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The Pavan 2019

The Literary Magazine of Saint Peter's University





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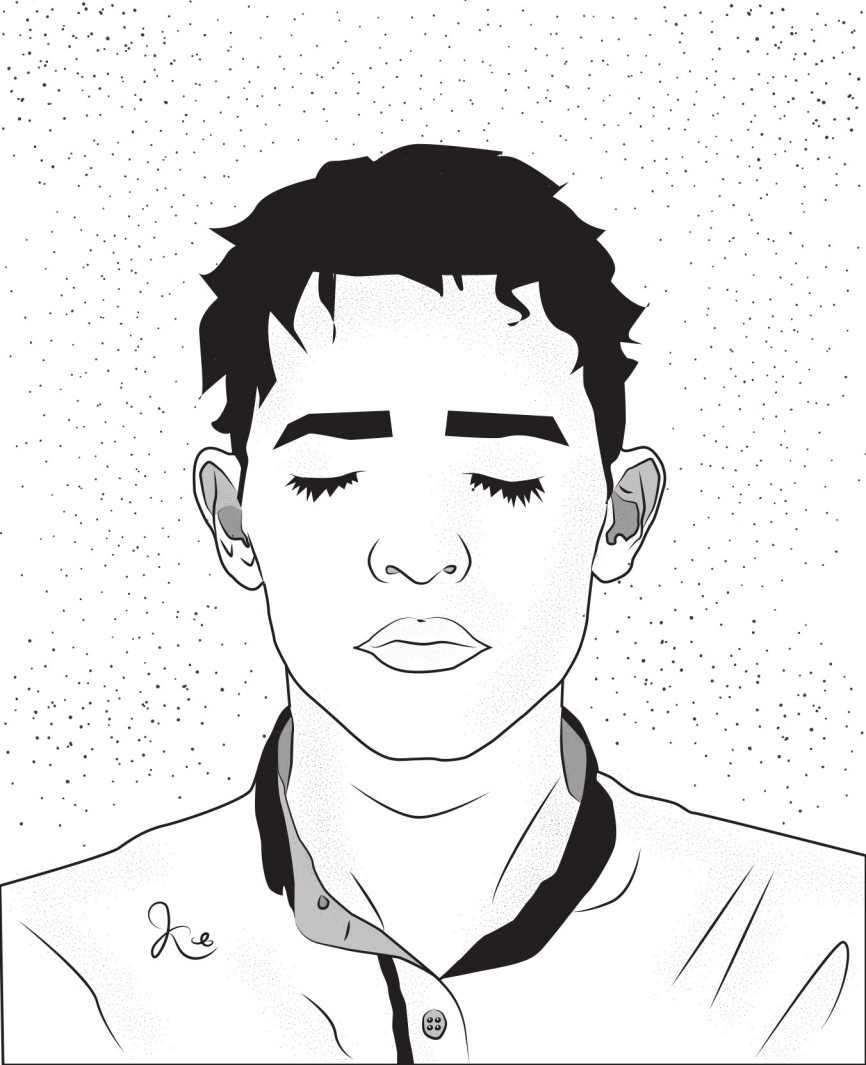
