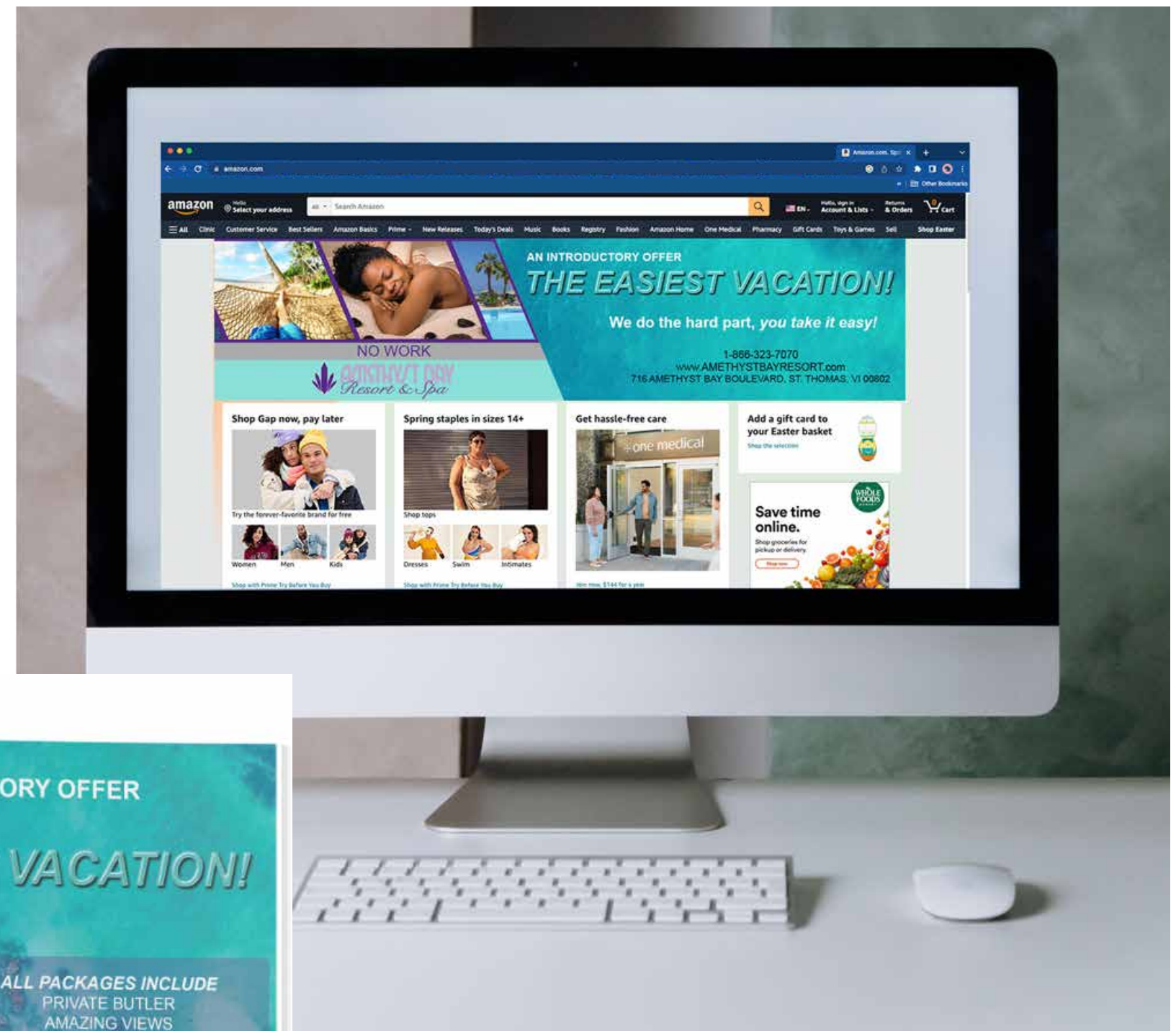


IAN GRIFFITH
GRAPHIC DESIGN
PORTFOLIO 2023

- .01 AMETHYST BAY
- .02 WOOD-BLOCK
- .03 BARLOW
- .04 TYPOGRAPHIC PORTRAIT
- .05 WEB DESIGN
- .06 GETTIN' PROPS
- .07 GH MEDIA
- .08 THE LAST FRY
- .09 VIA PHOTOGRAPHY
- .10 LIL' GUPPIES

Amethyst Bay is a fictitious resort from a class project where the resort needed a banner and magazine ad. This project was challenging, but also was fun. It was an opportunity to exercise my photo retouching and page layout skills. I used Photoshop to retouch and color-correct the images and create the GIF. And Illustrator to compose the layout of the print ad.



I included my Wood-Block printing magazine spread to highlight my skills in layout and typographical hierarchy. This project was a lot of fun and came surprisingly easy to me, which I credit to many years of reading GQ and Men's Health. The elements of design intentionally used in this piece are present with color, which creates a contrast between text and calls attention to quotes.





Andō Hiroshige. "The Plum Garden in Kametōdo," 1857. (Photo: Wikimedia Commons Public Domain)

WOOD-BLOCK PRINTING

BY THE JAPANESE METHOD

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



Wallin, Lisa. "Wood Block Carving." Tokyo Weekender, 11 Jan. 2018. Accessed 27 Nov. 2022.

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

My interest was first drawn in 1897 to experiments that were being made by Mr. J. D. Batten, who for two years previously had attempted, and partially succeeded in making, a print from wood and metal blocks with colour mixed with glycerine and dextrine, the glycerine being afterwards removed by washing the prints in alcohol. As the Japanese method seemed to promise greater advantages and simplicity,

we began experiments together, using as our text-book the pamphlet

by T. Tokuno, published by the Smithsonian Institution, Washington, and the dextrine and glycerine method was soon abandoned. The edition of prints, however, of *Eve and the Serpent* designed by J. D. Batten, printed by myself and published at that time, was produced partly by the earlier method and partly in the simpler Japanese way.

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

round flat pad, which is rubbed on the back of the print as it lies on the blocks. The colours are mixed with water and paste made from rice flour. The details of the craft and photographs of the tools were given in full in the Smithsonian Institution pamphlet already mentioned.

It is slow and unsatisfactory work,

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

Further encouragement was given to the work by the institution, a little later, of a class in wood-cuts in colour under my charge, at the L.C.C.

The Homage to Barlow is an example of layout and typographical hierarchy. This project is an excellent example of using different text styles, shapes, colors, and values to present information. The different styles emphasize information and keep the reader engaged. The shapes and colors work to organize and frame the information. This series displays how one set of text and graphics can translate to different formats while maintaining cohesion.

