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Portfolio 2022

OLIVIA SOMMO

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Introduction

Hello,

My name is Olivia Sommo, and I am a Fall 2021 graduate from the University of Connecticut. I received my bachelor's degree from the School of Fine Arts with a concentration in Graphic Design.

Throughout my years at UConn, I explored, grew, and developed as a designer to the best of my ability. I was able to have the fantastic opportunity to study abroad in Scotland at the University of Glasgow and the Glasgow School of art. I was also allowed to study abroad in London at the University of Arts London: Central Saint Martins. I am grateful for everyone I met and everything I learned at UConn.

This portfolio represents the work I've done throughout my time at UConn. Included are seven of my most notable projects. Each is formatted in a way that walks through my thought processes of how I created each project. The work I am most proud of is my senior project, The Manipulated Truth. Thank you for your time and consideration.

This portfolio also includes work from my time at the William Benton Museum of Art and at the UConn Recreation Center.

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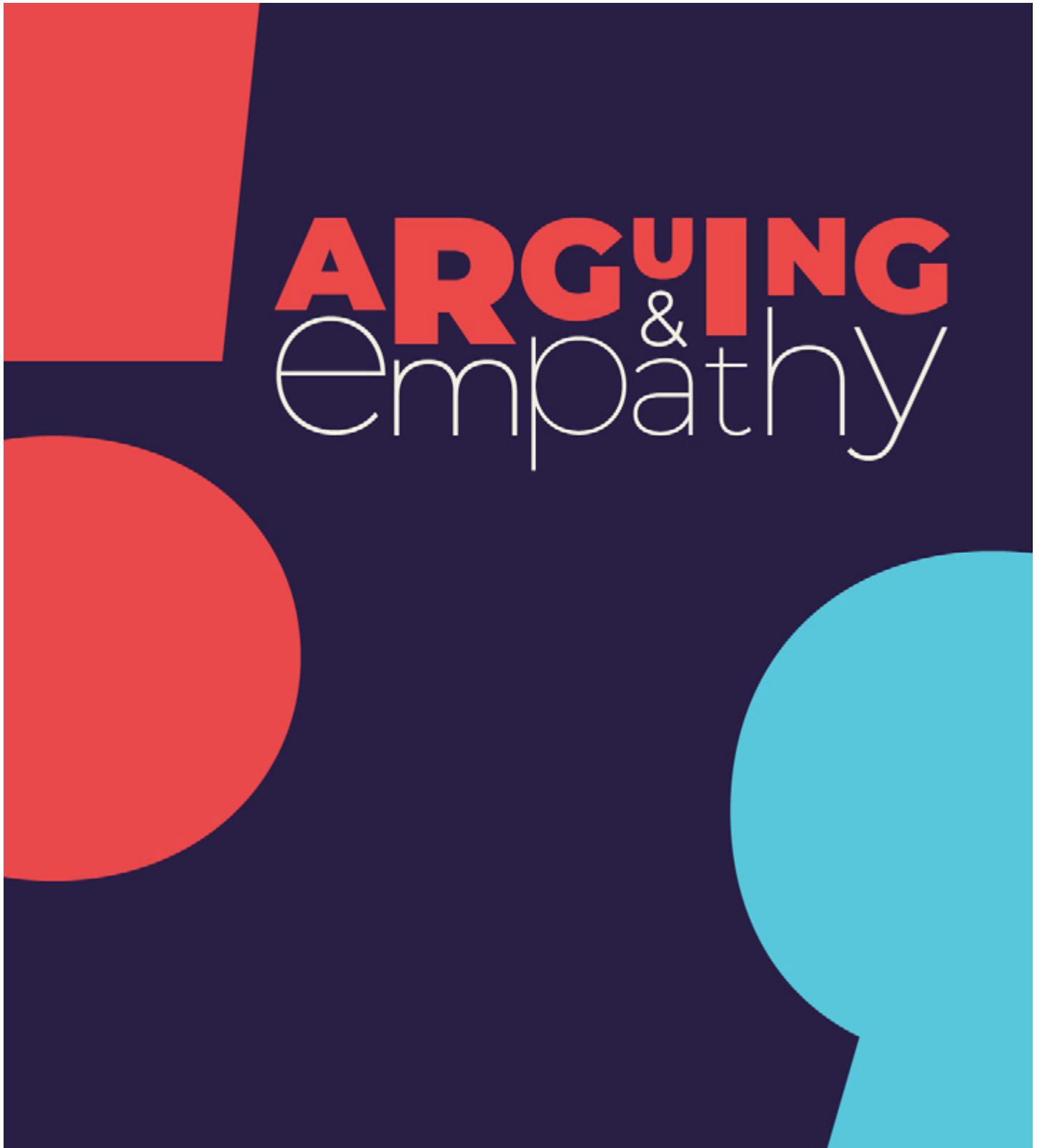
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UNIVERSITY WORK

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Arguing & Empathy



Arguing and Empathy was a design brief where I was assigned to choose three connecting articles by one author from the storytelling website Medium. Once I settled on three articles, I came up with a theme to connect them. After this process, I created an ebook that encompassed all the articles.

The titles of the three articles I chose were “The Real Reason we get into Arguments,” “Your Opinions are not Facts,” and “How the ‘Verbal Aibido’ can help you avoid Stupid Arguments.” These were all written by Don Johnson, and they have a common focus of arguing. He believes the root of all arguments is a lack of empathy.

HUMANS 101

The Real Reason We Get Into Arguments

What I learned after a stupid meltdown



Don Johnson Feb 2, 2021 · 6 min read ★



HUMANS 101

How ‘Verbal Aikido’ Can Help You Avoid Stupid Arguments

The everyday martial art of talking to someone who disagrees with you



Don Johnson Sep 7, 2020 · 5 min read ★

The cause of arguments and fights is a lack of mutual, empathetic understanding. When empathy is not engaged, then people revert to a self-protective mode and become judgmental. The result is a bad feeling on both sides and no happy ending.

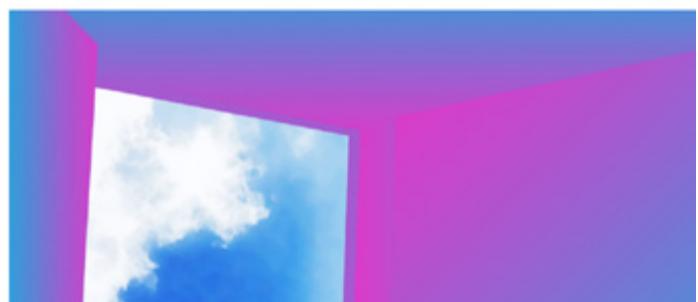
HUMANS 101

Your Opinions Are Not Facts

How to share your experience without forcing it on someone else



Don Johnson Feb 10, 2021 · 5 min read ★



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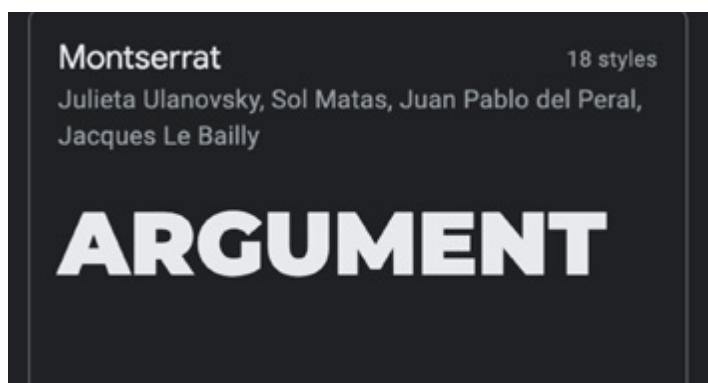
My design process started with research. After reading the articles and learning about Johnson's perspective on arguments and empathy, I wanted to find a typeface that applied to both concepts. I researched about 17 different typefaces, and below are the final three.

The final typeface I chose was Montserrat. Montserrat was the best fit for this project because it has 18 different styles and a geometric system. The wide range of styles is also essential for the body text. This typeface gave me the freedom to play with the letterforms and explore the words as if they were arguing.

ARGUING
&
Empathy

ARGUING &
empathy &

ARGUING
&
Empathy



Chivo
Omnibus-Type
8 styles

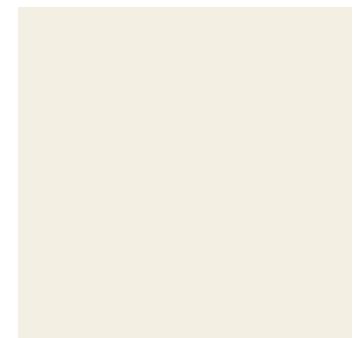
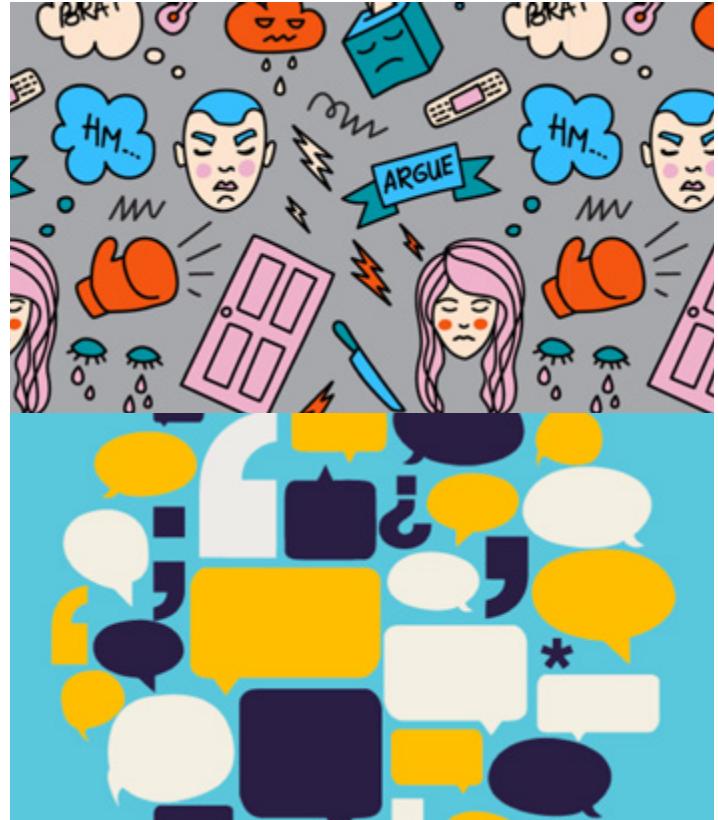
empathy

Argument
Interstate
Frere-Jones Type
14 fonts

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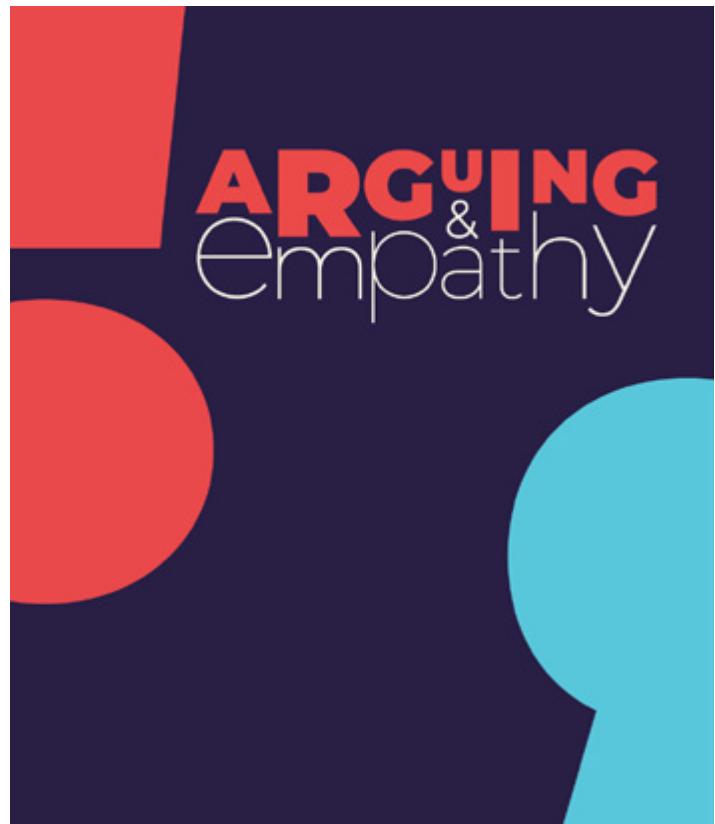
During my image research, the two colors that surfaced most frequently were red and blue. Red for arguing and blue for empathy. Red has strong associations with emotion, passion, and anger. Blue is known to be associated with calmness, security, sensitivity, and the truth.

Although blue and red are predominately political colors, I did not want this project to have associations with politics. I played with these colors and added a dark purple and light tan color to the pallet to compliment the red and blue. I also took these measures to sway it away from any political relations.



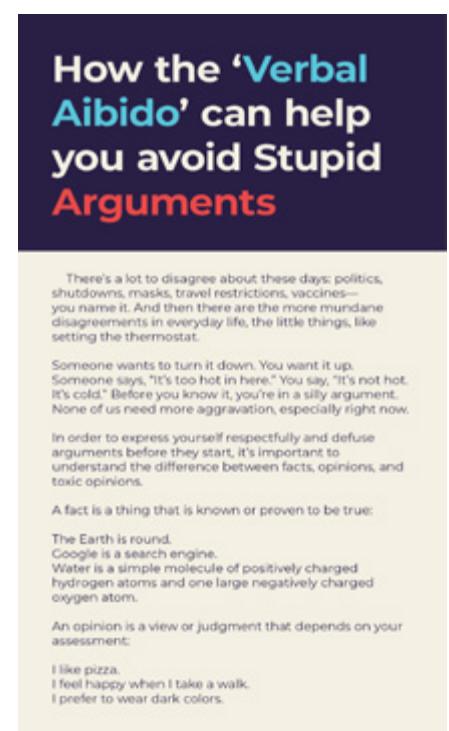
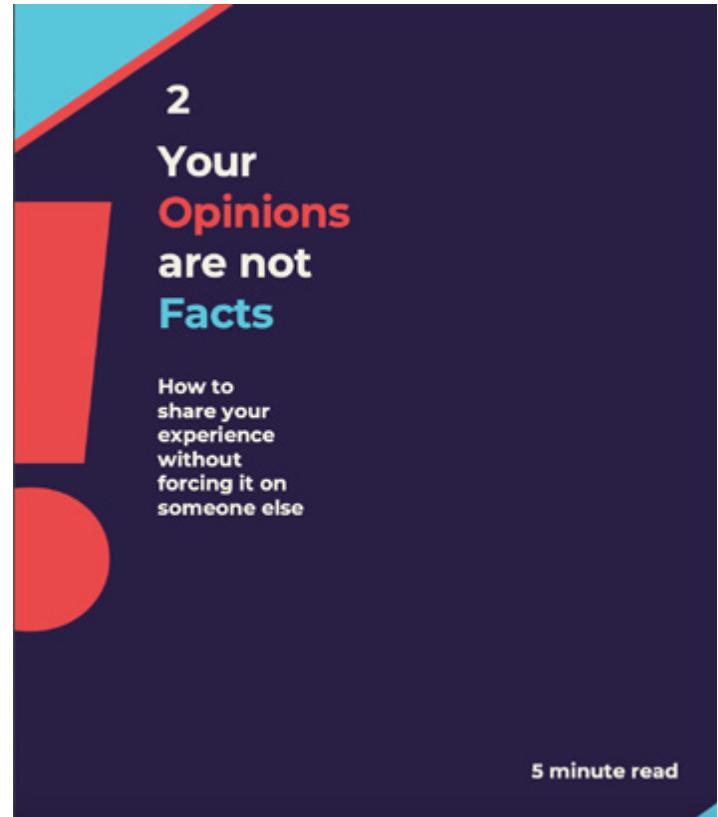
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Once I decided on these design aspects, I started making iterations of the cover. The dark purple background gave a strong contrast and legibility to the title. I also added visual aspects of punctuation to emphasize the meaning of the words and bring a conversational element to the design. The exclamation point and comma bring the viewer's eye to the title without being too overbearing. Simultaneously, this punctuation breaks up the space while keeping the design simple and to the point. These were my top four iterations, and my final cover is the one directly to the right of this text.



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Next, I focused on the title covers of each article. I started with a single page for my first iterations, and I tried including the text. After feedback and inspiration from some examples, I focused on utilizing more space. I did this because, with an ebook, I may use as many pages as is necessary. I extended the single page to a spread and added more visual aspects and details about the articles. My final title page spread is to the right of this text.



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At the bottom are some of my first body copy iterations. I used the tan color as an excellent light background to contrast with the dark purple and made the small text legible to the reader. I also wanted to use punctuation to keep cohesion throughout the publication. In the first iteration, located below, the punctuation and the text were too distracting. There are too many characters on each line in the second two iterations. In my final body text iterations to the right, I broke up the text based on who was speaking. I also played with the weight of the text to add emotion and create a tense environment.

I said, "Hey, you know the rules.
Turn your phone off."

Alan retorted, "I need to
take these calls."

"Put it on silent then."

"It's no big deal. What
do you think this is—
Wimbledon
or something?"

"It doesn't matter. Turn your
phone off."

"But I'm a doctor."

A doctor? Are you fucking kidding me? You
just poured gas on the fire. You want to do
battle? Let's go.

"I don't give a fuck who you
are. It's disturbing to the kids.
Be respectful."

"Nobody speaks to me
that way."

"Really? Well, too fucking bad."

Words create our reality. Once we put them out there, we can't take them back. Expressions like "I didn't mean to say that" or "I was only kidding" come too late.

So why do couples get into needless arguments? Jeffrey S. Smith, MD, writes in Psychology Today:

The cause of arguments and fights is a lack of mutual, empathetic understanding. When empathy is not engaged, then people revert to a self-protective mode and become judgmental. The result is a bad feeling on both sides and no happy ending.

People want to be understood, not just heard.

Author Daniel Kahneman's theory of two different systems of thinking sheds light on why we sometimes lose the ability to be empathetic in our relationships.

Kahneman says System 1 thinking operates quickly, without concentrated effort. It's more unconscious, irrational, and emotional. We use it when driving a car on an empty road, reading words on a giant billboard, doing something familiar, or something that looks easy, like solving 6+6=?

System 2, on the other hand, involves effort and attention. It's logical, rational, and conscious. We use it when solving complicated calculations, adjusting our behavior in a social situation, or when searching for a specific person in a crowd.

When faced with familiar and everyday situations, people invent mental shortcuts. If something looks easy, we use System 1, our more unconscious method of thinking. However, depending solely on System 1 can lead to biases toward everyday situations and issues.

This may explain one of the challenges of being in a relationship: We get used to our partner's thought patterns and behavior; they become familiar and almost predictable. Consequently, it's easy to go on autopilot and default to System 1 thinking, particularly when we get triggered, frustrated, or stressed. When we're emotional, we are more apt to make assumptions, jump to conclusions, get defensive, and not listen attentively. Empathy can slip right through our fingers.

Here are some strategies that can help you stay out of unnecessary arguments.

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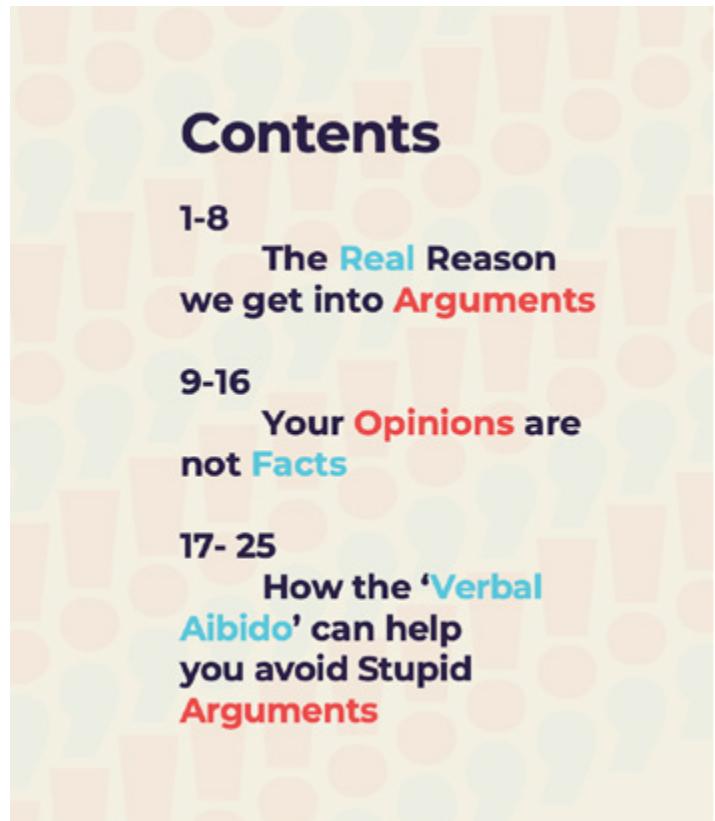
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Here are some strategies that can help you stay out of unnecessary arguments.

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[Click Here for Ebook Publication](#)

I learned a lot through this project about typography and typesetting. Working with EBooks is an important skill now that many people turn to the Internet for more projects. This project has taught me how to work with conversations and explore how I can use one typeface to communicate many different emotions.

A screenshot of a quote by Henry Wadsworth Longfellow. The quote is:

"Every man has his secret sorrows which the world knows not, and often times we call a man cold when he is only sad."

Henry Wadsworth Longfellow

Below the quote is a list of five pieces of advice:

- If I could turn back time and give myself so this is what I would say:
- Realize you are going through a monumental life transition.
- Pay attention to your emotional state of mind.
- Take care of yourself. Slow down at your own time to heal.
- Lower your expectations. You're not superman. The suffering will affect you.
- Find someone to talk to.

A small note at the bottom right says: "Too often, when I have gone through personal crises, I've paid more attention to what's going on around me and enough to what's going on in me. I was on my work, my kids, my relationships. Assuming my psyche would magick on its own without giving it any attention was foolish."A screenshot of the sources section of the eBook. It has a dark blue background with red and light blue decorative triangles. The title "Sources" is at the top in a white font. Below it is a list of three sources with URLs:

- The Real Reason we get into Arguments
<https://humanparts.medium.com/the-real-reason-we-get-into-arguments-f1fdb33e0fed>
- Your Opinions are not Facts
<https://humanparts.medium.com/how-to-defuse-disagreements-before-they-even-start-b5564c4907fa>
- How the 'Verbal Aibido' can help you avoid Stupid Arguments
<https://humanparts.medium.com/why-it-s-easy-to-get-into-stupid-arguments-8c6f2310685b>

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London Shoes



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London Shoes was a design brief about collections. During my semester abroad at Central Saint Martins. The assignment was to create, maintain and expand upon a collection. I decided to collect images of shoes.

Shoes can reveal a lot about a person. The first thing I notice about someone is their shoes. We use them to travel. They symbolize where we have gone, what we have done, and where we will go. There is a famous saying, "Before you judge, walk a mile in my shoes." You don't know what people have to go through or where they're going, but shoes can tell that story.



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After starting to collect images of shoes all over London, I wanted to do some research to think about how I would display my collection of shoes.

I was intrigued by the stories behind the shoes everyone wears. I was also interested in the time and location of the shoes. My first concepts were to take my photos of shoes and make up a story to go with each one. I was also thinking about organizing my photos by type of shoe or organizing them by time and place as a type of journaling technique. After iterations, I decided to explore the concept of stories behind the shoes.



Your shoes tell a story

Tuesday, 13 February 2018

Your shoes will show others who you are, writes Jackie O'Fee.

I've just arrived home from a fabulous trip with my family through the United States, years of planning and saving coming to fruition, then over. Hmmm. Did someone me

Actually, I've been quite inspired by my travels and although keen not to do any "wor things you simply can't turn off.

Every Shoe Tells a Story

July 19, 2017 | Observe & Ponder



I recently spent a euphoric family sleepover weekend at home with my loved ones.

In the middle of a sleepless night, as my loved ones slept, I passed the pile of shoes near the door and was compelled to photograph them.

Proof that although I was stressed and sleepless, love was all around me.

The image of my families' footwear told the story, without my having to say one word.

The adult female and male shoes, baby girl shoes, and little boy shoes, helter-skelter in the entranceway was the dead giveaway that a lot of my favorite people were "in the house."

As I recently combed through my phone photos, the family shoe image jumped out causing me pause and reflect on the whole shoe thing.

- EXHIBITIONS ☰ MENU

the DESIGN MUSEUM

EXHIBITION NOW CLOSED

Sneakers Unboxed: Studio to Street

18 MAY 2021 - 24 OCTOBER 2021

Step up and discover the footwear phenomenon that has challenged performance design, inspired subcultures and shaken the world of fashion.

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To display my collection of shoes, I decided to focus on postcards to go with the concept of traveling. These were some of my first and second iterations of the postcards. I wanted to use the London Tube colors and typeface to go along with the theme of travel. After feedback, people gravitated toward the stories more than the imagery or the time and location. Therefore, I focused on refining that for my final postcard design.



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The images displayed show my final design for the postcards. I wanted to keep the photo aspect of the shoes because it put them in context and added more to the story. I also wanted to bitmap the photos and keep the colors simple because I planned on screen printing these cards.

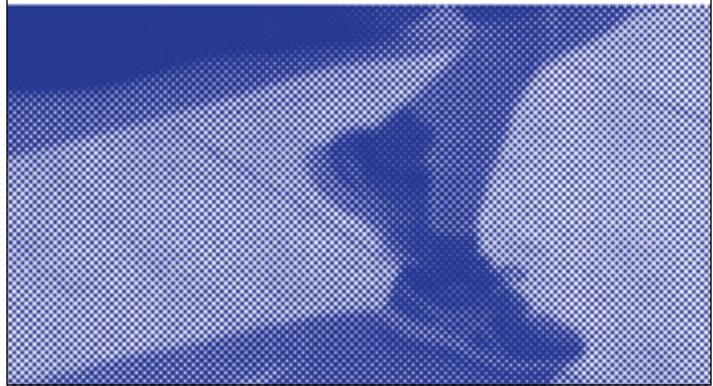
I also added the date and time on the back, along with the project's title. This was a nice touch because it made the audience think about what they were doing during that time or in that place.



On their way home to start cooking Sunday roast for the family.



Running to go meet up with his friends to play tag in the park.



