

# Sophia Krantz

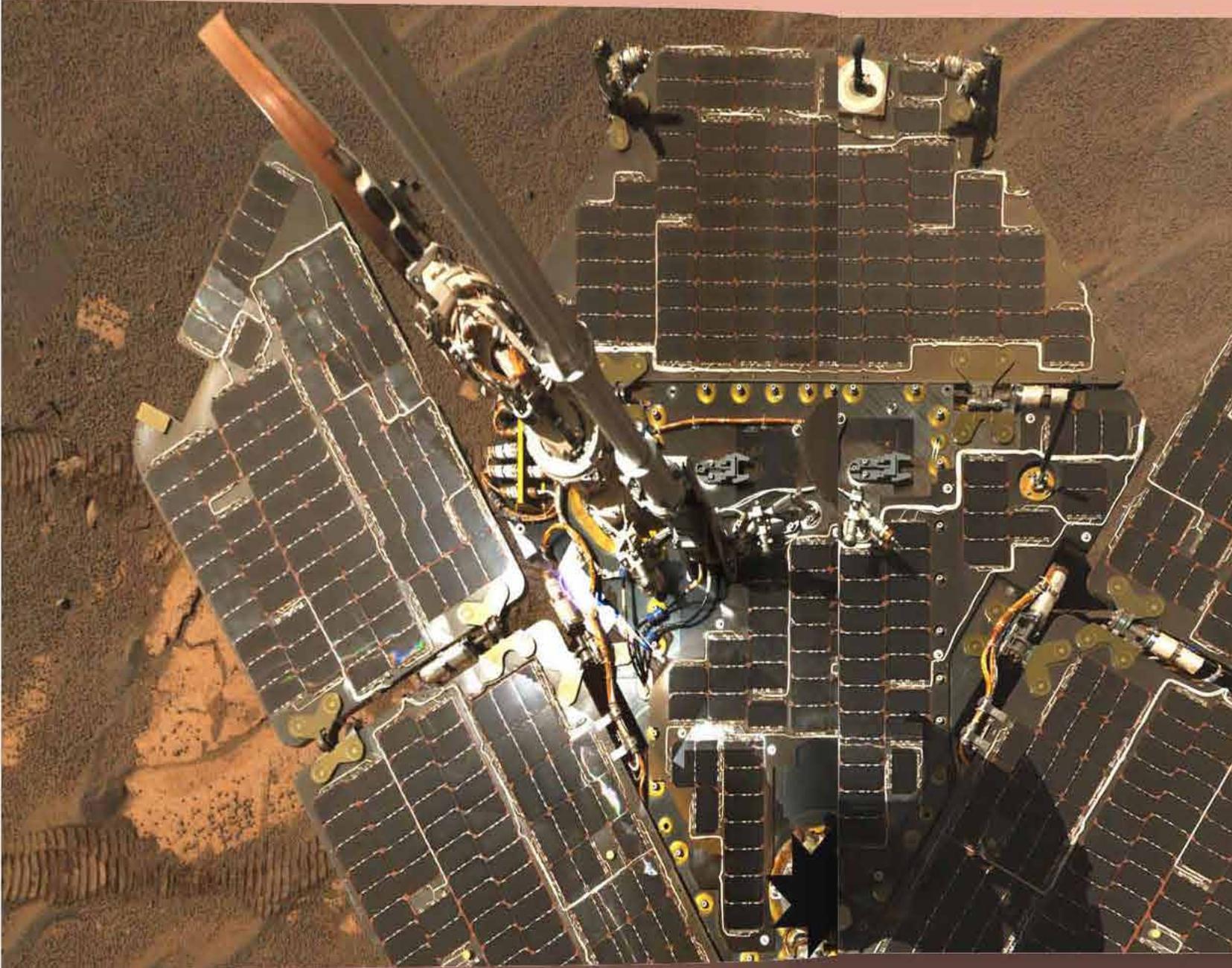
## Design Portfolio

# The Last Year

**Book Design  
December 2019  
10 × 10 in.**

The Last Year is a text and image book chronicling the last twelve months of reports from the NASA Opportunity Mars rover prior to its missions' end. Each month is described in relation to the number of days (sols) on Mars and juxtaposes raw data and photographs transmitted by Opportunity beside lyric excerpts from songs that NASA played to the rover in the hopes of re-establishing contact.

