



**JOSH ANDERSON**  
GRAPHIC DESIGNER



ALWAYS EXPANDING.

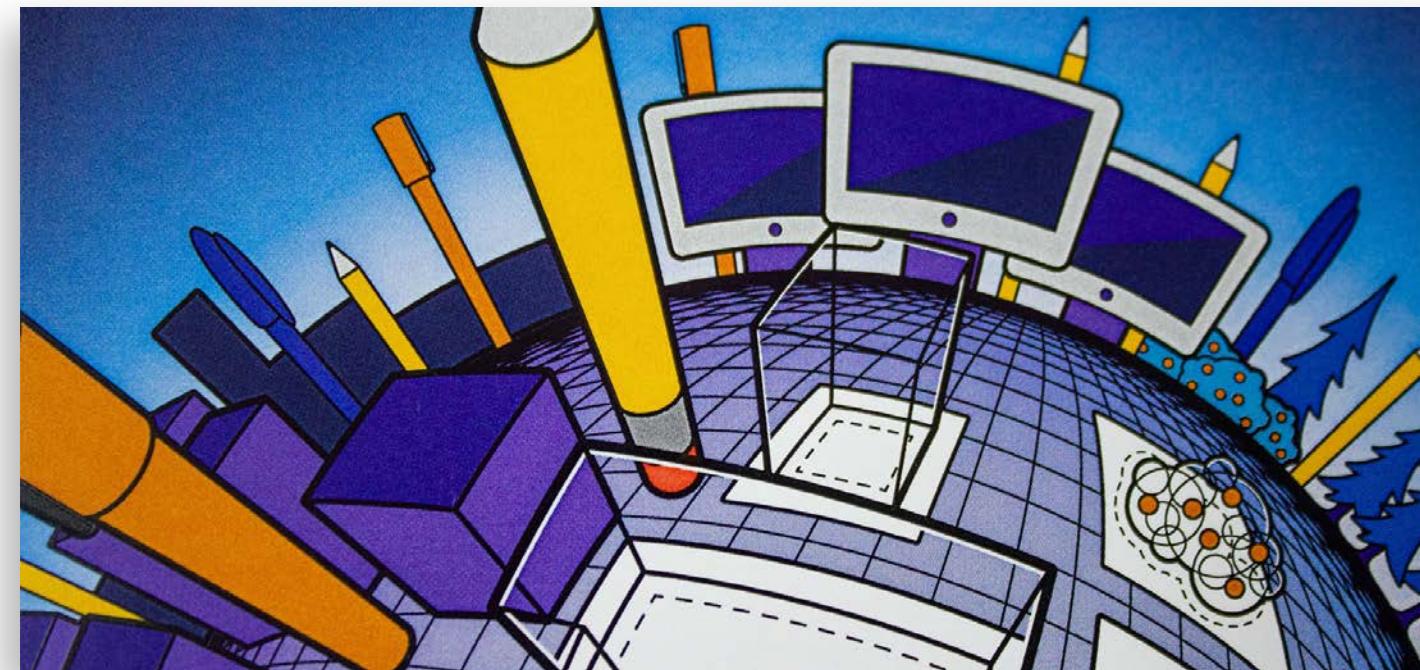
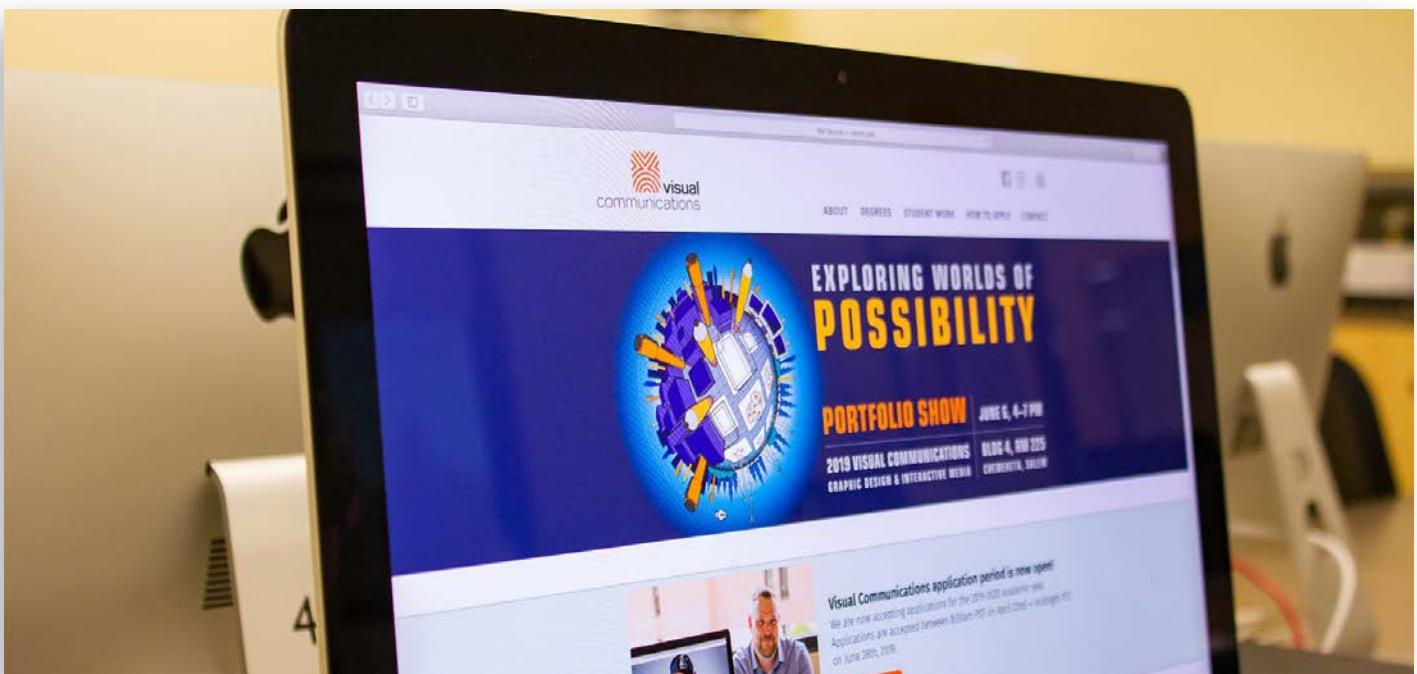


