MONIQUE THOUIN KANTOR

Design Portfolio

I MTK I

ELTON JOHN VINYLS

vinyl album covers

ALBUM COVER REDESIGN
ILLUSTRATION + TYPOGRAPHY + COLOR
3 COVERS 12" X 12" + 3 LABELS 4" X 4"
SPRING 2018

Elton John announced to the world that, after fifty years of performing and touring, he will retire, but not before completing a climactic two-year world tour. Recognizing that albums are simply musical forms of story-telling, I thought to bring a twist to the idea of packaging and apply it to Elton's music, rich with story. What better way to accompany a farewell tour than to re-release some of the best-loved albums that launched a life-long career as an iconic rock star? And who better to design them than me?

My personal interpretations of the albums, integrated with relevant 2018 design, inspired and informed the direction for the designs. Impactful yet sparing use of soft gradients and transparent colors placed these designs firmly into the 2018 aesthetic. Carefully-chosen script type for *Elton John* that evoked the '57 Chevy ideal paired with the swirling hem of a poodle skirt reinfoced the '50's theme for *Don't Shoot Me*. Metallophile's rough-hewn edges evoked the feel of chiseled bricks in *Yellow Brick Road*. I created an original typeface for *Honky Chateau* to reflect the never-been-seen-before journey of *Rocket Man*—one of its most iconic tracks.

Album labels were designed within a system to unify them, and expanded images from the jacket designs created the backgrounds which served to differentiate them. All together, these labels and covers emanate a cohesive retro/modern feel.

DON'T SHOOT ME
I'M ONLY THE PIANO PLAYER
starring
Elton John
1973 2018

UNIVERSAL
ELTON JOHN
DON'T SHOOT ME
I'M ONLY THE PIANO PLAYER
All Tracks Written by Elton John/Bernie Taupin
STEREO
SIDE 2
Have Mercy on the Criminals
I'm Going to be a Teenage Idol
Texan Love Song
Crocodile Rock
High Flying Bird
ORIGINALLY RECORDED AND PRODUCED AT CHATEAU D'HEROUVILLE, FRANCE © 1973 MCA RECORDS · REPRODUCED © 2018 BY UNIVERSAL MUSIC GROUP · 2100 COLORADO AVENUE · SANTA MONICA · CALIFORNIA 90404

elton john

1973 2018

GOODBYE YELLOW BRICK ROAD

ELTON JOHN

GOODBYE YELLOW BRICK ROAD

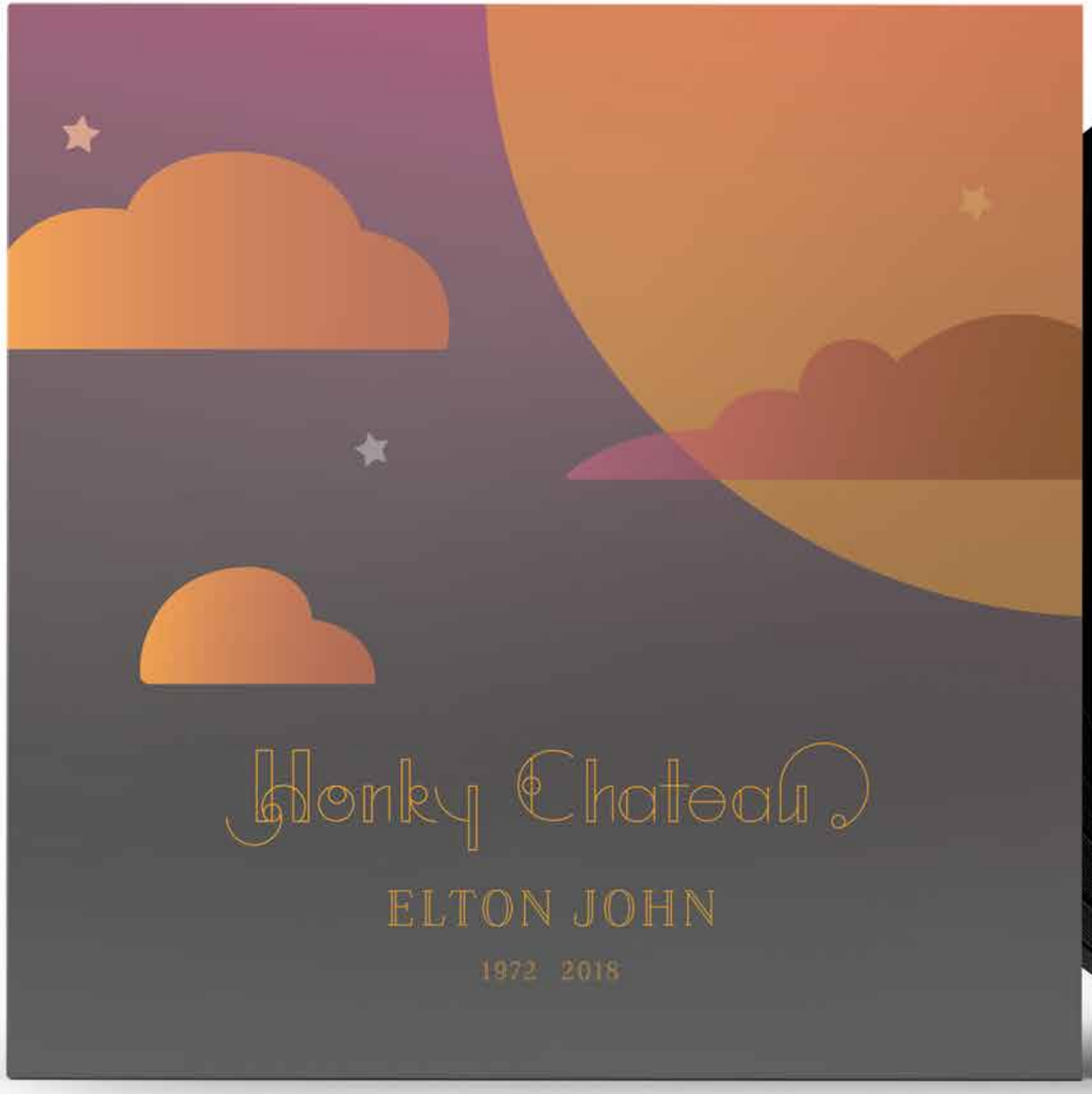
All Tracks Written by Elton John/Bernie Taupin

STEREO

SIDE 2

Goodbye Yellow Brick Road
This Song has No Title
Grey Seal
Jamaica
I've Seen that Movie, Too

ORIGINALLY RECORDED AND PRODUCED AT CHATEAU D'HEROUVILLE, FRANCE © 1973 MCA RECORDS · REPRODUCED © 2018 BY UNIVERSAL MUSIC GROUP · 2100 COLORADO AVENUE · SANTA MONICA · CALIFORNIA 90404


Honky Chateau
ELTON JOHN
1972 2018

ELTON JOHN
HONKY CHATEAU
All Tracks Written by Elton John/Bernie Taupin
STEREO
SIDE 1
Mellow
I Think
Suzie
Rocket Man
Salvation

UNIVERSAL
ELTON JOHN
HONKY CHATEAU
All Tracks Written by Elton John/Bernie Taupin
STEREO
SIDE 1
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Honky Chateau
ELTON JOHN
1972 2018

DON'T SHOOT ME
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starring
Elton John
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UNIVERSAL

elton john
1973 2018
GOODBYE YELLOW BRICK ROAD

Honky Chateau

WATERBIRCH

art catalog

PASSION PROJECT
ILLUSTRATION + TYPOGRAPHY + WRITING + PRINTMAKING
1 BOOK 16" X 11"
SPRING 2018

Waterbirch is the name I ascribe to the collected works of my original giclée and hand-printed designs. These prints reflect many disparate influences— my middle-school art class, children's picture books, mid-century modernism, travel, lazy summer days, crisp winter afternoons, autumn trees, plants and birds, animals and bugs—that drive and inform my sense of process,color, composition, and theme.

