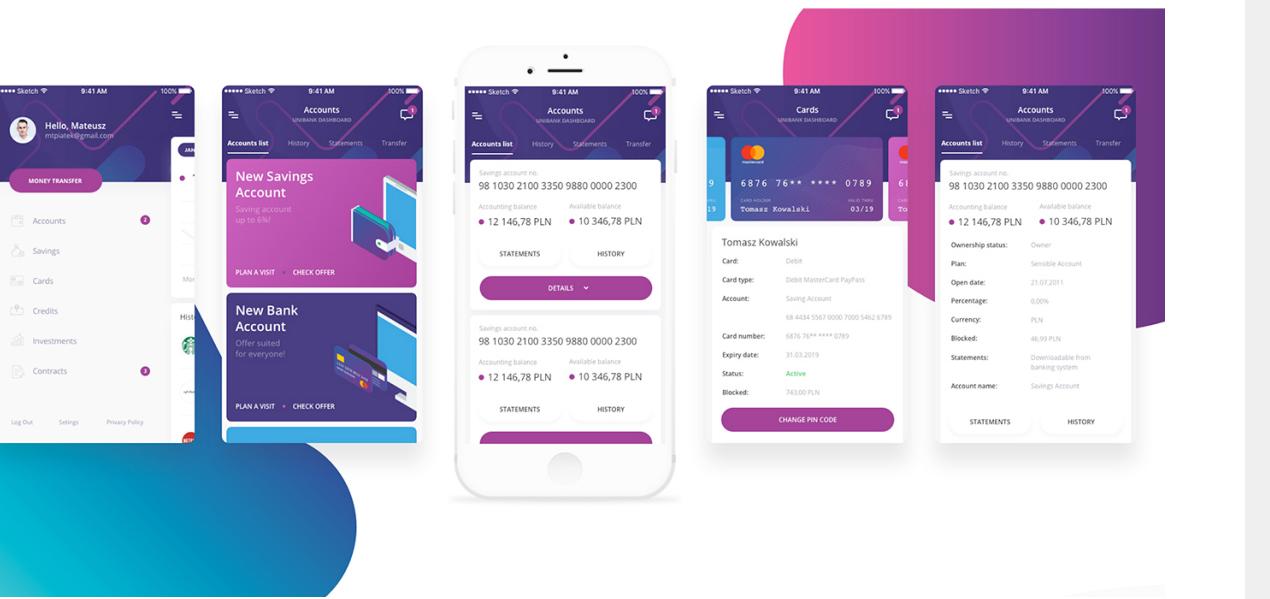


THIS IS HOW WE HARNESS OUR PASSIONS AND INSPIRATIONS TO GENERATE REAL IDEAS.

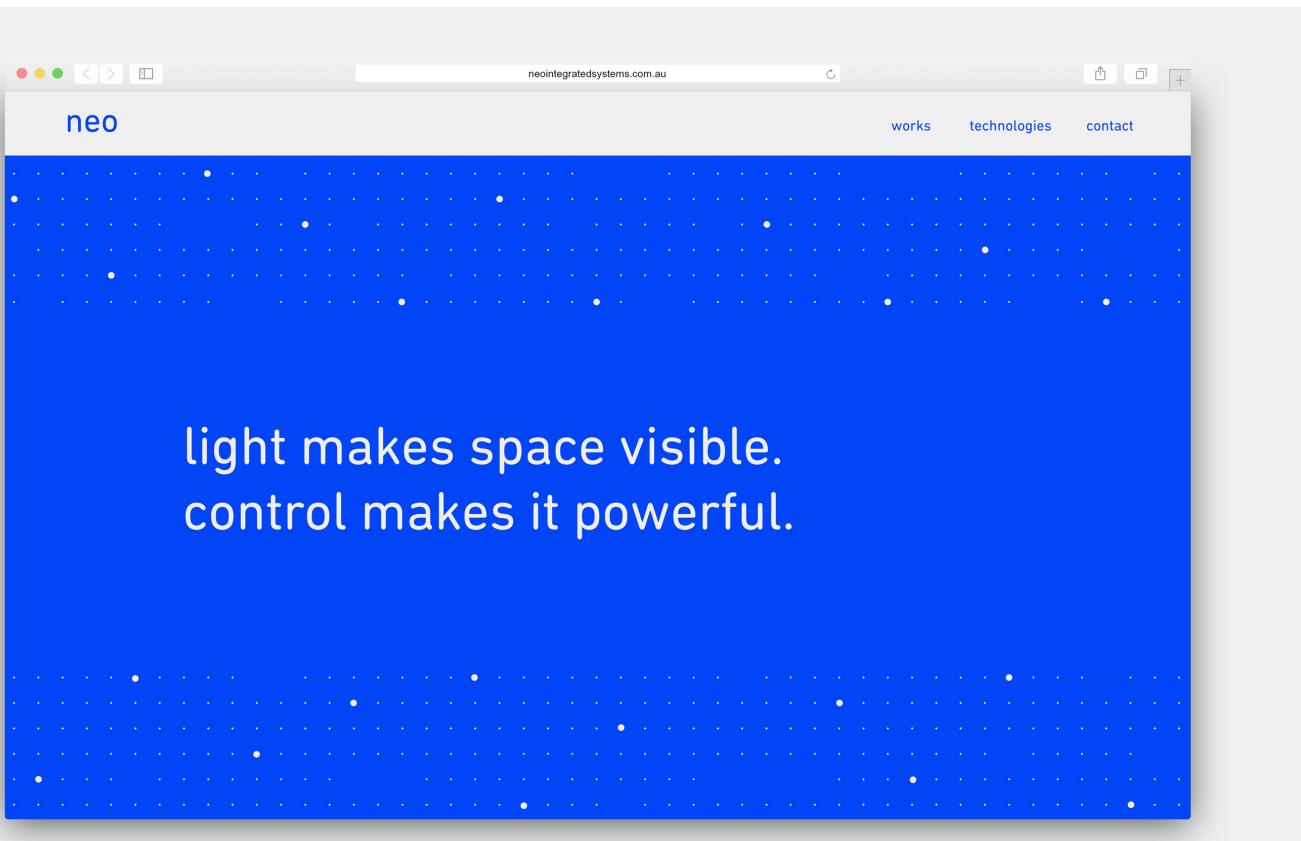
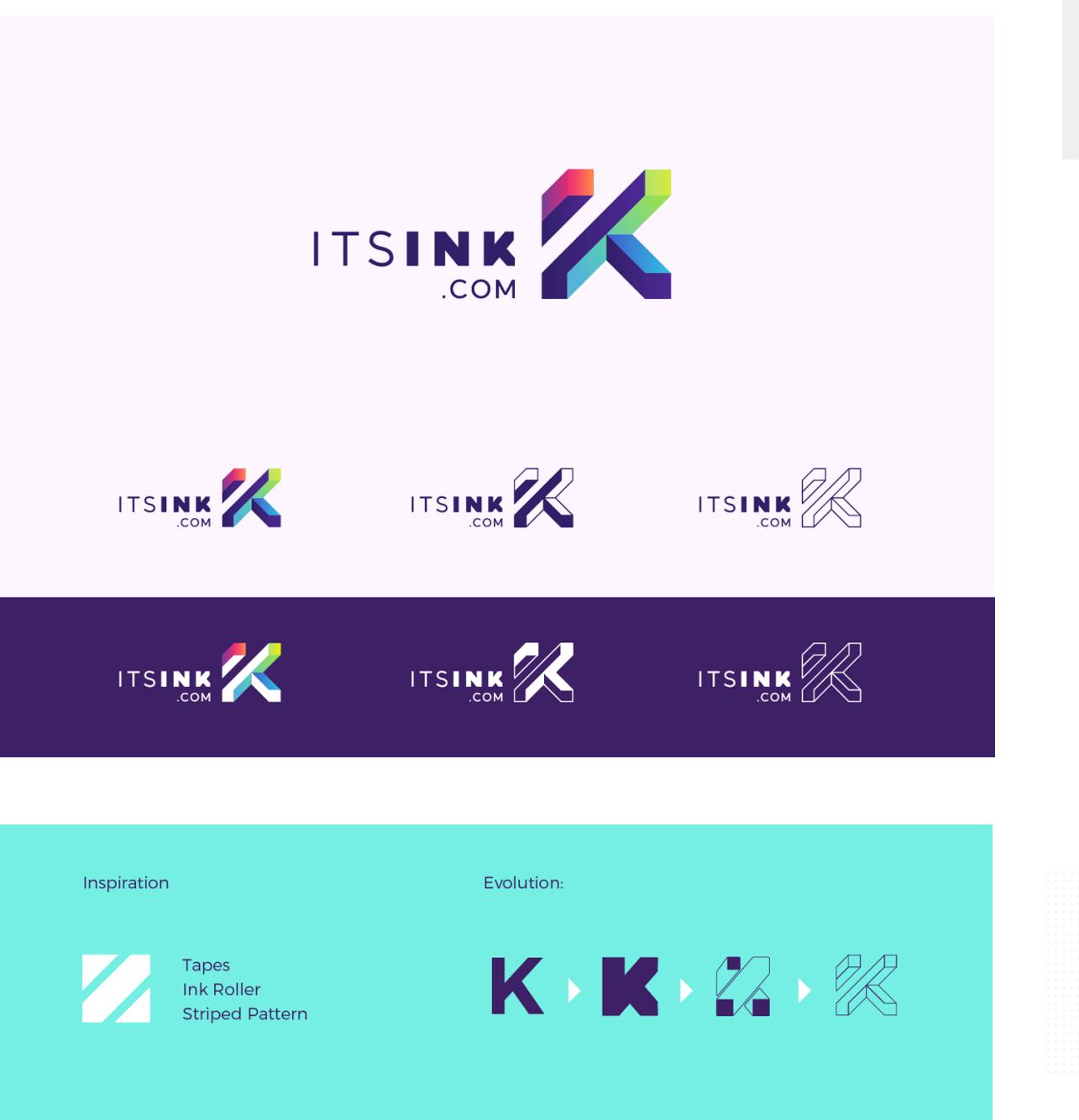
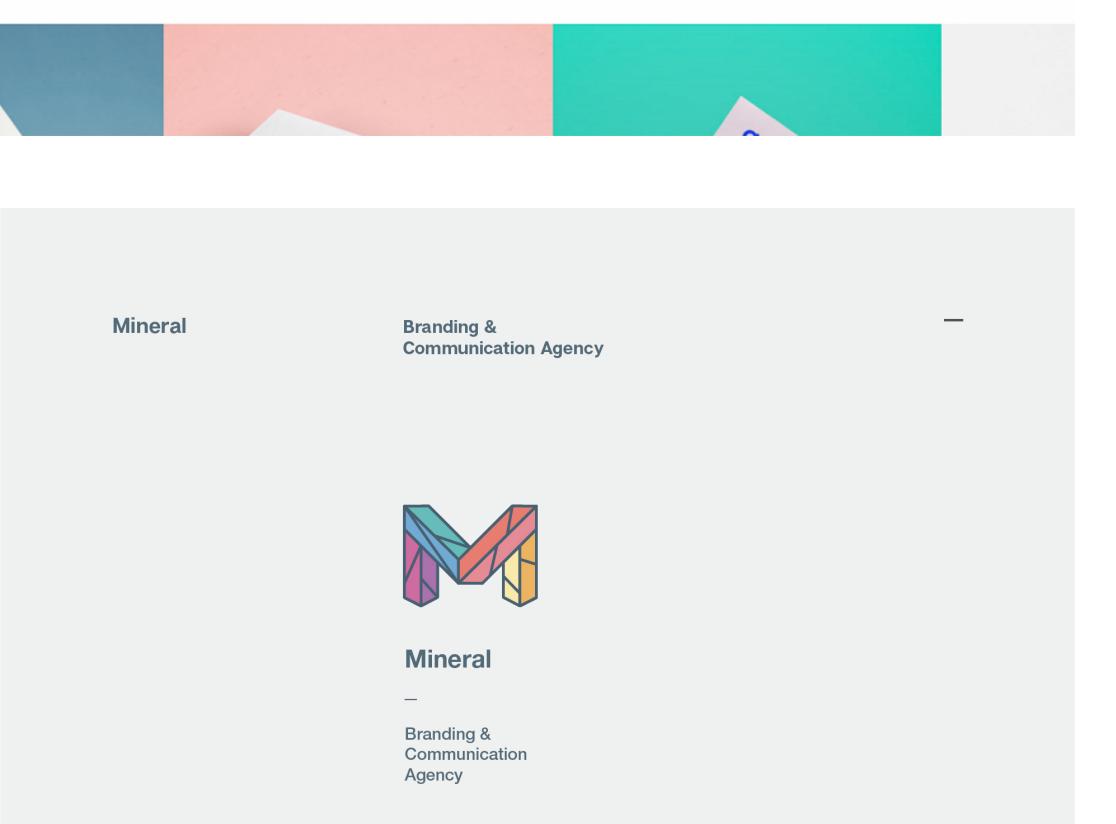
HERE'S HOW WE CREATE