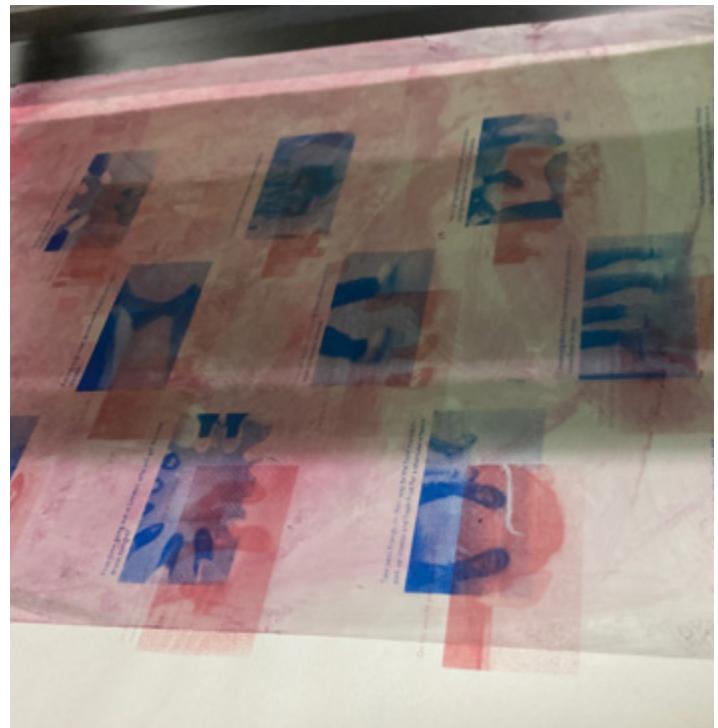
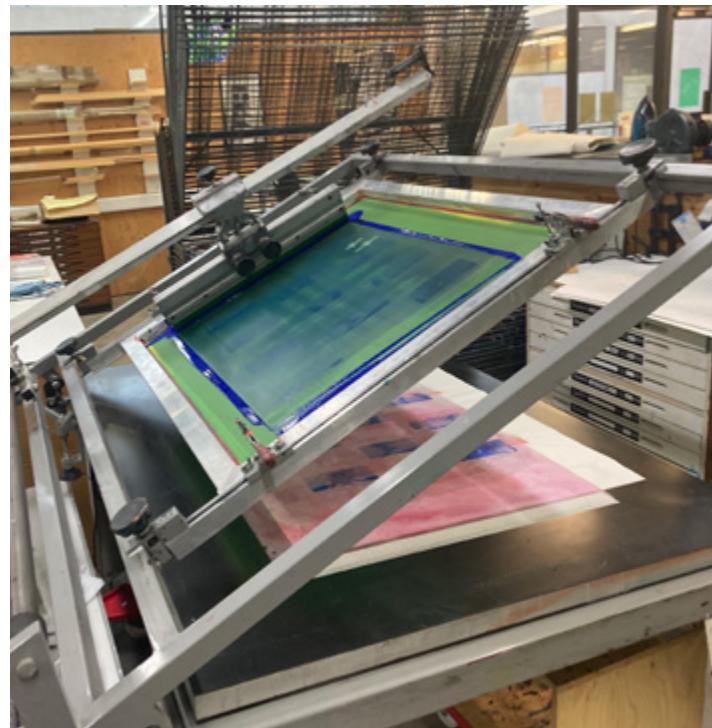
LONDON SHOES



NOVEMBER 4 10:34 AM. CIRCLE LINE

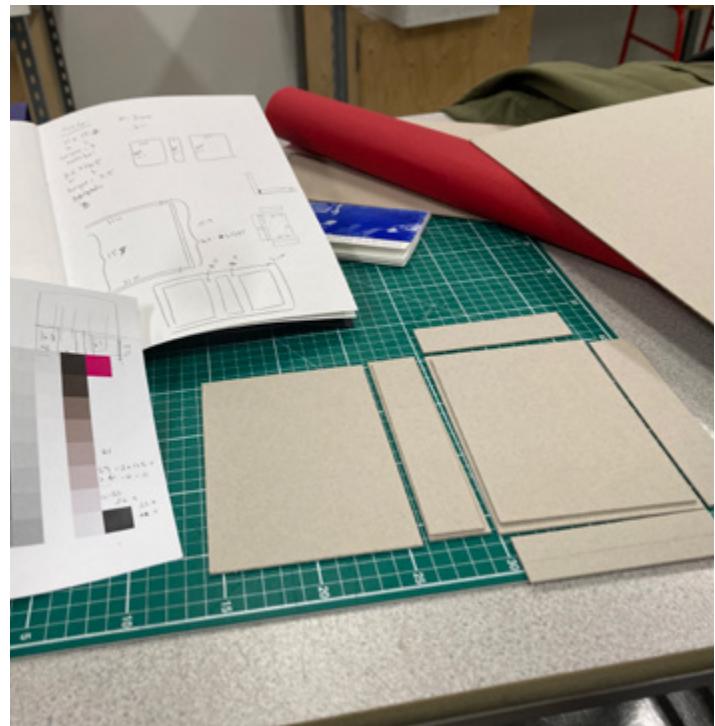
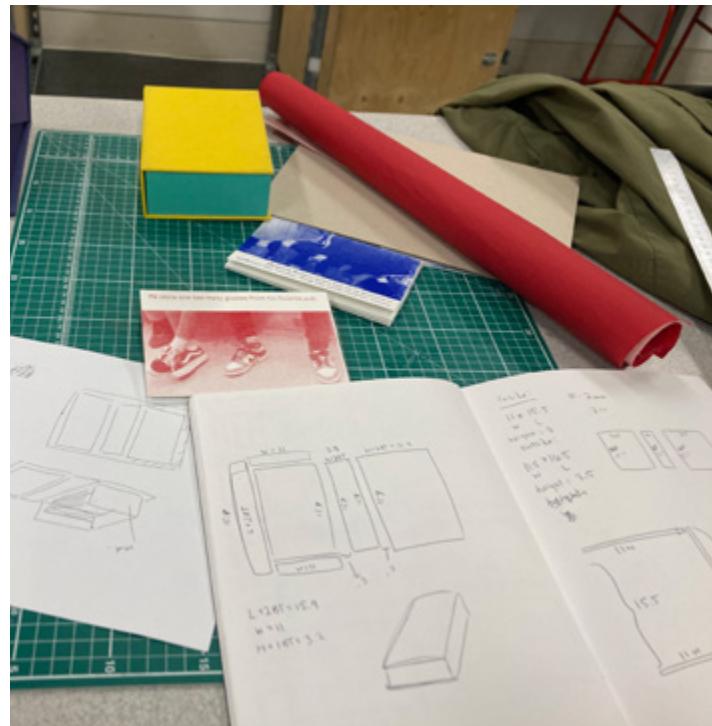
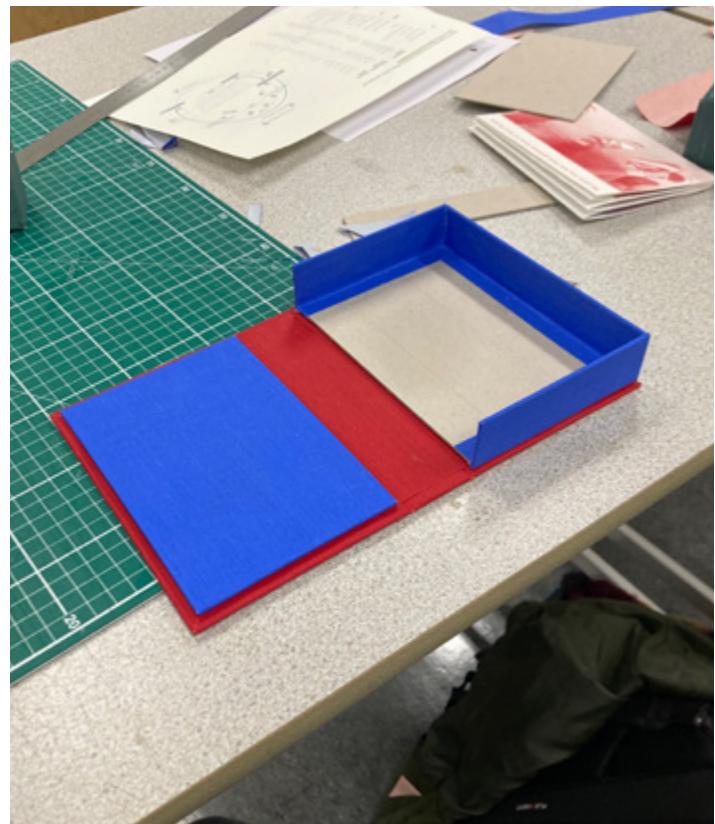
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The screen printing process was a great learning experience for me. I had a screen printed before this project, but I hadn't screen printed this big before, so I learned a new technique. It was nice to compare and contrast different styles of screen printing. It was also a unique experience screen printing in a foreign country.



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After I screen printed my cards, I needed a place for the cards to live, so I made a box for them. I kept the box the same colors as the postcards to cohesive the project. I used the drop-spine box technique instructions from the London Center for Book Arts. The most challenging part of this process was cutting all the measurements correctly. I enjoyed this experience because one of my favorite aspects of Graphic Design is crafting, building, and making items come to fruition.



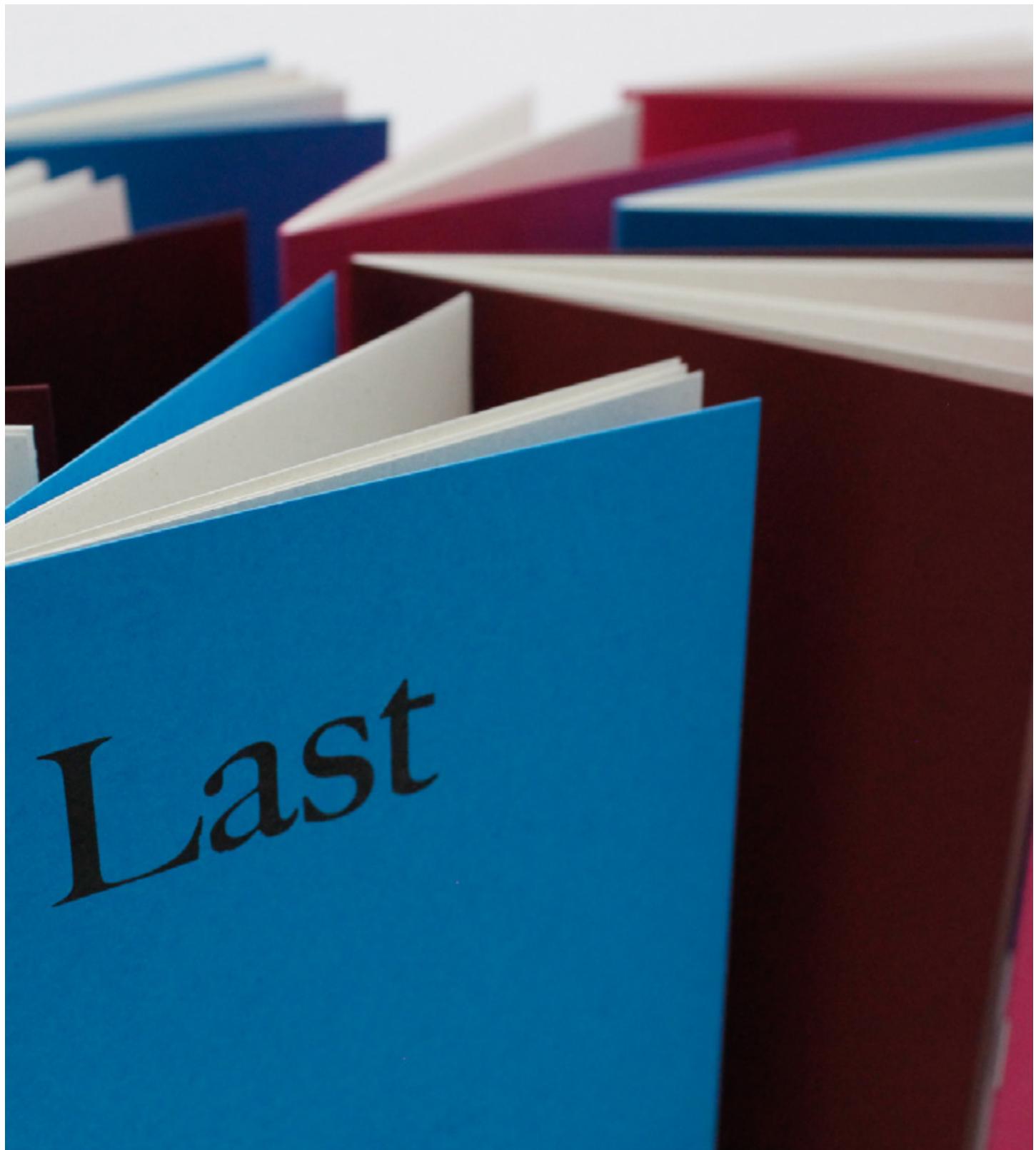
Portfolio 2022

The images displayed show the final project with all the postcards in the box. I valued the process of this project because I believe I grew as a designer through these different techniques that I was able to implement in this project. I also really like the meaning behind shoes and how you never know what anyone is going through, but everyone has a story.



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The Last One

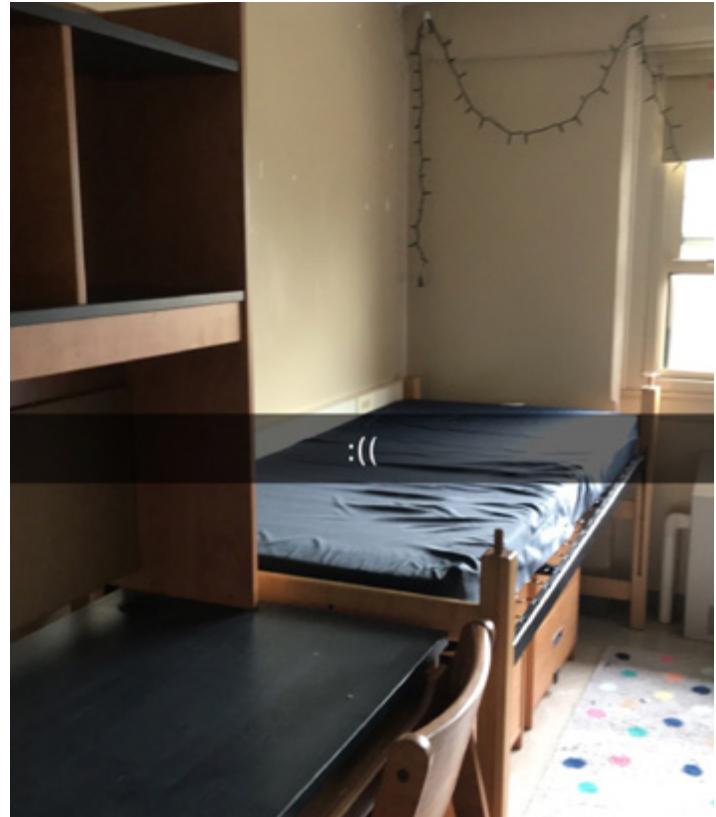


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The Last One was a project I created for a design brief called Unreproduceability. The assignment was to design a message, object, series, or experience that embodies and demonstrates the principles of the scarcity heuristic.

My interpretation of the “Unreproducible” was to focus on endings and lasts. You cannot reproduce something if it is the end of it. The end concept is very intriguing to me right now, especially as I recently graduated and I am moving on to a new point in my life. There is a beauty to endings and the last time you do something. Sometimes you don’t even know when it will be the last time you do something. To address this, I decided to letterpress “last” idiom books. Each book in this series represents “lasts” through different interpretations —haikus, single words, and illustrations I drew.

My process started with three different concepts to address this brief. I started this concept by finding all the ending photos on my phone. The first photo to the right is from the end of my first year of college. The second photo is of my last time playing lacrosse in high school.



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These images show some of the research I did on lasts. I started by looking up famous endings and concepts associated with ends. I began by exploring famous last words. As I compiled a small collection of last words, it began to turn into a dialogue that I thought could be fun to explore. I also enjoyed the idea of end marks, a symbol representing the end of a topic. The Last supper ultimately inspired me to look into last idioms like last meal, last minute, last resort, etc.

64 People and Their Famous Last Words

BY CHRIS HIGGINS
FEBRUARY 12, 2016
(UPDATED: MARCH 2, 2021)



The Last Supper (Leonardo)

From Wikipedia, the free encyclopedia

The Last Supper (Italian: *Il Cenacolo* [il tʃe'na:kolo] or *L'Ultima Cena* ['ultima 'tʃe:na]) is a late 15th-century mural painting by Italian artist Leonardo da Vinci housed by the refectory of the Convento delle Grazie in Milan, Italy. It is one of the Western world's most recognizable paintings.^[1]

The work is assumed to have been started around 1495–96 and completed around 1505–06, commissioned as part of a plan of renovations to the church and convent buildings by Leonardo's patron Ludovico Sforza, Duke of Milan. The painting represents the scene of the Last Supper of Jesus with the Twelve Apostles, as it is told in the Gospel of John – specifically the moment after Jesus announces that one of his apostles will betray him.

Due to the methods used, a variety of environmental factors and intentional damage, little of the original painting remains to this day. Numerous restoration attempts, the last being completed in 1999, have attempted to restore the original painting.

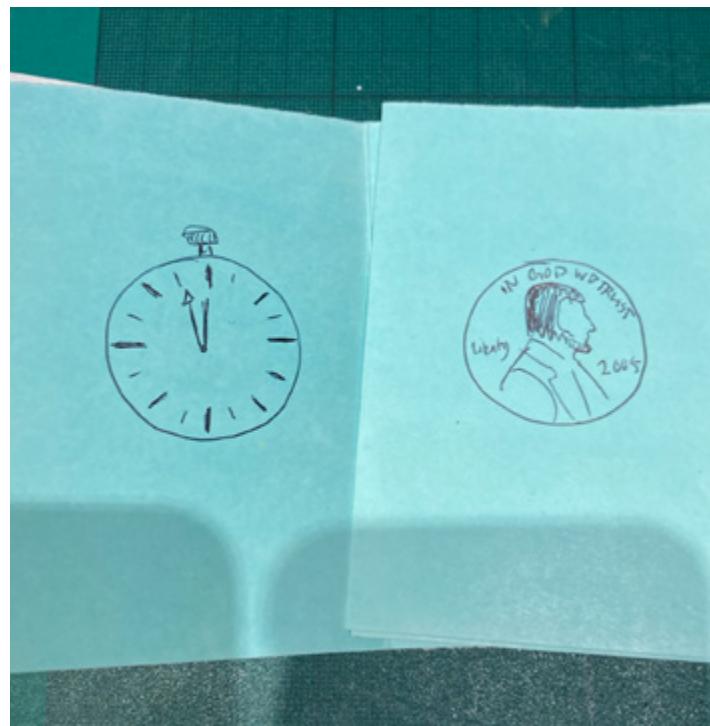
End Marks

An end mark is a small graphic element placed at the end of a chapter or section. It provides a visual cue to the reader, signifying the end of a topic, article, or section. End marks are commonly used in magazines, newsletters, journals, and other printed media. In the digital realm, they serve a similar purpose to the end of a page in print media – at the end of a block of text or articles.

An end mark, whether playful or sophisticated, is an effective way to cue the reader to the end of an article, as well as to add a bit of visual interest. Be sure to keep your chosen mark clean and clear for the best effect. ■

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As I researched, I was also exploring visual ways to convey endings. These three mock-up books all show endings in different ways. In the first one to the right, I cut the paper until it reached the end of the book. I drew images of last idioms in the bottom left, like last minute and last penny. This was compelling because it made the audience think and try to figure out what word I was associating with, "Last." I cut out shapes in the bottom right, and as the viewer goes through the book, the blue slowly fades. This last one inspired me to try this idea with letters to incorporate the concept of last words.

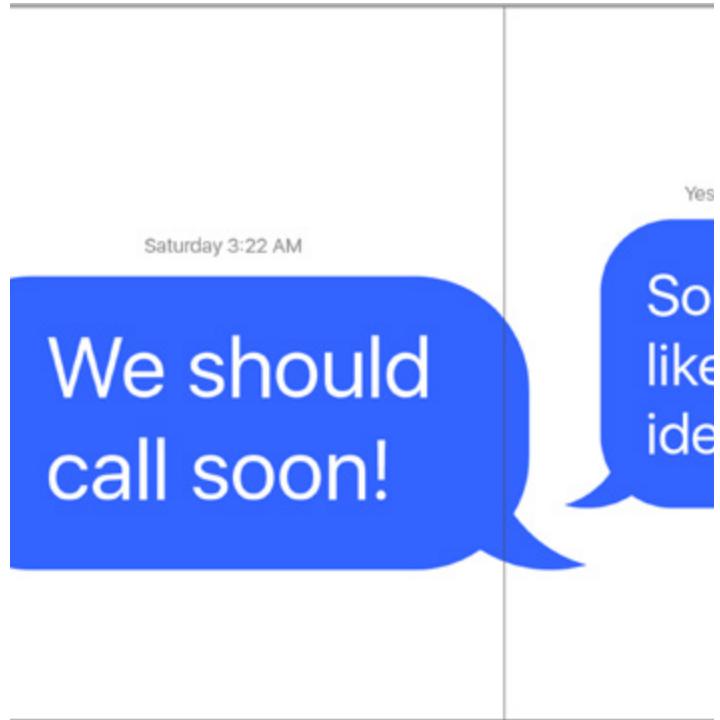


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I started by using a pile of letters to convey a slow decline to an end. Then, I wanted to make the letters bigger and more meaningful. So, I added famous last words on top of the letters to create a dialogue.

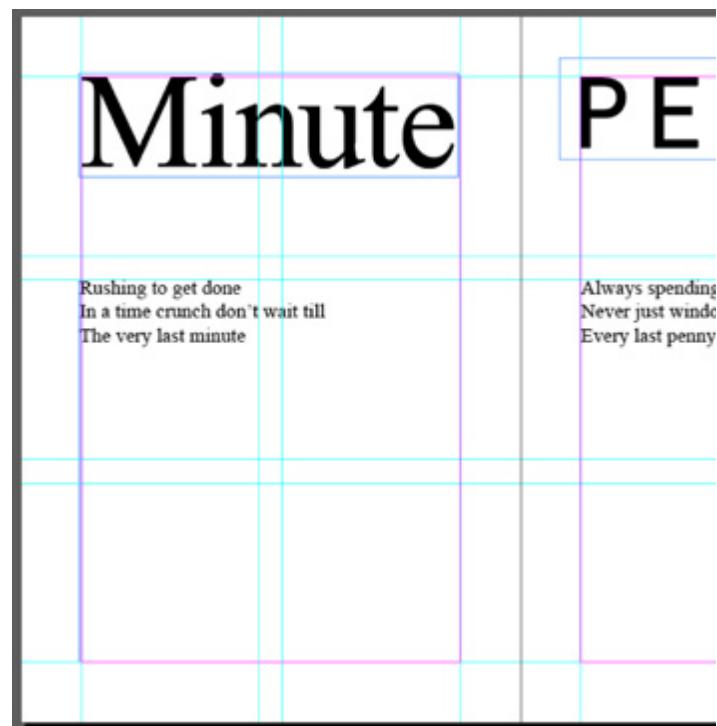
I also made a small book of all of my last text messages. These messages make the audience think about what the conversation was and what might their last messages be.

These were a few of the experiments I tested for this brief. Untimely, after feedback from my peers, I followed through with the idiom book as seen on the previous page.



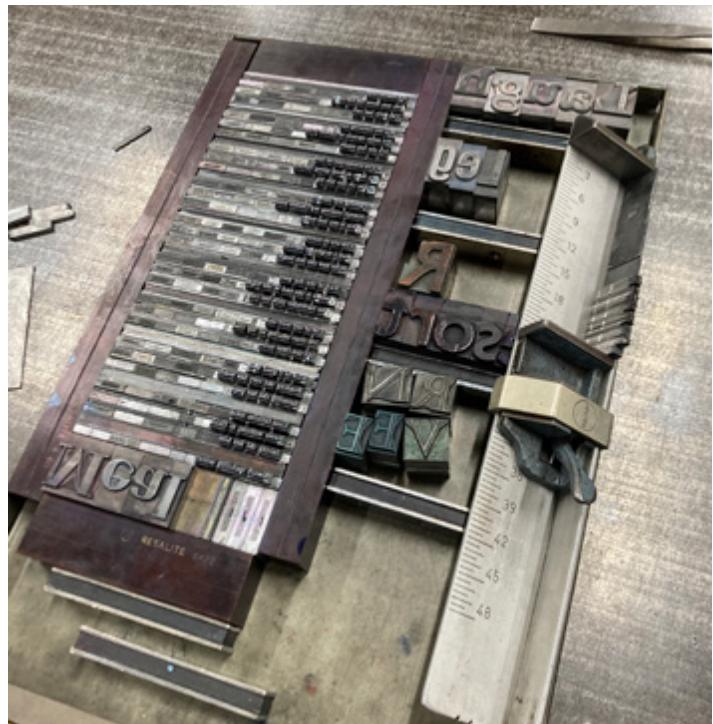
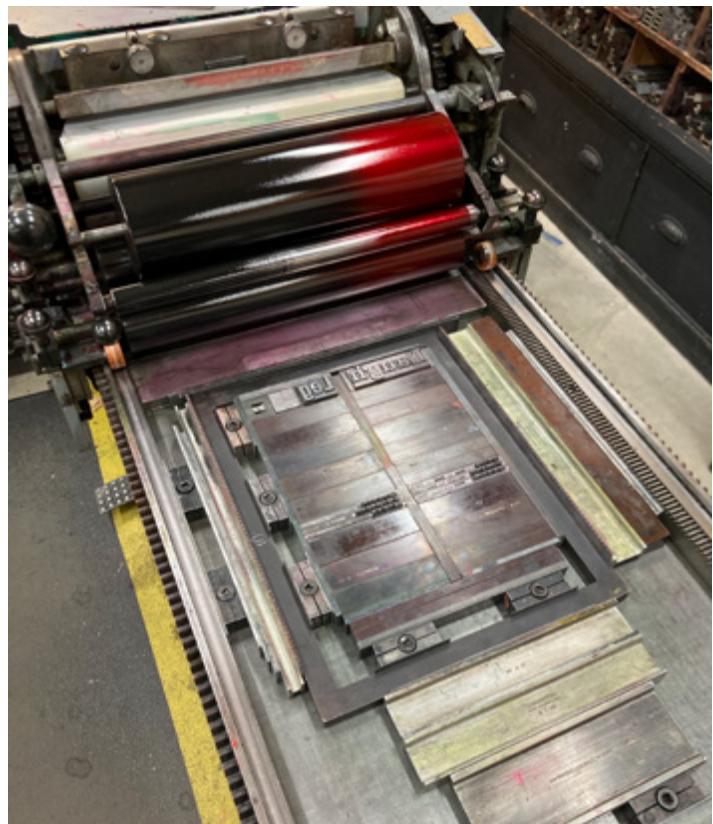
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I made a series of books that portray “last” idioms differently. One book would be images, one would be just the word, and the last book would be a poem about the idiom. I looked into including the poems and words in one book. After sharing with my colleagues, we concluded that three different books would be more intriguing and thought-provoking for the audience. With both on one page, the concept became too obvious and overwhelming. I also decided to make the poems haikus so they are not text-heavy and are more cohesive with the other books.



