



TAKE A LOOK INTO MY PROCESS!



PROJECT 1: CORPORATE IDENTITY
FALL 2024

Mark Comparisons

PROFESSIONAL



EDELMAN FINANCIAL ENGINES

■ The logo for this financial company does a good job of utilizing principles of design to create a double image in the logo. An E and F both being visible must have took a lot of thought and consideration. While professional companies often lack personality in their logos due to the nature of their work, there's still a brand story that is relayed. One has to think about what their audience would want to see when choosing someone to deal with their finances and it is a group of people that knows what they're doing. That is all relayed through this logo design.

good

RETAIL



COBBLER

■ This shoe repair store fittingly named "Cobbler" is an anomaly amongst logos in such an outdated profession. It is modernized and feels fresh. While the appeal of most cobbler's is the vintage aesthetic, the cleverness in this logo shines through. the hammer which forms a c which is fixing its own shoe is a unique solution to a logo for a shoe store. Being an icon, it is versatile across all forms of production and will always appear well.

needs improvement

SERVICE



SWINGERS GOLF CLUB

■ What is so interesting about the Swingers Golf Club logo is that it carries a real personality through its hand lettered word mark mimicking the stroke of a golf club. It incorporates the imagery of a golf flag while maintaining a beautiful simplicity. The logo is refined and feels mature for an exclusive club experience. Golf clubs typically being a part of country clubs provide much more than just a place to golf, it is a lifestyle. This logo would relay to potential patrons that they could adopt a go with the flow lifestyle.

NON-PROFIT



WEATHERVANE PLAYHOUSE

■ Weathervane Playhouse, also a local nonprofit theater has an eccentric and vibrant logo that reflects their company. What works for this is its refined color palette that features beautiful jewel tones. It also is direction holding the meaning of moving forward. It is recognizable and memorable. With a local company that doesn't stretch beyond its community, it is important to make an imprint on people's minds through your imagery and not just use nonsense shapes that don't equate to an image in people's minds.

MANUFACTURING



TESLA

■ What is effective about the Tesla logo, is its dual function. While forming a letter T, it also reflects the shape of the car. A logo that has multiple meanings and considerations is a well thought out logo. This logo reflects its product perfectly, remaining futuristic and using sharp corners. I appreciate most how it avoids the cliché amongst car manufacturers of using a chrome logo.



SEQUOIA FINANCIAL GROUP

■ While Sequoia Financial Group has a very intriguing name, their logo could be more well considered. It is not a bad logo, it is just a first thought type of logo. I feel a good logo requires an "aha" moment of genius where something clicks and creates a unique brand identity. A good logo should transcend clichés. This logo succeeds in scalability and getting the point across but is convoluted in the iconography and type presentation.



SECOND SOLE

■ There is something so inspiring about a cobbler business running and thriving in 2024. While this logo is not fully flawed, it could be more interesting and I am very inspired by the name and vintage feel of the business. There is too much being done and it is more signage than a logo. I could see a play on words being done and there is definitely endless imagery to pull from for a cobbler's business.



PINE VALLEY GOLF CLUB

■ Pine Valley Golf Club is a part of a country club, but does not convey a feeling of an exclusive lifestyle through its logo. The typography is quite difficult with its incorporation of clip art images and takes away from the logo's effectiveness.



SHADOWBOX LIVE

■ A non profit theater company with a central goal of facilitating community and bringing people together. Their logo doesn't currently reflect or give any insight as to what their company is about. It has an overuse of effects and is convoluted and confusing. It is hard to tell what exactly it represents. It would be interesting to represent the community oriented goals in their logo or something to show it is a theatrical company.



D'LUX MOTORS

■ What D'Lux Motors does well is knowing what they are as a manufacturer. They have an identity that is unique in creating and up keeping vintage cars. The logo however is vintage and not in an appealing way. Their storefront could be equated to a retro diner. This logo is doing too much and is just trying to incorporate too many ideas at once.

PINE VALLEY GOLF CLUB

★ sketches and ideation ★

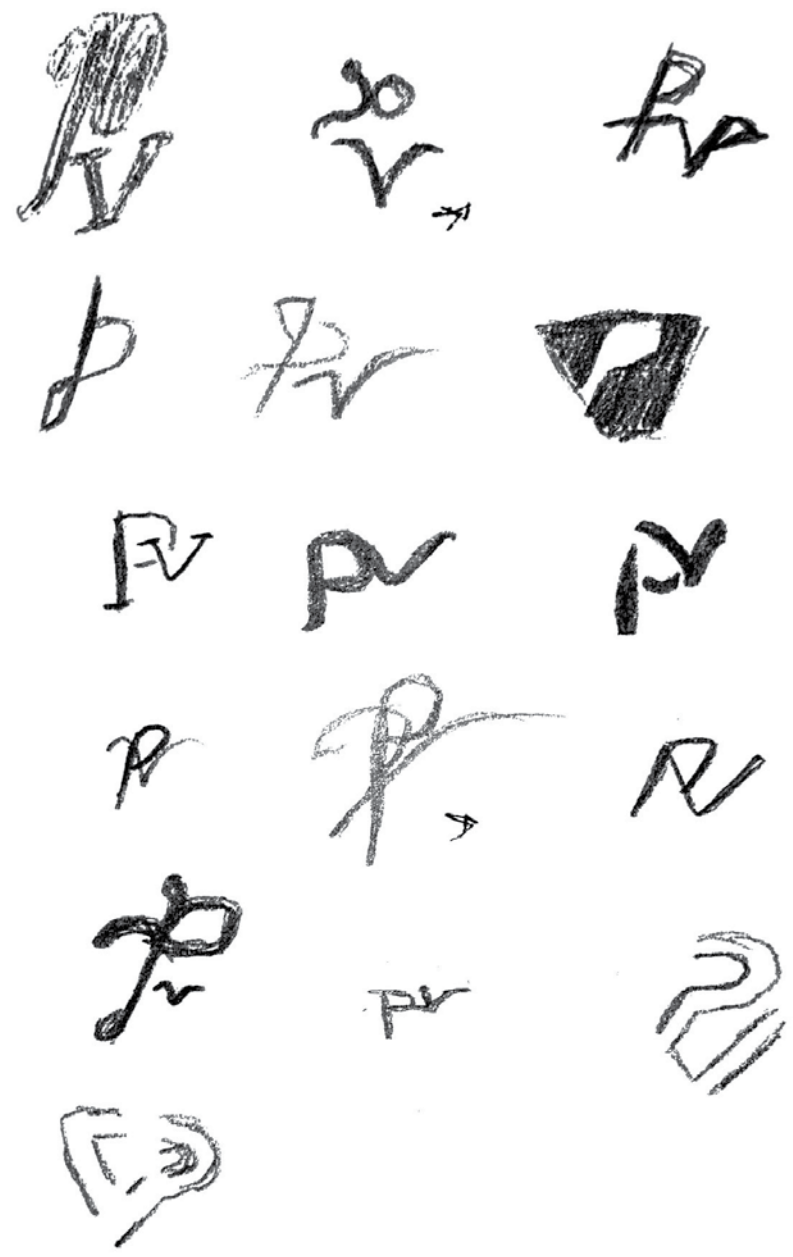
Initial Sketches - Pictogram



Initial Sketches - Symbol



Initial Sketches - Monogram



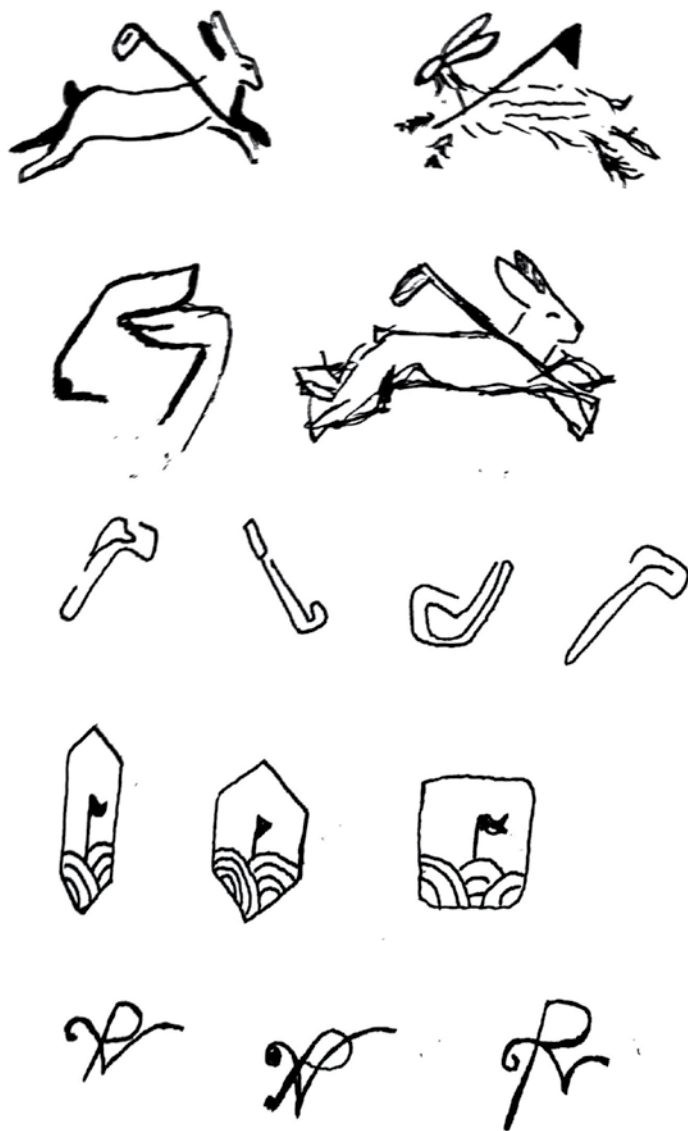
Initial Sketches - Wordmark



Initial Sketches - Combination



Revisions



Pine Valley

Service

Golf Course, Country Club

Mission Statement: As a family owned course with a friendly staff and value driven pricing it is the perfect place for all ages and levels of golfers. Our staff will always strive to make you feel at home, provide you with great value and give assistance when needed. We offer great rates, online bookings, seasonal promotions and many new offerings tailored to Wadsworth and the surrounding communities.

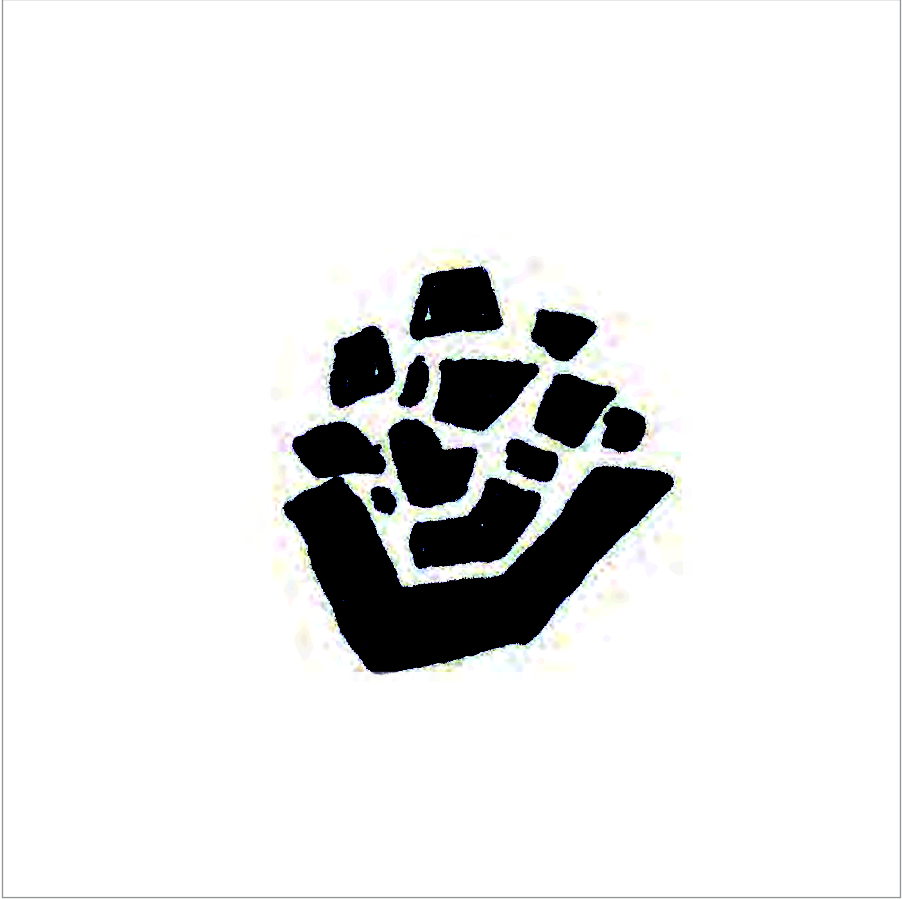
Competitors: Mud Run, Firestone Country Club

The local golf course competitors are all quite dated in their branding. Modernizing their logo, but maintaining the family-owned appeal will help to breathe new life into their company.

1. Pictogram or Icon



2. Abstract Symbol



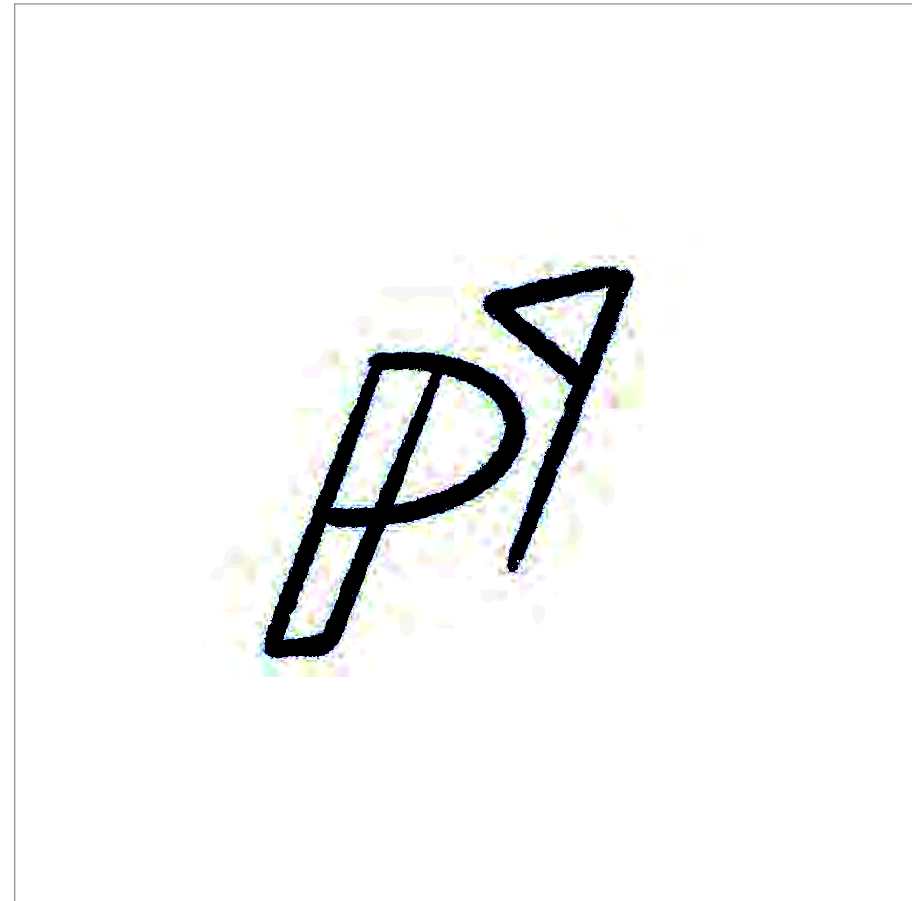
3. Monogram



4. Logotype or Wordmark

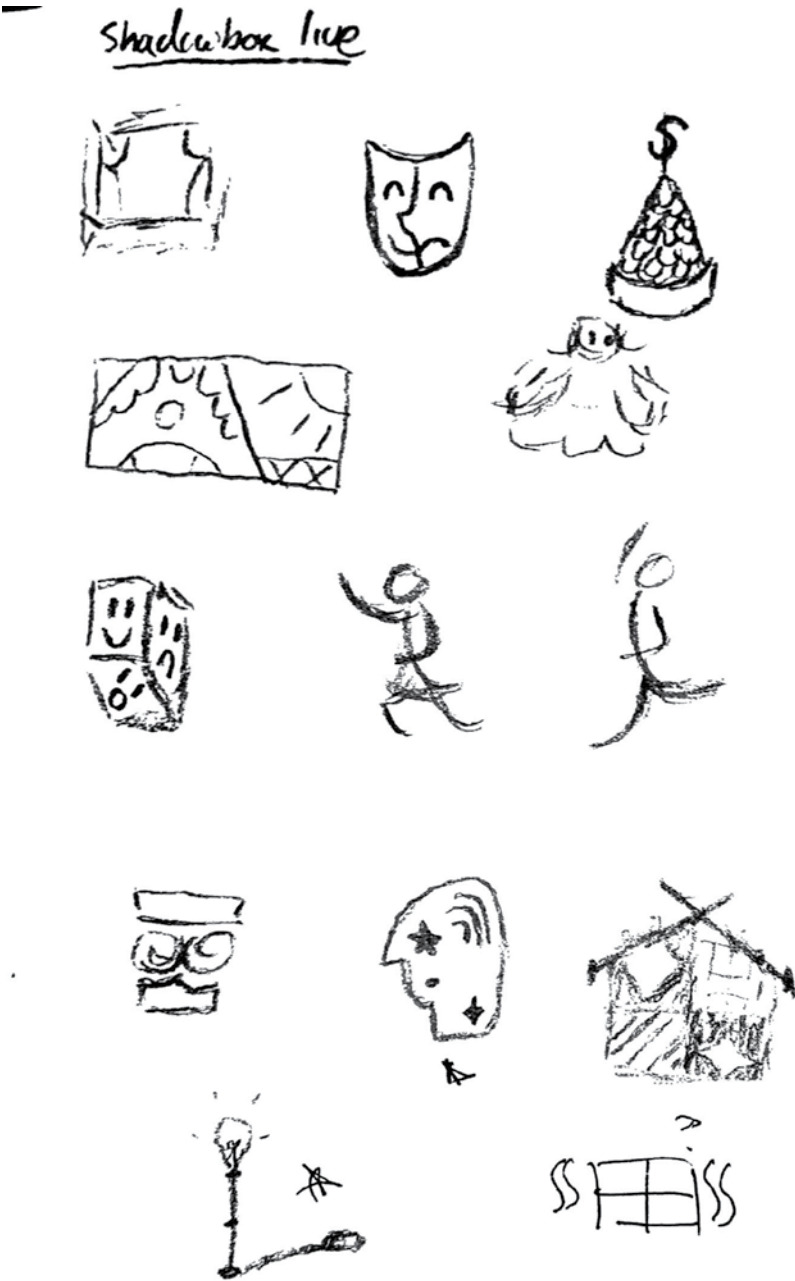


5. Combination

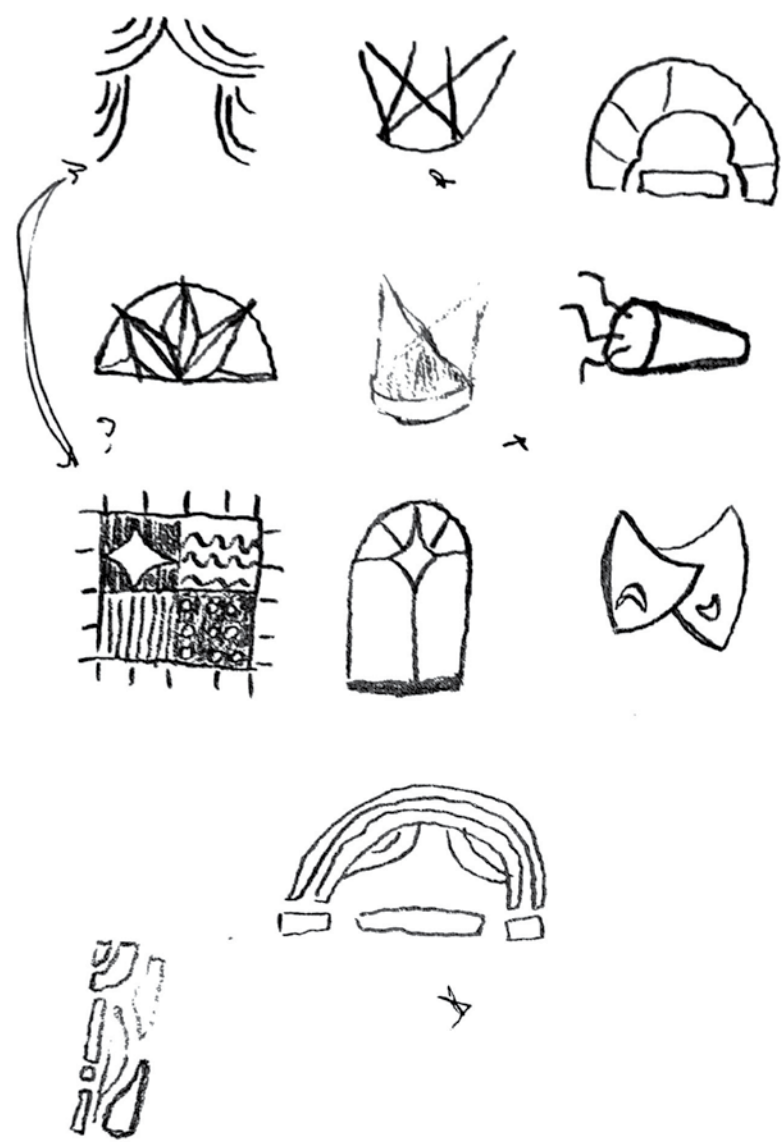


SHADOWBOX LIVE

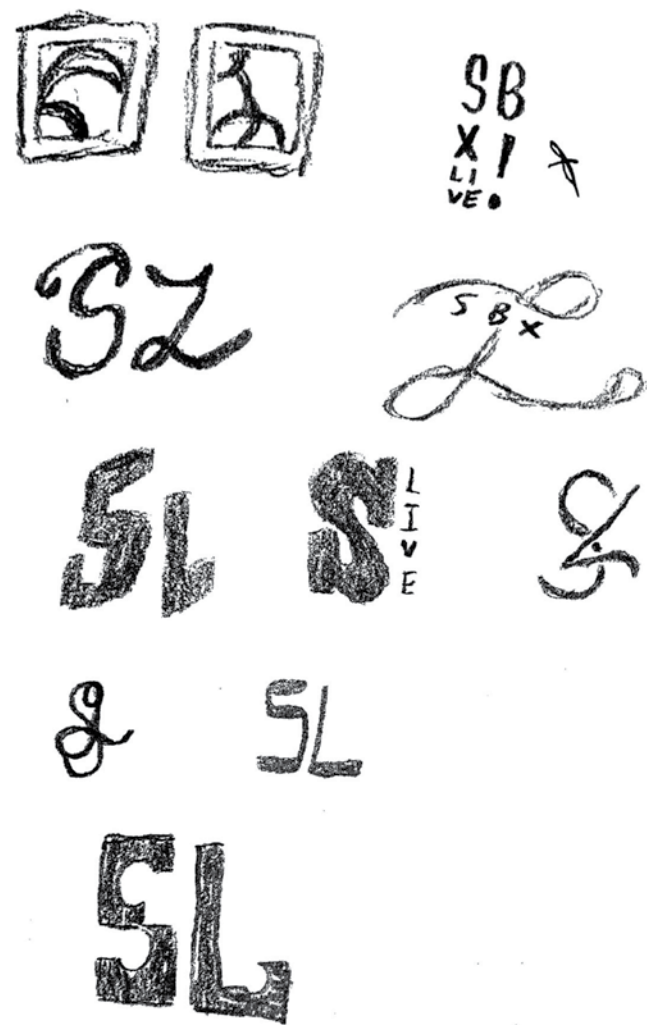
★ sketches and ideation ★



Initial Sketches - Symbol



Initial Sketches - Monogram



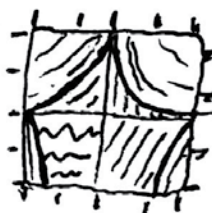
Initial Sketches - Wordmark



Initial Sketches - Combination



Revisions



SB
X!
LIVE

SB
X!
LIVE

LIVE
SBX

SHA
LIVE
BOX

SHA
LIVE
BOX

SHA
LIVE
BOX

SHA
LIVE
BOX

Shadow
-box-
Line

Shadow
box
Line

SHADOW
-Box-
Line

SHADOWBOX
LIVE

Shadowbox
live

SHADOW
LIVE
box

Shadowbox
Line

Shadowbox
Live

Final High Contrast Drawings

Jacob Hamilton | Corp ID | Fall 2024

ShadowBox Live

Non Profit

Community, Theater

Mission Statement: As a leading entertainment destination in Columbus, Ohio, we tell stories with captivating shows and intimate dining experiences that move audiences beyond experience into a shared expression of joy.

Competitors: OhioTheatre, Short North Stage

The local theater competitors are all quite established in their identity. Being the capital of the state (columbus) there is a lot of active theater companies and they all have quite unique identities. What can help differentiate Shadowbox live is their historic building and their mission surrounded around facilitating community.

1. Pictogram or Icon



2. Abstract Symbol



3. Monogram



4. Logotype or Wordmark



5. Combination



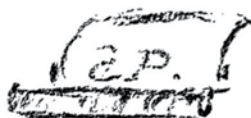
AKRON PRESS

★ sketches and ideation ★

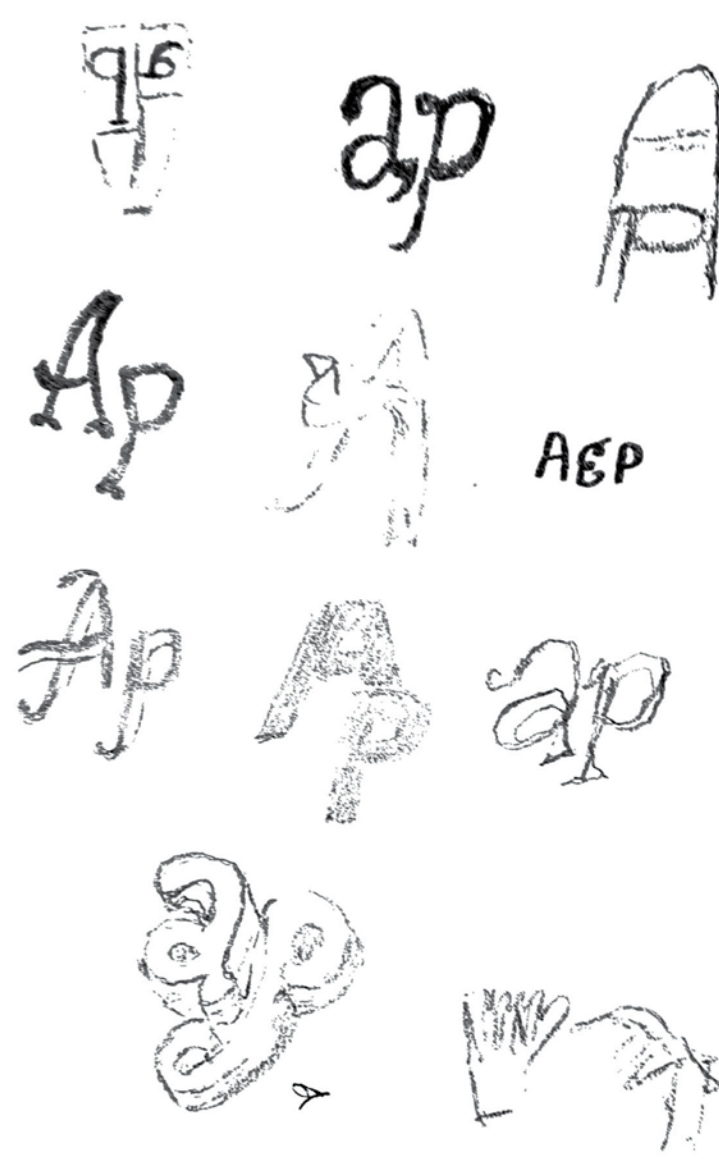
Akron Press



+

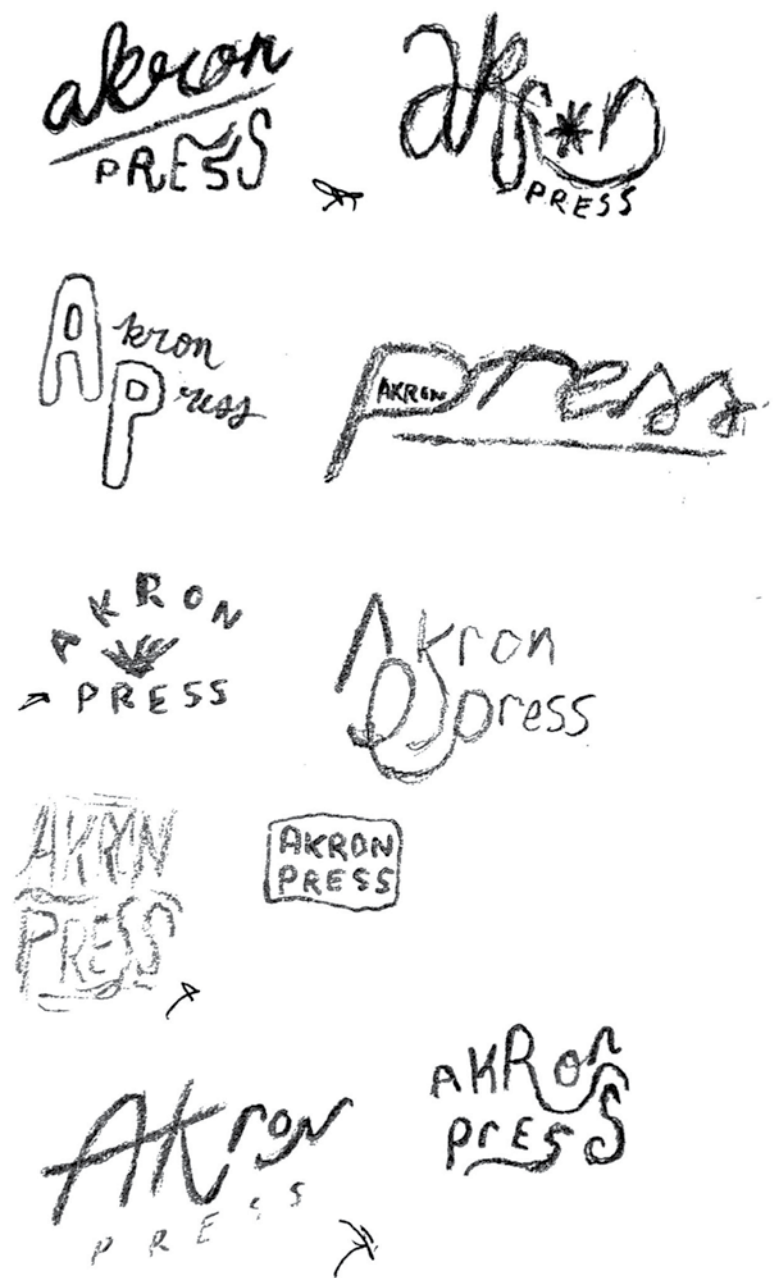


Initial Sketches - Symbol



Initial Sketches - Monogram





Initial Sketches - Combination



Revisions

akron
PRESS

akron
PRESS

K R
P O Z
PRESS

A K R O N
PRESS

AKron
P R E S S

AKron
PRESS



Final High Contrast Drawings

Jacob Hamilton | Corp ID | Fall 2024

Akron Press

Non Profit

University press, local history

Mission Statement: The University of Akron Press is a small publisher of scholarly, literary, and general interest books. Since 1988, we have published compelling works with regional and national significance. We are committed to the idea of scholarship as a public good and work collaboratively with our authors to produce books that meet the highest editorial and design standards. The Press is overseen by an editorial board of University of Akron faculty.