BARLOW

designed by **Jeremy Tribby**

In 2007, inspired by the visual styles of the California public and variable fonts Jeremy Tribby designed Barlow to fill the need for good open-source "fonts derived from the DIN Engschrift grid" (Tribby). Tribby refers to Barlow as a Grotesk superfamily that has similar quality with the state's car places, street signs, and city transportation. It is a slightly rounded low-contrast typeface with consistent strokes and soft shoulders. Grotesk fonts are some of the earlier sans serif fonts first appearing in 1832. Barlow was created in 2007.

Barlow was chosen as the typeface for the style Barlow Condensed **Extra Bold** Italic. I could see Shaq's personality in this style and the additional options within the style family. With the selected style comes power, energy, and an attitude that relates to Shaq. He is known as a **gentle giant**, a funny guy, a serious athlete, and a businessman. The weight of the font style comes with

the stature and power of a gentle giant while the soft shoulders and condensed bowls speak to approachability. The **forward** movement with the italics represents his athleticism and energy. It can also draw a correlation from his funny side when thinking about punch lines and pranks. The serif typeface is casual and has many sides to it which made it hard to beat as a font to represent Shaquille O'Neal.

GQ's oft lucky whiz Dr. J, ex-NBA MVP
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"Seven Line Grotesque" is the first Grotesk font designed by William Thorowgood exclusively for headlines and titles. In recent years the font style has become more popular and "designers are coming up with new ways of interpreting this older sans serif style" (CM). While today Grotesk fronts are sleeker and detached the early fonts were more quirky and less polished (Harding). The Engschrift grid that inspired Barlow was earlier used to draw fonts that were primarily used for German transportation signs. The original DIN 1451 is commonly used "in situations requiring a straightforward, simple and - surprisingly - elegant typeface" (Fonts.com). After Tribby met with Perry Barlow, who the font was named after, he was inspired to draw more deep references from the California landscape for the design. He pulled more from the trains system's Base-school typeface for the heavier weights and from street signs which is subtly influenced the different weights and widths.

GQ'S OFT LUCKY WHIZ DR. J, EX-NBA MVP 1234567890!@#%&*() _+==?<>
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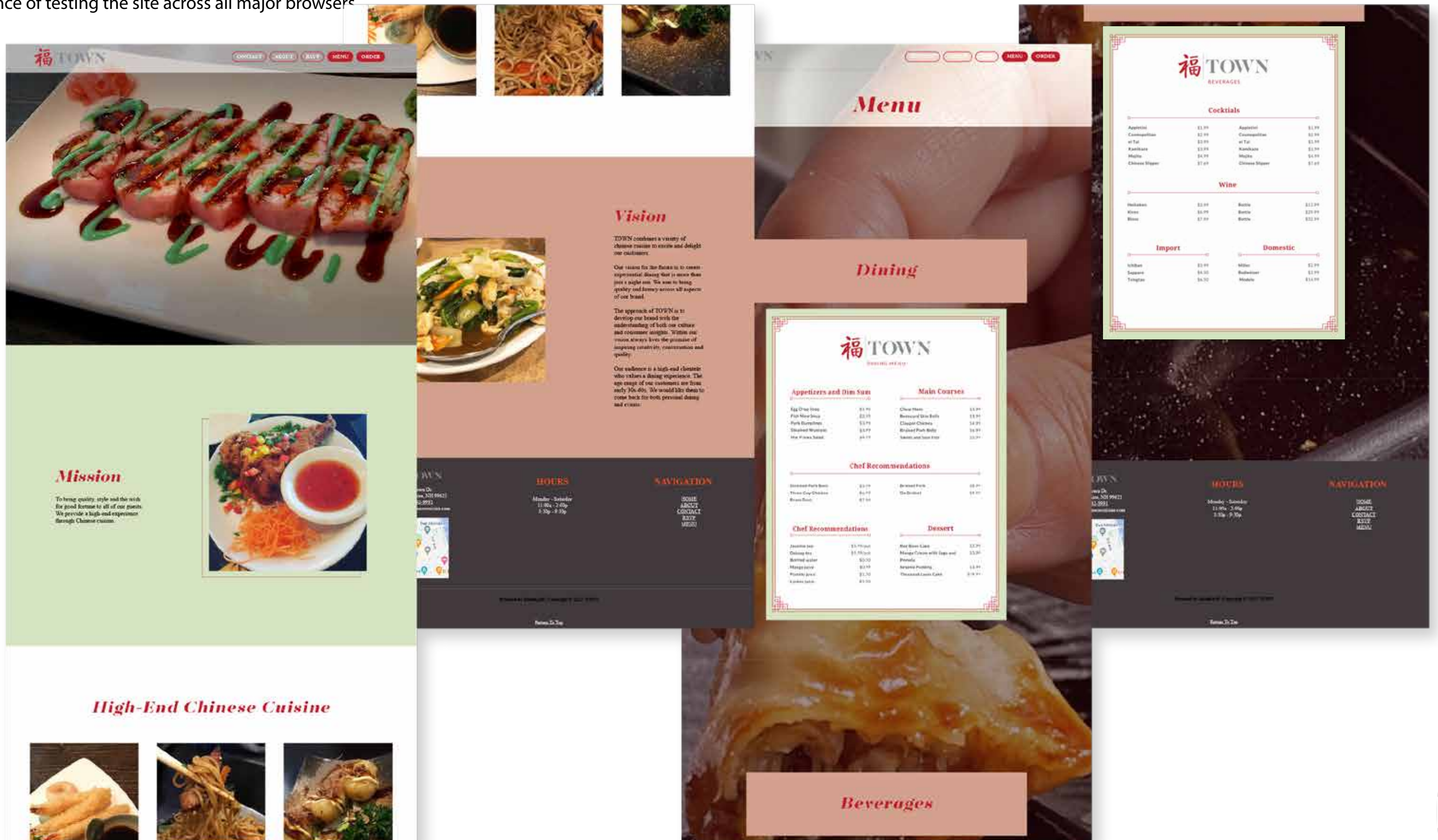
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I created the Shaq project in Illustrator, and it was a project that pushed me to learn new tools within the software to create shapes and contrast in a new way. The Envelope Distort tool allowed me to create shapes with text in a completely new way, which was especially useful in creating big, eye-catching words for the larger-than-life Shaq. I used different text weights to create the different values to shape his face and different styles of a single font to create contrast and values.



