



SIÂN LEPINSKI
GRAPHIC DESIGNER

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PROJECT NO. 1

Oh Noes!

Morning Energy

Typefaces: *Danube*, *Stereofidelic* & *Helvetica*

Oh Noes! is a morning energy drink made for those people who need to get up and go in the morning. The company uses coffee and tea flavours to match with popular drinks to have in the morning. The best part though? No waiting to make your drink of choice in the morning! Just grab an Oh Noes! and take your morning energy on the go!

The challenge was to make a compelling label in a small amount of space, that conveyed the idea of morning energy and still had all of the required information.

This was done by the use of patterns to make the background. The patterns were made to reflect an aspect of the flavour of the drink and to mimic patterns one might see on a shower curtain, pillowcase or bed spread.

The fonts that were used were chosen for their playful nature and easy readability. The arrows were made to point up in the name and tag line to be uplifting; pointing down drew energy away from the message. The star burst was added to the 'o' to play on the idea of the sun rising over the horizon.

Getting all of the Nutrition and Distribution information onto the can in a limited amount of space proved to be tricky doing it the standard way. So instead the information was condensed into more of a sentence structure rather. This saves space and makes sure that all needed information was on the packaging.







PROJECT NO. 2 Sips

Boiling Point

Typefaces: *Avenir LT Std - Black*, *Vermilion Dots - Regular*

This concept was used in a number of different ways from the colours to the typefaces and the graphic elements. The orange colour used primarily with the logo was chosen because all of the black teas used in this project had that colour in them. The blue was chosen because the use of black made it look to much like Halloween and it is orange's contrasting colour so it makes it 'pop' from the tags.

The typefaces were chosen for very different reasons. Vermilion Dots was chosen because of its bubbly look, which corresponds with the idea of boiling. The dots taken from the font and placed above it cause it to look as though its starting to boil. The fact that the typeface its self is dots helps with this idea. Avenir was chosen because of its clean look and rounded appearance. A rounder typeface such as Arial Rounded was not used because a bit of contrast between the bubbly feeling of the packaging and the logo was needed.

The use of little "bubbles" was used throughout the packaging to convey the idea of bubbling. They are meant to seem to be rising from something like bubbles in a pot.





This tea uses apples to give it fragrance and distinction. Mallow and linden flowers add notes of fruitiness and a deep resonance of caramel for a finish.

100°C May be used up to 3 times.
100°C 1 tsp per cup.
100°C Steep 2 – 3 minutes with 100°C water.

dorian

This tea yields a bright amber liquor that is mildly spicy, slightly woody and has that characteristic nutty Assam flavor.

100°C May be used up to 3 times.
100°C 1 tsp per cup.
100°C Steep 2 – 3 minutes with 100°C water.

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This tea combines the flavour of black tea with the sweetness and fragrance of maple.

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loose leaf tea
sips
 THE POTENTIAL

PROJECT NO. 3 WWF Annual Report

Its all in the Details

Typeface: Calibri

This is a playful take on an annual report, while maintaining its corporate intention. The idea of concentrating on details is highlighted in the use of close-up imagery of various animals. Information is surrounded by enlarged quotation marks, to "draw attention to the details" as it were.

Staying true to the company's current web site design, grey and orange play a major part in the colour scheme. The orange also evokes a feeling of encouragement, strength, endurance and stimulation to the piece. The grey adds a sophisticated corporate feel, without taking away the fun feeling from the orange or overpowering the images.





World Wildlife Fund Canada
Annual Report 2007

its all in the details



Northwest Atlantic Ecoregion

On Canada's East Coast, we're intimately aware of the devastation that happens when a fishery collapses — complex web of marine life, WWF-Canada is working closely with industry and government to restore the magnificent ecosystems here to their former glory, before overfishing, bycatch, and pollution took their toll.

2006/07 Targets & Achievements
The Atlantic Fisheries Agreement is an integral management plan for the Atlantic Ocean. WWF-Canada is working with the government, industry groups, and other stakeholders to ensure that the agreement is implemented in a way that is sustainable for the long term.

Other Wins
We have secured a commitment from the government to fund a study on the impact of climate change on the Atlantic Ocean. This study will help us understand the risks to the ecosystem and develop strategies to mitigate those risks.

Thank You
We thank the following individuals and organizations for their support: [List of names and organizations]

Coming Next
We will continue to work with the government and industry to restore the Atlantic Ocean ecosystem. We will also focus on protecting the remaining healthy ecosystems in the region.



How We Work

Our approach to conservation is based on science, collaboration, and leadership. We work with governments, industry, and other stakeholders to develop and implement effective conservation strategies.

Legitimacy

Legitimacy is the foundation of our work. We ensure that our actions are transparent, accountable, and based on the best available science. We also engage with the public to build trust and support for our work.

