

Mandy Chen
Illustration
2019

Table of Contents

Graphic Design

Digital Illustration

Scientific Illustration

Graphic Design

Link Center Logo

Combination Mark



Client Andrew Ciscel

Deliverables 1" and 4" sized color and b&w combination marks as printed, .ai, .svg and .png files

Objective A logo for the Link Center that will show up on flyers, websites, their door and other similar promotional collateral that will make it easier for new students and instructors to find this space

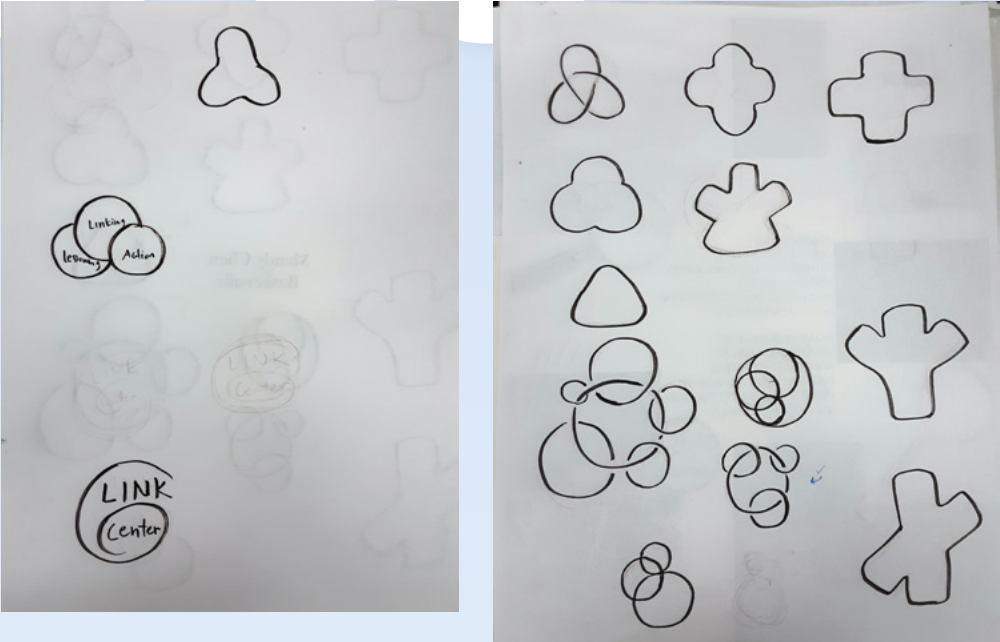
Approach I focused on the of Reassuring, Supportive, Refuge, Inclusive, Open, feeling that Andrew wanted to convey with the mark, so I used cool, relaxing colors, and showed openness, with comfortable round shapes, using Abstract figures. Typography was chosen to match the shapes.

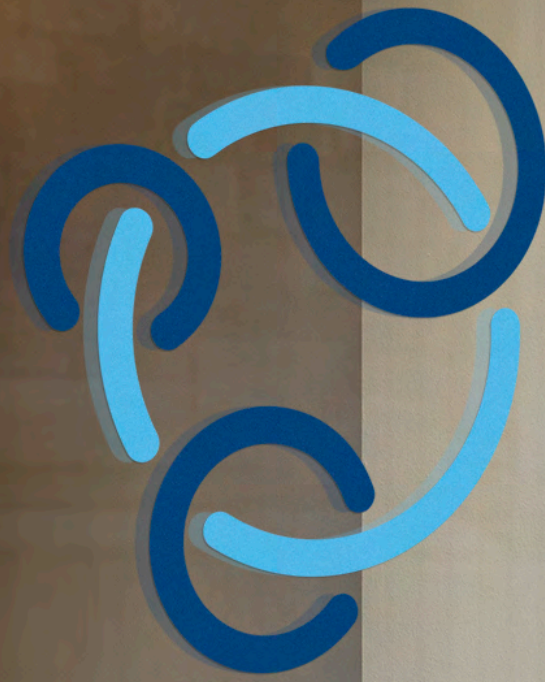
Thumbnail sketches were iterated upon and refined multiple times on paper before being drawn and refined in Illustrator. Print-outs of digital working files were used for detailed critiques.



Link Center Logo

Identity Design





LINK
CENTER

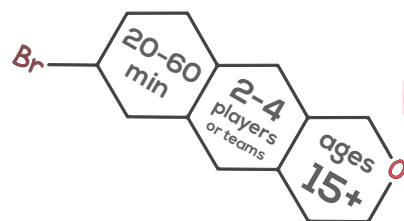
ToC

Made with
REAL Chemistry!

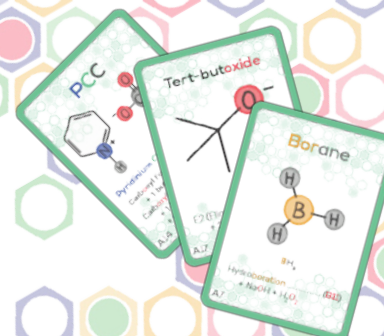


TM

ORGANIC CHEMISTRY BOARD GAME



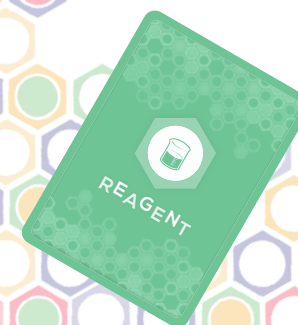
- Client** Personal and ResEd, Inc.
- Deliverables** CMYK pdfs, Board Game (components listed here)
- Objective** To create a fun, engaging organic chemistry boardgame with real accurate reactions with the aim of increasing accessibility to chemical education
- Approach** A variety of approaches, from image traced inked artwork and screen shots of molecular viewers to Illustrator drawings on top of sketches.
- Manual and card layouts in InDesign
Assets and (almost) everything else in Illustrator



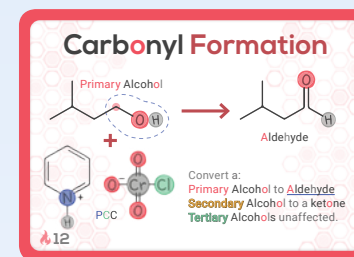
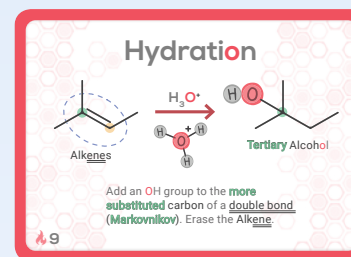
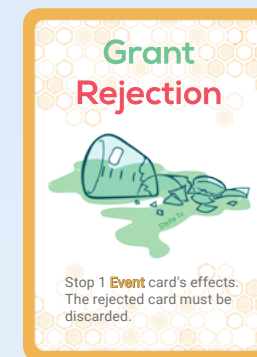
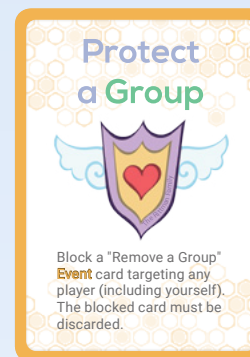
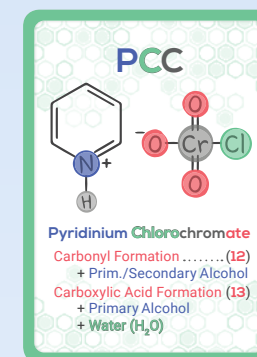
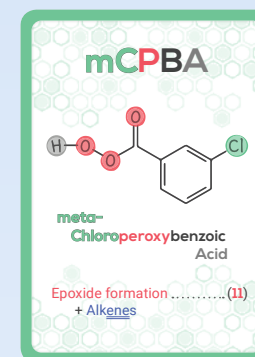
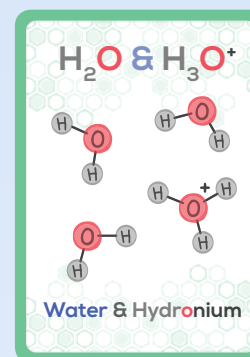
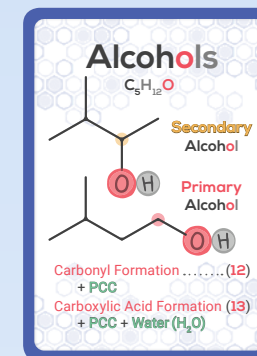
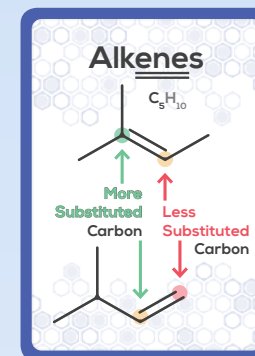
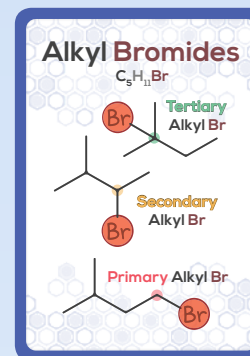
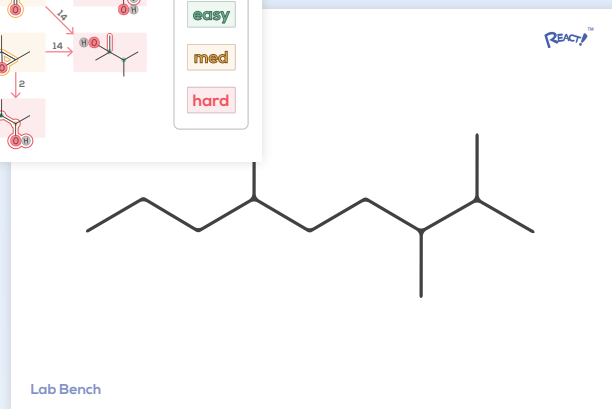
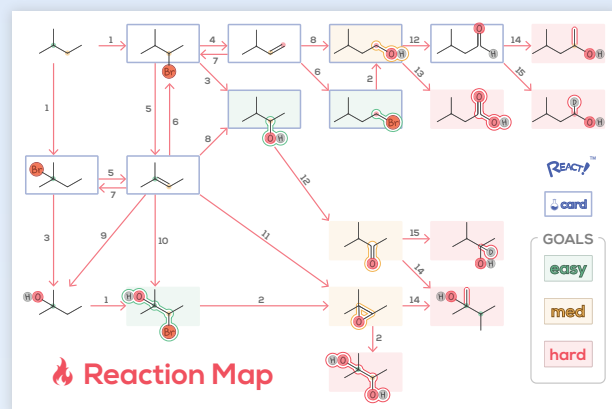
REACT!™



- Illustration, layout, development** Yours truly
- Branding/identity** Haidee Pan (link)
- Research, copy-writing, development, marketing, photography, video, website, admin, everything else** Ka Hong Chan, Roop Randhawa, Ankur Gupta, Prerak Juthani, Billal Ahmed, Jami Wang, Mirko Mostaghimi, Daniel Rosenthal, Kelly Wong
- details: <https://www.reactgame.com/team>

