

***Steven Nicholas***

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**PORTFOLIO**

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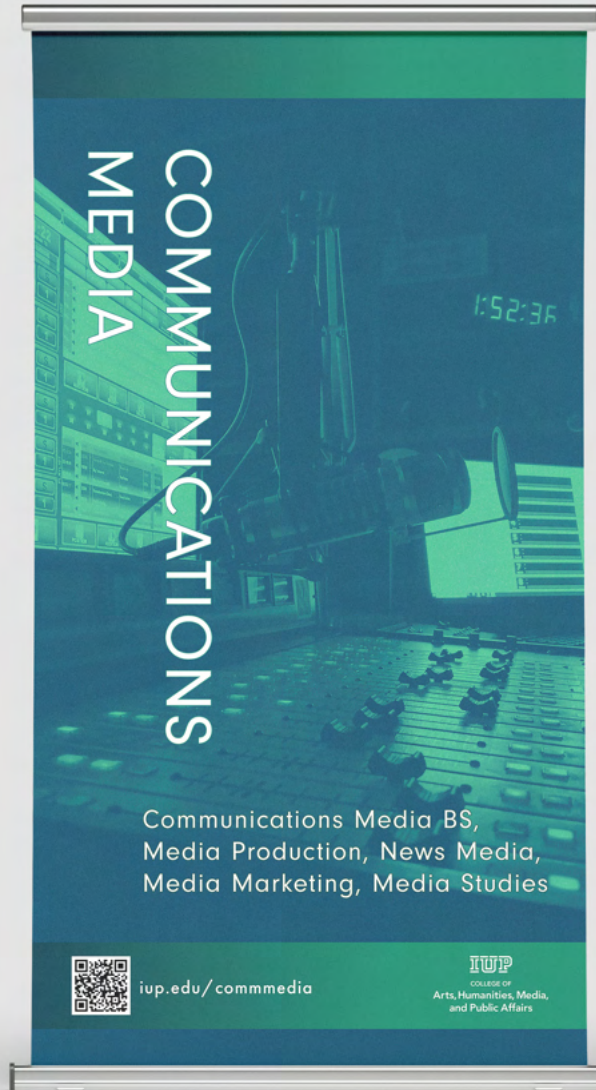
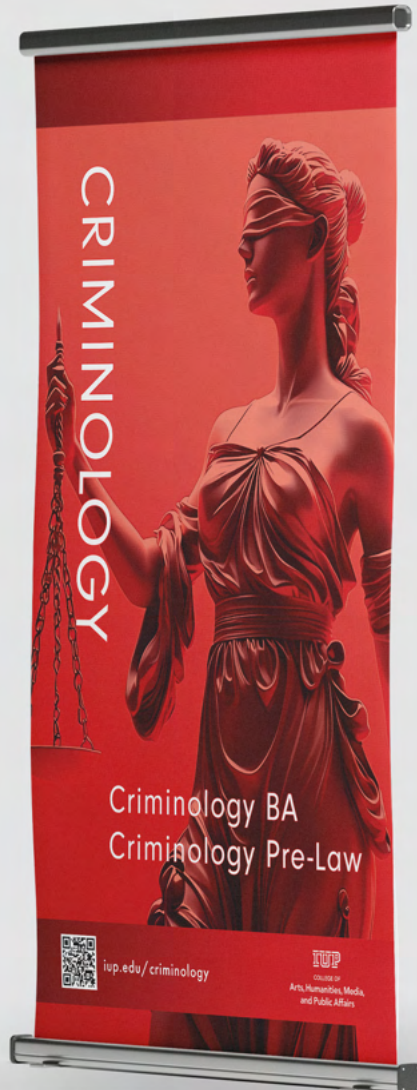
# Levity Brewing Company