**JOSH** is a creative graphic design artist with experience in both print and web design.

With **three years** of technical training in Adobe Creative Suite and design industry standards, comprising two Associate degrees in Graphic Design and Interactive Media, JOSH has a strong visual eye for structural composition in vector graphics, illustration, and typography.

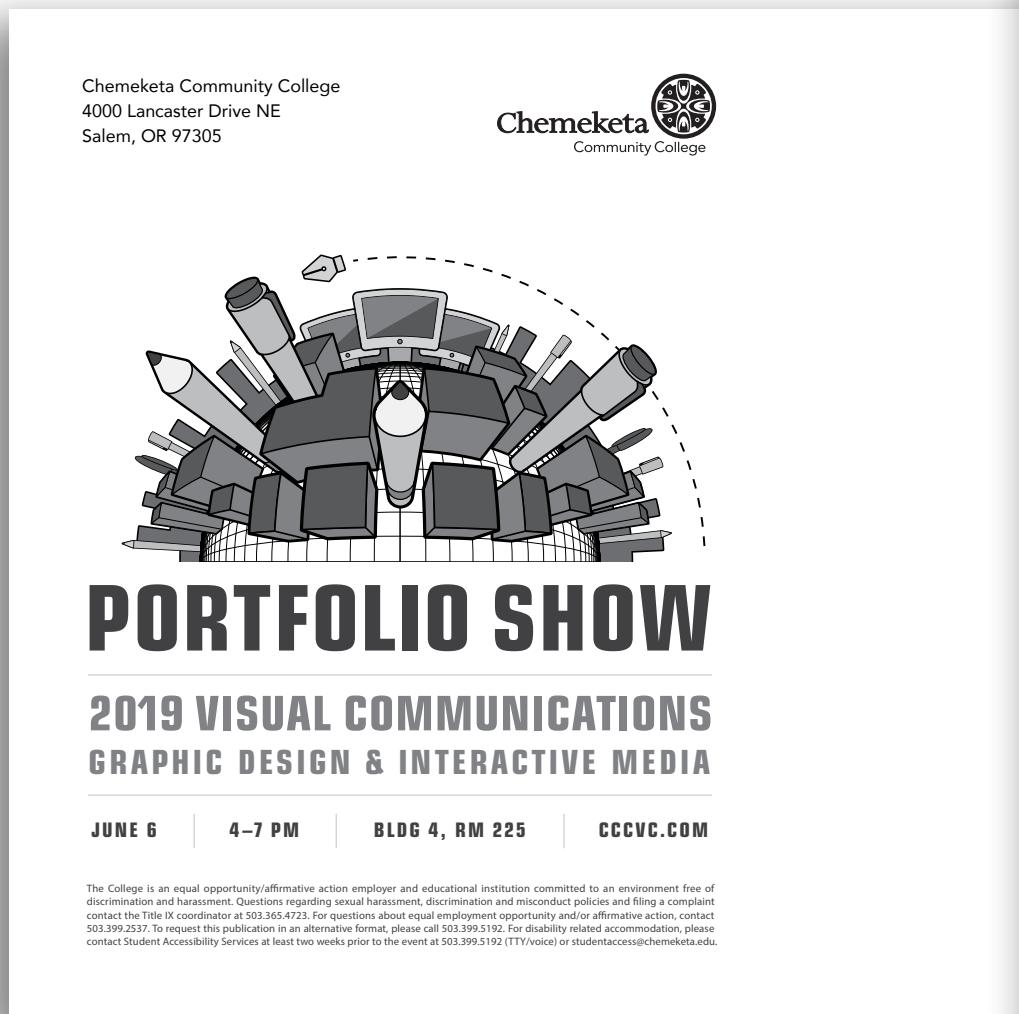
His primary tools include **Adobe Illustrator**, **InDesign**, **Photoshop**, **After Effects**, and coding in **HTML** and **CSS**. JOSH uses his theatrical background to infuse a bit of character into each design. His biggest passions are live theatre, branding, and motion graphics.

He is currently searching for a place to implement his skills in full-time work as a **Graphic Designer**, as he continues to hone his craft and expand his knowledge into other areas of design.