With this project, I want to display many abilities. I included this series as an example of brand consistency, page layout, hierarchy, and web design. I created this site while learning Adobe XD and Visual Code Studio. With this project, I was also introduced to web accessibility and the importance of testing the site across all major browsers



福 TOWN

BEVERAGES

Cocktails

Appletini	\$1.99	Appletini	\$1.99
Cosmopolitan	\$2.99	Cosmopolitan	\$2.99
ei Tai	\$3.99	ei Tai	\$3.99
Kamikaze	\$3.99	Kamikaze	\$3.99
Mojito	\$4.99	Mojito	\$4.99
Chinese Slipper	\$7.69	Chinese Slipper	\$7.69

Wine

Heikeken	\$3.99	Bottle	\$13.99
Kiren	\$6.99	Bottle	\$29.99
Blonc	\$7.99	Bottle	\$32.99

Import

Ichiban	\$3.99
Sapparo	\$4.50
Tsingtao	\$6.50

Domestic

Miller	\$2.99
Budweiser	\$3.99
Modelo	\$14.99

福 TOWN

DINING MENU

Appetizers and Dim Sum

Drop Soup	\$1.99
Maw Soup	\$2.99
Steamed Dumplings	\$3.99
Steamed Wontons	\$3.99
Prawn Salad	\$4.99

Main Courses

Chow Mein	\$3.99
Beancurd Skin Rolls	\$3.99
Claypot Chicken	\$4.99
Braised Pork Belly	\$4.99
Sweet and Sour Fish	\$5.99

Chef Recommendations

Steamed Pork Buns	\$3.99	Braised Pork	\$8.99
Half-Cup Chicken	\$6.99	Ox Brisket	\$9.99
Roast Duck	\$7.99		

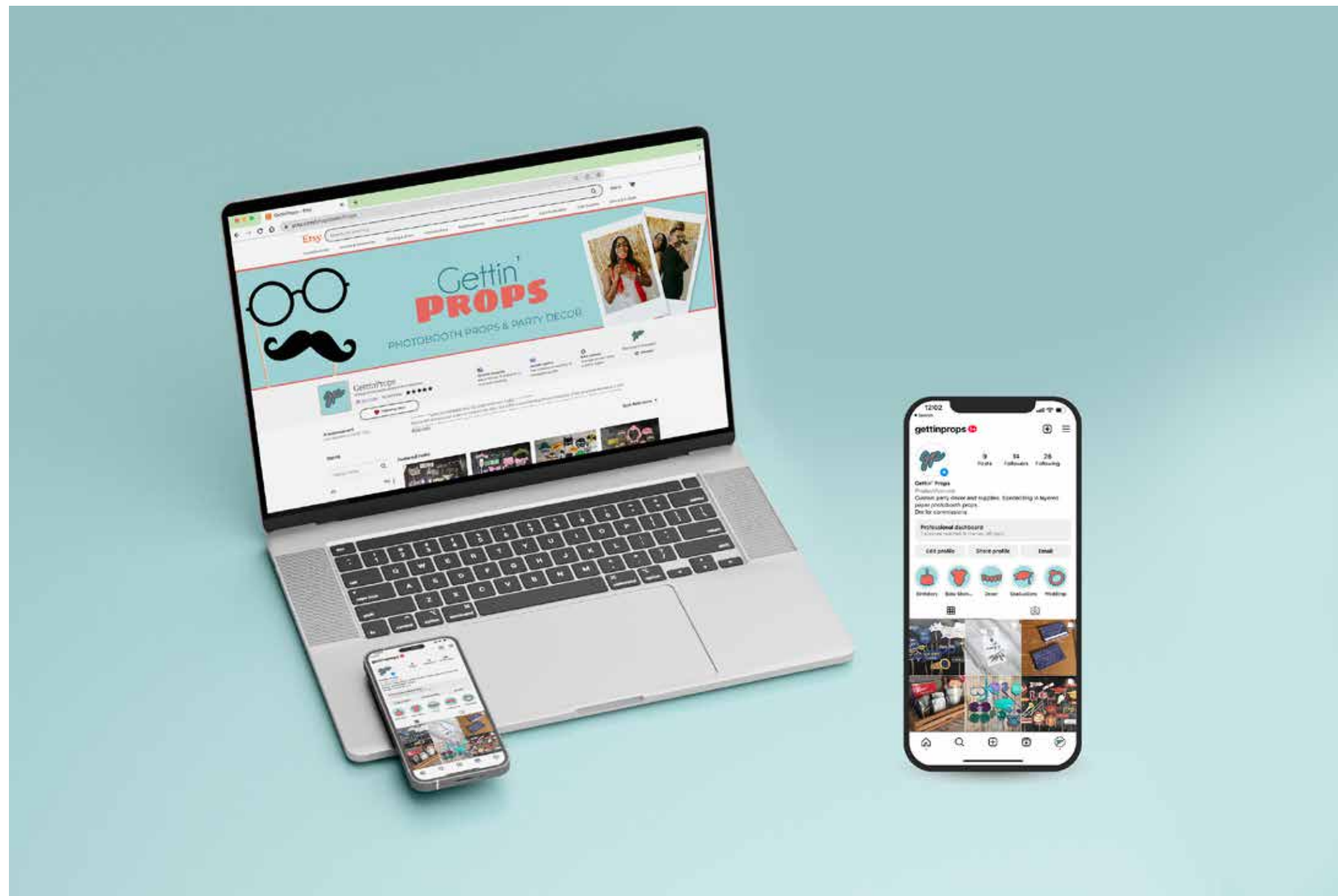
Chef Recommendations

Green tea	\$1.99/pot
Long tea	\$1.99/pot
Spiced water	\$0.50
Orange juice	\$0.99
Pomelo juice	\$1.50
Apple juice	\$1.50

