

**BRYNNE  
LARSEN**

GRAPHIC  
DESIGN  
PORTFOLIO



Waterwise Landscaping in the Intermountain West

### Why a Waterwise Landscape?

Growing up in southern Nevada, I'm well acquainted with the desert landscape. My grandmother loved the desert plants and had a firm belief in the beauty of the harsh landscape that many people might refer to as a lump of sand. Nevada is generally acknowledged as the driest state in the nation, with Utah as the second. When I moved to Utah for schooling, I teased people who thought Utah was a desert. The lush landscape seemed too green to be in the same category as the red mesas of my childhood. Utah has a wonderful variety of water savvy plants that grow rampant in our canyons and natural landscapes. This land-

scape is contrasted by the Utah obsession with lawns. It seems that the idea of the ideal yard in Utah is a simple emerald green lawn stretching across every inch of the property, broken up by maybe one or two trees. With the ever-present threat of climate change, the lawn is not only impractical, but often an eyesore. The summer of 2021 was a particularly dry one. Government agencies urged Utahns to limit the watering of their lawn while continuing to keep their trees alive by watering them separately. Yards across the state turned a dry yellow that I was very familiar with. I couldn't help but look at the surrounding canyons and see how the water

reserves. There is a need for Utah homes to become more waterwise and preserve our resources. USU Extension estimates that 65% of potable water is used to hydrate lawns and landscapes. The Utah Division of Water Resources declared that the average Utah resident uses 182 gallons of water every day. Over the course of a year, that tallies quickly to over 66,000 gallons a year for each person. Utah is home to over 3.2 million people, accounting for over 212 billion gallons of water. In comparison, Utah receives an average of 13 inches of rainfall annually, with the northern parts of the landscape getting more, and the southern parts being drier. Not all of that rain goes into our potable water

reserves. There is a need for Utah homes to become more waterwise and preserve our resources. To motivate Utah homeowners to transform their yards into waterwise landscapes, the Water Conservancy District has put programs in place to award residents money for converting their lawns into a waterwise landscape. The most notable is the "Flip Your Strip" initiative. "Flip Your Strip" reimburses Utahns \$1.25 per square foot of lawn that they design and replant to be water conservative. Redoing a yard can save between 3,000 to 8,000 gallons of water a year. Multiplying that by the Utah population, water

wise landscaping would save more than 3 billion gallons of water. This project is focused around introducing waterwise landscaping in the way it is meant to be seen. Many people think that a water conserving landscape is a gravel lawn with a spindly bush in the front. It isn't hard to see why the concept of a waterwise yard would be unattractive to most Utahns. However, a waterwise landscape can be full of life, color, and texture. The larger struggle is teaching people how to care for their new waterwise landscape. Utah State University's Extension gives a clear guideline

of best planting practices when planting a new landscape and caring for it after it is established. The first begins by choosing plants well adapted to Utah's native climate. This booklet contains a list of some of these plants, though it isn't an exhaustive list. There are thousands of possibilities, but these plants are popular and usually easy to find in a local nursery. Different plants bloom at different times and have interest at different times of the year. Choose a variety of blooming seasons and stagger them so that your yard has

something beautiful going on all the time. Next, plant your yard in hydrozones. Not all plants require the same amount of water. The danger that most yards face is all the plants being given the same amount of water. Some plants would drown, and some would be dying of thirst, leaving the homeowner baffled and confused about why all their plants are dying. All the plants in this booklet have been broken up into "very low", "low", and "medium" water usage hydrozones. When planting,

*Many people think that a water conserving landscape is a gravel lawn with a spindly bush in the front...However, a waterwise landscape can be full of life, color, and texture.*



Ground Covers

### Very Low Water Usage

Tall Blue Rabbitbrush	<i>Chrysothamnus nauseosus</i>
Tall Blue	<i>Eriogonum corymbosum</i>
Apache Plume	<i>Fallugia paradoxa</i>
Matchbrush	<i>Gutierrezia sarothrae</i>
Red Yucca	<i>Hesperaloe parvifolia</i>

### Low Water Usage

Waxflower	<i>Jamnesia americana</i>
Cheyenne Mockorange	<i>Philadelphus lewisii</i>
Leadplant	<i>Amorpha canescens</i>
Utah Mountain-Lilac	<i>Ceanothus martinii</i>
Alderleaf Mountain Mahogany	<i>Cercocarpus montanus</i>
Fernbush	<i>Chamaebatiaria millefolium</i>
Squaw Apple	<i>Peraphyllum ramosissimum</i>
Sand Cherry	<i>Prunus besseyi</i>
Dwarf Smooth Sumac	<i>Rhus glabra</i> var. <i>Cismontanus</i>
Squawbush	<i>Rhus trilobata</i>
Woods' Rose	<i>Rosa woodsii</i>
Germander	<i>Thurium chamaedrys</i>
Blue Mint Bush	<i>Zisophora clinopodioides</i>

USDA HARDINESS ZONE	BLOOMING SEASON	BLOOM COLOR	MAXIMUM WIDTH (FT)	MAXIMUM HEIGHT (FT)
4-9	Late	Yellow	6	6
3-6	Late	Variable	4	4
3-9	Mid	White	5	5
4-9	Mid-Late	Yellow	2	2
5-10	Mid-Late	Red	4	4
3-6	Early-Mid	White	6	4
3-8	Early-Mid	White	9	8
4-8	Mid-Late	Purple	4	3
3-6	Early-Mid	White	3	5
3-6	Early-Mid	Pink	6	6
4-9	Mid-Late	White	5	5
3-6	Early	White	5	5
3-8	Early	White	6	6
3-6			5	4
4-7			4	6
3-6	Mid	Pink	6	5
4-10	Mid-Late	Pink	1	2
5-9	Mid-Late	Blue	15	15

### Very Low Water Usage

Fringed Sagebrush	<i>Artemisia frigida</i>
Cur-Leaf Mountain Mahogany	<i>Cercocarpus lewisii</i>
Rubber Rabbitbrush	<i>Chrysothamnus nauseosus</i>
Yellow Rabbitbrush	<i>Chrysothamnus viscidiflorus</i>
Smooth Sumac	<i>Rhus glabra</i>
Threeleaf Sumac	<i>Rhus trilobata</i>
Sand Sagebrush	<i>Artemisia filifolia</i>
Black Sagebrush	<i>Artemisia nova</i>
Fourwing Saltbrush	<i>Atriplex canescens</i>
Shadscale	<i>Atriplex confertifolia</i>
Winterfat	<i>Krascheninnikovia kanada</i>
Mormon Tea	<i>Ephedra viridis</i>
Utah Holly	<i>Mahonia fremontii</i>
Cliffrose	<i>Parishia mexicana</i>
Roundleaf Buffaloberry	<i>Shepherdia rotundifolia</i>

### Low Water Usage

Greenleaf Manzanita	<i>Arctostaphylos</i>
Big Sagebrush	<i>Artemisia tridentata</i>
Little-Leaf Mountain Mahogany	<i>Cercocarpus intricatus</i>
Dwarf Rockspray Cotoneaster	<i>Cotoneaster microphyllus</i> var. <i>Thymifolius</i>
Singlesced Juniper	<i>Juniperus squamata</i> 'Blue Star'
Slowmound Mugo Pine	<i>Pinus mugo</i> 'Slowmound'
Antelope Bitterbrush	<i>Parishia tridentata</i>