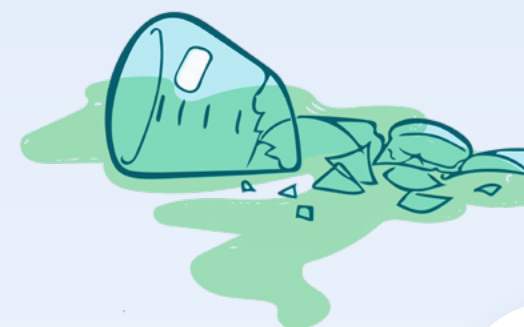
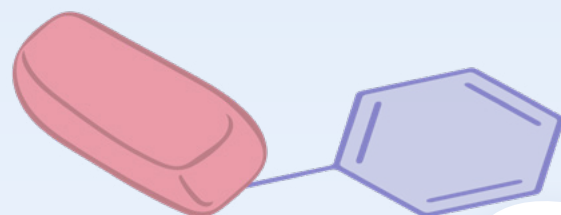
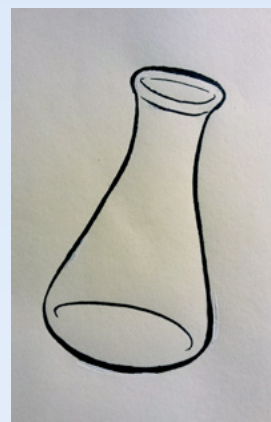
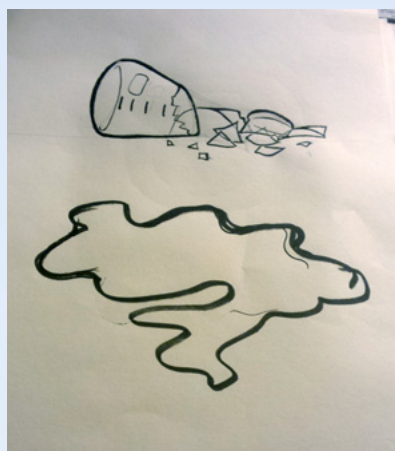
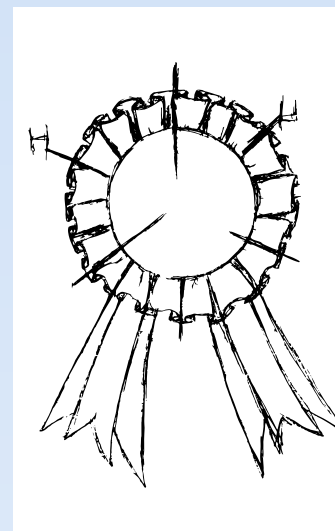
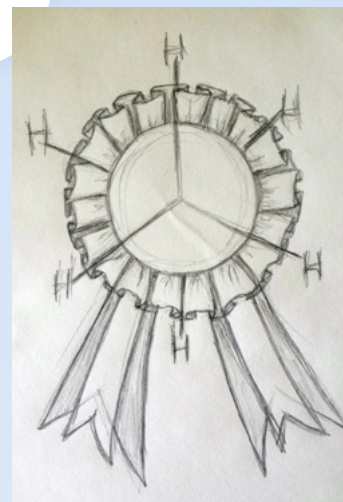


React! The Organic Chemistry Board Game



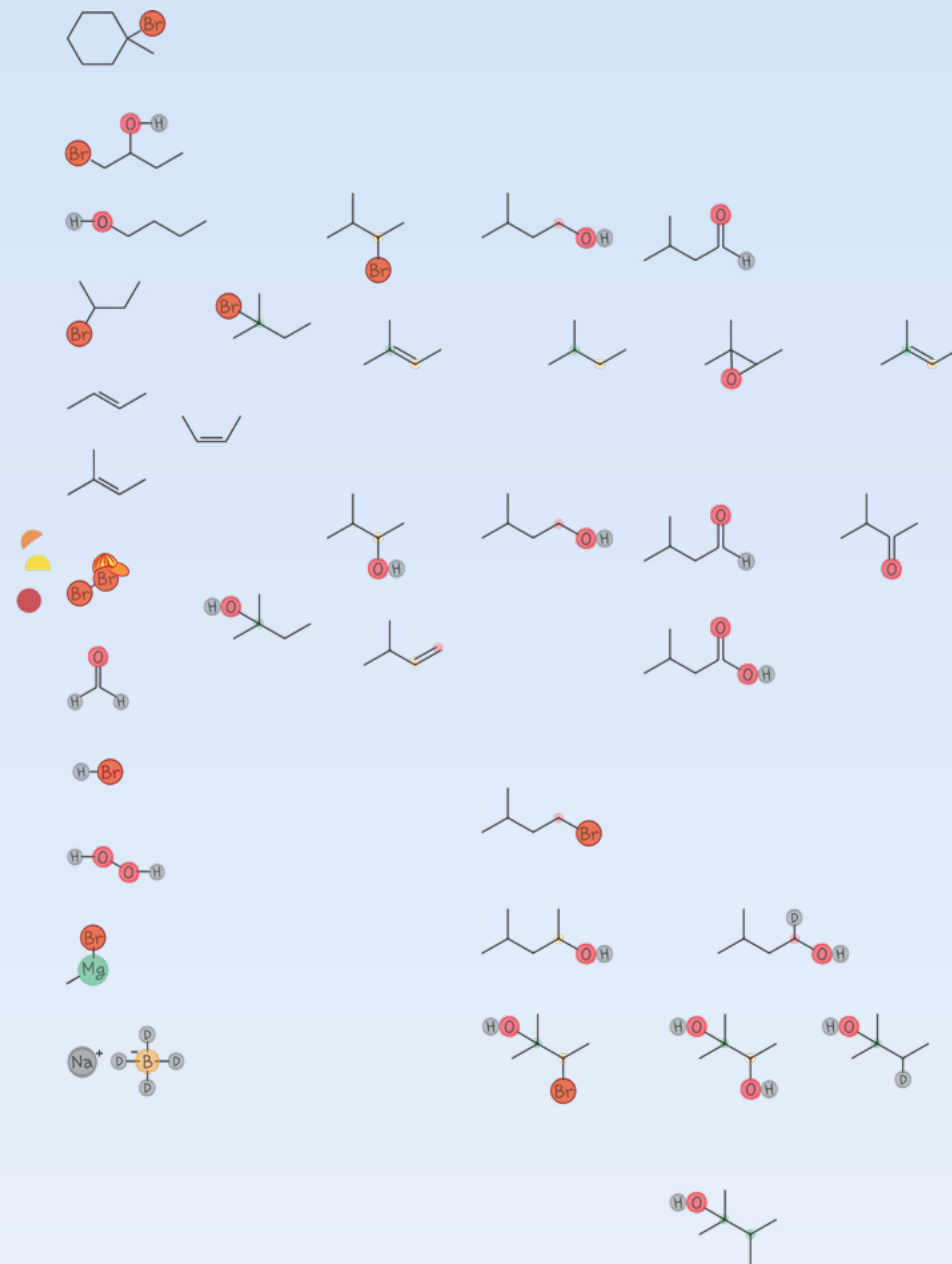
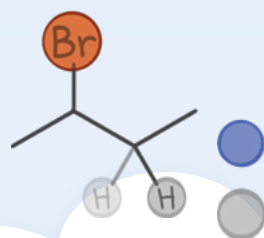
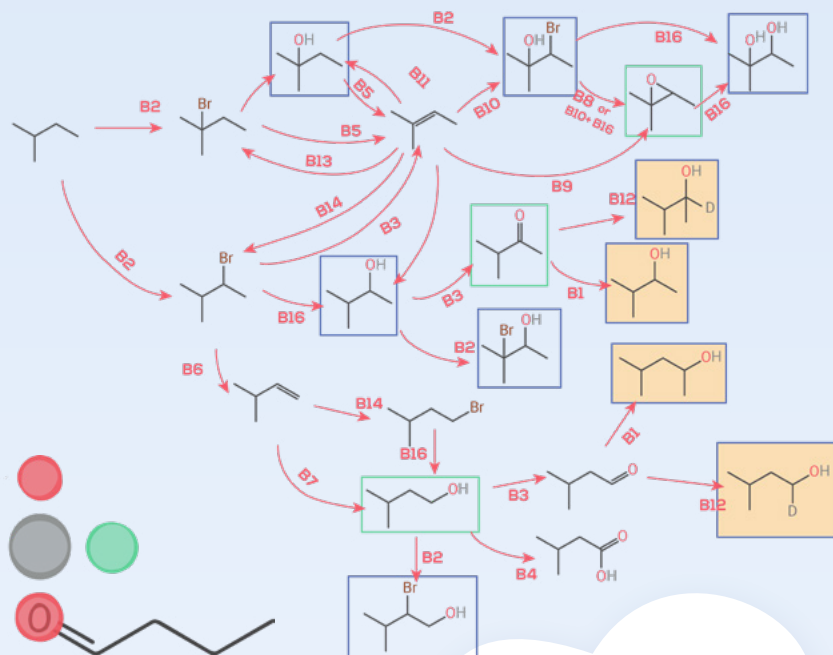
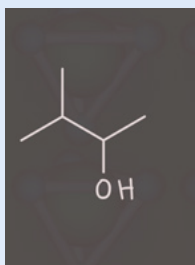
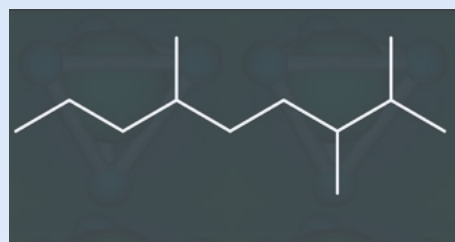
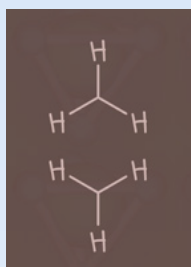
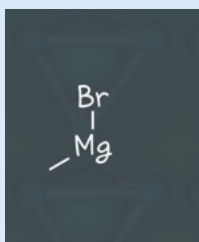
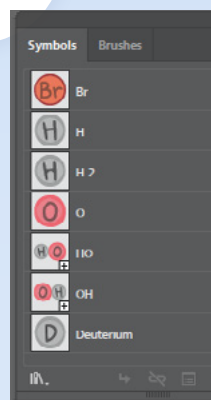
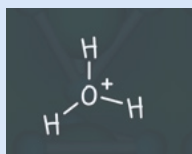
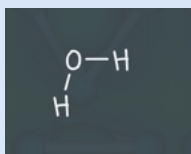
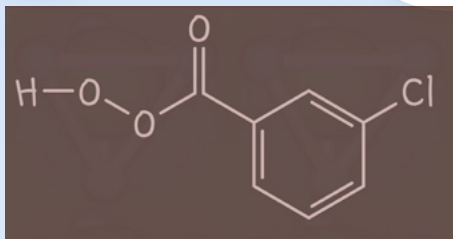
React! The Organic Chemistry