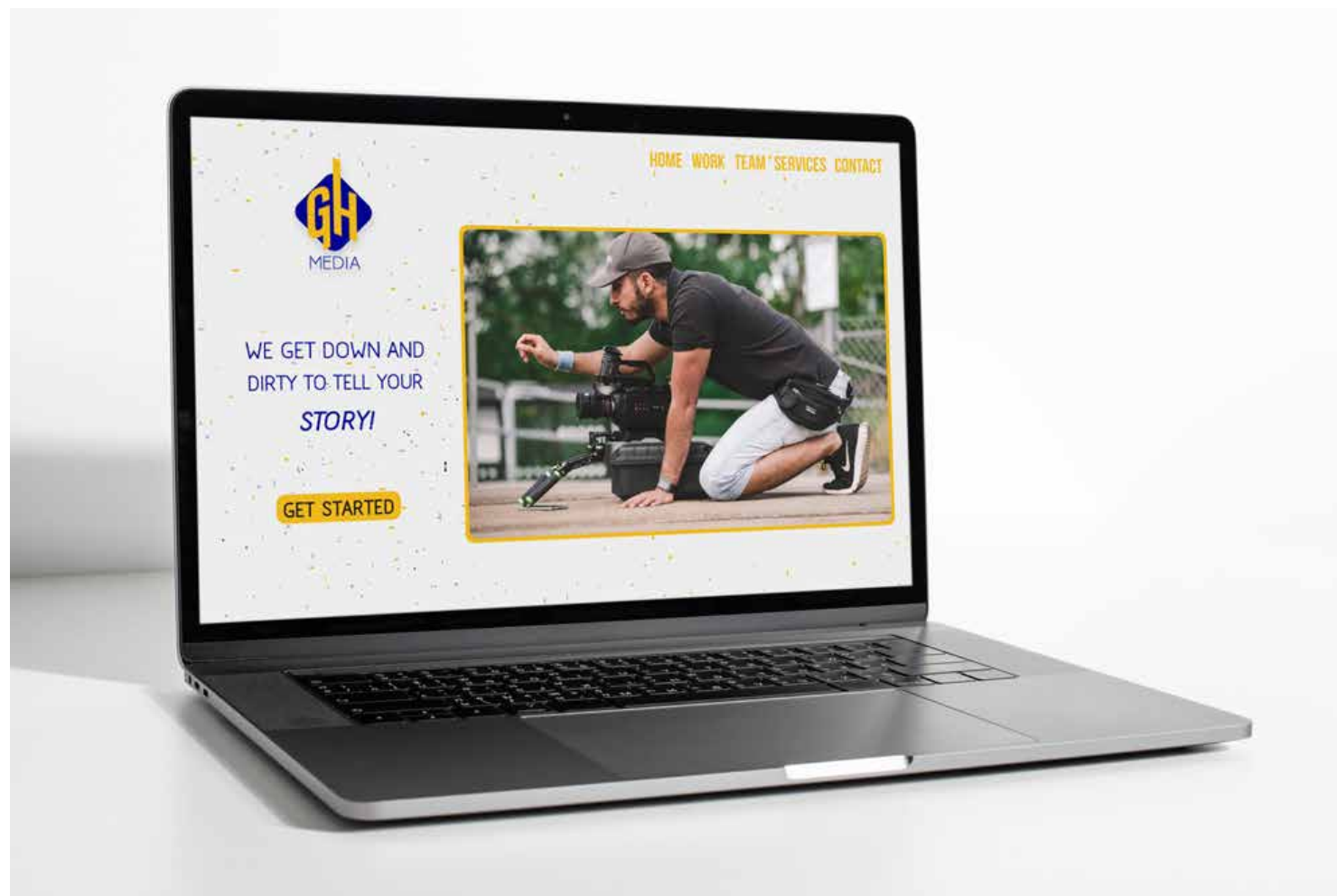
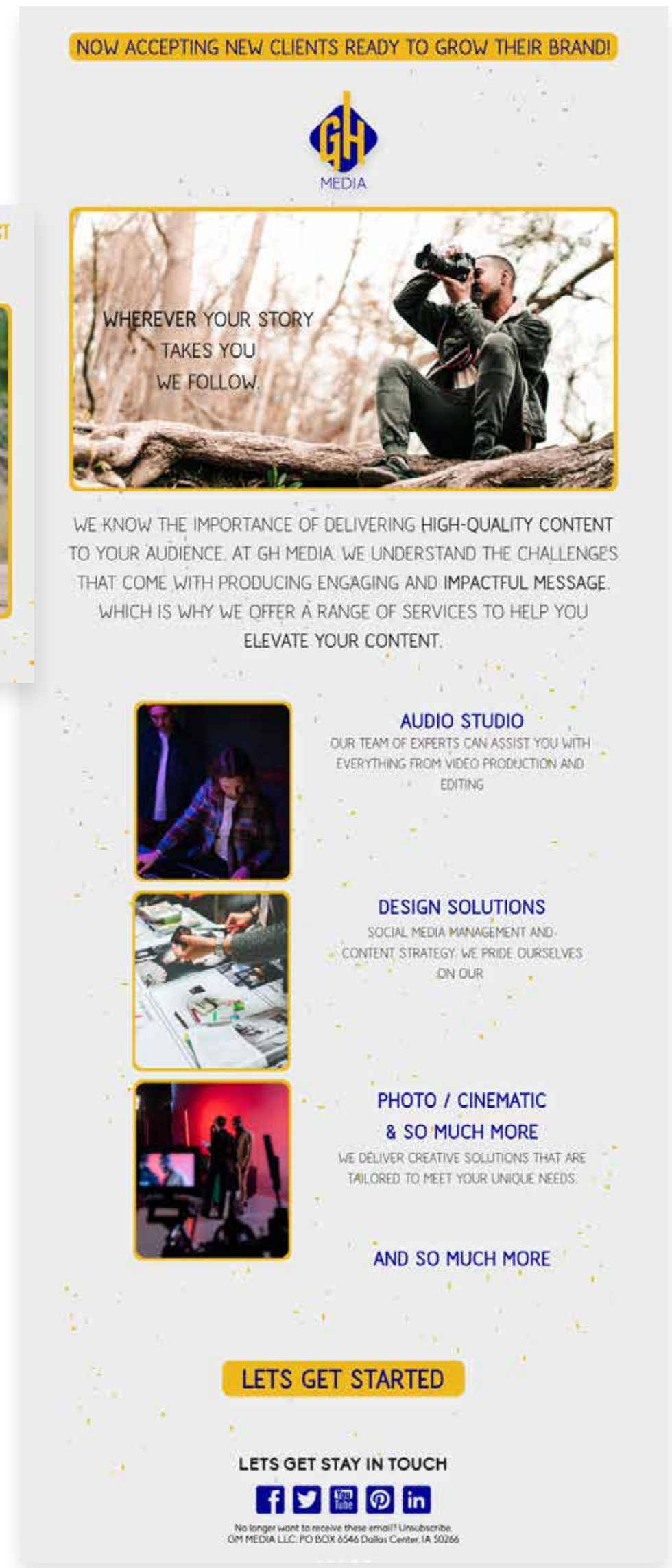
Dessert

Red Bean Cake	\$2.99
Mango Cream with Sago and	\$3.99
Pomelo	
Sesame Pudding	\$3.99
Thousand Layer Cake	\$14.99