Our Approach to Governance in Conservation
We work with governments and other stakeholders to develop and implement effective conservation strategies. We focus on building trust and support for our work through transparency and accountability.

Our Approach to Public Engagement
We engage with the public to build trust and support for our work. We use a variety of communication tools, including social media, public consultations, and educational programs.

Our Approach to Leadership
We focus on building trust and support for our work through transparency and accountability. We also engage with the public to build trust and support for our work.



WWF-Canada, we've been working for the preservation of nature for over four decades — and we've learned what it takes to make a difference. We focus on the most important habitats, identified through scientific analysis. Our priorities lie in nine ecoregions: the Pacific Coast, the Mackenzie River Basin, the Great Lakes, the Great Lakes-St. Lawrence River, the Great Lakes-St. Lawrence River, the Great Lakes-St. Lawrence River, the Great Lakes-St. Lawrence River, the Great Lakes-St. Lawrence River.



Our Sources of Donations and Other Revenues



Regions

We focus on the most important habitats, identified through scientific analysis. Our priorities lie in nine ecoregions: the Pacific Coast, the Mackenzie River Basin, the Great Lakes, the Great Lakes-St. Lawrence River, the Great Lakes-St. Lawrence River, the Great Lakes-St. Lawrence River, the Great Lakes-St. Lawrence River, the Great Lakes-St. Lawrence River.



How We Work

Our approach to conservation is based on science, collaboration, and leadership. We work with governments, industry, and other stakeholders to develop and implement effective conservation strategies.

Support Of The Chief Conservation Officer

The Chief Conservation Officer is responsible for the overall management of WWF-Canada's conservation programs. The Chief Conservation Officer reports to the Board of Directors and is responsible for ensuring that WWF-Canada's conservation programs are effective and efficient.

Coregion

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PROJECT No. 4 Pegasus Business Solutions

The Strength of Business

Typefaces: Insignia LT STD

Pegasus Business Solutions is a small company aimed towards providing business consulting to small and medium-sized companies. So that they can become more efficient and profitable.

The image of a Pegasus was chosen by the client because to them it meant power, speed, stealth, endurance, freedom and independence. They had gotten this from being in the army and the Pegasus had been used for paratroopers as a symbol. They also wanted the colours red and blue to be used as well as black.

The client's vision was incorporated into the logo design by including the Pegasus, but instead of using the usual image of a Pegasus with feathery wings, a version was made with the wings being bulkier and with a more hexagonal shape. This shape is stronger and holds more power than the image of the classic feather wings.

The colours of red and blue that were used were chosen for their depth and richness, a lighter blue was used to bring some vibrancy to the pieces and set them out from other things done in blue and red. Black was used throughout the pieces as a third colour.

The typeface was chosen for its square and somewhat Greek appearance. Because it is more square than circular it lends itself out to the idea of being strong.



Pegasus Business Solutions
 S o l u t i o n s



- Leadership Training
- Customer Service Development & Training
- Team Building Coaching
- Project Management
- Process Development



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PROJECT NO. 5 Book Covers

Survival, Wear and Tear

Typefaces: Handwritten & Avenir LT Std

For the Zombie Survival Guides and World War Z the concept of Survival, Wear and Tear was chosen. This was chosen because of the nature of the books, and the content within them. They all have the same reoccurring theme of survival during a zombie apocalypse.

For all three of the books the covers were hand written with illustrations that also looked hand drawn. This is to play on the idea that someone has written it up by hand and because it has useful information it is passed on to others. For all books a look of "wear and tear" was incorporated by burning the edges and scuffing the paper. This was done with the thought of the books being used often and seeing hard times.

For the Survival Guides a heavy dark green paper was used to mimic the pads of paper that are used in the army for notes. This was done because those pads are often used in the field for quick notes just as these guides would be. A lighter variation was used for one of the books to make it easier to tell them apart.

WWZ was done on a light tan colour to convey more of a diary type feel. Because the book is about the stories of the survivors of the zombie apocalypse.



Top 10 Lessons for Surviving a Zombie Attack

1. Organize before they rise!
 2. They feel no fear, why should you?
 3. Use your head: cut off theirs.
 4. Blades don't need reloading.
 5. Ideal protection = tight clothes, short hair.
 6. Get up the staircase, then destroy it.
 7. Get out of the car, get onto the bike.
 8. Keep moving, keep low, keep quiet, keep alert!
 9. No place is safe, only safer.
- The zombie may be gone, but the threat lives on.

