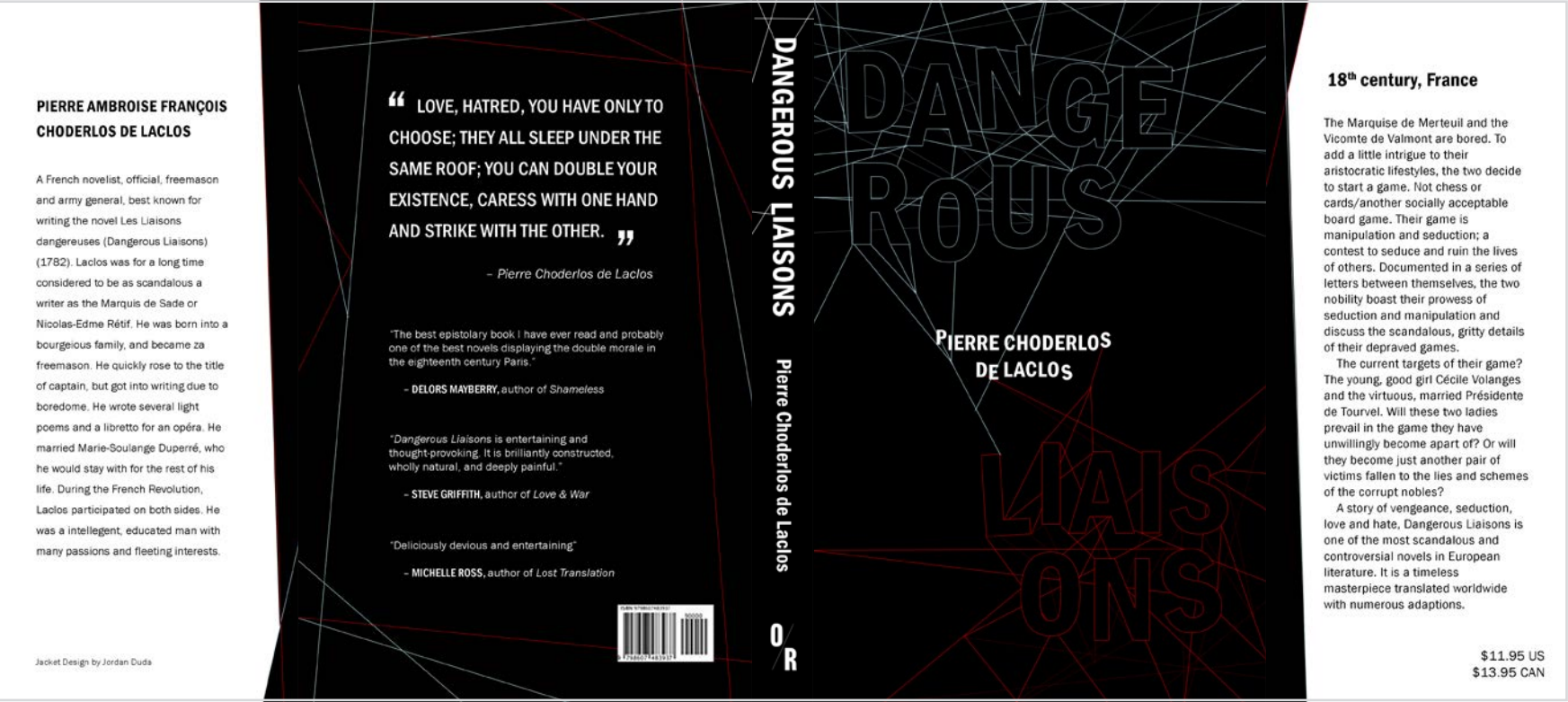
The redesign of Dangerous Liaisons is successful in it visibly expresses the book in a new and exciting way for a modern audience. The cover will clearly stand out in a bookshelf at a library or local bookstore.