USDA HARDINESS ZONE	BLOOMING SEASON	BLOOM COLOR	MAXIMUM WIDTH (FT)	MAXIMUM HEIGHT (FT)
3-10	Mid-Late	Yellow	2	1.5
3-10	Early	Pink	12	12
4-8	Mid	Yellow	7	7
3-8	Mid	Yellow	5	3
5-8	Early-Mid	Green/Yellow	15	1
4-8	Early	Green/Yellow	6	6
4-8	Mid-Late	Yellow	4	3
3-6	Mid-Late Y	ellow	2	2
2-10	Mid	Yellow/Brown	4	6
3-6	Early-Med	Inconspicuous	3	3
2-7	Mid	White	2.5	2.5
3-8	-	-	4	4
3-6	Early-Mid	Yellow	5	5
4-7	Early	Yellow	5	4
5-9	Early-Mid	Yellow	6	6
2-6	Early-Late	Pink	6	1
4-9	Mid-Late	Yellow	5	5
4-7	Early	Pink	5	4
5-11	Early-Mid	White	2	4
4-8	-	-	3	4
2-7	-	-	3	3
3-6	Early	Yellow	8	6

**Water-wise Landscaping Project**

This project revolves around the issue of water waste in Utah and the Intermountain West. Doing research into how Utah residents spend water, I found that people use most of their potable water on their landscape. Working with landscape architects, I created several deliverables on the subject such as a booklet outlining the benefits of water-wise landscaping and how to change to a drought tolerant yard from the basic grass lawns that adorn the front of most Utah homes. I also created several illustrations of water savvy plants that can be used in such a landscape and put them in the booklet with alists of several plants grouped into hydrozones. I also used the illustrations to create a beautiful poster series. The overall feel of the project was successful in being grounded in research with a botanical edge and a beautiful and delicate design.



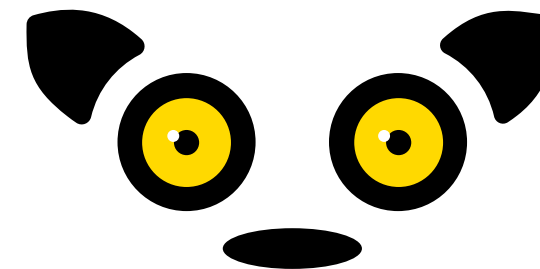
### Bright Eyes Chocolate Co

Bright Eyes is an energized and vibrant chocolate company. They are based in Madagascar and infuse their chocolate with extra caffeine to give you a boost throughout the day. The wide eyed lemur played into both the nature of the chocolate as well as the location of the brand. It created the spunk and playful energy that this chocolate evokes. The pattern is made from illustrations of leafs from plants native to the island. The brand called for smaller chocolate bars, truffles, and other products that are small and easy to grab or store in your desk at school or office at work for when you need them the most.

### Brand Positioning:

Bright Eyes Chocolate co. is an independent chocolate factory located in Toliara, Madagascar. Bright Eyes is unique in the chocolate business in that it has a unique take on chocolate to add a little spunk to your daily indulgence. Bright Eyes infuses their chocolate with 30 mg of caffeine to give you the boost you need. Bright Eyes makes the experience of eating chocolate exactly what it should be: fun, adventurous, and invigorating.

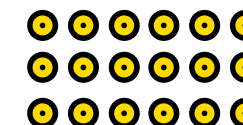
Bright Eyes wants to be perceived by its audiences as young, unexpected, light, spunky, energetic, and flavorful.



