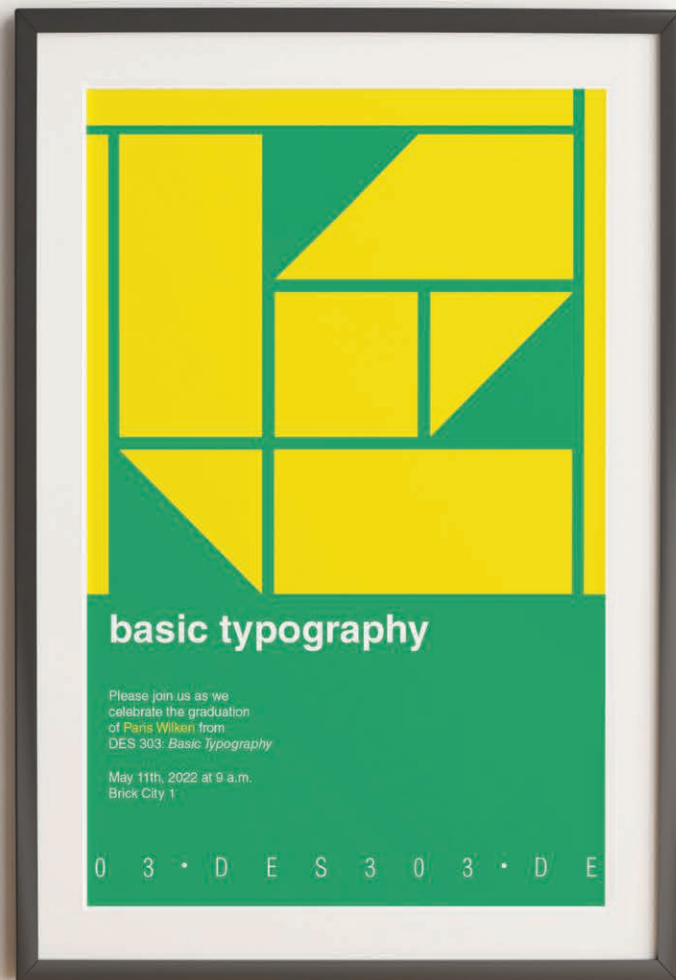




p

paris wilken
graphic design



Poster Design | L: Basic Typography Class Graduation Poster / R: Love Has No Limits Pride Awareness Poster



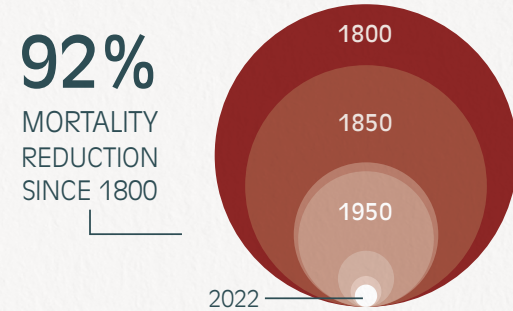


Poster Design | L: Make Jazz, Not War! Jazz In Ruins Event Poster / R: Get Out The Vote! AIGA Voting Awareness Poster Competition

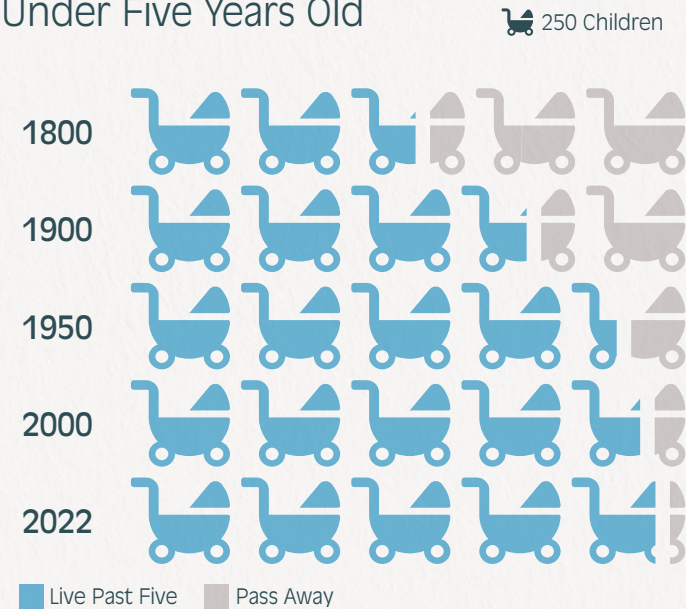


Childhood Mortality Shrinking Worldwide

All over the world, there have been strides made to increase the health of our children. In fact, there has been an overall major decrease in childhood mortality. While in 1800, about 463 out of one thousand children died before the age of five. In 1950 it dropped to 216 per one thousand, and 39.1 per one thousand in 2017. Since 1800, mortality for children under five dropped by 92 percent.



Global Mortality of Children Under Five Years Old



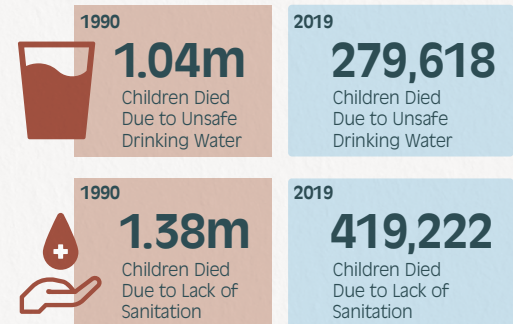
Childhood Death By Cause Between 1990-2019

Cause of Death	%CHG	Total
Measles	91%	704,288
Nutritional Deficiencies	84%	524,103
Tuberculosis	81%	209,562
Pneumonia	76%	2.21m
Diarrheal Diseases	74%	1.65m
Pre-term Birth	59%	1.27m

Legend: 1990 (Dark Blue), 2019 (Orange)

Advances In Science And Medicine

Advancement in technology, medicine, and other sciences create a big impact in lowering the global child under five mortality rate. Vaccines and treatments that were not available globally can now reach those who needed it most. Safe water and other sanitation can now be transported to people without the means to manufacture. Advances in agriculture provides food to areas who cannot grow enough for themselves.



MARK YOUR CALENDARS FOR THE...



Make the most of your college experience by finding the perfect living arrangement at our Housing Expo! Meet with local property managers about living options in time for the fall semester!

📅 **Wed. Mar. 6th** ⌚ **10am-2pm** 📍 **North Lawn of the PSU**



PLAN YOUR NEXT VISIT TO THE SPRINGFIELD ART MUSEUM!

Hours
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 Sun: 1p-5p
 Mon: CLOSED

Visit sgfmuseum.org for upcoming exhibitions, events, and workshops

Connect With Us!
 @sgfmuseum   



ERNST KELLER: FATHER OF INTERNATIONAL TYPOGRAPHIC STYLE

Come visit the Springfield Art Museum June 25th – July 3rd and experience the designs of Ernst Keller (1898–1968). Said to be one of the most influential International Typographic (or Swiss) Style, Keller throughout his life inspired millions to look beyond subjectivity and to look at typography in a purley objective manner. Keller taught many influential designers who continued to shape the style he taught.

