



**ONE THIRD  
OF THE WORLD'S  
FOOD IS  
WASTED**

Reduce Your Foodprint

## **Kara Johnson**

When looking at my photography, location is a heavily considered factor in my work. Location is a factor that can influence many facets of our lives. Landscape, as we perceive it, is a dynamic article that consists of people, places, and memories. These are things that I understand to be true. Location and landscape encompass more than just physical surroundings; I think that any location we observe is a combination of social and material aspects that convey an attitude and feeling about the space. The perception of location is an experience I document and share visually. I capture the quiet moment in the spaces built for experiences and observations, whether they are populated or deserted. The locale, with all of their specific attitudes or quirks, is what makes these places unique; with the people in my photographs, the setting's eccentricity is revealed. Without them, their legacy is apparent. My photographs are meant to be a window for the viewer, to show them the physical and social landscape that makes a location unique. As a place, the natural landscape and the surrounding social backdrop of Fort Collins conveys a unique attitude like no other. The physicality that any person can explore is visually stunning and when combined that with the social mind-set, an indescribable attitude within this town is born. Through the lens of a camera, I propose to capture and document the visual experiences of the landscapes of Fort Collins.

On the other hand, graphic design as a medium is also a type of landscape. Within the dimensions of a two dimensional digital space, landscape is built by the addition and subtraction of shaped colors and text. My favorite graphic examples of landscape can also complete a space in which when viewed is a combination of social and material aspects that convey an attitude and feeling about the space. As well as documenting location, I seek to also create my own landscapes within a very different visual medium and context. The perception of location and landscape is something that always has and will in the future inspire me. Often I find my job, relationships, places I enjoy, and capabilities influenced by the attitudes of a location regardless of whether I am a resident or visitor. Further, knowing and feeling the attitude is a completely different experience as an outsider to the location and community. My art is an experience, communication, and creation of landscapes.

	<u>Title</u>	<u>Media</u>	<u>Original Format</u>
<i>Photography</i>			
Figure 1:	Campus	Photograph	16 in x 24 in Pigment Print
Figure 2:	Car Lot	Photograph	16 in x 24 in Pigment Print
Figure 3:	Coopersmith's 1	Photograph	16 in x 24 in Pigment Print
Figure 4:	Coopersmith's 2	Photograph	16 in x 24 in Pigment Print
Figure 5:	Horsetooth	Photograph	16 in x 24 in Pigment Print
Figure 6:	Lyric	Photograph	16 in x 24 in Pigment Print
Figure 7:	Mountains	Photograph	16 in x 24 in Pigment Print
Figure 8:	Old Town 1	Photograph	16 in x 24 in Pigment Print
Figure 9:	Old Town 2	Photograph	16 in x 24 in Pigment Print
Figure 10:	Old Town 3	Photograph	16 in x 24 in Pigment Print
Figure 11:	Piano	Photograph	16 in x 24 in Pigment Print
Figure 12:	Plaza	Photograph	16 in x 24 in Pigment Print
Figure 13:	The Square	Photograph	16 in x 24 in Pigment Print
Figure 14:	Union Station	Photograph	16 in x 24 in Pigment Print
Figure 15:	Untitled	Photograph	16 in x 24 in Pigment Print
<i>Graphic Design</i>			
Figure 16:	Cause Poster	Adobe EPS	11 in x 17 in Digital File
Figure 17:	Exhibition Poster	Adobe EPS	11 in x 17 in Digital File
Figure 18:	Kara J Identity	Adobe EPS	11 in x 17 in Digital File
Figure 19:	Kara J Logo	Adobe EPS	11 in x 17 in Digital File
Figure 20:	Kara J Packaging 1	Packaging	Digital Toner Print
Figure 21:	Kara J Packaging 2	Adobe EPS	11 in x 17 in Digital File
Figure 22:	Layout 1	Adobe EPS	11 in x 17 in Digital File
Figure 23:	Layout 2	Adobe EPS	11 in x 17 in Digital File
Figure 24:	Movie Poster	Adobe EPS	11 in x 17 in Digital File
Figure 25:	Noble Grapes Brochure	Brochure	Digital Toner Print
Figure 26:	Noble Grapes Identity	Adobe EPS	11 in x 17 in Digital File
Figure 27:	Noble Grapes Logo	Adobe EPS	11 in x 17 in Digital File
Figure 28:	Noble Grapes Packaging	Packaging	Digital Toner Print
Figure 29:	Noble Grapes Poster 1	Adobe EPS	11 in x 17 in Digital File
Figure 30:	Noble Grapes Poster 2	Adobe EPS	11 in x 17 in Digital File
Figure 31:	Noble Grapes Poster 3	Adobe EPS	11 in x 17 in Digital File
Figure 32:	Noble Grapes Website	Website	11 in x 17 in Digital File



Figure 1: Campus.