# BRIGHT EYES

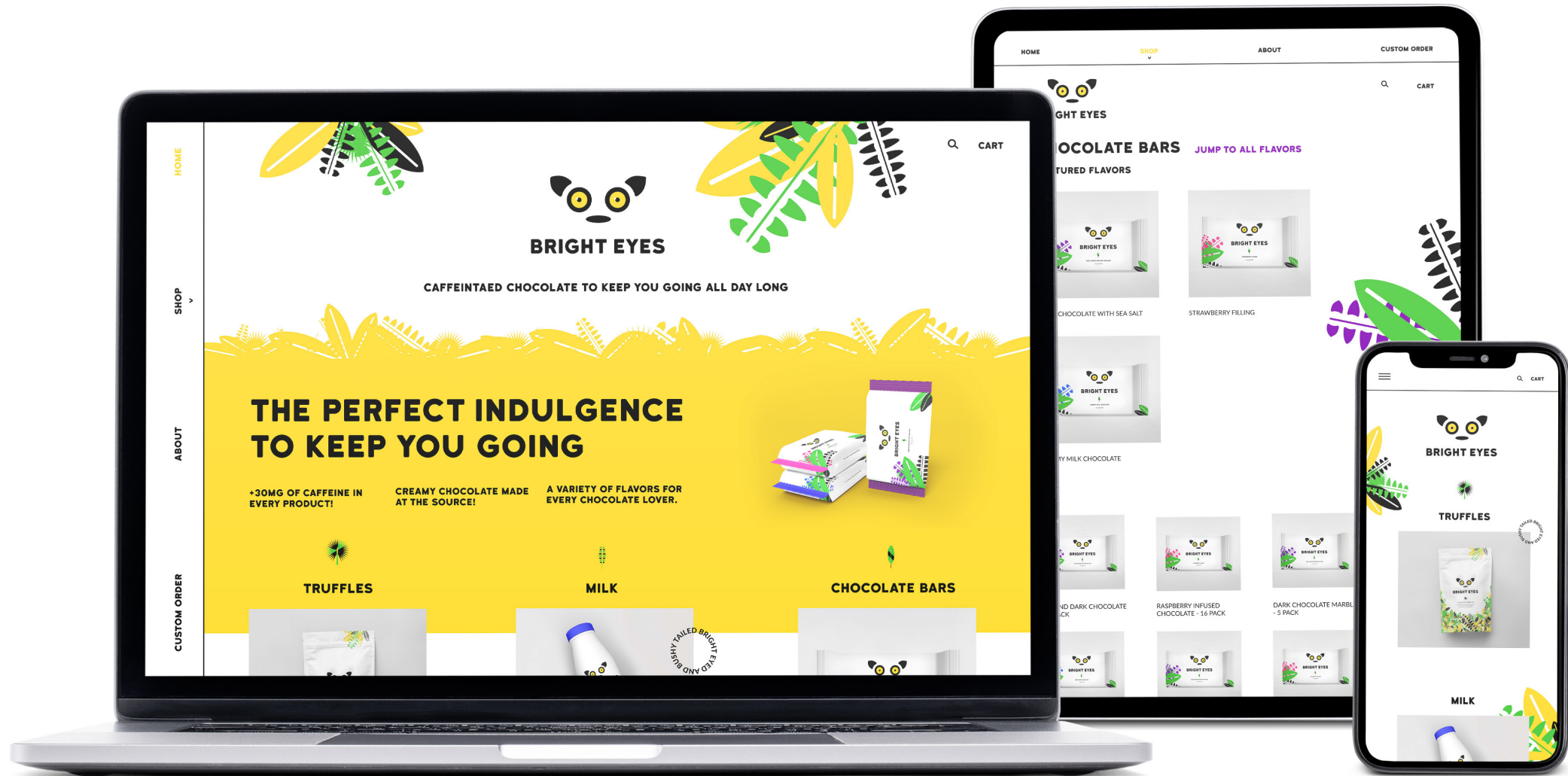
bright eyes

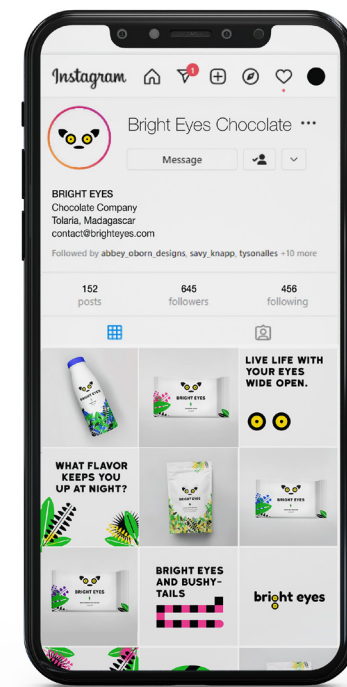
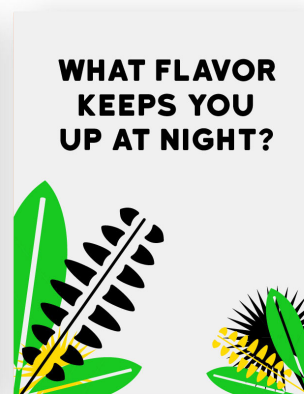
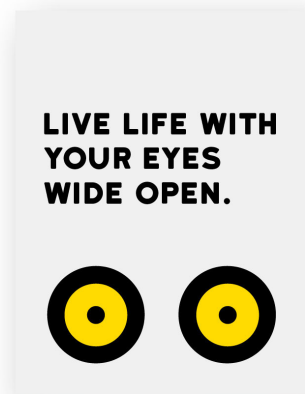
bright



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APRIL 15, 2022  
7pm-9pm

933 S EDISON ST SUITE 100  
SALT LAKE CITY, UT

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GRADY BING  
TRAVIS DAVIS

ELLIE GIAUQUE  
CLARA HARMON  
SAVY KNAPP  
KYLIE LARSEN  
BRYNNE McMURRAY

ELL MORTENSON  
BROOKE NIELSON  
ABBEY OBORN  
JILLIAN OLSON  
SAMANTHA PEART

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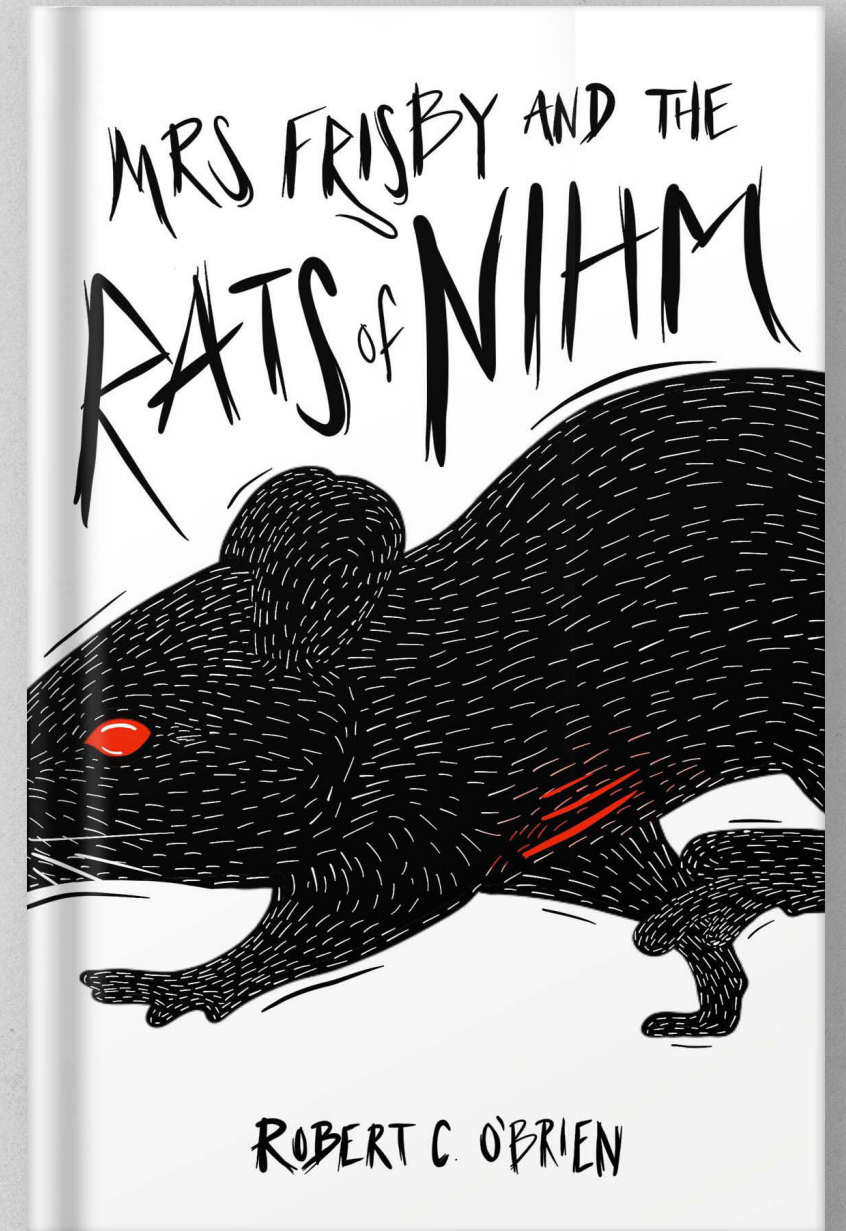
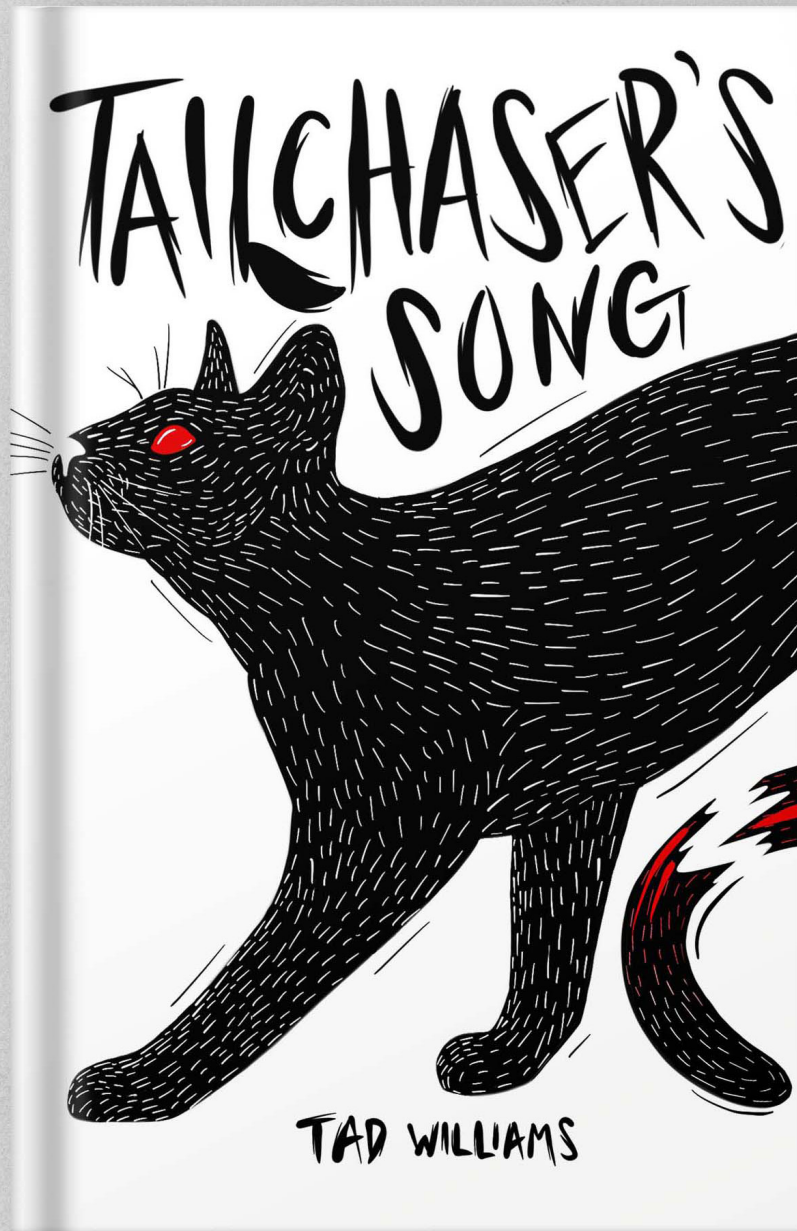
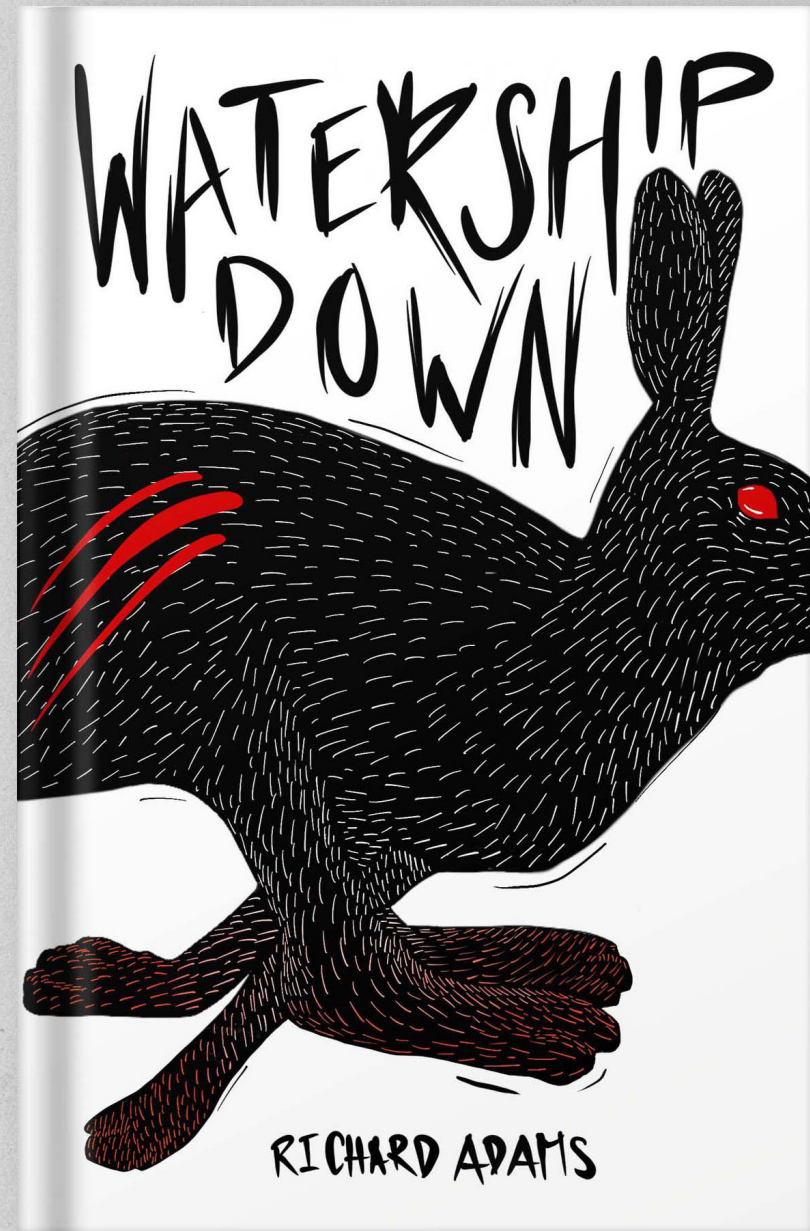
### This is Not the Same