Hello.  
I'm **John Doe**, a graphic and web designer living in Santa Monica

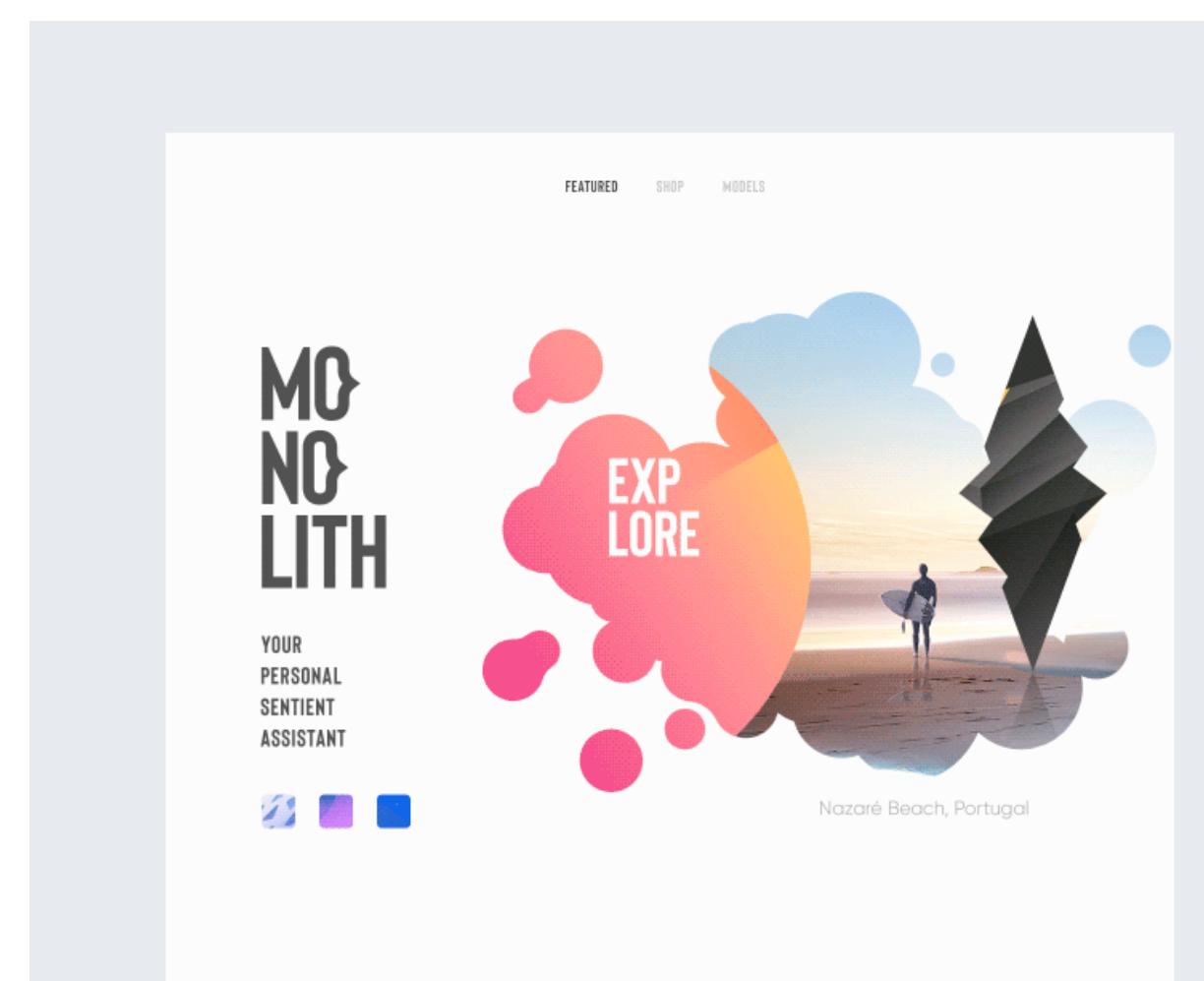
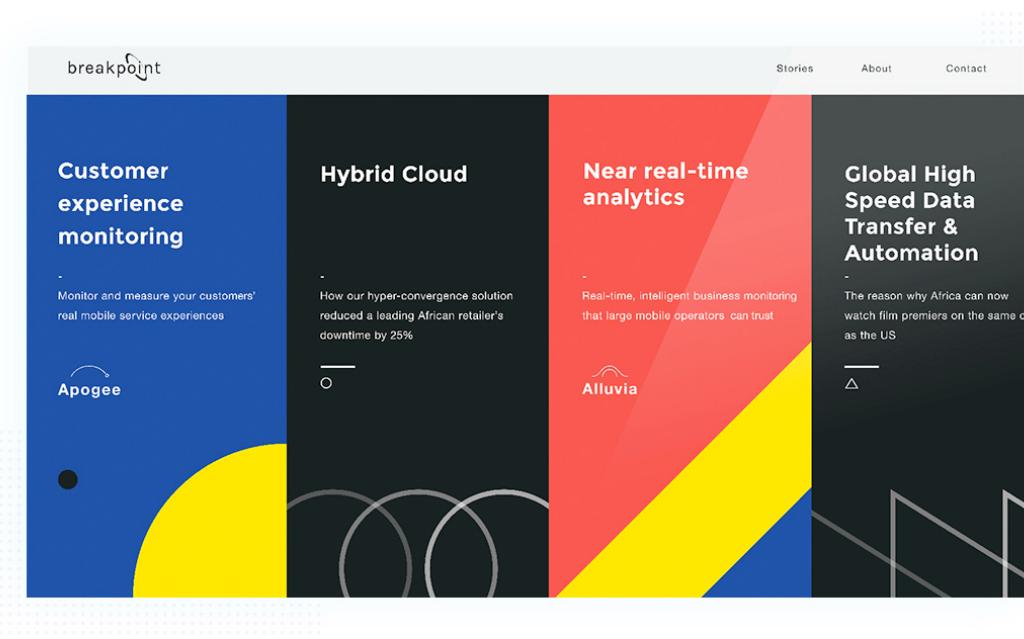
## Selected works

