

CB  
DESIGN

Empowering your brand.

Portfolio Collection

Camdyn Bacon | n970.net

# Contents



## Professional Work Experience

### Administrative Assistant

Bacon's Home Improvement  
(2020-Present)

- Key Responsibilities:
  - Creating and formatting business documents for delivery to clients
  - Overseeing the creation of company documents for internal use
  - Creating and maintaining company website

## Skills

- Adobe Illustrator
- Adobe InDesign
- Adobe Photoshop
- Microsoft Word
- Microsoft Powerpoint
- Microsoft Excel
- WordPress
- Communication

## Professional Objective

Soon to graduate graphic designer with professional experience working on internal business documentation and web design.

Technically minded, motivated, and looking to innovate within the Web Design field through leveraging design skills, strong work ethic, and dedication to quality.

## Education

### BA Graphic Design & Media Arts (Web Design Concentration)

Southern New Hampshire University  
(2021-2023)

National Geographic  
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Derry, NH

# NATIONAL GEOGRAPHIC

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A Look inside North America's budding climate crisis.

In This Issue:

25 Essential Stops for a U.S. Roadtrip pg. 7

A Look at Madagascar's Vibrant Wildlife pg. 9

What are Typhoons and Cyclones? pg. 13



## Protecting North America's Lakes

Bodies of water all over North America are drying up as a result of drought and a decrease in precipitation, experts told National Geographic. Earlier this year, the National Oceanic and Atmospheric Administration predicted that the 22-year megadrought affecting the West would not only intensify but also move eastward. That prediction appears to be coming into fruition, with about 82% of the continental U.S. currently showing conditions between abnormally dry and exceptional drought, according to the U.S. Drought Monitor. And while the U.S. and North America continue to witness water levels dropping in crucial rivers, lakes and reservoirs, a mixture of climate change and poor water management policies are causing

similar events all over the world, experts told National Geographic.

"In addition, if the lake were to dry out, dust storms would be a great concern due to the decades of heavy metals and toxic substances that remain trapped in the sediment, scientists said."

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Riverbeds in North America that used to be covered in ample water are now dehydrated by drought.

### A look at Madagascar's Vibrant Wildlife pg. 9

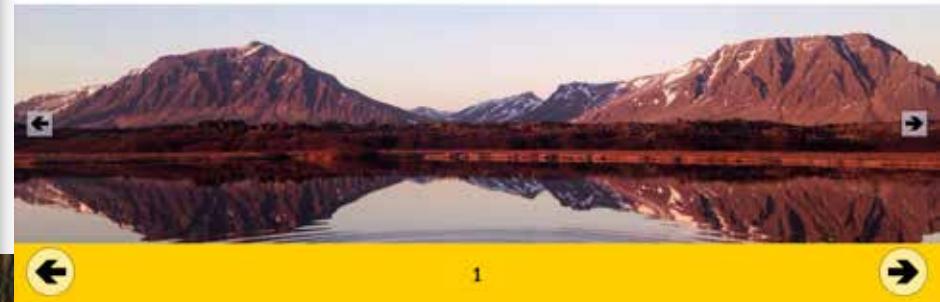
Madagascar's fabulously improbable wildlife may be thanks to dozens of dramatic oceanic journeys.

### 25 Essential Stops for a U.S. Roadtrip pg. 7

From foodie meccas to otherworldly sites and historic treasures, these destinations will get your motor running.

### What are Typhoons and Cyclones? pg. 13

Experts discuss how they form, why they can be so deadly, and how to best prepare for them.



1



Nat Geo Tablet Publication 1

1

"Rivers all over the world are running really low," especially the Tigris and Euphrates Rivers in Iraq, as well as significant bodies of water in countries like Italy, Romania, France and China, Jonathan Deason, professor of the Environmental and Energy Management Program at George Washington University.

The experts said that a two-pronged approach that includes climate change mitigation and better water management policies will be crucial as bodies of water continue to dry up. But so much damage has already been done, that even drastic improvements or reductions in emissions will not immediately impact reducing the stress on water levels, they said.

### Want to Learn More?



[Watch the Drought.gov Presentation](#)



A National Geographic Membership Exclusive

3

Kelp Farming: A Path Towards a Cleaner Ocean?

**Benefits of Kelp**

Kelp feeds off excess carbon dioxide, nitrogen and phosphorus. The last two are pollutants responsible for harmful algal blooms that have killed off plants and animals in Shinnecock Bay, says Christopher Göble, a marine scientist at Stony Brook University on Long Island. Kelp blades are lined with cells containing sulfated polysaccharides, essentially chains of sugar molecules that give kelp its slimy texture. These polysaccharides bind with nitrogen and phosphorus, pulling both out of the water and dissolving the nitrogen into a compound called nitrate. The dissolved nitrogen is what makes kelp a potent natural fertilizer.