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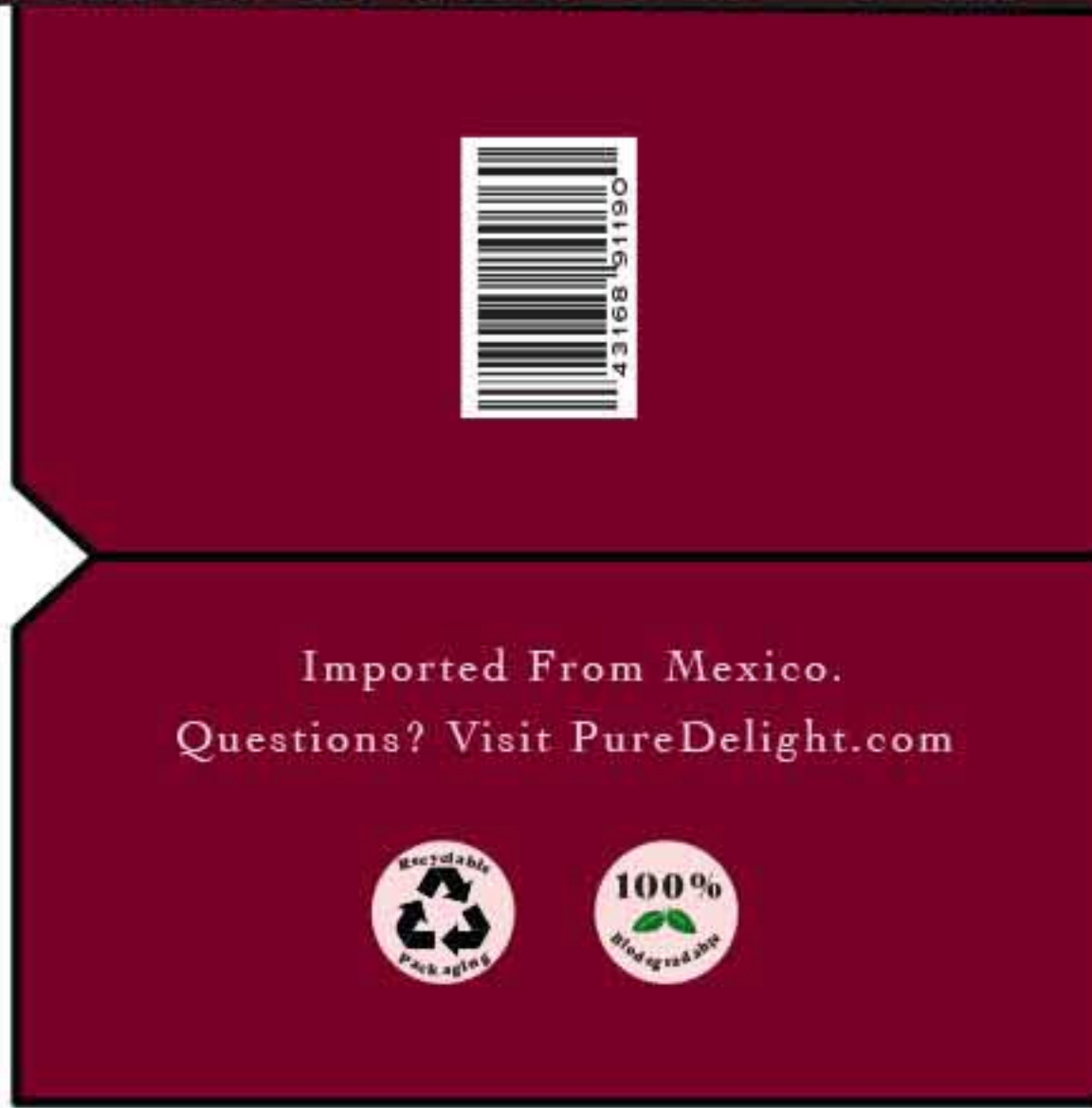
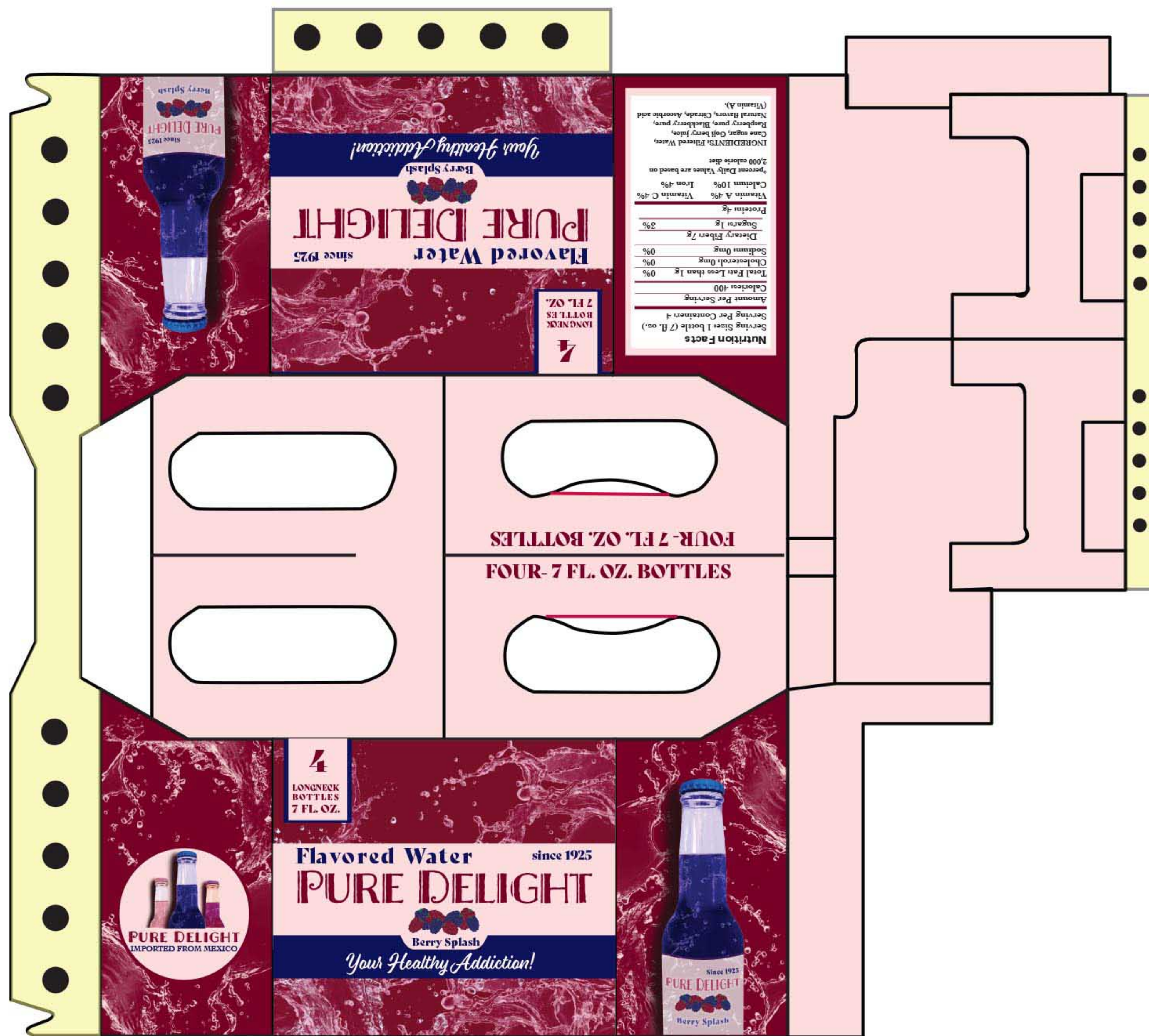
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Karen Estrada