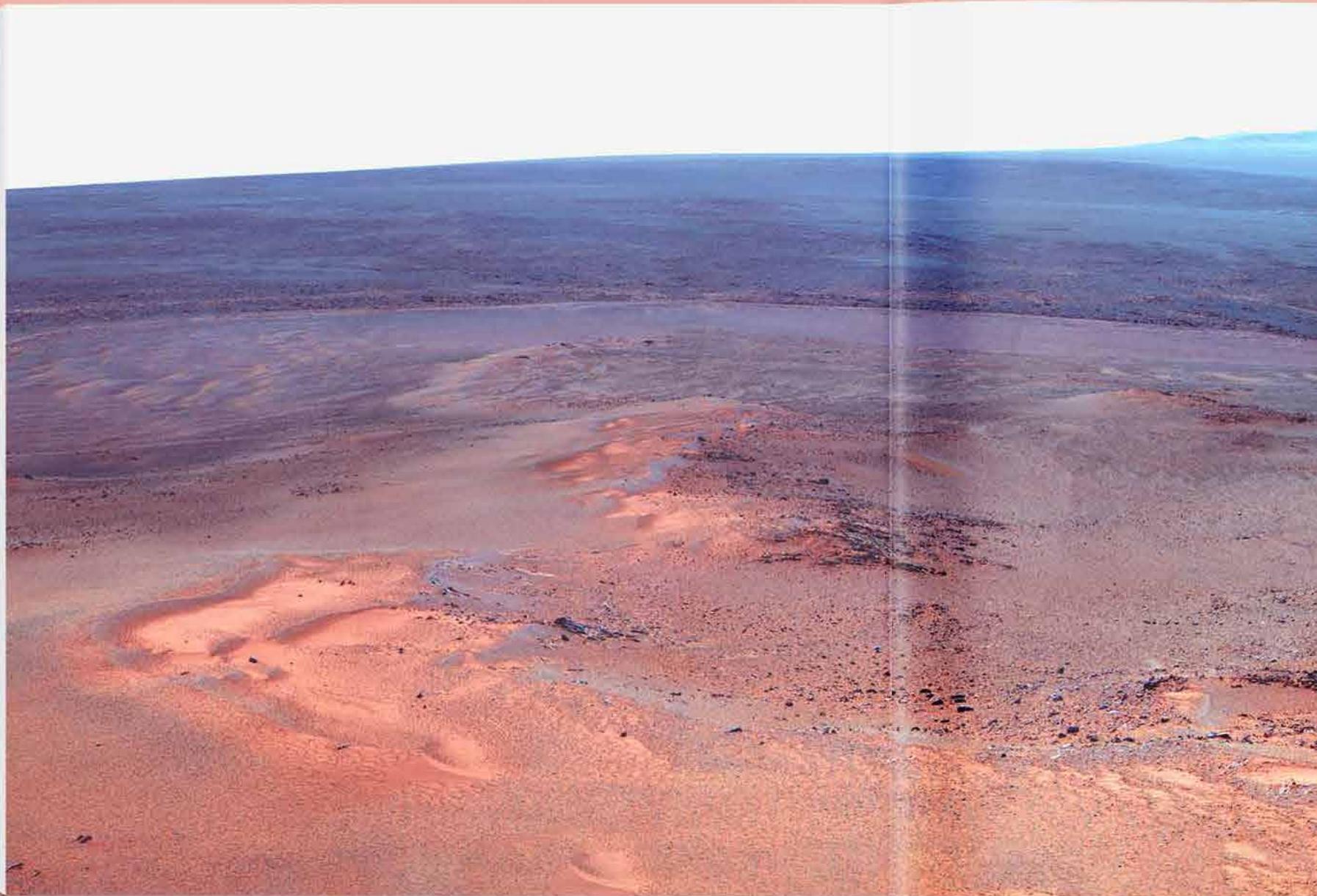




"Opportunity was the second [of] two rovers launched in 2003 to land on Mars and begin traversing the Red Planet in search of signs of past life. The rover [was] actively exploring the Martian terrain, having far outlasted her planned 90-day mission. Since landing on Mars in 2004, Opportunity has made a number of discoveries about the Red Planet."

—NASA JPL Mission Statement

This book details the last year of Opportunity's communications with NASA, from January 2018 until communications became troubled in August of the same year; NASA scientists at the Jet Propulsion Lab played songs to the rover to re-establish communications. As time passes differently on Mars than on Earth, the days are recorded in terms of passing sols, or suns.



JANUARY 2018  
SOLS 4943–4984

"You'll take my life but I'll take yours too,  
You'll fire your musket but I'll run you through,  
So when you're waiting for the next attack,  
You'd better stand there's no turning back."

—*The Trooper* (1998) by The Iron Maiden

**Sols 5183–5189:**

No signal from Opportunity has been heard since Sol 5111 (June 10, 2018). The dust storm on Mars continues its decay with atmospheric opacity ( $\tau$ ) over the rover site decreasing.

It is expected that Opportunity has experienced a low-power fault and perhaps, a mission clock fault and then, an up-loss timer fault. The project is continuing to listen for the rover either during the expected fault communication windows, or listening over a broader range of times using the Deep Space Network Radio Science Receiver.

The project is also sending a command three times a week to elicit a beep if the rover happens to be awake.





#### Sols 4971–4977:

Opportunity is continuing her winter exploration of “Perseverance Valley” on the west rim of Endeavour Crater from a location in the north fork of the local flow channel. Color imaging of light-toned bedrock and nearby streaked rocks occupied the first few sols. The Alpha Particle X-ray Spectrometer (APXS) argon integration was done on Sol 4974 (Jan. 20, 2018). A short 3 foot (1 meter) drive on the next sol positioned the rover at the light-toned outcrop and some missing images were retaken.

On Sol 4977 (Jan. 23, 2018), the robotic arm was used to collect a Microscopic Imager (MI) mosaic of a surface target within the work volume of the arm. The APXS was then placed on that target. Also on that sol, the latest version of the flight software was copied over the older software version in preparation for a flight software update later in the year.

Additional dust cleaning has raised solar array energy production to 644 watt-hours with an atmospheric opacity ( $T_{AUS}$ ) of 0.423 and an improved solar array dust factor of 0.838.

12

#### Sols 4978–4984:

Opportunity is continuing her exploration of “Perseverance Valley” on Endeavour Crater. The rover has moved along the north fork of the local flow channel. Continuing

the extensive collection of images begun, the rover used the Navigation Camera (Navcam) to select two sets of a set (panoramas). Then on the next sol, the robotic arm (also called the Instrument Deployment Device, or IDD) performed an initial placement of the Alpha Particle X-ray Spectrometer (APXS) to a new target location. The Panoramic Camera (Pancam) was also used to collect several frames of a color stereo panorama.

Over the next four sols, Opportunity collected a combination of Pancam and some color Pancam stereo panoramas and some targeted multi-spectral Pancam images. On Sol 4984 (Jan. 30, 2018) the IDD was used again to reach other surface targets and