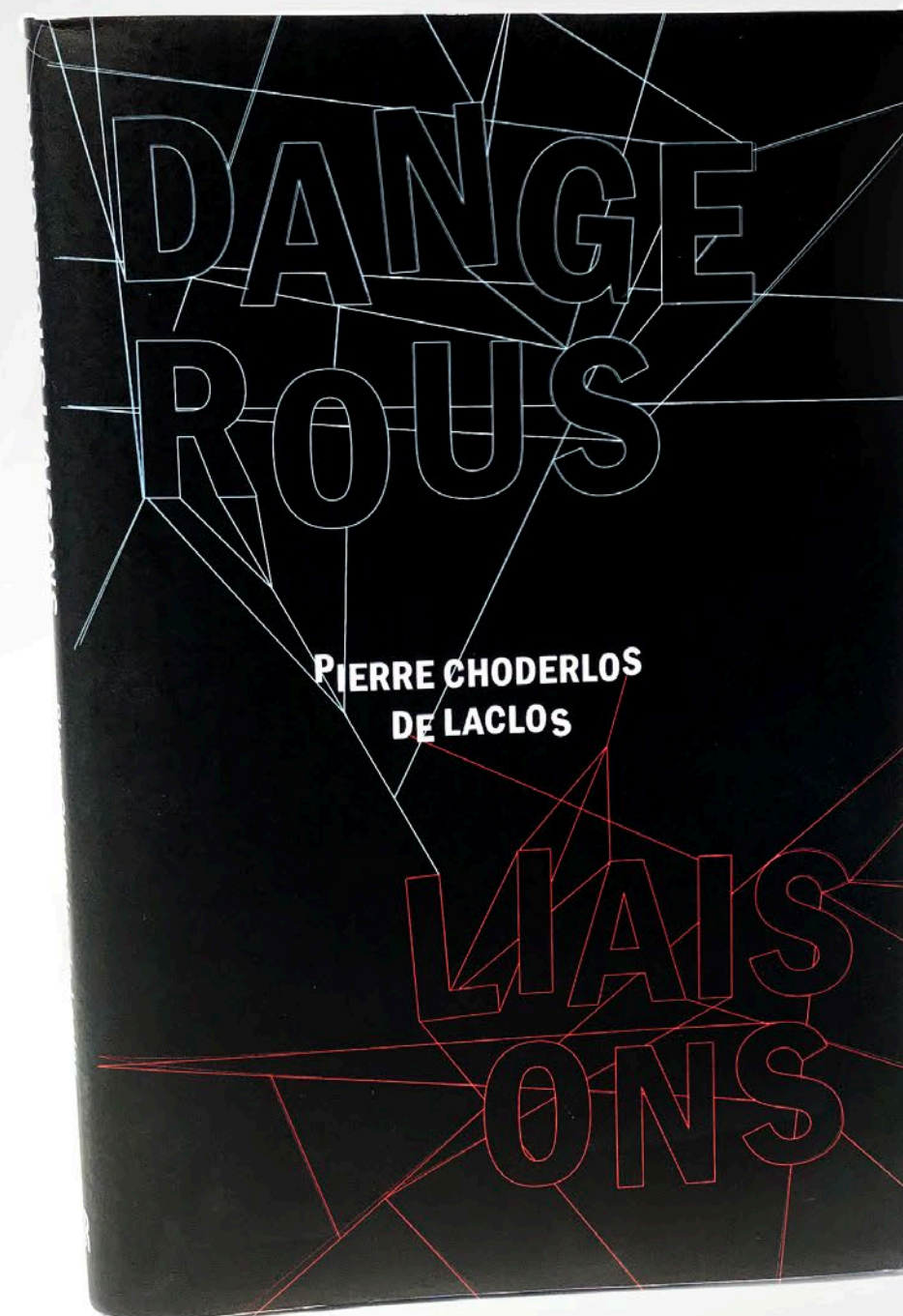
