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PORTFOLIO
ANGELA CREASON



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ABOUT ANGELA

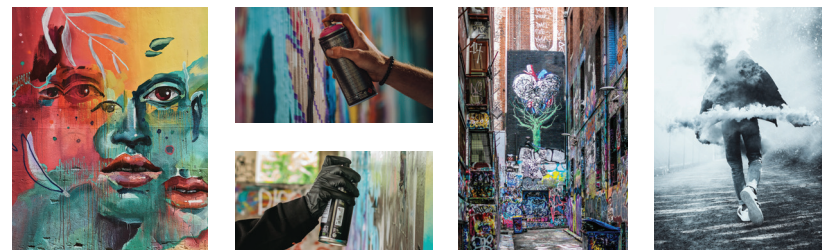
Angela Creason is a graphic designer whose work spans brand identity, print, vector art, and digital media. She holds a Master of Fine Arts in Graphic Design, with a background that also includes information technology. The combination makes her equally comfortable with the creative and the technical side of any project. Growing up in Alaska gave her a perspective that finds the unexpected angle, and she brings that same curiosity to work across every medium she touches.



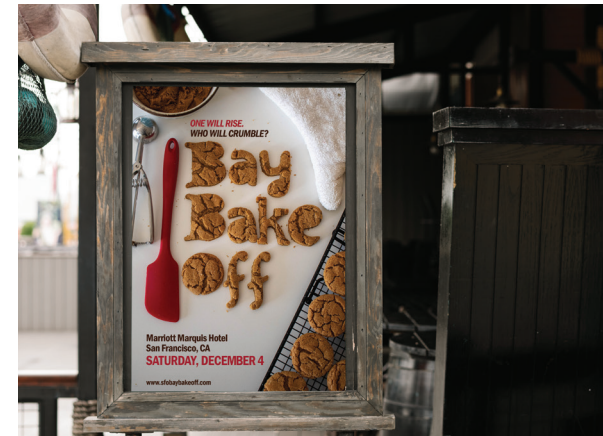
POSTERS

MOVIE POSTER

We were given the fictitious title “Outside Walls” to design a movie poster in Photoshop. I imagined the title to be a movie about a street art challenge over 48 hours. I created the mysterious effect with free photographs from the Unsplash.com community.



Source Photos by: Andrii Lytvynko, Jakob Rosen, Krisztian Matyas, James Garman, & Jonas Jaeken

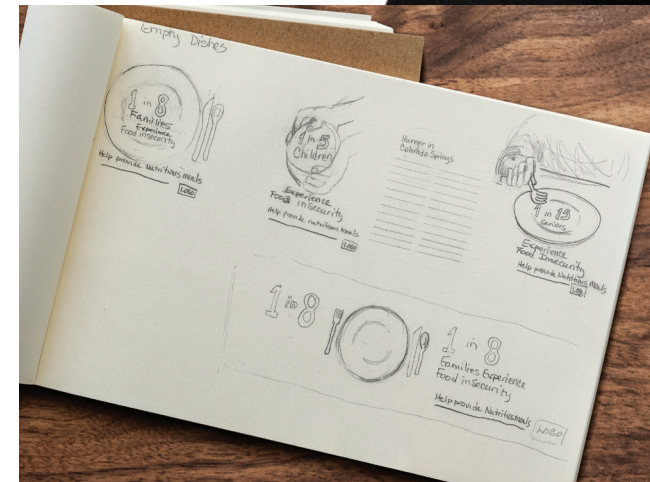


CREATIVE IMAGE

It was fun to design this poster because we got to eat the leftovers! After planning and baking, I arranged everything in natural lighting to capture the essence of this fictitious event.