Although whimsical, sometimes nostalgic, and invariably explorative, these images carry themselves with an elegance and sophistication that unify them, that tell a story, yet they all existed in different times and spaces. Therein lay my challenge—to unite them in time and space and to ground them with written story.

My solution was to create a personal art book to compile and organize the images and their stories into a usable and accessible system. The published book can be used for enjoyment purposes, or it can be used as a reference catalog from which those interested might request cards or prints of their choice.

GICLÉE

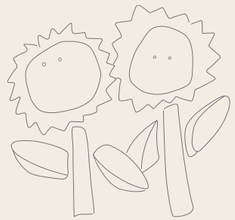
AT THE LAKE

Sunlight dapples through the branches of the birches that tower above me. Tender leaves flutter overhead. A lone sparrow sings. A breath of lake breeze floats past. Lying on the grass, I become earth, and I gaze up and away into a blue universe that is endless, and I am held, like a precious stone, in an omnipotent hand.

With only a few exceptions, *at the lake* is where my childhood lives. Endless days with bare toes spent digging in the sand, wading through water, scrambling over rocks, running through the grass. Here there were no walls, no lines, no borders, no rules, no hours or minutes—just endless days of exploring the world and discovering me.

It is also where I discovered what was beautiful to me and what inspires me—a blade of grass, a drop of rain, the wing of a butterfly—all the simple elements of matter that comprise and sustain our world, that color our lives.

Whether microscopic or distant, my renditions portray the pure simplicity of peace, joy and beauty always to be explored and discovered *at the lake*.

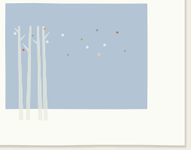


f.t. **Cabin Grass**
9 x 6

Dragon Wings
9 x 6

Evening Grass
9 x 6

2011



f.t. **Birches en Été**
9 x 6

Birches en Automne
9 x 6

Birches en Hiver
9 x 6

2010

f.t. **Night Owl**
7 x 5

Fox Pup
11 x 8

Redbird
11 x 8

2013

PRINTS

IN THE STUDIO

There is no sound but the clock ticking on the wall, marking time. Every drawer, every surface, every tool, every thing in this room has a purpose, a job, a role to play in the making of art and of history and of humanity. It is a place of creation and ritual, belief and patience, respect and honor. In this world, time matters, care is essential, and process is key. Here it is as much about the community as it is about the self; about the journey as it is about the destination. And that, my friends, is what renders this space and this type of image-making so supremely sacred.

Ancient and timeless are the tools, the methods, the materials, and the wonder that inhabit the world of hand-rendered printmaking. The pencils and erasers, tape and pins, rulers and mesh screens, wing-nuts and screws, water and light, darkness and air all connect our minds to our bodies, our present with our past and our future. The paper and the ink are not simply seen, they are also felt. Each step requires attention to time, space, and order. Fluctuations arise and problems are solved. Experience and faith drive our process.

But there is nothing like that split-second moment of wonder and anticipation where process meets revelation and the paper is peeled from the screen or the press or the water-bath and the image you hold in your hand is always a surprise. Unique, real, and forever.

f.t. **Hummingbird Perspective**
cyanotype + silkscreen
5 x 5

Through the Mist
van dyke non-silver
10 x 10

2012

Calico Grass
Dragon Wings
Leaning Grass

BUMPITY BUMP CHOCOLATES

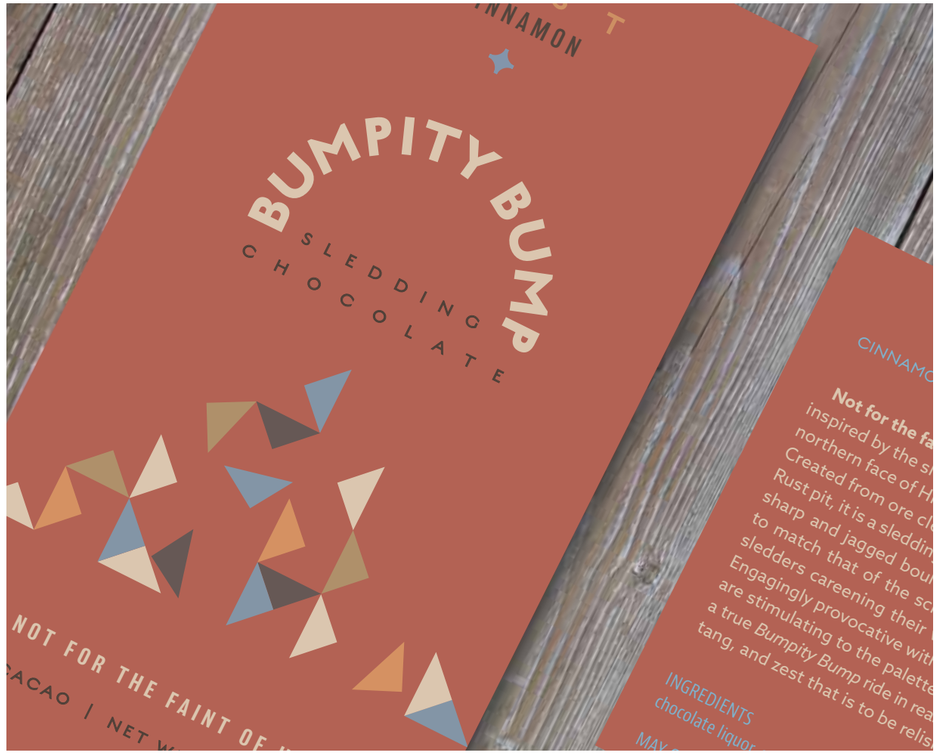
typographic triumph

PRODUCT LINE + PACKAGE DESIGN
TYPOGRAPHY + ILLUSTRATION + COPY
3 BOXES 5" X 3" X .5"
FALL 2016

My objective was to create an identity and packaging for an original brand of artisan chocolate bars. My conceptual invention, Bumpity Bump Chocolates, was inspired by the sledding hill of my childhood, a long, steep, and thrilling run over and surrounded by jagged boulders of iron ore.

Illustrative elements of mineral-colored triangles tumble down a mountain set against a vast background of open space and create the visual setting for the piece. Three delectable flavors—almond, cherry, and cinnamon—were dubbed Snap, Zest, and Tang, and were differentiated from each other by their ivory, rust, and charcoal backgrounds. Sans serif fonts meticulously typeset in the colors of the mountain created clarity and visual interest on the front, back, and side panels.

The brand name, *Bumpity Bump*, was set in bold sans serif in a badge configuration that mimicked a boot-print in the snow. Carefully-written descriptive copy underscored the story of the brand. A stylized star adorned the top and side panels of the packaging identifying them from the smallest sides. The result is a playful yet sophisticated presence that commands attention through its clarity and conceptual uniqueness.


BUMPITY BUMP
SLEDDING
CHOCOLATE
NOT FOR THE FAINT OF
CACAO | NET
CINNAMON
Not for the fa
inspired by the s
northern face of H
Created from ore cl
Rust pit, it is a sleddin
sharp and jagged bou
to match that of the sc
sledders careening their
Engagingly provocative wit
are stimulating to the palette
a true Bumpity Bump ride in rea
tang, and zest that is to be relis
INGREDIENTS
chocolate liquor
MAY

SNAP
ALMOND
BUMPITY BUMP
SLEDDING
CHOCOLATE
AINT OF HEART
OUNCES
SNAP
ALMONDS IN 75 PERCENT DARK CHOCOLATE
Not for the faint of heart, Bumpity Bump choco
inspired by the sledding hill of the same name s
northern face of Hibbing's Winston-Dear iron m
Created from ore cleaved from the world-renc
Rust pit, it is a sledding run bounded by and pe
sharp and jagged boulders set at a pitch se
to match that of the screams of thrill and
sledders careening their way to the froze
Engagingly provocative with a lively charm
are stimulating to the palette and paralle
a true Bumpity Bump ride in real time; wit
tang, and zest that is to be relished wit
INGREDIENTS
chocolate liquor, cocoa, sugar, cocoa butter,
MAY CONTAIN PEANUTS, TREE NUTS, MI
all natural · non-gmo · gluten-free
KOSHER DAIRY

