



catherinejane  
studio



JOYFUL  
AUTHENTIC  
ORGANIC  
EXPLORER  
PERCEPTIVE

## WHY I DESIGN.

A child born with an intuition to touch, perceive, create  
Imagination cultivated in her mother's library  
Creativity never forced, always encouraged  
Always spinning into the next adventure  
Pen and water paints by her side

The child grew, the world seemed darker  
Bitter, cold winds brushed her once bright cheeks

Spinning slowed to a halt  
Terrified – saw people wandering  
Aimlessly wandering

Heart heavy for hope-wanderers  
Ventured on a quest, to find beauty in the everyday  
To signal hope-found, to create with purpose  
That others may desire to live with purpose  
To live good stories, with relentless hearts

This is my story  
Welcome to the adventure  
Of cultivating seeds of hope, to design with purpose

With a passion to touch, perceive, create  
I am ready





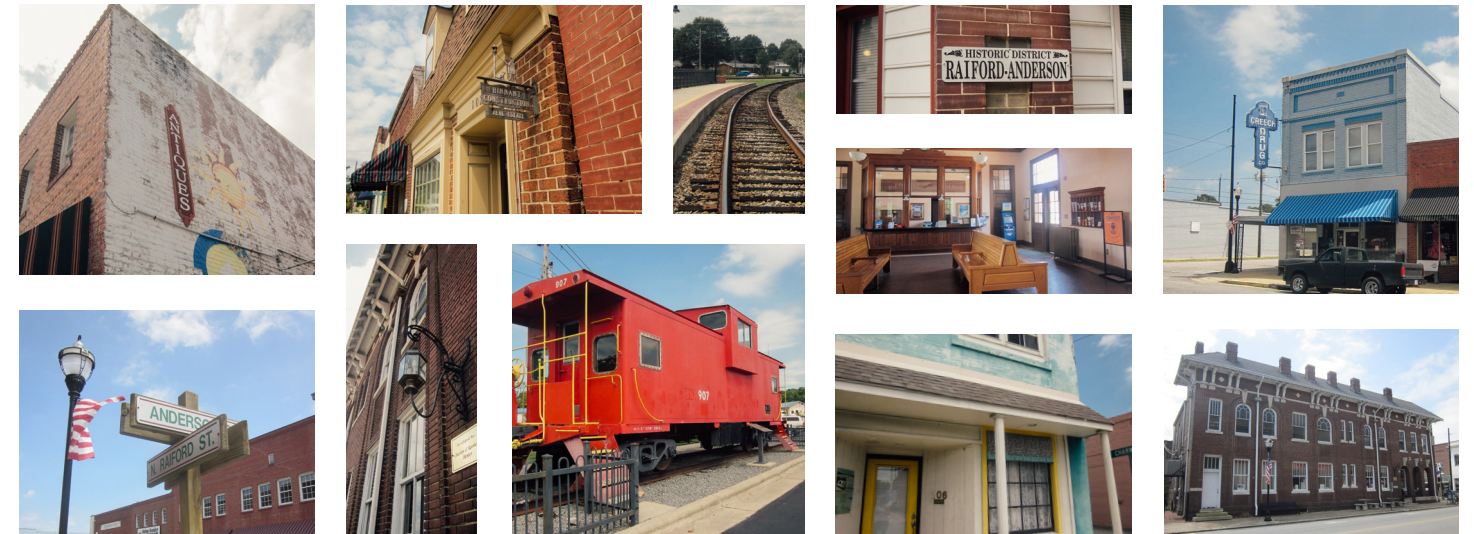
## TOWN BRANDING CAMPAIGN

The objective for creating the Selma logo is to design a fresh, engaging brand identity for this quaint town in North Carolina. Inspiration is garnered from within the historic railroad town, which is brimming with local antique shops.

In the final logo, bright and bold lines with the historic lamppost merge the idea of a rich past and hopeful future for the town.



## | RESEARCH



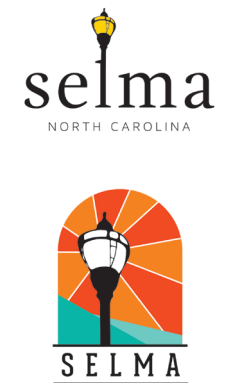
## | IDEATION



## | DIGITAL COMPS



## | REFINEMENT





## | APPLICATION

Campaign pieces for Selma's logo includes a tri-fold brochure for visitors to explore while waiting in the train depot. Both the brochure and guide on the bus way-finder assist visitors in locating shopping and historical sites in the town.



Also, shopping bags with the Selma logo make for a cute companion while shopping in the local gift shops for antiques and souvenirs, such as the candle to the right.

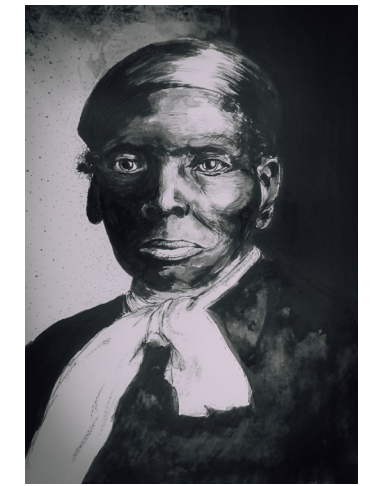
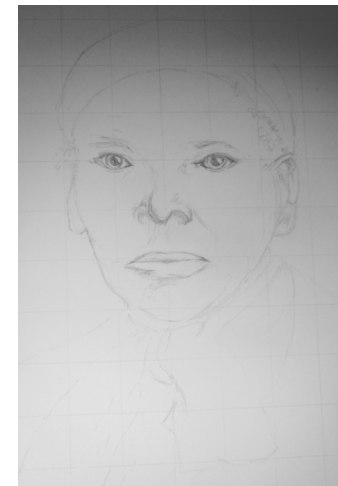


