



Graphex 55

AWARD BOOK

MAY 2ND, 2024, THE GATHERING PLACE



Welcome to Graphex!

ART DIRECTORS CLUB OF TULSA IS PROUD TO PRESENT THE WINNERS OF GRAPHEX 55! WE STRIVE TO INSPIRE AND ENCOURAGE TULSA'S CREATIVE COMMUNITY AND WE ARE EXCITED TO CELEBRATE WITH YOU.

EXECUTION OF AWARDS VARIES EACH SEASON ACCORDING TO OUR JUDGES. WE APPLAUD EVERYONE WHO SUBMITTED WORK AND ALL WHO ARE BEING AWARDED THIS YEAR.

THE WORK SHOWN TONIGHT CELEBRATES THE EXCELLENCE OF TULSA'S CREATIVE COMMUNITY.

CONGRATULATIONS AND HIGH-FIVES TO ALL!

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Professional Awards

Meet the Judges!



DANIEL FISHEL

Daniel is the program director of the illustration department at the University of the Arts and an instructor teaching courses on illustration, animation, and design. They also host a podcast called 'High Res Low Res', which features interviews with artists who share their creative journeys. Daniel spends his leisure time with his feline companion, Avocado, cruising around the city on his motorcycle and embarking on road trips while pursuing the perfect croissant.



JESSE TAYLOR

Jesse is a graphic designer and maker currently hangin out in Colorado who has a passion for design and people. As an Art Director at Marketing for Change, a researched-based behavior change creative firm, he works with clients including the American Academy of Pediatrics, the CDC, The National Volunteer Fire Council and more – creating anything from in-depth brand identities to marketing campaigns, and everything in between. When the day job ends the making doesn't stop.



MEG LEWIS

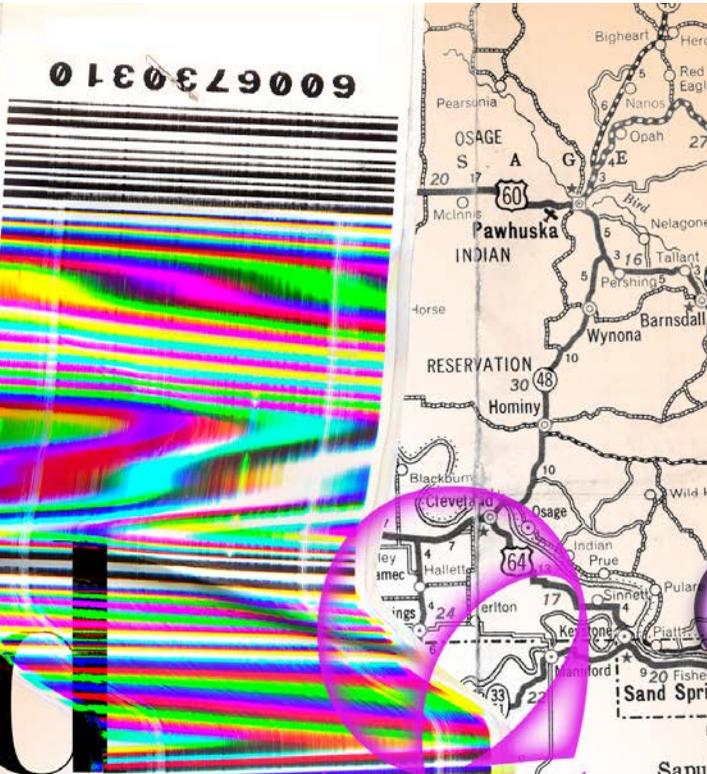
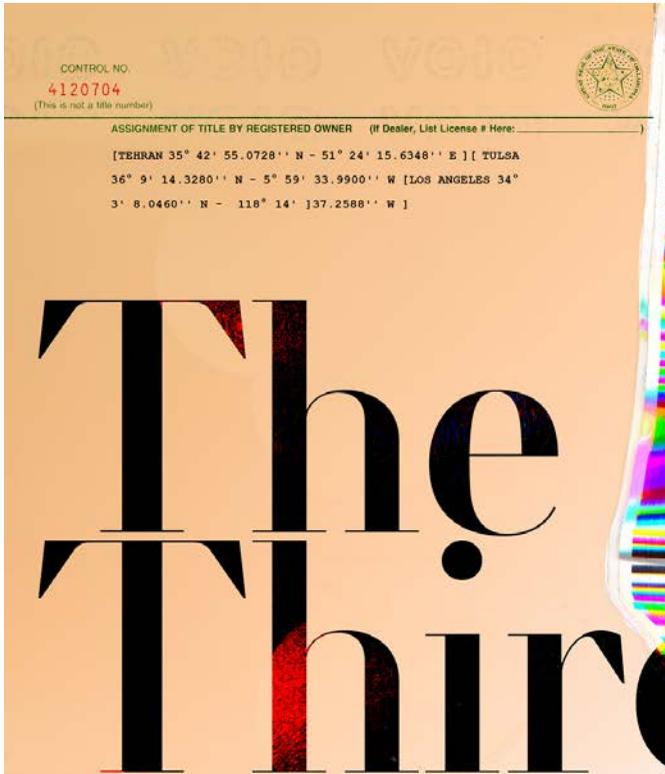
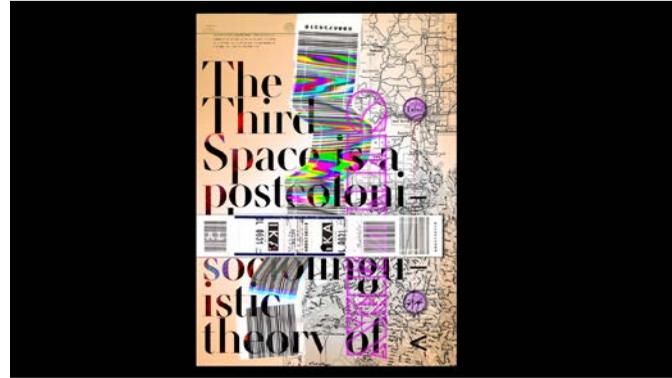
Meg Lewis is a designer, performer, and educator! Their mission is to make the world a happier place by helping brands and individuals embrace their uniqueness through personable design and fun education. At Meg Lewis Fun House, Meg and team blend humor with design to create playful experiences to bring brands closer to their community. Through education, talks, and programming, Meg empowers individuals and teams to celebrate their individuality through workshops and classes on idea generation, personal style, career strategy, and more!

ADCT SPIRIT AWARD

GRAPHEX

POUYA JAHANSHAHI

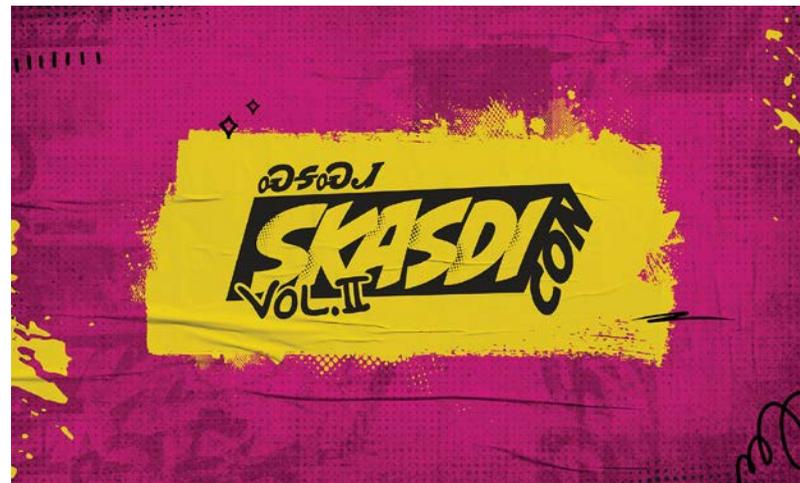
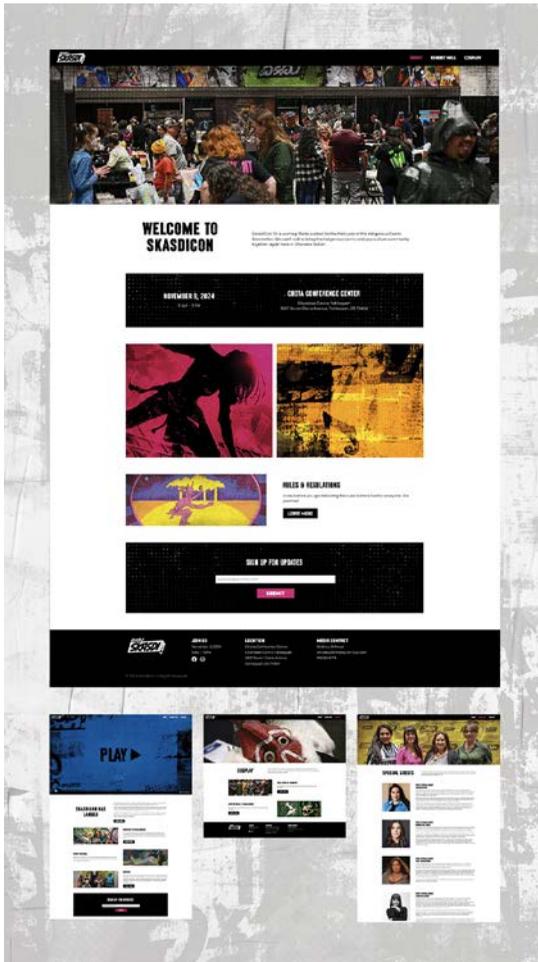
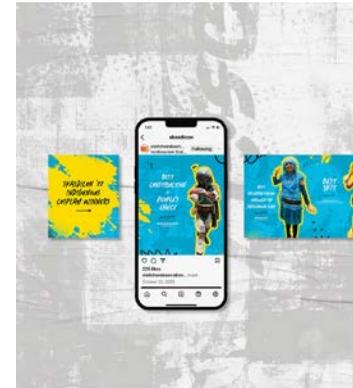
THE THIRD SPACE