## Label and T-Shirt



# IUP Internship

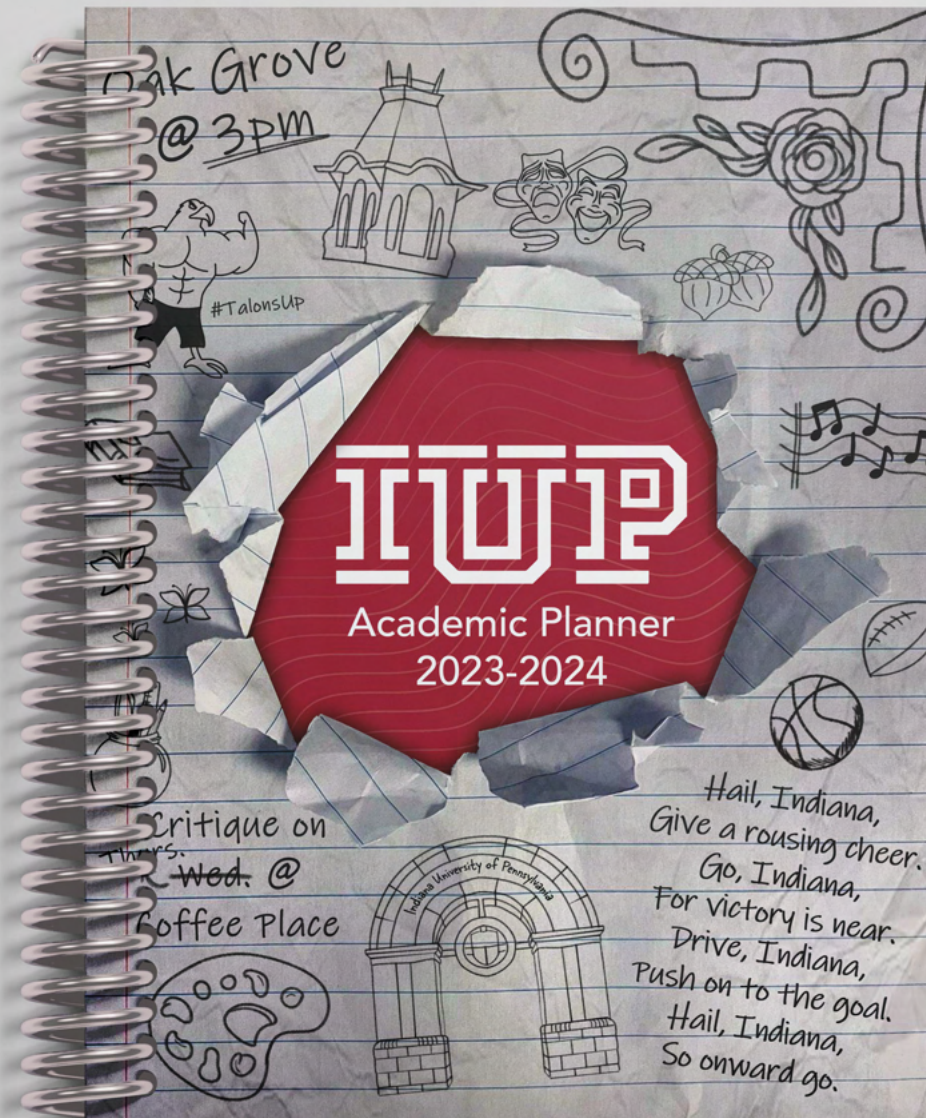
## Department Banners





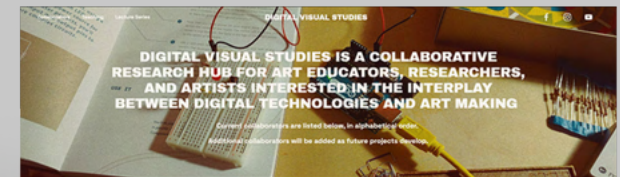
# IUP

## Planner Cover



# Digital Visual Studies

## Information Heavy Website



NINA MARIE BARBUTO

With a passion for art, new media, and digital learning, she has founded *Translucence*, a community space for artists, educators, and researchers. She works in a variety of media including architecture, film, sound, and installation, and often explores the idea of negotiating roles into a space or creating the conditions for the negotiation. She holds degrees in architecture from Southern California Institute of Architecture and Carnegie Mellon University, where she is also adjunct faculty.