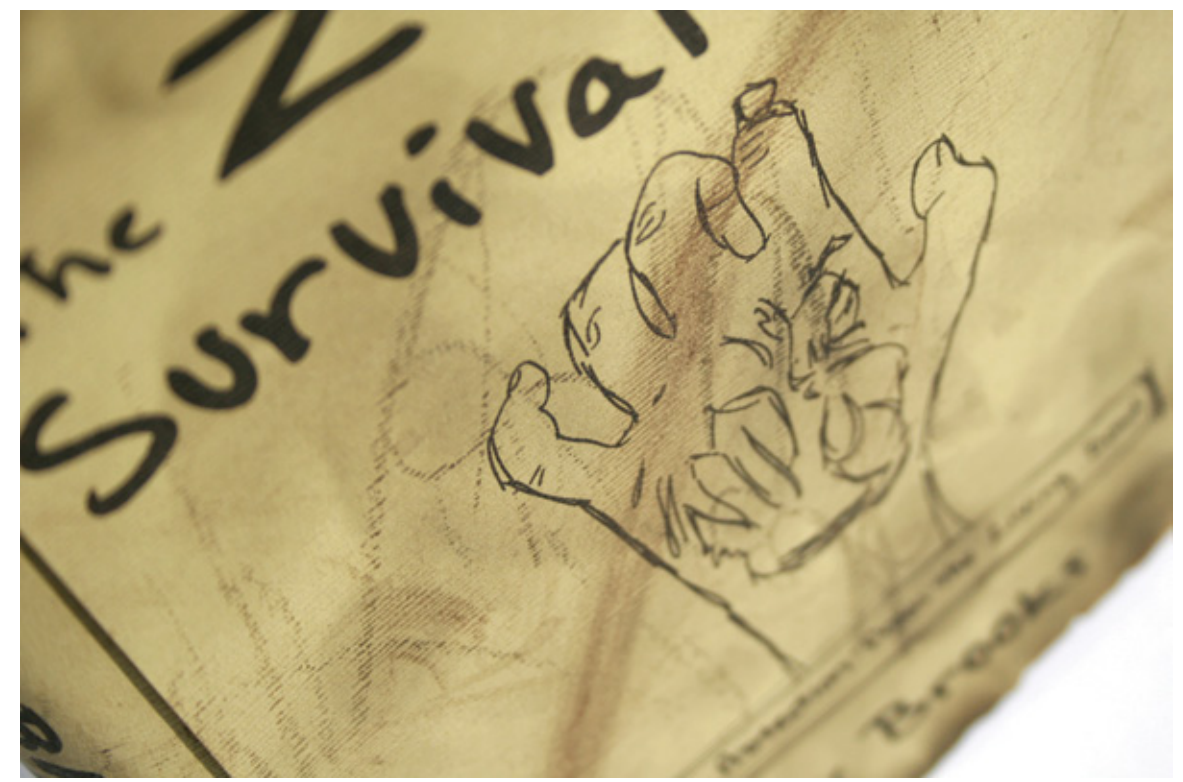
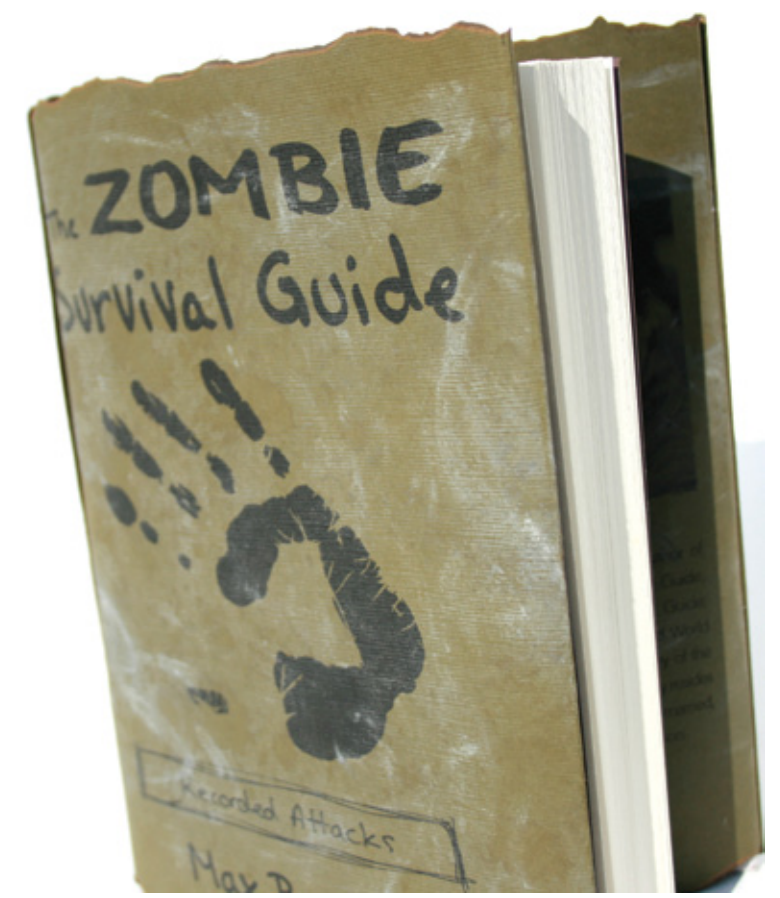