Figure 2: Car Lot.



Figure 3: Coopersmith's 1.



Figure 4: Coopersmith's 2.



Figure 5: Horsetooth.



Figure 6: Lyric.



**Figure 7: Mountains.**



Figure 8: Old Town 1.



Figure 9: Old Town 2.



Figure 10: Old Town 3.



Figure 11: Piano.



Figure 12: Plaza.

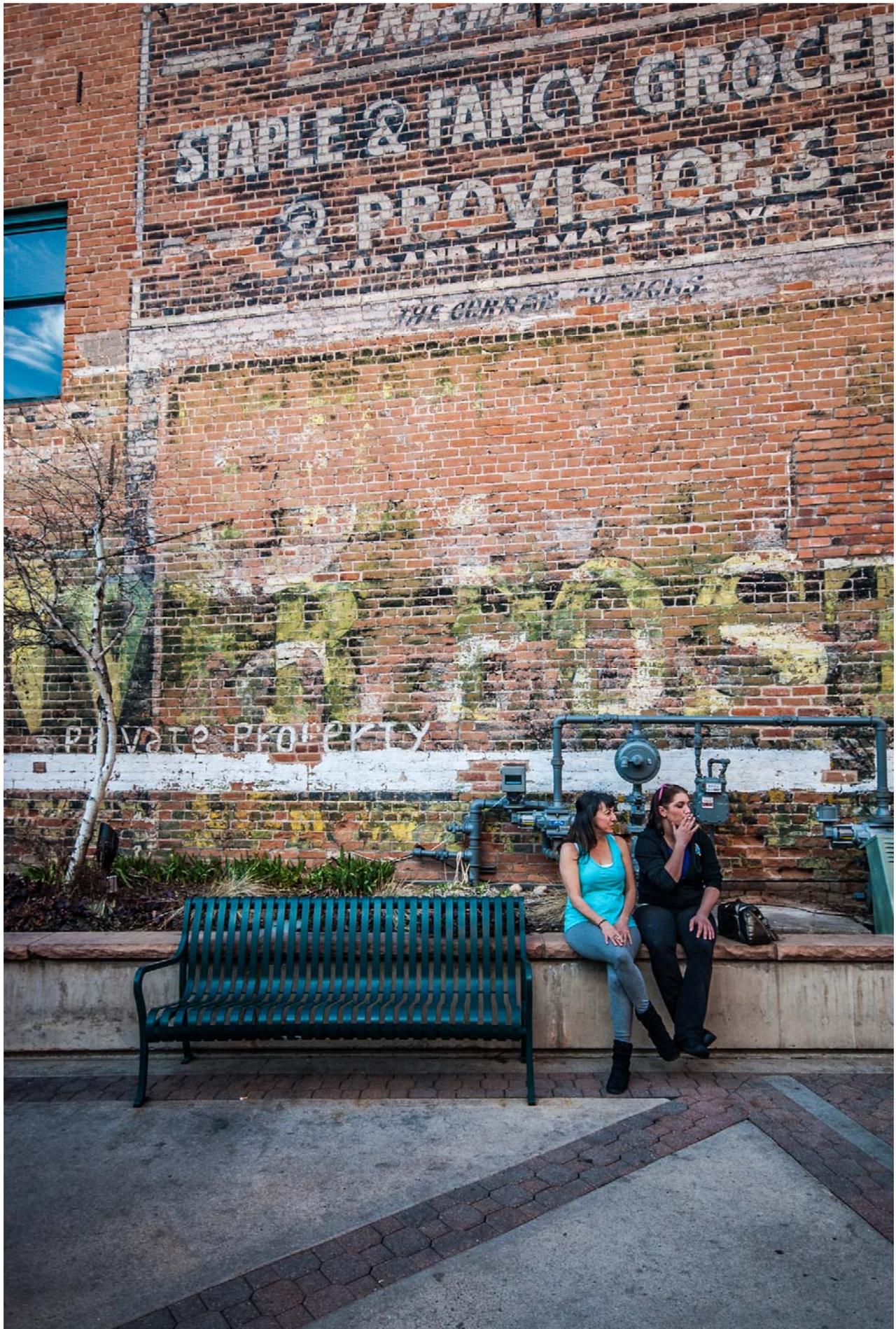


Figure 13: The Square.



Figure 14: Union Station.



Figure 15: Untitled.

