

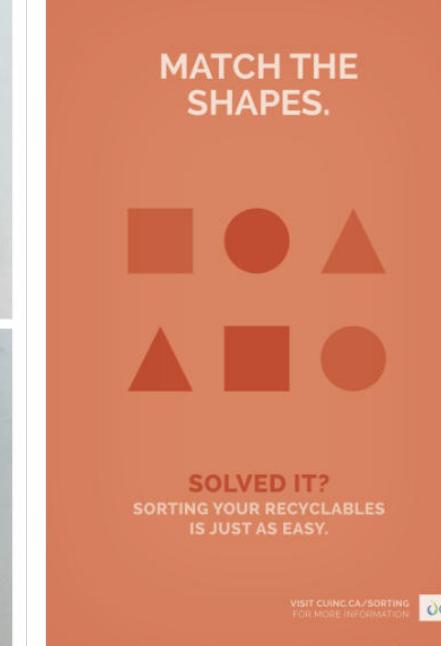
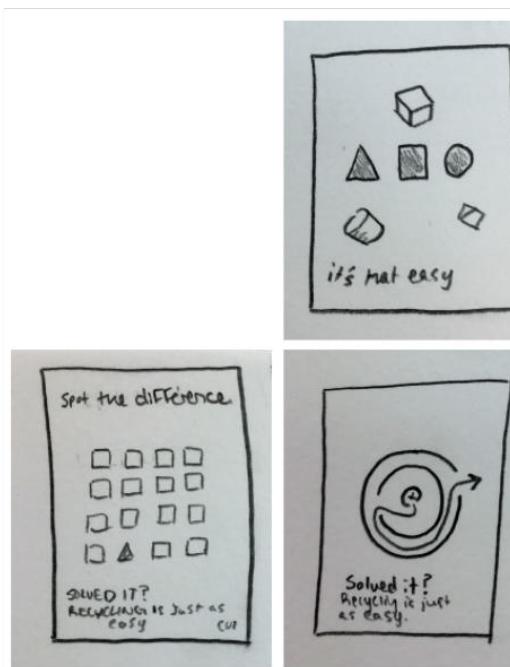
RUDY PATTERSON
2026
DESIGN PORTFOLIO

2016

SCHOOL WORK POSTER CAMPAIGN

Near the end of my degree, one of my final projects was to create a design solution for a local waste management facility. The concept was to encourage locals to exercise proper recycling habits. A unique request, the brief requested that the tone be confrontational.

After doing thumbnails, I pitched the concept of a series of easy to solve puzzles to my professor, linking the ease of recycling to a brain teaser.



PUZZLE SOLVING IS EASY.
Why does recycling have
to be any different?

Just like a puzzle recycling can be solved in seconds. It may be confusing at first, but once you learn the tricks the rest comes easy. Start solving the blue bin puzzle by checking the list below for what **can** go in your recycling.

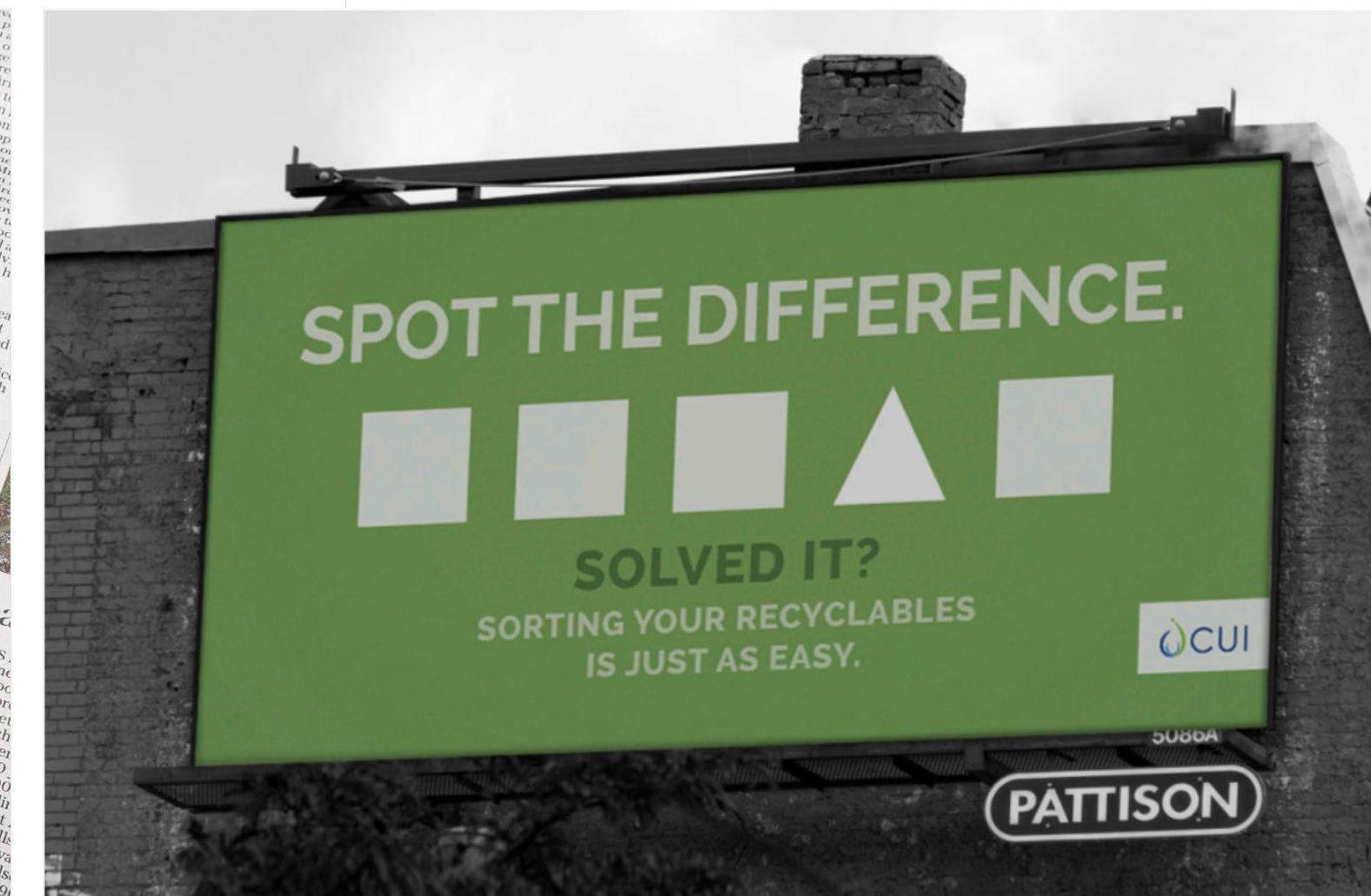
BLUE BIN IT!

If it's not on the list, it **doesn't go in the bin**. Make sure that all recyclables are clean, dry, and empty! Rinsing them of food particles whenever possible.

- boxboard
- cardboard
- mixed paper material
- newspaper
- pizza boxes
- plastic bottles
- yogurt cups
- ziploc bags
- plastic lids
- plastic shopping bags
- medication bottles
- saran wrap
- tin and tin cans
- plastic cups

Visit cuinc.ca/sorting
For more information on sorting and bin rules.