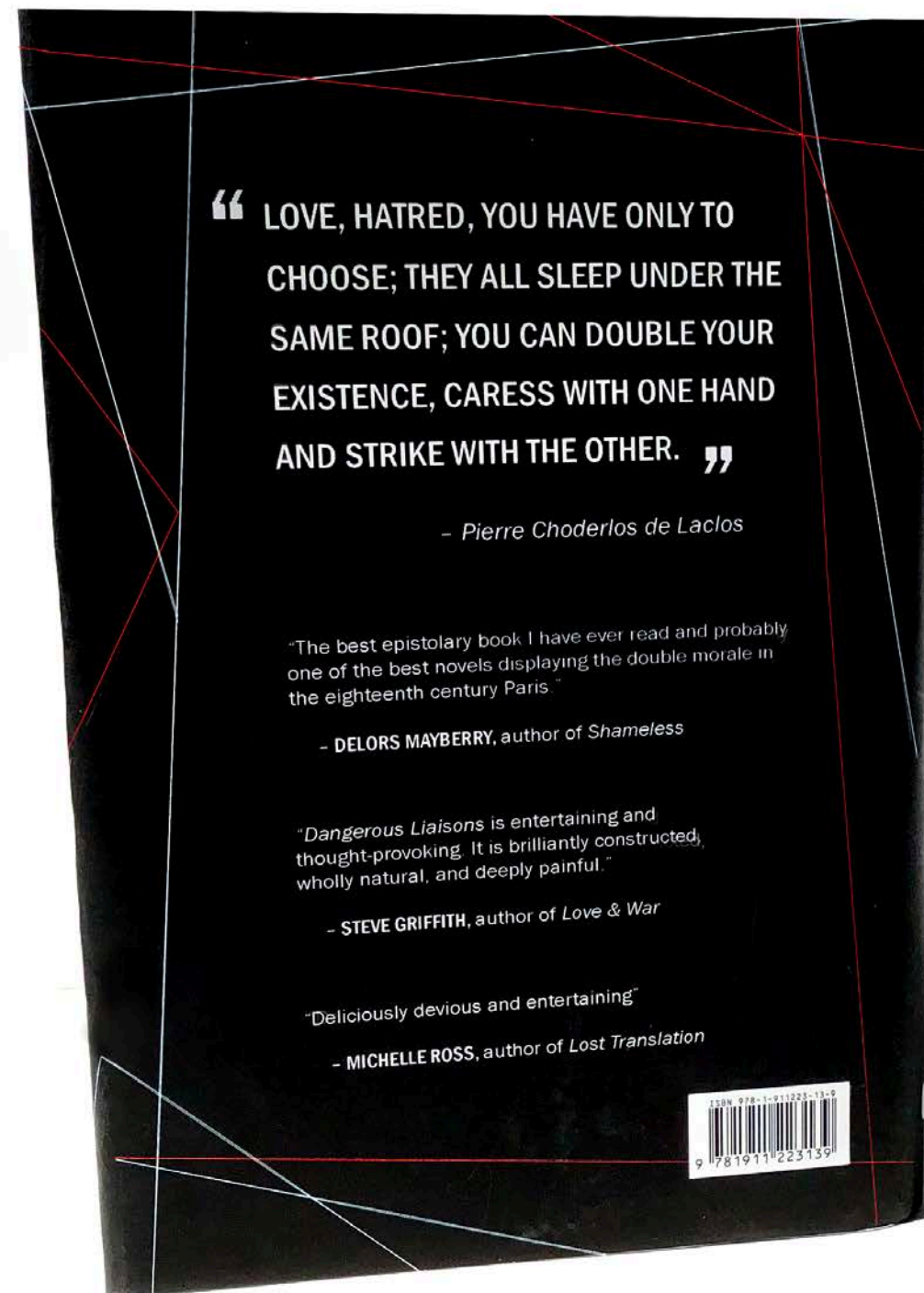




