



# Artist Statement

## Amanda Freymuth

If I could describe my work as a graphic design student in one word, it would be 'experimental.' When I first started my concentration, all I knew about graphic design was that it involved making art on the computer. That definition quickly expanded to include any art that was made for public use, with the intent of marketing to a broad audience. Coming from my entry level art courses, which mostly encouraged experimentation, I struggled at first to find a balance between my own personal style and the required elements for a successful design piece. My earliest logo designs were scrapped due to illegibility of both type and design, and my illustrations were either overly simplistic or complex. It was only when I accepted that graphic design was as much of a business as it was an art form that I feel my work started to blossom.

Even when the confines of my chosen career path became clear to me, I still wanted to experiment as much as possible. Every single piece I work on has gone through multiple levels of experimentation before I arrived at the final product. Some were simple color changes; the background of my redesign of the two page magazine spread for *The Atlantic* article "Living Smaller" changed from multiple shades of green until I settled on a simple white background. Others were far more complicated. It took several layout sketches and mockups to arrive at the final six images of my animated storyboard for the German film *The Wave*, and several

different layout and font choices were tried before I settled on the final design from my four page magazine spread entitled "History of the '#".

In my later concentration classes, I was tasked with either creating or expanding on an existing brand. While at first glance these assignments may seem to have been incredibly limiting, I found them to be the most creatively interesting for me as a designer. Not only did I have to define the corporate fonts to be used for the duration of each series of projects, but I had to design nearly everything about them from the ground up, including logos, typefaces, website pages, advertisements, and so on. Each project provided me with a new challenge, as well as a new opportunity to experiment using my knowledge from previous assignments as a base.

The first of these two semester-long assignments was redesigning the corporate look for the Colorado International Invitational Poster Exhibition, or CIPE for short, of which my instructor, Phil Risbeck, is co-director of. I, along with other students in his class, was tasked with single-handedly redesigning the logo and designing a corporate typeface, website, and advertisement. All of these projects stick out quite firmly in my mind due to both the difficulty and the amount of fun I had with each of them. My typeface, in particular, came from a happy accident while I was placing the previously designed logo on a t-shirt mockup. I liked how the resulting lights and shadows within the logo played with each other, and decided to apply the same style to my typeface as well as subsequent uses of my logo.

During my final semester I focused mainly on finding new ways to approach problems I had tackled in previous classes. In similar situation to the above project, I was tasked with creating my own political party, complete with logo, campaign

slogan, and platform. Additionally, I was to design posters, a stationary set, a website, and a board game, including game pieces. Since these projects were not based on any pre-established brand, it was the perfect opportunity for me to experiment, as well as demonstrate the skills I learned both inside the CSU Art Department and outside. As I tend to avoid current events when it comes to my design work, I decided to take a humorous approach to the assignment and created the Ninja Party, based off of the old 'Pirates vs. Ninjas' Internet phenomenon and my finding of a real life Pirate Party while doing research for ideas. I based the logo on the edgy, dark motifs typically associated with ninjas in popular culture, but gave it a sense of elegance by evoking cursive handwriting using my own handmade typeface and a shuriken, or throwing star, as a flourish. The logo became the basis on which I designed all of the following projects in the series.

As I finish my time at Colorado State University, I find that I have gained a unique skillset. I believe that this can be attributed both to my instructors, who helped me discover my place in the graphic design world, and my own willingness and eagerness to experiment whenever possible. I hope that my experiments in graphic design were, and will continue to be a success as I move further into the real world.