VISIT CUINC.CA/SORTING
FOR MORE INFORMATION



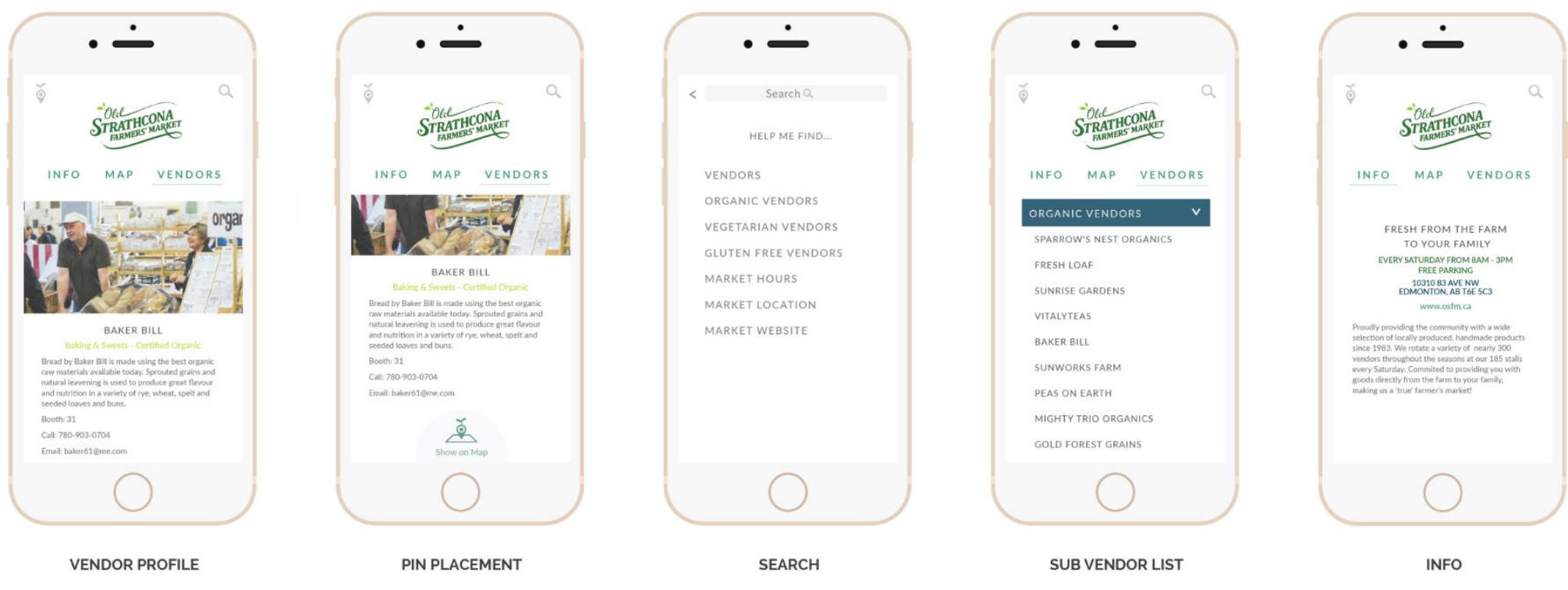
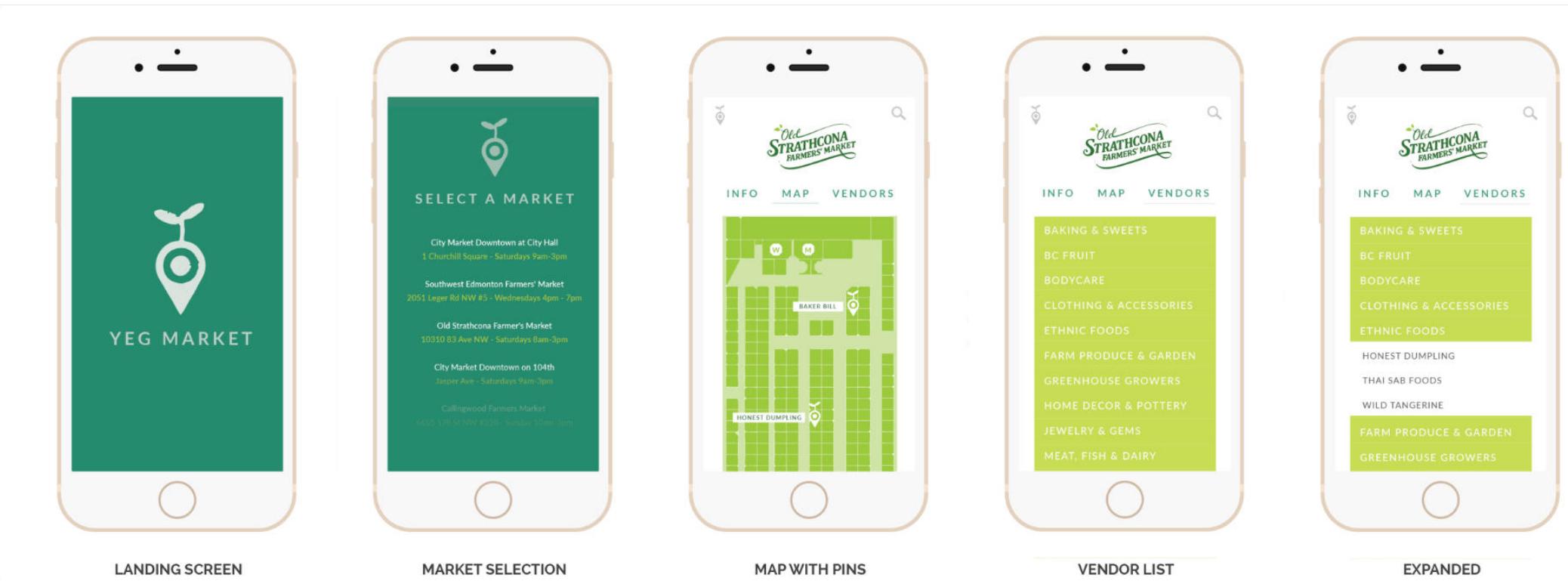
2016

SCHOOL WORK

POSTER CAMPAIGN

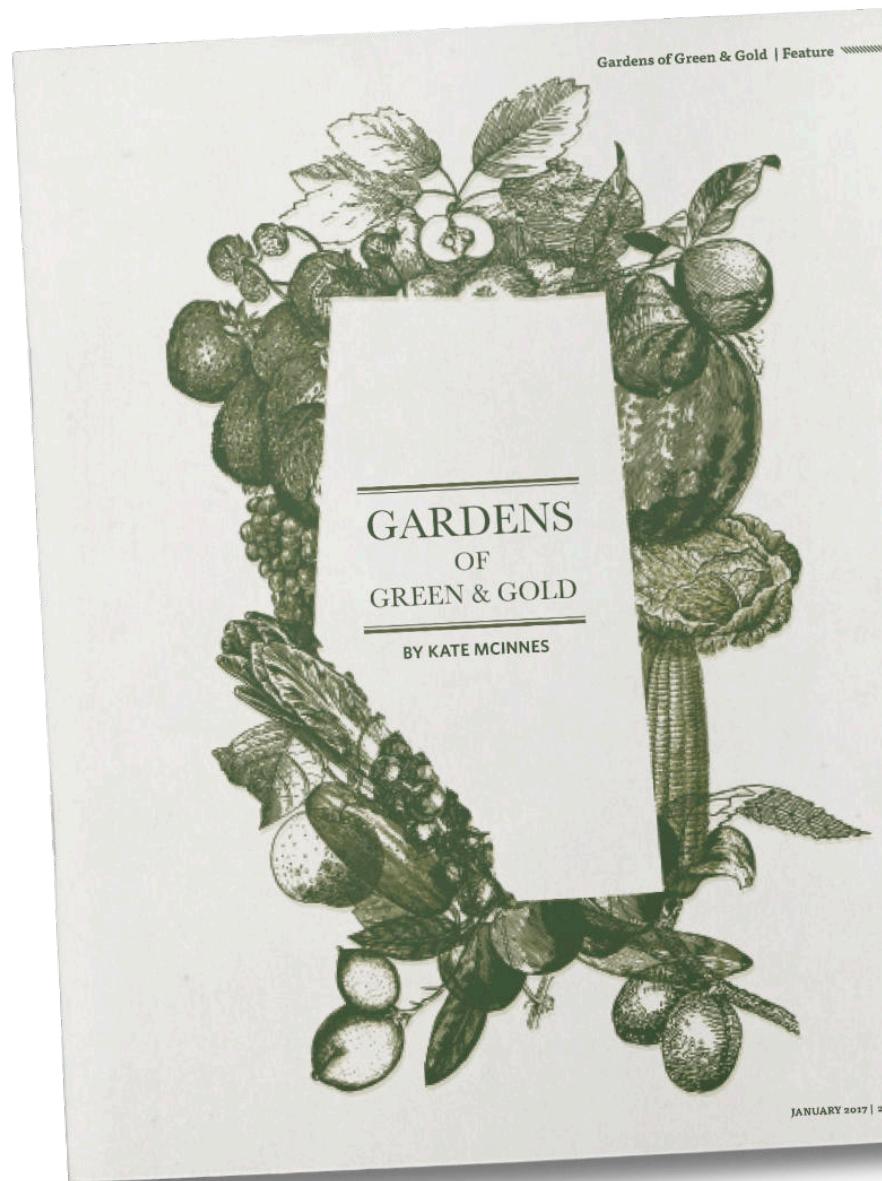
My final assignment for the term consisted of a self directed app design project. As a frequent market visitor I was excited to explore the concept of a wayfinding and directory app dedicated to local farmers markets.

