



Artist Statement

Drake Fontana

Graphic Design

Effective brand communication in today's marketplace is a complex and massive undertaking. With shifting demographics and media platforms the consumer is both more in tune and out of touch with producing brands. The ability to understand this complex cultural landscape of our planet is more important than ever.

Through the study of history and design I have attained the skills necessary to effectively comprehend and decipher the complex cultural interactions of our time. This unique mix of visual communication skills and cultural understanding allows me as a designer to make the personal bond between consumer and brand stronger, clearer, more efficient, and longer lasting. A tailored suit always fits better than the mass produced.

Design is only as good as the story behind it. I used to think good design was something you learned from a textbook. Do things line up? Is there good use of color and space? All of the formal artistic requirements. But a brand, a good design, not only captures the attention of an audience, whom doesn't want to listen or be influenced, it lingers in the mind, the subconscious. And for those who care to ask, care to listen, there is a story in the details that embodies the spirit of the entity it represents.

The message isn't just simply that 'we are here' and 'this is what we do/offer.' The story is 'this is who we are', 'this is the way we can make your life better.' We want to share ourselves with you, and if you're listening, we hope you like what you hear and come share with us some of you; money, time, or otherwise. It's a true connection between sender and receiver. Something that is personal and genuine. Something that is built on trust, and clarity that generates loyalty.

A good story teaches you lessons on life; shows you different perspectives of the world. Whether you agree or disagree is of no confidence, as long as you understand. People don't want to be influenced, but to be influenced is to not have the confidence to say no. A good story doesn't involuntarily impose influence on the audience. In the same way, good design allows for an audience to feel comfortable enough to listen. And once their minds and ears are open hopefully the story is meaningful enough and influential enough to garner a positive reaction of acceptance.

Like a good movie or book, good design is a window, an acceptable vehicle to carry a message or lesson to an audience. There are millions of books, movies, designs, and advertisements, but only the good once make an audience want to delve into the details for more. Or come to your destination in the case of advertising.

	<u>Title</u>	<u>Media</u>
Figure 1:	Cardiac Final Detail 1	Digital Illustration
Figure 2:	Cardiac Final Detail 3	Digital Illustration
Figure 3:	Cardiac Poster Drake	Digital Illustration
Figure 4:	Centauro Logo Red	Digital Illustration
Figure 5:	Centauro Partial Red	Digital Illustration
Figure 6:	Centauro Set Copy	Digital Illustration
Figure 7:	Centauro Set Green Copy	Digital Illustration
Figure 8:	Centauro Set Silver Copy	Digital Illustration
Figure 9:	Centauro Set Blue Copy	Digital Illustration
Figure 10:	Conf Brand Mark	Digital Illustration
Figure 11:	Conf Logotype	Digital Illustration
Figure 12:	Dfon Designs Primary Logo	Digital Illustration
Figure 13:	Dfon Designs Secondary Logo	Digital Illustration
Figure 14:	Drake Fontana	Digital Illustration
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Figure 18:	Gryphon Poster Series - 3	Digital Illustration
Figure 19:	Gryphon T-Shirts	Digital Illustration
Figure 20:	Gryphon Website - 1	Digital Illustration
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Figure 23:	Gryphon - 6	Digital Illustration
Figure 24:	Rolling Stone Cover Final	Digital Illustration
Figure 25:	Scholastic Mailer - 1	Digital Illustration
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Figure 27:	Scholastic Notebook Cover	Digital Illustration
Figure 28:	Scholastic Notebook Dividers	Digital Illustration
Figure 29:	Scholastic Poster	Digital Illustration
Figure 30:	Scholastic Party - 1	Digital Illustration
Figure 31:	Sexy Goodies Alt	Digital Illustration
Figure 32:	Sexy Goodies	Digital Illustration
Figure 33:	The Narg Color B Copy	Digital Illustration
Figure 34:	The Narg Final Color	Digital Illustration
Figure 35:	The Narg Logotype 2	Digital Illustration
Figure 36:	The Narg Logotype	Digital Illustration
Figure 37:	The Narg Menu - 1	Digital Illustration
Figure 38:	The Narg Menu - 2	Digital Illustration
Figure 39:	Under The Sea Final	Digital Illustration

Key to Lines

- A Arteries
- V Venues

Heart

- 1 Vena Cava
- 2 Aorta
- 3 Pulmonary A.
- 4 Pulmonary V.

Skull

- 5 E&W External Jugular
- 6 E&W Internal Jugular
- 7 Facial Veins
- 8 Common Carotid
- 9 E&W External Carotid
- 10 E&W Internal Carotid
- 11 E&W Vertebral A.
- 12 Basilar A.
- 13 E&W Posterior Auricular
- 14 Brachiocephalic Trunk
- 15 Brachiocephalic V.

Foregut

- 23 Celiac Trunk
- 24 E Gastric A.
- 25 W Gastric A.
- 26 Hepatic A.
- 27 E Inferior Phrenic
- 28 W Inferior Phrenic
- 29 Hepatic V.

Midgut

- 30 Renal V.
- 31 Renal A.
- 32 Superior Mesenteric A.
- 33 Inferior Mesenteric A.

Groin

- 34 Rectal A.
- 35 E&W Gonadal A.
- 36 E&W Gonadal V.
- 37 E&W Common Iliac V.
- 38 E&W Common Iliac A.
- 39 E&W Interior Iliac V.
- 40 E&W Interior Iliac A.