Illustrations



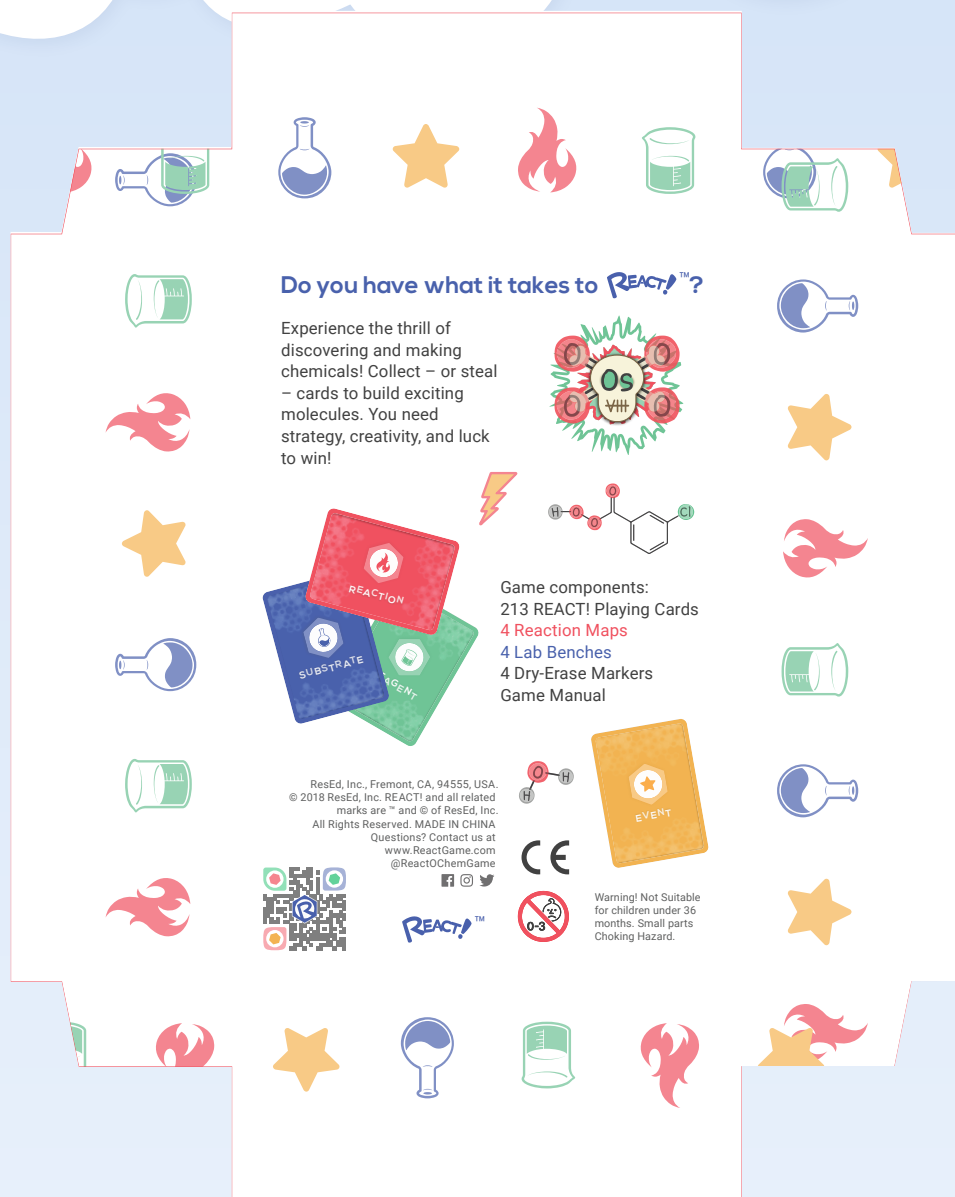
React! The Organic Chemistry

Molecular Drawings



React! The Organic Chemistry

Layout & Package Design



back, inside

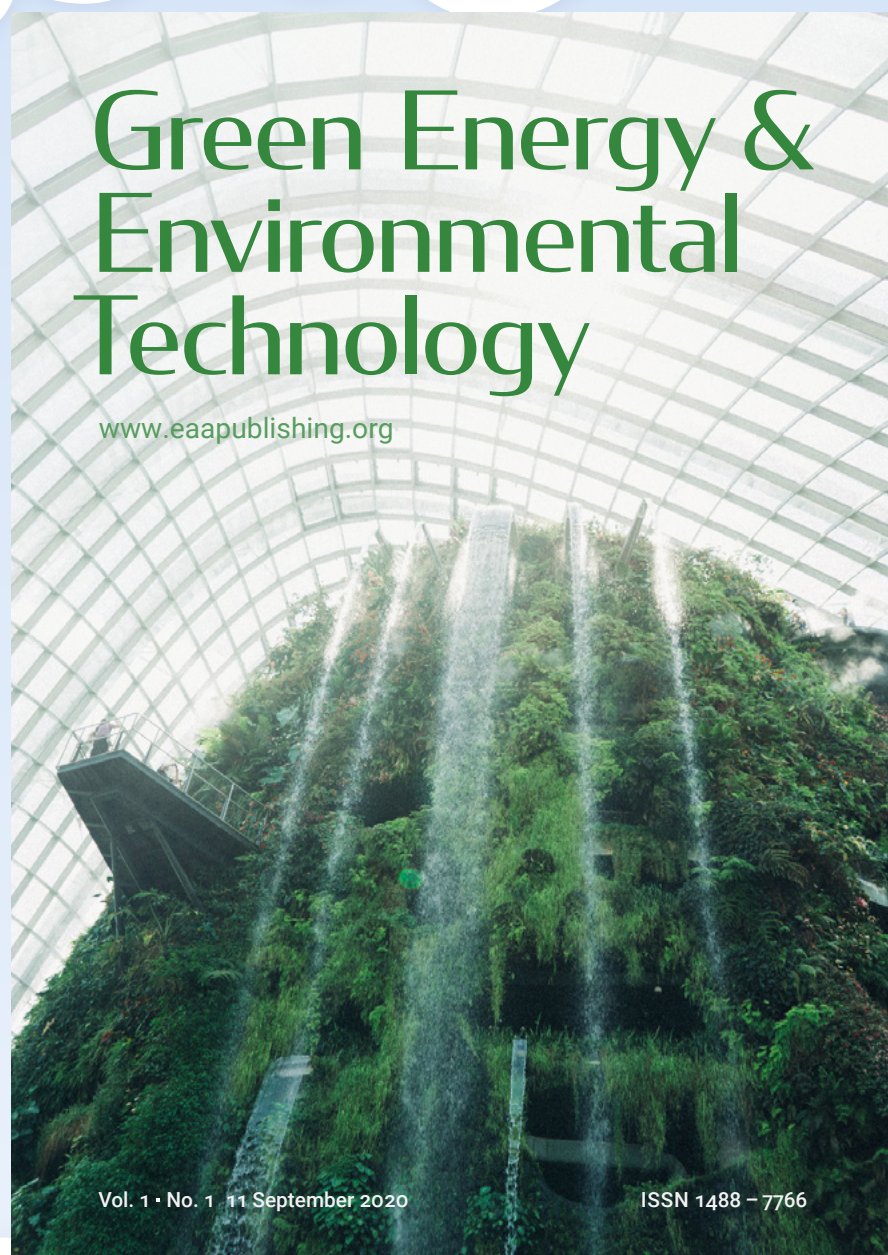


front, outside



Green Energy & Environmental Tech

Proposed Scientific Journal Cover



Green Energy & Environmental Technology

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WXYZ
abcdefghijklmnopqrstuvwxyz

Green Energy & Environmental Technology

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Green Energy & Environmental Technology

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Client Dr. Xuefeng Zhu

Deliverables A4 sized CMYK print .pdf with 3mm bleed, screen .pdf, and .png files

Objective An internationally sized A4 academic peer-reviewed journal cover for publishing scientific articles in, for up-to-date, comprehensive research on energy conversion and storage, environmental science and technology, and related fields.

Approach Based on competitive analysis examples provided by Dr. Zhu and proposed text copy, 52 open sourced and licensed images displaying the use of renewable energy were curated and sent for the client to narrow down, the two pictures were used as a basis for layout. Eight proposed sans serif typefaces pairings were made.

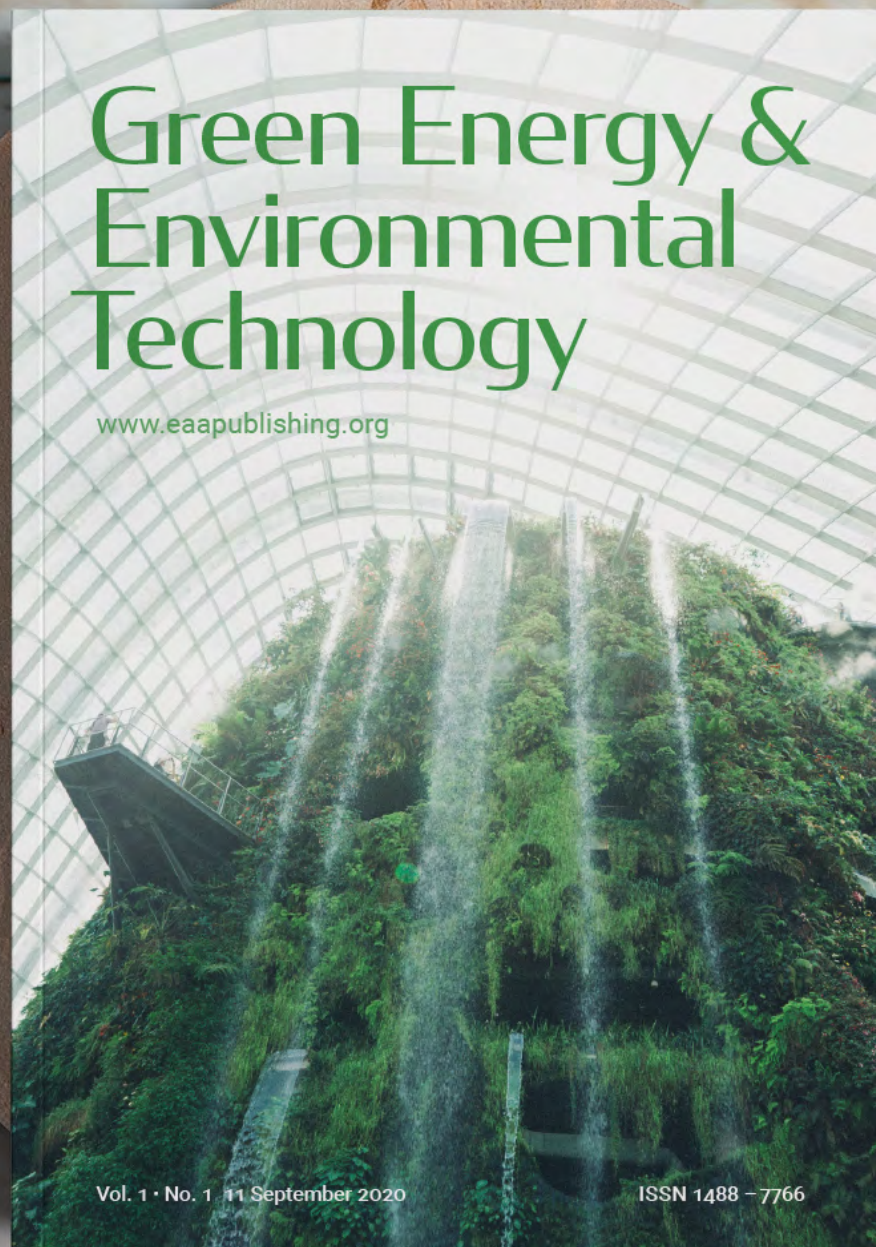
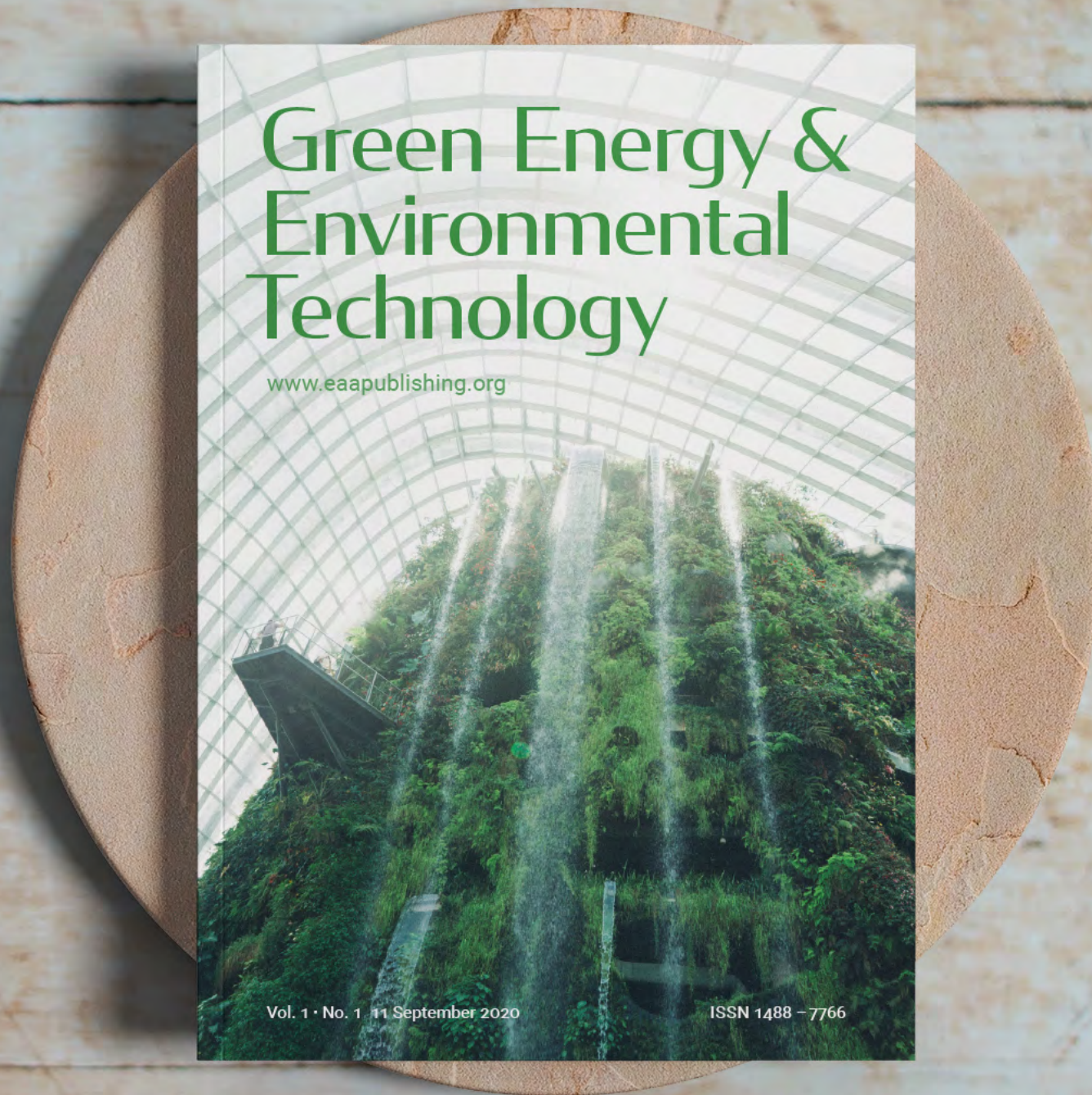
Thumbnail sketches were made after the cover photo selection, and finally laid out and produced via InDesign.