This is a branding project around a gallery show for graphic design work. The title of the show is abstract, and I felt that having a more abstract visual approach would be appropriate. I took the text and type set in several different ways before distorting the type, creating a long twisting line that ran through the words making them almost illegible. Each poster would have a different main typographic image on it, playing into the title and making each poster different from the next. The gradient and poster layout also change, while keeping each item within the same family.



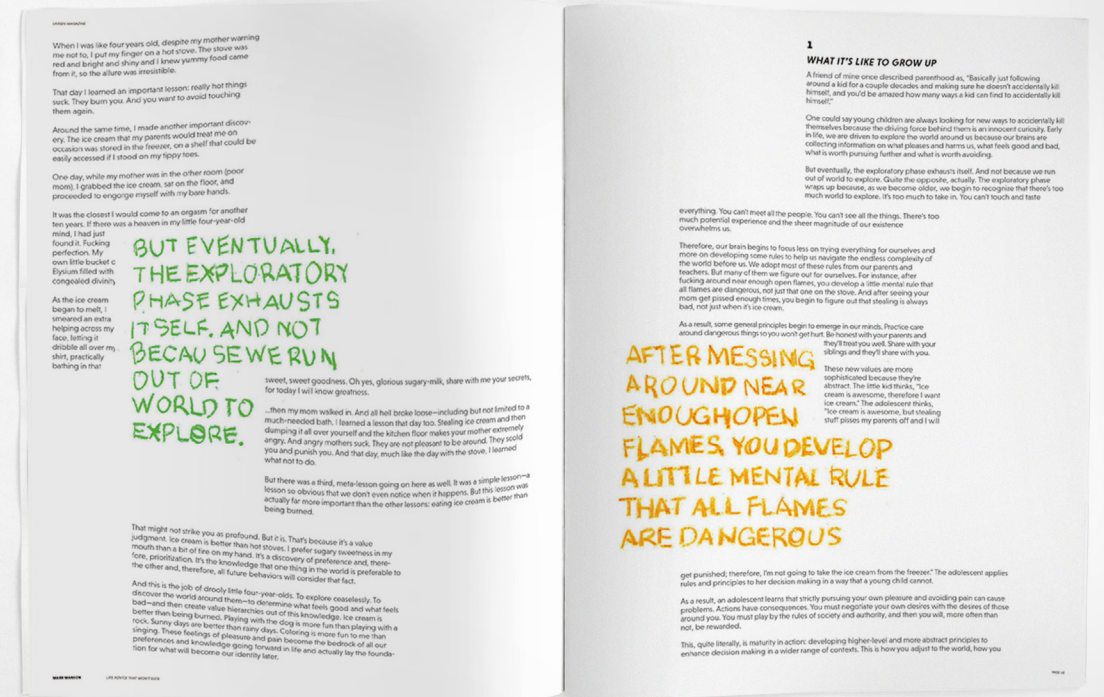
Book Cover Set

Matching illustrated covers for a book bundle featuring *Mrs. Frisby and the Rats of Nihm*, *Tailchaser's Song*, and *Watership Down*. Exploring the themes and motifs of all three books led me to pursue a visual story telling theme playing off of both shadow puppets paired with aboriginee art forms and wood cut illustration. Capturing the essence of these stories led to a design that appeals to the childhood stories while hinting at the darker more serious themes within.



## How to Grow the Hell Up

An editorial piece for a print magazine, the article reads as life advice coupled with childhood experiences and lessons learned as a child. The opening spread echoes the child growing into the adult as the type becomes more and more sophisticated and less of a childish scribble. The body copy repeats and supports the playfulness of the feature spread, being broken up in an unexpected way, overlapping with the pull quotes.