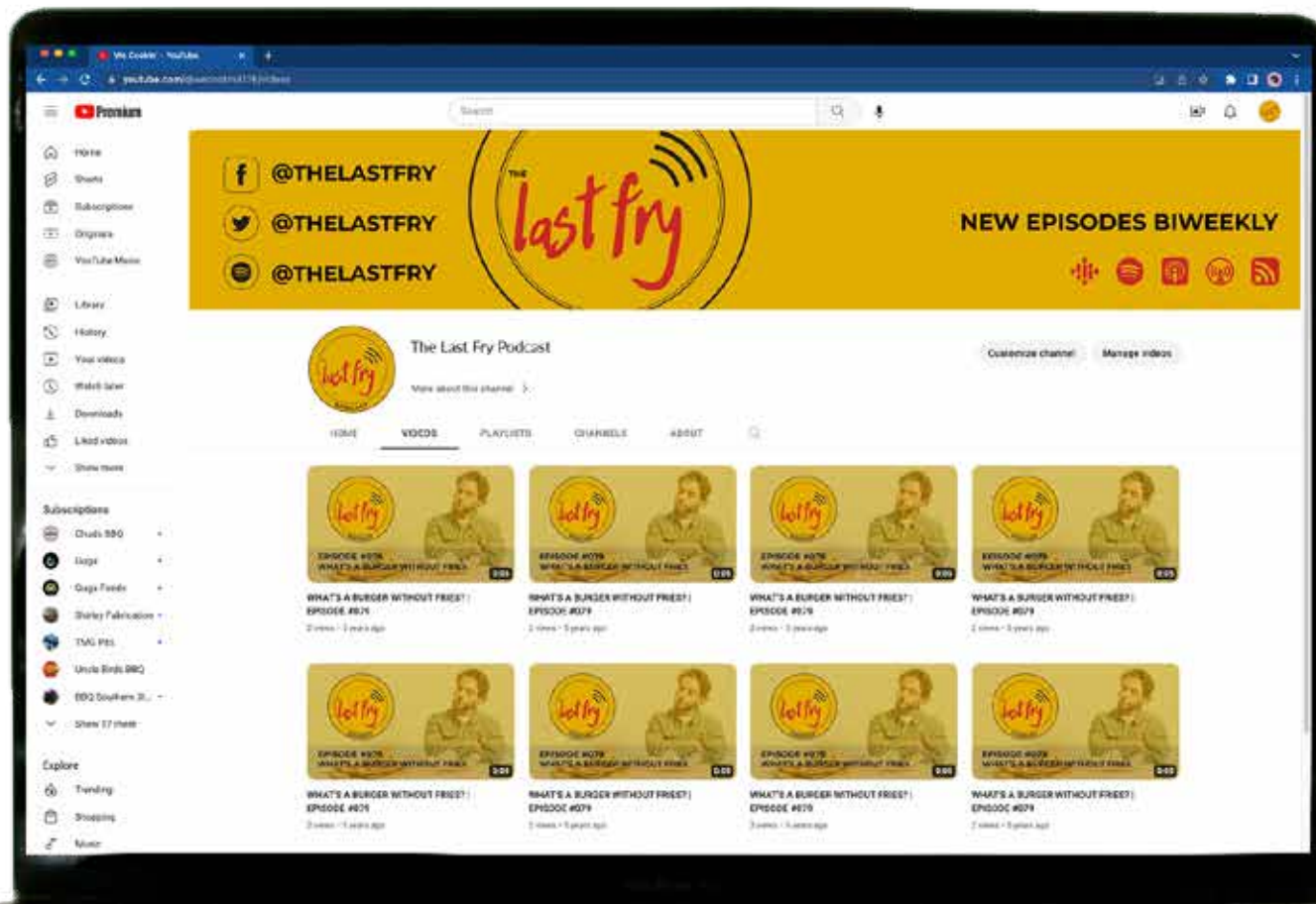
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GH MEDIA was a class project where we designed a logo that I later expanded into what we see today. The fictitious brand is a full-service media company, and I have created a landing page and email marketing template to be used to grow the client list. The pieces show the youthful outgoing energy of the company; more specifically, yellow speaks to happiness and creativity, and blue to trust and responsibility. The confidence and authority of the company inspire the bold vertical lines. Please scroll through.



Here is an example of my logo and design where I used Illustrator to create a logo and set of images for branding on The Last Fry's podcast and YouTube channels. These were designed with the foodie audience in mind with a ketchup and mustard theme. The playful font resembles writing in ketchup which is always paired with fries. The intent here was to design a logo that stood out and set the playful tone of the podcast. Between the modern black font, playful red liquidy last fry font, and the yellow background, any gastronome will understand what The Last Fry is about.