Green Energy & Environmental Technology

www.eaapublishing.org

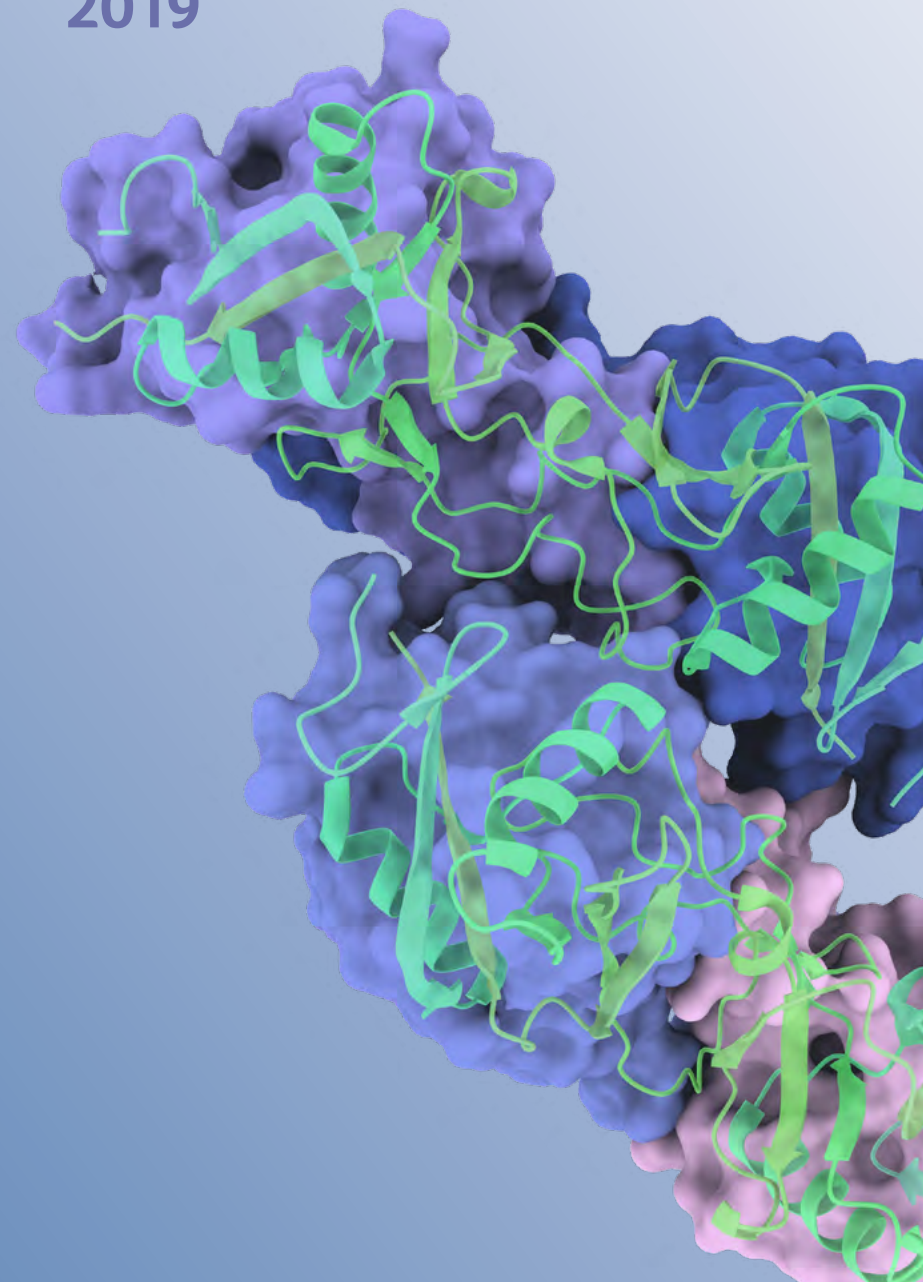
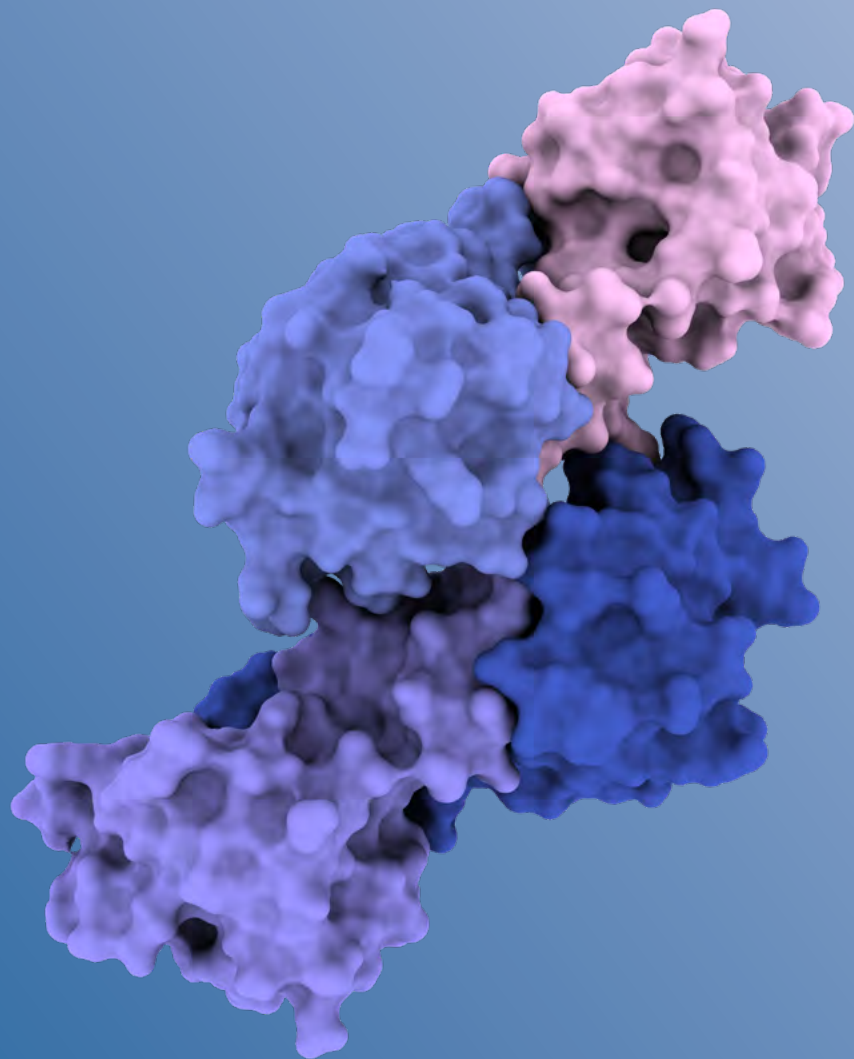
Vol. 1 • No. 1 11 September 2020

ISSN 1488 - 7766



ClairStar

Annual Report
2019



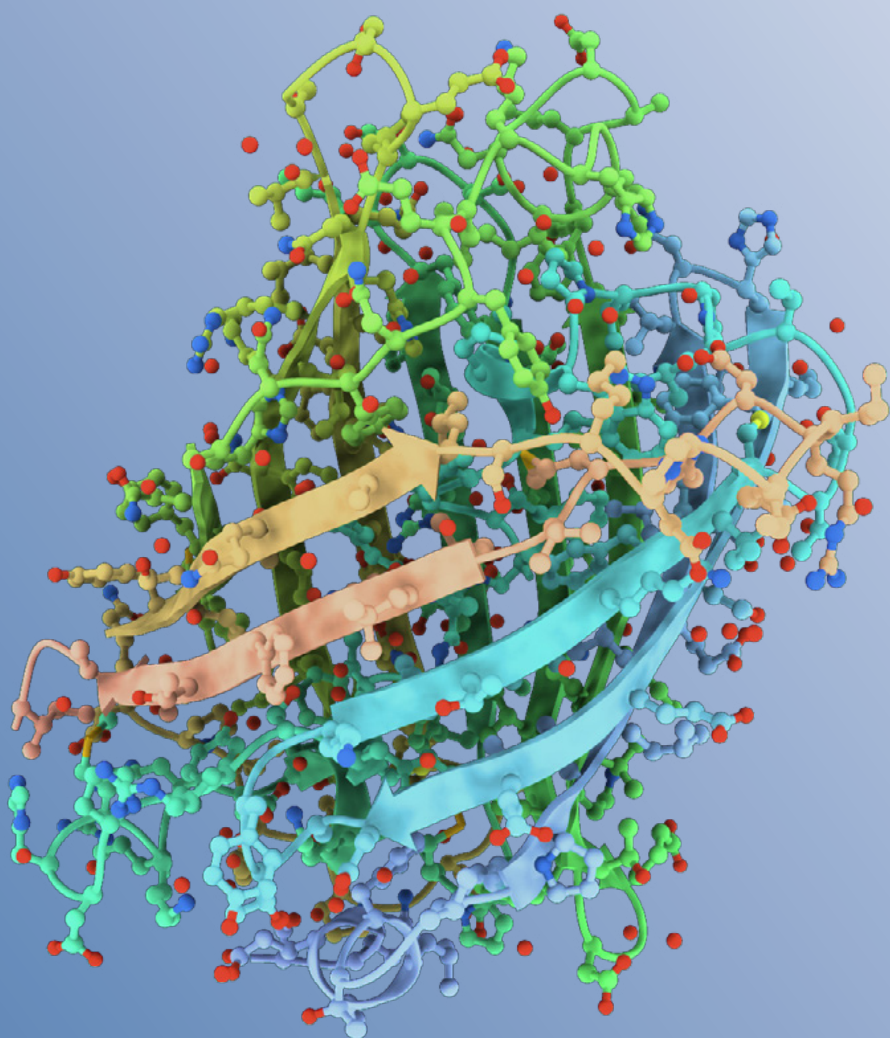
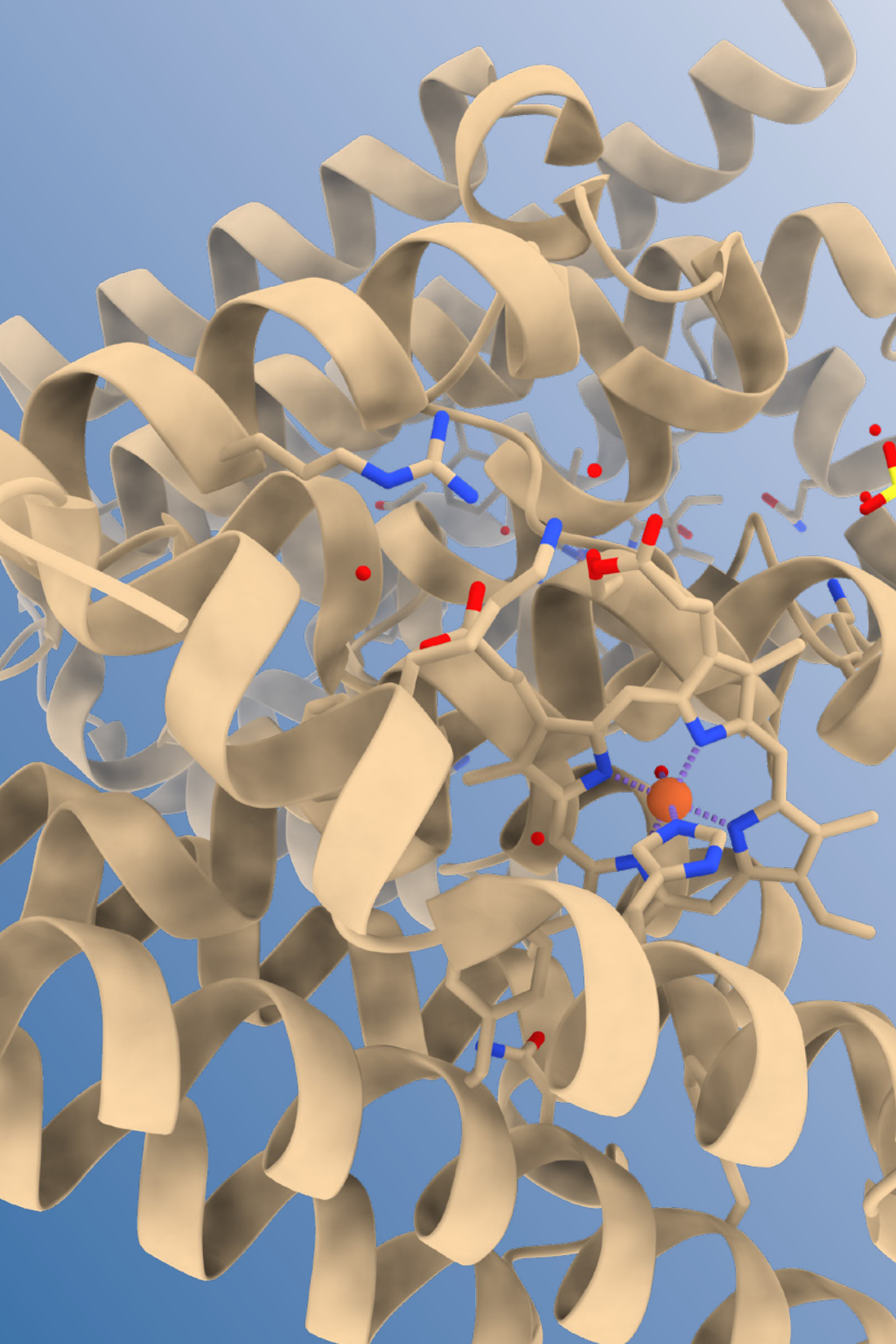