BRANDING



SOCIAL GOOD

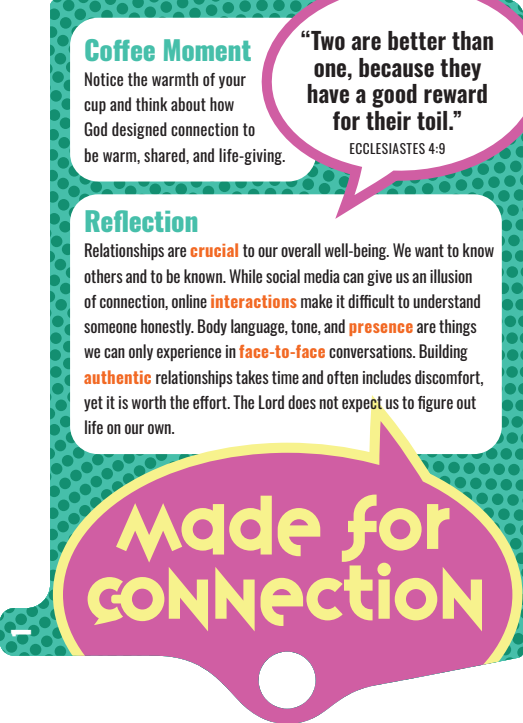
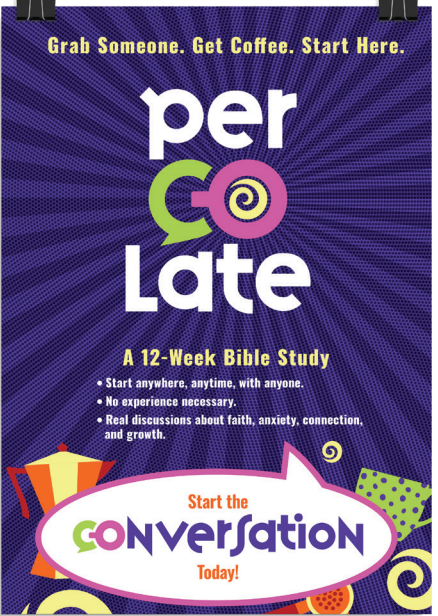
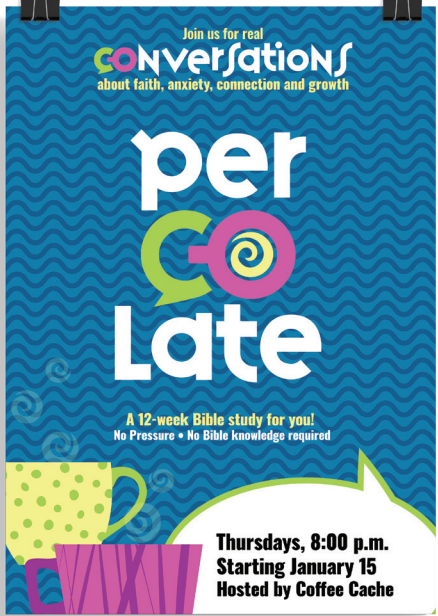
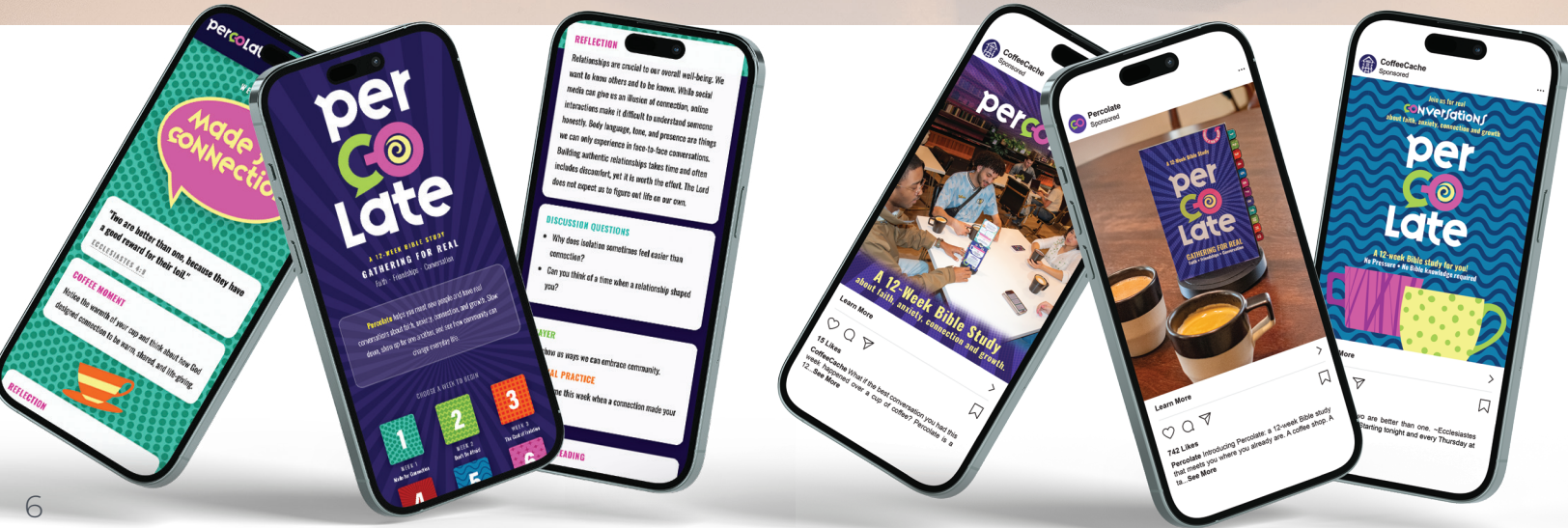
The BellyFull.org is a campaign concept designed to raise awareness of food insecurity in Colorado and show ways to help.