JANUARY 2018

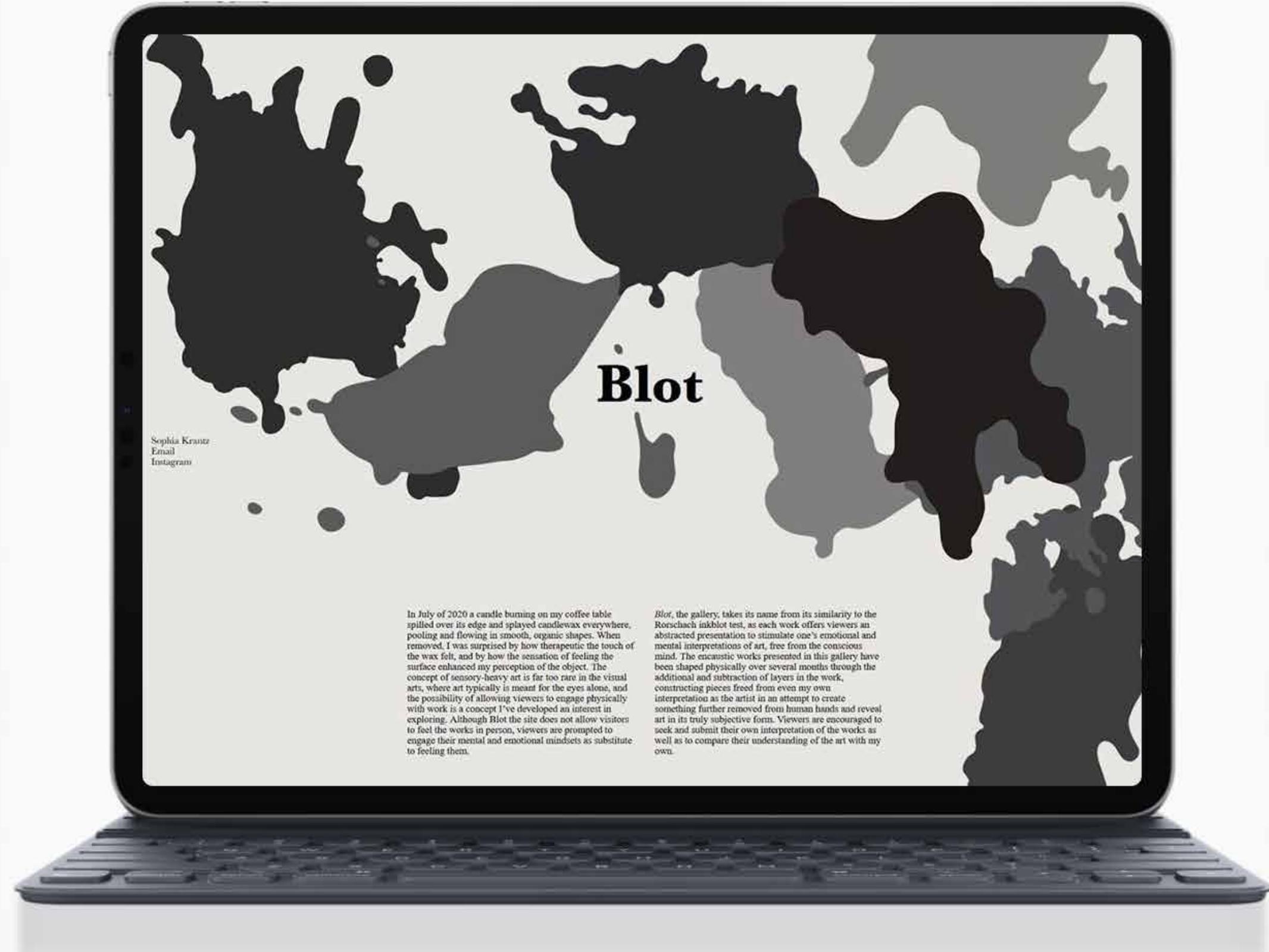
# Blot.gallery

**Encaustic Paintings and Website Design**

**16 × 20 in, 18 × 24 in, 1920 × 1080 px**

**January 2021**

Blot.gallery is a gallery microsite built to house the Blot collection of encaustic paintings and their digital counterparts. The works, created as physical pieces, were photographed and animated as a means of separating the in-person experiences from its virtual component. Viewers are encouraged to interact with the images by clicking through the animations and titling the works themselves based on what they see.



Sophia Kranz  
Email  
Instagram

## Blot

In July of 2020 a candle burning on my coffee table spilled over its edge and splayed candlewax everywhere, pooling and flowing in smooth, organic shapes. When removed, I was surprised by how therapeutic the touch of the wax felt, and by how the sensation of feeling the surface enhanced my perception of the object. The concept of sensory-heavy art is far too rare in the visual arts, where art typically is meant for the eyes alone, and the possibility of allowing viewers to engage physically with work is a concept I've developed an interest in exploring. Although Blot the site does not allow visitors to feel the works in person, viewers are prompted to engage their mental and emotional mindsets as substitute to feeling them.

*Blot*, the gallery, takes its name from its similarity to the Rorschach inkblot test, as each work offers viewers an abstracted presentation to stimulate one's emotional and mental interpretations of art, free from the conscious mind. The encaustic works presented in this gallery have been shaped physically over several months through the additional and subtraction of layers in the work, constructing pieces freed from even my own interpretation as the artist in an attempt to create something further removed from human hands and reveal art in its truly subjective form. Viewers are encouraged to seek and submit their own interpretation of the works as well as to compare their understanding of the art with my own.

