

**eric rannestad**

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BACKCOUNTRY  
GRAPHIC DESIGNER

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PORTFOLIO

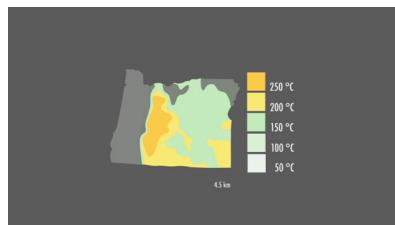
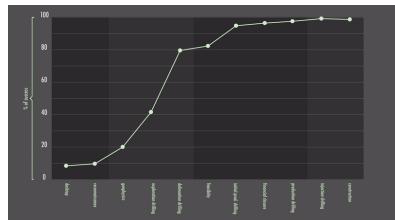


This image shows page 22 of the booklet, which is a two-column spread. The left column contains information about the Conservation Reserve Enhancement Program (CREP). At the top, there is a logo for "CREP" with a stylized wave graphic next to it, followed by the full name "Conservation Reserve Enhancement Program". Below the logo is a photograph of a landscape with rolling hills and mountains under a clear blue sky. The right column contains descriptive text about CREP, mentioning its purpose as a multi-agency tool for improving riparian zones along streams. The text also notes that CREP has been successful in providing habitat for wildlife and fish, as well as providing a sense of protection for farmers and ranchers from regulatory action. Walla Walla County landowners have been involved in CREP, and the success of this federal program has become one of the cornerstones of USA recovery efforts and TMDL improvements in the County. The page number "22" is located at the bottom left of the left column, and the text "riparian areas | county-wide" is at the bottom right of the right column.

The Tour booklet was printed and distributed to various state lawmakers, local press, and participating landowners at the Walla Walla County Conservation District's bi-annual tour. This 22 page booklet served as a schedule and guide for that event, showcasing the organization's recent conservation projects. The cover design references the organization's new logo. The logo's woven motif is expanded and abstracted to illustrate the rolling wheat fields of Walla Walla County.



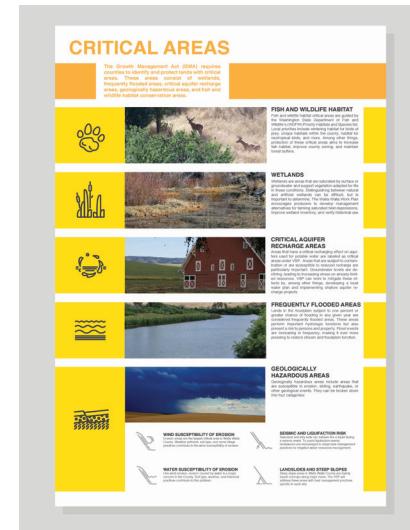
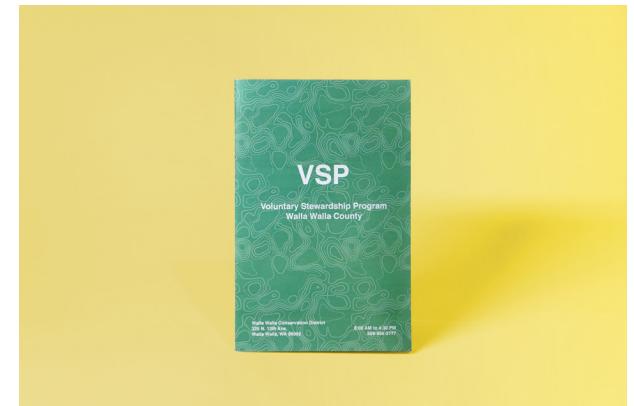
Infographic commissioned for the 2018 annual report for Conservation Districts in Washington State. The report was distributed to policymakers, the general public, and every conservation district in Washington.



Multimedia project that explores the potential of geothermal energy in the Western United States. Final materials include a projection mapped installation, kinetic infographic, and economic report.