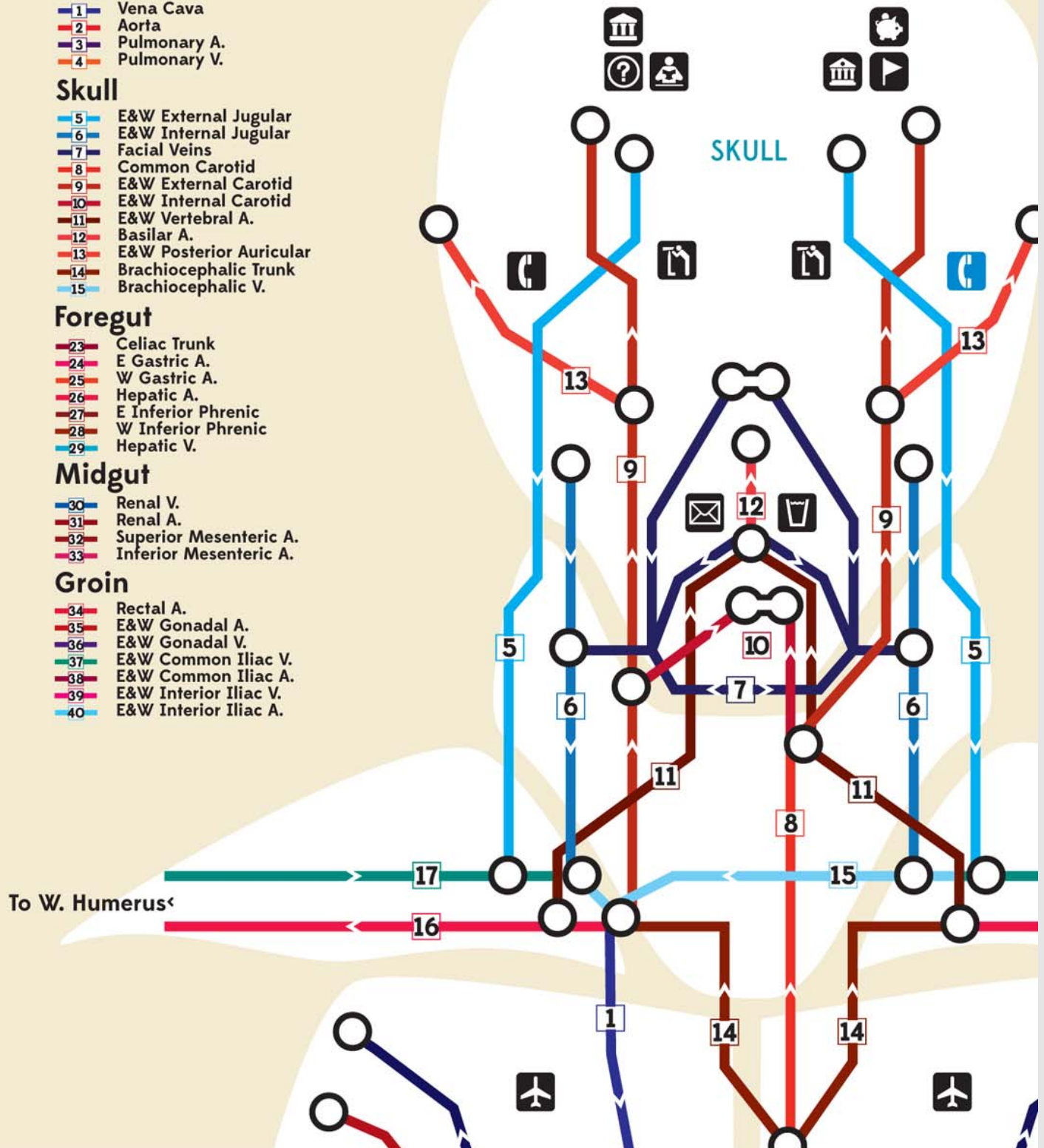


Figure 1: Cardiac Final Detail 1.



Cardiovascular
Research at CSU:

Molecules & Models & Mankind

CSU
Research
Colloquium

April 4-5, 2013

Hilton Fort Collins
425 W Prospect Rd

Co-Chairs:

Dr. Scott Earley
Dpt. of Biomedical Sciences

Dr. Frank Dinunno
Human Cardiovascular
Physiology Lab

www.vpr.colostate.edu/urc

Circulatory City

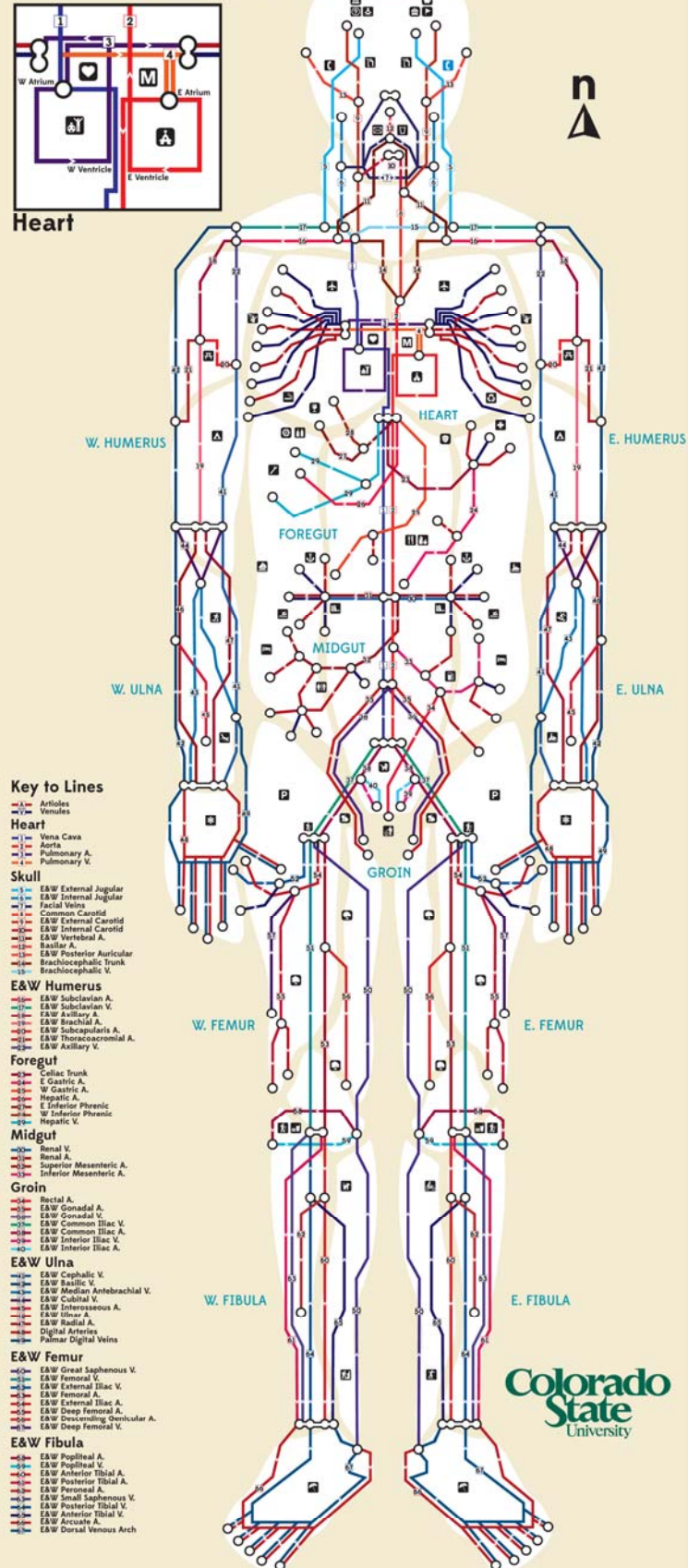


Figure 3: Cardiac Poster Drake.



Figure 4: Centauro Logo Red.



Figure 5: Centauro Partial Red.



Figure 6: Centauro Set Copy.



Figure 7: Centauro Set Green Copy.



Figure 8: Centauro Set Silver Copy.



Figure 9: Centauro Set Blue Copy.



Figure 10: Conf Brand Mark.

Confirmation Retreat 2012

Figure 11: Conf Logotype.



Figure 12: Dfon Designs Primary Logo.

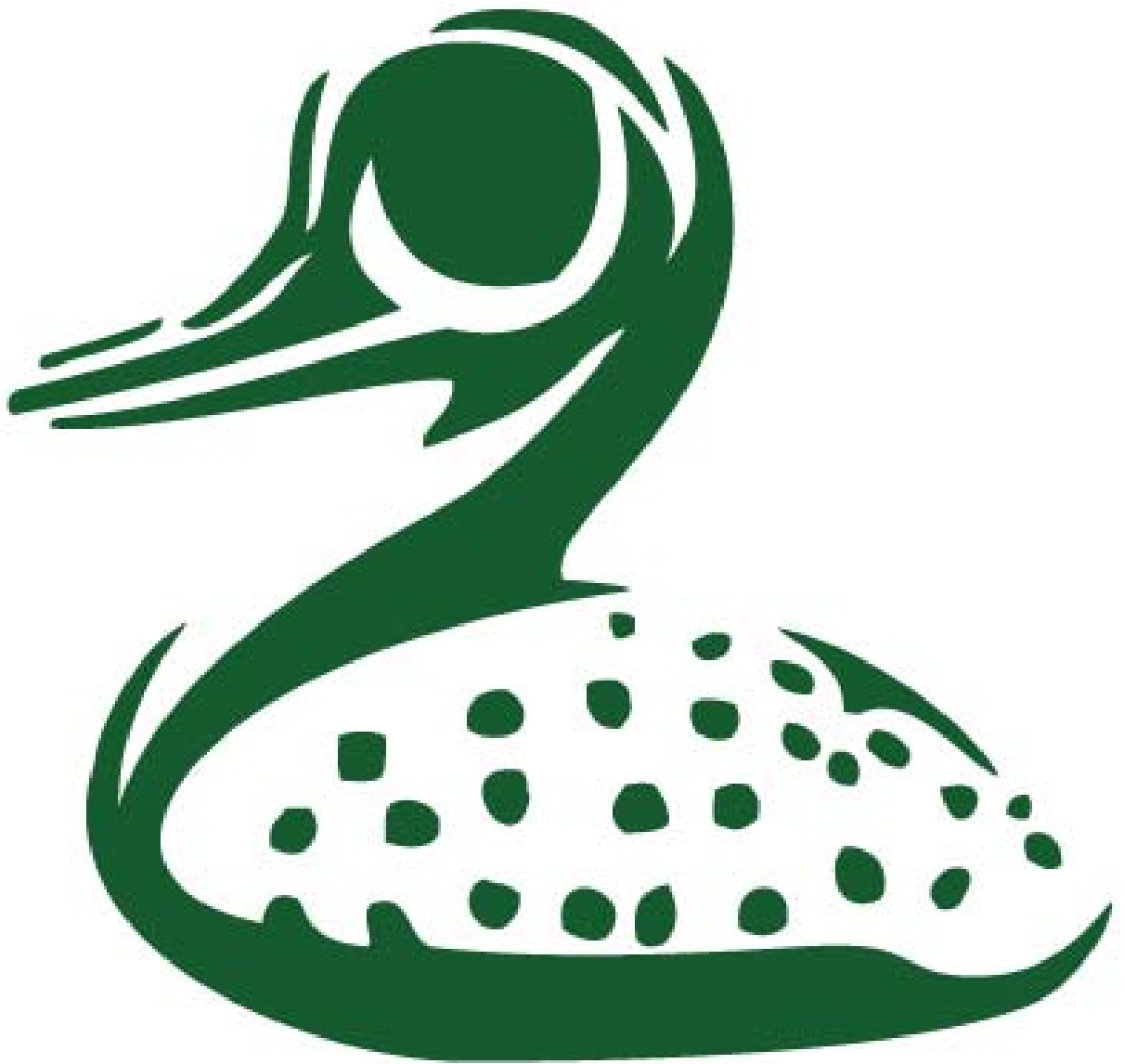


Figure 13: Dfon Designs Secondary Logo.

drake fontana



Figure 14: Drake Fontana.