TANG
CHERRY
BUMPITY BUMP
SLEDDING
CHOCOLATE
NOT FOR THE FAINT OF HEART
75% CACAO | NET WEIGHT 3.5 OUNCES
BUMPITY BUMP
SLEDDING
CHOCOLATE
TANG
CHERRY INFUSED 75 PERCENT DARK CHOCOLATE
Not for the faint of heart, Bumpity Bump chocolate was inspired by the sledding hill of the same name set on the northern face of Hibbing's Winston-Dear iron mine dump. Created from ore cleaved from the world-renowned Hull Rust pit, it is a sledding run bounded by and peppered with sharp and jagged boulders set at a pitch severe enough to match that of the screams of thrill and delight of the sledders careening their way to the frozen marsh below. Engagingly provocative with a lively charm, our chocolates are stimulating to the palette and parallel the piquancy of a true Bumpity Bump ride in real time; with a richness, snap, tang, and zest that is to be relished with gusto.
INGREDIENTS
chocolate liquor, cocoa, sugar, cocoa butter, cherry extract.
MAY CONTAIN PEANUTS, TREE NUTS, MILK, EGGS, WHEAT, AND SOY
HULL RUST CHOCOLATES
22 Ash · Hibbing MN 55746
E| info@hullrustcandy.com
P| 218.263.0825
www.hullrustcandy.com
KOSHER DAIRY
8 11204 01234 4

BUMPITY BUMP | SLEDDING CHOCOLATE | SNAP
BUMPITY BUMP | SLEDDING CHOCOLATE | ZEST
BUMPITY BUMP | SLEDDING CHOCOLATE | TANG

IZZY'S ICE CREAM

packaging

PACKAGE REDESIGN
TYPOGRAPHY + ILLUSTRATION + COPY
4 CYLINDER LABELS 10" X 3.5" + COVERS
FALL 2017

The challenge was to redesign with a modern appeal packaging for four items from an existing line of packaged goods that contains multiple varieties, or flavors and appeals to a sophisticated, upscale demographic.

What better way for young urbanites to connect than over artisan ice cream made by a socially– and environmentally–conscious local business? My goal was to systematize and beautify Izzy's ice cream packaging in a way that would match the quality and care of the ice cream that was to be found within.

Well designed whiskey bottles and craft brew identities were mined as inspiration for my new Izzy's aesthetic. Graceful and geometric linework created both stylized graphic ice cream cones and organized spaces for the front label, edges and a tremendous amount of pragmatic and descriptive text. Flavor icons created in similar lines, along with flavor-matched background colors, identifying flavor strips, and newly-written copy provided four methods of flavor identification. The Izzy's identity itself was modified to work better with the new typography, yet it's iconic big dot on the *I* for *Izzy's* was retained in outline. Izzy's packaging is now an appealing system that embodies both sophistication and fun and is able to hold a prominent and notable place in neighborhood and in the freezer aisle.

CHOCO CHIP
iZZY's
CHOCO CHIP ICE CREAM
SIMPLY MADE
POWERED BY FLAVOR
one pint
EST⊇ 2000
CAGE FREE EGGS

iZZY's
SIMPLY MADE
IZZY'S
POWERED BY FLAVOR
ICE CREAM
LAVENDER
one pint

Get FLAVOR UPDATES
IZZY GEAR and MORE
at
www.izzysicecream.com
Nutrition Facts
Serving Size 1/2 cup (90g)
Servings Per Container 4
Amount Per Serving
Calories 230 Calories from Fat 200
% Daily Value*
Total Fat 23 g 33%
Saturated Fat 10g 48%
Trans Fat 0g
Cholesterol 70 mg 23%
Sodium 50mg 2%
Total Carbohydrate 19g 6%
Dietary Fiber <1g 2%
Sugars 17g
Protein 4g
Vitamin A 10% Vitamin C 0%
Calcium 15% Iron 6%
* % Daily Values are based on a 2,000 calorie diet
LAVENDER
Colors and aromas of fresh lavender buds infused in our carefully-crafted ice cream conjure images of a French August countryside in full bloom. Our lavender ice cream is an irresistible treat to all the senses.
– Jeff & Lara, Owners
LOCAL
Solar
HAND PACKED
FAMILY FARM CREAM
made in a facility that processes
PEANUTS, TREE NUTS, SOY, WHEAT, DAIRY, AND EGGS
CAGE FREE EGGS
INGREDIENTS: milk, cream sugar, egg yolks, fresh lavender buds, carob bean gum, guar gum, carageenan, & vanilla.
CONTAINS EGGS, MILK
LAVENDER
iZZY's
LAVENDER ICE CREAM
SIMPLY MADE
POWERED BY FLAVOR
one pint
EST⊇ 2000
Izzy's Ice Cream
1100 Second Street
Minneapolis MN 55415
HOME OF THE IZZY SCOOP
AWARD WINNING ARTISAN ICE CREAM

iZZY's
SIMPLY MADE
IZZY'S
POWERED BY FLAVOR
ICE CREAM
NECTARINE
one pint

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IZZY GEAR and MORE
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www.izzysicecream.com
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Saturated Fat 10g 48%
Trans Fat 0g
Cholesterol 70 mg 23%
Sodium 50mg 2%
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Dietary Fiber <1g 2%
Sugars 17g
Protein 4g
Vitamin A 10% Vitamin C 0%
Calcium 15% Iron 6%
* % Daily Values are based on a 2,000 calorie diet
NECTARINE
The flavor of juicy nectarines mixed with fresh cream evoke memories of warm and lazy summer days, gentle breezes, and shade trees. Our fresh nectarines bring a vibrancy to this seasonal favorite.
– Jeff & Lara, Owners
LOCAL
Solar
HAND PACKED
FAMILY FARM CREAM
made in a facility that processes
PEANUTS, TREE NUTS, SOY, WHEAT, DAIRY, AND EGGS
CAGE FREE EGGS
INGREDIENTS: milk, cream sugar, egg yolks, nectarines, carob bean gum, guar gum, carageenan, & vanilla.
CONTAINS EGGS, MILK
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iZZY's
NECTARINE ICE CREAM
SIMPLY MADE
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Colors and aromas of fresh lavender buds infused in our carefully-crafted ice cream conjure images of a French August countryside in full bloom. Our lavender ice cream is an irresistible treat to all the senses.
– Jeff & Lara, Owners
Izzy's Ice Cream
1100 Second Street
Minneapolis MN 55415
HOME OF THE IZZY SCOOP
AWARD WINNING ARTISAN ICE CR

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SIMPLY MADE
IZZY'S
POWERED BY FLAVOR
ICE CREAM
PISTACHIO
one pint

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Protein 4g
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Calcium 15% Iron 6%
* % Daily Values are based on a 2,000 calorie diet
PISTACHIO
Pistachio ice cream just supped its game, California pistachios travel here to a stone oven to be slow-roasted, blended with pistachio oil, sea salt, and our sweet and creamy base to make a sweet & savory old-world treat.
– Jeff & Lara, Owners
LOCAL
Solar
HAND PACKED
FAMILY FARM CREAM
made in a facility that processes
PEANUTS, TREE NUTS, SOY, WHEAT, DAIRY, AND EGGS
CAGE FREE EGGS
INGREDIENTS: milk, cream sugar, egg yolks, roasted pistachios (pistachios, sea salt, pistachio oil, canola oil), carob bean gum, guar gum, carageenan, & vanilla
CONTAINS EGGS, MILK, & NUTS (pistachios)
PISTACHIO
iZZY's
PISTACHIO ICE CREAM
SIMPLY MADE
POWERED BY FLAVOR
one pint
EST⊇ 2000
Izzy's Ice Cream
1100 Second Street
Minneapolis MN 55415
HOME OF THE IZZY SCOOP
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Protein 4g
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Calcium 15% Iron 6%
* % Daily Values are based on a 2,000 calorie diet
CHOCO CHIP
Chocolate Chip at its finest. Ourmost intense vanilla gets spotted with Izzy's own crisp and airy chocolate chips: two Callebout choco-lates are melted, spread, and cracked in the ice cream by the best hands in the trade.
– Jeff & Lara, Owners
LOCAL
Solar
HAND PACKED
FAMILY FARM CREAM
made in a facility that processes
PEANUTS, TREE NUTS, SOY, WHEAT, DAIRY, AND EGGS
CAGE FREE EGGS
INGREDIENTS: milk, cream sugar, egg yolks, chocolate chips (chocolate, sugar, cocoa, soy lecithin added as emulsifier, natural vanilla flavor), carob bean gum, guar gum, carageenan, & vanilla.
CONTAINS EGGS, MILK, & SOY LECITHIN
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NECTARINE
PISTACHIO
CHOCO CHIP

KIKIT

design thinking

INSTITUTIONAL BRANDING & IDENTITY
VARIOUS MEDIA
IDENTITY + STATIONERY + COLLATERAL + STYLE GUIDE
FALL 2017

My chosen issue for this branding and identity project for a social cause was the lack of positive, meaningful, fun, and constructive guidance and connection for neighborhood youth and teens.