	<b><u>Title</u></b>	<b><u>Media</u></b>	<b><u>Original Format</u></b>
<b>Figure 1:</b>	Ninja Party: Looking Out	Digital Illustration	Illustrator, Photoshop, 2,105 KB
<b>Figure 2:</b>	Ninja Party: How To Spot A Pirate	Digital Illustration	Stock images, Illustrator, Photoshop, 8, 655 KB
<b>Figure 3:</b>	CIPE Corporate Font	Digital Illustration	Illustrator, Photoshop, 929 KB
<b>Figure 4:</b>	CIPE Advertisement	Digital Illustration	Photoshop, 2,071 KB
<b>Figure 5:</b>	CIPE T-Shirt Front and Back	Digital Illustration	Illustrator, Photoshop, 1,390 KB
<b>Figure 6:</b>	CIPE Logos	Digital Illustration	Illustrator, 485 KB
<b>Figure 7:</b>	Living Smaller	Digital Illustration	Photographs, Photoshop, InDesign, 3,202 KB
<b>Figure 8:</b>	Wicked: The Musical- Phone App	Digital Illustration	Illustrator, Photoshop, 1,056 KB
<b>Figure 9:</b>	History of the ‘#’	Digital Illustration	Stock images, Photoshop, InDesign, 373 KB
<b>Figure 10:</b>	Storyboard (The Wave)	Digital Illustration	Drawing, Photoshop, 2,178 KB

*WE'RE ALWAYS  
LOOKING OUT  
FOR YOU.*

*TRUST US WITH YOUR FUTURE.  
VOTE FOR YOUR LOCAL NINJA PARTY REPRESENTATIVE.*



*Combating Pirates Everywhere.*

*Ninja Party: Looking Out  
Vector, Lucinda Handwriting and Arial Italic  
Adobe Illustrator and Photoshop  
Fall 2016*

**Figure 1: Ninja Party: Looking Out**

# HOW TO SPOT A PIRATE

## SILLY HATS

No dignified person would be caught dead with a hat like this.

## GREASY HAIR

Pirates never shower. The stench is a dead giveaway as well.

## EARRINGS

Unlike punk rockers, male pirates wear two earrings. Look carefully before jumping to conclusions!



## RUM

All pirates are typically under the influence of alcohol while performing nefarious deeds.

## TORN/DIRTY CLOTHES

A pirate never takes pride in his or her appearance. Torn sleeves, dirt stains, and blood adorn their garments.

PROTECT YOURSELF AGAINST PIRACY.  
VOTE FOR YOUR LOCAL NINJA PARTY REPRESENTATIVE.



Combating Pirates Everywhere.

Ninja Party: How to Spot a Pirate  
Stock images, Lucinda Handwriting and Arial Italic  
Adobe Illustrator and Photoshop  
Fall 2016

Figure 2: Ninja Party: How to Spot a Pirate



*CIPE Corporate Font*  
Vector, Adobe Illustrator and Photoshop  
Fall 2015

**Figure 3: CIPE Corporate Font**

*A Different Kind  
of Exhibition*

**CIPE**  
19th  
Colorado  
International  
Invitational  
Poster  
Exhibition

Join us for the 19th biannual Colorado International Invitational Poster Exhibition, where you can personally view the work of world-famous poster artists from around the globe. From Antonio Castro's playful *Happiness* posters to James Thorpe's ominous *Hiroshima* and *Nagasaki*, a wide array of media and subject matter awaits your viewing pleasure. Not only that, but you may be able to take one of the displayed posters home. The exhibition runs from September 16th through October 28th. Call 970.491.6774 for more information.

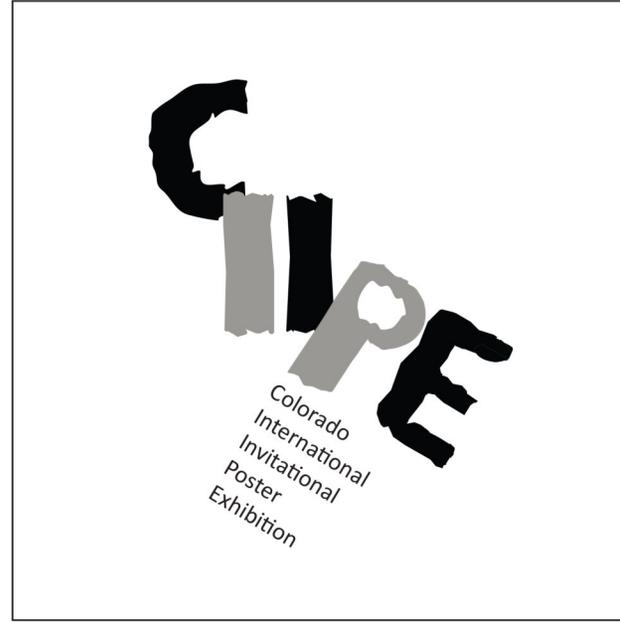
CIPE Advertisement  
Adobe Photoshop  
Fall 2015