Nailing the final solution required frequent iterations on the initial concept sketches, and a series of completely justifiable visits to the Strathcona Farmer's Market and it's many food vendors.



THE GATEWAY

MAGAZINE LAYOUT & DESIGN



During my time with The Gateway I had the immense privilege of being given nearly total creative freedom with the design of the monthly magazine. Working alongside the writer and editor of each article, I was able to draft up concepts and pitch them, incorporating their feedback and ideas into the finished pieces. Though the designs are a bit older now, I still look back on these works with a great deal of pride.

THE GATEWAY

MAGAZINE LAYOUT & DESIGN

Feature | Girls' Club

It's not just about the grades, it's about the learning to it. ~Lyndsay KEEP ON KEEPIN' ON!

GIRLS' CLUB: WOMEN IN ENGINEERING

UNIVERSITY OF ALBERTA 2017-2018



BY SOFIA OSBORNE
PHOTOS BY ROSTY SOKA AND RUTH FERRARI

Never be discouraged by where your peers are at. You can learn at your own pace and are FULLY capable of achieving anything you put your mind to! —Bianca A.

Never stop believing in yourself! Go out there, get involved. Be a part of something bigger. You are capable of so much more than you think! —Maha

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Feature | Girls' Club

The limit does not exist! —Georgia

Don't Give Up! —A.Y.

Engineering has taught me how to learn difficult material fast, the key is confidence. —Victoria

Get involved; believe in your abilities and go out there and change the world! —Dorsa

Never underestimate your potential to change the world! —Willow

For her co-op in computer software engineering, Bianca Angotti researched robotics at the École Polytechnique in Montreal, the school where 14 women were shot in 1989.

On December 6, a 25-year-old man entered an engineering classroom, separated the women from the men and shot all the women. He said he was "fighting feminism" and that feminists had ruined his life. He went on to walk through the building, deliberately targeting females. He shot 28 people and killed 14 women, most of them engineering students.

The Place du 6-Décembre-1989 in Montreal is a memorial to the victims of the massacre, and the anniversary of the attack is now called the National Day of Remembrance and Action on Violence Against Women.

"I'm really glad that I saw the memorial because it put things into perspective," Angotti says. "It wasn't that long ago that that sort of injustice happened, so it is still very real."

Margaret-Anne Armour, a University of Alberta chemistry professor and the associate dean of diversity for diversity, says she will never forget the massacre. Armour started the Women in Scholarship, Engineering, Scholarship, and Technology (WISEST) program.

"That for me was something that really pointed out how far we had to move," she says. "That yes it was one person and yes, they were completely out of their mind, but it said that somebody believed that women in engineering were taking away his possibilities, they were taking away jobs from him and

they shouldn't be there. And that at that time was not an unusual response."

When Armour started WISEST in 1982, only about 10 percent of engineering students were women (we've now reached 20 per cent) and there was only one female professor who worked there part-time.

A year earlier, Gordon Kaplan, the U of A's first vice president (research) went to a seminar on microprocessors and noticed there was only one woman present. He gathered 20 women at the U of A to take action to change the male-dominated culture. Armour was one of them.

WISEST developed the six-week summer research program at the U of A for Grade 11 students, which, among other things, places young women in research positions under female engineering professors. Armour says many students have no idea what engineers actually do, and once they get hands-on experience they get hooked. They have been able to teach the students after they finish the program, and have found that many young women decide to stick with engineering when they enter university.

Make Lots of Mistakes! —Elizabeth

JANUARY 2017 | 13

Feature | Girls' Club

New engineer for being smart. Take pride in your abilities and have confidence in yourself. —Mia

DON'T LET FAILURE STOP YOU! —Sandra

When she did become a full professor, even that decision was questioned. She remembers when one male student posed an R&B question: "Why women should be allowed into engineering, since they're too dumb to succeed."

"I know there's also girls in engineering who don't think there's a problem," she says. "The University in Engineering group is trying to show that there is but that we're not noticing that's not the case."

Ulrich thinks this sort of impostor syndrome, a feeling that you don't really deserve to be in a certain position, is persistent all across engineering. That's why she believes when women are strong in math, they're less likely to enter engineering than men of equal or lesser mathematical ability. She wants women to understand that they can succeed in engineering. While only 12 per cent of engineering students at the U of A are women, they are even less represented in leadership positions. As an associate dean, Ulrich is one of two female academics in the faculty's administrative ranks.

Ulrich thinks it's important when there are other women in the room to let them know that they're in meetings where there are no other women at all," she says. "It's been so part of my life the long you kind of became used to it."

One of her top initiatives as associate dean is to look at how to support women in engineering. She wants to make sure that Ulrich, here to be asked to apply. Because of her ingrained insecurity, she doubted whether she was cut out to be associate dean. When she got out of that fear, it paid off.

Ulrich's work as associate dean has been a success and she feels like finally have gone through the ranks, I don't need to prove anything to anybody anymore," she says. "It's been so part of my life the long you kind of became used to it."

At the undergraduate level, Ulrich is looking to enhance and improve student culture, she wants to know if students, particularly minorities, feel included in engineering. Working with Valsarapadur's University in Engineering group has given her the most momentum to do so.

A year ago, Valsarapadur reached out about the group. Ulrich immediately agreed to support them as a professor. Now that she's an associate dean, she has a bigger platform to help. After hearing about the female students' experiences, she says she's excited to work with the group. "Women like these are the ones we wanted to work at a university in the first place."

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JANUARY 2017 | 14

Feature | Girls' Club

Don't be afraid and just do it. —Joanna

Be bold and be yourself. Don't let the ratio intimidate you. —Sara

"I get to work with young adults who want to tackle this stuff, ever afraid of change, and want things to move forward," Ulrich says. "It's so inspiring and I'm honestly here to just move the ball forward."

Ulrich is helping the group apply for grants and conduct their climate survey, as well as getting feedback from the group on their outreach to prospective students.

"We're also trying to employ a team of engineers and the engineering students in the program to do the highest in Canada," she says. "It's incredibly empowering for our women to have a team where she'll never have to worry about money or rely on anybody else for her future."