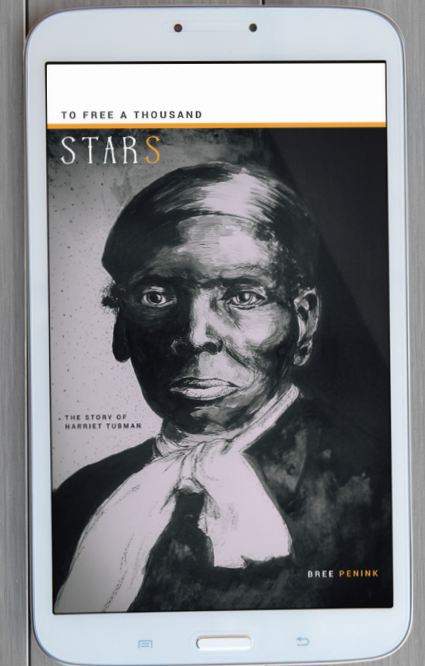
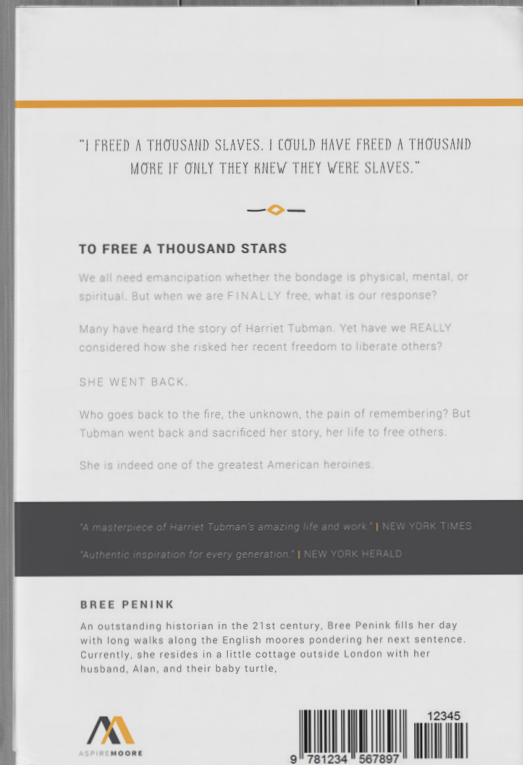
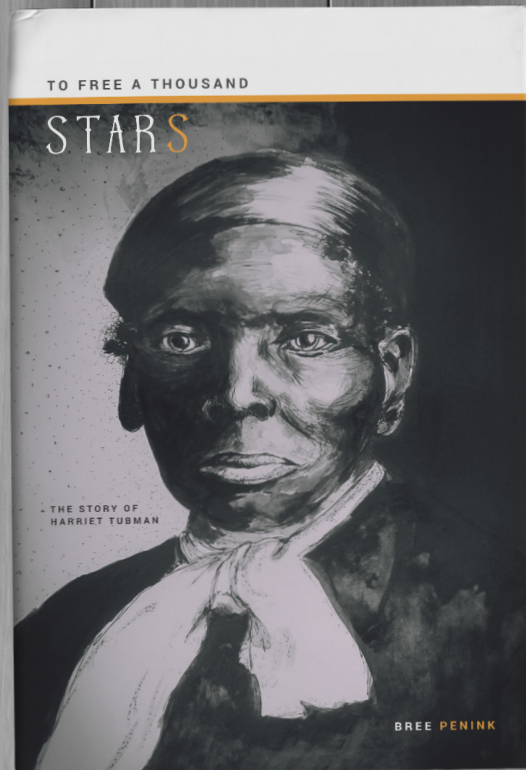




## BOOK COVER

Pencil, India ink, and micron pens are the mediums of choice for the portrait of Harriet Tubman. Vibrant contrast of white and black play a role in portraying this dynamic heroine. Highlights of yellow both on the book cover design and throughout the book provide contrast and a visual reference to the stars mentioned in the book's title.





## | APPLICATION

The entire design of the book purposefully embodies the book's message and title, *To Free a Thousand Stars*. Naturally, the viewer tends to immediately "catch" Tubman's eye and thus is intrigued to open up the book and learn about the grit of Harriet Tubman.





## COLLATERAL & PACKAGING

Seeds of Creativity is an innovative sewing business. New brand identity is created with a playful air. Also, new collateral is made for Seeds of Creativity's most recent endeavor - a sewing class in a box!

The "Sewing Class in a Box" concept allows for students in the arts to learn skills in sewing in the convenience of their homes. A project sheet and access to an online video will accompany the package in order to help the student create a zipper pouch.







## ZIPPER POUCH



### SUPPLIES

2x Front Fabric  
(5.5" x 7.5")

2x Inside Fabric  
(5.5" x 7.5")

1x Zipper

Thread

1. Cut 2x pieces from the front fabric using the pattern provided (5.5" x 7.5"). Next cut 2x pieces from the inside fabric using the same pattern.
2. Lay the inside fabric on the table, "pretty"-side up. Lay front of zipper on top, aligning left, top, & right edges. Next lay the front fabric upside down & align to the left, top, & right edges of zipper & inside fabric.
3. Pin the "sandwich" together. Sew 1/4" seam along the top of the 3 fabrics. Repeat steps 1-3 on the other side of the zipper.
4. Fold the matching fabrics together. Pin around the entire pouch, leaving a 2" opening at the bottom of the inside fabric. Sew with an 1/4" seam.
5. Flip rightside out. Sew the 2" opening closed. You now have a cute zipper pouch!

Cultivating the Art of Sewing  
SEEDSOFCREATIVITY.COM



### INVOICE

May 05, 2016  
#000321

DESCRIPTION	QTY	PRICE	AMOUNT
Zipper Pouch Package	1x	20.00	20.00
.. fabric + supplies			
.. instructions			
.. online access code			
<b>SUBTOTAL</b>			20.00
<b>TAX</b>			1.00
.. 5%			
<b>SHIPPING</b>			4.99
.. standard			
<b>TOTAL</b>			<b>\$25.99</b>

thank you!

