RICHARD MCCONOCHIE

DESIGN | ILLUSTRATION | ART



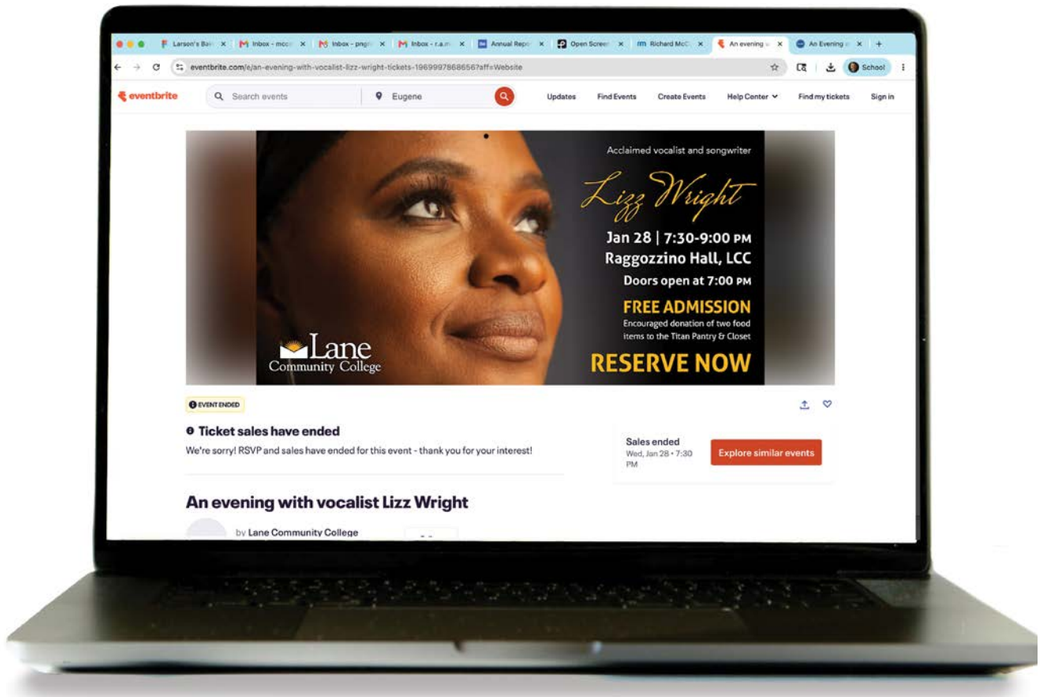


LIZZ WRIGHT AD CAMPAIGN

Designed multiple print, digital, and social media deliverables coordinating with the college president's office, event coordinator, marketing team, and performer's press team to provide a unified campaign adhering to college's and performer's brand standards.


Acclaimed vocalist & songwriter
Lizz Wright
Jan 28 | 7:30-9:00 PM
Ragozzino Hall, LCC
Doors open at 7:00 PM
FREE ADMISSION
RESERVE NOW
Lane Community College


4:35
Posts
lanetitans
lanetitans
Lizz Wright · Sweet Feeling
Acclaimed vocalist & songwriter
Lizz Wright
Jan 28 | 7:30-9:00 PM
Ragozzino Hall, LCC
Doors open at 7:00 PM
FREE ADMISSION
Encouraged donation of two food items to the Titan Pantry & Closet
RESERVE NOW
Lane Community College
25 2 8
lanetitans We're extremely excited to announce that we'll be hosting acclaimed singer Lizz Wright... more
January 9
lanetitans


eventbrite
Acclaimed vocalist and songwriter
Lizz Wright
Jan 28 | 7:30-9:00 PM
Raggozzino Hall, LCC
Doors open at 7:00 PM
FREE ADMISSION
Encouraged donation of two food items to the Titan Pantry & Closet
RESERVE NOW
Lane Community College
Ticket sales have ended
We're sorry! RSVP and sales have ended for this event - thank you for your interest!
Sales ended
Explore similar events
An evening with vocalist Lizz Wright
by Lane Community College


Acclaimed vocalist & songwriter
Lizz Wright
Jan 28 | 7:30-9:00 PM
Ragozzino Hall, LCC
Doors open at 7:00 PM
FREE ADMISSION
Encouraged donation of two food items to the Titan Pantry & Closet
RESERVE NOW
Lane Community College


Acclaimed vocalist and songwriter
Lizz Wright
Jan 28 | 7:30-9:00 PM
Ragozzino Hall, LCC
Doors open at 7:00 PM
FREE ADMISSION
RESERVE NOW
Food Court



QUAD-FOLD RECRUITMENT BROCHURE

Admissions marketing asset with grids, styles, data visualization, branding, accessibility and inclusivity, sourcing, editing, and taking the photos as needed, and collaborating on copy and messaging.

JOIN THE LANE COMMUNITY



25+ STUDENT CLUBS & ORGANIZATIONS

lanecc.edu/experience



STUDENT APARTMENTS

At the heart of Eugene and next to our Mary Spilde Downtown Center, Titan Court stands as a fully furnished apartment complex for you to call home. Stay close to the action in one of 75 apartments.

Benefits

- Main campus is a short bus ride away.
- One payment covers rent, Wi-Fi , and utilities.
- Choose a roommate or we'll help you find one.

LANE COMMUNITY COLLEGE FACTS

17,111 ANNUAL ENROLLMENT

17 AVERAGE CLASS SIZE

62.5% FIRST-TIME, FULL-TIME STUDENTS RECEIVE AID

376 VETERANS AND DEPENDENTS

622 STUDENTS IN APPRENTICESHIPS

378 STUDENTS IN INTERNSHIPS

$1,571,600 SAVED BY STUDENTS USING OPEN-EDUCATIONAL RESOURCES



EUGENE/SPRINGFIELD AREA FACTS

65 MILES TO THE OREGON COAST OR SKI RESORT

64 MILES OF MULTI-USE BIKE PATHS IN EUGENE

178,618 POPULATION OF EUGENE

249 LAKES IN LANE COUNTY

LANE TITAN ATHLETICS STATS

45 NWAC CHAMPIONSHIPS

10 ATHLETIC TEAMS

Lane Community College

With satellite campuses in Cottage Grove and Florence

To request this information in an alternate format, contact the Center for Accessible Resources at (541) 463-5150 or accessibleresources@lanecc.edu.
AA/EEO/Veterans/Disabilities Employer.



Lane Community College

Fall term starts September 27

2026-27 ACADEMIC YEAR IMPORTANT DATES

October 2025
Oregon Promise opens October 1
2026-27 FAFSA/ORSAA open through April 2027
2027-28 FAFSA/ORSAA open through April 2028

January 2027
2026-27 Lane Foundation Scholarship opens
Winter term starts January 4

March 2027
2026-27 Lane Foundation Scholarship closes
Spring term starts March 29

June 2027
Oregon Promise deadline June 1
Summer term starts June 21

September 2027
Fall term starts September 27

ENROLLMENT STEPS:

- ☐ Apply at lanecc.edu
- ☐ Complete course placement
- ☐ Meet your advisor
- ☐ Register for classes

Sign up now for a campus or virtual tour: lanecc.edu/take-tour

QUESTIONS?
admissions@lanecc.edu
(541) 463-5678
lanecc.edu

MAKE YOUR MOMENT

Lane Community College

DISCOVER YOUR CAREER PATH





When you invest in affordable, flexible programs at Lane, you change your future. Pursue bold programs that matter to you and have a real impact on the world and people around you. Apply for an education at Lane, where powerful growth is within reach!

ARTS & COMMUNICATIONS

- Graphic Design[2]
- Multimedia Design[1,2]
- Multimedia Design and Production: Animation Option[2]
- Music Technology & Sound Engineering[2]
- Web Design[2]

BUSINESS & OFFICE PROFESSIONALS

- Accounting[1,2]
- Applied Business Management[3]
- Business Management[2]
- Small Business Management[1]

COMPUTER SCIENCE & INFORMATION TECHNOLOGY

- Computer Network Operations[2]
- Cybersecurity[2]
- Software Development[2]

CULINARY

- Baking and Pastry[4]
- Culinary Arts[4]

HEALTH, MEDICAL, & FITNESS

- Bachelor of Science in Nursing, BSN[3]
- Dental Assisting[2]
- Dental Hygiene[2]
- Fitness & Lifestyle Specialist[1]
- Medical Assistant[2]
- Nursing[2]
- Paramedicine[3]
- Physical Therapist Assistant[2]
- Practical Nursing[2]
- Respiratory Care[2]

INDUSTRIAL TRADES, TECHNOLOGIES, TRANSPORTATION, & APPRENTICESHIP

- Automotive Technology[2]
- Aviation Maintenance Technician[2]
- Aviation Professional Pilot[2]
- Aviation Unmanned Aircraft Systems[2]
- CNC Machining and Inspection[2]
- Construction Technology[1,2]
- Construction Trades, General Apprenticeship[1,2]
- Diesel Technology[2]
- Drafting[1,2]
- Electrician Apprenticeship Technologies[1,2]
- Fabrication/Welding Technology[1,2]
- Industrial Mechanics & Maintenance Technology Apprenticeship[1,2]
- Welding Processes[1]

SOCIAL SCIENCES, SOCIAL SERVICES, & EDUCATION

- Early Childhood Education[1,2]
- Human Services[3]

[1]One-year certificate
[2]Associate of Applied Science
[3]Bachelor of Applied Science

TRANSFER WITH CONFIDENCE

Start pursuing a four year degree more affordably at Lane! Our friendly advisors make transferring seemless. Choose a program in one of these interest areas:

- **ARTS & COMMUNICATIONS**
  Fine arts, studio arts, dance, writing, language, architecture, and more.
- **BUSINESS & OFFICE PROFESSIONALS**
  Accounting, finance, marketing, and more.
- **COMPUTER SCIENCE & INFORMATION TECHNOLOGY**
  Programming, software engineering, cyber security, and more.
- **CULINARY**
  Restaurants, catering, food service, and more.
- **HEALTH, MEDICAL, & FITNESS**
  Pre-medicine, pre-veterinary medicine, public health, and more.
- **SCIENCE, NATURAL RESOURCES, MATH & ENGINEERING**
  Biology, chemistry, animal science, and more.
- **SOCIAL SCIENCES, SOCIAL SERVICES, & EDUCATION**
  Psychology, history, education, pre-law, and more.

TRANSFER STEPS:

1. Pick your area of study and destination university
2. Plan classes with an advisor that fit transfer requirements
3. Make your moment at Lane and continue your journey at a university



Dual Enrollment

Get the savings of community college and the campus experience of university with dual enrollment! You can live on campus at UO or OSU and take small classes that work with your major at Lane.

lanecc.edu/DualEnrollment



Global Degree Pathways

You can study abroad and get a bachelor's affordably. Start at Lane then transfer to a partner institution in France, Switzerland, New Zealand, Wales, England, or Ireland.

lanecc.edu/GlobalPathways

INVEST IN YOUR MOMENT

BUILD YOUR FUTURE WITH AFFORDABLE EDUCATION

Based on 2025/2027 in-state tuition and fees for two years, assuming 15 credits per term for three terms per year.

$7,849 Tuition/Fees

$1,569 Books/Supplies

$9,418 ANNUAL

COMPARED TO THE UNIVERSITY OF OREGON (TUITION & FEES, 45 CREDITS)



Federal Student Aid

Fill out the Free Application for Federal Student Aid (FAFSA) at **studentaid.gov** to be eligible for federal and state aid.

Lane Code: 003196

Oregon Promise

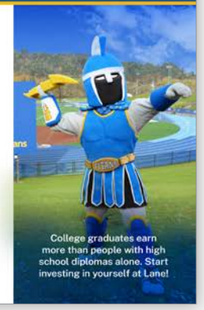
If you're a fresh high school graduate or GED earner, take advantage of Oregon Promise. If eligible, the state will cover some or all of your community college tuition (up to 90 credits).

Scholarships

Did you know the Lane Community College Foundation awards more than $1 million in scholarships annually? Scholarships are awarded for a variety of reasons, including program areas like culinary and diesel mechanics, military experience, and more.

lanecc.edu/PayingForCollege

Lane Community College



College graduates earn more than people with high school diplomas alone. Start investing in yourself at Lane!

2026 INNOVATION REPORT

52-page 2026 Innovation Report, pairing 11,400 words of long-form editorial with 34 images and styled charts, built with a full InDesign parent-page and style system. It had to work as both a slide show and a printed booklet and all images have alt-text.

Section 4: Undergraduate Research and STEM Innovation



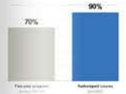
Criteria

- Innovative programs and practices
- Resources to share

Community college students rarely encounter authentic scientific research. Most introductory biology courses use canned laboratory exercises with known outcomes, a format that drills procedure and bypasses inquiry. Lane's Science, Mathematics and Engineering Division identified that limitation and began designing around it.

The Got Milk? Lactase Genetics Research Project is the clearest expression of what that design philosophy produces. Embedded in BI 211, Lane's introductory biology course, Got Milk? is a Course-Based Undergraduate Research Experience (CURE) in which students extract and amplify their own DNA to test for the lactase persistence mutation, the genetic variant associated with lactose tolerance in adults. The research question is live. Students collect real data, conduct real analysis, and arrive at individual results that cannot be predetermined, which shifts the student's role from following a procedure to investigating a question.

The redesign produced measurable results. In fall 2022, the first full academic cycle of the redesigned course, 90 percent of BI 211 students earned a C- or better, compared to a five-year program review average of 70 percent. A pre-and post-project survey of the same cohort (55 responses before, 49 after) documented learning gains across five of six tested concept areas: population gene expression patterns (approximately 30 percentage points), enzyme function (approximately 35 percentage points), and understanding of metabolism and genetics all improved. The faculty acknowledge that a single cohort does not constitute a controlled study, and evaluation continues. What the data do establish is that students left the redesigned BI 211 course knowing more biology, and more of them finished it.

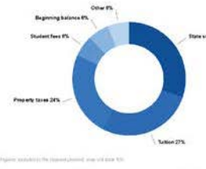


The design maps to the CURE framework documented in the national undergraduate STEM education literature, and the project was built by faculty trained through the Inclusive Excellence fellowship at Oregon State University, funded by the Howard Hughes Medical Institute (HHMI), grounding undergraduate research at the community college level in an evidence-based national model. Lane's Schafer Innovation Award program named Got Milk? the 2022-2023 Innovation of the Year, and the League for Innovation recognized the project in the same cycle.

Students collect real data, conduct real analysis, and arrive at individual results that cannot be predetermined.

Got Milk? grew out of an institutional pattern. In 2019, Lane opened an Outdoor Taphonomy Research Facility: a dedicated outdoor space for studying decomposition and environmental processes, designed to give lower-division students authentic research infrastructure of the kind typically found at four-year universities. Faculty developed the facility to support interdisciplinary science learning and active university research partnerships. It received the Schafer Innovation of the Year recognition in 2019 and League for Innovation recognition in the same cycle. When Got Milk? earned the same recognition four years later, the two projects together established something more significant than individual achievement: a pattern of faculty-driven, research-oriented pedagogy at the community college level.



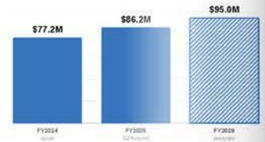


The three-year mitigation plan the Board approved in January 2026 is the central document of Lane's financial stability story. It establishes FY2027 as a break-even year, achieving structural alignment between ongoing revenues and expenditures so the College no longer relies on one-time reserve spending for operations. The plan begins with $4.2 million in reductions in FY2027 and phases additional adjustments across the planning horizon. The reductions are structural, meaning the savings recur rather than functioning as one-time fixes. Paired with those reductions are deliberate reinvestments: part-time faculty capacity, deferred maintenance and information technology capital, a stabilization reserve, new program development, and the transition of Aviation programs to the General Fund. The plan's stated target is to rebuild the ending fund balance to the 10 percent level required by Board Policy 6230 by FY2029.