Figure 4: CIPE Advertisement



*CIPE T-Shirt Front and Back*  
Vector, Mockup, Adobe Illustrator and Photoshop  
Fall 2015

**Figure 5: CIPE T-Shirt Front and Back**



CIPE Logos  
Vector, Adobe Illustrator  
Fall 2015

Figure 6: CIPE Logo

# LIVING SMALLER



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The Atlantic

*Living Smaller*  
Gill Sans Ultra Bold, Times New Roman, Artist's photography and vector  
Adobe Photoshop and InDesign  
Spring 2016

**Figure 7: Living Smaller**

**Big houses may someday look as outdated and impractical as big cars, for many of the same reasons**

by Witold Rybczynski

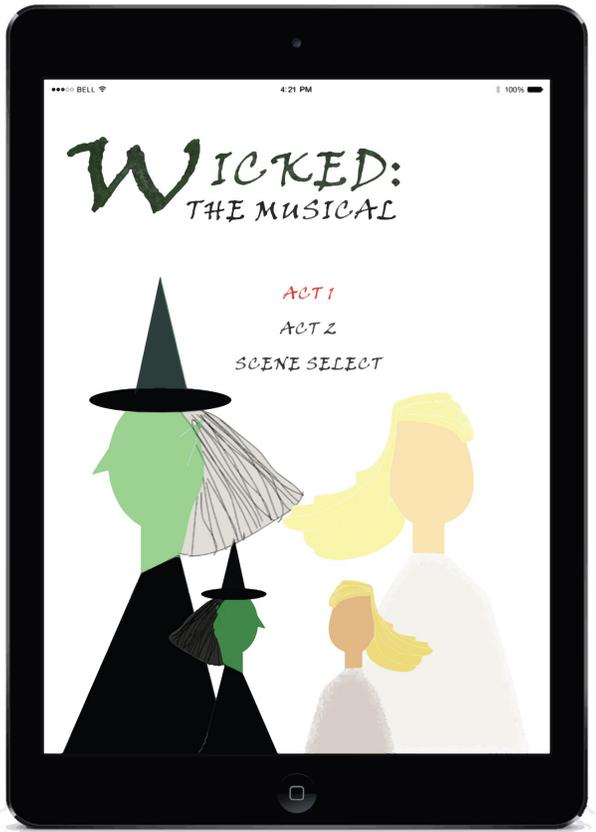
IN May of 1990 my colleagues and I built a demonstration house on the campus of McGill University, in downtown Montreal, to test a thesis of ours: if people thinking of changing houses could experience the advantages of high-quality, smaller, more flexible, and more adaptable houses, they might actually choose smaller rather than larger quarters. The Grow Home was small (1,000 square feet); it included unpartitioned space; it was adaptable to different households; it used good-quality finishes and materials. And it was a row house, only fourteen feet wide. The construction cost was about \$35,000, which meant that the selling price in Montreal, including land and all development costs, would have been less than \$60,000 -- about half the price of an average single-family house in Montreal at the time.