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To Our Stockholders



Our television V-Chip technology was licensed to eight manufacturers and generated \$121.6 million in payments. We have the opportunity to generate significant payments from several unlicensed television manufacturers representing a large portion of the market, as well as additional payments from certain licenses in the semiconductor sector.

Our pioneering technology for video-on-demand, audio-on-demand and digital streaming serves very large and rapidly growing markets. This represents a major opportunity for our company. Our worldwide patent portfolio covers many transmission and receiving systems including computer networks, cable television systems and direct broadcasting satellite systems, and provides coverage until 2022 in the United States and 2020 in international markets.

We have assembled an exceptionally experienced management team to execute our business strategy in the media technology sector. This team has built significant shareholder value in the past executing a very similar business model. Our goal is to leverage our management's expertise in intellectual property to build a growing stream of revenues over the next decade.

A New Horizon

ClairStar's biochip technology has the potential to provide faster, cheaper and more accurate solutions for the medical research, medical diagnostics and semiconductor sectors.

ClairStar is accelerating the development of its products to serve the medical market and is

Locations

Headquarters in Menlo Park, CA

Sales Offices

- San Diego, CA
- Ann Arbor, MI

Manufacturing Facility and Sales Offices

- Bend, OR
- Carson, NV
- Tampa, FL

International

Sales Office

- Kyoto, Japan

Manufacturing Facility and Sales Office

- Munich, Germany

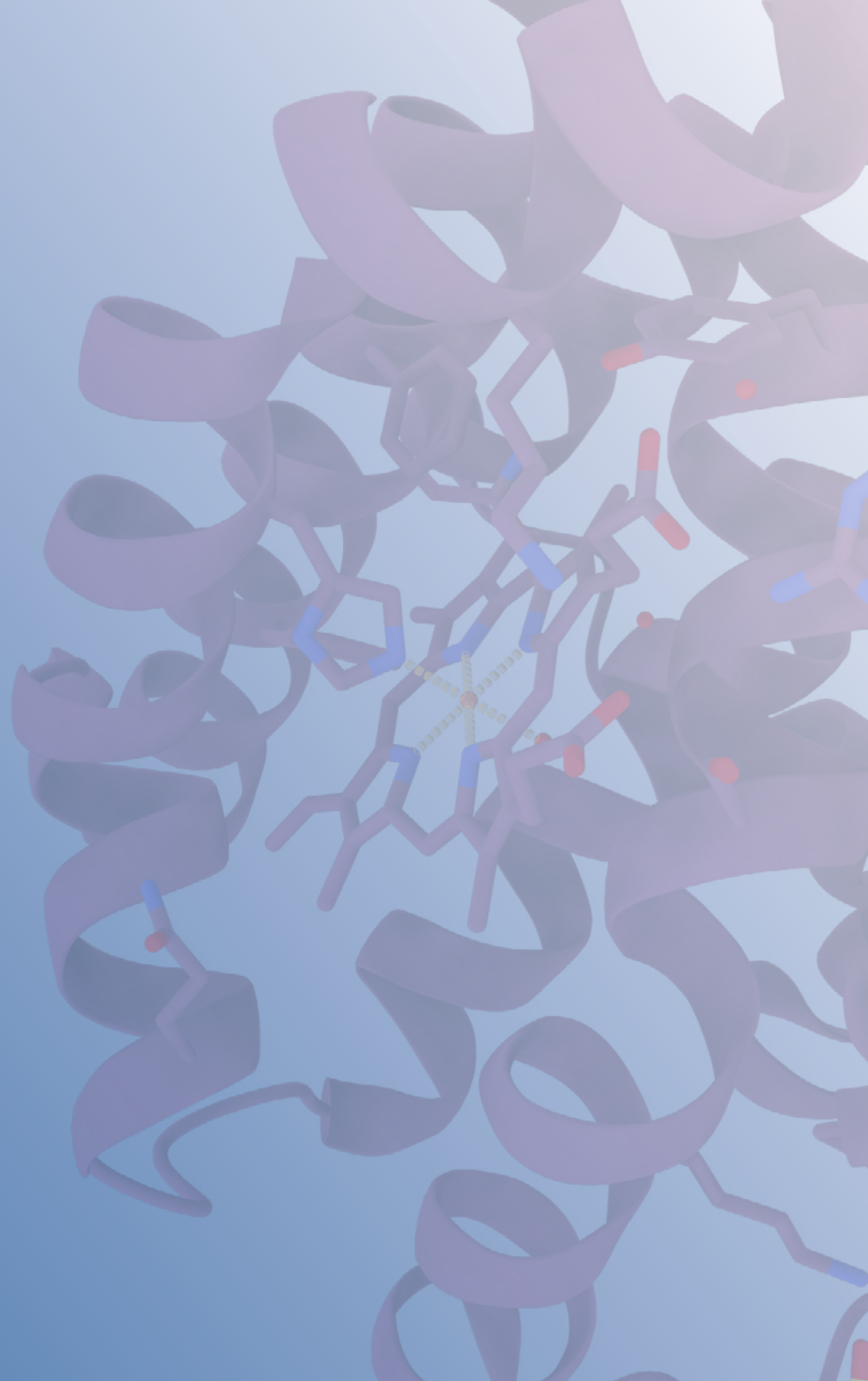


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Financial Review

Consolidated and other financial information for the year ended December 31, 2003, is presented in this report. The report is prepared in accordance with the requirements of the Securities Exchange Act of 1934, as amended, and the rules and regulations of the Securities and Exchange Commission.

The information in this report is based on the financial statements of the company and its subsidiaries, which are prepared in accordance with the accounting principles generally accepted in the United States of America.

The company's financial statements are audited by an independent member firm of the American Institute of Certified Public Accountants (AICPA). The audit report is included in this report.

The company's financial statements are prepared in accordance with the accounting principles generally accepted in the United States of America. The company's financial statements are audited by an independent member firm of the American Institute of Certified Public Accountants (AICPA). The audit report is included in this report.

Vision Statement

Our vision is to be the recognized global leader and premier supplier of solutions within semiconductor, medical and industrial engineering. We will create superior research, development and design, a superior research infrastructure for our workforce through a philosophy of continuous improvement, high productivity, employee engagement and commitment to our community.

[illegible]

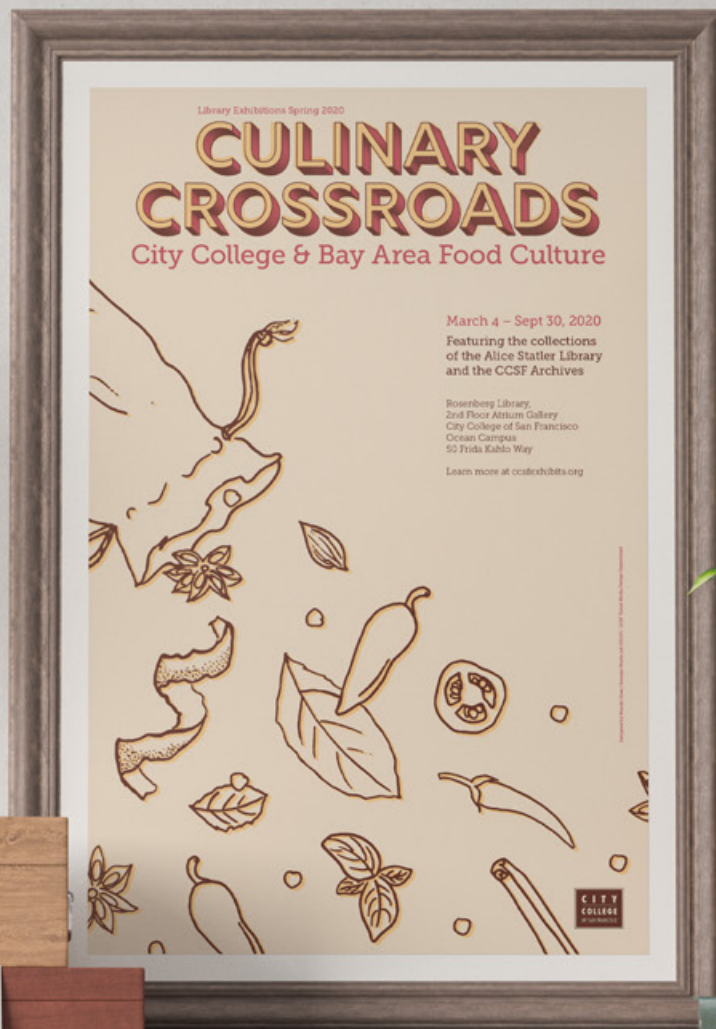
BALANCE SHEET

Assets	
Current Assets	21.18
Fixed Assets	49.1
Financial Assets	30.2
Total	100.48
Liabilities and Stockholders' Equity	
Current Liabilities	14.28
Long-term Debt	30.26
Other Long-term Liabilities	7.34
Stockholders' Equity	48.6
Total	100.48

SUPPLEMENTARY DATA

Capital Expenditures	8.73
Depreciation	4.74
Research and Development	8.59







Spring Concert

Concert poster

Client Dr. Michael Shahani

Deliverables 11x17" CMYK poster with 9pt bleed

Objective To create a CMYK poster for the advertising the annual Spring Concert at CCSF Library Atrium