Keller's achievement is shown purely using his oeuvre, primarily his poster designs and his work on lettering and graphic design in architecture. Ernst Keller's contribution to the development of innovative, non-academic didactic principles in design training plays a fundamental role. His teaching activity starting in 1918 can be defined as one of the first systematic training programmss for graphic design in the world.

On display are 10 posters giving us the foundation of Swiss design, and gives us insight of a turning point in Graphic Design.



Scan me for Audio Tour
Download the App

**SPEAKER & BANQUET
JUNE 24TH 5PM-8PM**

exhibit info

June 25TH – July 3RD 2022
Exhibit Hours 12PM – 4PM

1111 E Brookside Dr,
Springfield, MO 65807

417.837.5700

ERNST KELLER: FATHER OF INTERNATIONAL TYPOGRAPHIC STYLE EXHIBITION AT THE SPRINGFIELD ART MUSEUM

June 25th – July 3rd 2022
Exhibit Hours 12PM – 4PM

1111 E Brookside Dr,
Springfield, MO 65807
417.837.5700

architecture. Ernst Keller's contribution to the development of innovative, non-academic didactic principles in design training plays a fundamental role. His teaching activity starting in 1918 can be defined as one of the first systematic training programmss for graphic design in the world. On display are 10 posters giving us the foundation of Swiss design, and gives us insight of a turning point in Graphic Design.



DESIGN + IMAGE
BIENNIAL EXHIBITION
OCT. 20 - NOV. 8
FIRST FRIDAY ART WALK | NOV. 3: 6-9PM

Brick City Gallery
 215 West Mill Street
 Springfield, MO 65806

Hours
 Mon-Fri: 11PM-6PM
 Closed on Weekends

BRICK CITY GALLERY

Missouri State
 SCHOOL OF THE ARTS
 Department of Art and Design

Missouri State University is an EO/AA/IM/Veterans/Disability Institution

BRICK CITY GALLERY
 215 West Mill Street
 Springfield, MO 65806

HOURS:
 Closed on Weekends
 Mon-Fri: 11PM-6PM

BRICK CITY GALLERY

Missouri State
 SCHOOL OF THE ARTS
 Department of Art and Design

Brick City Gallery at Missouri State University
 @brickcitygallerymsu · Oct 20, 2023

The Biennial Design + Image exhibit is now open!

DESIGN + IMAGE
BIENNIAL EXHIBITION
OCT. 20 - NOV. 8

8K 5K 6K 2K



4.17in x 4.00in

Front



3.29in x 3.50in

Sleeve

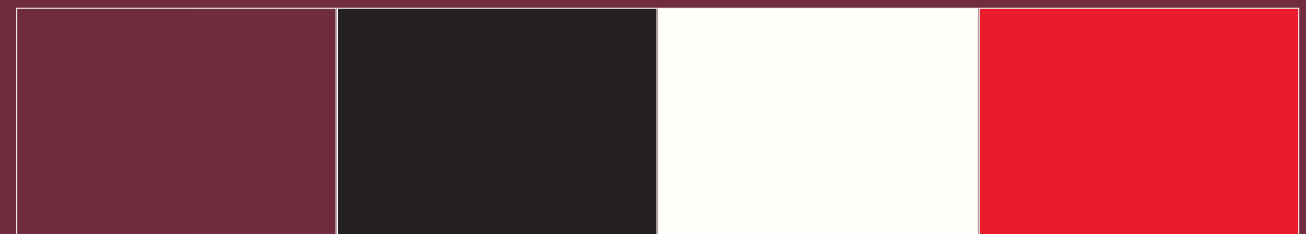


11.70in x 8.90in

Back



Colors



Pantone 505 C

Pantone P Process Black C

Pantone P 1-1 C

Pantone 185 C

Tomes, Sweet Tomes

How Rem Koolhaas Re-engineered
the Architecture Book

By Justin McGuirk

In Britain we're skeptical of the idea of the architect as intellectual. Most people probably aren't aware that there's a whole realm of architecture that doesn't involve erecting buildings. But from Vitruvius in the 1st century BC and Alberti and Palladio in the Renaissance to Le Corbusier in the 1920s, architects have always produced books, not just to publicize their work but to lay down the latest architectural rules.

Often these titles tend to be monographs. Light of text and glossy of photograph, they are hefty volumes, records of achievement – a chance for the architect to say "Look on my works, ye mighty, and leave them casually stacked on the coffee table". But Rem Koolhaas's books, produced with his Rotterdam-based practice Office for Metropolitan Architecture, are different, as a new show at the Architectural Association School of Architecture in London's Bedford Square demonstrates. On a plinth in the middle of the room sit 400 volumes bound together in black folders. They look like endless meeting agendas, but they are the complete works of OMA from 1978 to 2010. If you stood this object on the floor, it would be as tall as two people, one stood on top of the other. No wonder the show is called OMA Book Machine.

One look at this column of paper will no doubt confirm for some the suspicion that all architects care about is size. And, when it comes to books, Koolhaas wins the "whose is bigger?" competition hands down. But they are more than that. For a start, most were never published. The large majority are internal dossiers: OMA is famous for the huge amounts of research it puts into each project, to the point



where Koolhaas even has his own think-tank, which he named in the mirror image of OMA: AMO. And while every competition the practice enters may not result in a building, it will definitely yield a book. Many of these titles are used to persuade clients to hire the practice, but sometimes they have the opposite effect. The MoMA Charrette, for example, was ostensibly OMA's entry to the competition to redesign the Museum of Modern Art in New York – really, though, it was an acerbic critique of this stuffy temple of culture that proposed turning it into an edgy shopping mall. No wonder Koolhaas didn't win.

Mostly the books are made by the architects themselves using office printers, but other times Koolhaas has worked with some of the best book designers in the business: the Canadian Bruce Mau, the Dutch Irma Boom and the New York-based practice 2x4. Mau was behind the fattest and most influential book on display, *S,M,L,XL*,

