OVER 130 SHORELINE DESIGN STUDENTS SHOW THEIR WORK IN THIS FIRST VOLUME, HIGHLIGHTING CLASS PROJECTS FROM COURSES IN DESIGN, MULTIMEDIA, AND DIGITAL IMAGE CREATION.
The Visual Communications Technology Program at Shoreline Community College has degree tracks in Graphic Design, Animation, Video, Multimedia, Web, and Game Art. This book is a celebration of the design accomplishments made by our students over the past few years in classes and internships within our program. Here at Shoreline, students learn to create design solutions using a variety of digital tools. As they learn foundational skills, their studies focus on not just the technical use of software, but equally on creative process and concept development. Throughout the design process, each student project becomes much bigger than creating nice looking imagery. Students immerse themselves in the “culture of the client” to learn about such things as the objective of the piece, and who the target audience is and what they value. Frequently, assignments expose students to learning about new technologies, international cultures and destinations, stylistic trends, business and marketing principles, and production workflows.

Included in this volume are project examples representing the work of over 130 students in visual identity, publication design, web design, multimedia and advertising, packaging and point-of-purchase displays, textile design, experimental typography, poster design, 2D and 3D digital illustration, exhibit booth design and video game art and interface design. This book showcases the talents of our students. We also hope that it presents a visual testimony to the success of our program. If you are a potential student, looking for a solid design program in the Seattle region, consider Shoreline.

Al Yates
Professor of Graphic Design and Digital Media
Shoreline Community College
SHORELINE VISUAL DESIGN