Projections extend that trajectory to $95.0 million by FY2029. The drivers are familiar across the sector: negotiated compensation increases, rising benefit costs, and a workforce that must remain large enough to serve an enrollment base still recovering from pandemic-era contraction.

The plan's stated target is to rebuild the ending fund balance to the 10 percent level required by Board Policy 6230 by FY2029.

As of the FY2026 third quarter forecast, the ending fund balance stood at 6.99 percent, below the 10 percent target in Board Policy 6230. The Board of Education identified the trend, modeled the trajectory without intervention, and approved a structured response before the situation worsened.



Monitoring is systematic. Each December, Lane's finance team updates the multi-year model and reviews state funding assumptions, enrollment projections, tuition scenarios, personnel cost trajectories, and unanticipated pressures. The annual cadence ensures the Board is never more than 12 months from a full recalibration of the financial picture.

FY2027 is the plan's break-even year. The College enters it from a deficit, with a structured path forward, and a Board that approved the plan on the basis of multi-year modeling.



Organizational Stability and Leadership

Financial management is one expression of Lane's stability. Its governance is another. The same Board of Education that approved the three-year mitigation plan set the reserve target in Board Policy 6230, identified the deficit trend early, and committed to a full review each December.

In fall 2023, the President chartered the Presidential AI Task Force to guide the College's approach to AI.

Administrative leadership reinforces the pattern. President Bulger's Cabinet sponsors the Lane Forward Fund, the College's recurring investment in faculty- and staff-led innovation. In fall 2023, the President chartered the Presidential AI Task Force to guide the College's approach to AI across its academic programs and administrative operations. Achieving the Dream named Lane a Leader College for the second time in 2026, external recognition of sustained progress on student success. In March 2026, the Aspen Institute named President Bulger to the third cohort of its Aspen Presidents Fellowship, one of 23 community college presidents selected nationally for the year-long program on student completion, transfer, and economic mobility. Lane's innovations have outlasted repeated changes in administration and tightening budgets. Such durability comes from structures designed to outlast any single leader's tenure.

Section 9: Lane and the League: A History of Partnership



Criteria

- Commitment to League participation
- External recognition

Lane Community College's relationship with the League for Innovation spans more than five decades. Since joining the League in 1973, the College has treated League membership as an operating commitment, and the commitment produced results. In 2000, the League selected Lane as one of 12 Vanguard Learning Colleges in North America, a recognition awarded to institutions with an established record of innovation in improving learning outcomes. The designation confirmed work already underway.

Lane kept surfacing as the place where the concept of the comprehensive community college was most fully realized.

The invitation itself carried a signal. When League Executive Director B. Lamar Johnson visited Lane's campus in April 1973, he described a selection process driven by peer consensus: when the League's member colleges debated which institution to invite, Lane kept surfacing as the place where the concept of the comprehensive community college was most fully realized. The unanimous recommendation came not from League staff but from its existing members.

In spring 2003, the League's board voted unanimously to reaffirm Lane's membership following a written report and campus site visit. League president and CEO Mark Milliron cited the Strategic Learning Initiative, Cooperative Education, and Rites of Passage programs as evidence that Lane's team continued to 'shine as leaders in the community college movement.'



In its second year, the Fund's budget increased to $300,000 with unused funds rolling forward. The evaluation criteria sharpened: the 2024-2025 cycle added originality, scalability, and feasibility as explicit scoring dimensions and narrowed the focus to projects improving the student experience, grounded in the theory that a quality student experience drives enrollment, retention, and completion. Continuation funding for first-year projects showing results was built into the structure.

The funded projects ranged across the institution: a social media initiative to strengthen student life connections, a holistic tutoring model, a climate solutions curriculum, a common read program, accounts receivable modernization, staff professional development in student financial services, and a design-build collaboration for public campus spaces.

The third mechanism predates both. The Eldon G. Schafer Innovation Award, named for Lane's fourth president, has recognized faculty and staff innovation at the College for more than two decades. Across the 11 award cycles from 2014-2015 through 2024-2025, the Schafer Award program generated 62 documented proposals. Winners are forwarded annually to the League for Innovation's Innovations of the Year program, and in eight of those 11 cycles a Lane innovation earned the League's Innovation of the Year recognition. That record begins with the help.lanecc.edu support platform in the 2014-2015 cycle and runs unbroken through the seven consecutive cycles from 2018-2019 to 2024-2025. The case studies in Sections 3 through 7 of this report, from HATS to Got Milk? to the Fusion Lab, all entered Lane's innovation pipeline through the Schafer Award before reaching the League.





The 2022-2027 Strategic Plan extends that tradition through the Lane Forward Fund, a dedicated investment pool for faculty- and staff-led innovation aligned with the College's equity and completion goals. In its inaugural 2023-2024 cycle, the Fund awarded $256,934 across seven cross-departmental projects; the budget increased to $300,000 in year two.

Lane's history with the League has included leadership, not just membership.

The Fund operationalizes the same principle that has guided Lane's League participation for five decades: that innovation is a shared responsibility distributed across the institution.

Lane's history with the League has included leadership, not just membership. In 1999, Lane President Jerry Moskus chaired the League's Board of Directors.

Lane's application rests on exchange. The practices documented in the preceding sections, from co-located student support to a community-college research model in introductory biology to a regional AI literacy lab, are built to travel. Peer institutions can adopt them without a research budget or a flagship campus. Equally, Lane brings a culture durable enough to keep innovating when leadership changes and budgets tighten. Durability of that kind is a resource other colleges can draw on.

Board membership would deepen Lane's capacity to serve Oregon and the broader community college sector. Access to the League's peer networks, benchmarking resources, and leadership convenings would strengthen the College's ability to evaluate, refine, and scale what works. The relationship Lane is proposing is the same one the College has operated in for more than 50 years: a genuine exchange between institutions that are serious about the same work.





1.



2.



3.



4.

ACADEMIC LOGOS

1. Coursework: Logo and Branding GD 1
2. Coursework: Logo and Branding Production 3
3. Coursework: Logo and Branding: GD 3
4. Professional Internship: Non-profit Logo and Branding



1.



2.



3.



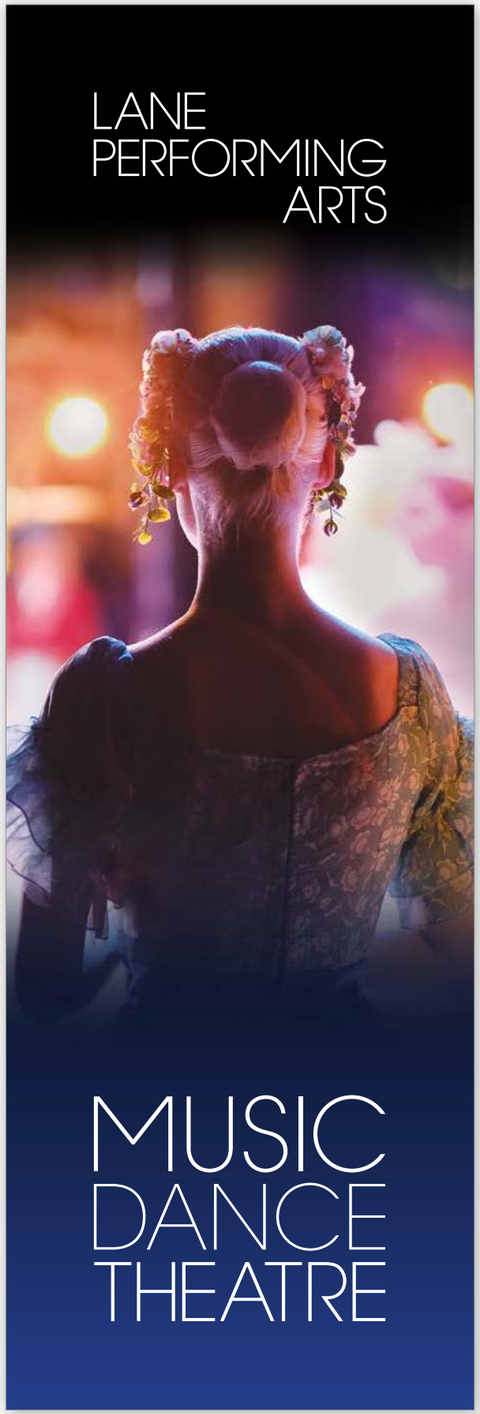
4.



5.

PROFESSIONAL LOGOS

1. In-house designer: New Athletic Logo
2. In-house designer: New Company Branding
3. In-house designer: Department Logo
4. Freelance: Psychological Testing Organization
5. In-house: New Logo and Branding









LANE PERFORMING ARTS BANNERS

Designed 24” x 72” banners for the performing arts theater lobby. These evolved from marketing pop-up banners that I designed to go on tables at recruitment events.


DANCE
LANE
PERFORMING
ARTS
212
THEATRE
MUSIC
LANE
PERFORMING
ARTS
LANE
PERFORMING
ARTS
MUSIC
DANCE
THEATRE

COLLEGE STUDENT RECOGNITION PROGRAM

Designed and supervised interns to produce a 48 page Oregon College Conference event program from intake to delivery with continuously changing copy and deadlines.

OCCA Board of Directors 2025-26

President: Andrew Speer, *Mt. Hood Community College*
Vice President: Pat Fahey, *Rogue Community College*

Board Member: Kristy Inman
President: Dr. J. Mark Browning
Blue Mountain Community College

Board Member: Erin Merz
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Central Oregon Community College

Board Member: Birgitte Ryslinge
President: Dr. Jessica Howard
Chemeketa Community College

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Portland Community College

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Tillamook Bay Community College

Board Member: Stephen Crow
President: Dr. Dana Young
Treasure Valley Community College

Board Member: Steve Loosley
President: Dr. Rachel Pokrandt
Umpqua Community College

Ex-Officio Members: Mary Middleton
Higher Education Coordinating Commission

John Hasegawa
Oregon Education Association

Dawn Watson
Oregon School Boards Association

Michelle Kyle (LBCC) – *Oregon Community College Student Association*

OCCA Executive Committee 2025-26

Andrew Speer, President, Board Member, *Mt. Hood Community College*

Pat Fahey, Vice President, Board Member, *Rogue Community College*

Dr. Jessica Howard, Secretary, President, *Chemeketa Community College*

Dr. Rachel Pokrandt, Treasurer, President, *Umpqua Community College*

Susan Anderson, Member-At-Large, Board Member, *Southwestern Oregon Community College*

Kristin Adams, Member-At-Large, Board Member, *Linn-Benton Community College*

Austin Folnagy, Past President, Baord Member, *Lane Community College*

Dr. J. Mark Browning, Ex-Officio, Oregon Presidents Council Chair President, *Blue Mountain Community College*

Donna Lewelling, Ex-Officio, Director, *HECC Office of Community Colleges & Workforce Development*

OCCA Member Services Committee 2025-26

Thank you to the OCCA Member Services Committee for their work in selecting the featured student speakers for the Luncheon!

Pat Fahey, OCCA Vice President, Chair, Board Member, *Rogue Community College*

Dr. Jessica Howard, President, *Chemeketa Community College*

Dr. Greg Pereira, President, *Central Oregon Community College*

Dave Jensen, Board Member, *Klamath Community College*

Jane Reid, Board Member, *Clackamas Community College*

Marcia Jensen, Board Member, *Southwestern Oregon Community College*

Kim Morgan, Board Member, *Columbia Gorge Community College*

Marion Mann, Board Member, *Oregon Coast Community College*

Lori Hall, Executive Director of College Relations and Marketing, *Clackamas Community College*

Brett Rowlett, Executive Director of External Affairs, *Lane Community College*

Shannon Franklin, Executive Assistant to the President, *Blue Mountain Community College*

Dina Lasey, Executive Assistant to President and Board, *Southwestern Oregon Community College*

Andrew Speer, Ex-Officio, OCCA President, Board Member, *Mt. Hood Community College*

Portland Community College

President: Dr. Adrien Bennings



Age: 24
GPA: 3.42
Degree: Associate of Science Oregon Transfer
Transferring to:
Portland State University or George Fox University

Muhunga Munga

Muhunga has navigated the challenge of financial instability while supporting family responsibilities, balancing personal stability with academic success. Growing up in the Democratic Republic of Congo, he witnessed systemic challenges that sparked his interest in how strong infrastructure and governance can transform communities. He plans to begin his career in civil or construction engineering to build technical expertise before advancing into economics and public leadership roles. Portland Community College has supported his journey through mentorship and professional opportunities that have strengthened both his academic foundation and long-term vision.



Age: 19
GPA: 3.96
Degree: Associate of Science Oregon Transfer; Associate of Science in Business Oregon Transfer
Transferring to:
University of Puget Sound

Inara Goude

Inara faced the challenge of transitioning from high school to the increased academic demands of college, learning the importance of organization, scheduling, and time management. Drawn to science and its role in public safety, she is building a strong academic foundation in preparation for a career as a forensic pathologist. Portland Community College has supported her journey by offering flexible scheduling, supportive faculty, and an environment that reignited her excitement for learning and helped her stay on track toward her long-term goals.

Southwestern Oregon Community College

President: Dr. Patty Scott



Age: 63
GPA: 3.7
Degree: Associate of Science in Human Services

Joy Gathings

Joy's passion for learning has demonstrated that life's challenges do not define what is possible. With support from Southwestern Oregon Community College and a community internship, Joy discovered personal potential and a clear sense of purpose. Inspired by this journey, Joy plans to establish a center that supports survivors of domestic violence by addressing addiction, building essential life skills, and offering classes and events that help individuals move toward safer, healthier, and more fulfilling lives.



Age: 41
GPA: 3.2
Degree: Associate of Applied Science in Nursing
Transferring to: Oregon Health & Sciences University

Ruthie Anderson-Castro

Ruthie returned to school as an adult while raising a family and managing financial responsibilities, overcoming uncertainty with determination and courage. Ruthie has felt a lifelong calling to care for others, inspired by the legacy of her grandmother who served as a nurse. Ruthie is pursuing a career as a registered nurse with plans to complete a Bachelor of Science in Nursing at OHSU. Southwestern Oregon Community College has been foundational to Ruthie's journey, beginning with support in earning her GED and continuing with consistent encouragement, academic guidance, and resources that have built confidence and momentum toward her healthcare career.

Chemeketa Community College

President: Dr. Jessica Howard



Age: 37
GPA: 3.6
Degree: Associate of Arts Oregon Transfer & Associate of General Studies
Transferring to:
Oregon State University

Jay Freilinger

Jay rebuilt his life and identity after release from prison, choosing to pursue education while maintaining sobriety and reestablishing stability for family. Through Chemeketa's College Inside Program, Jay discovered his strong academic ability and a renewed sense of purpose. What began as a way to pass the time transformed into a pathway for long-term opportunity. Jay is continuing his education after his release, focusing on expanding educational and career possibilities while building a stable future. Chemeketa Community College has supported Jay's journey through academic guidance, flexible learning options, and faculty mentorship that have strengthened confidence and reinforced personal and academic growth.



Age: 34
GPA: 3.86
Degree: Associate of Arts Oregon Transfer
Transferring to:
Western Oregon University

Loren House

Loren returned to college and successfully adjusted to the demands of academic life by developing strong time management and organizational skills. Inspired by her passion for working with children, Loren is pursuing a degree in Elementary Education with the goal of becoming an elementary school teacher. In addition to coursework, Loren volunteers at a local elementary school to gain hands-on classroom experience. Chemeketa Community College has supported her journey through academic advising, community involvement opportunities, and a sturdy foundation for transfer and career preparation.