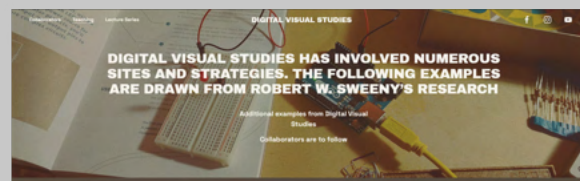
JUAN CARLOS CASTRO

Juan Carlos Castro (PhD) is Chair and Associate Professor of Art Education at Gonzaga University. He is the author of the book *Visual Media in Art Education* (2015) and the author of the book *Visual Media in Art Education* (2015). He is also the author of the book *Visual Media in Art Education* (2015).



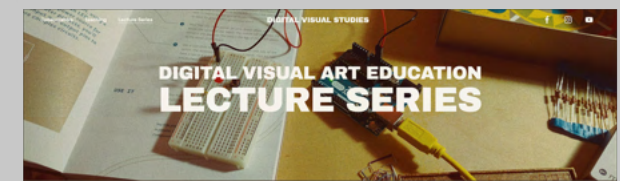
### WHAT DO OUR COLLABORATORS THINK?

"For me, digital is everywhere. It is not only in digital tools we use or digital files (images, video streams, sounds etc.) we consume, but it is woven and intertwined with many complex and novel processes. Digital enhances with culture, ideologies, economics in complex, often abstract and hard to comprehend ways. Moreover, digital code and data, not to mention machine learning or other advanced algorithms, present a fascinating and challenging layer to the intra-action between the actors. Visual, another wonder concept, is one of the primary ways we situate, think and act in this world. For me, visual means much more than images, but rather the vast scope of actions, actors and possibilities that we employ and that employ us to act, think and do. DVS, therefore, implies the large field of fascinating, intertwined, emergent, complex processes that are folded with digital and visual. DVS is the unfolding of the multiple meanings of our current emerging digital and visual worlds. Moreover, these unfoldings, for me at least, are already tied with the topics of



### CAMPUS

Undergraduate students in the Art Education program at Indiana University of Pennsylvania explore a wide variety of digital technologies through courses such as ARD 201: Art in Secondary Settings and ARD 280: Art in Secondary Settings. They have utilized the Digital Visual Study Space to make art, develop curricula, and teach workshops and lessons in the community.



### YOON CHUNG HAN

### DENNIS DELGADO





# Small Business Branding



## Automotive Illustration Stickers





# Era-Inspired Car Advertisements

**LOOK AT THAT REAR**



**THE 1970 GREMLIN**


The 1970 AMC Gremlin's notable large rear end isn't just a quirk of design—it's a deliberate choice with practical benefits. This unique styling maximizes interior space, offering more room for passengers and cargo despite the compact overall size of the car. Picture yourself sliding into the plush seats of the Gremlin, feeling the spaciousness around you like a cozy lounge, a haven from the hustle and bustle of the disco era streets. The ample rear doesn't just mean more legroom; it means comfort. With generous proportions, even the longest road trips feel like a leisurely cruise down Sunset Boulevard. Imagine loading up the trunk with your favorite vinyl records, a picnic basket full of snacks, and hitting the open road with the wind in your hair and the sound of the Gremlin's engine purring beneath you. And let's not forget about safety. The larger rear window isn't just a style statement; era where road safety was an enhanced visibility meant drivers suburban avenues with confidence. parking outside the trendiest disco countryside, the Gremlin's big rear needed to stay safe and stylish. So, the Gremlin's big rear end is a charm and functionality. It's a nod forward-thinking design, where purpose beyond aesthetics—a true



**American Motors**


it's a practical innovation. In an growing concern, the Gremlin's could navigate city streets and Whether you were parallel club or cruising through the end gave you the clear sightlines while it may stand out in a crowd, thoughtful feature that adds to its to an era of bold choices and every curve and contour served a testament to the spirit of the '70s.