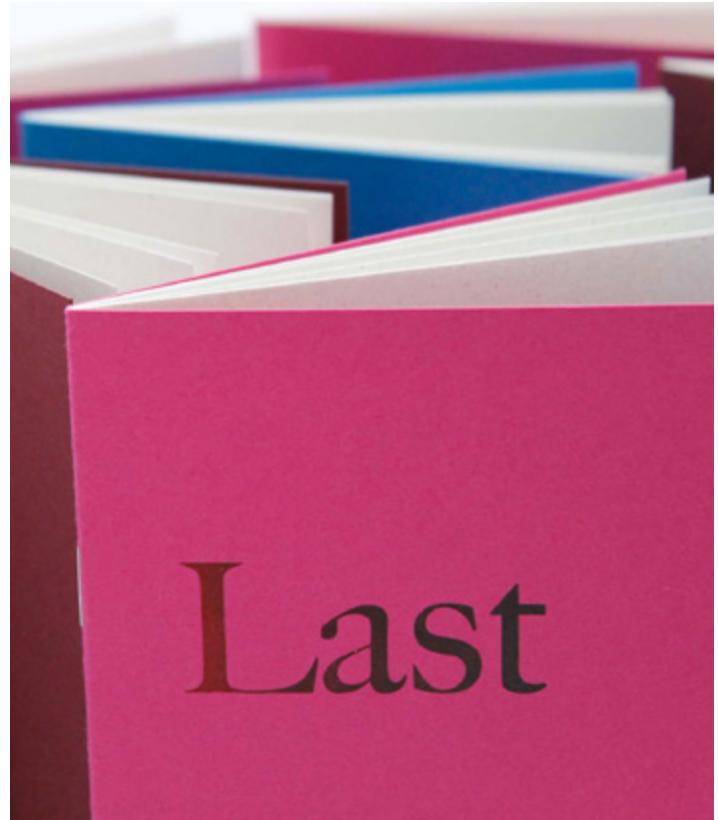
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After finalizing the three books, I wanted to letterpress them. I had never used the letterpress before, and I wanted to challenge myself by exploring a new technique. I also thought this would fit my project because it is a very long and tedious process that almost no one would want to reproduce. I also included a gradient with the ink to make it impossible to reproduce precisely. This was a fantastic learning experience because it allowed me to learn about the history of typography and graphic design. It gave me a stronger appreciation for type and the work behind the digital type we have today.



Portfolio 2022

These were my final books. I am proud of this end product because it took a lot of time and effort to finalize this concept. Then it took twice as long to produce these final books physically. Although, it all paid off because the letterpressed book's style and effect are unique. I also found that I enjoy this aspect of Graphic Design, and I would like to explore typography and letterpress in the future. This project also taught me to enjoy a challenge and be open-minded to new design processes because you never know what you might find that you enjoy.



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Protect Truth Campaign



Protect Truth Campaign was a design brief where we could choose a social cause, organization, or issue and create our campaign. The campaign of our choice needed to promote something we believed was for “the greater good” of society.

I chose to focus on the concept of truth and how it is currently being threatened. This concept is very prevalent in my life, considering everything happening in the media right now. I also decided to focus on this topic for my senior project because it is important to me and society.

% of adults who trust the news and information they get from social media

	A great deal	Somewhat	Total
Venezuela	10%	38%	48%
Lebanon	14	33	47
Jordan	6	37	43
Philippines	10	33	43
Vietnam	11	31	42
Colombia	7	28	35
Mexico	7	26	33
South Africa	12	19	31
Tunisia	5	26	31
Kenya	12	17	29
India	7	15	22

Source: Mobile Technology and Its Social Impact Survey 2018. Q31a & “Publics in Emerging Economies Worry Social Media Sow Division. Ever

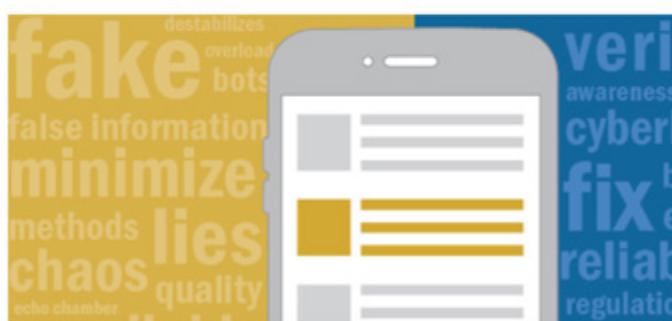
PEW RESEARCH CENTER | OCTOBER 19, 2017

The Future of Truth and Misinformation

Experts are evenly split on whether the coming decade will see a rise in false and misleading narratives online. Those forecasting improvement hope that technological fixes and societal solutions will help. Others see the dark side of human nature as aided more than stifled by technology.

BY JANNA ANDERSON AND LEE RAINIE

TABLE OF CONTENTS



1. Users say they regularly encounter false and misleading content on social media – but also new ideas

BY AARON SMITH, LAURA SILVER, COURTNEY JOHNSON AND JINGJING JIANG

Social media use has increased in emerging and developing nations in recent years. And, across the 11 emerging economies surveyed for this report, a median of 28% of adults say social media are very important for helping them keep up with political news and other developments happening in the world.

Pluralities of social media users in most countries find the information they get on these platforms to be more up to date, informative and focused on issues important to them than what they get from other sources.⁴ Large majorities of social media users in most countries also say they regularly see articles and other content that introduce them to new ideas.

At the same time, opinions are divided when it comes to the reliability, bias and hateful nature of social media content when compared with other sources. And when asked about the kinds of material they encounter on these sites, majorities in most countries report at least occasionally seeing content that seems obviously false or untrue or that makes them feel negatively about groups different from them. Across almost all these measures, those who say social media are very important sources of political information see these platforms in different – and often more extreme – terms than other social media users.

Fewer rely on or trust social media for political news than say the same of in-person discussions

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After researching this topic, I started by finding a title for the campaign that would be short and to the point. Then I worked on a typographic lock-up that would be flexible for the campaign identity. Next, I started with the campaign poster. I had already chosen Times New Roman for the typeface because it is the most trusted typeface. It is commonly used in many scholarly articles and with trustworthy information. I used collages because they play well into how the media can be overwhelming, and sometimes you have to search for the truth behind multiple media sources.



The Power of Truth
The Manipulated Truth
Protect True Information
Power to Truth

Protect the Truth

Protect The Truth
Protect The Truth Protect the Truth
Protect the Truth
Protect Truth
Protect Truth.

Portfolio 2022

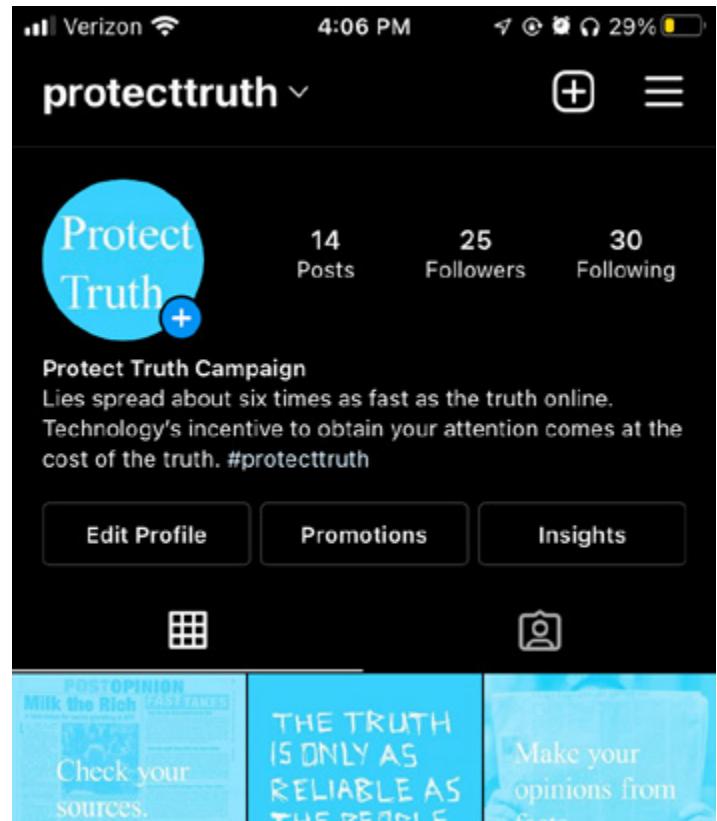
I researched images of/or relating to the truth for the collage images. I wanted to combine a multitude of perspectives and definitions. I chose to work with a blue color pallet because blue is known to be the most trustworthy color. The college is a theme that I use thought the campaign. I put it on the back of the shirt, on the tote bag, and on the poster to create cohesion.



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Next, I worked on a social media platform. I created an Instagram account where I can share information with people about how to get reliable resources and facts. One of the easiest ways to obtain truthful information is to look at primary sources and make your own opinions based on those sources.

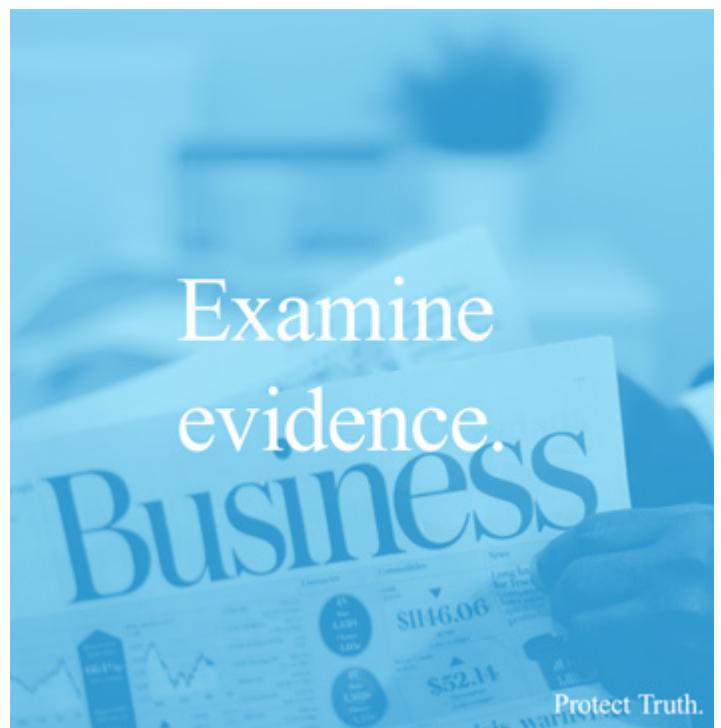
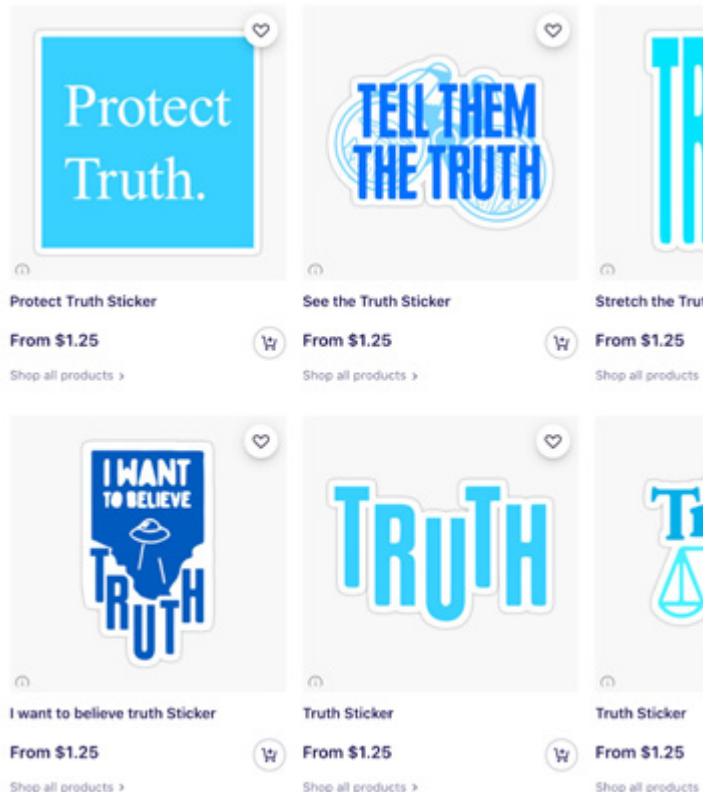
I also worked on a billboard design. Among a few iterations, the bottom image was one of the final designs I chose to use. I wanted to use handwritten type because of the connection handwriting has with primary sources. Although, I did struggle with making sure the text was legible enough for a person driving by.



Portfolio 2022

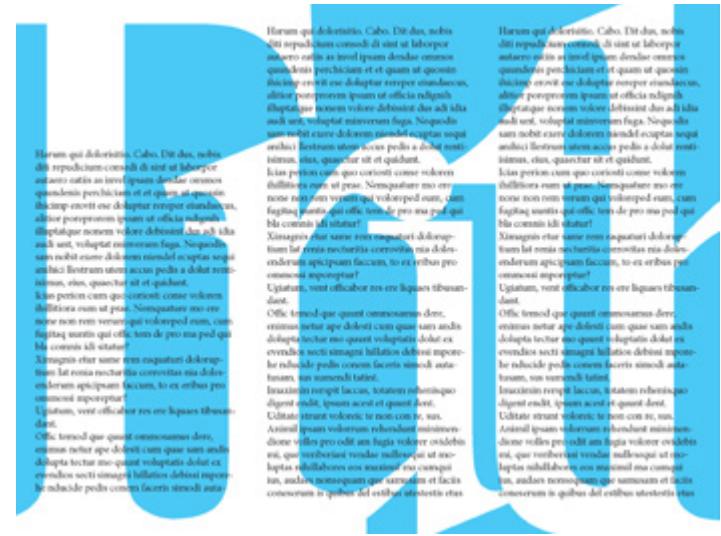
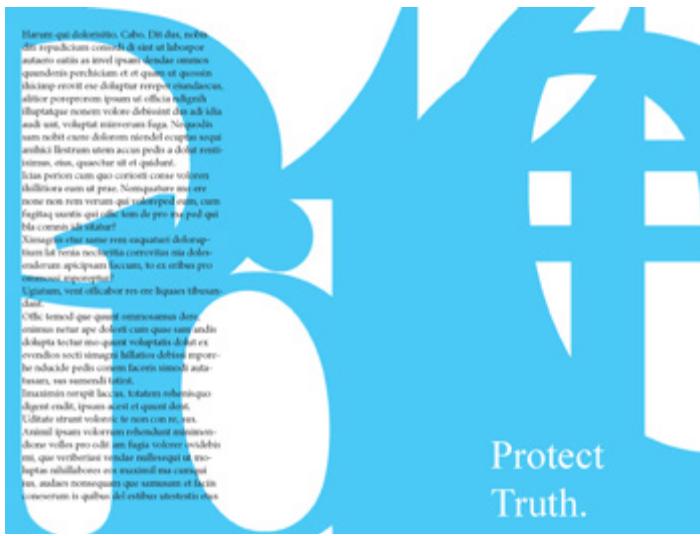
The bottom two designs are two Instagram posts. I wanted the designs to be concise for the viewer. It is easier to get a message across when you only need someone's attention for a short amount of time. I also put more information about the topic in the comments section, so they can if the viewer wants to explore the subject more.

The next part of the campaign I worked on was stickers. Stickers are a fun and easy way to promote a campaign because you can put them anywhere for people to see. I combined aspects of the collages to create these stickers available for purchase on Red Bubble.



This brochure is the last part of the campaign. The top two images are the first iterations. I enjoyed the serifs and the visual aspects of the Times New Roman typeface. I tried to work with a figure-ground composition, but combining all the letters was challenging.

The bottom two photos show my final designs. I decided only to use the letters P and T. I also thought images worked well for the backgrounds of the letters because I used images throughout the campaign.



Portfolio 2022

This project was significant because it taught me how to create a campaign for a topic I am passionate about. I found this project enjoyable because this is something that I could see myself working on in the future. I also did this project during my covid semester, so I had to do everything online. If I were to continue this project, I would want to print everything out and put everything I made out into the world to make people aware of this topic and how important it is.

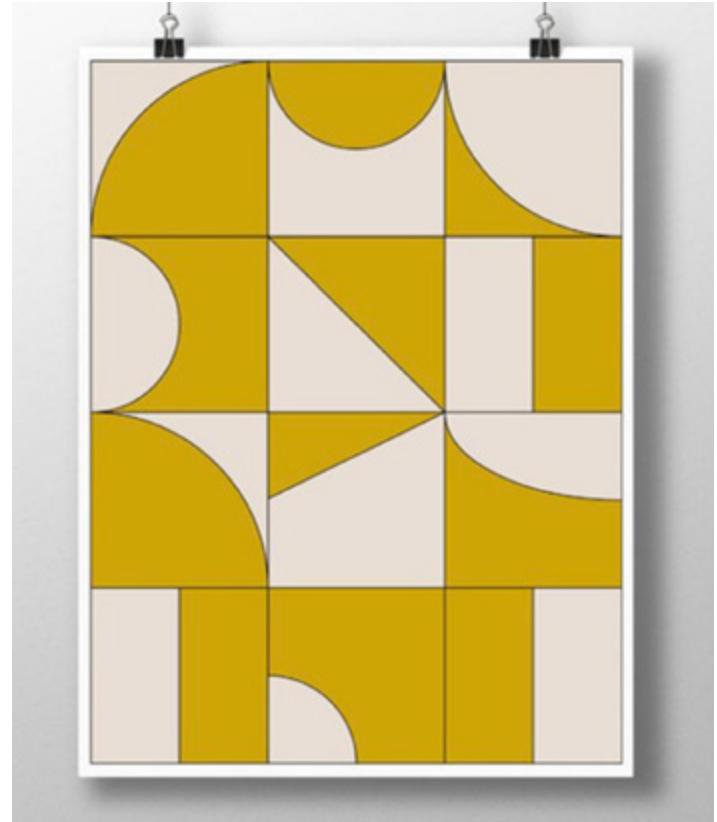


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Sudoku 3.0



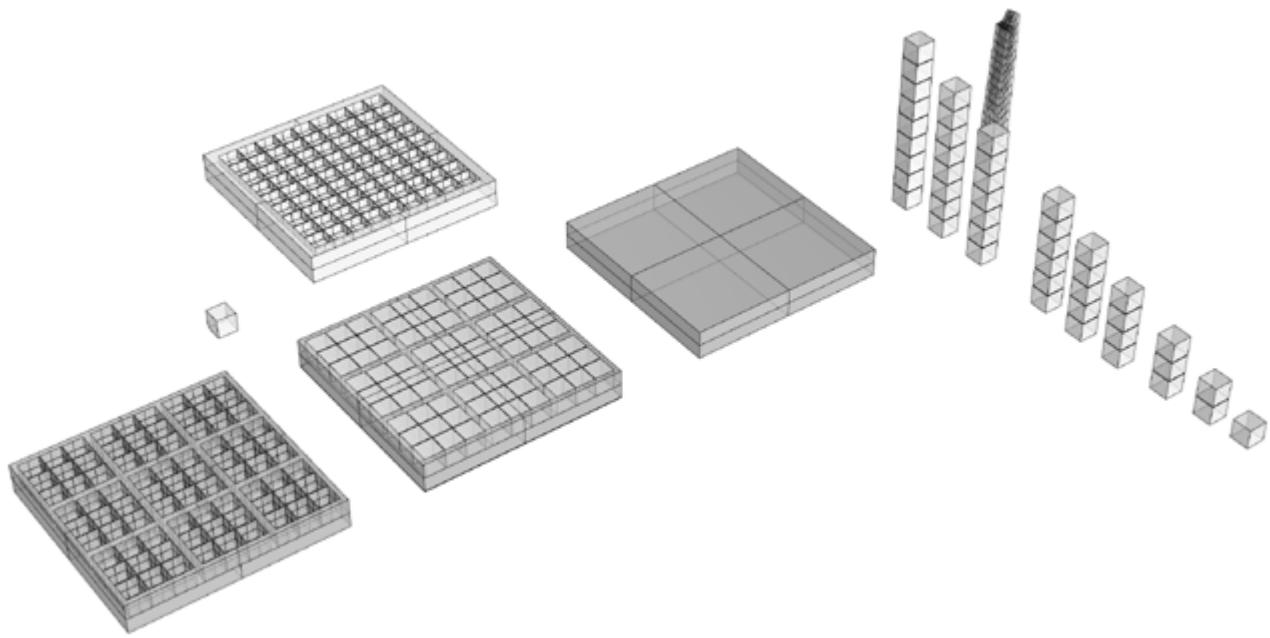
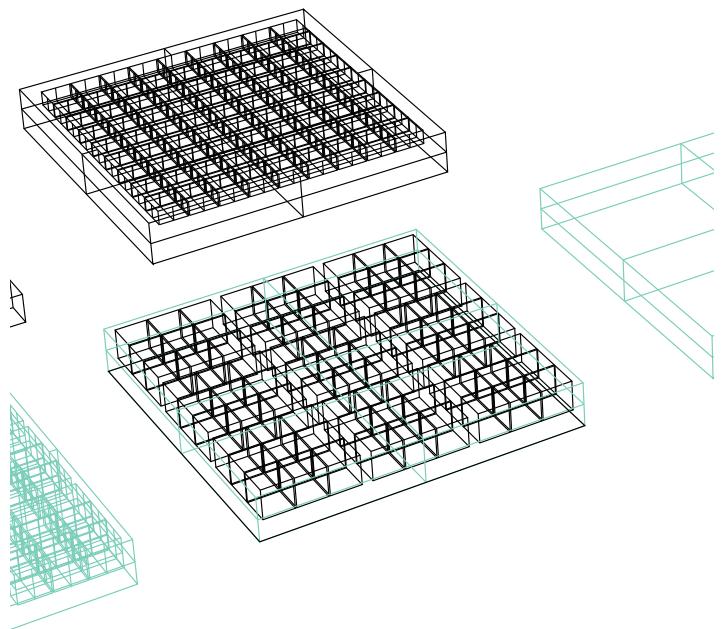
Sudoku 3.0 was a brief from my Digital Fabrication class. We were assigned to create a puzzle using the 3D printer. I started this brief by researching different kinds of puzzles. The photos on this page were a few of my favorite puzzles from my research. I was specifically intrigued by the Sudoku puzzle. I was drawn to the idea of a puzzle that had multiple solutions. This puzzle consists of numbers, but essentially all you need is a 9x9 square box and nine different elements to go into the boxes. A Sudoku puzzle seemed like the best way to make that happen.



	9	4	1	5	
6					4
	7	9	2		
9					1
	6		7		
8					5
	2	1	4		
7					6
	8	1	9	6	

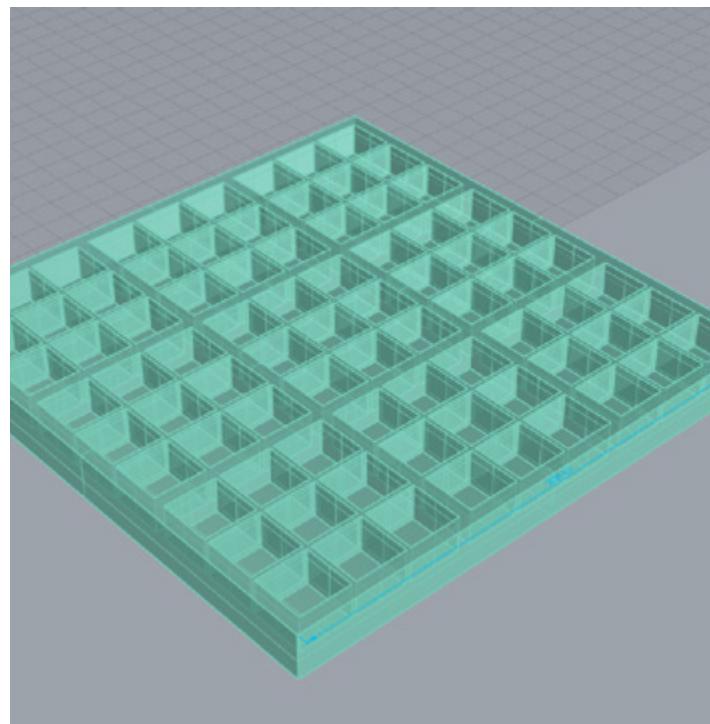
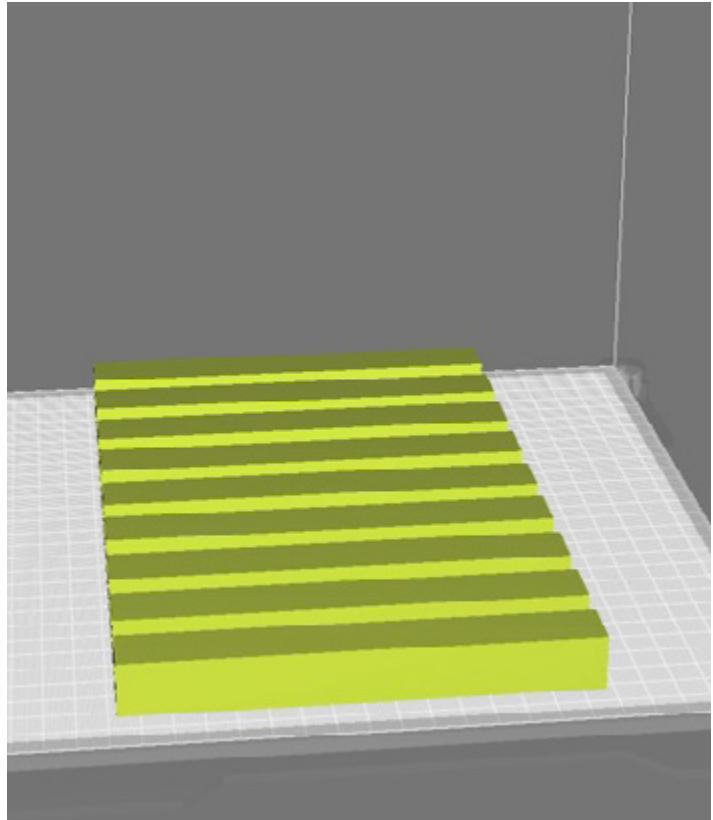
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These are some of my Rhino files from when I started creating my Sudoku puzzle. I wanted it to be about the size of a board game. The box base is 8.25 x 8.25 in. Then I made smaller boxes for the number blocks to go inside of. These smaller boxes were about .75 x .75 in. Next, I worked on the numbers. I decided that every number would be a different height. One is the shortest, and nine is the tallest. I wanted different sizes so the player could play the game in three different ways. Anyone could play by number, height, or color. Making the numbers different heights also makes the game accessible for the blind community to play.