Figure 15: Gryphon Cars.



GRYPHON

Hybrid Vehicle Research



MECHANICAL
ENGINEERING
RESEARCH AREA
COURSES

Colorado
State
University



HYBRID ELECTRIC POWERTRAINS
VEHICLE ENERGY STORAGE SYSTEMS
HYBRID ELECTRIC SYSTEMS DESIGN
VEHICLE ELECTRIFICATION

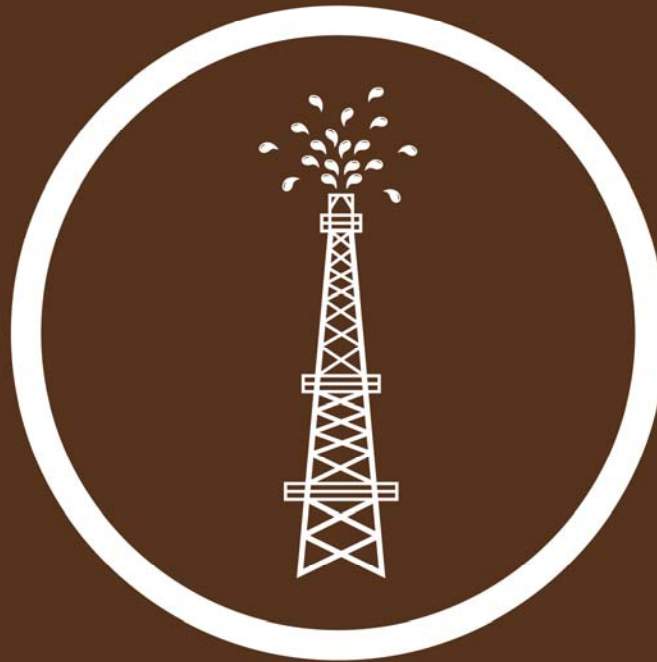
WWW.ENGR.COLOSTATE.EDU/ME/PAGES/RESEARCH

Figure 16: Gryphon Poster Series - 1.



GRYPHON

Hybrid Vehicle Research



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Figure 17: Gryphon Poster Series - 2.



GRYPHON

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VEHICLE ELECTRIFICATION

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Figure 18: Gryphon Poster Series - 3.



Figure 19: Gryphon T-Shirts.

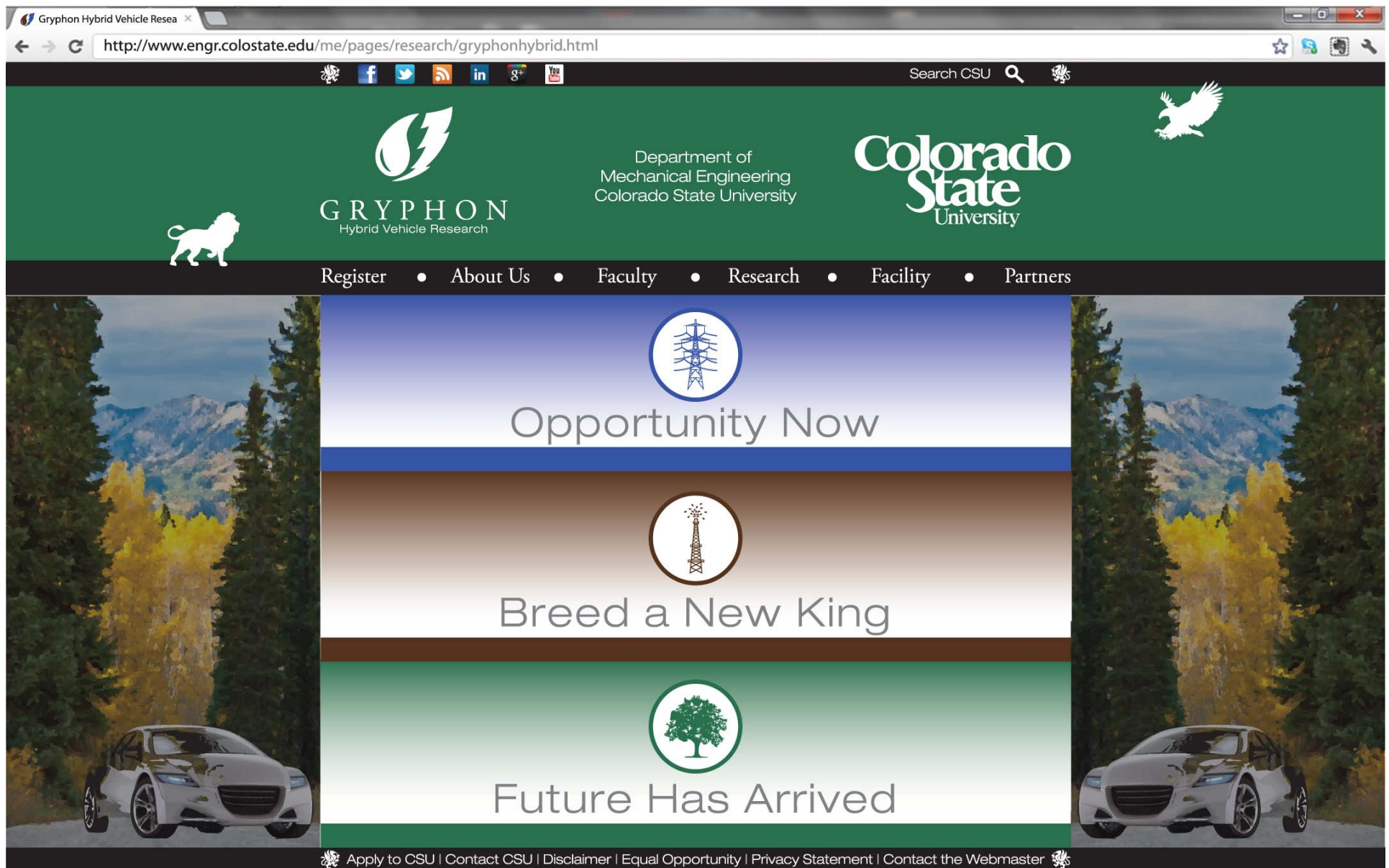


Figure 20: Gryphon Website - 1.