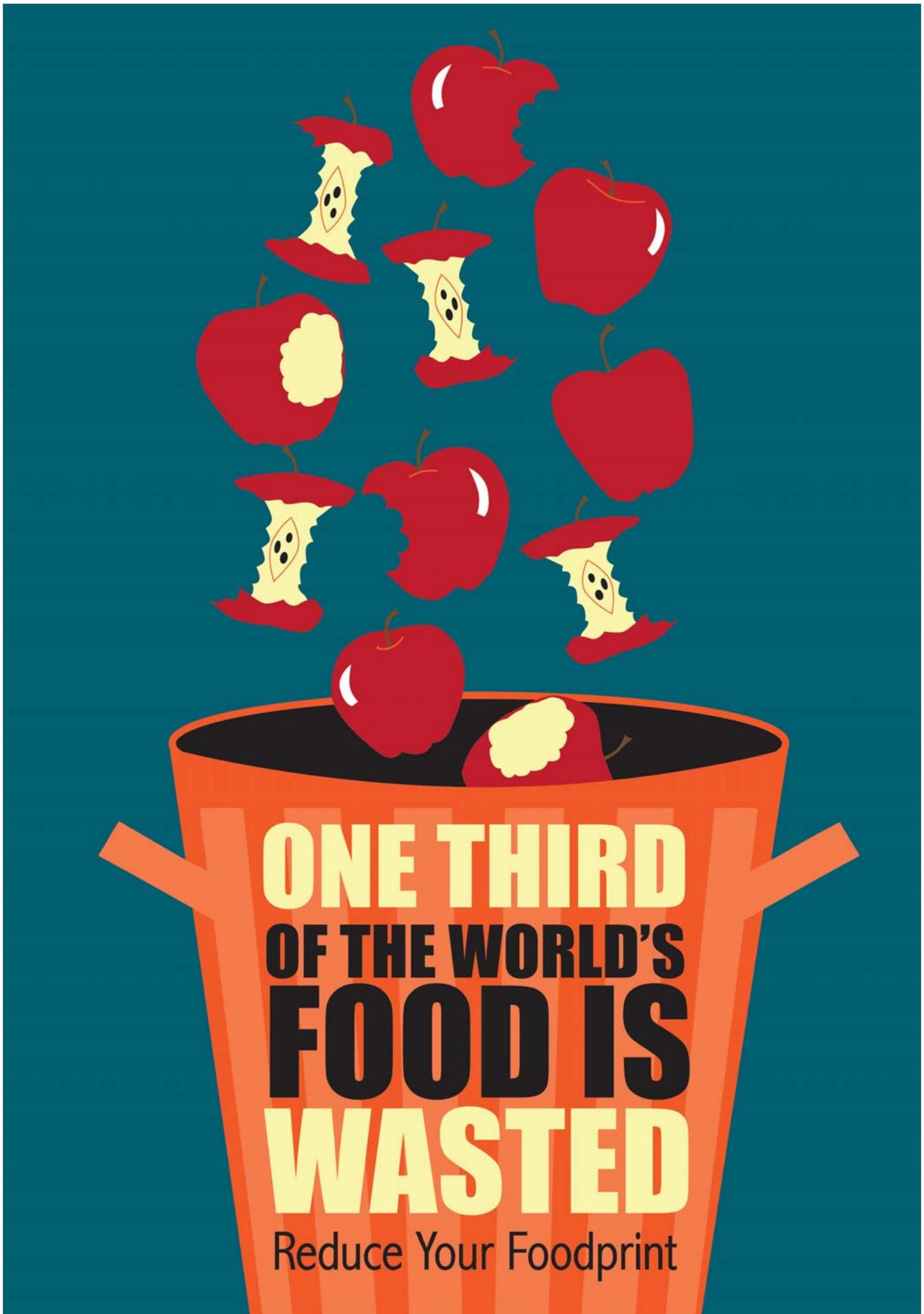


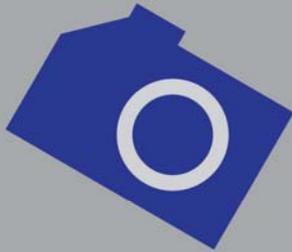
Figure 16: Cause Poster.

# GROUP PHOTO SHOW

May 5th-18th  
Free Admission

Reception May 15th  
6-9 PM

Located at  
The Community Creative Center  
200 Mathews St, Fort Collins, CO 80521



# ABERRATION

Work by  
Jeffrey Dale  
Kyla Hammel  
Kara Johnson  
Leslie Norberg  
Miguel Ontiveros

Figure 17: Exhibition Poster.



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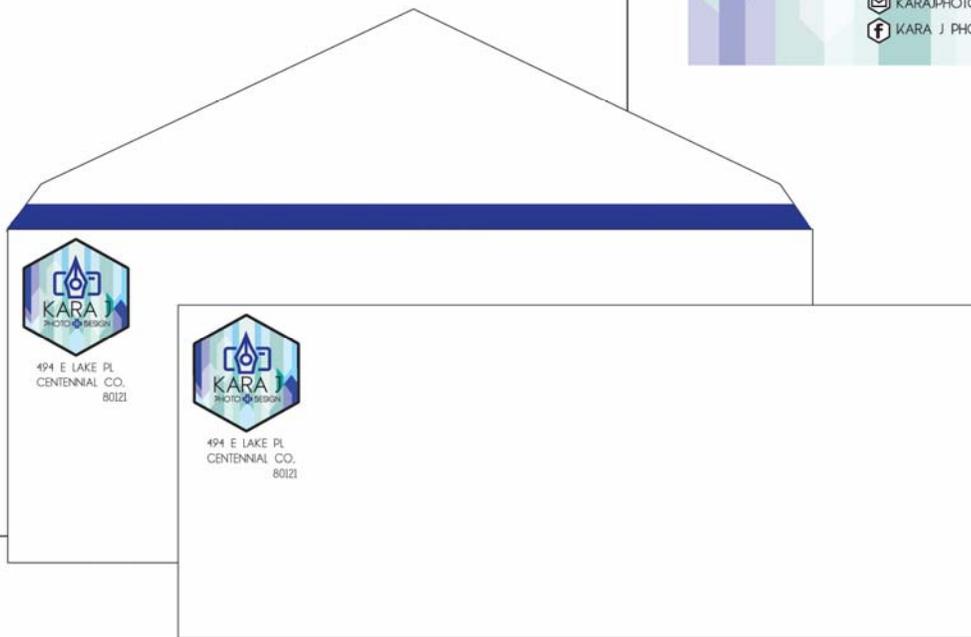


Figure 18: Kara J Identity.



Figure 19: Kara J Logo.



Figure 20: Kara J Packaging 1.




  
**KARA J**
  
 PHOTO + DESIGN

*John + Jane  
Smith*

**HOORAY!**  
*Your photos are here!*  
**ENJOY!**



PLEASE USE THIS  
 MEMORY STICK TO  
 VIEW AND PRINT THE  
 PHOTOGRAPHS OF  
 YOUR CHOICE




A PHOTO  
 TO GET YOU  
 STARTED

DRUM ROLL  
 PLEASE...



*Thank You!*

Figure 21: Kara J Packaging 2.



Google's Michael Jones talks with James Fallows about the future of mapping, and why you'll never be lost again.

By James Fallows  
Illustration by Kara Johnson

**M**ichael Jones, whose official title at Google is chief technology advocate, was a co-founder of Keyhole, one of the first companies to offer online, high-resolution satellite views of much of the Earth. In 2004, Google bought Keyhole, enlisted its executive staff, and used its technology as the basis for Google Earth. Here, Jones talks with James Fallows about what's next in mapping, why new technology will change travel, and how a billion people learned to love geography.