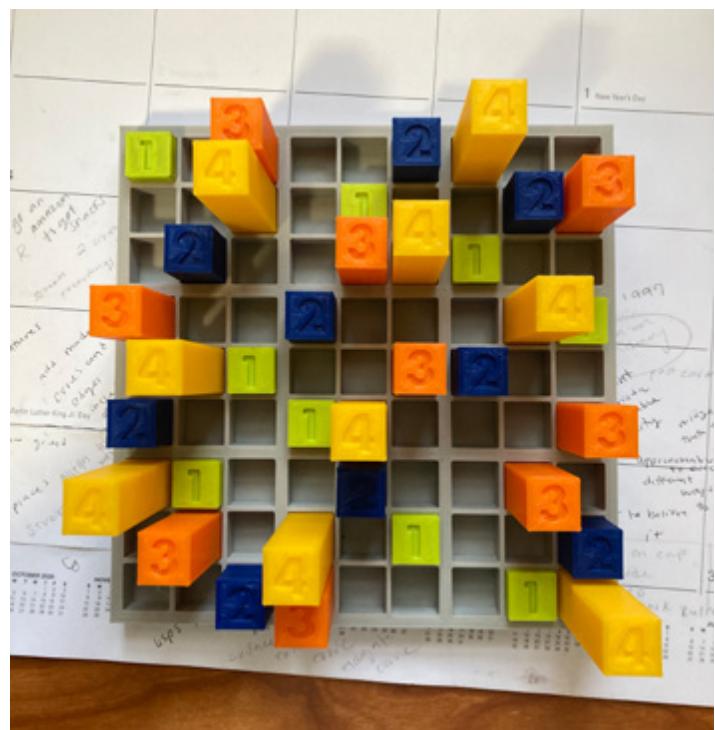
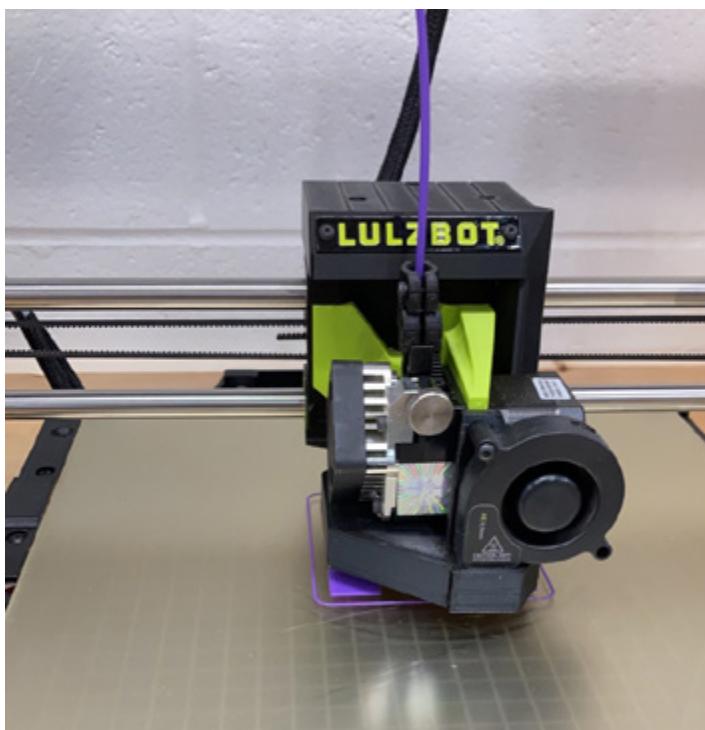
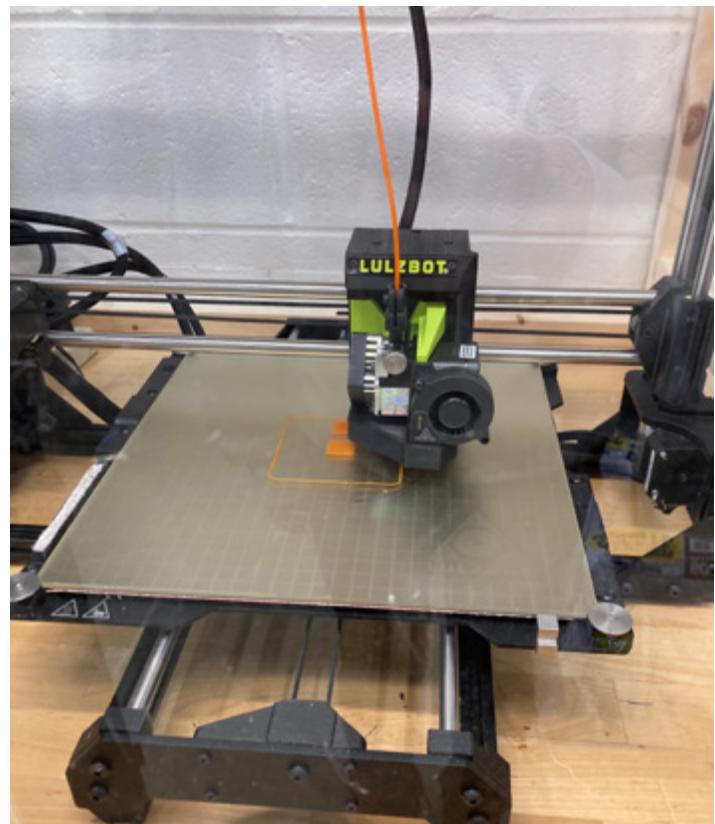
Portfolio 2022

The image to the right is the Cura Luzbot file for the number nine. The process for printing is to make the file in a 3D print software like Rhino or Blender, then export that as a .stl file. Once you have a .stl, you need to use the printer's program to prepare it for the printer. I used the Cura Luzbot printer, so I needed to prepare the file in the Cura program. This process makes sure the file is printable and fits onto the print board. This program also allows you to adjust the print settings, like the density of the material inside the print and the temperature of the nozzle when printing. This program will also tell you the print time.



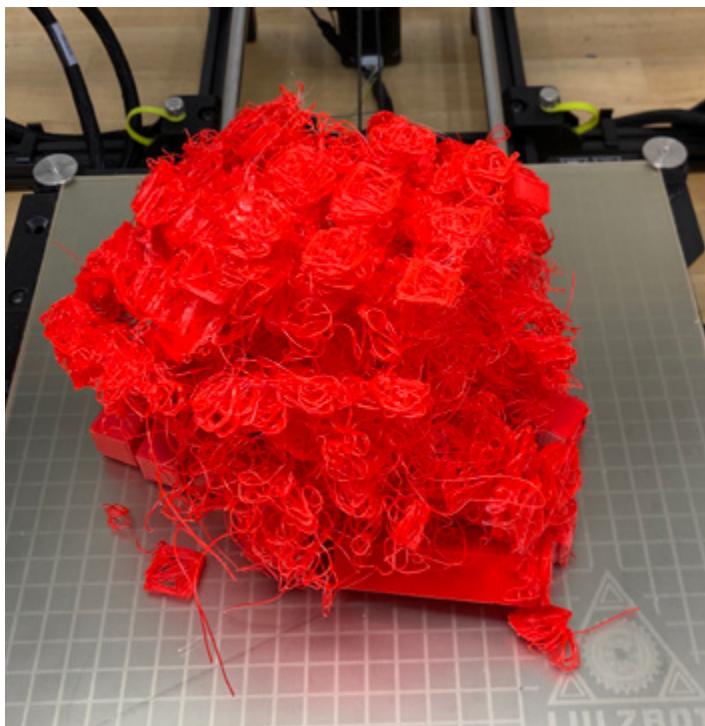
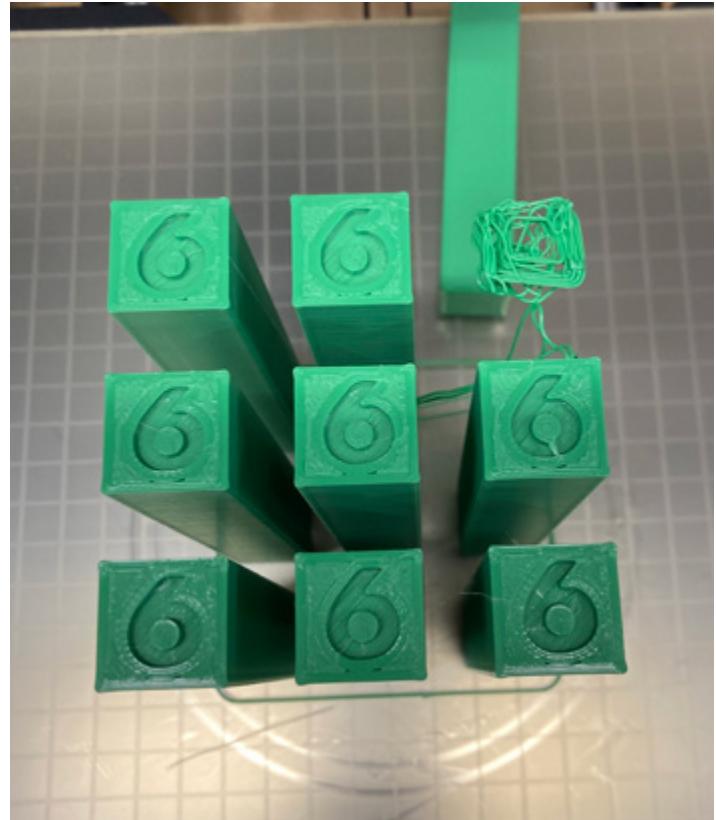
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These are images of the printer I used. I liked this printer because it was very user-friendly, and I could use it without any assistance. The whole Sudoku board took a total of 72 hours to print.



Portfolio 2022

These photos were some learning experiences I had with 3D printing. All the numbers were printed vertically at first because they were short. Although, I started to see problems when I printed the number six. It wasn't too bad because the print was almost done, so I continued printing seven vertically. Seven also printed well, but it was a disaster when I set number eight up. The numbers were too tall for them to stick to the printing bed. After learning from this experience, I printed the last few numbers, eight and nine, horizontally.



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These images show the progress of the board as I printed more pieces. The bird's eye view of this was compelling to me with all the different heights of the numbers. From other perspectives, the board also looks like a city.



Portfolio 2022

The images displayed show the final Sudoku puzzle. You can play this game in three different ways. By height, color or number. I also achieved my goal of doing a puzzle that you can use multiple times. I am pleased with the outcome of this project. To explore it further, I would like to make an instruction book for those who do not know how to play. I would also like to make a box for all the game pieces. This project was also my first 3D printer project, and I enjoyed this learning process. It has inspired me to continue working with 3D printing in the future.



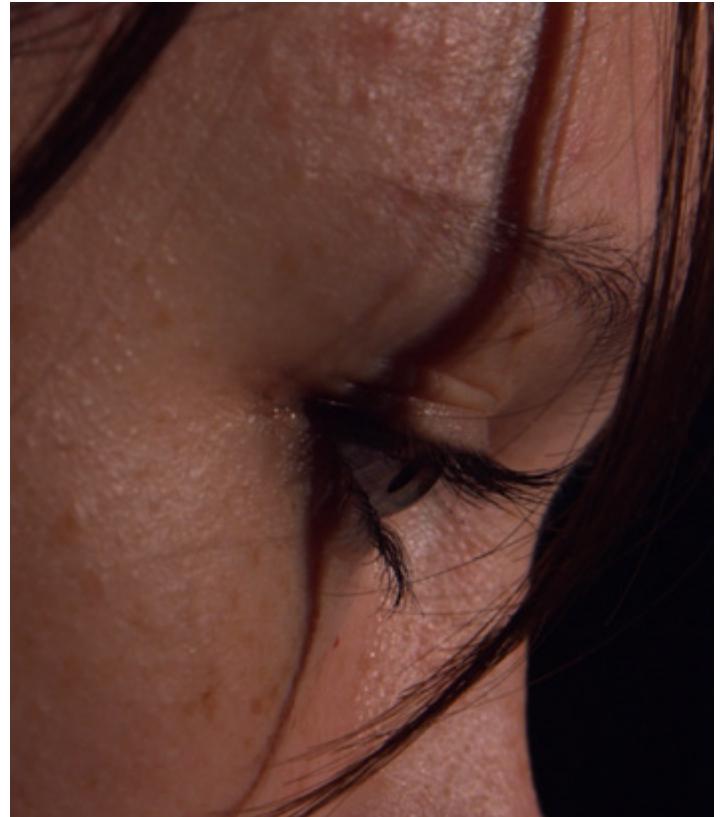
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Our Struggle



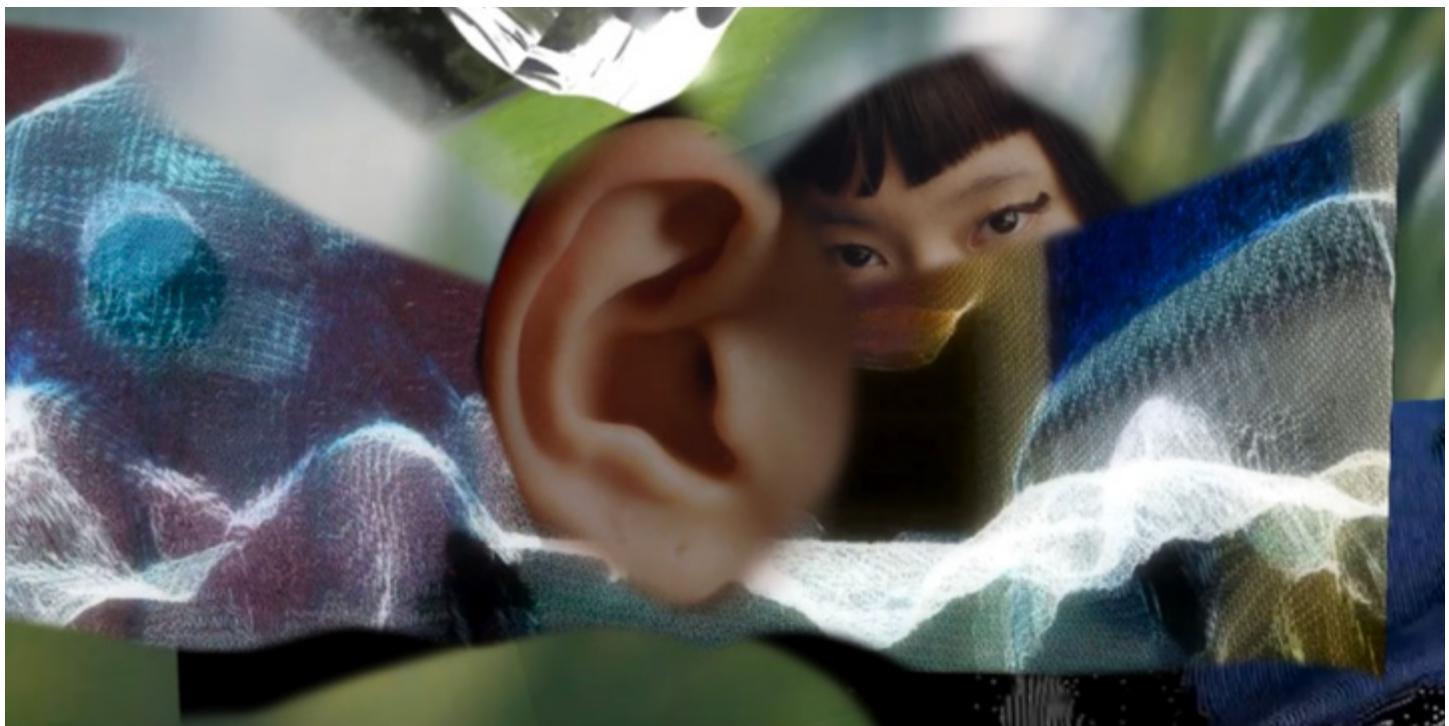
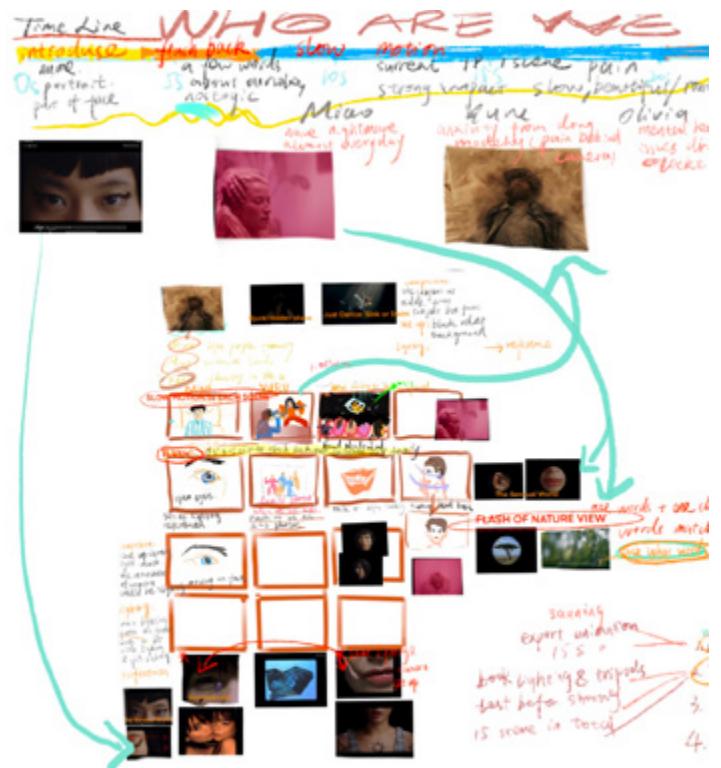
Portfolio 2022

Our Struggle is a group project I worked on at Central Saint Martins in London. This brief was a video project where we were assigned to make a 30-second clip about ourselves. We began this project by learning about what has shaped us into today's people. We came together for dinner one night, and we all made food from our family heritage. As we started to get to know each other, we learned a lot about how the struggles we have faced in our past influenced the people we are today. We decided to focus on the topic of our struggle and show that we made it through and we are proud of who we became in the process.



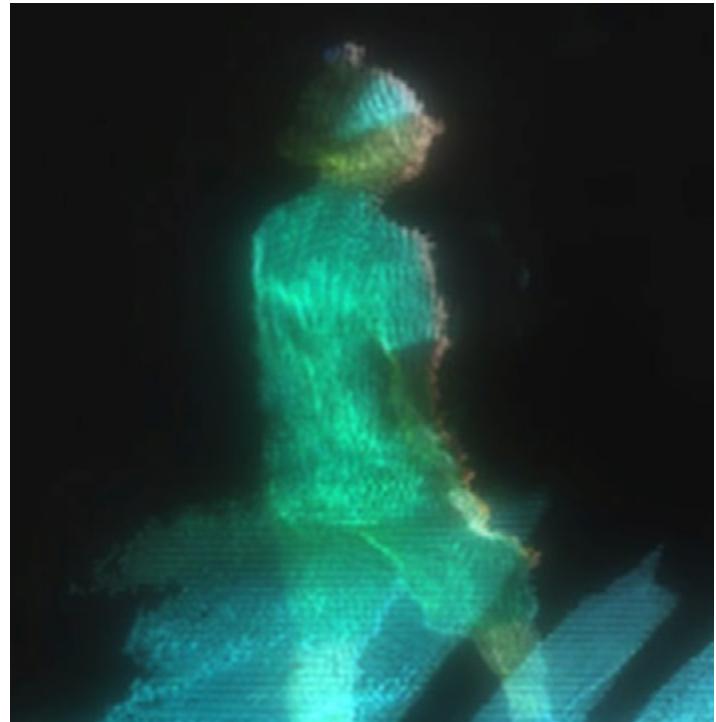
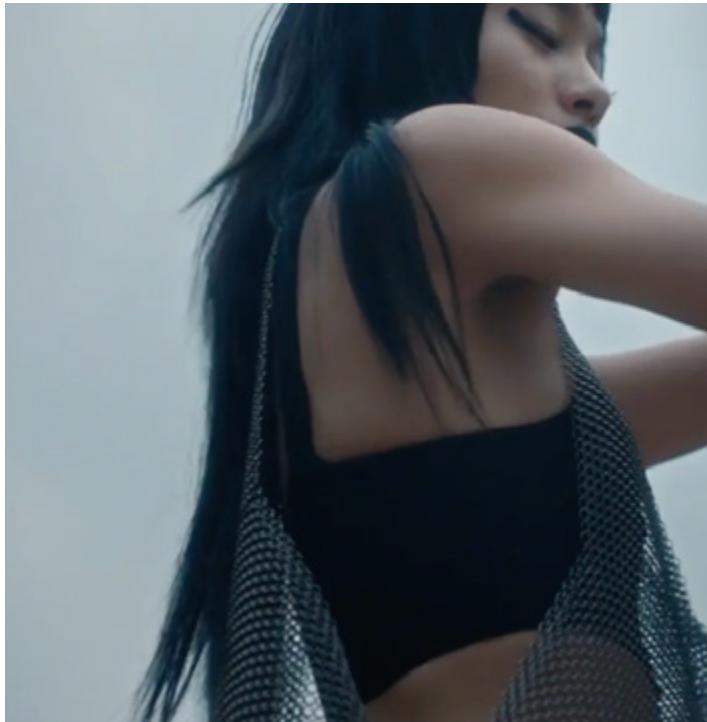
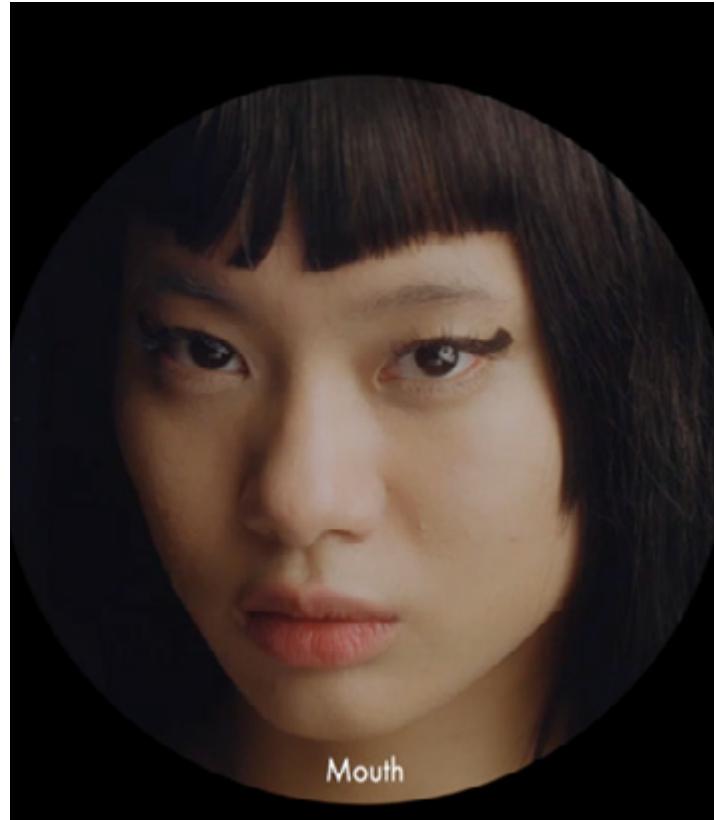
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We started by discussing a storyboard and timeline about what we wanted to convey. We broke down the video into three sections: our introductions, our struggle, and how we grew from our struggles. We then worked on a storyboard and started researching film techniques that we thought fit our concept. Below is a part of our mood board from some of our research.



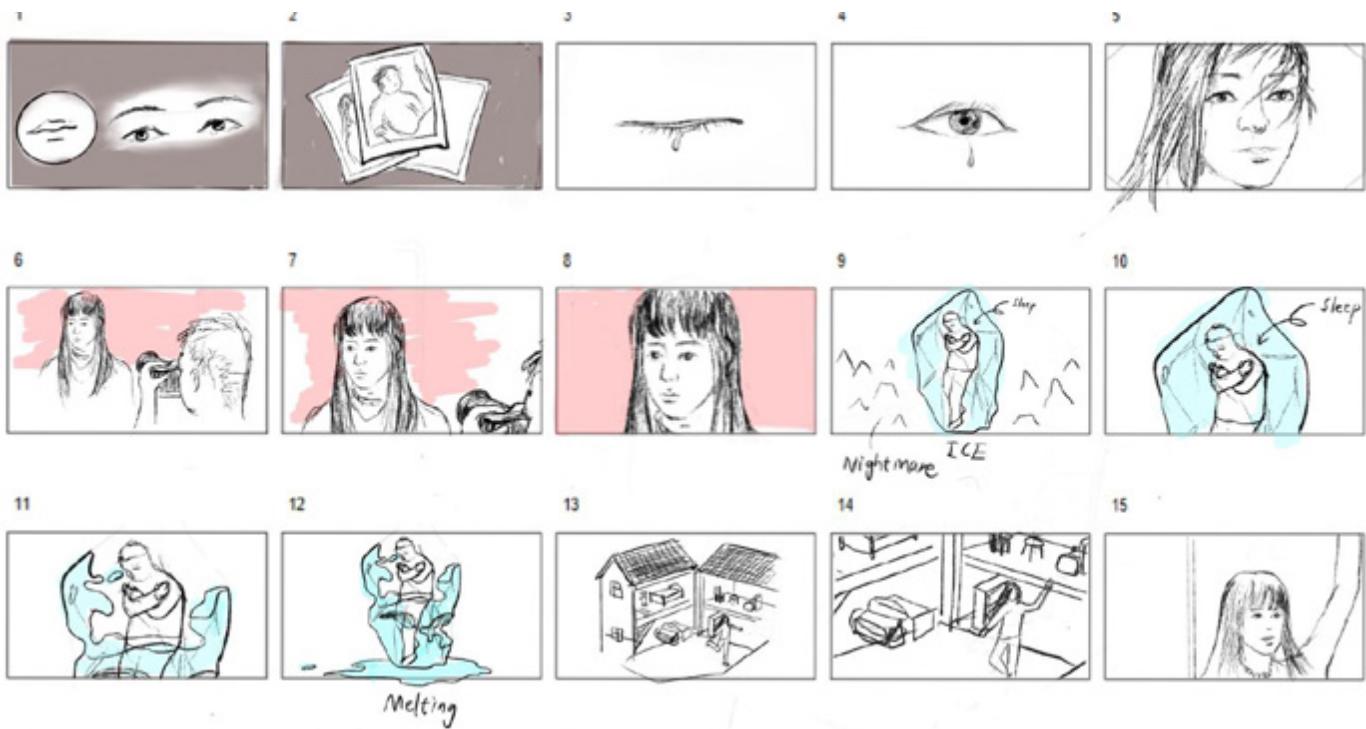
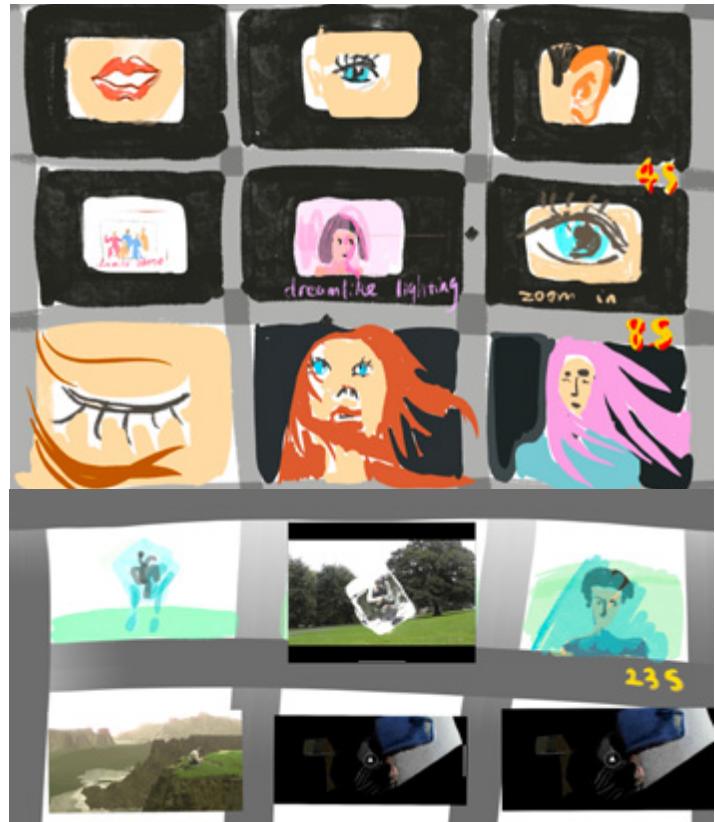
Portfolio 2022

For the beginning introductions, we wanted it to reflect a documentary style. The framing in the image to the right allows the audience to focus on critical elements of our face that express emotion and personality. Body language is also imperative. We wanted to use lots of body language when depicting our struggle. The inspiration for these aspects of our video was from the Just Dance series, The sensual world by Zhao Dan. For the end of our video, we wanted to incorporate 3D animation to express the concept of growth in the future from our past. This concept was inspired by Akin x Visudy" by Kaiwen Li.