Graphic Designer

Education

Saint Peter's University, Jersey City, NJ

Graduation: May 2020

BA in Graphic Arts

Internship

Gallery Assistant - Drawing Rooms, Jersey City, NJ

October 2017 - April 2018

- Consulted with clients
- Artists communication and follow ups
- Organized artists' works and events
- Assisted with exhibition installations

Work Experience

Sales Associate - The Children's Place, West New York, NJ

February 2019 - July 2019

- Cash register transactions
- Provided customers with assistance, advice, and direction (in store and through calls)
- Maintained clean environment through full shift
- Completed other general cleaning duties, such as mopping floors and emptying trash cans.

Sales Associate - Forever 21, Jersey City, NJ

November 2017 - June 2018

- Assisted coworkers with stock and maintaining clean merchandise displays and environment
- Provided customer services, greetings, and assistance
- Cash register transactions

Tutor - America Reads Program, Jersey City, NJ

February 2017 - May 2017

- Assisted students with school work
- Encouraged team-work techniques/activities
- Monitored educational progress

Contacts

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Skills

Software skills: Adobe Photoshop, Lightroom, Illustrator, InDesign and Adobe Xd

Cross-platform:
(Mac and PC)

Bilingual:
(Spanish/English)

Achievements

Member of
The National Society of
Leadership and
Success

College of Arts and
Sciences Dean's
list (fall 2018, spring
2019, and fall 2019.)

Layout Editor for
The Pauw Wow, The
Student Newspaper
of SPU

Cover design for
The Pavan SPU
Literary Magazine
2019

Treasurer of Kappa
Pi Honors Art Society
2019-2020

Karen Estrada

Senior Thesis

As a continuously growing artist, I focus my works of art on the basis of communicating a message to its viewers. With every new project, I absorb new techniques that allow me to advance my skills and give me the ability to create more efficiently. I firmly believe that choosing the path of an artist makes me a student for life, mainly because I'm given the power to expand my vision, thoughts, and creativity for the continuity of my years. As a student I also have the capability to learn and inspire others, which is something that, as artists, will also be a life skill. It's a wonderful feeling knowing that the creation of art can be both something I love and something that can be transformed into a career. As a graphic arts student, and future graphic designer, my greatest aspiration is to assure that my arts' impact on society can be both influential and aesthetically admired.

I choose art because of the endless possibilities that have granted me a wider vision as a person. There's an immense variety of artwork but for me it's always been drawing, graphic design, and photography. These three have granted me the chance of expressing myself in ways I wouldn't be able to do otherwise. I would say my art process is a lot like baking, I commit to a mental image of my outcome, focus on creating everything necessary to reach that outcome, and then through mistakes, setbacks, tweaking colors, fonts, images, and sometimes even starting over, I finally finish the job. Holding on to my determination and the peace that will come with the result of my artwork is a game-changer. Art is indeed a form of communicating a message and inspiring society but I believe it also requires a soul-deep feeling that can guide an artist towards the final piece. In my case, art in my life works as both therapy and a profession.


I started off with drawing mostly faces because growing up as a quiet person I was always people watching and capturing these mental images of passerby's faces. My portrayal of art began with all the emotions shown and performances played by these people. Although drawing has been under a therapeutic category, I have found myself being stressed with certain outcomes. Whenever I felt a vast amount of emotions I would turn my head towards drawing whether it be faces, figures, a super intricate building, or a simple still life. Many times I would wind up frustrated because I couldn't get my hands and brain in sync with what I wanted my drawing to look like. Other times I would be ecstatic about a certain outcome and allow myself to label the bad drawings as a form of gaining experience and simply learning. The art process takes patience and a lot of repetitive trial and error but even that has never stopped me from continuously creating. With an emotional factor I've been able to increase meaning, soul, and substance into my drawings. Many of my drawings are however revolving around faces. The way that every single being differs from one another from noses to the way they smile has always fascinated me. Even more so when two or more people have similar physical features I find myself making connections and just simply learning about human structures. One thing I love to do is browse through Pinterest because looking at a photograph of someone as a reference is necessary at times to help my process of expanding my vision

and drawing techniques.

When it comes to my graphic artwork I focus more on the professional category of art. This allows my pieces to speak to an audience by using visually appealing type and images. For my overall work, I can be quite indecisive with choosing a single theme that categorizes it under one section. There's an entire range of styles and possibilities that can be created that my mind has gravitated towards the freedom of being able to transition and jump between two styles. I would describe it as being a correspondent with my moods, my vision, and how I want a certain piece to be interpreted. At this moment I can say I'm very attracted to two methods of working. I'm either creating a piece of work with the mindset of keeping it simple, easy to read, and deciding to go with the lighter colors on the spectrum. Then, on some other days, I may be interested in its polar opposite which includes the combination of black with bright colors. This technique helps me create a more retro-abstract piece of work as opposed to the simplicity aesthetic. Although I have two polar opposite themes, I'm extremely picky with color matching and assuring that there's always a certain level of similarity. My biggest pet peeve is when there's zero effort for combination so, when I work I always have that thought in the back of my mind. Aside from ensuring an understanding from the viewers, making sure that everything is visually appealing is my top priority when designing graphically.