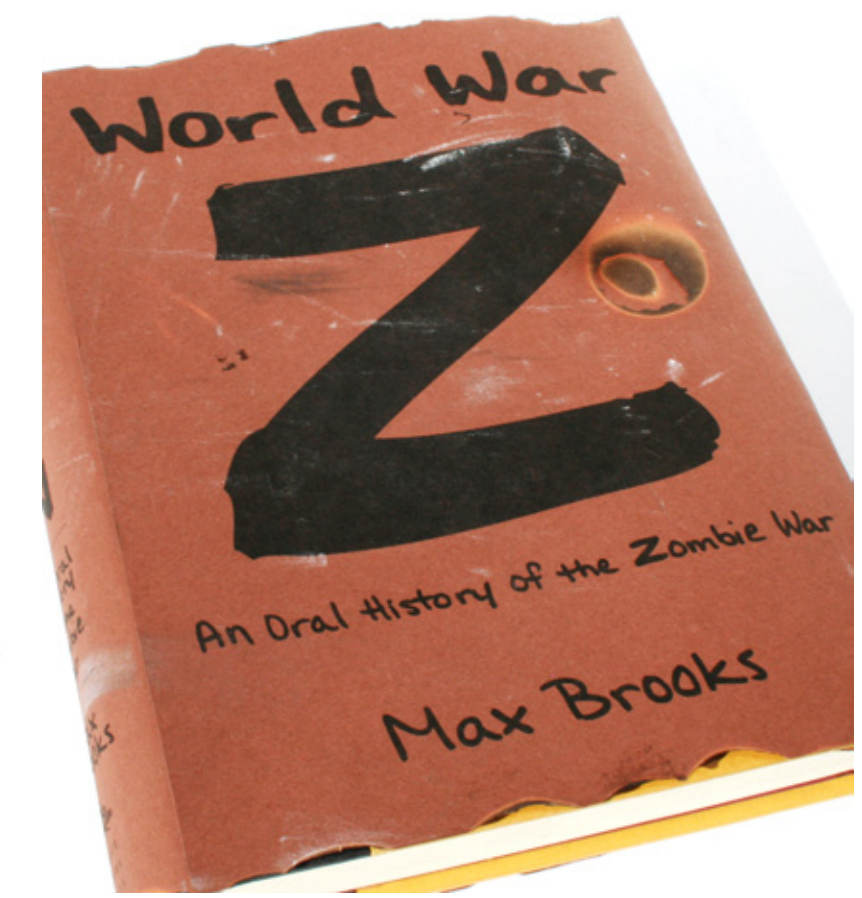
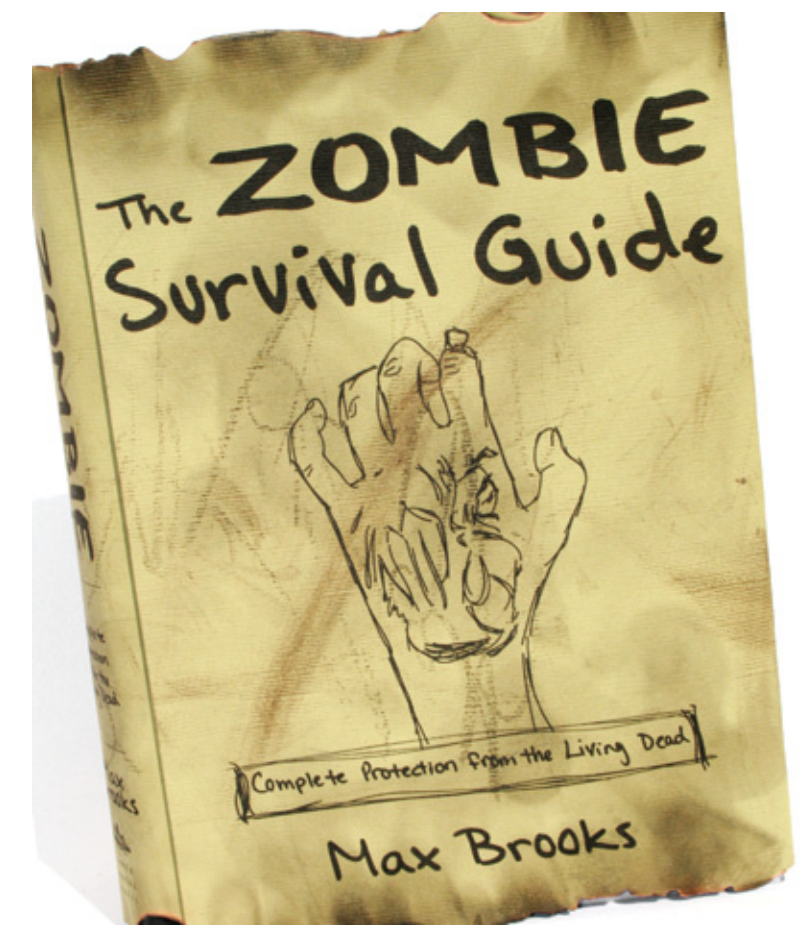
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