**James Fallows:** The entire concept of a "map" seems radically different from even a decade ago. It used to be something in a book or on a wall; now it's something you carry around on your smartphone. Which changes have mattered most? And what further changes should we be ready for?

**Michael Jones:** The major change in mapping in the past decade, as opposed to in the previous 6,000 to 10,000 years, is that mapping has become personal.

It's not the map itself that has changed. You would recognize a 1940 map and the latest, modern Google map as having almost the same look. But the old map was fixed piece of paper, the same for everybody who look at it. The new map is different for everyone who use it. You can drag it where you want to go, you can zoom in as you wish, you can switch modes—traffic, satellite—you can fly across your town, even ask questions about restaurants and direc-

tions. So a map has gone from a static, stylized portrait of the Earth to a dynamic, interactive conversation about your use of the Earth. I think that's officially the Big Change, and it's already happened, rather than being ahead.

**JF:** So what might still happen?

**MJ:** The dialogue with the map is becoming much more personal. You can imagine that in the future, if you have a wearable computer, the dialogue will become even more intimate: you will see a continuous stream of guidance and information, and no one else will even know that you're being advised.

For instance, right now people walk around looking at directions on phones. In the future, the phone will signal you—go left or straight ahead—in words or sounds in your ear, or visually through your glasses, so you can just look where you're going and walk. It'll be like you're a local everywhere you go. You'll know your way through the back alleys and hutongs of Beijing, you'll know your way all around Paris even if you've never been before. Signs will seem to translate themselves for you.

This kind of extra-smartness is coming to people. Effectively, people are about 20 IQ points smarter now because of

Google Search and Maps. They don't give Google credit for it, which is fine; they think they're smarter, because they can rely on these tools. It's one reason they get so upset if the tools are

**NO HUMAN  
EVER HAS TO FEEL  
LOST AGAIN**

Figure 22: Layout 1.



# How to Survive The end Of The Universe

Humanity's guide to the next billion trillion years. By Andrew Grant

This year will be a doozy for doomsayers. Depending on the prophecy, the world is predestined to expire by means of a solar storm, asteroid strike, rogue-planet collision, plague, falling stars, earthquake, debt crisis, or some combination thereof. Of course, nobody seems to be preparing for any of these impending 2012 apocalypses, with the exception of a porn studio reportedly building a clothing-optional underground bunker.

And why should we? Scientifically speaking, the prophecies are strictly ballyhoo. Physicists can do a lot better. When it comes to end-times scenarios, cosmological data-crunchers have at their disposal far more meaningful prognostication tools that can tell us how it's really going to end—not just Earth, but the whole universe. Best of all, they can tell us how to survive it.

Science, oddly, is a lot better at predicting things like the death of stars than next week's weather. The same laws of physics that enable scientists to study the Big Bang that occurred 13.7 billion years ago also allow them to gaze into

the future with great precision. And few people have peered farther than University of California, Santa Cruz, astronomer Greg Laughlin, science's leading soothsayer. As a graduate student in 1992, he was plugging away at a simple computer simulation of star formation when he broke for lunch and accidentally left the simulation running. When he returned an hour later, the simulation had advanced 100 million billion years, much further into the future than most scientists ever think (or dare) to explore.

The program itself didn't reveal anything terribly startling—the simulated star had long since gone cold and died—but Laughlin was intrigued by the concept of using physical simulations to traverse enormous gulfs of time. "It opened my eyes to the fact that things are going to evolve and are still going to be there in timescales that dwarf the current age of the universe," he says.

Four years later, still fascinated, Laughlin teamed up with Fred Adams, a physics professor at the University of Michigan, to investigate the future of the universe

more rigorously. Working in their spare time, the two researchers coauthored a 57-page paper in the journal *Reviews of Modern Physics* that detailed a succession of future apocalypses: the death of the sun, the end of the stars, and multiple scenarios for the fate of the universe as a whole.