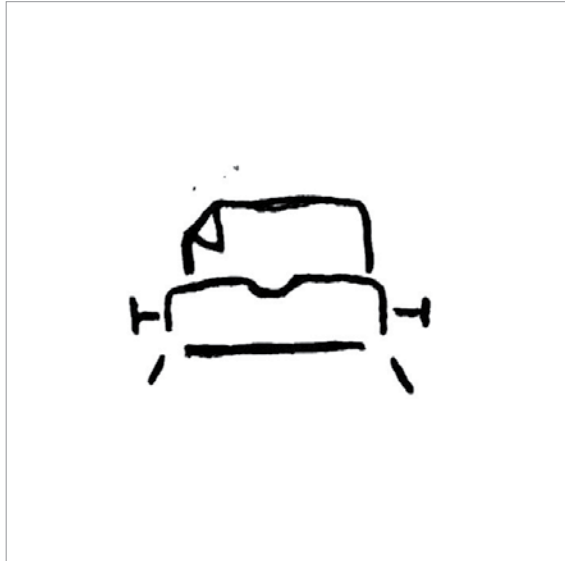
Competitors: Kent state, Ohio state, other AU Presses

It is important to differentiate UA Press from other AU presses. Though competition is sparse due to the importance of local history, a specific identity will boost the importance of the UA Press in the eyes of consumers.

1. Pictogram or Icon



2. Abstract Symbol



3. Monogram



4. Logotype or Wordmark



5. Combination



SEQUOIA FINANCIAL

★ sketches and ideation ★

Initial Sketches - Pictogram



Initial Sketches - Symbol



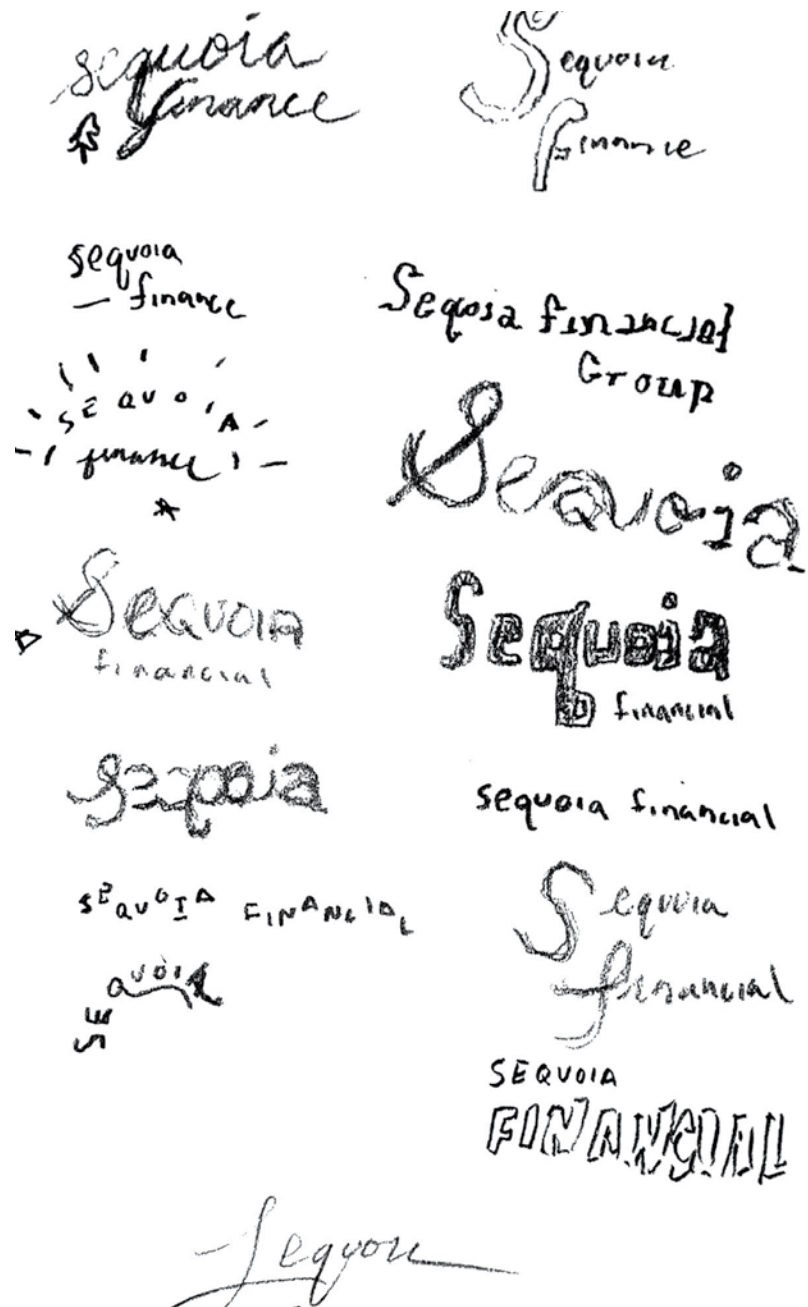
Initial Sketches - Monogram

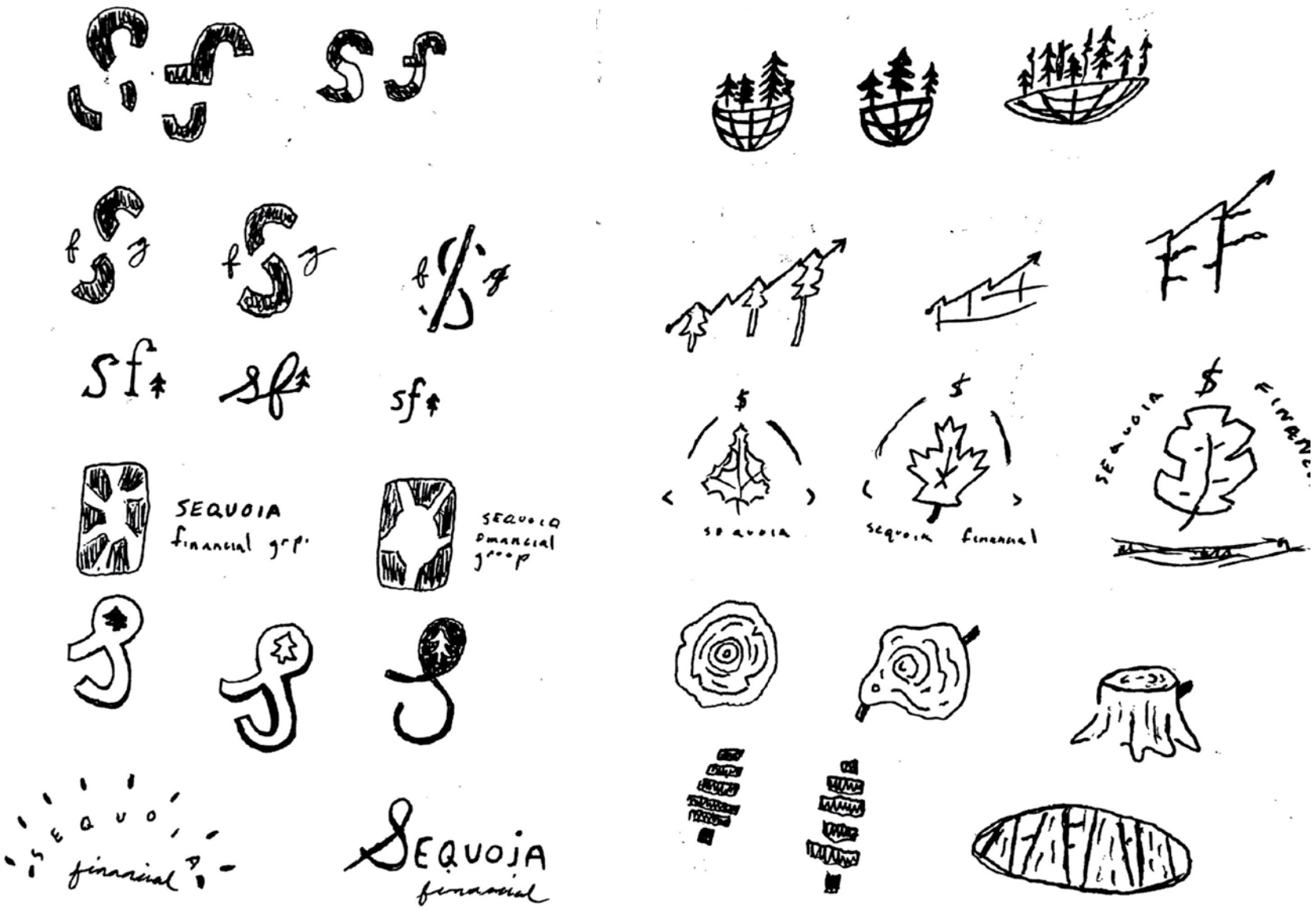


Initial Sketches - Wordmark



Initial Sketches - Combination





Final High Contrast Drawings

Jacob Hamilton | Corp ID | Fall 2024

Sequoia Financial Group

Professional

Bank, financial literacy, wealth planning, asset management

Mission Statement: BUILT FORYOU. We serve clients across the wealth continuum, enriching lives by helping individuals and families advance their chosen future.

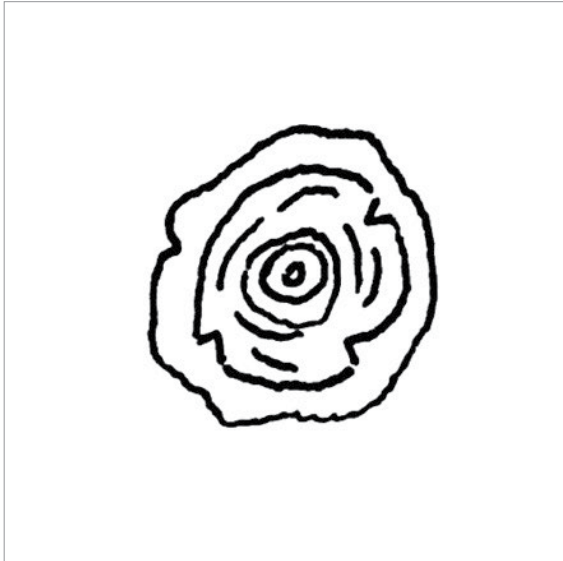
Competitors: Towpath credit union, Huntington bank

It is important for Sequoia Financial Group to emphasize what they do best. They are more than a bank. They are built for your needs and handle everything from wealth planning to asset management.

1. Pictogram or Icon



2. Abstract Symbol



3. Monogram



4. Logotype or Wordmark



5. Combination



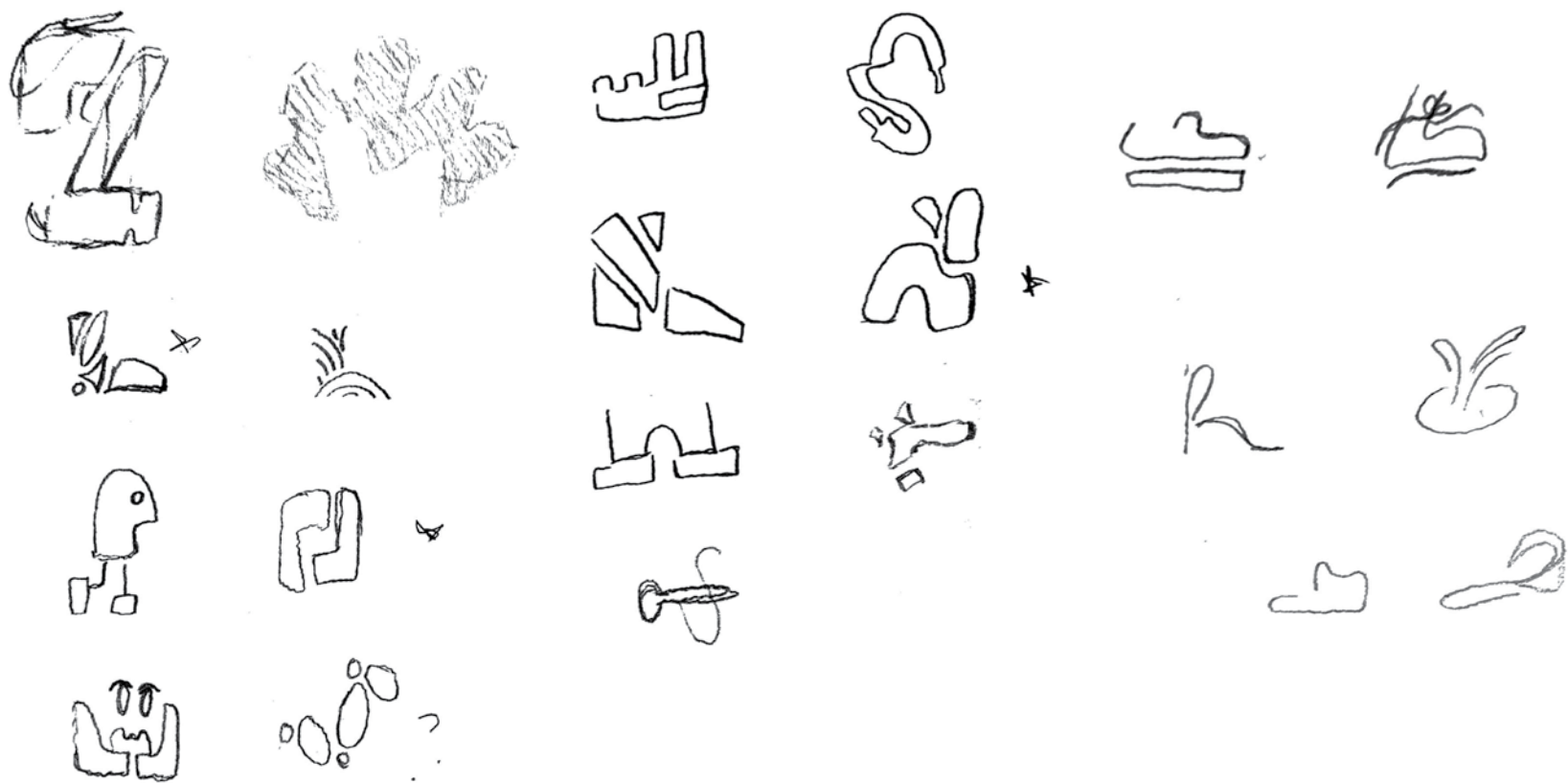
SECOND SOLE

★ sketches and ideation ★

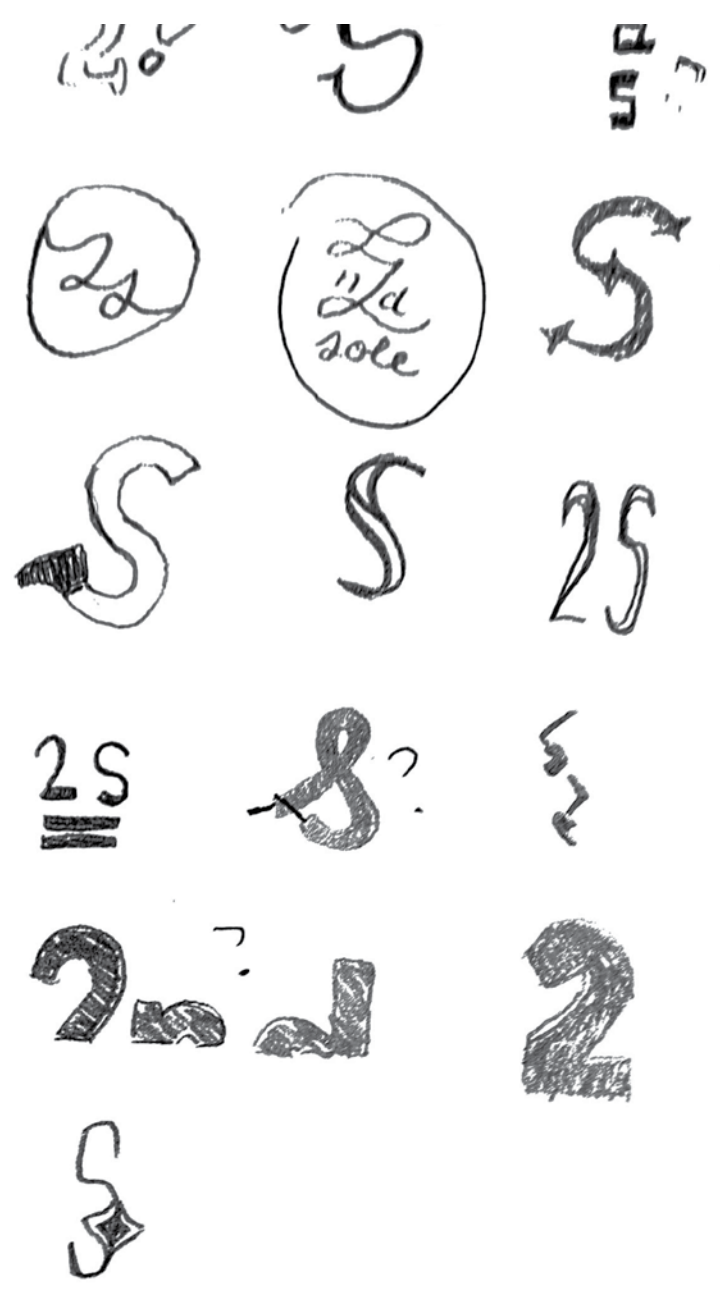
Initial Sketches - Pictogram

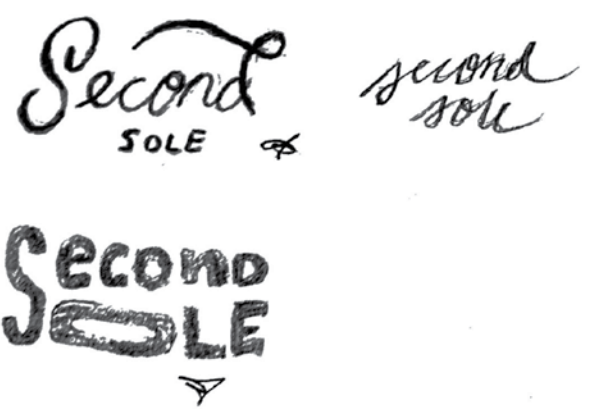


Initial Sketches - Symbol

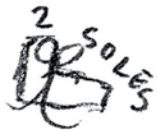
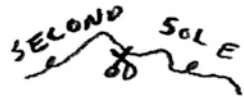
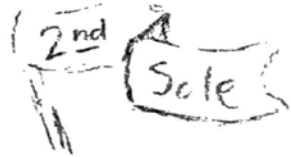


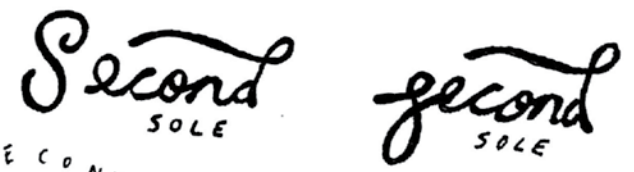
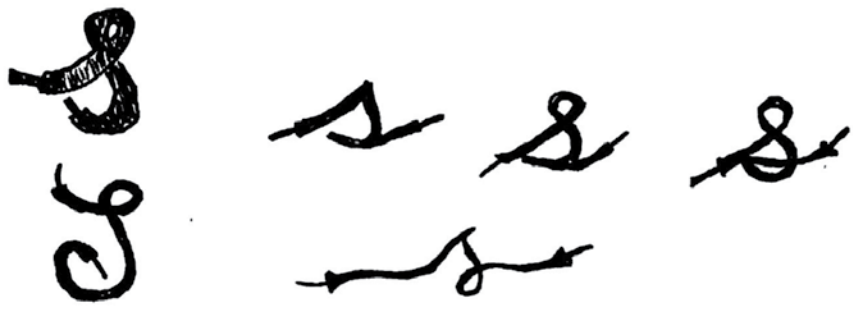
Initial Sketches - Monogram





Initial Sketches - Combination





Final High Contrast Drawings

Jacob Hamilton | Corp ID | Fall 2024

Second Sole

Retail

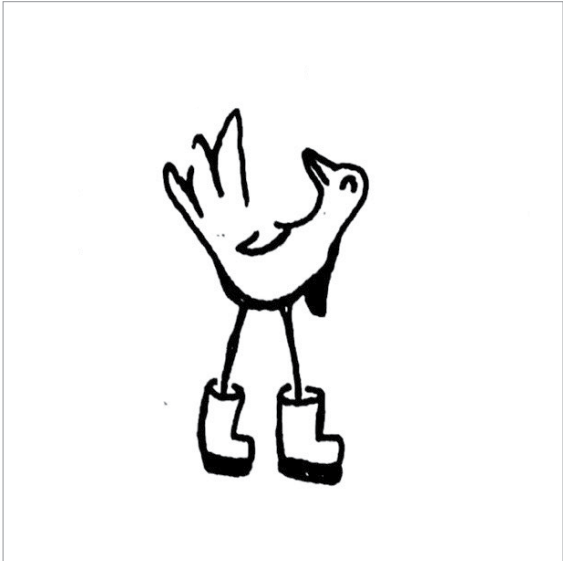
Cobbler, Shoe repair

Mission Statement: We invite runners, walkers, and fitness enthusiasts of all levels to come check us out and see why our 'sit and fit' process is the best you can find- every individual is different, and has their own needs. We understand that and will take our time to help you find the perfect shoe, for any occasion. Whether a beginning walker, runner, hiker, or local track athlete, we have the experience and expertise to keep you moving and keep you healthy.

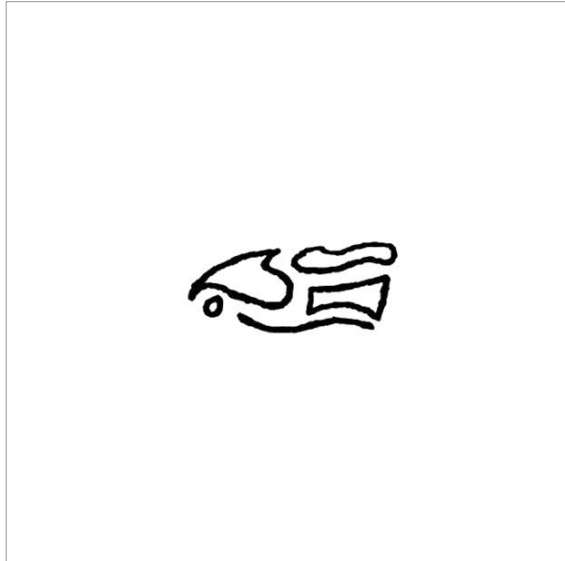
Competitors: Kicks, Lucky shoes

Though cobblers don't deal with much competition in 2024, the business of Second Sole has to evolve to compete with shoe stores. Directing themselves to a younger audience and showing them the importance of fixing their shoes over buying a new pair will be important.

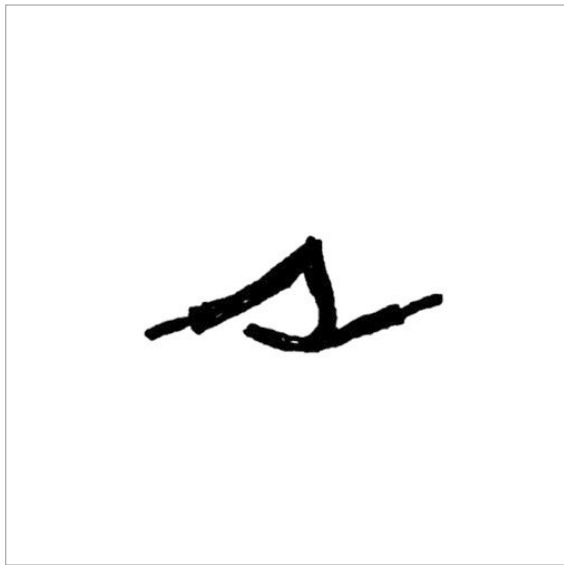
1. Pictogram or Icon



2. Abstract Symbol



3. Monogram



4. Logotype or Wordmark



5. Combination



SECOND SOLE

★ digital exploration & buildout ★



2nd
sole

sole

sole

SECOND
SOLE

sole

2nd
sole



Color Exploration



Color Sheet

Second Sole

Primary Mark

Pantone

CMYK

RGB



Pantone 717 U
C: 11 M: 64 Y: 85 K: 1
R: 218 G: 118 B: 62



Pantone 5463 U
C: 76 M: 58 Y: 51 K: 34
R: 61 G: 78 B: 86



Dear insert name,

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Sincerely,

Jacob Hamilton



1466 N Portage Path
Akron, OH 44313

330-835-9404
secondssoleakron.com

Dear Jane Doe,

Thank you for reaching out to Second Sole! We're delighted to hear about your interest in having your footwear restored. Whether you're looking to revive a cherished pair of shoes or give them a new lease on life, our skilled craftsmen specialize in expert repairs and restorations, ensuring your soles are as good as new. We take pride in providing personalized service and the highest quality care for every pair we handle.

If you have any specific questions or would like a quote, we're here to assist!

Best regards,

Jacob Hamilton
Second Sole Cobblers



1466 N Portage Path
Akron, OH 44313

330-835-9404
secondssoleakron.com

Dear Archie Support,

Thank you for reaching out to Second Sole! We're delighted to hear about your interest in having your footwear restored. Whether you're looking to revive a cherished pair of shoes or give them a new lease on life, our skilled craftsmen specialize in expert repairs and restorations, ensuring your soles are as good as new. We take pride in providing personalized service and the highest quality care for every pair we handle.

If you have any specific questions or would like a quote, we're here to assist!

Best regards,

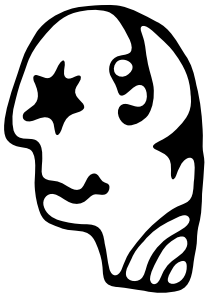
Jacob Hamilton
Second Sole Cobblers

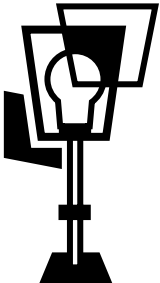
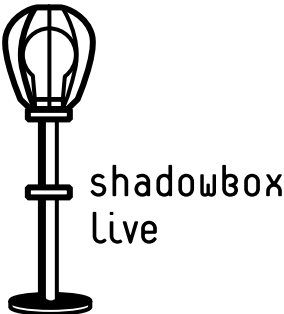




SHADOWBOX LIVE

★ digital exploration & buildout ★





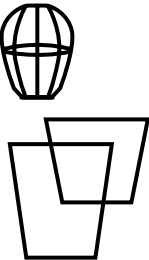
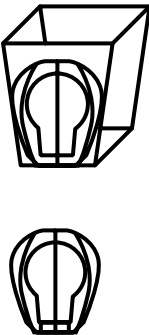
SHADOWBOX LIVE

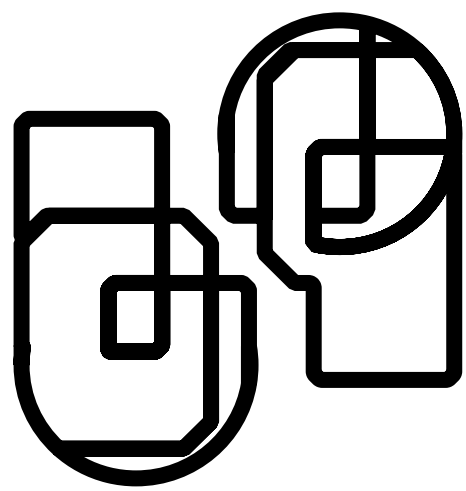
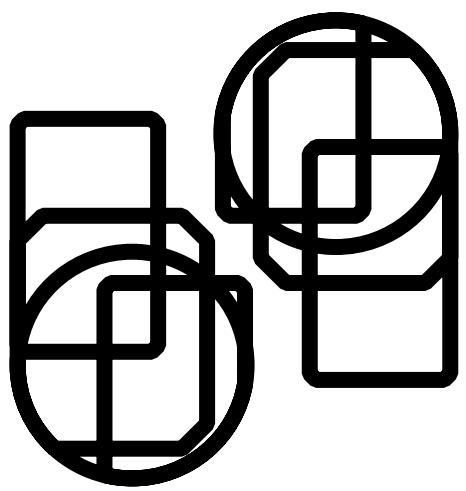
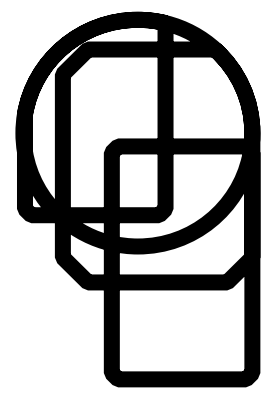
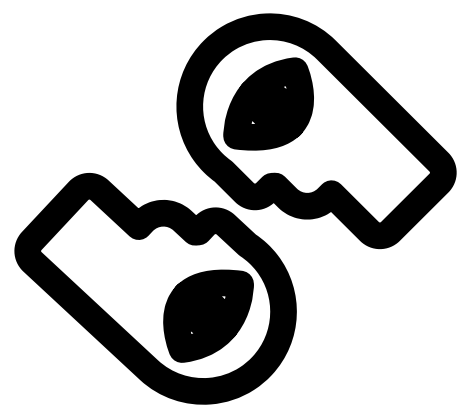
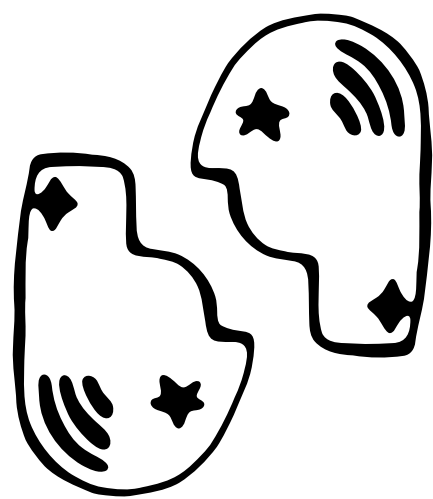


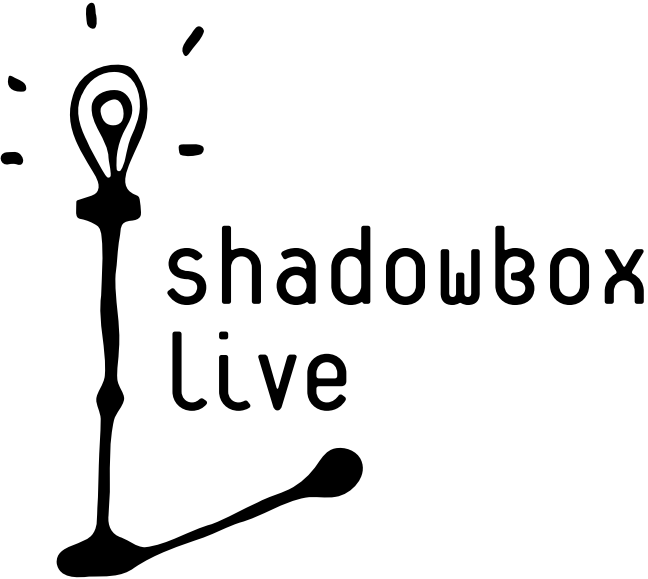
shadowbox live



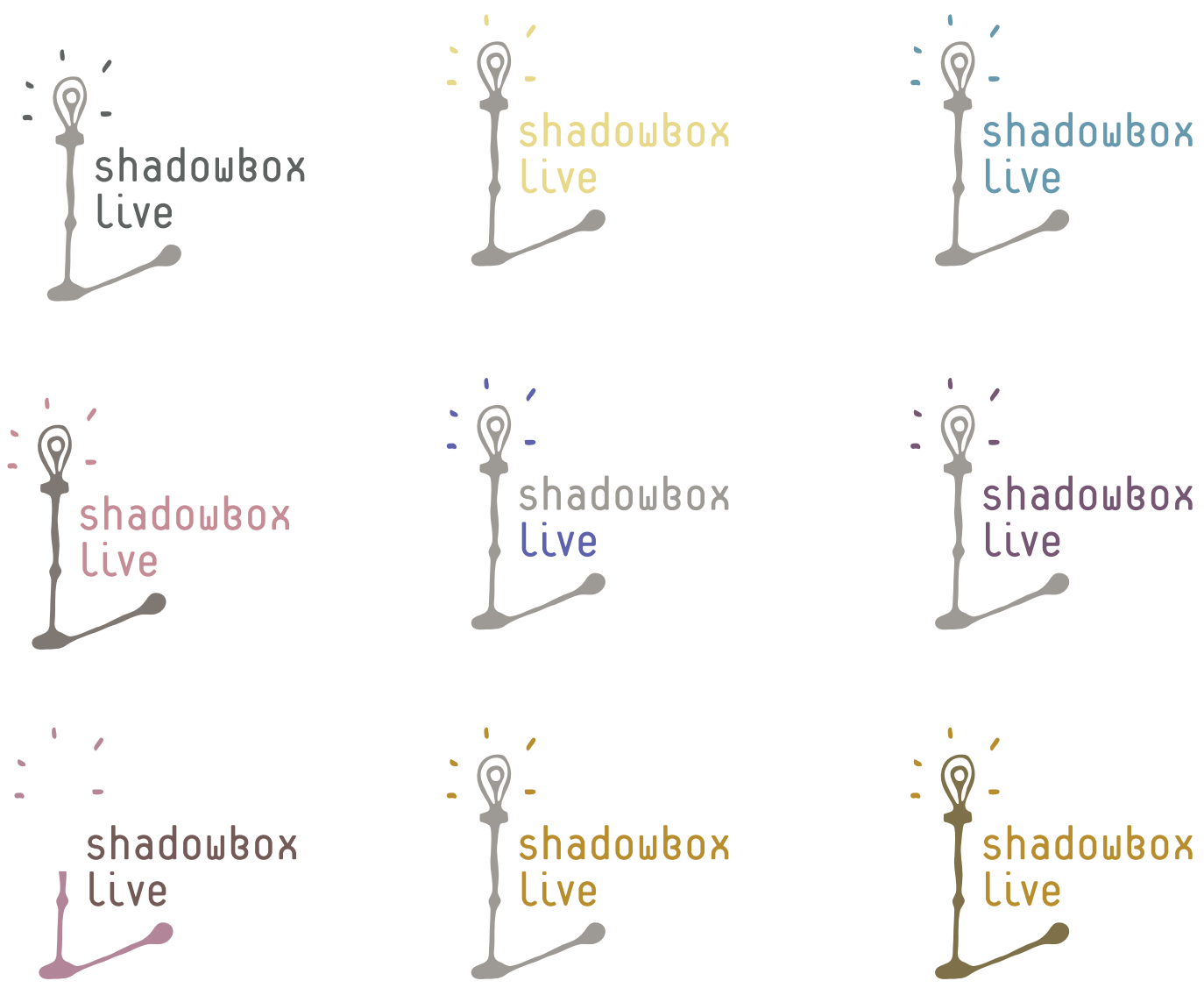
shadowbox live







Color Exploration



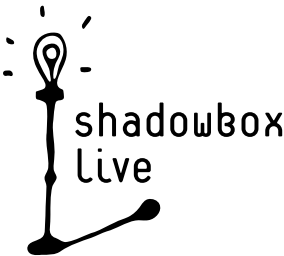
Shadowbox Live

Primary Mark

Pantone

CMYK


RGB




Pantone 694 U
C: 23 M: 50 Y: 30 K: 0
R: 197 G: 140 B: 130

Pantone warm gray 11 U
C: 51 M: 47 Y: 49 K: 12
R: 126 G: 119 B: 114

Letterhead Exploration






Dear Insert name,

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Sincerely,



Jacob Hamilton






Dear Jane Doe,

Thank you for your inquiry about renting out our theater for your production. We are really excited about the prospect of working together. Our theater can house one hundred people which should work perfect for your intimate performance.