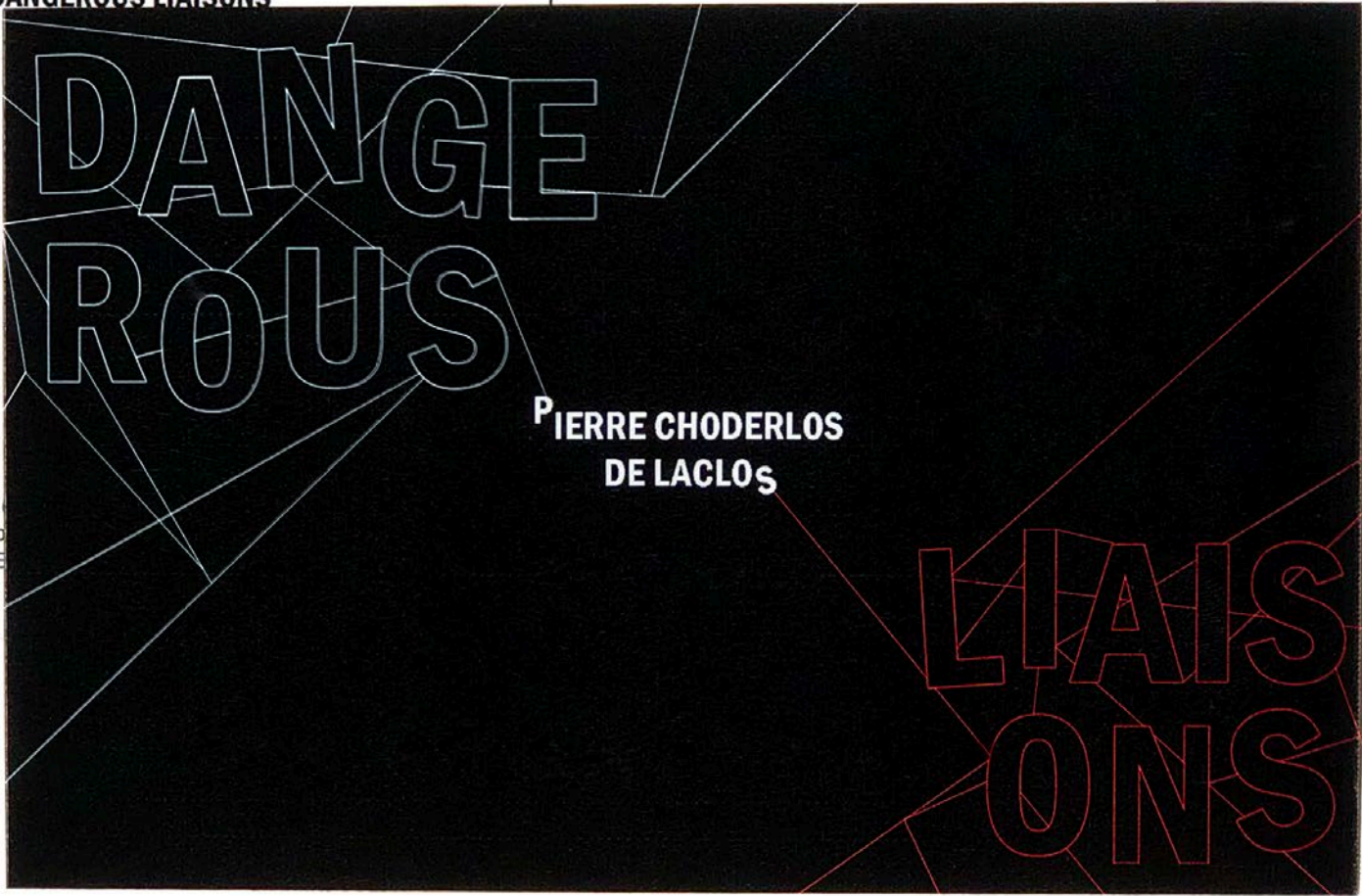
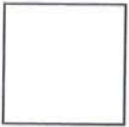
Right (top to bottom, left to right):
flat designs of the book jacket, post card and event poster