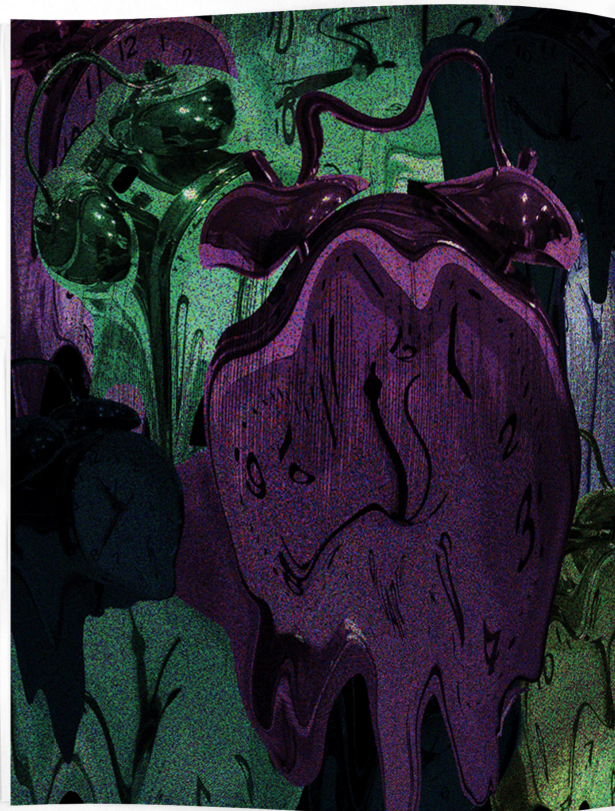


### My Biggest Demon is Myself

This poster was a study in abstracting and the "slippage point", or the shifting point between recognizing a person or object and not. I wanted to create layers and depth to the character of Whitney Houston, as well as shatter her in the way that her drug addiction ended up shattering her life. Her quote, "My biggest demon is myself," came from her famous Crack is Whack interview ten years before her death.

## An Ode to Insomnia

This article focused on insomnia in an unexpected way. Instead of talking about the health effects or ways to cure it, it was a celebration of it. It evoked the feeling of those 3 AM thoughts, after everyone else has gone to bed. I wanted to portray that feeling in my illustrations and my layout. I found that when I can't go to sleep, I am constantly reminded of the time slipping by when I should be sleeping and calculating how exhausted I'll be when my alarm finally sounds. I wanted to find that half asleep half awake area of consciousness and portray that through photographic illustrations. The editorial layout also matched the mood, dripping and drooping into a drowsy and unpredictable baseline.



JAMES PARKER | ONE THOUSAND

PAGE 2

## An Ode to Insomnia

### How to Find Solace in Sleeplessness

James Parker

#### You have to get up.

Don't just lie there and let it have its way with you. The sea of anxiety loves a horizontal hu-

man; it pours over your toes and surges up you like a tide. Is your partner lying next to you, done with sleep, offensively unconscious? That's not helping either. So verticalize yourself. Leave the bed. Leave

its maddening mammal warmth. Out you go, clammy-footed, into the midnight spaces. The couch. The kitchen.



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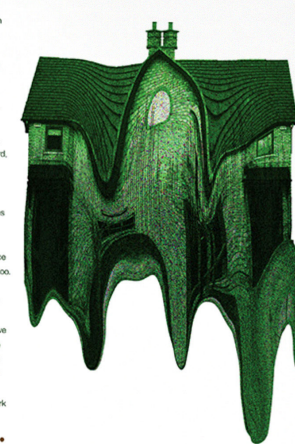
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JAMES PARKER | ONE THOUSAND

JAMES PARKER | ONE THOUSAND

PAGE 4

### Underwater Museum Brand Identity

Rebranding the Underwater Museum in Cancun, Mexico was fun and exciting for me. The museum is a collection of statue pieces planted underwater in order to rebuild coral reef habitats for the native aquatic life. Often the statues have coral planted on them that enhances and changes the art pieces over time. To echo the organic nature of the museum, the logo also needed to have fluid and organic pieces associated with the rigidity of a sans-serif typeface. The gradient I chose to use for this branding creates the experience of scuba diving beneath the waves, just as one would have to do to view the galleries in this museum. The bold fonts and bright colors make the museum feel bright, clean, professional, and modern. Having the coral shapes and imagery interact with the text also echoes the interaction between coral and statue, and even the statues with the natural environment in the area.

# UNDERWATER MUSEUM



**MR EAVES MOD OT**  
**BOLD**

ROBOTO  
REGULAR

**REC  
LA  
MAT  
ION**

Punta Nizuc, Cancun  
4 meters below sea level

**JASON DECAIRES TAYLOR**

You're just scratching  
the surface.

**UNDERWATER  
MUSEUM**

**TH  
RE  
SHO  
LD**

Punta Nizuc, Cancun  
4 meters below sea level

**ELIER AMADO GIL**

Bringing a new  
depth to art.