We have attached a rental agreement and more information about our facilities and what we can provide.


sincerely,



Jacob Hamilton

theater & box office 503 s front st. ste 260 (614) 416-7625
columbus, OH 43215 shadowboxLive.org






DEAR REESE HEARSAL,

Thank you for your inquiry about renting out our theater for your production. We are really excited about the prospect of working together. Our theater can house one hundred people which should work perfect for your intimate performance.

We have attached a rental agreement and more information about our facilities and what we can provide.

SINCERELY,



JACOB HAMILTON
THEATRICAL EVENT PLANNER

theater & box office 503 s front st. ste 260 (614) 416-7625
columbus, OH 43215 shadowboxLive.org



JAMIE BRIGHT

Production Manager (614) 555-0192
Shadowbox Live Theater Company jamie.bright@shadowboxlive.com
503 Front St, Columbus, OH





Signage



PINE VALLEY

★ digital exploration & buildout ★



Pine
Valley

Pine
Valley

pine
Valley



pine valley
est. 1913



pine valley
est. 1913











Color Exploration



Color Exploration



Color Sheet

Pine Valley

Primary Mark

Pantone

CMYK

RGB



Secondary mark



Pantone 4695 U
C: 45 M: 59 Y: 62 K: 25
R: 123 G: 93 B: 82



Pantone 289 U
C: 78 M: 67 Y: 38 K: 22
R: 69 G: 79 B: 106

Letterhead Exploration



Jacob Hamilton | Corporate Identity | Fall 2024



DEAR JANE DOE,

Thank you for your inquiry about hosting your wedding at Pine Valley Golf Course. We are thrilled that you are considering our beautiful facilities for your special day. Our venue offers breathtaking views, elegant event spaces, and professional services to ensure your wedding is truly memorable. Enclosed, you'll find a copy of our wedding agreement with detailed information on pricing, available packages, and our booking policies.

We look forward to the opportunity to help make your wedding day unforgettable.

WARM REGARDS,

Jack Hamilton

JACOB HAMILTON
PINE VALLEY GOLF COURSE EVENTS TEAM

(330) 335-3375
PINEVALLEYOHIO.COM

Letterhead Exploration



Est. 1913

TAKE A VIRTUAL TOUR
OF THE COURSE @
PINEVALLEYOHIO.COM



PINE VALLEY
GOLF CLUB

469 REIMER RD.
WADSWORTH, OH 44281

330.335.3375
PINEVALLEYOHIO.COM

DEAR BIRDIE FAIRWAY,

Thank you for your inquiry about hosting your wedding at Pine Valley Golf Course. We are thrilled that you are considering our beautiful facilities for your special day.

Our venue offers breathtaking views, elegant event spaces, and professional services to ensure your wedding is truly memorable. Enclosed, you'll find a copy of our wedding agreement with detailed information on pricing, available packages, and our booking policies.

We look forward to the opportunity to help make your wedding day unforgettable.

WARM REGARDS,



JACOB HAMILTON
PINE VALLEY GOLF COURSE EVENTS TEAM

41056056, 41726155



PINE VALLEY
GOLF CLUB

469 REIMER RD.
WADSWORTH, OH 44281

330.335.3375
PINEVALLEYOHIO.COM

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WARM REGARDS,



JACOB HAMILTON
PINE VALLEY GOLF COURSE EVENTS TEAM

41056056, 41726155



PINE VALLEY
GOLF CLUB

469 REIMER RD.
WADSWORTH, OH 44281

330.335.3375
PINEVALLEYOHIO.COM

DEAR BIRDIE FAIRWAY,

Thank you for your inquiry about hosting your wedding at Pine Valley Golf Course. We are thrilled that you are considering our beautiful facilities for your special day.

Our venue offers breathtaking views, elegant event spaces, and professional services to ensure your wedding is truly memorable. Enclosed, you'll find a copy of our wedding agreement with detailed information on pricing, available packages, and our booking policies.

We look forward to the opportunity to help make your wedding day unforgettable.

WARM REGARDS,



JACOB HAMILTON
PINE VALLEY GOLF COURSE EVENTS TEAM

41056056, 41726155

Letterhead Exploration



Letterhead Exploration



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41026056-41026055



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41026056-41026055



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41026056-41026055

Letterhead Exploration



PINE VALLEY
GOLF CLUB

469 Reimer Rd.
Wadsworth, OH 44281

(330) 335-3375
pinevallegohio.com

Dear Jane Doe,

Thank you for your inquiry about hosting your wedding at Pine Valley Golf Course. We are thrilled that you are considering our beautiful facilities for your special day. Our venue offers breathtaking views, elegant event spaces, and professional services to ensure your wedding is truly memorable. Enclosed, you'll find a copy of our wedding agreement with detailed information on pricing, available packages, and our booking policies.

We look forward to the opportunity to help make your wedding day unforgettable.

Warm regards,



Jacob Hamilton
Pine Valley Golf Course Events Team





PINE VALLEY
GOLF CLUB

469 Reimer Rd.
Wadsworth, OH 44281

(330) 335-3375
pinevallegohio.com

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Jacob Hamilton
Pine Valley Golf Course Events Team





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GOLF CLUB

469 Reimer Rd.
Wadsworth, OH 44281

(330) 335-3375
pinevallegohio.com

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Warm regards,



Jacob Hamilton
Pine Valley Golf Course Events Team







CHIP GREEN

MEMBERSHIP SERVICES MANAGER
PINE VALLEY GOLF CLUB

PHONE: 555.867.5309
EMAIL: JPALMER@PINEVALLEY.COM

469 REIMER RD.
WADSWORTH, OH 44281

41056056, -81705155

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MEMBERSHIP SERVICES MANAGER
PINE VALLEY GOLF CLUB

PHONE: 555.867.5309
EMAIL: JPALMER@PINEVALLEY.COM

469 REIMER RD.
WADSWORTH, OH 44281

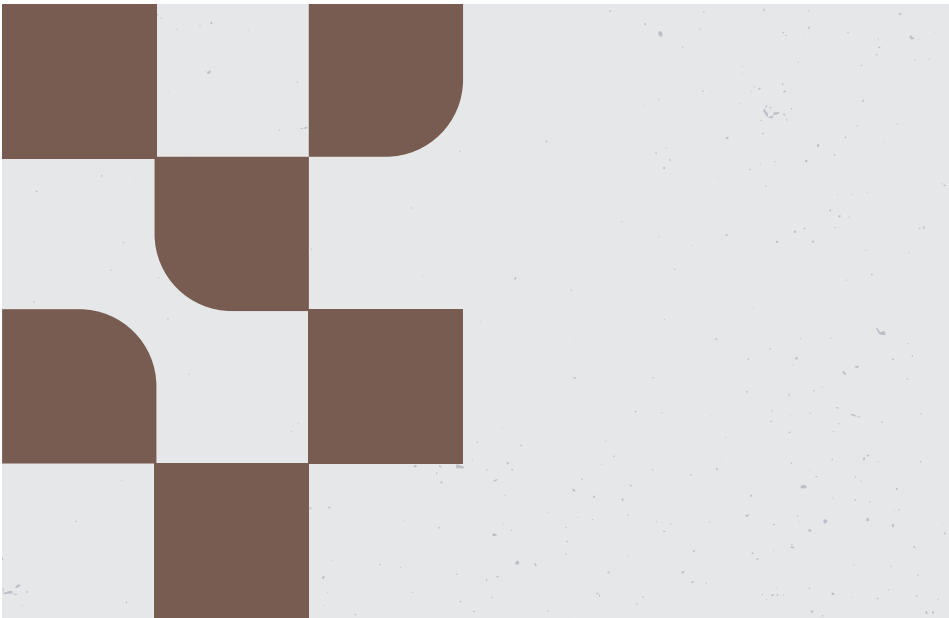
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Membership Services Manager
Pine Valley Golf Club

Phone: (555) 867-5309
Email: jpalmer@pinevalleygc.com

469 Reimer Rd.
Wadsworth, OH 44281

Jessica Palmer





Invoice Design



**PINE VALLEY
GOLF CLUB**

469 REIMER RD.
WADSWORTH, OH 44281

330.335.3375
PINEVALLEYOHIO.COM

INVOICE NUMBER: #12345
DATE: [11/15/2024]
DUE DATE: [01/01/2025]

BILL TO:
BIRDIE FAIRWAY
469 REIMER RD.
WADSWORTH, OH 44281

DESCRIPTION	QUANTITY	UNIT PRICE	TOTAL
Green Fee	x4	\$39.99	\$159.96
Cart Rental	x2	\$14.99	\$29.98
Pro Shop Item: Pine Valley Polo	x1	\$89.99	\$89.99

SUBTOTAL: \$276.93

SALES TAX (6%): \$16.62

TOTAL: \$293.55

PAYMENT INFORMATION:

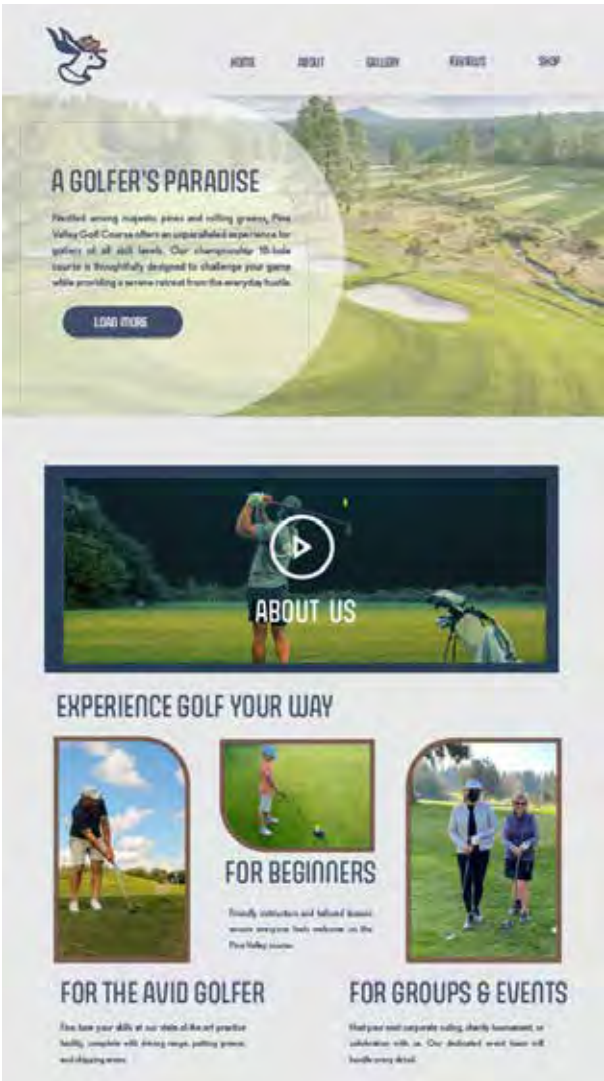
Accepted Methods: Visa, MasterCard, Discover, Cash, or Check.
Please Note: Payment is due upon receipt unless otherwise stated. Cancellations or adjustments must be made at least [24/48 hours] in advance to avoid charges.

For *questions regarding your invoice*, please contact our team at **330.335.3375** or helpdesk@pinevalleyohio.com

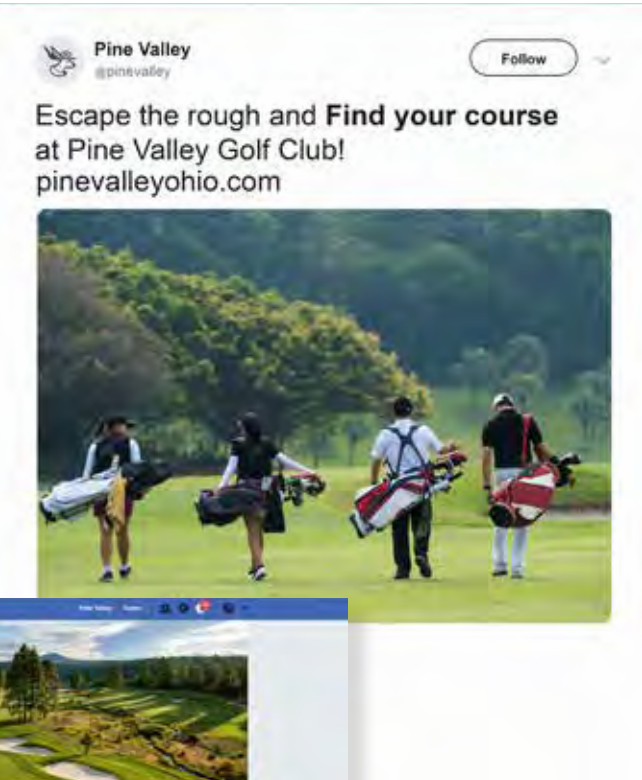
We *thank you* for choosing Pine Valley Golf Club!
Keep swinging, and we hope to see you on the course soon!



Buildout



Buildout



Buildout

EXPERIENCE GOLF YOUR WAY



FOR THE AVID GOLFER

Test your golf skills at our state-of-the-art practice facility, complete with driving range, putting green, and clubhouse views.



FOR BEGINNERS

Friendly instructors and tailored lessons ensure everyone feels welcome on the Pine Valley course.



FOR GROUPS & EVENTS

Host your next corporate outing, charity tournament, or celebration with us. Our dedicated event team will handle every detail.

SWING INTO SAVINGS



50%

PRICE \$50\$



40%

PRICE \$350\$



30%

PRICE \$950\$

[view more](#)

Jacob Hamilton | Corporate Identity | Fall 2024

87.

Pine Valley
Est. 1913

escape the
ROUGH

FIND YOUR
COURSE

SWING INTO SAVINGS THIS SEASON AT PINE VALLEY—BOOK YOUR TEE TIME NOW AND ENJOY 20% OFF GREEN FEES!

PINE VALLEY GOLF CLUB

469 REIMER RD.
WARDSWORTH, OH 44281

(330) 335-3375
PINEVALLEYOHIO.COM

41.056056, -81.705655

Pine Valley
Est. 1913

where
SERENITY

meets
STRATEGY

SWING INTO SAVINGS THIS SEASON AT PINE VALLEY—BOOK YOUR TEE TIME NOW AND ENJOY 20% OFF GREEN FEES!

PINE VALLEY GOLF CLUB

469 REIMER RD.
WADSWORTH, OH 44281

(330) 335-3375
PINEVALLEYOHIO.COM



Pine Valley
Est. 1913

PLAY WHERE THE
■ GAME

FEELS
DIFFERENT
■ ■

410.660.6600 • 817.051.155

SWING INTO SAVINGS THIS SEASON AT PINE VALLEY—BOOK YOUR TEE TIME NOW AND ENJOY 20% OFF GREEN FEES!

PINE VALLEY GOLF CLUB

469 REIMER RD.
WADSWORTH, OH 44281

(330) 335-3375
PINEVALLEYOHIO.COM







Buildout



Buildout







Buildout







THAT'S ALL!



PROJECT 2: MAC AND
CHEESE PACKAGING
FALL 2024

PROJECT 1 — RECTILINEAR FORMS

REDESIGN/REIMAGINE A SIMPLE PAPERBOARD CARTON

The macaroni & cheese box is a staple on grocery stores shelves. Outside of surface graphics, it has remained largely unchanged for years. For this project, you are asked to consider the shape and form, as well as the surface graphics of the 6-sided carton. The existing box is 3.5" wide by 7.125" tall by 1.25" deep. You may decide to maintain the size and orientation of the box on the shelf, or you may want to reconsider the form, as long as the total volume of the box ($3.5 \times 7.125 \times 1.25 = 31.172$ ") remains the same.

The package should remain a rectilinear form and must contain all of the existing content (weight, preparation instructions, nutrition facts, etc.), although you are asked to redesign all of the text and graphics. You may choose to use the Kraft brand logo or reimagine the brand. You must design a series of three boxes (based on variations such as noodle type, cheese, etc.) that work together.

Consider: research existing brands, color, form, shelf presence, imagery, typography, design that wraps around surfaces of the form

What is due: Color comps, built to size and properly photographed for presentation. Process book showing documented research, ideation, sketches, views of all 6 sides of final forms and professional photography of final forms.

3 weeks



IDEA 01

DRAGOODLES

a spicy noodle dish based around dragons. the box art will feature an illustrated dragon wrapped around the box and the flavors will be comprised of “dragon’s breath”. the boxes will find variety through the varied heat in their flavors. the box design will differ from a traditional mac and cheese box because the bottom half will be perforated and rip off, storing the spice/cheese packet. the top portion would house the noodles. the top flap would be die-cut in the shape of a dragon’s head. another idea is to incorporate egg imagery. the typography would be fiery and ideally there would be gold foiled headlines separating the type.



IDEA 02

DUSTY CACTUS

a western/cowboy themed mac and cheese. the box would feature worn halftone illustrations of western imagery and would have an old americana feel. the box would be beige and brown in terms of color (made of natural and recycled materials) and would have hand lettered headlines. the box would lasso you in to buying it through its fun design which would stand out on shelves. the recipes would play on the trend of “cowboy caviar” a dump of vegetables. it would be fun to play with a case that had die cut designs to slide over top of the box. this could play into the consumers who are often interested in western imagery as they are often big collectors and appreciate non standard packaging.



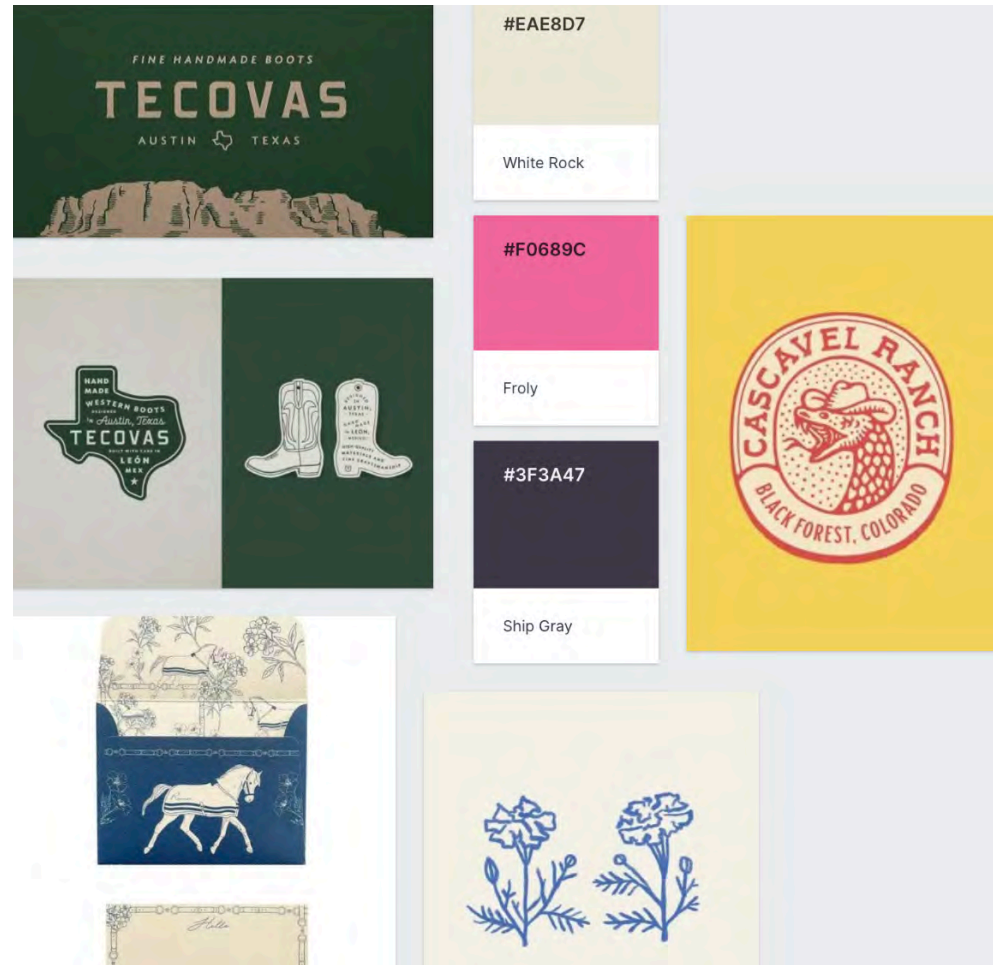
IDEA 03

LIVE MUSIC!

live music mac would cater to children and have fun shaped pasta. the pasta would be in the shape of music notes and would use music terminology across its packaging. the colors would be quite varied and it would feature a funky style which would bridge on edgy design. the top flap would have a music player attached like the ones often seen in fancy birthday cards which would play jazz music upon opening.

when one thinks of live music they think of the good experience followed by a need to quench their hunger. this packaging design would stand out because it is absurd and fun.

DESIGN RESEARCH



TYPE & HANDLETTERING STUDIES

Dusty

Dusty
CACTUS

Dusty
- CACTUS -

DUSTY CACTUS

DUSTY CACTUS

dusty cactus

dusty cactus

dusty cactus

Dusty Cactus

Dusty Cactus

Dusty Cactus

Dusty Cactus

dusty cactus

Dusty Cactus

COLOR EXPLORATION



4c1b0c

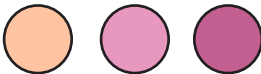
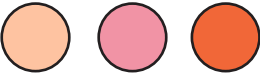
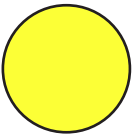
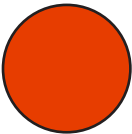
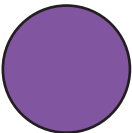
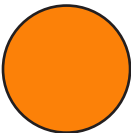
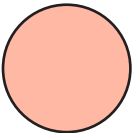
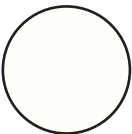
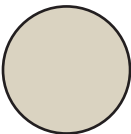
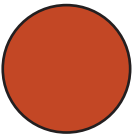
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acbeec

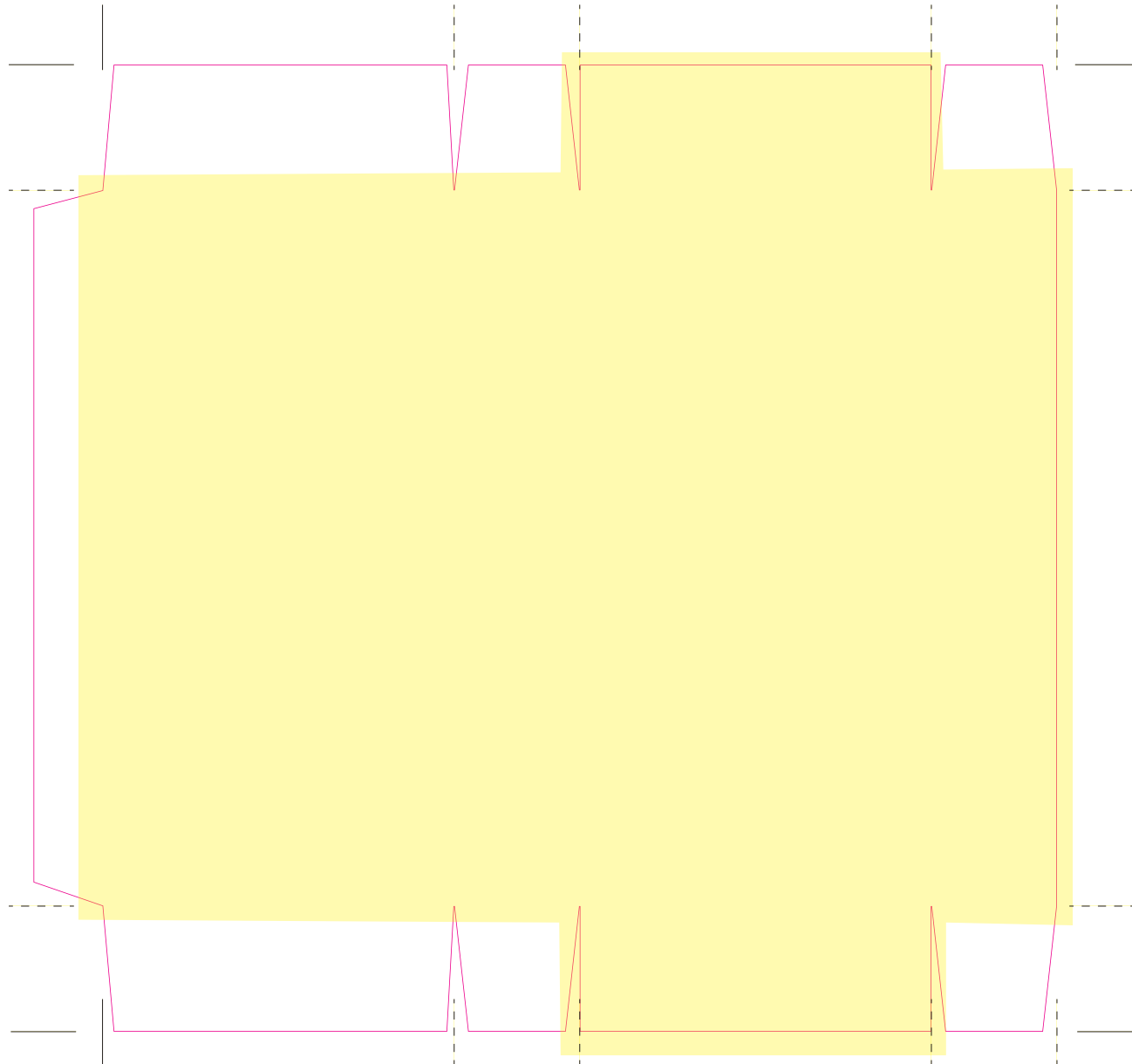
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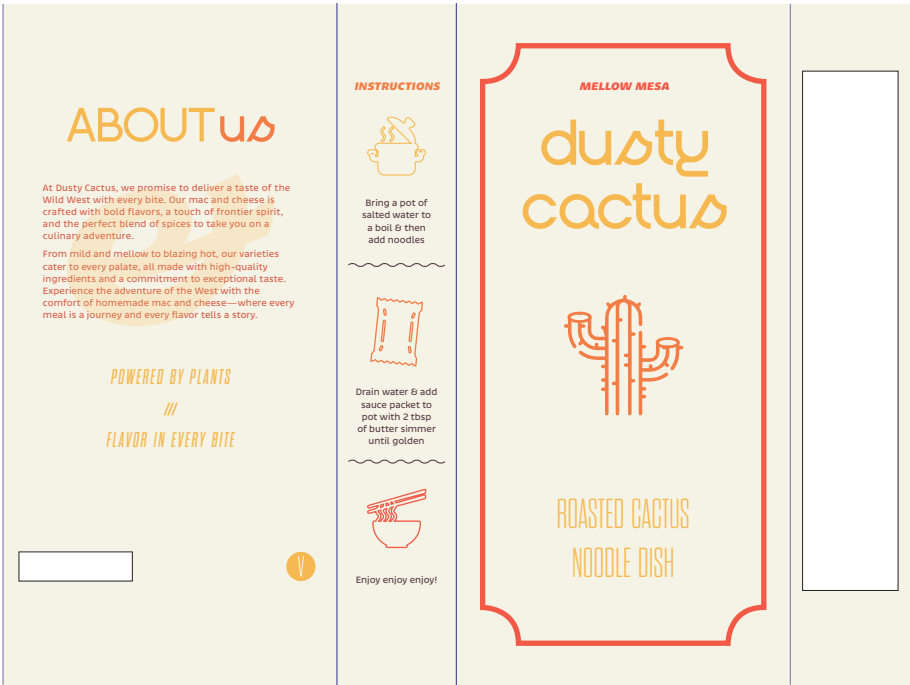
SKETCHES



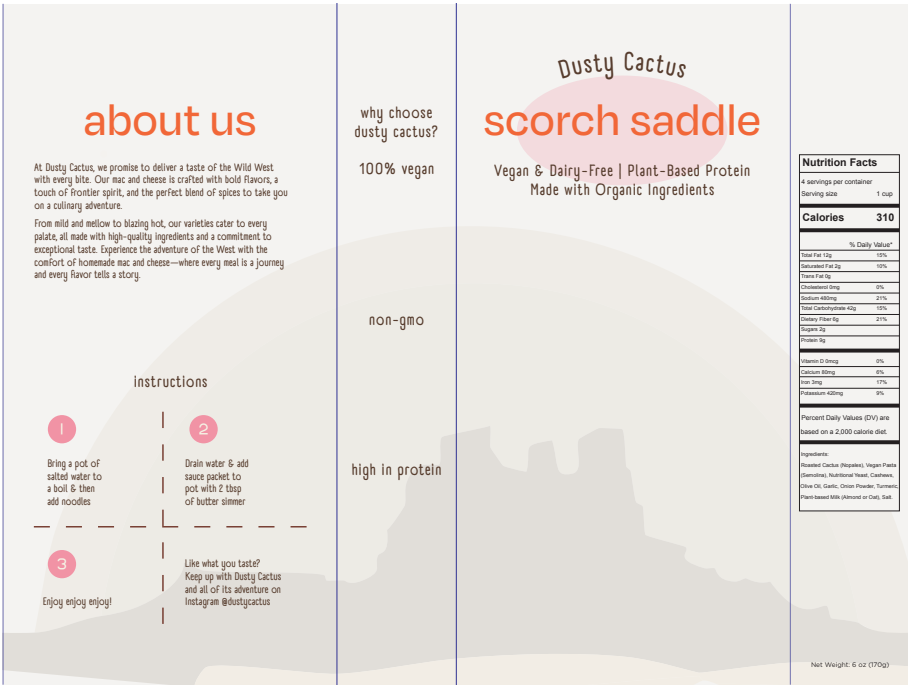
DIE LINES



COMPUTER SKETCHES



COMPUTER SKETCHES

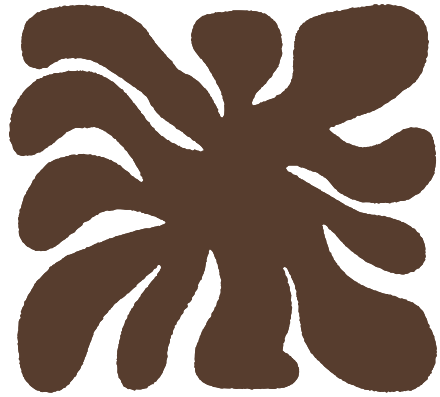


COMPUTER SKETCHES

DUSTY
MELLOW
MESA
CACTUS



ASSET DEVELOPMENT



COMPUTER REFINEMENT

ABOUT US

At Dusty Cactus, we promise to deliver a taste of the Wild West with every bite. Our mac and cheese is crafted with bold flavors, a touch of frontier spirit, and the perfect blend of spices to take you on a culinary adventure.