FACULTY

Christine Shafner
Professor of Computer Graphics/Multimedia

Al Yates
Professor of Graphic Design and Digital Media

Claire Fant
Interactive/Web Design Faculty

ASSOCIATE FACULTY

Dennis Bishop
Multimedia Instructor

Bob Hutchinson
2D Design and Animation Instructor

Robynne Raye
Graphic Design Instructor

Chuck Schultz
Computer Graphics Instructor

PROGRAM MANAGER

Mary Bonar
THE DESIGN PROCESS

STATE THE CHALLENGE

RESEARCH

SET PARAMETERS

EXPLORE POSSIBILITIES

PRESENT CONCEPTS

REFINE THE BEST IDEAS

PRESENT THE BEST SOLUTION
<table>
<thead>
<tr>
<th>Name</th>
<th>Pages</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ashby, Cherelle</td>
<td>11, 156</td>
</tr>
<tr>
<td>Ashmun, Susan</td>
<td>21</td>
</tr>
<tr>
<td>Balicki, Ebru</td>
<td>120, 175</td>
</tr>
<tr>
<td>Bannier, Jen</td>
<td>182-183</td>
</tr>
<tr>
<td>Beerman, Nick</td>
<td>64-65, 184, 190-191</td>
</tr>
<tr>
<td>Benko, Leonid</td>
<td>190-191</td>
</tr>
<tr>
<td>Bevis, Robert</td>
<td>106, 110, 124</td>
</tr>
<tr>
<td>Binschus, Ty</td>
<td>160, 189</td>
</tr>
<tr>
<td>Bishop-Harvey, Nancy</td>
<td>188</td>
</tr>
<tr>
<td>Brazeau, Francine</td>
<td>108, 140</td>
</tr>
<tr>
<td>Brosas, Nick</td>
<td>122</td>
</tr>
<tr>
<td>Butters, Elise</td>
<td>164</td>
</tr>
<tr>
<td>Cabales, Jay</td>
<td>121</td>
</tr>
<tr>
<td>Capinha, Curt</td>
<td>31, 158, 170</td>
</tr>
<tr>
<td>Chau, Rachel</td>
<td>100</td>
</tr>
<tr>
<td>Chung, Andrew</td>
<td>173, 190-191</td>
</tr>
<tr>
<td>Collins, Michael</td>
<td>20</td>
</tr>
<tr>
<td>Cook, Amanda</td>
<td>20, 120, 142</td>
</tr>
<tr>
<td>Cox, Laura</td>
<td>50-51, 97</td>
</tr>
<tr>
<td>Cuzick, Vannie</td>
<td>99</td>
</tr>
<tr>
<td>Daleo, Laura</td>
<td>129, 170</td>
</tr>
<tr>
<td>Dallin, Rebecca</td>
<td>160, 189</td>
</tr>
<tr>
<td>Dargavel, Danielle</td>
<td>173, 189</td>
</tr>
<tr>
<td>Defilippis, Seth</td>
<td>189</td>
</tr>
<tr>
<td>Dibe, Omaima</td>
<td>120</td>
</tr>
<tr>
<td>Dimond, Elizabeth</td>
<td>10</td>
</tr>
<tr>
<td>Donaghy, Drew</td>
<td>86, 115, 127</td>
</tr>
<tr>
<td>Drevecky, Keith</td>
<td>19, 52-53, 122</td>
</tr>
<tr>
<td>Ducey, Karen</td>
<td>95, 168</td>
</tr>
<tr>
<td>Eli, Stephanie</td>
<td>116</td>
</tr>
<tr>
<td>Ellis, Joseph</td>
<td>9, 23, 25, 32, 72-77*, 88, 92, 143</td>
</tr>
<tr>
<td>Fiebelkorn, Matthew</td>
<td>30, 152-155*</td>
</tr>
<tr>
<td>Filer, Zach</td>
<td>79</td>
</tr>
<tr>
<td>Finsel, William</td>
<td>110, 124</td>
</tr>
<tr>
<td>Ford, Joyce</td>
<td>66, 126, 158, 165, 189</td>
</tr>
<tr>
<td>Foss-Turcan, Vanessa</td>
<td>175, 180</td>
</tr>
<tr>
<td>Gala, Megan</td>
<td>111</td>
</tr>
<tr>
<td>Gillette, Kathleen</td>
<td>22, 117, 179, 181</td>
</tr>
<tr>
<td>Gorseth, Nancy</td>
<td>22, 26-28*, 101</td>
</tr>
<tr>
<td>Green, Rachael</td>
<td>33, 43, 48-49*, 122, 156</td>
</tr>
<tr>
<td>Greenleaf, Shawn</td>
<td>116, 156</td>
</tr>
<tr>
<td>Haug, Katie</td>
<td>162, 169</td>
</tr>
<tr>
<td>Hayes, Kendra</td>
<td>14-15*</td>
</tr>
<tr>
<td>Henry, Jaquelyn</td>
<td>165</td>
</tr>
<tr>
<td>Name</td>
<td>Pages</td>
</tr>
<tr>
<td>-------------------</td>
<td>----------------</td>
</tr>
<tr>
<td>Hon, Chun Miu</td>
<td>110, 123</td>
</tr>
<tr>
<td>Hubbard, Kaiya</td>
<td>119</td>
</tr>
<tr>
<td>Hudson, Ben</td>
<td>123</td>
</tr>
<tr>
<td>Huffman, Jeff</td>
<td>112, 120</td>
</tr>
<tr>
<td>Hurst, Linda</td>
<td>92</td>
</tr>
<tr>
<td>Irelan, Emily</td>
<td>96</td>
</tr>
<tr>
<td>Jacobson, Mary Jo</td>
<td>16</td>
</tr>
<tr>
<td>Johnson, Julie</td>
<td>124, 165, 189</td>
</tr>
<tr>
<td>Johnson, Marvin</td>
<td>159</td>
</tr>
<tr>
<td>Jones, Brandon</td>
<td>87, 107</td>
</tr>
<tr>
<td>Juhlin, Kara</td>
<td>147</td>
</tr>
<tr>
<td>Kang, Sun Young</td>
<td>117</td>
</tr>
<tr>
<td>Kilkenny, Tim</td>
<td>52-53</td>
</tr>
<tr>
<td>Kilpatrick, Steve</td>
<td>122</td>
</tr>
<tr>
<td>Kim, Jinju</td>
<td>108</td>
</tr>
<tr>
<td>Knapp, Scott</td>
<td>104-105, 122, 168</td>
</tr>
<tr>
<td>Kozhevnikova, Anna</td>
<td>163</td>
</tr>
<tr>
<td>Kuklok, Rebecca</td>
<td>110</td>
</tr>
<tr>
<td>Larsson, Susie</td>
<td>54</td>
</tr>
<tr>
<td>Lauwoo, Carmen</td>
<td>4, 24, 40-41*, 45</td>
</tr>
<tr>
<td>Lawson, Shannon</td>
<td>52-53</td>
</tr>
<tr>
<td>Lennon, Jaynie</td>
<td>8, 80-81</td>
</tr>
<tr>
<td>Lesta, Merit</td>
<td>118</td>
</tr>
<tr>
<td>Looney, Chris</td>
<td>119, 160</td>
</tr>
<tr>
<td>Lukens, Samantha</td>
<td>19</td>
</tr>
<tr>
<td>Lytle, Chris</td>
<td>120, 171</td>
</tr>
<tr>
<td>Maeda, Kaori</td>
<td>108, 121, 174</td>
</tr>
<tr>
<td>Mahoney, Jen</td>
<td>188</td>
</tr>
<tr>
<td>Martin-Calder, Elizabeth</td>
<td>109</td>
</tr>
<tr>
<td>Martin, Jeff</td>
<td>118</td>
</tr>
<tr>
<td>McFarland, Mike</td>
<td>123</td>
</tr>
<tr>
<td>Melgard, Erik</td>
<td>70-71</td>
</tr>
<tr>
<td>Meyer, Kali</td>
<td>85</td>
</tr>
<tr>
<td>Meyer, Tiffany</td>
<td>156</td>
</tr>
<tr>
<td>Montague, Lisa</td>
<td>16, 79, 82-83, 157, 190-191</td>
</tr>
<tr>
<td>Muncey-Gordon, Ben</td>
<td>17, 52-53, 60-61, 129, 137</td>
</tr>
<tr>
<td>Nakagawa, Fuka</td>
<td>68-69, 106, 156, 188</td>
</tr>
<tr>
<td>Newman-Adjiri, Sharon</td>
<td>118</td>
</tr>
<tr>
<td>Paris, Skylar</td>
<td>186-187</td>
</tr>
<tr>
<td>Park, Sam</td>
<td>138</td>
</tr>
<tr>
<td>Patnode, Blane</td>
<td>120</td>
</tr>
<tr>
<td>Pearson, Ryan</td>
<td>19, 54</td>
</tr>
<tr>
<td>Pencil, Ray</td>
<td>120</td>
</tr>
<tr>
<td>Pillars, Seth</td>
<td>34-39*, 108</td>
</tr>
<tr>
<td>Pleva, Maggie</td>
<td>90-91*, 110</td>
</tr>
<tr>
<td>Potter, Mara</td>
<td>128</td>
</tr>
<tr>
<td>Raab, Greg</td>
<td>54, 176-179</td>
</tr>
<tr>
<td>Robertson, Matt</td>
<td>44, 94</td>
</tr>
<tr>
<td>Sadikin, Anastasia</td>
<td>106, 108, 119</td>
</tr>
<tr>
<td>Sallen, Allison</td>
<td>110, 125</td>
</tr>
<tr>
<td>San Jose, Seth</td>
<td>122</td>
</tr>
<tr>
<td>Sanchez, Julio</td>
<td>122</td>
</tr>
<tr>
<td>Sanchez, Paolo</td>
<td>120</td>
</tr>
<tr>
<td>Schumacher, Kate</td>
<td>106, 108, 126</td>
</tr>
<tr>
<td>Schwartz, Michael</td>
<td>113, 120</td>
</tr>
<tr>
<td>Sekito, Chisa</td>
<td>185</td>
</tr>
<tr>
<td>Shannon, Beth Ann</td>
<td>136</td>
</tr>
<tr>
<td>Shibeshi, Bennet</td>
<td>161</td>
</tr>
<tr>
<td>Sibthorp, Cheri</td>
<td>146</td>
</tr>
<tr>
<td>Simmonds, Kristen</td>
<td>56-59</td>
</tr>
<tr>
<td>Sizemore, Gary</td>
<td>84</td>
</tr>
<tr>
<td>Sousley, Molly</td>
<td>122, 139</td>
</tr>
<tr>
<td>Spencer, Steve</td>
<td>54, 118</td>
</tr>
<tr>
<td>Srebnik, Brad</td>
<td>54, 118</td>
</tr>
<tr>
<td>Stein, Marissa</td>
<td>29</td>
</tr>
<tr>
<td>Stephens, Nick</td>
<td>122</td>
</tr>
<tr>
<td>Stewart, Christian</td>
<td>52-53, 89</td>
</tr>
<tr>
<td>Stoelen, Vibeke</td>
<td>97</td>
</tr>
<tr>
<td>Stonefelt, Julie</td>
<td>123</td>
</tr>
<tr>
<td>Strand, Laurel</td>
<td>78, 103, 148-149, 189</td>
</tr>
<tr>
<td>Strom, Brittany</td>
<td>189</td>
</tr>
<tr>
<td>Sullivan, Tiffany</td>
<td>93, 108, 118, 130-134*, 150-151, 167, 188</td>
</tr>
<tr>
<td>Sun, Kate</td>
<td>96, 114</td>
</tr>
<tr>
<td>Swenson, Nancy</td>
<td>55</td>
</tr>
<tr>
<td>Tang, Puiwah</td>
<td>110, 116</td>
</tr>
<tr>
<td>Taylor, Dan</td>
<td>12-13*, 19, 52-53, 123, 135, 160</td>
</tr>
<tr>
<td>To, Paul</td>
<td>117</td>
</tr>
<tr>
<td>Tran, Nancy</td>
<td>120</td>
</tr>
<tr>
<td>Tsui, Cherie</td>
<td>22, 62-63, 144-145*, 146</td>
</tr>
<tr>
<td>Valiente, Laura</td>
<td>110, 141, 146</td>
</tr>
<tr>
<td>Varouhas, Michael</td>
<td>180</td>
</tr>
<tr>
<td>Vietze, Sarah</td>
<td>93</td>
</tr>
<tr>
<td>Wakefield, Leila</td>
<td>120</td>
</tr>
<tr>
<td>Webb, Dalton</td>
<td>42, 44, 46-47</td>
</tr>
<tr>
<td>Wetzsteon, Tawnie</td>
<td>78, 98</td>
</tr>
<tr>
<td>Wisecarver, Yasmin</td>
<td>67, 102, 108, 172, 189</td>
</tr>
<tr>
<td>Wu, Claire</td>
<td>120</td>
</tr>
<tr>
<td>Yera, Valerie</td>
<td>166</td>
</tr>
</tbody>
</table>