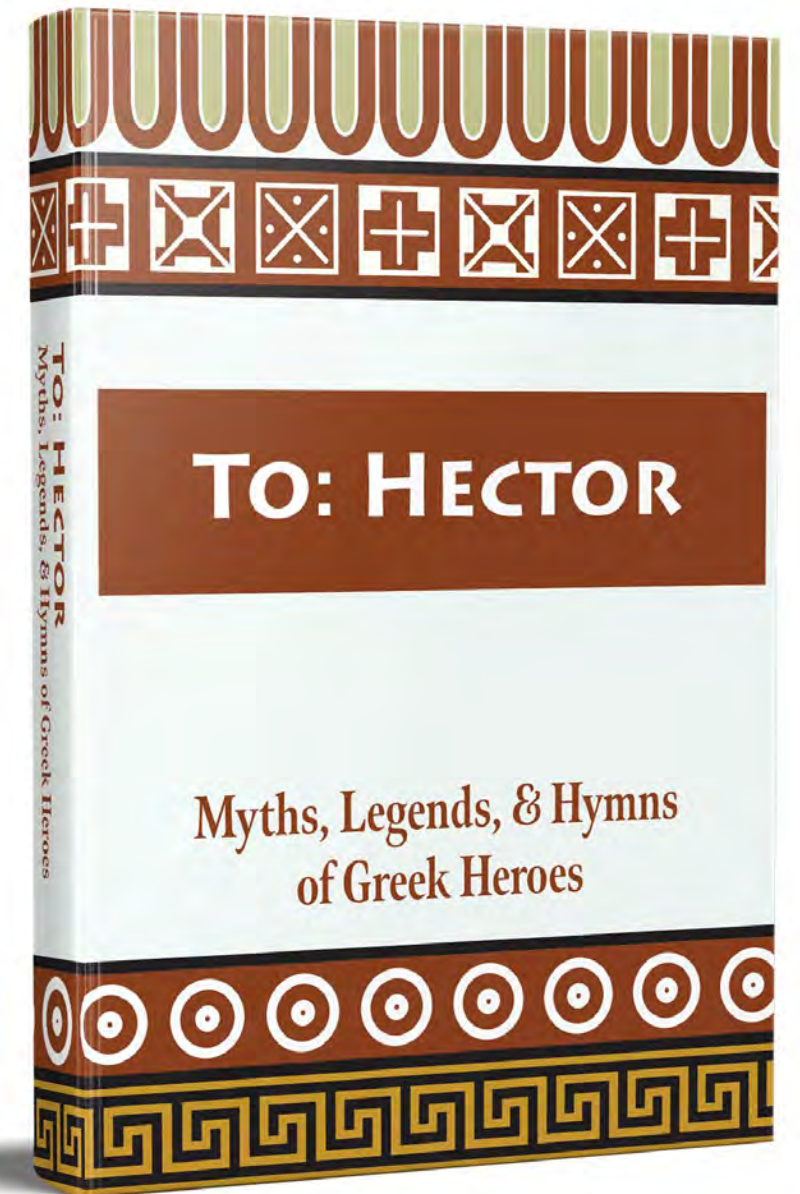
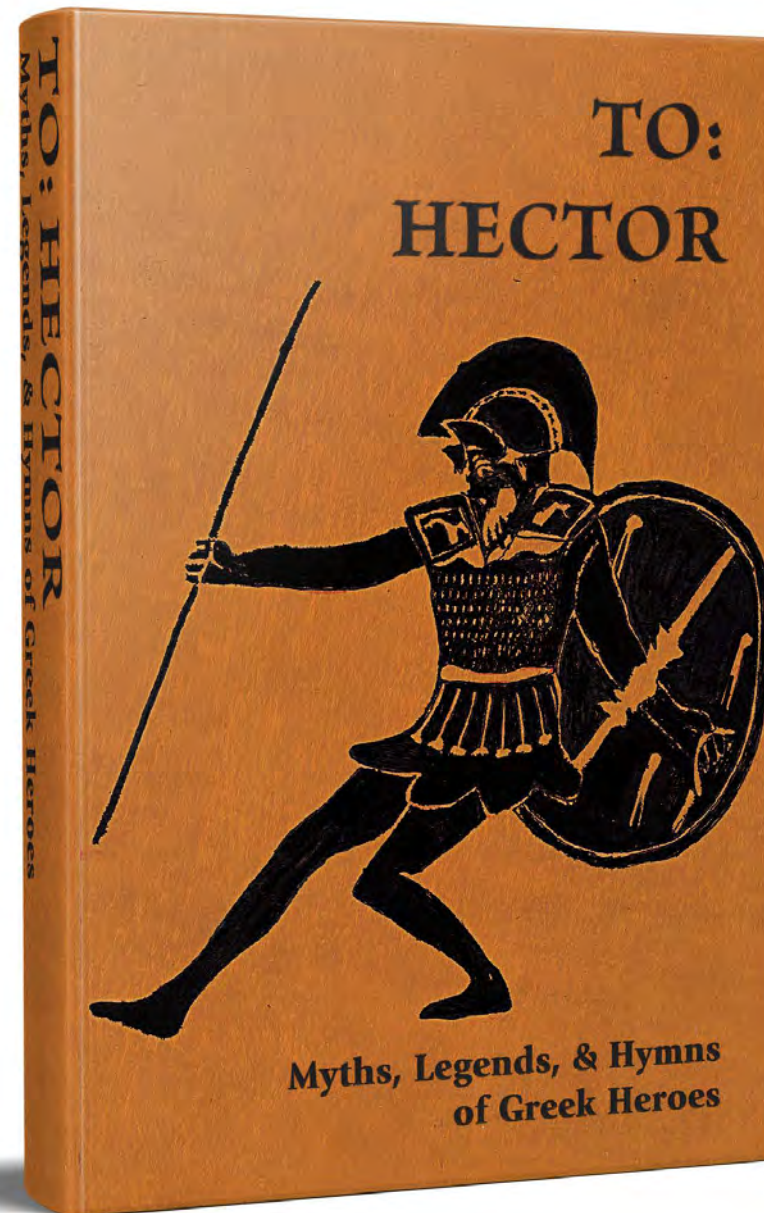
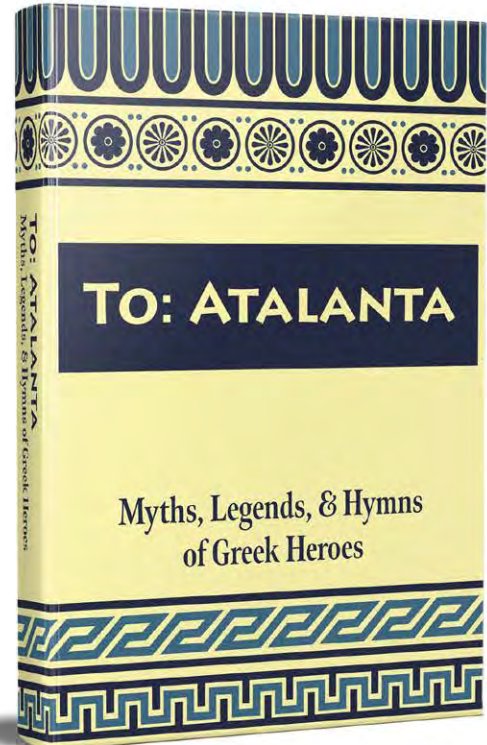
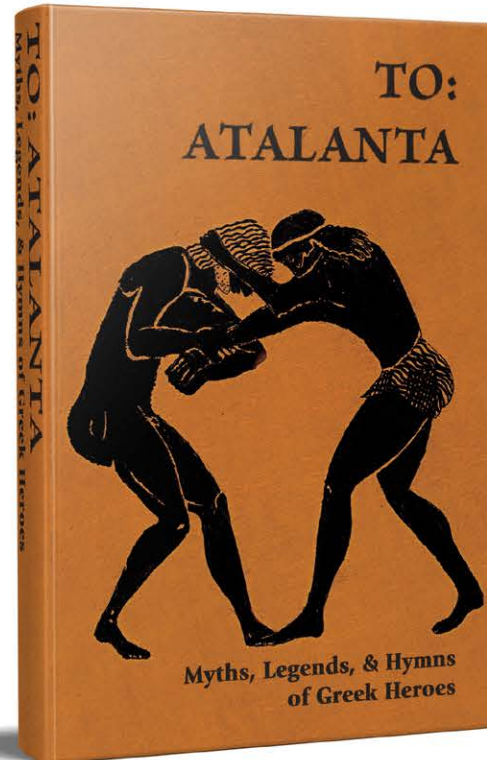
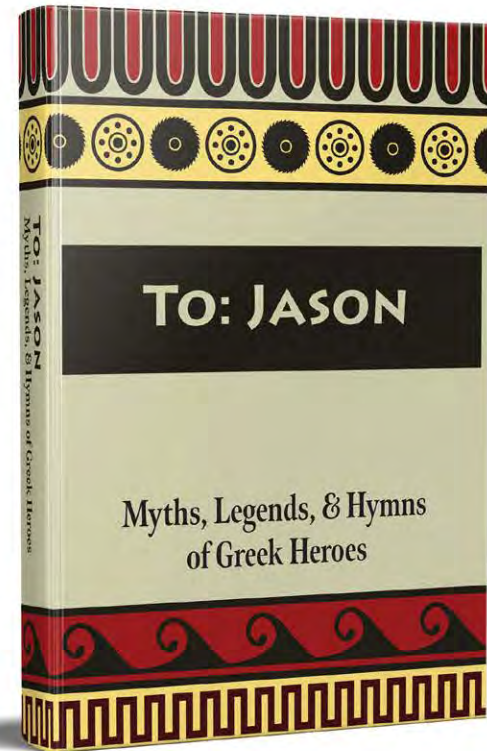
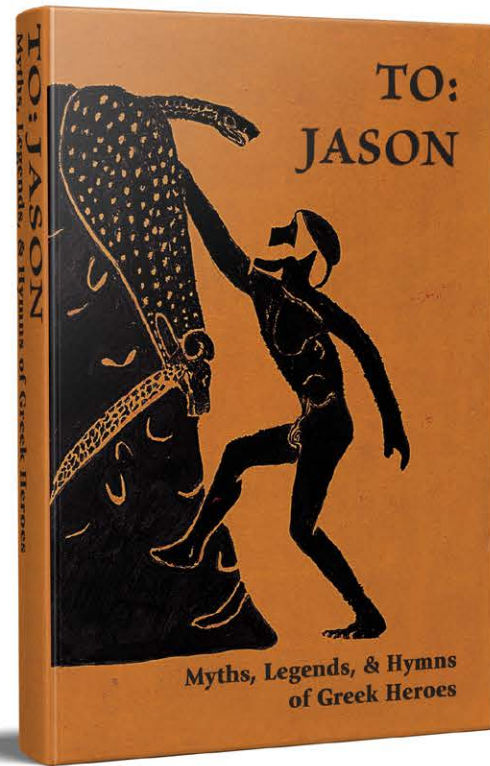
"If the research doesn't
turn into a building, there's
always the **book**."