**PONTIAC SUNFIRE**



Experience the future of driving with the all-new 1999 Pontiac Sunfire! This cutting-edge machine blends iconic 90s style with next-level performance. Featuring sleek pop-up headlights and rear window louvers, the Sunfire turns heads at every corner. Under the hood, a powerful 3.4-liter turbocharged engine awaits, ready to deliver adrenaline-pumping acceleration. With its independent rear suspension and integrated roll cage, the 1999 Sunfire is not just a car—it's a lifestyle. Elevate your driving experience today!

Equipped with American Racing R1ax wheels, an NRG quick release steering wheel, Sparco racing seats, DC Racing coilovers, and a killer Bose & Pyle sound system featuring 2 thumping 12" subwoofers in the trunk



**American Racing PYLE sparcO NRG BOSE 4CRACING**



# Overture Company Poster



# Ouverture

## Company Brochure



### OUR MISSION

At Ouverture, our mission is simple - to restore and preserve memories through the restoration of old film cameras. We believe that memories captured through film should not be lost with time and should be cherished for generations to come. Our sense of respect is dedicated to refurbishing old film cameras to their former glory, ensuring that every photograph taken is a testament to the memory that was created. Through our work, we strive to be the memory captured with these cameras are restored and treated for years to come. At Ouverture, we are passionate about our commitment to preserving these cherished memories.

### ABOUT US

At Ouverture, we are passionate about the preservation of memories. As a photography enthusiast ourselves, we understand the value of capturing special moments and the sentimental digital files that we have over the years. That's why we have dedicated our business to the restoration of old film cameras. Our team of experts has years of experience in the process of restoring old film cameras to their former glory. We take pride in restoring old film cameras to their former glory, ensuring that every photograph taken is a testament to the memory that was created. Through our work, we strive to be the memory captured with these cameras are restored and treated for years to come. At Ouverture, we are passionate about our commitment to preserving these cherished memories.

### HOW WE DO IT

At Ouverture, we specialize in restoring vintage film cameras to their former glory. Our restoration process is a multi-step approach that involves several stages of evaluation, repair, and testing to ensure the camera is in the best condition possible.

The first step in our multi-step process is to determine the overall condition of the camera. We will examine the camera for any physical damage, including the lens, body, and internal components. We will also assess the camera's internal components, including the shutter and film advance mechanism. Once we have a clear understanding of the camera's condition, we will perform a series of tests to ensure that the camera is fully functional. This includes checking the shutter speed, aperture, and film advance mechanism. We will also test the camera's light meter to ensure that it is working correctly.