* Student Spotlight
THE FUTURE IS VISUAL

DRINK LAUGH LOVE WINE LABELS
BY JOSEPH ELLIS
NANO AIR VEHICLES

NANO AIR VEHICLES IDENTITY

BY CHERELLE ASHBY

THE FUTURE IS VISUAL
STUDENT SPOTLIGHT

DAN TAYLOR

I started designing for fun around 15 years old and nailed an internship at a design company when I was 16. Since then I have wanted to learn how to design clever and timeless work. I did some freelance design work with a friend while at Shoreline. Later I did an internship at Enter The Studio in Seattle through Shoreline’s mentorship program. My goal in design is a transparent expression of a good idea. No trends, no nonsense. I would like people to look at my work years later and say it could have been designed then.

See more of Dan’s work on pages 19, 52-53, 123, 135 and 160.
TEAM ACE IDENTITY REDESIGN AND WEB SITE

BY DAN TAYLOR

All work shown in this spread was done by Dan Taylor while interning at Enter the Studio in Seattle Washington. All designs are owned by ETD and their respective clients. Used by permission of Enter the Studio.

THE FUTURE IS VISUAL
STUDENT SPOTLIGHT

KENDRA HAYES

I designed the “Walk for Brains” logo as my final event logo in Graphic Design II. I love zombies and hate cancer so why not? It’s a bit of a pun since zombies eat brains so it creates a light mood for a serious charity and could possibly educate a younger crowd about the seriousness of cancer. “Walk for Brains” would be an all out, full costume, walk with hordes of zombies dominating the streets. Though it isn’t an actual event, I’ll make it happen one day. The Summer of 2011 I found out a close friend was battling cancer. He was too sick to hold a job and his bills were mounting. I wanted to help. After much thought I decided to sponsor a two-day fundraising event titled “Fu#k Cancer”. I had no sponsorship and not much help but in the end it was worth every penny and managed to raise a surprisingly large amount of money on a very minimal budget. With one fundraising event already under my belt, and an idea growing, who knows? Maybe I smell fundraising event coordination in my future, or maybe that smell is just brains!
WALK FOR BRAINS

DRESSING LIKE ZOMBIES TO BENEFIT BRAIN CANCER RESEARCH

BY KENDRA HAYES
BIOMEDICAL ENGINEERING SOCIETY IDENTITY

BY MARY JO JACOBSEN

BIOMIMETICS EVENT LOGO

BY LISA MONTAGUE
THE FUTURE IS VISUAL
HOT SAUCE PACKAGING

AMANDA COOK

MICHAEL COLLINS
HOT SAUCE PACKAGING
1. NANCY GORSETH
2. KATHLEEN GILLETTE
3. CHERIE TSUI
4. CARMEN LAUWOO
THE FUTURE IS VISUAL
FIVE RIVERS DOG FOOD PACKAGING

BY CARMEN LAUWOO
PURE PET DOG FOOD PACKAGING

BY JOSEPH ELLIS
STUDENT SPOTLIGHT

NANCY G. GORSETH

After a decade of working in the retail medical field I knew that I wanted more. I craved a creative outlet and a new career. Despite the fear of failure and the unknown, I pulled up my sleeves and changed my life dramatically, and for the better. My love of art, color, and texture soon grew to include design, layout, and lines. The SCC VCT program gave me the skills and tools I needed and heightened my ambition for design by encouraging my goals through motivation and inspiration.

See more of Nancy’s work on pages 22 and 101.
FALL COLORS

BOUNDARY BAY BREWING COMPANY

BY NANCY GORSETH
LADY FUCHSIA ICED COCONUT ICE CREAM PACKAGING DESIGN

BY MARISSA STEIN
SEATTLE AQUARIUM DESIGN COLLATERAL
BY RACHAEL GREEN
STUDENT SPOTLIGHT

SETH PILLARS

“I’m Seth Pillars: graphic designer, multimedia artist, and culture sponge. I grew up in an abandoned seminary in the Pacific Northwest, from which sprung my intrepid paradigm and affinity for the fringe. Designing in a breadth of mediums keeps my mind running... like an unstoppable robot—a heavily bearded robot with an expansive flannel shirt collection.”

See more of Seth’s work on page 108.
MIKEY'S CAT FOOD PRODUCTS
IDENTITY AND PACKAGING
BY SETH PILLARS
THREE SHEETS VODKA IDENTITY AND LABEL DESIGN

BY SETH PILLARS
STUDENT SPOTLIGHT

CARMEN LAUWOO

My introduction to art and design was an elementary school project in which we drew penguins utilizing the outline of our hands as the body of the penguin. It was the beginning of a method of self-expression that was simple, smart and imaginative, which are elements that continue to motivate me to this day. I find inspiration in everyday life as well as the past. So, I find it necessary to explore our history in order to create something new for the future.

See more of Carmen’s work on pages 4, 24 and 45.
RALPH LAUREN PAINT BRAND REDESIGN
BY DALTON WEBB

SEA JALOPY PACKAGING DESIGN
BY DALTON WEBB
FRUIT BY THE FOOT LOGO REBRAND
BY MATTHEW ROBERTSON

MOISTURIZER PACKAGING
BY DALTON WEBB
KLONDIKE BON BONS
IDENTITY AND PACKAGING REDESIGN
BY CARMEN LAUWOO
STUDENT SPOTLIGHT

RACHAEL GREEN

I always loved art and found myself in art school studying computer animation. Two years and lots of money later, life happened and I put my ambitions on hold. It would be ten years before I enrolled at Shoreline Community College in the Graphic Design program. My passion for art was reignited as well as excitement for this new direction my life was taking. I graduated in June 2012 and my main interest is in layout and package design as well as photography but the possibilities are endless.