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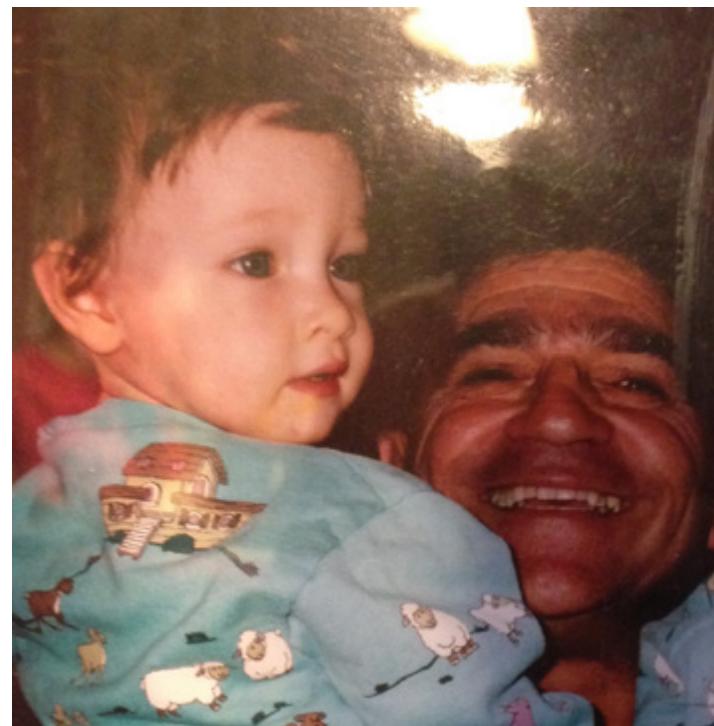
These are more storyboards we worked on to help us clarify the amount of time we would be spending on each section of the video. When discussing our ideas, some feedback was to simplify the video, so the audience did not get overwhelmed. We struggled to incorporate a multitude of video techniques into a thirty-second video. These storyboards helped us solve this issue by allowing us to see everything we wanted to add, and we were able to cut down on some techniques we deemed unnecessary.



Portfolio 2022

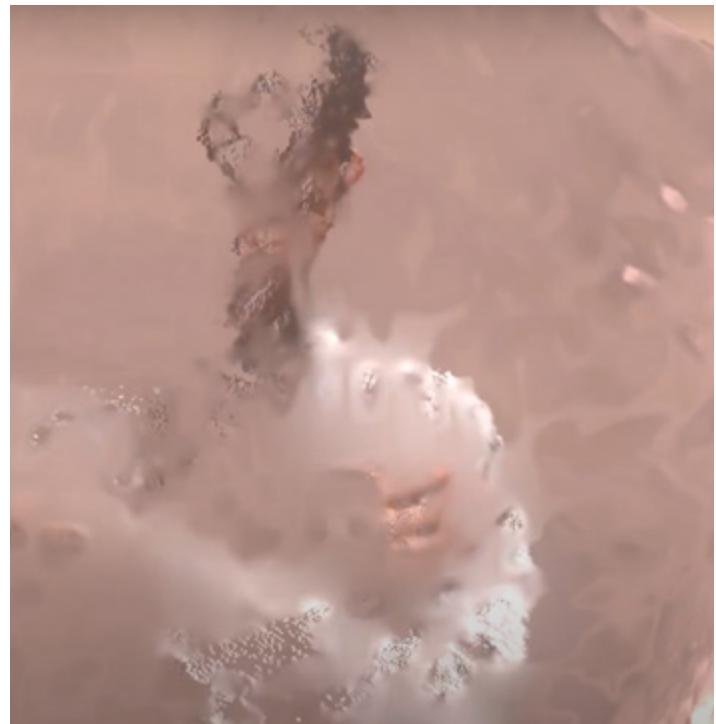
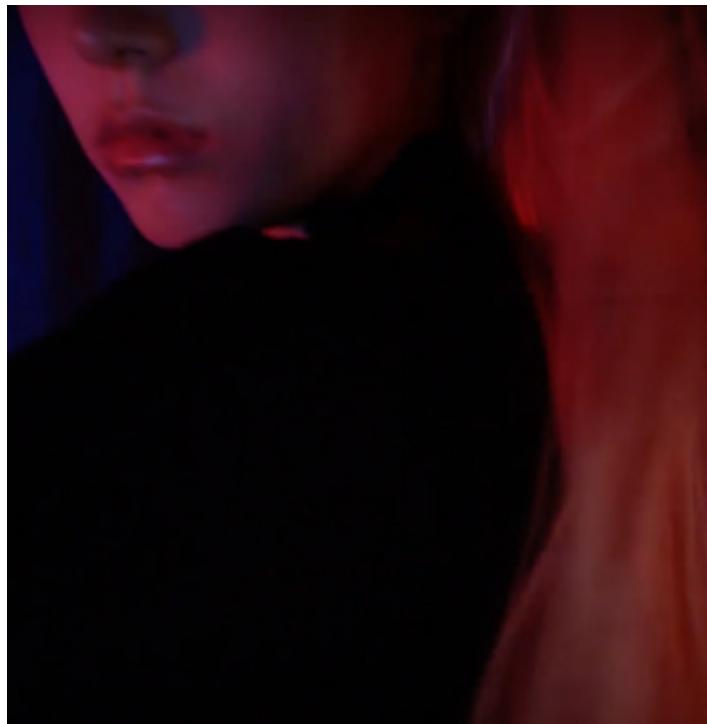
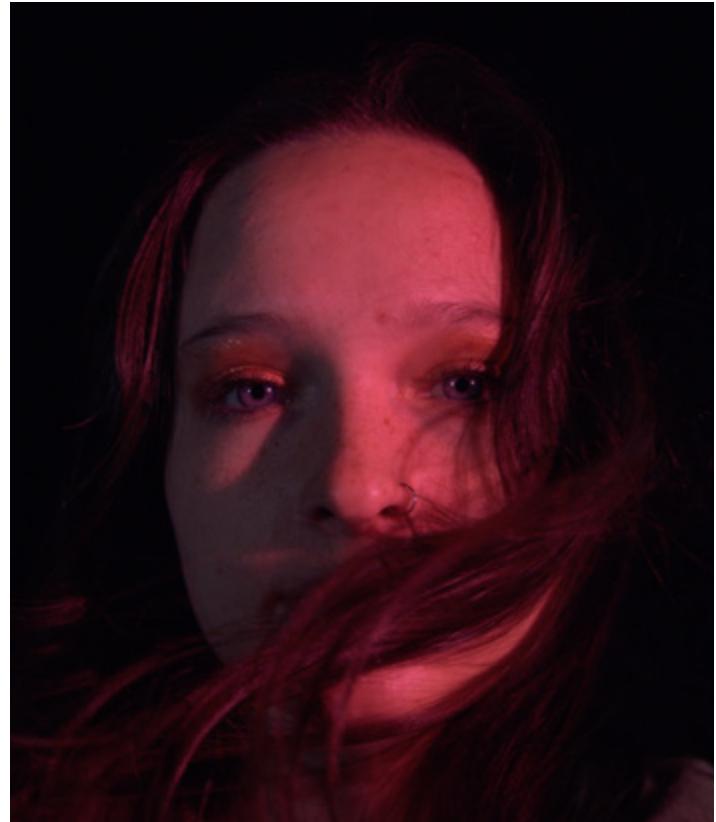
These are stills from the first section of our video. We went to the film studio, and we recorded close-up footage of ourselves to focus on our facial features.

In our introductions, we also included photos of us when we were young to recall our past and contribute to our theme of who we are and what has shaped us into the people we are today.



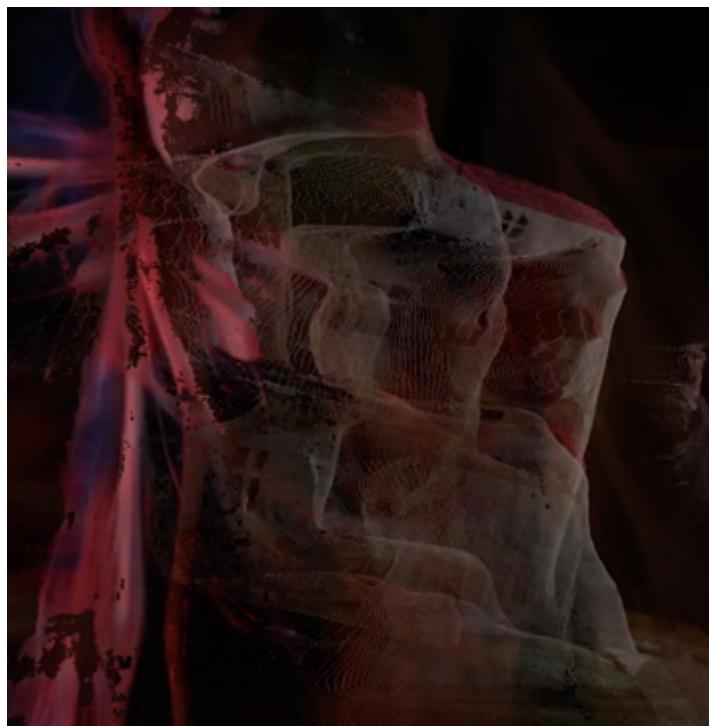
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These are stills from the second section of our video, where we address our struggles. We wanted the color pallet to be similar, so the video transitions were smooth and cohesive. We also tried to add more body language in this part of the video, where we talked about what we had gone through.



Portfolio 2022

These images show a transition I worked on between sections two and three. We were transitioning from our struggles to the 3D animations at the end of our video. The bottom images show a test where I put a visual pixelated edit on the footage to make it look like the 3D animation particles. The video slowly fades into particles until it is in the 3D animation. This project was my first time using after effects, and I was pleased with how this edit turned out. I found it through experimenting with the channels and using the shift channels effect.



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These are stills from our ending scene where we are all located in a place where we feel safe and relaxed after growing and going through our suffering. 3D animation was something my group partner Miao specialized in. He used Adobe Aero to create these scenes, and he taught me how to use it to scan people for cinema 4D.

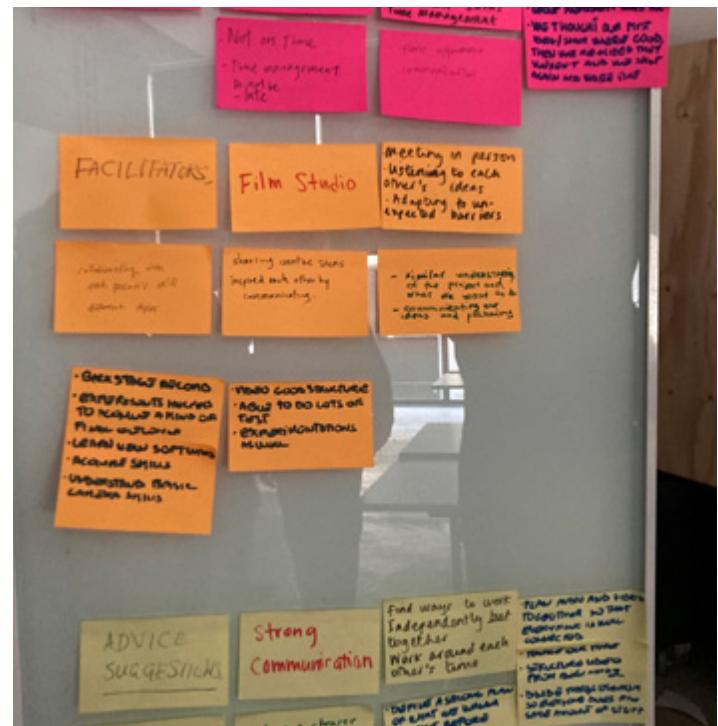
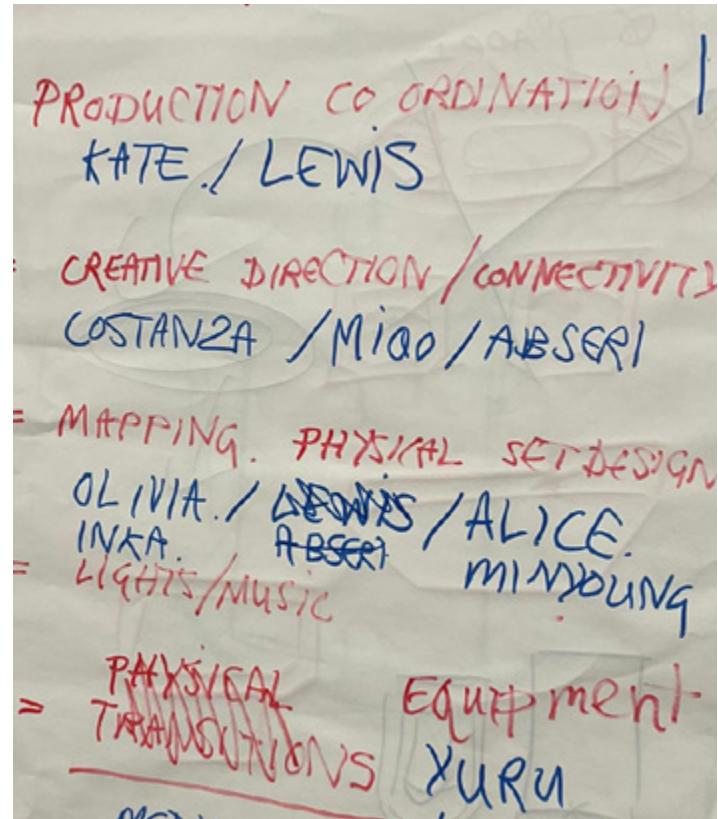


Portfolio 2022

I had never worked in a film studio or animation before, so I was very grateful for this learning experience. I learned how to use 4D Cinema, experimented with after effects, and learned how to use film cameras in a studio.

Working as a group with people from other backgrounds was also a new experience for me. We all had very different thought processes and perspectives. Some of the important things I learned that are necessary when working with a group are that you need clear communication, assigned roles, constructive criticism, and good time management.

[Click here to see the final video](#)



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The Manipulated Truth



Portfolio 2022

The Manipulated Truth was my senior project. It started with a notes tab, as seen to the left. The date was January 14th. About a week after the insurrection happened at the capitol. The truth was on my mind, and I thought it would be a relevant concept to explore. I was brainstorming and just writing down everything that came to my mind about the topic. I also studied a few other issues for my senior project about my role as a female designer, a moment in time, architecture, etc. My mind was all over the place, thinking about how I could make the most of this opportunity.

After presenting my ideas to my peers, it was evident which topic I was most passionate about. I wanted to explore the importance of truth and its use in our society today.

For this project, I worked on five ways to explore this idea. I made postcards, books, newspapers, a truth machine, and cards to go into the truth machine. The process book for this project is over 200 pages. I cannot shorten that down to a few pages in my portfolio, so I have included some of the research I did and five explorations that I created for this project.

Verizon 10:19 AM

Notes

January 14, 2021 at 12:44 PM

Senior project

Technology and the truth

- truth helmet
- Seeing the truth
- Eyes
- How could you not see that
- Blind
- "They're blinded"
- bringing light to the worst in society
- The division
- People put a sticker on what they believe and if enough people believe the truth becomes an open eye
- Put it in all different communities throughout Connecticut
- Theme per eye?

Role as a female designer

Moment in time

A huge repetitive sculpture that hangs from a ceiling for crawling

- discussed board with a bunch of social issues that people need to start talking about and they have numbers so show how important they are to someone

Architecture

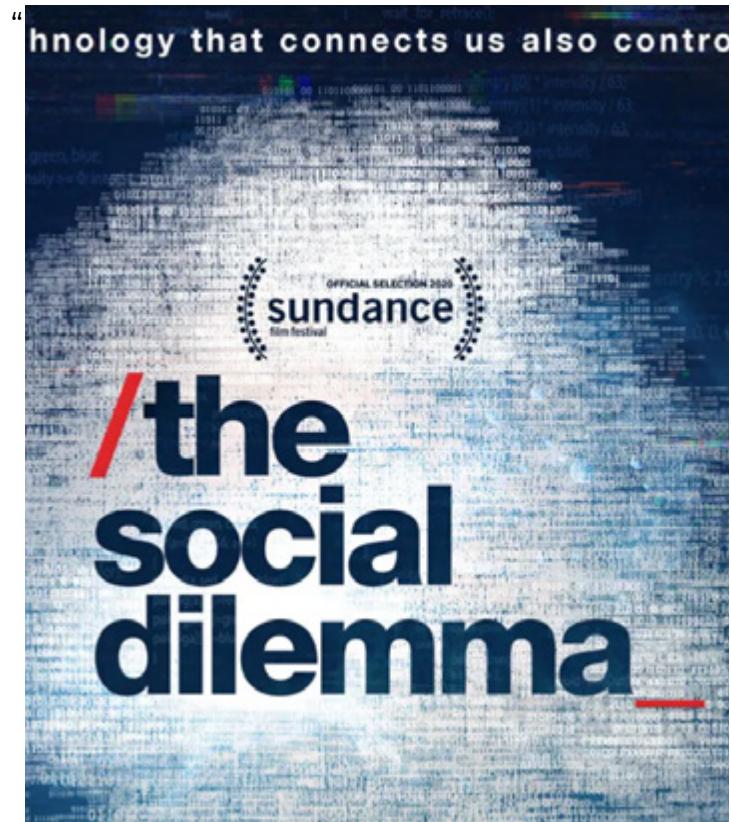
✓

camera icon

location icon

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The concept of the truth has always been concrete to me. Although in this day and age, I was questioning it. I started this project by researching how the truth is being manipulated through technology and human greed for financial gain. Lies spread six times as fast as the truth. The dark reality we live in today is: Will we be able to emerge from the spread of misinformation and allow factual information to prevail? Or will we deteriorate from the spread of unreliable, sometimes even dangerous, socially destabilizing ideas? (Anderson, Jenna).



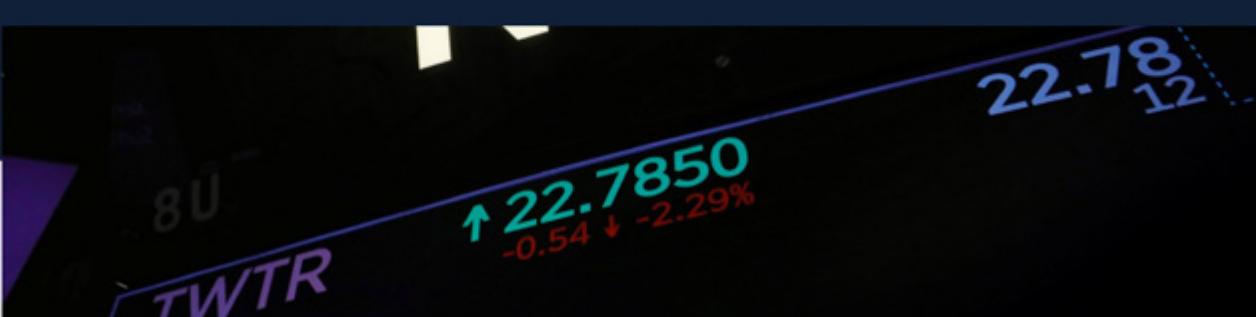
WS

Fake News: Lies spread faster on social media than truth does

SHARE THIS - f t e ...

Fake News: Lies spread faster on social media than truth does

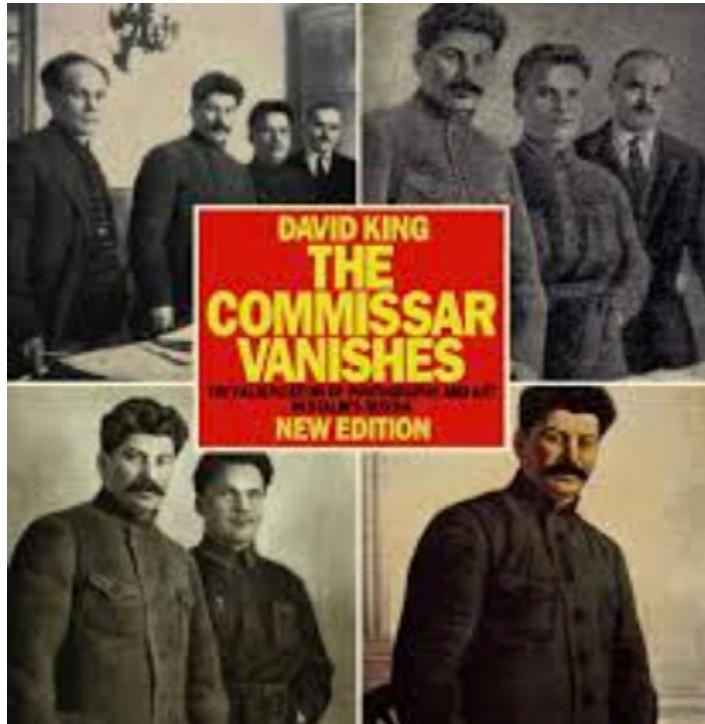
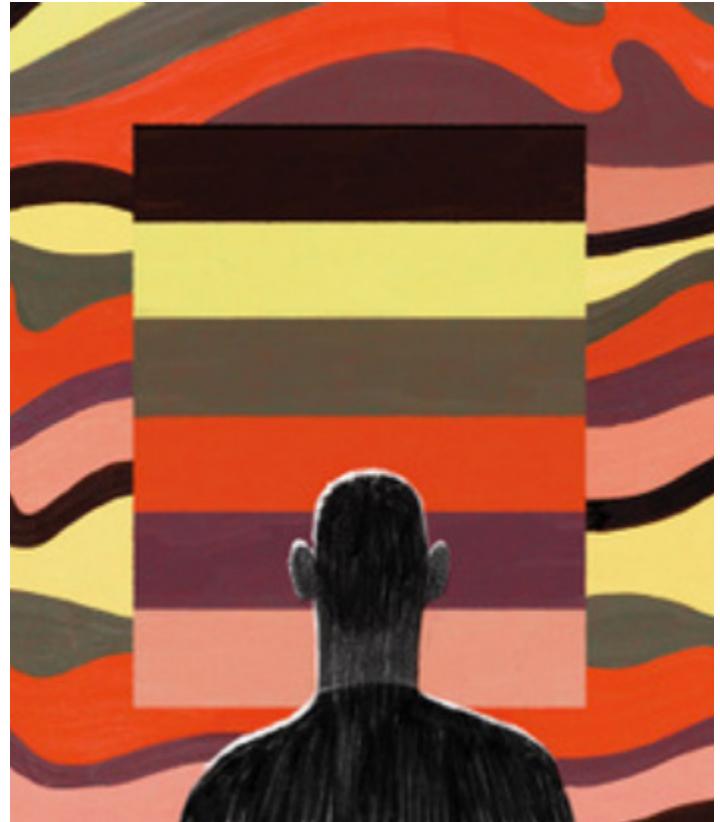
People are quicker to repeat something that's wrong than something that's true



A graphic showing stock market data for Twitter (TWTR). It features a large green arrow pointing upwards with the text "↑ 22.7850" and "-0.54". To the right, there is a red arrow pointing downwards with the text "↓ -2.29%". Above these arrows, the number "22.78" is displayed with a small "12" underneath. The background is dark, and the overall image is tilted.

Portfolio 2022

These images show some visual research I did on this concept. The bottom right corner shows the identity I chose for this project. This took a while for me to finalize, but the project was essential to be cohesive. I chose Franklin Gothic Condensed because I wanted a bold, eye-grabbing display typeface similar to the Newspaper and media. I chose Times New Roman because it is the most trusted typeface. This color theme is also a vital aspect of this project because I used it to inform the audience which information is accurate, false, or an opinion. Blue represents true information, yellow is false information, and green represents opinions disguised as facts.



FRANKLIN GOTHIC CONDENSED

Times New Roman - Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed diam nonumy nibh euismod tincidunt ut laoreet dolore magna aliquam. Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed diam nonumy nibh euismod tincidunt ut laoreet dolore magna aliquam erat volutpat. Ut wisi enim ad minim veniam, quis nostrud exercitation ullamcorper suscipit lobortis nisl ut aliquip ex ea commodo consequat. Duis autem vel eum iriure dolor in hendrerit in vulputate velit esse molestie consequat, vel illum dolore eu feugiat nulla facilisis at vero eros et accumsan et iusto odio dignissim qui blandit praesent luptatum zzril delenit augue duis dolore te feugait nulla facilisi.



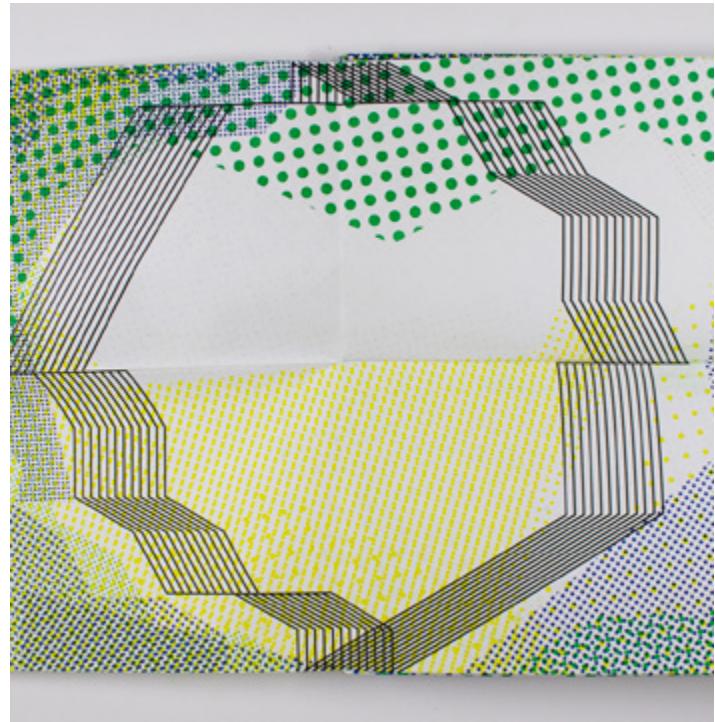
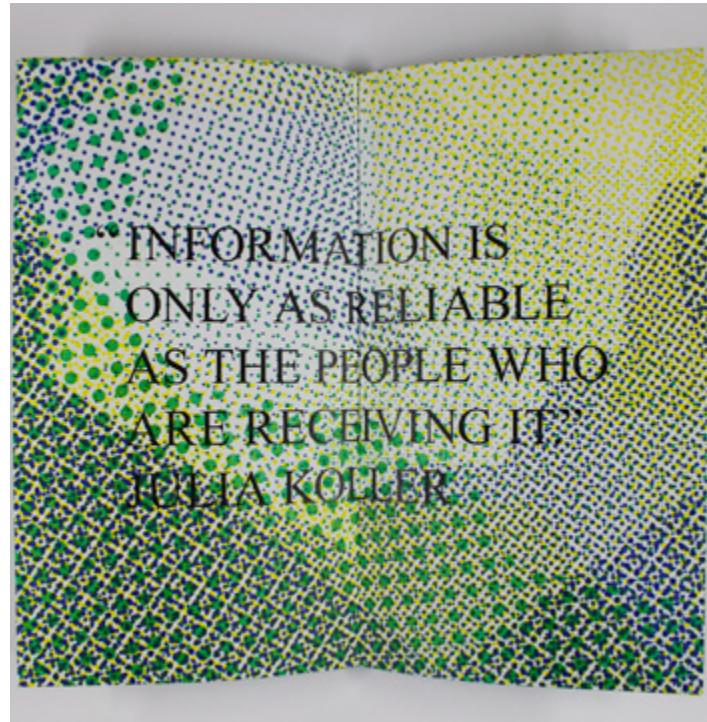
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For the first exploration of this topic, I thought about making a series of statements that are true, false, or opinions. I designed them to be absurd and eye-catching to get someone's attention, similar to the media. For the blue cards, the true statements, I made them very questionable. I did this because I wanted the reader to question the truth and think about their beliefs. With the false statements, I chose information that people believe is true; lastly, for the opinion statements, I wanted to address the binary of true vs. false and evoke an argument of opposing opinions.