Tillamook Bay Community College

President: Dr. Paul Jarrell



Age: 40
GPA: 3.9
Degree: Associate in Business Administration – Accounting
Transferring to:
Eastern Oregon University

Daniel Reid

Determined to create new opportunities, Daniel returned to school to pursue a degree that builds on 11 years of career experience and supports a goal of becoming a CPA. Inspired by a late aunt, Daniel aims to work for a tax and accounting firm, with the possibility of eventually starting a business. Tillamook Bay Community College scholarships have made it possible for Daniel to pursue this education without relying solely on student loans.



Age: 23
GPA: 3.88
Degree: Associate of Science in Forestry
Transferring to:
Oregon State University

Nicole Johnson

Nicole has overcome the challenge of commuting long distances from Scappoose to pursue her forestry degree at Tillamook Bay Community College, balancing the financial and physical demands of travel while staying committed to her education. Inspired by her passion for forest ecosystems and hands-on outdoor work, Nicole is earning her Associate of Science in Forestry and gaining experience through internships as she prepares to transfer and continue her studies. Nicole plans to become a forester working in either the private sector or public service. Tillamook Bay Community College has supported her journey through scholarships, mentorship in the first-generation program, and a clear transfer pathway that keeps her on track for success.

Clatsop Community College

President: Jarrod Hogue



Age: 28
GPA: 4.0
Degree: Associate of Arts in English
Transferring to:
Lewis and Clark College or Yale University

Fiona Giselle Hackett

Fiona returned to college after personal loss and the disruptions of the pandemic, overcoming self-doubt and imposter syndrome to reclaim her educational path. With the support of her TRIO advisor and the Clatsop Community College community, she rebuilt her confidence and discovered her voice. Inspired by a lifelong love of storytelling and narrative, Fiona is pursuing a career as a creative writer. Clatsop Community College has supported her journey through compassionate mentorship and an inclusive environment that empowered her to grow both personally and academically.



Age: 20
GPA: 4.0
Degree: Associate of Arts Oregon Transfer
Transferring to:
Linfield University

Acadia Dwyer

Acadia has balanced rigorous coursework, work responsibilities, and personal wellness by developing strong organizational skills and prioritizing self-care. Inspired by her own experience navigating an autoimmune disorder and life-saving treatments, she is pursuing a path toward earning a PharmD and degrees in pharmaceutical sciences. She is building a strong academic foundation with advanced math and science coursework while gaining hands-on experience as a pharmacy technician. Clatsop Community College has supported her journey through rigorous instruction and dedicated faculty mentorship, preparing her for success in a competitive healthcare field.

Mt. Hood Community College

President: Dr. Lisa Skari



Age: 30
GPA: 4.0
Degree: Associate of Arts in Graphic Design
Transferring to:
Portland State University

Rhuan Carneiro

Rhuan faced the challenge of moving from Brazil to the United States to pursue education, all while navigating a new culture, language, and financial constraints as an international student. A creative professional with prior experience running a marketing agency, Rhuan is pursuing a career as a Creative Director, using design to help nonprofits, churches, and educational organizations communicate meaningful messages. At Mt. Hood Community College, Rhuan has developed key skills through hands-on campus projects, leadership roles, and student involvement, building confidence and gaining the experience needed to advance professional goals.



EUGENE DESIGN FESTIVAL

Designed a 5"X8" 36 page program, OOH ads, and a phone application for a fictional design conference. I re-branded the event to more accurately reflect its identity. I did over 30 thematic illustrations with Procreate and Illustrator. (Academic)

Saturday Continued

Whiteaker Printmakers Present:

Eugene Letterpress Fair

WhitPrint

12:00 PM – 7:00 PM

Learn about Letterpress and get to know your local printers! The Fair will feature all things letterpress: vendors and suppliers of letterpress equipment, foundry type, letterpress printed cards, posters, broadsides, books, ephemera, and more! And a new event for the Fair, our Steam Powered Design Challenge, a live, large-scale, collaborative printing competition, cosponsored by Etch-Pop. Create a team, design a block, and print it with a steam-roller at the event!



Vintage Stereos Presents:

Boom Box Construction Kit

Vintage Stereos

6:00 PM – 10:00 PM

We are giving 20 local designers, artists and craftspeople a kit containing all of the necessary components to build a stereo system. These folks will then build a custom designed case for these parts. All cases will be auctioned off the night of May 9th with profits going to the Children's Cancer Association and the Doug Flutie Jr foundation for Austism in the memory of Bob Saff.

EDF

ESC Collective Presents:

Geodesic Dome Party & Motorcycle Showcase

Farmer's Market Pavillion

12:00 PM – 6:00 PM

A showcase of recent projects all under the roof of a geodesic dome.

The ESC Collective are fresh off of their summer commission building twelve 31ft wide geodesic domes at Summit Outside, and they are excited to present their hand-made structure to Eugene.

ESC will also be displaying recent custom motorcycle projects either finished or in the works by ESC member Hill Hudson.

The dome interior will also be outfitted with works from: Blake Hudson – a Portland-based artist wearing the clothes of a commission based fabricator primarily working with metal, wood, and blown glass.



Wednesday May 07

Self Promotion: Ideas, formats, and tips, to craft it yourself with Precious Bugarin and Briar Levit 18

Lane community College,
Building 10, Print Center
7:00 PM – 9:00 PM



Foundations in Type 18

School of Art + Design,
Lawrence Hall, Room 254
2:00 PM – 3:30 PM

Ride the Weird with Jolby 19

Innovation Hub at 942 Olive
5:30 PM – 7:00 PM

Newlywebs: Exploring the designer-developer relationship 19

Zynga
6:00 PM – 8:00 PM

Music as Universal Language 20

Sound of Light Music Academy
6:00 PM – 8:00 PM

Design It Old School 20

Lane Community College,
Building 10, Room 206
5:30 PM – 7:00 PM

Blurred Lines: A Curated Exploration Of The Future Of Interaction 21

Jordan Schnitzer Museum of Art
7:00 PM – 11:00 PM

Thursday May 08

Domestic: An American Made Design Showcase 22

110 Bungalow
11:00 AM – 8:00 PM

Show & Tell with Jason Blackheart: The Experience is Everything 22

University of Oregon College of Design,
Lawrence Hall 115
Live Stream on UO College of Design YouTube
12:00 PM – 1:00 PM

Stumpquest Games Fest 22

multiVRse VR Gaming
2:00 PM – 4:00 PM

Brandcraft: Building A 21st Century Brand 23

Bema Creative Headquarters
4:00 PM – 6:00 PM

Old World Spirits Off the Shelf: 10 Years of Collaborative Conflict 23

Heritage Distilling Company
6:00 PM – 7:30 PM

AEPDX & COLORCUBIC PRESENT: REEL REVIEW / KONTRAST 23

WOW Hall
6:00 PM – 10:00 PM



Friday May 09

Drew Endy: Designing with Biology 24

Eugene Science Center
8:30 AM – 10:00 AM

Future of DIY + Interaction Design 24

Innovation Hub at 942 Olive
11:00 AM – 4:00 PM

Domestic: An American Made Design Showcase 24

110 Bungalow
11:00 AM – 8:00 PM

Elementary My Dear Designer: The Making of an Exhibit 25

Jordan Schnitzer Museum of Art
11:30 AM

#WF Lucky Lab SV 25

ColdFire Brewing Company
12:00 PM – 6:00 PM

CONTENT: A Publication Party 25

Luminare Press
4:00 PM – 9:00 PM



Saturday May 10

Design Matters: A Tour of Exceptional Eugene Homes 26

Studio.e Architecture
10:00 AM – 4:00 PM

Domestic: An American Made Design Showcase 26

110 Bungalow
11:00 AM – 8:00 PM

Geodesic Dome Party & Motorcycle Showcase 27

Farmer's Market Pavillion
12:00 PM – 6:00 PM

Eugene Letterpress Fair 28

WhitPrint
12:00 PM – 7:00 PM

Boom Box Construction Kit 28

Vintage Stereos
6:00 PM – 10:00 PM

Eugene Writers on Design – Urban Fabric 29

Smith Family Bookstore
6:00 PM – 8:00 PM

255 Madison Pop-Up Runway, Showcasing Black Fashion Designers in Eugene 29

255 Madison
6:00 PM – 9:00 PM



Monday May 05

SITE Design Presents:

Delight Conference (Day 1)

Jordan Schnitzer Museum of Art

8:00 AM – 6:00 PM

Delight is a two-day conference in Eugene, Oregon for brands and professionals who care about making experiences people love. The event features a unique lineup of inspiring case studies, workshops and keynote presentations, as well as peer networking with fellow experience design, digital marketing, and business leaders.

City of Eugene Office of Cultural Affairs Presents:

Oregon Arts Summit 2025

The Hult Center for the Performing Arts

8:00 AM – 4:30 PM

The Oregon Arts Summit, convened by the Arts Commission, is Eugene's single most important convening of the year for the Eugene arts and cultural community.

Past Oregon Arts Summits have tackled collaboration, innovation and leadership. This year, the Summit theme is: Re-Thinking Engagement.



EDF

Bema Creative Presents:

Brandcraft: Building A 21st Century Brand

Bema Creative Headquarters

4:00 PM – 6:00 PM

Brands are built on the agency side with great regularity, but what's the experience of bringing a brand to life?

A curated group of clients, business owners, and makers will discuss brand from the perspective of those living it.



Old World Spirits & Friends Presents:

Old World Spirits Off the Shelf: 10 Years of Collaborative Conflict

Heritage Distilling Company

6:00 PM – 7:30 PM

Born in Croatia, Distiller Davorin Kuchan, founder, owner, and distiller at Old World Spirits distilled his first spirit and designed his first label in 2003. Since then, many creatives including designers, artists, students, teachers, and marketing and branding experts have contributed to the designs that have shaped the growth of one of California's first craft distilleries.

(One free cocktail, more available for purchase.)

AEPDX Presents:

AEPDX & COLORCUBIC PRESENT: REEL REVIEW / KONTRAST

WOW Hall

6:00 PM – 10:00 PM

Two events crammed into one evening: Three esteemed judges review submitted animation and motion reels from local studios and artists.

Kontrast after party hosted by Colorcubic and Nueva Forma follows the reel presentation.




RIDE YOUR
WEIRD
MAY 5 - MAY 10
EUGENEDF.ORG
EDF


RIDE YOUR
WEIRD
MAY 5 - MAY 10
EUGENEDF.ORG
EDF


SHOW YOUR
COLORS
MAY 5 - MAY 10
EUGENEDF.ORG
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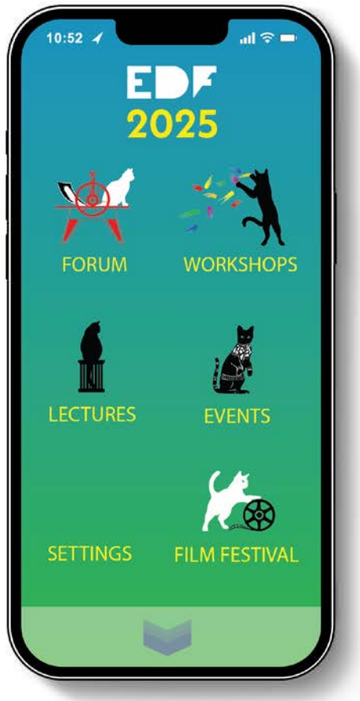
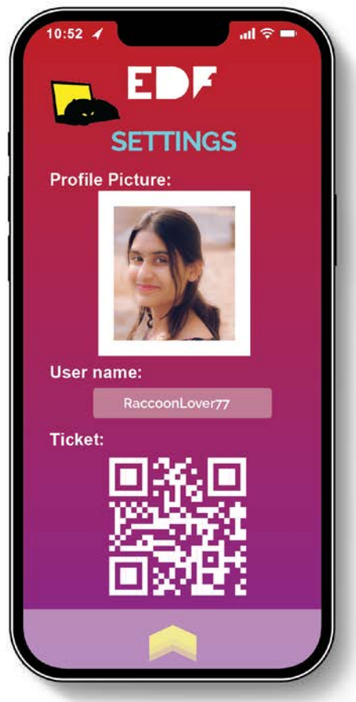
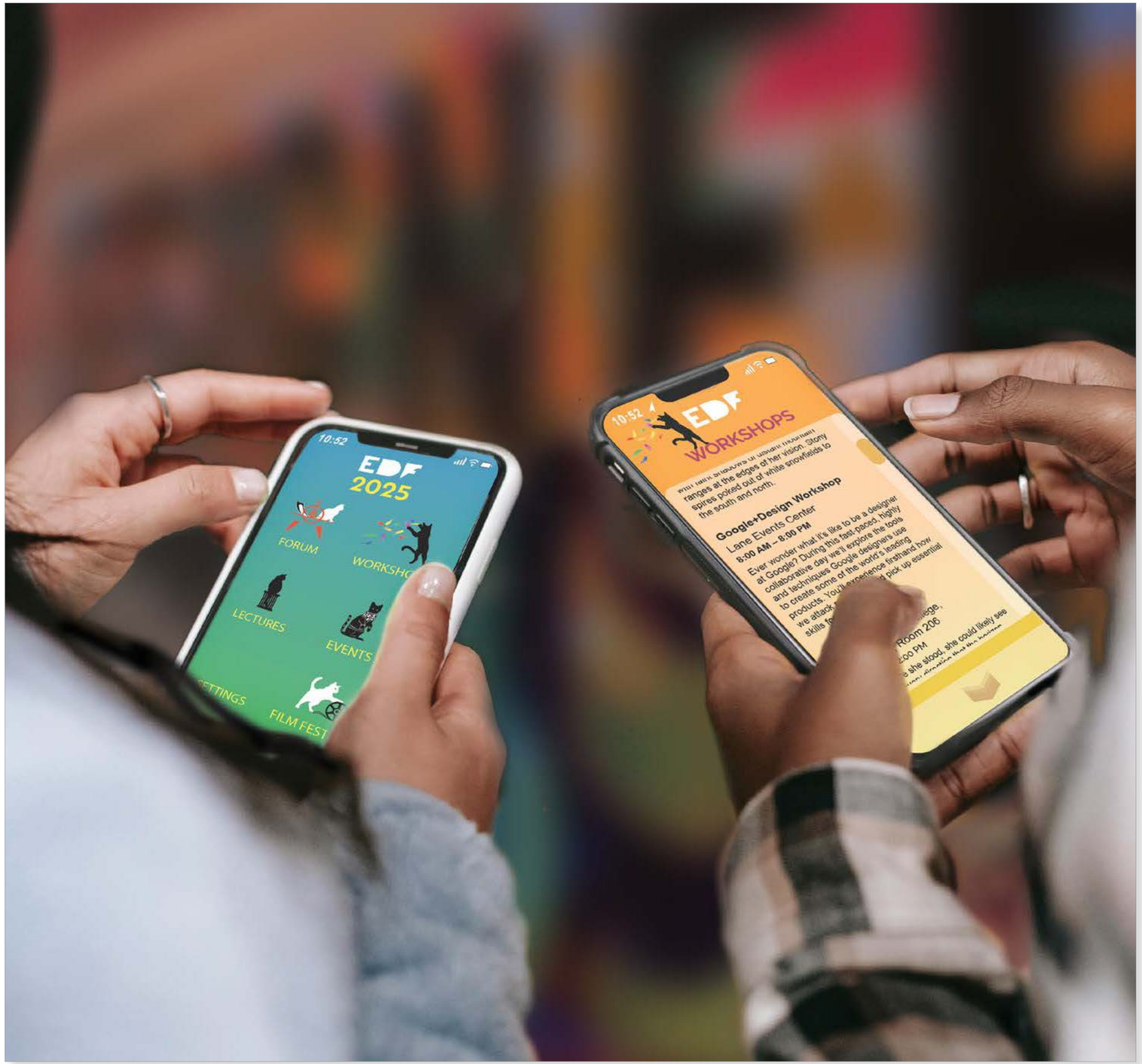
OUTFRONT
Broyhill











EUGENE DESIGN FESTIVAL : PHONE APPLICATION

VITAMIN PACKAGING

Designed 4 boxes for a generic medicine company that decided to develop their own brand. I was given the logo and required copy to be present on each of the boxes. I took initiative to design the interior of the box and make it a unique experience.