See more of Rachael’s work on pages 33, 43, 122 and 156.
GEOTHERM ENERGY EVENT IDENTITY AND WAYFINDING

BY LAURA COX

THE FUTURE IS VISUAL
SHORELINE DESIGN CHALLENGE WINNERS

Over a three week period, six teams competed in a multi-round, graphic design team competition to design the identity, packaging, and advertising campaign for an imaginary energy drink brand. The competition was judged by leading designers in the Seattle region, as well as Shoreline Design faculty. The winning design team, Team Fenix, earned their place in Shoreline design history as the first winners of this competition. The contest’s two-hour final round took place live as part of “Judgement Day,” an all day event that brought industry professionals to campus to mentor and review the portfolio of Shoreline Design students.

FENIX ENERGY
IDENTITY, PACKAGING, AND ADVERTISING CAMPAIGN

FIRST PLACE TEAM MEMBERS:
KEITH DREVECKY
SHANNON LAWSON
TIM KILKENNY
BEN MUNCEY-GORDON
CHRISTIAN STEWART
DAN TAYLOR
AWAKEN THE FENIX.
SUMMIT ENERGY IDENTITY AND PACKAGING DESIGN
2010 DESIGN CHALLENGE ENTRY
BY SUSIE LARSSON
BRAD SREBNIK
STEVE SPENCER
GREG RAAB
RYAN PEARSON
GARDEN PARTY WINE LABELS

BY NANCY SWENSON
STUDENT SPOTLIGHT

KRISTEN SIMMONDS

Print, patterns and graphics are everywhere….The wonderful sensation from the colors, the design and how it makes us feel, what they were thinking? Why that color combo and print? How did they come up with that? Does that image have meaning? It is my joy seeing and being inspired daily by everything from phone skins, fabrics, clothing, bed sheets, wallpaper and even graphic novels. As a textile and surface design artist I see so many possibilities of where my designs can be used. My current passion is textile patterns for fabric and scrapbook paper. My designs will vary in style from clean and simple to wild and busy, whatever strikes me at the time. The color combinations and textures can change the look and feel of a print and add to the ever mounting ideas. Each day is a new design adventure waiting to happen.
CRAFT PAPER PATTERNS

BY KRISTEN SIMMONDS

THE FUTURE IS VISUAL
BY ACCIDENT ALCHEMY
AVAILABLE ON iTune

BY ACCIDENT ALCHEMY POSTER

BY BEN MUNCEY-GORDEN
MUKILTEO LIGHTHOUSE FESTIVAL POSTER
BY BEN MUNCEY-GORDEN

THE FUTURE IS VISUAL
happiness you can eat!

We are proud to present a variety of Thai food. Our experience is extraordinary. We are from the most famous Thai cuisine. At Tawon Thai you will relax in casual atmosphere with family style.
The human condition, chronicling an individual's struggle and adaptation to external forces beyond his control. The imagery in Ann Chadwick Reid's cut black paper silhouettes reflects her observations about how human behavior shapes the communities we live in. Her work addresses the struggle in her rural community to see existing landscape as romantic, pristine environment, a valley for abundant farming or an opportunity for suburban growth. There are different opinions on who owns the land or what is appropriate for landscape. Some of these perceptions determine the way lands and environments change and create tensions between varying perceptions of how land could or should be used.

The current graduates of Shoreline's Associate of Fine Art Degree will present samples of their work. Shoreline offers two direct transfer degrees with concentration in the visual arts: an AFAS in studio art, and an AFAP in photography. Each year, students in the final stages of their degree will present their finest examples of painting, drawing, printmaking, graphic design, photography, sculpture, and ceramics.
OKANOGAN HIGHLANDS PRESENTS THE 3RD ANNUAL
CONSCIOUS CULTURE FESTIVAL
JUNE 8 & 9 2012 TONASKET, WA BARTER FAIRE SITE

CONSCIOUS CULTURE FESTIVAL PROMOTIONAL POSTCARD BY JOYCE FORD
OCEANUS SUBMARINES IDENTITY AND BROCHURE COVER DESIGN

BY ERIK MELGARD
STUDENT SPOTLIGHT

JOSEPH ELLIS

My interest in design began in a different way than most. Rather than being attracted to design because of my love for visual art, I was initially interested in the psychological element of design. Subjects like environmental psychology have always fascinated me, though I have never had an interest in becoming a psychologist. Eventually those interests led me to a fascination with design, and the feelings that designers are responsible to portray through an ever-expanding variety of platforms. Shoreline has been a fantastic place to pursue those interests, allowing me the freedom to pursue my own stylistic interests, while still directing me towards a well-rounded design education, and even opening the door to a recent internship with Modern Dog Design Co.

See more of Joseph’s work on pages 9, 23, 25, 32, 88, 92 and 143.
A TASTE OF FRANCE A BIT CLOSER TO HOME
RUE 75 IDENTITY DESIGN
BY JOSEPH ELLIS
THE FUTURE IS VISUAL
MARE BA SEYCHELLES HOTEL
IDENTITY AND WEB PAGE DESIGN
BY ZACH FILER

WARSAW TOWER HOTEL IDENTITY AND WEB DESIGN
BY TAWNIE WETZSTEON

ESTRELLA HOTEL IDENTITY AND WEB DESIGN
BY LAUREL STRAND
THE FUTURE IS VISUAL

MARE BA SEYCHELLES HOTEL
IDENTITY AND WEB PAGE DESIGN

BY ZACH FILER

BLISS SYDNEY HOTEL IDENTITY AND WEB DESIGN

BY LISA MONTAGUE
As far as motorcycle designs go, this is probably one of the most unusual out there. Not just because of its crazy green and yellow color scheme or multiple headlamps, but because its creator, Michael V. Smolyanov, claims that it is made entirely of "organic substances."

Org

Can you say SEXY

BLISTER

fwa

LEAN, MEAN & sometimes even GREEN

Concept motorcycles often make us want to head out on the highway and look for adventure. These bikes may not be quite ready to tear up the road as we zoom into the wind, but we wish they would move from concept to reality very soon! As we take a look at concept motorcycles, here are a few bad-ass bikes to hope for in the near future.

The most "green" of all green

Org
Can you say SEXY

BLISTER

It’s a filthy sexy bike - and yet unlike anything we’ve seen before; a blue-sky reinvention of the motorcycle based on the new rules the electric age is going to bring in.

WOW!

GL1-

LEAN, MEAN & sometimes even GREEN

Concept motorcycles often make us want to head out on the highway and look for adventure. These bikes may not be quite ready to tear up the road as we zoom into the wind, but we wish they would move from concept to reality very soon! As we take a look at concept motorcycles, here are a few bad-ass bikes to hope for in the near future.