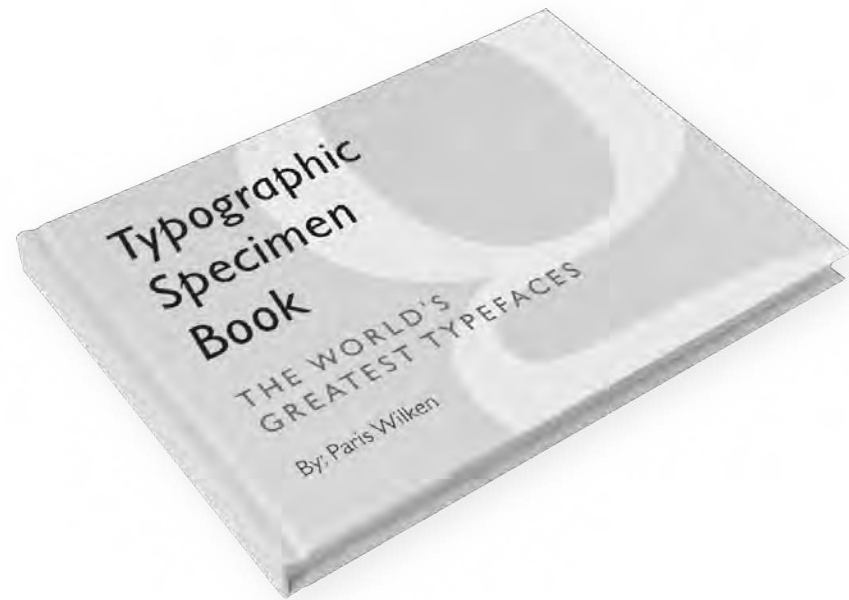
3 | Architrave Vol. XI



OMA's 1995 take on the monograph. This 1,300-page brick of heavily cropped images overlaid with text was seven years in the making. It divided projects by size, like underpants, from houses to urban masterplans, and abandoned any sense of a clear narrative. It's still the only architecture book that every graphic designer has on their shelf. Mau himself has gone on to become something of a guru – the Guatemalan government recently commissioned him to do nothing less than transform the country. *S,M,L,XL* itself was so popular that it was counterfeited in China and published in a weird bootleg version in Iran. One of the highlights of the Architectural Association show is the email correspondence between OMA and the Iranian publisher, who argued that it was important to share Koolhaas' ideas, even in this illegal, bastardised form.

Mar 2022 | 4





Gotham

Gotham
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890%\$@&(.,;:!?)

Designed by Tobias Frere-Jones in 2002, commissioned by GQ magazine to create a masculine, geometric sans serif typeface. These typefaces are composed of purely geometric shapes. They also do not have varying stroke width to maintain simplicity. Many glyphs share the same visual components making them more unified.

This typeface was inspired by signage in New York City and American sign-painting. Tobias based the typeface on a grid, but allowed forms to extend past the grid to create some warmth and look less machined. Irregularities in the regular forms adds human touch and friendlier impression to a purely mathematic style.

9 • TYPOGRAPHIC SPECIMEN BOOK 10

Caslon

Caslon
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890•1234567890%\$@&(.,;:!?)

Caslon was designed in 1725 by English type-founder William Caslon. It is an example of an Old Style Serif typeface, the oldest typefaces that were created for the printing press. These typefaces were the main style until the mid-eighteenth century. Old Style Serifs tended to derive their influence from Roman capitals as well as Italian hand-written forms from the fifteenth century. Serifs tended to be fairly bracketed and angles tended to mimic those of hand-writing.

Caslon himself took further influence from Dutch type drawings. The strokes of his letterforms have contrast between wide and thin. Caslon was a popular choice for book publishing during the eighteenth century, but became less popular until the 1960s when Caslon 223 and 224 were released.

1 • TYPOGRAPHIC SPECIMEN BOOK 2

SPRINGFIELD CONSERVATION NATURE CENTER

When coming up for a solution for a van wrap for the Springfield Conservation Nature center, I have determined that they need a vehicle that they can use to bring educational materials with them to outreach events that they could go to rather than hosting at the on-site nature center which already hosts events year-round.

To go along with their mission of education, I wanted to highlight various species that are native to the Conservation Nature Center. I also wanted to place the animals in their habitats so that the view can learn how to spot them in the wild. Including a fun fact also makes the reader more willing to retain what they learn. The fleet would offer different animals for each vehicle to cover many species.