**UNDERWATER  
MUSEUM**

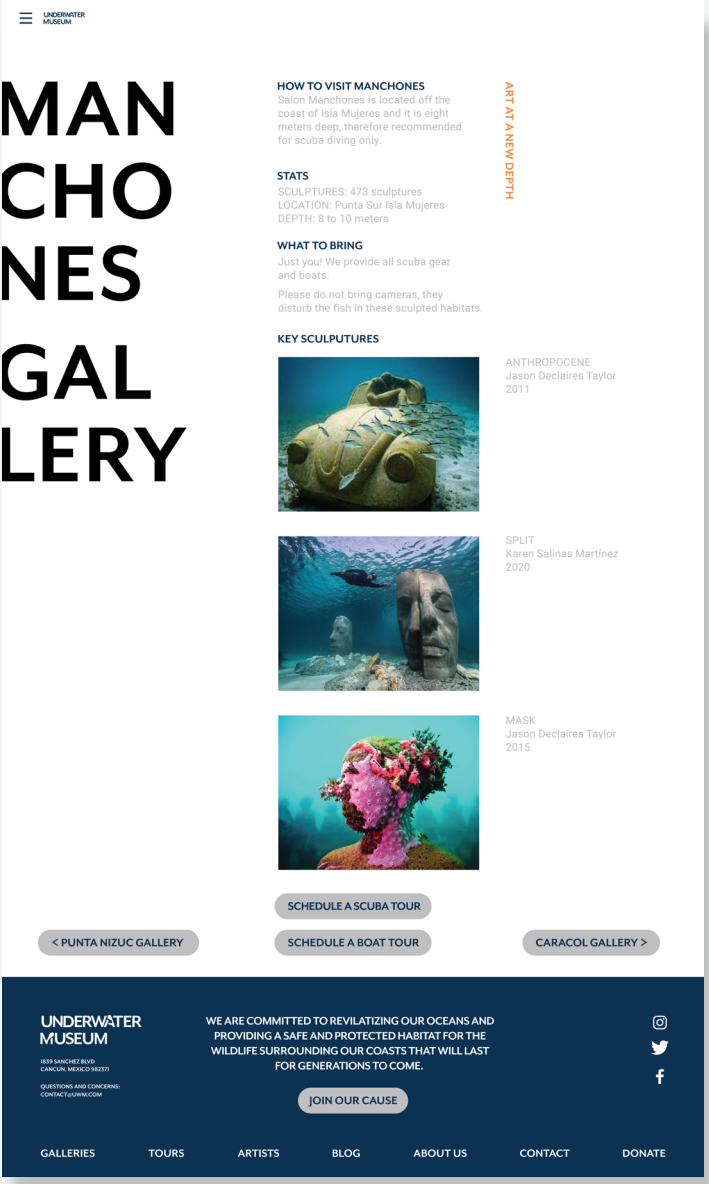
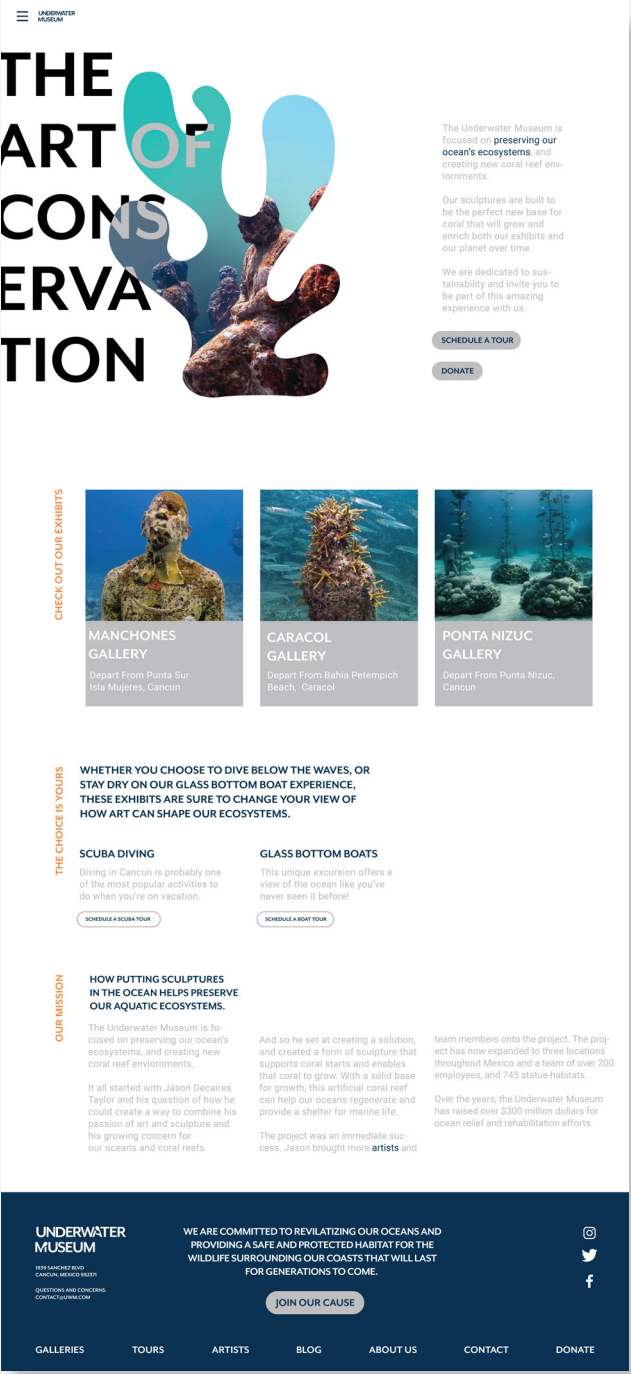
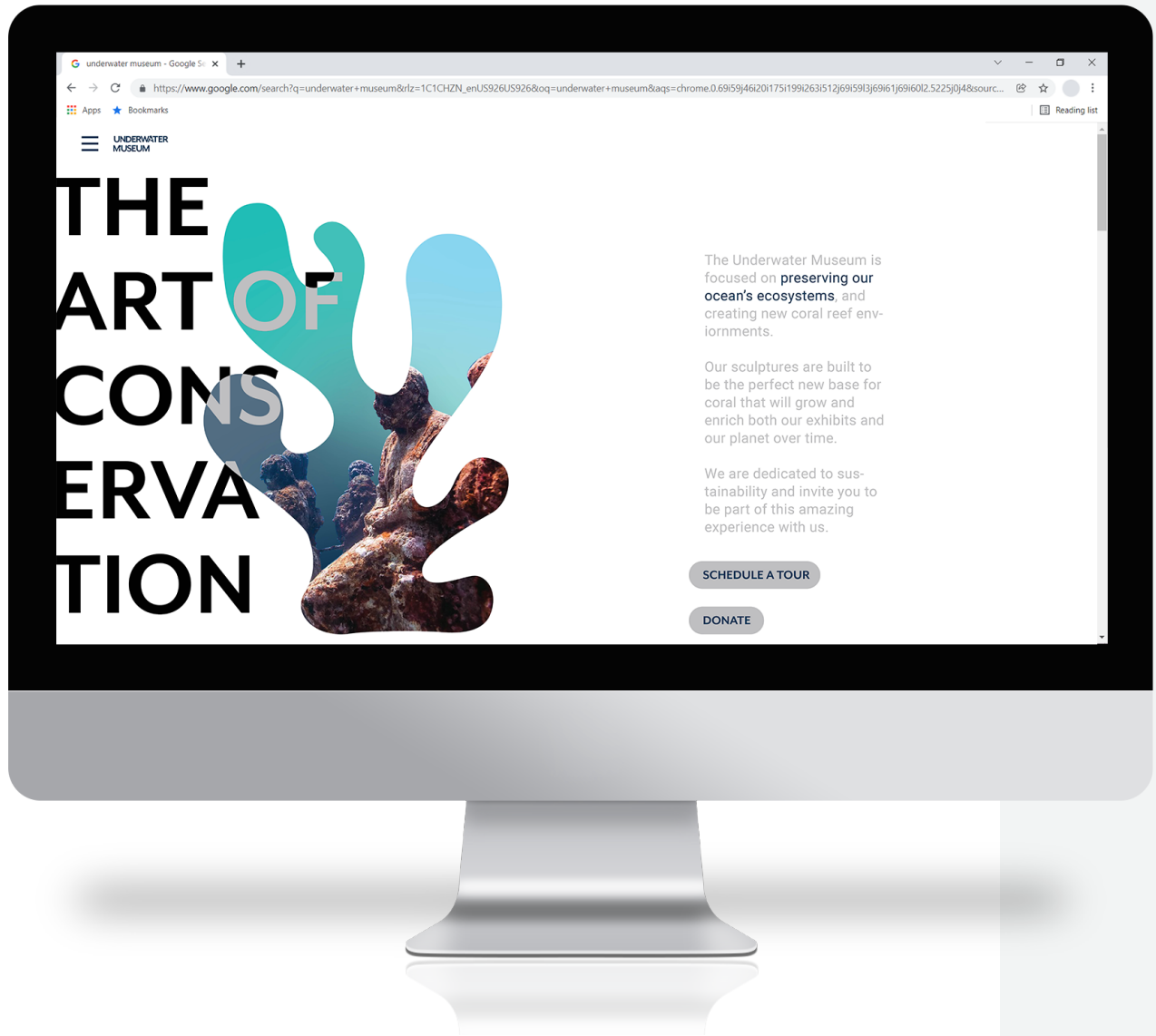
**UND  
ERS  
TAN  
DING**

Punta Nizuc, Cancun  
4 meters below sea level

**KAREN SALINAS MARTÍNEZ**

And this is just  
a drop in the ocean.

**UNDERWATER  
MUSEUM**







#### Elton John Music Poster

The soul of Elton John is contained in his hands, and his instrument. I wanted to portray the feeling and movement of his music in a two dimensional space. The bright flamboyant colors and vibrating lines bring this poster to life in an eye catching way that stays true to the artist and his music.