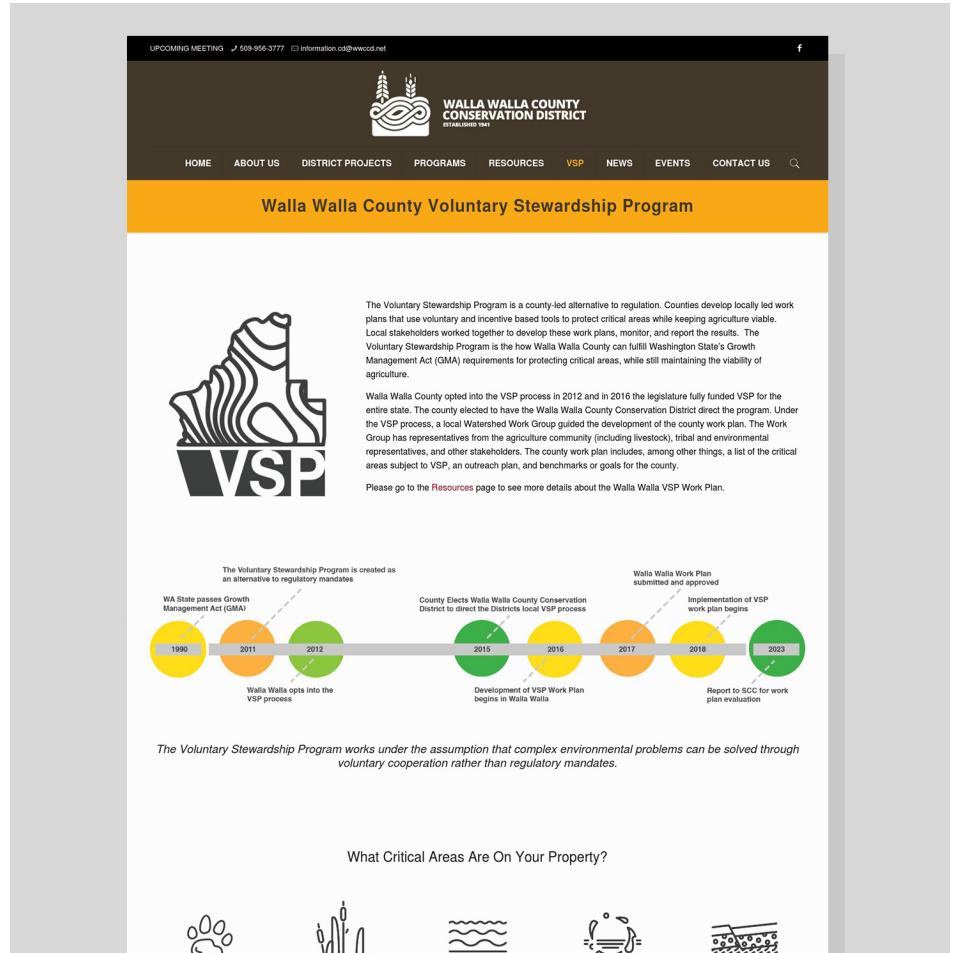
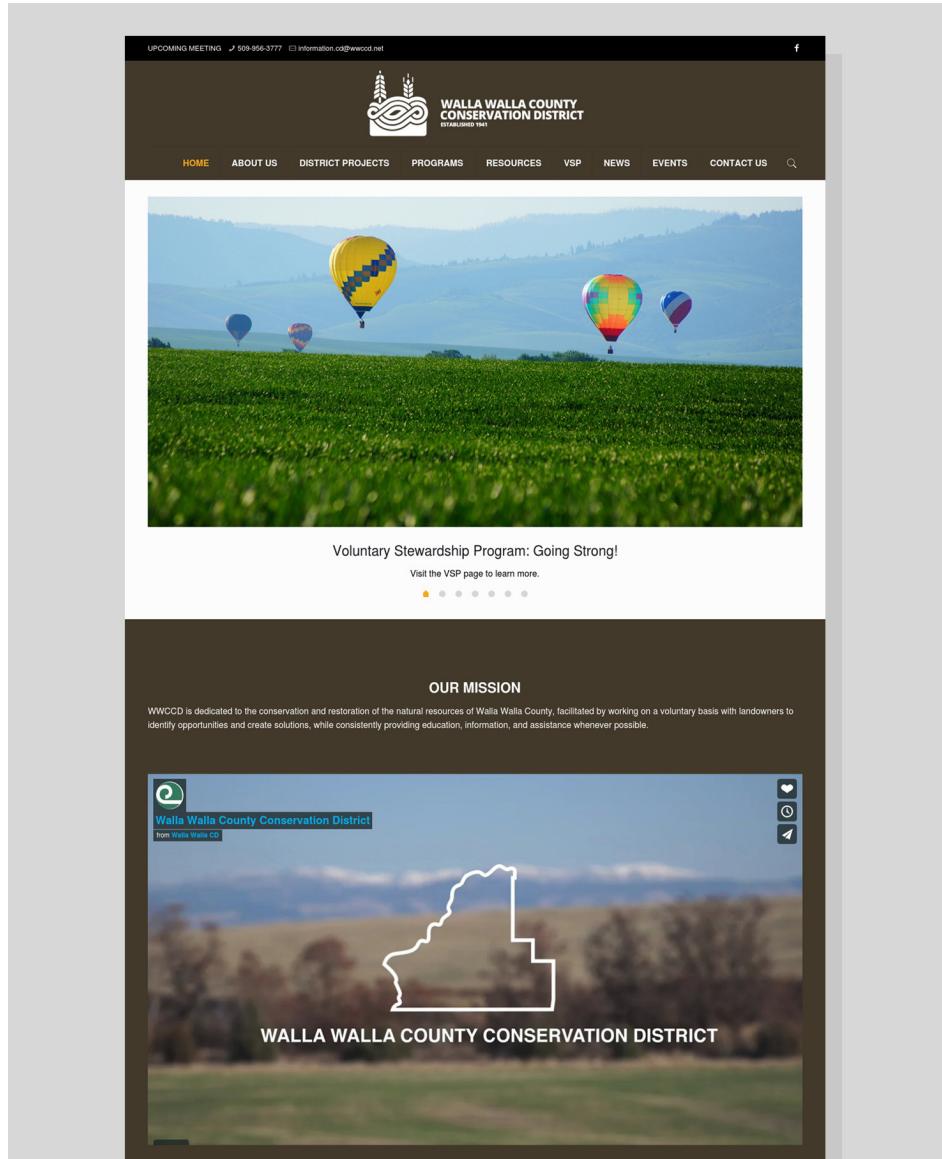
JAVASCRIPT  
HTML/CSS  
PHOTOSHOP  
AFTER EFFECTS