PERCOLATE

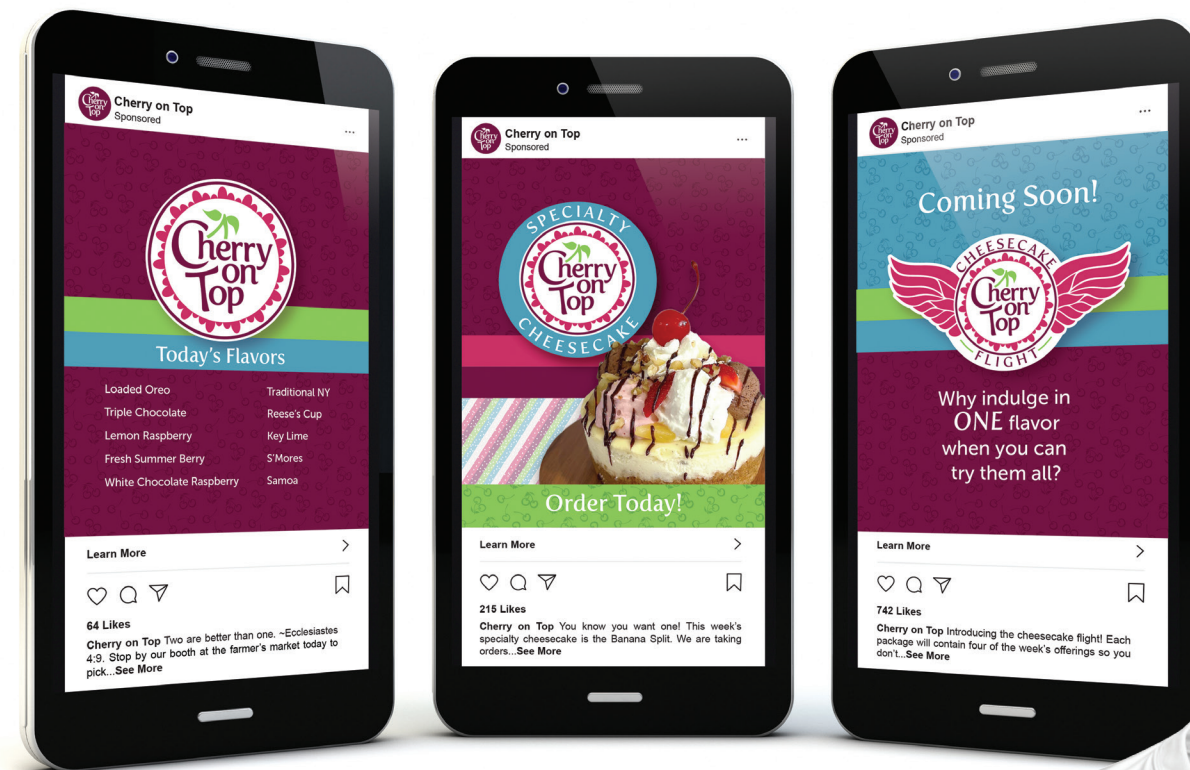
Percolate is a 12-session tabletop Bible study designed for coffee shop settings, built around the idea that community thrives in informal gathering spaces. Developed as an MFA thesis project, the system bridges print, product, and digital design to foster spiritual and mental well-being in everyday spaces.





CHERRY ON TOP

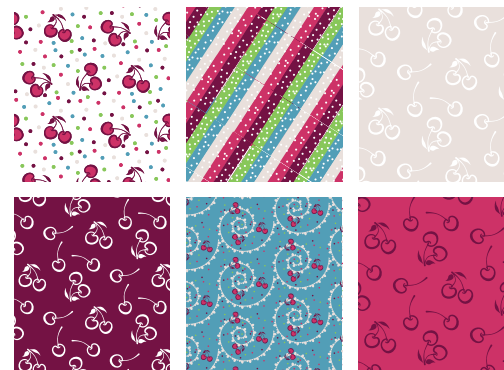
The system is for a gourmet cottage cheesecake business, built around a custom combination mark with supporting logo variations, a coordinating pattern library, and applications across packaging, apparel, stickers, and social media mockups. The palette balances warmth and sophistication, and the type is a clean, modern feel that complements the brand.