As a graphic arts major some of my top favorite ways of designing so far include business cards, packaging designs, illustrations, and magazine covers and layouts. It excites me when we have a specific project because the first thing my mind does is gather information from my surroundings and creates a vision that then acquires the urge to be spoken and seen. I place my attention on ensuring that the way it is in my mind can be brought to life for others to process as well. Although it can be a struggle when there's a specific vision that doesn't seem to be coming to life, in the end I'm able to send out the same message that I had in mind, even if the exact vision isn't there. Most of the designs I make provide some form of type, this is where I typically find myself getting stuck. I do tend to keep fonts on the black or white color spectrum unless I'm feeling a bit more spontaneous. At the beginning of the font decision process, I can have the entire overall design ready but the type is where my number one struggle comes into place. Typically when I'm working on something like a business card or logo, I will spend hours browsing through fonts. Living in a city area, I see it everywhere when the font of a local store just doesn't seem to match. In regards to this struggle, I always aspire to have a work that sends out a message smoothly, sans serif font or not the main goal is for the fonts to correspond with the idea, vision, and message.

Photography is my next favorite and one of the most spectacular forms of art to me. Although it leans towards the side of passion rather than profession I'm infatuated with capturing daily moments. There's nothing better than allowing a moment to live forever, life changes but at one time during that one second it took to shoot the photograph, everything was still. The memory of that moment gets stored and later looked back upon. Since the moment I got a phone my main use for it was the camera. The quality didn't matter to me, I was simply in love with shooting photos of everything and everyone. I have a very vivid memory of taking a photograph of a sad, dangling branch along with the bright blue sky behind it and my grandmother scolding me for always taking pictures of the most random things. To me they were never random, everything I shot was a moment of either bliss or beauty. It wasn't until taking photography here at Saint Peter's University that I was inspired to take it more seriously. I learned a lot about how to properly use my digital camera, finding meanings in photographs I shoot, communicating a story, correcting forms of shooting through perspectives, connecting with the model, and having an overall aesthetic.



Through the years, I became interested in portraits, fashion and editorial styles. I noticed that just like drawing I was drawn to faces and capturing emotions with every click. I also became aware of how it connected with my graphic work. I have yet again a preference for the two opposites, dark and bright. When I photograph indoors I like the model to wear dark clothes that contrast well with a black and blue approach. I love the outcome of the deep contrast but sometimes I prefer transforming them into black and white images. Something I learned while taking film photography was that black and white photographs help us feel way more than color images. There's something about black and white that feels so raw, giving a no filter feeling. Then when I photograph outdoors I prefer to capture the model with both direct sunlight and back-lit but always with a piece of greenery from nature. If a portrait photograph was captured outside and there's no sight of plants or green in them, it most likely wasn't taken by me. Same for indoors, if it was shot inside and it's super bright with a cheerful vibe, it was most likely not shot by me. Since I have this color matching urge and repulsive feeling when certain things aren't coordinating, I found myself leaning towards fashion photography. I personally can never leave my house knowing that my outfit doesn't match at all so, something about directing my models with both their outfits and poses allowed me to not only have a visually appealing outcome that viewers will enjoy but also an outcome that I'm happy about.

When it comes to color picking, most people know that I have a love for pink, white, and soft natural colors that when I create a piece of work some believe I have a feminine, girly approach towards art. Therefore when I make my darker not so "pretty," as one would say, they ask me a million times if I made it and then take a few seconds to trust that I designed it. I believe this trait is one way in which my work is different from other artists. The fact that I focus on both the dark and the light, masculine and feminine styles, allows there to be a double personality theme. I like to say I have two eyes, two brains, and two hands. These are the top three bodily things that are necessary for me to create something overall. The polar opposite differences allow me to both have a balance and to differentiate my work from other artists. How my art is seen is the same as the colors black and white are viewed. I'm a huge analyzer who is constantly being inspired by two polar opposite worlds of art.

One thing that I will say is continuous, with my graphic work at least, is the use of shapes, whether they are adding value with a simple line or I'm creating a distorted shape for an abstract look. The same way in which nature is incorporated into my photography, shapes are a necessity in my graphic art. The other value that all my pieces, drawing, graphic, and photography incorporate is the vertical composition. I don't find myself gravitating towards working horizontally as much as I do vertically. Lastly, the number one thing that makes my art different from others is simply myself, of course. My personality, character, mind, and creativity, just like every other person, can not be replicated. No one will have the exact image because no matter the endless inspiration and art created there's still just one of each person. We view the world through our own eyes and it's so impossible to envision the exact same thing another artist is envisioning.