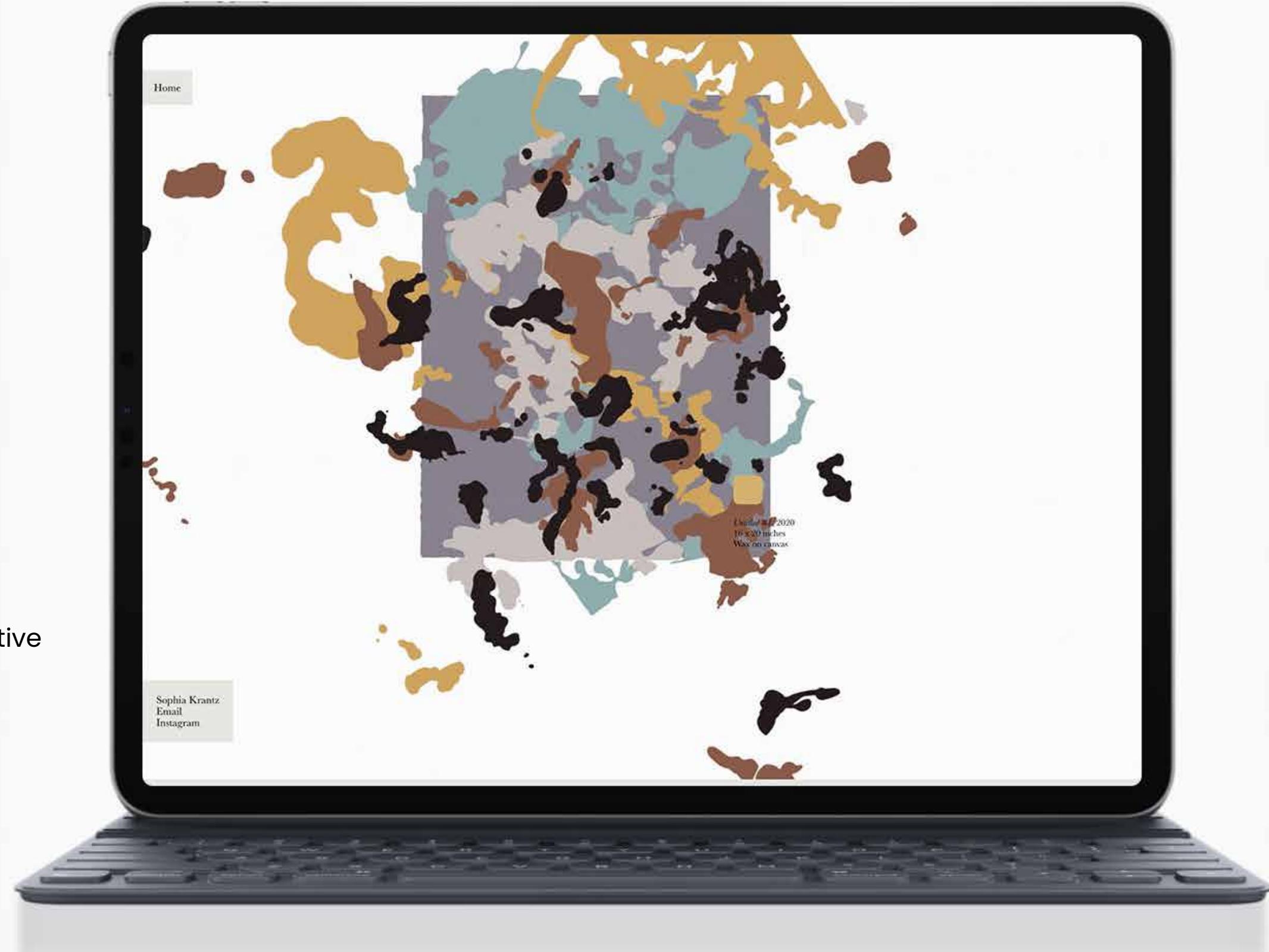


Untitled #1  
2020  
16 x 20 inches  
Wax on canvas

Home

Sophia Krantz  
Email  
Instagram

Gallery page still



Gallery page active

# Alternate Ending

**Poster Design  
December 2018  
18 x 24 in.**

Alternate Ending is a promotional poster for a film festival centering on films with conflicting director and audience cuts as a way of shining light on the difficulty of creating art that does not promote happy endings for viewers. The films included in the lineup are Apocalypse Now (1979 Coppola), Brazil (1985, Gilliam), Pretty Woman (1990, Marshall), Donnie Darko (2001, Kelly), and Get Out (2017, Peale).

# ENDS ONIC ENDING ALTERNATE ENDING ONIC

09/25

Apocalypse Now  
Coppola 1979

"How was it possible we would be  
happy never to discover."

10/09

Brazil  
Gilliam 1985

"A range of audacious yet resonant,  
mysterious ironies, and  
mellancholic air conditions."

10/23

Pretty Woman  
Marshall 1990

"The most commanding and elegantly  
feminine space into a frighteningly  
spelling game."

11/06

Donnie Darko  
Kelly 2001

"A deliciously wild exploration  
of storytelling possibilities and a  
debonairly very last-gasp twist."

11/20

Get Out  
Peale 2017

"Very messy, very hairy and so  
profane as a burgundy wafel."