These kelp forests promote biodiversity, lessen ocean acidification and remove dissolved carbon dioxide from the water. One meta-analysis by researchers at the National Oceanic and Atmospheric Administration found that, on average, these farms remove 575 pounds of nitrogen per acre. (Projections based on another study from Stony Brook University put that figure at 200 pounds of nitrogen per acre.) Seaweed aquaculture could absorb nearly 240 million tons by 2050, equal to the annual emissions from more than 50 million fossil fuel-powered cars, according to a 2013 study published in Nature...

National Geographic  
97 Boylston Street  
New York, NY 10001

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Get Started

## Interactive Tablet Application

### Programs Used:

- Adobe InDesign

### Key Takeaways:

- Enhanced familiarity with utilized program
- Increased proficiency in creating tablet focused publications
- Increased proficiency in interactive design

### Project Comments:

This work was created during a Digital publishing class at SNHU. As such, the audience was primarily the professor, with peers also viewing this work to generate constructive feedback. The design was created to fit the standard iPad Pro screen, which has a size of 12.9". Designing this tablet publication, a focus was placed on interactivity. As such, buttons were placed in intuitive places, interactive components were made large to accommodate touch interactions, and text/images were also displayed larger than normal to help users on smaller screens. This work was also designed to resemble a National Geographic magazine, an aesthetic that was established through color, font, and magazine content.



# Nat Geo Tablet Publication 2



# *Spend Time with Those You Love*

## New Couples Retreat Package

- Two Nights
- Two Couples Massages
- Full Sauna and Pool Access
- One Low Price



716 Amethyst Bay Boulevard,  
St. Thomas, VI 00802

| [www.amethystbayresort.com](http://www.amethystbayresort.com)  
866-323-7070

## Spa Magazine Ad

### Programs Used:

- Adobe InDesign

### Key Takeaways:

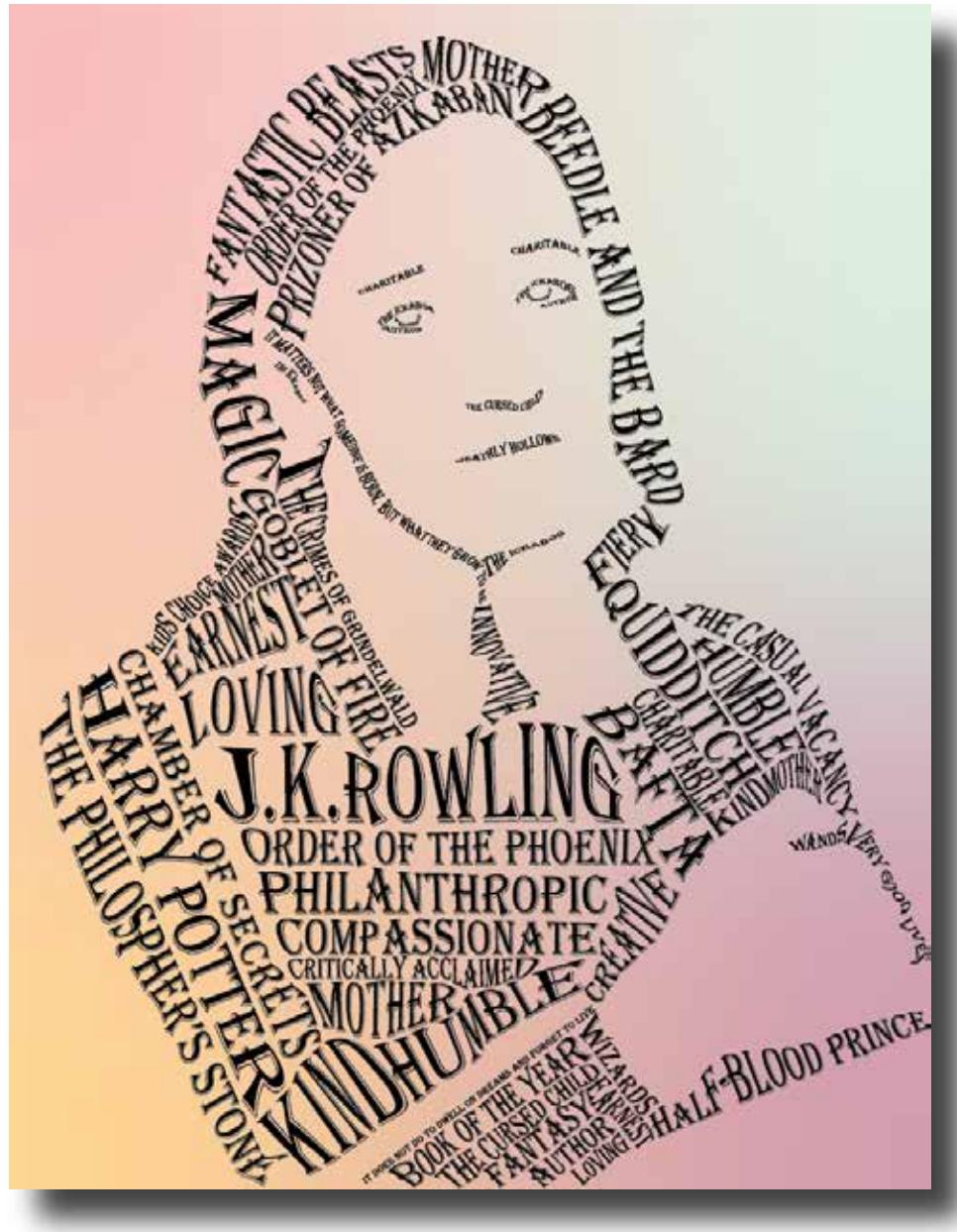
- Enhanced familiarity with utilized program
- Increased proficiency in creating magazine layouts
- Increased proficiency in typographic design