GRAPHEX

CHEROKEE NATION BUSINESSES SKASDICON – AN INDIGENOUS COMIC BOOK CONVENTION

DESIGN & STRATEGY:
CHEROKEE NATION CULTURAL & ECONOMIC
DEVELOPMENT MARKETING DEPARTMENT

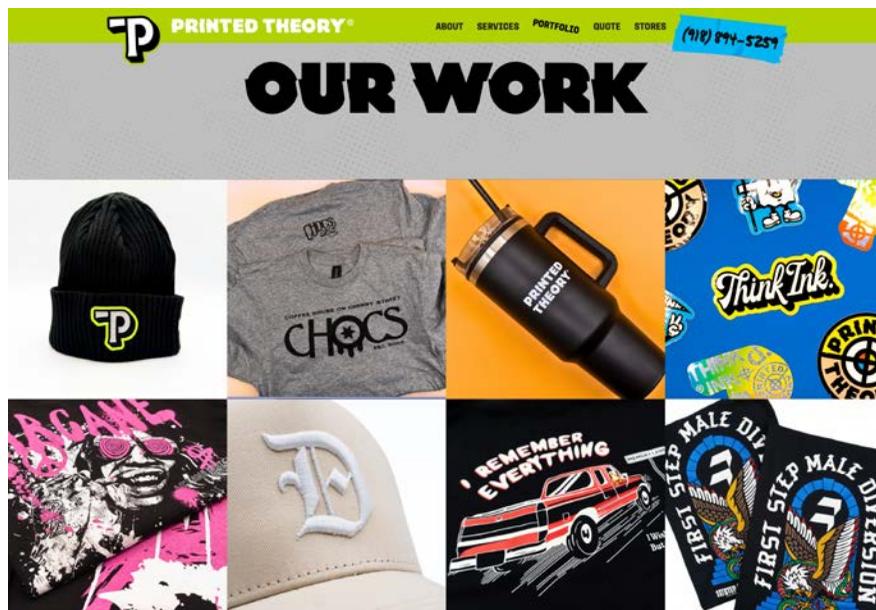


HONORABLE MENTION

PRINTED THEORY PRINTED THEORY WEBSITE

DESIGN: JOSIAH FROHLICH

WEBSITE DEVELOPMENT: MICHAEL WIDEMAN



GRAPHEX

833 CREATIVE AT MCELROY INFUSION23 STAGE

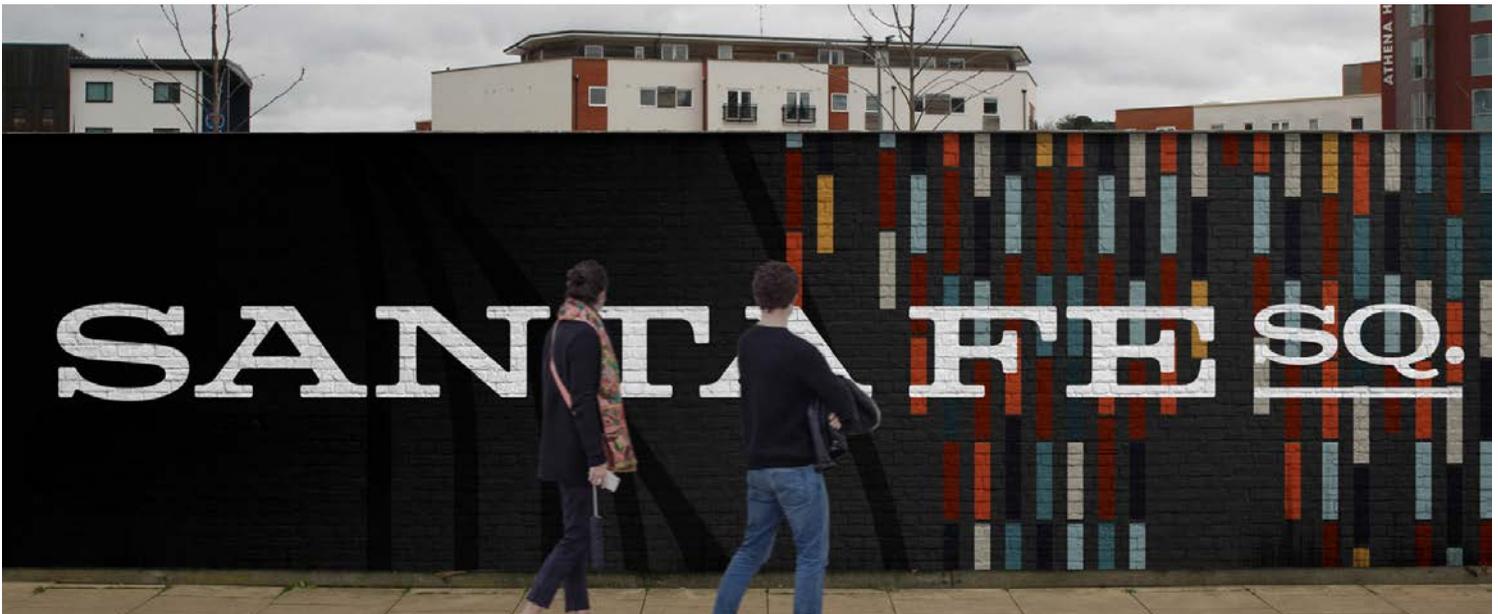
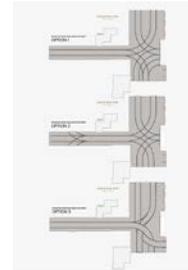
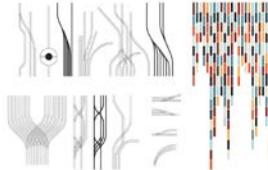
CONSTRUCTION: 833 CREATIVE
 DESIGN: BUFFY SEARL, DUSTIN WILSON,
 COREY GEORGE
 ART DIRECTION: COREY GEORGE



HONORABLE MENTION

MEDIUM GIANT SANTA FE SQUARE

VP & HEAD OF EXPERIENCE DESIGN:
WINSTON PERAZA
SENIOR ART DIRECTOR:
SAM KENNEDY
HOFFER-WASKA DESIGN



HONORABLE MENTION

PHILBROOK MUSEUM OF ART NEW REALMS EXHIBITION GRAPHICS

CREATIVE DIRECTOR & DESIGNER: BHADRI VERDUZCO

DIRECTOR OF COMMUNICATIONS: JEFF MARTIN

CURATOR: JENNY FISHER

PROJECT MANAGER: AMY BREWER

VINYL PRODUCTION & INSTALLATION:

ROUTE 66 WRAPS & SIGNS



IDENTITY

GRAPHIC

COLIN SHIPMAN TULSA CREATIVE ENGINE BRAND REFRESH

CREATIVE DIRECTION: FERRELL DIXON
LOGO & GRAPHIC DESIGN: COLIN SHIPMAN



OUR MISSION

Tulsa Creative Engine is a 501(c)(3) non-profit organization that aims to support Tulsa's creative community by championing artists and musicians as entrepreneurs, all while expanding the ecosystem of resources to help them thrive.

We believe Tulsa can be a city where creative talent is nurtured, where artists thrive on full-time entrepreneurship, and where creative professionals are rewarded for the economic and cultural value they bring. So far, our work has focused on creating viable resources on the scene for community and collaboration, professional development programs, networks of connections to support creative and digital marketing ventures and highlight their work. But there is plenty more to do!

BANCA CAMPYED
CEO Founder & Interim Executive Director

CORE VALUES

- COMMUNITY** - enables individuals to connect Tulsa's creative and professional communities, maximizing the value of creative and professional skills and helping individuals succeed with their mission.
- ARTISTS EXPRESSION** - means that we believe in the inherent value of music and art and the environment that creates long-term creativity.
- DIVERSITY** - means we see professional and non-profit, granting services and support for equity of opportunity, inclusiveness and structural bias.
- WELLNESS** - means that support for creatives should include their mental, physical and financial well-being.

Neue Metana Next - Semi Bold HEADLINES

Familjen Grotesk - Bold - Subheading
Familjen Grotesk - Regular - Body Copy

COLOR SCHEME FOR TULSA CREATIVE ENGINE
Black and white serve as the canvas for the brand colors as a whole. Gray serves as a middle man for information, also assisting in hierarchy. These colors were chosen by the team, then expanded to represent the vibrant creative community that Tulsa is so saturated with.

ORANGE HEX #F47920 R: 250 G: 125 B: 30	GREEN HEX #4CAF50 R: 76 G: 182 B: 50	PURPLE HEX #9C27B0 R: 156 G: 21 B: 180
TEAL HEX #009688 R: 201 G: 150 B: 81	YELLOW HEX #FFEB3B R: 255 G: 234 B: 59	SLATE HEX #546E7A R: 84 G: 110 B: 122
RED HEX #E53935 R: 233 G: 61 B: 55	NAVY HEX #004A99 R: 0 G: 74 B: 155	GRAY HEX #757575 R: 119 G: 119 B: 119

THE SECONDARY LOGO/ICON
It utilizes the center-most part of the "engine" and reformat the frequency shapes into a rounded version to accomplish design tasks like, printing, social media, and other circular print areas. (Bass drum cover, anyone?)

TULSA CREATIVE ENGINE

ALL THE MOVING PARTS
The font used to create the logo was used to convey how each individual involved with TCE is essentially "moving" part in the "engine" of the Tulsa creative community.

The font has bold letters that give the logo a soft but a dynamic look that can stand the test of time.

THE ENGINE ICON
While creating the logo, the original logo was built on a larger font to avoid irregularities that reach out to the Tulsa creative community.

ALIGNED WITH PURPOSE
The type in the logo is designed to sit right with the intention to convey the logo's functionality, coming from the RIGHT side of our breaks.

Are You An ARTIST?

EVENT PRECAP

SPARK SUMMIT

TULSA FRESH

What exactly is aroundwaves?

HONORABLE MENTION

ETHAN SCHAFFER TINA'S

ART DIRECTOR & DESIGNER: ETHAN SCHAFFER
PHOTOGRAPHER: HENRY NINDE



tina's

AT THE HEART OF THE IDENTITY IS OUR UNIQUE TYPOGRAPHIC VOICE. TYPE INFLUENCES THE TONE OF LANGUAGE AND BRAND EXPRESSION.

BY TELLESA BIRD
BY BRADSHAW NICKERSON

BY MADISON BIRCH

BY HENRY NINDE

Aa Bb Cc Dd Ee Ff Gg Hh Ii
Nn Oo Pp Qq Rr Ss Tt Uu Vv

Aa Bb Cc Dd Ee Ff Gg Hh Ii
Nn Oo Pp Qq Rr Ss Tt Uu Vv



COLOR PLAYS AN IMPORTANT ROLE IN HOW THE IDENTITY COMES TO LIFE. COLOR AMPLIFIES BRAND EXPRESSION AND OUR PERSONALITY.

THE TINA'S COLOR PALETTE

Our design approach generally follows these principles: Bold, warm and off-white being used as our primary brand colors. The secondary colors are used to provide contrast and visual interest. The color palette is designed to be versatile and adaptable across all brand touchpoints.

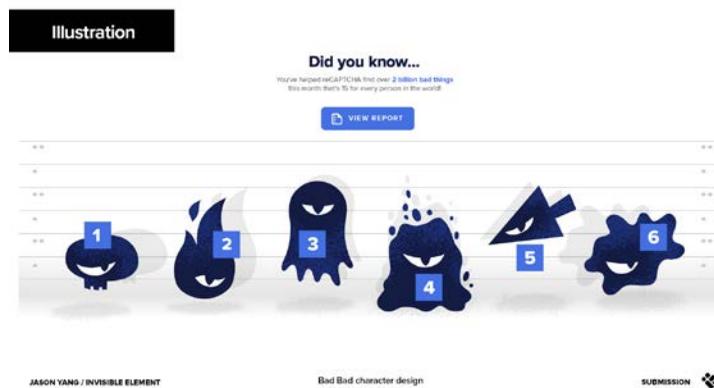
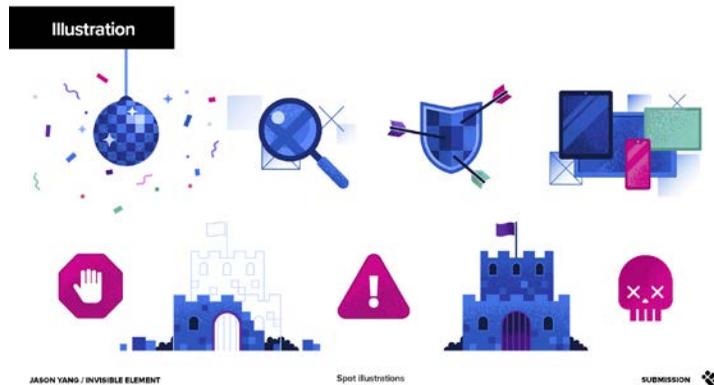
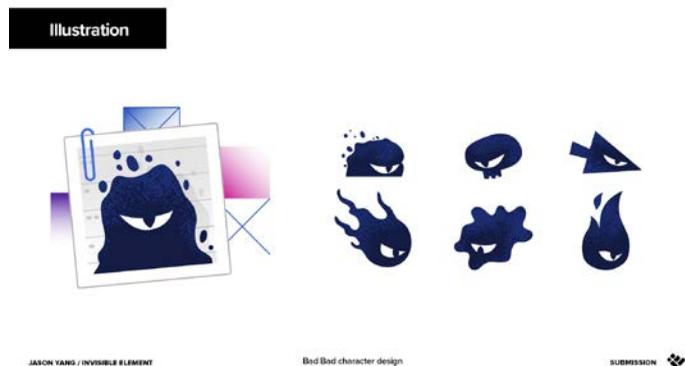
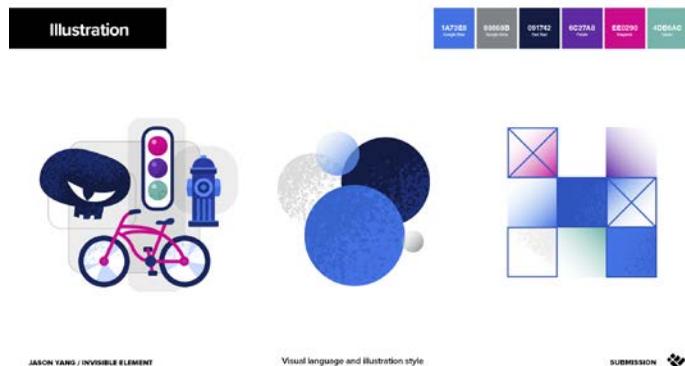