From mild and mellow to blazing hot, our varieties cater to every palate, all made with high-quality ingredients and a commitment to exceptional taste. Experience the adventure of the West with the comfort of homemade mac and cheese—where every meal is a journey and every flavor tells a story.

instructions

1

Bring a pot of salted water to a boil & then add noodles

2

Drain water & add sauce packet to pot with 2 tbsp of butter simmer

3

Enjoy enjoy enjoy!

Like what you taste? Keep up with Dusty Cactus and all of its adventure on Instagram @dustycactus

why choose dusty cactus?

100% vegan

non-gmo

high in protein

Dusty Cactus

MELLOW MESA

Vegan & Dairy-Free Mac | Plant-Based Protein
Made with Organic Ingredients



Nutrition Facts	
4 servings per container	
Serving size	1 cup
Calories	310
% Daily Value*	
Total Fat 12g	15%
Saturated Fat 2g	10%
Trans Fat 0g	
Cholesterol 0mg	0%
Sodium 480mg	21%
Total Carbohydrate 42g	15%
Dietary Fiber 6g	21%
Sugars 2g	
Protein 9g	
Vitamin D 0mcg	0%
Calcium 80mg	6%
Iron 3mg	17%
Potassium 420mg	9%
Percent Daily Values (DV) are based on a 2,000 calorie diet.	
Ingredients: Roasted Cactus (Nopales), Vegan Pasta (Semolina), Nutritional Yeast, Cashews, Olive Oil, Garlic, Onion Powder, Turmeric, Plant-based Milk (Almond or Oat), Salt.	

Net Weight: 6 oz (170g)

FINAL FLATS



FINAL FLATS



FINAL FLATS



MOCKUPS















PROJECT
SPRING

3:

MAILER

DESIGN
2024

RESEARCH

Jacob Hamilton | Psychedelic Mailer | Type IV | Spring 2024

SUBJECT RESEARCH



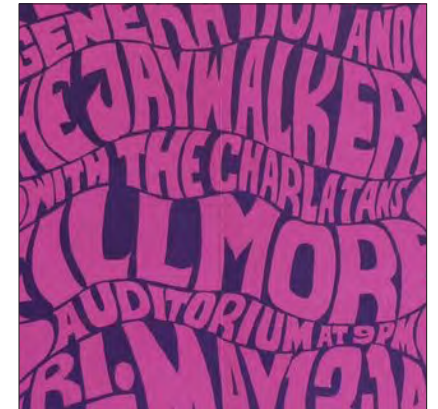
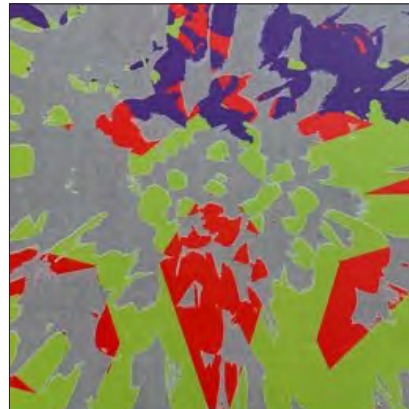
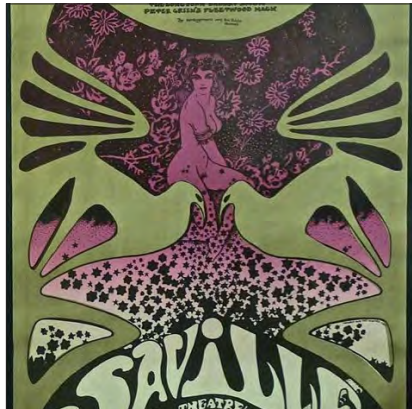
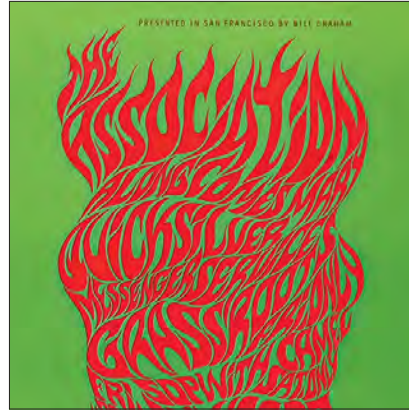
"Akron art museum on acid"

"the summer of love is dead"
what you knew about design
flipped on its head

The Akron art museum highlights the work of the psychedelic poster art movement in . From the Latin word "psyche" meaning mind and the Greek work "Delos" meaning manifest, this psychedelic movement awakens the mind. No drug is needed for the intense feelings these posters address,

"nobody is listening,
everybody is watching"
put on your goggles and
enjoy the trip

DESIGN RESEARCH



TYPOGRAPHY EXPLORATIONS

Bee
AaBbCcDdEeFfGgHhIiJjKkLlMmNnOo
PpQqRrSsTtUuVvWwXxYyZz
1234567890&

CHAINPRINTER
AABBBCCDDEEFFGGHHIIJJKKLLMMNNOO
PPQQRRSSTTUUVVWWXXYYZZ
1234567890&

YoonA Meolijeongch

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1234567890&

Botanika Mono

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1234567890&

TONAL

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1234567890&

* red box indicates which typefaces were used in final

COLOR REFERENCE

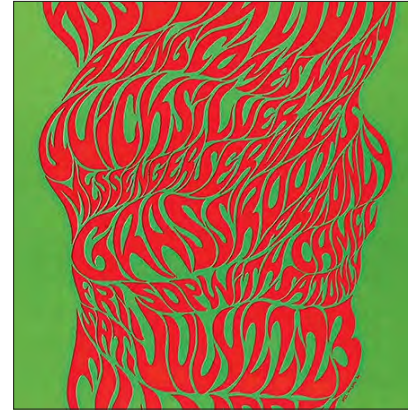
Palette 1

C : 82	C : 8
M : 22	M : 87
Y : 100	Y : 100
K : 8	K : 1

Palette 2

C : 82	C : 10
M : 55	M : 97
Y : 49	Y : 84
K : 28	K : 1

Color Image Reference

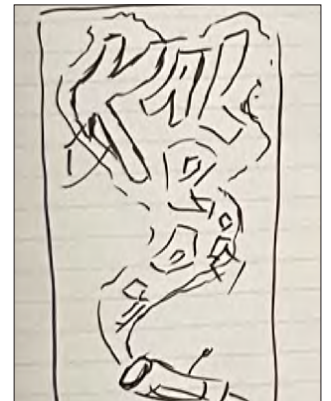
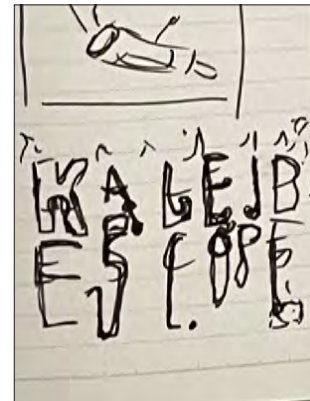
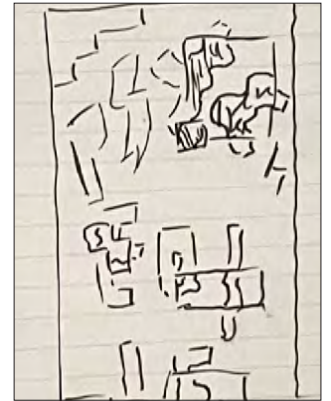
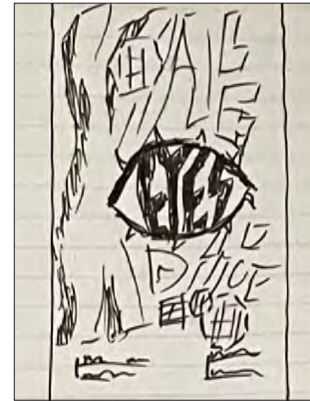
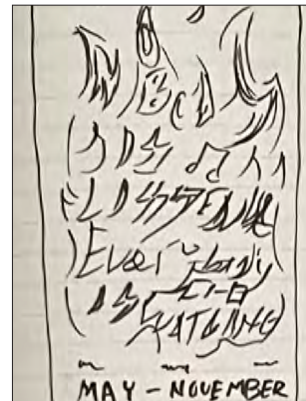
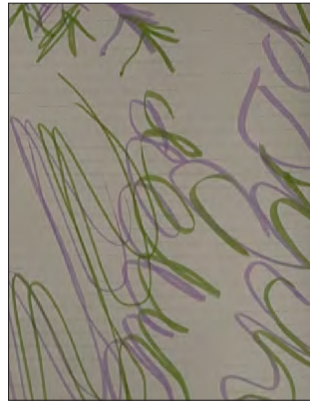


It was important that I conveyed the vibrating colors of this movement.

DESIGN EXPLORATIONS

Jacob Hamilton | Psychedelic Mailer | Type IV | Spring 2024

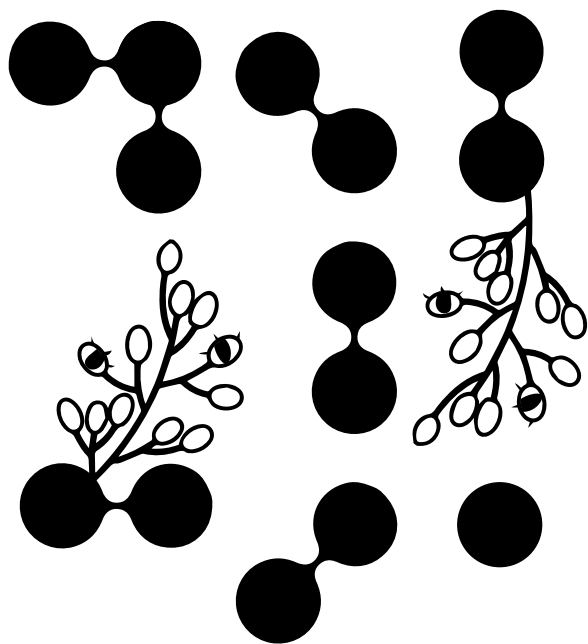
SKETCHES



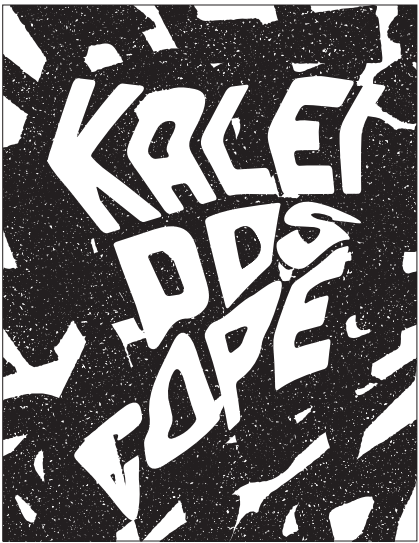
COMPUTER ROUGHS



COMPUTER ROUGHS



EXPLORE THE VIBRANT FUSION OF COLOR AND SOUND THROUGH PSYCHEDELIC POSTER ART AT THE AKRON ART MUSEUM



COMPUTER REFINEMENT



FINAL LAYOUTS

Jacob Hamilton | Psychedelic Mailer | Type IV | Spring 2024

FINAL LAYOUT





PROJECT 3: MAGAZINE DESIGN
SPRING 2024

CREATIVE BRIEF

Name and design a new magazine including cover, table of contents, department, 3 ads, and feature

Requirements:

1. Analyze (review previous annual report pdf's), distill down to showcase important information
2. Concept: Develop new visual approach that is appropriate and visually interesting and can be used for promotion
2. Format: Consider annual report page size and proportion.
3. Tell a story with purpose: Write a proposal indicating your design objectives and rationale.
4. Piece must be type dominant.
5. Determine look and feel: color palette, type pairings, graphic style, and image usage.

Include content for the following :

1. Table of contents, company overview; mission statement and/or history
2. Financial; highlights with both charts and graphs

Consider the following

- What colors represent the client and are appropriate to the concept.

- What typefaces will offer you a variety of hierarchy possibilities AND represent the client appropriately.

- What information can be extracted to create headings and call outs to reflect your concept.

- What format is appropriate. Every decision you do should have reason and reflect back to the company's brand.

Resources :

- <https://www.howdesign.com/international-design-awards-winners-2018-annual-reportsbrochures/>
- <http://www.mercommawards.com/arc/awardwinners/categoryWinners/interactive.htm>
- <https://www.youtube.com/watch?v=njl3-2Jk3KM>

SUBJECT RESEARCH

IDOL EYES

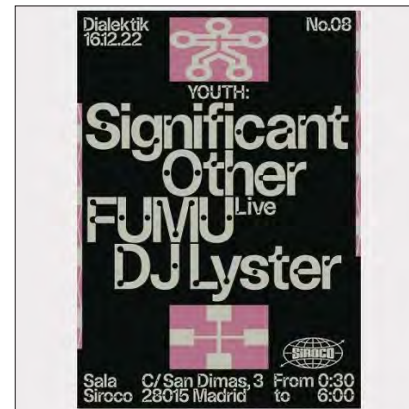
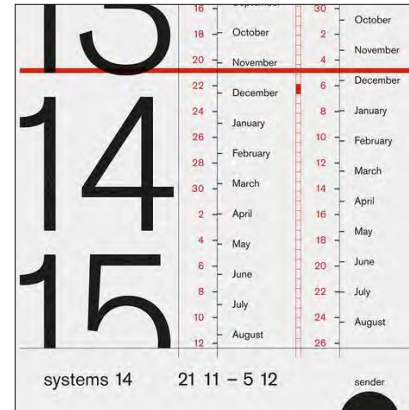
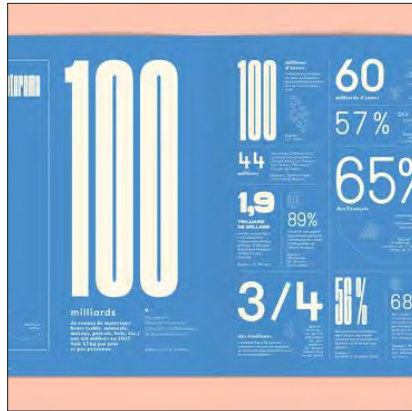
JACOB HAMILTON MAGAZINE PROPOSAL
TYPOGRAPHY IV | SPRING 2024



Idoleyes is a magazine based on pop culture or historical moments of the past that have influenced our modern culture. The title is a play on the word idolize with the working subheading being “who do you idolize now?” encouraging readers to look at their intentions behind why they care for certain people. Celebrity culture is something that will be analyzed in this magazine and how the past scenarios have repeated themselves in the modern day. The goal is to be analytical rather than critical of certain situations even despite some of the scandalous scenarios that could be discussed. The goal is for viewers to draw their own conclusions on idolery through comparison to the past. While it sounds like this could turn negative or gossipy, that is not where the articles will lean. They will be fun and engaging, often having a nostalgic factor for viewers to remind them of the past. The goal of the magazine is to get people thinking about the morality of idolization, but also show what great things people can do with a platform.

The department section will be entitled “The department of false idols”—a recurring segment looking at idols of the past whose values don’t align with that of current day. An “Under the Lens” segment showing people who are under scrutiny and why.

DESIGN RESEARCH



TYPOGRAPHY EXPLORATIONS

soap

aABBCcDDeeFFGGHHIIJJKkLLMMnnOo
PPQQRrSsTtUuVvWwXxYyZz
1234567890&

Balboa

AaBbCcDdEeFfGgHhIiJjKkLlMmNnOo
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this typeface is very variable and the condensed nature applies well to the magazine

sofia pro

AaBbCcDdEeFfGgHhIiJjKkLlMmNnOo
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rockwell

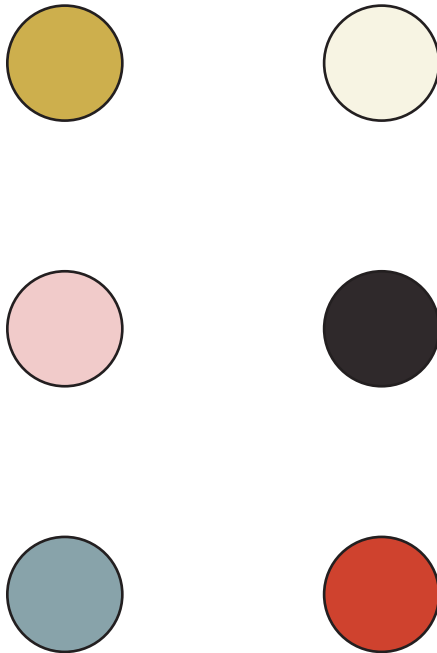
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* red box indicates which typefaces were used in final

COLOR REFERENCE

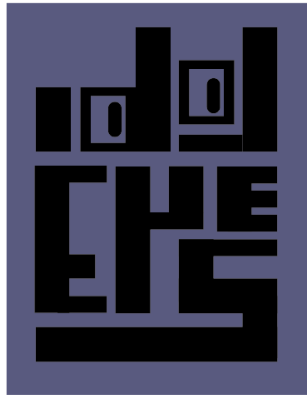


Color Image Reference

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VINTAGE PINK	Pantone 7753 #EFCACA	R: 239, 202, 202 G: 4, 22, 13, 0	VINTAGE BLACK	Pantone Black 7 #2F292A	R: 47, 41, 42 G: 67, 66, 62, 65
VINTAGE STEAL	Pantone 7753 #88A3A9	R: 136, 165, 169 G: 49, 27, 29, 0	VINTAGE RED	Pantone 485 #CD422D	R: 205, 66, 45 G: 14, 88, 94, 3

this palette became my main source of inspiration. though it shifted a bit as things developed I was inspired by the playful nature of the colors and the cohesion it had despite the number of colors in the palette.

MASTHEAD DEVELOPMENT



IDOLEYES

IDOLEYES
EYES

IDOL EYES

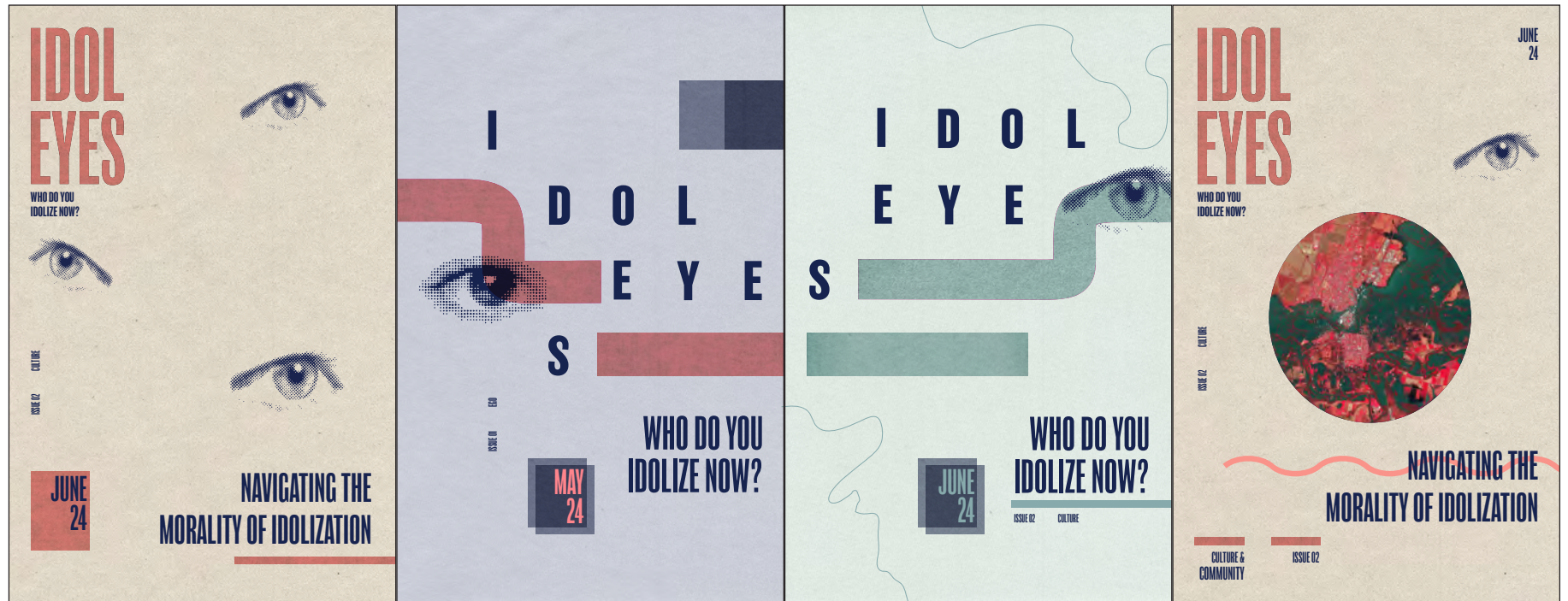
idoleyes

idoleyes

HEADLINE DEVELOPMENT



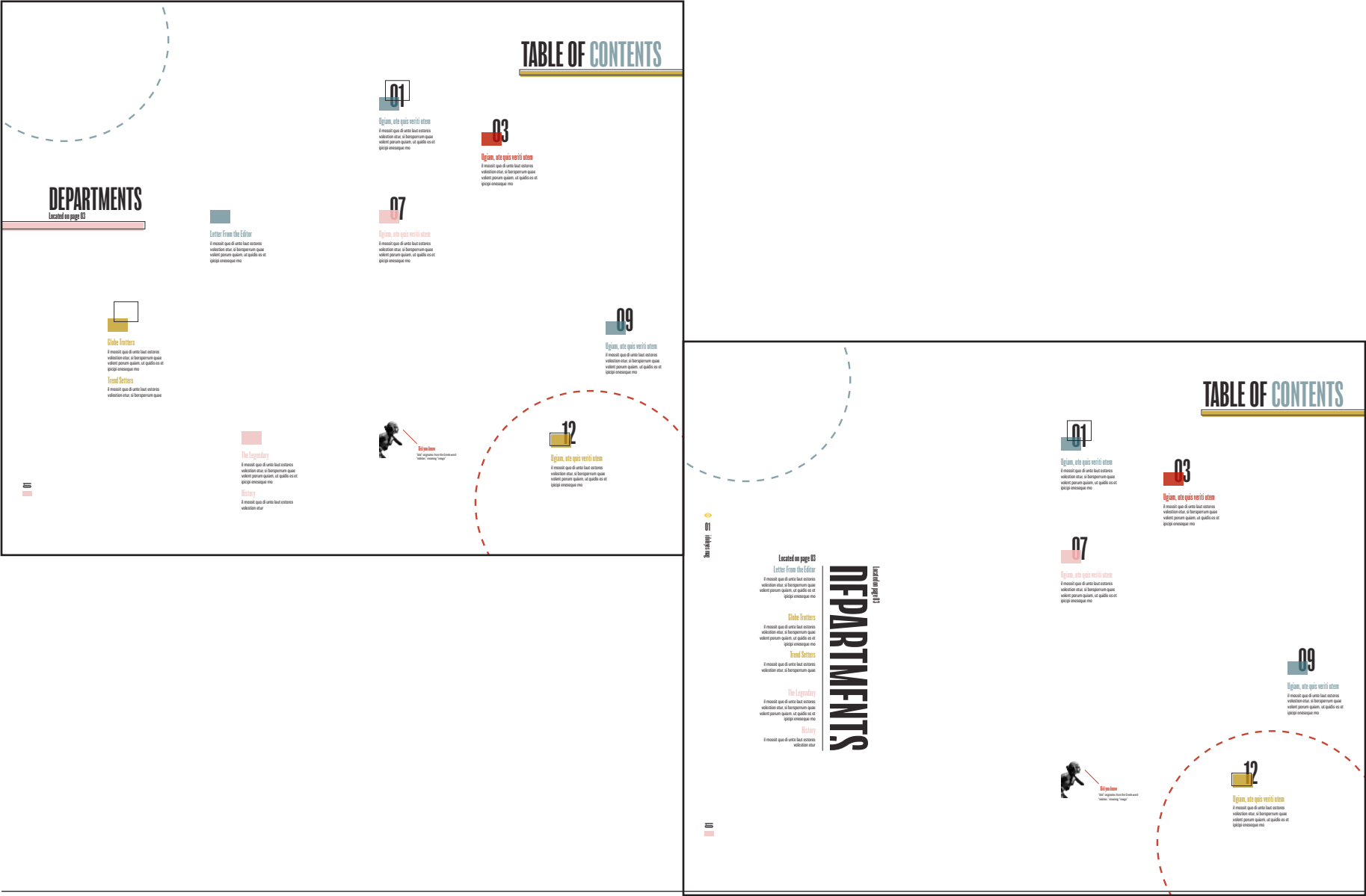
COVER DEVELOPMENT



COVER DEVELOPMENT



SPREAD DEVELOPMENT



SPREAD DEVELOPMENT

T R I F L E C O N T E N T S




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Figures, who quite rarely return
I suspect that it was last summer
when I was in the hospital room
when I was in the hospital room
when I was in the hospital room

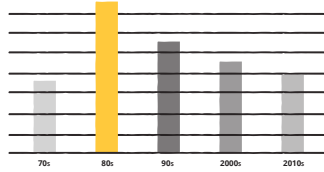
04

letter from the editor

Malaysia is thrilled to present a collection of insightful reflections that navigate the vibrant tapestry of today's trends, controversies, and must-know moments. In these pages, we'll take you into the heart of what makes pop culture so captivating, exploring its ever-evolving landscape with curiosity and passion. From dissecting the latest viral sensations to discussing the enduring appeal of classic films, join us on a journey through the pulsating heart of contemporary culture. So grab your favorite beverage, settle into your favorite reading spot, and let us take you deep into the fascinating world of pop culture together.

58%

Last issue's favorite decade poll indicates 58% of people list the 80s as their favorite decade. Tag us with your thoughts @malaysia or #malaysia




globe trotters

From the vibrant streets of Tokyo to the pulsating rhythms of Rio de Janeiro, we explore how cultural phenomena from around the world have left an indelible mark on music, fashion, film, and beyond. Join us as we uncover the cross-cultural collaborations, trends, and innovations that have transformed pop culture into a vibrant tapestry of diversity and creativity. Whether it's the fusion of traditional and modern influences or the celebration of cultural heritage, we invite you to traverse the globe with us and discover the dynamic interplay between geography and entertainment.