COLOR PALETTE



PATTERNS

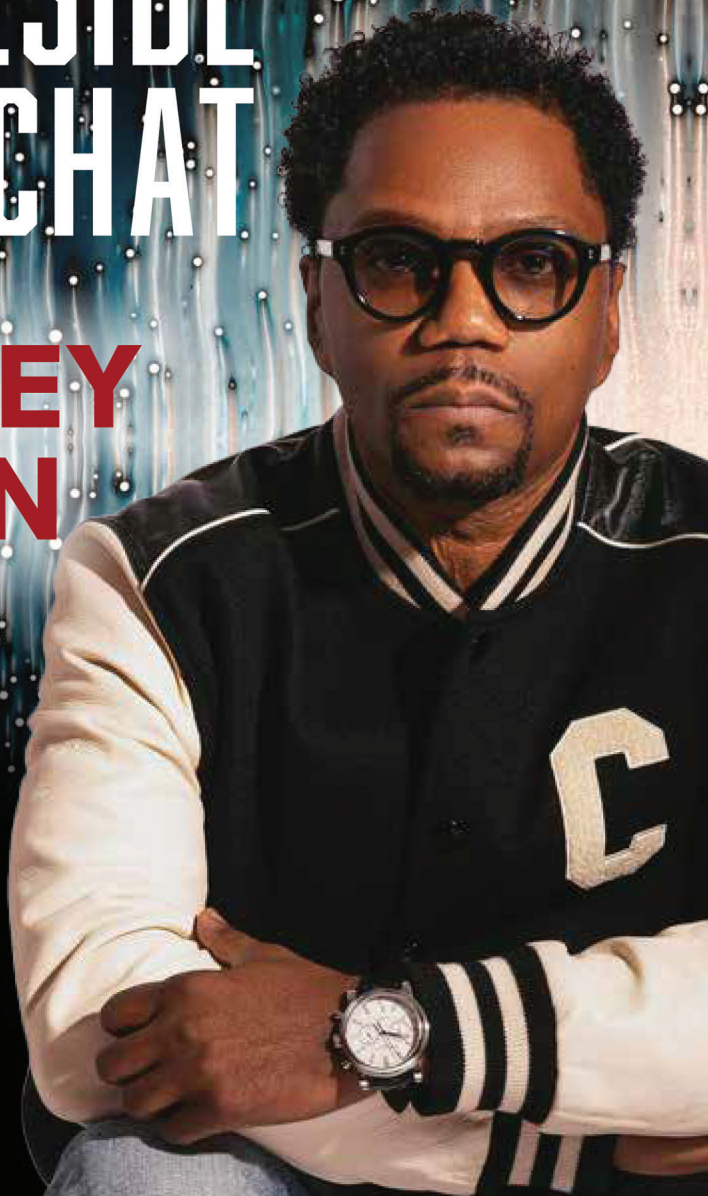




STANLEY BROWN

Faith, Music, & Transformation

FEB 10
10:30–11:30 A.M.
School of Music
Concert Hall



FIRESIDE CHAT

This brand refresh retains the event's established recognition while modernizing the visual language for a Gen Z audience in a college setting. The informal, conversational spirit of a classic fireside chat was central to the design direction, creating an atmosphere where attendees feel at ease with the experienced leaders LU One brings to share their journeys. The system is also designed for color flexibility, allowing each event's palette to reflect the season or the guest while maintaining brand consistency.

DESIGN PROCESS

LU One was uncertain whether to pursue a partial refresh or a complete rebrand. The early logo explorations ranged from closer to the original, retaining a more formal feel, to more significant departures. The final direction is a complete rebrand that remains immediately recognizable, collegiate yet informal.



DIEGO FERNÁNDEZ
Senior Pastor, New Life Baptist Church for the Nations

SEP 9
10:30 –11:30 A.M.

MONTVIEW
ALUMNI BALLROOM





BREWSEUM

A Coffee Culture Experience

OCT. 17
1-4 P.M.

MONTVIEW STUDENT UNION
ROOM 2760
LU ONE LOUNGE

BREWSEUM EXHIBITION

The Brewseum was a branded coffee culture experience designed and executed for LU One at Liberty University. The brand identity featured a dynamic logo, a unified color palette, and bold typography carried across digital signage, printed collateral, environmental graphics, and a passport-style event guide. Every touchpoint was designed to immerse Gen Z students in the coffee culture experience while reinforcing the LU One brand.



Student enjoying the exhibit. Photo by Dyson Biagas of LU One.