Figure 21: Gryphon - 2.



Figure 22: Gryphon - 4.



Figure 23: Gryphon - 6.

Anthony Hamilton | Maxwell | Musiq Soulchild

Rolling Stone

D'Angelo

evolution
of soul
Contemporaries

Figure 24: Rolling Stone Cover Final.

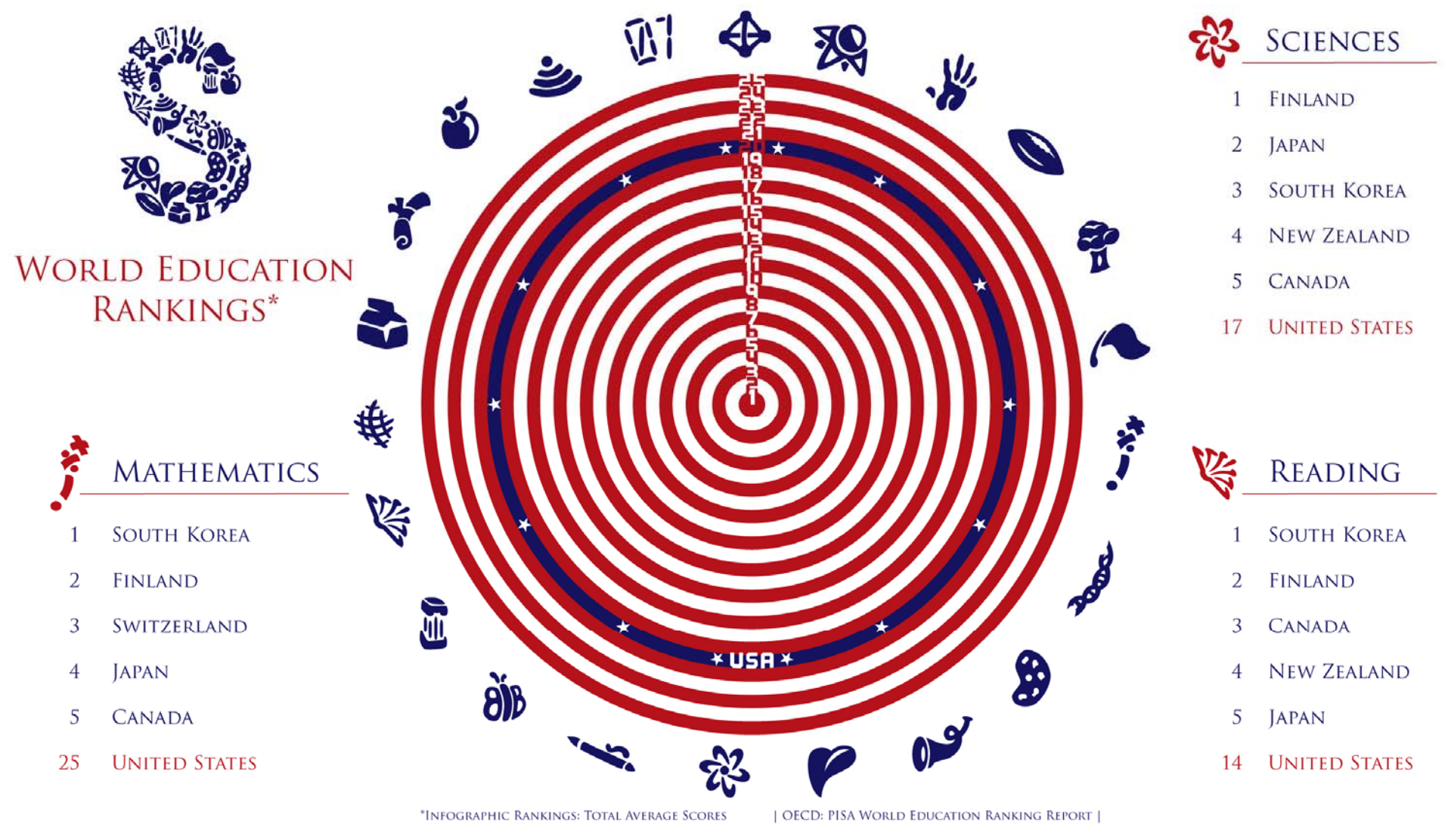


Figure 25: Scholastic Mailer - 1.

SCHOLASTIC

ASPIRE TO PROSPERITY

PROSPER WITH OUR TEAM TODAY!

NAME

ADDRESS

EMAIL

ZIP CODE

PHONE

☐ I WANT TO BE A MEMBER OF THIS PARTY

☐ I WANT TO RECIEVE UPDATES REGARDING THE SCHOLASTIC PARTY

Figure 26: Scholastic Mailer - 2.