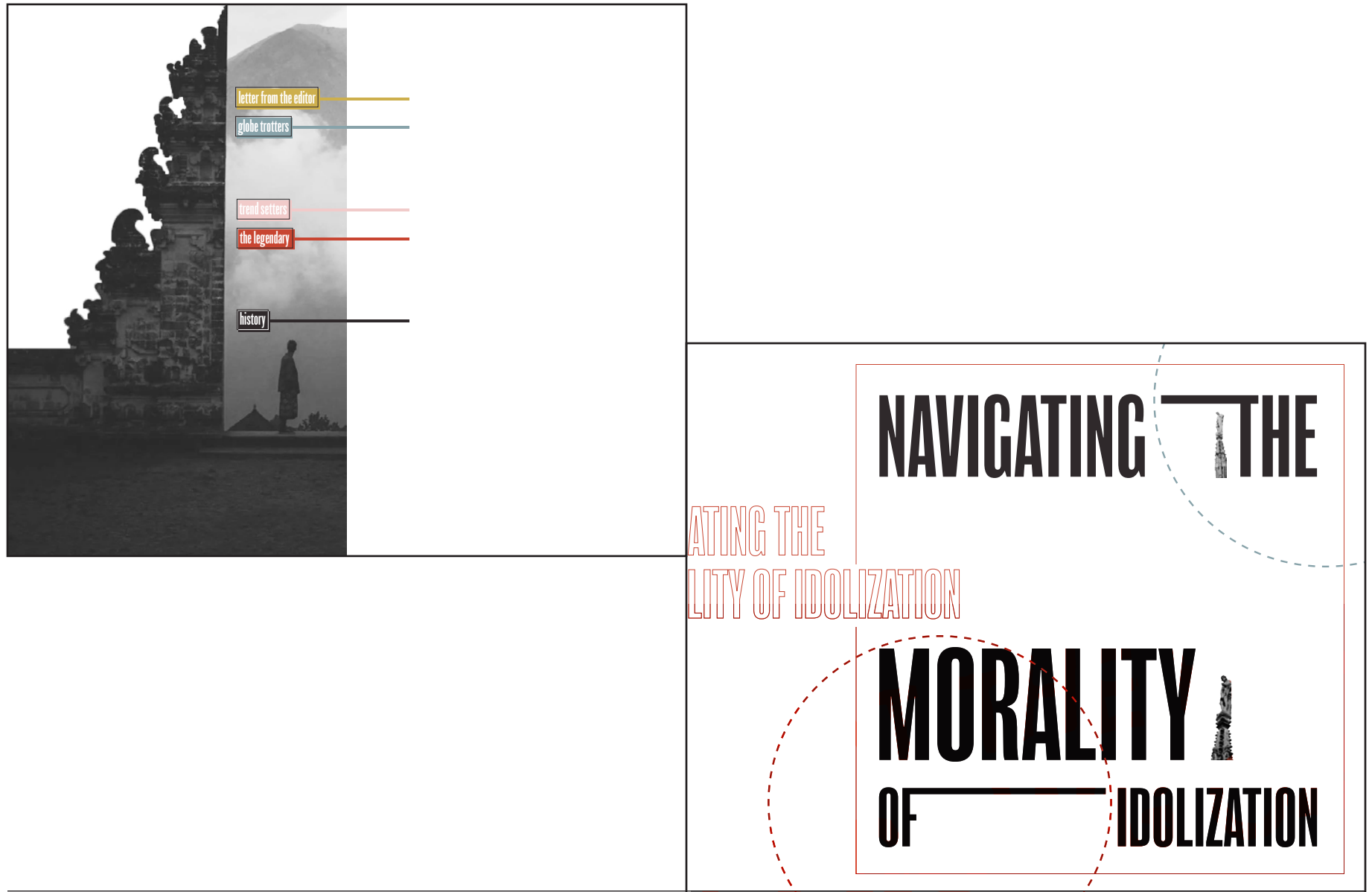
trend setters

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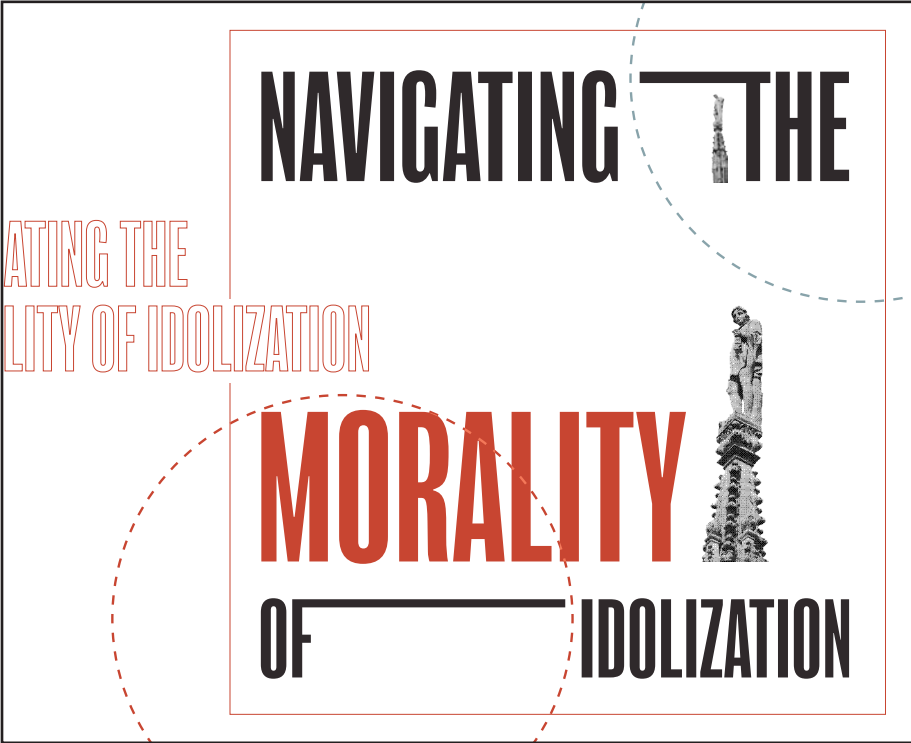
ANA LOG



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ad placeholder
“the gold standard”



the celebrity presents and personifies the two faces of capitalism – that of defaced value and prized value



Celebrification also entails commodification: stars and, by extension, celebrities are both labour and the thing that labour produces (Owen, 2004:17980). So, they are **manufactured by the celebrity industry** and produce and help to sell other commodities. In this sense, the celebrity presents and personifies “the two faces of capitalism – that of defaced value and prized commodity value”

Celebrification, on the other hand, occurs not at the individual, but at the social level. Scholars have discussed celebration particularly in relation to electoral politics (e.g. McKernan, 2011; Turner, 2004), but also environmental activism (Boylott and Goodman, 2009). **fashion, literature, academia and medicine** have been studied or mentioned as examples (see Sampson, 1994, 1986). Importantly, celebration does not equal increased celebration, nor does the celebration of a social field imply the celebration of all the agents in this field. Similar to other power resources, **celebrity is distributed unequally**.

Celebrification can best be understood as a **long-term structural development** or meta-process (Hepp, 2012; Kruza, 2007) on a par with globalization, individualism or modernization. It is a meta-process because it lacks a clear starting or endpoint and is dispersed in space and time, not strictly following a specific direction. Therefore, and crucially, it would be misleading to think of celebration as simply an increase of celebrity in space and time. First, regarding space, terms like global star and worldwide celebrity are not uncommon in the literature (e.g. Cho and Berger, 2010; Kellner, 2009). Underlying these terms is the **assumption of a global celebrity culture**, or at least the recognition of certain individuals on a global scale.

While this might be plausible for a few exceptional figures like Barack Obama (Kellner, 2009), the question remains how far exact fame needs to stretch in order to speak of global celebrity. Furthermore, we should not ignore the differences between **individualistic and collectivistic cultures, western and non-western societies**, and their implications for the value and ways of achieving celebrity status therein. Also, every culture or nation has its own heroes, stars and celebrities. Most of these people's fame does not reach beyond cultural or national boundaries, which makes celebrity culture essentially **a plural and heterogeneous phenomenon**. Hence it could best be described as a patchwork of several small and some larger celebrity cultures with differing degrees of overlap.

Second, even though some historical figures have been discussed in terms of fame (e.g. Alexander the Great (By Bravely, 1986) and Lord Byron (By Mole, 2006)), little attention has been paid to the prevalence of celebrity in previous epochs. This relative lack of historical awareness is aptly summed up by Richard Schickel (2009, 23) who states that there was no such thing as celebrity prior to the beginning of the twentieth century. However, as Elizabeth Barry (2008, 352) summarizes in her introduction to a Cultural History of Celebrity, a special issue of the International Journal of Cultural Studies, celebrity culture has its roots in Romanism (see also Mole, 2006). In Madame Tussaud's celebrity wax figures and in public speeches by Victorian scientists, however, the special issue demonstrates that **mechanisms behind our modern celebrity culture**, like representations in the printed press, have been and continue to be consistent with traditional regimes of fame such as being knighted.

Summarized, the contextualization of celebration in space and time clarifies that it should be understood not merely as an absolutely expanding phenomenon (i.e. its quantitative dimension) as several authors also problem (e.g. Turner, 2004, 17), but rather as a meta-process that points to certain **changes in the nature of celebrity** and to social and **cultural embedding** or its qualitative dimension. Several of these changes have already been discussed in the literature. I limit my review here to those that have been explicitly linked with celebration, which also demonstrates the disparate and often one-sided character of these analyses. Concerning the changing nature of celebrity, celebration has been labelled as the democratization of celebrity, or the idea that there has been a shift of emphasis from achievement-based fame to media-driven renown. According to this radical logic, one **no longer needs** to achieve something or possess **special talents** to become famous, appearing in the media and simply being famous is thought to be sufficient.

Concerning the social and cultural embedding of celebrity, several interpretations have been given of celebration. First, it has been used to denote both the **mobility of celebrities within media** and entertainment (e.g. combining careers in the movie, music and fashion industries (Jewell, 2010, 183) and the migration of these celebrities into areas traditionally not associated with fame. Common examples are **celebrities endorsing or even becoming politicians** (e.g. Smeets, 2004), or celebrities involved in environmental politics, for instance, actor Leonardo DiCaprio.

Second, and related to these last examples, is the fact that some politicians have become celebrities (e.g. McKernan, 2011). This is part of what can be labelled the diversification of celebrity, as several social fields produce celebrity personalities. This diversification of celebrity can be also based on an issue of supply and demand. In this view, the supply of **available entertainment** and sports celebrities **no longer meets the audience's growing demand for celebrities**. Therefore, the media were forced to create or find new supplies by widening the beam of their spotlight. In other words, it is through the mediation of certain social fields that celebration can occur. ■

ad placeholder
camera ad/
taking a selfie



SPREAD DEVELOPMENT

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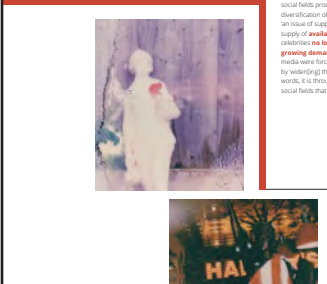
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Summarized, the contextualization of celebrityization in space and time clarifies that it should be understood not merely as an absolutely expanding phenomenon in its quantitative dimension as several authors also proclaim (e.g. Turner, 2004, 173). But rather as a meta process that points to certain **changes in the nature of celebrity** and its societal and **cultural embedding** (or its qualitative dimension). Several of these changes have already been discussed in the literature's limit my review here to those that have been explicitly linked with celebrityization, which also demonstrates the disparate and often one-sided character of these analyses. Concerning the changing nature of celebrity, celebrityization has been defined as the democratization of celebrity, or the idea that there has been a shift of emphasis from achievement-based fame to media-driven renown. According to this radical idea, one **no longer needs** to achieve something or possess **special talent** to become famous, appearing in the media and simply being famous is thought to be sufficient.

Concerning the societal and cultural embedding of celebrity, several interpretations have been given of celebrityization. First, it has been used to denote both the **mobility of celebrities within media and entertainment** (e.g. combining careers in the movie, music, and fashion industries) (Lewis, 2010, 583) and the 'migration' of these celebrities into areas traditionally not associated with fame. Common examples are **celebrities endorsing or even becoming politicians** (e.g. Stone, 2004), or celebrities involved in environmental politics, for instance, actor Leonardo DiCaprio.

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camera ad/
taking a selfie



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SPREAD DEVELOPMENT

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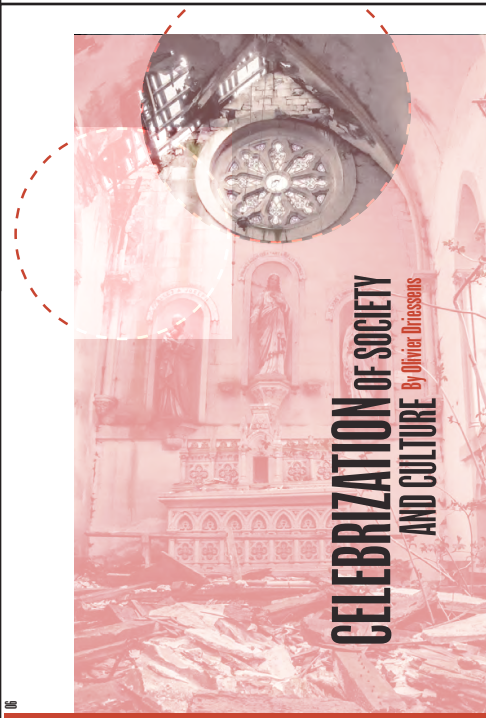
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Second, even though some historical figures have been discussed in terms of fame (e.g. Alexander the Great (By Brady, 1986) and Lord Byron (By Mole, 2005)), little attention has been paid to the prevalence of celebrity in previous epochs. This relative lack of historical awareness is lamented by Richard Schickel (2000: 23) page that there was no such thing as celebrity prior to the beginning of the twentieth century. However, as Elizabeth Barry (2008: 25) summarizes in her introduction to a Cultural History of Celebrity, a special issue of the *International Journal of Cultural Studies*, celebrity culture has its roots in Roman antiquity (see also Mole, 2009), in Madame Tussaud's celebrity wax figures and in public speeches by Victorian scientists. Moreover, the special issue demonstrates that mechanisms behind our modern celebrity culture, like representations in the printed press, have been and continue to be co-existent with traditional regimes of fame such as being knighted.



However, the conceptualization of celebrityization in itself is not as straightforward as it seems. It must be understood not merely as an individualistic phenomenon but as a social and cultural process (e.g. Turner, 2006: 15) but rather as a process that points to certain changes in the way of life and in the way of thinking. Several of these changes have already been mentioned in the previous section. It is not only the increasing importance of the media but also the increasing importance of the public sphere, which also demonstrates the multidimensional character of these analyses.



In recent debates about the ever-growing prominence of celebrity in society and culture, a number of scholars have started to use the often intermingled terms 'celebrification' and 'celebrization'. This article contributes to these debates first by distinguishing and clearly defining both terms, and especially by presenting a multidimensional conceptual model of celebrityization to remedy the current one-sided approaches that obscure its theoretical and empirical complexity. Here 'celebrification' captures the transformation of ordinary people and public figures into celebrities, whereas 'celebrization' is conceptualized as a meta-process that grasps the changing nature, as well as the social and cultural embedding of celebrity, which can be observed through its **democratization**, **diversification** and **marginalization**. It is argued that these manifestations of celebrityization are driven by three separate but interacting mediating forces: **mediatization**, **personalization** and **commodification**. Celebrity has become a defining characteristic of our mediated societies. It is ever present in news and entertainment media - boosted by formats such as reality TV - in advertising and activism, and it has deeply affected several social fields, especially the professional, but also the gastronomic and even the religious fields; for celebrity has become a valued resource to be

used in **power struggles**. Celebrity status, it is argued, gives those who have it **decorative power** or a voice that cannot be ignored (Marshall, 1997: 4), and it is supposed to function as a general token of success (Bell, 2010: 49). Such is the proliferation of celebrity culture that several authors have discussed its importance for **social cohesion** and identity formation (e.g. Marshall, 2010; Sternheimer, 2011) or, as Ellis Cashmore phrases it, strives to be. Like it or loathe it, celebrity culture is with us; it surrounds us and even invades us; it shapes our thought and conduct, style, and manner. It affects and is affected by not just hardcore fans but by entire populations. (2006: 6)

Yet we must remain cautious not to fall prey to easy functionalist interpretations of celebrity culture. As Hick Coudry (2004: 124, 128) contends, the social function of celebrity discourse is not a given and must first be empirically corroborated. Not everyone thinks that celebrity culture is important, just as it probably does not enable a general community feeling. Still, he continues, our

attention is increasingly drawn to the discourse and performances of celebrities, which makes them at least a recurring reference point for people's social practices.

In analysing the shift toward the cultural and societal prominence of celebrity, a number of scholars have adopted the term 'celebrization'.



Although others prefer 'celebrification' (e.g. Gamson, 1994; Turner, 2006), indeed, celebrization and celebrification appear at times to be used almost interchangeably, and it becomes even more confusing when certain authors use one or both concepts for describing yet another process, namely the transformation of individuals into celebrities. For example, while Joshua Gamson (1994: 191) writes about the **celebrification of politics as a coup by the entertainment-celebrity model**, Graeme Turner (2006: 155) reserves celebrization for the process by which an individual becomes famous, which he later labels celebrization (Turner, 2010a: 13). Offering a clear distinction between aspects and explanatory factors, in contrast, this article's main goal is to propose a holistic yet parsimonious conceptualization of celebrityization, which will be undertaken in two steps. **Disentangling the different indicators of celebrityization.**

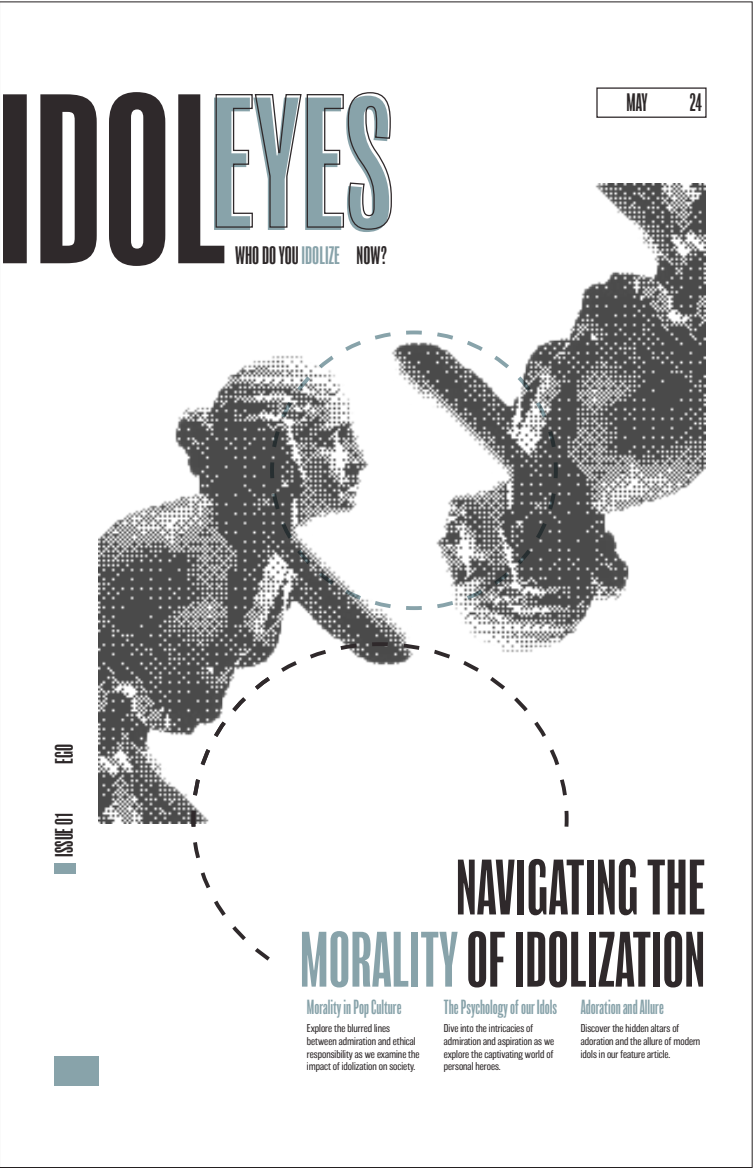
'CELEBRIZATION' is conceptualized as a meta-process that grasps the changing nature, as well as the societal and cultural embedding of celebrity

FINAL LAYOUTS

JACOB HAMILTON | MAGAZINE DESIGN | TYPOGRAPHY IV | *SPRING 2024*

FINAL SPREADS

front cover



back cover



FINAL SPREADS

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exploring the latest in international trends, destinations, and cultural phenomena shaping the world today

TREND SETTERS
explore the innovative and influential voices shaping the cultural landscape

THE LEGENDARY
delve into the myths of pop culture icons, from timeless musicians to cinematic heroes

HISTORY
pop culture history

09
NAVIGATING THE
MORALITY
OF IDOLIZATION

FEATURE ARTICLE
Delve into the captivating world of 'Celebrization in Society and Pop Culture' as we explore the intricate dynamics between fame, influence, and societal norms.

From the rise of social media influencers to the impact of celebrity culture on our perceptions of beauty and success, this section offers insightful commentary on the phenomenon shaping our modern-day zeitgeist. Join us as we dissect the allure, repercussions, and evolving landscape of celebrity in today's society through a kaleidoscope of perspectives and analysis.

This section navigates the influence, impact, and evolution of celebrity culture on the global stage. From the rise of social media stardom to the blurred lines between fame and authenticity.

05
HISTORY CONTINUED

the need to know moments of pop culture history that have influenced our modern day culture

07
INTRUIGE

LEARN ABOUT CELEBRIZATION
Step into the world of fame and fascination with our in-depth exploration of 'Celebrization in Society and Pop Culture.' From the rise of influencers to the impact of celebrity endorsements, delve into the dynamics shaping our cultural landscape. Uncover the allure, influence, and controversies surrounding today's icons, and discover the intricate intersections.

16
CELEBRATION
MODERNIZATION AND INFATUATION
Step into the world of fame and fascination with our in-depth exploration of 'Celebrization in Society and Pop Culture.' From the rise of influencers to the impact of celebrity endorsements, delve into the dynamics shaping our cultural landscape.

FINAL SPREADS

04

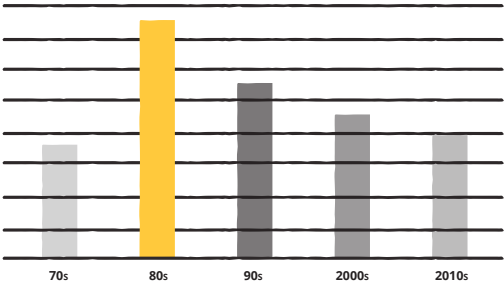
DEDUCTMENTS

letter from the editor

Idoleyes is thrilled to present a collection of insightful reflections that navigate the vibrant tapestry of today's trends, controversies, and must-know moments. In these pages, we'll delve into the heart of **what makes pop culture so captivating**, exploring its **ever-evolving landscape** with curiosity and passion. From dissecting the latest viral sensations to discussing the enduring appeal of classic icons, join us on a journey through the pulsating beat of contemporary culture. So grab your favorite beverage, settle into your favorite reading spot, and let's dive deep into the **fascinating world of pop culture together**.

58%

Last issue's favorite decade poll indicates 58% of people list the **80s** as their favorite decade. Tag us with your thoughts **@idoleyes** on Instagram



globe trotters

From the vibrant **streets of Tokyo** to the pulsating rhythms of **Rio de Janeiro**, we explore how cultural phenomena from around the world have left an indelible mark on **music, fashion, film, and beyond**. Join us as we uncover the **cross-cultural collaborations, trends, and innovations that have transformed pop culture** into a vibrant tapestry of diversity and creativity. Whether it's the fusion of traditional and modern influences or the celebration of cultural heritage, we invite you to traverse the globe with us and discover the dynamic interplay between **geography and entertainment**.

trend setters

From the vibrant **streets of Tokyo** to the pulsating rhythms of **Rio de Janeiro**, we explore how cultural phenomena from around the world have left an indelible mark on **music, fashion, film, and beyond**. Join us as we uncover the **cross-cultural collabora-**



ANA
CAMERA COMPANY
LOG



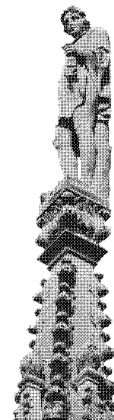
FINAL SPREADS

NAVIGATING THE
MORALITY OF IDOLIZATION

NAVIGATING THE

MORALITY

OF IDOLIZATION



FINAL SPREADS



CELEBRIZATION OF SOCIETY

AND CULTURE

By Olivier Driessens

07

08

Echoes of Resilience: Amidst the rubble, remnants of faith endure. This striking

popular culture, just as fictional heroes rise from the ashes, so too does this symbol

culture, this photograph speaks volumes about the resilience of the human spirit and

In recent debates about the ever-growing prominence of **celebrity** in **society** and culture, a number of scholars have started to use the often intermingled terms 'celebrification' and 'celebritization'. This article contributes to these debates first by distinguishing and clearly defining both terms, and especially by presenting a multidimensional **conceptual model of celebrization** to remedy the current one-sided approaches that obscure its theoretical and empirical complexity. Here 'celebrification' captures the transformation of ordinary people and public figures into celebrities, whereas 'celebritization' is conceptualized as a meta-process that grasps the changing nature, as well as the societal and cultural embedding of celebrity, which can be observed through its **democratization, diversification and migration**. It is argued that these manifestations of celebrization are driven by three separate but interacting moulding forces: mediatization, personalization and commodification.

Celebrity has become a defining characteristic of our mediatized societies. It is ever-present in news and entertainment media – boosted by formats such as **reality TV** – in advertising and activism, and it has deeply affected several social fields, especially the **political**, but also the gastronomic and even the religious fields, for celebrity has become a valued resource to be

used in **power struggles**. Celebrity status, it is argued, gives those who have it discursive power or a voice that cannot be ignored (Marshall, 1997: x), and it is supposed to function as a general token of success (Bell, 2010: 49). Such is the proliferation of celebrity culture that several authors have discussed its importance for **social cohesion** and identity formation (e.g. Marshall, 2010; Sternheimer, 2011), or, as Ellis Cashmore phrases it phrases to be.

Like it or loathe it, celebrity culture is with us: it surrounds us and even invades us. It shapes our thought and conduct, **style, and manner**. It affects and is affected by not just hardcore fans but by entire populations. (2006: 6)

Yet we must remain cautious not to fall prey to easy functionalist interpretations of celebrity culture. As Nick Couldry (2004: 124, 128) contends, the social function of celebrity discourse is not a given and must first be empirically corroborated. Not everyone thinks that celebrity culture is important, just as it probably does not enable a general community feeling. Still, he continues, our


attention is incessantly drawn to the discourse and performances of celebrities, which makes them at least a recurring reference point for people's social practices.

In analysing the shift toward the cultural and societal prominence of celebrity, a number of scholars have adopted the term '**celebritization**'.



Although others prefer 'celebrification' (e.g. Gamson, 1994; Turner, 2006). Indeed, celebrification and celebritization appear at times to be used almost interchangeably, and it becomes even more confusing when certain authors use one or both concepts for describing yet another process, namely the transformation of individuals into celebrities. For example, while Joshua Gamson (1994: 191) writes about the **celebrification of politics as a coup by the entertainment-celebrity model**, Graeme Turner (2006: 155) reserves celebrification for the process by which an individual becomes famous, which he later labels celebritization (Turner, 2010a: 13). Offering a clear distinction between and definition of both concepts is therefore a necessary first step to be taken in this article.

Added to this connotative complexity are the disparate and one-dimensional views of celebrization, as each scholar stresses different dimensions, aspects and explanatory factors. In contrast, this article's main goal is to propose a holistic yet parsimonious conceptualization of celebrization, which will be undertaken in two steps. **Disentangling the different indicators of celebrization.**

'CELEBRIZATION' is conceptualized as a meta-process  that grasps the changing nature, as well as the **social and cultural** embedding of celebrity

FINAL SPREADS



In the gentle flow of the stream, we find a metaphor for the meandering pathways of the mind. Photographed by Ryan Clark.



the celebrity presents and
personifies the two faces
of capitalism – that of
defaced value and
prized value

Celebritization also entails commodification: stars and, by extension, celebrities are both labour and the thing that labour produces' (Dyer, 2004 [1986]: 5). They are **manufactured by the celebrity industry** and produce and help to sell other commodities. In this sense, the celebrity presents and personifies '[t]he two faces of capitalism – that of defaced value and prized commodity value'

Celebritization, on the other hand, occurs not at the individual, but at the social fields level. Scholars have discussed celebritization particularly in relation to (electoral) **politics** (e.g. McKernan, 2011; Turner, 2004), but also (environmental) **activism** (Boykoff and Goodman, 2009), **fashion, literature, academia and medicine** have been studied or mentioned as examples (see Gamson, 1994: 186). Importantly, celebritization does not equal increased celebritization, nor does the celebritization of a social field imply the celebritization of all the agents in this field. Similar to other power resources, **celebrity is distributed unequally**.

Celebritization can best be understood as a **long-term structural development** or 'meta-process' (Hepp, 2012; Krotz, 2007) on a par with globalization, individualization or mediatisation. It is a meta-process because it lacks a clear starting or endpoint and is dispersed in space and time, not strictly following a specific direction. Therefore, and crucially, it would be misleading to think of celebritization as simply an increase of celebrity in space and time. First, regarding space, terms like 'global stars' and 'worldwide celebrity' are not uncommon in the literature (e.g. Choi and Berger, 2010; Kellner, 2009). Underlying these terms is the **assumption of a global celebrity culture**, or at least the recognition of certain individuals on a global scale.


FINAL SPREADS



In the bustling urban landscape, the human presence is a constant, a vibrant tapestry of life. Photographed by Ashley Harrison.

While this might be plausible for a few exceptional figures like Barack Obama the question remains how far one's fame needs to stretch in order to speak of 'global celebrity'. Furthermore, we should not ignore the differences between **individualistic and collectivistic cultures, western and non-western societies**, and their implications for the value and ways of **achieving celebrity status** therein. Also, every culture or nation has its own heroes, stars and celebrities. Most of these people's fame does not reach beyond cultural or national boundaries, which makes celebrity culture essentially **a plural and heterogeneous phenomenon**. Hence it could best be described as a patchwork of several small and some larger celebrity cultures with differing degrees of overlap.

the **SUPPLY** of
available  entertainment
and sports celebrities **NO**
LONGER MEETS the
audience's **GROWING**
DEMAND for celebrities

Second, even though some historical figures have been discussed in terms of fame (e.g. Alexander the Great [by Braudy, 1986] and Lord Byron [by Mole, 2008]), little attention has been paid to the **prevalence of celebrity** in previous epochs. This relative **lack of historical awareness** is epitomized by Richard Schickel's (2000: 23) adage that there was **no such thing as celebrity** prior to the beginning of the twentieth century. However, as Elizabeth Barry (2008: 252) summarizes in her introduction to A Cultural History of Celebrity, a special issue of **the International Journal of Cultural Studies**, celebrity culture has its roots in Romanticism (see also Mole, 2009), in Madame Tussaud's celebrity wax figures and in public speeches by Victorian scientists. Moreover, the special issue demonstrates that **mechanisms behind our modern celebrity culture**, like representations in the printed press, have been and continue to be coexistent with traditional 'engines of fame' such as being knighted. 



Summarized, the contextualization of celebrity in space and time clarifies that it should be understood not merely as an **absolutely existing phenomenon** (in its quantitative dimension), as several authors already proclaim (e.g. Turner, 2004: 17), but rather as a **mechanism** that points to certain **changes in the nature of celebrity** and its societal and **cultural embedding** (in its qualitative dimension). Several of these changes have already been discussed in the literature. I limit my review here to those that have been explicitly linked with celebrityization, which also demonstrates the disparate and often one-sided character of these analyses.

Amidst the tranquil embrace of nature, parks harbor a hidden world of life. Photographed by Ashley Harrison.

FINAL SPREADS

HISTORY

13

THE HISTORY AND IMPLICATIONS OF CELEBRITY

From the rise of mass media in the early 20th century to the digital age of the 21st century, pop culture has been a mirror **reflecting the values, aspirations, and obsessions of society at large**. As the accessibility of entertainment expanded, so too did the proliferation of celebrity culture. Icons emerged from various realms—Hollywood, music, sports, and beyond—captivating audiences with their talent, charisma, and allure. These figures became larger-than-life symbols of aspiration and admiration, their lives scrutinized and their actions dissected by the public eye. Through magazines, newspapers, radio, television, and now social media, the cult of celebrity has become ingrained in our modern consciousness, shaping our perceptions of fame, success, and the human experience itself.

Across the decades, **trends, fads, and icons have risen and fallen**, pop culture has been shaped by a dynamic interplay of personalities, movements, and moments. Yet, amidst the landscape of fame and fandom, one constant remains: the cyclical nature of celebrity.

In today's hyperconnected world, the impact of pop culture on our **perception of celebrity** is more pronounced than ever. Social media platforms have democratized fame, granting ordinary individuals the opportunity to cultivate their own personal brands and amass followers on a **global scale**.

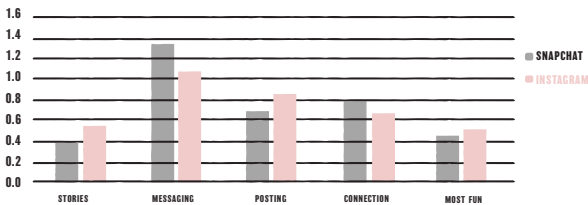
The line between celebrity and fan has blurred, with influencers and content creators occupying a space once reserved for traditional celebrities. With the rise of reality TV, viral sensations, and the 24/7 news cycle, the appetite for celebrity gossip and scandal has reached unprecedented heights.