A Directors' Cut Marathon

The State Theater of New Brunswick

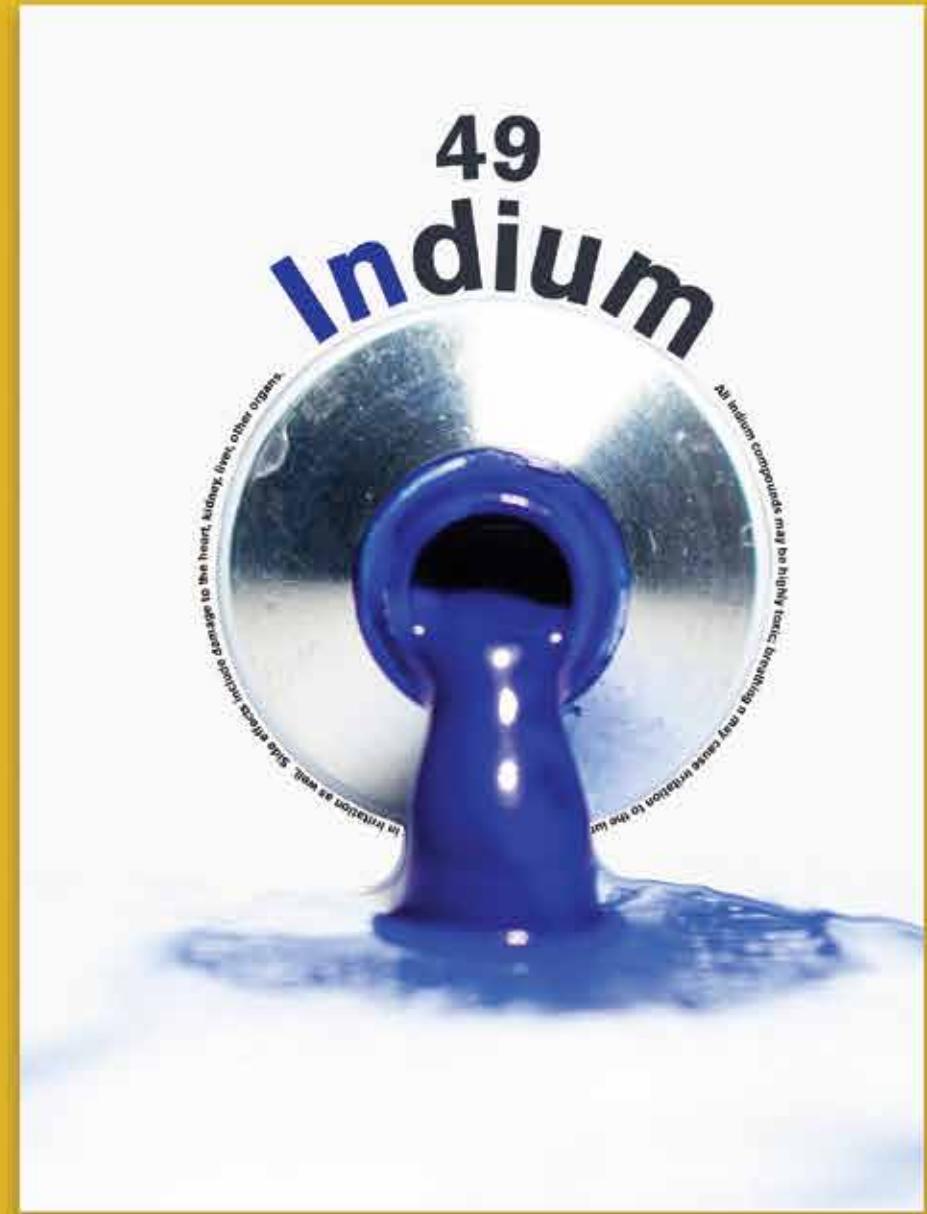
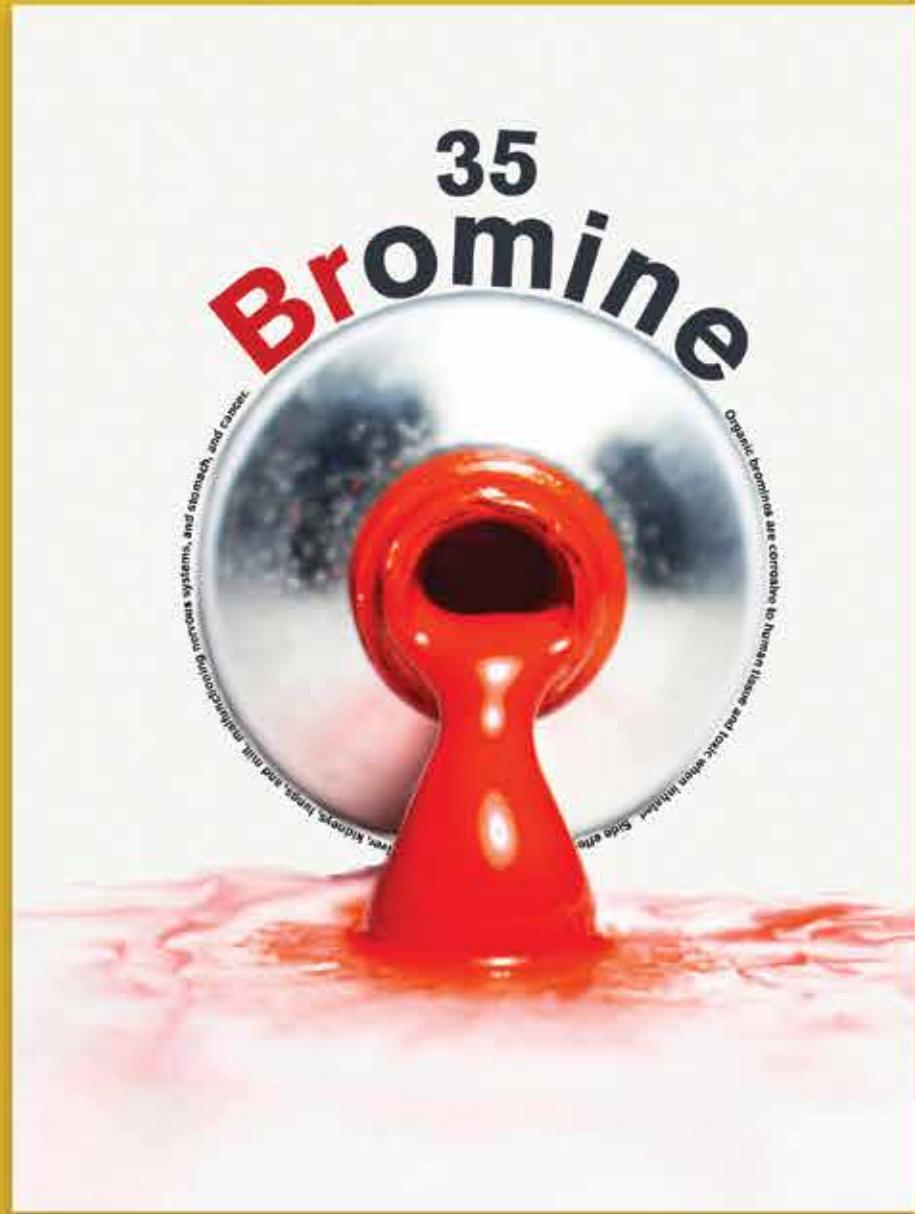
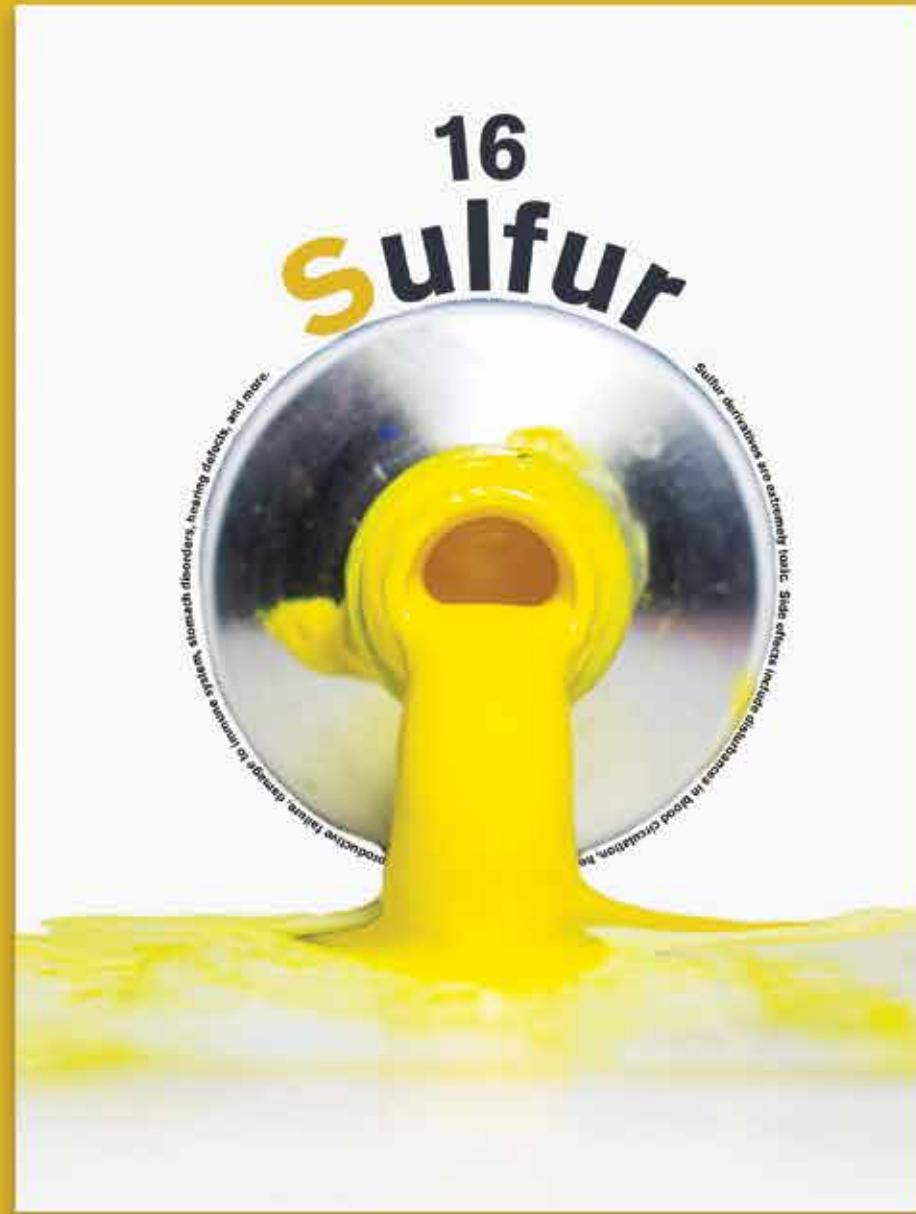
# Visual Elements