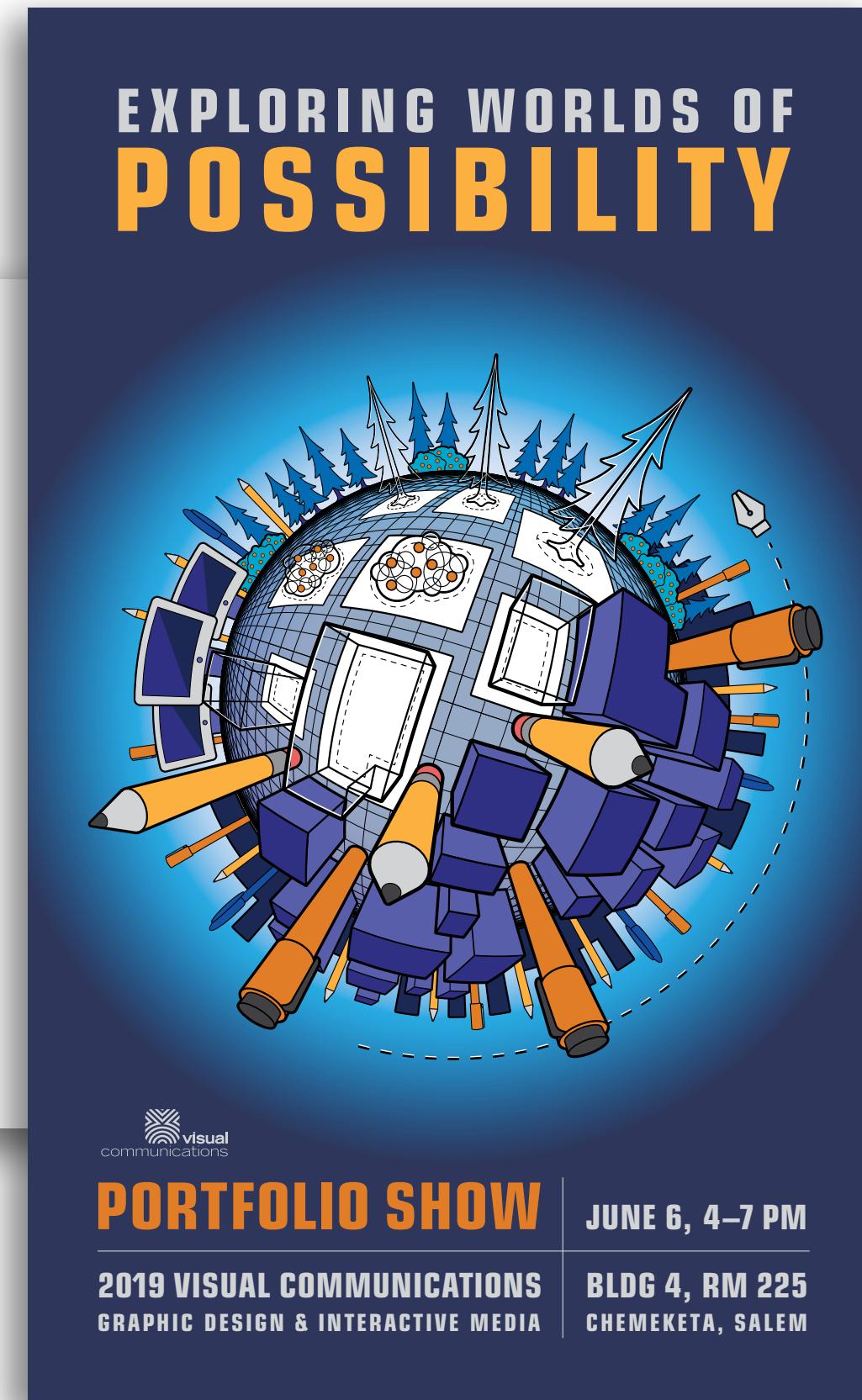


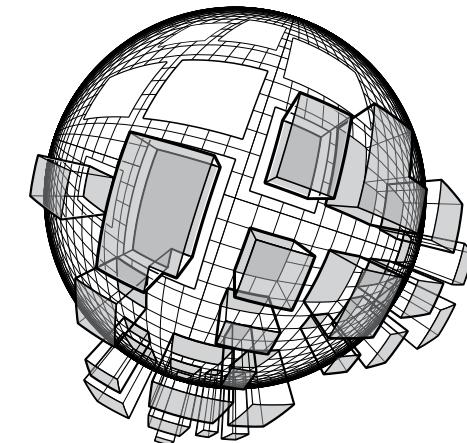
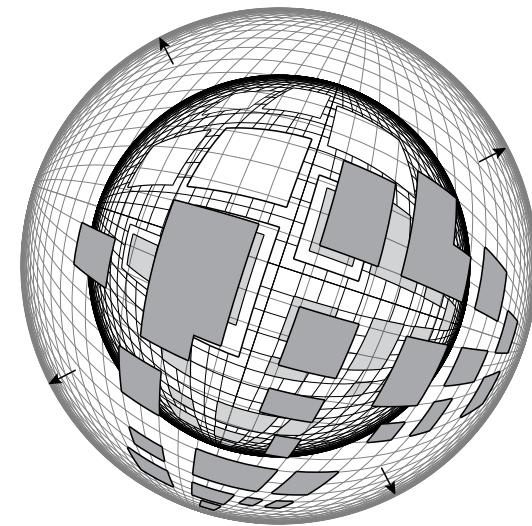
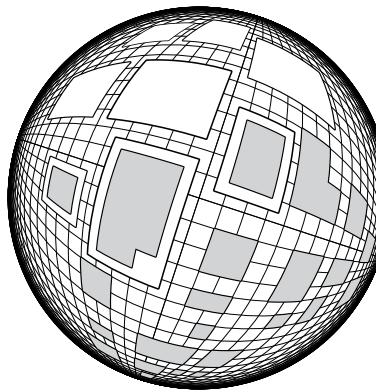
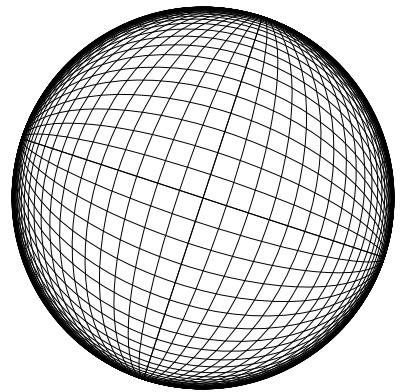
# EXPLORING WORLDS OF POSSIBILITY