ORG

M-

the most “green” of all green

As far as motorcycle designs go, this is probably one of the most unusual out there. Not just because of its crazy green and yellow color scheme or multiple headlamps, but because its creator, Michael V. Smolyanov, claims that it is made entirely of “organic substances.”

GL1-

11341 8th Ave
Seattle, WA 98115
www.velocious.com

GL1-

THE FUTURE IS VISUAL

T H E  F U T U R E  I S  V I S U A L
The 1st SEATTLE EMP ROCK FESTIVAL

AUGUST 25 2013
12PM - 6PM, SUNDAY
SEATTLE CENTER

WATER DOG | THE LONELY FOREST | SCREAMING TREES | SOUNDGARDEN | QUEENSRYCHE

SEATTLE ROCK FESTIVAL IDENTITY AND POSTER
BY LISA MONTAGUE

THE FUTURE IS VISUAL
PROMOTIONAL POSTER FOR ANTONIO GAUDI WEBSITE

BY GARY SIZEMORE
ARTS IN NATURE FESTIVAL POSTER  BY BRANDON JONES

CAMP LONG
seattle

LIVE MUSIC - DANCE - ECO ART - MUSEUM OF SOUND

THE FUTURE IS VISUAL
TONNULL
CD RELEASE PARTY

AT THE LAB
WITH VERY SPECIAL GUESTS
LANA AND
PINK PAJAMAS

SATURDAY, FEBRUARY 4TH
7PM–10PM

THE LAB
12510 15TH AVE NE, SEATTLE, WA 98125
TYPOGRAPHY CLASS PROMOTIONAL POSTER  BY CHRISTIAN STEWART

THE FUTURE IS VISUAL
STUDENT SPOTLIGHT

MAGGIE PLEVA

One of the joys I’ve experienced as a Shoreline student is becoming keenly aware of just how profoundly influenced I am by great design. It’s my goal as a student here to develop the ability to think from every angle, to observe keenly all details, to be inspired always, to change my thinking from “I wish I had done that” to “How can I think more like that?” I hope to create work that facilitates communication and inspires conversation, by better learning to speak at the instinctual level of the subconscious. I feel that it is extremely important to do this in a way that evokes compassion, humor and wit. My goal as a designer will always be to find that balance between crafting a message that is both easy to consume and still thought provoking. I can’t help but be inspired in new directions when I see all the great work my classmates are producing. I feel very privileged to be surrounded by so many talented and motivated people, students and faculty alike.

See more of Maggie’s work on page 110.
Lasers could replace wires in your PC. Intel chips promise to be the new silver bullet. New chip medium promises faster connections. 5 tech breakthroughs: advances that may change computing. IBM makes breakthrough in super-fast laser chips. Sun gets Pentagon contract to research laser-connected chips. Training programs in laser technologies taking economical hit. New breakthroughs in light spectrum technology. Ten new technologies that you’re sure to hear about in 2012. Silicon comparison: the questions you never thought to ask. Laser breakthroughs in military technology.

Algae can grow extremely fast. The dark green color of algae comes from the high amount of plant chlorophyll. Chlorophyll is critical in collecting sunlight. The hotter and stronger the sun the better quality the algae. That is why growing tons of algae in the desert for food is pragmatic and cost effective.

Desert land can be used, the size of 2% of the total agricultural land in the United States to feed the world a simple protein, a primitive food called algae. Algae can be grown in salt water or in water in which nothing else can grow. Algae grows incredibly fast and is rich in many life sustaining elements that is easy to incorporate into foods native to each culture around the world.
"Can aggressive and violent behavior be attributed to violence in video games? Or do those who play already have violent tendencies which draw them to violent games?"

Gamer’s Choice Magazine
gamerschoicemag.com

GREEN TECH     June 2012

Fuel Cell
Water
Heat
Hydrogen
Oxygen

150 homes in the housing communities in Fukuoka City, southern Japan, have a 1-kW-class, residential fuel cell co-generation systems developed by Nippon Oil Corporation. These fuel cells can cover about 30 percent of a home's power consumption and about 80 percent of its hot water supply. The average consumption will be reduced by about 30 percent, and carbon dioxide emissions will be cut by up to 30 percent.

The “Fukuoka Hydrogen Town” Model project is the beginning of what organizers say will be the largest hydrogen-powered city in the world. Starting in October 2009, Nippon Oil Corporation and Seibu Gas Energy Cooperation began installing 150 fuel cell power generation units in homes across Maebaru, a community of the city of Fukuoka Prefecture. The project is supported by the New Energy and Industrial Technology Development Organization (NEDO) and is being carried out by the Fukuoka City Government.

By 2015, Nippon Oil hopes to lower the price of its household fuel cell systems to around ¥2.3 million (US$28,000) and raise sales to 40,000 units a year. The systems can cover about 30 percent of a home’s power consumption and about 80 percent of its hot water supply. The average consumption will be reduced by about 30 percent, and carbon dioxide emissions will be cut by up to 30 percent.

Some models by Nippon Gas have a combined efficiency of 87%. Compared to burning natural gas for heat, you get the benefits of using natural gas for electricity, and compared to burning natural gas for power, you avoid transmission losses by producing the power where you need it. This can help reduce greenhouse gas emissions.

Mike recently highlighted residential fuel-cell technology as a costly but promising departure from the fuel cell applications we are used to — cars, bikes, and airplanes. While there are still many downsides, including high costs for now, residential fuel cells — even if the hydrogen is reformed from natural gas — can be very efficient.

Some models by Nippon Gas have a combined efficiency of 87%. Compared to burning natural gas for heat, you get the benefits of using natural gas for electricity, and compared to burning natural gas for power, you avoid transmission losses by producing the power where you need it. This can help reduce greenhouse gas emissions.

The “Fukuoka Hydrogen Town” Model project is the beginning of what organizers say will be the largest hydrogen-powered city in the world. Starting in October 2009, Nippon Oil Corporation and Seibu Gas Energy Cooperation began installing 150 fuel cell power generation units in homes across Maebaru, a community of the city of Fukuoka Prefecture. The project is supported by the New Energy and Industrial Technology Development Organization (NEDO) and is being carried out by the Fukuoka City Government.

By 2015, Nippon Oil hopes to lower the price of its household fuel cell systems to around ¥2.3 million (US$28,000) and raise sales to 40,000 units a year. The systems can cover about 30 percent of a home’s power consumption and about 80 percent of its hot water supply. The average consumption will be reduced by about 30 percent, and carbon dioxide emissions will be cut by up to 30 percent.

Some models by Nippon Gas have a combined efficiency of 87%. Compared to burning natural gas for heat, you get the benefits of using natural gas for electricity, and compared to burning natural gas for power, you avoid transmission losses by producing the power where you need it. This can help reduce greenhouse gas emissions.