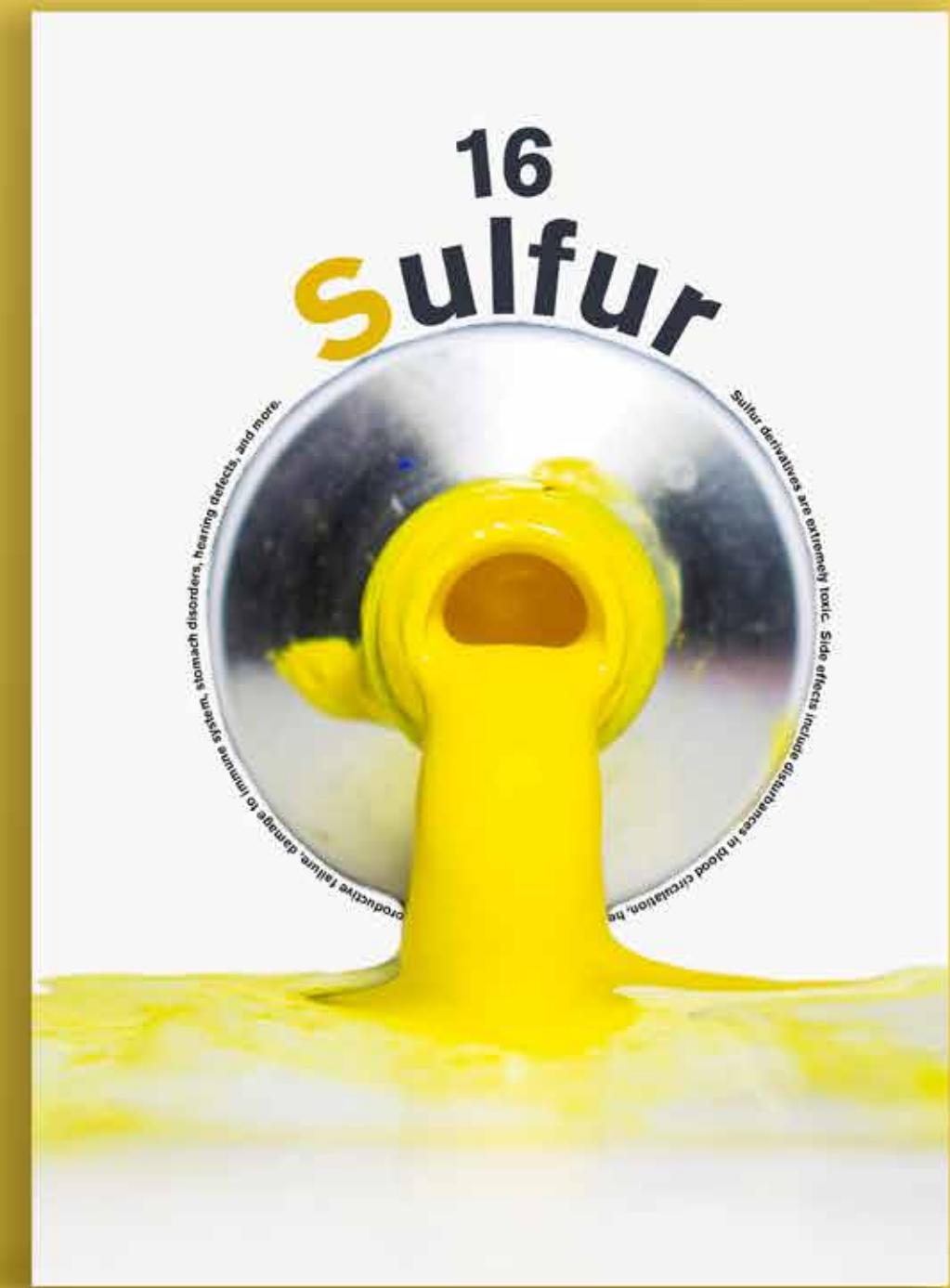
**Poster Design**

**May 2019**

**18 x 24 in.**

Visual Elements is a poster series displaying elements from the periodic table that boast a colored visual component alongside their chemical compositions. The three elements chosen for this triptych are sulfur, bromine, and indium, utilizing the primary colors of yellow, red, and blue, respectively, and representing them through the traditional art medium of dripping paint tubes.





# 35 Bromine



Very. Kidneys, lungs, and melt melaninating nervous systems, and stomach, and cancer.

Bromine are CORROSIVE to Human tissue and toxic when inhaled. Side effects include:



# Migratory Bird Sanctuary

**Brand Identity**  
**December 2020**

Migratory Bird Sanctuary is a brand identity designed for the Yellow Sea / Bohai Gulf of China's UNESCO world heritage site. The location, encompassing dozens of kilometers of wetlands, serves as a breeding ground for birds, both endangered and otherwise, passing through the area. The brand identity for the site utilizes the silhouettes of birds native to the area and draws on China's national colors of red and yellow for its palette.



Migratory  
Bird  
Sanctuary  
BOHAI GULF OF CHINA



Migratory Bird Sanctuary  
1 Port of Huanghua  
Bohai Gulf, China, 061100  
+86-135-5592-2187  
[www.migratorybirdsanctuary.com](http://www.migratorybirdsanctuary.com)  
UNESCO World Heritage Site

Ms. Johnson, 33 Livingston Avenue, New Brunswick, NJ 08901

Dear Ms. Johnson,

I'm delighted to invite you to the grand re-opening ceremony of the Migratory Bird Sanctuary's cultural center on October 24.

This exclusive invitation is for Members-only. The Migratory Bird Sanctuary's cultural center has had the great privilege of working with MGSA Design to kickstart an exciting re-brand.

On October 24, we will unveil the results of this year-long collaboration. We invite you to celebrate with us by becoming a Member today and attend this exclusive Members-Only Event, which will provide insider access to the cultural center before it opens to the public, a cash bar, and special entertainment. Bring your best moves and dance the night away with live music and DJ sets by Natasha Diggs, DJ Spinna, and DJ Dorrian Missick!

As a Member, you'll also enjoy a discounted ticket (or tickets, depending on your Membership level) for special admission to the Migratory Bird Sanctuary and exclusive access all-year-round. Join now to save with introductory discounts on our most popular Membership levels and receive a special thank you gift. Your Membership year promises perks like unlimited free admission to all ticketed exhibitions, exclusive Members-only hours, and more.