The best form in which I gather inspiration for my art is by being aware of the art that's surrounding me. My daily routine in itself, includes an abundance of art and designs that sometimes guide me towards an idea for a project. I'd say the toughest part of my creative process is timing because I typically do a lot of processing in my mind before I jump straight into an idea. One of my main struggles includes always having a nagging feeling that wants me to create something unlike what my peers already have in mind. At the end of the day, I'm most thankful for that feeling of wanting to step outside of the box because it has given me the ability to create some of my best and favorite



works.

There are two main ways in which I approach my artwork. One, I go through a long idea-bouncing thought process or two, I'm automatically inspired by literally any object in the surrounding area. For classroom projects the first thing I do is list down the assignment and all its requirements. If my first approach is occurring, I focus on gathering inspiration from everywhere because I know it's going to be a long process. By everywhere, I mean every design, photograph, font, book, painting, piece of clothing, etc., that catches my eye will be inspected. There are no limitations to where art is found and for that I'm extremely grateful. When I wake up the first thing I do is use the bathroom, my bathroom is decorated with so many designs including shampoo bottles, perfumes, bath scrubs, soaps, lotions and so on. Then I do my makeup and yet again a million designs and color choices. Finally I eat breakfast and once again I find hundreds more designs. The point is that there's always something to look at that can inspire me, art is literally everywhere and that is how I mainly gather ideas. When I require even more guidance for a project, I use Instagram, Pinterest, and Dribbble, my top three favorite social media sites for inspiration. At times I'll get an image of how I want my final piece to look but other times everything will just be blank until I simply start a new project on the program I'm working with and either select a color or type something onto the screen to give my mind the creative push it needs. By viewing what's already made and imagining my own I can create something that's different yet inspired by something already made. My favorite days are when my mind is working fast because I will get inspired by any random object and have an entire image of what I want to create. A perfect example of this is when I walked into my animation class and I had just finished eating a cookie. The assignment was to create a storyboard for a video or ad we would be creating by using Adobe Animate and Adobe After Effects. My mind automatically thought, "cookies!" So I drew out an entire storyboard, imagined how I wanted my video to turn out, came up with a slogan, and a company name in less than fifteen minutes. Those are my favorite days because ideas simply create themselves in my head without the need for hours of inspiration from outer factors.

Color is a very important factor for me so something I love and find necessary to do is creating varieties of color swatches and combinations. Even though I may start a project with one group of colors, by the end it can be a completely different color theme. When I'm deciding on colors I usually look through swatches on Pinterest and save some that I really like. For my actual designs I go through pantone colors that match up similarly and give me some visually appealing color combinations. When working with colors I always ask myself, "Do these colors match?" "Are they complementing one another or is one superior?" and "Do I want a soft or dark look?" I'm so focused on using either soft pastels or dark and vibrant colors, sometimes even both, but I tend to steer towards either a nature or abstract theme. I notice that for many of my pieces I use black as a background and brighter colors in the foreground. I like this style because for my eyes it's appealing and allows the focus to be on the design above, so it makes it easier for the viewer to cancel out the back and mainly focus on the design itself. I dislike having a whole lot of white space so I try to stay away from that, sometimes using the black as a distraction. When I do my more simplistic illustrations though, I'm inspired by the illustrations that are seen in some poem books. For those I like the white space because I imagine them being used along with a poem beside them. Besides that, my color process is a long one because I may like up to three different color combinations that each represent something individually different. When I struggle too much, I ask those around me what they find most attracts their eyes. Having the input from others is a majorly helpful element since they are part of the community who, as artists, we're trying




to capture the attention of.

When it comes to designs, I experiment with the use of different patterns rather than just having a solid color alone. Even though a solid color can sometimes be the best way to go for some art pieces, I find that for me personally, the addition of even the smallest pattern can make a huge difference for the better. So for this process, I just go for it. I begin by adding brush strokes, shapes, deleting them, trying different ones, and so on until I'm left with something that I'm happy with. Most of the time I find the pathfinder tool helpful for creating a border or adding a layer mask to constrain the position of the design. I wish I could say that there was a specific path I followed for creating some elements of my designs but that part of the job comes to me through trial and error. For the overall look, I have in mind what I want my final result to look like but as I begin working I discover new ideas and forms of changing what I originally thought about into something better. On certain days, I can envision the perfect result and go through with it and on others I find myself experimenting and having fun with the process. I feel like unless certain rules apply, there are no restraints to what can be created so I might as well enjoy the experimenting trial and error procedure. I keep mentioning "trial and error" which is giving me the feeling that I treat art the way a scientist treats his experiments. It isn't a bad thing because as artists the end result should be the perfect result just like scientists we're working hard towards the best masterpiece that will satisfy us and the community.

Working with others holds a much different approach. It's either "I have this idea and want you to bring it to life," or "I have no idea what I want and need you to make something from scratch." At times it is easier when the person knows what they want but even this can be stressful because it's a whole thinking process of "What if this isn't what they were looking for?" I know that when I try to communicate my ideas, it's difficult for others to comprehend it and to create what I have in mind. So when I'm given their ideas I find that I have to treat them very delicately and pay close attention to exact details. For example if I'm given color choices and a logo to create a package design, I need to ask for specifics of placements, and minor details that otherwise would be left for me to decide. This ensures that I understand their idea and want to satisfy their needs rather than my own. Although at times they may have their mindset on a specific look, I sometimes offer different ideas that may be helpful or make the design even more appealing. On a different note, when I'm creating something for someone who's not sure what they want at all, I have to give more than just an idea. When I have a certain idea for a project, I find it easier to demonstrate it visually rather than verbally. For logos I create eight different ideas each made by me playing around with different fonts, styles, and colors. I tend to change the tracking and sometimes completely change the look of a font by completely styling it differently. I create different looks and combinations for each and by the end I narrowed it down to four that are then shown and decided on by the client. Once that's done they will either love one of them or get their mindset on what it is they're looking for. Either or it's a win-win situation because that gives me more insight as to what will satisfy them.