Cultivating the Art of Sewing  
SEEDSOFCREATIVITY.COM

## | APPLICATION

Inside the sample "Sewing Class in a Box", the student is provided with fabric squares, thread, a zipper, access to online videos, and a sheet with step-by-step instructions on how to create a cute zipper pouch! Also, an invoice and a business card accompany the package.



Cultivating the Art of Sewing  
SEEDSOFCREATIVITY.COM



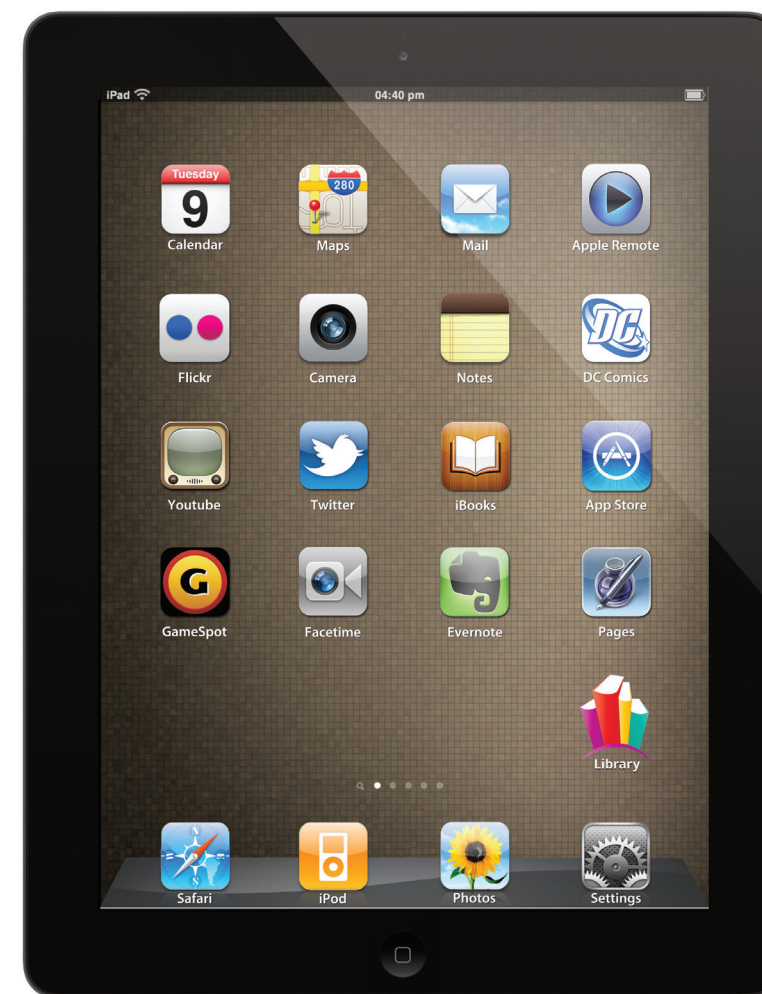
## MOBILE APPLICATION

The “Library” application provides a convenient portal to catalog, read, and lend the user’s digital and physical books - all in one application!

With the “Library” application, the user may borrow digital books from their public or local library, which will then be stored in the library section until the due date is complete.

Also, the user has easy access to read from their personal digital collection as well as books currently on loan from the public library.

In addition, the “Library” application allows the user to record their physical library at home so they can easily loan books!