You can make also image gallery with this section easily.

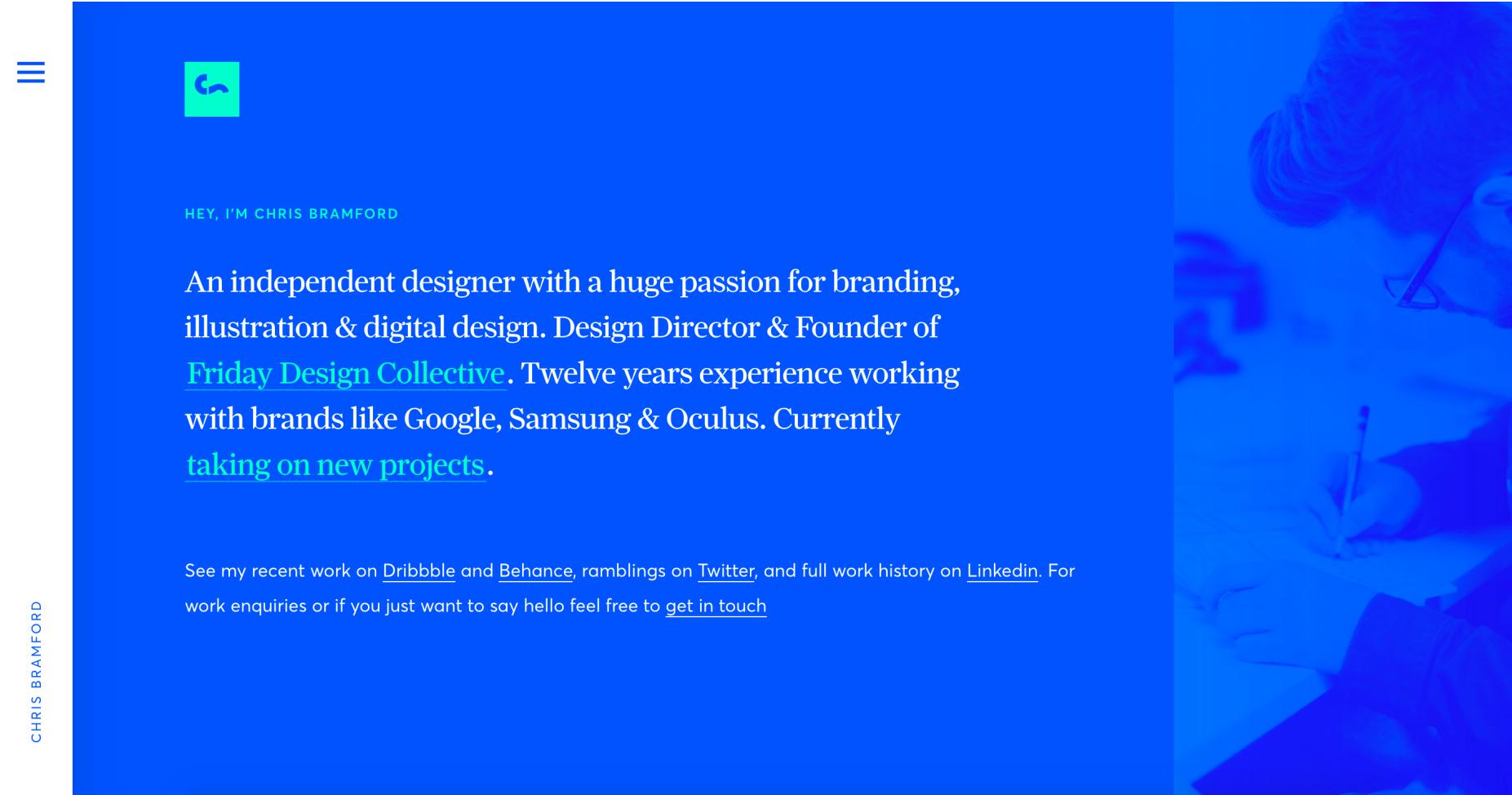


### — Geometric Shapes - Patterns, Lines and Circles

This very trend appeared in 2016, gained its popularity in 2017 and will continue to develop in 2018. Using mixed forms and patterns on the page, it is possible to achieve great results. First of all, design and layout appearance is highly appreciated in the design field. Flat design and material design are to be combined greatly with decorative elements and simple shapes. 2D design continues to exist; still, some changes have occurred.



coleo rockt. Das gesunde Selbstbewusstsein des Design-Studios spiegelt sich auch in der Typografie wieder. Die großen und fetten Headlines setzen Statements.



<https://chrisbramford.me/>

I really enjoy the minimalist layout and his use of bright and bold colors. It's a visually pleasing contrast that makes the simple typography and images stand out. The transitions between pages and small animations make the browsing a seamless and enjoyable ride.