Liu, currently an assistant professor in chemical engineering, is a co-mentor and supervisor of the University in Engineering group. Having done all her degrees at the U of A, she says, "I'm really excited to be involved in the future of the university administration that something needs to change."

Ulrich, Valsarapadur, and Liu are examples of how female engineering students should move out of their professor's office to encourage and support them in their studies.

"I'm continually inspired by Meghan and Joanna and how much sheer determination and energy and focus they have to make a difference."

When Angotti told her friends she would be going to the Geological Polytechnique for her winter co-op, they asked if she was going to be the first woman to do that. "I was shocked in engineering. She told them she needed to go to prove that women can be engineers and that she's afraid."

"At the moment we are fearful we stop and we let them win and then going to be fewer women in engineering because they're afraid," she says. "Then they're won."

You have been assigned this mountain to show others it can be moved! —Jennifer

COURSE WILL TAKE YOU TO PLACES! —Carlin

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JANUARY 2017 | 15

THE GATEWAY

MAGAZINE LAYOUT & DESIGN



The executive editor and I had hatched a plan to buy a load of fruit and construction paper to shoot a staged layout for her upcoming article about juicing. Our poor photographer had a studio full of produce waiting for him that day. He was a good sport though, and we all got to taste some interesting juices after!



THE GATEWAY

MAGAZINE LAYOUT & DESIGN



oysters are the new black.

BY VICTORIA CHIU | PHOTOS BY ROSTY SOROKA

Consider the oyster: as food, it's a historical delicacy consisting of a small round of meat between two calcified shells often slurped down raw; as a symbol of luxury, it's the sole natural producer of pearls. They're often only served in what you might call fancy restaurants, because that's the environment befitting most oyster consumption. Everything about oysters screams high class. They're not a food that's accessible to everyone by a long shot.

Oysters, like fine wine, have a highly developed culture built around them. There are dozens of varieties and flavor profiles and quality markers; there are east and west coast oyster fanatics; there are raw oyster bars and professional shuckers; and detailed forum posts about the notes of varieties of oyster liqueur, the fluid inside the shucked shell of an oyster that rests below the meat when it's been opened or "shucked." There are oyster connoisseurs and food blogs that specialize in unpacking their briny goodness.

Another similarity between wine and oyster connoisseurs is the price point. Oysters are known to be an expensive food – a dozen of the bivalve mollusks can cost you upwards of 20 or 30 dollars depending on the variety.

But as there are cheap wines, there are also cheap oysters. The difference here is that across the board, oysters aren't as well-understood as their fermented grape juice counterparts – and that's where things can start to get murky.

Because oysters are fairly expensive at full price, promotions on oysters are common. The most widely known promotion in North America is known as "buck-a-shuck," which offers discounted rates for each "shuck" – each oyster prepared for consumption. Oysters, as premium foodstuffs, can fetch prices up to \$100 each for ultra-exclusive Coffin Bay King Oysters; typical East and West Coast oysters are closer to about three dollars apiece. Buck-a-shuck can take that down to about 70 per cent – or less – of the standard full price.

NOVEMBER 2017 | 13

I'm still so incredibly proud of the incredible work our staff photographer Rosty brought to the table every month. This was the layout that inspired me to pitch an entirely grayscale magazine to the team. Once we showed the mock up of this article to the editor-in-chief she was convinced.

Feature | Oysters Are the New Black

oysters and are more likely to buy them – maybe the demand is just there," he says. "It's not necessarily what's in the market, it's what's in the promotional calendar." He adds that promotional rates would depend on which of those rates come to mind when they see the buck-a-shuck.

Moore is less against taking the positive effects of sale prices too far, though. "This relationship could be toxic – it's not necessarily a bad thing to have attitudes toward establishments, and this will affect how they perceive promotions. But if it's always always always has oysters and now it's always down, then they might start to make a connection about poor quality and decrease your actual toward them," she says.

To prove his point, Moore describes it in a different light. Moore's not thinking of another beloved classic food deal, Wing Wednesday.

"Most of the time, Wednesday is fairly standard, we happen to do a special Wednesday night," Monday explains. "If that's the case, then consumers want to expect those prices, and when there's any difference, it's that's what's different."

In line with those consumers' expectations, Monday says, "Most of the time, it's enough on the menu, we have the people go with the full understanding that they'll get a smaller plate or sizes of things than if they're ordering a full meal. And then there's just been a trend where it's everything does it, and we're okay with letting the restaurant share some of the shell."

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"You never stay good up to 100s, but I never have mine around that long, and we stuck them to order. That's what it is, the buck-a-shuck a short night, in line with the rest of the menu," he says.

Wing Wednesday, Monday continues, is fairly standard, we happen to do a special Wednesday night, Monday explains. "If that's the case, then consumers want to expect those prices, and when there's any difference, it's that's what's different."

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THE GATEWAY

MAGAZINE ILLUSTRATION



At this time in my life I was going by Alex.
I now use my middle name, Rudy!

This was one of the first times I tried my hand at illustrating for an article. At the time, I was also working as a teaching assistant for the campus game development class so this article felt like a matter of destiny.

Unboxing BioWare | Feature

"Probably most of the folks we have (at BioWare) who've been around for a long time, so most of the people leading Anthem right now, graduated from the U of A. That team has had a massive impact on BioWare."
- Janice Thoms, BioWare Director of Production

the U of A has company. One part art program, says Wood says students. BioWare every area art, design, there haven't been department in company, there Vane's writing for hires and bring students making many places, Laidlaw the fantasy the first BioWare were born of a U of A. usual mechanics, features involved Laidlaw says best features of students have come over the years that

85 to 90 per cent conversion rate — that is, when BioWare brought in new grads, there was a very high chance they would become full-time employees.

"Probably most of the folks we have (at BioWare) who've been around for a long time — so most of the people leading *Anthem* right now — graduated from the U of A," Thoms says. "That team has had a massive impact on BioWare."

The team working on *Anthem*, the upcoming open-world sci-fi roleplaying game set for release in 2018 on Windows, PS4, and Xbox One, she notes, also includes the people who worked on *Mass Effect* and *Star Wars: Knights of the Old Republic* before that. It helps that BioWare's location in Edmonton and Alberta makes the company naturally more attractive to burgeoning game developers. Artists, writers, designers, testers, developers, and recent graduates are all attracted to the company's focus on narratives in game creation. Many students dream of working on BioWare projects after graduation.

"Providing students an opportunity to get their feet wet in the games industry has

