

Reforestation

green economy



miriah **k.**jones

ARTIST STATEMENT

From a young age, I always had a creative side and found that a concentration in graphic design fits many aspects of my artistic style.

The use of typography and my illustrations provides me with the opportunity to incorporate my own expressions while still conveying the principal message and idea. Within my designs and illustrations, I often strive to take a lighthearted or entertaining approach. I enjoy using bright colors and different textures to add visual interest as well as featuring multimedia illustrations. My illustrations usually take on a cartoon-like aspect and contribute to my overall upbeat approach to my designs. I find myself drawn to and inspired by other artists who use amusing and clever ideas to express their own artistic style and concepts. As a graphic designer, I enjoy the freedom and ability to create and express my own ideas as well as being able to think outside the box to create fun, appealing and cohesive designs.

1. Bee's Knees - Brochure 1	Print	Print; 11 in x 8.5 in
2. Bee's Knees - Honey Packaging - Photo	Photo	
3. Bee's Knees - Honey Packaging Labels	Print	Print; Labels ; 3.8 in x 3.3 in Tags; 1.668 in x 1.668 in
4. Bee's Knees - Letterhead	Print	Print; 8.5 in x 11 in
5. Bee's Knees - Logos	Print	Print; 5 in x 5 in.
6. Bee's Knees - Poster	Print	Print; 11 in x 17 in
7. Book Cover - Animal Farm	Print	Print; 5.5 in x 8 in
8. Cave Party - Ad- 1	Print	Print; 8.5 in x 11 in
9. Cave Party - Board Game	Print	Print; 17 in x 17 in
10. Cave Party - Campaign Poster - 1	Print	Print; 11 in x 17 in
11. Colloquium Poster 2012	Print	Print; 11 in x 17 in
12. Colloquium Poster 2013	Print	Print; 11 in x 17 in
13. Frankenstein - 1	Print	Print; 7.47 in x 9.56 in
14. Frankenstein - 2	Print	Print; 7.47 in x 9.56 in
15. Frankenstein - 3	Print	Print; 7.47 in x 9.56 in
16. Frankenstein - 4	Print	Print; 7.47 in x 9.56 in
17. Green Economy	Print	Print; 28.74 in x 40.55 in
18. The Long, Ongoing Dream of Undersea Colonies	Print	Print; 17 in x 11 in
19. The Voice in the Machine	Print	Print; 17 in x 11 in