### Project Comments:

This work was created during a Digital Imaging class at SNHU. As such, the audience was primarily the professor, with peers also viewing this work to generate constructive feedback. The design was created to fit a standard 8.5" x 11" sheet of paper. Drafting this design, a focus was placed on representing the Amethyst Bay Resort & Spa brand. To accomplish this, elements of design such as space, color, and value were utilized throughout this work to create a design that represented the tranquil yet bright brand aesthetic. This can be seen in the bright background photo of this work, as well as the large areas of white space.



# Amathyst Bay Spa Magzine Ad



# J.K.Rowling Typographic Portrait

## Programs Used:

- Adobe Illustrator

## Key Takeaways:

- Enhanced familiarity with utilized program
  - Increased typographic design proficiency

## Project Comments:

This work was created during a Typography class at SNHU. As such, the audience was primarily the professor, with peers also viewing this work to generate constructive feedback. The design was created for use on the web, and as such the dimensions have been adjusted to fit the portrait subject. Going into this work, a reference image of J.K. Rowling, the subject of this portrait, was found. Using this as a reference, this work incorporated various Adobe Illustrator tools and features such as the text tool, text warping, and the gradient tool to create a portrait of J.K Rowling out of pure typography.



# Typographic Portrait

## WOOD-BLOCK PRINTING BY THE JAPANESE METHOD

Introduction and Description of the Origins of Wood-block Printing; its uses for personal artistic expression, for reproduction of decorative designs, and as a fundamental training for students of printed decoration.



The few wood-block prints shown from time to time by the Society of Graver Printers in Colour, and the occasional appearance of a wood-block print in the Graver Section of the International Society's Exhibitions, or in those of the Society of Arts and Crafts, are the outcome of the experiments of a small group of English artists in making prints by the Japanese method, or by methods based on the Japanese practice.

My interest was first drawn in 1897 to experiments that were being made by Mr. J. D. Batten, who for two years previously had attempted, and partially succeeded in making, a print from wood and metal blocks with colour mixed with glycerine and dextrose, the glycerine being afterwards removed by washing the prints in alcohol. As the Japanese method seemed to promise greater advantages and simplicity, we began experiments together, using as our text-book the pamphlet by T. Tokuno, published by the Smithsonian Institution, Washington, and the dextrose and glycerine method was soon abandoned. The edition of prints, however, of Eve and the Serpent designed by J. D. Batten, printed by myself and published at that time, was produced partly by the earlier method and partly in the simpler Japanese way.

Familiar as everyone is with Japanese prints, it is not generally known that they are produced by means of an extremely simple craft. No machinery is required, but only a few tools for cutting the designs on the surface of the planks of cherry wood from which the impressions are taken. No press is used, but a round flat pad, which is rubbed on the back of the print as it lies on the blocks. The colours are mixed with water and pastes made from rice flour. The details of the craft and photographs of the tools were given in full in the Smithsonian Institution pamphlet already mentioned.

It is slow and unsatisfactory work, however, learning manipulation from a book, and several technical difficulties

that seemed insurmountable were made clear by the chance discovery in London of a Japanese printseller who, although not a printer, was sufficiently familiar with the work to give some invaluable hints and demonstrations.

Further encouragement was given to the work by the institution, a little later, of a class in wood-cuts in colour under my charge, at the L.C.C. Central School of Arts and Crafts, which for several years became the chief centre of the movement.

Such are the bare historical facts of the development in our country of this craft imported from the Far East.

On a merely superficial acquaintance the Japanese craft of block-printing may appear to be no more than a primitive though delicate form of colour reproduction, which modern mechanical methods have long superseded, even in the land of its invention, and that to study so limited a mode of expression would be hardly of any practical value to an artist. Moreover, the craft is under the disadvantage that all the stages of the work, from making the first design to taking the final impressions, must be done by the artist himself—work which includes the delicate cutting of line and planning of colour blocks, and the preparation of colour and paper. In Japan there were trained craftsmen expert in each of these branches of the craft, and these carried out their part under the direction of the artist. No, but that was not all that was done by him. So that the very character of the work has an essential difference. Under our present conditions the artist must undertake the whole craft, with all its detail.