EVENT INVITATION DESIGN AND PROMOTION

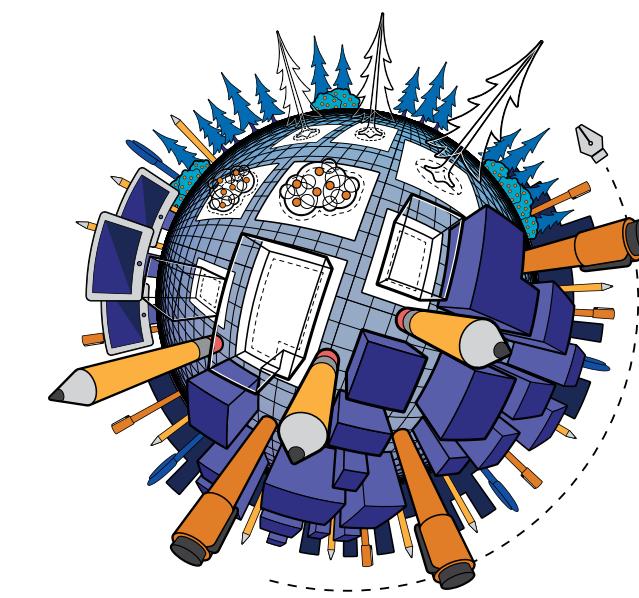
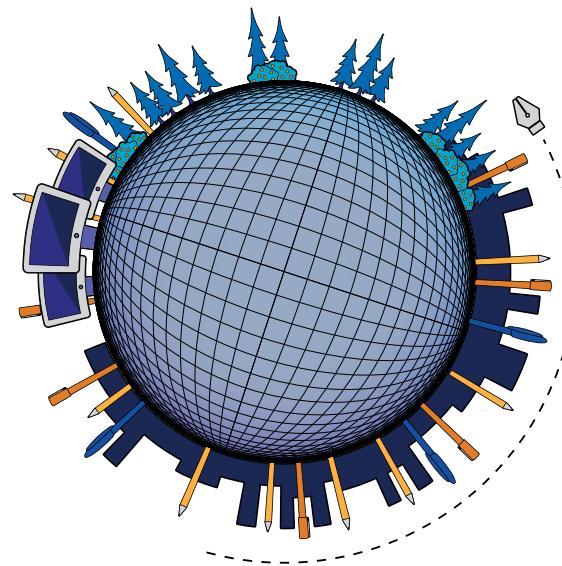
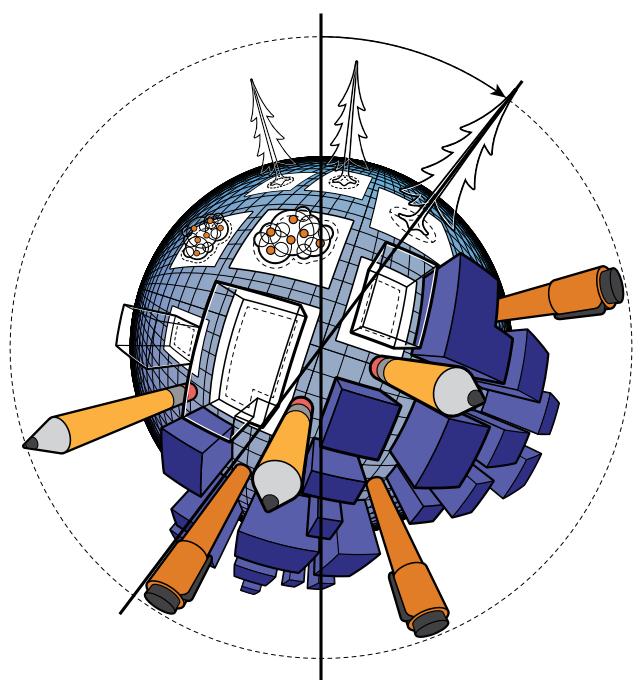


Portfolio show invitation design. Based on the theme: "Exploring Worlds of Possibility," this vector illustration uses 3-dimensional modeling in a 2-dimensional workspace, creating a literal "world" out of design elements.