GRAPHEX

INVISIBLE ELEMENT

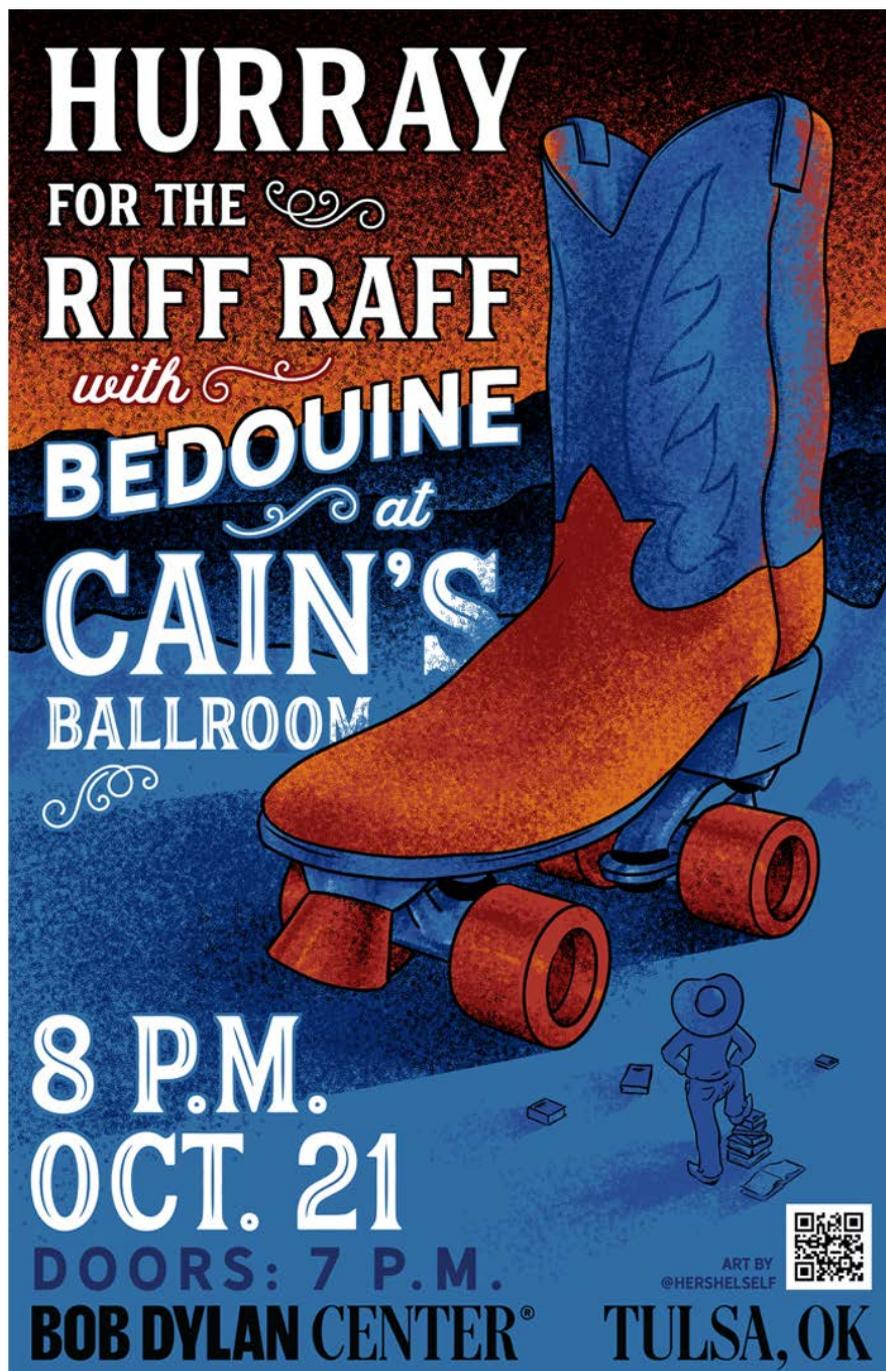
GOOGLE RECAPTCHA
ENTERPRISE CAMPAIGN

CLIENT: GOOGLE RECAPTCHA
CREATIVE DIRECTION: HANS ENGBRETSSEN
PRODUCT LEAD: BADR SALMI
RESEARCH: MATTEO VISENTIN
ART DIRECTION: JASON YANG
ILLUSTRATION: JASON YANG



HONORABLE MENTION

HERSHEL SELF
HURRAY FOR THE
RIFF RAFF POSTER



HURRAY
FOR THE
RIFF RAFF
with
BEDOUINE
at
CAIN'S
BALLROOM

8 P.M.
OCT. 21

DOORS: 7 P.M.
BOB DYLAN CENTER®

ART BY
@HERSHELSELF



TULSA, OK

GRAPHIX

833 CREATIVE AT MCELROY INFUSION23 CONFERENCE BRANDING

DESIGN & ILLUSTRATION: BUFFY SEARL,
COREY GEORGE

DESIGN & MOTION: DUSTIN WILSON, JOSH NANNA,
ART DIRECTION: COREY GEORGE



ATFINDING & SIGNAGE

INFUSION23 conference was spread across multiple events and two tent venues. To help brand the spaces and provide wayfinding signage, branding pieces and helpful signage was designed to guide attendees throughout.



INFUSION23 CONFERENCE BRANDING

BACKGROUND: The annual shared partner conference for McElroy welcomes industry professionals from around the world for three days of insight education, inspiring speakers, new product reveals and more.

CHALLENGE: The 833 Creative team was called on to brand the entire event, spread across multiple venues and communication channels, with a cohesive aesthetic and presentation.

SOLUTION: McElroy leadership chose a theme of "Driving Expectations" for the 2023 conference. To support that direction, the team developed a look harkening back to the hot roads of 1950s Americana - utilizing retro-inspired printing, colorways, and textures to create a unique feel across all event collateral.

A "ROADMAP" FOR SUCCESS

To capture the look and feel of iconic imagery of the 1950s, custom typography was created and used in the main conference sign off left. A consistent color palette and limited font styling was chosen to unify art work produced by multiple designers creating collateral across several events during the conference.

COLOR PALETTE

RED, TEAL, GREEN, LIGHT GREEN, GREY, BLACK

FONTING

ILL HAND, METALLOPHILE, Flodge King

EXHIBIT PROGRAM

SPONSOR FAIR, SHOW CASE, NIGHT HEAVY!

TAKING THE STAGE

To support the visuals used throughout the conference, the creative team designed and built a stage set replicating an old 1950s style service station that would be frequented by the event's hot rods.

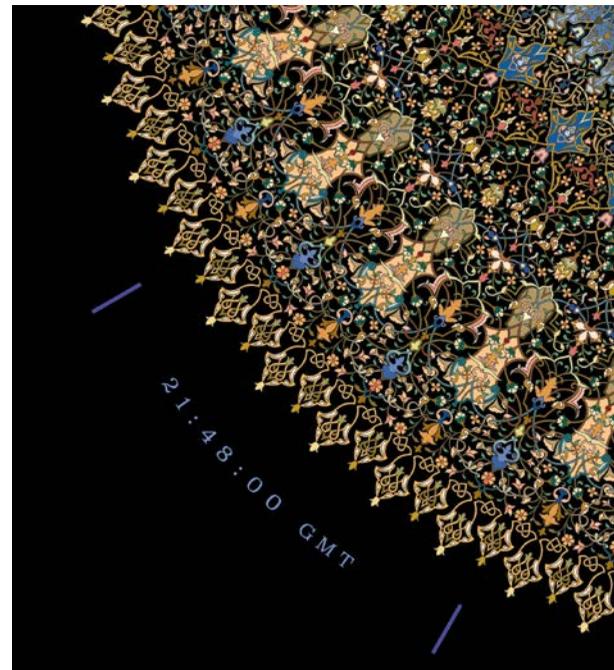
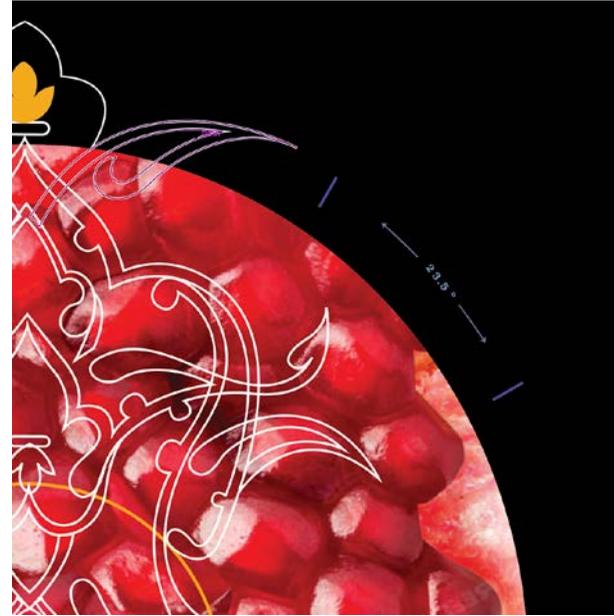
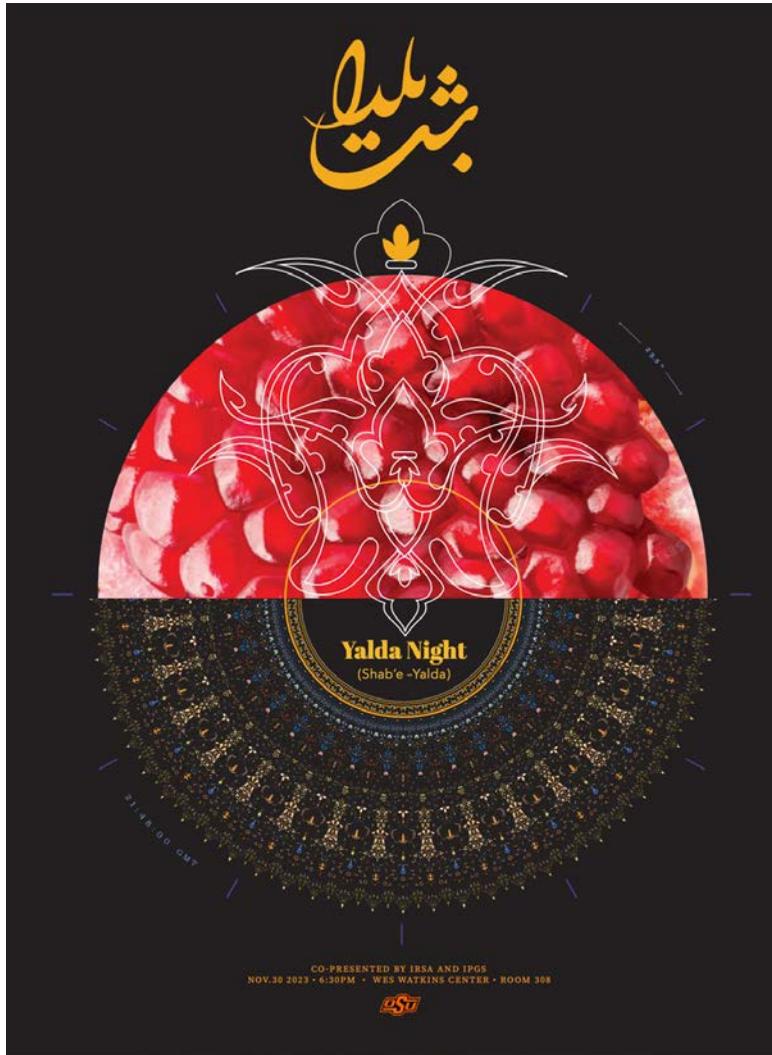
Graphics were designed and applied to create the look of a store and garage - complete with lighting & sound machines. A podium wrap was also designed with custom made green light, to mimic a retro gas pump.



HONORABLE MENTION

POUYA JAHANSHAHI

YALDA NIGHT



HONORABLE MENTION

833 CREATIVE AT MCELROY INFUSION23 OPENING VIDEO

MOTION: DUSTIN WILSON

ART DIRECTION: COREY GEORGE



MULTIMEDIA CAMPAIGN

GRAPHEX

833 CREATIVE AT MCELROY INFUSION23 CONFERENCE BRANDING

DESIGN & ILLUSTRATION: BUFFY SEARL,
COREY GEORGE

DESIGN & MOTION: DUSTIN WILSON, JOSH NANNA
ART DIRECTION: COREY GEORGE



TAKING THE STAGE

To support the visuals used throughout the conference, the creative team designed and built a stage set replicating an old 1950s style service station that would be frequented by the era's hot rods.