All of the panels of the van will have single color green vinyl, with a black wrap on the bottoms and rear sides to create a border effect for the rear graphics. The graphics will be a four-color print laid on top.

ITEMIZED QUOTE FOR VAN WRAP	
Four-color Printed Vinyl.....	\$1,399.00
Single-color Vinyl.....	\$ 576.00
Misc. Mounting Materials.....	\$ 79.00
Mounting Cost.....	\$ 298.00
TOTAL PER VEHICLE: \$2,352.00	

VAN FACES



FLEET OPTIONS



ASTP
EXPERIMENTS AND ATS-6 LOCATION SCHEMATIC (CSM-III)

APOLLO SOYUZ TEST PROJECT
MISSION SEQUENCE

The Handshake In Space

An Orbital Mission of Peace

APOLLO SOYUZ TEST PROJECT MISSION BRIEFING

As tensions between two world superpowers increase, an agreement was made by the Soviet Union and the United States to bring these two forces together and exchange an orbital handshake. With it carried the hope of peace as well as scientific advancement.

These cold war superpowers were equipped with the most advanced technology of their time, spent over a billion dollars combined (accounting for inflation), and prepared for over a decade in the name of science and discovery.

The following is a mission briefing of the Apollo Soyuz Test Project (ASTP), which will bring you on a journey through the eyes and minds of those who made history.

May 24th 1972 Work On ASTP Began After Nixon-Kosygin Agreement

On May 24th, 1972 the President of the United States and the Chairman of the Council of Ministers of the USSR met and signed an agreement to cooperate in an exploration of outer space for peaceful purposes. This treaty was split into the following articles:

Article I
America and the USSR were to cooperate fully in the studies of natural environments, exploration of low earth orbit, the moon, the planets, and space biology and medicine.

Article II
These parties were to carry out this cooperation with a mutual exchange of scientific information through scientists and specialists in both countries.

Article III
These parties were to develop devices compatible with rendezvous and docking systems between the

two countries' space crafts to enhance the safety of manned flight in space. Joint scientific experiments were to be conducted during the mission.

Article IV
These parties were to encourage international efforts to resolve problems of peaceful joint outer space exploration.

Article V
These parties could have determined other areas of peaceful space exploration.

Article VI
This agreement would remain in effect for five years.

Astronauts, Left to Right:
Donald K. Slayton, docking module pilot of the American crew; cosmonaut Valeriy M. Kubasov, engineer of the Soviet crew; cosmonaut Aleksey A. Leonov, commander of the Soviet crew; astronaut Thomas P. Stafford, commander of the American crew; and astronaut Vance D. Brand, command module pilot of the American crew.

Jul 15th 1975 Mission Launched in Both Countries

7:20am Central Daylight Time (CDT)
Baikonur Cosmodrome, Kazakhstan
The Soviet U rocket left the ground, carrying two cosmonauts, Aleksey A. Leonov and Valeriy M. Kubasov. The launch was successful and the USSR achieved a stable orbit. After 20 minutes later, after two successful orbits around Earth, the U.S. followed.

2:50pm CDT
Kennedy Space Center, United States
The Saturn IB rocket left the ground, carrying three astronauts, Thomas P. Stafford, Vance D. Brand, and Donald K. "Deke" Slayton. After ten minutes America achieved a stable orbit.

The two spacecraft remained in orbit for the rest of the day.

Jul 16th Broadcasting To the World

As these two vessels orbit Earth at 5 miles a second, each capsule began to start their morning routines. Crew members in addition to grabbing some food reported their vitals to medics down on Earth, doing some exercise, and maintaining flight.

As the crew members had more free time away from the radios from home, they were able to broadcast images and videos of the planet to people down below.

These images and videos were the highest quality they could get at the time, making it a revolutionary view for scientists and enthusiasts alike.

After some small technical issues throughout the day, both the Apollo and Soyuz capsules prepare for docking.