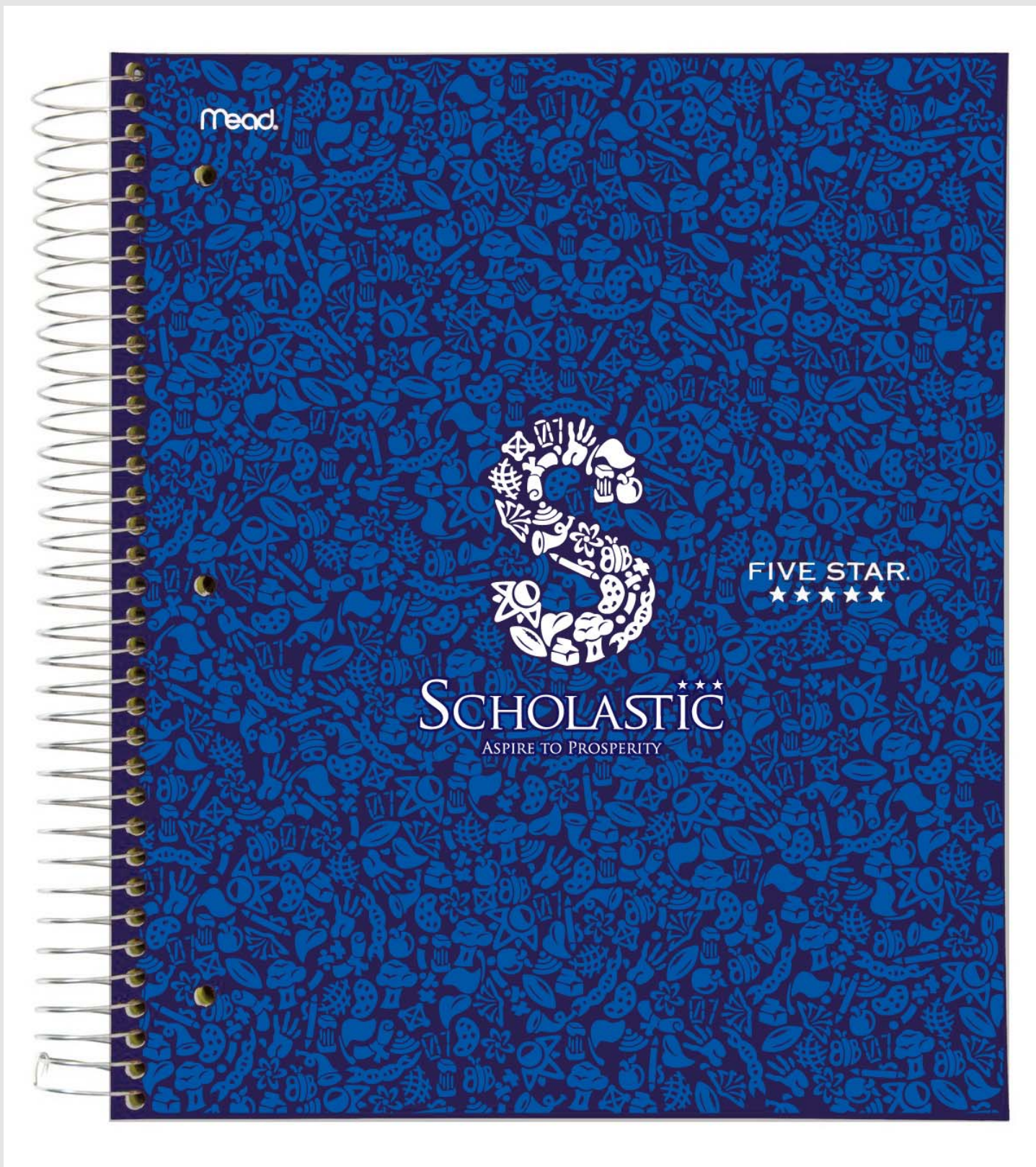


Figure 27: Scholastic Notebook Cover.