Graphics were designed and applied to create the inside of a store and garage - complete with McElroy's latest machine. A podium wrap was designed, with custom made globe light, to mimic a retro gas pump.



MULTIMEDIA CAMPAIGN

HONORABLE MENTION

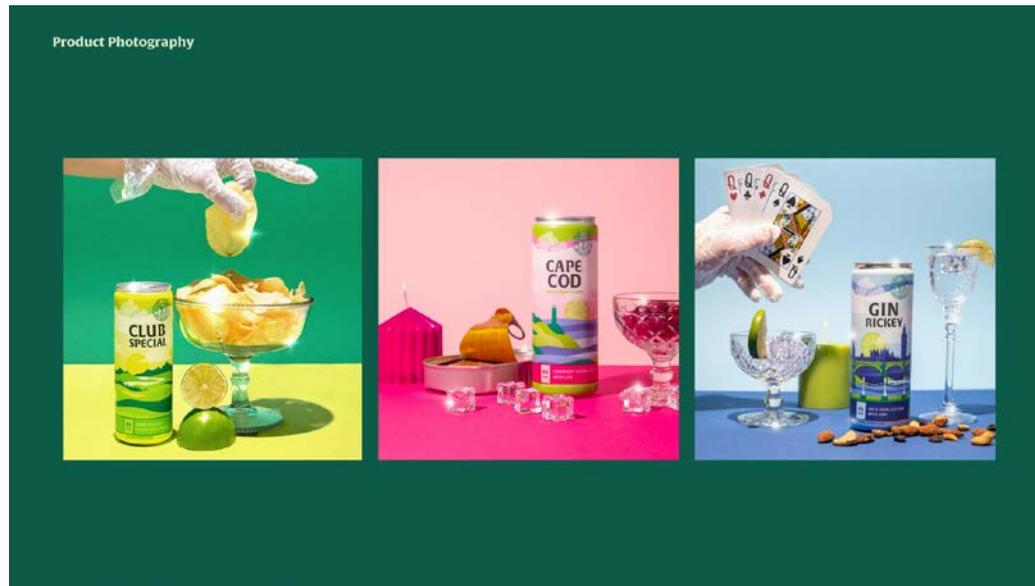
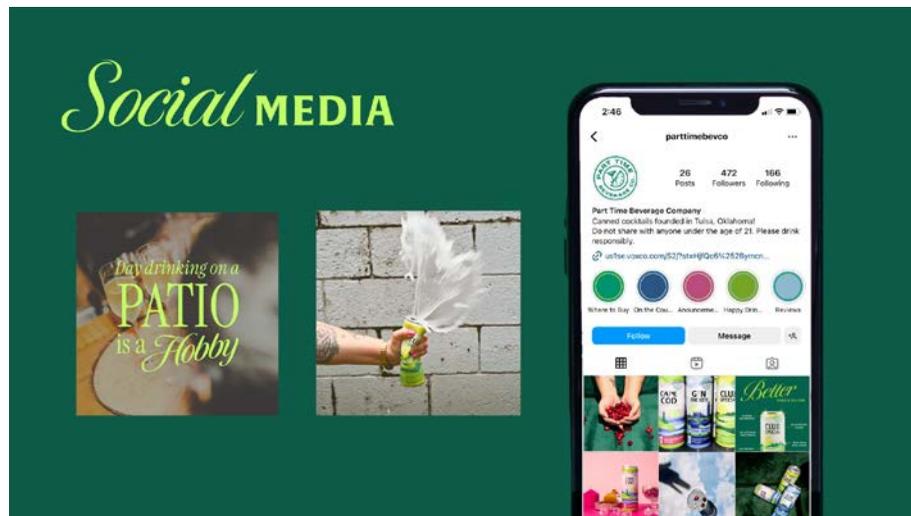
MEDIUM GIANT PART TIME BEVERAGE

Creative:

ANNA TUCKER, DESIGNER
ANDREW WHEELER, COPYWRITER,
HAYDEN ROYAL, SR. ART DIRECTOR
PAUL BUCKLEY, SR. CREATIVE PRODUCER
TODD CRISMAN, CREATIVE DIRECTOR
SHAWN KRUGGEL, EXECUTIVE CREATIVE DIRECTOR,
ANDREA WALKER, SENIOR CREATIVE

Resource Manager Account:

CHRISTINA SKOTAREK, ACCOUNT MANAGER
NICK WEEKS, GROUP ACCOUNT DIRECTOR
CAMERON TELLER, CAMPAIGN MANAGER STRATEGY
LUCIA PERAZA, BRAND STRATEGIST
KATHERINE YARBROUGH, SENIOR CONTENT STRATEGIST
ANDREW DUTCHER, INBOUND MARKETING DIRECTOR



MULTIMEDIA CAMPAIGN

HONORABLE MENTION

VARIABLE

TULSA DRILLERS CONCESSIONS REBRAND

CEO: DAVID PENNA

VICE PRESIDENT: JASON GARLAND

DIRECTOR OF CLIENT EXPERIENCE: RACHEL GARRISON

DESIGNER: CODY HATHAWAY

DESIGNER: YOVANCA CERVANTES



GRAPHIX

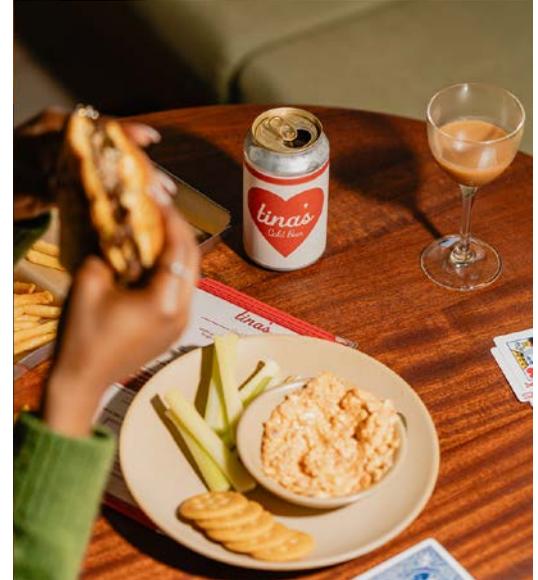
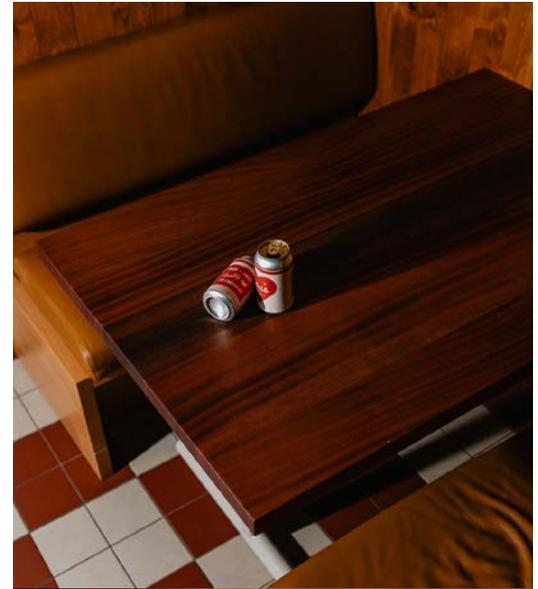
ETHAN SCHAFFER

TINA'S COLD BEER

DESIGNER: ETHAN SCHAFFER

ART DIRECTOR: ETHAN SCHAFFER & HENRY NINDE

PHOTOGRAPHER: HENRY NINDE



PACKAGING-PRODUCTS

HONORABLE MENTION

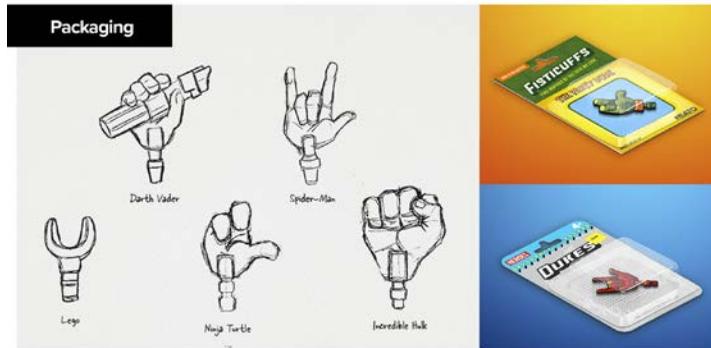
INVISIBLE ELEMENT ALTERMITTS

CLIENT: FIGMENTS

CREATIVE DIRECTOR: RICHEE CHANG, JASON YANG.

PACKAGE DESIGN: JASON YANG, RICHEE CHANG.

ILLUSTRATION: JASON YANG



JASON YANG / INVISIBLE ELEMENT

Product and package concepts that mimic action figure cardbacks with plastic blister bubbles

PROCESS

Packaging



JASON YANG / INVISIBLE ELEMENT

SUBMISSION

Packaging



JASON YANG / INVISIBLE ELEMENT

Product photography showcasing product and package design

PROCESS

Packaging



JASON YANG / INVISIBLE ELEMENT

SUBMISSION

Packaging



JASON YANG / INVISIBLE ELEMENT

Cardback layouts with edition numbers designed to imitate price tag stickers

PROCESS

GRAPHEX

PHILBROOK MUSEUM OF ART MIX CAMPAIGN

CREATIVE DIRECTOR & PHOTOGRAPHER: BHADRI VERDUZC.
VIDEOGRAPHER & PHOTO ASSISTANT: JACK DEAN
DIRECTOR OF COMMUNICATIONS: JEFF MARTIN
PROJECT MANAGER: AMY BREWER



PHOTOGRAPHY

HONORABLE MENTION

THE TONY LI PROJECT RED RIBBON GALA 2024: YEAR OF THE DRAGON

CLIENT & BENEFICIARY: TULSA CARES

CREATIVE DIRECTORS: TONY LI FOR THE TONY LI PROJECT & TODD PYLAND FOR TPC STUDIOS

PHOTOGRAPHERS: TONY LI FOR THE TONY LI PROJECT, MCKENZIE WILLIAMS FOR THE TONY LI PROJECT, COLE CHANDLER

DIRECTORS OF PHOTOGRAPHY: GRANT SWEETWOOD, COLE CHANDLER, CHARLES ELMORE

SENIOR CREATIVE PRODUCER: DARREN LINDSEY FOR TPC STUDIOS

EVENT & PRODUCTION: TALMADGE POWELL FOR TPC STUDIOS

BRANDING DESIGNER: TODD PYLAND FOR TPC STUDIOS

HAIR & MAKEUP ARTISTS: SHAWNA BURROUGHS & FRYDA VALDEZ

ASSISTANTS: MCKENZIE WILLIAMS & NICOLE DONIS FOR THE TONY LI PROJECT

CAST: SHAWNA BURROUGHS, TONY LI, LOUIE NAPOLEONE, MOLLIE CRAFT, CARLY SENER WIGNARAJAH, ANNA TRAN, BETSY JACKSON, DR. JABRAAN PASHA, ELIZABETH AUSTIN, PAYTON FESPERMAN, JARED LYONS, SHANA COZAD, BEAR CHRISTENSEN



GRAPHEX

PHILBROOK MUSEUM OF ART SUMMER MAILER

CREATIVE DIRECTION/DESIGN: BHADRI VERDUZCO.
 DIRECTOR OF COMMUNICATIONS/EDITOR: JEFF MARTIN
 PROJECT MANAGER: AMY BREWER
 PRINTER: MEEKS

SPECIAL EXHIBITION
NEW REALMS:
ART LAB

ENTER THE EXPERIMENT

SHADOW LAWS

MAXER? REALM?

CARDBOARD DIMENSION

JUNE 24 - SEPTEMBER 17

It's time to get your hands dirty and explore the world of experimental art. From shadow laws to cardboard dimension, we've got you covered. Sign up for your weekly experiment class and more.