Jul 18th Diplomacy 250 Miles High

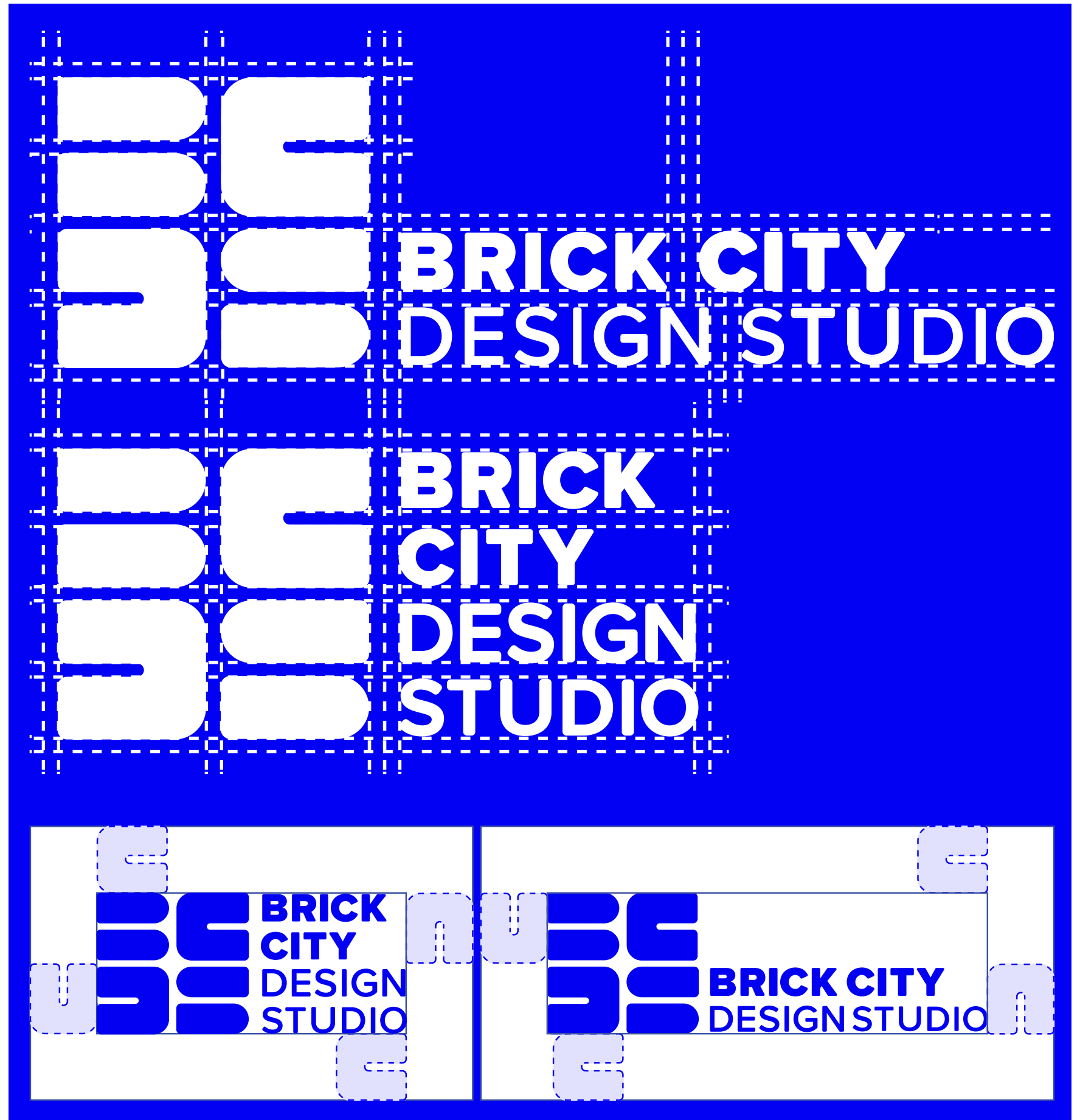
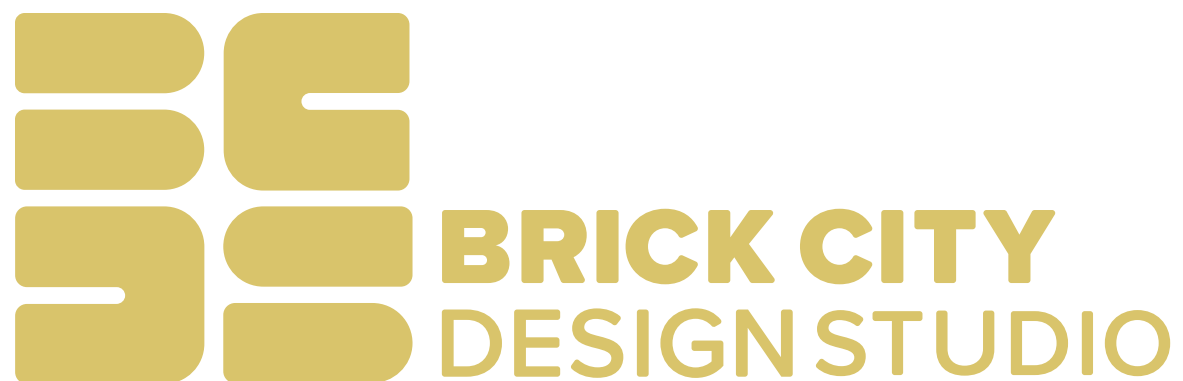
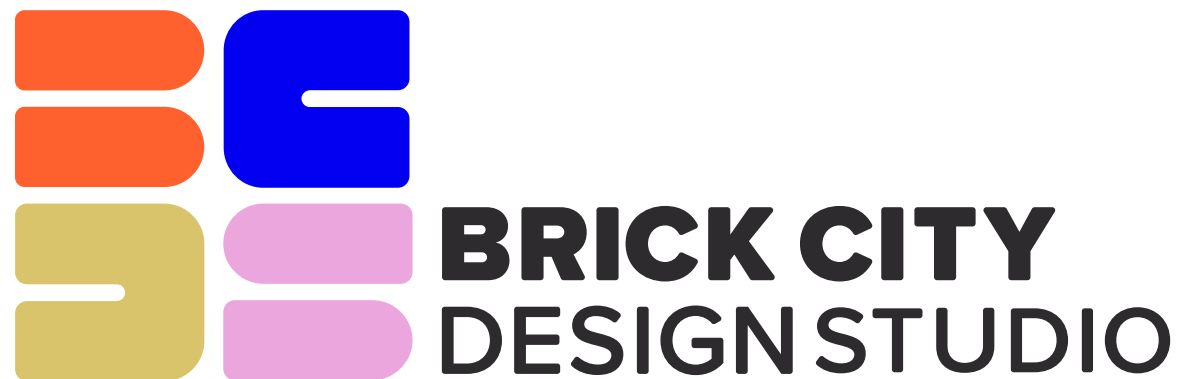
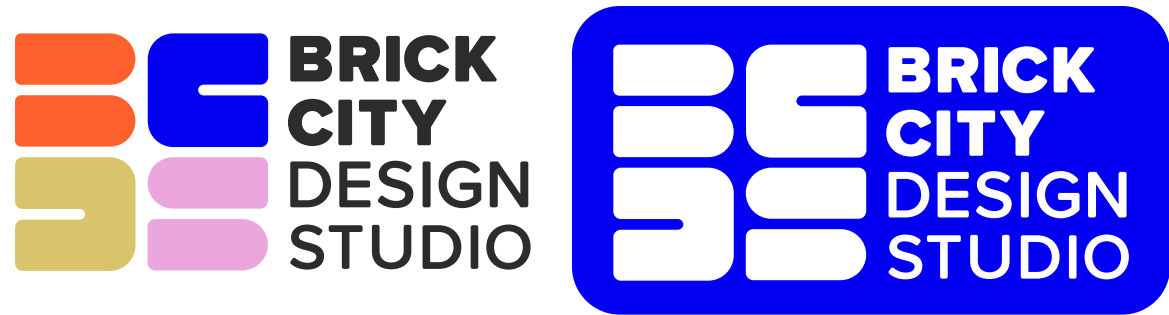
After completing morning activities of eating and checking vitals, the Americans met with the USSR crew. There, they broadcasted to the world a little tour of both capsules, as well as comment on the mission and talk of peace. They even had the opportunity to directly call the president at the time (General Ford) and talk to him for a short period of time.