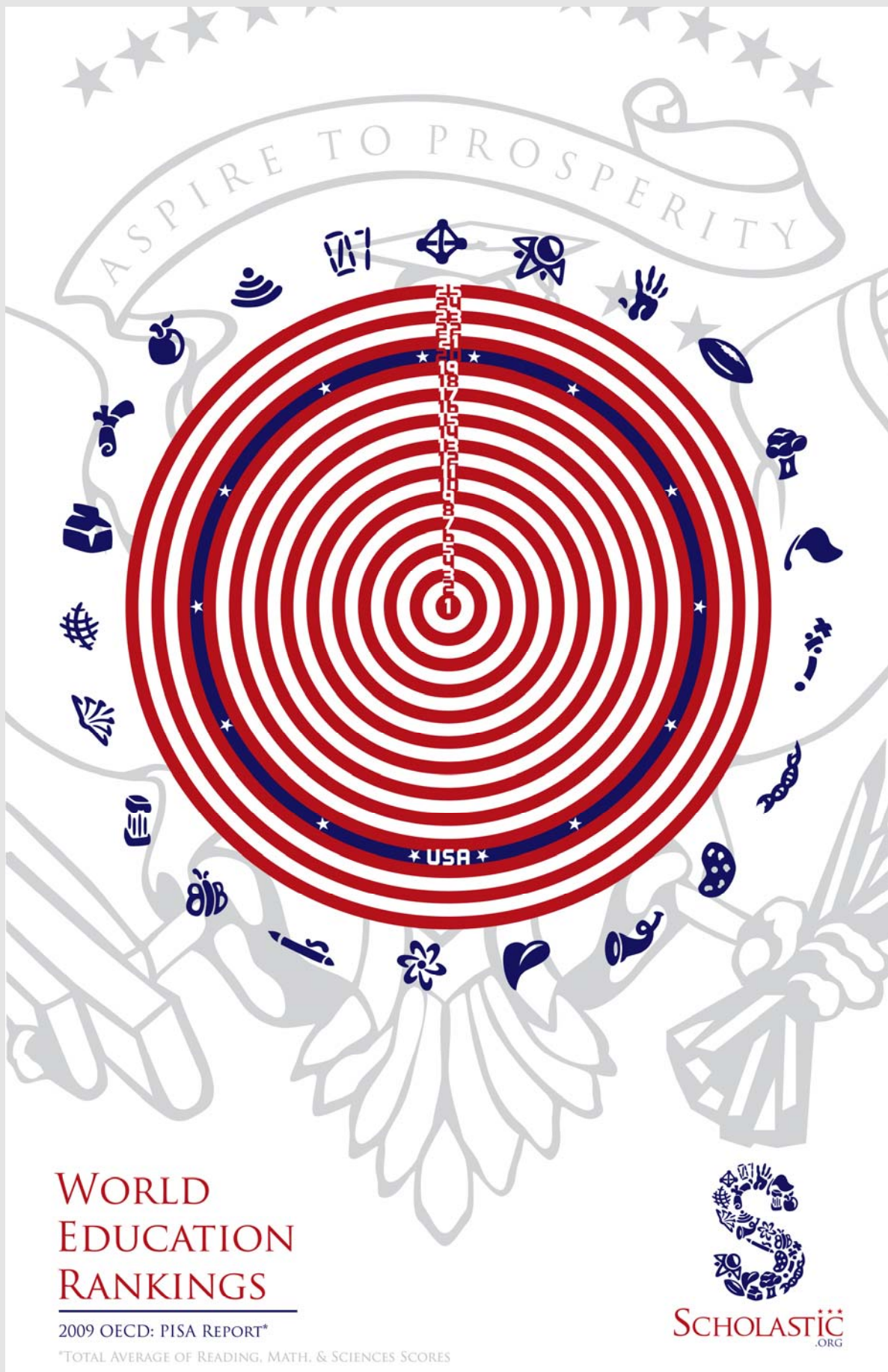


Figure 29: Scholastic Poster.

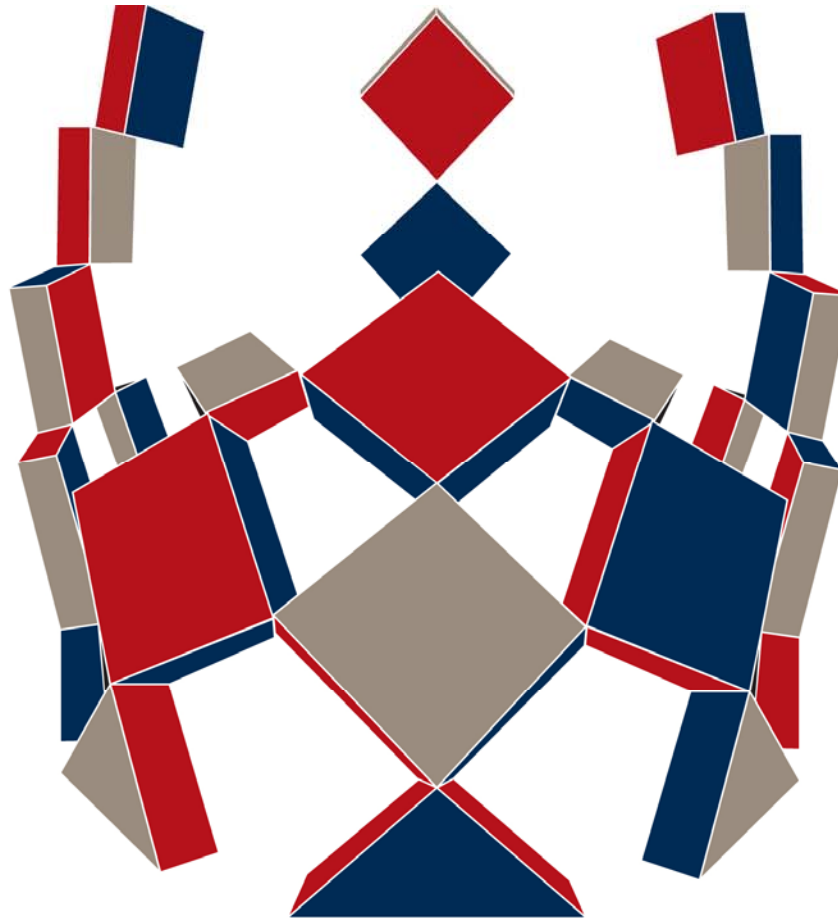


SCHOLASTIC^{***}
ASPIRE TO PROSPERITY

Figure 30: Scholastic Party - 1.



Figure 31: Sexy Goodies Alt.



SEXY GOODIES

FANTASY FOOTBALL

Figure 32: Sexy Goodies.



Figure 33: The Narg Color B Copy.



Figure 34: The Narg Final Color.

the
narg

Figure 35: The Narg Logotype 2.



The Narghile Nights
HOOKAH LOUNGE

The logo features the text "the narghile nights" in a stylized, lowercase font. "the" is in a small, orange font. "narghile" is in a large, orange font, with the "g" having a flame-like tail. "nights" is in a large, blue font, with the "i" and "n" having star-like accents above them. Below "narghile" is the text "HOOKAH LOUNGE" in a smaller, red, uppercase font.

Figure 36: The Narg Logotype.