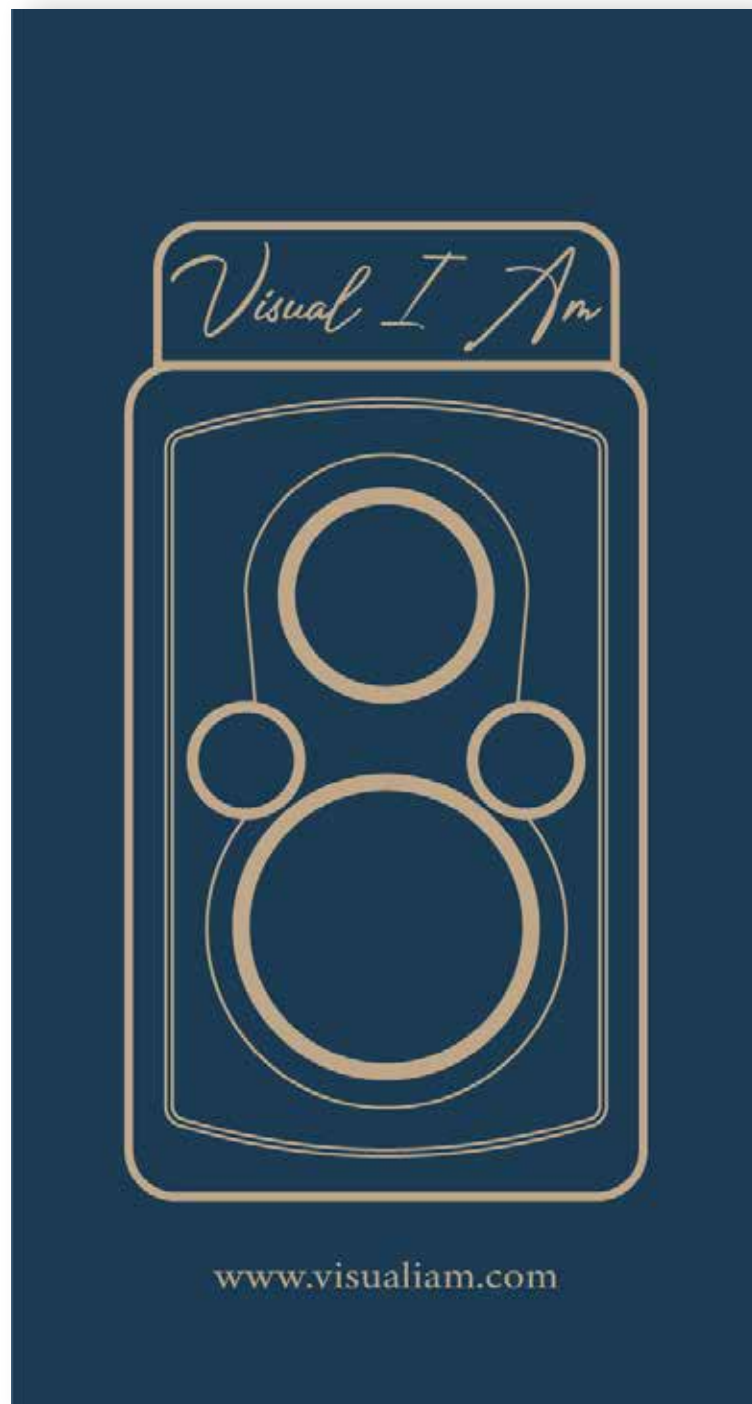
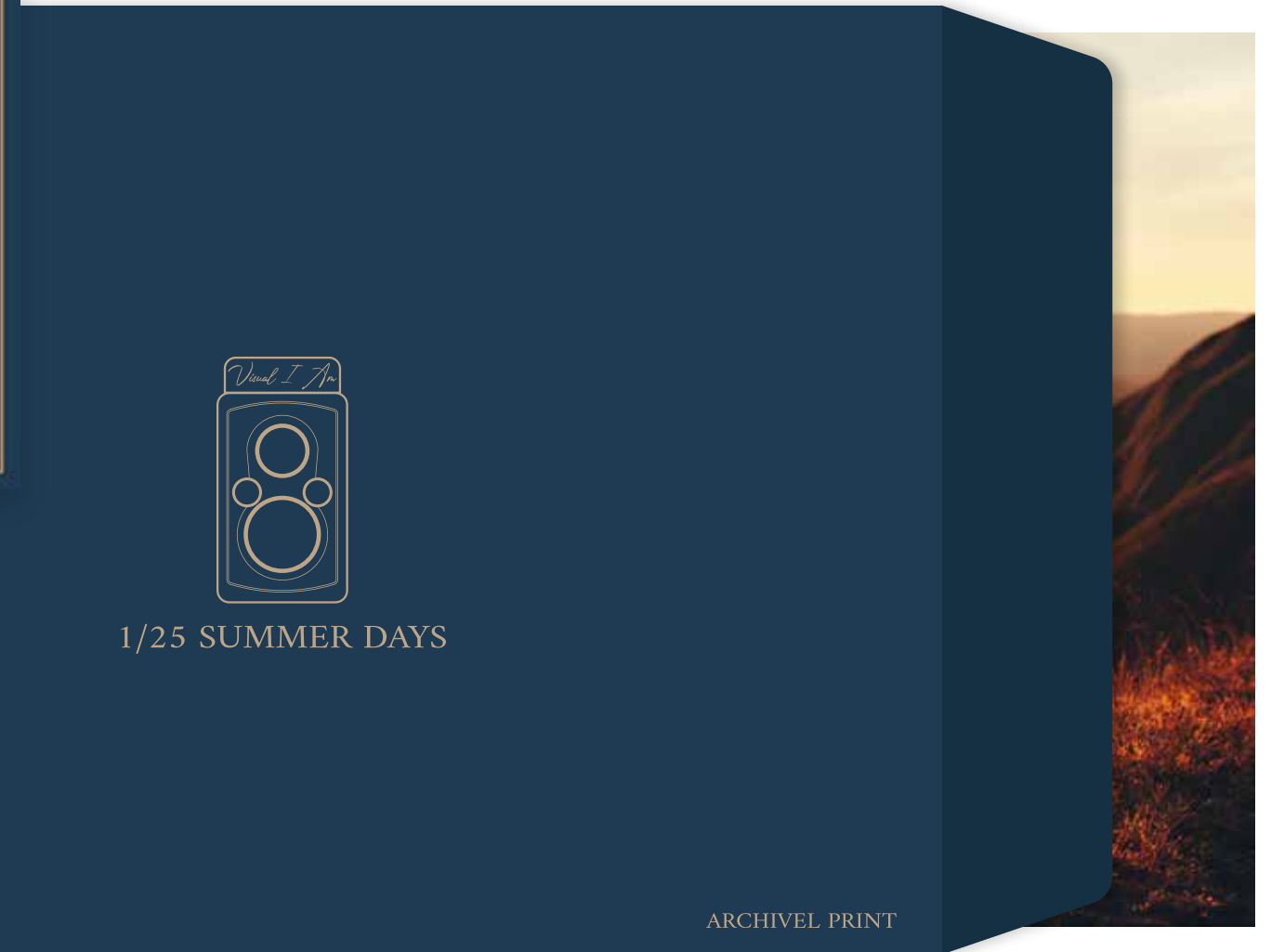
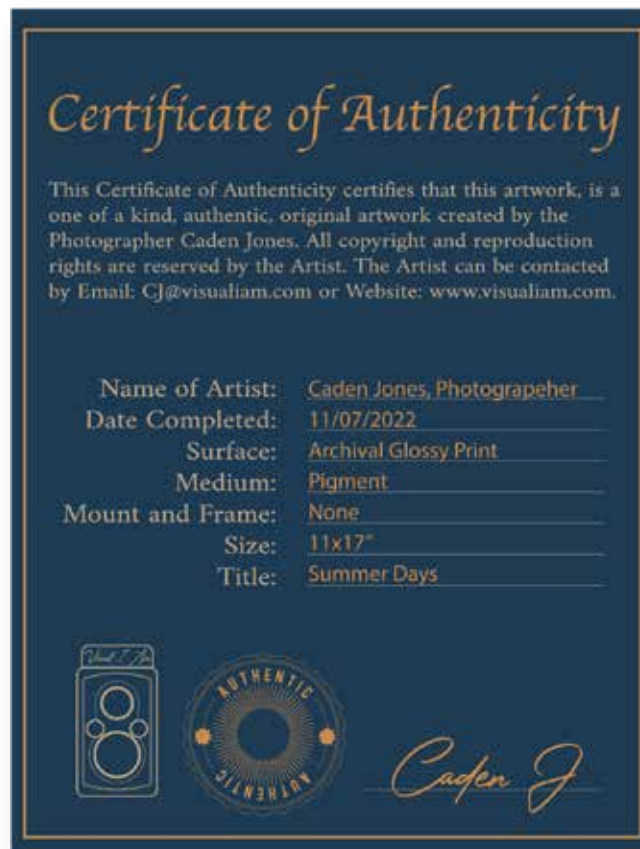