Below:
Photo of the final printed designs





Professional Book Translator Helen Constantine discusses the process of translating the notorious French classic, **DANGEROUS LIAISONS**



Contact Us:
books@theb
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DANGEROUS

BOOK REVIEW with HELEN CONSTANTINE

12/03/21 @ the Book Lady Bookstore

Professional Book Translator Helen Constantine discusses the process of translating the notorious French classic, Dangerous Liaisons.

Contact Us: (912) 233-3628
books@thebookladybookstore.com
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LIAISONS



Le Provential

visual identity / menus / coasters

Problem:

To create a cohesive Identity and Restaurant program for an imaginary restaurant. Said restaurant is made the descendent of an artist, musician or philosopher who shares the same artistic spirit as the ancestor. Which the restaurant will be themed around.

Concept:

Jacob Abraham Camille Pissarro (10 July 1830 – 13 November 1903) was a French Impressionist and Neo-Impressionist painter. He was one of the founding members of the Impressionists. Despite not being as famous as Monet and Cezanne, he is argued to be the unifying force behind the movement. Pissarro was the oldest of the group, but also the most mature through his wisdom and tempered, kind and warm-hearted personality. Pissarro was a pivotal member in holding the group together and always encouraging the other members. He was a father figure to the Impressionists, and 4 of the major Post-Impressionists, Georges Seurat, Paul Cézanne, Vincent van Gogh, and Paul Gauguin. Pissarro was inspired by nature but had the habit of changing his style every 4 years once he found it dull. Developed by Joachim Pissarro, this restaurant pays tribute to his great grandfather’s paternal and rural nature. Le Provential or The Provincial is a family friendly restaurant set against the countryside landscape of Southern France. The homely, quaint French country house features an open garden with indoor and outdoor seating arrangements. Like Pissarro, the idea on the environment is also to unify people. Many of the tables are for small and large groups, and if you are alone, the staff will find you a likeminded group of your preference. The food is common, warm, provincial dishes like Ratatouille, Soupe au Pistou and Bouillabaisse with ingredients hand-picked from the garden. The menu also includes Danish dishes with French spins for Pissarro’s heritage.

Design:

For the primary logo, I wanted the logo to be expressive of the restaurant’s main traits. The dark green keeps with the rural, familial, fresh and innate themes, as the color is inspired by southern France trees. The typeface Bell MD is a serif with rounded ends which is welcoming and familial. It is also family friendly as it is easy to read on printed materials. The mix or thick and thin lines is very fresh as it is a more modern design. For the key art, I wanted to demonstrate the organic nature of the restaurant. To show off these traits, I hand-penciled a few classic French produce and herbs as they might be seen growing in Le Provential’s garden. The color palette is monochromatic with a variety of fresh greens. By using a monochromatic color scheme, the there is an overlying serenity that is important to a family friendly restaurant. The disuse of any other color prevents the exclusion of other produce should the system choose to evolve. The relaxing nature is heightened by the addition of organic shapes within the system. The typefaces are a classic sans-serif and serif pairing of Tablet Gothic Compressed Bold and Sylfaen to present the homeliness of the restaurant. Finally, the contents of the menu are done in a dark brown instead of black to be less harsh.

Conclusion:

The design system is successful in how it shows off the main qualities and traits of Pissarro without abusing the Pissarro name for profit.

Le Provential



Le Provential

Le Provential

Le Provential



Hors D'oeuvres

| | |
|--|----|
| Pork Rillettes served with crackers | 6 |
| Cheddar Gougeres served with apple butter | 7 |
| Onion tart | 7 |
| Salmon Trout Tartare with Pressed Caviar and Tomatoes | 8 |
| Chicken Liver Pâté with Pistachios served with crackers | 9 |
| Brandade de Morue au Gratin | 10 |
| Creamy Anchoiade with Crudités | 11 |
| Green Olive Tapenade served with baguette slices | 11 |

Soupes et Salades

| | |
|--|----|
| Soupe au Pistou served with choice of crackers or baguette slices | 6 |
| Beef daube served with choice of crackers or baguette slices | 8 |
| La garbure served with choice of crackers or baguette slices | 8 |
| Salade Niçoise | 10 |
| Duck confit, beetroot and green bean salad | 10 |