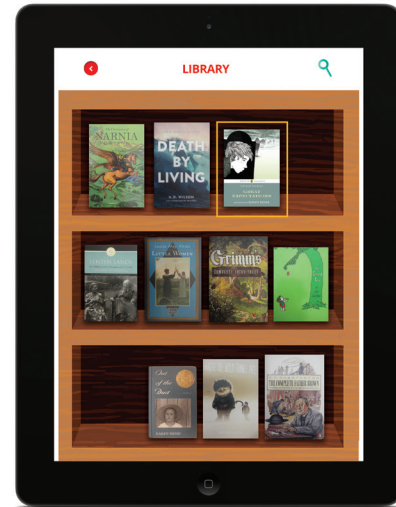




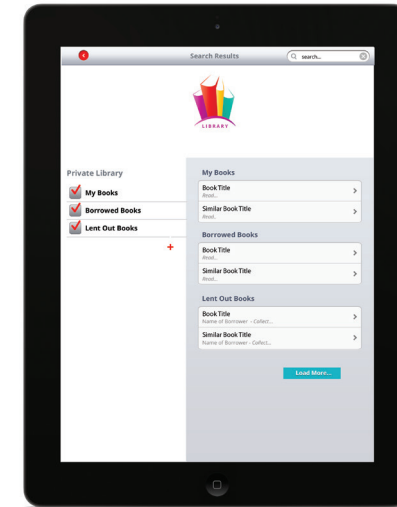
| SPLASH SCREEN



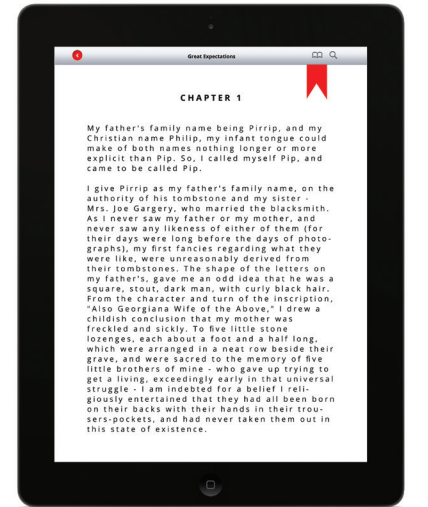
| LIBRARY



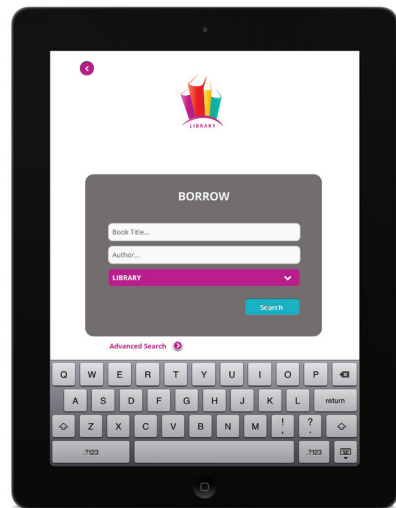
Bookshelf Search Results



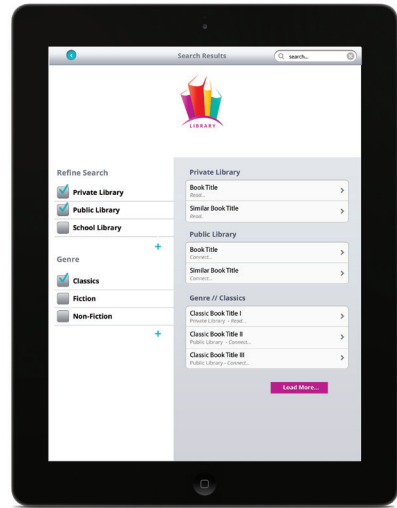
Read



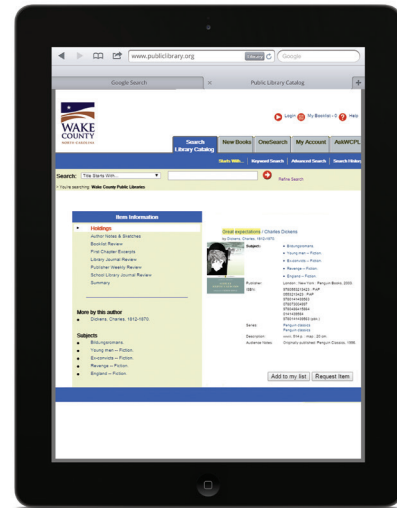
| BORROW



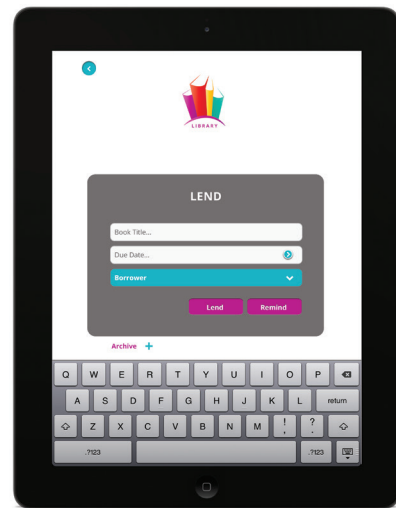
Borrow Search Results



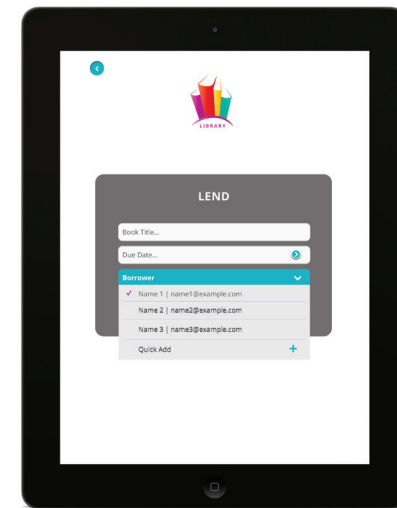
Redirect to Public Library



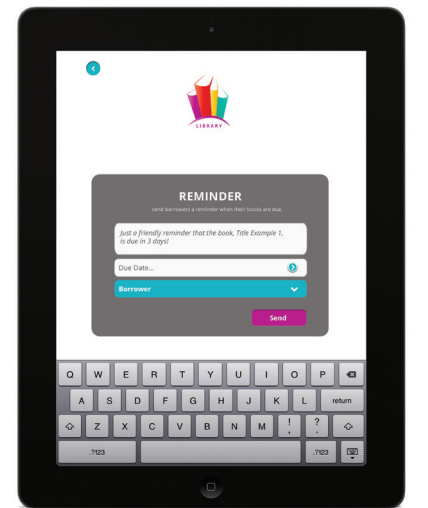
| LEND



Choose Borrower



Send Reminder



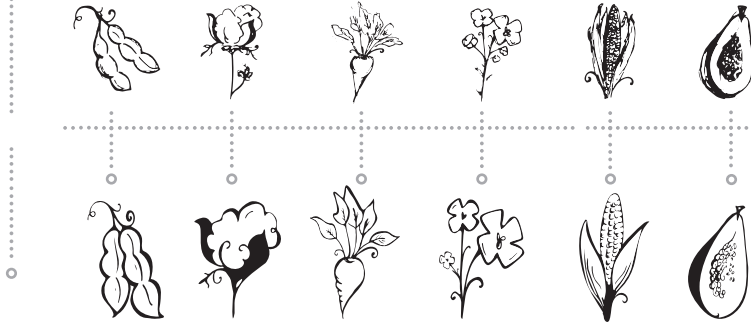
# EDITORIAL

Creating a magazine editorial spread concerning GMOs (Genetically Modified Organisms) involves designing a logo for the campaign. Also, an infographic with hand-drawn sketches transformed into vectors and an oil painting of Carolinian farmland was all incorporated into the final editorial layout.

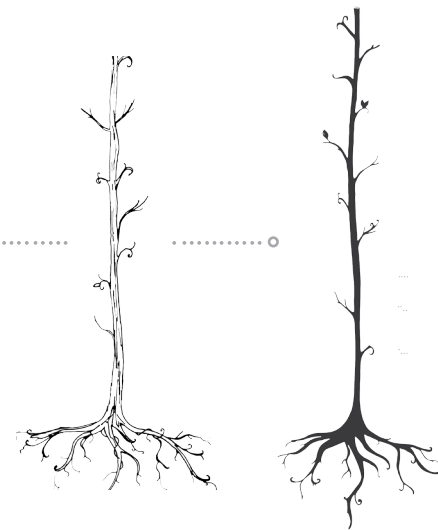


**gmo**  
say no to gmo.

## SKETCHES



## DIGITAL COMPS



**gmo** { say no to gmo. }

**6 MAJOR FOOD GROUPS with gmo.**

- 94% cotton
- 93% soy beans
- 90% sugar beets
- 90% canola
- 88% corn
- 75% papaya

**Genetically Modified Organism**

As the name suggests, GMOs are organisms with altered genetic material (through the process of engineering techniques).