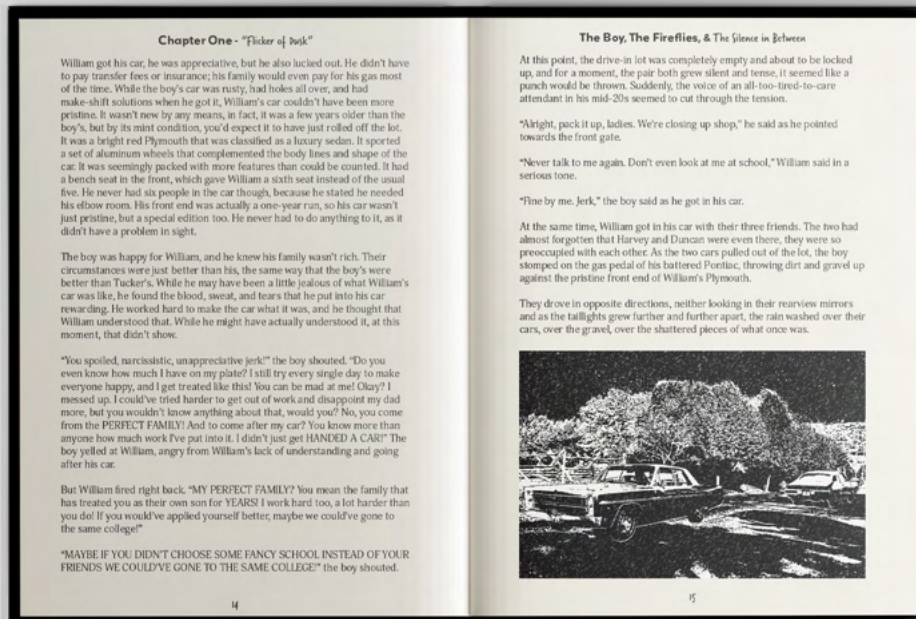
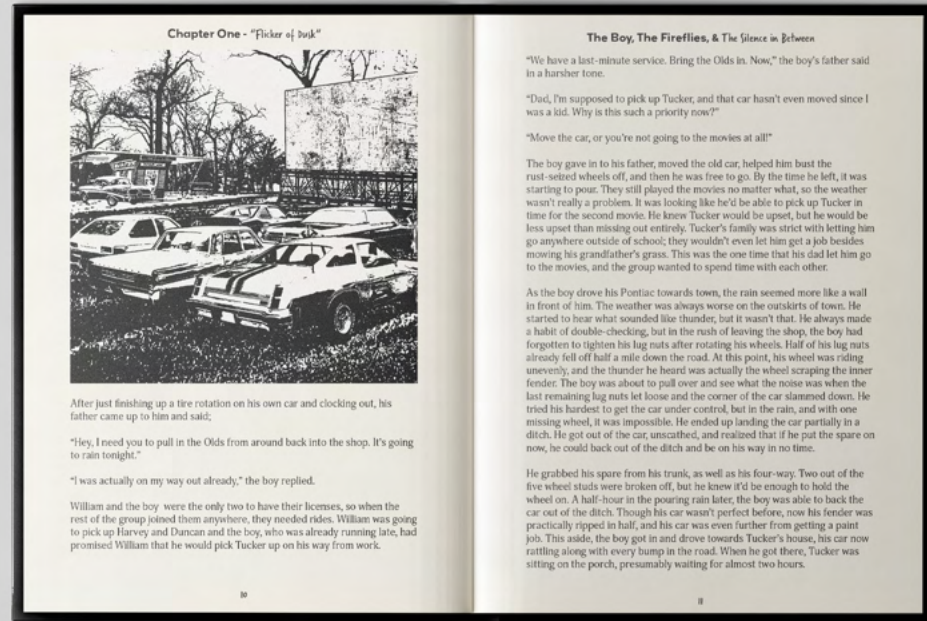
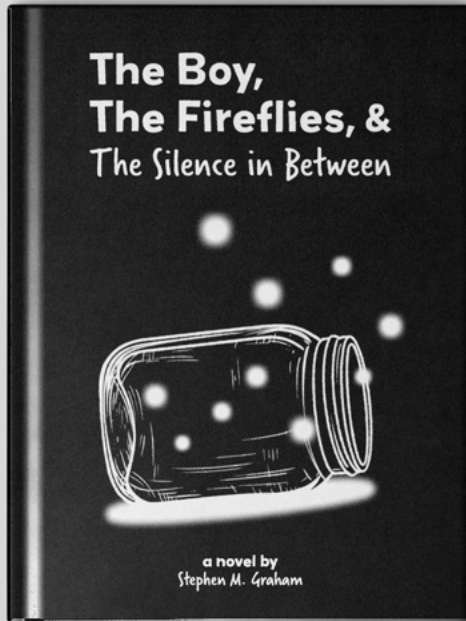
# IUP

## Mock Dorm Brochure





# Book Layout & Illustrations





## Packaging, POP Display





# Photography