Simple as the process is, there is, from first to last, a long labour involved in planning, cutting and printing, before a satisfactory batch of prints is produced. After several attempts in delegating printing to well-trained pupils I have found it impossible to obtain the best results by that means, but the cutting of the colour-blocks and the clearing of the key-block after the first cutting of the line may well be done by assistant craftsmen.



been the expressed opinion of many who have had a course of wood-block printing for this object

The opinion is emphatically stated by Professor whose prints are well known in modern exhibi-  
tions. The occasion of a visit to the Kunstgewerbeschule  
found him conducting a class for designers  
of decoration, in which the Japanese craft of  
block-printing was made the basis of their training. He held

that the primitive craft teaches the students the  
simplicity upon which the successful use of  
modern resources of colour-printing depend,

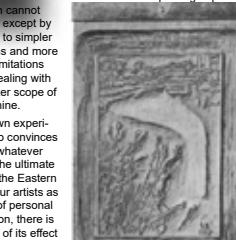


Plate II — Key-block of the print shown  
on the frontispiece.  
(The portion of wood lying outside  
the points of the mass of foliage is left  
standing to support the paper, but is not  
inked in printing.)

## Wood-Block Printing Spread 1

### Programs Used:

- Adobe InDesign

### Key Takeaways:

- Enhanced familiarity with utilized program
- Increased proficiency in creating large layout designs
- Increased proficiency in typographic design

### Project Comments:

This work was created during a Typography class at SNHU as one of two designs for text discussing wood-block printing. As such, the audience was primarily the professor, with peers also viewing this work to generate constructive feedback. The design was created to fit a standard 8.5" x 11" sheet of paper. Going into this work, a focus was placed on creating an eye catching visual and typographic style that would pull the reader's attention and focus to this spread. To accomplish this, images utilizing bright colors and abstract designs were used.

1

2



## Typographic Spread 1

## WOOD-BLOCK PRINTING BY THE JAPANESE METHOD

Introduction and Description of the Origins of Wood-block Printing; its uses for personal artistic expression, for reproduction of decorative designs, and as a fundamental training for students of printed decoration.



The few wood-block prints shown from time to time by the Society of Graver Printers in Colour, and the occasional appearance of a wood-block print in the Graver Section of the International Society's Exhibitions, or in those of the Society of Arts and Crafts, are the outcome of the experiments of a small group of English artists in making prints by the Japanese method, or by methods based on the Japanese practice.

My interest was first drawn in 1897 to experiments that were being made by Mr. J. D. Batten, who for two years previously had attempted, and partially succeeded in making a print from wood and metal blocks with colour mixed with glycerine and dextrose, the glycerine being afterwards removed by means of spirit prints in alcohol. At the same time I had seemed to myself other advantages and simplicity, we began experiments together, using as our text-book the pamphlet by T. Tokuno, published by the Smithsonian Institution, Washington, and the dextrose and glycerine method was soon abandoned. The edition of prints, however, of Eve and the Serpent, designed by J. D. Batten, printed by myself and published at that time, was produced partly by the earlier method and partly in the simpler Japanese way.

Familiar as everyone is with Japanese prints, it is not generally known that they are produced by means of an extremely simple craft. No machinery is required, but only a few tools for cutting the designs on the surface of

the planks of cherry wood from which the impressions are taken. No press is used, but a round flat pad, which is rubbed on the back of the print as it lies on the blocks. The colours are mixed with water and paste made from rice flour. The details of the craft and photographs of the tools were given in full in the Smithsonian Institution pamphlet already mentioned.

It is slow and unsatisfactory work, however, learning manipulation from a book, and several technical difficulties that seemed insurmountable were made clear by the chance discovery in London of a Japanese print-cutter who, although not a printer, was sufficiently familiar with the work to give some invaluable hints and demonstrations.

Further encouragement was given to the work by the invitation, a little later, of a class in wood-cuts in colour under my charge, at the L.C.C. Central School of Arts and Crafts, which for several years became the chief centre of the movement.

Such are the bare historical facts of the development in our country of this craft imported from the Far East.

On a merely superficial acquaintance the Japanese craft of block-printing may appear to be no more than a primitive though delicate form of colour reproduction, which modern mechanical methods have long superseded, even in the land of its invention; and that to study so limited a mode of expression would be hardly of any practical value to an artist. Moreover, the craft is under the

opinion there is an element that always reigns in the prints of the Japanese masters, yet to either kind of art that has the same charm in wall, or the same decorative charm in modern prints as the wood-block print. A single print in a room of quiet colour will enrich and a whole wall.

Opinion still favours more expensive less decorative forms of art, or works of art without colour, yet here is an art available to all for expressive design and colour, and within of the large public to whom the cost of pictures we, to be established as a decorative means of well suited to our needs and uses, particular charm that colour has when printed on a paper that is beautiful already by its own virtue. There is no doubt of the scope and opportunity this art.

with new wine and old bottles, a new condition in furniture and of pure colour can be established. A wood-block print will not aid a wilderness of bric-a-brac or gaudy and

From another and quite different point of view, the art of block-cutting in colour-printing has, however, a special and important place in the student of material art, especially to any who may wish to design for modern industrial decoration, no work gives such instruction in economy of design, in the resources of line and its expressive development, and in the use and behaviour of colour. This has been the expressed opinion of many who have undertaken a course of wood-block printing for this object alone.