STUDENT PROJECT



Part of a larger series of design and outreach material that promotes the Voluntary Stewardship Program in Washington State. My role was to describe how the program works, how landowners can enroll in the program, and why it is so crucial for them to do so.

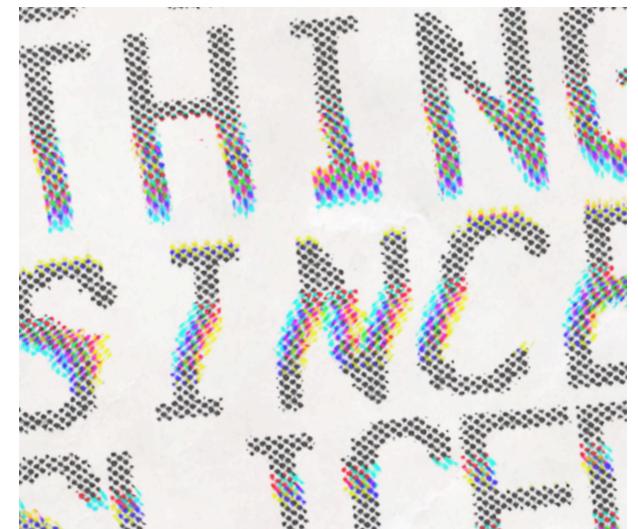
## LOGO AND WEB REDESIGN



In an effort to modernize their communication strategy, I worked with Walla Walla Conservation District to update their logo and website. The new website now meets accessibility standards, is far cleaner, and prioritizes a responsive design for mobile use.