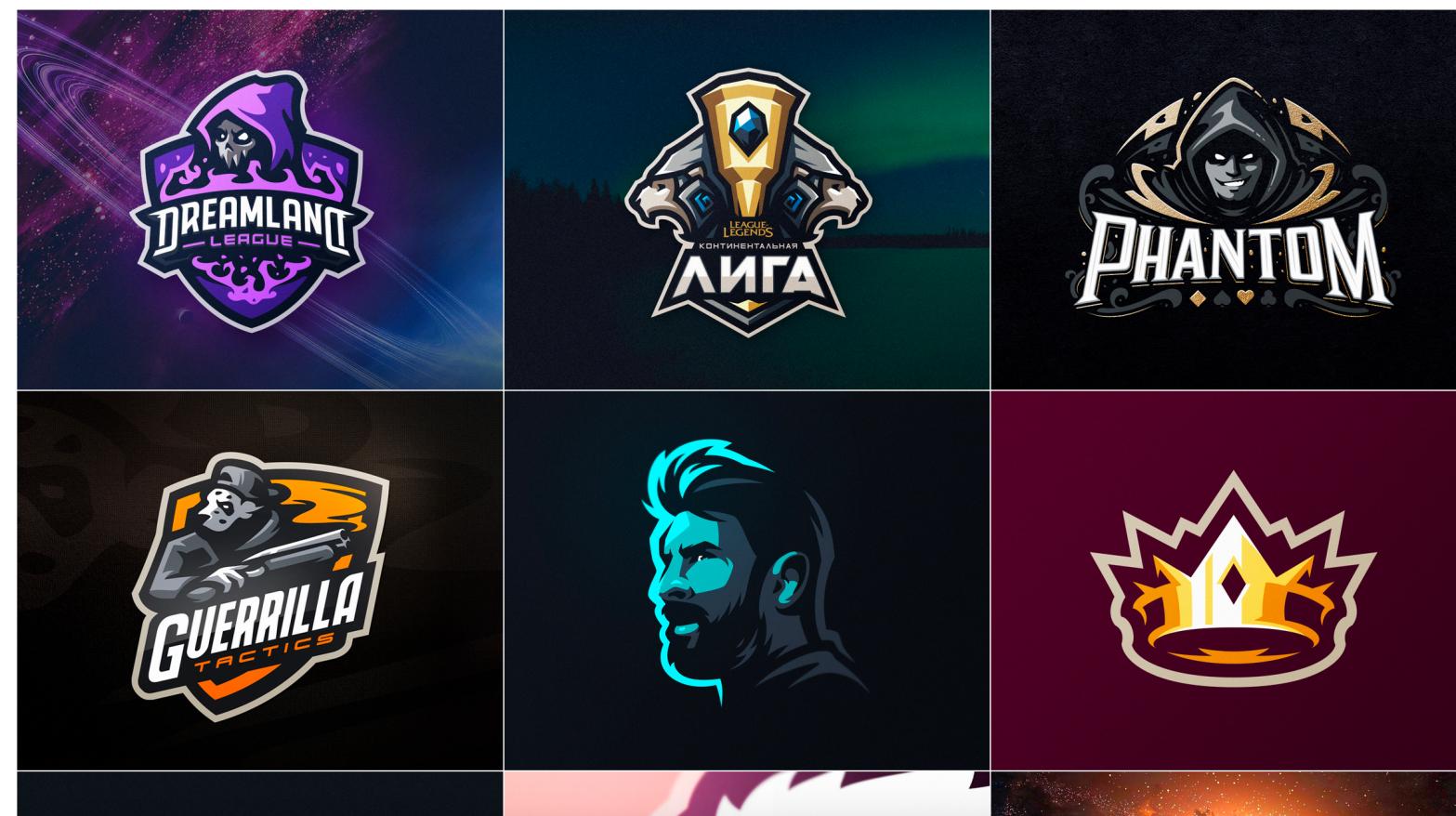
<https://toyfight.co/>

Once again I enjoy the minimalist, straightforward layout but with the use of bright, bold colors and big, bold type. The transitions on scroll and the smoothness of the navigation between pages makes the browsing easy and fun.

A screenshot of Playground.it's website. The top left has a black 'P' logo. Below it is a section titled 'WE ARE' with the heading 'Playground.'. To the right is a dark-themed landing page for 'Ze-Knit' featuring a man in a dark room. The page includes sections for 'LATEST PROJECTS' (Napapijri®, Ze-Knit), 'Explore', and a 'Next' button. At the bottom, it says 'Now proudly working with NAPAPIJRI'. The footer shows a navigation bar with '02 — 03' and 'All case studies ::'.

<https://www.playground.it/>

For this particular website, there's maybe a bit too much going on on the landing page, but I really love the contrast between the negative space and their bright colors and shapes. The clear and clean typography makes it easy to browse and the cursor is fun little touch that speaks to their style.



<https://dlanid.com>

Denis Davydov creates branding and logos for different esports organizations. I particularly enjoy his heavily vectorized style when creating logos and illustrations.

## STACEY YAMADA

GRAPHIC DESIGNER

[Work](#)

- Branding
- Graphics
- Layouts
- Illustrations

[Resume](#)

<https://staceyyamada.com/projects>

Stacey Yamada works as a graphic designer for my favourite esports team (Team Liquid) and focuses on creating layouts (websites/articles/social media) and branding.

The portfolios I looked at in particular for this section were from designers that focused on esports. I love gaming and watching tournaments and seeing how much visual identity has grown in importance as the esports industry. Even so, it's still a growing and the graphic design aspect of it is still very much "can you do this for free" and "I taught myself Photoshop so I'm a graphic designer". As such, finding designers whose work I enjoy wasn't easy, but the following two have done projects in areas which I would love to get into.



<https://haleypark.design>

I really like the simplicity of the navigation (the three links on top, easily accessible) with the contact and social media links in the footer (once again, easily accessible and clear). I also particularly enjoy the project navigation on the main page: you can see all projects or sort them by category without leaving the page. The project layout itself is simple and clear, and you can move between projects with the navigation at the bottom.



2015–2016

# Swiftype

[swiftype.com](http://swiftype.com)

**I didn't start this project the way you're supposed to.**

To be honest, I didn't know how projects were supposed to start. I was a junior product designer; any part of me that knew about things like problem definitions and success metrics assumed that they were formalities for people who wanted to

**The challenge**

Improve usability for the Swiftype dashboard without modifying any core features.

**My role**

Research, interface design,

<https://kyledecker.me/work/swiftype>

Once again, I really enjoy the simplicity of the navigation (links on top, easily accessible). However, what really caught my eye was the project title and navigation: the name of the project, date and link are bold and clearly stated and while perhaps missing an image preview, it makes it easy to navigate and know that you're looking at. The transition between projects, with the small on hover animation previewing the name of next (or previous) project make it easy to browse.

A screenshot of a website with a solid orange background. At the top center is a circular close button with an 'X'. In the bottom left corner, there is a column of text and links:

COSMIC  
TREASURES.....Rather than paint, I work with Ink & Light & Shadow ... tactile encounters with paper, silk, canvas, chemistry, technology, & glass....." at times you must recede in order to attack." .....

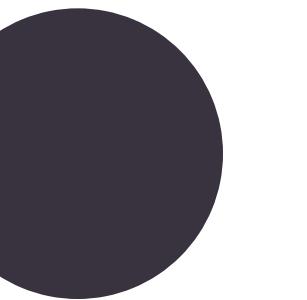
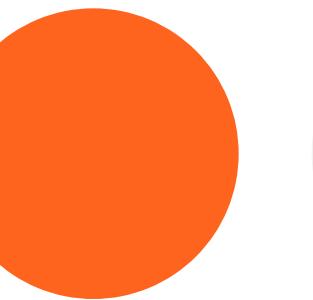
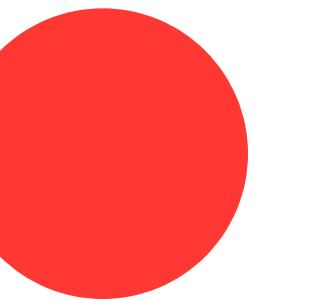
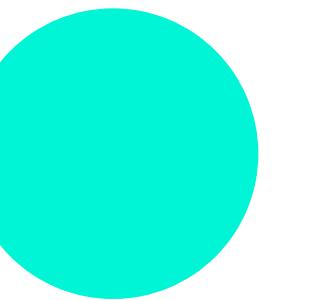
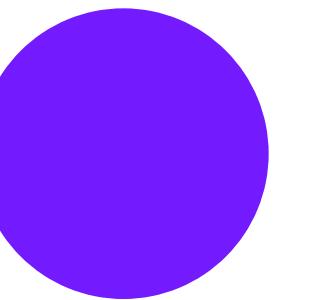
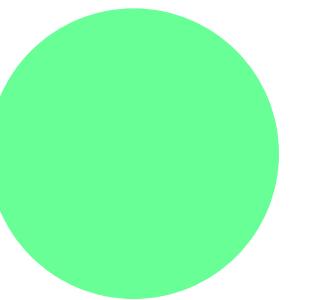
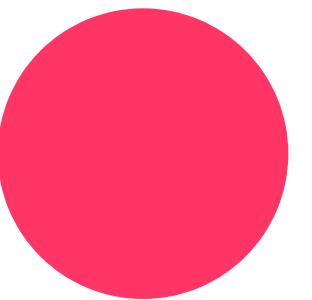
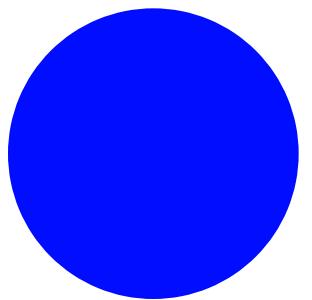
Index

<a href="#">2018</a>	<a href="#">2017</a>	<a href="#">2016</a>
<a href="#">2015</a>	<a href="#">2014</a>	<a href="#">2013</a>
<a href="#">2012</a>	<a href="#">2011</a>	<a href="#">2010</a>
<a href="#">2009</a>	<a href="#">2008</a>	<a href="#">2007</a>

Prologue [View More](#)  
CV [View More](#)  
Instagram [@tamarhalpern](#)  
Contact [tamar@tamarhalpern.nyc](mailto:tamar@tamarhalpern.nyc)

<https://www.tamarhalpern.nyc/>

I don't particularly like the layout of this website, but I really like the idea of the full screen menu navigation as a form of index and incorporating a small "about" paragraph with different social media links.