EMBRACE
THE FUTURE
YOUR FUTURE
STARTS NOW

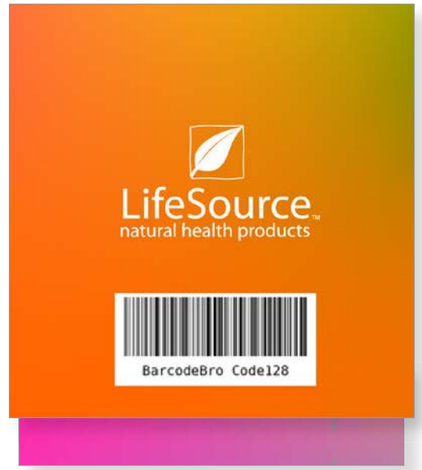

15.99
15.99
15.99
13.99
32.49
39.99
PRENATAL VITAMIN
CALCIUM
CHILDRENS CHEWABLES
MULTI VITAMIN
LifeSource
25.39
39.99
69.99
20.79
36.39
15.59
50.39
MARKET DEALS!
$3.00 off
Solaray
VITAMIN K-2
VITAMIN CODE
Country Life
MAGNESIUM POTASSIUM
NEW CHAPTER
ENZYMEDICA

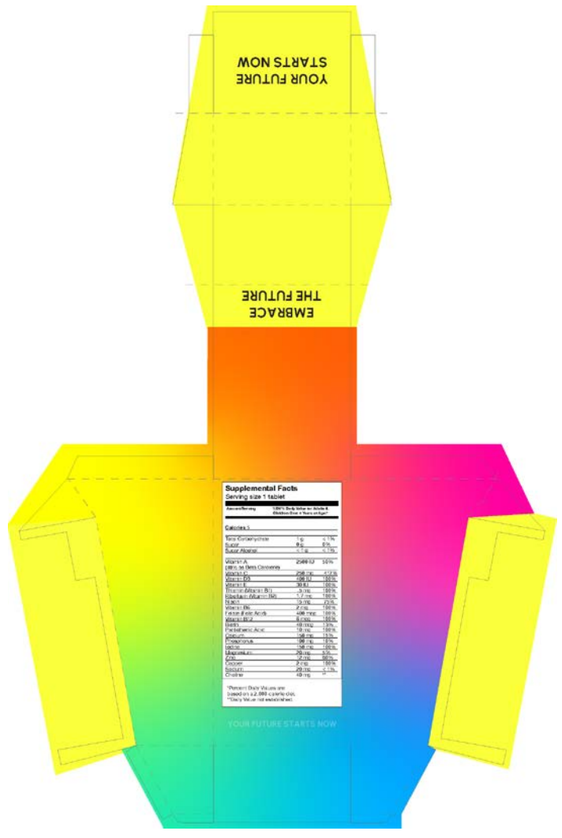

PRENATAL VITAMIN
YOUR FUTURE STARTS NOW
Ultra-safe prenatal multivitamin with healthy baby nutrients.
LifeSource.
natural health products
CALCIUM
YOUR FUTURE STARTS NOW
LifeSource™ Calcium helps maintain normal bone density and development.
LifeSource™ Calcium has synergistic key minerals and trace elements to optimize absorption.
MULTI VITAMIN
YOUR FUTURE STARTS NOW
Your body needs various vitamins and minerals to function properly. LifeSource™ Multi Vitamins are specially formulated with 23 key nutrients to address the health needs of both men and women.
EMBRACE THE FUTURE
Supplemental Facts
Serving size 1 tablet


CHILDRENS CHEWABLES
YOUR FUTURE STARTS NOW
LifeSource
natural health products

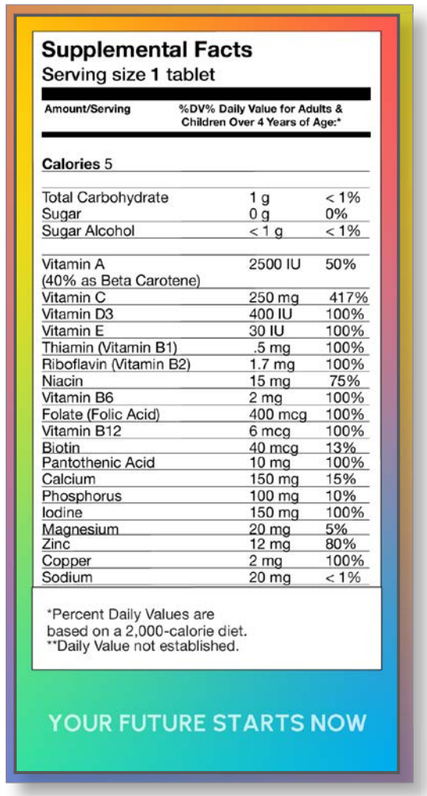

CHILDRENS CHEWABLES
YOUR FUTURE STARTS NOW
LifeSource
natural health products

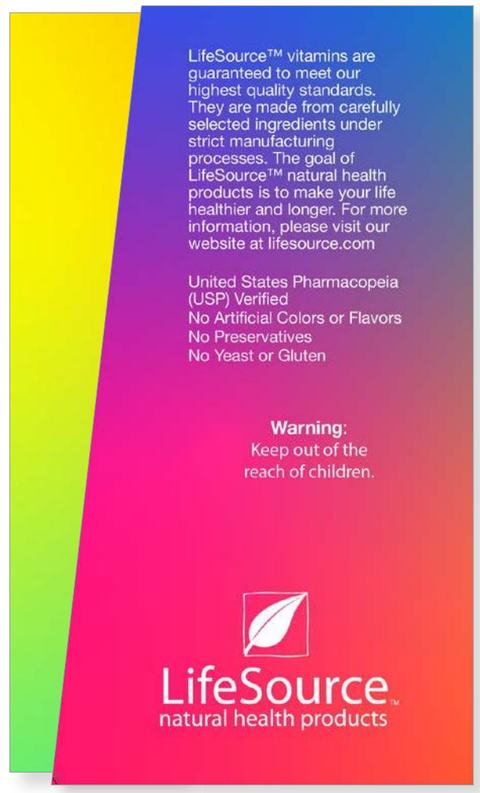

CHILDRENS CHEWABLES
YOUR FUTURE STARTS NOW
LifeSource
natural health products


LifeSource
natural health products
BarcodeBro Code128


YOUR FUTURE STARTS NOW
EMBRACE THE FUTURE
Supplemental Facts
Serving size 1 tablet
YOUR FUTURE STARTS NOW


We love kids, and we love healthy kids. That's why it's so important at this critical stage in life to ensure that your active child has all the necessary nutrients to feed their growing minds and bodies. LifeSource™ Children's Chewables are a complete multivitamin that has 17 key vitamin and essential minerals to keep your little one going and growing.
Ingredients: Sorbitol***, Dibasic Calcium Phosphate, Sodium Ascorbate, Cellulose Gel, Ascorbic Acid, Choline Bitartrate, Manito***, Stearic Acid, Calcium Carbonate, Mono & Diglycerides of Fatty Acids, magnesium Oxide, Maltodextrin, d-Alpha Tocopheryl Acetate, Hydrogenated Vegetable Oil (Soybean, Palm or Cottonseed Oil), Silicon Dioxide, Corn Starch, Niacinamide, Magnesium Stearate, Zinc Oxide, d-Calcium Pantothenate, Citric Acid, Gelatin, Sucralose, Red 40 Lake, Natural and Artificial Lactose***, Blue 2 Lake, Vitamin A Acetate, Beta Carotene, Folic Acid, Potassium Iodide, Vitamin D3 (Cholecalciferol), Biotin, Soy Lecithin, Cyanocobalamin.
***Adds a negligible amount of sugar.
Contains: Fish (Cod, Cusk, Haddock, Hake, Flounder, Pollock, Sol, and Redfish), Milk and Wheat.
Manufactured on equipment that also processes peanuts and soy.
Directions: Take 3 capsules twice daily, preferably with food.


Supplemental Facts
Serving size 1 tablet
Amount/Serving
%DV% Daily Value for Adults & Children Over 4 Years of Age:*
Calories 5
Total Carbohydrate 1 g < 1%
Sugar 0 g 0%
Sugar Alcohol < 1 g < 1%
Vitamin A (40% as Beta Carotene) 2500 IU 50%
Vitamin C 250 mg 417%
Vitamin D3 400 IU 100%
Vitamin E 30 IU 100%
Thiamin (Vitamin B1) .5 mg 100%
Riboflavin (Vitamin B2) 1.7 mg 100%
Niacin 15 mg 75%
Vitamin B6 2 mg 100%
Folate (Folic Acid) 400 mcg 100%
Vitamin B12 6 mcg 100%
Biotin 40 mcg 13%
Pantothenic Acid 10 mg 100%
Calcium 150 mg 15%
Phosphorus 100 mg 10%
Iodine 150 mg 100%
Magnesium 20 mg 5%
Zinc 12 mg 80%
Copper 2 mg 100%
Sodium 20 mg < 1%
*Percent Daily Values are based on a 2,000-calorie diet.
**Daily Value not established.
YOUR FUTURE STARTS NOW


LifeSource™ vitamins are guaranteed to meet our highest quality standards. They are made from carefully selected ingredients under strict manufacturing processes. The goal of LifeSource™ natural health products is to make your life healthier and longer. For more information, please visit our website at lifesource.com
United States Pharmacopeia (USP) Verified
No Artificial Colors or Flavors
No Preservatives
No Yeast or Gluten
Warning:
Keep out of the reach of children.
LifeSource
natural health products















FAIRY CARD DECK

This was a multi-step project to gather artwork of my friends into a single project. I selected a card deck as something I could give to them after it was complete.



















EDITORIAL DESIGN

Designed several fictional magazine excerpts including designing an original advertisement. I interviewed climbers to know some of the gender issues they face, and body image is significant. (Academic)

BECAUSE THE ONLY WEIGHT
YOU NEED TO DROP

IS FROM EQUIPMENT
THAT CAN'T KEEP UP

RAGE

No Man's Land: The Rise of Women in Climbing

SUBLIME CLIMB

November 2024

LETTER TO THE EDITOR BY
Simone Biles

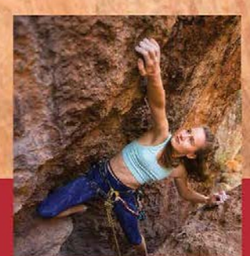
ONWARD & UPWARD:
A Century Of Women Climbing In The Tetons



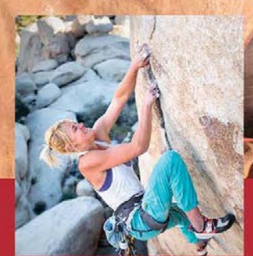
$9.99US $19.99CAN 42



Spotlight



Danger Zone



Geer Geek



ONWARD & UPWARD: A CENTURY OF WOMEN CLIMBING IN THE TETONS

Julie Ellison
March 8, 2024

On the morning of August 27, 1923, Eleanor Davis scrambled across golden-gray granite with the piercing blue sky of the American West overhead. From where she stood, she could likely see so far in every direction that the horizon seemed to bend all around her, with faint shadows of distant mountain ranges at the edges of her vision. Stony spires poked out of white snowfields to the south and north.

Davis and her climbing partner Albert Ellingwood had camped high above Brad Lake in Garnet Canyon the night before, nearly getting lost in the dense conifer forests at the base of the Teton Range. "There are no trails other than those made by elk, and the woods are enchanting," Davis recounted the following year in Trail and Timberline. "We spoke a bit enviously of that day, surely not far distant, when a good trail will make this wonderfully beautiful [canyon] more accessible to campers."

Leaving their "high but sheltered camp," the duo expected difficult ice at the top of the Lower Saddle, a scree-covered ridge that hangs down between the Grand and Middle Tetons, but found the glacier had receded. Bursts of pink, purple and green from moss campion and skypilot flowers would likely have colored their path as they moved through a sea of dark rock. They headed toward the Upper Saddle, a ridge between the main peak and the Enclosure, a ca. 13,300-foot subpeak of the Grand. After lunch they used binoculars to locate major features of the Owen-Spalding route, based on descriptions by William Owen from August 1898 and would be together many more years.

They roped up at the Upper Saddle and moved through the technical scrambling, finding a "thin glaze of ice" on the rock in places. On the now-infamous "Belly Roll," which involves a traverse across a detached flake, they would have encountered relatively easy climbing but breathtaking exposure.

A few hours later Davis stood on top of the Grand Teton, becoming the first recorded woman to achieve the 13,775-foot summit. It had been twenty-five years since the party of William Owen made it to the summit, and only three other people had stood on top since then—a team of college boys from Montana who had climbed it two days earlier. There was very little information available about the terrain and the peak, so for anyone to get to the top of the Grand at that time was a significant accomplishment.

"The view from the top [was] all that one's heart could desire," Davis later wrote. "Mt. Moran to the north looked most intriguing.... We traced the winding course of the Snake River to the south and saw a snowy range off to the southeast. We scanned the nearby peaks for available routes to their summits, hoping to climb them soon."

The bluebird day Davis described is one I've experienced countless times, moving through the broken terrain of the Tetons toward rocky summits, finding verglas in nooks and crannies, looking out at the expansive landscapes on either side of the range and daydreaming of future routes. I climbed in the Tetons for the first time in 2007 and since then it has been a place of firsts: my first times glissading down a snowfield, getting benighted, using an ice axe and crampons. When I moved to a town on the western slope of the Tetons in 2018, it felt like coming home.

"The bluebird day Davis described is one I've experienced countless times, moving through the broken mountain terrain."

In late 2022, I learned that The Teton Climbers' Coalition would be celebrating the 100th anniversary of the first female ascent of the Grand Teton the next year, and they were looking for suggestions on how to engage the community. This sparked the nugget of an idea in my storyteller's brain—I could help mark this full century of women climbing in the Tetons while sharing my own love of these mountains with a wider audience. The history of climbing here feels like a living, breathing one, where friends and neighbors I see at the trail head and the grocery store have played a part in shaping its past, present and future.

Since the start of 2023 I interviewed nine women who have climbed in the Tetons from the 1950s up until today. Their stories are varied—some have notched superlatives, while others have quietly climbed these peaks without getting their names in the history books. What they have in common is that they've moved through the miles of broken granite because they long to sit on a ledge and look out at horizon-bending vistas, to experience the unbeatable relief of taking their boots off and dipping swollen feet into an icy snowmelt river, to catalogue the unique flora and fauna that inhabit every elevation of this stunning alpine ecosystem and to stand on historic summits.

"In documenting more women's stories, I hope others like me may find the inspiration to spend more days in the mountains"

Hearing about women's achievements has inspired my own forays into the mountains, and in the 1924 Trail and Timberline article, Davis wrote about the inspiration she drew from earlier tales from the Tetons: "We gathered around our campfire to hear read aloud the accounts of the previous climbs of the Grand Tetons.