My solution was to create a local hip-hop dance company dedicated to providing a sense of belonging, pride, and purpose to teens who otherwise might not have access to positive guidance and community. The four prominent tenets of KIKIT are *commit, connect, involve,* and *secure* and reinforce the objective to strengthen the neighborhood through participation and support from all its residents.

The KIKIT logomark features my originally-designed letters that mimic the configuration of shoelaces laced in a hip-hop shoe. Brand colors are subdued neon—bold, vibrant, and refined—and were inspired by The Emotional Colors Project by Tokyo Dawn Records.

A secondary circular 4-quarter badge portrays the four tenets and can be used on KIKIT printed and digital publications. Wearable buttons, each featuring one of the tenets on a brand-colored similar grid, reinforces the mission in a real-life, real-time way. Hats and T-shirts round out the collateral for a clear and committed branding system.

COMING TOGETHER. REACHING OUT.

KIKIT

HIP HOP

KIKIT
HIP HOP
CONNECT
SECURE
INVOLVE
COMMIT
KIKIT
HIP HOP
EST 2017

KIKIT
HIP HOP

KIKIT

4120 Grand Ave
Minneapolis, MN 55411

612.342.5798
www.kikitmpls.org

October 25, 2019

Mr. Daniel Hillard
Block Liason
4650 Blaisdell Avenue
Minneapolis, MN 55411

Dear Mr. Hillard:

Involvement. A sense of connection. A sense of commu

It's what our neighborhood is all about. It's also what K
and led by professionals in the field of dance, *KIKIT* is
hop dance company for kids ages 10–15 that provides
better their community through the world of dance.

Based on the belief that kids thrive best when involved
Kikit's mission is to reach those kids who don't fit into
band, science and math clubs, drama) and who have litt
months. Students dance but also serve in procedural an
munications and marketing, and rehearsal space care ar
for themselves and their community is a core tenet of K
as Open Streets Minneapolis, Music in the Parks, parad
fun and positive force to the community. Our secondary mission is to make our neighborhood safer.

As you are aware, our neighborhood, as idyllic as it is, is not immune to petty crime. Often, thefts occur to homes, garages, bikes, and vehicles that, simply due to long-term habits, have been left unlocked. We believe that simple steps can go a long way to decrease the incidence of petty crime. In that spirit we at *KIKIT* have devised a neighborhood awareness campaign in the form of stickers and door tags for homeowners to help them remember to lock doors, vehicles, and bikes to keep their homes and property safe. A small reminder to *KIKIT* (the habit of unlocked doors) adhered to the inside of a garage door can make a big difference in determining whether one will become of victim of petty theft, or not.

Enclosed are our *KIKIT* reminder stickers and door tags for you to distribute throughout your block. We ask you to encourage your residents to become involved in our campaign. It is our desire to establish and grow a supportive relationship between our kids and the neighborhood in which they live, and to build a sense of community pride and excitement for all who live here.

Please feel free to contact me with any questions you may have, requests for more stickers and tags, or ideas you feel can enhance our relationships with each other or with the community at large.

Best Regards,

Monique Thouin Kantor
Chief Executive Officer

KIKIT

4120 Grand Ave
Minneapolis, MN 55411

Mr. Daniel Hillard
4650 Blaisdell Avenue
Minneapolis, MN 55411

KIKIT
HIP HOP

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KIKIT
HIP HOP

A NEIGHBORHOOD DANCE COMPANY FOR KIDS AND TEENS BETWEEN THE AGES OF TEN AND FIFTEEN WHERE A SENSE OF BELONGING, OF PRIDE, OF PURPOSE IS CREATED AND NURTURED. HERE THEY ACQUIRE AND HONE SKILLS THAT TEACH THE POWER OF CONNECTION, FOCUS, COMMITMENT, AND ACCOUNTABILITY.

KIDS GET TO DANCE. HOW FUN IS THAT? BUT THEY ALSO RECEIVE POSITIVE ROLE MODELING FOR A SUCCESSFUL FUTURE.

AND, THEY GET TO GIVE BACK TO THEIR COMMUNITY THROUGH PERFORMANCES AND OUTREACH EFFORTS TO HELP UNIFY THE NEIGHBORHOOD AND MAKE IT A SAFER PLACE TO LIVE .

KIKIT HELPS PAVE THE WAY FOR A BRIGHTER TODAY AND A MORE SUCCESSFUL TOMORROW.

KIKIT

HIP HOP

OCT 23 | 6 PM

LAKE HARRIET BANDSHELL

CONNECT SECURE INVOLVE COMMIT

KIKIT

HIP HOP

ESTD 2017

KIKIT

HIP HOP

style guide

STYLE GUIDE // CONTENTS

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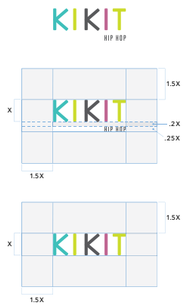
KIKIT

KIKIT is a kid-friendly neighborhood hip hop dance company for kids and teens between the ages of eleven and sixteen where a sense of belonging, of pride, of purpose is created and nurtured. Here they acquire and hone skills that teach the power of connection, focus, commitment, and accountability—skills that will benefit them for a lifetime. As performers and through outreach efforts embedded in the KIKIT mission, kids not only have fun but make a difference in their community, strengthening its bonds and making it a safer place to live. KIKIT means a brighter today and a more successful tomorrow.

KIKIT is fun, hopeful, bright,clean, impactful, and positive. The brand is designed to reflect that. It is the brand's job to keep it that way.

LOGO // CONSTRUCTION // PROPER USAGE



SIZE
The construction of the *KIKIT* wordmark is illustrated on the left, where X = the height of the letter *I* in *KIKIT*. The space between *KIKIT* and the tag *HIP HOP* = .2X. *HIP HOP* height = .25X. Never should X exceed the minimum size of .25 inches (when appearing without the tag) or .5 inches (when appearing with the tag).

LOCATION
The location of the tag *HIP HOP* always must be located below and right justified in relation to *KIKIT*.

CLEAR SPACE
Clear space refers to the space between the logo and other graphic elements such as type, images, and the edge of the page to ensure the ogo retains brand recognition, visibility, and consistency.

The clear space between the *KIKIT* logo and all other elements (including the edge of the page) needs to be kept at a minimum distance of 1.5X. Exceptions to this rule apply only to the buttons, stickers, and badges that come pre-designed with this style guide. Clear space for posters is up to the designer's discretion and includes permission to touch or extend beyond the borders when full bleed is desired.

ORIENTATION
KIKIT wordmarks can be oriented in space horizontally, vertically (both directions), or angled at a 29° rise.

LOGO // IT'S A WORDMARK // POSITIVE, REVERSED, FULL COLOR, OR SOLID

POSITIVE

KIKIT HIP HOP

KIKIT

KIKIT HIP HOP

KIKIT

These are the eight (8) ways the *KIKIT* brand wordmark can appear.

A white background always must support both the color and the gray versions of the positive iterations. It is possible, when only black ink is available, that the logo can appear in black.