Figure 1: Bee's Knees - Brochure 1



Figure 2: Bee's Knees - Honey Packaging - Photo



Figure 3: Bee's Knees - Honey Packaging Labels

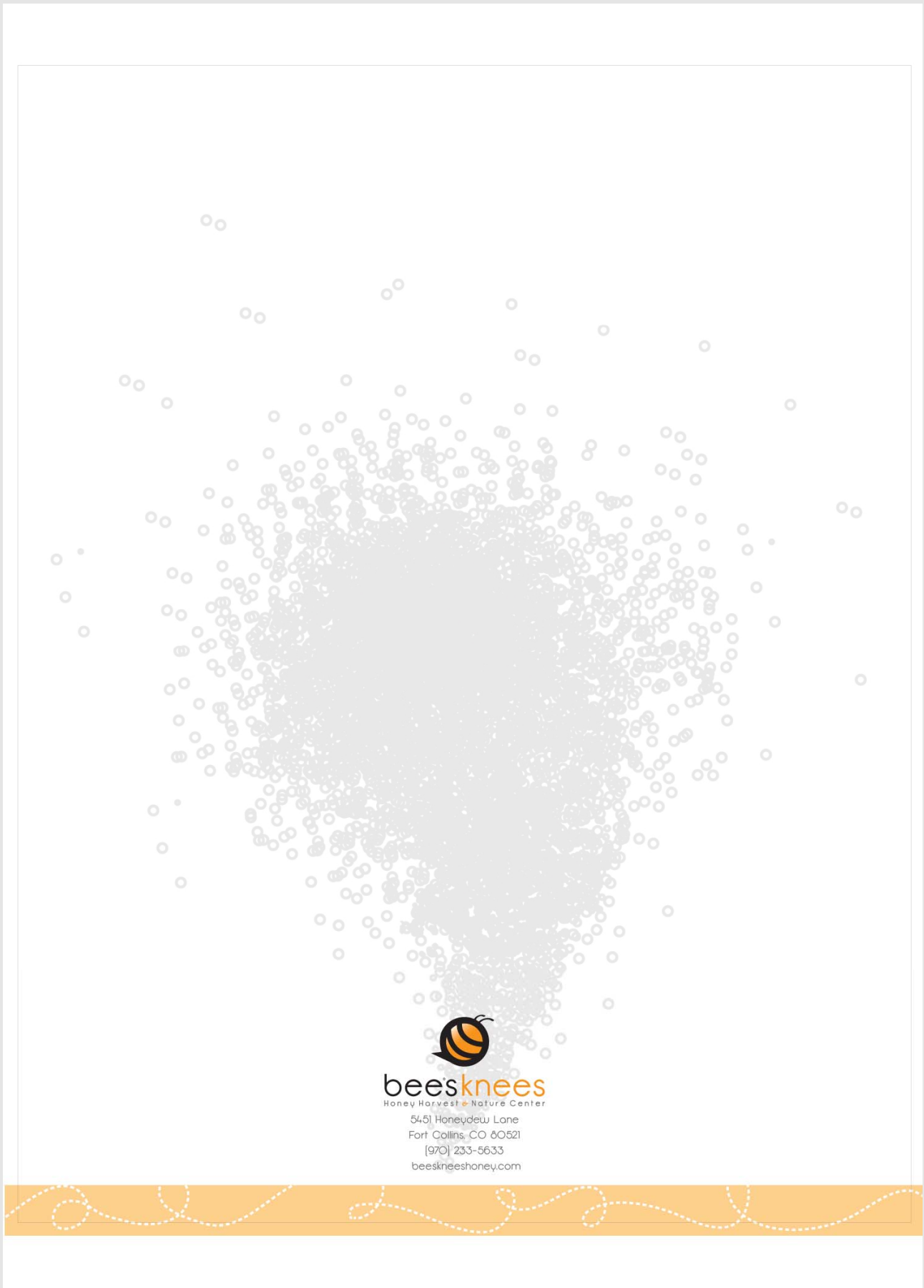


Figure 4: Bee's Knees - Letterhead



bee'sknees
Honey Harvest & Nature Center

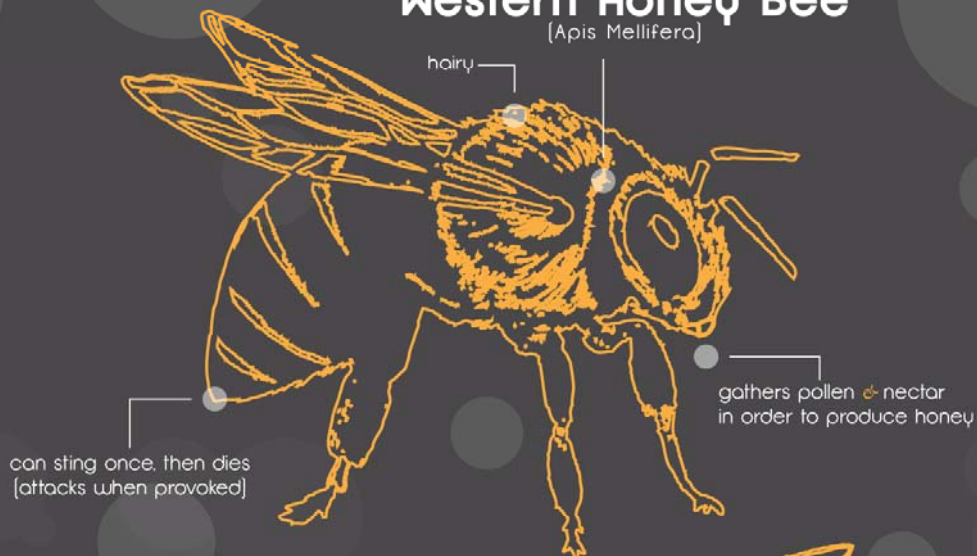


bee'sknees
Honey Harvest & Nature Center

Figure 5: Bee's Knees - Logos

CAN YOU SPOT THE DIFFERENCE?

Western Honey Bee (Apis Mellifera)



Western Yellow Jacket (Vespa Pensylvanica)



to learn more about
the wonders of
honey bees
come visit our honey harvest
& nature center

5451 Honeydew Lane
Fort Collins, CO 80521
(970) 233-5633
beeskneeshoney.com

Open MONDAY-SUNDAY
8am-5pm



Figure 6: Bee's Knees - Poster



Figure 7: Book Cover - Animal Farm

DON'T BE THE MEAL,
BECOME AN
APEX
PREDATOR

Without proper fire building and advanced tool making education, most Neanderthals may be left cold, starving and in extreme cases resort to cannibalism. Don't be that Neanderthal. The **CAVE PARTY** will provide the skills and knowledge required to become an apex predator. Take control, Vote CAVE PARTY.