LOGO DESIGN

BUSINESS CARD, PRINT SLEEVE, & CERTIFICATE

VIA PHOTOGRAPHY

Provided is a series of designs for a fine art photographer. All pieces were designed in Illustrator, and the mockups were composed in Photoshop. The high-end brand uses gold hues and deep blues to communicate the brand's luxurious quality and high-end prints. The logo takes direct inspiration from a double-reflex camera in a minimal manner to create a memorable icon. The colors and thin lines continue through the series supporting the brand's identity of quality.



The Lil' Guppies series consists of an original logo, color palette, and brand assets. Designed in Illustrator and composed in Photoshop to mock up the merchandise and stationery. With little kids in mind, a friendly fish was sketched, scanned, and traced in Illustrator. The color palette was curated to connect the company's friendly, trust, and professionalism with the idea of children and swimming. The flowing lines of the logo are all about the water and the blues for trust and professionalism.





IAN GRIFFITH

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www.GRAPHICGRIFF.COM

DES MOINES, IA

PERSONAL STATEMENT

I am a well-rounded guy with many skills. I have had a love for the visual arts at a very young age. Gaining a solid foundation and passion for graphic design, I started my journey at Central Campus in Des Moines, IA. I studied graphic design at Iowa State University for one year and moved on to sharpen my digital design skills at my own pace. In 2021 I set to finish what I started and will graduate from SNHU later this year.

Mostly self-driven, I have kept up with the ever-changing world of technology and continue to always be informed and knowledgeable. I have a well-balanced photography and graphic design background, which drives me to create unique visually appealing images from vectors to photo-realistic art.

I am as passionate about working with my hands as I am with creating digital art. I enjoy creating projects with wood or putting graphite to paper. Visual art is a form of communication that continues to evolve and intrigue me. My hopes are to be surrounded with like-minded creatives to continue to make our world a visual masterpiece.

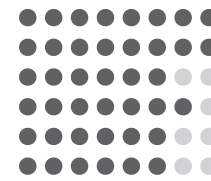
EDUCATION

- Continuous
Cinematography & Photography
Autodidacticism
- From 2021 to 2023
Graphic Design
Southern New Hampshire University, Online
- From 2007 to 2013
Graphic Design & Marketing
DMACC, Ankeny Iowa
- From 2004 to 2005
Graphic Design
Iowa State University, Ames Iowa
- From 1999 to 2004
High School
Herbert Hoover High, Des Moines Iowa

SKILLS

01 Computer

- Adobe Photoshop
- Adobe Illustrator
- Adobe InDesign
- Adobe Premiere Pro
- Audacity
- SketchUp



02 General Skills

- Technology literacy
- Ability to adapt
- Organization
- Logistics
- Teamwork
- Leadership

03 Knowledge

- Print Knowledge
- Good sense for typography
- Color theory knowledge
- Image editing
- Web usability
- Problem Solving
- Google Analytics & SEO
- Marketing
- Microsoft Excel
- WordPress
- Visual Studio Code

WORK EXPERIENCE

8

From 2005 to 2013
Digital Team Member
Harland Clarke
Ankeny, IA - High Point, NC

10

From 2013 to PRESENT
Operations Manager
Inkcube Corporation
Des Moines, IA

CURRENTLY MY TIME IS SPLIT BETWEEN OPERATIONS MANAGER, VIDEO PRODUCTION, AND CONTENT MANAGER. I CREATE VIDEOS FOR ADS, TUTORIALS, AND BRAND AWARENESS.

.00
LEAVE BEHIND

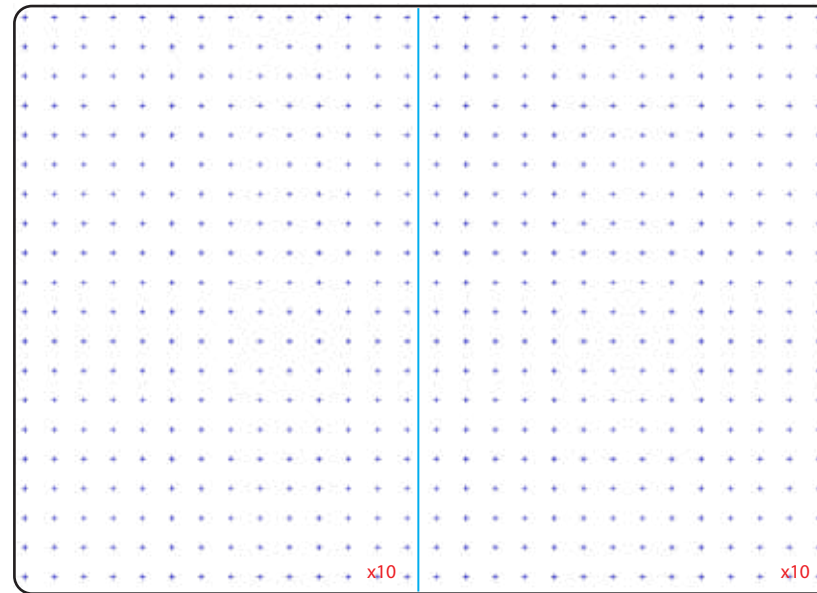
GIFT BOX



COVER



PAGES



I'D LIKE YOU TO SEE A FEW PIECES OF MY WORK.

FIRST UP IS A MAGAZINE AD. I TOOK A BRAD'S COLORS, FONT, AND LOGO AND CURATED IMAGES TO SUPPORT THE MESSAGE CREATING AN EYE-CATCHING AD. PLEASE SEE MY FULL PORTFOLIO FOR THE FULL PROJECT.



THIS WAS ALSO A LOGO PROJECT IN WHICH I EXPANDED THE BRANDING INTO SOCIAL MEDIA PIECES FOR THE PODCAST'S PLATFORMS.