THE FACTOR

MIX RETURNS SEPTEMBER 15

10

PHILBROOK MUSEUM OF ART

FILMS ON THE LAWN

Join the fun with our new series of films on the lawn. From classic to contemporary, we've got you covered. Sign up for your weekly film screening and more.

PHILBROOK MUSEUM OF ART

Stop the clock on your summer. Join us for our new series of films on the lawn. From classic to contemporary, we've got you covered. Sign up for your weekly film screening and more.

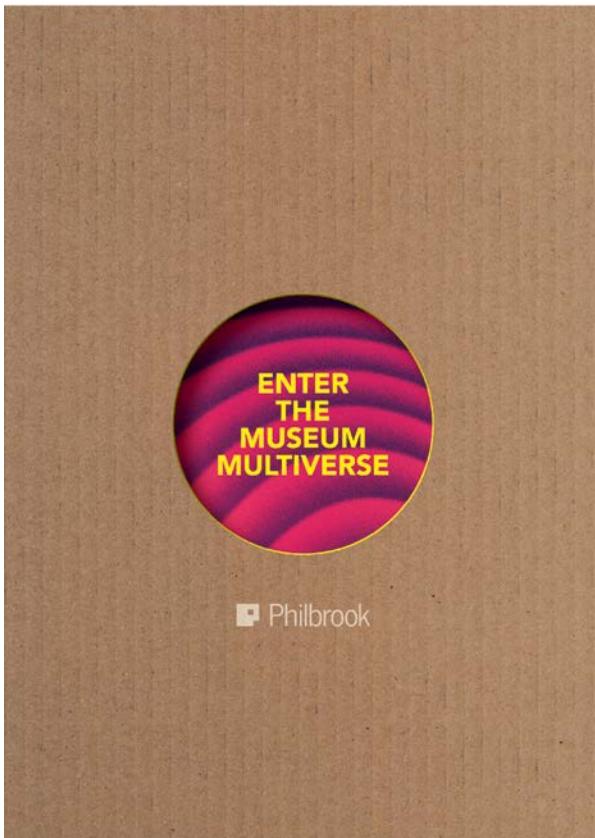
Kyle C. Moore

"I AM ENOUGH OF AN ARTIST TO DRAW FREELY FROM MY IMAGINATION. IMAGINATION IS MORE IMPORTANT THAN KNOWLEDGE BECAUSE KNOWLEDGE IS LIMITED. IMAGINATION ENRICHES THE WORLD."

ALBERT EINSTEIN

Philbrook

Philbrook Museum of Art



1. ...
 2. ...
 3. ...

PHILBROOK MUSEUM OF ART

CONNECT THE DOTS

PHILBROOK MUSEUM OF ART

FLOWER BOUQUET

PHILBROOK MUSEUM OF ART

PHILBROOK EVENTS

TOURS

FILMS ON THE LAWN

PHILBROOK MUSEUM OF ART

Stay engaged. Stay creative. Stay gold!

Stay Gold

PHILBROOK MUSEUM OF ART

GRADE 4 PREVIEW YOUR FALL

PHILBROOK MUSEUM OF ART

PHILBROOK BOUQUET SUBSCRIPTIONS

PHILBROOK MUSEUM OF ART

FIND IT AT PHILBROOK

PHILBROOK MUSEUM OF ART

PHILBROOK AT THE SUMMERS

72 ...
 16K ...
 1200 ...
 84 ...

PHILBROOK MUSEUM OF ART

PHILBROOK ARTISTS

PHILBROOK MUSEUM OF ART

PHILBROOK ARTISTS

PHILBROOK MUSEUM OF ART

HONORABLE MENTION

MYTHIC PRESS NEIGHBORHOOD SERIES

ILLUSTRATION: NIKKI SANTISTEVAN

CREATIVE DIRECTION: NIKKI SANTISTEVAN &

MYTHIC PRESS

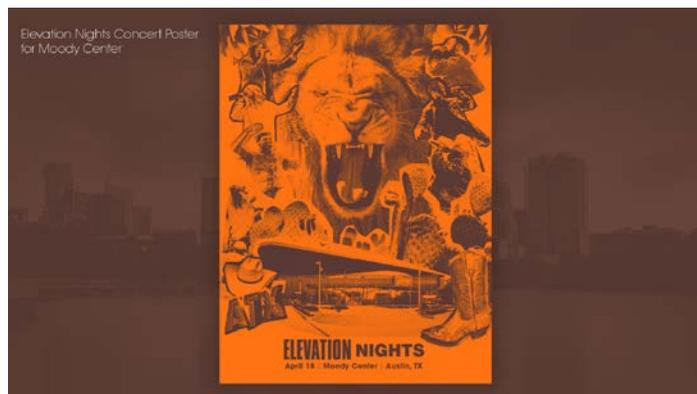
PRODUCTION: MYTHIC PRESS



HONORABLE MENTION

MEDIUM GIANT MOODY CENTER ELEVATION NIGHTS

SAM KENNEDY, SR. ART DIRECTOR
 AMBER ROW, SR. ACCOUNT DIRECTOR
 TODD CRISMAN, CREATIVE DIRECTOR
 ANDREA WALKER, SR CREATIVE RESOURCE MANAGER



SELF-PROMOTION

GRAPHX

833 CREATIVE AT MCELROY TATTOO STICKER SHEET

ILLUSTRATIONS: JOSH NANNA
ART DIRECTION: COREY GEORGE



SELF-PROMOTION

HONORABLE MENTION

MEDIUM GIANT MOODY CENTER BOOKING DECK

SAM KENNEDY, SR. ART DIRECTOR
 AMBER ROW, SR. ACCOUNT DIRECTOR
 HUNTER GATES, COPYWRITER
 ANDREA WALKER, SENIOR CREATIVE RESOURCE MANAGER



Booking Deck Alternative Color Option for Kpop Performers



TYPOGRAPHY

HONORABLE MENTION

833 CREATIVE AT MCELROY INFUSION23 TYPOGRAPHY

DESIGN: BUFFY SEARL, DUSTIN WILSON,
JOSH NANNA, COREY GEORGE.
ART DIRECTION: COREY GEORGE



Student Awards

Meet the Judges!



CHRIS SKILLERN

Chris Skillern is a type designer and citizen of the Cherokee Nation from Tulsa, Oklahoma. A 15-year-long obsession with drawing type led Chris to Type West, the Letterform Archive's type design certificate program, in 2021, where he designed Meli, a type family inspired by his daughter, which supports the Latin alphabet and the Cherokee syllabary. Since graduating from Type West, Chris has had the opportunity to work with foundries like A+ and XYZ Type on custom type projects for brands big and small. When not assisting other designers, he stays busy with his own foundry, Tulsey Type, which features his friendly, lively, and detailed designs for Latin and Cherokee. He is currently working with the Cherokee Nation Language Program and Typotheque on new fonts for the syllabary.



ALLIE MOUNCE

Growing up in Memphis, Allie was always making something. Comics, forts, illustrated books, paintings, extremely ambitious home videos starring her pet hamsters. She focused on painting and fine art until college when she discovered she could move pixels on a computer instead of getting covered in turpentine and promptly pivoted to graphic design, type, and web design, graduating with a BFA from the University of Tennessee. After ten years of creating award-winning work for non-profits and small agencies, Allie felt the call of the wild and jumped in full-time self-employment in 2020. When Allie isn't working, she's probably cooking something overly aspirational for a week night, redesigning her Animal Crossing island while watching a horror movie, or scouring vintage stores for midcentury furniture and CathrineHolm enamelware.

ADCT SPIRIT AWARD

GRAPHEX

GERARDO RODRIGUEZ

JAULA OF GOLD

OKLAHOMA STATE UNIVERSITY



GRAPHEX

JAMIE KIMBALL THE ABC'S OF FEMALE INVENTORS

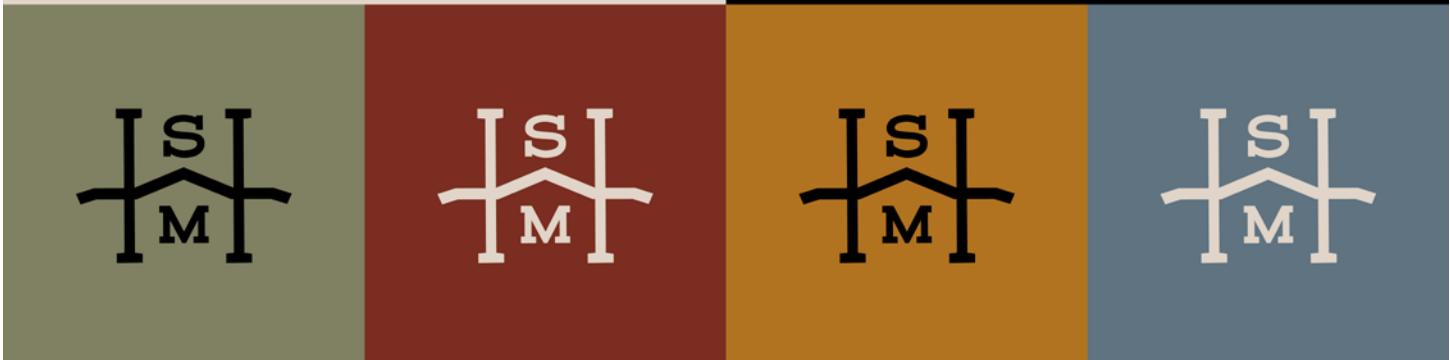
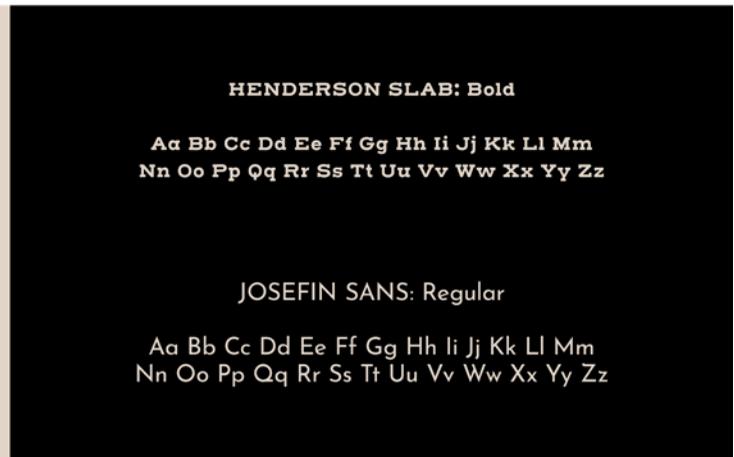
OKLAHOMA STATE UNIVERSITY



GRAPHEX

LYDIA BART SISTERS MOVIE HOUSE

OKLAHOMA STATE UNIVERSITY



HONORABLE MENTION

EMILY BANDELL

AMERICAN CURRENCY

OKLAHOMA STATE UNIVERSITY



DESIGN SYSTEM

CURRENCY REDESIGN

PROBLEM:

Rebrand a global currency complete with a design system that includes color palette, imagery, patterns and font system.

SOLUTION:

The solution for this project was to redesign United States currency in a matrarchal society concept. Three heroines of American culture were chosen to replace the traditional founding fathers featured on current American currency. Each bank note contains visual clues to the figures importance such as timelines and relevant imagery. The notes are also designed to be easily identified by both braille, color schemes, and large numerical icons.

FONT DESIGN SYSTEM

PT SANS BOLD
 ABCDEFGHIJKLMNOPQRSTUVWXYZ
 abcdefghijklmnopqrstuvwxyz
 0123456789

PT SANS REGULAR
 ABCDEFGHIJKLMNOPQRSTUVWXYZ
 abcdefghijklmnopqrstuvwxyz
 0123456789

Bebold Bold
 ABCDEFGHIJKLMNOPQRSTUVWXYZ
 abcdefghijklmnopqrstuvwxyz
 0123456789

Bebold Bold
 ABCDEFGHIJKLMNOPQRSTUVWXYZ
 abcdefghijklmnopqrstuvwxyz
 0123456789

FRONT

SUSAN B. ANTHONY

TWENTY DOLLAR NOTE

BRAILLE

The addition of braille on the banknotes allows for accessible differentiation between the currency monetary value.

NUMERICAL PATTERN

The numerical pattern is a security feature that is a combination of the fonts used in the design guide that are differentiated in size and weight.