**2/3**

2/3 of processed food contains genetically engineered ingredients.

**The World's Biggest GMO Producers.**

60+ countries ban GMO. There has yet to be official testing of long-term impacts of GMO on humans and the environment, but there is evidence that they might be causing harm to human health. (Source: ISAAA)

**BIOTECH GIANTS (gmo manufacturers)**

DOW SYNGENTA MONSANTO BAYER DUPONT

**ENVIRONMENTAL IMPACTS**

Genetically modified Bt corn crop produced by insertion of a single endogenous gene from the soil bacterium Bacillus thuringiensis (Bt) into the corn genome. The Bt gene produces a protein that is toxic to certain insects, such as the European corn borer. The Bt protein is produced by the corn plant itself, and the insecticide is not sprayed on the crop. This is a significant benefit because it reduces the need for synthetic insecticides, which can be harmful to the environment and human health. However, there are concerns about the potential for Bt resistance in insects and the impact of Bt on non-target organisms. Additionally, the use of Bt crops has led to a decline in the population of beneficial insects, which can have negative effects on the ecosystem.

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**THE GMO DEBATE**

The controversy over nature's genetically modified food.

**JEFFERY L. DANGL**  
The Director of Public Health at the University of California, Berkeley.

For many people, genetic modification (GM) has become the poster child for everything they consider bad about modern agriculture. It represents the destruction of the food system by profit-driven, multinational corporations with huge high-intensity farms growing monocultures of commodity crops. It represents the systematic replacement of nature for profit gain and profit, or the erosion of the planet and of future generations. These are legitimate concerns, and they should be discussed by some of the current leading experts in the field. However, none of these issues has anything to do with GM. The most common misconception is that GM crops have had no impact on any of them. For as long as we imagine that GM food is the cause of these problems, they are free to exclude untested, a defining question of the 21st century: how can we achieve a reliable, sustainable, equitable supply of nutritious food for a growing and increasingly urbanized world population in the face of climate change? This is a complex question with agricultural productivity contributing only a small part of it, and future, GM crops are not the answer. It is essential that we move forward to address this question, which is being increasingly obscured by the GM debate. How can we do so?

**BIOTECH INTERPRETATION**

This is easy to say, but the concept of the inherent goodness of nature, and the more difficult of human and human-made, is not. It is deeply ingrained in the way many people think, particularly in the context of food. This is an understandable reaction, and it is not surprising that the idea of a "natural" food is often used to describe the ability of a person to see that "natural" food is better than anything else. However, this is not always the case. There are many examples of "natural" foods that are harmful to health, and there are many examples of "engineered" foods that are beneficial. The key is to look at the science, not the marketing.

**NATURAL FALLACY**

Risk is necessary to move on from the way we think about food. It is essential that we move forward to address this question, which is being increasingly obscured by the GM debate. How can we do so?

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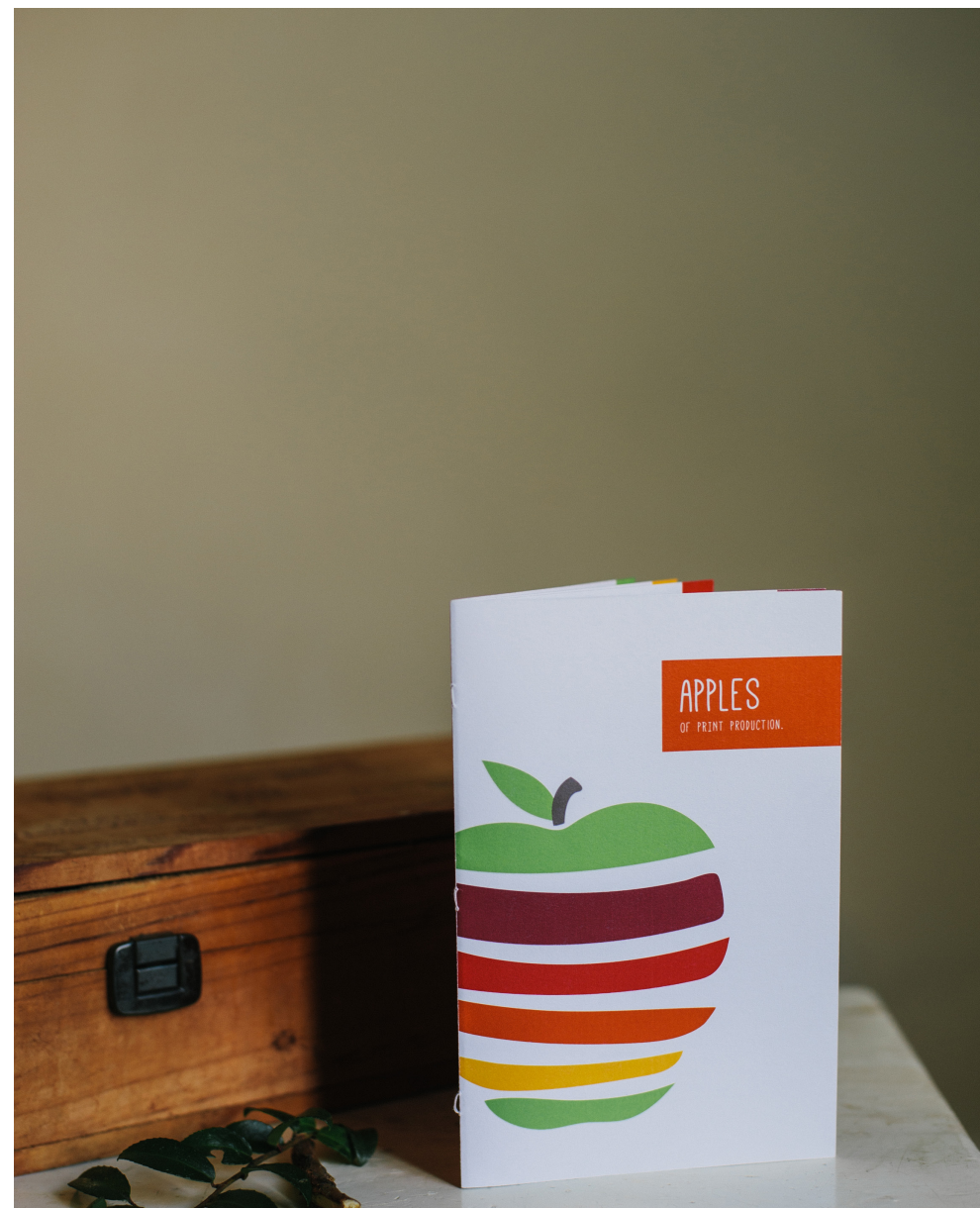
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## PRINT BOOKLET