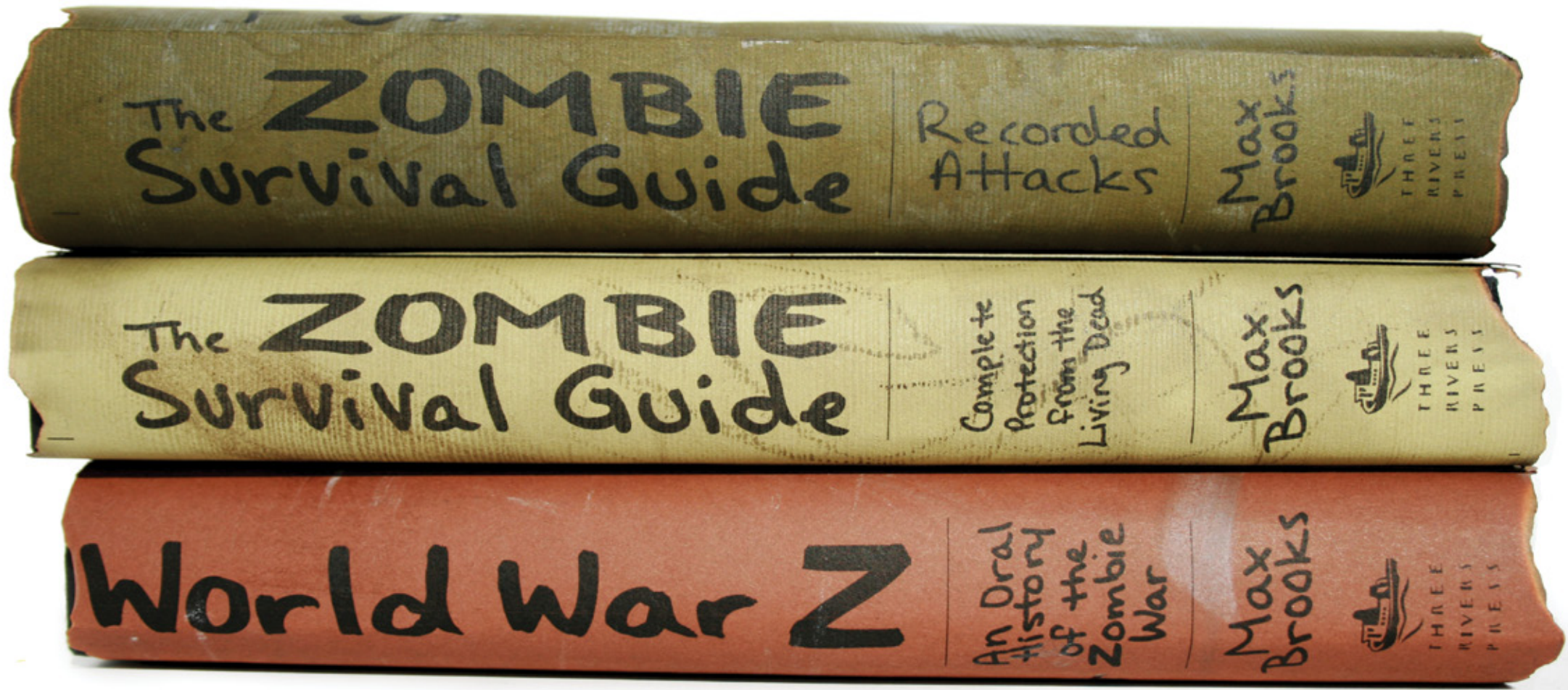
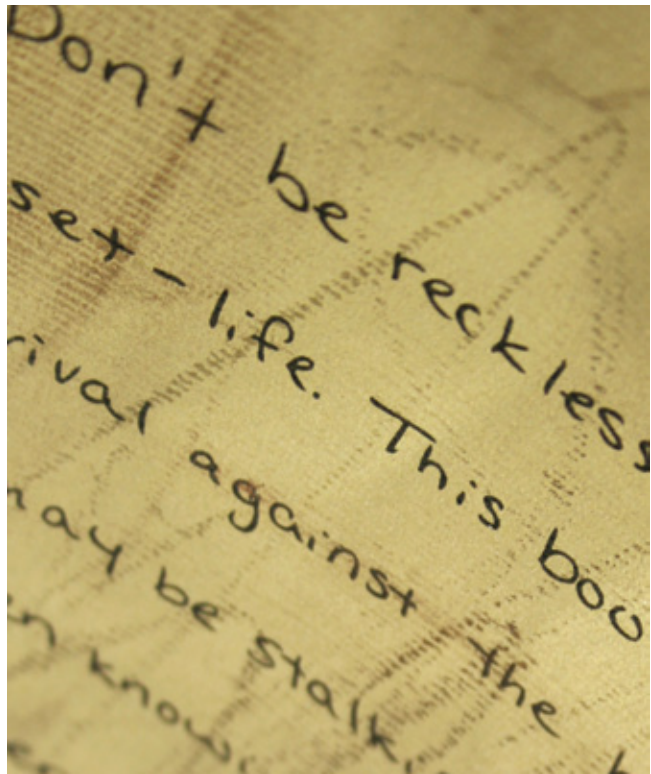