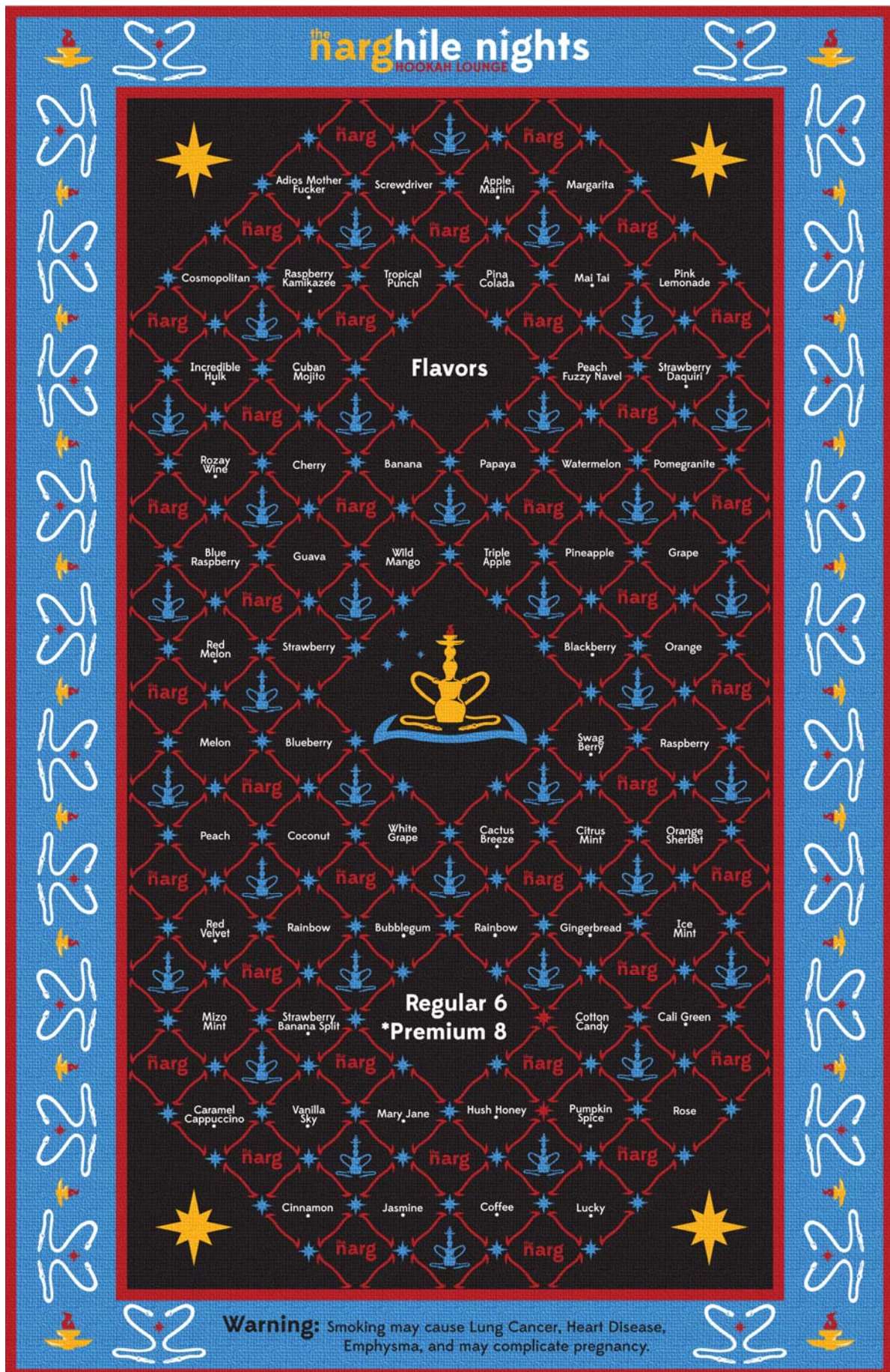


Figure 37: The Narg Menu - 1.



Figure 38: The Narg Menu - 2.

If there is any place on earth you might expect to find them - the true believers in the imminent coming of manned undersea outposts or spectacular domed colonies on the ocean floor - it would be here, in Key Largo. This first major stop along the 100-mile Overseas Highway to Key West is home to the world's only underwater hotel, the only continuously operating underwater lab and classroom, and the only underwater research base. And it is in Key Largo that you find divers like IAN KOBLOCK, whose even tan hints at his lifetime of outdoor ventures. His hair and trademark goatee are graying, although for a septuagenarian he looks as if he takes regular dips in the Fountain of Youth. Like so many others along this steamy island chain, he's wearing shorts and a billowing Hawaiian shirt. No matter that he is seated behind a large desk in the kind of high-backed executive chair more often associated with Brooks Brothers.

In Key Largo, aquanauts roam the reefs and a cadre of true believers design new outposts for life in the deep.

By: Ben Hallwarth

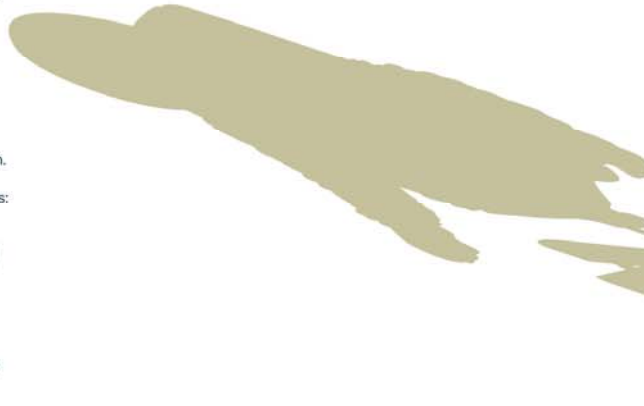
The wood-paneled walls around Koblick's office are filled with memorabilia that attest to his years as an undersea pioneer and a genuine player in a decades-long quest to turn ordinary divers into 'aquanauts,' the name applied to those equipped to live on the seabed, much as crews launched into space get to be called astronauts.

Koblick was among the early converts to the concept of undersea living when it came of age in the 1960s, in the shadow of the momentous achievements of the race to the moon. But the nascent quest to equip aquanauts to live in 'inner space,' as some called the vast undersea realm, never got anything close to billions of dollars pumped into launching Apollo astronauts into outer space, birthing an industry and defining a global zeitgeist.

Koblick's early brush with official indifference convinced him that the government would never support an undersea corollary to the space program. So he went looking for entrepreneurial solutions to creating underwater habitats: school bus-size seafloor shelters that gave aquanauts a pressurized, climate-controlled base, just as the International Space Station gives astronauts a hospitable home in orbit.

A prominent example of such a habitat, called Jules' Undersea Lodge, lies a stone's throw from his office, submerged

“...he looks as if he takes
REGULAR DIPS
in the Fountain
of Youth.”



THE LONG ONGOING UNDERSEA COLONIES

dream of

Figure 39: Under The Sea Final.