 Strong Leadership
From Our Roots

Figure 8: Cave Party - Ad- 1



Figure 9: Cave Party - Board Game

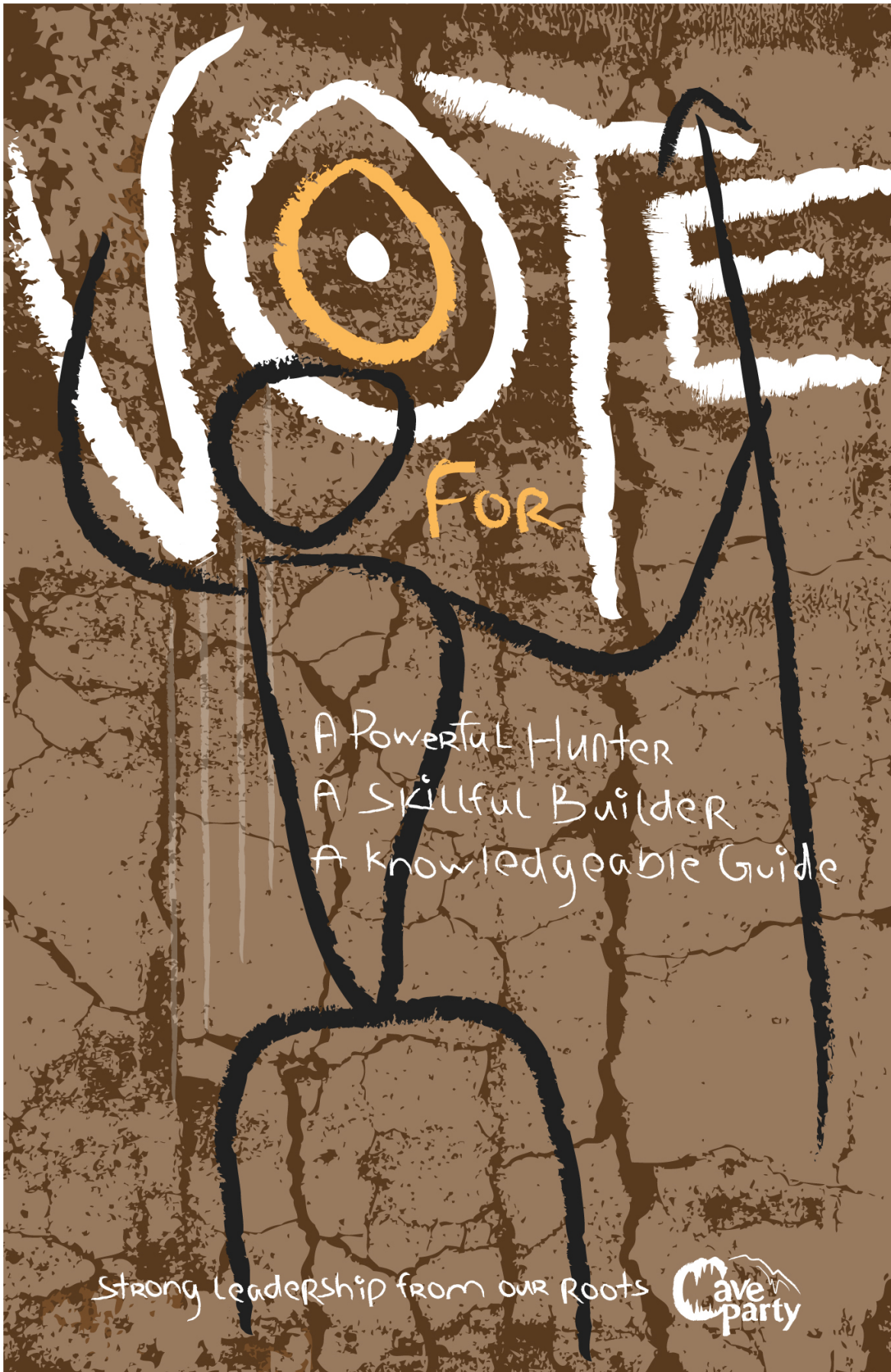


Figure 10: Cave Party - Campaign Poster - 1

Colorado State University
2012 Annual Research
Colloquium:

Physics at
CSU:
**Neutrinos
to Nano
Science**

Program Director: Dr. John Harton

March 28-29, 2012

Hilton Hotel
Fort Collins, Colorado.