Students sampling coffee. Photo by Dyson Biagas of LU One.



VECTOR ART



EPUB PROJECT

This book takes the historical storybook by Charles Perrault, reimagined with ten original illustrations that resize well for various mobile devices. I made approximately 100 sketches to find the perfect illustrations which I created in Adobe Illustrator.



The Tales of
MOTHER GOOSE
As First Collected by
Charles Perrault in 1696

TRANSLATED BY
Charles Welsh

INTRODUCTION
BY M.V. O'Shea

ILLUSTRATED BY
Angela Creason



Cinderella
or The Little Glass Slipper

Once upon a time there was a gentleman who married, for his second wife, the proudest and most haughty woman that ever was seen. She had two daughters of her own, who were, indeed, exactly like her in all things. The gentleman had also a young daughter, of rare goodness and sweetness of temper, which she took from her mother, who was the best creature in the world.

The wedding was scarcely over, when the stepmother's bad temper began to show itself. She could not bear the goodness of this young girl, because it made her own daughters appear the more odious. The stepmother gave her the meanest work in the house to do; she had to scour the dishes, tables, etc., and to scrub the floors and clean out the bed-rooms. The poor girl had to sleep in the garret, upon a wretched straw bed, while her sisters lay in fine rooms with inlaid floors, upon beds of the very newest fashion, and where they had looking-glasses so large that they might see themselves at their full length. The poor girl bore all patiently, and dared not complain to her father, who would have scolded her if she had done so, for his wife governed him entirely.

When she had done her work, she used to go into the chimney corner, and sit down among the cinders, hence she was called Cinderwench. The younger sister of the two, who was not so rude and uncivil as the elder, called her Cinderella. However, Cinderella, in spite of her mean apparel, was a hundred times more handsome than her sisters, though they were always richly dressed.

It happened that the King's son gave a ball, and invited to it all persons

of fashion. Our young misses were also invited, for they cut a very grand figure among the people of the country-side. They were highly delighted with the invitation, and wonderfully busy in choosing the gowns, petticoats, and head-dresses which might best become them. This made Cinderella's lot still harder, for it was she who ironed her sisters' linen and plaited their ruffles. They talked all day long of nothing but how they should be dressed.

"For my part," said the elder, "I will wear my red velvet suit with French trimmings."

"And I," said the younger, "shall wear my usual skirt; but then, to make amends for that I will put on my gold-flowered mantle, and my diamond stomacher, which is far from being the most ordinary one in the world." They sent for the best hairdressers they could get to make up their hair in fashionable style, and bought patches for their cheeks. Cinderella was consulted in all these matters, for she had good taste. She advised them always for the best, and even offered her services to dress their hair, which they were very willing she should do.

As she was doing this, they said to her:

"Cinderella, would you not be glad to go to the ball?"

"Young ladies," she said, "you only jeer at me; it is not for such as I am to go there."

"You are right," they replied; "people would laugh to see a Cinderwench at a ball."

Any one but Cinderella would have dressed their hair awry, but she was good-natured, and arranged it perfectly well. They were almost two days without eating, so much were they transported with joy. They broke above a dozen laces in trying to lace themselves tight, that they might have a fine, slender shape, and they were continually at their looking-glass.

At last the happy day came; they went to Court, and Cinderella followed them with her eyes as long as she could, and when she had lost sight of them, she fell a-crying.

Her godmother, who saw her all in tears, asked her what was the matter.

"I wish I could—I wish I could—" but she could not finish for sobbing.

Her godmother, who was a fairy, said to her, "You wish you could go to the ball, is it not so?"

"Alas, yes," said Cinderella, sighing.

"Well," said her godmother, "be but a good girl, and I will see that you go." Then she took her into her chamber, and said to her, "Run into the garden, and bring me a pumpkin."

Cinderella went at once to gather the finest she could get, and brought it to her godmother, not being able to imagine how this pumpkin could help her to go to the ball. Her godmother scooped out all the inside of it, leaving nothing but the rind. Then she struck it with her wand, and the pumpkin was instantly turned into a fine gilded coach.



How to Skydive



INFOGRAPHIC

The goal of the vector illustration project was to create an infographic showing how to skydive without any text, except for the hand-lettered title.



BOOK COVER PROJECT

Monster Book Series is a three-book children's illustration concept featuring lovable yet misunderstood creatures, each given its own playful origin story. The covers are united by a cohesive flat-illustration style, a shared color palette, and textures that tie the series together visually. This illustration series demonstrates type treatment and visual brand development for a children's publishing context.