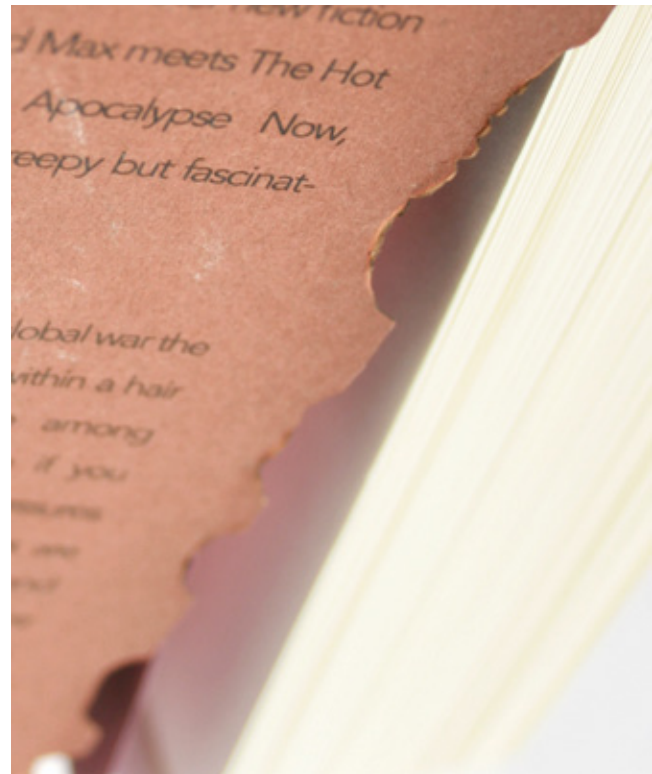
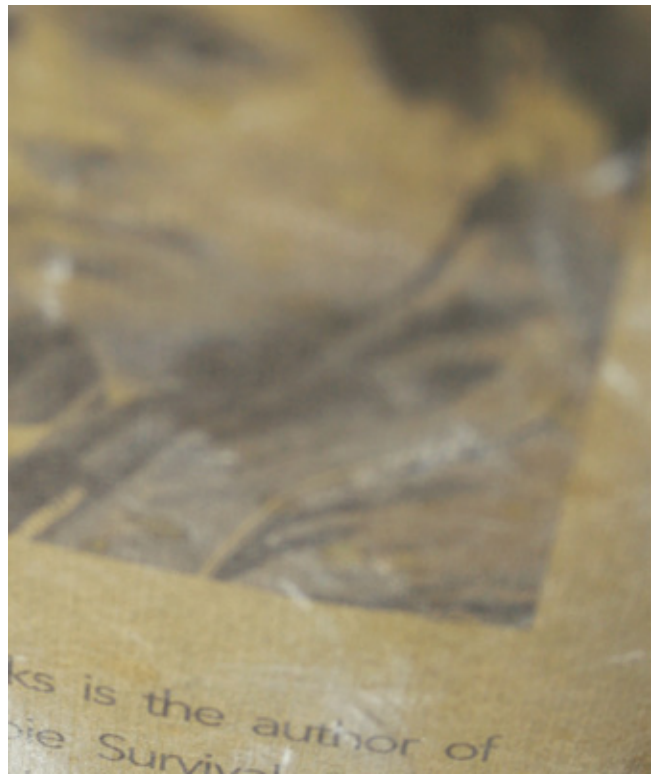
The ZOMBIE
Survival Guide