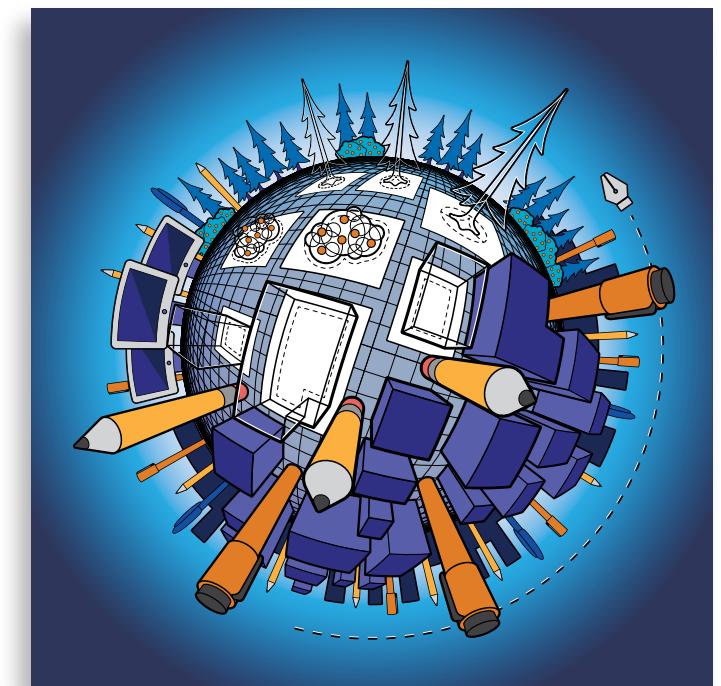
Building the perspective



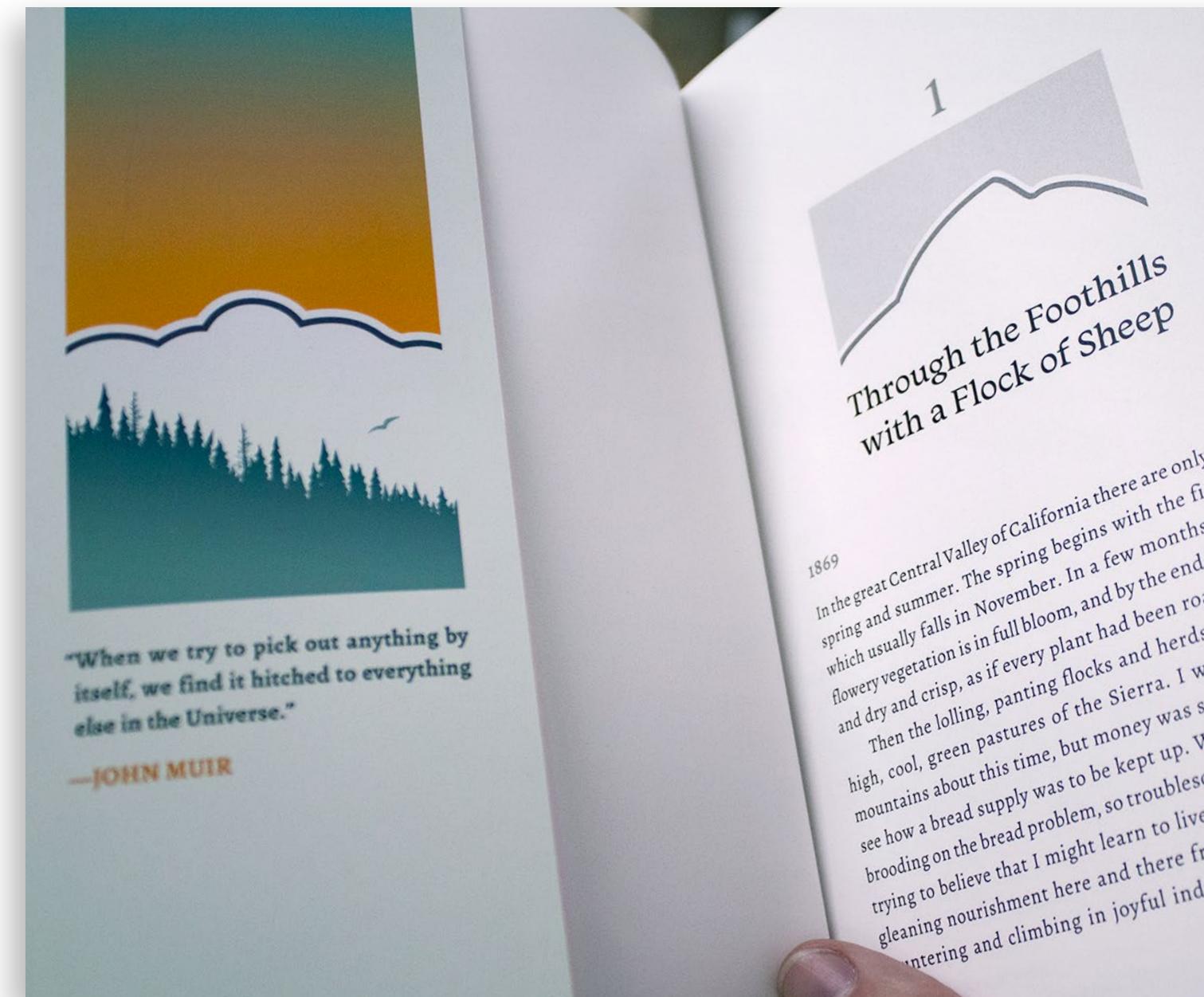
Foreground elements

Background elements

Put it together



Atmosphere



# MY FIRST SUMMER IN THE SIERRA

BOOK JACKET DESIGN AND LAYOUT

Through the Foothills  
with a Flock of Sheep

In the great Central Valley of California there are only two seasons, spring and summer. The spring begins with the first rainstorm, which usually falls in November. In a few months the wonderful flowery vegetation is in full bloom, and by the end of May it is dead and dry and crisp, as if every plant had been roasted in an oven. Then the lolling, panting flocks and herds are driven to the high, cool, green pastures of the Sierra. I was longing to see how a bread supply was to be kept up. While I was anxiously brooding on the bread problem, so troublesome to wanderers trying to believe that I might learn to live like the wild animals, gleaning nourishment here and there from seeds, berries, nutting and climbing in joyful independence of man.



**JOHN MUIR** was born April 21, 1838 in Dunbar, Scotland, Muir immigrated to America at age 11 when he began his journey from inventor, to botanist, to explorer, to activist, to author. Raised in an oppressive religious household, Muir found solace in the beauty of nature and penned countless articles in his time with an iconic lyrical use of words and a fantastical outlook on life that readers have admired nationwide. Co-Founder of the Sierra Club in 1892, he served as the president of the club until his death on December 24, 1914. His memory lives on, honored as a monumental figure at the Yosemite National Park.



ANDERSON  
PUBLISHING



**THE MOST CELEBRATED BOOK  
BY THE GRAND ARCHITECT OF THE  
20TH CENTURY CONSERVATION MOVEMENT.**

During the year 1874 and 1875 John Muir wrote a series of articles, commissioned by the San Francisco Evening Bulletin, about his travels in California's mountains.