I spoke about my designing process but my photography is a bit different. There's a lot of thinking that happens even before I find a model. I'll either be on Pinterest or Instagram and come upon a photograph that catches my eye. Color, clothes, and lighting are the three major components that make me stop and analyze. I save photos that I love and then find a friend that has the colors and clothes that can be used for an idea I got. It's harder to find the exact clothes and colors sometimes but I improvise and work with what I get. I use my Canon t6i digital camera for all my photographs and sometimes my phone. For outdoors I prefer shooting either really early in the morning when the sunlight is soft




or during golden hour. This gives me more options to play around with different settings rather than when the sun is bright and controlling the lighting situation. When I go to photograph outdoors, I take the light-rail with the model and hop off at a random stop and from there we walk around and find nice scenic spots that will compliment the outfit and that also has nice lighting. For indoors I like to shoot with bright white lit photography lighting. I was taught to experiment with showing half lit half shadows and deep contrast but mostly I find that having the model completely lit with a darker background works for me. Even though the main focus is the model for me it's also the outfit. With this in mind, the clothing and accessories that my models wear are all decided and approved by me.

The posing process is mainly what I struggle with because I have ideas and images for the model to mimic but not everyone can do a certain pose or hold the pose for that matter. One thing I do whenever shooting some photographs is to ask the model to play their favorite songs. This usually allows them to relax and be freer rather than tense and worried about how they look. There have been many times where I had specific goals for a photo and didn't capture it but the ones I do capture become candid and those usually come out better than what I wanted in the first place. There's something special about taking an off guard photograph of someone being completely themselves and just looking beautiful in their natural element. Those are the photographs that they most likely love the most which makes me happy because sometimes it's not about what I'm looking for but what the model wants.

As artists, all of our approaches to creativity come from the outer world with the input of our inner selves. My process goes around just like a Pac-Man, with one idea comes another, with one step forward one step may go backward. Trial and error play the most important part of the task whether it be designing simple illustrations, detailed posters, taking photographs and so on. Ideas come and go but in the end, the result is the greatest property that comes from all the mistakes and setbacks.

There are plenty of people who have influenced me and led me towards my decision to become a graphic designer and many artists who inspire my work today. Many people from my past such as old teachers, friends, family members, and at times strangers led me onto my current path. I'm happy to say that almost every interaction about my future plans and the art world allowed me to indulge in the path I had planned in my head. When I was in middle school, I remember being excited to go to high school because that was where we were allowed to have our desired electives. I was desperate to take classes such as art, photography, and graphic design. Unfortunately, I was only able to get into art classes but I was able to speak to the photography and graphic design teachers for learning tips. My teacher, Mr. Rizzi was very helpful and always encouraged everyone to create something they were proud of. I always admired that because he was never one to judge, instead he gave us advice and motivated us to be different. Thanks to him, I was able to learn about perspective, colors, and more about different mediums. The main thing I gathered from that year though was definitely that becoming an artist was something I wanted to dive into.

With the stereotype that many people had about art getting you nowhere, I began to get discouraged until my senior year rolled around. I had a good friend named Erick that really gave me the push I needed to continue moving forward with choosing art as my career. He's the one who paid for Adobe programs and began teaching me about the programs, mainly, Illustrator and Photoshop. From the moment I began to get the hang of it and create illustrations, posters, and designs, I knew it was something I wanted to continue with. I liked that he had the patience to teach me the basics and would remind me every day to create something new. Having the consistency of working on something new every day and having someone who appreciated art as much as I did made me feel



more connected to the art world. Throughout that year I began to notice way more about banners, logos, colors, and over all other forms of designing. That friendship opened my eyes and allowed me to notice that art is everywhere and to be honest, the world would be extremely bland and very black and white without artists. I'm very grateful for that friend because he inspired me so much that without his push and encouragement to continue working towards graphic art, I would not be where I am today. On another note, being given the ability to learn about the programs in Adobe before applying to colleges gave me the courage and excitement to study Graphic Art.

Although I work mainly with graphic design, Bob Ross was one of my greatest influences. I started watching his videos during my freshman year of high school and everyone knows he has a way of giving people the inspiration and assistance to paint, or in my case design, something beautiful. My favorite quotes of his have always been, "We don't make mistakes, we have happy little accidents" and, "Beauty is everywhere, you only have to look to see it." The way I see it is, everyone deserves a friend like Bob Ross. He's the kind of positive person that can make you view the world differently. Even today I re-watch his videos while designing because he has such a calm and sincere, encouraging vibe. Having the inspiration that I can indeed accomplish a certain project and that I'm allowed to mess up, start over, or do as I please has allowed me to finish some works with a feeling of satisfaction.