Recorded Attacks

Max Brooks

THREE







PROJECT NO. 6 Punch Buggy VAG Rounded Type Specimen Booklet

Hide n' Seek

Typeface: VAG Rounded

For this type specimen booklet the font VAG Rounded was used. It seemed only fitting to do it about punch buggies because VAG Rounded was made for Volkswagen. This booklet was aimed towards all ages in the hope of bringing more awareness and players to the game of Punch Buggies, as well as the typeface. The idea of "Hide n' Seek" came from the game Punch Buggies, and was incorporated into the book in many different ways.

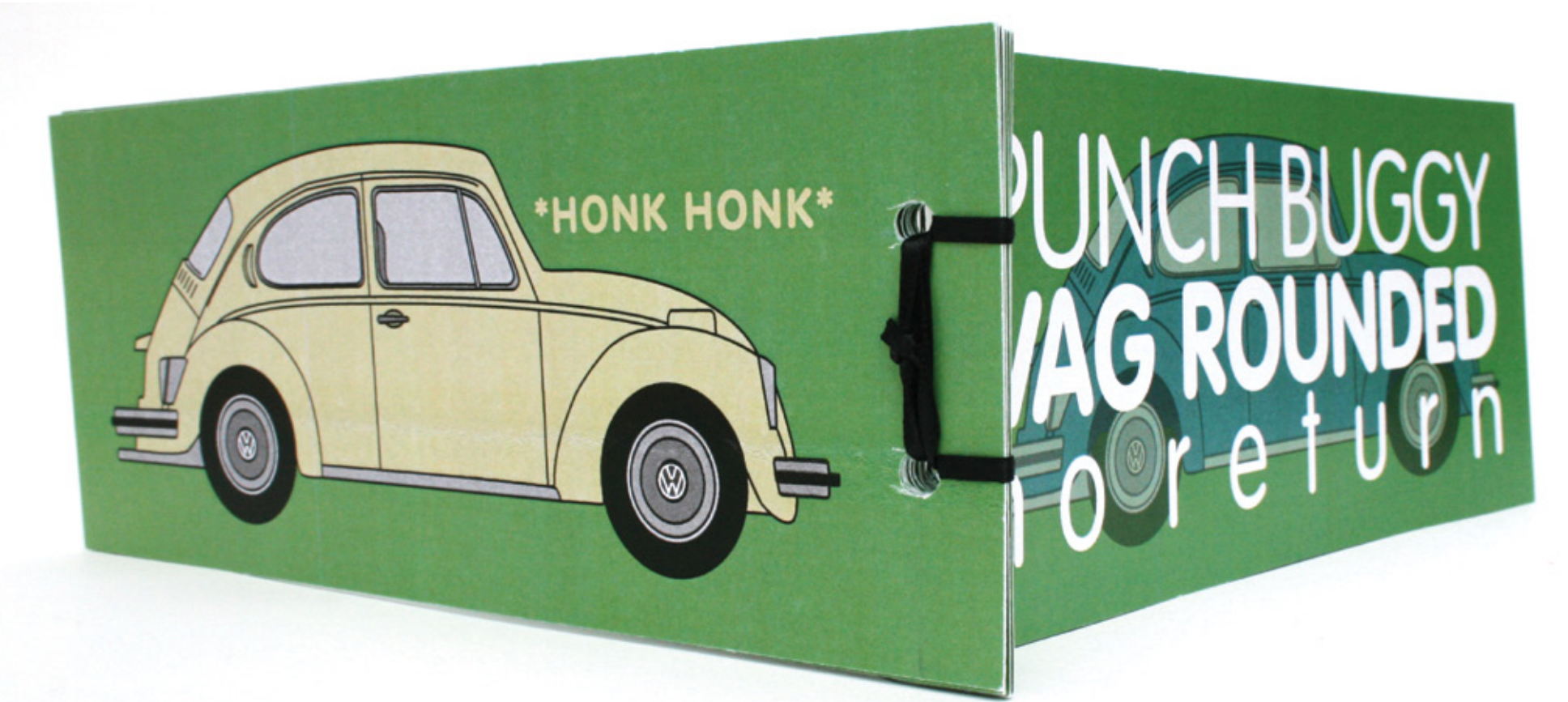
Throughout the booklet there are punch buggies "hiding". This is because the whole point of playing Punch Buggies is to find other buggies before the other players. This was further incorporated by the last spread where it asks you to list the number of them that you found.

Each spread is meant to showcase a different weight or aspect of the font VAG Rounded. That along with the simple Punch Buggy illustration that is used throughout the booklet gives it a playful feel. At the end there are spreads specifically there to showcase the type so that the full typeface can be viewed together.





VAG Rundschrift or VAG
for round writing) is a
the Volkswagen AG
rounded termini on
The typeface
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What else is rounded that Volkswagen is famous for? Beetles of course, or as some of us like to call them, punch buggies! The car and typeface share many similarities, round, cute and easy to find... Or are they?