Frequently, novice designers and laymen view the entire print production process as an overwhelming mountain to surmount. The goal of this booklet is to display print production from another perspective. A fresh, visual perspective.



### | FINAL TYPE STUDY

#### **UBUNTU BOLD**

**A FRESH LOOK AT PRINT PRODUCTION**

**A Fresh Look At Print Production**

#### UBUNTU REGULAR

A FRESH LOOK AT PRINT PRODUCTION

A Fresh Look At Print Production

#### UBUNTU LIGHT

A FRESH LOOK AT PRINT PRODUCTION

A Fresh Look At Print Production

#### *RumpleDrop*

*Apples of Print Production*  
*apples of print production*

#### *Gandice*

*Apples of Print Production*  
*apples of print production*

#### MATHLETE

APPLES OF PRINT PRODUCTION

# APPLES OF CONTENT

## OVERVIEW

- PREPRESS DEFINED** 2
- APPLE 1: IDEA + CONCEPT** 4
- APPLE 2: CREATIVE PRODUCTION** 6
- APPLE 3: INDUSTRIAL PRODUCTION** 8
- APPLE 4: LOGISTICS** 10
- GLOSSARY** 12

As an aspiring artist, I would watch "How to Draw" videos day after day, every episode the teacher explained which orientation of the paper we would apply by using the terms "apple" and "banana". In the elementary grade, this visual of portrait orientation ("apple") and landscape orientation ("banana") was a delightful mnemonic for a young pupil in the arts.

Now as an aspiring designer, I am delighted to apply an analogous mnemonic for print production - apples! Frequently, in the eyes of novice designers the entire print production process is an overwhelming mountain to surmount. The goal of this booklet is to display print production from another perspective: a fresh, visual perspective. Without further ado, enjoy a fresh taste of print production!

Catherine Pierce

Note: Unless otherwise stated, all references and quotes are from: A Guide to Graphic Print Production.

## OVERVIEW

Usually, print production is attributed to the process of printing, finishing, and the binding of a product. But print production also includes the preliminary steps of the final digital product such as incubation, sketching, and the execution of the digital comprehensive. Photographing and editing images, creating layouts, and determining the prepress requirements are also essential to the print production. In summary, print production encompasses all the phases of printing a product and can be explained in four phases. Or, in the case of this booklet, apples!



**APPLE 1** idea & concept

**APPLE 2** creative production

**APPLE 3** industrial production

**APPLE 4** logistics

02 A Fresh Look at Print Production

03 A Fresh Look at Print Production

## STRATEGIC WORK

One practical starting point, once the idea conception has taken place, is setting up the document in a program such as InDesign or Illustrator.

## DESIGN WITH THE END IN MIND.

Throughout the entire print production process, it is crucial to keep the end in mind. Continuously adjusting the piece throughout the print process can result in unforeseen compromises. In order to avoid the majority of unforeseen decisions - such as deciding last minute on quantity over quality of paper - walk through each phase before beginning. Map the details the client desires for the end piece: a heavy grade of paper? Fancy finishing effects? Saddle-stitch binding? Then, hand them an estimate before even starting the project. This will help avoid unforeseen surprises and ultimately compromises.

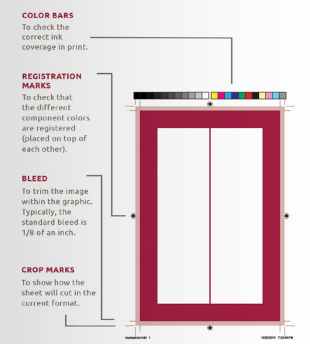
## CREATIVE WORK

Once a solid idea is formed, designers will begin refining and developing the concept. In this stage, questions concerning the audience, message, and feel of product are raised and answered.

04 A Fresh Look at Print Production

## DOCUMENT SETUP

One practical starting point, once the idea conception has taken place, is setting up the document in a program such as InDesign or Illustrator.



**COLOR BARS**  
To check the correct ink coverage in print.

**REGISTRATION MARKS**  
To check that the different component colors are registered (placed on top of each other).

**BLEED**  
To trim the image within the graphic. Typically, the standard bleed is 1/8 of an inch.

**CROP MARKS**  
To show how the sheet will cut in the correct format.

05 A Fresh Look at Print Production

## IMAGES

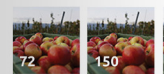
In the creative production phase, images are produced through scans, photographs, image banks, or illustrations. In the preparation of images for print, inspecting the image quality is critical since an image with a low resolution will print pixelated.



**HALFTONE**  
Instead of printing continuous lines, the printer uses halftones. Halftone images are discrete dots (rather than continuous tones) that create an illusion of continuous lines when viewed from a distance.



**DUOTONE**  
For cost efficiency, print with only 2-3 spot colors.



**RESOLUTION**  
For print purposes, at least 300 dpi (dots per inch) is required for a quality print.

## COLOR

When printing in color there are several obstacles. For example, perfect calibration between the image on a screen and the actual print is practically impossible. Of course, color matching systems (like Pantone) provide a satisfactory match.