Muli

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz

Barlow

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
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Yantramanav

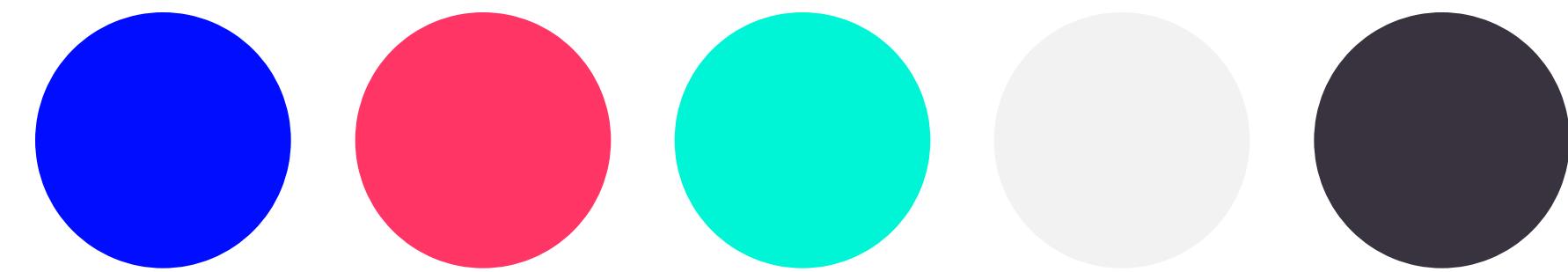
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ABCDEFGHIJKLMNOPQRSTUVWXYZ  
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Heebo

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
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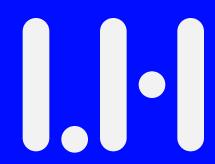
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abcdefghijklmnopqrstuvwxyz



**THE QUICK BROWN FOX JUMPS OVER THE LAZY DOG**  
**the quick brown fox jumps over the lazy dog**

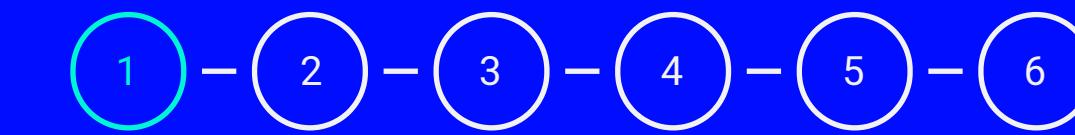
THE QUICK BROWN FOX JUMPS OVER THE LAZY DOG  
the quick brown fox jumps over the lazy dog

**Heebo**

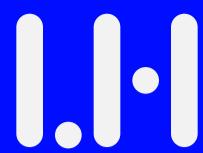


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# Laura H. Graphic Designer.

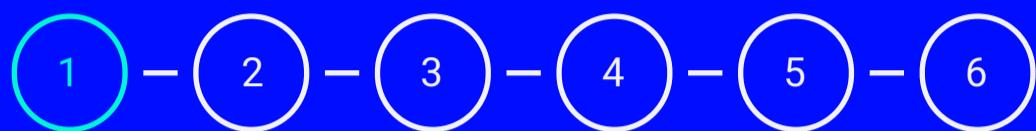


**Material Turn**  
2017-2018, Concordia University  
Software: InDesign



Index

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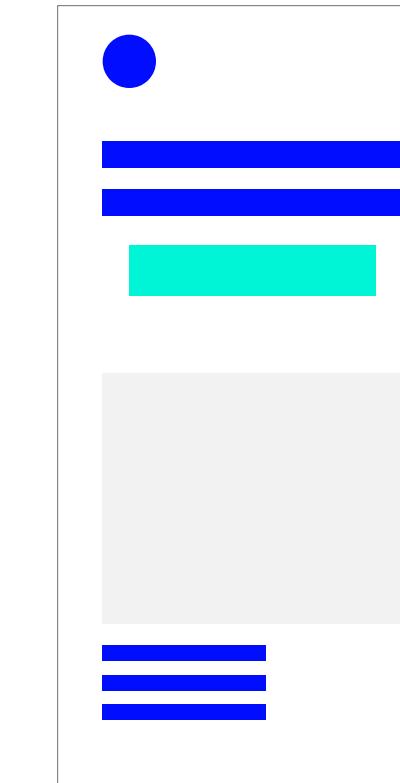
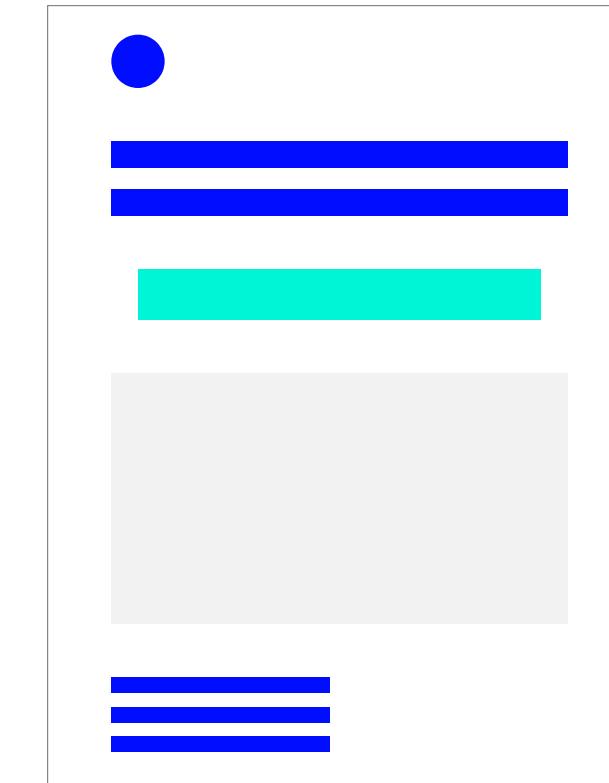
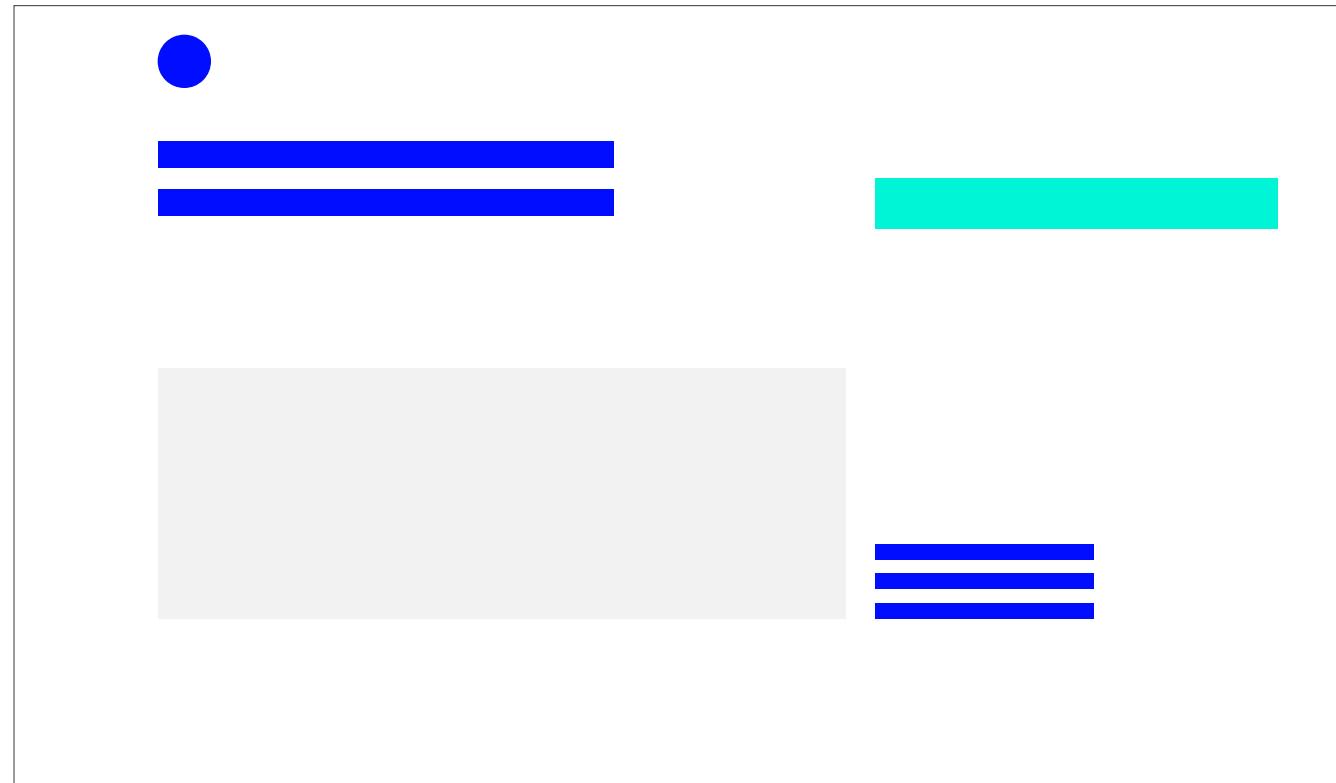
**Material Turn**