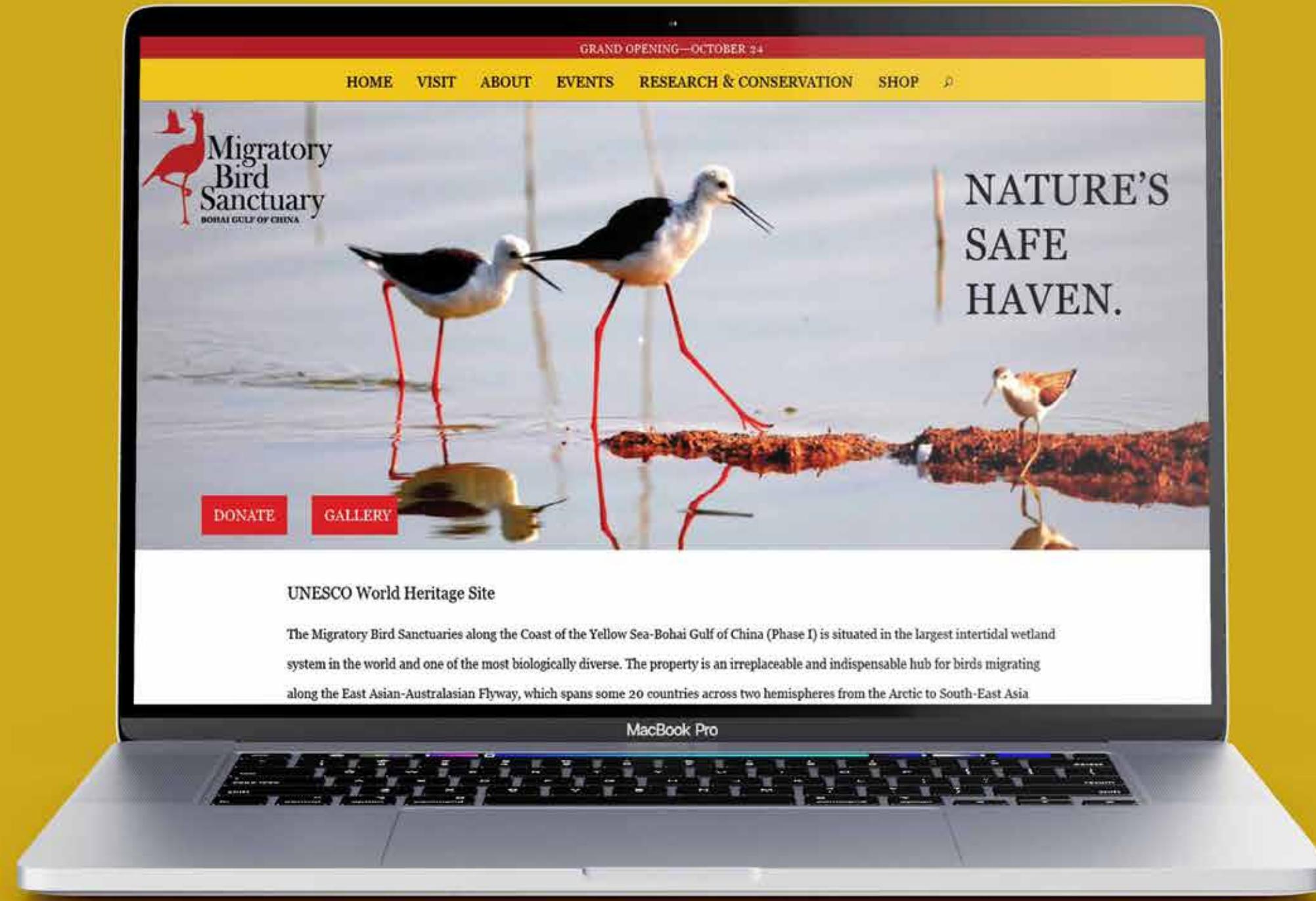
I look forward to welcoming you as a Member at the Migratory Bird Sanctuary on October 24.

Thank you!