First let's define exactly what constitutes a Punch Buggy:

A PUNCH BUGGY IS:

1. A vintage Volkswagen "Type T" or "Standard" Beetle
2. A vintage Volkswagen Super Beetle
3. Any of the "Beetlesque" coach-builts such as a Habueller or Karmann Cabriolet (the Classic Convertible)
4. A non-German air-cooled Beetle of more recent manufacture
5. A modified but still recognizable Beetle based on any of the above
6. A Volkswagen New Beetle

a PUNCH BUGGY IS NOT:

1. Any other product of Volkswagen beyond those listed above
2. A non-Beetlesque coach-built such as the extremely rare Rometsch
3. Any Beetle modified beyond recognizability such as a Brady GT or a HumBug

Now that we have established what a Punch Buggy is — what do you do when you see one?

Both the "old" beetles and the "new" beetles count! If we only played with the old ones then there would be no game anymore.

2 calling a punch buggy properly

When calling a punch buggy the ONLY way you can do it, and have it count is by calling it like this:

PUNCH BUGGY "INSERT COLOUR HERE", NO RETURN!

3 If you do not call "no returns" then other players have full right to call the punch buggy and hit you! It must be "no returns" saying "no punch back" or any other variation does NOT count. So make sure that you call it properly, even if you are playing a "no hit" version of the game because then the other player will get the point for the punch buggy!

4 If a bug has more than one colour call out either the predominant colour or both colours if you want to be safe. If more than one colour then call it by the predominant colour (if there is one) or call it as multicoloured.

5 All called bugs must be in plain sight. If you call a bug and hit someone and they do not see it, they are allowed to hit you back, twice. However, if you call a bug and someone else sees it but the person you hit missed it, it still counts.

6 Dealerships are off limits, this is for a few reasons; you do not know who hit which bug (multiple colours), and there could just be so many that the score would get skewed. It could also be dangerous for the driver.

No hitting on the same bug. This means that if you are in the car with the same group of people and you pass a bug twice it may only be called once, however if a new person enters the car, you may hit them if you are completely starting over the game. (All 'points' reset.)

8 Time outs can be called by a driver if they are occupied with something. (Such as getting onto an on ramp, drinking, or looking at a map.) They can also be called by other players if they are looking at the map, eating or reading. You cannot call a time out and then if you see a punch buggy call "time back in." If this happens that player gets double the hits from everyone they hit.

9 You can play Punch Buggy anywhere. It used to be restricted to cars only, but now with so many people walking and using transit it's free game! Just as long as you follow the rules feel free to play when you're walking on transit or anywhere else!


ont showcase 

about VAG Rounded

19 Volkswagen and Audi merged to form the Volkswagen Group in 1987. The group now includes Volkswagen, Audi, Skoda, and SEAT. The group is also known for its "VAG Rounded" design language, which is a design style that emphasizes rounded shapes and smooth lines. This style was first introduced in the early 1980s and is still used today.

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how many did you find?



?

20

You can play Punch Buggy anywhere. It used to be restricted to cars only, but now with so many people walking and using transit it's free game! Just as long as you follow the rules feel free to play when you're walking on transit or anywhere else!

ont showcase



PROJECT No. 7

Other Side

Movie Premier

Typefaces: Calcite Pro, Kartoons

For this project I was asked to design a fun, unique logo that went with the style of the animated short it was for; as well as 3 posters, and a DVD with box.

For the logo there were a lot of choices for the typeface, but Kartoons ended up fitting the best with the feeling of the animated short. The colours chosen for it were pulled from the swatches used in the animated short.

The client had wanted the posters to be simple and to be used for people to purchase after the show. They wanted the logo, and their company name put onto them, as well as a shot of the main character. I chose three shots from the movie that I thought would pull in viewers and that were dynamic.

For the DVD and box, I choose to highlight more parts from the film without giving anything away. The CD and box match and go together as a set.





8 Serious Business

Business in The Bathroom

Typefaces: *Officina Serif STD*, *MS Reference Sans Serif*

Serious business is a set of bathroom products meant to be sold at hotels aimed at business men. The concept Business in the bathroom was chosen because that's where a lot of men and women start their day before work, in the bathroom!

The patterns chosen were made to reflect patterns in business, a sheet of grid paper for graphs, dollar signs interacting in a fun way. This was done to keep the idea of business in the design but to add a fun element and some colour.

The names that were used reflect something in the business world as well as the product its for. To pair with the names there are fun descriptions to explain the product and enhance the tag lines. The bottles that were used were chosen for their shape and because they could be reused or taken home.





BRANDING NO. 9

Qwik
HAIR CARE

BLUEBOX
recycling program

SERIOUS
business

loose leaf tea
SIPS

THE OTHER
SIDE



Pegasus Business
S o l u t i o n s



spring**crocus**
community market co-op