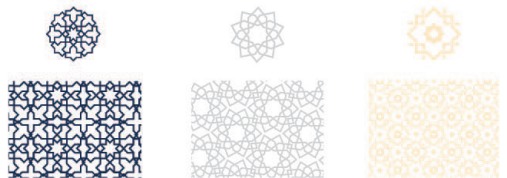
**Molasi Coffee Co Brand Identity**

Creating the visual identity of Molasi Coffee was an interesting challenge. Because the company is located in Adana, Turkey, I really wanted to pull that culture and heritage into the brand while being respectful to the people the culture belongs to. I did extensive research on the people and culture of Turkey and how art and religion collide. The mark I landed on alludes to traditional Turkish calligraphy that forms the shape of a steaming cup of coffee. The patterns and elements come from traditional Turkish tile work. The word "Molasi" translates to mean break or rest. I designed the brand to feel restful and indulgent while still feeling exotic, luxurious, and true to its culture.

**Brand Positioning:**

Molasi is an independent coffee roaster located in Adana, Turkey under the shadow of the Taurus Mountains, where coffee is said to have originated. Molasi is unique in the coffee roasting business in that it is an authentic imported Turkish brand that is delivered throughout the Americas to a niche audience of coffee lovers that want to get their coffee straight from the source.

Molasi wants to be perceived by its audiences as artisanal, indigenous, luxurious, exotic, and human.



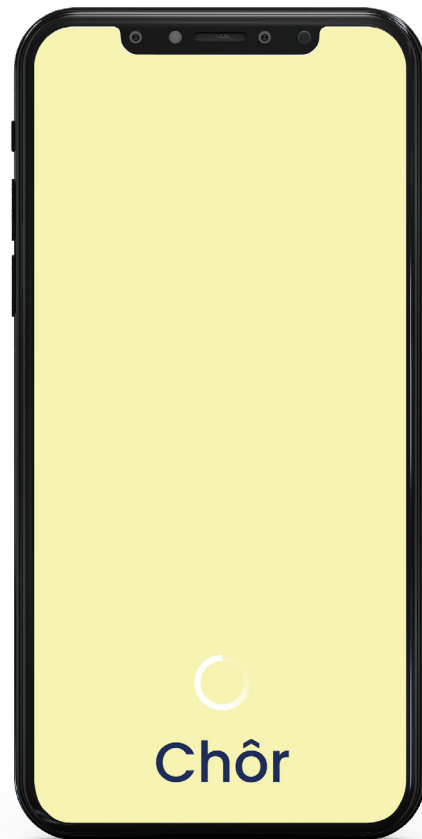
TRAJAN PRO 3  
ADOBE CASLON PRO





## Chôr Application

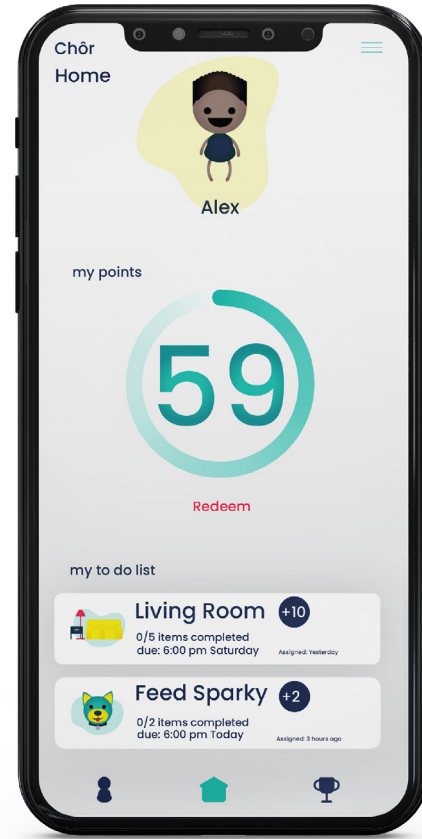
The challenge with Chor was creating a user interface that could appeal to both adults and children, and designing it in a sophisticated manner. The solution was to use a lot of bright colors with a round and friendly animated design style. The app has a plethora of customizable features that each had to be designed in a way that was engaging and yet cohesive. The final product is full of life and turned out very playful which is fitting for this project.



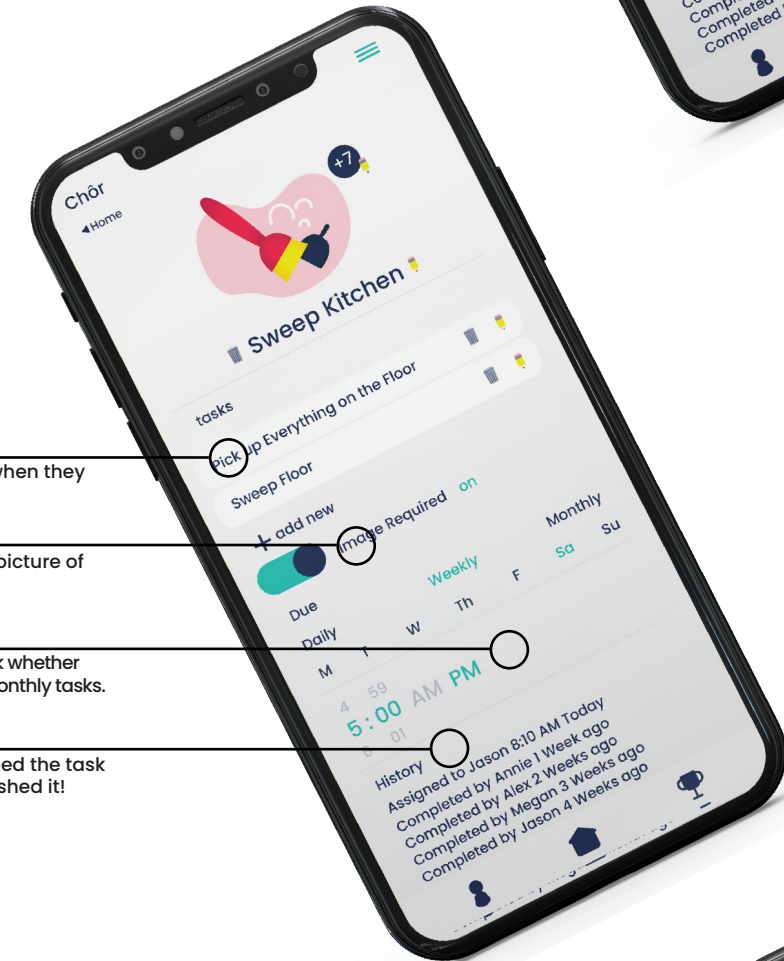
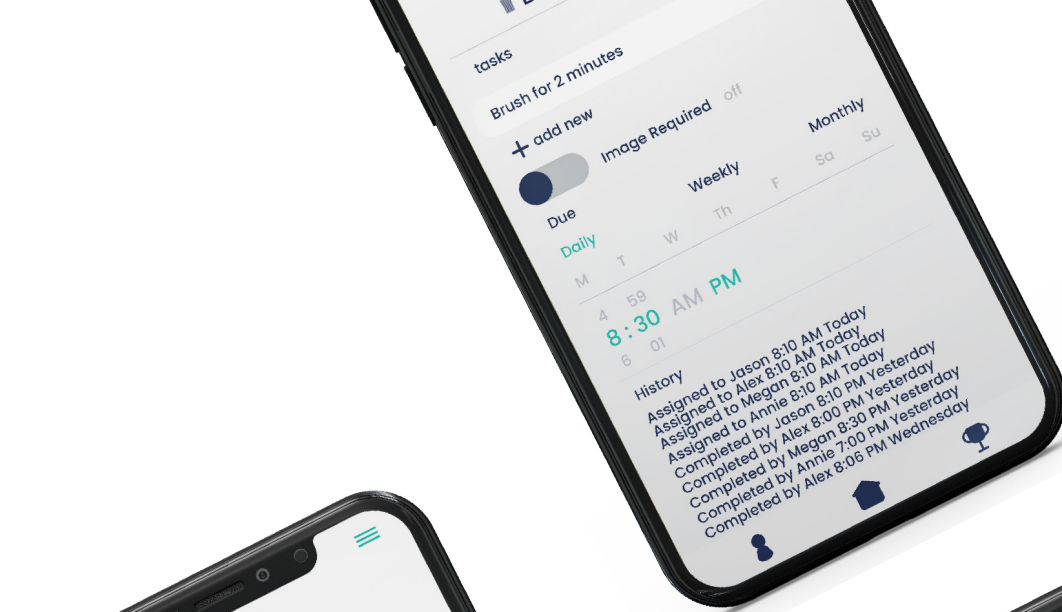
The all in one chores and tasks app. Build and assign chores easily, and motivate kids with points, rewards, and friendly competition.