IMPORTANT DATES

The timeline features important dates of the historical figures life. Dates include birth, death and dates of historical importance.

SERIAL NUMBER

The addition of braille on the banknotes allows for accessible differentiation between the currency monetary value. The serial numbers are designed with significance to the designer.



HISTORICALLY RELEVANT IMAGES

Each note features a historical image that is relevant to the figure on the front. Susan B. Anthony's image is that of the Womens Suffrage parade.

AMERICAN HISTORICAL FIGURE

According to U.S. law, all figures on U.S. currency must be deceased. With this redesign, I chose to use female American heroines.

COLOR

Each bank note is differentiated by color. The \$20 is a dust pink.

OFFICIAL SEAL

To give authority to the bank notes, the addition of federal seals were added.

BACK



HOLOGRAPHIC GRADIENT

An additional security feature is the holographic gradient numbers on the back of the note. The gradient is relevant to the design guide of the specific note. Heavy and Dust Pink are used on the \$20.



COLOR PALETTE



GRAPHEK

TEEGIN NORMAN IDIOMS

OKLAHOMA STATE UNIVERSITY



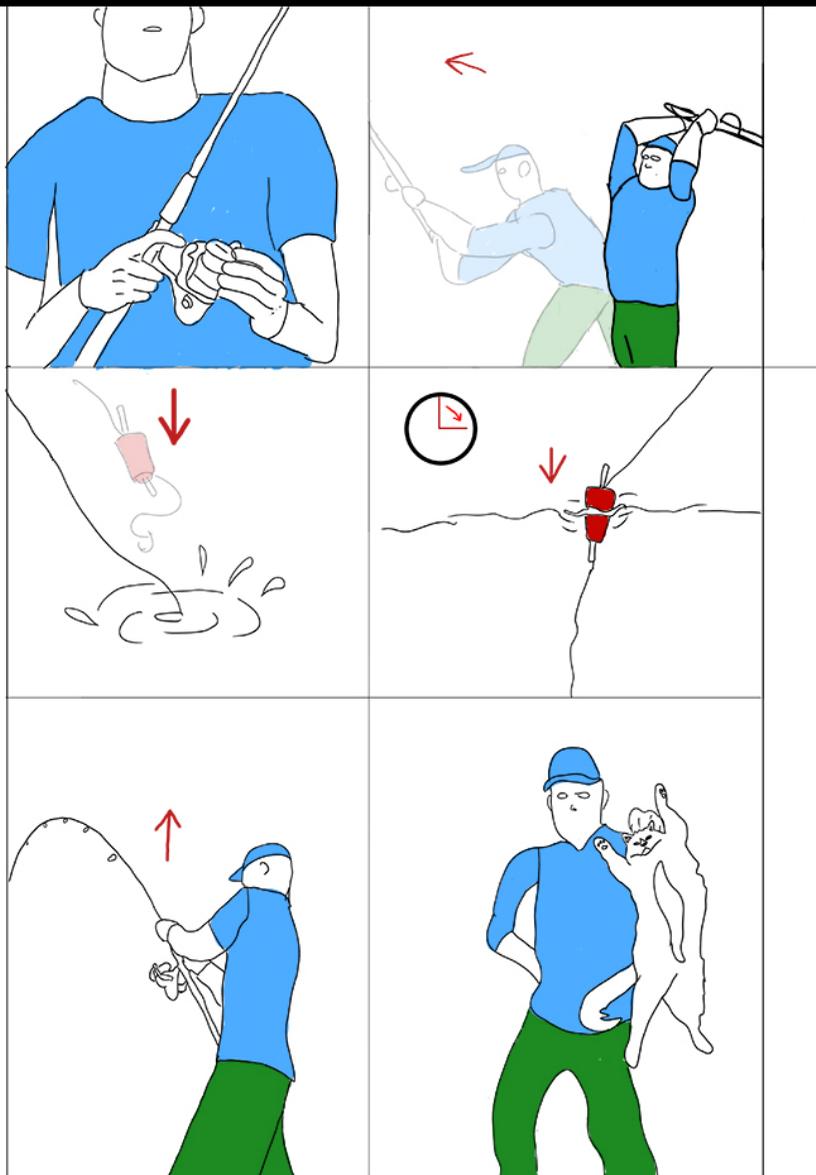
HONORABLE MENTION

ELI COWAN HOW TO CATFISH

OKLAHOMA STATE UNIVERSITY

How to Catfish

Eli Cowan

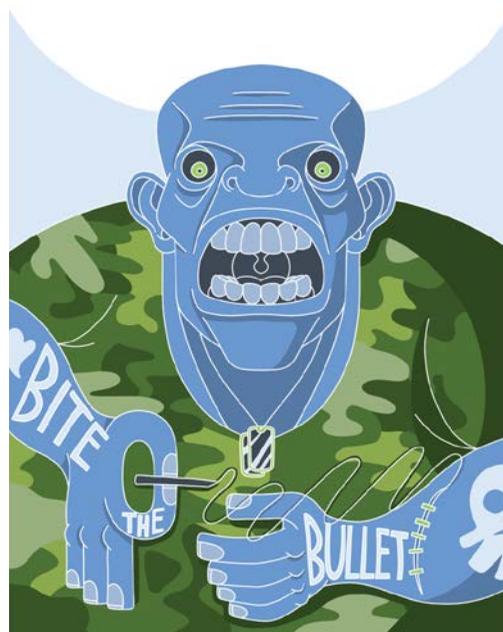
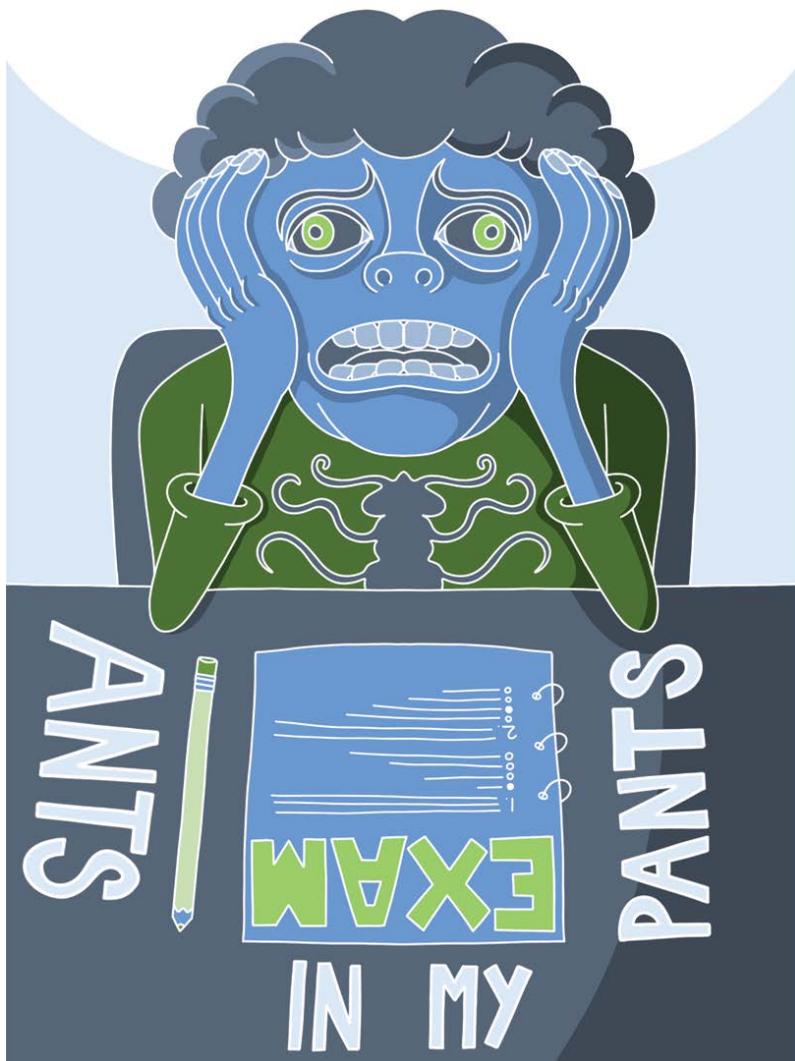


HONORABLE MENTION

LANDON CARGILL

VISUAL IDIOMS

OKLAHOMA STATE UNIVERSITY



GRAPHEX

GERARDO RODRIGUEZ

OKSTATE MFA PROGRAM PROMO

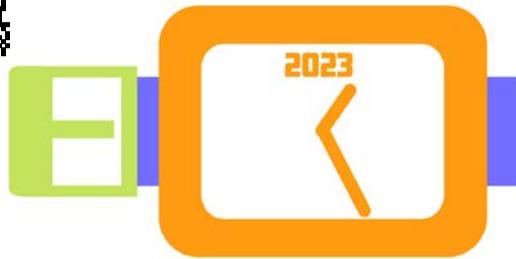
OKLAHOMA STATE UNIVERSITY



HONORABLE MENTION

BECK HODGE
DEMYSIFYING
THE TRANS "TREND"

OKLAHOMA STATE UNIVERSITY



I'm trans
Please use my new
name and pronouns

SUPPORT?



47%

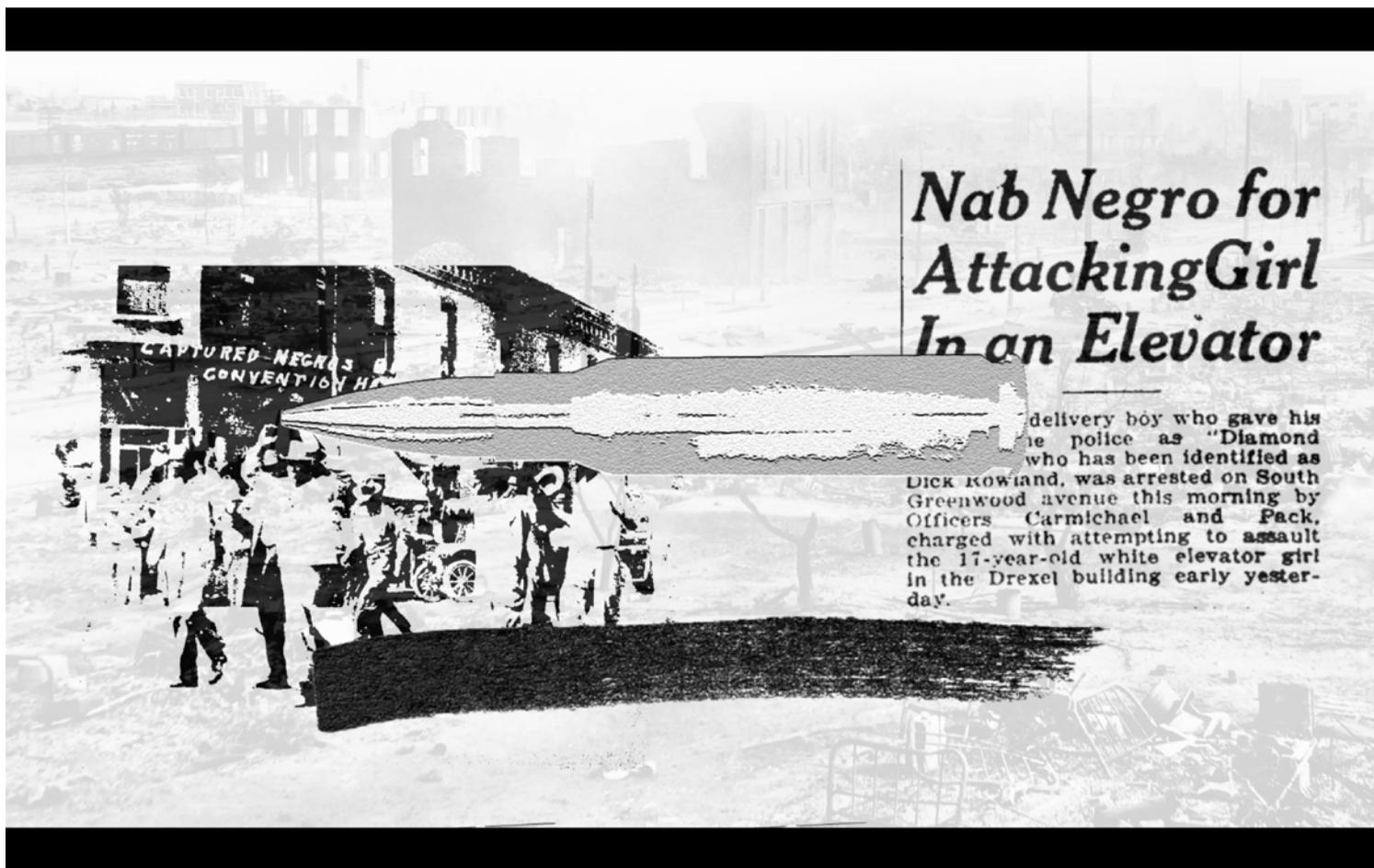
TRANS OR TREND?