In documenting more women's stories, I hope others like me may find the inspiration to spend more days in the mountains, whether they're going for a summit or not. It's those experiences of the raw elements, the sun and wind, the dirt and stone, that strip away the frivolities of modern life and connect us to our truest selves.

In an April 2023 video call from her home in Palo Alto, California, Irene Beardsley described her inauspicious first visit to the Tetons. In 1955, during winter of her sophomore year at Stanford University, she was part of a group of seven students who headed to Wyoming with the goal of doing a winter ascent of the Grand under the leadership of Leigh Ortenburger, a graduate student at the University of California, Berkeley. They skied up Garnet Canyon to camp, then woke up the next morning to a whiteout. Undeterred, they started up the mountain and quickly got lost. They descended and dug a snow cave by standing on one ski and using the other to dig. Beardsley lost one of her skis in the deep snow.

The winter storm continued through the next morning, so they decided to bail. To replace her lost ski, Beardsley tore off an old plank of wood that had been nailed to a tree, put a backup ski tip on the end and strapped the board to her boot with a piece of rope. The new setup was a bit slow for her liking, so when she wanted to go fast, she lifted the cobbled-together ski and rode on one leg.

Beardsley had started climbing as a freshman. After what she called a "futile effort to find a compatible group of friends," she attended a meeting of the Stanford Alpine Club. Her counterparts easily scrambled up the dirty chimney where they were practicing on her first day with the club, but she couldn't make it to the top. She did not feel like a natural, she said, but was determined to get stronger for future outings.

Beardsley was drawn to the club's social nature: lunchtime meetings and weekend trips to Yosemite Valley and Tuolumne. Eventually, Beardsley fell in love with the movements required for climbing and the relationships formed through it. As one of the only women majoring in physics at Stanford, with tedious problem sets due every week, she found that climbing provided a powerful experience that was deeper than the busywork of school.

"One of the really important things was the relationship you form with people you climb with," she said. "Having the life of another person trusted to you and vice versa. Just the thought that I could do this was pretty amazing." She wrote her parents a letter early on, proud to tell them that she was out climbing in Yosemite next to a 1,000-foot drop and she wasn't even afraid.

Despite the whiteout and lost ski on that first trip to the Tetons in 1955, Beardsley was still drawn to the range. She and Ortenburger returned to climb the next summer.

The couple married in 1956, the same year the first edition of Ortenburger's A Climber's Guide to the Teton



Right: Jan Novak. Left: Photographer: Sasha Turrentine

EDITORIAL DESIGN

They spent the school year at Stanford, where Beardsley was working toward her PhD in physics, and summers in the Tetons, where they lived in a climbers' camp near Jenny Lake. Formerly a Civilian Conservation Corps (CCC) camp that was decommissioned in 1942, the unofficial campground was filled with "misfits and wild characters," Beardsley said.

In 1962 Beardsley gave birth to her first child, Carolyn, in California. But the new family of three still made it to Wyoming and lived in a tent that first summer. "She would get up and wander off to visit climbers in the next campsite," recalled Beardsley. Eventually, though, "Carolyn got really sick with roseola and had to go to the hospital for a few days

It's really hard to care for a sick child in a tent." By then, the climbers' camp was too "raunchy and unreliable" for the young family, so they moved into a house.

"Going into these peaks requires affinity for the unknown and to be in the experience, regardless"

In her early years of climbing, Beardsley never led anything, primarily because Ortenburger, her main partner, wanted to move quickly. "He always wanted to get up the climb as fast as possible; he didn't want to mess around with me!"

she said. Despite that, she started to develop her skills on the sharp end with other partners such as Tom Kimbrough, Bob Irvine and fellow Stanford climbers who would come through town. She climbed with a handful of women here and there, teaming up with her daughter's seventeen-year-old babysitter for the CMC route on Mt. Moran in 1963. At 5.5, it's not the most technically difficult route, but it's a massive outing that usually requires one or two nights of backcountry camping, an approach across two lakes via canoe with a portage in between and challenging route finding. The two men they planned to climb with bailed at high camp, so the women summited without them.

In 1965, the same year she completed her PhD, Beardsley partnered with Sue Swedlund, an East Coast climber who had been developing her rock skills with Teton guides. "She was a natural and very athletic already. The guides couldn't make her fall off anything," Beardsley said. After getting to know each other on a climb of Underhill Ridge, the women took on the North Face of the Grand Teton, which involves crossing the heavily crevassed Teton Glacier and surmounting a steep crux called the Pendulum Pitch.

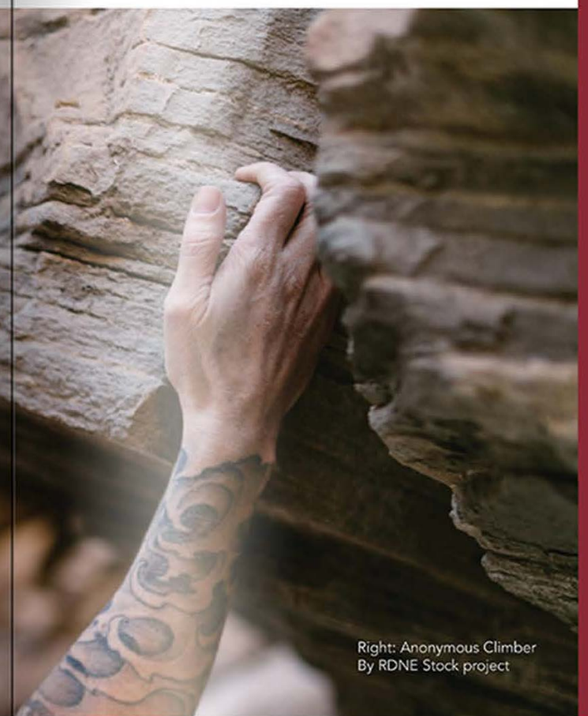
"It was a beautiful day. We didn't see any rockfall," Beardsley said of the first all-female ascent, a feat she accomplished while two and a half months pregnant with her second daughter, Teresa. "It was really kind of magical. Everything went amazingly well."



Beardsley's name will always remain synonymous with Teton climbing—quite literally. On July 10, 1957, Beardsley and John Dietschy made the first ascent of Irene's Arête (5.8) on Disappointment Peak. This classic alpine rock climb doesn't reach a true summit, but the steep nature requires sustained technical climbing up cracks and faces. After they got to the top and waited out a rainstorm under a boulder, Beardsley "was so emotionally exhausted that [she] burst into tears." After the rain stopped, she gathered herself and they descended without discussing a name for the climb.

"A mix of fear and frustration overtook me as winds howled through the nearby rock towers"

I had an emotional reaction similar to Beardsley's the only time I climbed the arête, tears falling down my cheeks as I flailed on the old-school 5.8 pitches. A mix of fear and frustration overtook me as forty-five-mile-per-hour winds howled through the nearby rock towe rs and I glanced at the air under my feet. Visible from the road with a warm glow of the sun's last rays, Irene's Arête provides a constant reminder for me to stay humble in the mountains.



Right: Anonymous Climber
By RDNE Stock project

FRUIT POWER

2 ripe peaches, pitted and slicedJuice of 1 lemon
2 tsp (5g) ground cinnamon
2 cups (240g) white whole wheat flour or all-purpose flour
1 tbsp (8g) baking powder
1/2 tsp salt (3g)
1/4 cup (90ml) sour cream
1/3 cup (160 ml) milk
3/4 cup (168ml) butter, softened
1 cup (200g) sugar
2 tsp (20ml) vanilla extract
Sweetened whipped cream for serving (optional)

TOSS the sliced peaches together with the lemon juice and cinnamon. Set aside to marinate while you make the cake.

PREHEAT the oven to 350 deg F (180 deg C or gas mark 4) and have an oiled 9-inch (23-cm) springform pan nearby.

SIFT the flour, baking powder and salt together in a bowl. In a separate small bowl, stir together the sour cream and milk until smooth.

CREAM the butter, sugar, and vanilla in a large mixing bowl with an electric handheld beater or stand mixer with a paddle attachment, until fluffy.

FOLD in the flour in 2 batches, alternating with the sour cream mixture, and mix until just combined, being careful not to overmix.

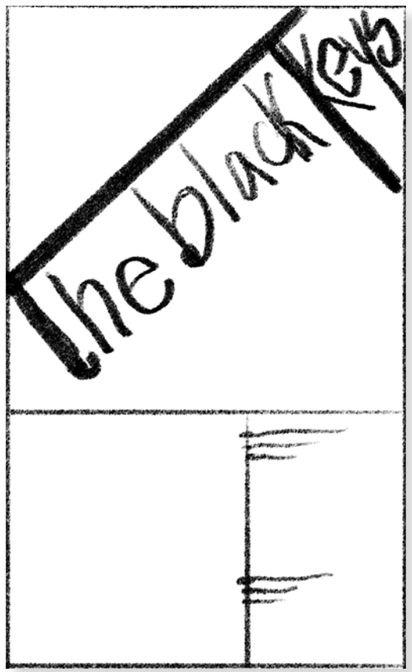
POUR half the batter into the cake pan, smoothing the top.

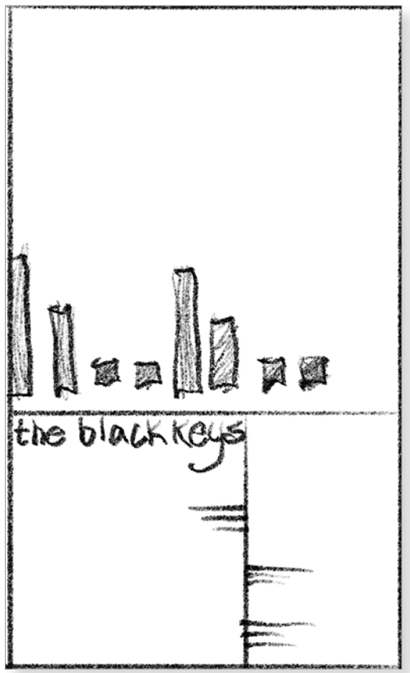
LAYER the peaches and their juices evenly on top, and then add the last of the cake batter, smoothing the top.

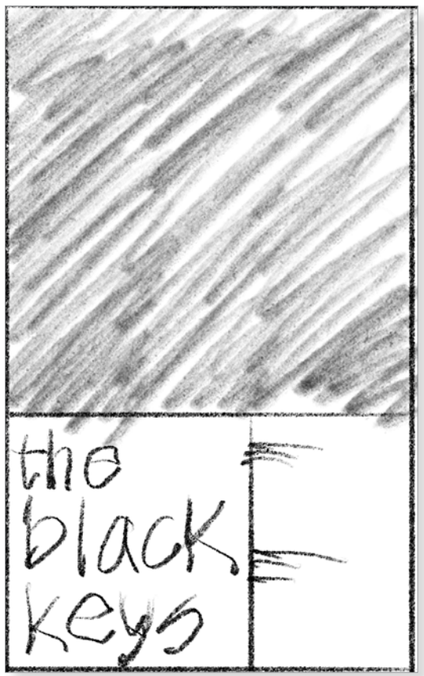
BAKE for 40 to 45 minutes or until a toothpick inserted into the center comes back clean.

REMOVE from the oven and allow to cool for at least 20 minutes before slicing.

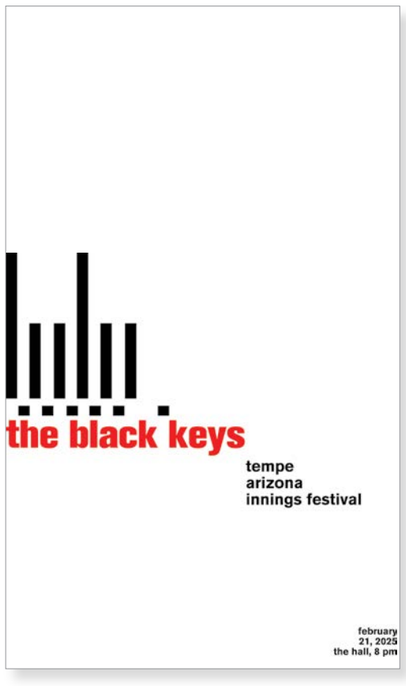
SERVE with sweetened whipped cream, if you like.

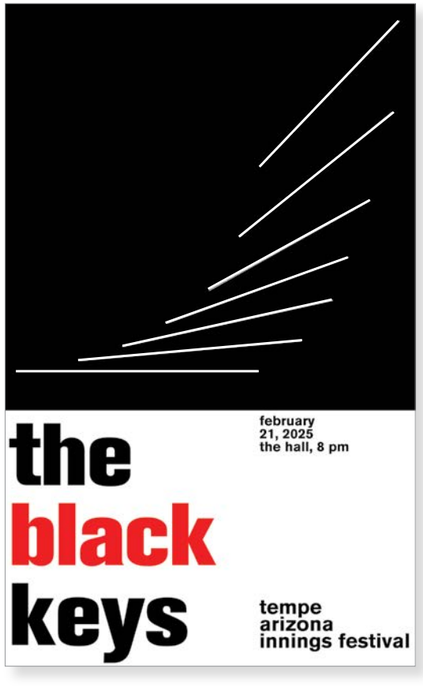










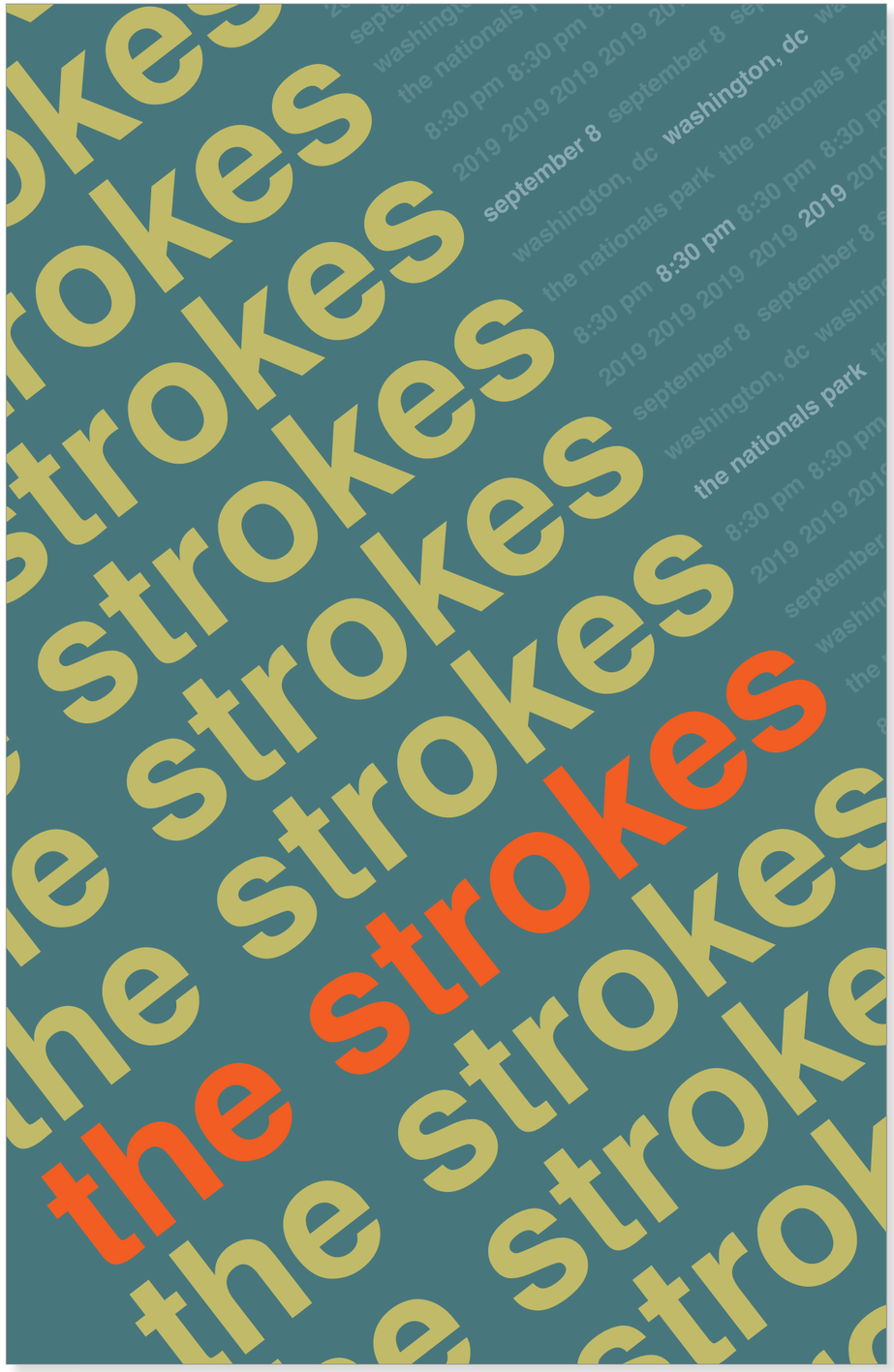




CONCERT POSTERS

Designed concert posters


regina
spektor
live in concert
house of blues
san diego
october 26 2025


the strokes
september 8
washington, dc
the nationals park
8:30 pm
2019



Learning Garden Branding Guidelines

Typography
Google font Belanosima is to be used for display type and all-cap sub-headers

Avenir Next Demi-bold is to be used for Call Outs, A-Heads C-Heads, and Avenir Next regular for body type.