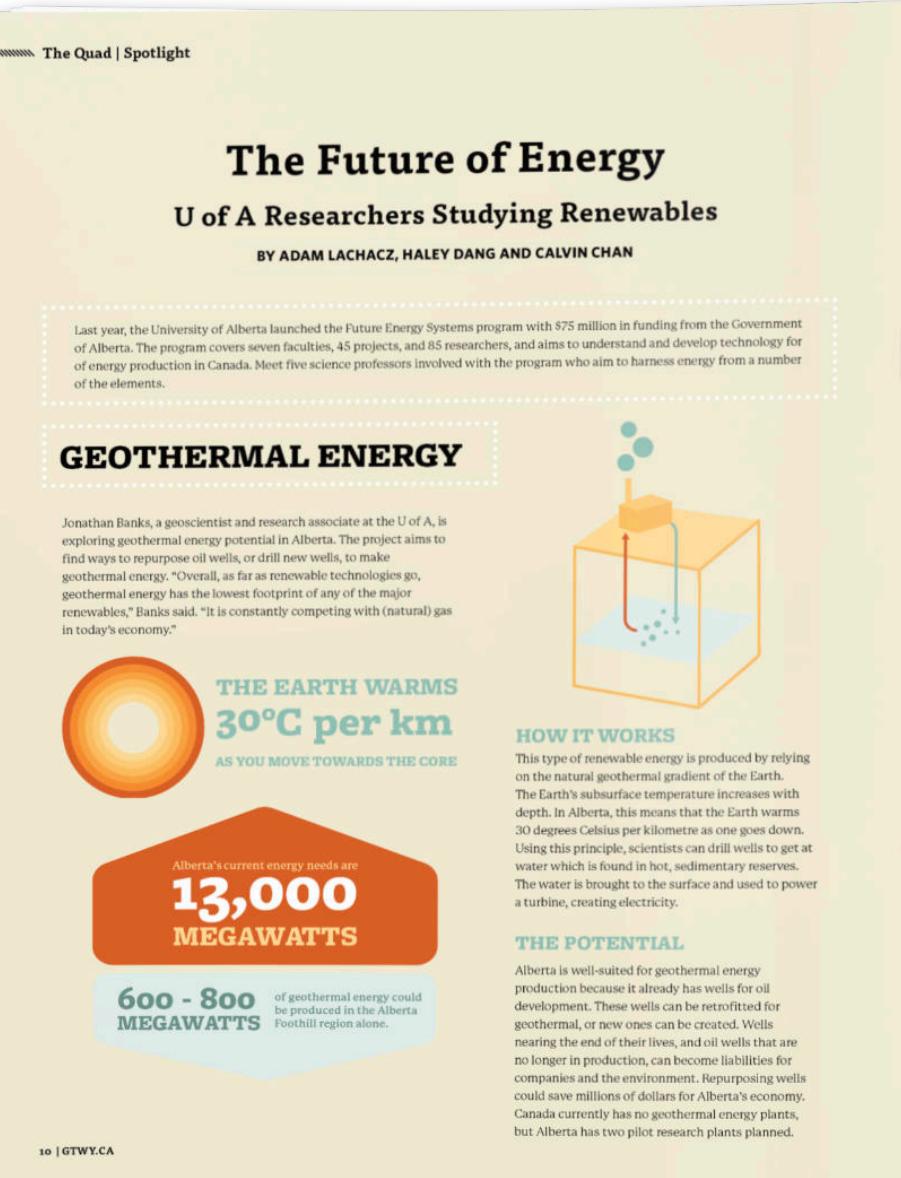
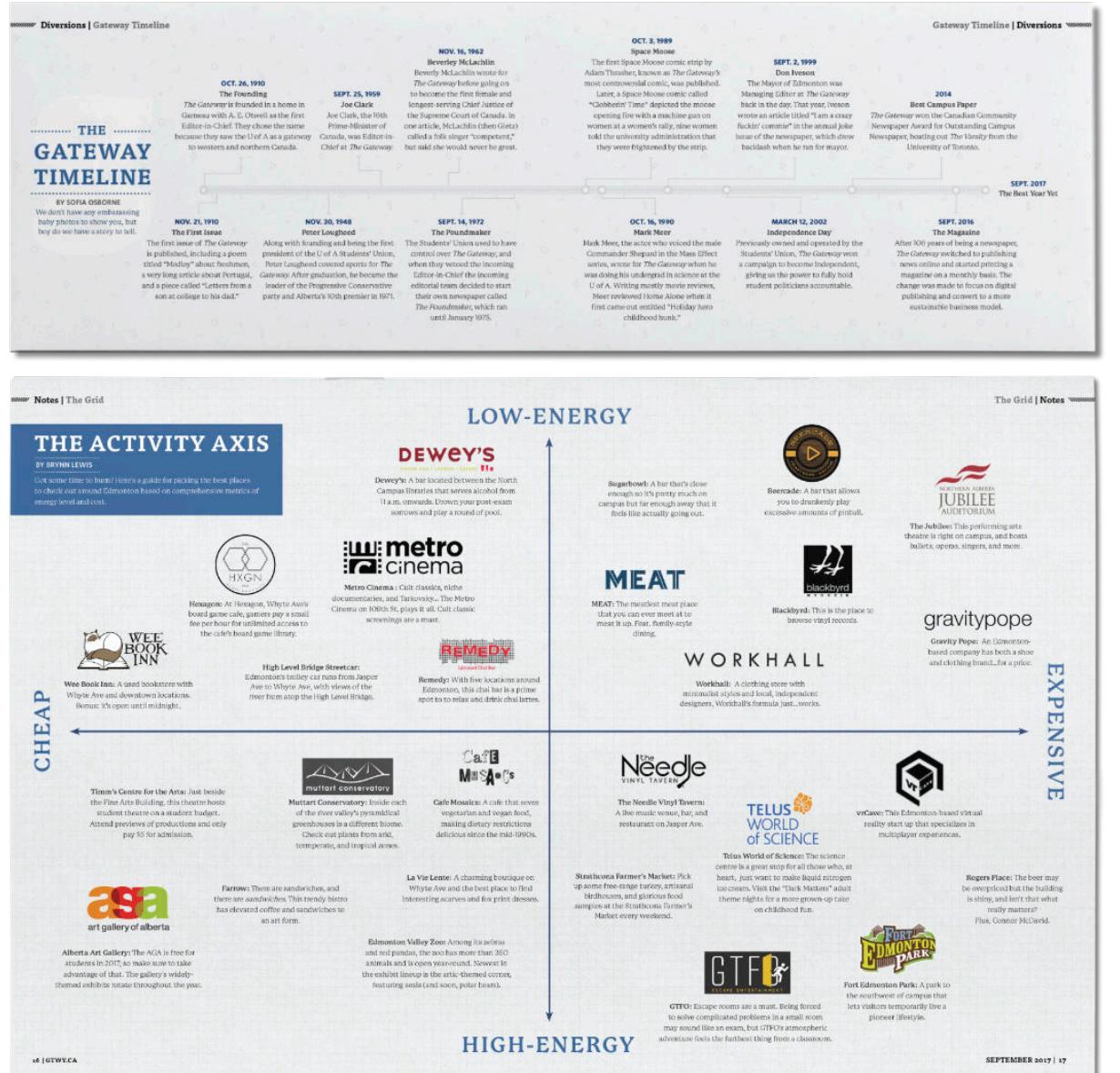
been a huge advantage to us," Thoms says. This human connection to Edmonton is a big reason why the company has stayed in the city instead of moving to somewhere more focused on games and technology, like Silicon Valley. The location isn't without problems, but certain advantages come from being in a city not historically known for gaming, Thoms says. And because the company is situated in a largely oil and gas economy, BioWare is able to provide some diversity of employment for people coming out of their degree programs.