I cannot speak about inspiration without mentioning the main film that has given me so much insight into two of my favorite things. The film *Funny Face* (1957) shows the process of a fashion photographer and a fashion designer who works for a magazine editorial company. The film starts with Kay Thompson, who plays the role of Maggie Prescott, the fashion designer who's also in charge of editorials. I was in love with her role from the start. She had a powerful position, an eye for colors, and specific taste in designs. I admired her drive and taste, specifically how she took charge and aimed for getting the closest to perfection that she believed was possible. Fred Astaire played a fashion photographer by the name of Dick Avery and although it was a movie, his techniques and ways of seeing things differently, captured my attention. Some things that stood out from the film were his way of finding a great location, helping with the fashion choices, and capturing Jo, who was played by Audrey Hepburn, in movements and specific emotions. After watching the film, my interest in fashion photography and editorials peaked. I fell in love with the way Fred would capture personality in the face and poses and make it work with the scenery and outfit. I recall a specific scene where he mentioned a model needing, "character, spirit, and intelligence," for a change. That stuck with me because there are times when certain models lack the personality for a specific photo-shoot and it's up to me to help direct them.


Aside from those, many of my current inspirations come from social media platforms such as Instagram, Pinterest, Behance, Tumblr, and Dribbble. Two of my favorite artists from Instagram are accounts like klarennns and pills_for_skills. These two, especially Klarens Malluta gave me the courage to begin working with blacks and surreal, abstract, retro styles. It was something that caught my attention and the moment I began thinking, "I wish I could make that," is when I knew I had to try it myself. I liked the way photography was incorporated into the design by both artists. I found that my favorite art pieces were the ones that were having a photography portrait cutout covered in art designs but still allowing the viewer to see the face of the model. When I designed my cover for *The Pavan*, it had been inspired by a piece done by Klarens. I decided to take a risk and make something completely different from my peers' thanks to their inspiration. I was proud of the overall outcome because it gave me the feeling of finally being able to express myself in a way that was different than my typical approach. For

that, I'm thankful that I came across these pages and continue to learn more about the variety and differences in styles of art.

A graphic designer by the name of Ben J Crick, is someone I recently discovered and began to look up to. I found him through his designs for Spotify. I later came across his designs for Vitamin Water and Room Essentials. The use of bright and bold colors from all of his works, I believe is what truly resonates with his specific style. He has a way of making everything flow and create a unity of patterns that correspond with one another. The color choices seem to fit almost perfectly and give off a very harmonious look. I always speak about how color matching and combinations are very important to me so when I saw his designs they were on the highest level of eye-catching. I love how no matter what it is, for example Spotify, a music streaming application, in comparison to his designs for Room Essentials, a target brand, the colors are always the first thing that captures the attention. His designs for Spotify I mentioned were bright and bold, very in your face yet still having the capability of flowing beautifully. Since Spotify is promoting artists, I was in love with the way that the inclusion of the singer's images combined with his color choices for background, fill, and font aligned well and gave Spotify a completely new feel. In a way he gave the singers a platform with an enhanced view that allows it to have a more artist-like expression. Then in comparison to his designs for the Room Essentials, his color choices are once again the main focus. Here, he is also creating some very harmonious pieces that are instead more muted colors but because of the minimalistic approach they give off a strong vivid look. What I learn from him is that the change of scene doesn't mean there's a change in the way a good designer thinks and puts together something great. There's always a different approach to different designs because companies have opposing messages to send out.

Another designer that I discovered last year is named Lauren Hom, she is a lettering artist and very well known for her handwriting works. I found her page on Instagram and liked her work because it's something I wish I could master. I've struggled with perfecting handwritten typography which is why my preference for design is digital. I admire her works because they're super fun and quirky. Some are very inspiring and others comical so there's a little of everything. When I create my digital type for posters or even logos, I tend to look at lettering artists' works such as Lauren's because the symmetry, the pop, and the conspicuous look leave me impressed every time. Whenever something makes me feel amazed I of course get inspired and gather the desire to create something that will leave others just as impressed as I was. I find it smart to look at other ways of lettering because it's good to change fonts up and have something different than the defaults all the time. There will always be certain tweaks that can be done to manipulate a font into a different styled font that is going to work in your favor to translate the message that you specifically want to communicate. The biggest take from Lauren Hom for me is that fonts can be fun and I'm allowed to play around with lettering to achieve a preferred look.

Flowing away from the bold and dark abstract retro style comes the more feminine side of me. If someone were to ask me how I wish my graphic design portfolio looked like, I'd say something similar to Kati Forner's website. This specific part of me is in love with designs by Kati Forner because they portray a more simplistic, clean, elegant look. This method is the kind that I always aimed for before I began to appreciate the darker, abstract manner. The color use of pastels and soft colors in general always gave me a soothing feeling that pulled me towards it. I used to worry a lot about having too much white space or not filling the entire page with a background color but throughout the years I found myself attracted to that particular appearance. I then became accustomed to the phrase "less is more" which is very commonly used and three little



words that have helped with some of my works. The way in which Kati uses such a minimalist design style with soft, neutral colors attracts me because sometimes it's nice to not look at something that's extremely in your face. I truly feel like these are the types of designs that make me feel complete because of how they are very aesthetically pleasing and overall pretty to look at.