2017-2018, Concordia University

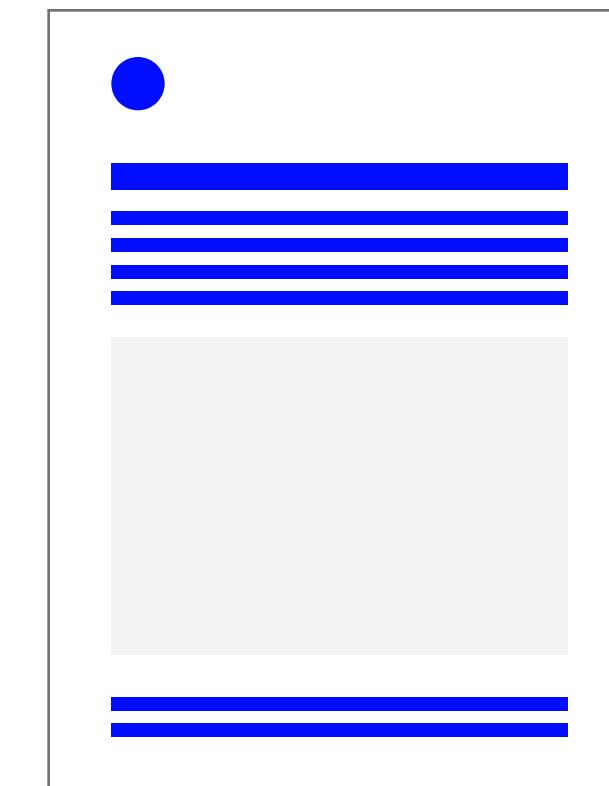
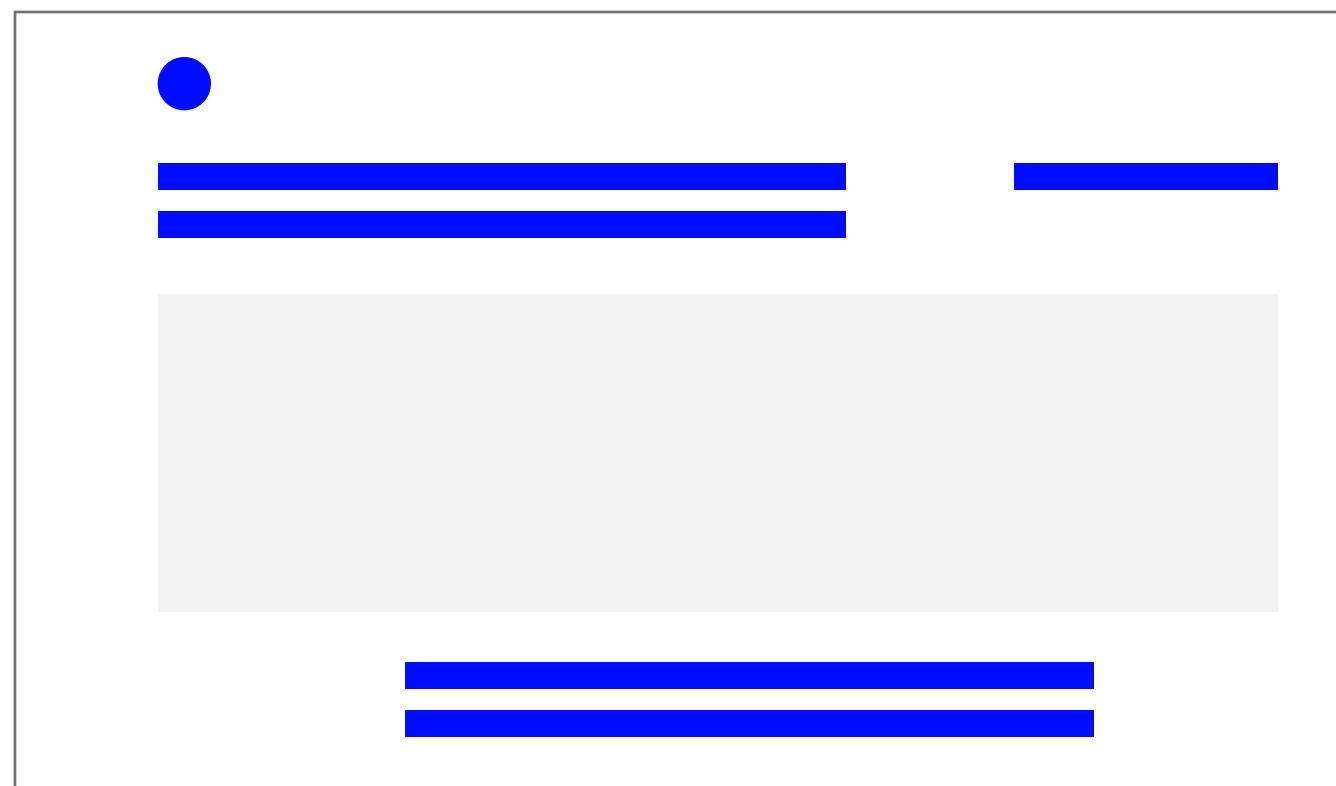
Software: InDesign

Want to game? [hdzc.laura@gmail.com](mailto:hdzc.laura@gmail.com)