Warmly,

Sophia Krantz  
Director of Graphic Design  
Migratory Bird Sanctuary

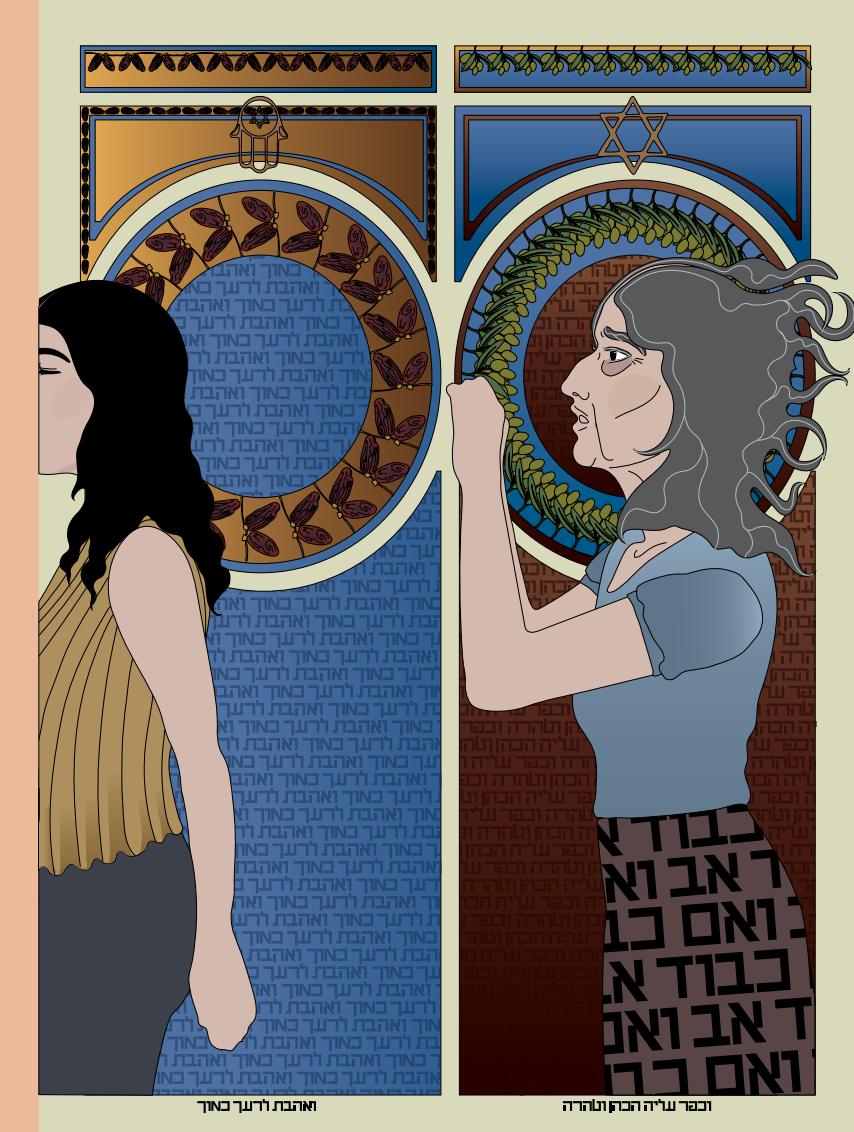




# Respect Thy Mother

**Illustration Series and Typeface Design  
October 2020**

Respect Thy Mother is an illustration-based aspect of my thesis study, surrounding my struggle with both my Jewish identity and my relationship with my mother. The project strives to bring light to unequal power dynamics between mothers and their daughters, in particular to how patriarchal religions exacerbate those inequalities. Illustrations for this work were influenced by art nouveau styles as well as Jewish iconography and Biblical text. In addition to the illustrations, I also designed the typeface, Tzophia.





ארץ במת חלב ודבש

כבד אביך ואות אנן



ואהבת את ייָה אֱלֹהֵינוּ בְּכָל לְבָבֶךָ וּבְכָל נַפְשָׁךָ וּבְכָל אַדְמָךָ



אָגָב גַּדְלָה מִסְתְּרָה  
בְּקָרְבָּן לְמִזְרָחָה

# The Misadventures of Mother and Me

**Book Design and Website Coding**

**March 2021**

**3000 x 21 px.**

The Misadventures of Mother and Me is a choose-your-own-adventure virtual graphic novel that follows a woman attempting to reconcile her emotionally abusive relationship with her mother. The graphic novel is permanently hosted online rather than printed so as to allow visitors to interact with the site and add images to the panels as well as to prevent individuals from flipping straight through the book without reading each of the choices.

# The Misadventures of Mother and Me



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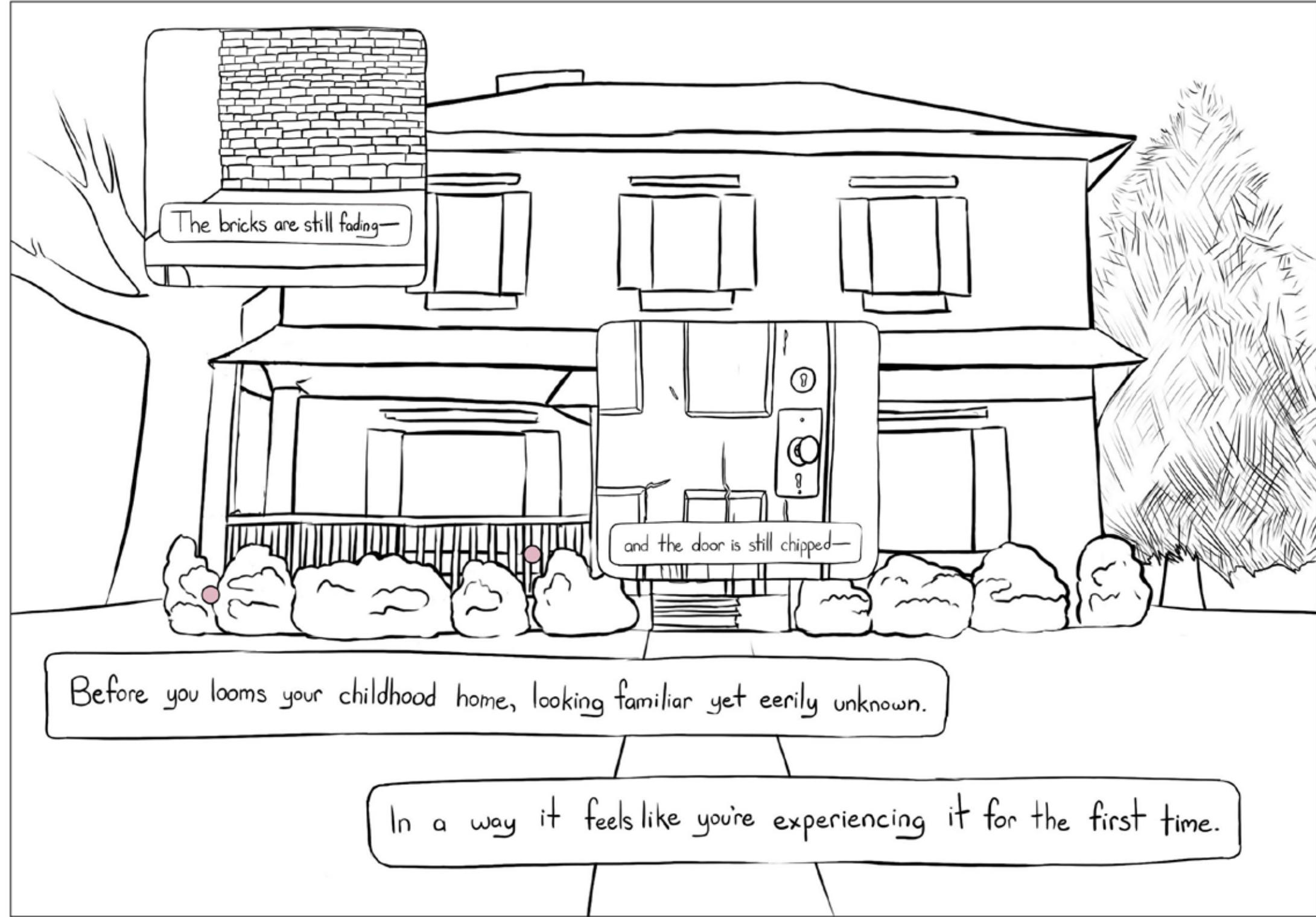
The steering wheel beneath your hands feels damp and slick —  
but that might be from your sweaty hands. You put the car in  
park and just sit in the driver's seat for a moment.

Contemplating.

Whether to get out or floor it.

Get out of the car

Floor it





# Aderet

Typeface Design  
February 2021

Aderet is an art-nouveau styled typeface drawing on rounded forms and abrupt, sharpened lines to convey a sense of nostalgia within a modern space.

Aa Bb Cc Dd Ee Ff Gg  
Hh Ii Jj Kk Ll Mm Nn  
Oo Pp Qq Rr Ss Tt  
Uu Vv Ww Xx Yy Zz  
1 2 3 4 5 6 7 8 9 0

# Thank You

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