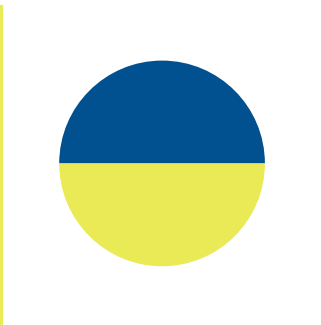
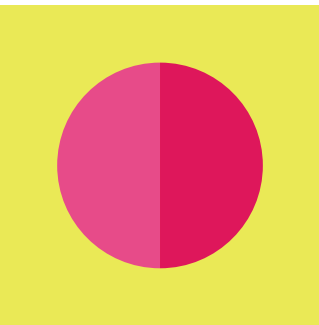


GRAPHIC DESIGN
NALLELY DE LA PEÑA INDA



PRODUCT PACKAGING

EMMA'S KITCHEN

p.4

Making use of various apps, such as Procreate for illustrations, Photoshop for finals touches and mockups, and Illustrator for handling text treatments, this projects makes use of the most common programs utilized in the industry and allowed me to put each one to practice to achieve a professional-looking product.

The illustrations are mostly symmetrical, going off the pages in whimsical and mexican culture-inspired, in colors and motifs. Various color harmonies that evoke different moods for each jar.

The main purpose was to bring the colors and traditional artwork of Mexico, and using images from my various travels around my country were the main source of inspiration.

Being that this was a paid gig, I think I demonstrated a rounded set of skills to not only create work that aided the client to create a brand for their salsas, but also allowed me to explore Procreate as an illustration program as well as finding my own artistic voice.

Being that my confidence using Procreate has grown, I think some of these illustration would come out cleaner if I were to redo them.

THE HALFWAY HOUSE

p.5

This project required digging and research to find a better quality image than the one provided by the client to provide the requested aesthetic: an illustration of the bar with a distressed texture overlay, and a typographic solution for the information provided with: name of the place, establishment date, and location in a dynamic .

The illustration makes use of a minimal color palette: white, black and yellow as accent, since these would be produced using screen printing.

The image was traced using Illustrator, and composed by adding additional trees to the background, as the original image did not have many. The final look balances out the assymetry of the image by using the typographic components to fill up negative spaces and create symmetry around it.

I would like to dedicate more time to this project by drawing the bar from scratch in a more graphic style and create a modern and minimalistic look.

BUILDING PIN COLLECTION

p.6

Creating graphic illustrations of Disney California Adventure buildings that I deemed beautiful, yet were not commonly seen on merchandise. This project's main purpose was to practice illustration and coloring, and break down objects to basic shapes.

The color palette is the same as the ones used for these buildings, placing them in different lands: Oswalds is located at Buena Vista St. in 1920's Los Angeles. The second one is surrounded by trees, water, and a Grizzly bear-shaped mountain. The last building was located on Hollywood Blvd, part of the park, and it consists of assymetric but soft curves, as it represents the Animation Academy, a place full of whimsical rooms and characters.

The illustrations were then vectorized using Illustrator, and mocked up in Photoshop.



TOOLS
USED



PRE-FINAL



FINAL



TOOLS USED





TOOLS USED



COMPANY TROPHIES

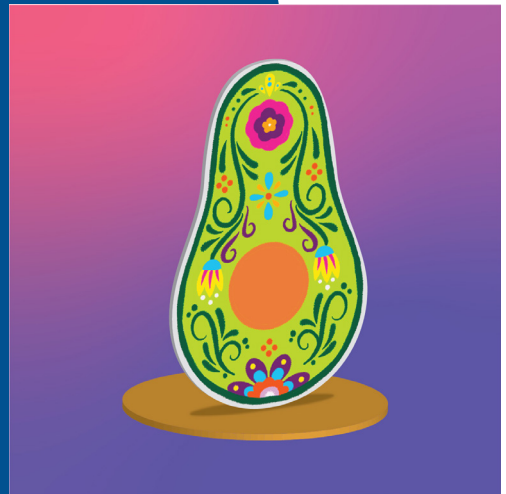
Procreate was utilized to create the illustrations, then exported as Photoshop files as high-resolution images. These image would then be linked to Illustrator, to finalize and get them ready for production.

Because there were not enough copies for me to keep, so Illustrator was used to create mockups using the Extrude & Bevel options, saved the illustrations as symbols, then using the Map Art options in Extrude & Bevel to place the images on the side.

My company held a guacamole and salsa competition for 5 de Mayo, and I was tasked with the creation of the trophies. As with the magazine, I did not want to be obvious and spell out the Holiday as they had done in the past, but rather bring the Mexican culture to them. Using bold colors and a suggestive shape for each category, creating pieces that the winners would get to keep in their cubicles/office.

This project utilized all my skills, including knowledge on the type of materials they would be made out of, color call-out, and the dimensions for the trophies.