The paper made a surprising splash in the popular press, even grabbing the front page of *The New York Times*. Soon Laughlin and Adams found themselves in great demand on the lecture circuit, joining like-minded colleagues in discussions about such weighty topics as the physics of eternity and possible survival strategies for unthinkably grim cosmic events. (One future projection calls for a violent rip in the fabric of space-time that annihilates all matter within 30 minutes.) "Nobody makes it his life's work," says Glenn Starkman, a theoretical physicist at Case Western Reserve University in Cleveland who has coauthored papers such as "Life and Death in an Ever-Expanding Universe," among other lighthearted fare. "There are more pressing problems," he says, "but it is fun



Figure 23: Layout 2.

FOX SEARCHLIGHT PICTURES PRESENTS IN ASSOCIATION WITH CROSS CREEK PICTURES  
PRESENTS A PROTOZOA AND PHOENIX PICTURES PRODUCTION A FILM BY DARREN ARONOFSKY  
JENIFER LAWRENCE BRADLEY COOPER NATALIE PORTMAN AND LEONARDO DICAPRIO

# SAY GOODBYE TO QWERTY

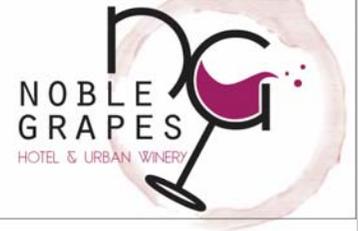


Figure 24: Movie Poster.



Figure 25: Noble Grapes Brochure.

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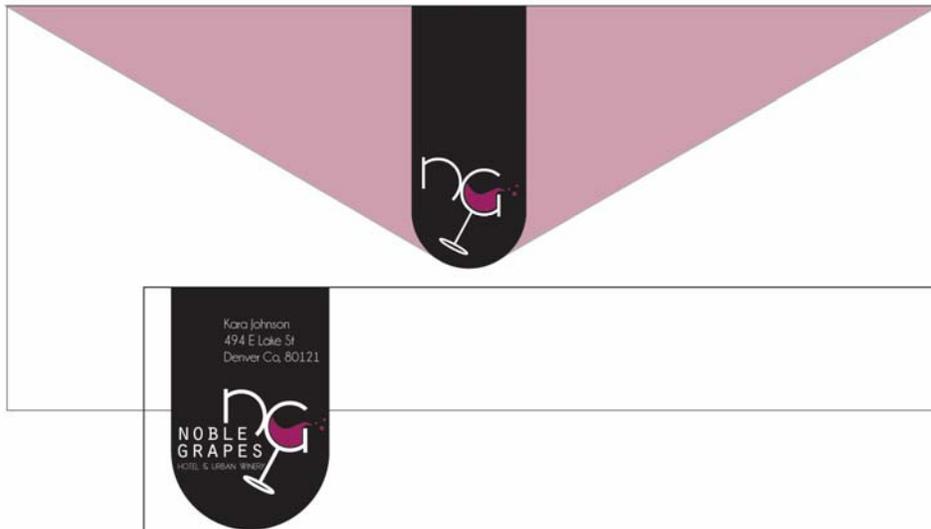


Figure 26: Noble Grapes Identity.



Figure 27: Noble Grapes Logo.



Figure 28: Noble Grapes Packaging.



Figure 29: Noble Grapes Poster 1.