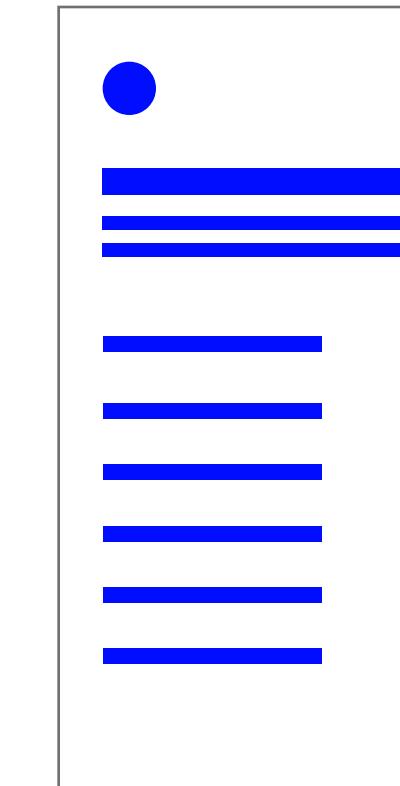
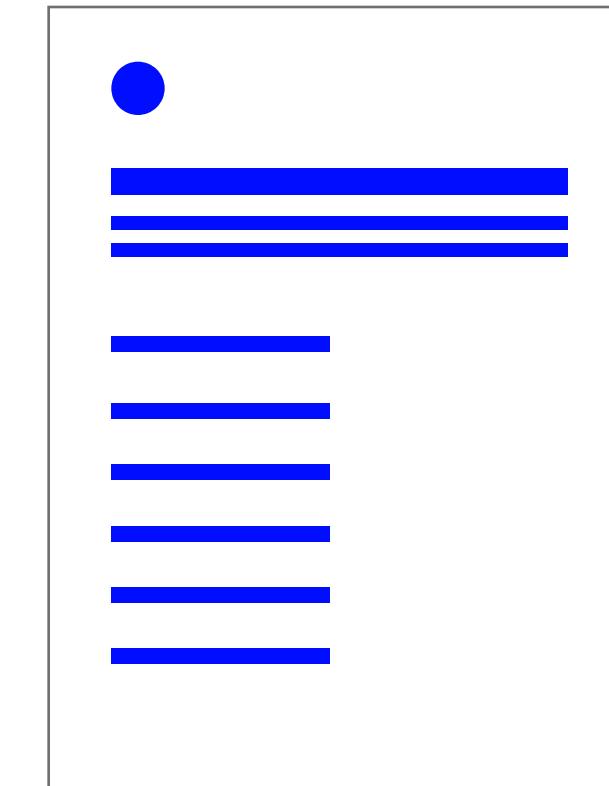
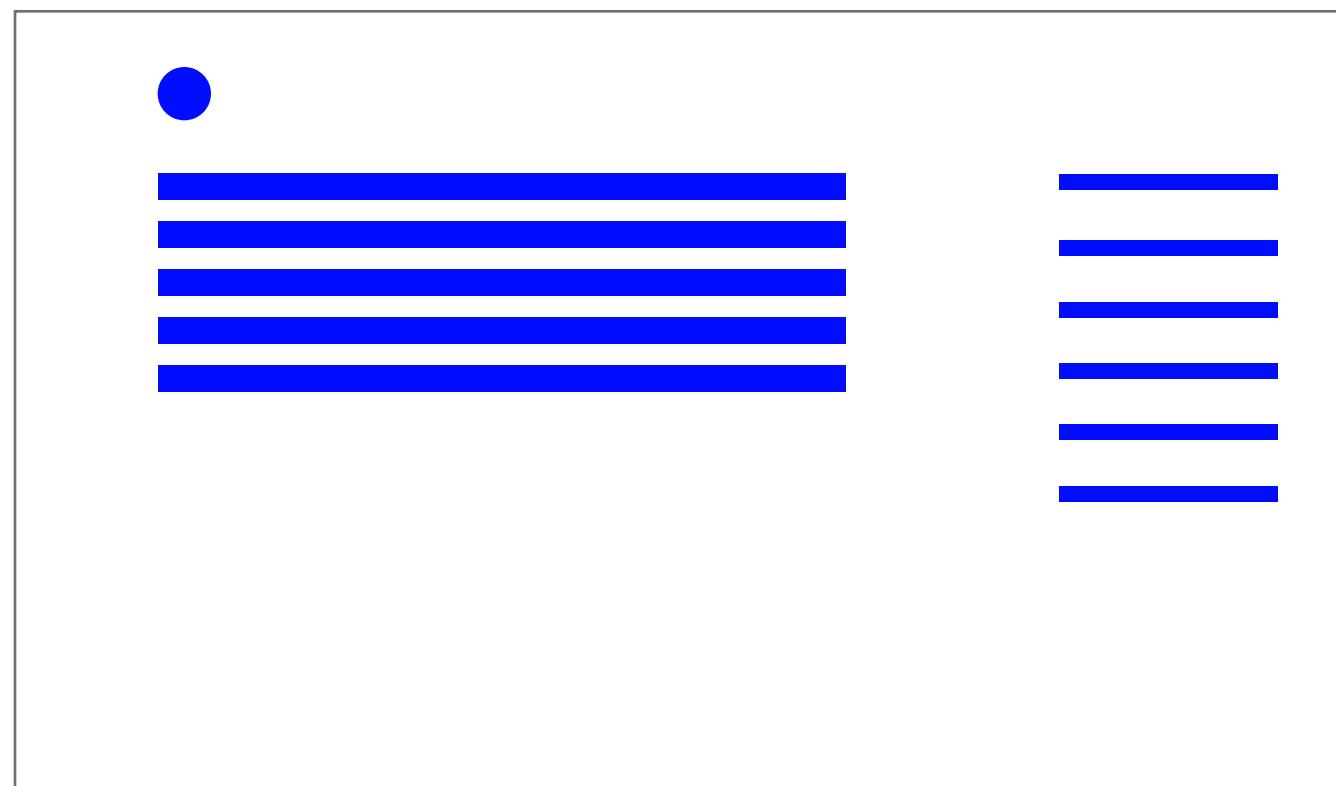
curriculum vitae



home



project page



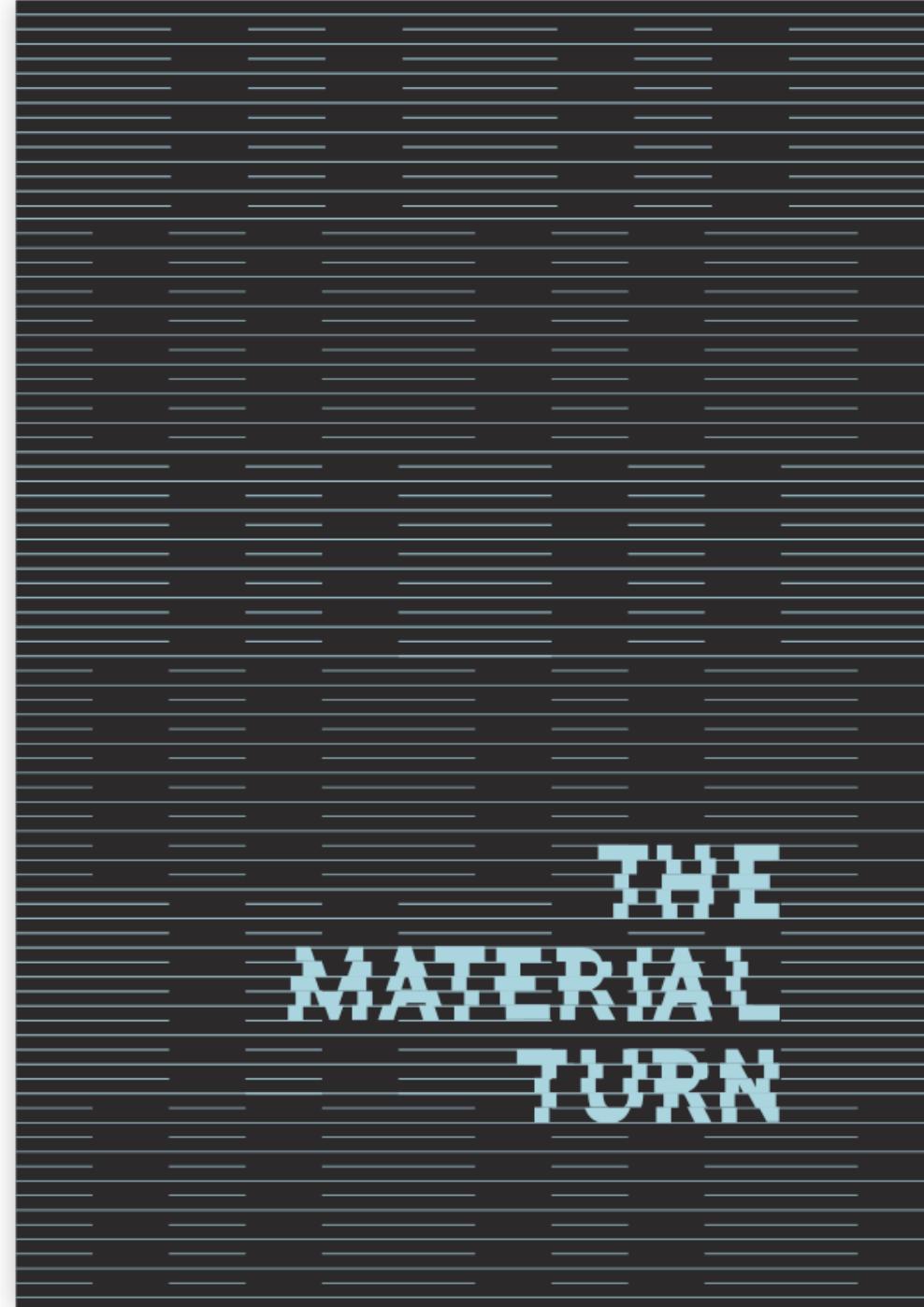
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# Material Turn