When I envision my future, as a graphic designer I would want my work to have an enlightening and positive impact on others. I'm always inspired by other artists' works that just the thought of me being able to do the same for someone else, excites me. With graphic design and photography I look forward to having major work opportunities that will be seen by as many people as possible. When I say this, I don't simply mean that I want it to be seen, rather I want it to have a guiding, helpful effect or to allow people to feel something. I'd want my work to have an iconic type of effect upon people, something that allows them to feel connected or some sort of emotion whether that be happiness or maybe even sadness.

I want to be able to create freely but intelligently with my artwork. This gives me the power to create works that can communicate uniquely. Since my view of the audience is the world, being able to form some sort of a connection with at least fifty percent of that audience is what I would want most. As long as someone sees my work and it allows them to feel positive, moved, or a form of understanding, my job is completed. I speak about feelings because there have been many artworks that have impacted me in ways that made me emotional or gave me some sort of blissful feeling, so that's why I always want to do the same for others. I think, like every other designer, a dream would be to have so many people admire my artwork or even a piece of it that no matter how much time passes, they'll always have a little memory of it.

The ability to inspire others is also something I'd like to achieve. When I'm gone, I'd want people to look at my works and think, "wow, I wish I could do that!" or "this is so nice, I just got an idea!" These are thoughts that I currently get when I'm seeing other artists' designs and it's incredible because the second I research and find more of their works it's like finding a gold mine. Just knowing that I could be that person for others is amazing because from experience, if I didn't have other artists inspiring me to try new techniques or simply new ways of creative thinking, I'd be a little stuck. I have a couple of artists who inspired me so greatly that I have brought them along with me on my path. To be that person for others who will be the way I am now, finding my way, would make me feel some sense of accomplishment.

To begin my career path, I'd want to be able to find a small job in New York City that will start up my "this is really happening" moment. I plan to find a company, hopefully in which they have relocating options. I do plan on moving to California at least three years from now, so that would be very helpful. The goal is to find a designing job that can make me feel glad I chose graphic design. The last thing I would want is settling for a job that makes me feel miserable. I currently have my eye on one specific path, but many things can change and maybe in a year I become interested in something different. That's something I love about being a graphic designer. You have so many different paths to choose from that it's overwhelming but securing at the same time. The reason I'd want to start with something small in the city is because I feel like with such a tremendous amount of diversity there's a place for everyone to teach and learn so much. Also, it would be such an accomplishment to even land a job in a very well known city. If for any reason I don't get the chance to start up in NYC, I'd want to work for a photography studio with photography retouching here in New Jersey. This would be a huge learning experience and also something I enjoy working with.

When I imagine my dream future career, I would want to be working as a graphic



designer focusing on editorial designs for a magazine company. I don't exactly have my eyes set on a specific company as of now but having the opportunity to even work with a small publishing company would be a dream come true. At times I consider myself an independent artist because I love working by myself but I also really love working with others and being part of a team. Working for a company ensures teamwork and that excites me more than it intimidates me because from what I've witnessed, a project always comes out best when multiple creative minds are working together. I think a big part of being an artist and working for a company is having the ability to create a unity with other artists. This allows everyone to contribute and send out the same message through a multitude of works of creative ideas and designs. When it comes down to selecting what company I would want to work for, my top must-have would be a company whose workers are friendly but at the same time, stern. It would be nice to be able to communicate comfortably but also receive and give criticism that will allow everyone to grow together. I would love to work with a group of people who actually enjoy their job and see the bigger meaning beneath design. A company without people who are inspired daily and always ready for a new challenge would be difficult to work with because I have a strong desire to be there and although stressful at times, I truly enjoy the process of creating designs.

I chose editorial design because I've always enjoyed the combination of type with photography, specifically fashion. With editorial design it can be about having something that could be aesthetically pleasing, eye-catching, and communicative enough if it's promoting a specific item. These are things that I would typically look for in my works, so having that experience and the drive to continue with it, led me to it. Working with editorial design, I'd want to experiment and find new ways to communicate powerful ideas. I'm excited about trying everything from finding ways of being expressive, bold, interactive, and conveying information uniquely. Finding a way to always be experimenting, transforming, and learning would be amazing for both myself and the viewers. This will be perfect to give people both a visually appealing design to look at and a form of inspiration that artists can use as a tip to never stop being creative and thinking differently.

Besides that, I'm also very interested in doing some freelance graphic design and photography. The reason why I'm very interested in freelance is because I get the sense that it'll allow a far more flexible and creative way of working. Especially when it comes to photography, shooting portraits for people or even events is such a great experience. Having that ability to be my own boss is what inspires me to start my own business. With personal photography, I'm giving people a way for them to hold onto a certain moment and to have the physical proof that the second existed. Throughout my life, my mom had a personal photographer for every special event me and my siblings experienced and that alone encourages me to do the same for others. These people will take the experience and the photographs with them and that's such an amazing feeling to be able to visually give them a small moment of their lives on paper. For designing I would be able to do all: logos, posters, business cards, flyer's, packaging designs, etc. Having that flexibility and freedom of jumping from one project to another for different clients gives me that feeling that I'm truly helping out those who need it and at the same time finding my place in the world.