**SUBTRACTIVE COLOR**  
Subtractive color is created by mixing primary colored printing ink (CMY). The ink filters the white light that falls on the surface, thus absorbing (or subtracting) all color except for the hue it was mixed to reflect.

When printing CMYK (also known as Process Color), four separate color plates are printed for each color. See diagram to the right.

**SPOT COLOR SYSTEM**  
Spot colors are primarily used when one wants to print certain colors that are hard to reproduce with the regular 4 color process.

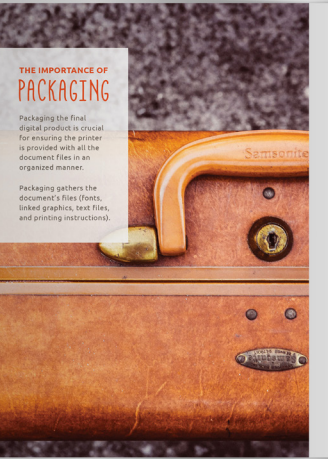


**ADDITIVE COLOR**  
Additive color adds red, green, and blue (RGB) light to mix to create colors. Additive mixing is used in all devices that recreate color using light (like computer monitors).

07 A Fresh Look at Print Production

## THE IMPORTANCE OF PACKAGING

Packaging the final digital product is crucial for ensuring the printer is provided with all the document files in an organized manner. Packaging gathers the document's files (fonts, linked graphics, text files, and printing instructions).



## PDF

Using PDF/X-compliant files eliminates the most common errors in file preparation: Fonts that are not embedded, incorrect color spaces, missing images, and overprinting issues.

PRESET	COMPATIBILITY	SETTINGS	USAGE
PDF/X-1a 2001	ANSI/AP01 1.0	Convert RGB color to CMYK (with color warning).	PDF/X-1a is the most widely used PDF/X standard. It is suitable for most commercial printing and web-to-print applications.
PDF/X-3 2002	ANSI/AP01 1.0	Leave RGB and CMYK color information intact.	PDF/X-3 is a newer standard that allows for both RGB and CMYK color information to be preserved in the file.
PDF/X-4 2008	ANSI/AP01 1.0	Leave RGB and CMYK color information intact.	PDF/X-4 is the latest standard, offering the most features and flexibility for modern digital printing workflows.
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09 A Fresh Look at Print Production

## INDUSTRIAL PRODUCTION (CONTINUED)

### PRINTERS

High-volume printers are often used in production of reports, manuals, handbooks, and educational materials—in other words, printed products that are frequently updated and printed in smaller runs and have a wide total range.

### DIGITAL PRINTING PRESS

Mostly used for smaller print runs that demand short delivery time. The digital print is also used for test runs. The prints can usually be delivered within hours.

### FINISHING TOUCHES

Also, paper stock and binding must be chosen. There are numerous choices available for paper stocks and weight. Each different type of stock will give the images and text a unique feel and look.

### FINISHING & BINDING

Finishing and binding can include treatment of the paper surface (laminating, laminating, foiling stamping) and different ways of handling the printed sheet of paper (cropping, hole punching, perforating, or casing).

10 A Fresh Look at Print Production

## DISTRIBUTION

Most printing houses have services such as packing, placing in envelopes, addressing, and distribution. With large print runs, the cost of distribution makes up a very large part of the total cost.

## CHECKLIST

- PROJECT**  
Project name & number  
Description of the task  
Quality requirements  
Priority/urgency
- DELIVERY TIME**  
Frame  
Materials  
Printer's proof  
Printed product
- DELIVERY OF MATERIALS**  
Layout  
Image  
Text  
Stickers  
Color Files  
PDF Files
- COLORS**  
Four-color or over  
leaf colors  
Variable
- IMAGE EDITING**  
Caption or unmasked  
Image or graphic  
Color corrections  
Surface weight  
Quality  
Body & cover
- PAPER**  
Caption or unmasked  
Image or graphic  
Color corrections  
Surface weight  
Quality  
Body & cover
- LAYOUT PRODUCTION**  
Layout from sketches  
Layout from template  
Adjustment of original  
Software  
PDF proof  
Printed proof
- PREPRESS**  
Screen frequency  
Raster type  
Color proof  
Contract proof
- FINISHING & BINDING**  
Laminating, varnishing  
Hot-embossing  
Cropping, perforating  
Casing, creating  
binding
- REFERENCE APPROPRIATE**  
Archiving material
- PACKING & DISTRIBUTION**  
Outer delivery  
Final delivery  
Digital delivery  
Delivery address  
Journey
- OTHER**  
Reference copies  
Archiving material

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## CORE PRINTING TERMS

- REGISTER**  
The degree of alignment of the various "color" printing plates.
- REGISTER MARKS**  
Crosshair or corner marks on film, plate, or paper that guide designers, plate makers, pressmen, and finishers in prepressing a print order from start to finish.
- REVERSE**  
The opposite side of a sheet or material.
- REVERSE SIDE**  
The opposite side of a sheet or material.
- SPREAD**  
The process of creating a layout on a printed sheet. The more quality of the finished job paper, the less spread through. The higher the quality of the paper the higher the cost.
- SURFACE WEIGHT**  
The amount of weight (in grams) of a given quantity of paper. The higher the quality of the paper the higher the cost.
- TRIM MARKS**  
The marks on a printed sheet that indicate where to trim the sheet.
- TRIM SIZE**  
The final size of a printed image after the trim marks have been removed.
- VELOCITY**  
The speed at which the paper moves through the press.
- WASTE**  
The material that is not used in the printing process.
- YIELD**  
The amount of material that can be printed on a given quantity of paper.

12 A Fresh Look at Print Production

## GLOSSARY

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The amount of weight (in grams) of a given quantity of paper. The higher the quality of the paper the higher the cost.
- TRIM MARKS**  
The marks on a printed sheet that indicate where to trim the sheet.
- TRIM SIZE**  
The final size of a printed image after the trim marks have been removed.
- VELOCITY**  
The speed at which the paper moves through the press.
- WASTE**  
The material that is not used in the printing process.
- YIELD**  
The amount of material that can be printed on a given quantity of paper.