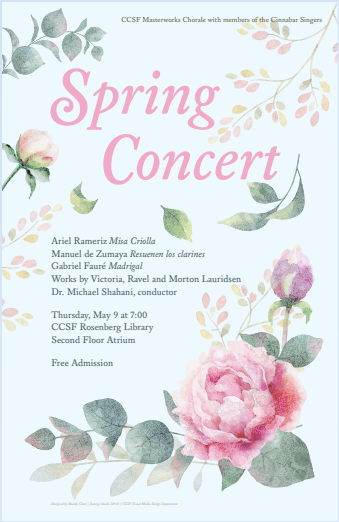
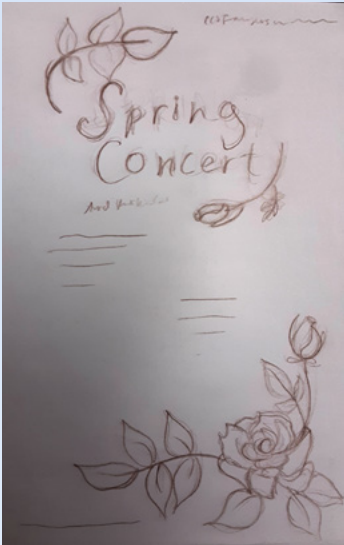
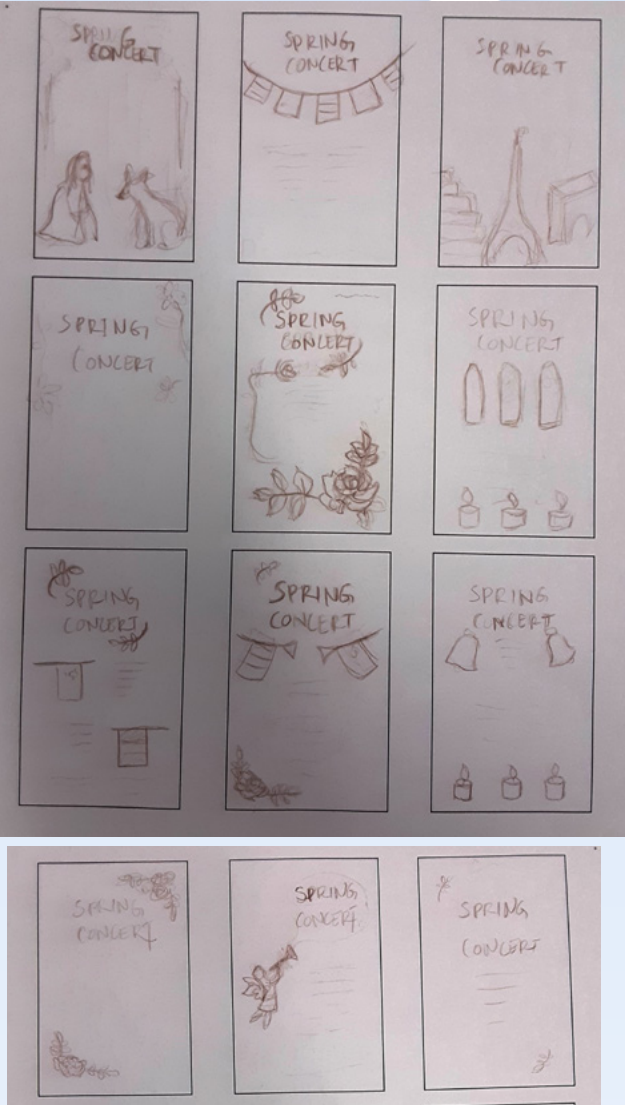
Approach The concept conveys the bright, light and uplifting, mood of the music in this concert series. Spring growth and roses in particular are a major staple of the theme chosen for showcasing *Les Chansons des Roses* by Morten Lauridsen.

Thumbnail sketches were iterated upon and refined on paper in larger sizes before being laid out and refined in Illustrator. Print-outs of digital working files were used for detailed critiques. Adobe Caslon Pro was chosen as the only typeface used both for high legibility, as well for the variety of type families, namely, the Swash Caps.



Spring Concert

Concert poster



Sarasa Gothic Mono

a.k.a. 更紗黑体 更紗黑體 更紗ゴシック 사라사고딕

☆ *Rockstar of programming typography* ☆
fully fledged monospace superfamily designed for coding

“Programs must be written
for people to read, and
only incidentally for
machines to execute.”

— Harold Abelson

About

Sarasa Gothic Mono is a typeface designed for the multilingual programmer in mind. Born from the seamless union of Source Han Sans and Iosevka, it fills a niche in the world of stereotypically limited, boring monospace type.

specimen: picaq.github.io/sarasa
github repository: [../tree/master/sarasa](https://github.com/picaq/sarasa)

JavaScript

```
console.log("Hello World");
document.write("Olá Mundo");
```

East Asian (CJK) Cha

```
echo こんにちは世界
cat "안녕 세상.sh"
```

Cyrillic Character Demo

php

```
print "Привет мир";
```

Latin Alphabet

y z

ExtraLight Bold
0.5 rem 5 rem
Italic ☐ Slab ☐

1	2	3	4	5	6	7	8	9	0	'	?
,	“	!	”	[#]	{	@	}	/	&
<	-	+	÷	×	=	>	®	©	\$	€	£
¥	¢	:	;	,	.	*					

Cyrillic Alphabet

А	Б	В	Г	Д	Ђ	Е	Є	Ж	З	С	И
І	Ј	К	Л	Љ	М	Н	Њ	О	П	Р	С
Т	Ћ	У	Ф	Х	Ц	Ч	Џ	Ш	Щ	Ъ	Ы


```

JavaScript
let west = document.querySelectorAll('.west');
let east = document.querySelectorAll('.east');

// let all = [].concat(west, east);
let all = [...west, ...east];

function change() {
  let weight = document.getElementById("weight").value;
  for (i = 0; i < all.length; i++) {
    all[i].style.fontWeight = weight;
  }
}

function xLight() {
  weight.value = 200;
  change();
}

```

Human Language Support

Rock the world in 165 Languages!

Afrikaans Aghem Akan Albanian Asturian Asu Azerbaijani Bafia Bambara

Cyrillic Alphabet

Х Ц Ч У Ш Щ Ъ Ы Ъ Э В Я
 а б о е о ъ о е ж а с у л ј
 к л њ н њ њ о п р с в њ њ њ
 х ц ч у ш щ њ њ њ њ њ њ

Greek Alphabet

Α Β Γ Δ Ε Ζ Η Θ Ι Κ Λ Μ Ν Ξ
 Ο Π Ρ Σ Τ Υ Φ Χ Ψ Ω
 α β γ δ ε ζ η θ ι κ λ μ ν ξ
 ο π ρ σ τ υ φ χ ψ ω

Japanese

あ い う え お カ キ ク ケ コ さ
 し す せ そ フ リ ル レ ロ ま み
 む め も フ ラ ン サ シ ス セ ソ
 新 時 代 の こ ろ を 映 す タ イ
 フ 字 学 校 村 町 森 卵 エ い

Chinese

一 二 三 四 五 六 七 八 九 十 百

Rock the world in 165 Languages!

afrikaans aghem akan albanian asturian asu azerbaijani bafia bambara basque belarusian bengali bosnian bulgarian catalan cebuano chinese cyrillic english esperanto estonian euskara finnish french galician german greek gujarati haitian creole hebrew hindi hungarian icelandic indonesian italian japanese korean latin lithuanian malay malayalam maltese marathi meitei mayek monacan portuguese nebulun nepali norwegian persian polish portuguese romanian russian serbian shona sinhalese slovak slovenian spanish swahili swedish tagalog tamil telugu thai turkish ukrainian urdu vietnamese welsh yiddish

afrikaans aghem akan albanian asturian asu azerbaijani bafia bambara basque belarusian bengali bosnian bulgarian catalan cebuano chinese cyrillic english esperanto estonian euskara finnish french galician german greek gujarati haitian creole hebrew hindi hungarian icelandic indonesian italian japanese korean latin lithuanian malay malayalam maltese marathi meitei mayek monacan portuguese nebulun nepali norwegian persian polish portuguese romanian russian serbian shona sinhalese slovak slovenian spanish swahili swedish tagalog tamil telugu thai turkish ukrainian urdu vietnamese welsh yiddish

Digital Illustration

The Gull & the Kite

from Aesop's Fables

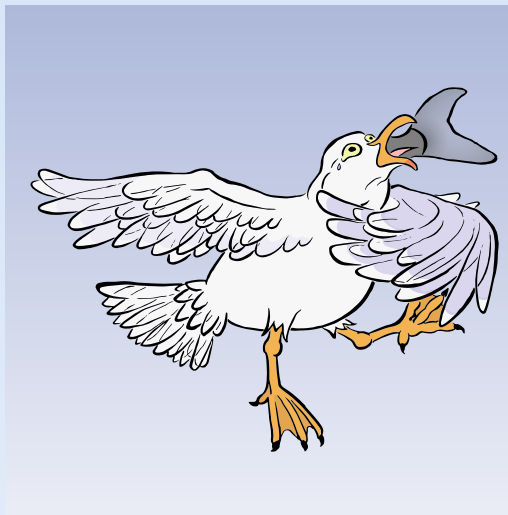
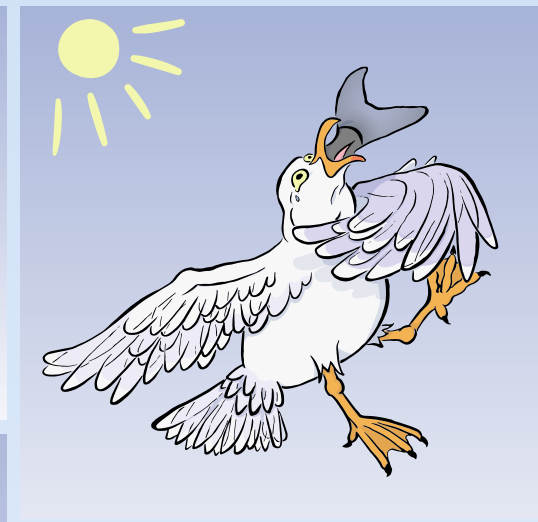
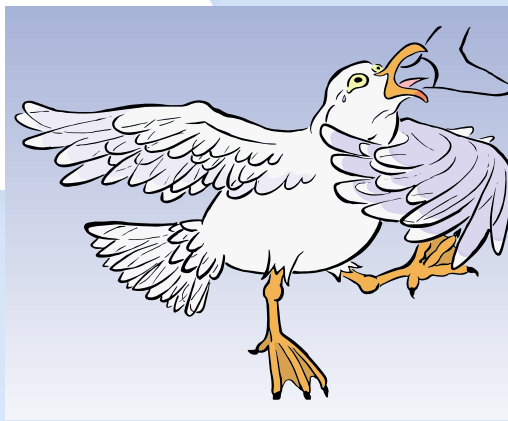
A GULL had pounced upon a fish, and in endeavouring to swallow it got choked, and lay upon the deck for dead.

A Kite who was passing by and saw him, gave him no other comfort than—"It serves you right: for what business have the fowls of the air to meddle with the fish of the sea."



The Gull & the Kite

Ink to Vector



- Client** ccsf·Digital Illustration
- Deliverables** 8x10" portrait Illustrator pdf
- Objective** To create a character for a new edition of Aesop's fables
- Approach** Selection of potential stories, visual research on animal photographs and morphology, sketches. Inking, image trace, then coloring in Adobe Illustrator



- Client** ccsf·Advanced Digital Illustration
- Deliverables** 6 portrait illustrations in pdf
- Objective** To create a sequential illustration for a folk fairy tale, *The Little Mermaid*
- Approach** Reading and bookmarking passages of Anderson's story, forming thumbnail sketches. Colored pencils lineart. Processed and composited in Photoshop. Masked in Illustrator. Colored in Photoshop.

The Little Mermaid

By Hans Christian Andersen



The soil was very fine sand indeed, but as blue as burning brimstone. A strange blue veil lay over everything down there. You would have thought yourself aloft in the air with only the blue sky above and beneath you, rather than down at the bottom of the sea. When there was a dead calm, you could just see the sun, like a scarlet flower with light streaming from its calyx.

Each little princess had her own small garden plot, where she could dig and plant whatever she liked. One of them made her little flower bed in the shape of a whale, another thought it neater to shape hers like a little mermaid, but the youngest of them made hers as round as the sun, and there she grew only flowers which were as red as the sun itself. She was an unusual child, quiet and wistful, and when her sisters decorated their gardens with all kinds of odd things they had found in sunken ships, she would allow nothing in hers except flowers as red as the sun, and a pretty marble statue. This figure of a handsome boy, carved in pure white marble, had sunk down to the bottom of the sea from some ship that was wrecked. Beside the statue she planted a rose-colored weeping willow tree, which thrived so well that its graceful branches shaded the statue and hung down to the blue sand, where their shadows took on a violet tint, and swayed as the branches swayed. It looked as if the roots and the tips of the branches were kissing each other in play.