HONORABLE MENTION

KENDALL MCGHEE BLACK WALL STREET MASSACRE

OKLAHOMA STATE UNIVERSITY

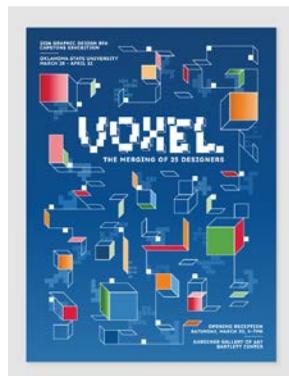


MULTIMEDIA CAMPAIGN

GRAPHEX

JAMIE KIMBALL,
ELLY CAMPBELL,
LYDIA BART,
MERRICK BAYOUTH,
MATT LACEY,
MARGARET PRICE,
AND BRYANT CHITSEY
VOXEL

OKLAHOMA STATE UNIVERSITY



MULTIMEDIA CAMPAIGN

HONORABLE MENTION

CAMPBELL HAGAN GLIMPSES OF NEW YORK

AUBURN UNIVERSITY



PACKAGING-PRODUCTS

GRAPHEX

JAMIE KIMBALL
COLORING IN AMERICA

OKLAHOMA STATE UNIVERSITY



PACKAGING-PRODUCTS

HONORABLE MENTION

ELLY CAMPBELL

HIGH BREW COFFEE PACKAGING

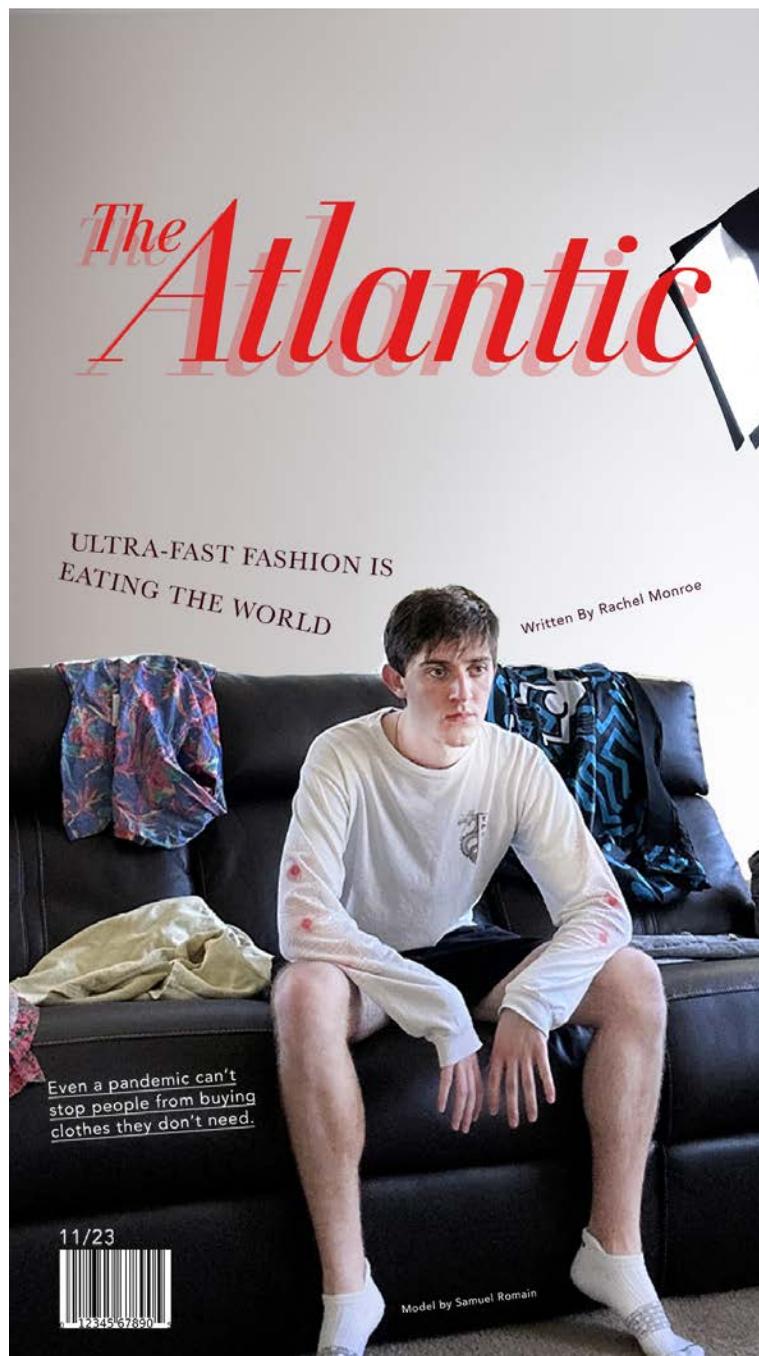
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GRAPHEX

SAMUEL ROMAIN ULTRA FAST FASHION COVER

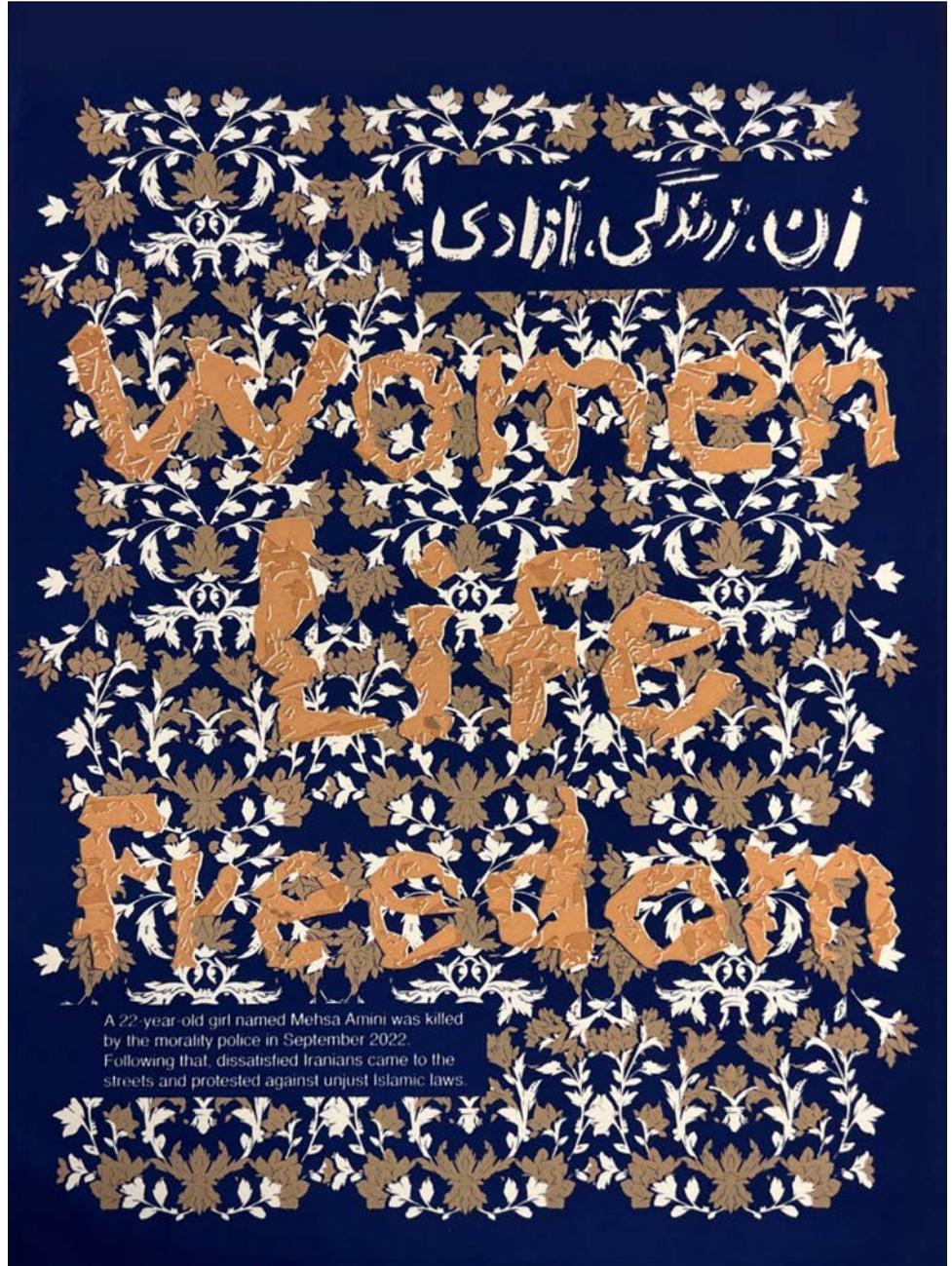
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GRAPHIK

SEPIDEH
KARIMIMANSOUB
WOMAN, LIFE, FREEDOM

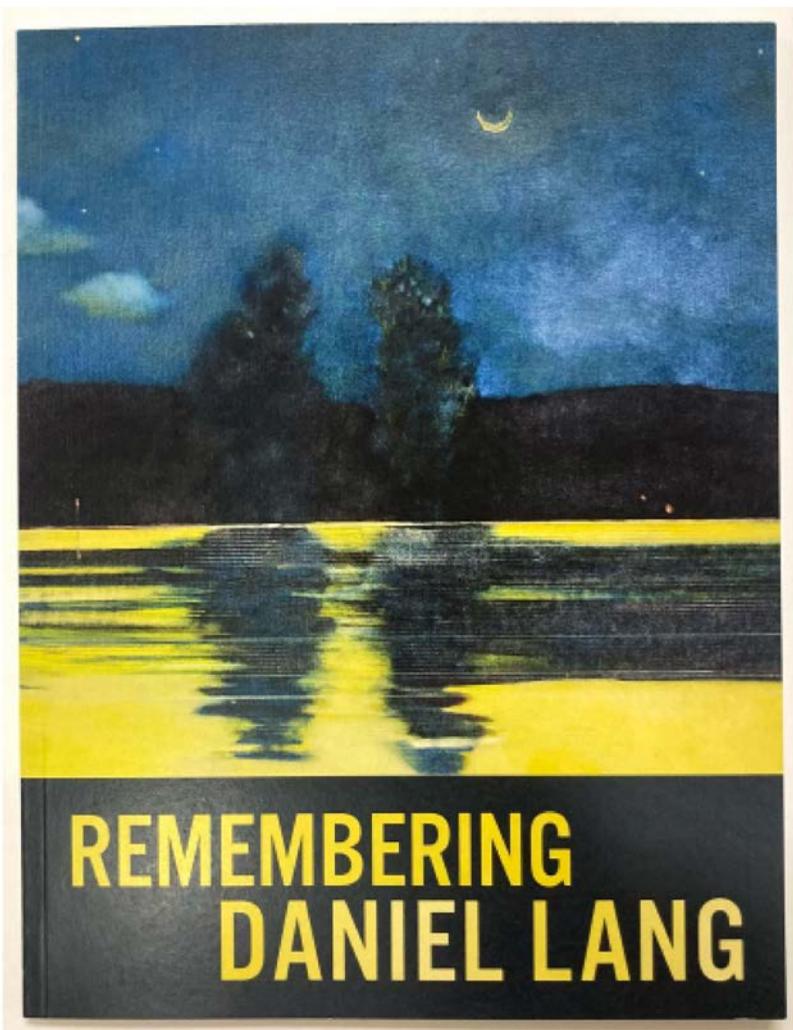
OKLAHOMA STATE UNIVERSITY



HONORABLE MENTION

SARA MOORE AND DAWS BOYD REMEMBERING DANIEL LANG CATALOGUE

UNIVERSITY OF TULSA



HONORABLE MENTION

KARLIE BOOTHE
LIL UZI VERT IS NOT A SATANIST
FEATURE SPREAD

OKLAHOMA STATE UNIVERSITY

Earlier in your career, you used to spin on tracks and scratch them over and over before releasing them. What changed? I feel like we're all on a time limit. Why waste time trying to perfect something that's already perfect? That song is just like me: I'm unfinished, but I'm perfect.