Accompagnements

| | |
|---------------------------|---|
| Artichauts à la Barigoule | 5 |
| Fougasse | 5 |
| Aligot | 5 |
| Pommes de terre soufflees | 7 |
| Panisses | 8 |
| Pâté aux pommes de terre | 8 |
| Piperade | 8 |

Entrees

Each entree comes with one accompagnement

| | |
|----------------------|----|
| Ratatouille | 16 |
| Bouillabaisse | 17 |
| Boeuf à la Gordienne | 17 |
| Loup de Mer | 19 |
| Gardiane d'Agneau | 20 |
| Swordfish Provençal | 20 |
| Cassoulet | 22 |

Desserts

| | |
|--|----|
| Pear and hazelnut clafoutis | 7 |
| Almond Pithiviers with Armagnac prunes | 7 |
| Gâteau Basque | 8 |
| Gateau des Rois | 9 |
| Orange-blossom madeleines | 10 |

Le Provential

Non-Alcoholic

| | |
|--|---|
| Coffee | 3 |
| Tea | 2 |
| Water | 1 |
| Soda (sprite, pepsi, coca-cola, fanta) | 3 |

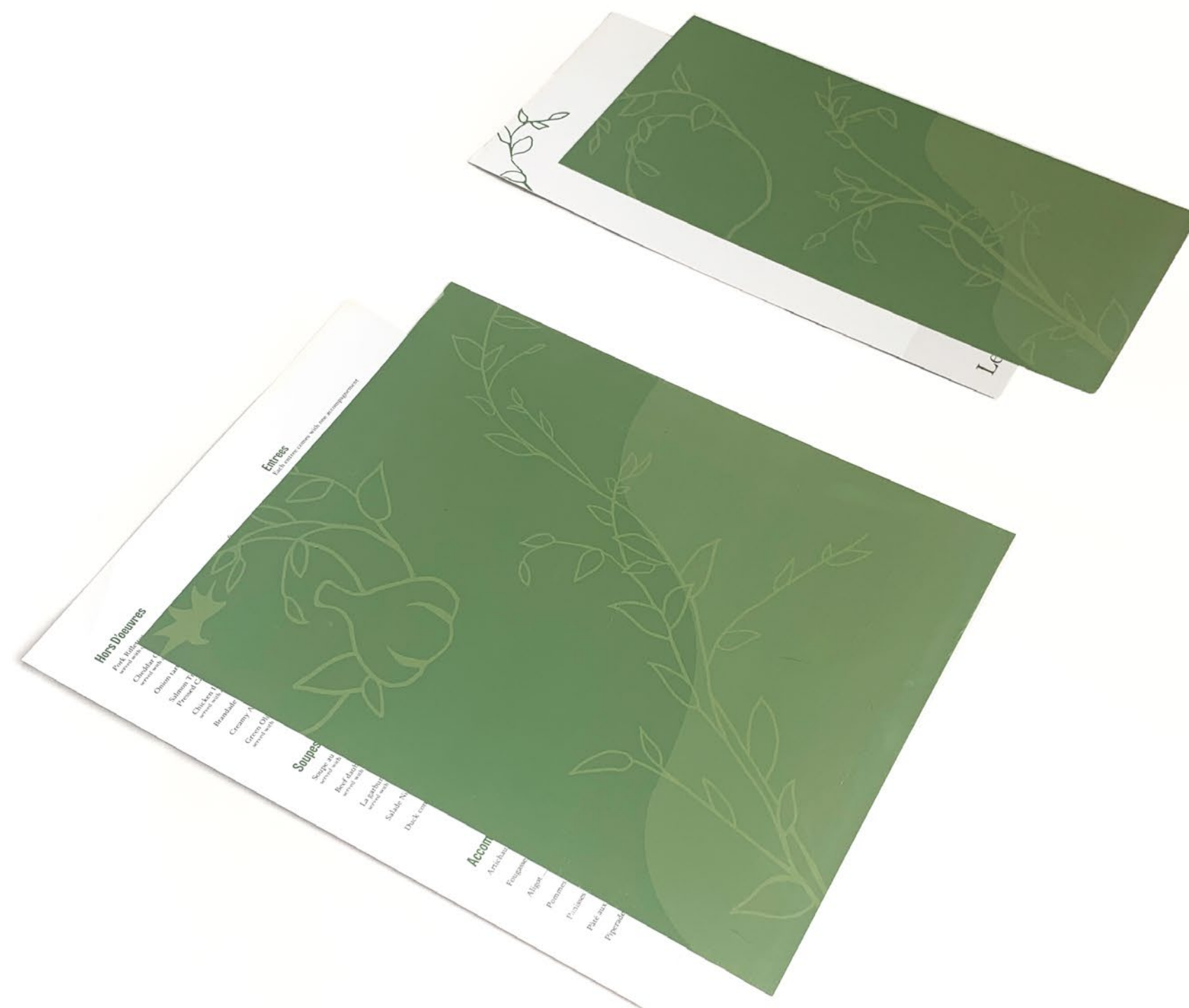
Wine

| | |
|----------------|---|
| House Red | 4 |
| House White | 4 |
| Brut Champagne | 5 |

Specialty Drinks

| | |
|-----------------------------|---|
| Absinthe | 5 |
| Benedictine | 5 |
| Chartreuse | 5 |
| Grand Marnier | 5 |
| Kir | 6 |
| Calvados | 7 |
| Crème de Cassis with Suze | 7 |
| Local Red Rice Beer | 7 |
| Aqualanca | 8 |
| Marc de Châteauneuf-du-Pape | 8 |

Le Provential





National Cowboy & Western Heritage Museum

wall graphics / ads

Problem:

To develop a system for a potential exhibit at the National Cowboy and Western Heritage Museum.

Concept:

Located in Oklahoma City, Oklahoma, the National Cowboy & Western Heritage Museum is the leading authority on 'the wild west'. Since 1955 the Museum has collected, preserved and exhibited an internationally renowned collection of Western art and artifacts. Their museum features several interactive exhibits that teach the old and young about the truths of the old west.