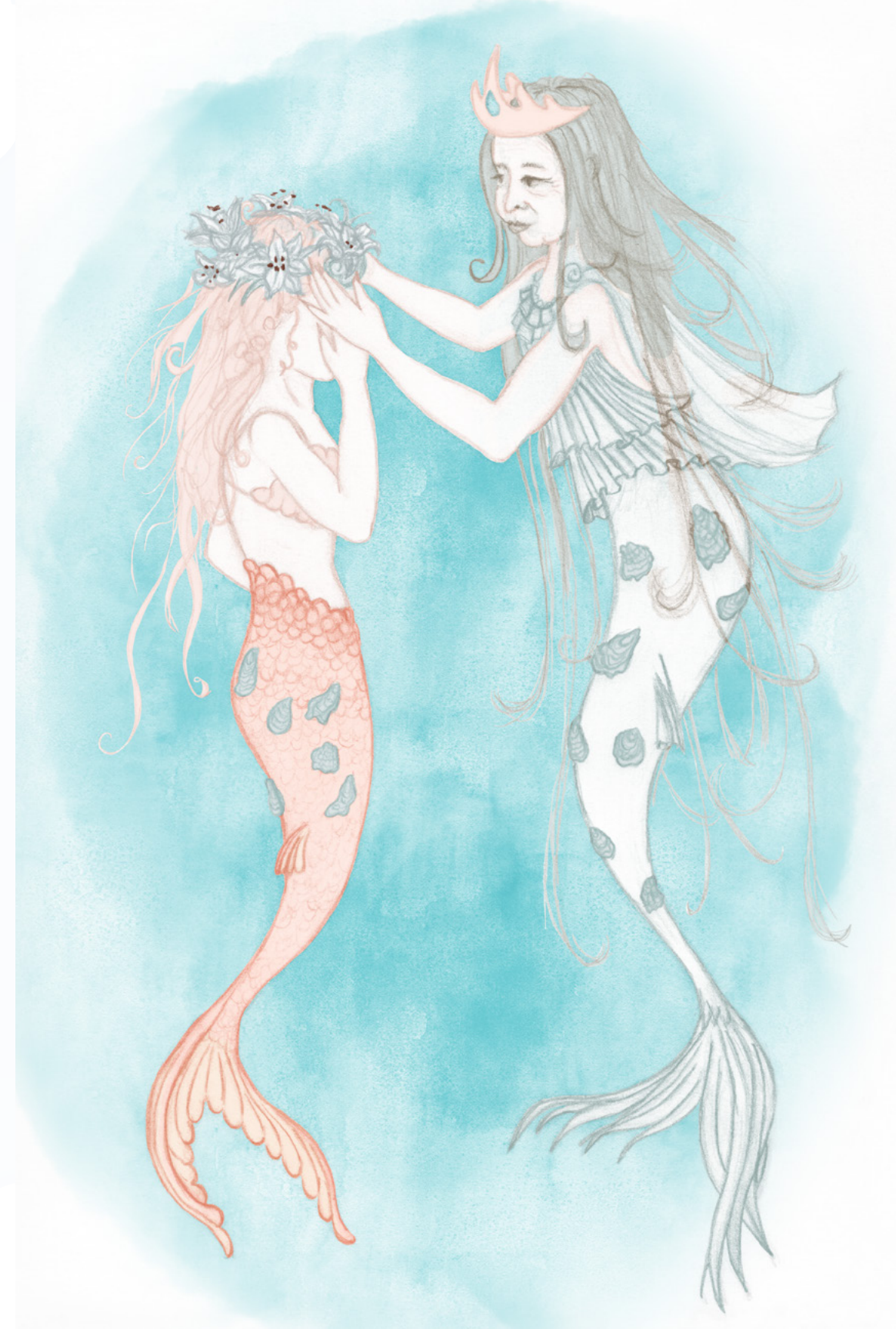
On the evenings when the mermaids rose through the water like this, arm in arm, their youngest sister stayed behind all alone, looking after them and wanting to weep. But a mermaid has no tears, and therefore she suffers so much more.

“Oh, how I do wish I were fifteen!” she said. “I know I shall love that world up there and all the people who live in it.”

And at last she too came to be fifteen.

“Now I’ll have you off my hands,” said her grandmother, the old queen dowager. “Come, let me adorn you like your sisters.” In the little maid’s hair she put a wreath of white lilies, each petal of which was formed from half of a pearl. And the old queen let eight big oysters fasten themselves to the princess’s tail, as a sign of her high rank. “But that hurts!” said the little mermaid. “You must put up with a good deal to keep up appearances,” her grandmother told her.

Oh, how gladly she would have shaken off all these decorations, and laid aside the cumbersome wreath! The red flowers in her garden were much more becoming to her, but she didn’t dare to make any changes. “Good-by,” she said, and up she went through the water, as light and as sparkling as a bubble. The sun had just gone down when her head rose above the surface, but the clouds still shone



Now the little mermaid saw that people were in peril, and that she herself must take care to avoid the beams and wreckage tossed about by the sea. One moment it would be black as pitch, and she couldn't see a thing. Next moment the lightning would flash so brightly that she could distinguish every soul on board. Everyone was looking out for himself as best he could. She watched closely for the young Prince, and when the ship split in two she saw him sink down in the sea. At first she was overjoyed that he would be with her, but then she recalled that human people could not live under the water, and he could only visit her father's palace as a dead man. No, he should not die! So she swam in among all the floating planks and beams, completely forgetting that they might crush her. She dived through the waves and rode their crests, until at length she reached the young Prince, who was no longer able to swim in that raging sea. His arms and legs were exhausted, his beautiful eyes were closing, and he would have died if the little mermaid had not come to help him. She held his head above water, and let the waves take them wherever the waves went.

At daybreak, when the storm was over, not a trace of the ship was in view. The sun rose out of the waters, red and bright, and its beams seemed to bring the glow of life back to the cheeks of the Prince, but his eyes remained closed.



she turned as pale as death. “Also, you will have to pay me,” said the witch, “and it is no trifling price that I’m asking. You have the sweetest voice of anyone down here at the bottom of the sea, and while I don’t doubt that you would like to captivate the Prince with it, you must give this voice to me. I will take the very best thing that you have, in return for my sovereign draught. I must pour my own blood in it to make the drink as sharp as a two-edged sword.”

“But if you take my voice,” said the little mermaid, “what will be left to me?” “Your lovely form,” the witch told her, “your gliding movements, and your eloquent eyes. With these you can easily enchant a human heart. Well, have you lost your courage? Stick out your little tongue and I shall cut it off. I’ll have my price, and you shall have the potent draught.”

“Go ahead,” said the little mermaid. The witch hung her caldron over the flames, to brew the draught. “Cleanliness is a good thing,” she said, as she tied her snakes in a knot and scoured out the pot with them. Then she pricked herself in the chest and let her black blood splash into the caldron. Steam swirled up from it, in such ghastly shapes that anyone would have been terrified by them. The witch constantly threw new ingredients into the caldron, and it started to boil with a sound like that of a crocodile shedding tears. When the draught was ready at last, it looked as clear as the purest water.



in her heart. The Prince kissed his beautiful bride and she toyed with his coal-black hair. Hand in hand, they went to rest in the magnificent pavilion. A hush came over the ship. Only the helmsman remained on deck as the little mermaid leaned her white arms on the bulwarks and looked to the east to see the first red hint of daybreak, for she knew that the first flash of the sun would strike her dead. Then she saw her sisters rise up among the waves. They were as pale as she, and there was no sign of their lovely long hair that the breezes used to blow. It had all been cut off.

“We have given our hair to the witch,” they said, “so that she would send you help, and save you from death tonight. She gave us a knife. Here it is. See the sharp blade! Before the sun rises, you must strike it into the Prince’s heart, and when his warm blood bathes your feet they will grow together and become a fish tail. Then you will be a mermaid again, able to come back to us in the sea, and live out your three hundred years before you die and turn into dead salt sea foam. Make haste! He or you must die before sunrise. Our old grandmother is so grief-stricken that her white hair is falling fast, just as ours did under the witch’s scissors. Prince and come back to us. Hurry! Hurry! See that red glow in the heavens! In a few minutes the sun will rise and you must die.” So saying, they gave a strange deep sigh and sank beneath the waves.



The little mermaid parted the purple curtains of the tent and saw the beautiful of day. She looked at the sharp knife and again turned her eyes toward the Prince, who in his sleep murmured the name of his bride. His thoughts were all for her, and the knife blade trembled in the mermaid's hand. But then she flung it from her, far out over the waves. Where it fell the waves were red, as if bubbles of blood seethed in the water. With eyes already glazing she looked once more at the Prince, hurled herself over the bulwarks into the sea, and felt her body dissolve in foam.



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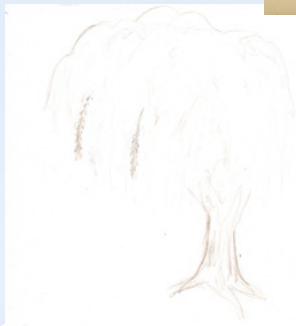
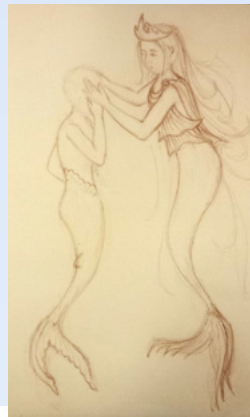
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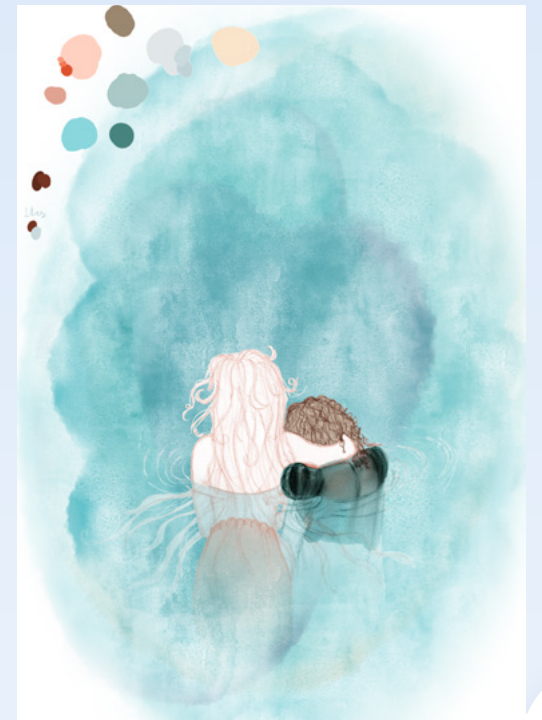
The Little Mermaid

Sequential Illustration



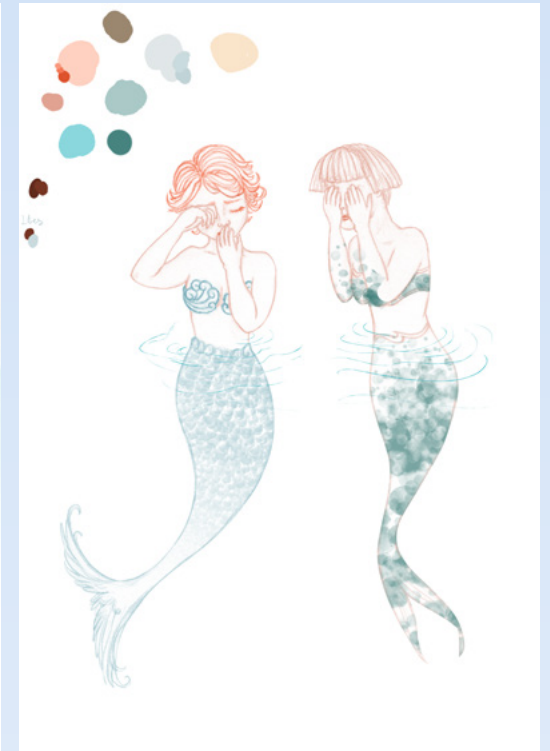
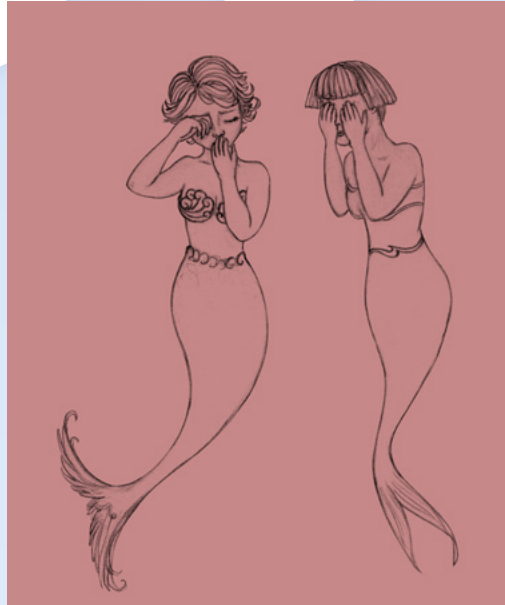
The Little Mermaid

Colored Pencil



The Little Mermaid

Digital Watercolor



Cocaine deaths among blacks on par with opioid deaths among whites, study finds

By Susan Scutti, CNN

(CNN)—The American opioid crisis is only part of an overall drug abuse emergency. Cocaine-related overdose deaths among non-Hispanic blacks are on par with overdose deaths caused by heroin and prescription opioids among whites, according to a study published Monday in the medical journal *Annals of Internal Medicine*.