Colorado
State
University

Figure 11: Colloquium Poster 2012

Cardiovascular
Research
at **CSU**

Molecules, Models & Mankind

CSU Research Colloquium



Co-Chairs:

Dr. Scott Earley,

Department of Biomedical Sciences;

Dr. Frank Dinunno,

Human Cardiovascular Physiology Lab

**Colorado
State
University**

Vice President
For Research

Hilton
Fort Collins,
425 W Prospect Road
www.vpr.colostate.edu/URC

**April 4-5,
2013**

Figure 12: Colloquium Poster 2013

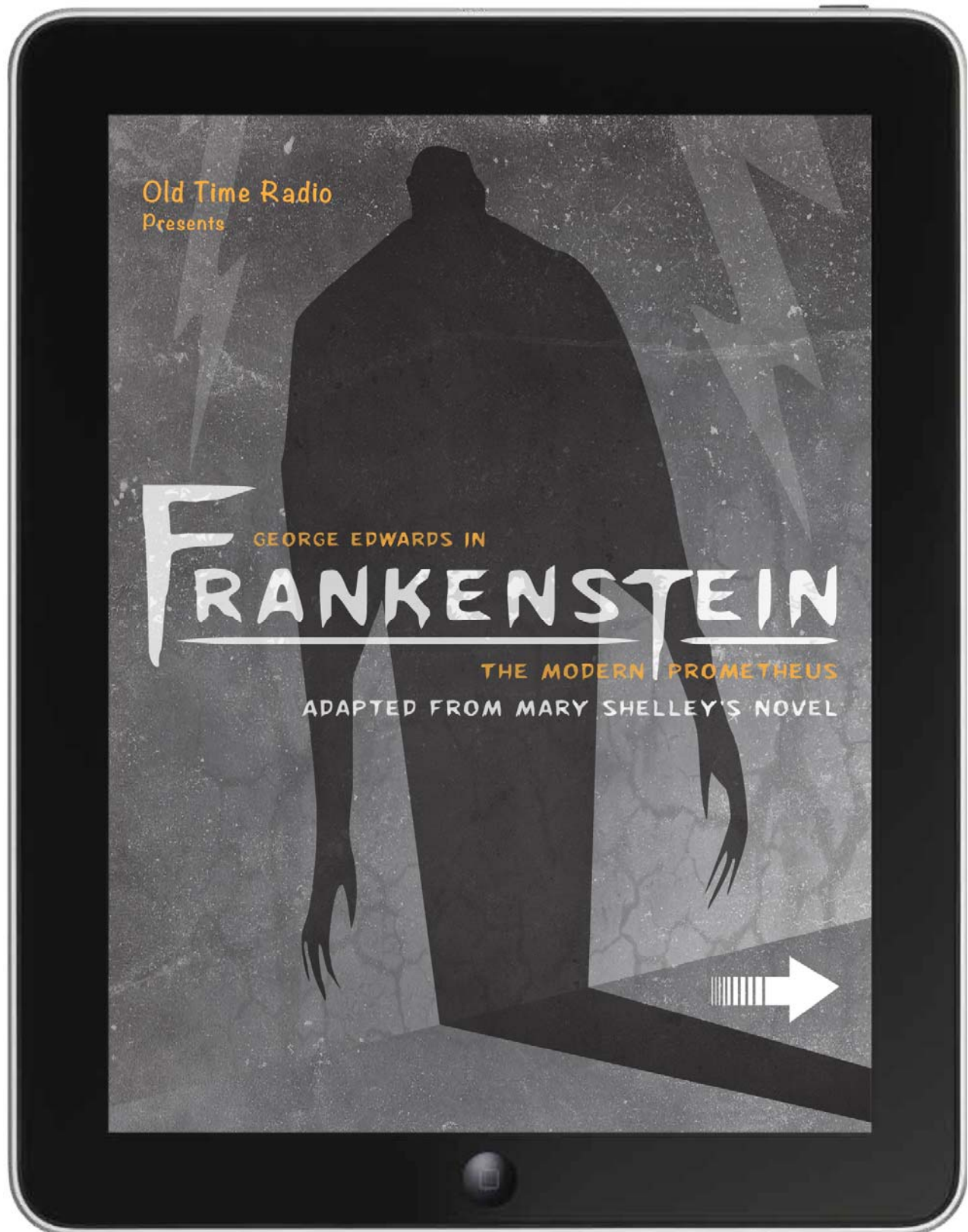


Figure 13: Frankenstein - 1

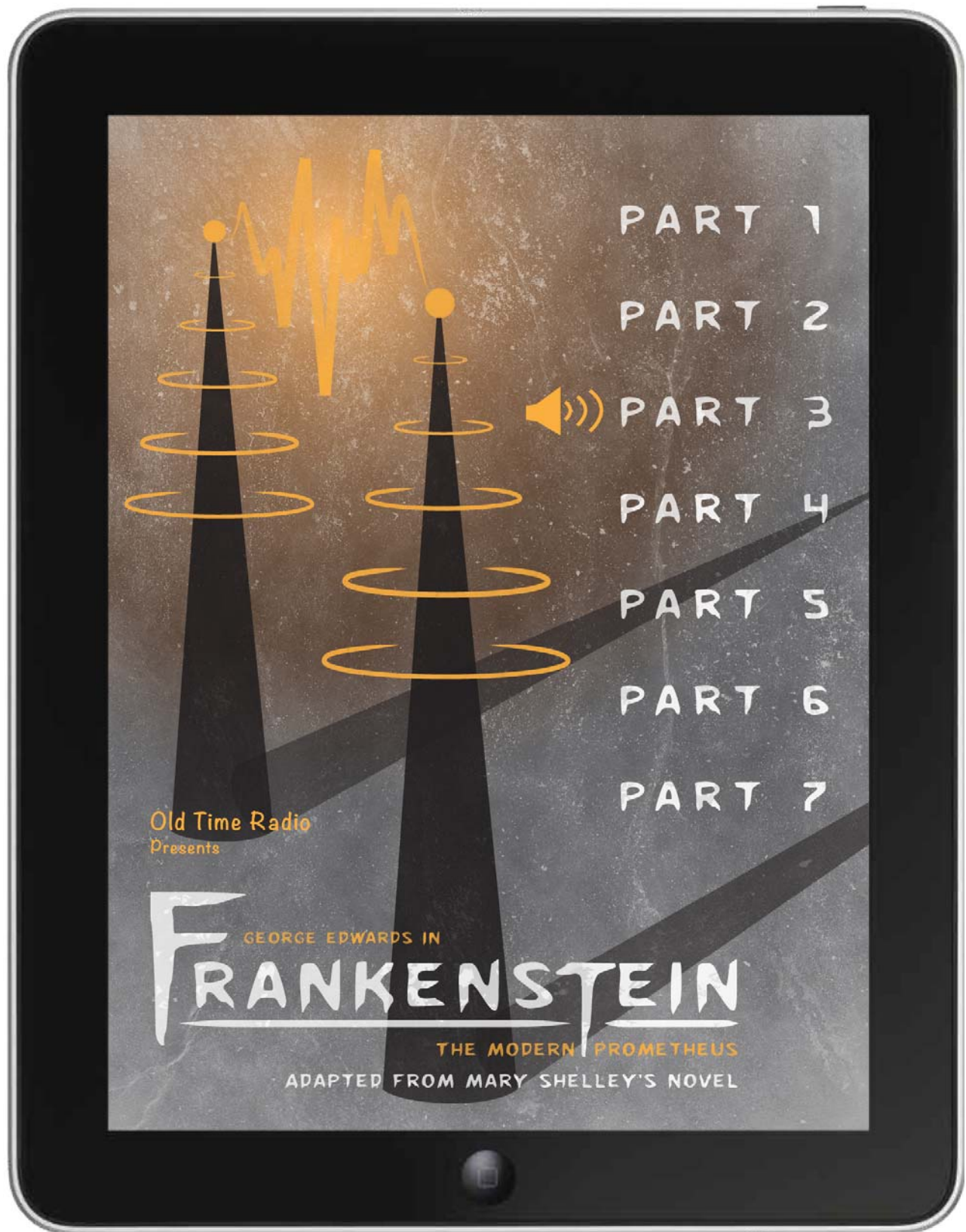


Figure 14: Frankenstein - 2