REVERSED

KIKIT HIP HOP

KIKIT

KIKIT HIP HOP

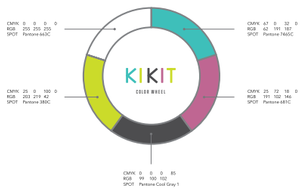
KIKIT

A gray *CMYK 0 0 0 85*, background always must support the color version of the reversed iterations.

Gray *CMYK 0 0 0 85*, black, or the shown brand colors of mint, lime, or berry can appear as the background for the white version of the reversed iteration.

BRAND // COLOR PALETTE

The *KIKIT* wordmark appears in full color as seen below. Only the colors shown below are permitted on the logo and all collateral. The color of the *KIKIT* logo and tag must appear in the same specified order and configuration as shown. When utilizing the reversed image (on dark background), the gray *K* and tag appear in white. When only black is available, the entire logo can appear in all black. Color names are Mint, Lime, Gray, Berry.



X

1.5X

LOGO // IMPROPER USAGE

KIKIT HIP HOP	Do not place the *HIP HOP* tag in any location other than under/right justified to *KIKIT*.
KIKIT	Do not apply the *HIP HOP* tag vertically in any location.
KIKIT HIP HOP	Do not place the *HIP HOP* tag in any location other than the specified .2X from *KIKIT*.
KIKIT HIP HOP	Do not center the *HIP HOP* tag. Do not change its size in relation to *KIKIT*.
KIKIT HIP HOP	Do not compress the spacing between any of the letters of the logotype.
KIKIT HIP HOP	Do not alter the order of the colors in *KIKIT*. Do not use any colors other than brand-specified.
KIKIT HIP HOP	Do not stretch or squash the logo or its letters in any way or change letter sizes in relation to each other.
KIKIT HIP HOP	Do not squish the logo or its letters in any way or change letter sizes in relation to each other.
KIKIT HIP HOP	Do not reverse the logo direction Do not alter the placement/order of the brand colors Do not angle the logo in any way except for a in vertical orientation or in an upward direction of 29° Do not orient *HIP HOP* at any angle to KIKIT other than parallel to its baseline

BRAND // TYPEFACES

KIKIT proprietary **T** AS SHOWN *wordmark*

Designed by Monique Thouin Kantor in 2017, *KIKIT* is a proprietary typeface consisting of the uppercase letters K, I, and T. Inspired by typefaces Nexa Bold, AWT Artz, and Vortice, it evokes the rhythmic but playful feel of shoelaces in a hip hop shoe.

Alphabet KIT

Usage KIKIT

TRUMP SOFT PRO bold upper case **T**150 *tagline*

Chosen for the typeface, not the name, Trump Soft Pro created by Canada Type Foundry in 2013 is a condensed sans serif that sports a straight-forward, simple, almost edgy vibe. Its personality and economic functionality work well paired with our proprietary *KIKIT* typeface, able to portray all tags in a balanced manner.

Because it is an extreme condensed typeface, it is almost impossible to use with zero tracking. A minimum tracking of 50 - 100 is recommended for best legibility.

Alphabet ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz

Usage HIP HOP SECURE CONNECT INVOLVE COMMIT

INTRO HEAD RUST base upper case 11pt **T**70 *business card name only*
INTRO HEAD RUST base title case 8pt **T**70 *stationery system contact information*

As a condensed typeface, Intro Head Rust designed by Fontfabric in 2015 allows a lot of text to be set in a limited horizontal space. It's open counters and rounded elements provide an approachability and readability that is welcome in contact info.

Alphabet ABCDEFGHIJKLMNOPQRSTUVWXYZ abcdefghijklmnopqrstuvwxyz

Usage BUSINESS CARD NAME Contact Information/Address/Phone/email

STATIONERY SYSTEM // BUSINESS CARD

TINTIN & SNOWY

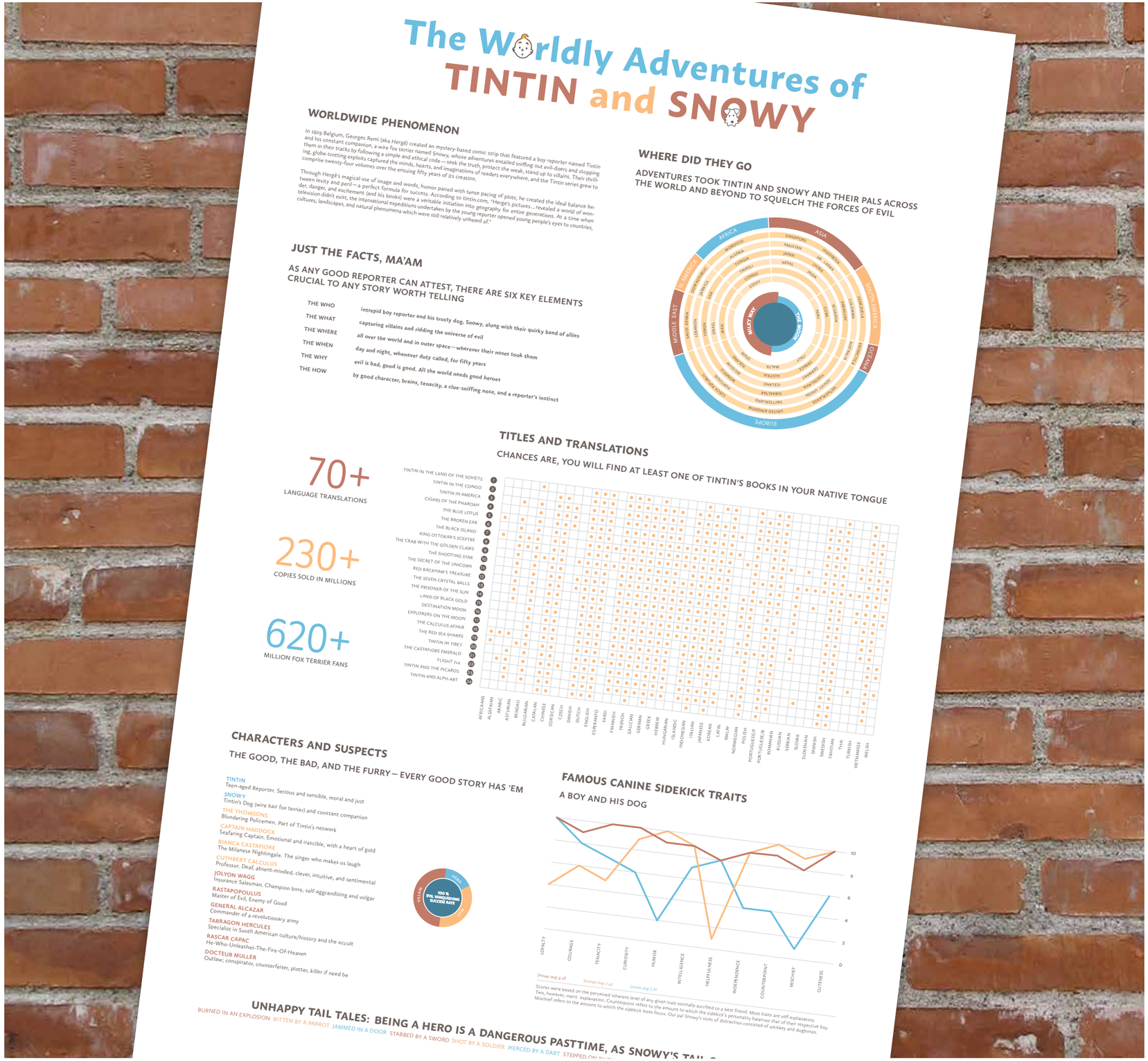
infographic poster

INFORMATION GRAPHICS
TYPOGRAPHY + ILLUSTRATION + COLOR
1 POSTER 24" X 36"
FALL 2016

The purpose was to design and produce a type-dominated poster, with little to no illustration, that evokes my interests and personality. My chosen topic was the worldly popular comic book series, *Tintin*, about a boy detective and his sidekick Snowy, an adorable, brave, smart and funny wire haired fox terrier pup. It was my goal to portray them and their global, cultural impact in an informative, compelling, appealing, understandable, and visual way.