Unavailable to the general reading public since their original publication, those articles have now been assembled and reprinted in their entirety, accompanied by Robert Engberg's historical introduction and notes. The result is an important contribution to our understanding of the early conservation movement in America and a significant biographical key to Muir himself, revealed here at the critical turning point from solitary wanderer to social leader and at his vivid best as a wilderness journalist. Conservationists, students of Muir, and all who are interested in America's natural heritage will welcome this lost classic.

My First Summer in the Sierra

John Muir

AMERICAN VOICES COLLECTION



**My First Summer  
in the —  
Sierra  
John Muir**



"When we try to pick out anything by itself, we find it hitched to everything else in the Universe."

—JOHN MUIR



Book jacket design concept with first chapter layout and typesetting for John Muir's *My First Summer in the Sierra*. Originally published in 1911, this 2019 redesign brings modern illustration to a beautifully crafted work of writing.

JOSH

BOOK JACKET DESIGN AND LAYOUT

MY FIRST SUMMER IN THE SIERRA

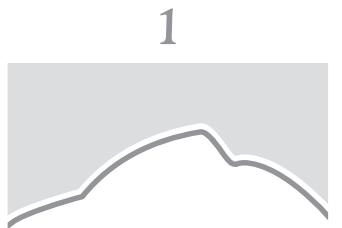
# My First Summer in the Sierra

John Muir



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PUBLISHING

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## Through the Foothills with a Flock of Sheep

1869

In the great Central Valley of California there are only two seasons, spring and summer. The spring begins with the first rainstorm, which usually falls in November. In a few months the wonderful flowery vegetation is in full bloom, and by the end of May it is dead and dry and crisp, as if every plant had been roasted in an oven.

Then the lolling, panting flocks and herds are driven to the high, cool, green pastures of the Sierra. I was longing for the mountains about this time, but money was scarce and I couldn't see how a bread supply was to be kept up. While I was anxiously brooding on the bread problem, so troublesome to wanderers, and trying to believe that I might learn to live like the wild animals, gleaning nourishment here and there from seeds, berries, etc., sauntering and climbing in joyful independence of money or

1

*My First Summer in the Sierra*

b baggage, Mr. Delaney, a sheep-owner, for whom I had worked a few weeks, called on me, and offered to engage me to go with his shepherd and flock to the headwaters of the Merced and Tuolumne rivers, the very region I had most in mind. I was in the mood to accept work of any kind that would take me into the mountains whose treasures I had tasted last summer in the Yosemite region. The flock, he explained, would be moved gradually higher through the successive forest belts as the snow melted, stopping for a few weeks at the best places we came to. These I thought would be good centres of observation from which I might be able to make many telling excursions within a radius of eight or ten miles of the camps to learn something of the plants, animals, and rocks; for he assured me that I should be left perfectly free to follow my studies. I judged, however, that I was in no way the right man for the place, and freely explained my shortcomings, confessing that I was wholly unacquainted with the topography of the upper mountains, the streams that would have to be crossed, and the wild sheep-eating animals, etc.; in short that, what with bears, coyotes, rivers, canons, and thorny, bewildering chaparral, I feared that half or more of his flock would be lost. Fortunately these shortcomings seemed insignificant to Mr. Delaney. The main thing, he said, was to have a man about the camp whom he could trust to see that the shepherd did his duty, and he assured me that the difficulties that seemed so formidable at a distance would vanish as we went on; encouraging me further by saying that the shepherd would do all the herding, that I could study plants and rocks and scenery as much as I liked, and that he would himself accompany us to the first main camp and make occasional visits to our higher ones to replenish our store of provisions and see how we prospered. Therefore I concluded to go, though still

2

*Through the Foothills with a Flock of Sheep*

fearing, when I saw the silly sheep bouncing one by one through the narrow gate of the home corral to be counted, that of the two thousand and fifty many would never return.

I was fortunate in getting a fine St. Bernard dog for a companion. His master, a hunter with whom I was slightly acquainted, came to me as soon as he heard that I was going to spend the summer in the Sierra and begged me to take his favorite dog, Carlo, with me, for he feared that if he were compelled to stay all summer on the plains the fierce heat might be the death of him. "I think I can trust you to be kind to him," he said, "and I am sure he will be good to you. He knows all about the mountain animals, will guard the camp, assist in managing the sheep, and in every way be found able and faithful." Carlo knew we were talking about him, watched our faces, and listened so attentively that I fancied he understood us. Calling him by name, I asked him if he was willing to go with me. He looked me in the face with eyes expressing wonderful intelligence, then turned to his master, and after permission was given by a wave of the hand toward me and a farewell patting caress, he quietly followed me as if he perfectly understood all that had been said and had known me always.

June 3, 1869

This morning provisions, camp-kettles, blankets, plant-press, etc., were packed on two horses, the flock headed for the tawny foothills, and away we sauntered in a cloud of dust: Mr. Delaney, bony and tall, with sharply hacked profile like Don Quixote, leading the pack-horses, Billy, the proud shepherd, a Chinaman and a Digger Indian to assist in driving for the first few days in the brushy foothills, and myself with notebook tied to my belt.

3



# SOAPBOX POETRY

POSTER DESIGN AND ILLUSTRATION



Chemeketa's Gretchen Schuette Art Gallery holds seasonal poetry readings. This poster uses bright autumn colors to create a fun illustrated scene that demonstrates the theme of "new perspectives."