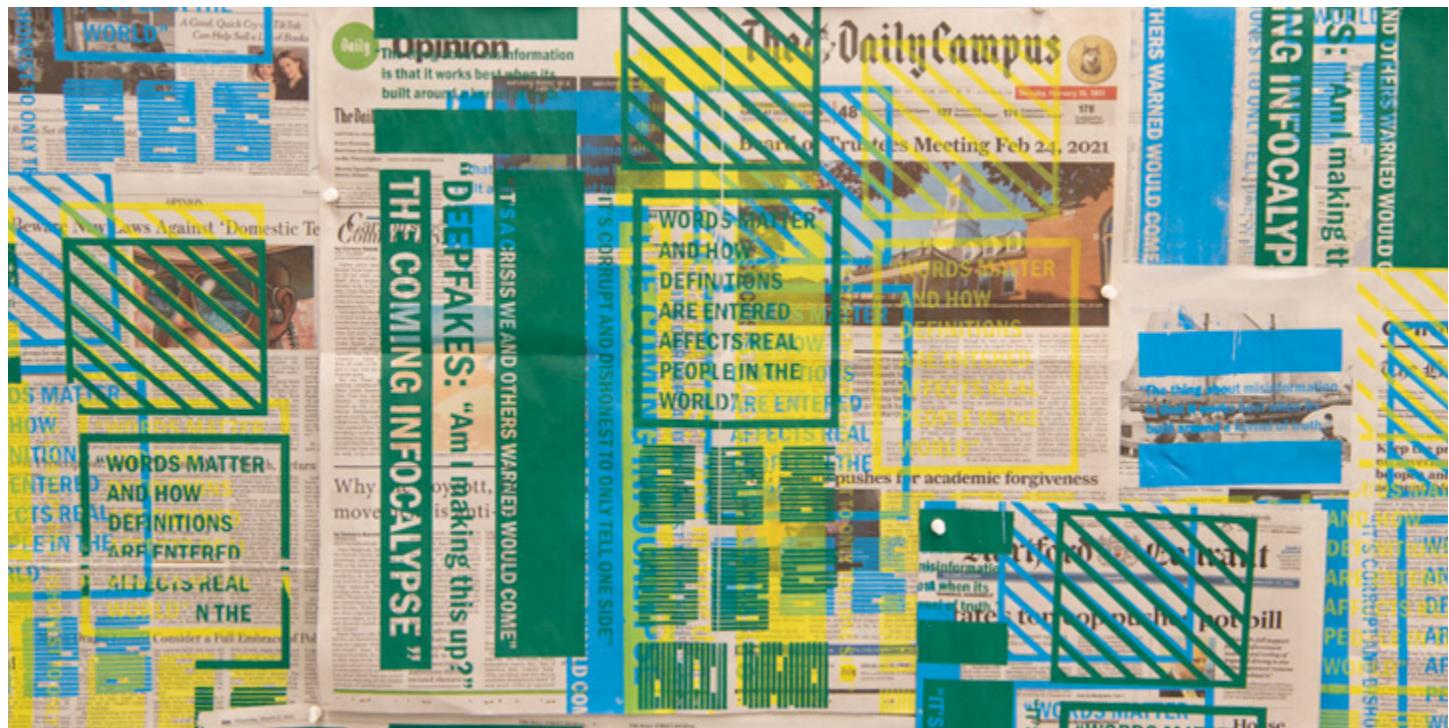
Portfolio 2022

I was inspired by the designer Michael Rock for this part of my project. He talks about how critical perspective is and how you reveal your views when designing. This concept relates to the manipulated truth because perspective also has a significant role in what people believe is true or false. These books are Riso printed. I made many different masters with the machine, and I randomly put paper is to create a different composition for each book. I overlapped the three colors of green, blue, and yellow to address perspective in the manipulated truth concept. This book also folds up and down into many posters with shapes that bring attention to perspective.



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I wanted to directly address the media through newspapers in this part of my project. I decided to screen print information and quotes on top of newspapers. I made transparencies with quotes pulled from the newspapers about this topic. I also made blocks to block some information. I enjoyed this part of my project because of the newspaper words that would poke through the screen printed designs. The audience can look at this piece from far away or up close and always see something new.



Portfolio 2022

These images show the truth machine I built. This was one of my favorite parts of this project. I wanted to explore the idea of a truth machine. How could I make an eye-catching machine that spreads information, true or false? Similar to the way technology does in today's society. I decided to make a machine where you can turn a knob and then receive a card with information, similar to my postcards earlier. On the cards, there are true statements that seem false, false statements that seem true, and opinions disguised as facts. This machine is made to be in a place where people congregate so they can start a conversation about true and false information.

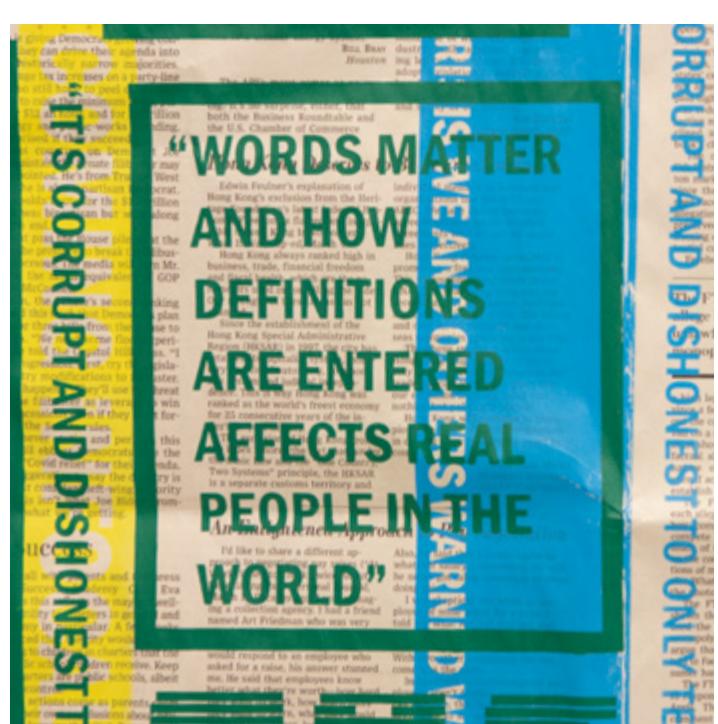


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For the last part of my project, I screen printed cards for the truth machine. I did many iterations for the card design, but overall I wanted to keep the colors bold and the design simple for the audience.



This project blurs the line of the truth between true statements that seem false, false statements that seem true, and opinions disguised as facts. The manipulated truth project also aims to bring awareness to this serious issue by starting a discussion about what you believe to be true. Through newspapers, postcards, a book, and the Truth Machine, people will be more aware of this issue and work to restore trust in the truth.



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CLIENT WORK

Portfolio 2022

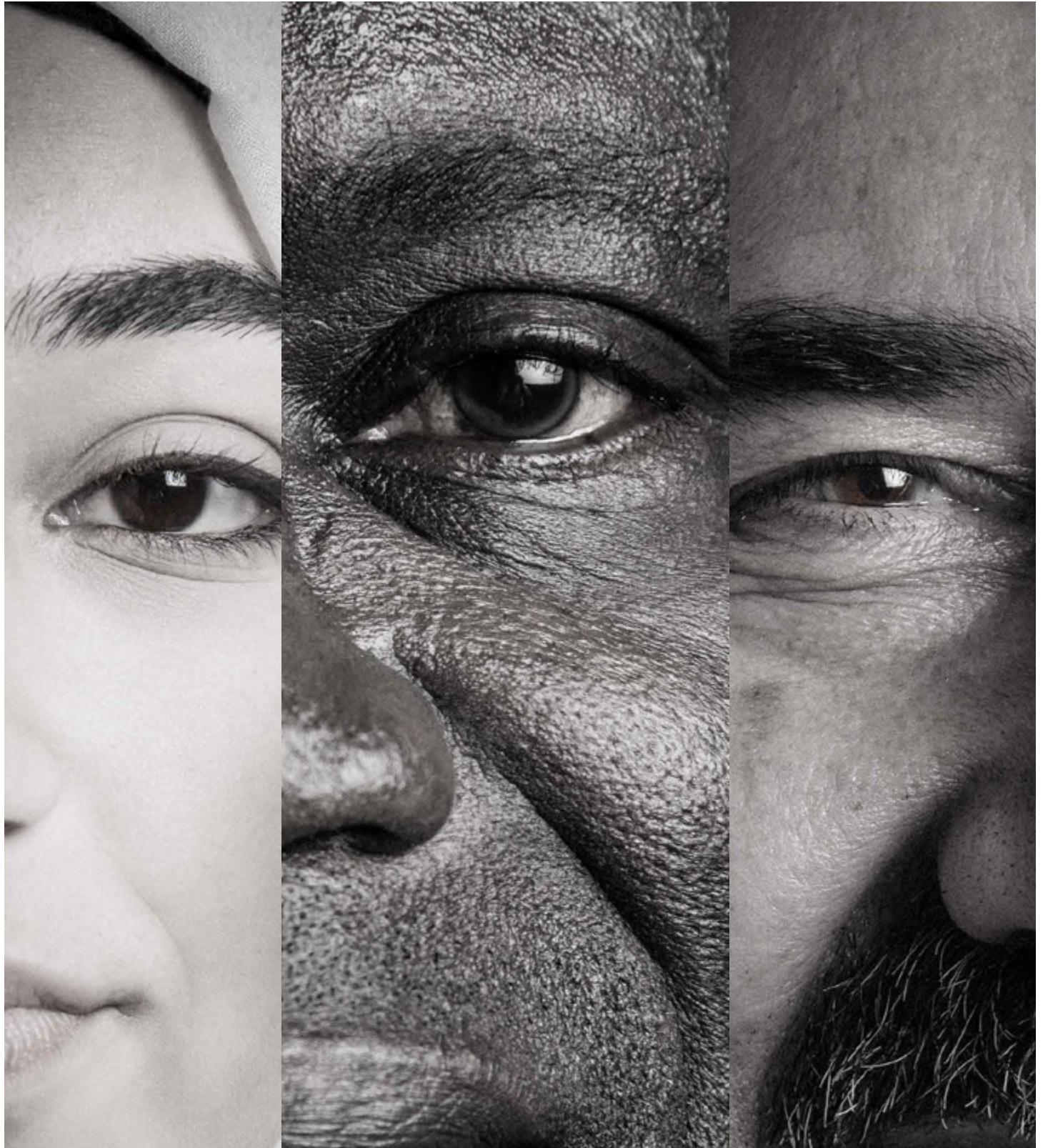
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**THE WILLIAM BENTON
MUSEUM OF ART**

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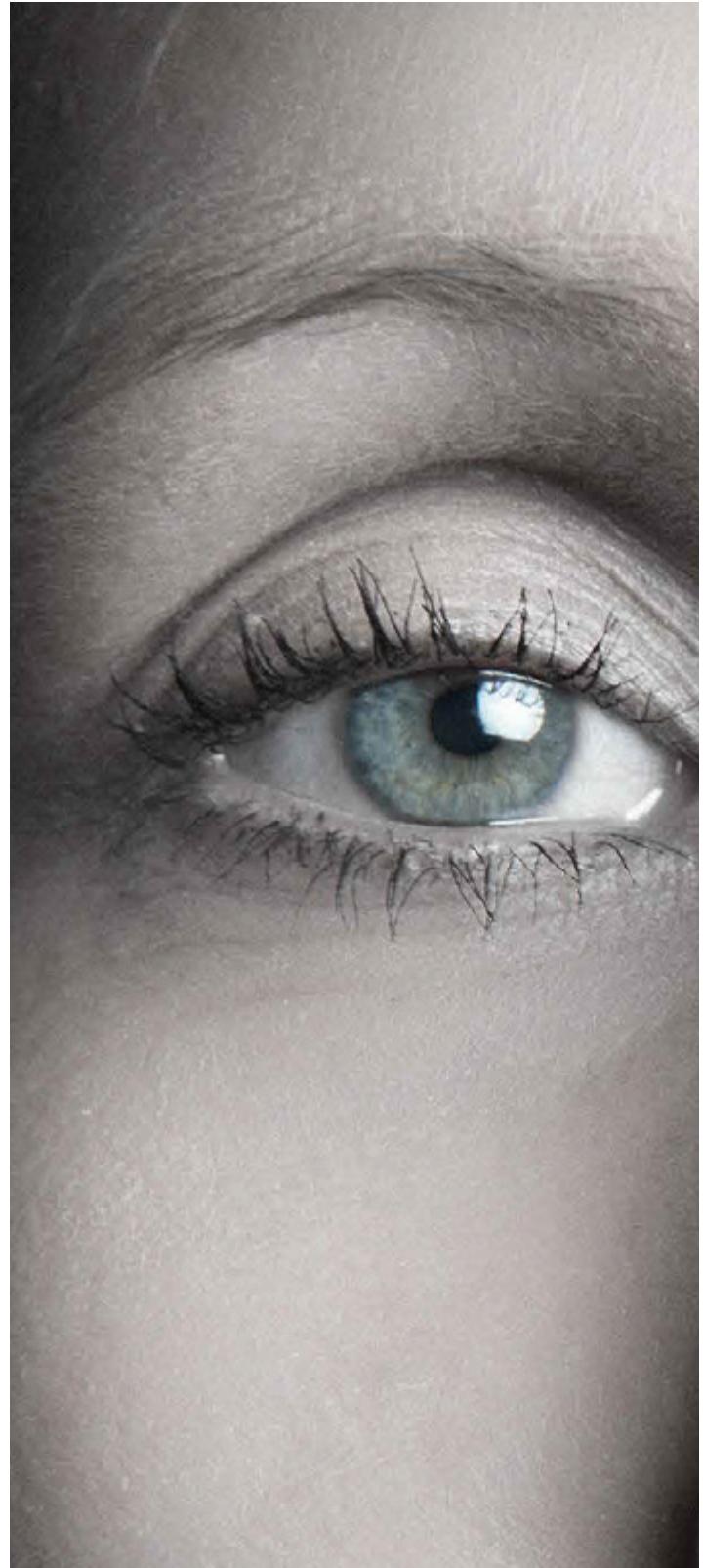
Immigrant Eyes



Immigrant Eyes was an exhibition by Joe Standart. These images were from his Portraits of America series. These works are intended to “stimulate awareness, overcome indifference, and encourage people to build a respectful multicultural society.” Through these works, Standart aims to “highlight the inner dignity each individual possesses, transcending politics and shifting the conversation about immigrant, dreamer, refugee, and citizen identities” (PortraitofAmerica.org)

I worked on the graphics for this exhibition. I created a web banner, Facebook, Instagram, and Twitter posts. Along with these promotional graphics, I made an outdoor banner, worked on gallery labels, and created a map for this outdoor exhibition displaying where all the photographs were.

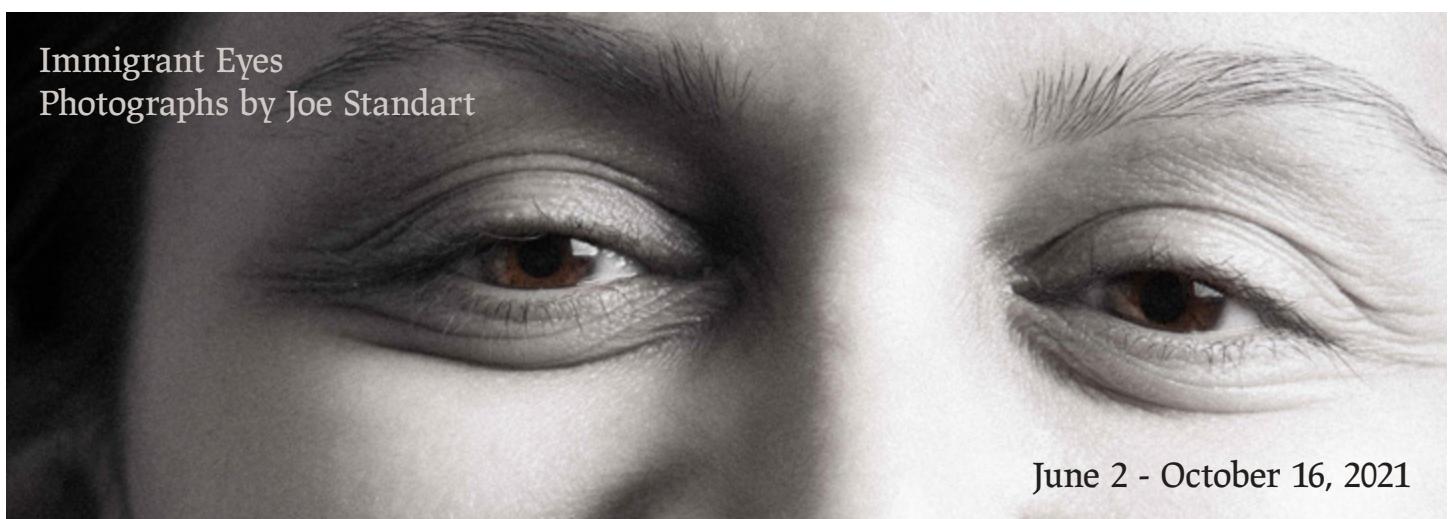
The following few pages show some of the many iterations this banner went through in discussion with my superiors. Initially, my boss wanted a banner with just one pair of eyes, so I tried a few variations. I also included a banner with multiple eyes as an experiment, and she ended up preferring that banner over the others. This taught me to utilize my creative freedom to bring new perspectives into my designs.



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June 2 - October 16, 2021



June 2 - October 16, 2021



June 2 - October 16, 2021



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Immigrant Eyes

Photographs by Joe Standart

June 2 - October 16, 2021



Immigrant Eyes

Photographs by Joe Standart

June 2 - October 16, 2021



Immigrant Eyes

Photographs by Joe Standart

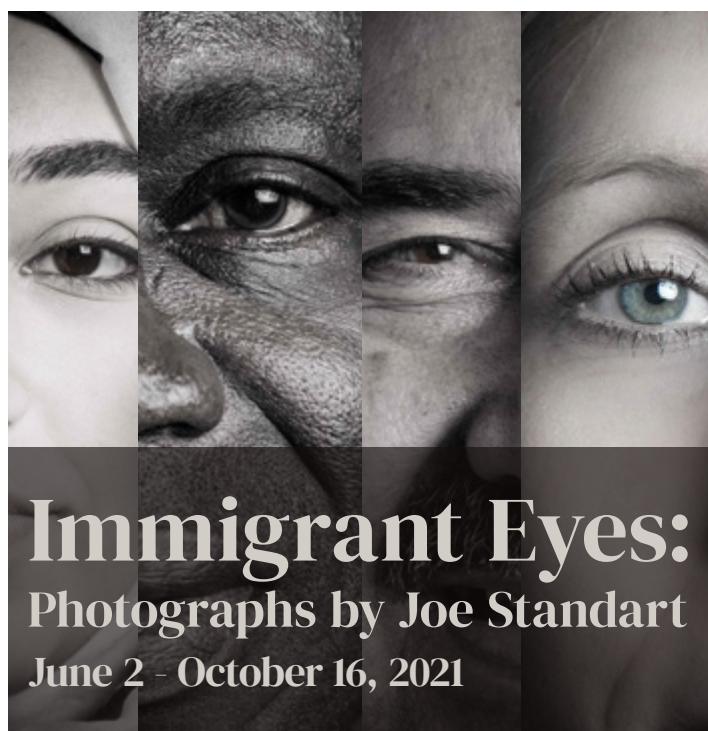
June 2 - October 16, 2021



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As you can see, this banner went through many rounds of feedback and iterations. I am always welcoming new perspectives and inspiration to improve my designs.

The variability was essential to consider when I was working on my graphics. Whenever I worked on exhibition graphics, I was always aware that the shape of the design would need to change based on different platforms. In the image below, you can see how I could change the design to fit different shapes.



**Immigrant Eyes:
Photographs by Joe Standart
June 2 - October 16, 2021**



Portfolio 2022

To the left are some of the gallery labels I designed. These had to go through many rounds of editing between me and others with a careful eye. It was tedious but a good learning experience. I used this experience to my benefit when I worked on other exhibition gallery labels.

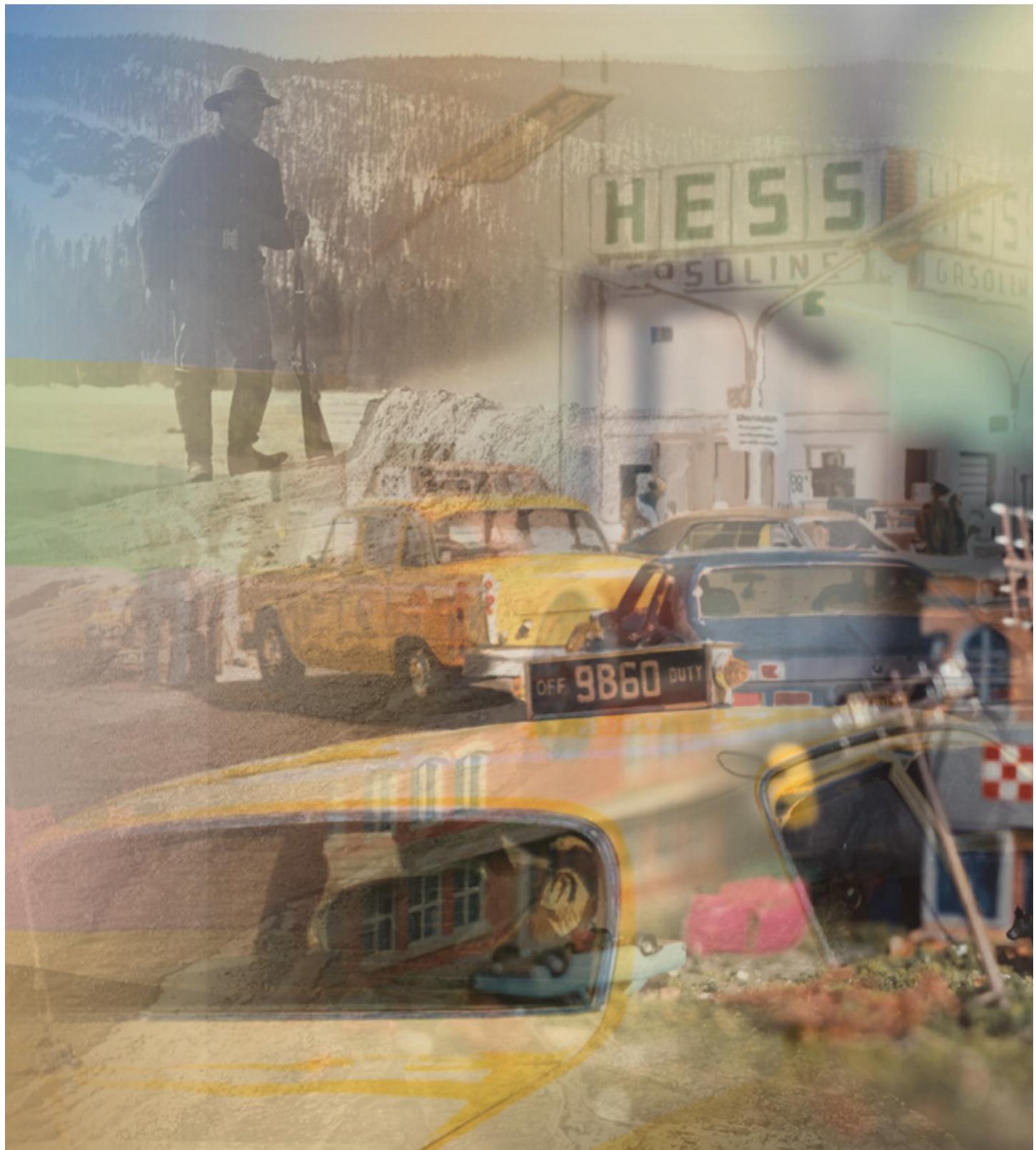
The images below show the outdoor banner being hung up. I was responsible for printing the banner. The company we used for printing was XL Color. I called them on the phone, sent the file, and when I received proof of the banner, I forwarded it to my boss to confirm. Once that went through, it was off to print.