“Numerous US national surveillance studies and media reports have highlighted an alarming rise in drug poisoning deaths in recent years,” said Meredith Shiels, a co-author of the study and an investigator at the National Cancer Institute. However, most of the studies focus on opioid-related deaths, including prescription painkillers, heroin and fentanyl. They also tend to emphasize the fact that death rates are “rising most rapidly among white Americans,” she said.

The researchers, from the National Institute on Drug Abuse and the National Cancer Institute, found that cocaine overdoses also killed Hispanics and whites over the time period studied.

But the new study reveals the increasing rates of drug overdose deaths among black and Hispanic Americans.

“These increases have received less attention,” Shiels said.

Overdose deaths rise 5.5% each year

‘Widely available’ drugs

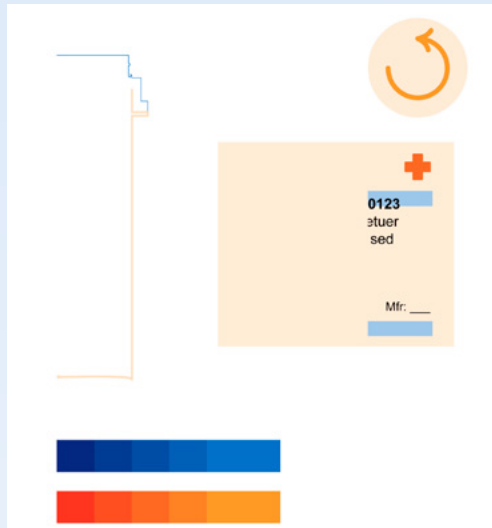
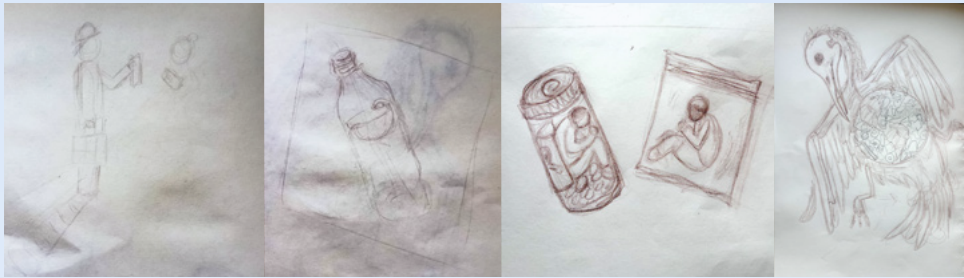
‘Alarming’ increase in fatal overdoses

Updated 8:17 PM ET, Mon December 4, 2017



Demographic Drug Deaths

Editorial Illustration



Client ccsf·Digital Illustration

Deliverables 12×12" 300ppi

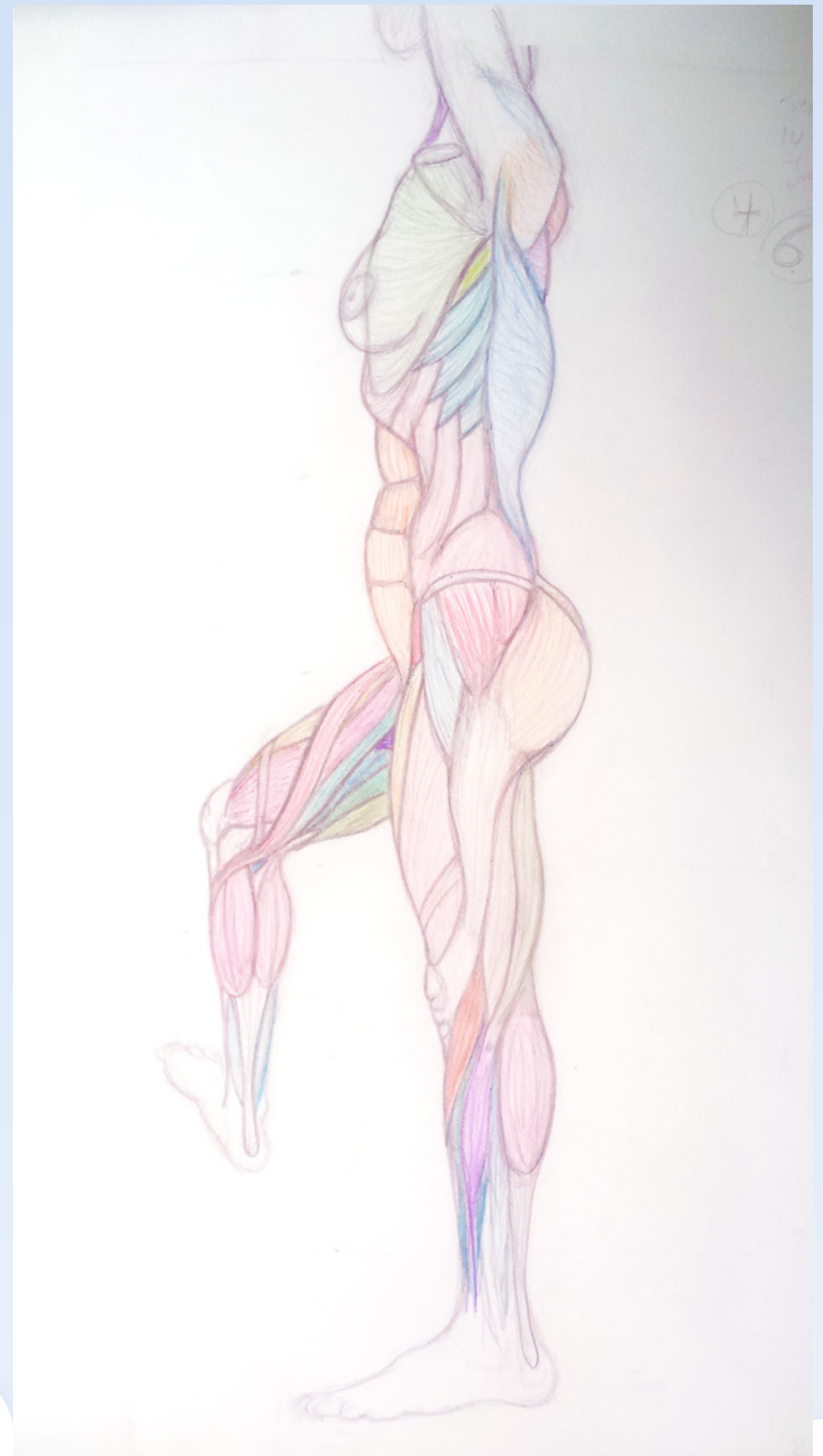
Objective To create an editorial illustration for a selection of news articles, in particular, this article ([link](#))

Approach Reading interesting articles, thumbnail sketches. Illustrations and 3D modeling in Illustrator. Stitched together in Photoshop (render issue in Illustrator)

Scientific Illustration

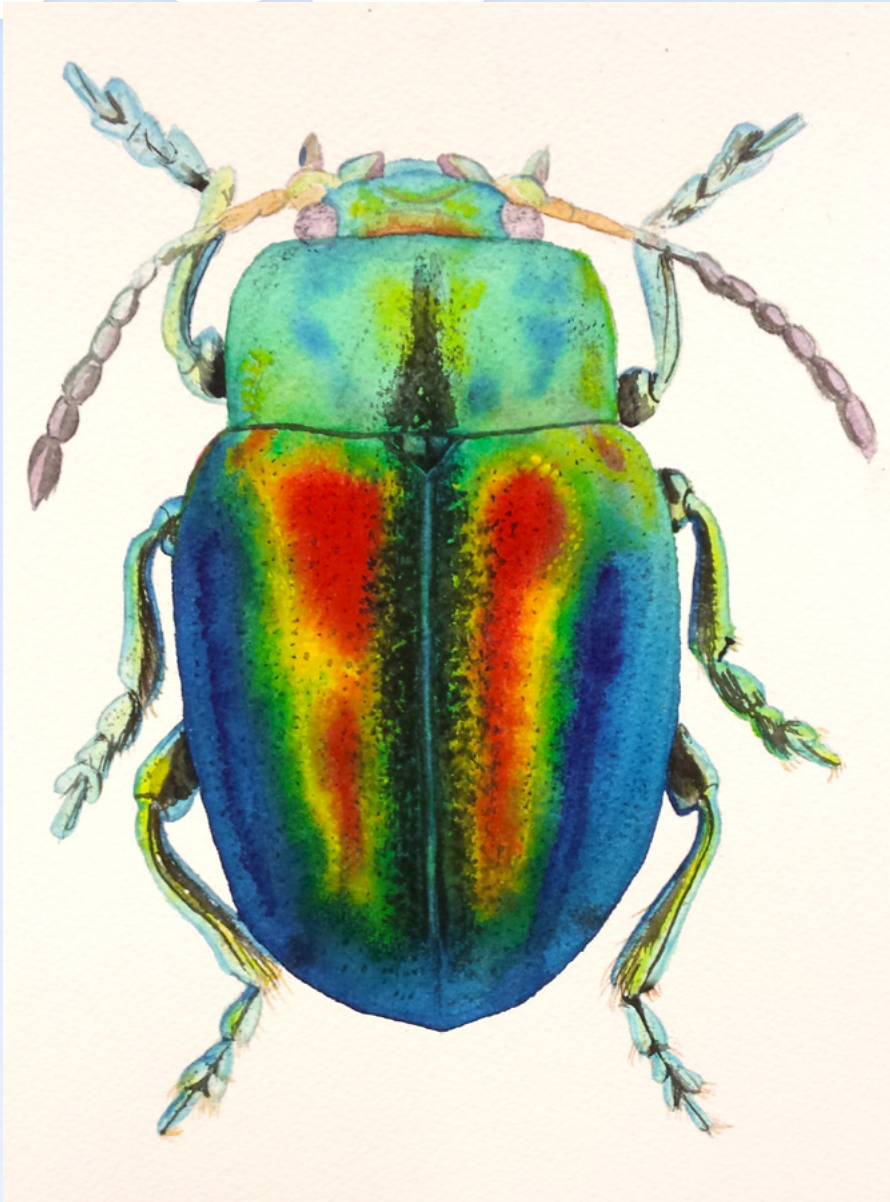
Human Figure Studies

Representational Figure Drawing: Colored Pencils



Animal & Botanical Studies

Watercolor Studies



Rainbow Beetle (photo by Jennifer Nouel?)



Merops Apiaster (top) Crab on foam core (bottom)



Animal & Botanical Studies

Watercolor Studies



Turnip (left), *Echeveria Imbricata*