The same opinion is emphatically stated by Professor Emil Orlik, whose prints are well known in modern exhibitions. On the occasion of a visit to the Kunstgewerbeschule of Berlin, I found him conducting a class for designers for printed decoration, in which the Japanese craft of block-printing was made the basis of their training. He held to the view that the primitive craft teaches the students the true nature of the art, and that the successful use of the great modern resources of colour-printing depend, yet which cannot be learnt except by recourse to simpler conditions and more narrow limitations before dealing with the greater scope of the machine.

My own experience also convinces me that whatever may be the ultimate value of the Eastern craft to our artists as a mode of personal expression, there is no doubt of its effect and usefulness in training students to design with economy and simplicity for modern printing processes.

Plate II — Key-block of the print shown on the frontispiece. (The portion of wood lying outside the points of the mass of foliage is left standing to support the paper, but is not inked in printing.)

disadvantage that all the stages of the work, from making the first design to taking the final impressions, must be done by the artist himself—which includes the delicate cutting of line and planning of colour blocks, and the preparation of the wood. In Japan there were trained craftsmen expert in each of the branches of the craft, and each carried out his part under the supervision of the artist. No part but the design was done by him. So that the very character of the work has an essential difference. Under our present conditions the artist must undertake the whole craft, with all its detail.

Simple as the process is, there is, from first to last, a long labour involved in planning, cutting and printing, before a satisfactory batch of prints is produced. After several attempts in delegating printing to well-trained pupils I have found it impossible to obtain the best results that means, but the cutting of the colour-blocks and the clearing of the key-block after the first cutting of the line will well be done by assistant craftsmen.

A larger demand for the prints might bring about a commercial development of the work, and the consequent employment of trained craftsmen or crafts-women, but the result would be a different one from that which has been obtained by the artists who are willing to undertake the whole production of their work.

The actual value of wood-block prints for use as decoration is a matter of personal taste and experience.

## Wood-Block Printing Spread 2

### Programs Used:

- Adobe InDesign

### Key Takeaways:

- Enhanced familiarity with utilized program
- Increased proficiency in creating large layout designs
- Increased proficiency in typographic design

### Project Comments:

This work was created during a Typography class at SNHU as one of two designs for text discussing wood-block printing. As such, the audience was primarily the professor, with peers also viewing this work to generate constructive feedback. The design was created to fit a standard 8.5" x 11" sheet of paper. Going into this work, a focus was placed on creating a cohesive design, with the design elements of color and shape working together with typography to create this work's aesthetic.

| 2



# Typographic Spread 2

6



## Java Been Cafe

Welcome to Java Been, your local cafe! From fresh-baked goods to delectable drinks for the health conscious, our cafe is guaranteed to have something to suit your taste buds. Now opening our third location in downtown NYC.

### Specials of the Week



#### Cinnamon Maple Latte

A beautiful blend of espresso, signature maple, and vanilla. Available hot or cold.



#### Vanilla and Raspberry Macarons

Six freshly baked macarons, with our customer favorite vanilla and raspberry filling.



#### Pumpkin Pie

Homemade pumpkin pie, baked fresh everyday. Available whole or pre-sliced.

### Looking For Something?

[Menu](#)  
[About](#)

[Shop](#)  
[Contact](#)

[Locations](#)

© 2022 Java Been Inc.  
Designed by Lemonade



### Our Locations

Looking for a local cafe? Java Been has three convenient locations across NYC:



Cafe 1:  
95 Main St, New York, NY 10022



Cafe 2:  
26 South St, New York, NY 10022



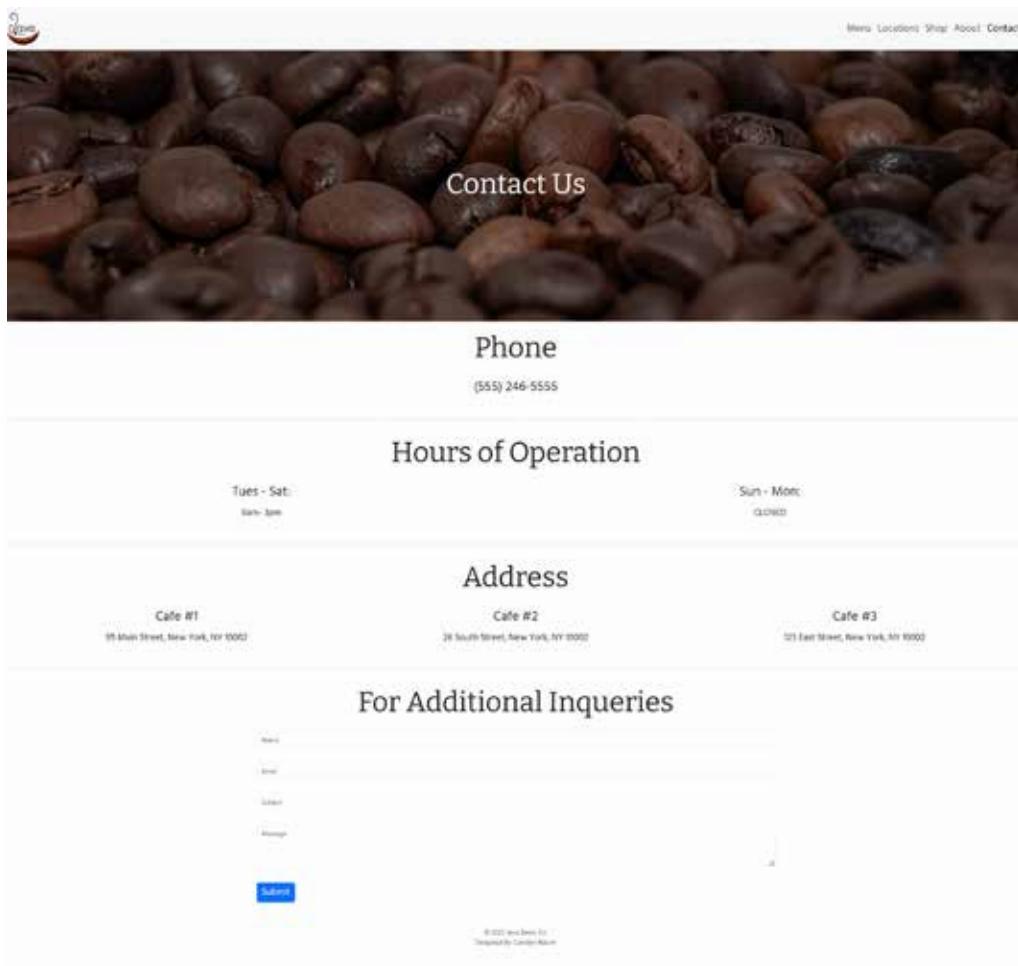
Cafe 3:  
55 East St, New York, NY 10022

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Designed by Lemonade



# Java Been Cafe Website

# Cafe Website



## Programs Used:

- Visual Studio Code
- HTML, CSS, JavaScript

## Key Takeaways:

- Enhanced familiarity with Web Development
- Increased proficiency with utilized languages

## Project Comments:

This work was created during an Advanced Multiplatform Design class at SNHU. As such, the audience was primarily the professor, with peers also viewing this work to generate constructive feedback. The design was created utilizing the Bootstrap CSS framework, ensuring that the website is responsive. In short, this means that regardless of the device or screen size this website is accessed from, it will adjust itself to display properly. Designing this website, an emphasis was placed on functionality and aesthetics, as this website is a representation of the Java Been Cafe brand. With this in mind, the website was created to have a bright and minimal design. This was accomplished with the simplistic website navigation menu, primary use of white and black for site components, and the use of white space and padding to distinguish site elements.



# Java Been Cafe Website

# TOWN Tri-Fold Brochure

## Programs Used:

- Adobe InDesign

## Key Takeaways:

- Enhanced familiarity with utilized program
- Increased proficiency in creating designs for alternative layouts
- Improved understanding of implementing brand styling

## Project Comments:

This work was created during a Desktop Publishing class at SNHU. As such, the audience was primarily the professor, with peers also viewing this work to generate constructive feedback. This work's primary design focus is to promote TOWN Restaurant, highlighting key information such as menu items and location, as well as the restaurant's history. In addition to promoting the TOWN Restaurant, this work also incorporated brand colors and fonts. This allows this work to visually represent the brand through aesthetic and content. While designing this table tent, standard design elements such as line, shape, color, and space were used. Principles of design such as contrast, emphasis, hierarchy, and white space can also be seen utilized in this work.



Where authentic recipes meet fine dining.

### Our Mission:

To bring quality, style and the wish for good fortune to all of our guests. We provide a high-end experience through Chinese cuisine.

### Visit Us:

123 Main Street, New York, NY 10001  
+1 (212) 555-1234

Open: Monday - Friday | 11a.m - 10p.m

### Follow Us

@TOWNRestaurat

Our newly renovated location includes both a full bar and private lounge rooms.