<p><i>Left:</i> Crispito Freita Country of Origin: Paraguay</p> <p><i>Middle:</i> Alioune Badu Diop Country of Origin: Senegal</p> <p><i>Right:</i> Anyssa Gdhauiad Country of Origin: United States, Father Tunisia Photographs by Joe Standart New London Series, 2016</p>	<p><i>Top:</i> Carmen Loyola Country of Origin: Peru</p> <p><i>Bottom:</i> John Dominguez Country of Origin: United States, Family from Dominican Republic Photographs by Joe Standart New London Series, 2016</p>
<p><i>Left:</i> Anyssa Gdhauiad Country of Origin: United States, Father Tunisia</p> <p><i>Middle:</i> Alioune Badu Diop Country of Origin: Senegal</p> <p><i>Right:</i> Crispito Freita Country of Origin: Paraguay Photographs by Joe Standart New London Series, 2016</p>	<p><i>Top:</i> Alfonso Lazarte Country of Origin: Peru</p> <p><i>Bottom:</i> Krishna Kotham Country of Origin: India Photographs by Joe Standart New London Series, 2016</p>
<p><i>Left:</i> William Wuyke Country of Origin: Venezuela</p> <p><i>Right:</i> Maylis Yezez Country of Origin: Panama Photographs by Joe Standart New London Series, 2016</p>	<p><i>Left:</i> Agnes Pustelnik Country of Origin: Poland</p> <p><i>Right:</i> Jim Beekman Country of Origin: Belgium</p>
<p><i>Left:</i> Ibrahim Hasson Country of Origin: Sri Lanka Photograph by Joe Standart New London Series, 2016</p>	<p><i>Far Right:</i> Agnes Pustelnik Country of Origin: Poland Photographs by Joe Standart New London Series, 2016</p>
<p><i>Left:</i> Ibrahim Hasson Country of Origin: Sri Lanka Photograph by Joe Standart New London Series, 2016</p>	<p><i>Right:</i> Jim Beekman Country of Origin: Belgium</p> <p><i>Far Right:</i> Agnes Pustelnik Country of Origin: Poland Photographs by Joe Standart New London Series, 2016</p>



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The Human Epoch: Living in the Anthropocene



The Human Epoch: Living in the Anthropocene was an exhibition I worked on during Covid. This exhibition was designed for an introductory environmental literacy, and science course offered at UConn. The work is oriented around the concept that human beings are now the dominant geological agent. In the 1950s, the “Great Acceleration” occurred with improving science, technology, energy use, the human population, urbanization, and species extinctions. This time is debated as the beginning of the Anthropocene era because of its significant changes in geological strata and climate change.

I was given four pieces from the exhibition and the Windsor typeface to use in the promotional graphics. It was a privilege to work on this piece because of its importance in history and its influence in today's society on climate change. My thought process was to use works to make them look like they were going through time and changing, similar to the concept of The Human Epoch. I did a few iterations of the banner in the next series of photos, and then it was critiqued and finalized.

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The Human Epoch

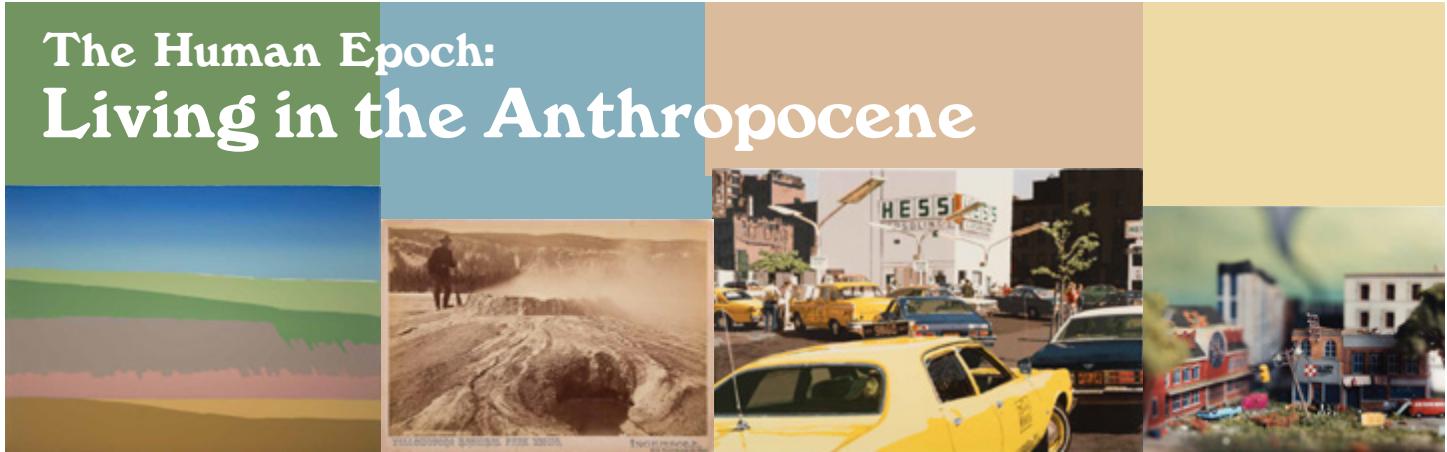
The Human Epoch: Living in the Anthropocene

This curricular exhibition supports the teaching of a new introductory environmental literacy and science course offered by the Department of Geosciences at the University of Connecticut, GSCI 1000E The Human Epoch.

The Human Epoch: Living in the Anthropocene is curated by Robert Thorson, Department Head (Interim) and Professor, Geosciences, with Amanda Douberley, Assistant Curator/Academic Liaison, William Benton Museum of Art.

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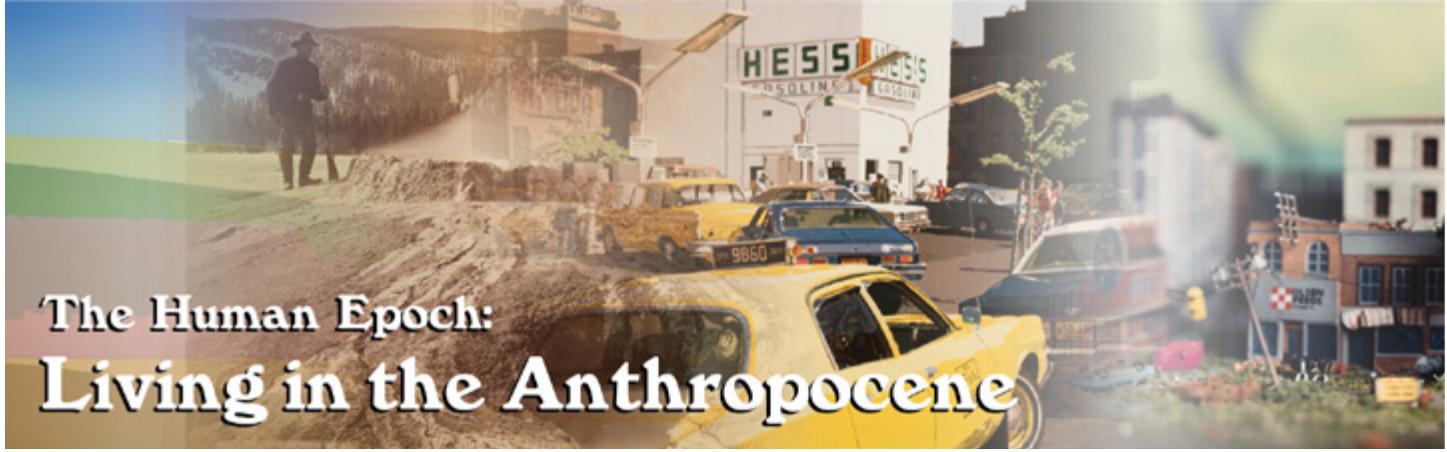
The Human Epoch: Living in the Anthropocene

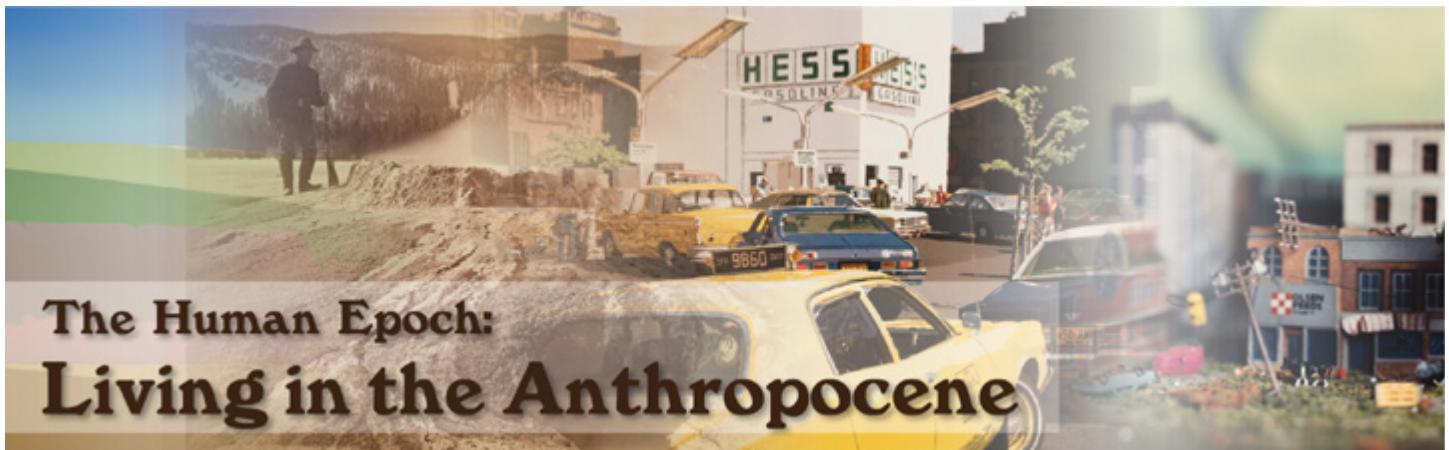


The Human Epoch: Living in the Anthropocene

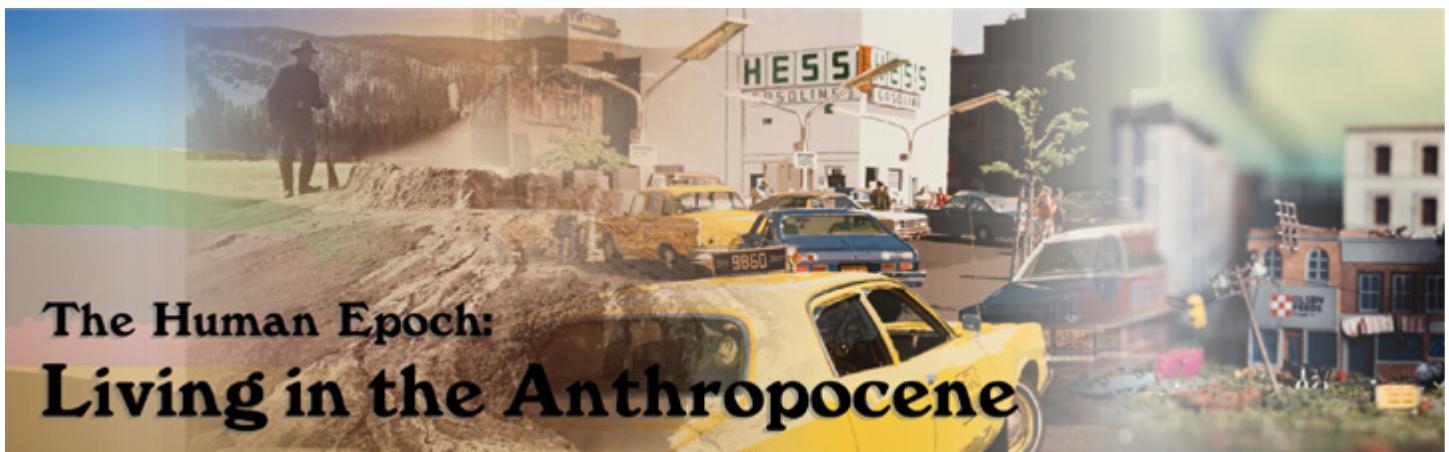


The Human Epoch: Living in the Anthropocene

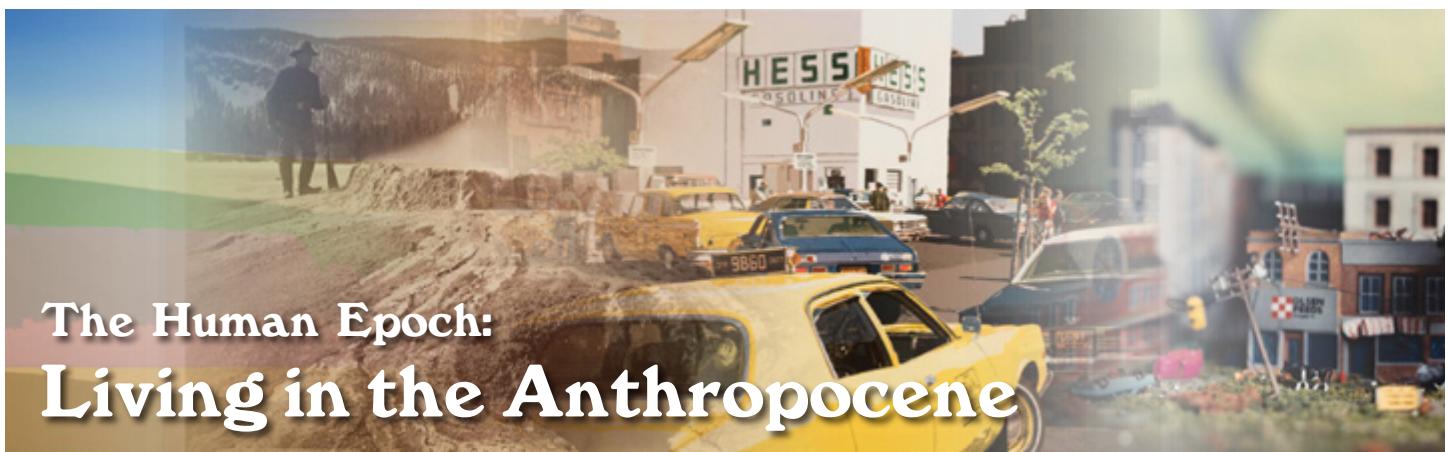




The Human Epoch: Living in the Anthropocene



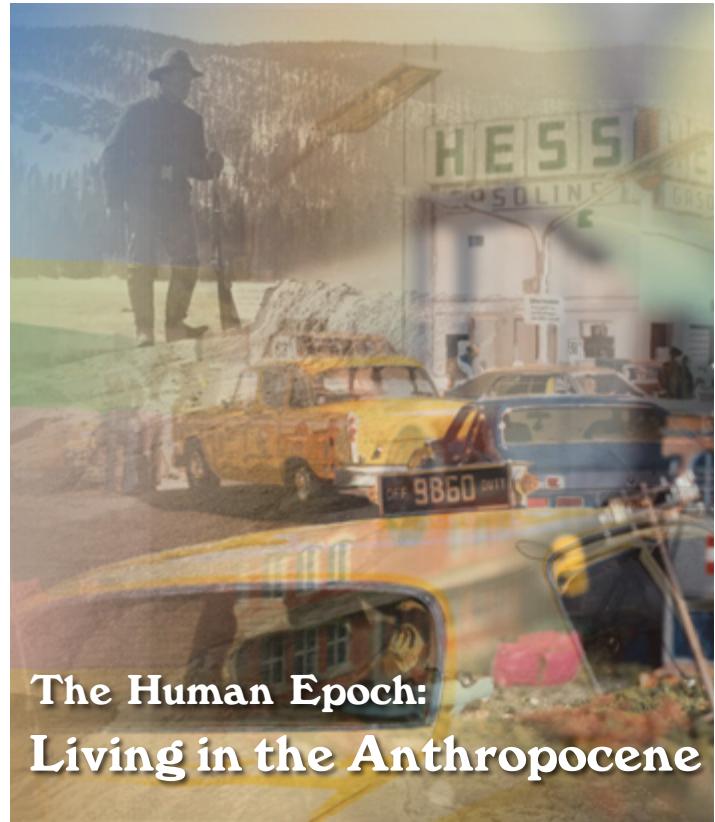
The Human Epoch: Living in the Anthropocene



The Human Epoch: Living in the Anthropocene

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Events were hosted for this exhibition. The museum hosted both a Virtual Screening and a Film Screening which I made promotional graphics. I also created banners and social media posts for Facebook, Twitter, and Instagram. The design was surprisingly easy to manipulate despite the number of pieces in the graphic. Along with these graphics, I also prepared printing files for vinyl.



A large, rocky mountain peak against a cloudy sky. The text "Virtual Screening Anthropocene: The Human Epoch" is overlaid on the left side of the image. The text "Friday, March 5th 6:30pm - 8:30pm Q&A after the film with Eleanor Ouimet, AAPIR of Anthropology at UConn" is at the bottom. The "The Benton" logo is in the bottom right corner.



**The Human Epoch:
Living in the Anthropocene**



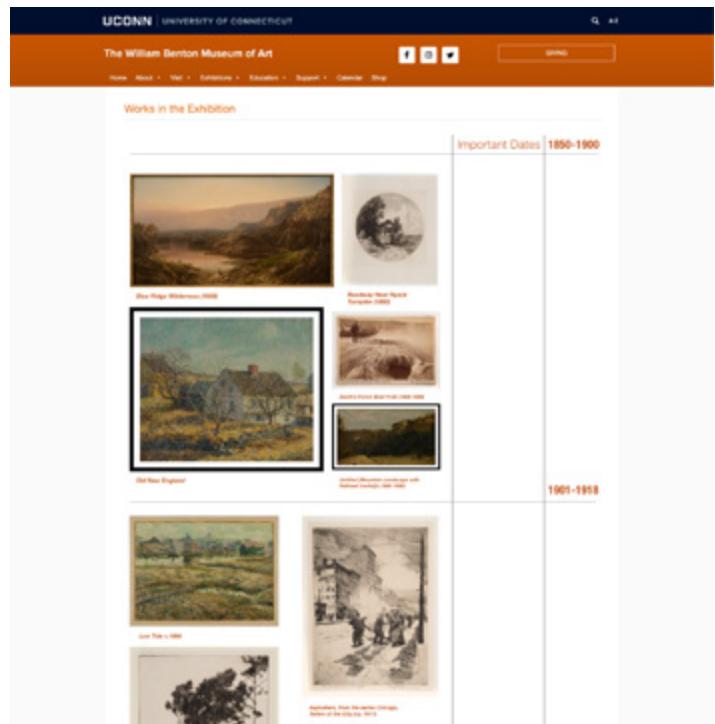
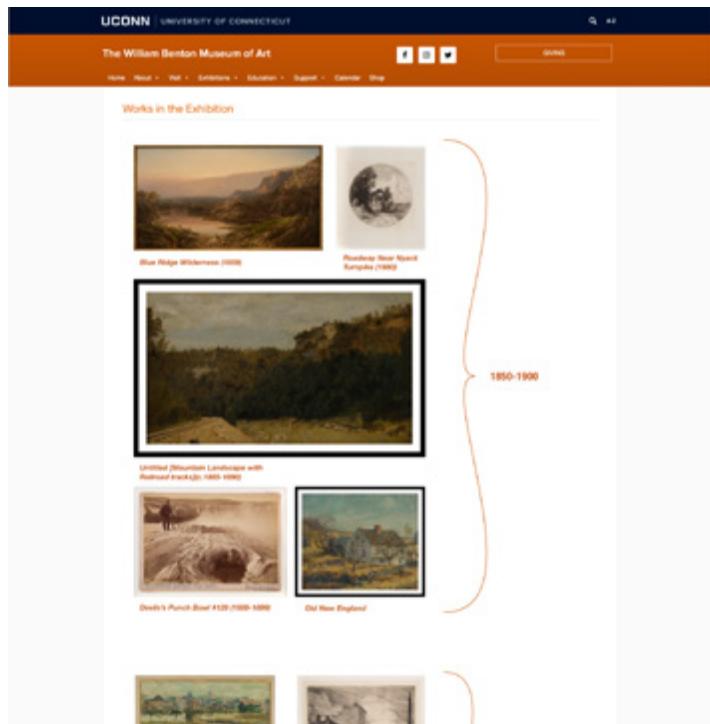
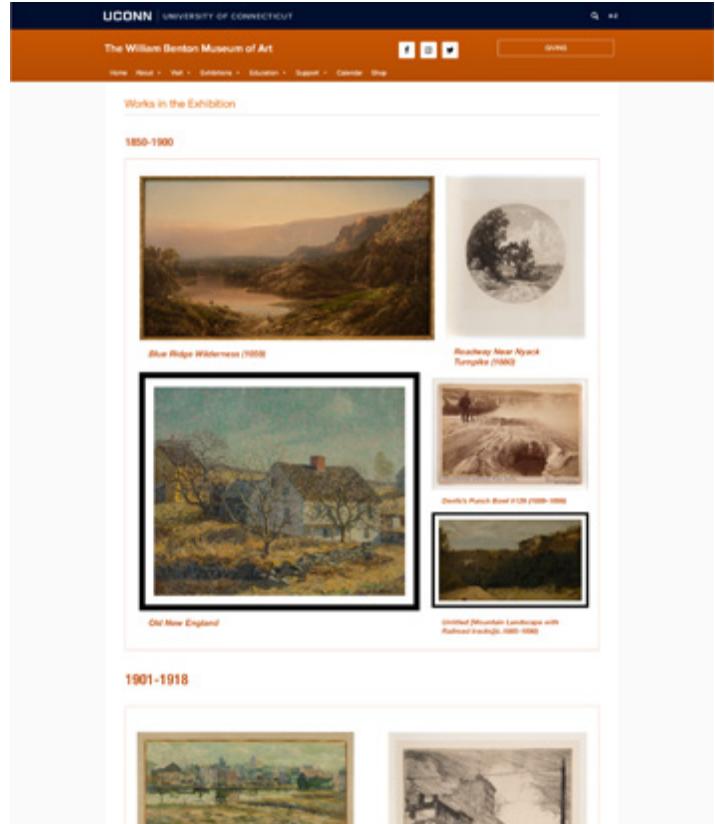
**Film Screening:
Anthropocene:
The Human Epoch**

**Friday, March 5th Zoom Registration Required
6:30pm - 8:30pm Short discussion and Q&A after the film**

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This exhibition can also be found online. I was tasked with designing the works on the exhibition page. I chose to organize them as a timeline to the theme. On the next page is the website. The website software used to create this site was WordPress. The images shown on this page are three iterations of timelines I experimented with.

[Click here to see the site](#)



Portfolio 2022

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Works in the Exhibition

1850-1900



William Louis Sonntag (1822-1900), *Blue Ridge Wilderness*, c. 1859



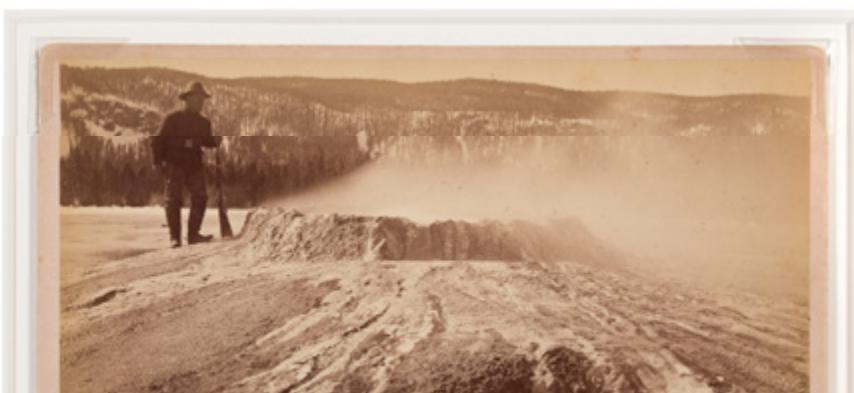
John Henry Hill (1839-1922),
Roadway Near Nyack Turnpike,
1880



Thomas Pollock Anshutz (1851-1912) *Untitled [Mountain Landscape with Railroad Tracks]*, c. 1885-1890



Wilson Henry Irvine (1869-1936), *Old New England*



Industrial Era

1859 - Edwin L. Drake strikes oil in Titusville, PA

1862 - Homestead Act encourages settlement of US western territory

1864 - President Lincoln signs bill to protect Yosemite Valley

1869 - Transcontinental railroad links US east and west coasts

1870 - John D. Rockefeller incorporates Standard Oil Company; monopolizes oil industry

1875 - Andrew Carnegie's Edgar Thomson Works begins mass production of steel in Braddock, PA

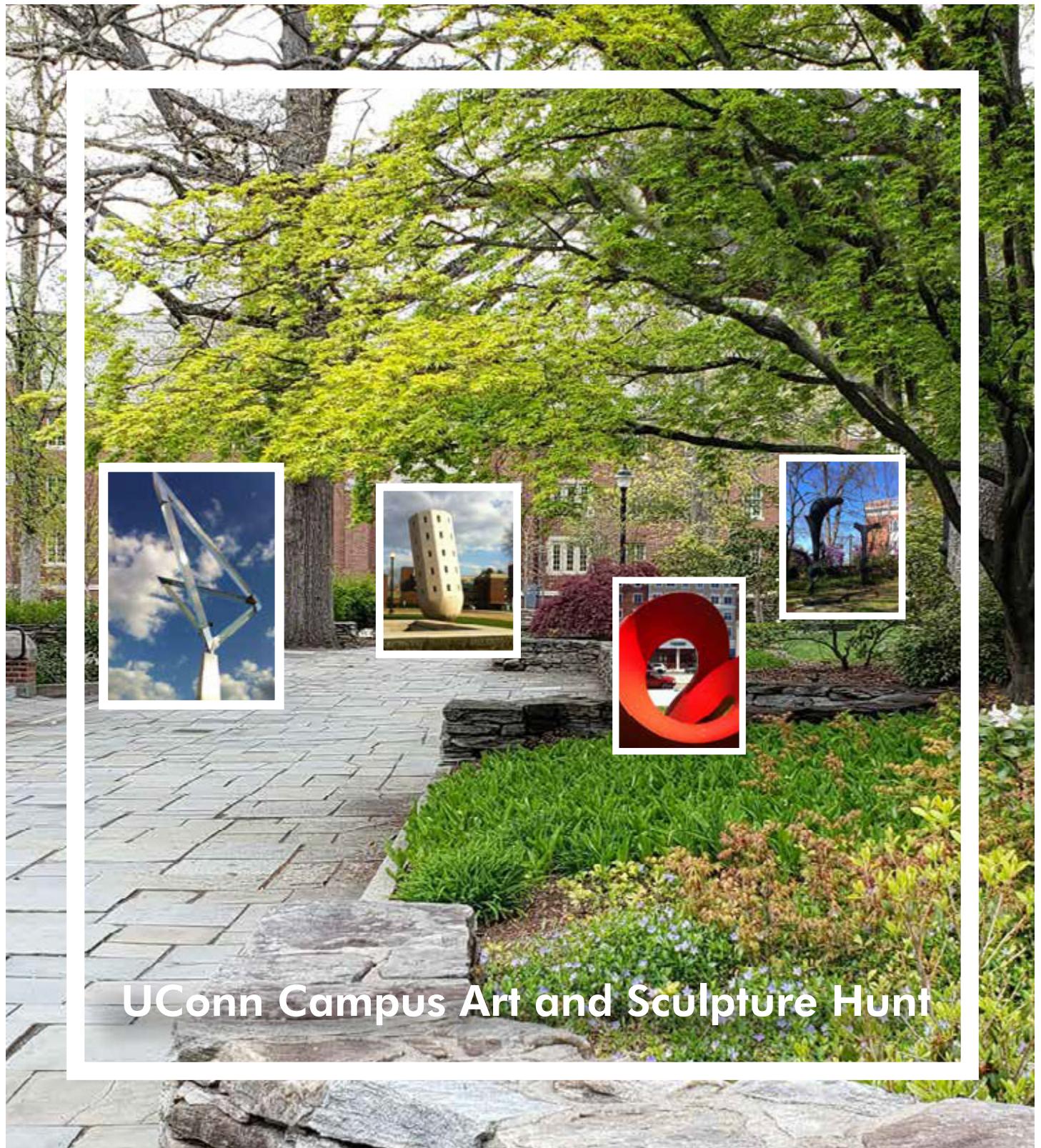
1879 - Thomas Edison demonstrates incandescent light in Menlo Park, NJ

1882 - First hydroelectric power plant put into operation in Appleton, WI

1891 - Forest Reserve Act passed

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UConn Campus Art and Sculpture Hunt



Portfolio 2022

UConn Campus Art and Sculpture

Hunt was a fun interactive project. I was thinking a lot about the user's experience because this activity is a scavenger hunt. This project was important for the museum because it encouraged people to be outside and be involved while we were still going through a pandemic. I was assigned to make a postcard for this event. It was a challenge to create a compelling design including all the necessary images of the works and all the information. I display a series of postcard iterations with the front and back on the next page. I also created promotional graphics for this activity.