To introduce the protagonist and his faithful sidekick, I illustrated tiny portraits of Tintin and Snowy and tucked those within the letters of the title. Colors, mined from the books themselves, were kept to a playful yet minimal number of four, creating mood, unity, and clarity.

Type choices reinforced the tone of sophisticated playfulness. Everything from pie charts, fever charts, tables, and radial graphs to text blocks, lists, and over-sized numbers were employed to tell the story of a boy and his dog and how their adventures that spanned half a century educated, entertained, and delighted audiences world-wide. Meticulously measured and considered alignments, line-weights, character styles, and leading, along with carefully-applied type and color hierarchy function as a well-oiled machine to bring this team of fun players together in a winning way.



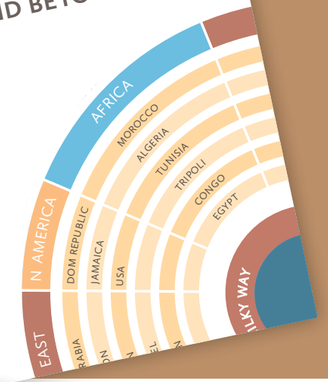
Worldly Adventures of TINTIN and SNOWY

WHERE DID THEY GO

ADVENTURES TOOK TINTIN AND SNO
THE WORLD AND BEYOND TO SQUEL

sed comic strip that featured a boy reporter named Tintin
se adventures entailed sniffing out evil-doers and stopping
he truth, protect the weak, stand up to villains. Their thrill-
tions of readers everywhere, and the Tintin series grew to
eation.

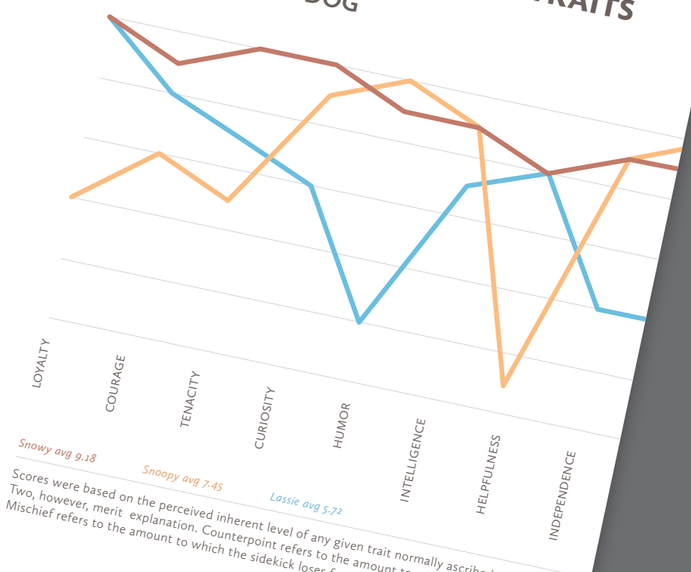
ith tense pacing of plots, he created the ideal balance be-
o tintin.com, "Herge's pictures...revealed a world of won-
on into geography for entire generations. At a time when
he young reporter opened young people's eyes to countries,
ely unk



OD STORY HAS 'EM

FAMOUS CANINE SIDEKICK TRAITS

A BOY AND HIS DOG



Scores were based on the perceived inherent level of any given trait normally ascribed to a best friend.
Two, however, merit explanation. Counterpoint refers to the amount to which the sidekick's personalit
Mischief refers to the amount to which the sidekick loses focus. Our pal Snowy's vices of distraction c

A HERO IS A DANGEROUS PASTTIME, AS SN
BY A SWORD SHOT BY A SOLDIER PIERCED BY A DART STEPP

...TERS AND SUSPECTS

THE GOOD, THE BAD, AND THE FURRY — EVERY GOOD STORY HAS

TINTIN
Teen-aged Reporter. Serious and sensible, moral and just

SNOWY
Tintin's Dog (wire hair fox terrier) and constant companion

THE THOMSONS
Blundering Policemen. Part of Tintin's network

CAPTAIN HADDOCK
Seafaring Captain. Emotional and irascible, with a heart of gold

BIANCA CASTAFIORE
The Milanese Nightingale. The singer who makes us laugh

CUTHBERT CALCULUS
Professor. Deaf, absent-minded, clever, intuitive, and sentimental

JOLYON WAGG
Insurance Salesman. Champion bore, self-aggrandizing and vulgar

RASTAPOPOULUS
Master of Evil, Enemy of Good

GENERAL ALCAZAR
Commander of a revolutionary army

TARRAGON HERCULES
Specialist in South American culture/history and the occult

RASCAR CAPAC
He-Who-Unleashes-The-Fire-Of-Heaven

DOCTEUR MULLER
Outlaw; conspirator, counterfeiter, plotter, killer if need be

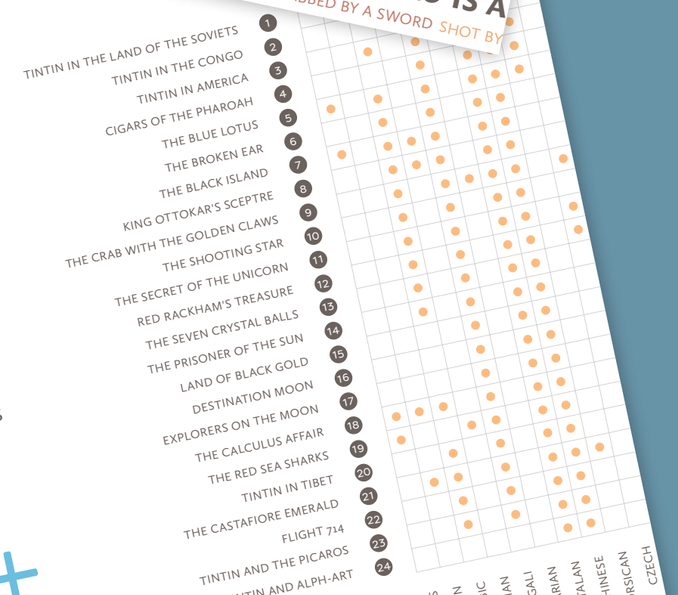
UNHAPPY TAIL TALES: BEING A HERO IS A

BURNED IN AN EXPLOSION BITTEN BY A PARROT JAMMED IN A DOOR STABBED BY A SWORD SHOT BY

70+
LANGUAGE TRANSLATIONS

230+
COPIES SOLD IN MILLIONS

620+
MILLION FOX TERRIER FANS



CANDYLAND

editorial ads

ADVERTISING CAMPAIGN
ILLUSTRATION + TYPOGRAPHY + COPY
3 SINGLE-SPREAD ADS + 1 DOUBLE-SPREAD AD
FALL 2017

Sophisticated young professionals who read intelligent, sophisticated, contemporary magazines are the target audience for the ads for Candyland, The St. Paul-based candy and treats store.

Conceptual, clever, and simple ads resonate best with this demographic. Nostalgic, whimsical, and slightly off-beat, my concept was simple, visually appealing, and easily digestible—pun intended—and operates on the conceptual tagline of being "wild about" Candyland's gumdrops; so much so, that the wild Minnesota animals who consume them evolve into the color of their favorite drop.

Picasso-inspired continuous-line illustrations and loose, watercolor-esque colorations inspired by one of my favorite childhood picture-books created the illustrative focal points for the ads. Taglines *Get Wild—Get Your Wild On* and *There's a Little Wild in All of Us – Get Yours* are the calls to action in the single and climactic full-spreads, respectively.

Necessity is the mother of invention, so they say, and the necessity to incorporate Candyland's logo motivated me to revamp, maintaining its essential design, but updating it to a more clean, agile, and flexible image. Surprisingly, it has become one of my favorite elements of the project, along with my dear blue mouse.