## Menu

Authentic Chinese cuisine from world class chefs



### Dinners

(served with your choice of soup or salad and rice)

#### Beef

- Chef's Dim Sum \$20
- House Mongolian Beef \$23
- Beef Manchurian \$25

#### Chicken

- Wenchang Chicken \$19
- Chongqing Chicken (s) \$22
- Szechuan Chicken \$22

#### Fish

- Stir-fried Gai Lan w/Carp \$28
- Baked Ginger Garlic Salmon \$30
- Boiled Shanghai Prawns (s) \$26

(s) = spicy

### Soups

- Lotus Root and Pork Soup \$12
- Oxtail Soup \$15
- Ching Po Leung Herb Soup \$12
- Egg Drop Soup \$10

### Salads

- Spiced Cucumber Salad \$14
- Cold Eggplant Salad \$15
- Chinese Tiger Salad \$17
- Pickled Raddish Salad \$15

### Noodles

- Rice Noodles and Beef Broth \$19
- Ding Ding Chao Mian \$21
- Spicy Cold Skin Lingpi \$24
- House Lo Mein \$21



borough the restauraunt was created to serve.

Originally designed to create a refined space for locals in the community, TOWN's reputation has rapidly grown into the place to be for fine dining in Queens.

With a new chic modern look and refined selection of staff, TOWN continues to move towards its goal to be the premiere fine dining restaurant.



### Location:

Visit our newly renovated New York City location in Queens, just off of route 25A, on Main Street.

Designed with modern luxury in mind, TOWN's new location combines a chic contemporary aesthetic with a new gothic twist. Focusing primarily on developing open spaces, TOWN's characteristic darker color palette has been combined with a tasteful use of natural material to both invite guests and create a sense of life throughout the environment.

for over three decades, TOWN serves only the most maticulously crafted traditional beverages.

#### Baijiu (<30% ABV)

A traditional sorghum based chinese liquor

- Coastal River Baijiu
- Chen Yin Baijiu
- Laojin Moutai Baijiu

#### Huangjiu (15-20% ABV)

A customary fermented beverage made with grain

- Qian Shaoxing Rice Wine
- Ming Yen Mijiu
- Sichuan Tou Grain Alcohol

# 福 | TOWN Chinese Cuisine

Where authentic recipes meet fine dining.



## Dinners

(All dinners served with your choice of soup or salad and rice)

### Beef

- Chef's Dim Sum \$20
- House Mongolian Beef \$23
- Beef Manchurian \$25

### Chicken

- Wenchang Chicken \$19
- Chongqing Chicken (s) \$22
- Szechuan Chicken \$22

### Fish

- Stir-fried Gai Lan w/Carp \$28
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- Chinese Tiger Salad \$17
- Pickled Raddish Salad \$15

### Noodles

- Rice noodles and Beef Broth \$19
- Ding Ding Chao Mian \$21
- Spicy Cold Skin Lingpi \$24
- House Lo Mein \$21



Liquor menus available upon request | Please inform your server of any food allergies before ordering

## TOWN Menu

### Programs Used:

- Adobe InDesign

### Key Takeaways:

- Enhanced familiarity with utilized program
- Improved understanding of implementing brand styling

### Project Comments:

This work was created during a Desktop Publishing class at SNHU. As such, the audience was primarily the professor, with peers also viewing this work to generate constructive feedback. Tasked with creating a menu for TOWN Restaurant utilizing components from their brand style guide, this finish work represents not only TOWN's style, but also the restaurant's atmosphere. Focusing on typography and the use of darker colors throughout the design, this menu visually represents TOWN's focus on refined dining. While designing this table tent, standard design elements such as line, shape, color, and space were used. Principles of design such as contrast, emphasis, hierarchy, and white space can also be seen utilized in this work.



# 福 | TOWN

## Specialty Liquors

### Baijiu (<30% ABV)

A traditional sorghum based chinese liquor

- Coastal River Baijiu
- Chen Yin Baijiu
- Laojin Moutai Baijiu

### Huangjiu (15-20% ABV)

A customary fermented beverage made with grain

- Qian Shaoxing Rice Wine
- Ming Yen Mijiu
- Sichuan Tou Grain Alcohol

### Follow Us:



@TOWNRestauraunt | TOWNRestauraunt.com

Open: Mon-Fri 11a.m - 10p.m Sat-Sun 11a.m - 12a.m

## TOWN Table Tent

### Programs Used:

- Adobe InDesign

### Key Takeaways:

- Enhanced familiarity with utilized program
- Increased proficiency in creating designs for smaller layouts
- Improved understanding of implementing brand styling

### Project Comments:

This work was created during a Desktop Publishing class at SNHU. As such, the audience was primarily the professor, with peers also viewing this work to generate constructive feedback. The core of this design is focused around "TOWN Restaurant", and to implement this brand into this table tent, a standard brand style guide was followed. In short, standard company colors and fonts were implemented into this design to help this work represent the brand. Additionally, the layout and darker theme of this work represent TOWN's focus on finer dining. While designing this table tent, standard design elements such as line, shape, color, and space were used. Principles of design such as contrast, emphasis, hierarchy, and white space can also be seen utilized in this work.



TOWN Restaurant Table Tent

# TOWN Restaurant



## Our Vision

To bring quality, style and the wish for good fortune to all of our guests. We provide a high-end experience through Chinese cuisine.