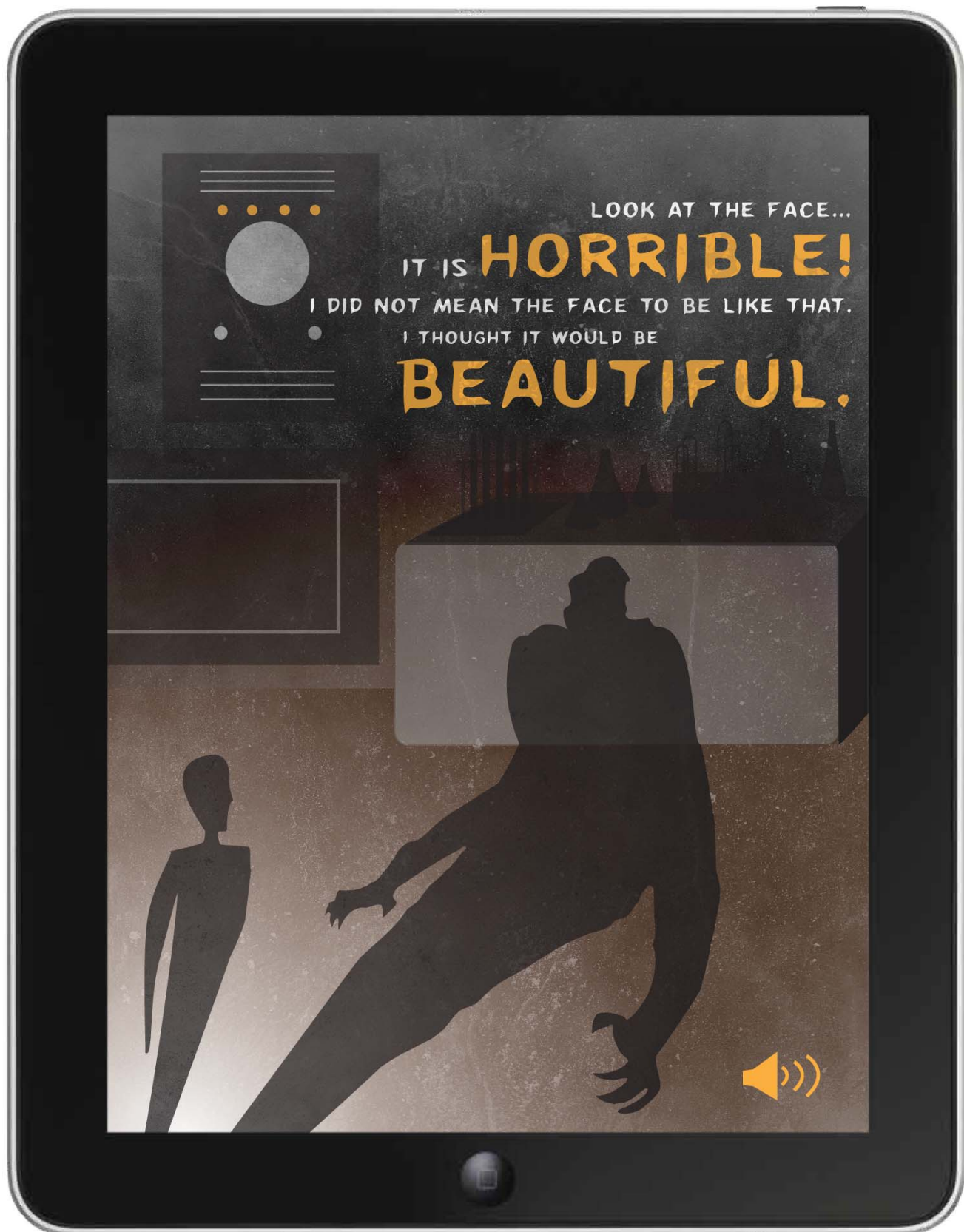


Figure 15: Frankenstein - 3



Figure 16: Frankenstein - 4



Figure 17: Green Economy

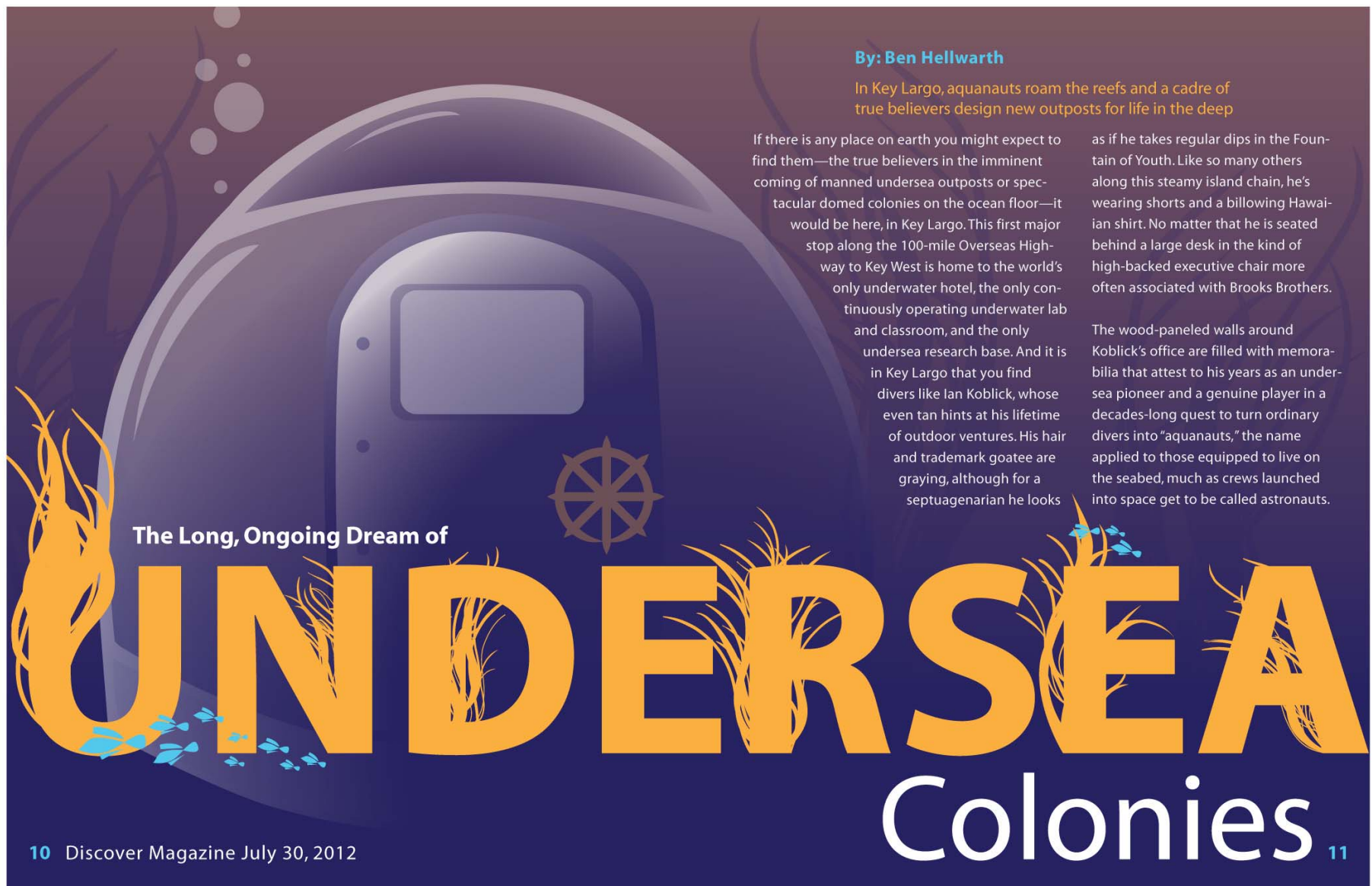
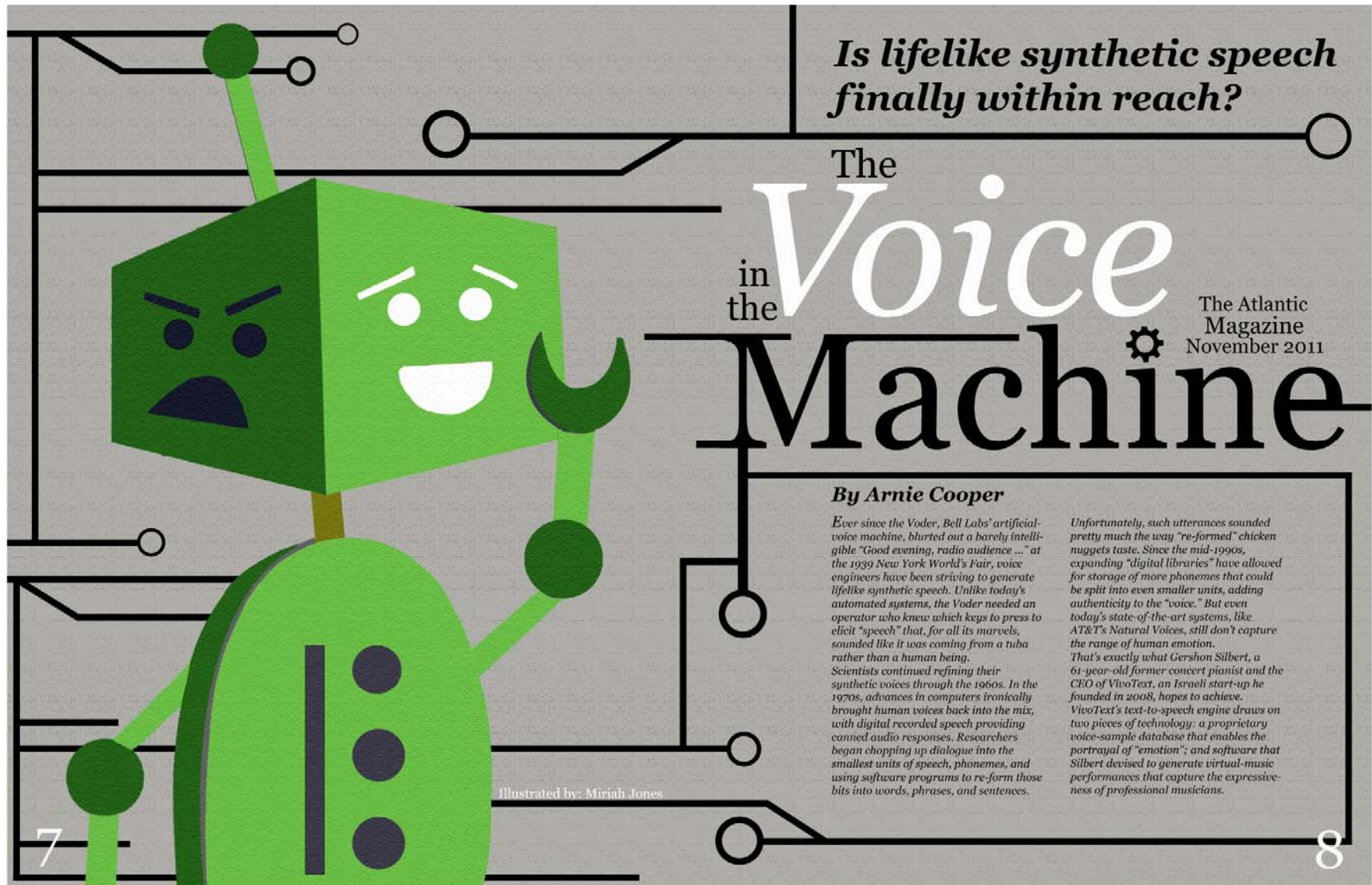