"Just Wanna Rock" has a Jersey club beat, and your style of footwork in the accompanying dance also evolved out of that scene. In the weeks of its release, many other rappers have produced tracks with similar beats, and there's been a surge of mainstream interest in the genre. Why do you think that sound is resonating so much right now?

I'm from Philly, so I've always listened to this kind of music. I just didn't realize that that represented so much fun. And people forget that I was a dancer before I was a rapper. I didn't make any of this up, that's how cool kids in Philly and Jersey dance, so I'm only a product of my environment. I'm just joining a fight on that culture.

One of your producers, Money2, is only 18 years old. Is working with younger artists the best way to keep catching waves? I work with young producers because they're always on point. Kids from the street are the

Hey, Lil Uzi, how are you doing today? Are you a Satanist?

I'm like, I don't know, sir, are you a Republican? Are you a Republican? are you a Republican?

How that the diamond is gone. Is that what you are most often asked about?

Oh yeah! [In high-pitched voice.] "To it, it actually has the funkier name over... 'Satanist' [Lil] talks me of the France before enacting in a lot of laughter that bores all the whohouse walls like a shogun ball. Their quacking voice - which has the same melodic tone, percussive cadence, and absolute unpredictability that animate their music - sounds awfully familiar to me. Today I have already encountered [Lil] music twice in New York: first, in a bodega behind the red and, later, on the P

But are you gay either - I don't age [Lil] suggest. I'm happy right here.

Your decision to ingest a diamond in 2021 outraged and confused a lot of people. We're sorry that you did it to harness your powers as an artist. To unlock your diamond-chains and open your great giant heart I used to watch a show called Steven Seidenberg, and one of the characters in the show had a pink diamond in his belly button. I didn't have my belly button pierced, so



I decided to put it on my forehead. That's my favorite cartoon - it's really that simple. But that choice also sounds like, too [laughs].

Your next album, The Pink Tape, is due out this summer. What will define this one for you?

My whole thing has always been about not letting people really know me - just enough to make them sort judge me but can still like my music. This time around, there are going to be a lot of judgment thoughts.

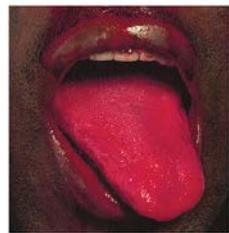
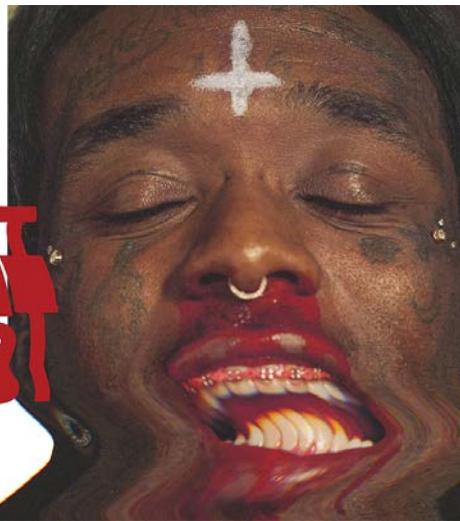
Why? I think judgment always comes when I decide to make music for myself. To me, knowingly exposing yourself to judgment is also brave. But I know you will reason that - it's not bravery, I'm just ready. Ready and normal. Well, as normal as I can be. I'm actually glad you didn't ask me if I'm a Satanist.

Now that the diamond is gone. Is that what you are most often asked about?

Oh yeah! [In high-pitched voice.]

LIL UZI VERT
IS NOT A
SATANIST

Interview Cassidy George
Photography Jason Hertz
Fashion Stephanie Perez



I don't age. I just stopped. You're gonna stop here. I'm a pro-blogger 1904, 1830



anticipate what's next in music, dance, and fashion. Their embrace of "braggart" ems (and pre-dating Gen Z) revival of the genre by at least five years, and their hedonistic, nihilistic outlooks were trending on Instagram long before the term "cloutchore" was even coined. The hearing shows of "10 Year LIPS" - "Pull me to the edge I did my friends are dead" - demonstrated the untimely deaths of those other SoundCloud artists working within Lil's genre: Lil Peep, XXX Tentacion, and Juice WRLD. Before stepping in front of the camera as Uzi Kid in a self-ignited look, Uzi drew an upside-down cross in the space between their eyes, where

a pink diamond used to be. Perhaps the only thing harder than having a 24,000,000-dollar gem implanted into your forehead is having a massive star where a 24,000,000-dollar gem used to be. "I know, right?" Lil Uzi agrees. Seconds later, they're bouncing on a mirror-like tarpaulin, doing garage-indigent gymnastics between the flashes of the strobe on set. Eventually, Uzi backs to the wall and beams tracks from their next album, The Pink Tape. Uzi spends half between shots dancing in the mirror with the same intensity they bring to performances in front of hundreds of thousands. Although Lil's love of anime and A&R's has long inspired the artist's visuals, I realize, after spending time in their presence, that they are more than just a fan of animation. Uzi is a cartoon of himself. When it's time to talk, I am welcomed into Lil's tropical smoke stream. The tattoos, scars, makeup and blue blood on Uzi's face are offset by a mouth full of braces and neon orange rubber bands, and by the joyful abandon with which their old schooler Goodfren. As someone who is open about disliking interviews, Uzi offers one of the first things I expected to hear: "Just go ahead!" they say between coughing, "let me say anything!"

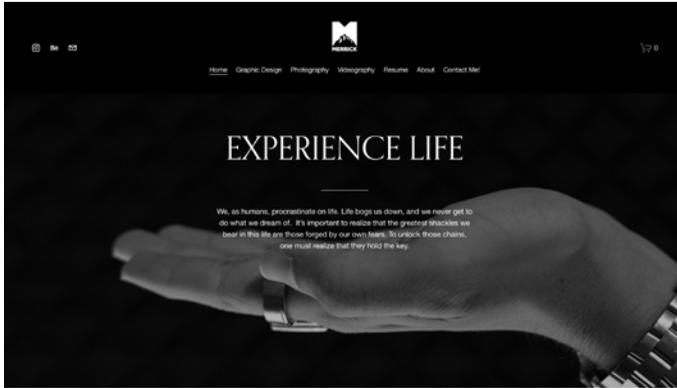
A 17-year-old Lil Uzi Kid studio in Brooklyn. I small LIL UZI VERT's music could sound like rap even before I see the rapper and self-proclaimed rock star Uzi, wearing the unadorned Batswingz Skateboard sweatshirt in red, orange and a camouflage of emblems. "Yo, it actually has the funkier name over... 'Satanist' [Lil] talks me of the France before enacting in a lot of laughter that bores all the whohouse walls like a shogun ball. Their quacking voice - which has the same melodic tone, percussive cadence, and absolute unpredictability that animate their music - sounds awfully familiar to me. Today I have already encountered [Lil] music twice in New York: first, in a bodega behind the red and, later, on the P

SELF-PROMOTION

HONORABLE MENTION

MERRICK BAYOUTH MERRICK

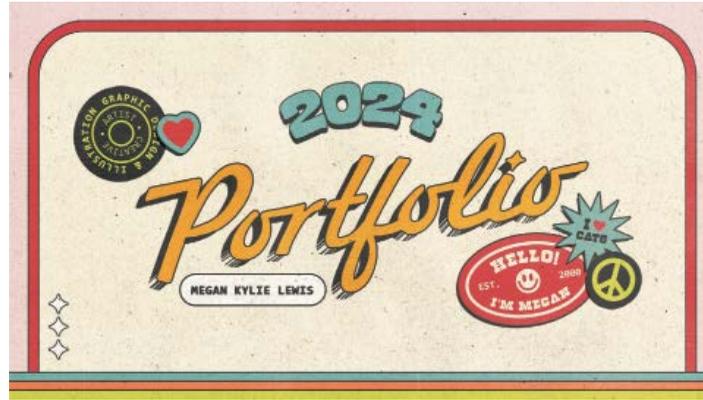
OKLAHOMA STATE UNIVERSITY



1ST

MEGAN KYLIE LEWIS

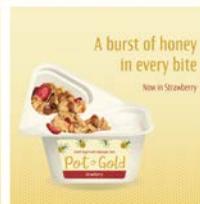
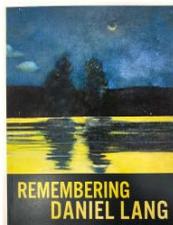
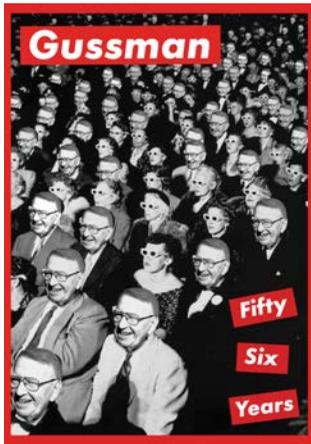
TULSA TECHNOLOGY CENTER RIVERSIDE



2ND

SARA MOORE

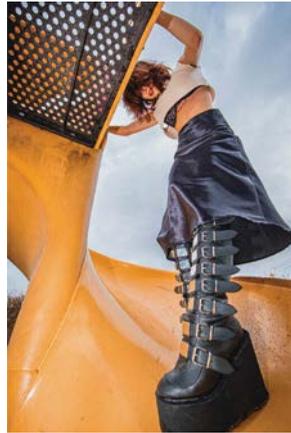
UNIVERSITY OF TULSA



3RD

EMILY DANGOTT

TULSA COMMUNITY COLLEGE



HONORABLE MENTION

EMILY BANDELL

OKLAHOMA STATE UNIVERSITY

Woman's World

Currency project

Date: October 2023
Class: Oklahoma State University

Project: Rebrand and redesign a global currency resulting in a three piece currency system with a case study.

Solution: I chose to redesign America Currency in the perspective of a patriarchal society that honors the founding fathers of American culture and progress. Sally Ride, Jacqueline Cochran and Susan B. Anthony were the woman I chose to honor with these examples of the design system. Their efforts for advancement both political and technical made huge impacts in the lives of woman for generations.

The design system for the project included a font combination system, security features, a united color palette and government official criteria for functional currency.

Here are a small sample of the completed project. The project in its entirety can be seen on my website.



Emily Bandell

Portfolio



Emily Bandell



Labels: Cicada 2023, Beetle 2023

Portfolio

Global Branding

Moroccan Book Store

Project: Create an identity suite for a global company. Project focused on research and development that considers a global audience.

Solution: For this project I created a identity system for a Moroccan book store based off the history of the past city, Tangier, in Morocco. The city is featured throughout history, the end location on being the hub for international exploration. Taking into consideration the history of signs and the legacy of orange, I designed this book store as if were a 1920's speakeasy on the coast of the Tangier. The color palette, textures and typography was meant to create the audience only the past evening mystery with luxury.

See the process, and get ready for The Cliffhanger.

Date: September 2023
Class: Oklahoma State University

Emily Bandell



Portfolio

Steven K. Lombard's Song of Albin Redesign project - 2023



Emily Bandell

Portfolio

Idioms Illustrations - 2023



Speak Out

Speech Disorder Infographic Poster

Date: April 2023
Class: Oklahoma State University
Media: 18 x 24 inches

This was a caption project. All hand lettered and illustrated, and inspired by the daily struggles of living with a loved one with cerebral palsy. The story is covered of the difficulties on the poster are inspired by photographs of my son.



Emily Bandell



Portfolio



Emily Bandell

Portfolio



Arrowwood Hotel

Invisible Service Hotel App

Date: November 2023
Class: Oklahoma State University
Media: iPhone 12 model
Link: Video of App: arrowwood.net

Emily Bandell

Portfolio

The Gilded Age

Movie Pamphlet and Poster

Date: October 2023
Class: Oklahoma State University
Media: 18 x 24 inches



Emily Bandell

Portfolio



Emily Bandell

Portfolio

Graphex 55 Sponsors



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Businesses



M/HC

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