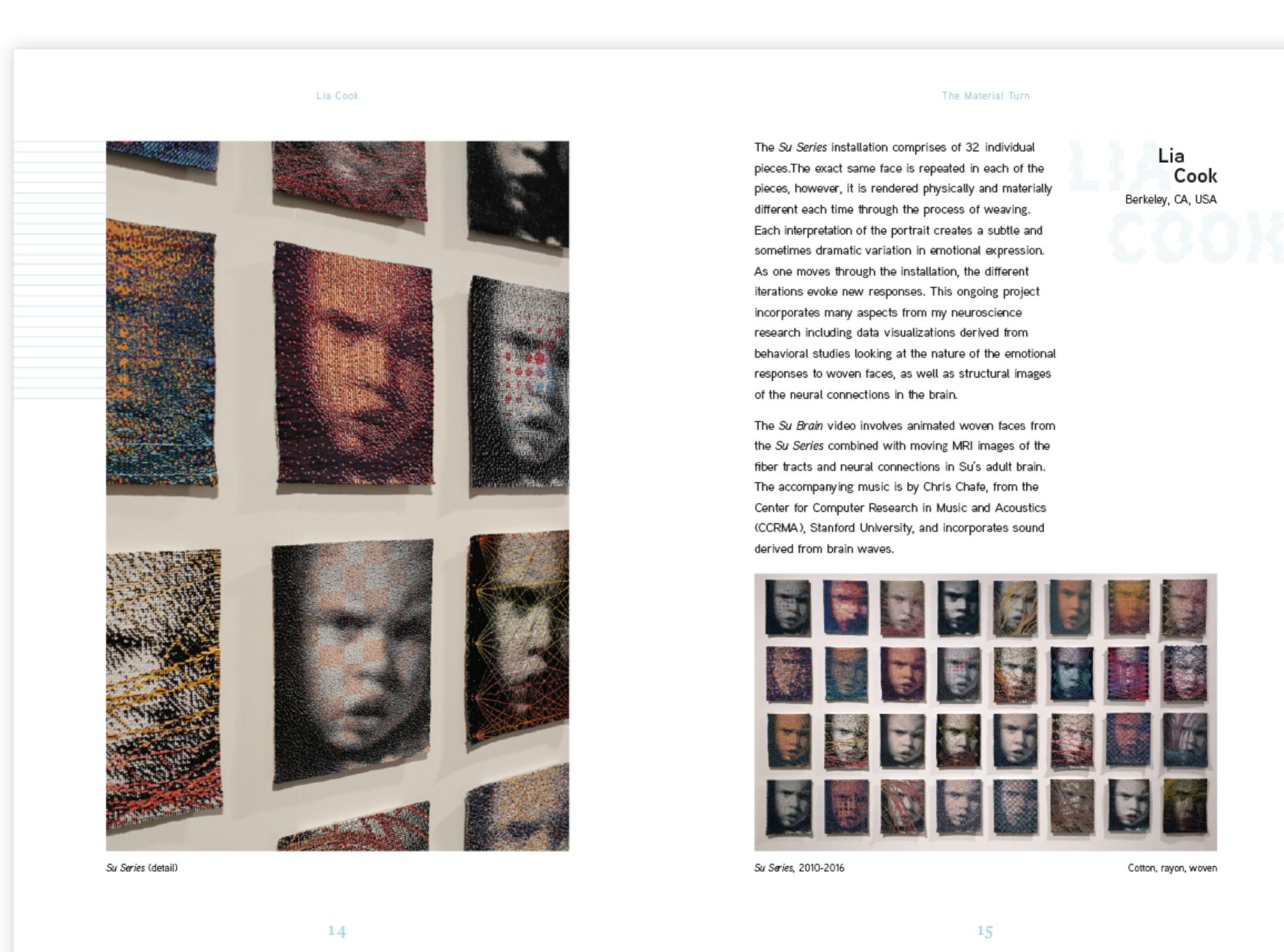
2017-2018, Concordia University  
Software: InDesign

150 Canada •••

As part of a Concordia University class, we were asked to design a catalogue for The Material Turn, an art exhibition organized by Kelly Thompson and WhiteFeather Hunter and presented by the FOFA Gallery.

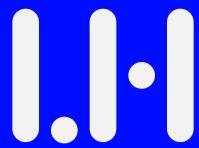


The exhibition was based on The Material Project, which focused on the theme of materializing data through textiles. The primary use of the catalogue was to showcase the different pieces that twelve artists had created through their participation in the project, which meant that the focus of the layout needed to be on the images. The catalogue also needed to work for both print and digital viewing and had a restricted budget.



**The typographic treatment pointed directly towards the digital aspect of the project, while the line pattern was a more subtle combination of both the digital and the material aspect—it represented the many threads that create a textile.**

For this particular project I worked along with three other designers: Kathleen Capiral, Coralie Lemay-Girouard and Rachel Timtiman. Kathleen and I focused mainly on the layout design and visual identity for the catalogue, while Rachel and Coralie worked on content management and exterior vinyls for the gallery. Outside of the class setting, I took on the project in order to finalize and print it. This included image editing, proofreading and file preparation for print.



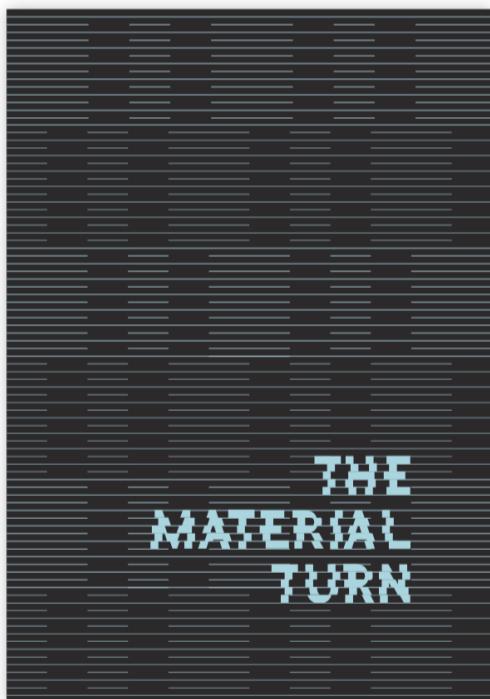
# Material Turn

2017-2018, Concordia University  
Software: InDesign

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••• Fremmy

150 Canada •••



The Material Turn

Sophia Borowska 12

Borowska is a Montreal-based artist and researcher working in fibres, sculpture, and installation. She has exhibited across Canada, been published in Canada and the United States, and holds a Bachelor of Fine Arts with Great Distinction from Concordia University.

Lis Cook 14

Cook explores within her works, the sensuality of the woven image and the emotional connection to memories of touch and cloth. Her research centres around the nature of emotional responses to woven faces using tools from both neuroscience and data visualization.

Emily Hermant 16

Hermant is Assistant Professor in the Audain Faculty of Visual Arts & Material Practice at Emily Carr University of Art + Design. She is an interdisciplinary artist based in Vancouver whose large-scale sculptures, material drawings, and installations explore themes of communication, gender, labour, and the spatial experiences of the body.

Robin Kang 18

Kang is the founder and director of Penelope, an artist-run project space in Queens, New York, and teaches at Tyler School of Art. Kang's practice makes use of a digitally-operated Jacquard loom, hand weaving tapestries that combine computer-related imagery, digital mark-making, and fictional ancient symbolism.

Rythä Kesselring 20

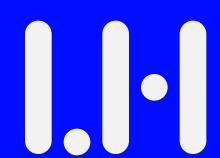
Kesselring (b. Switzerland) lives and works in Montreal. In addition to her work with Studio subTela, Kesselring's practice focuses on how textiles perform as living archives. She explores the schematics of remembrance by using sonic elements and rhythms of craftsmanship as imprints of textile memories.

Barbara Layne, Janis Jefferies & Studio subTela 22

Layne is Professor Emeritus and Affiliate Professor at Concordia University where she directs Studio subTela at the Millen Institute for Art, Culture and Technology. She exhibits and lectures internationally on her research with interactive textiles. Jefferies is an artist, writer and curator, based at Goldsmiths, University of London. Her research focuses on textiles and technology. She is co-editor of the *Handbook of Textile Culture* and *TECHSTYLE Series 2.0: Ariadne's Thread*. MILL6 Foundation.

8 9

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# Laura Hernandez

**Graphic designer who loves esports & web design**

Hi! I'm Laura. I studied Graphic Design in Dawson College and I'm finishing my bachelors in Design at Concordia University.

[Linkedin](#)

[Behance](#)

[Twitter](#)

**Canada 150**  
2014

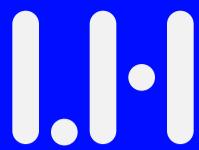
**Commercial Type Poster**  
2016

**Wedding Invitation**  
2017

**Intrusive Advertisement**  
2017

**Material Turn**  
2017-2018

**Fremmy**  
2018



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Canada 150

2014, digital (Illustrator), print

Commercial Type Poster

2016, digital, print (InDesign)

Wedding Invitation

2017, print (InDesign, Illustrator)

Intrusive Advertisement

2017, digital (HTML, CS, JS / Atom, GitHub)

Material Turn

2017-2018, digital, print (InDesign)

Fremmy

2018, digital (HTML, CS, JS / Atom, GitHub)

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curriculum vitae