Yet, amidst the glitz and glamour, there is a growing awareness of the pitfalls of fame—the relentless scrutiny, the pressure to maintain a flawless image, and the **toll it can take on mental health**. As pop culture continues to evolve, so too will our perception of celebrity, reflecting the **ever-changing dynamics of society** and the human condition.

In pop culture, history has a tendency to repeat itself, often manifesting in the rise and fall of celebrities who mirror the archetypes of their predecessors. Just as Marilyn Monroe captivated audiences with her **allure** in the 1950s, contemporary stars like Kim Kardashian-West command attention through their mastery of social media and self-promotion.

Similarly, **the scandals and controversies that plagued Hollywood's golden age**. These parallels underscore a fundamental truth about celebrity culture: the eternal recurrence of fame.

WE ASKED READERS TO RANK THESE SOCIAL MEDIA APPS BASED ON A FEW FACTORS



75%

Though **75% of people preferred Instagram** in last issue's poll, it **averaged lower than Snapchat** in terms of qualities. We can assume that this is because Snapchat is known for being a **messaging app**, so it will always come out well above its competitor in that category.

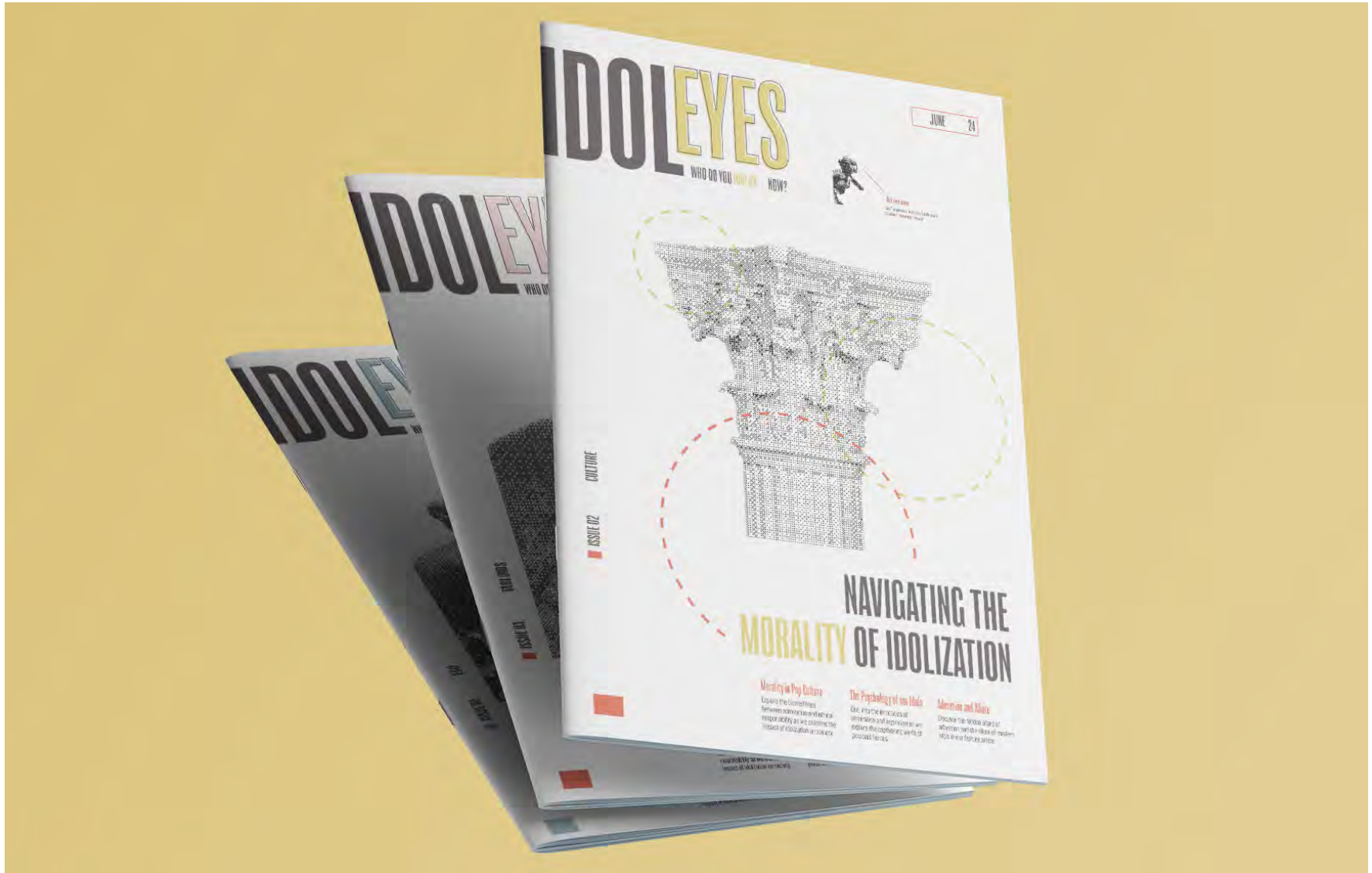
where ever you find yourself,

waze



has you covered

FINAL MOCKED UP COVERS

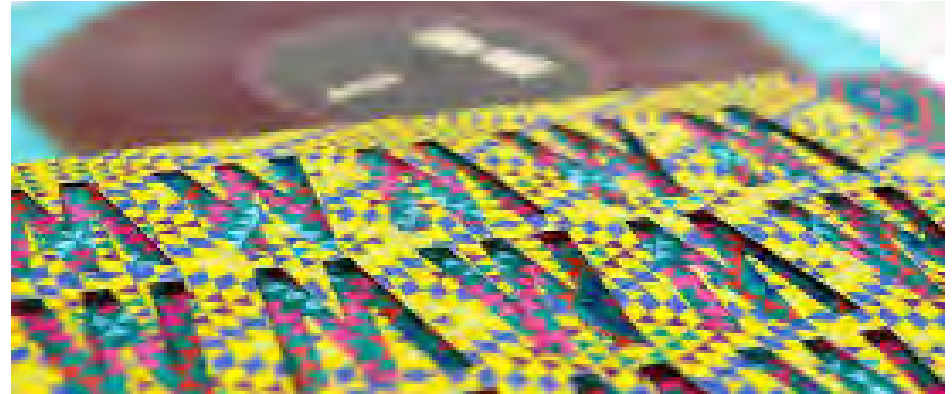




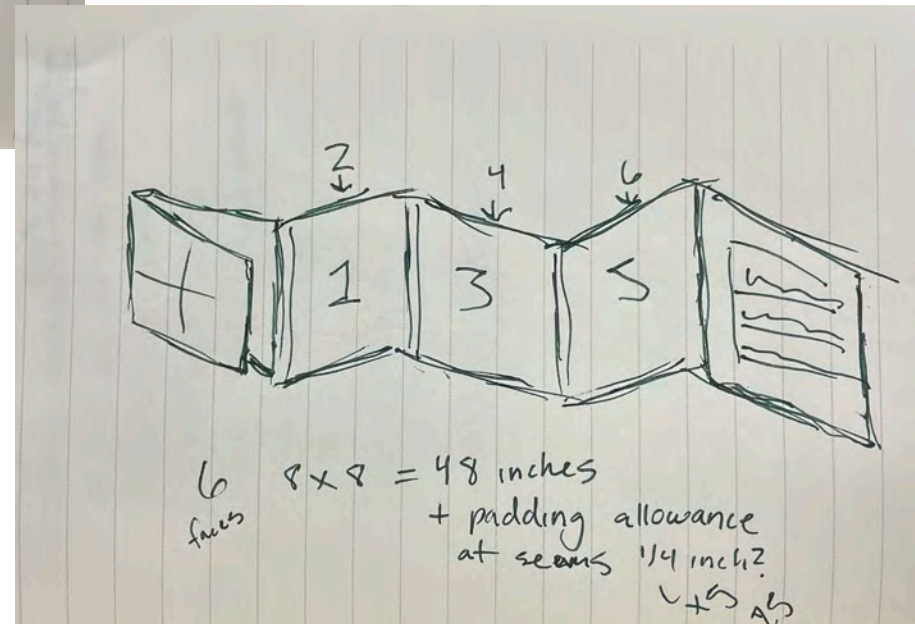
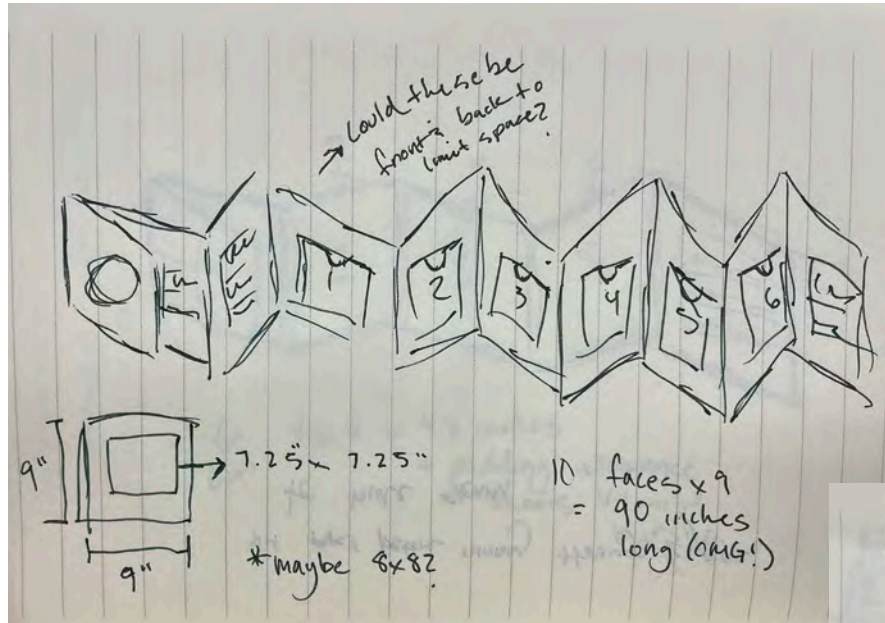
PROJECT 3: VINYL PACKAGING
FALL 2024

The Idea:

A vinyl collectors box for super fans! It will be an accordion folded booklet that houses 7inch zoetrope records for each individual song on an album. The accordion booklet will feature intricate patterns and show off the records hiding underneath. Side a is the song that is seen on the album and side b is the original demo of the song. I am creating the company Vinyl Box that creates these boxes and while I will flesh it out for one album in particular, the model could translate to any album and any artist.



The Idea: Sketches



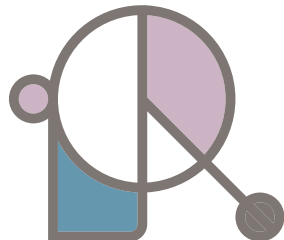
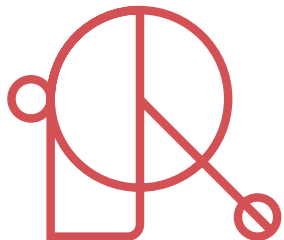
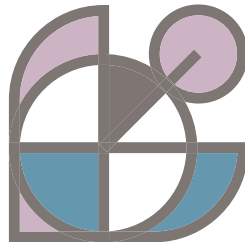
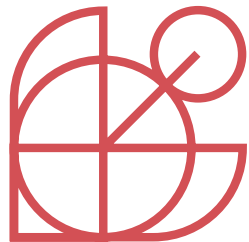
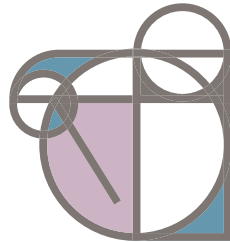
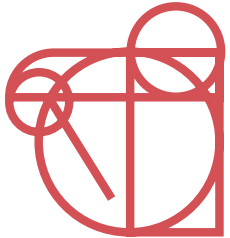
The Idea:

Can I incorporate cmyk overlap?

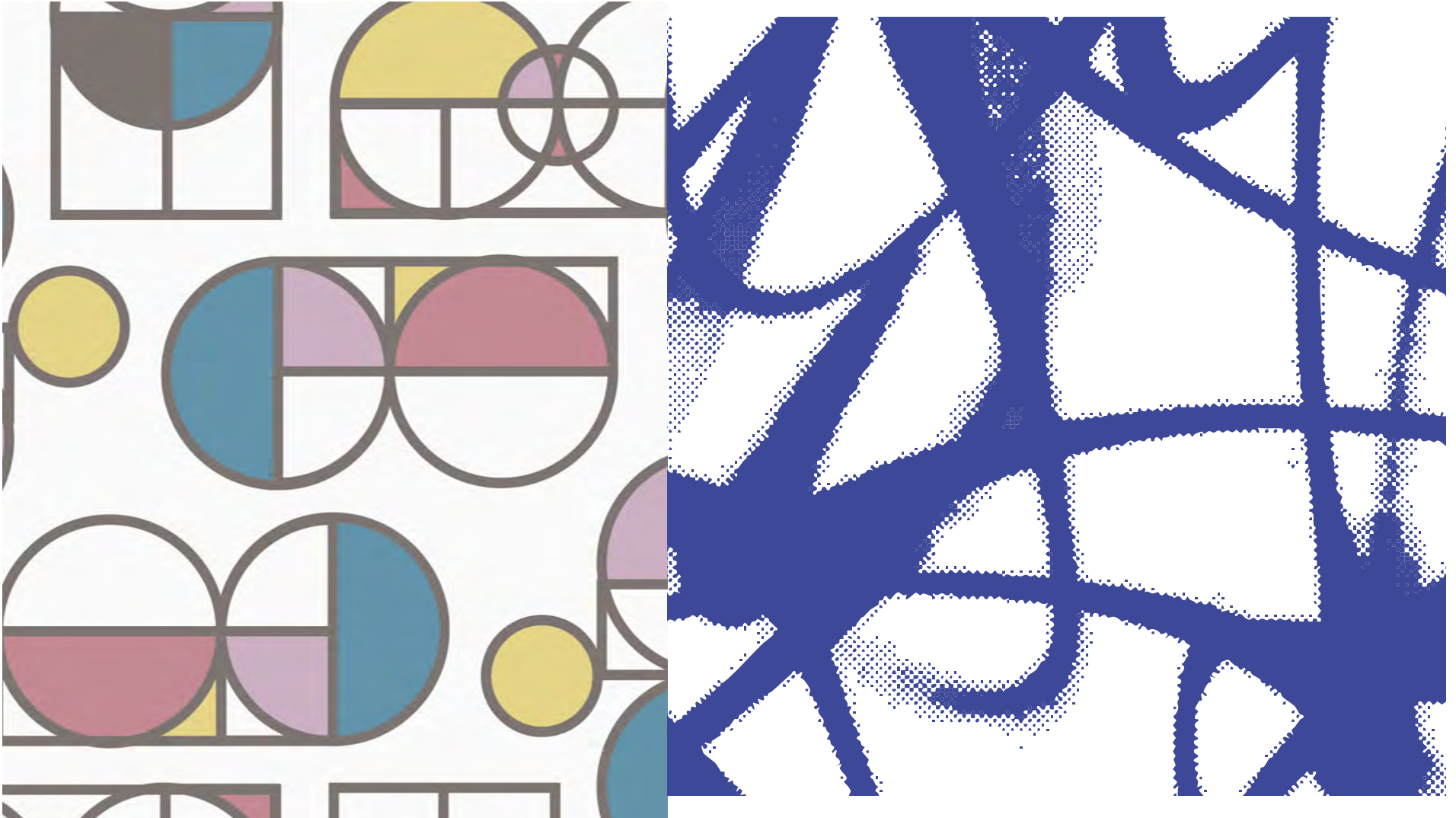
Talking heads speaking in tongues cover by
robert rauschenberg is an awesome example!



The Brand:



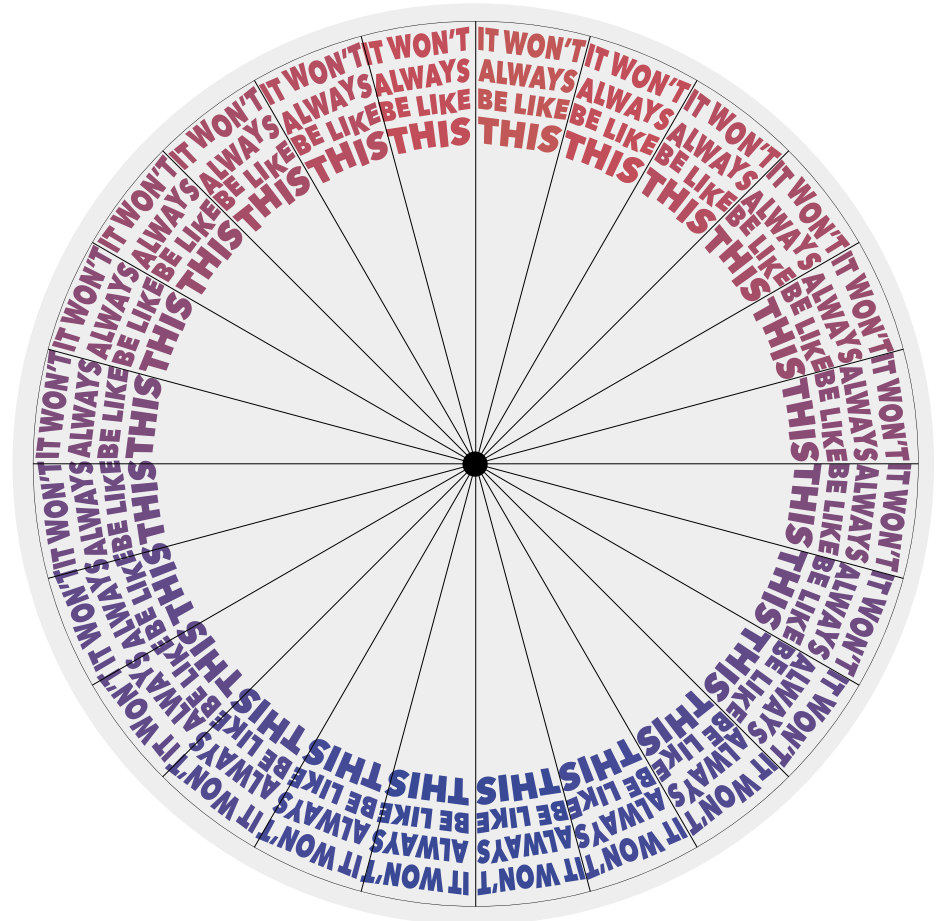
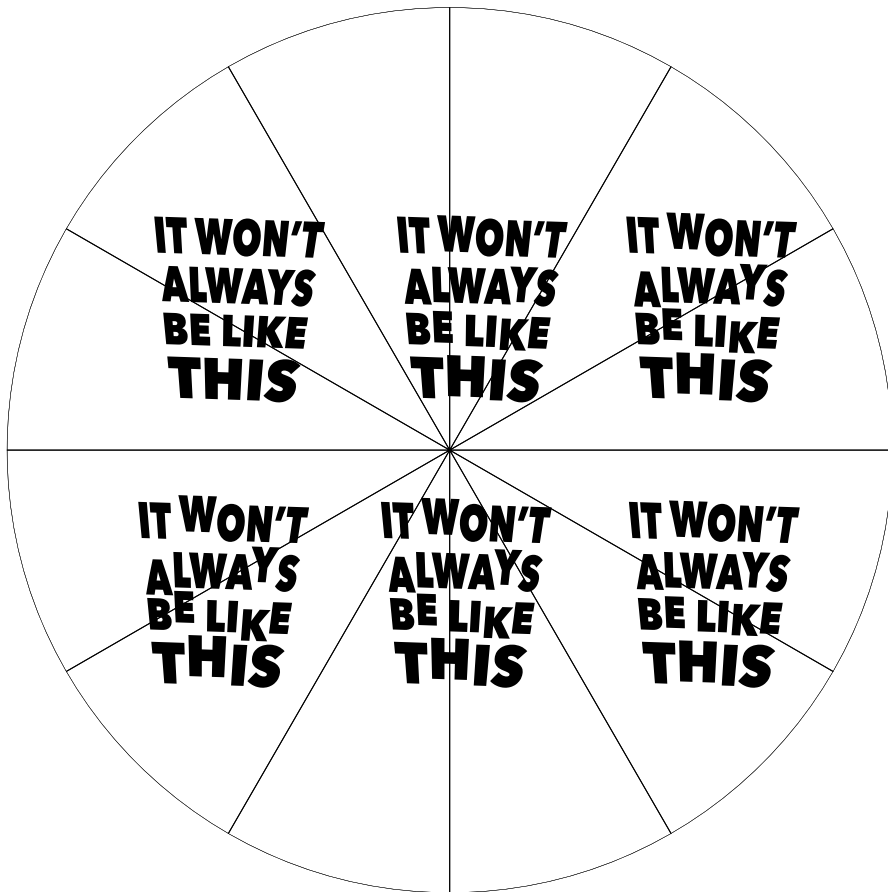
Possible Pattern Development:



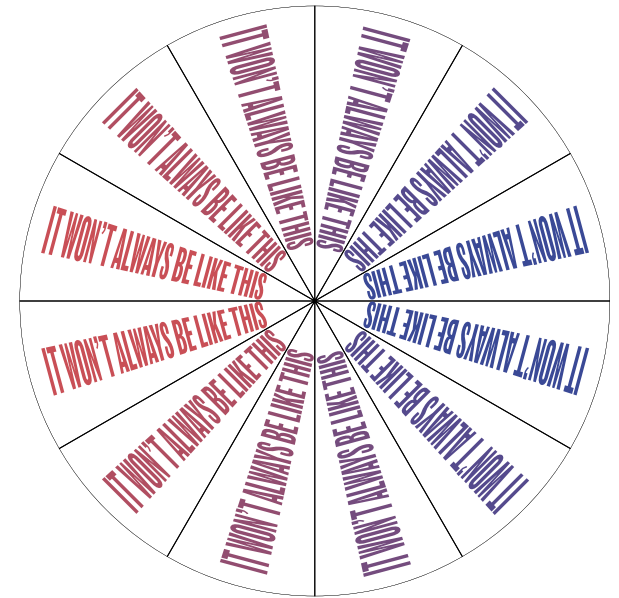
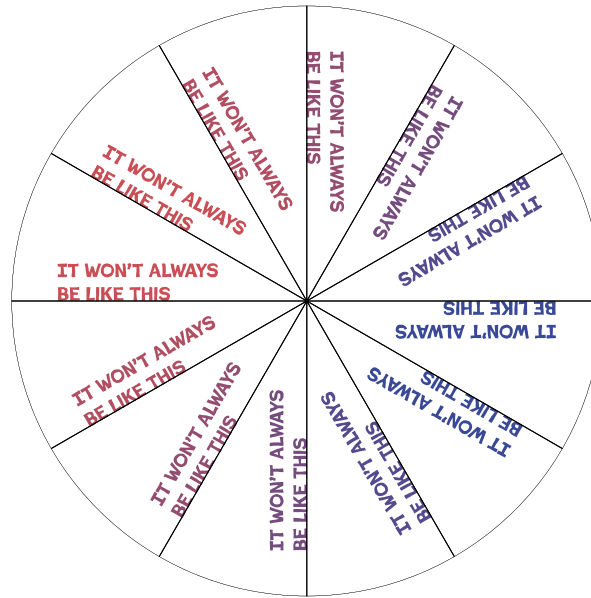
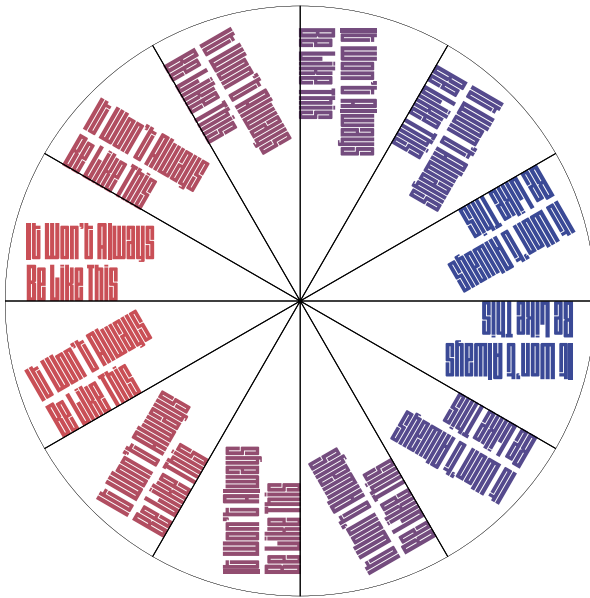
Zoetrope Exploration



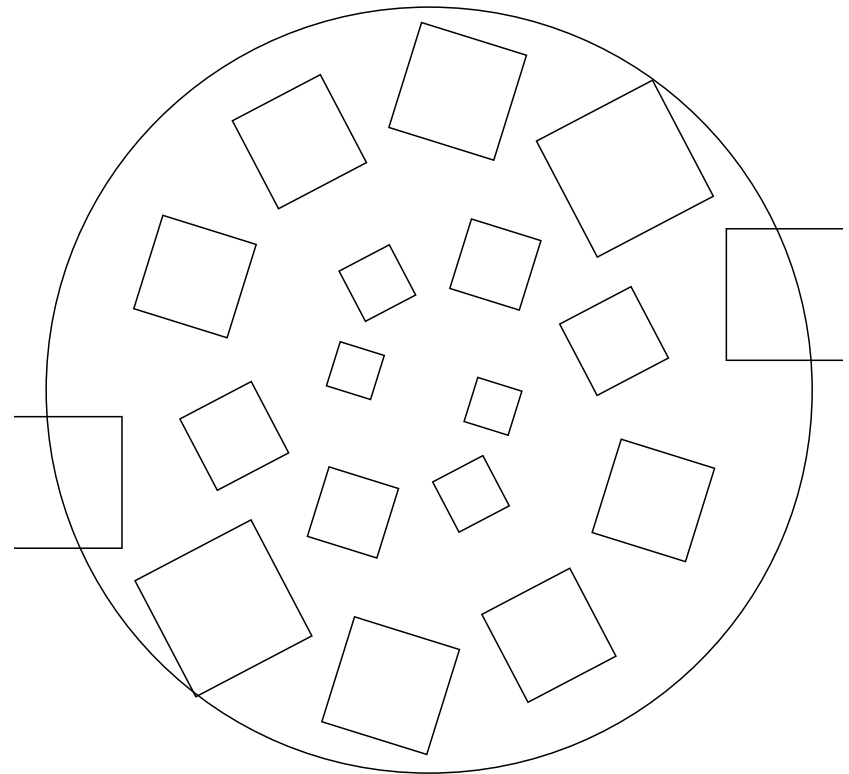
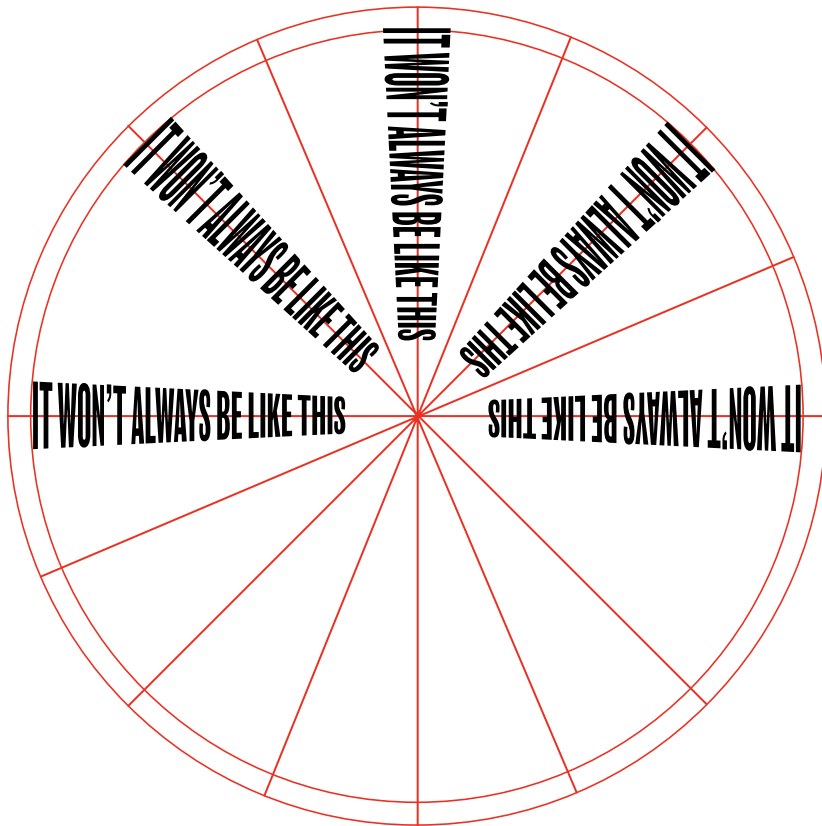
Zoetrope Design Exploration