There's a little WILD in all of us
CANDYLAND
GET YOURS
ALL THE BEST IN CANDY, POPCORN, NUTS, & CHOCOLATE SINCE 1932
FOUND IN MINNESOTA'S HISTORIC DOWNTOWNS
ST PAUL · MPLS · STILLWATER
WWW.CANDYLANDSTORE.COM

WILD
about
lemon
gumdrops
GET YOUR WILD ON
·CANDYLAND·

·CANDYLAND·
GET YOURS
ALL THE BEST IN CANDY, POPCORN, NUTS, & CHOCOLATE SINCE 1932
FOUND IN MINNESOTA'S HISTORIC DOWNTOWNS
ST PAUL · MPLS · STILLWATER
WWW.CANDYLANDSTORE.COM
's a little WILD in all of us

WILD
about
lime
gumdrops
GET YOUR WILD ON
·CANDYLAND·

GET YOUR WILD ON
·CANDYLAND·
ALL THE BEST IN CANDY, POPCORN, NUTS, & CHOCOLATE SINCE 1932
FOUND IN MINNESOTA'S HISTORIC DOWNTOWNS
ST PAUL · MPLS · STILLWATER

TURTLE HOUSE

100 days of shelter

INSTITUTIONAL BRANDING & IDENTITY
VARIOUS MEDIA
IDENTITY + STATIONERY + COLLATERAL + STYLE GUIDE
FALL 2015

I was challenged to choose a social issue of importance and familiarity to me, and, through design thinking, devise a systematized brand strategy to address the issue in a clear, compelling, and accessible way.

The problem chosen was required and hospital-proximity housing for stem cell transplant patients who are at extreme risk of death for three months following treatment and who require scrupulous care-giving and monitoring. From a medical and psychological standpoint, an appropriate housing environment is crucial to survival.

My solution was to design a service that provides private living space for patients and their caregivers where they and their families can focus on what matters most: care, healing, and getting back to life. The imagery of a turtle as identity was created to embody all the ideas of home, shelter, protection, self-sufficiency, life, longevity, and careful and methodical steps to an ultimate goal.

Cheery, warm, and organic colors were chosen to uplift clients and counter the austerity and sterility of medical environments. A vertical and horizontal logo was designed to address different collateral needs designed around the idea of creating welcoming and practical gifts tied to the needs and comfort of the patient and to the significance of the nurturing and healing experience.

TURTLE HOUSE

TURTLE
HOUSE

TURTLE HOUSE

1282 Concordia Avenue
St. Paul, MN 55104

651.342.5798
aturtlehouse.org

October 25, 2017

Mr. Clark Kent
2416 Cedars Drive
Grand Rapids, MN 55744

Dear Mr. Kent:

We at Turtle House understand the deep and complex challenges experi
recipients and their loved ones. The course of stem cell transplant treatr
care and attention to not only one's physical health, but to one's emotio
as well. Facing all the facts, figures, and requirements required to unde
whelming. It is the mission of Turtle House to help address some of th
treatment so that the patient and his or her loved ones can focus on wha

First and foremost, we view our Turtle House tenants as family. We kn
incredible amount of disruption to their lives, and it is our desire to mal
undisrupted as possible.

Therefore, we provide private, complete, fully-furnished homes--real homes for the way people really live--
within a ten-minute radius of the hospital facility, offered in 100-day (adjustable) increments at a reasonable
cost. All linens are provided and the kitchens are fully stocked--complete with everything from baggies to
condiments. Our homes vary in size to best meet the needs of individual patients and their caregivers, and all
are equipped with garage access. And because we are aware of the ncecessity to keep a transplant patient's
environment clean and clear of pathogens, we provide a bi-weekly cleaning service by a specially-trained
cleaning crew as part of the rental agreement.

In addition, we provide a number of ancillary services to help in adapting to a new and unfamiliar city. We
have partnered with Xenon Car Rentals to provide 100-day car rentals at a reduced cost. Through our Arts
and Sports for Healing partnership we provide admission to classes and local cultural and sports venues at a
discounted rate. Temporary library cards are available through the local library. And local restaurants regularly
provide two-for-one dining coupons for Turtle House tenants.

We at Turtle House feel that the winning prescription for transplant recipients must address the human side
of the patient and their loved ones in a nurturing environment. As you plan for this next stage in your healing
journey, we hope you find in one of our homes your temporary home away from home.

Please call or email with any questions you might have. I am here to help.

Best Regards,

Monique Thouin
Director of Services

TURTLE HOUSE

1282 Concordia Avenue
St. Paul, MN 55104

Mr. Clark Kent
2416 Cedars Drive
Grand Rapids, MN 55744

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651.342.5798
mthouin@aturtle.org
www.aturtlehouse.org

THE MOON ON MY WINGS

the modern chap book

BOOK DESIGN
TYPOGRAPHY + WRITING
2 HANDBOUND BOOKS 5.5" X 8.5"
FALL 2016

A modern chap book is a small collection of writings, often hand-printed and usually hand-bound. This chap book contains a healthy mix of traditional text and stylistic and relevant typography.

The Moon on My Wings is a compilation of my original prose about moments and experiences, almost unnoticed, that nevertheless grab hold of our hearts or imaginations in some deep and meaningful way. Four short stories, each with a theme—funny, scary, betrayed, and tender—were meticulously typeset and kerned in Freight Sans Pro. Type as illustration was employed as section headings to reinforce the respective themes. A title page, forward, and table of contents were included, utilizing Freight Text slab serif and sans serif Ingra WD to impart typographical hierarchy.

Care was taken to rely on anchor elements to ensure consistency from page to page, applying my typesetting skills to a dynamic space. It required deep research, sketching, solid grids, and multiple tiny dummy books to get the layout, pagination and the binding right. How nice it is to hold in my hand a piece that is wholly mine from both a design and writing perspective.

The Moon on My Wings

MONIQUE THOUIN KANTOR

Dedicated
to anyone and everyone
who has enabled me to laugh
to live and to transcend

FORWARD

The following stories are microscopic glimpses of seminal moments in my life. Moments that form, connect, lead, and—for good or bad—bring light to who I have been, to who I am, and to who I might end up to be. This book begins a collection of memories, thoughts, and conclusions I hope to compile and create to bring shape to the many disparate adventures on my life's road. I'd love your company. I wonder where we'll end up.

TABLE OF CONTENTS

I FUNNY
Bored Silly

II SCARY
Yes You Can

III DARK
Betrayal

IV TENDER
Peace Tree

funny

AGE 12

BORED SILLY

EVERY funny man has his (or her) sidekick, and every sidekick has his or her funny-man. For me, I was the Stan Laurel to my best pal's Oliver Hardy. We even looked the part. She was big and loud. I was small and quiet. Best friends since birth, we were partners, for good or bad, stuck like glue.

Seventh grade. Saturday night. Hanging at my house. Bored. Our parents (funny people in their own right) were out on a double-date, dining at the finest restaurant in the finest hotel in town.

This is pre-cellphone days, and Oliver gets an idea. We pick up the rotary phone and dial the *In Case of Emergency* number our parents gave us. It's to the hotel's dining room. When the maitre d' answers in his silky, tuxedo-wrapped voice, Oliver speaks in her most innocent one, groomed by six years of Catholic school education.

"Hi, can you help me? I'm wondering if you can page my mom ...
I'm home alone and I need to talk to her. Her name is Ima ... Ima Byrrd."

scary

No one came.

When it was over, my body turned inside-out, weak, and trembling, I ran to her to make her make sure this would never happen again; to make her use her mom-powers to make sure HE would NEVER ever do this AGAIN!

"Oh, Honey," she said,
"That's just his way of showing you he loves you."

dark

It was an adventure story and a love story. I cried when old age, lightning, and wind finally felled the great tree, and my dad held me close and taught me that the tree lived on in the hearts of those who loved it and in what it had created. Two men who had loved the old tree because it had saved their lives carved a yoke from its trunk for their oxen which let them lead their covered wagons to Santa Fe. Embedded in the wood were the arrowheads, the dagger, and the lead ball — reminders of the scars the tree had endured. And this carrying-forward, my dad reminded me, brought happiness to the tree.