I DESIGNED THIS LOGO FOR A CHILD'S SWIMMING LESSON COMPANY. I DESIGNED THE COLOR PALETTE, AND THE ORIGINAL ARTWORK WAS DESIGNED. MORE IN MY PORTFOLIO.



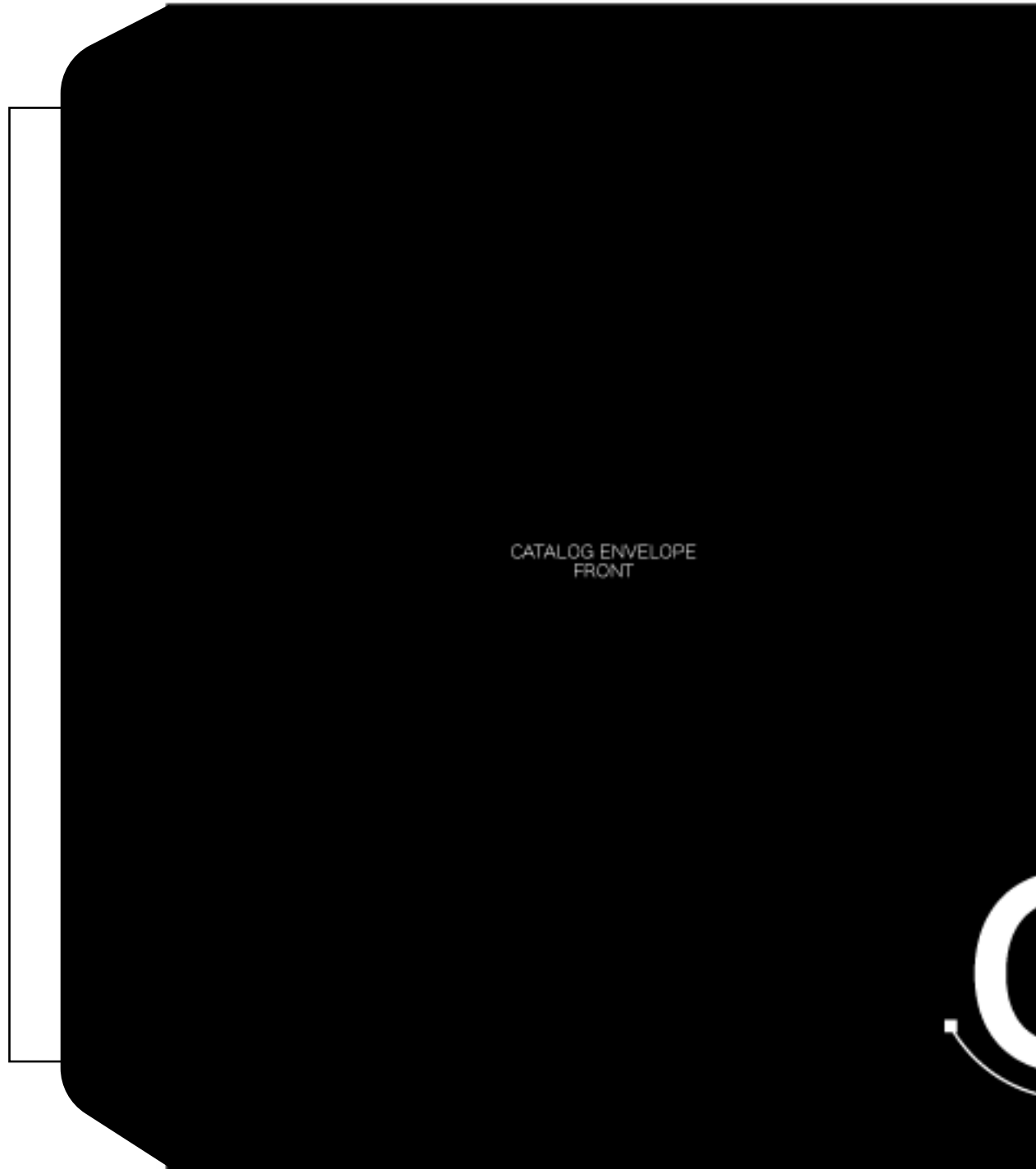
I DESIGNED AND CODED THIS WEBSITE AND FOUND IT TO BE BOTH THE FURTHEST FROM MY COMFORT ZONE BUT THE MOST REWARDING. THE PHOTOGRAPHY IS EITHER CURATED OR MY OWN AND AS WELL AS THE ARTWORK. MORE IN MY PORTFOLIO.



LAST WE HAVE ANOTHER LOGO WHICH EXPANDED INTO BRANDED PACKAGING AND MATERIALS. THIS BRANDING IS FOR A FINE ART PHOTOGRAPHER PICTURED IS THE BACK OF HIS BUSINESS CARD.

I AM SEEKING WORK IN BRANDING, AND ONCE YOU VIEW MY FULL PORTFOLIO, I HOPE YOU CAN SEE HOW WE CAN WORK TOGETHER.





Greetings,

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Sincerely,
Ian Griffith

http://iangriffith.com

www.iangriffith.com

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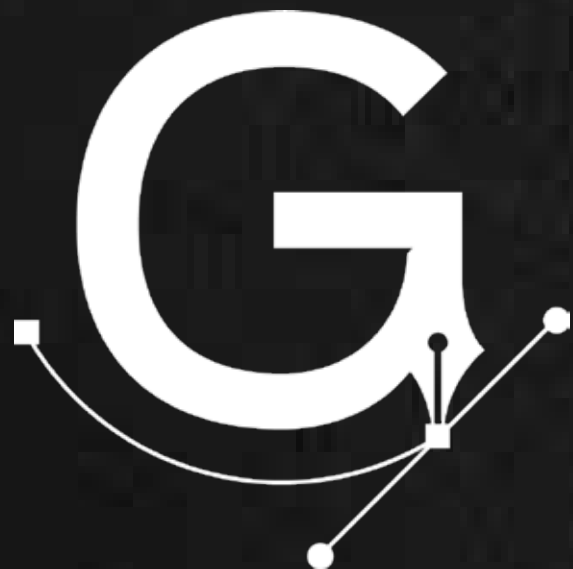


IAN GRIFFITH
GRAPHIC DESIGNER
WWW.IANGRIFFITH.COM
@IANGRIFFITH

VIEW MY
PORTFOLIO



THANK YOU FOR YOUR
CONSIDERATION



hi@graphicgriff.com

www.graphicgriff.com

222-000-4444