Mike recently highlighted residential fuel-cell technology as a costly but promising departure from the fuel cell applications we are used to — cars, bikes, and airplanes. While there are still many downsides, including high costs for now, residential fuel cells — even if the hydrogen is reformed from natural gas — can be very efficient.
ASSASSIN'S CREED TRIBUTE  EXPERIMENTAL TYPOGRAPHY

BY MATT ROBERTSON
LITTLE THINGS EXPERIMENTAL TYPOGRAPHY
BY KATE SUN

LEFT AND RIGHT EXPERIMENTAL TYPOGRAPHY
BY EMILY IRELAN
TYPE IS DELICIOUS FONDANT CUPCAKES
EXPERIMENTAL TYPOGRAPHY
BY VIBEKE STOELAN

ROCK AND ROLL CANDY
EXPERIMENTAL TYPOGRAPHY
BY LAURA COX
V IS FOR VANNIE: EXPERIMENTAL TYPOGRAPHY

BY VANNIE CUZICK

THE FUTURE IS VISUAL
SPILT MILK EXPERIMENTAL TYPOGRAPHY
BY RACHEL CHAU

don't cry over

SPILT
MILK

SHORELINE COMMUNITY COLLEGE
Sometimes thinking

outside

the box is a bad idea.

OUTSIDE THE BOX  EXPERIMENTAL TYPOGRAPHY

BY NANCY GORSETH
MIRANDA (MARS VOLTA LYRICS)  EXPERIMENTAL TYPOGRAPHY
BY YASMIN WISECARVER
A THOUSAND MASKS  EXPERIMENTAL TYPOGRAPHY
BY LAUREL STRAND

THE FUTURE IS VISUAL
NAILS EXPERIMENTAL TYPOGRAPHY

BY SCOTT KNAPP
SPOON & FORK

SPOON & FORK RESTAURANT LOGO

BY ELIZABETH MARTIN-CALDER

THE FUTURE IS VISUAL
ARAYA'S VEGETARIAN RESTAURANT 
LOGO REDESIGN 
BY ALLISON SALLEN

BRAD'S SWINGSIDE CAFE 
LOGO REDESIGN 
BY MAGGIE PLEVA

PURPLE CAFE AND WINE BAR 
LOGO REDESIGN 
BY REBECCA KUKLOK

QUEEN CITY GRILL 
LOGO REDESIGN 
BY ROBERT BEVIS

HARBORSIDE RESTAURANT 
LOGO REDESIGN 
BY CHUN MIU HON

ROMIO'S PIZZA RESTAURANT 
LOGO REDESIGN 
BY LAURA VALIENTE

MONSOON RESTAURANT 
LOGO REDESIGN 
BY PUIWAH TANG

GREAT LAKES BREWING 
LOGO REDESIGN 
BY WILLIAM FINSSEL
PHO-G VIETNAMESE BISTRO
LOGO REDESIGN
BY NANCY TRAN

REMEDY TEAS RETAIL SHOP
LOGO REDESIGN
BY KATE SUN
IDAHO STATE BENGALS TEAM LOGO REDESIGN

KATHLEEN GILLETTE
SUN YOUNG KANG
PAUL TO

THE FUTURE IS VISUAL
JAPANESE SOCCER TEAM LOGO
BY TIFFANY SULLIVAN

L.A. GALAXY
TEAM LOGO REDESIGN
SHARON NEWMAN-ADJIRI
MERIT LESTA
BRAD SREBNIK
JEFF MARTIN

PORTLAND TIMBERS
TEAM LOGO REDESIGN
BY STEVE SPENCER
CHARLOTTE HORNETS
TEAM LOGO REDESIGN
OMAIMA DIBE

BOBCATS TEAM LOGO
BY NANCY TRAN

THUNDER TEAM LOGO
BY BLANE PATNODE

CHICAGO BULLS
TEAM LOGO REDESIGN
AMANDA COOK
MICHAEL SCHWARTZ

WASHINGTON WIZARDS
TEAM LOGO REDESIGN
JEFF HUFFMAN
CHRIS LYTLLE
PAOLO SANCHEZ
LEILA WAKEFIELD

TORONTO RAPTORS
TEAM LOGO REDESIGN
RAY PENCIL
CLAIRE WU
EBRU BALICKI

TORONTO RAPTORS
TEAM LOGO REDESIGN
RAY PENCIL
CLAIRE WU
EBRU BALICKI

CHICAGO BULLS
TEAM LOGO REDESIGN
AMANDA COOK
MICHAEL SCHWARTZ

WASHINGTON WIZARDS
TEAM LOGO REDESIGN
JEFF HUFFMAN
CHRIS LYTLLE
PAOLO SANCHEZ
LEILA WAKEFIELD
TIMBERWOLVES TEAM LOGO
BY JAY CABALES

CHICAGO TIMBERWOLVES

MEMPHIS GRIZZLIES TEAM LOGO REDESIGN
BY KAORI MAEDA

THE FUTURE IS VISUAL
MINNESOTA WILD
TEAM LOGO REDESIGN
MIKE MCFARLAND
BEN HUDSON
CHUN MIU HON
JULIE STONEFELT
DAN TAYLOR

THE FUTURE IS VISUAL
EVERETT AQUASOX TEAM LOGO REDESIGN

BY ALLISON SALLEN
KANSAS CITY ROLLER WARRIORS LOGO REDESIGN
BY JOYCE FORD

RAT CITY ROLLER GIRLS LOGO REDESIGN
BY KATE SCHUMACHER
EAR SHOT JAZZ FESTIVAL
LOGO REDESIGN
BY DREW DONAGHY
GLASS ARTS FESTIVAL

BY MARA POTTER

SHORELINE COMMUNITY COLLEGE
STUDENT SPOTLIGHT

TIFFANY SULLIVAN

“No one is born a graphic artist. To draw a sketch in two seconds with a pencil is easy, but to fine tune your skills and transcend into a digital world takes a lifetime. There is always room for improvement. When I hear praise for my work, I greatly appreciate it but still feel that I have much to learn. I do, however, feel that I have come a long way since first entering SCC. I had worked with various mediums for as long as I could remember, but had only scratched the surface of digital imagery. Just in this last year, I have spread my wings and implemented what I have learned to create images that I have never been able to make before. Using the design process and watching my pieces come alive has been truly amazing. I'm really looking forward to the future when my husband and I can start our own company using the skills we have both learned and hope that we can continue to learn together”.

See more of Tiffany’s work on pages 93, 108, 118, 150-151, 167 and 188.
ILLAMASQUA COSMETICS DIRECT MAIL BROCHURE

BY TIFFANY SULLIVAN

Direct mail brochure designed using existing Illamasqua images and identity for educational purposes only.
NAIL VARNISH
15ml 0.5 FL. OZ.
£13.50

Leave your mark with bold, rich, vibrant colours. Hand-crafted and hand-assisted with individual finishes from matte to high gloss. Apply over coat for intensity and use with Illamasqua Nail Base Coat and Illamasqua Nail Top Coat for the perfect finish. Talk with your hands and make a statement.