# CHEMEKETA 50<sup>TH</sup> ANNIVERSARY

LOGO DESIGN FOR CHEMEKETA COMMUNITY COLLEGE

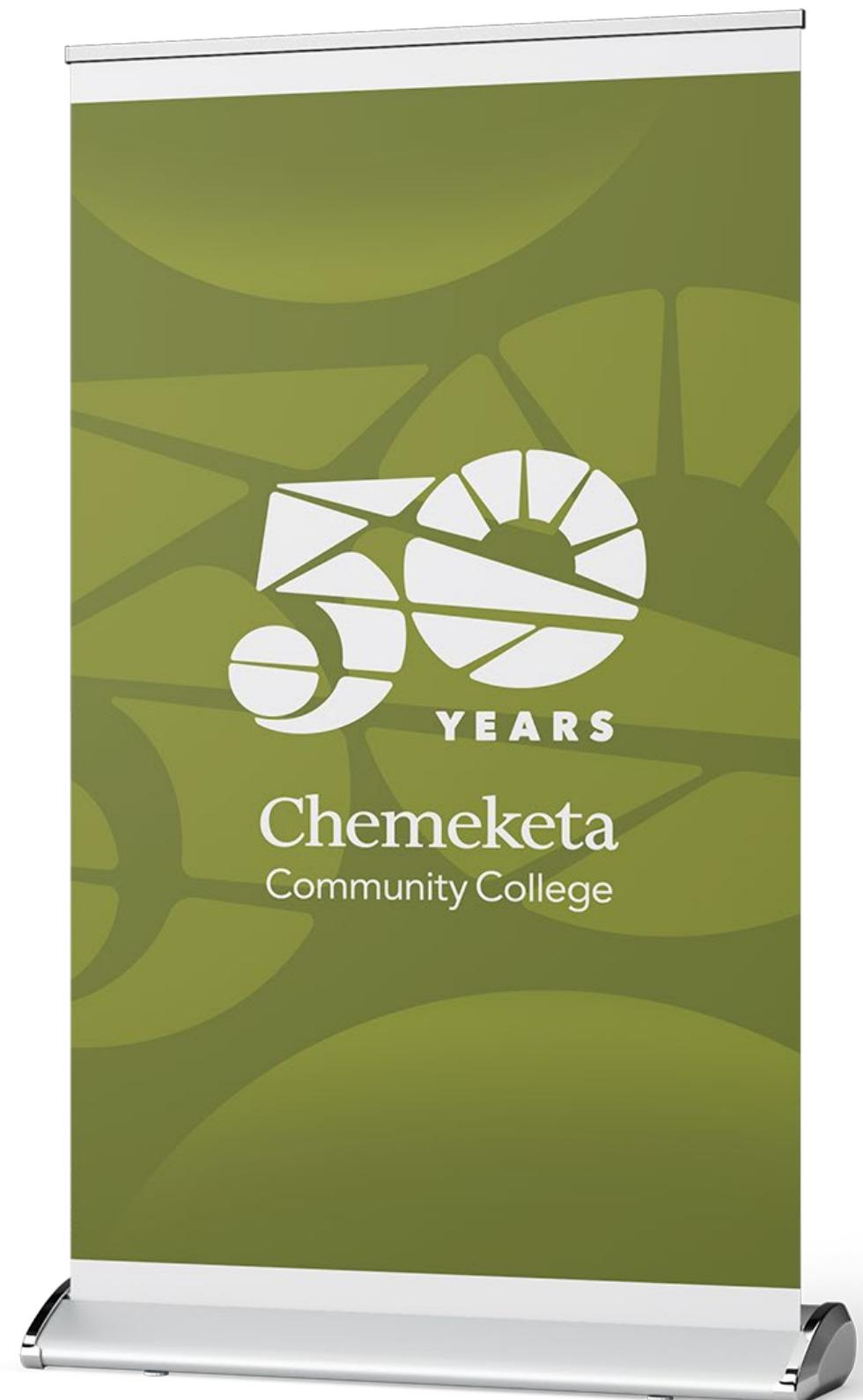


Chemeketa Community College needed a new logo to supplement their current branding, in celebration of 50 years of serving the community. Inspired by the college's iconic stone murals, I created a scenic Willamette Valley sunrise, symbolizing hope for a bright future.