I slipped off his lap and kissed his cheek, burying my nose in the silvery waves of his hair. I crept off to bed and slept the peaceful sleep of a little girl whose father had the power to make all things bad good again.

Only was it many years later when I realized that the great cottonwood was my father, and the story a map for how I would learn to navigate through and carry him forward in a world he had left behind.

ANDA TANAKA: WHAT SURFACES

editorial feature

EDITORIAL DESIGN
TYPOGRAPHY + ILLUSTRATION + COPY
2 DOUBLE SPREADS 16" X 11"
FALL 2017

Anda Tanaka, local printmaker and painter, was my chosen subject for my editorial feature. Her art is a masterful display of mood and color deeply immersed in rhythm, structure, geometry, and landscape. Playful angles paired with soft circles characterize both her art and her personality.

To fully capture her aesthetic and personality, I designed all the type for the headline utilizing geometric lines, angles, and circles. Original and eye-catching, strong yet graceful, it also evoked a sense of landscape and horizon so prominent in her work. I wrote all copy for the article to tell her story as honestly and comprehensively as possible. To capture the reader's attention I chose a stunning painting to span the gutter for the opening spread. Highlighted text was paired with colors found in her paintings.

My creation of the title, *What Surfaces,* with its dual meaning, along with my illustrative original title font that evoked Anda's personality, her work, and her inspiration was my abbreviated and cryptic way of telling a much bigger and quite compelling story of an artist whose challenges and triumphs are realized in her art.

Anda Tanaka

What Surfaces

"I search for moments of stillness amidst perceived chaos."

What Surfaces is a dynamic, powerful, and visually-stunning essay on the human experience, on surroundings, and on the symbiotic relationship that exists between them. Judging by the sheer sophistication and scope of Tanaka's work, one might assume that she is a person long in age, wisdom, and experience, yet only two-thirds of that assumption would be true. Tanaka's work belies her twenty-something age but reveals a life rich in experience, discipline, and exploration.

Anda Tanaka taking in a favorite Minnesota lakescape.

Sleep/Wake, a 2012 black and white polymer relief sculpture depicts the unending cycle of obsessive patterns of thought and behavior. *Island Life* from the following year, rendered in acrylic and colored pencil, is wrought with intensity and anguish. One of my favorites from her *Is Your Stove Off?* series depicts in full, saturated color the ubiquitous concern that plagues so many of us. Clarity and peace of mind take shape in the later works, where softer colors and playful forms cavort about the page in acrylics, ink, and collage. Here, breath and hope find a home.

OIL, ACRYLIC, GRAPHITE, INK, THREAD and COLORED PENCIL PAPER, CANVAS, BOARD, TYVEC, FELT, and FABRIC SILKSCREEN, LETTERPRESS, POLYMER RELIEF, COLLAGE, WOODBLOCK, BRUSH, HAND, and STITCH

It is no surprise to learn that, as a child, she attended a school whose mission was to use play and exploration as a means to learning...or that her sensibilities of personal discipline, form, structure, and aesthetic beauty were first introduced through the study of music (violin, trumpet, and voice) and dance...that visual art classes started at a young age and continued more intensively, along with music, throughout college...that she is an organized businesswoman and disciplined athlete who is a cyclist and competitive cross-country skier.

The connection between these experiences and her mastery of rhythm, pattern, space, movement, harmony, and expression is undeniably present in her work. Like her studies in jazz, her work is rooted in order and structure but follows a process that is improvised and open to chance. Here, meaning is gleaned from mind, soul, and place. For Tanaka, spaces can be anxiety-producing or they can be calming, and her work expresses her journey through these two opposing realities.

Monotypes 35, 38, 28, 37 | monotype, ink, & graphite, 2017

HORIZON 3 | *acrylic on board*

Confronting anxiety through her work, she approaches it from various angles, thinking about its causes, effects, and the feeling itself as experienced in her body. The repetitive process and quality inherent in screen, letterpress, and relief printmaking lends itself to creating pieces that connote the face, cycles, and character of obsessiveness.

But on a hiking trip in the Smoky Mountains, she discovered her antidote to anxiety. The tree-packed mountain trails were beautiful but made her feel closed in, and she realized that she was always climbing in search of a clear view, to see the sky above or the valley below.

"We were always climbing in search of a clear view, to see the sky above or the valley below."

In that realization she found the importance of expansiveness in enabling her to find peace within herself. "There, I realized that we climb mountains so we can see openness." Embracing the open midwestern landscape that she calls home, Tanaka is inspired by landscapes, imagined and remembered —massive prairies, fields of corn, the huge starry-night sky.

Her paintings and monotype prints evoke this more intuitive and expressive place, where landscapes' negative spaces and abstractions create visual quiet. Here is where she searches for and creates moments of stillness amidst perceived chaos.

INSPIRED BY LANDSCAPES, IMAGINED AND REMEMBERED

In her words, Tanaka is an observer, a collector of experiences. For her, making art is a necessity of life, like food, shelter, or sleep. To actively observe and contemplate what she sees is an enlightened way of viewing the world, how she travels through her every day.

One of her missions as an artist is to combat anxiety by examining it while seeking stillness. She advocates that we recognize anxiety as an underlying yet pervasive aspect of our society. *What Surfaces* is a compelling body of work that both reveals and redeems. It is a highly-recommended must-see. ¤

Anda Tanaka was raised in Ames, Iowa and has lived in Minnesota for the past ten years. She attended St. Olaf College in Northfield, MN and, in 2013, completed an emerging artist residency there. She now works out of her home studio as well as at the artist co-op at Highpoint Center for Printmaking in Minneapolis. What Surfaces *runs through June 30 at Gallery Bebo, 4552 Grand Avenue South, Minneapolis. More on Anda Tanaka can be found at: www.andatanaka.com.*

JOEY'S GIGS

indie rock bands

GIG POSTERS
TYPOGRAPHY + COLOR
5 POSTERS 11" X 14"
SPRING 2016

Demonstrating solid typography skills with the addition of color was the recipe for this early typography project. Conceptual work was to be derived from the style of the bands or their music.

Layout, typefaces and colors reflected the personalities of the respective bands. Gritty tones of charcoal and steely grays paired with rust and crystal blue made up the color palette for Frankie Lee, an indie-rocker with a cowboy-edge and a cool and aloof yet sensitive persona. Bold sans serifs given plenty of real estate evoked the harshness and beauty of wide open spaces. A warm-toned second poster evoked the more humorous, approachable side of Frankie Lee.

Chris Koza, who is known for his deep and evocative lyrics and rich harmonies, was treated with subtle gradients of organic, overlapping gradient colors in one poster. And in another, for his basketball-playing, boy-next-door alter-ego, Industry Inc typeface was chosen for its team varsity image.

Being a 2016 cover for a 1970's band, All Tomorrow's Petty was treated with reflective type, copied and flipped.

Because the assignment was so compelling, I created five posters instead of the required three. Most challenging was the background pattern I created from Frankie Lee's name. Adjusting the tracking and leading so that the type color and bleed worked with the margins and the figure-ground issue of overlapping text was a complex and gratifying feat.

CHRIS KOZA

WITH THE SHINS

FIRST AVENUE

4 • 19 • 18

21+

DOORS AT 8 PM

CHRIS KOZA

in real time

ALBUM RELEASE SHOW

FIRST AVENUE MAINROOM

SATURDAY MAY 6 | 8 PM | 18+

FRANKIE LEE

FIRST AVENUE

SEPTEMBER 28

DOORS @ 8 PM

ALL TOMORROW'S PETTY

9.28.17

FIRST AVENUE

8:00 PM | 21+

FRANKIE LEE

CHRIS KOZA

in real time

ALBUM RELEASE SHOW

CANDYLAND

KIKIT
HIP HOP

SUNRISE
creative gourmet

TURTLE
HOUSE

iZZY's

redpath
gardens

BUMPITY BUMP
SLEDDING
CHOCOLATE

SNAP
ALMOND

The Worldly Adventures of
TINTIN and SNOWY

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DESIGN + ILLUSTRATION + PROSE
SPRING 2018