13 A Fresh Look at Print Production





# POSTER CAMPAIGN

Promoting “Live Dauntless”, a suicide prevention conference held in Washington D.C., involves the typographical layout of a poem written from four different perspectives of people who are impacted by suicide. Each voice is paired with a typographical system of organization.



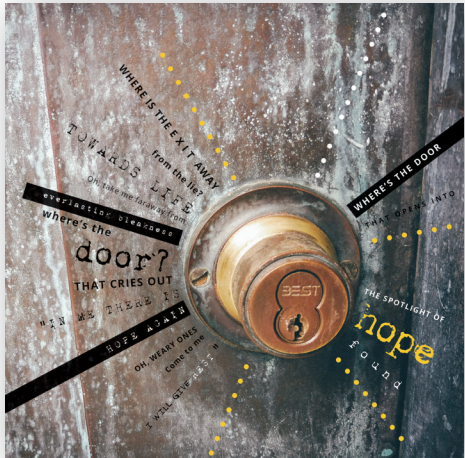
## | TRANSITIONAL SYSTEM

The typographical system, which involves shifted layers and banding, is used to portray the voice of ghosts.



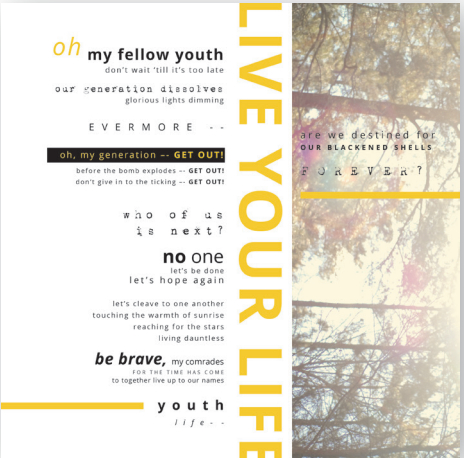
## | RANDOM SYSTEM

The spontaneous design system is used to represent the voice of despair.



## | RADIAL SYSTEM

The design system that begins from a central point of focus presents the voices of longing.



## | AXIAL SYSTEM

The system, which uses a single axis to design only on the left and right sides of that axis, is used to show the voice of resolve.

Once labeled  
life of generations  
we weep for lost hope  
facades AND WALLS  
we grasp  
BEFORE  
No more.

**LIVE DAUNTLESS.**  
Suicide Prevention Conference  
www.livedauntless.com

AUGUST 08-10  
2016  
Walter E. Washington  
CONVENTION CENTER  
202.404.9810

LEFT BEHIND  
YOU REFUSE TO LISTEN  
DID WE NEGLECT YOUR SUFFERING?  
swallowed by bleakness

**LIVE DAUNTLESS.**  
Suicide Prevention Conference  
www.livedauntless.com

AUGUST 08-10  
2016  
Walter E. Washington  
CONVENTION CENTER  
202.404.9810

WHERE IS THE EXIT AWAY  
TOWARDS LIFE  
where's the door?  
THAT CRIES OUT  
HOPE AGAIN?

**LIVE DAUNTLESS.**  
Suicide Prevention Conference  
www.livedauntless.com

AUGUST 08-10  
2016  
Walter E. Washington  
CONVENTION CENTER  
202.404.9810

oh my fellow youth  
our generation dissolves  
EVERMORE --  
oh, my generation -- GET OUT!  
before the bomb explodes -- GET OUT!  
no one  
let's be done  
let's hope again  
be brave, my comrades  
youth

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| APPLICATION

The posters are placed across the city in a four part series or solo when appropriate. Thus they are created to either stand alone or to unify the whole.

The “four voices” mentioned in the poem are the theme of the conference. In addition to the posters, the typographical designs are used throughout the conference as giveaways, such as the journal above.



## LABEL DESIGN

These wine labels are for Overmountain Vineyards, a family-owned vineyard in Tryon, North Carolina. The client requested a modern, bold label for their upcoming vintage releases. Watercolor and pen is paired with layout and digital design.

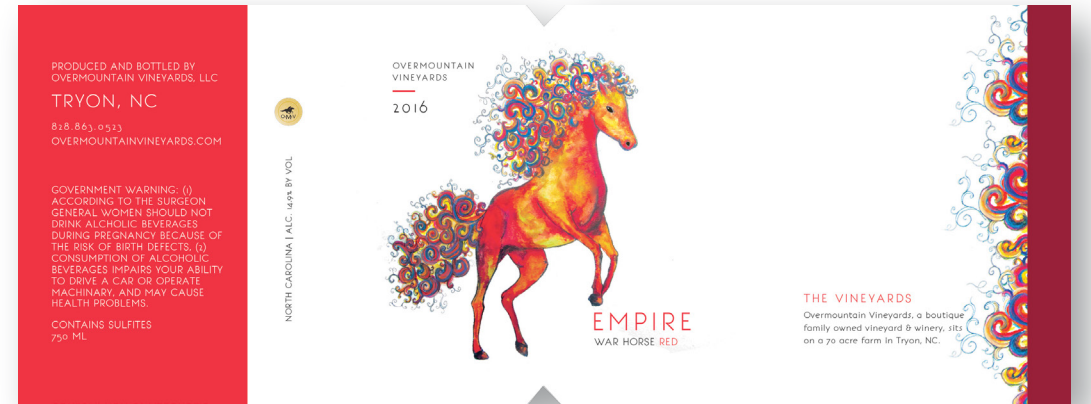
## | IDEATION



## | WATERCOLOR COMPS



## | TEXTURE STUDY



## | DIGITAL COMPS





## | APPLICATION

Each variety of wine visually represents Overmountain Vineyards and the surrounding landscape.

Tryon is famous for their horses. Hence, an engaging watercolor horse is created for War Horse Red. Also, a wreath of berries and abstract fruit encompasses the Chenin Blanc—showcasing the vineyard's produce. Lastly, the mountains on King's Mountain Rose represent the North Carolinian peaks overlooking the vineyards.



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