Zoetrope Design Exploration

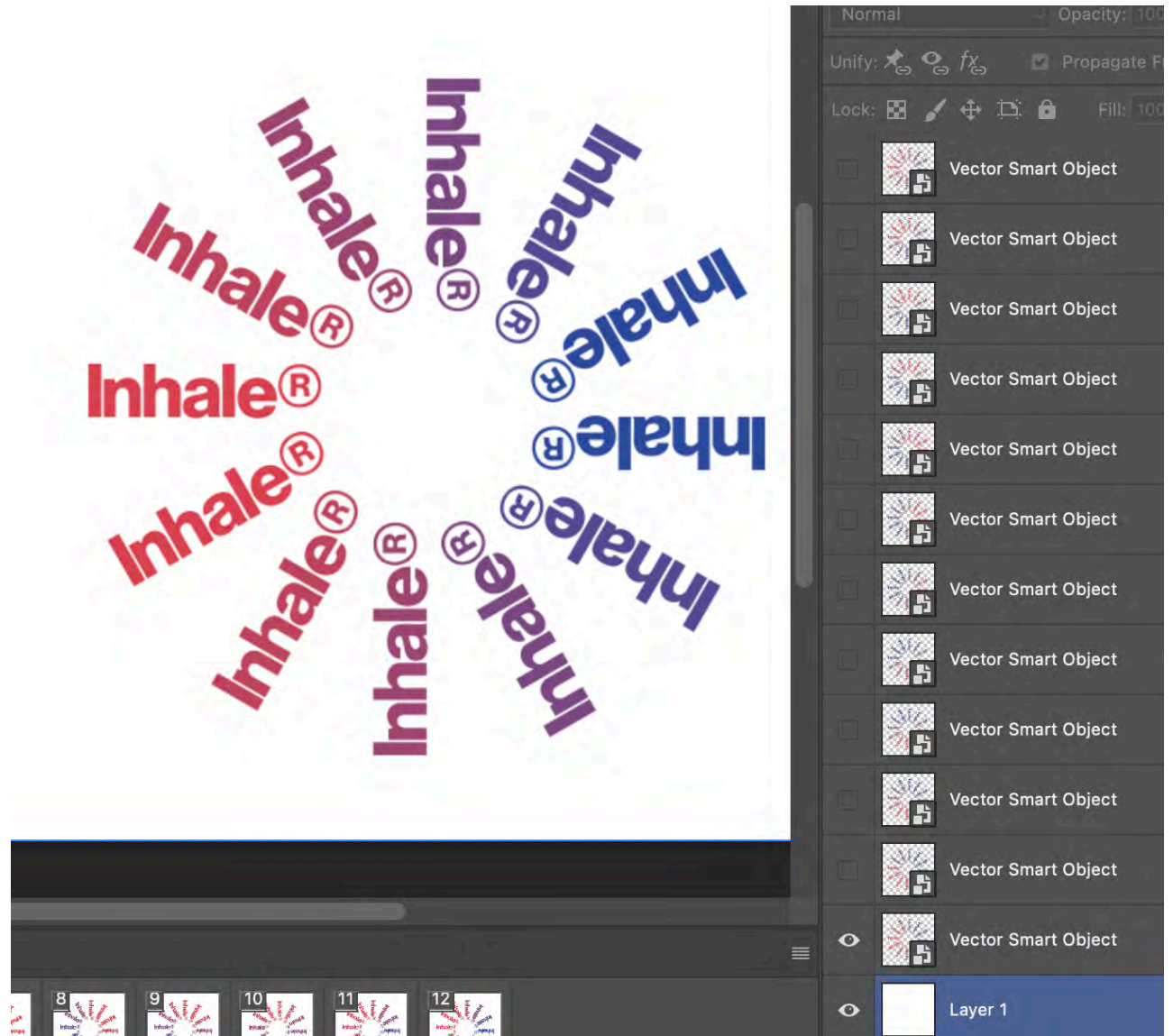


Zoetrope Design Exploration

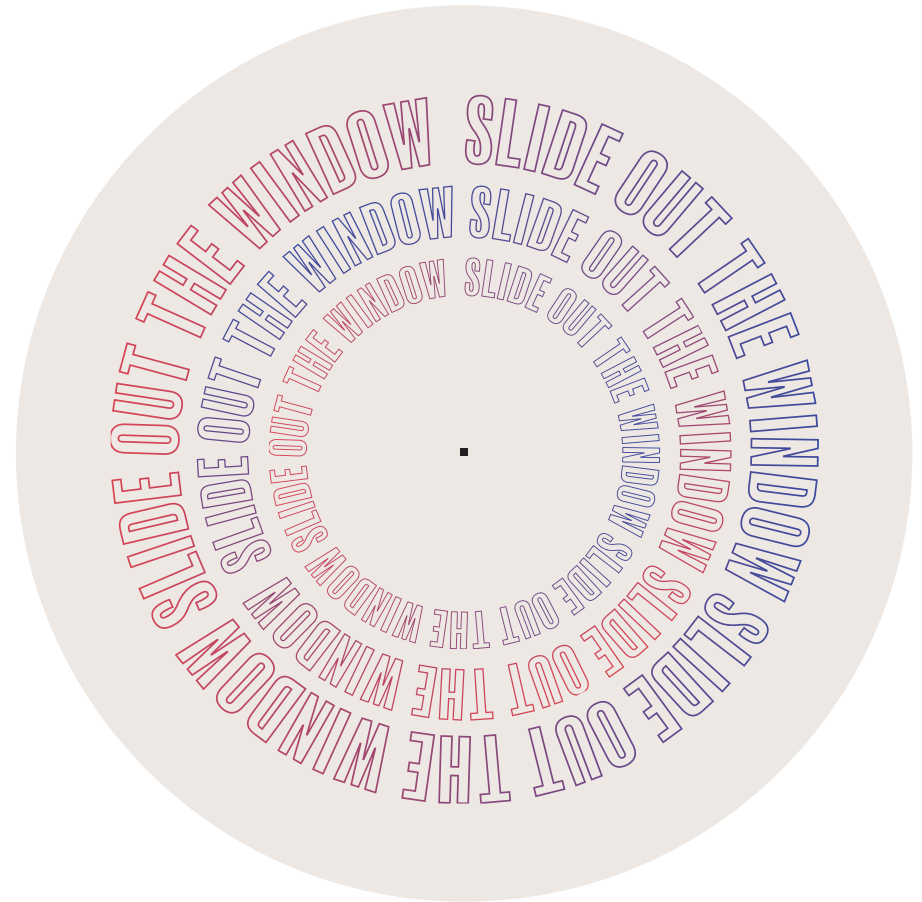


Zoetrope Design Exploration

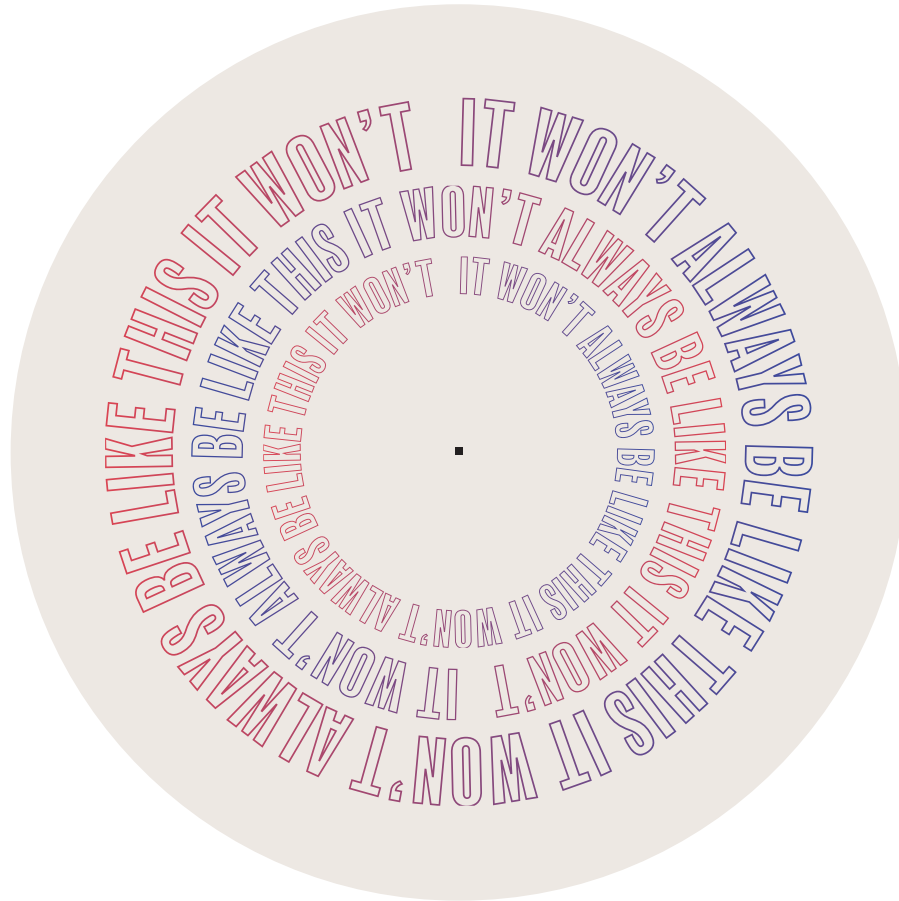
I tested the animations in photoshop as i created them to track their movement



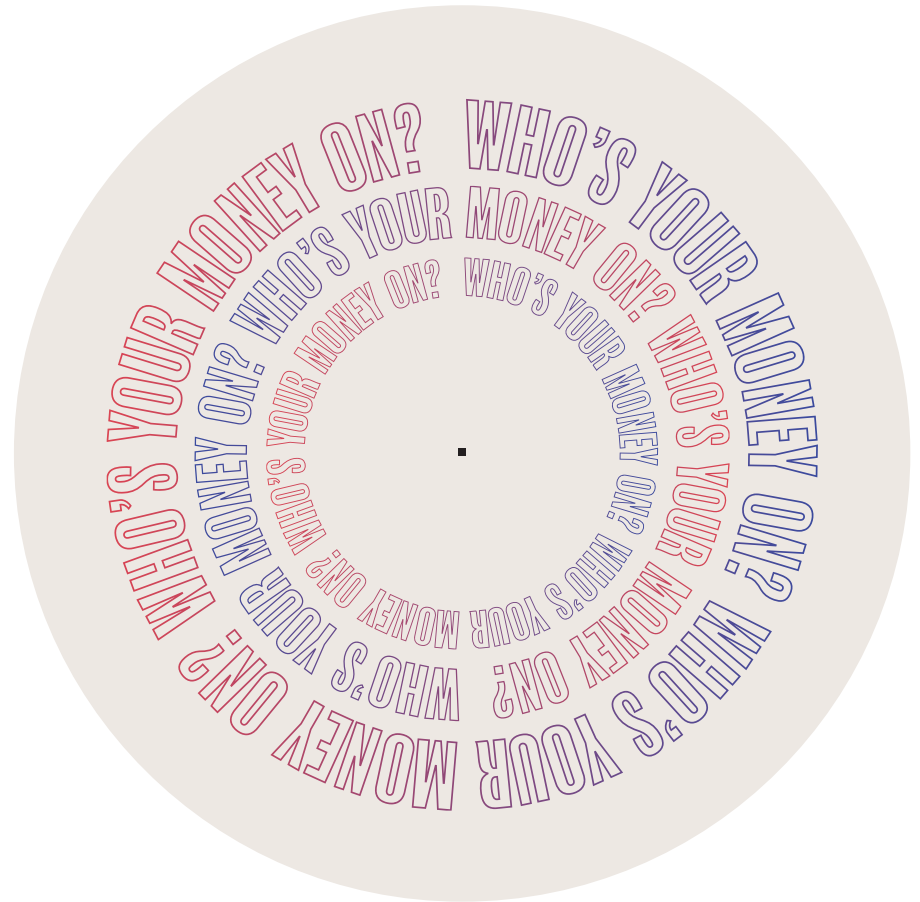
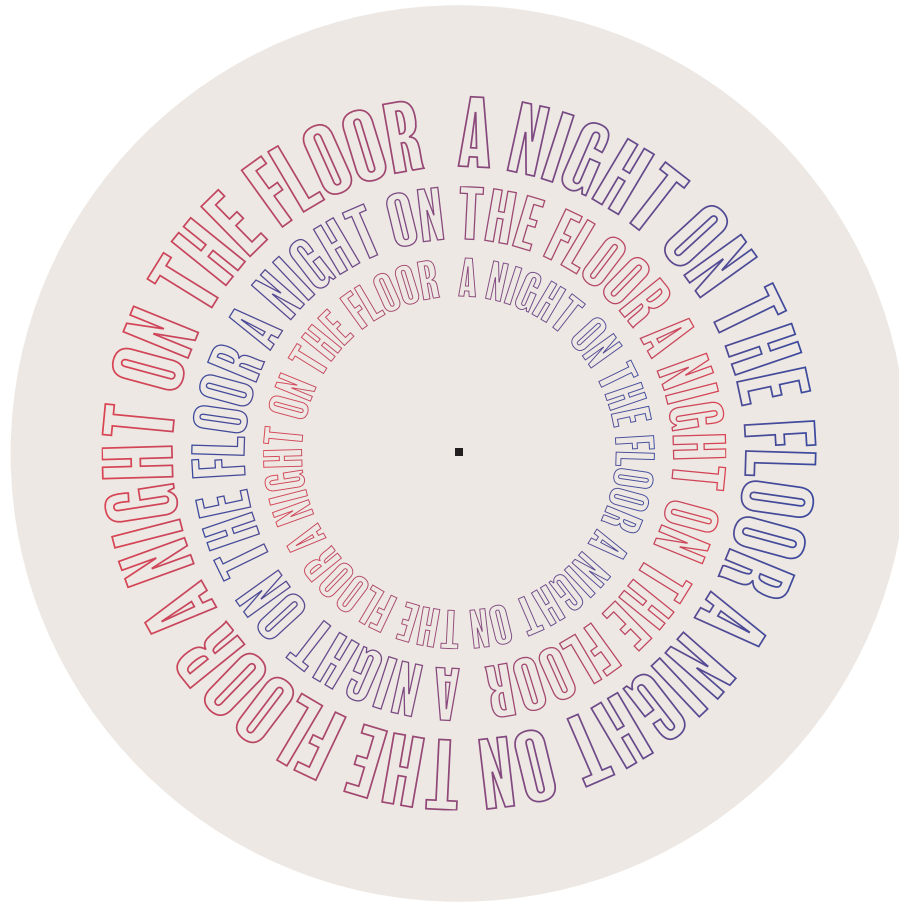
Final record designs



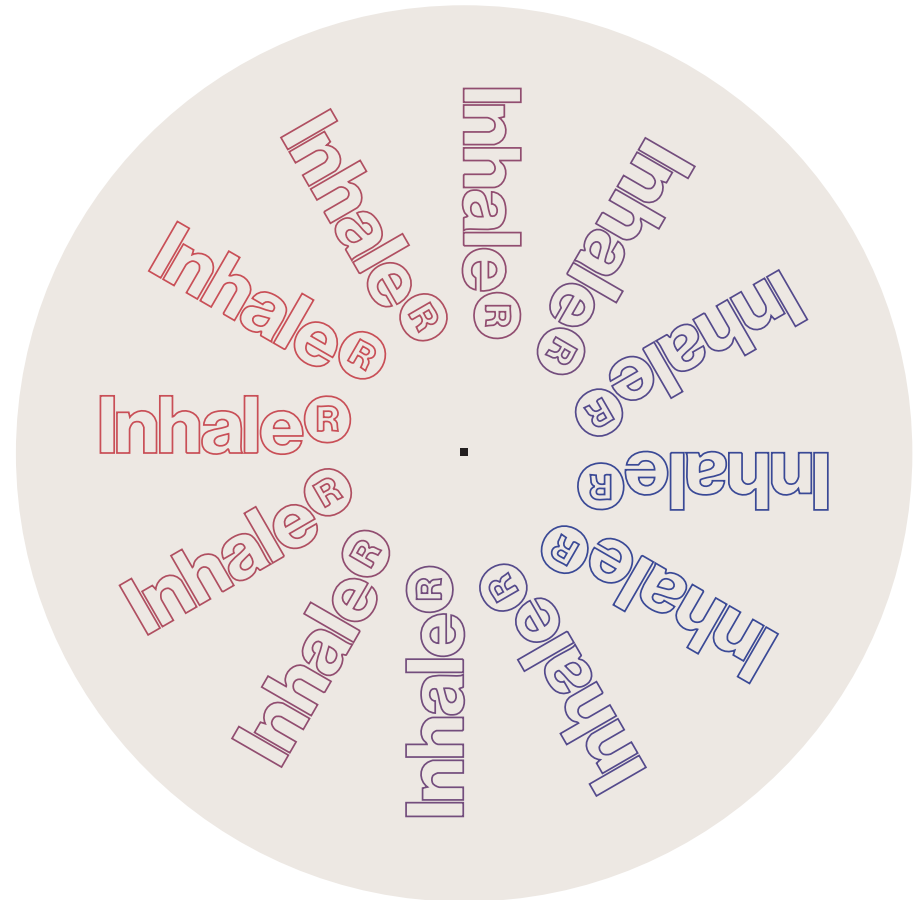
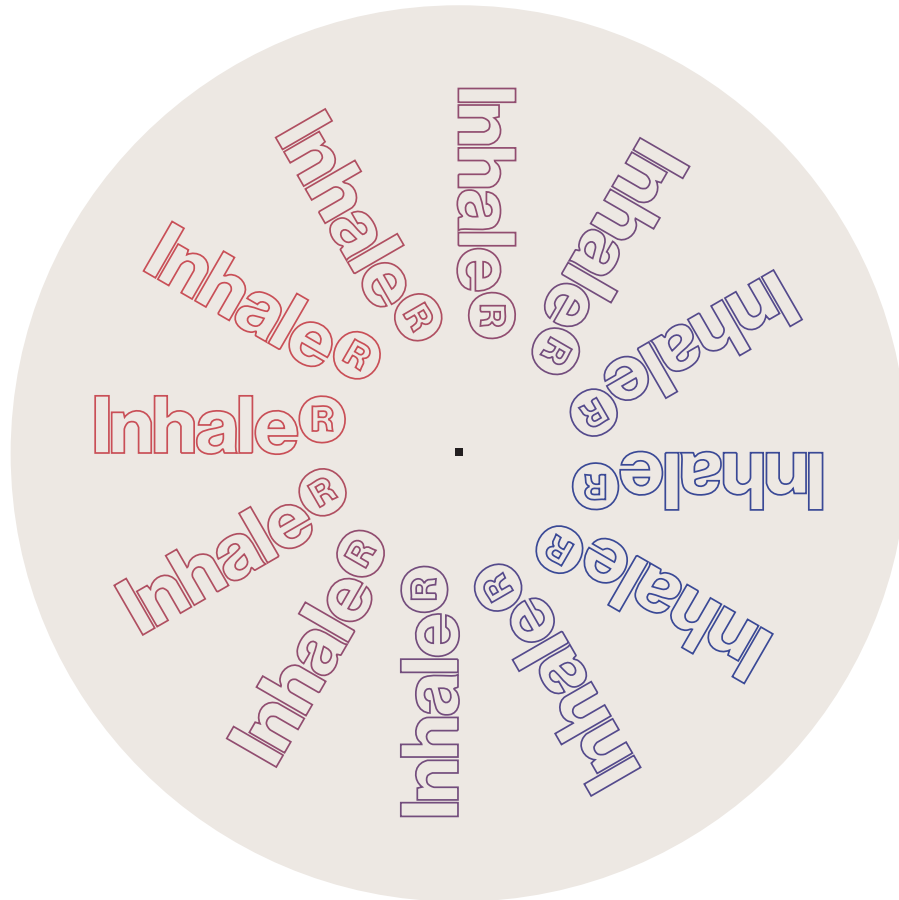
Final record designs



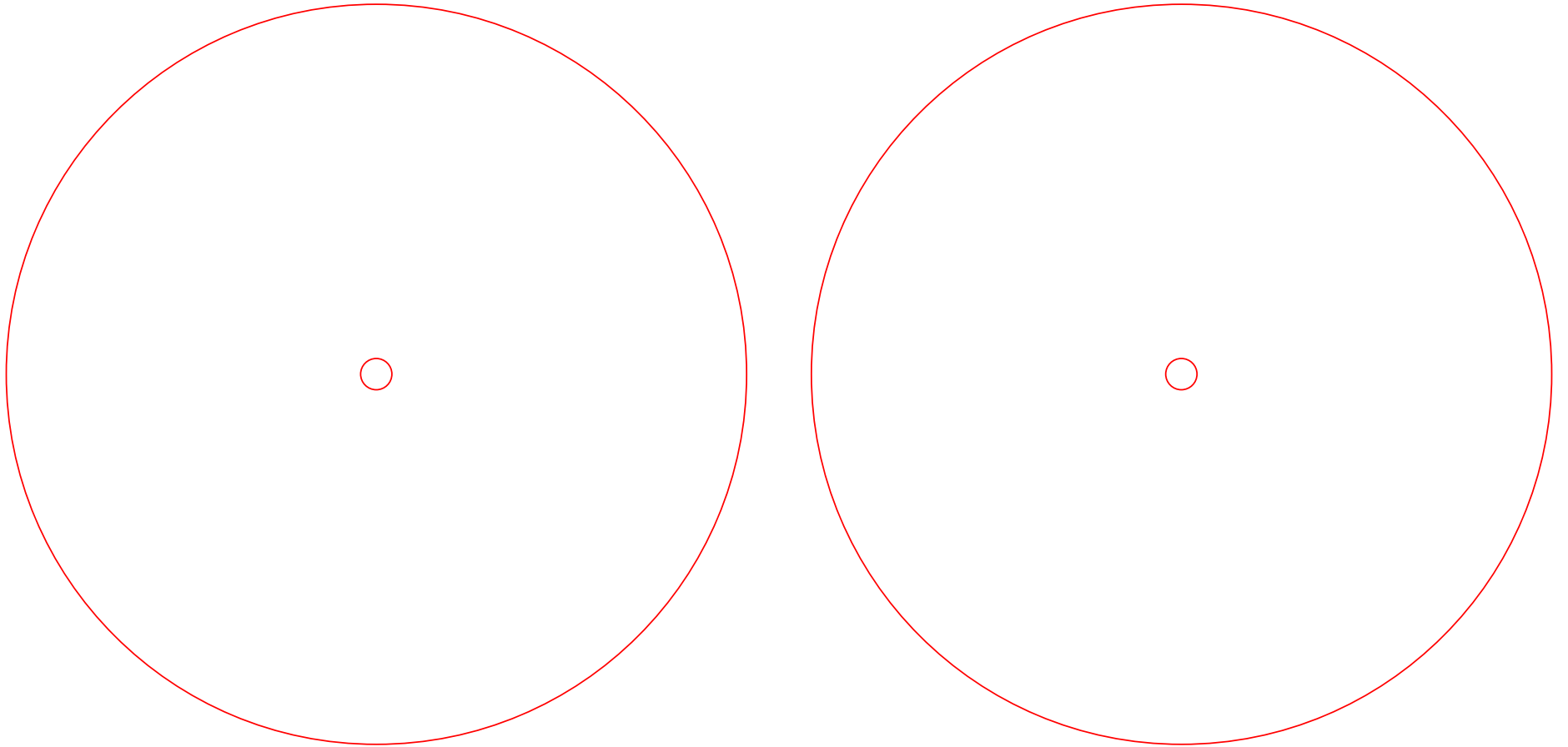
Final record designs



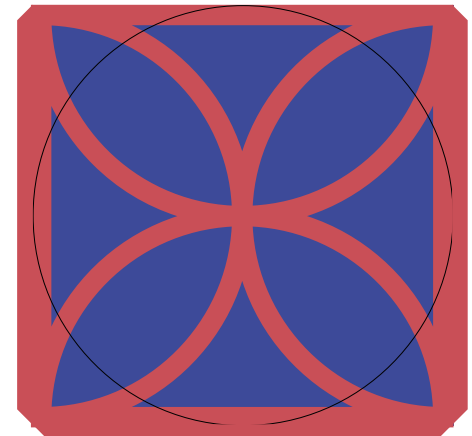
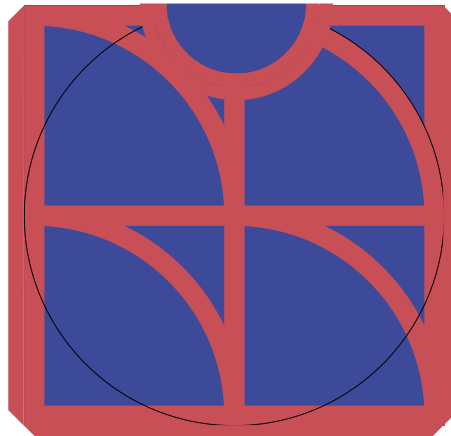
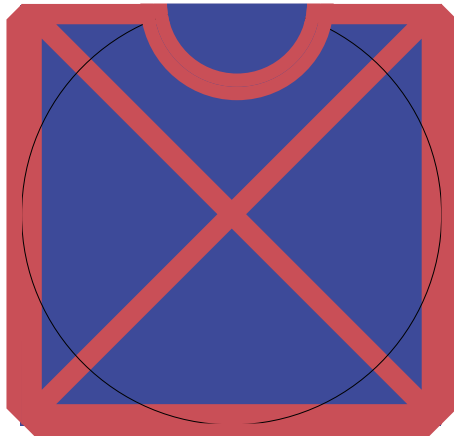
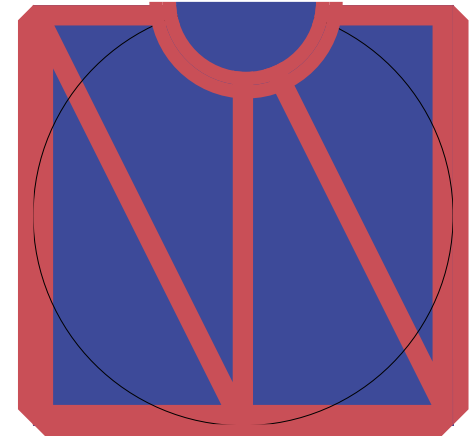
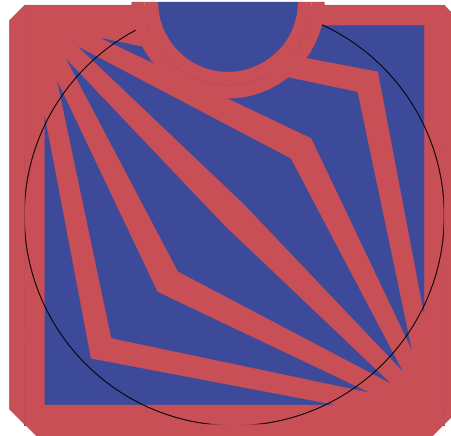
Final record designs – The back



Die line for laser cutting the record board

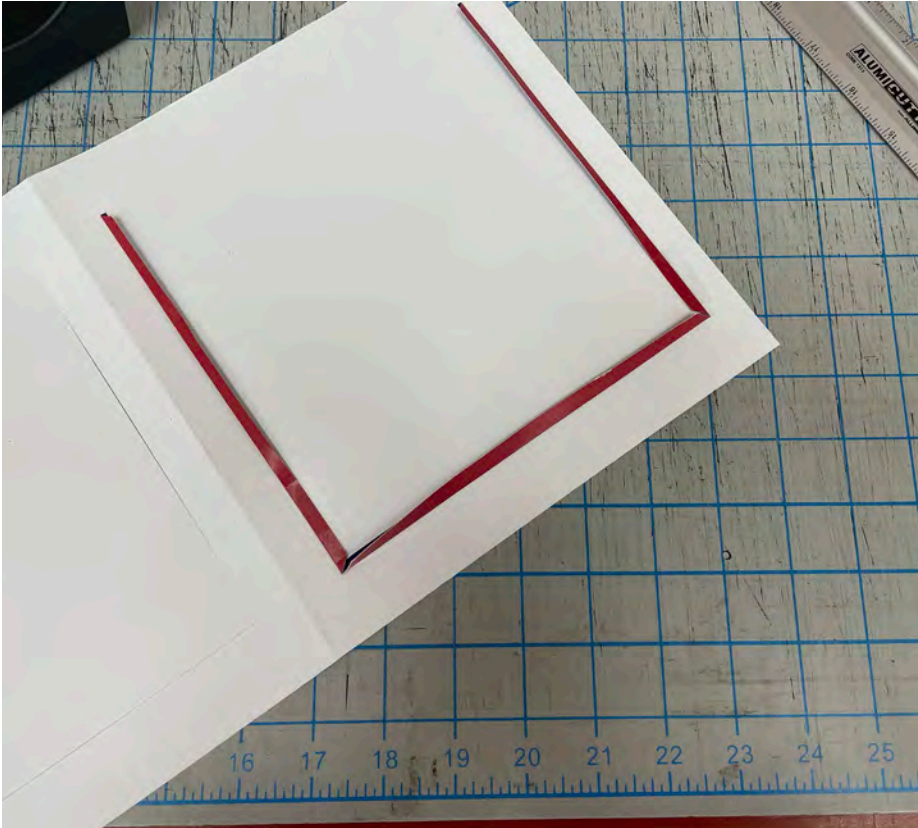


Sleeve Design

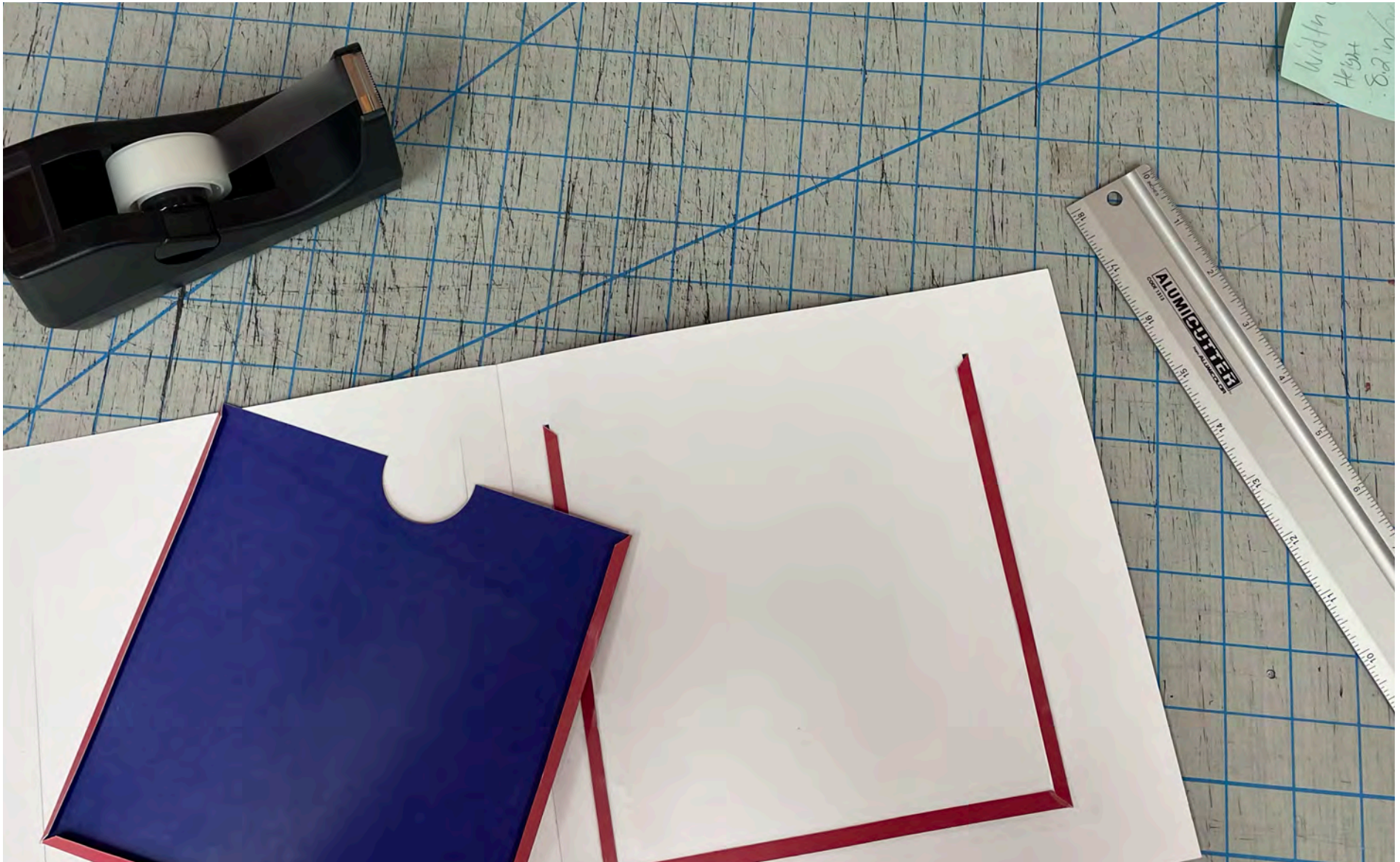


Sleeve Creation

I wanted to tuck the sleeve flaps into my project to hide them and provide a situation where the records wouldn't catch on anything, this proved to be a major challenge, but I executed it in the end.