## Why TOWN?

Based out of the heart of New York, Town has been developing fine Chinese cuisine for over a decade. Through meticulously cultivating our team of professional chefs and hosts to refine our restaurant, our dedication has allowed TOWN to become the premiere location for both fine dining and luxury.

## Our Menu

Taking pride in our heritage, TOWN restaurant serves authentic Chinese dishes guaranteed to contain the spirit of China, in one convenient city location. Through our certified chefs, down to our imported liquors, TOWN is the premier location for Eastern Cuisine in New York City.

## Current Liquor Rotation:

Coastal River Baijiu | Qian Shaoxing Rice Wine | Sichuan Tou  
Grain Alcohol | Ming Yen Mijiu

©Copyright 2023 - TOWN Restaurant  
123 Main Street, New York, NY 10001

# Contact Us

## TOWN Restaurant

123 Main Street, New York, NY 10001

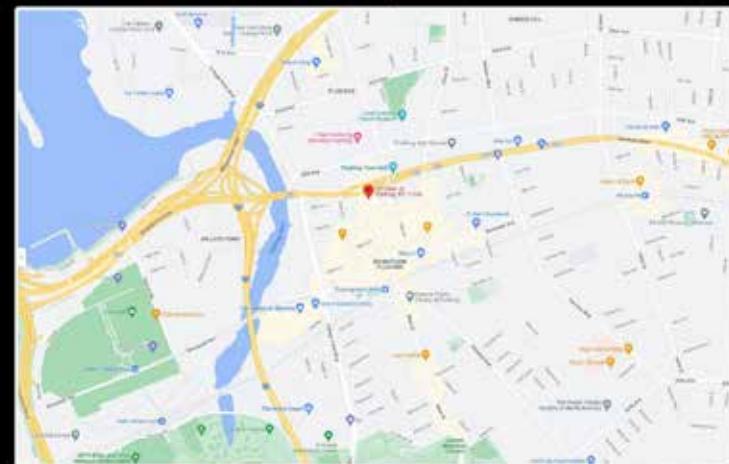
+1 (212) 555-4234 | Follow Us: [Facebook](#)

## Hours

Monday - Friday 11 a.m. - 10 p.m.

Saturday - Sunday 11 a.m. - 12 a.m.

## Map



©Copyright 2023 - TOWN Restaurant  
123 Main Street, New York, NY 10001



# TOWN Restaurant Website



# TOWN Website

## Programs Used:

- Visual Studio Code
- HTML, CSS, JavaScript

## Key Takeaways:

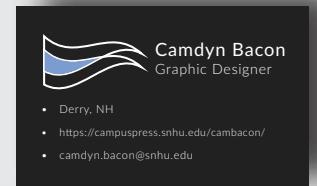
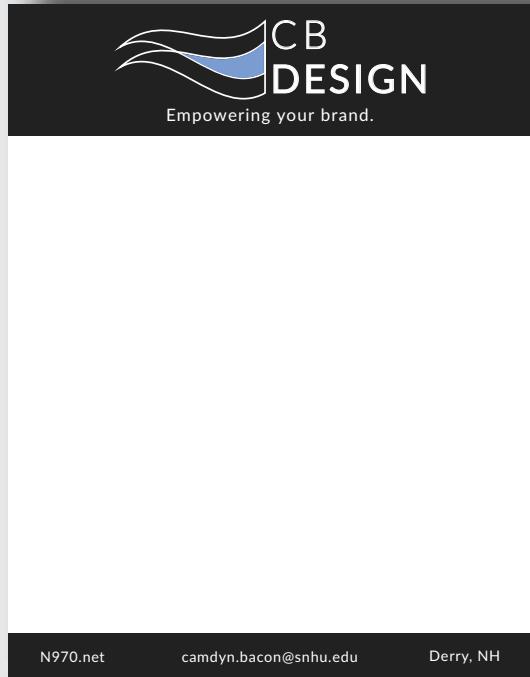
- Enhanced familiarity with utilized programs
- Increased proficiency in creating responsive web designs
- Improved understanding and ability to create cohesive design packages

## Project Comments:

This work was created during a Desktop Publishing class at SNHU. As such, the audience was primarily the professor, with peers also viewing this work to generate constructive feedback. This website was created to be responsive. In short, this allows the website to dynamically adjust itself to display properly on any device, regardless of size. Creating this design, an emphasis was placed on implementing a cohesive brand style. To accomplish this, standard brand fonts and colors were adopted into this design. Additionally, this work utilized standard elements of design such as line, shape, color, and value as foundational pillars for each page.



# TOWN Restaurant Design Series 13



The Abridged Portfolio section displays four design projects:

- Project 01:** A page from a book or magazine featuring a yellow header and a detailed illustration.
- Project 02:** A page from a book or magazine featuring a large black and white photograph.
- Project 03:** A page titled "福TOWN" (FORTOWN) featuring a list of "Specialty Liquors" and "Hopping Events".
- Project 04:** A page titled "OWN" featuring a list of "Specialty Liquors" and "Hopping Events".

 Personal Brand Suite