HTML/CSS  
PHP + WORDPRESS  
ADOBE CREATIVE SUITE

WALLA WALLA COUNTY CONSERVATION DISTRICT

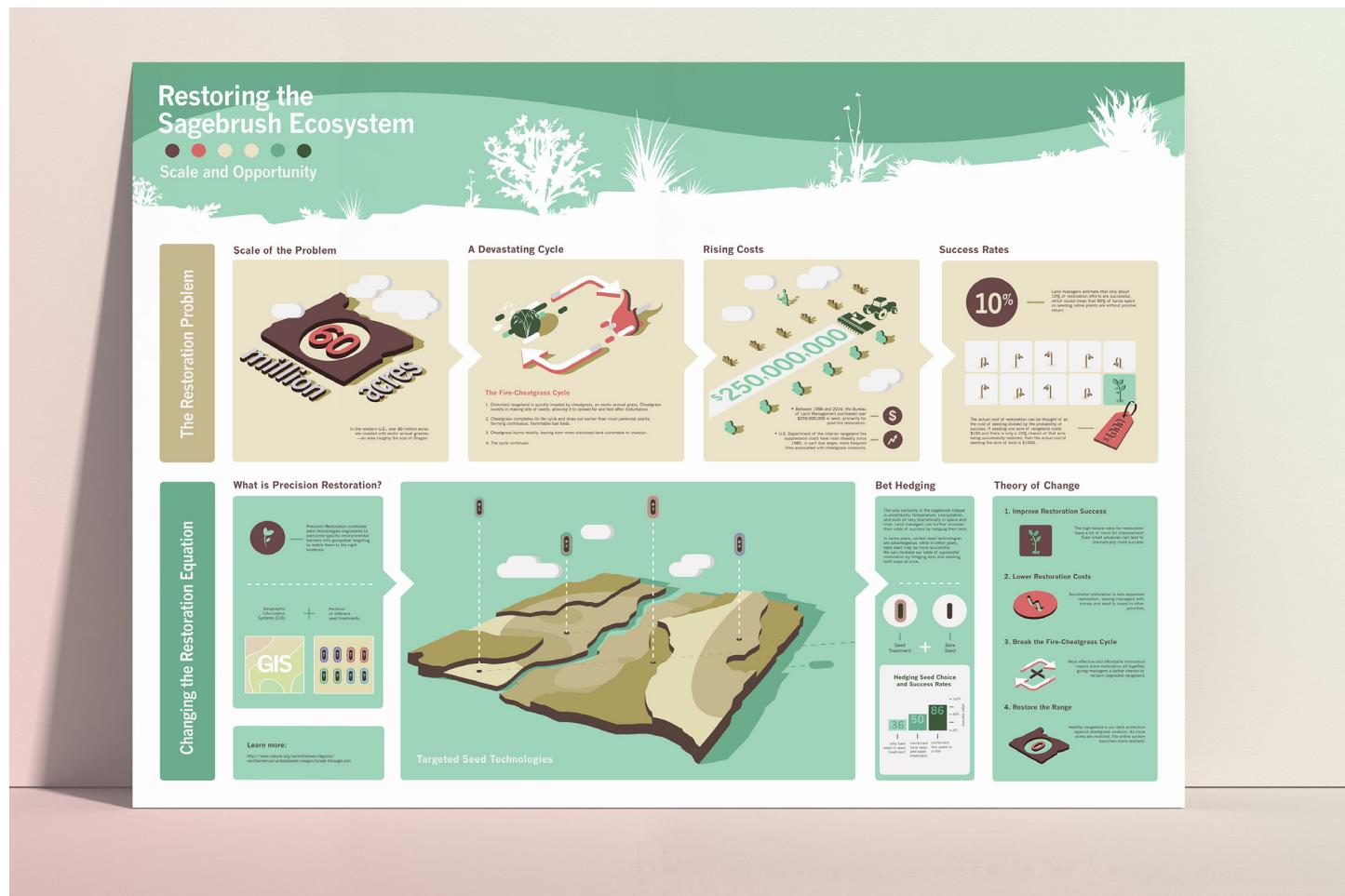


Publication documenting the 2018 Whitman Thesis Exhibition: Best Thing Since Sliced Bread. The catalog is the first to document the artists and work of Whitman College's annual Senior Thesis Art Exhibition. Zoe Guckenheimer and I carried out the project with the generous financial support of the Whitman College Art Department.

Design, photography, layout by Eric Rannestad and Zoe Guckenheimer. Photography contributions from Eric Rannestad.

PHOTOSHOP  
INDESIGN

SHEEHAN GALLERY



My role was to design a suite of outreach material for The Nature Conservancy's Precision Restoration Project. This included an infographic poster (above) that tells the larger story of Precision Restoration, presentation slides about the project, and an animated map of Oregon wildfires.

PRINT ARE.NA

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## Are.na / Eric Rannestad / Firmament

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This channel appears in Gridding/Measurement/Valuation, Gardening/Greenhouse, and garduno

Filter Firmament

Add block →

rutkin-teicher-res.pdf PDF dsc08974.jpg dsc08972.jpg dsc08961.jpg

The screenshot shows a collection of posts from the 'Firmament' channel. It includes a post by Eric Rannestad with a link to a document titled 'rutkin-teicher-res.pdf'. There are also several images: a screenshot of a website for 'Biosphere 2: What Really Happened?', a night photograph of a large arched building, and a photograph of an interior space with people sitting at tables.

115. Atoms Later/Gallbladder/Gastrography 1

### Giving Depth to the Surface – an Exercise in the Gasto-graphy of Critical Zones\*

Alexandra Arribalzaga, Bruno Lanza, Jérôme Gallabert, and Daniel Gómez-Gil, 2014

Keywords critical zones, cartographic, Anthropocene, projection, gastoanthropology  
(accepted for publication in Anthropocene Review)