Mural Butterfly
Butterfly graphic from old mural. Use sparingly.



Logo
Logo shall **not** be recreated with different colors, fonts, nor be distorted in any way.

Logo is white/reverse most of the time. Backgrounds can vary, but color contrast must be verified before using.

Full color version to be used sparingly, as necessary.

Logo color is typically Lane blue when on light backing.

Maintain more than an "X" distance around the logo.

Color Palette
Middle Green & Red used only as graphic, accent, or with white text/background.

C: 41 M:50 Y: 85 K: 21
R: 134 G: 108 B: 60
HEX: 866C3C

C: 81 M: 36 Y: 77 K: 25
R: 49 G: 107 B: 77
HEX: 316a4c

C: 11 M: 99 Y: 96 K: 0
R: 217 G: 37 B: 44
HEX: D9252C

C: 43 M: 0 Y: 96 K: 0
R: 158 G: 204 B: 66
HEX: 328640

C: 0 M: 2 Y: 17 K: 0
R: 255 G: 246 B: 216
HEX: fff6d8

C: 23 M: 0 Y:51 K: 0
R: 202 G: 255 B: 152
HEX: cae198







LOGO & BRAND GUIDE

Designed a new Lane Community College department logo and style guide that had to conform to general sub department logo policies while also providing a unique identity.

LCC LEARNING GARDEN

Welcome to The Learning Garden! This has been a labor of love from many students since 2006. The LCC community, students, and educators utilize this space as an outdoor classroom for learning, solitude, and sanctuary.

The plants here are for the benefit of everyone, including pollinators, other visitors to the garden, and as a seed bank for future gardens. Please be respectful, as it takes many hands and much financial investment to keep this garden flourishing.

Not everything you see is for eating. Some plants are grown for seed, flower arrangements, and herb or tea mixes. All plants here have a purpose.

Edible plants eventually go to the Titan Pantry & Closet in the Center Building.

GUIDELINES FOR THE LCC LEARNING GARDEN

- **Stay on the main paths to avoid stepping on germinating plants.**
- **Do not disturb bees, snakes, butterflies, nor pollinating insects.**
- **Do not pick the blooms, nor harvest without permission.**
- **No smoking nor vaping.**

OPEN 9AM-5PM

These gates will also be locked outside of normal campus operating hours, on holidays, and campus closure days.

Reach out to the Learning Garden Specialist for tours, information, or to volunteer. **LearningGarden@lanecc.edu**

lanecc.edu/LearningGarden

To request this information in an alternate format contact the Center for Accessible Resources at (541) 463-5150 or AccessibleResources@lanecc.edu

Learning Garden
Lane Community College

SEPTEMBER 2025

Newsletter

Learning Garden
Lane Community College

IT'S OUR 20TH ANNIVERSARY!

Organic vegetables and fruit grow year round in the garden. The produce has been used in the Culinary and Baking Program s (including on-campus restaurant, the Renaissance Room). Much of the produce is donated to the Titan Pantry & Closet, and volunteers enjoy an occasional harvest as well.

The Learning Garden offers students leadership experience. It is a great way to be actively involved in implementing sustainability measures on campus. Student volunteers may qualify for work study, internships, or service learning credit from specific faculty who support the garden with their curriculum.

The space offers opportunities to explore creative garden design, observe and cultivate plant communities, and learn basic organic agriculture and gardening principles. LCC instructors use the garden to augment classroom learning.

The Learning Garden is funded through student fees. Members are a diverse, energetic group dedicated to stewarding our environment, honoring the natural world that sustains us, and providing produce for great meals! If you would like to get involved and help contribute to Lane's campus sustainability, please consider volunteering in the garden, or participate in our many events,

Welcome back!

Check out what local organizations are doing and how you can be involved in gardening and conservation projects here in Eugene.



From the Archives

Established in 2006, Lane's Learning Garden is a place to grow healthy, sustainable food for our campus community while providing learning, service, and leadership opportunities.

Lane Community College

EXAMPLES OF USE

BRAND GUIDE

"CHUNKY BABY"

Prepared by Almost Blind

Logos

A logo is one of the best ways to build and maintain brand equity. To maintain its identity, it's vital to present a consistent identity.

Primary logo for digital and print media

Chunky Baby is a well-fed, well-loved bundle of creative joy!

Creative Summit's logo is a playful and colorful blend of a heavy sans serif typeface with bright, highly saturated hues, complimented by a richly toned sun graphic that embodies hope and the brilliance of creative minds.

Monochrome Logos

When the full color logo cannot be used, you must use these monochrome logos. Note that minimum color contrast is still required, regardless of which color/s these logos are on.

Minimum Spacing

Minimum spacing is the area around the logo to remain free from other copy, graphic elements, or borders to ensure brand clarity.

The minimum spacing on the right and left is equal to the "x" height of "SUMMIT". The minimum space top and bottom is the character width of the "v" in "CREATIVE".

When in print, the logo shall take up no less than 25% of the total area of the deliverable.

Prohibited Use

Designers and users shall respect the design and maintain its intended form within these guides such that the brand is clear and consistent.

The logo shall not be rotated at any angle, but only at 0 degrees.

Do not alter any of the colors of the logo.

Do not alter the typeface or font style of any part of the logo.

Do not in any way distort the logo, either by stretching, squishing, etc.

Secondary Logos for digital and print media

Logomark

The minimum spacing is equal to the "w" width of the left stroke of the "C" character.

The logomark is used on websites and in areas where the name "Creative Summit" appears somewhere on a page or product.

Sunburst

The minimum spacing is equal to the "s" height of the bottom to the corner of the second ray.

"Sunburst" can only be used if the main logo is visibly present on a page or product.

Illustration

"Chunky Baby" is a very illustrative visual identity, and unless specifically directed otherwise, graphic elements are limited to "Sunburst". Any graphics elements such as horizontal or vertical rules are prohibited. Unless as underlines indicating links

Exceptions:

Buttons on websites may incorporate the sunburst as part of their shape.

Color Palette

The color palette is bright and cheerful. The logo uses all of the colors of the palette, and this entire palette is available for use throughout digital and print media. ADA color contrast requirements must be followed in all cases. Keep in mind that illustrative elements are not allowed other than the sunburst. This means that the colors cannot be used as underlines, bullets, or icons. While these colors can be used for buttons, and links, they are primarily reserved as field colors behind and around images and text boxes.

Hex	Hex	Hex	Hex	Hex	Hex
#faab18	#00b5d4	#ee3f23	#5eae46	#de67a6	#000000
R G B	R G B	R G B	R G B	R G B	R G B
248 170 27	0 181 212	258 63 35	94 174 70	222 103 166	0 0 0
Process Color	Process Color	Process Color	Process Color	Process Color	Process Color
C M Y K	C M Y K	C M Y K	C M Y K	C M Y K	C M Y K
1 37 100 0	73 5 13 0	0 90 100 0	68 7 100 0	8 73 1 0	60 40 40 100

Typography

Lulo One Bold and Babas Neue Pro are the primary fonts for Creative Summit.

Lulo One Bold can be used for both headers and subheaders.

Bebas Neue Pro is to be used for subheaders, and not as main titles.

Bebas Neue Pro is our body copy and italics and bold are allowed

TITLES
LULO ONE BOLD- ALL CAPS

SUBHEADERS
CAN BE IN LULO ONE BOLD

Subheaders and in-line heads
Are in Bebas Neue Pro. They can be both All-Caps, Title, or Camel Case

Body copy is Bebas Neue Pro Regular

Photography

We do not use hero photos. The logo should always be the primary focus and photos should supplement it by reinforcing creativity, curiosity, and inventiveness without competing visual hierarchy. They highlight people, places, and projects that highlight our commitment to advance and integrate art and technology.

Photos should be in color whenever possible and portray optimism, sincerity, and authenticity. They should be used minimally, so as to not present a visual dominance over illustrative elements.

Orientation

Photos will be used in advertisements and responsive designs, so photos of subjects should be provided in both horizontal and vertical orientations whenever possible.

Focal point

While photos are supplemental, they should still communicate a clear concept. Make sure that the main subject is always the focal point and avoid broad shots that don't have an obvious subject or that won't read well at smaller sizes.

Attention to detail

Avoid detailed patterns in clothing and backgrounds. Limit the number of colors in a photo. Avoid showing clothing with logos from other events, offensive or divicive messages/images, or branded food or beverage packaging. We do not want to confuse this event with others, communicate a political stance, or imply that we are sponsered by any company.

Diversity and inclusion

This is a diverse and welcoming event from a wide variety of social, cultural, ethnic, religious and economic backgrounds. Photos should be cognizant of this, but also never be manipulated to mislead a viewer. Photos don't need to overstate diversity, but should make an effort to include and incorporate it.

Brand colors

Look for opportunities to include brand colors in the overall composition of your photo. They do not need to be a dominant feature, but can help make the brand more cohesive.

Locations

Locations should be around the Berkely Campus. Provide photo releases from locations as required.

Stock photography

Do not provide stock photography, and AI generated images are prohibited.

Photo use

Portraits are to be presented in a circular frame. Keep this in mind when taking headshots.

EVENT BRANDING & MARKETING GROUP WORK

This was a group project to create a new brand for a conference in a short timeline. The work was divided between us, but I was directly responsible for the brand guide.

EVENT SCHEDULE

FRIDAY, OCTOBER 9

0900-0915 WELCOME (BAMT)
Nick Bryan-Kinns - *Queen Mary University of London*

0915-1015 KEYNOTE (BAMT)
Using The Creative Process To Map N Dimensions: Quantum Information At Your Fingertips
JoAnn Kuchera-Morin - *Allosphere Research Laboratory Nanosystems Institute*

1015-1130 YOUNG CREATORS (BAMT)
A Tale of Two Online Communities: Fostering Collaboration and Creativity in Scientists and Children
Cecilia R. Aragon, Sarah S.Poon - *Lawrence Berkeley National Laboratory,* Andrés Monroy-Hernández - *MIT Media Lab*
Diana Aragon - *Berkeley High School*

Musicomputation: Teaching Computer Science to Teenage Musicians
Adam L. Meyers, Evan Korth - *New York University*
Marilyn C. Cole - *University of Georgia: Sam Pluta - Columbia University*

1115-1130 REFRESHMENTS (BAMC)

1130-1215 INCLUSION & IDENTITY (BAMT)
Geezers, Turbines, Fantasy Personas: Making the Everyday into the Future
Ann Light - *Sheffield Hallam University,* Gini Simpson, Lois Weaver, Patrick G.T. Healey - *Queen Mary University of London*

Computational and Cognitive Infrastructures of Stigma: Empowering Identity in Social Computing and Gaming
D. Fox Harrell - *Georgia Institute of Technology*

1215-1415 FREE TIME

1415-1545 DESIGN I (BAMT)
A Cognitive Account of Collective Emergence in Design
Benjamin G.Shaw - *IBM Almaden Research Center*

Situated Design: Toward an Understanding of Design Through Social Creation and Cultural Cognition
Christopher A. Le Dantec - *Georgia Institute of Technology*

Microsketching: Creating Components of Complex Interactive Products and Systems
Jodi Forlizzi - *Carnegie Mellon University*
Carl DiSalvo - *Georgia Institute of Technology*

1545-1600 REFRESHMENTS (BAMC)

1600-1715 CRAFT & ART I (BAMT)
Creativity in Algorithmic Art
Frieder Nake - *University of Bremen*

Directed and Emergent Play
Brigid M. Costello - *University of New South Wales*
Ernest A. Edmonds - *University of Technology, Sydney*

An Empirical Study of Cognition and Theatrical Improvisation
Brian Magerko, Waleed Manzoul, Mark Riedl, Allan Baumer, Daniel Fuller, Kurt Luther, Celia Pearce - *Georgia Institute of Technology*

1715-1800 POSTER & DEMO "MADNESS" (BAMT)
Very short snapshots of posters and demos

1800-2100 POSTERS & DEMONSTRATIONS (IH)
Your chance to get hands on with the latest research. See Posters and Demos for more information. Light snacks and refreshments are provided.

SATURDAY, OCTOBER 10

0900-1030 THEORY, METRICS, METHODS & TOOLS I (BAMT)
Creativity Factor Evaluation: Towards a Standardized Survey Metric for Creativity Support
Erin A. Carroll, Celine Latulipe - *University of North Carolina at Charlotte*
Richard Fung, Michael Terry - *University of Waterloo*

Random Thinking, Ordered Doing: Understanding Group Creative Practice Through Repertory Grid Technique
Shaun McWhinnie, Sholeph J. O'Neill,
Louise Valentine - *University of Dundee*

Alcohol and Creativity: A Pilot Study
Jesse C.Smith, Ellen Yi-Luen Do - *Georgia Institute of Technology*
Teresa M. Smith - *Fuzzy Logic*

Understanding Productive, Structural and Longitudinal Interactions in the Design of Tools for Creative Activities
Tim Coughlan, Peter Johnson - *University of Bath*

1030-1045 REFRESHMENTS (BAMC)

1045-1145 DESIGN II (BAMT)
The Efficacy of Prototyping Under Time Constraints
Steven P. Dow, Kate Heddleston, Scott R. Klemmer - *Stanford University*

Generative Walkthroughs: To Support Creative Redesign
Danielle Lottridge - *University of Toronto*
Wendy E. Mackay - *University of Paris-Sud*

1145-1345 FREE TIME

1515-1630 THEORY, METRICS, METHODS & TOOLS II (BAMT)
Growing and Destroying the Worth of Ideas
Ricardo Sosa - *Tecnológico de Monterrey* John S. Gero - *George Mason University,* Kyle Jennings - *University of California at Berkeley*

Discovery Is Never By Chance: Designing for - UnSerendipity
Paul André, *m.c. schraefel - University of Southampton*
Jaime Teevan, Susan T Dumais - *Microsoft Research*

Fostering Metaphorical Creativity Using Computational Identification
Eric P.S. Baumer, Bill Tomlinson, Lindsey E. Richland, Janice Hansen - *University of California, Irvine*

1630-1645 PENULTIMATE REMARKS (BAMT)
Nick Bryan-Kinns - *Queen Mary University of London*

1645-1745 KEYNOTE
The Creative Person and the Creative System (BAMT)
Mihaly Csikszentmihaly - *Claremont Graduate University*

KEYNOTE SPEAKERS



JOANN KUCHERA-MORIN

Director, Allosphere Research Laboratory, California Nanosystems Institute, CA, USA.Professor, Media Arts and Technology and Music, Director, Center for Research in Electronic Art Technology, University of California, Santa Barbara, CA, USA.