"Any time we have new, fresh talent, we love to see that," Wood says. "Any time we have a student come in from the University of Alberta or any other school, we're constantly trying to pull their knowledge and creative mindset," Thoms says. g

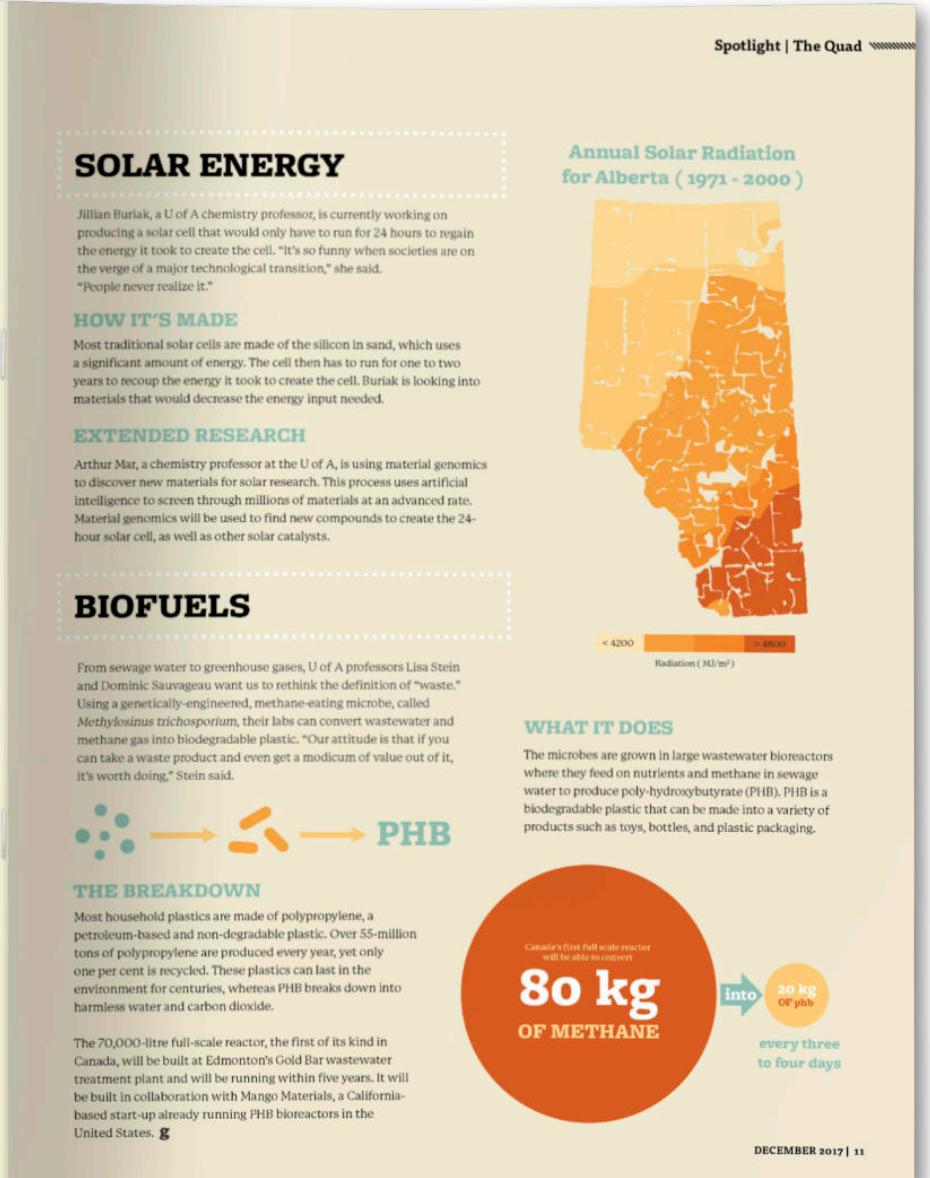
2017

THE GATEWAY

INFOGRAPHIC DESIGN



Given The Gateway was a University of Alberta based student publication I encountered my fair share of infographic necessary articles. Looking back on this article on the right, I wish that I had made the background white, to lend to better legibility.



SUBPRINT

PRICING DESIGN

DIGITAL PRINTING & COPYING

SUBprint

	BLACK & WHITE				FULL COLOUR				RICH B&W
	1+	1,000+	5,000+	10,000+	1+	1,000+	5,000+	10,000+	Grayscale on Colour Printer
8.5 x 11"	12¢	8¢	7¢	6¢	40¢	36¢	29¢	25¢	20¢
8.5 x 14"	13¢	9¢	8¢	7¢	69¢	59¢	49¢	39¢	30¢
11 x 17"	19¢	14¢	10¢	8¢	95¢	85¢	75¢	65¢	40¢
12 x 18"	29¢	25¢	22¢	19¢	\$1.05	95¢	85¢	75¢	50¢
13 x 19"	39¢	35¢	32¢	29¢	\$1.15	\$1.05	95¢	85¢	60¢

BINDING

COIL	\$4.50 - \$5.50
CERLOX	\$3.50 - \$4.50
TAPE	\$3.50 - \$4.50

Price determined by document thickness.

TRIMMING & FOLDING

SET UP FEE	\$5
TRIMMING	1¢ / cut per page
FOLDING	1¢ / fold per page
BOOKLET TRIMMING	2¢ / cut per page

PAPER OPTIONS

TEXT WEIGHT (20 - 28 lb)	5¢ - 20¢
CARDSTOCK (60 - 100 lb)	10¢ - 90¢
TRANSPARENCIES	\$1.50

We offer a variety of paper options in both matte and gloss, ranging in sizes from 8.5 x 11" to 13 x 19". Samples are available at our front counter.

SCANNING

AUTO-FEEDER	\$1+ \$0.25 / add. page
OFF THE GLASS	\$2+ \$0.50 / add. page
COPYING OF THE GLASS	20¢ / page

FAXING

CANADA	\$1.50+ \$0.50 / add. page
USA	\$3.50+ \$0.50 / add. page
INT'L	\$5.50+ \$1.00 / add. page
INCOMING	\$2.50+ \$0.50 / add. page

LAMINATION

8.5 x 11"	\$1.75
11 x 17"	\$3.50

For lamination larger than 11" in width please refer to Large Format lamination pricing.

At the time of printing.

EMAIL US! subprint@su.ualberta.ca LABOUR \$30 / hour

LARGE FORMAT PRINTING

Prices calculated per linear ft rounded to the next 1/4 ft (3 in).

	24"	36"	42"	60"
MATTE BOND	\$5.00	\$7.50	\$8.75	\$12.50
SATIN PHOTO	\$7.50	\$11.25	\$13.13	\$18.75
POLY PRO	\$12.00	\$18.00	\$21.00	-
ADHESIVE	-	\$27.00	\$31.50	\$45.00
SCRIM VINYL	-	\$27.00	-	-
SATIN CLOTH	-	\$21.00	\$24.50	\$35.00
CANVAS	\$18.00	\$27.00	\$31.50	\$45.00
CLEAR FILM	-	\$27.00	-	-
GROMMETS	\$1 each			
LAMINATION (GLOSS / MATTE)				\$10 / LN. FT

MOUNTING

FOAMCORE	\$6 / SQ. FT
COROPLAST	\$3 / SQ. FT

TUBES

CARDBOARD	36"	\$5
	42"	\$6
	60"	\$10
PLASTIC EXTENDABLE	30 - 50"	\$20

BANNER STANDS

	DISPLAY SIZE	FILE SIZE
X-BANNER	\$149	36 x 72"
SMALL ROLL-UP	\$139	24 x 57"
STANDARD ROLL-UP	\$199	36 x 78"
DELUXE ROLL-UP	\$239	36 x 78"

Roll-up banners require a 6" bleed at the bottom of the design to attach to the roll mechanism.

BANNER EXAMPLES

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SCAN FOR PDF VERSION

PLEASE NOTE:

- Length is rounded to the next 1/4 ft (3 in)
- Your file must be proportional to the requested print size.
- Test strips are recommended for colour critical prints, at a cost of \$5/test strip.

PLEASE NOTE:

Prices listed do not include GST.