FOR DAZZLING TUTORIALS FROM OUR PROFESSIONAL, VISIT WWW.ILLAMASQUA.COM
LOVE POEM EXPERIMENTAL TYPOGRAPHY

BY TIFFANY SULLIVAN
32 PIECES

CHOCOLATE

DARK

NET WT. 9 OZ (255G)

ELEMENTS OF CHOCOLATE BOX DESIGN

BY DAN TAYLOR

THE FUTURE IS VISUAL
KI YO KO TOY STORE IDENTITY

BY BETH ANN SHANNON
the earth sanctuary.

a nature reserve, meditation parkland, & sculpture garden

call 360 321 5465 or visit earthsanctuary.org for reservations
On a perfect New Mexico day Sandia and Stirling Energy Systems (SES) set a new solar-to-grid system conversion efficiency record by achieving a 31.25 percent net efficiency rate.

"This advances our dish engine systems well beyond the capacities of any other solar dish collectors," says Bruce Osborn, SES president and CEO, "and moves it one step closer to commercializing an affordable system."

Greater efficiency means more affordable solar power. An SES dish unit consists of 82 mirrors formed in a parabolic dish shape to focus the light to an intense beam.

The solar dish generates electricity by focusing the sun’s rays onto a receiver, which transmits the heat energy to a Stirling engine, which is a sealed system filled with hydrogen. As the gas heats and cools, its pressure rises and falls. The change in pressure drives the pistons inside the engine, producing mechanical power, which drives a generator and makes electricity.

Sandia provides technical and analytical support to SES in a relationship that dates back more than 10 years. Dishes at the six-dish Model Power Plant at Sandia’s Solar Thermal Test Facility produce up to 150 kilowatts (kW) of grid-ready electrical power each day. The record-setting test ran for two and a half hours.

During the testing phase, the system produced 26.75 kW net electrical power. Lead Sandia project engineer Chuck Andraka says several technical advancements to the systems made jointly by SES and Sandia led to the record-breaking solar-to-grid conversion efficiency.

Chuck Andraka with a sterling array.

by Dan Burrough
The promoters and hosts for this event “felt honored” that I would be willing to design a poster for them. It was my pleasure. Vintage and Airstreams are two of my favorite things.

**RALLY POSTER**  
**BY MOLLY SOUSLEY**

---

**PORTFOLIO SHOW POSTER**  
**BY MOLLY SOUSLEY**

---

**MOUNT BAKER**  
**SEPTEMBER 8th thru 11th**  
**NORTHWEST WASHINGTON FAIRGROUNDS**  
**Lynden, WA**

**G R A P H I C  D E S I G N**

**SHORELINE COMMUNITY COLLEGE**

**PORTFOLIO SHOW**

december 8 - january 10
visual arts gallery, building 2000

---

**THE FUTURE IS VISUAL**

---

Design book w-additions.indd   139
9/9/13   11:50 AM
FEBRUARY 12 TO 27
FEBRUARY 14 AT NOON - OCTOPUS BLIND DATE
FEBRUARY 19 AND 20 AT NOON - LIVE OCTOPUS RELEASE
DAILY HANDS-ON ACTIVITIES FOR KIDS
DIVERS SWIM WITH AN OCTOPUS IN THE WINDOW ON WASHINGTON WATERS
DAILY OCTOPUS FEEDINGS AND TALKS

FEBRUARY 12 TO 27
SEATTLE AQUARIUM OCTOPUS WEEK
POSTCARD AND POSTER
BY FRANCINE BRAZEAU
Although you know your teenager takes some chances, it can be a shock to hear about them. One fine May morning not long ago my oldest son, 17 at the time, phoned to tell me that he had just spent a couple hours at the state police barracks. Apparently he had been driving “a little fast.” What, I asked, was “a little fast”? Turns out the product of my genes and loving care, the boy-man I had swaddled, coddled, cooed at, and then pushed and pulled to the brink of manhood, had been flying down the highway at 113 miles an hour. “That’s more than a little fast,” I said. He agreed. In fact, he sounded somewhat contrite. He did not object when I told him he’d have to pay the fines and probably for a lawyer. He did not argue when I pointed out that if anything happens at that speed—a dog in the road, a blown tire, a sneeze—he dies. He was in fact almost irritatingly reasonable. He even proffered that the cop did the right thing in stopping him, for, as he put it, “We can’t all go around doing 113.”

Moody. Impulsive. Meddaneous. Viewed through the lens of evolution, their most exasperating traits may be the key to success as adults.

By David Dobbs
Rage on the Stage

TD-20SX

V-Pro® Series

The new TD-20SX V-Pro series makes a full-impact impression onstage with its industrial brushed-metal* V-Pads, enlarged V-Kick, silver-colored V-Cymbals, and rock-solid chrome drum rack.

Roland®

*The brushed-metal finish is on the V-Pads only.
TD-20SX
V-Drums
Optimized for high-impact onstage performance, RH-D30 headphones are light and comfortable with superior isolation, power-full and clear sound, and a super-wide frequency range.

Rage on the Stage
TD-20SX
V-Pro® Series
The new TD-20SX V-Pro series makes a full-impact impression onstage with its industrial brushed-metal* V-Pads, enlarged V-Kick, silver-colored V-Cymbals, and rock-solid chrome drum rack.

NORTHWEST ARCHITECTURE ASSOCIATION
CHARITY AUCTION INVITATION
BY JOSEPH ELLIS
1 in 10 adults in Washington State is not functionally literate in English. These adults are 10 times more likely to live in poverty.

LITERACY AFFECTS EVERYTHING

Literacy Council of Seattle
Since 1969, we have been providing free English as a Second Language and Adult Basic Education assistance to adult learners all over the Seattle area.

English literacy is the key to SELF-SUFFICIENCY, SUCCESS and CITIZENSHIP. You can join us to create solutions—one learner at a time.

To volunteer or to receive help:
call 206-233-9720
visit www.LiteracySeattle.org

Poster design donated by Cherie Tsui, cherie_tvb@hotmail.com
STUDENT SPOTLIGHT

CHERIE TSUI

I believe graphic design is one of the most important languages in the world. As humans, we receive plenty of information through our eyes. Understanding the target audience is a key factor in designing. This is what I love about graphic design. It gives me an opportunity to learn about different people, and then use my creativity to visually communicate with them in an effective way. I admire designs that are simple and have just the right amount of decorative elements for its purpose. A good design does not have to be heavily ornamented or stylish. It just has to be able to reach its audience.