Dr. JoAnn Kuchera-Morin is a composer, Professor of Media Arts and Technology and Music, and a researcher in multi-modal media systems, content and facilities design. She created, built, and designed the Center for Research in Electronic Art Technology and is the Center Director since its inception in 1986. Her years of experience in digital media research led to the creation of a multi-million dollar sponsored research program for the University of California, the Digital Media Innovation Program. She was Chief Scientist of the Program from 1998 to 2003. In 2000 she began the creation, design, and development of a Digital Media Center within the California Nanosystems Institute. The culmination of her design is the Allosphere Research Laboratory, a three-story metal sphere inside an echo-free cube designed for immersive, interactive scientific and artistic investigation of multi-dimensional data sets.

A composer of mixed media works, she received her Ph.D in 1984 from the Eastman School of Music, University of Rochester. Her current music research is focusing on a general purpose interface for control of digital information through natural performance gesture. A composer of primarily electro-acoustic works, her music has been performed throughout the United States, Europe and Asia.



JANE PROPHET

Professor, Interdisciplinary Computing, Computing Department, Goldsmiths University of London, UK.

Professor Jane Prophet, a renowned British visual artist, uses traditional and new media and materials to produce surprising and beautiful objects. Site-specific installations include Conductor, a flooded power station lit with 120 electro luminescent cables. Decoy and The Landscape Room combine images of real and simulated landscapes, and in Model Landscapes uses rapid prototyping to make miniature trees from mathematical data. Prophet is the driving force in a number of internationally acclaimed projects that break new ground in art, technology and science. Her collaborations with stem cell researchers, mathematicians and heart surgeons radically re-envisage the human body. In 2005 she won a National Endowment for Science, Technology and the Arts Fellowship to develop interdisciplinary artworks like Net Work (comprising hundreds of illuminated buoys) and Big Plastic Tree (an artwork built by robots). She is a Professor of Interdisciplinary Computing at Goldsmiths, London.



MIHÁLY CSÍKSZENTMIHÁLYI

Professor of Psychology & Management, Claremont Graduate University, CA, USA

Professor Mihály Csikszentmihályi is the director of the Quality of Life Research Center (QLRC) at the Drucker School. The QLRC is a non-profit research institute that studie s "positive psychology," that is, human strengths such as optimism, creativity, intrinsic motivation, and responsibility. He is a member of the American Academy of Education, the American Academy of Arts and Sciences, and the National Academy of Leisure Studies. Professor Csikszentmihályi's publications include:

"Creativity: Flow and the Psychology of Discovery and Invention," New York: Harper Collins, 1996.

"Flow: The Psychology of Optimal Experience," New York: Harper & Row, 1990.

EVENT LOCATIONS

There are light venues (please see the overview map & UC Berkeley location information and maps).

- UC Berkeley Art Museum Theatre (BAMT)
- UC Berkeley Art Museum Conference Room (BAMCR)
- UC Berkeley Art Museum Grounds (BAMG)
- UC Berkeley Art Museum Cafe (BAMC)
- UC Berkeley International House (IH)
- UC Berkeley Faculty House (BFH)
- Berkeley Centre for New Media Commons (BCNMC)
- Anna Head West Parking Lot (AHWP)

MAP OF UC BERKELEY VENUES & NEARBY HOTELS



A UC BERKELEY ART MUSEUM
2625 Durant Avenue
B UCB INTERNATIONAL HOUSE
2299 Piedmont Avenue
C UCB FACULTY CLUB
UC Berkeley
D (N)BOX WITH MALCOLM
Anna Head West Parking Lot
E BCNM COMMONS
340 Moffitt Library (Undergraduate Library)

1 HOTEL SHATTUCK
2086 Allston Way
2 BANCROFT HOTEL
2680 Bancroft Way
3 DURANT HOTEL
2600 Durant Avenue
4 BERKELEY HOSTEL
2434 Piedmont Avenue
5 DOWNTOWN BERKELEY BART
2160 Shattuck Ave

SPONSORS

Taylor & Francis
Taylor & Francis Group

SIGCHI

THE 17TH ANNUAL CREATIVE SUMMIT

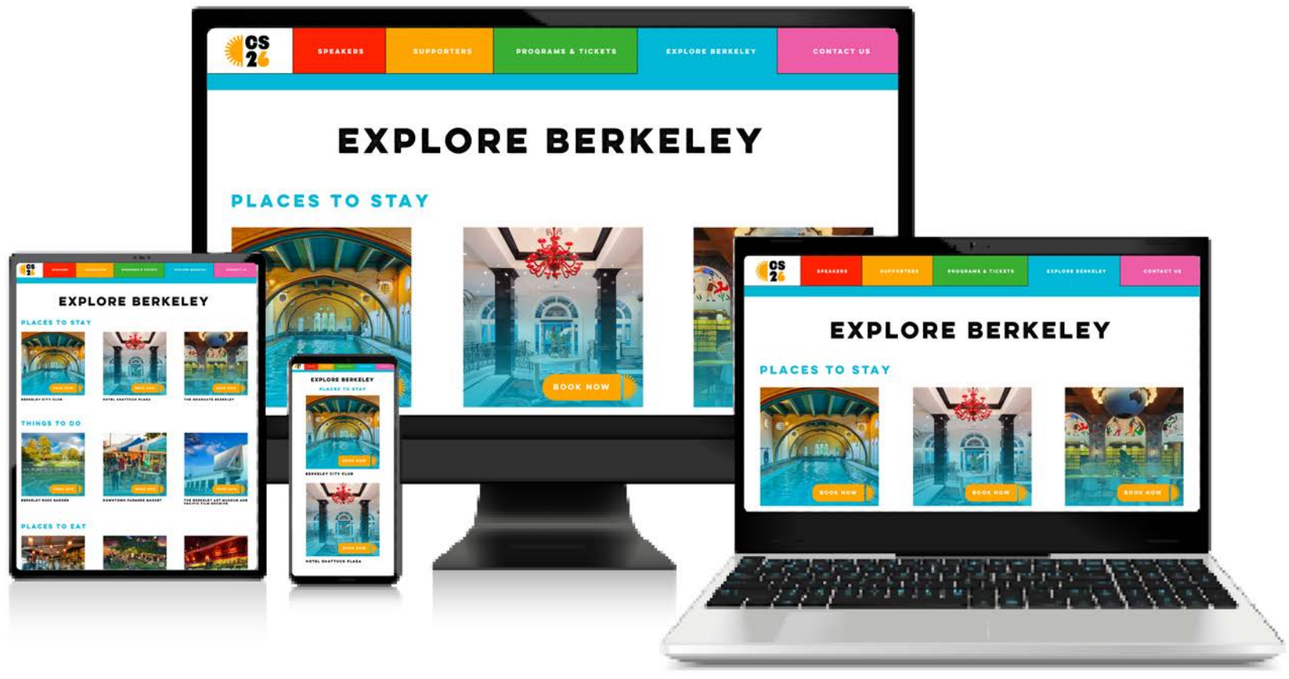
CREATIVE SUMMIT 2026

OCTOBER 9, 10, & 11, 2026

A symposium on creative cognition and new technology for artists, teachers and students







Stanwick
FINANCIAL SERVICES

Stanwick
FINANCIAL SERVICES
Dream with confidence.

Ryan Stanwick
Partner
ryan@stanwick.com
303 SW 12th Ave,
Portland, Oregon
541-517-4396

Stanwick
FINANCIAL SERVICES

BRAND STANDARDS

INTRODUCTION
Stanwick Financial Services has been a staple of the Portland financial community for 25 years under the direction of Phelonious Stanwick. Formally Stanwick & Sons, the company is now headed by the sons, who have a bold vision for its future as the world moves toward a more sustainable necessity.

MISSION
Stanwick's mission is simply to provide socially responsible money management for long term growth and security for their clients. It realizes this by making conservative investments on progressive technologies that improve the environment and empowers communities to develop sustainably and ethically. Their clients can be secure that they aren't compromising ethical values for financial success.

IMAGE GUIDELINES
Stanwick actualizes the dreams and goals of its clients. Images should reflect this by portraying freedom, confidence, and empowerment. Images may include individuals or families, but they should be placed in environments that are open and encompass expanded landscapes. Indoor or darkly lit spaces are to be avoided. People should be shown smiling, and if more than one person is shown, they should be in close proximity and relating to each other in a familial way.

SLOGAN GUIDELINES
"Dream with confidence" is the only approved slogan. Consistent messaging is vital in establishing and maintaining Stanwick's identity, and variations of this slogan like "Dream Confidently" are not permitted. Advertising campaigns may use other catchphrases, but they should not be used in place of the approved slogan. Outfit Bold is the only font.

OFFICIAL LOGO
The Stanwick Financial Service logo is an elegant partnering of serif and sans serif typefaces. Invokes a sense of historic reliability, while at the same time introducing a contemporary flare showing Stanwick's forward looking mindset. This logo is the primary branding identity for Stanwick. As such, it is not to be altered nor changed in any way, including colors, proportions, nor replaced with anything resembling it. Permission must be granted for the use of the logo, including requests by advertising partners.

Stanwick
FINANCIAL SERVICES

LOGO SPACING
The logo shall not be encroached on past the areas delineated below. No text, lines, or significant image components can reside within these boundaries; with the exception of the website address, which can sit below no closer than 1/2X.



ALTERNATE LOGO OPTIONS
The Stanwick Financial Services logo can be used in the color variations below, within the specified circumstances

The logo is predominantly text, and color contrast must be checked when the logo is used on anything other than a white or black background. A contrast of 1:4 is required, both for accessibility and for the logo to be read clearly.

COLOR LOGO FOR LIGHTS

Stanwick
FINANCIAL SERVICES

BLACK LOGO FOR LIGHTS

Stanwick
FINANCIAL SERVICES

Stanwick
FINANCIAL SERVICES

Stanwick
FINANCIAL SERVICES

COLOR LOGO FOR DARKS

WHITE LOGO FOR DARKS

COLOR PALETTE
The Stanwick Financial Services color palette for print and digital advertising is simple and clear, highlighting Stanwick Blue without diluting it with secondary colors.

Stanwick Blue	White	Black (for print)
Hex #238CB5	**Hex** #FFFFFF	**Hex** #000000
Process Color C M Y K 80 33 16 0	**Process Color** C M Y K 0 0 0 0	**Process Color** C M Y K 60 40 40 100
R G B 20 125 190	R G B 255 255 255	R G B 0 0 0

TYPOGRAPHY
The Stanwick brand is further reinforced with a thoughtfully chosen set of typefaces chosen to embody forward thinking and confident reassurance.

Avenir Next (Regular) is used for body text. It is a geometric sans-serif font which lends a sense of veritas and gravitas, but with some humanist touches to make it more approachable. Stanwick is reliable, but also personal. It works as body copy or paragraph text on websites.

Outfit (Bold) is similarly a geometric sans-serif font but features both broader strokes and human touches. It is attention getting but not overbearing. The message is stability and security. It should be used as the H1 headings.

Piazzolla (Medium)is a contemporary serif font which provides a visual contrast to the geometric fonts, while also maintaining clarity and a fresh feeling. Stanwick values tradition but embraces the new. It should be used as subtitles or H2 headings.

BORDER ACCENT
The Stanwick brand incorporates a border accent which can be white, black, or Stanwick Blue. When the accent border is used with the logo, the width of the line should **match the width of a vertical stroke in "FINANCIAL" in the logo**. It should have an even margin at the borders. The border is not part of the logo. It shall not frame the logo, even outside the logo exclusion zone.

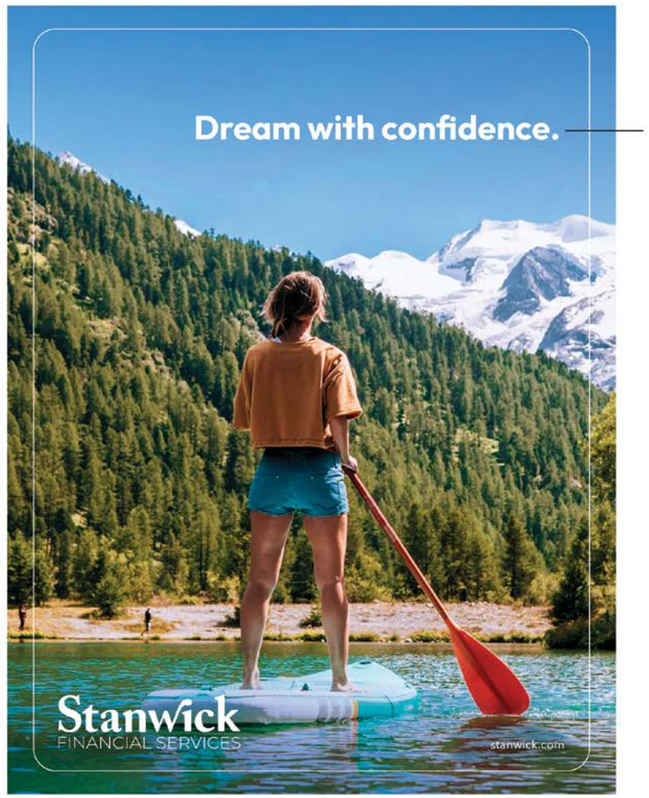
Stanwick
FINANCIAL SERVICES

LOGO, STATIONARY, & BRAND GUIDE

EXAMPLE OF USE

The Stanwick Financial Services identity is established, communicated, maintained, and reinforced by integrating all elements of the brand. Please see the following examples.

PRINT



WEBSITE

DREAM WITH CONFIDENCE. — Outfit (Bold)

MAKING YOUR FUTURE SUSTAINABLE — Piazzolla Libre (Medium)

Stanwick's mission is simply to provide socially responsible money management for long term growth and security — Avenir Next (Regular)

Stanwick
FINANCIAL SERVICES

Lizara Midia
326 W. 12th Avenue
Eugene, OR 97401
541-343-6636
Liz@midia.com

October 31, 2024.

Dear Lizara Media,

I am excited to learn that you are looking to expand your team. I have been looking for part time graphic design work with a group that focuses on socially meaningful work that contributes to communities.

In 2013 I crafted a 1,600 square foot mural in Eugene, Oregon. I designed this city beautification project and organized tens of local community members to help in the painting. The concept was a dry run for a youth program that would work to engage younger people to have greater investment in their communities. In 2023 I created and presided over the Creatives club at Lane Community College with the mission to create a dynamic opportunity for art, multimedia, and design students at LCC that fosters collaboration and networking.

Along with my Bachelor of Science with a Minor in Fine Art and Masters of Architecture, my education includes graphic design, math, science, and engineering. I have additionally taught myself as an illustrator and artist in mediums from pen and ink to pumpkin carving. This diverse background strongly contributes to unique creative problem sol.

This can be seen in that I have held multiple job roles throughout my employment history, from photography and illustration for presentations while drafting steel details or designing tenant infills while serving as the in-house graphic designer. I am adept at managing various roles and projects simultaneously to achieve optimal solutions.

Thank you very much for your time and consideration.
I look forward to collaborating with you in the near future.