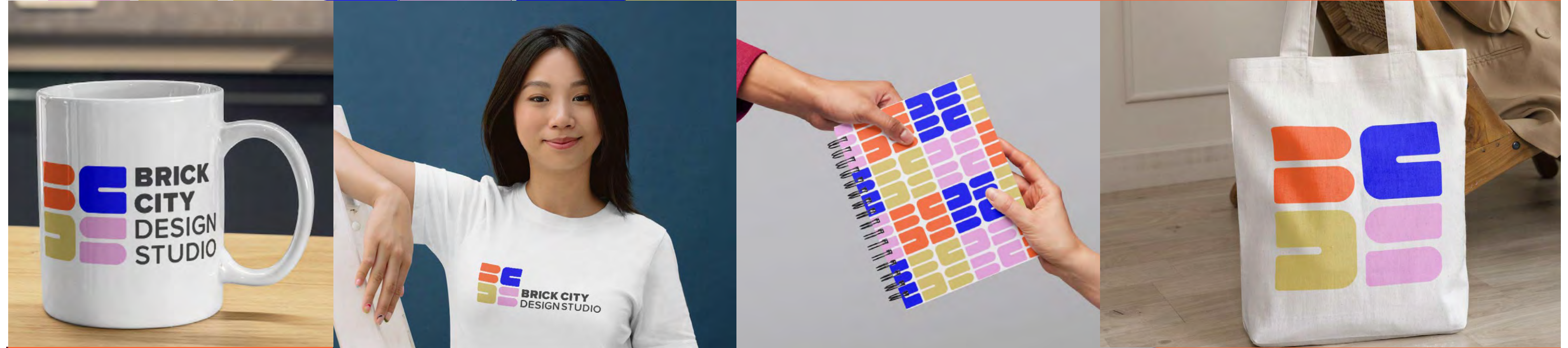
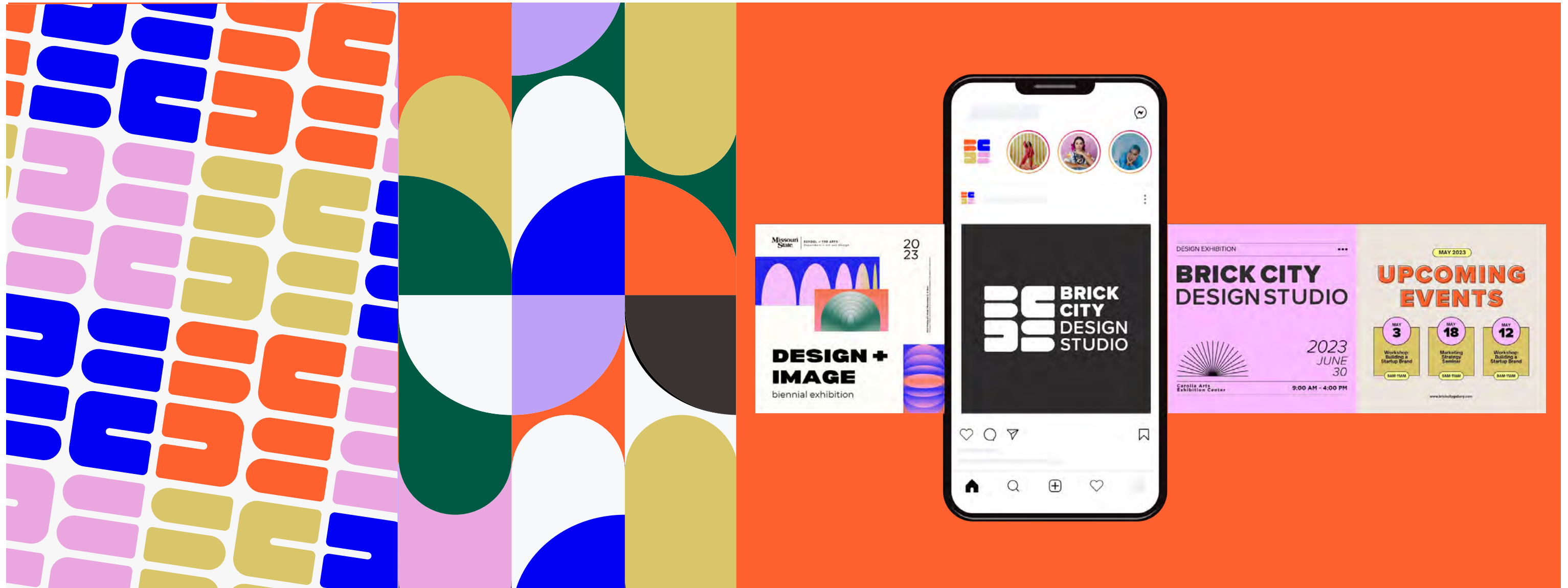
After filming some science demonstrations of zero gravity, the crew members returned to their respective capsules. Both crews returned to their flight plans which were mostly taking photos of very specific locations on the Earth.

Jul 19th Joint-Experiments

On day five of the mission, both crews began to conduct experiments together utilizing both of their capsules. Most notably, were able to create an artificial solar eclipse and study solar rays. Before this, there wasn't a good way to look and study the sun, so both countries took this opportunity to do this.

Some other highlights in the joint-experiments were seeing the effects space had on metallurgy, crystallization processes, microbial transfer, and chemical composition of space at their altitude.





Branding Scheme | Brick City Design Studio Complete Branding; Patterns, Social Media, Physical Merchandise



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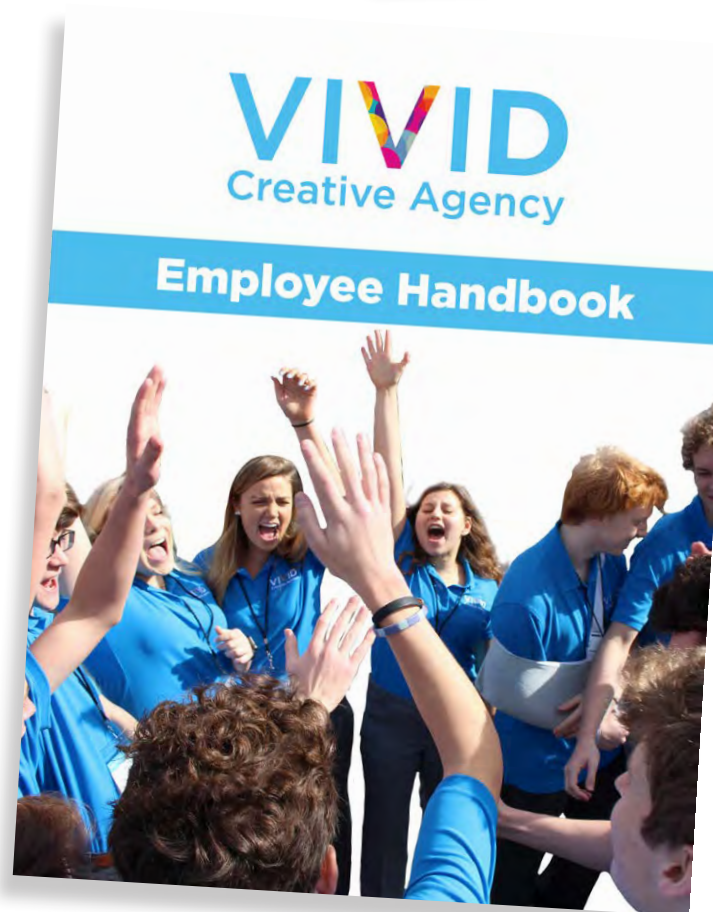


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Executive Summary

VIVID is a creative agency headquartered in St. Louis, Missouri, which provides perfect opportunities for new and upcoming businesses. St. Louis, being in the center of the country, is positioned right major of VE, gives us an advantage not only because we have easy access to customers but also because St.Louis is a prime spot for Start-Up businesses. Start-Up Businesses provide us with the opportunity to help new businesses brand themselves to the world, which in turn gives us more business.

Our Mission

To make VIVID the preferred VE agency for Advertising, Branding, and Creative services. We will achieve this by creating high quality ads, in a timely manner, with top customer satisfaction.