Sleeve Creation

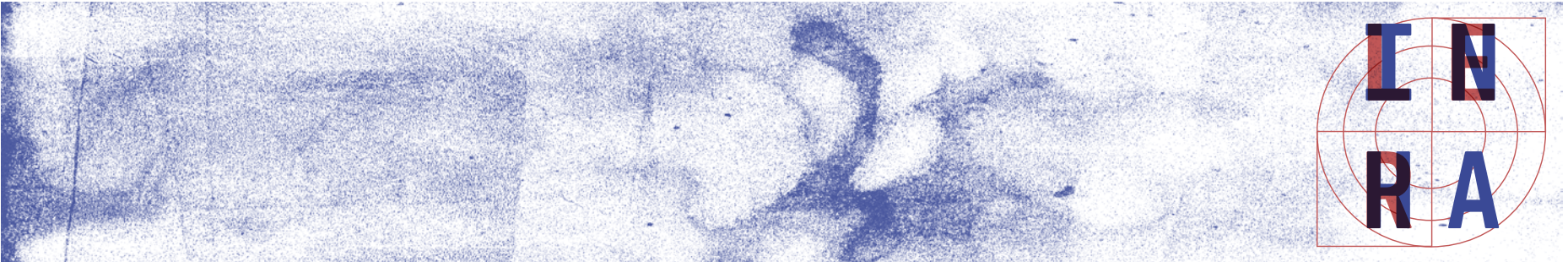


Accordion Booklet Design Ideas

THIS IS AN **EXPENSIVE**
VINYL RECORD
BOX THAT WAS
PROFESSIONALLY
DESIGNED
FOR INHALER'S ALBUM
**IT WON'T ALWAYS
BE LIKE THIS**



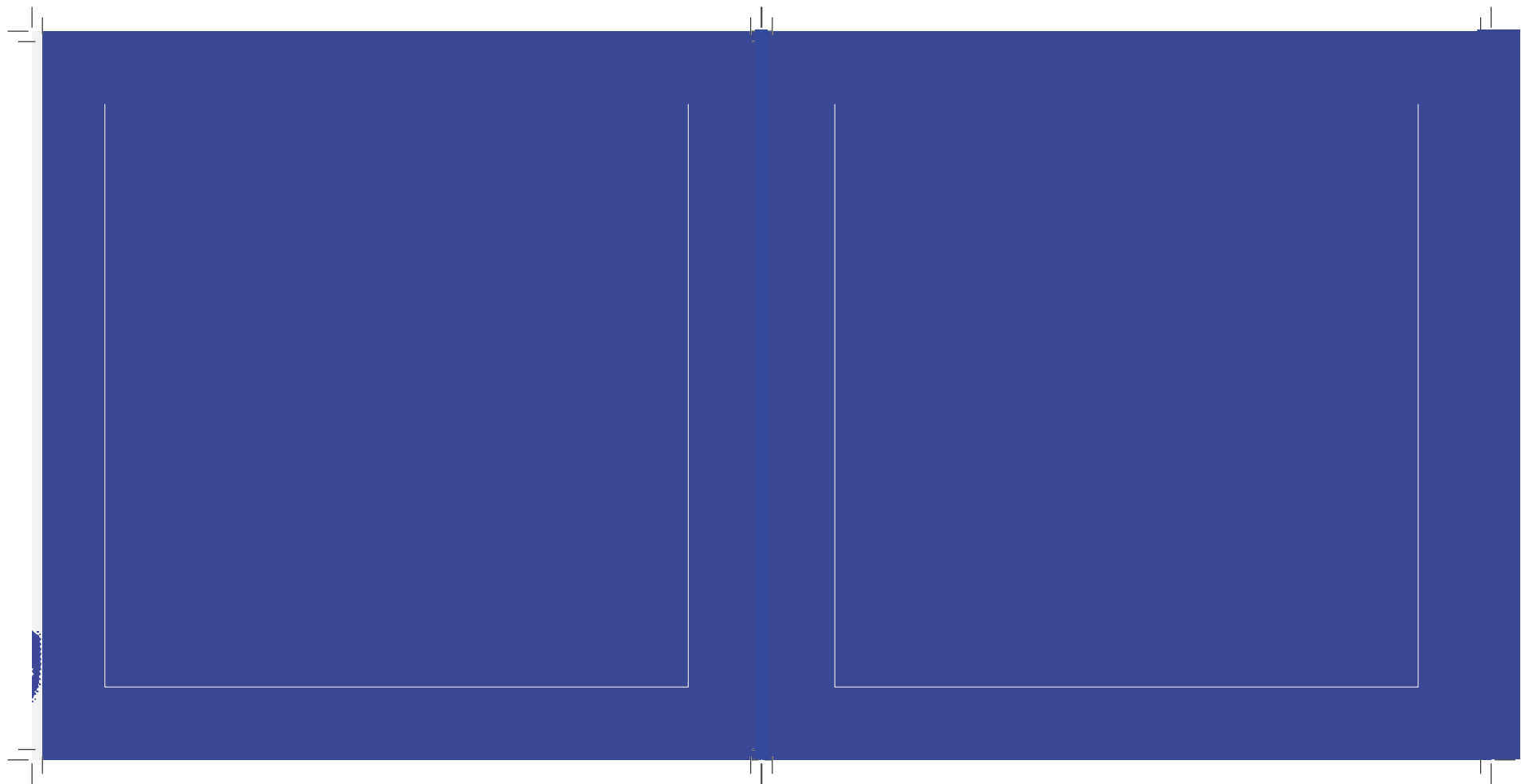
Accordion Booklet Design Ideas



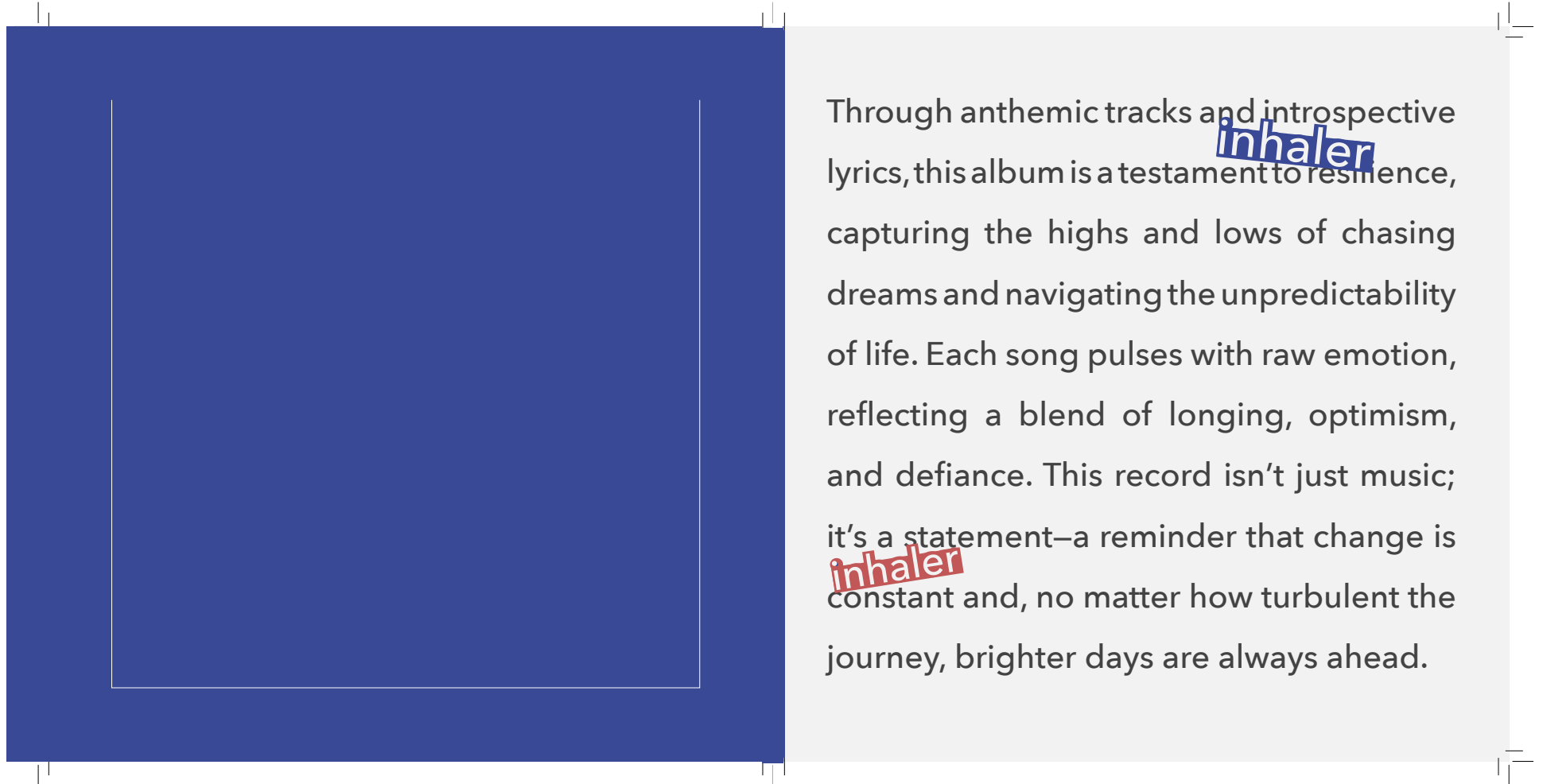
Accordion Booklet Final Design Back

it marks the explosive debut of Inhaler,
a record that captures the band's
youthful energy, restless spirit, and
undeniable promise.

Accordion Booklet Final Design Back



Accordion Booklet Final Design Back

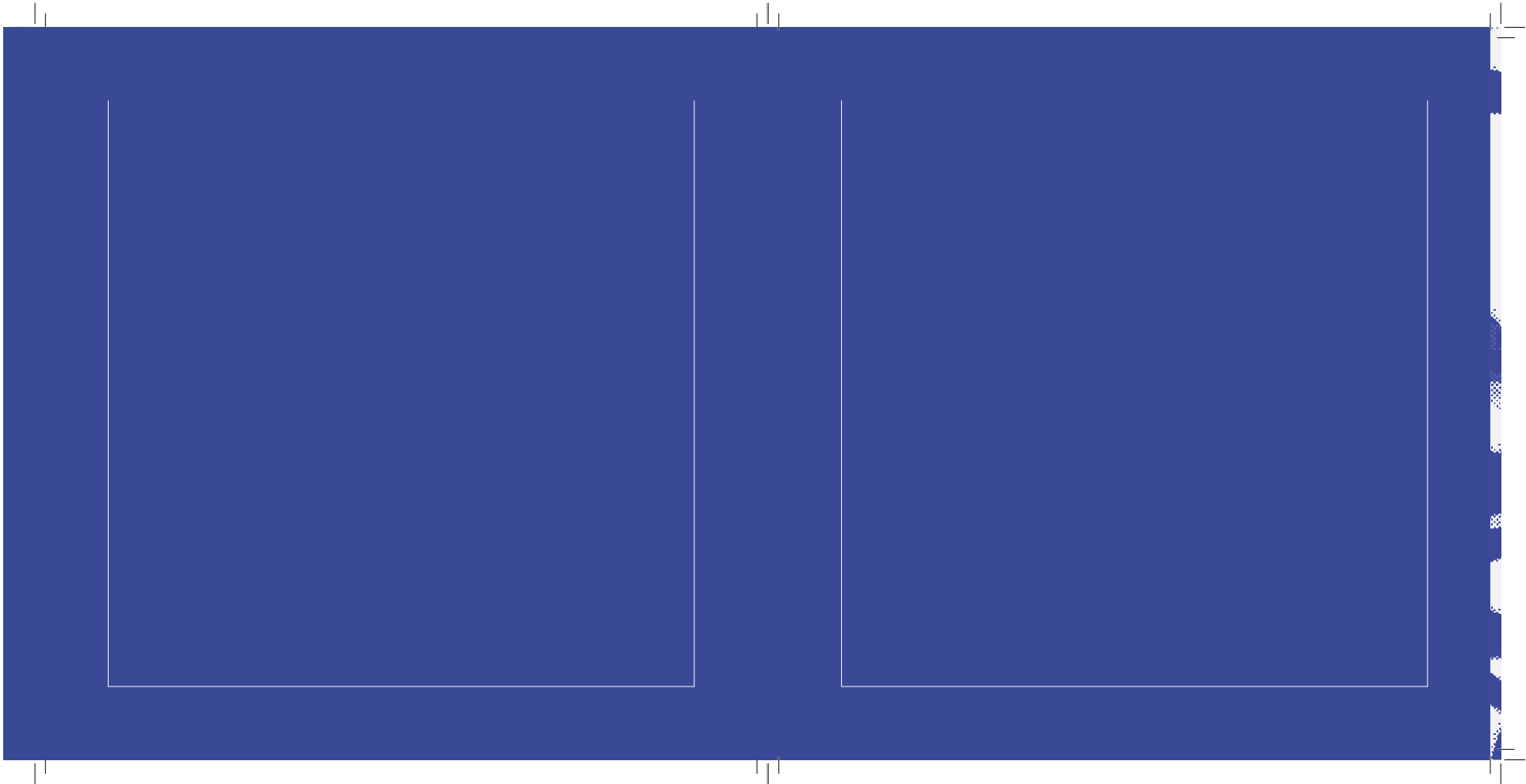


Through anthemic tracks and introspective lyrics, this album is a testament to resilience, capturing the highs and lows of chasing dreams and navigating the unpredictability of life. Each song pulses with raw emotion, reflecting a blend of longing, optimism, and defiance. This record isn't just music; it's a statement—a reminder that change is constant and, no matter how turbulent the journey, brighter days are always ahead.

Accordion Booklet Final Design Front



Accordion Booklet Final Design Front



Accordion Booklet Final Design Front

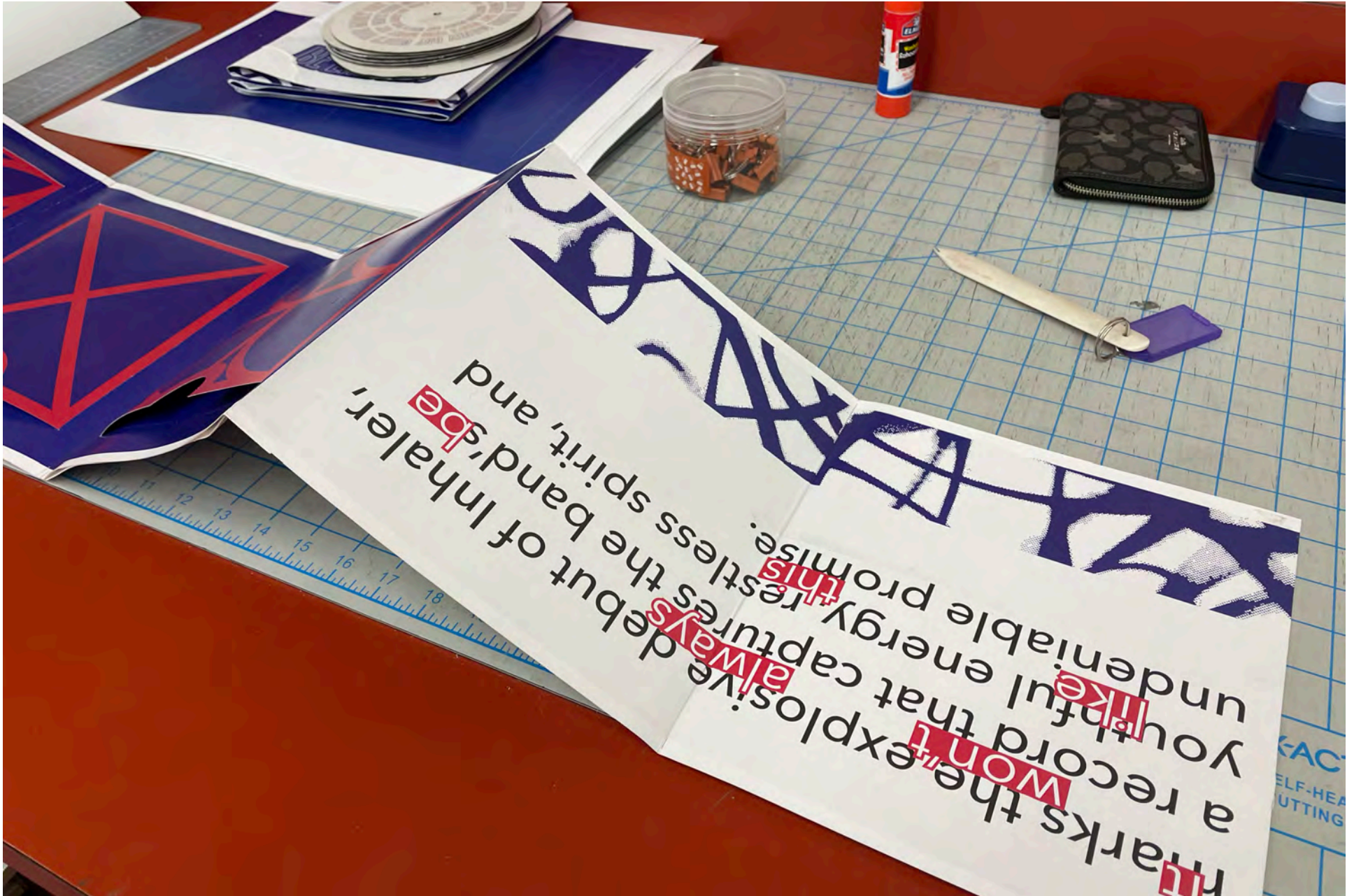


Accordion Booklet Assembly

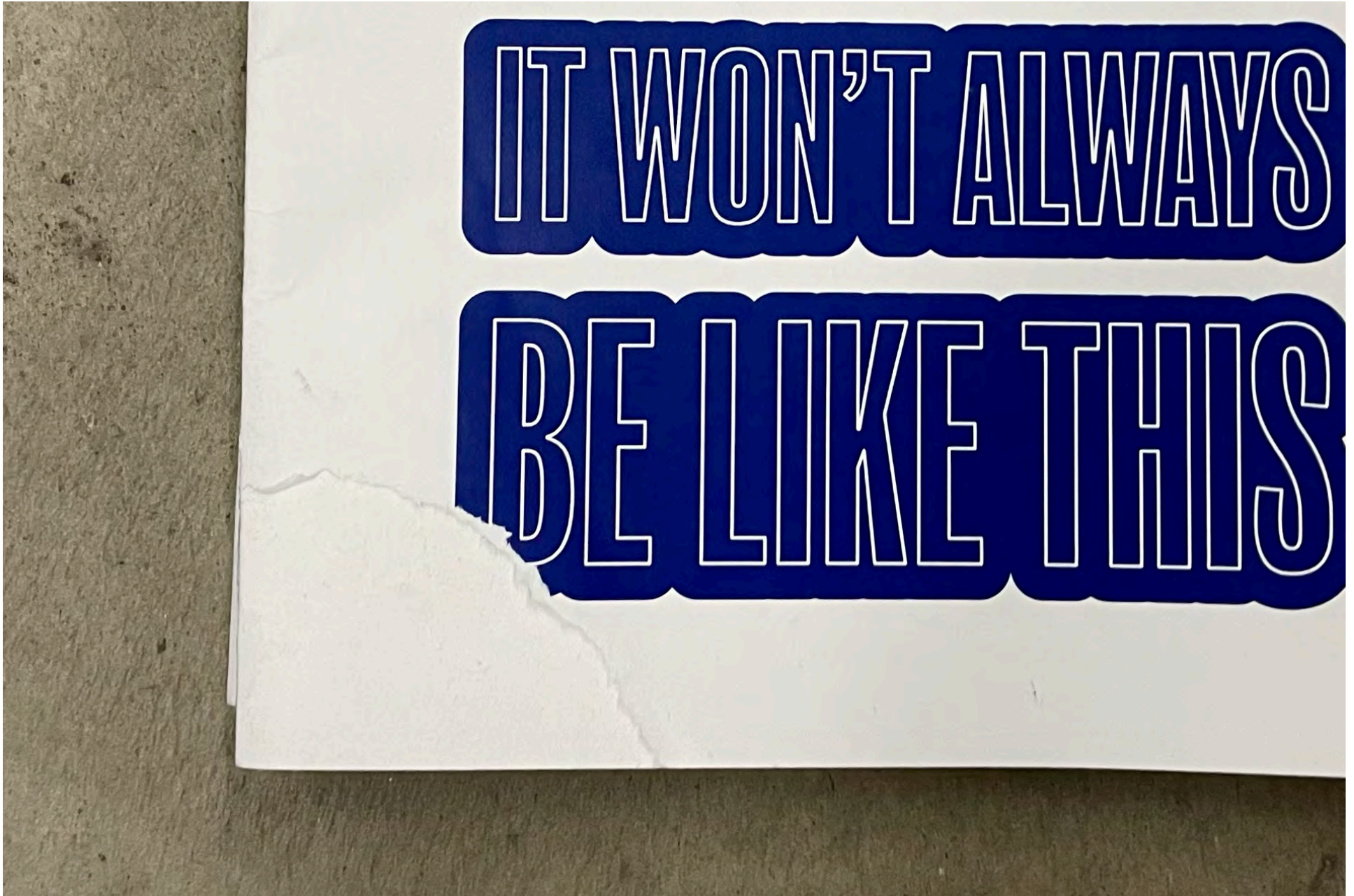
There was lots of trial and error and many iterations when it came to assembling this booklet. What seemed to be achievable in concept proved to have many components in reality. Using the xyron machine to stick two pieces together was no small feat and before adjustment for my final had many bubbles and tears.



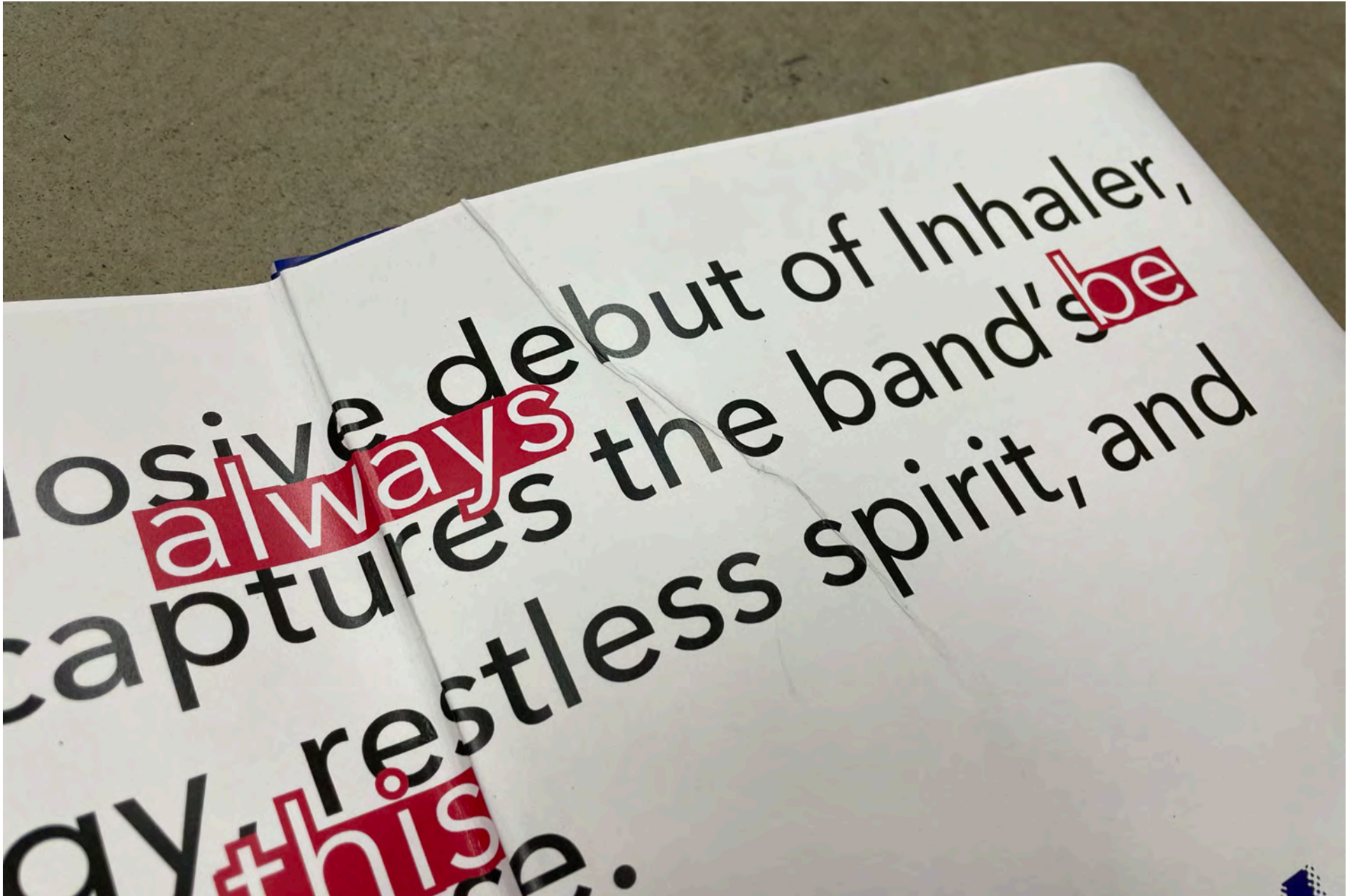
Accordion Booklet Assembly



Accordion Booklet Assembly



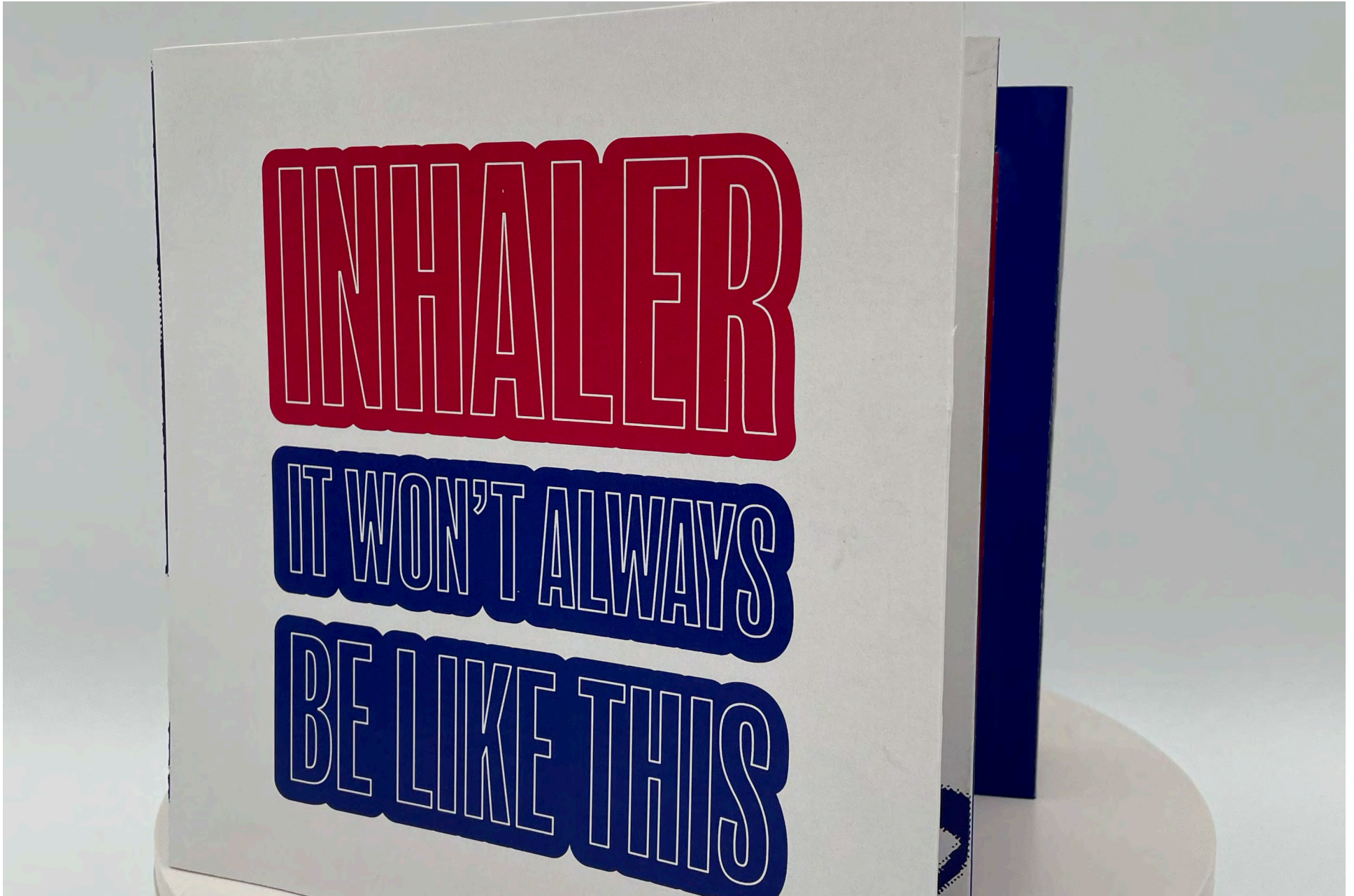
Accordion Booklet Assembly



Accordion Booklet Assembly



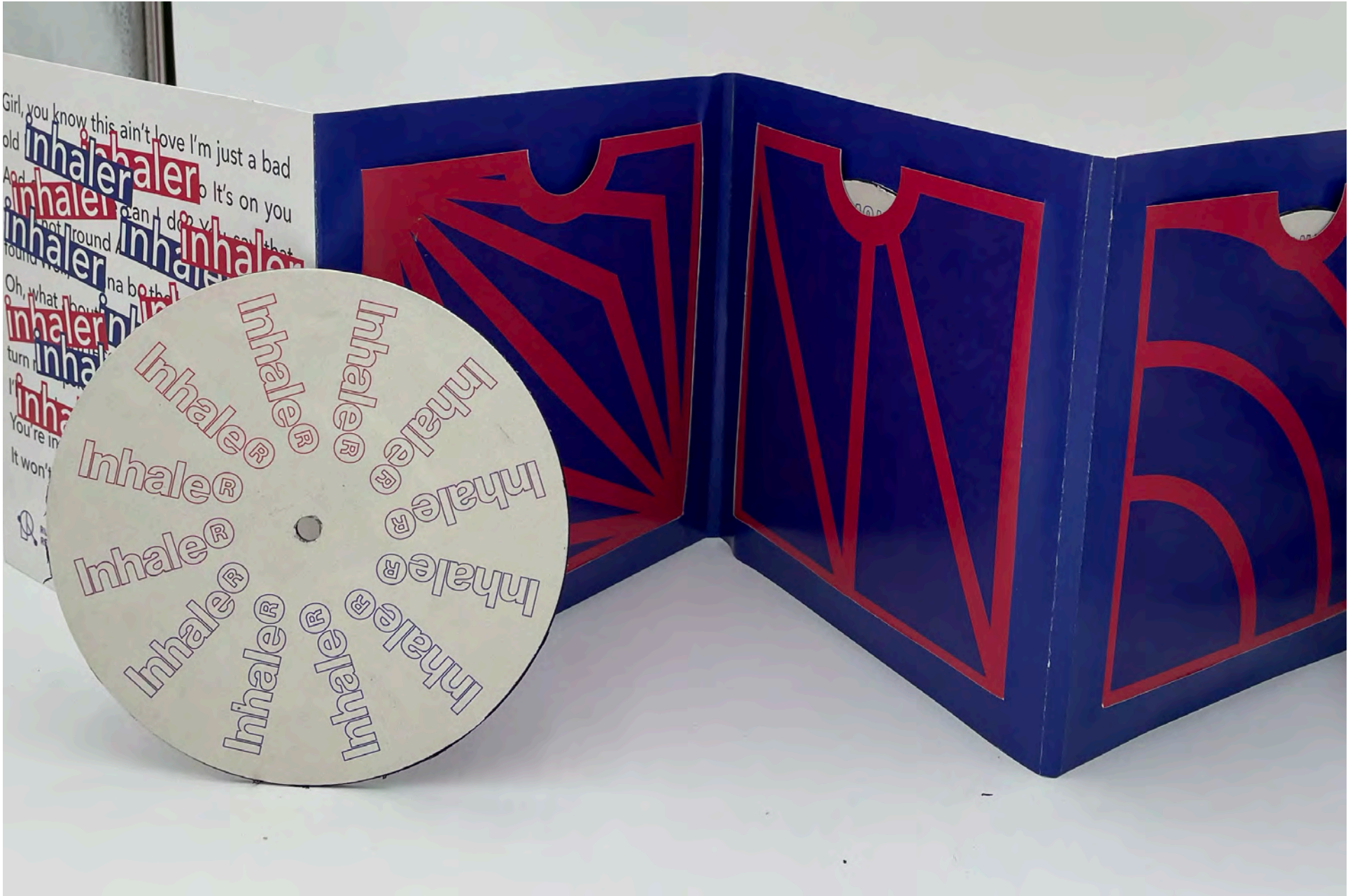
Accordion Booklet Final



Accordion Booklet Final



Accordion Booklet Final



Final Mockups



Final Mockups





THANK

YOU!