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UConn Campus Art and Sculpture Hunt
Scan the QR Code to visit our web page and start your hunt!

TheBenton
THE WILLIAM BENTON MUSEUM OF ART

Enjoy self-guided art and sculpture hunts, designed for any age. Using your mobile phone, learn about public art and enjoy a walk on UConn's beautiful campus.

245 Glenbrook Road
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TheBenton
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(860) 486-4520 | Directions
<https://benton.uconn.edu/>

UConn Campus Art and Sculpture Hunt
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TheBenton
THE WILLIAM BENTON MUSEUM OF ART

Enjoy self-guided art and sculpture hunts, designed for any age. Using your mobile phone, learn about public art and enjoy a walk on UConn's beautiful campus.

Happy Hunting!

During this period of Covid-19 and social distancing we have highlighted outdoor works of art on two routes, North Campus and South Campus, each about a 45 minute walk. Times will vary with a stroll or jog! If you want a longer walk try the bonus feature on the North Campus route.

RULES:

- DO** take a selfie with the works of art and share it with us at #BentonMuseum
- DO** be safe and don't touch the works of art. This is an observational hunt.
- DO** be safe and stay a safe distance from other visitors.
- DO** respect the works of art and UConn's campus rules, and leave no evidence of your visit behind.



245 Glenbrook Road
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benton.uconn.edu

Start each walk at The William Benton Museum of Art

UConn Campus Art and Sculpture Hunt
Scan the QR Code to visit our web page and start your hunt!

TheBenton
THE WILLIAM BENTON MUSEUM OF ART

Enjoy self-guided art and sculpture hunts, designed for any age. Using your mobile phone, learn about public art and enjoy a walk on UConn's beautiful campus.

UConn Campus Art and Sculpture Hunt

Scan the QR Code to visit our web page and start your hunt!

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RULES:

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- DO** respect the works of art and UConn's campus rules, and leave no evidence of your visit behind.



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Start each walk at The William Benton Museum of Art **Happy Hunting!**

Portfolio 2022

This page shows the final version of the postcard, front and back. After feedback and revision, we decided to remove some information and make the front image-based. On the back, I used three columns to break down the information on the postcard. I chose the typeface Futura because of its clear legibility and light, welcoming nature. Futura is also commonly used throughout the university.

Happy Hunting!

Start at The William Benton Museum of Art

Scan the QR Code to Start your Hunt!



245 Glenbrook Road
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During this period of Covid-19 and social distancing we have highlighted outdoor works of art on two routes, North Campus and South Campus, each about a 45 minute walk. Times will vary with a stroll or jog! If you want a longer walk try the bonus feature on the North Campus route.

RULES:

- DO** take a selfie with your favorite sculpture and tag us. #BentonMuseum
- DO** be safe and don't touch the works of art. This is an observational hunt.
- DO** be safe and stay a safe distance from other visitors.
- DO** respect the works of art and UConn's campus rules, and leave no evidence of your visit behind.

@bentonmuseumuconn

@benton.museum

@UConn_Benton

Left to right: Robert Perless, *Mabius Solars* (1995), Stainless steel and acrylic polymer prisms; Ilan Averbuch, *Dove Tower and Steps to the Bottom of a Pyramid* (2004), Granite and steel; Charles O. Perry, *Us & Cs* (1990), Painted steel; Fritz Bulman, *Catch I, II, and III* (1972), Bronze.



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UNIVERSITY OF
CONNECTICUT RECREATION
CENTER

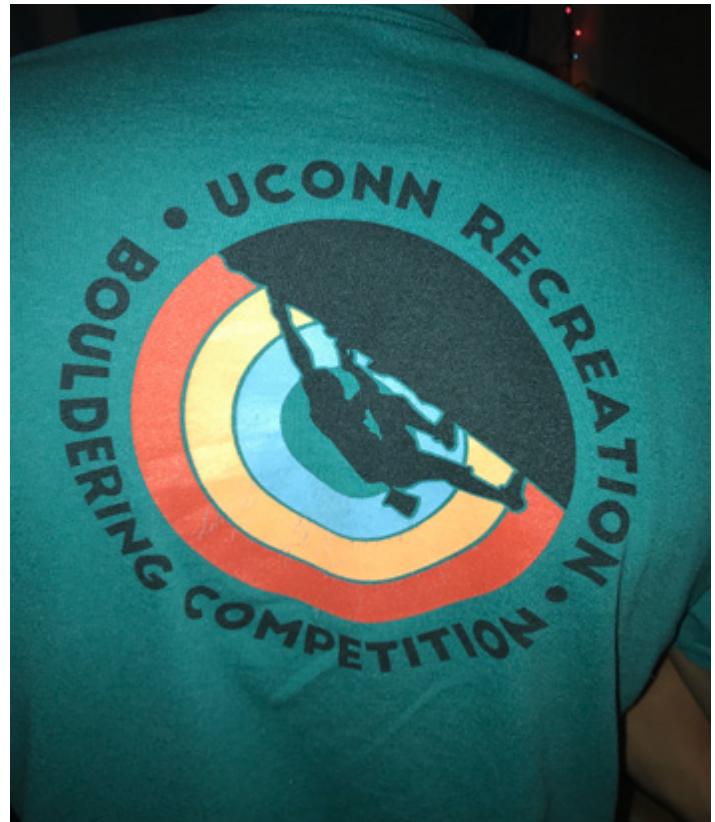
Portfolio 2022

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UConn Bouldering Competition



The UConn Bouldering Competition is an event the Recreation Center hosts every year. The image to the right shows the last graphic for the competition. My boss wanted me to do a similar design but updated it for the new year. I started with an image of a climber on the bouldering walls at UConn. I outlined the climber in the photo on Illustrator and began to work with this icon. On the following pages are some different iterations I tried with the climber.

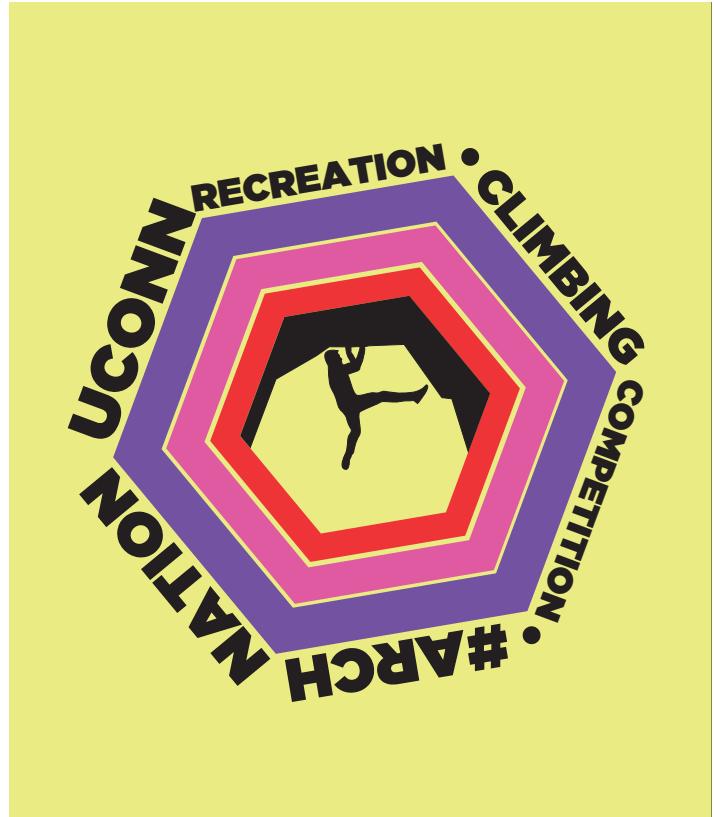
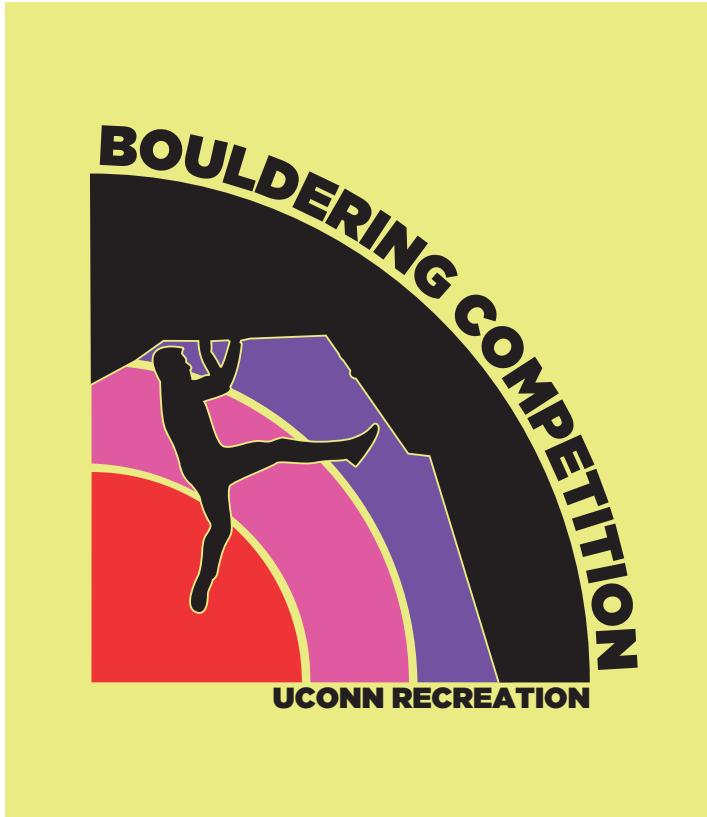


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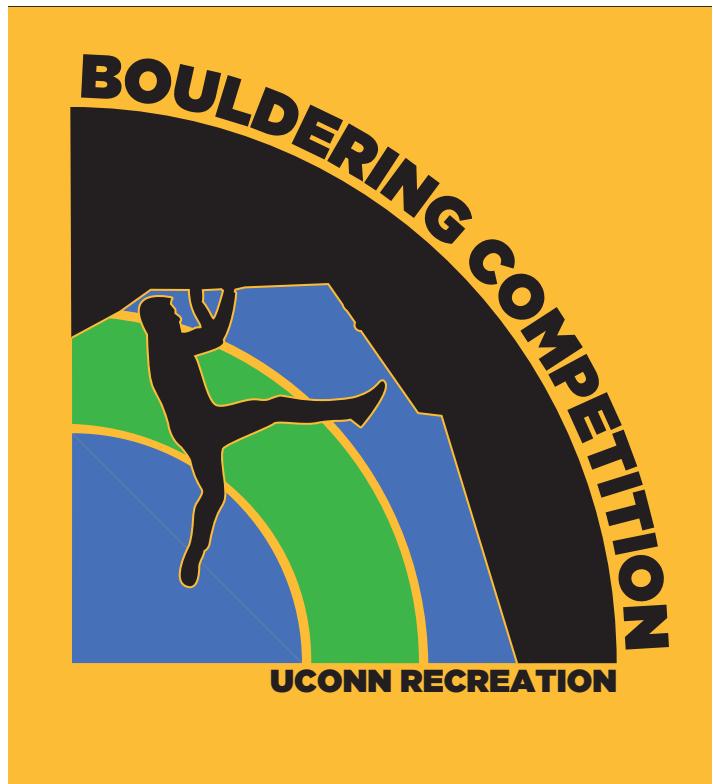


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Portfolio 2022

The final version of the climbing center I chose to go with is to the right. After finalizing the design, I prepared an eps. file for the T-shirt company. Working with the colors was very important before printing to make sure we would obtain the most accurate colors. We used the Pantone Color System to translate these colors for the T-shirt production company.



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Opening Ceremony



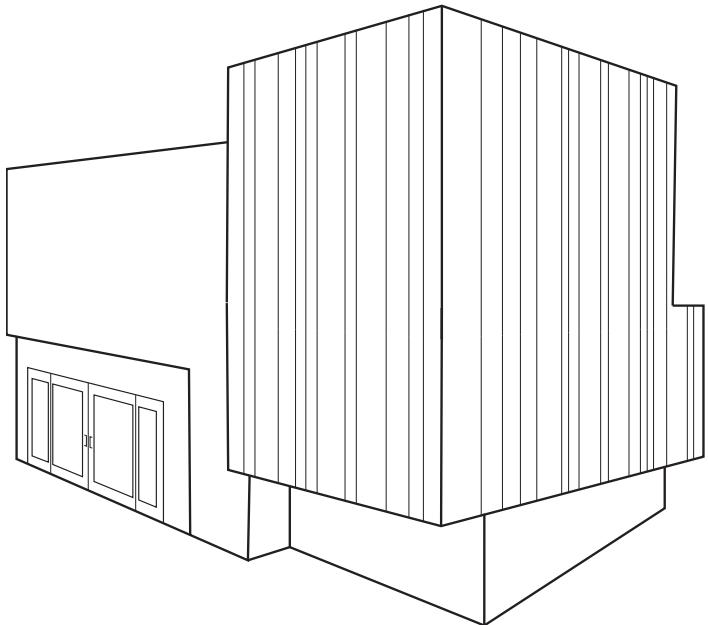
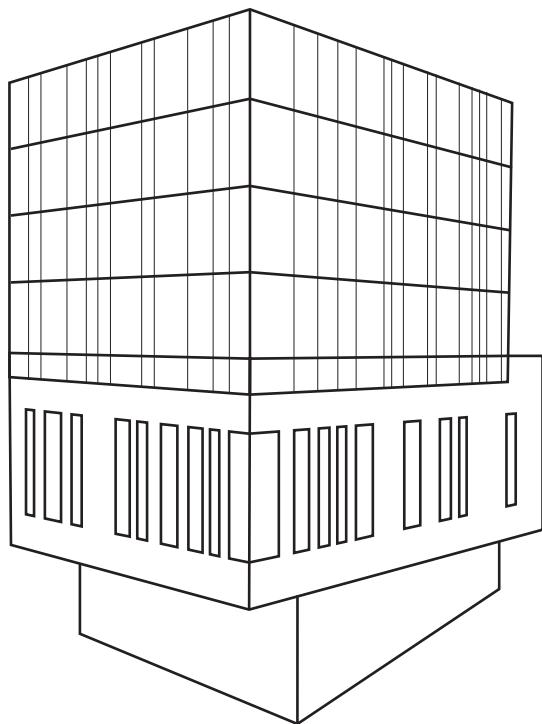
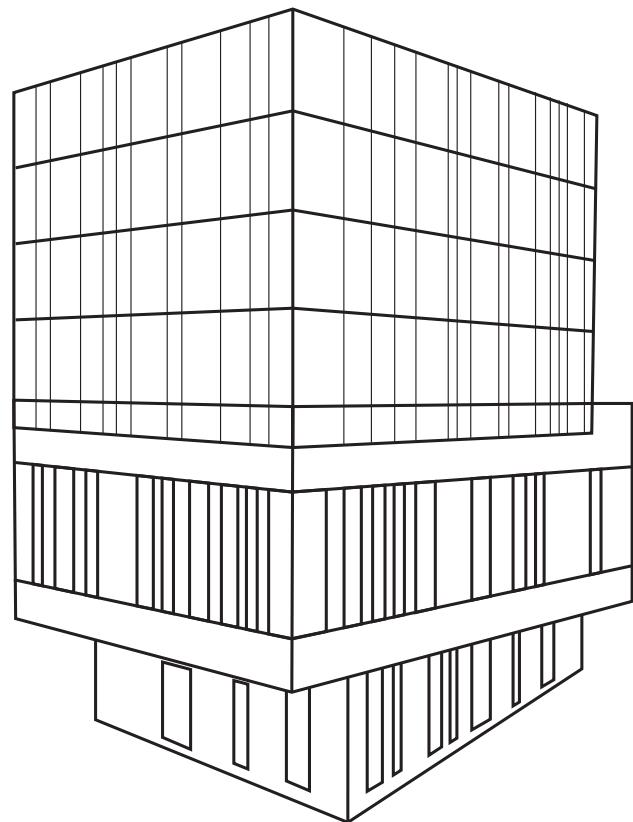
Portfolio 2022

The Opening Ceremony was the first project I worked on for the UConn Recreation Center. I was assigned to create a graphic of the new rec center building. The image to the right is what I was told to use. I was very nervous about this project because it was an ample opportunity, and I had never worked with these people before. In the following few pages, I go through the different iterations I created and how I maneuvered this challenge. Below is an image of the opening ceremony day where everyone is wearing my shirt. It was surreal to see everyone wearing my work for the first time.

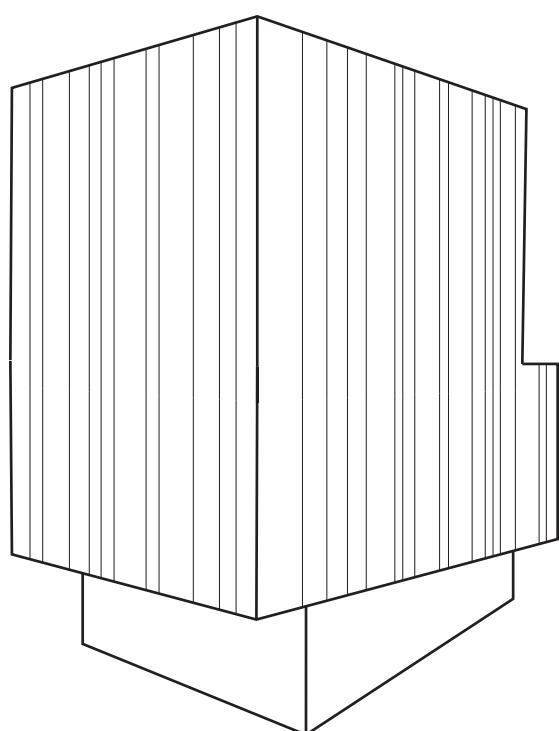
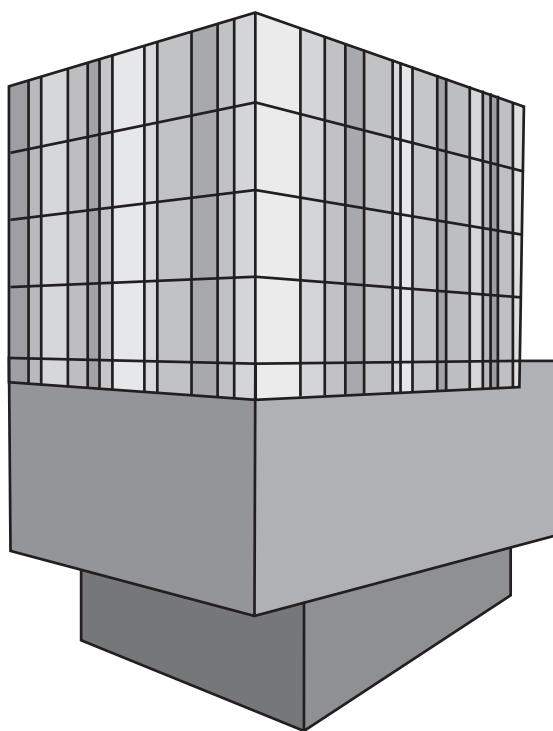
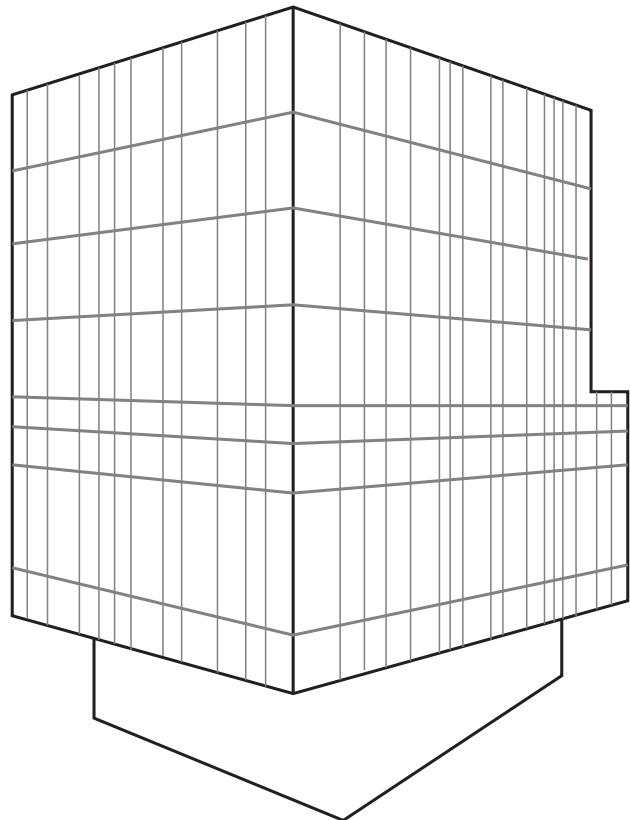
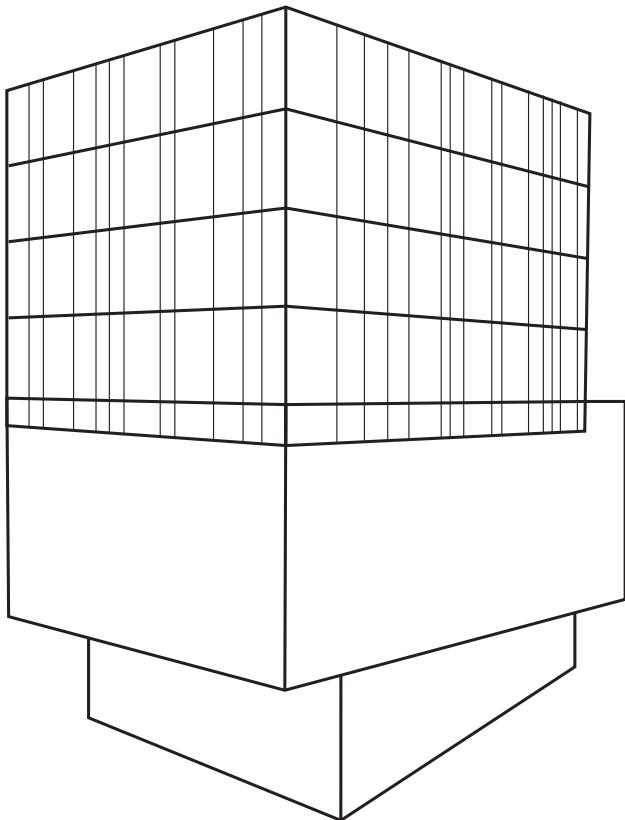


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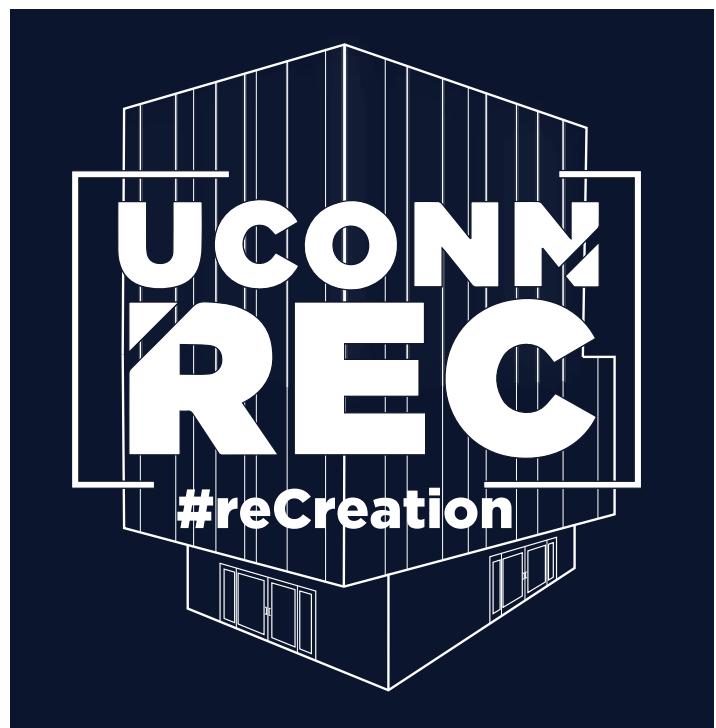
These are many of the different iterations I experimented with throughout this project. I used the image given to me as a base, and I traced over it. I included more detailed aspects of the building in some versions, and in others, I kept the building simple. Overall, the more straightforward design was better because I needed to include the UConn Rec Center logo, and the design was going on a shirt.



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Portfolio 2022

The images on the previous page show the final designs. There were four different variations, some with the stacked and single-line logo, some with lots of detail, and some with minor detail in the tower. This tower logo was also used on the staff uniform on the sleeves. I am proud of this project because I was thrown into a lot all at once, and I was able to create something that I still see people wearing all over the UConn campus.



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Event Promotional Graphics



The graphic features a purple and black diagonal striped background. At the top left, "UCONN REC" is written in white. In the center, "PACK" is written in large white letters above a white rectangular box containing "TRAINING". Below this, a white stylized "H" shape is positioned on both sides. To the right of the "H", there is a graphic of a person's torso and arms in a dynamic pose. In the bottom right corner, the text "OPEN TO ALL SKILL LEVELS!" is displayed in large, bold, white letters. In the bottom left corner, there is a small photograph of a gym interior showing a sign that reads "FUNCTIONAL TRAINING".

UCONN REC

PACK

TRAINING

Registration Opens Jan 22nd

Classes Start Mon Feb 3rd

- **10 Weeks / Twice a Week**
- **Small Groups of Eight**
- **Dedicated Coaches**
- **Functional Workouts**

OPEN TO ALL SKILL LEVELS!

I also worked on many promotional graphics for the Rec Center and T-shirts. This is one example of an event I did. These were fun because, as a designer, I was given the freedom to do what I wanted as long as it included the necessary information. I created sandwich boards, Instagram posts, app banners, and website banners.

On the following pages are more examples of promotional graphics I created. I also worked on event icons for the website.



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The banner features the NIRSA logo (a stylized 'Y' and 'NIRSA') and the UCONN REC logo. The main title is "NIRSA CT/RI STATE WORKSHOP" in large, bold, dark blue letters. Below it is the subtitle "Welcome Friends and Guests". A photograph of a modern gymnasium is shown, with "UCONN REC" branding on the ceiling and walls. In the foreground, there's a green floor with "UCONN REC" written on it, and various gym equipment like kettlebells and a dumbbell rack.

NIRSA

UCONN REC

**NIRSA CT/RI
STATE WORKSHOP**

Welcome Friends and Guests

UCONN REC

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**TOTAL
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