The house was fully furnished (by a Swedish manufacturer of do-it-yourself furniture), and it was open to the public for three weeks. Each day a stream of people made their way up the stairs to the porch and through the house. As they approached the house, their first reaction was usually "Isn't it tiny!" And the Grow Home was tiny -- fourteen feet is unusually narrow for a row house. Its smallness was exaggerated by its site: it stood alone, like a slice of bread removed from a loaf, surrounded by large university buildings. The Grow Home resembled a doll's house, albeit an elegant one, since the facade was designed in the traditional manner.

Once inside -- the first room was the kitchen -- people commonly reacted with surprise at the amount of space: "It's much bigger than I thought; it doesn't feel small at all." Fourteen feet is narrow for a house, but it is not narrow for a room, and an eat-in kitchen fourteen feet square is spacious, requiring no compromise in layout or counter space. The feeling of roominess continued in a short corridor, which was wider than usual in order to accommodate bookshelves or, in this case, shallow cupboards. Immediately behind the kitchen (and sharing its plumbing) was the bathroom, which was large enough to include a full-size washer and dryer. At the rear of the house was a small sitting room with French doors leading outside to a pergola-covered deck. Like many of the features in the house, the pergola and the deck were part of a list of options that could be added according to the owner's wishes; one might choose a deck (\$610), a wood-strip floor (\$545), or varnished oak stairs (\$800).

The Atlantic

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Wicked: The Musical- Phone App  
Vector art and Ipad mockup,  
Adobe Illustrator and Photoshop  
Spring 2016

Figure 8: Wicked: The Musical- Phone App



# History of the '#'

“What exactly do we call this symbol, which looks like the thread strung through a four-hole button?”

*History of the '#'*  
Consolas, Arial, Stock photography and vector  
Adobe Photoshop and InDesign  
Spring 2016

The **octothorpe**. The pound sign. The hashtag. What exactly do we call this symbol, which looks like the thread strung through a four-hole button? Better yet, WHY do we call it by so many different names? To answer that, here's a quick rundown on the history of '#'

## Libra Pondo

**lb**

Sometime during the fourteenth century, the abbreviation 'lb' was introduced. While commonly known to us as shorthand for 'pounds', it actually stands for the Latin phrase 'libra pondo', meaning 'pound weight'. It was common back then to draw a bar across abbreviations called a tilde, as seen in the illustration above.



How exactly this evolved into the 'pound sign' is unclear, but many handwritten examples add an extra tilde-like bar on the lower part of the abbreviation. Experts in the field of typography generally agree that this is where it originated.

## Press 'Octothorpe' When You Are Finished

It's unclear when the transition from the result of Isaac Newton's bad handwriting to the icon of Tweets everywhere began, but a symbol similar to the pound sign, referred to as the 'number sign', appeared on typewriter keyboards as early as 1886. In 1968, Bell Labs included the sign on their new touch-tone telephone - and cryptically referred to it as an 'octothorpe' in the enclosed manual. The story is that the term was made up on the spot by Lauren Asplund, the director of Bell Labs at the time, in honor of Olympic athlete Jim Thorpe.



## #hashtags #why #whynot

Fast forward to the year 1988, when the Internet was in its infancy, and we find that weird symbol on our phones being used to identify IRC channels that were globally available (local channels were identified with a '&' symbol). Now, our enigmatic mark is being called the 'hash sign' by these early online pioneers. It's not too hard to imagine that this 'hash sign' would eventually become the 'hashtag' that Twitter followers (and everyone else) know and love, but why draw from something so obscure? Well, in 2007, a Twitter employee named Chris Messina put forth the idea of using the old hash mark to organize topics on the social media website. This was initially met with ridicule due to its 'nerdy' origins, but when put into practice, it transformed Tweeting into how we know it today.

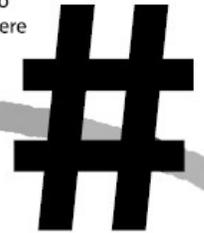


Figure 9: History of the '#'



Storyboard (The Wave)  
Adobe Photoshop  
Spring 2016

Figure 10: Storyboard (The Wave)