Sincerely,

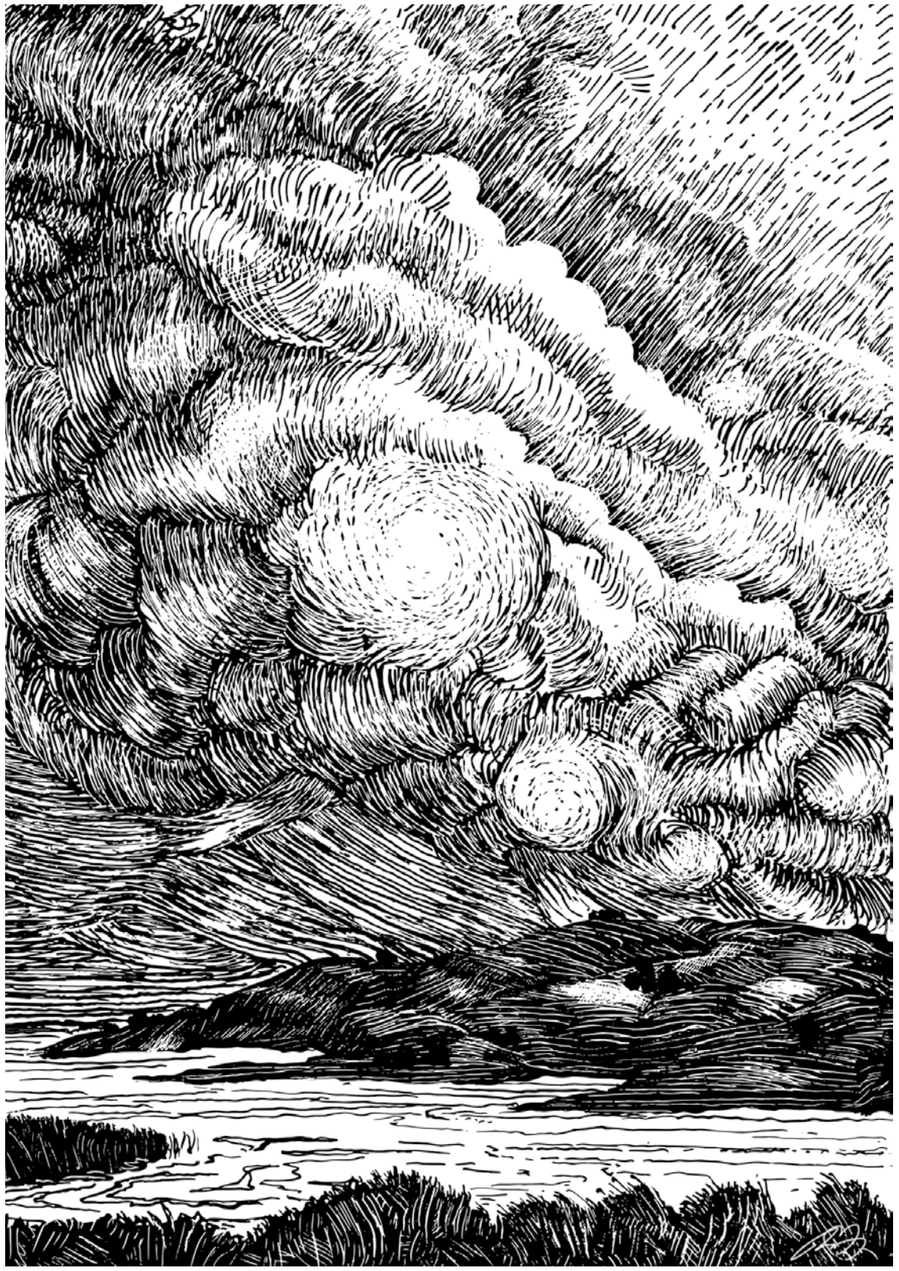
Ryan Stanwick
Partner

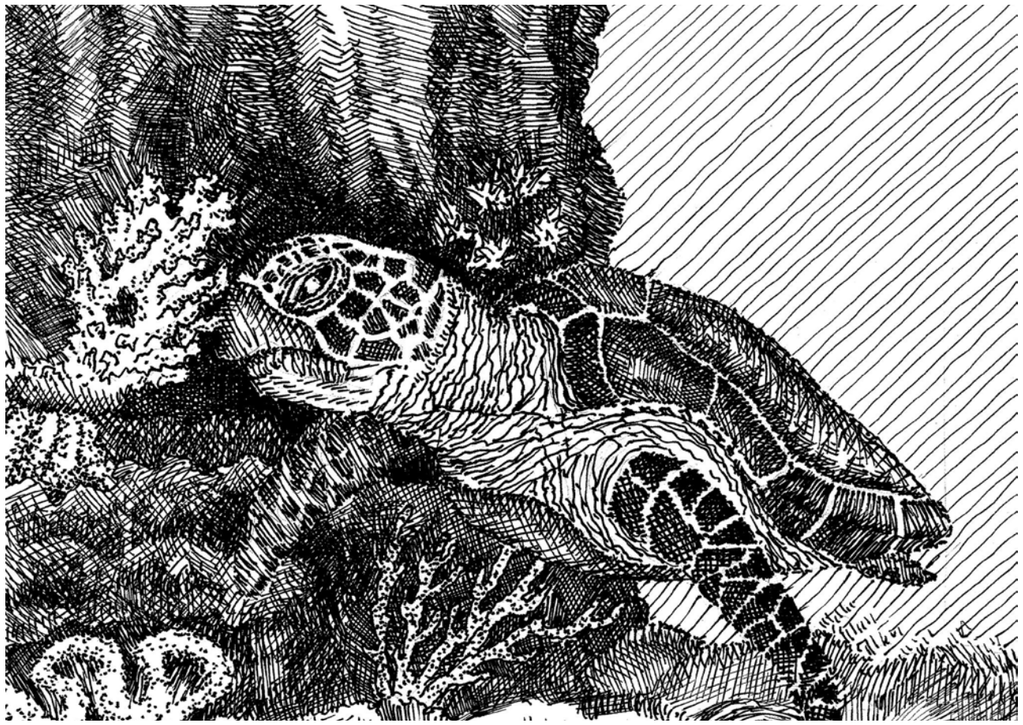
Dream with confidence.

303 SW 12th Ave, Portland, Oregon | stanwick.com

Stanwick
FINANCIAL SERVICES
303 SW 12th Ave, Portland, OR

Lizara Midia
326 W. 12th Avenue
Eugene, OR 97401



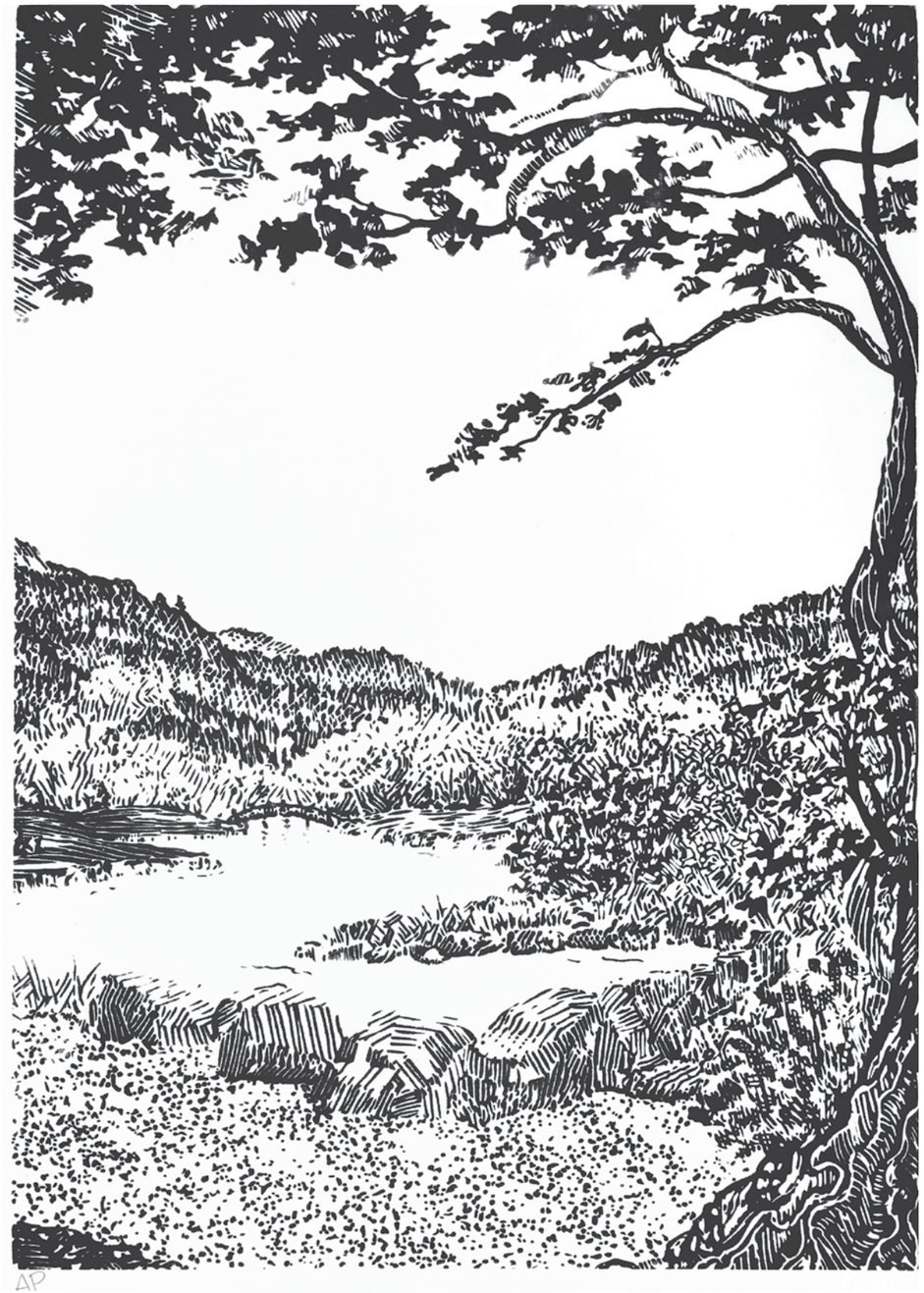


WOODBLOCK PRINTS

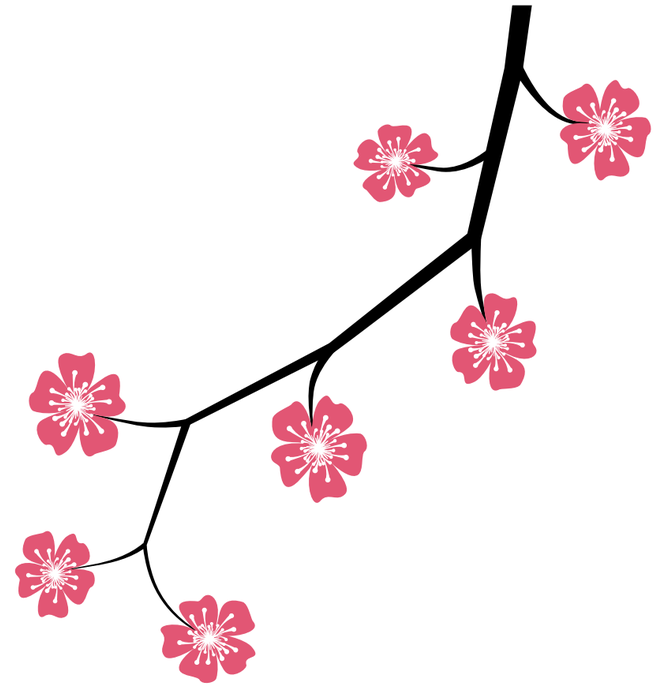
Selected work from
Grief Ink series.

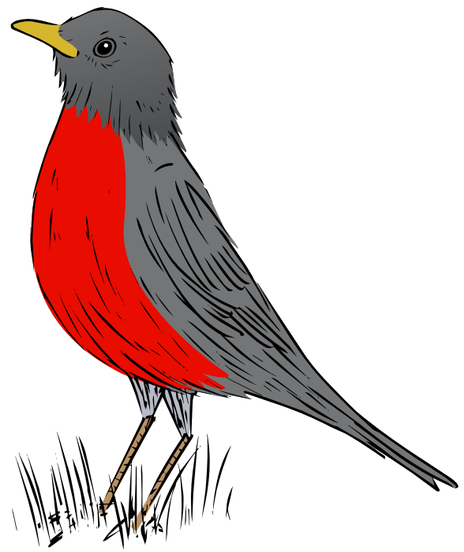






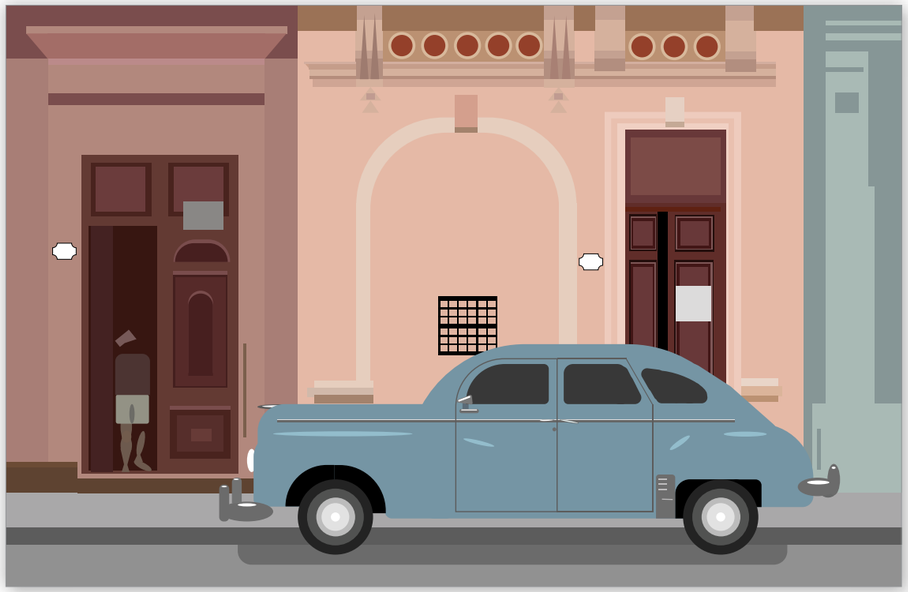






VECTOR ILLUSTRATION

Adobe Illustrator.





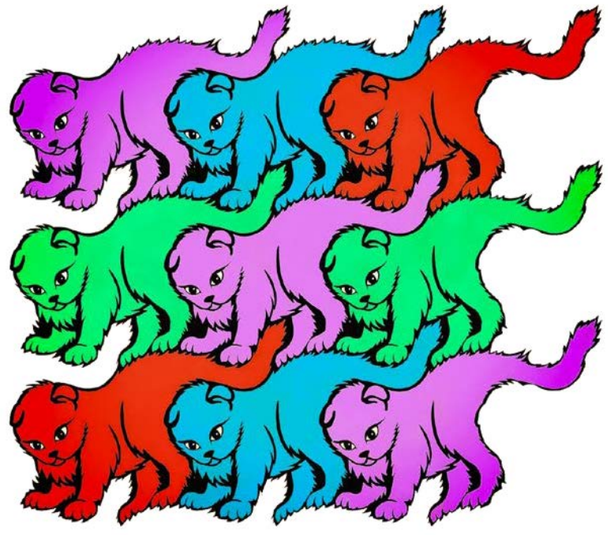












DIGITAL ILLUSTRATION AND ART

Procreate on Ipad Pro. I spent two years doing a drawing every day. These often had fantasy and landscape themes, which lead to broader creative projects such as a mural and deck of cards.



RICHARD MCCONOCHIE
DESIGN | ILLUSTRATION | ART

Thank you!



541.517.4396
r.a.mccon@gmail.com
richard-mcconochie.com