See more of Cherie’s work on pages 22, 62-63, and 146.
MLK ANNIVERSARY POSTER  BY CHERIE TSUI

FILM FESTIVAL POSTER  BY CHERI SIBTHORP

PARIS FASHION WEEK POSTER  BY LAURA VALIENTE
HERETIC 3 GAME POSTER BY KARA JUHLIN

THE FUTURE IS VISUAL
PROJECT HIGHLIGHT: PHOTOSHOP 2

CREATE A MOVIE POSTER WITH GREAT IMAGERY

The challenge in this project was to build a full size poster, balancing text and image, with lots of layers and masks, resulting in a conceptual design that makes a viewer want to go see the movie. Take a look at several pages of these great posters.
CURSE OF THE TIKI MOVIE POSTER
BY LAUREL STRAND

THE FUTURE IS VISUAL
THE FUTURE IS VISUAL

MUTE MOVIE POSTER

BY TIFFANY SULLIVAN
Although design is not my primary creative output, it has always been an important partner to my main focus of photography. Working on the yearbook team in high school introduced me to the blending of photographic images with design elements. That experience has influenced my current ambitions to work with both fields, such as creating an album artwork or putting together a magazine. My aesthetic goals with both of these areas of my work are to create something striking, effective, and unique. I want people's emotions to be influenced by my work.

See more of Matt's work on page 30.
PRIEST IN 3D
MOVIE POSTER
BY FUKA NAKAGAWA

THE ANNIVERSARY
MOVIE POSTER
BY CHERELLE ASHBY

THE CROW
MOVIE POSTER
BY TIFFANY MEYER

BLOOD DIAMOND
MOVIE POSTER
BY RACHAEL GREEN
TWISTER II MOVIE POSTER PARODY
BY JOYCE FORD

FINDING NEO MOVIE POSTER PARODY
BY CURT CAPINHA
ATTACK OF THE KILLER TOMATOES MOVIE POSTER
BY MARVIN JOHNSON
THERE IS ALWAYS TWO SIDES TO A STORY

Coming June 10

IMPULSE
MOVIE POSTER
BY TY BINSCHUS

DEFENDER OF DRAGONS
MOVIE POSTER
BY REBECCA DALLIN

REBEL WITHOUT A CAUSE
MOVIE POSTER
BY CHRIS LOONEY

CLOVERFIELD
MOVIE POSTER
BY DAN TAYLOR
THE FUTURE IS VISUAL

GUN II MOVIE POSTER
BY BEMNET SHIBESHI
A GIRL OF THE LIMBERLOST MOVIE POSTER

BY KATIE HAUG
THE FUTURE IS VISUAL
DIGITAL PORTRAIT BY ELISE BUTTERS

DIGITAL PORTRAIT BY ELISE BUTTERS
3D CARNIVOROUS PLANT
BY JOYCE FORD

3D FLOWERS
BY JACQUELYN HENRY

3D FLOWERS
BY JULIE JOHNSON
SULI MEDITATION ROCK

BY TIFFANY SULLIVAN

THE FUTURE IS VISUAL
PROJECT HIGHLIGHT: PHOTOSHOP 2

CREATE THE ILLUSION OF FLOATING OBJECTS

The challenge in this Photoshop exercise was to build a composited image of background and foreground elements, experimenting with light direction, color balance, depth of field, atmospheric perspective, and the illusion of floating objects with cast shadows and reflections.

FALLING LEAVES  BY KAREN DUCEY

ASTEROIDS  BY SCOTT KNAPP
FLOATING ROCKS IN A FOREST

BY CHRISLYTLE
PROJECT HIGHLIGHT: INTRODUCTION TO 3D MODELING

WINE GLASSES AND CARAFE

This project is the perfect way to introduce students to basic concepts in 3D modeling: lathing (sweeping), skinning (lofting), and extruding. It happens in the first week of class. In addition, transparent texturing with reflections and refractions is a focus as a quick start to understanding how to make objects look real.
WINE GLASSES AND CARAFE  BY DANIELLE DARGAEL

WINE GLASSES AND CARAFE  BY ANDREW CHUNG
ABANDONED TOY ROBOT
3D ILLUSTRATION

BY KAORI MAEDA
GREG RAAB

My approach to design is derived from years of experience in creating 3-dimensional artwork in glass, metal, and wood. I have held extensive careers in both glassblowing and woodworking. My work demonstrates deep ties to form (both positive and negative space), balance, and symmetry. Much of my work also contains the oil-spot of my playful humor leaking out. In fact, I often struggle with my commitment to a project until I have injected the perfect, quirky twist that I can relate to. I often view the experience of design as equal to, if not greater than its outcome. Regardless of the medium, digital or otherwise, my process requires a balance between structure and spontaneity.

"All great work is preparing yourself for the accident to happen."
– Sidney Lumet

See more of Greg’s work on page 54.
THE FUTURE IS VISUAL

THE TEAPOT 3D ILLUSTRATION

BY GREG RAAB
WINE GLASS CHESS SET 3D ILLUSTRATION

BY GREG RAAB
GLASS BLOWN BOTTLES  3D ILLUSTRATION

BY KATHLEEN GILLETTE

THE FUTURE IS VISUAL
ROCKET CAR 3D ILLUSTRATION

BY KATHLEEN GILLETTE

THE FUTURE IS VISUAL
FRANK LLOYD WRIGHT’S TABLE AND CHAIRS  3D ILLUSTRATION

BY JEN BANNIER
EXOPLANET VIDEO GAME INTERFACE DESIGN

BY CHISA SEKITO

THE FUTURE IS VISUAL
STUDENT SPOTLIGHT

SKYLAR PARIS
Character Concept and Design
skyjamesart.com

I have always drawn (pun intended) a lot of inspiration as an illustrator from my love of comics books. Having worked for a majority of my personal and professional art career in the realm of traditional 2D illustration and while the world CG art has always intrigued me, its lack of the severe graphic comic style art kept me at bay. With the advances in 3D modeling and texturing I learned at SCC, I now have a new passion in illustration and another design tool to add to my arsenal. The example shown here demonstrates from concept to final design of a superhero speedster in a post apocalyptic world.
The Future is Visual
"XTERMINATOR"
FPS VIDEO GAME
GRAPHICS PROTOTYPE
TEAM PROJECT
NANCY BISHOP-HARVEY
JEN MAHONEY
FUKA NAKAGAWA
TIFFANY SULLIVAN
“COWBOYS AND ALIENS” FPS VIDEO GAME
GRAPHICS PROTOTYPE
TEAM PROJECT
NICK BEERMAN
LEONID BENKO
ANDREW CHUNG
LISA MONTAGUE

THE FUTURE IS VISUAL
OVER 130 SHORELINE DESIGN STUDENTS SHOW THEIR WORK IN THIS FIRST VOLUME, HIGHLIGHTING CLASS PROJECTS FROM COURSES IN DESIGN, MULTIMEDIA, AND DIGITAL IMAGE CREATION.