**JOSH**

LOGO DESIGN FOR CHEMEKETA COMMUNITY COLLEGE

CHEMEKETA 50<sup>TH</sup> ANNIVERSARY



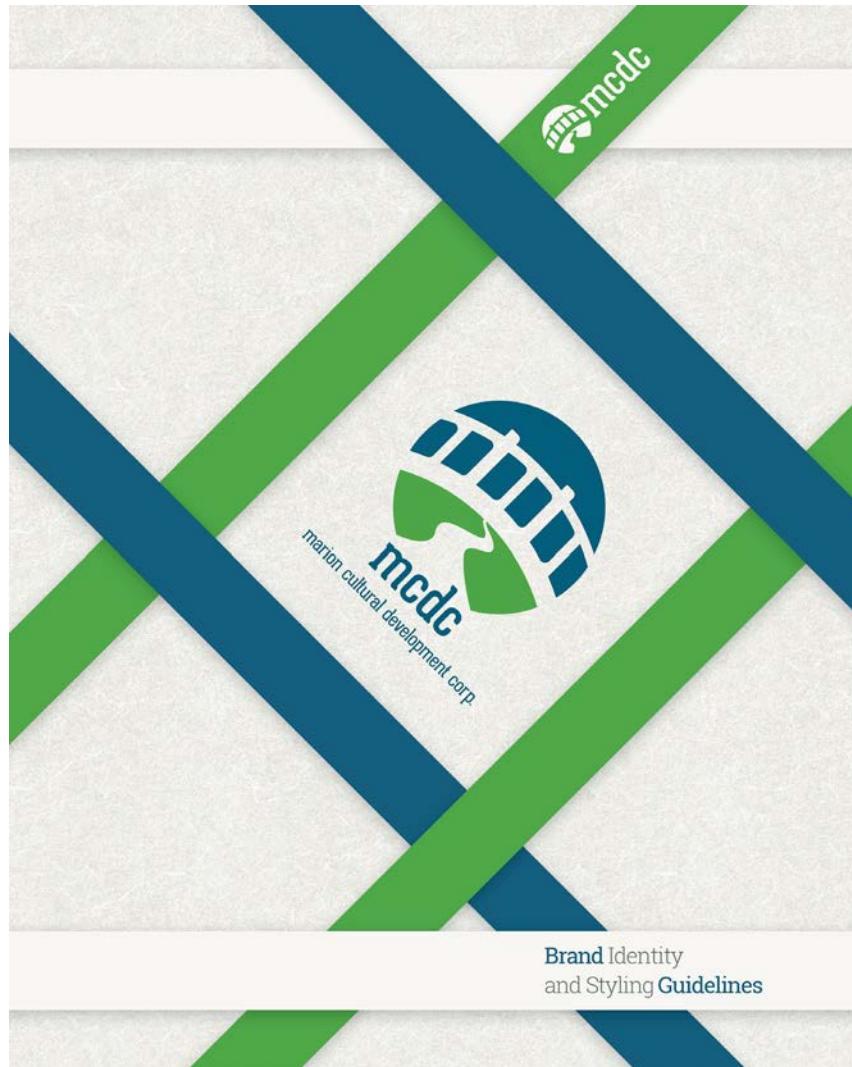


# MCDC

BRANDING AND WEBSITE REDESIGN




The Marion Cultural Development Corp. needed a new brand identity, logo, and website to accommodate their text-heavy content. My design calls out to their role of provision in the community as a bridge between cultures.



marion cultural development corp.

## Logo Lockup

The MCDC logo contains 3 components: the logobug (graphic), the logotype ("mcdc"), and the full title ("marion cultural development corp"). The letters are intentionally lowercase and should not be capitalized.

### 2 Versions | 2 Formats

There are two basic lockups suitable for **landscape** and **portrait** formats. The landscape lockup (left) features the logotype at a larger scale, which allows it to be scaled down farther than the portrait lockup (right). The landscape lockup is ideal for page headers and corner placement. The portrait lockup is ideal for front page center placement.

**Reductions**

The logo can be reduced, when appropriate for the layout, to just the acronym and logobug, or just the logobug when the brand has already been established in the document.

**DO NOT ALTER THE PLACEMENT OR SIZE OF THE LOGOTYPE OR LOGOBUG WITHIN THE LOGO ITSELF.**

**Logobug**

**Logotype**

**Full title is less prominent**

**Reduction options**

**The Logo 4**

## Primary Colors

The brand colors for MCDC comprise colors of the earth, cool fresh tones, strongly associated with the natural world to imbue authenticity and familiarity.

### Ocean Blue

This color palette has 3 values of blue that provide an appeal of professionalism and high quality to the brand. Medium Ocean Blue is the primary color of the brand, carrying the weight of the logo, while Light and Dark Ocean Blue may be used discretionally to highlight or shadow graphics or bolded text.

Ocean Blue	Light	Medium	Dark
CMYK:	84/36/21/1	92/58/34/13	100/77/39/28
RGB:	18/133/170	19/94/125	9/61/94
HEX:	#1285aa	#135e7d	#093d5e

### Natural Green

This color palette also has 3 values of green that intensify the brand. Medium Natural Green is the companion of Medium Ocean Blue, as the accent color in the logo. These greens provide a lush natural hue and lighten the mood of the brand. This palette works especially well with the Jubilat typeface.

Natural Green	Light	Medium	Dark
CMYK:	60/0/93/0	73/9/100/1	89/33/98/24
RGB:	112/191/79	77/168/71	16/108/57
HEX:	#70bf4f	#4da847	#106c39

**Colors 19**

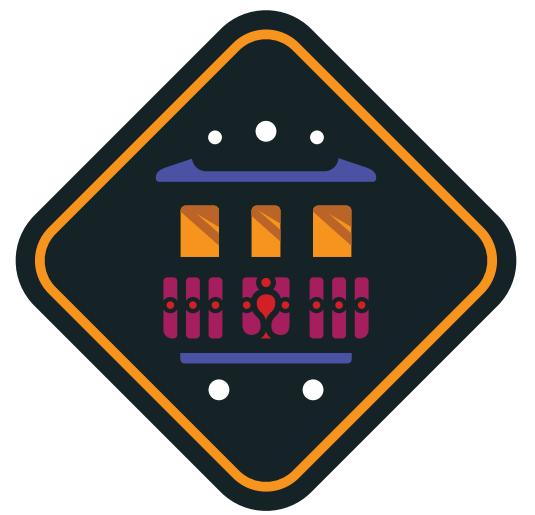


# PASSENGERS BREWING CO.

BEER BRAND PACKAGING CONCEPT AND ILLUSTRATION



The challenge was to create a set of eye-catching bottle labels with a unique brand identity. I designed three environments for the passenger train to travel through, giving each bottle a visual representation of the taste that is within.



# PASSENGERS

## BREWING CO.



## CREDITS

### MY FIRST SUMMER IN THE SIERRA

Book mockup from covervault.com

### SOAPBOX POETRY

Sketchbook mockup from graphicburger.com

Poster mockup from pixeden.com

### 2018 ART STUDENT SHOW

Vinyl window mockup from graphicburger.com

Poster mockup from pixeden.com

### MCDC

Designed by rawpixel.com / Freepik

### LOVE & WAR & THE SEA IN BETWEEN

Album mockup from graphicburger.com

### CHEMEKETA 50TH ANNIVERSARY

All mockups from mockups-design.com

### CAMPUS SIGNAGE

Sign mockup from mrmockups.com

Sketchbook mockup from graphicburger.com



# THANK YOU.

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