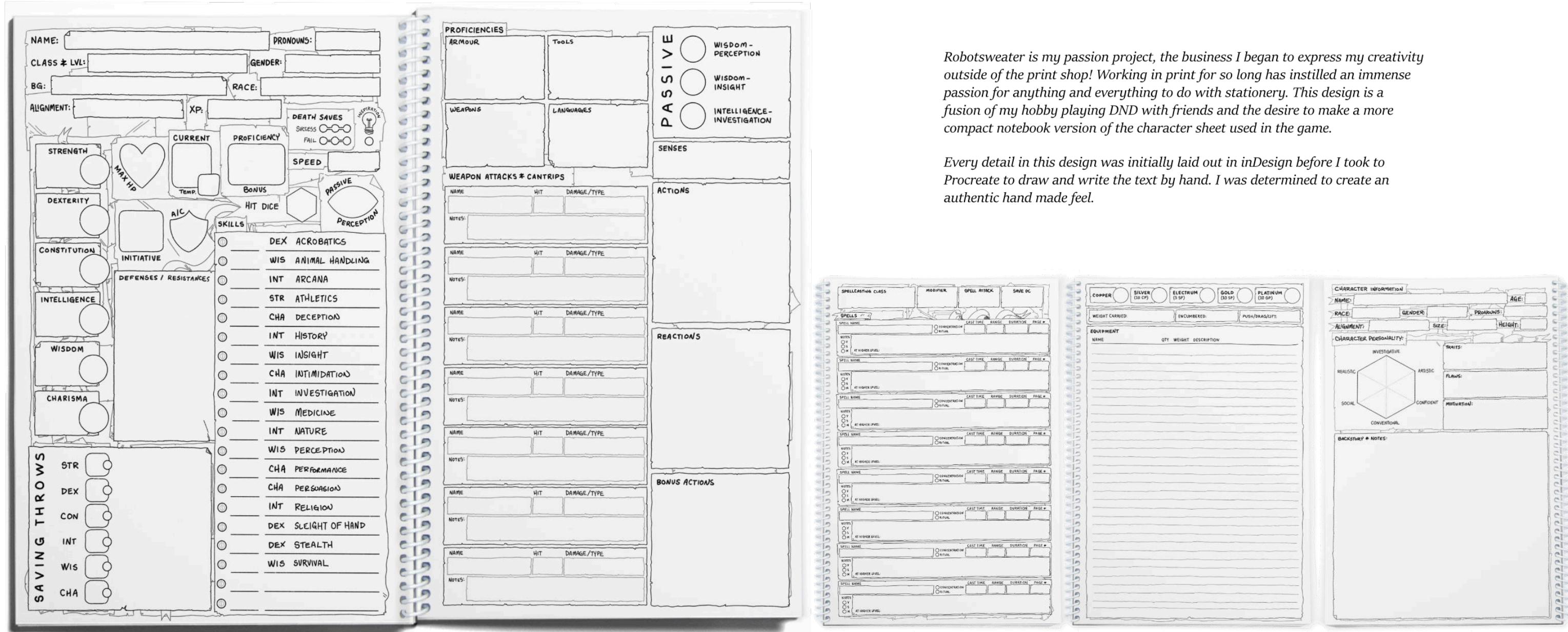
Following the spirit of infographic design; though SUBprint was not a graphic design position, I was able to sneak in a couple opportunities along my way. Our price list was in dire need of a refresh and with some new stock coming in I was given the opportunity to make the change!

This was a lot of fun, there's a certain pleasure in taking a great deal of information and organizing it into a unified design.

2021 - 2025

ROBOTSWEATER

STATIONERY DESIGN



Robotsweater is my passion project, the business I began to express my creativity outside of the print shop! Working in print for so long has instilled an immense passion for anything and everything to do with stationery. This design is a fusion of my hobby playing DND with friends and the desire to make a more compact notebook version of the character sheet used in the game.