Figure 18: The Long, Ongoing Dream of Undersea Colonies



Is lifelike synthetic speech finally within reach?

The in the Voice Machine

The Atlantic
Magazine
November 2011

By Arnie Cooper

Ever since the Voder, Bell Labs' artificial-voice machine, blurted out a barely intelligible "Good evening, radio audience ..." at the 1939 New York World's Fair, voice engineers have been striving to generate lifelike synthetic speech. Unlike today's automated systems, the Voder needed an operator who knew which keys to press to elicit "speech" that, for all its marvels, sounded like it was coming from a tuba rather than a human being. Scientists continued refining their synthetic voices through the 1960s. In the 1970s, advances in computers ironically brought human voices back into the mix, with digital recorded speech providing canned audio responses. Researchers began chopping up dialogue into the smallest units of speech, phonemes, and using software programs to re-form those bits into words, phrases, and sentences.

Unfortunately, such utterances sounded pretty much the way "re-formed" chicken nuggets taste. Since the mid-1990s, expanding "digital libraries" have allowed for storage of more phonemes that could be split into even smaller units, adding authenticity to the "voice." But even today's state-of-the-art systems, like AT&T's Natural Voices, still don't capture the range of human emotion. That's exactly what Gershon Silbert, a 61-year-old former concert pianist and the CEO of VivoText, an Israeli start-up he founded in 2008, hopes to achieve. VivoText's text-to-speech engine draws on two pieces of technology: a proprietary voice-sample database that enables the portrayal of "emotion"; and software that Silbert devised to generate virtual-music performances that capture the expressiveness of professional musicians.

Illustrated by: Miriah Jones

Figure 19: The Voice in the Machine