Simply drag and drop chores onto family members in your queue to assign them!



Children can earn points by doing chores.

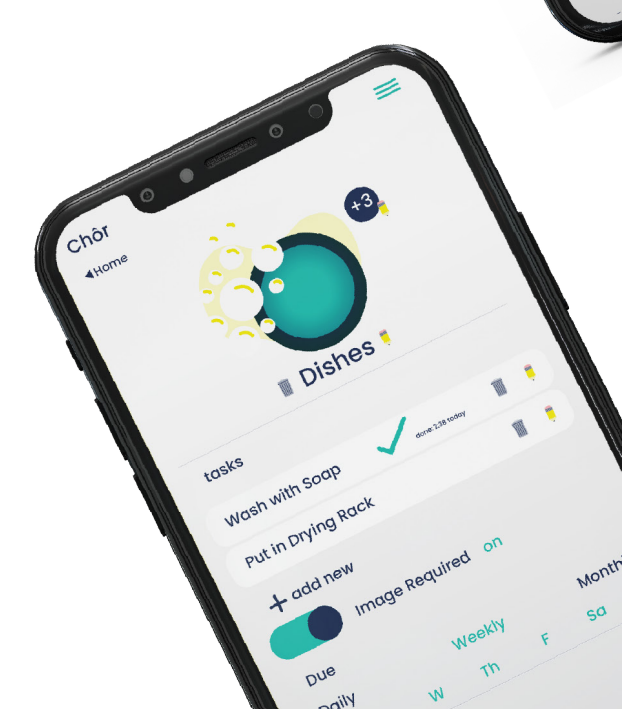


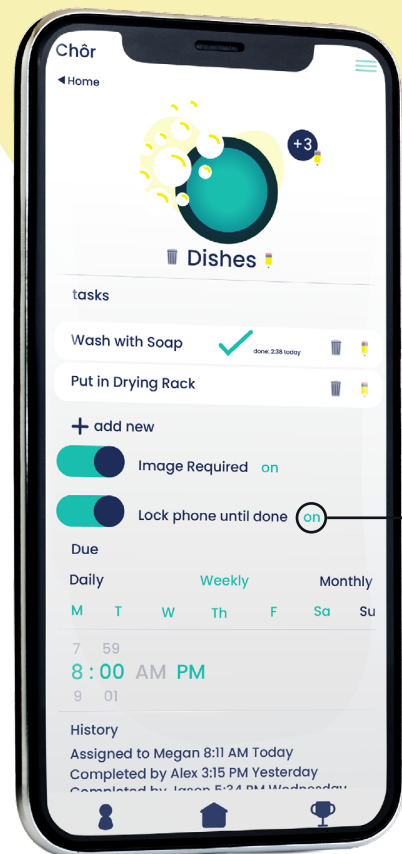
Add and edit tasks. See when they are completed.

Require kids to submit a picture of the finished task.

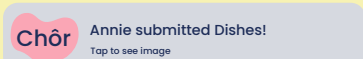
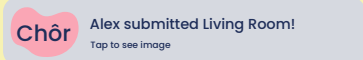
Assign due dates and mark whether they are daily, weekly, or monthly tasks.

See who has been assigned the task lately, and when they finished it!

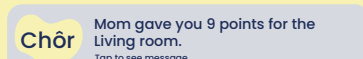




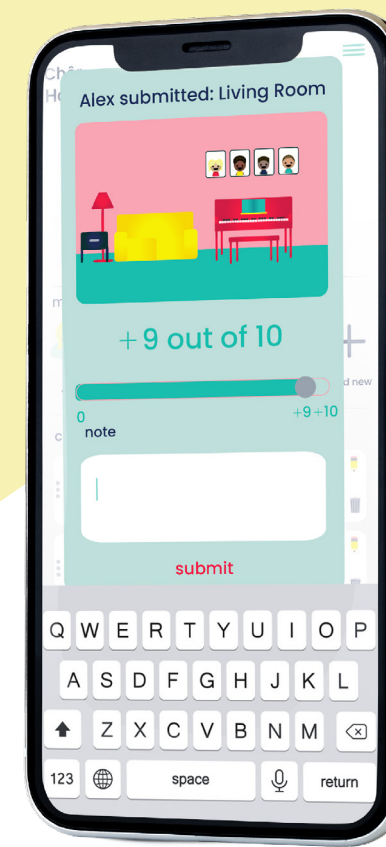
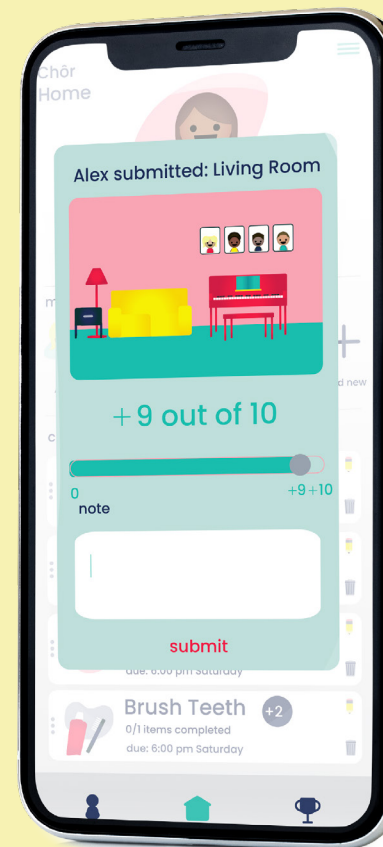
Turn on phone lock in the settings. Then toggle whether certain tasks lock your child's phone until the task is complete.



Once done, kids must submit an image of the chore. The admin will receive a notification and decide how many points the child earned!



In return, the child will be notified of their points and whatever note you leave.





Zorya

An illustration heavy project focusing on slavic gods. It was fun to capture the personality and fluidity of the gods in the playful nature of a flat illustration. I chose to pursue the geometric route to add abstraction and poetry to this piece.



### Rhythm and Verse

An advertisement poster for a poetry night, this poster showcases my own raster illustration. Creating the illustration was an experiment in taking a 3-D rendered object and distorting and shifting it until it is no longer recognizable. The abstract forms and detail lent itself well to the program. Because of the power of the illustration, the type became quiet and sophisticated to balance it out and not distract from the main imagery. Overall, the project was a success.



USU Recruitment Poster

A fold-out poster advertising the graphic design BFA program at Utah State University, my alma mater. The trick was to give the faculty opening the poster enough information for them to share with their students, and have the front be enticing enough to draw in the next generation of designers.



**EMMA ORRELL**  
"One of my favorite parts about my education at USU was the people. Everyone helped each other, and challenged each other to be the best we could be."

**KORY FINTON**  
"Being in the creative field is the best choice I made, and I wouldn't have been able to do it without my education at USU."

**DEVIN MATTHEWS**  
"I think the most valuable part of my education was learning creative from successful practitioners that not only, and breathe design."

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