Abstract. Freguering the importance of soil and stone grounds for the culture of the earth – we propose a new way to represent them. We remain very difficult as long as the usual planar view, familiar since the scientific revolution, is used. In order to overcome this lack of depth perception, a horizon of science and a procedure, we propose what is called in history of thought as "gasto-graphy". A gasto-graphic view is a way to perceive a landscape or a change in perspective. Such anamorphosis allows shifts from a two-dimensional view to a three-dimensional one, from a flat surface located in what we call a Gasto-graphic view. We claim that such a view is much better suited to express the true nature of the Anthropocene because it brings pride of place to the CZ.

The screenshot shows a document page with a title, authors, and abstract. The abstract discusses the importance of depth perception for understanding critical zones like soils and stones, and proposes a new method called 'gasto-graphy' to achieve this.

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A tool to make printable books from Are.na Channels. A modification of Evan Brooks' Bindery.js tool to print websites. The Print Are.na tool wraps stripped-down html with new wrappers. The included css file then styles the manipulated html for an easy, customizable, and print-friendly layout. Collaboration with Clement Valla.

CSS

JAVASCRIPT

CLEMENT VALLA STUDIO



My artwork is an effort to describe the intersection between the built environment and the natural world. Like a scientific or economic model, my artwork is a collection of elements: materials, data, aesthetic components -- each contributing to the built environment it comes to represent.

I have attended residencies at Shell House Arts, Vermont Studio Center, and North Cascades Institute, as well as studied studio art at Whitman College and The Glasgow School of Art.

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THANK YOU FOR YOUR CONSIDERATION

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BACKCOUNTRY