The final copies got digitally printed over 1/4" plex, cut to shape with a thumbnail to fit onto the routed slit of the base.



TOOLS USED



PUBLI- CATION design



INSIDE FULLERTON

This project made use of every Adobe program that I had: from illustrator, to inDesign, and Photoshop to create a final product that reflected the main story of the magazine.

The color palette remained simple due to the nature of the main article, which was about poetry and the cultural bridges it provides that allow mutual understanding and communication throughout different cultures, as poetry was perceived to be universal.

The challenge was to translate this complex message, going through various ideas that could utilize a bridge. Trusting our readers, I did not want to use a straightforward answer, so the final illustration is an abstract bridge made of flying papers that comes from the bottom of the page, across and off the side.



TOOLS USED



TYPOGRAPHY

d e s i g n

HILL BERRY: LETTERING

Using Procreate for a preliminary sketch, I then took this illustration to Illustrator to start matching and playing with typography to something as close as possible to the sketch.

The result was a symmetrical design that utilized primary colors and neutrals.

Key notes to highlight are that the main title "Inventor" did not have the swashes the letters "I" and "R" have, these were customized by using swashes that belonged to other letters within the same font family.

TOOLS USED



PROCESS

HILL BERRY'S
INVENTOR
& EXTRAORDINAIRE



INVENTOR

SKETCH



FINAL



HILL BERRY: TYPE TREATMENT

After finishing up the vectorization, and failed attempts at creating 3D renders in Photoshop, the next best thing was to grab vector sections and add textures to them as clipping masks.

Two different wood textures were used to achieve the effect: one that was a lot more coarse and worn for the background, and a second smooth one for the letters.

The shadows and highlights had to be brought in separately so the appropriate transparencies could be applied.

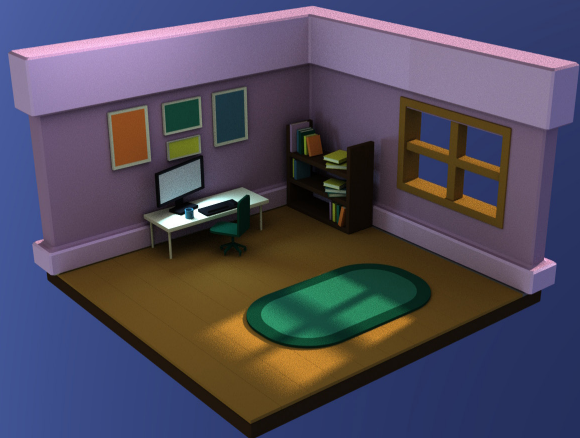
Creating this type treatment gave me confidence to take on more complicated projects to achieve dynamic concepts.

TOOLS USED



RENDER

AUTODESK MAYA



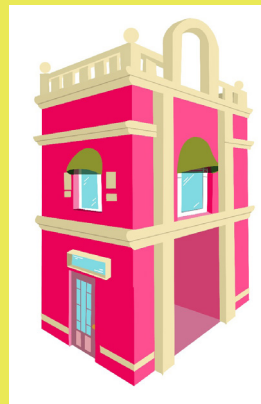
This project was a challenge that took two weeks to get to a level where I was comfortable going off tutorials and customize the project to my liking.

This was the first project using Maya Desktop to 3D render a simple isometric room that was slightly furnished. This was a design that was borrowed from the tutorial, but with the acquired knowledge,

I was able to customize the color, book arrangements, and creating generic frames with some color on them, and creating an environmental light that would allow the "sun" to come through the window.

Finishing this took one full day from a twenty minute video tutorial. The final product was render using Arnold Desktop.

TOOLS USED



SKETCH

The second Maya project was the next step to testing what was learning by bringing one sketch to 3D.

Using very basic tool and techniques, this was the finished projects. I had the opportunity to put to practice things such as combining poly figures, creating extrusions, and rearranging poly shapes, as well as duplicating them.

The color scheme is pretty monologous, using various hues of pink and some neutrals to accentuate the building's facade, except for the blue window.

Some more complicated shaped that to be left out due to timing, but this will be revisited in the last project out of the three Maya proposals.

TOOLS USED





RENDERING: PROJECT 2

This last Maya render showcases further the understanding of the key tools and techniques, and I was able to include slightly more design into it. With the help of my boyfriend, who is far more skilled in this program than I am, along with the help of tutorials, here's the last piece.

The couch is no longer just a rectangle, it has crevices and weight to the corner. The overall design of the room is more complicated than the ones used in the previous tutorials. Foliage has been added, which took creating one single leaf, then duplicating it and placing it in different sizes, angles, and clusters.

The art on the wall is no longer a generic colored square, but rather showcases one of my previous posters I created from another project.

The room is complete with wooden floors, rugs, and grassy hills. The room uses warm, neutral colors to give a sense of tranquility.

TOOLS USED