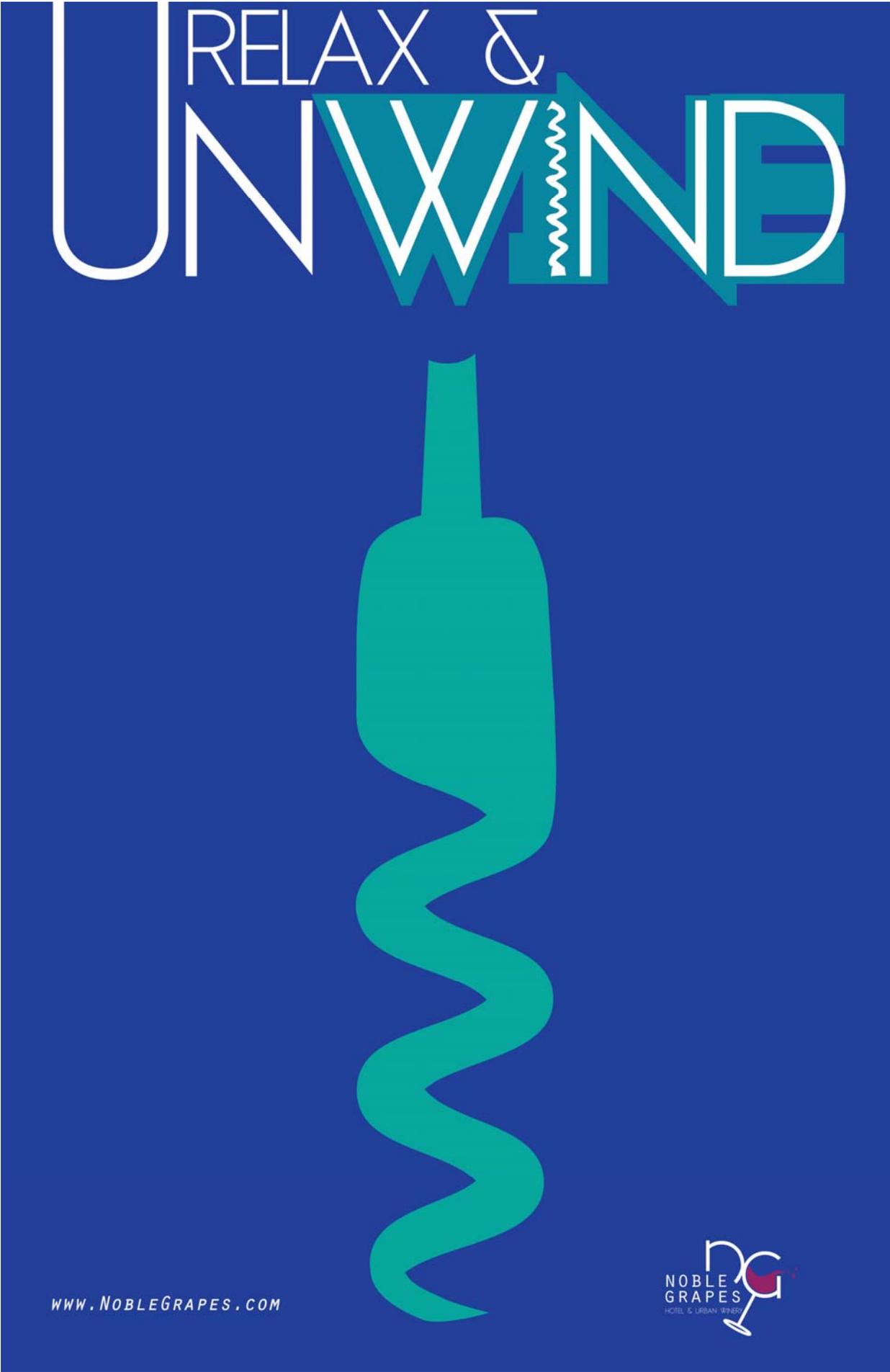


Figure 30: Noble Grapes Poster 2.