One of the unaddressed topics in their museum is the illusion of the wild west that challenges these truths. The perception of the wild west being a lawless period of gunslingers, bandits and showdowns at dusk holds both fact and fiction. Due to it being public knowledge, the view is widely accepted as true. In the new exhibit, Tarradiddles, Tall Tales and Thumpers: The Mythology of the Wild West, we reveal the accuracy of the old west myths and how they were perpetuated in the nation's minds.

Design:

The design of this system had two main goals. The first is to demonstrate the difference between Hollywood Old West and the Factual Old West. The second is to depict that this exhibit is revealing these discrepancies.

These traits are represented by the dichotomy of older Western genre film stills and photographs of the era. The rip of the film stills to expose the photographs is a visual metaphor for the reveal of the truth behind the myths. The positioning of the rips over the eyes alludes to perception. Letters from newspaper clippings of the era are collaged to represent unique combination of the real and fake ideals of the west.

Conclusion:

This series is successful in that it accurately represents the exhibit's topic and creates curiosity within a public that is losing interest in museums.



The National Cowboy and
Western Heritage Museum
June 1 – July 15, 2021

TRADIDLES, TALL TALES & THUMPERS:

The Mythology
of the Wild West



nationalcowboymuseum.org
info@nationalcowboymuseum.org


TRADIDLES, TALL TALES & THUMPERS:

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The National Cowboy and
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June 1 - July 15, 2021



**TRADITIONS,
TALL TALES &
THUMPERS:** The Mythology
of the Wild West

 **NATIONAL
COWBOY
& WESTERN HERITAGE
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Above:
To scale mockup of the title wall of the exhibit

Below:
Title wall of the exhibit with the introduction wall.