Our Goals

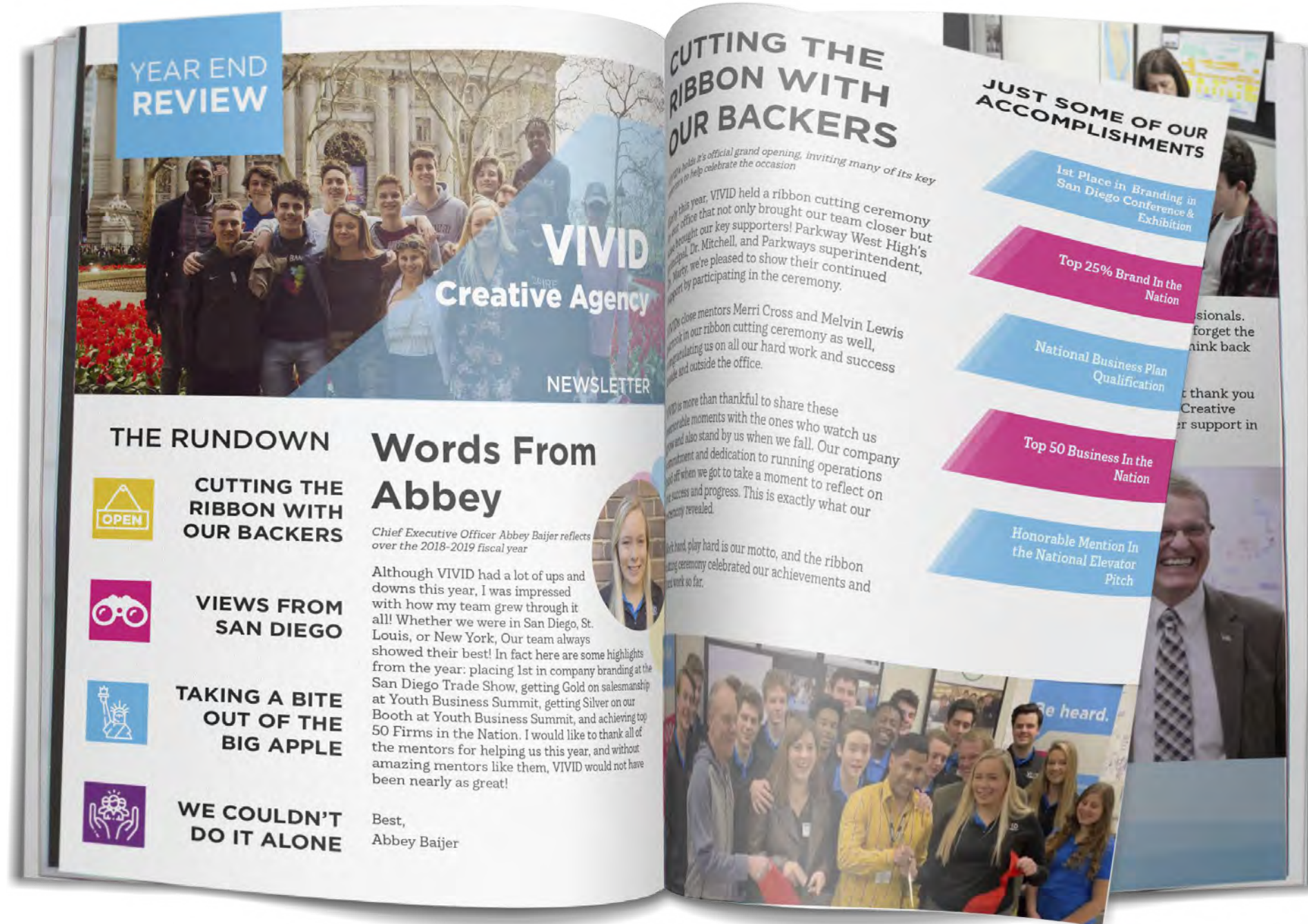
- In order to make us profitable, we will earn \$800,000 in revenue by the end of the VE fiscal year.
- We will introduce a new product line; social media formatted advertising. This will take effect Feburary 22nd.
- We will reach out and do creative work for 3 local St. Louis area businesses whose image needs revitalization.

Financial Summary

At the start of the fiscal year, we had \$42,027 and have since made over \$580,000 in sales as of February 28 2019 and are projecting over \$809,641.90 by the end of the fiscal year with a net profit of \$178,096.17

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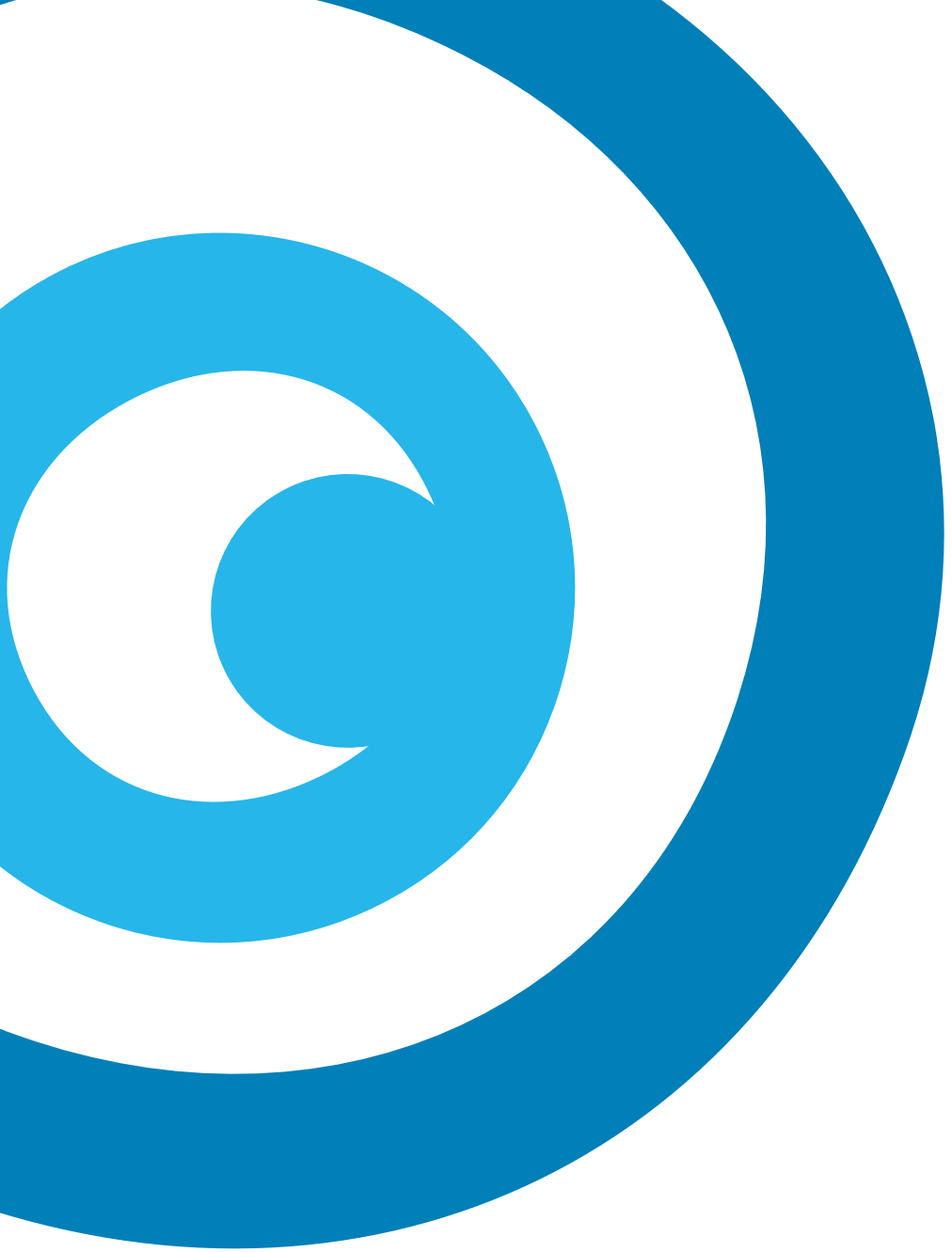
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