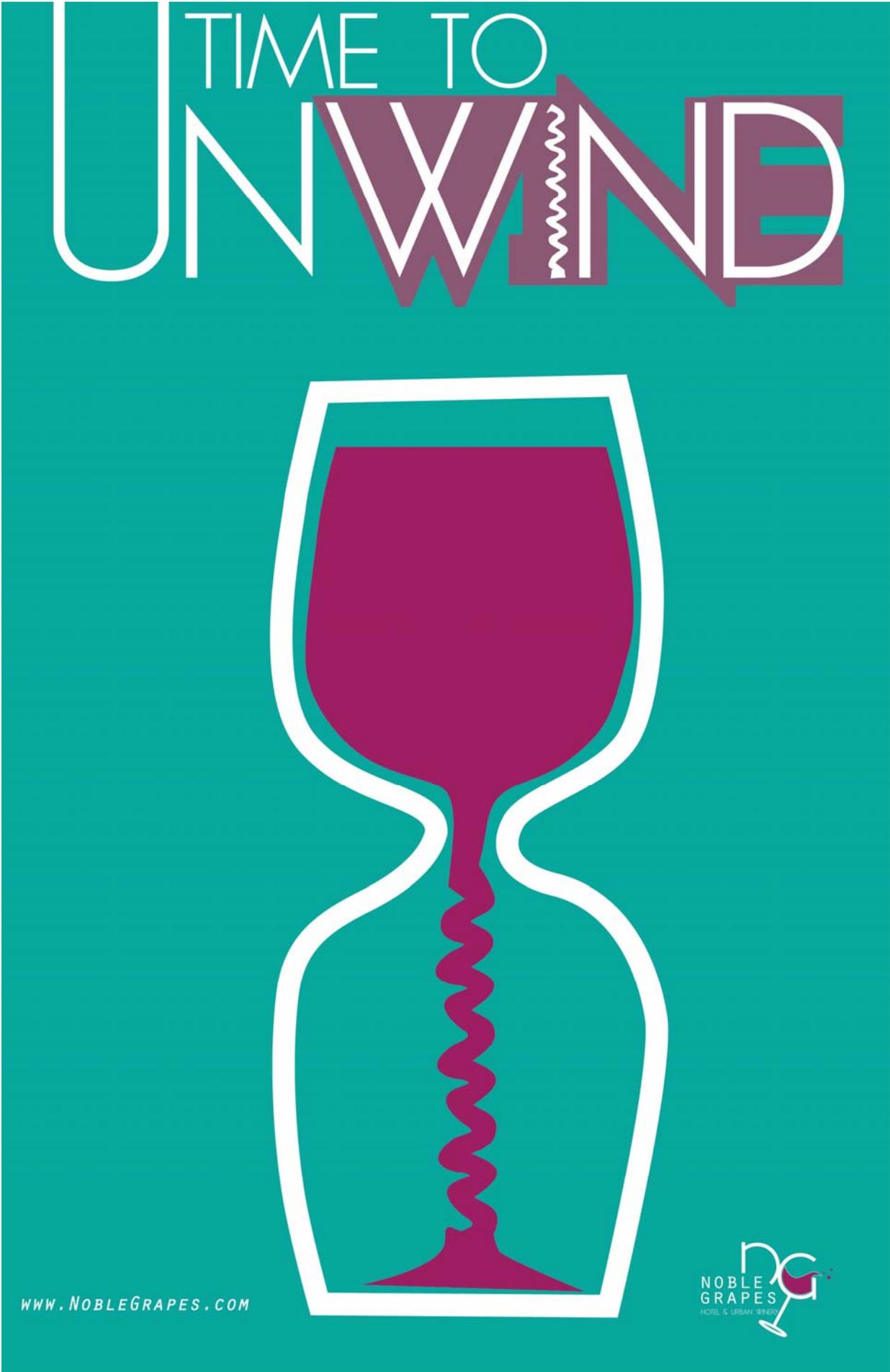
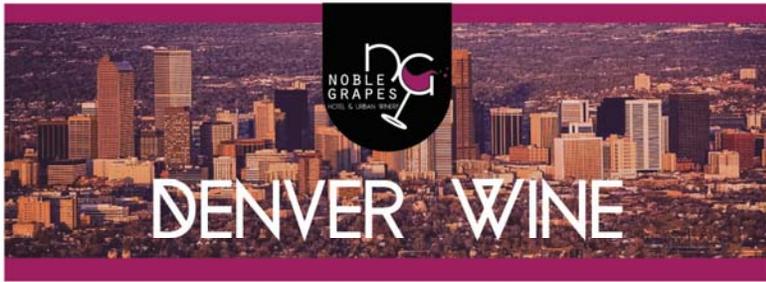


Figure 31: Noble Grapes Poster 3.



ABOUT



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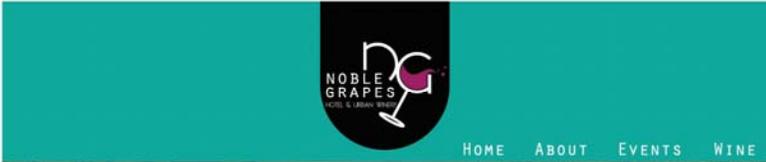
HOTEL FRONT DESK HOURS:  
6AM - 10PM



**PHILOSOPHY**

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HOW WINE IS MADE



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BUBBLES

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**OUR WINES**

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Figure 32: Noble Grapes Website.