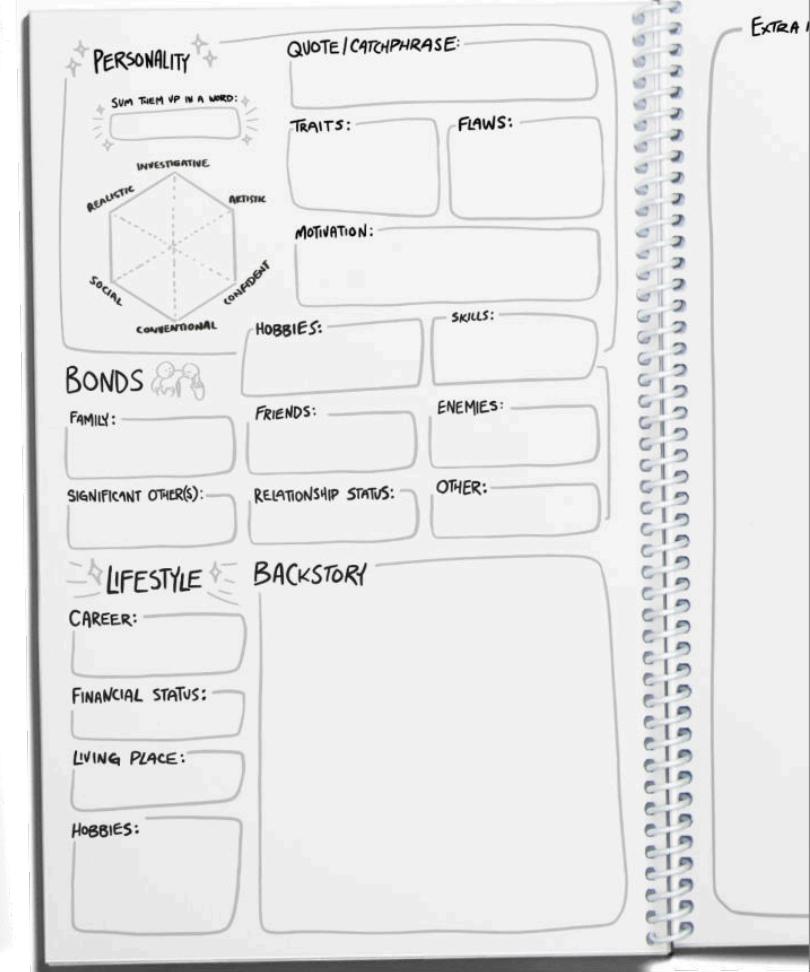
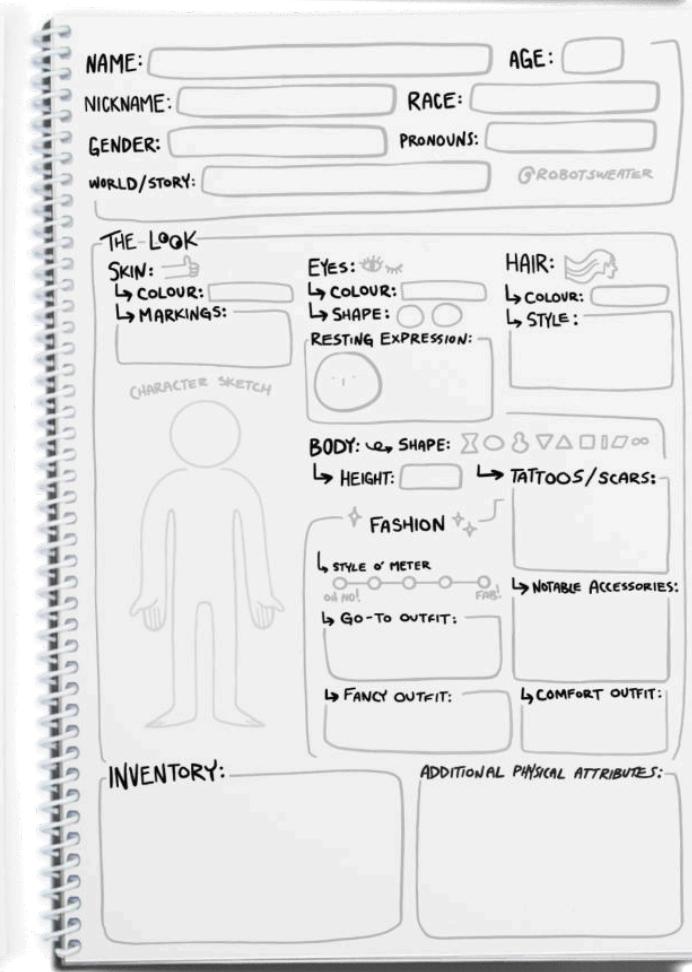
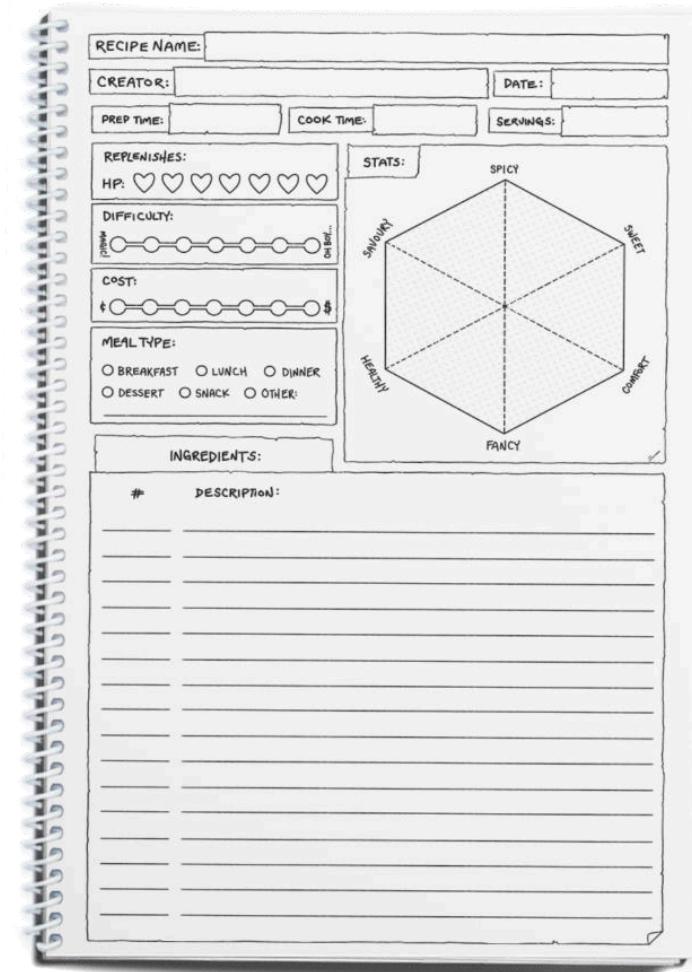
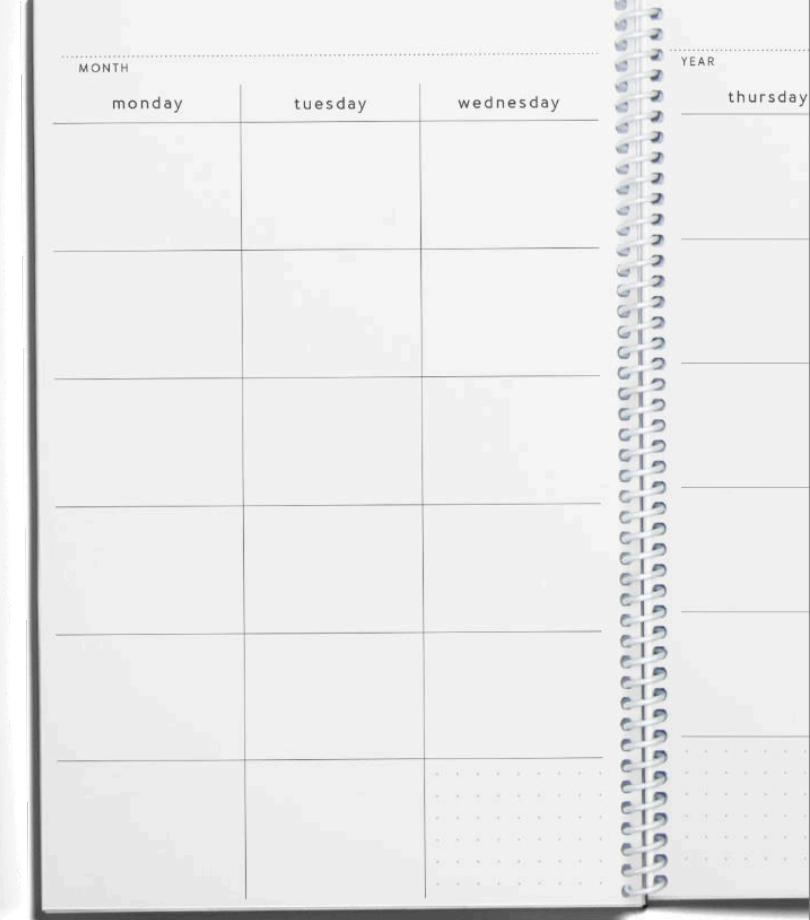
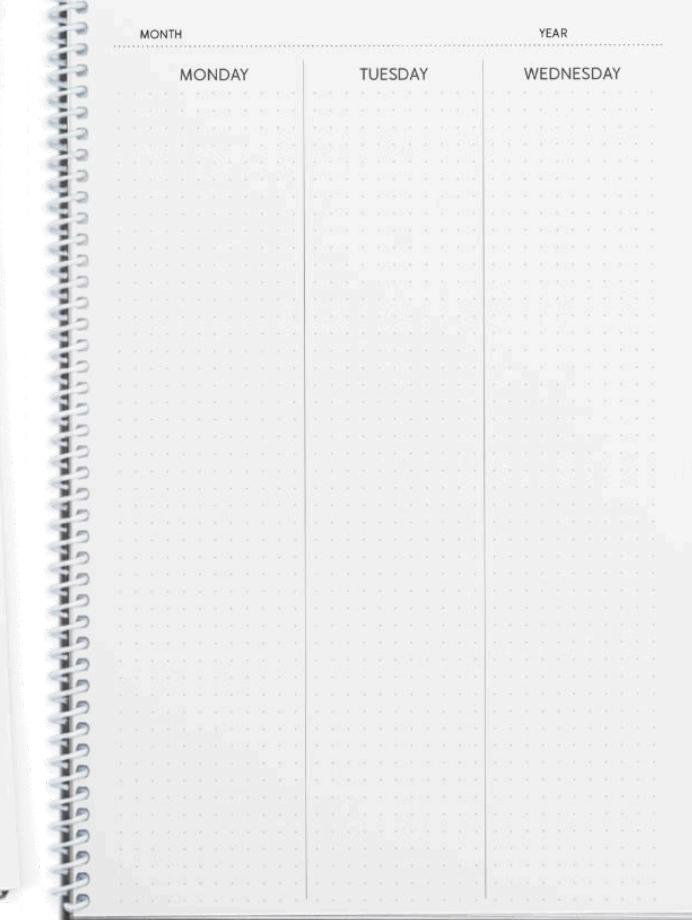
Every detail in this design was initially laid out in inDesign before I took to Procreate to draw and write the text by hand. I was determined to create an authentic hand made feel.

ROBOTSWEATER STATIONERY DESIGN

Once I began designing books it was impossible to stop, with each new notebook I released I would have another idea or request from a customer. If anyone tells you that print is dead, I have a compelling argument to say otherwise. People LOVE writing things down.

Top Row: A series of agenda designs. I was particularly wanting to create something that could be manually dated so that it could be forgotten for a bit without wasting pages.

Bottom Row: A RPG inspired recipe book followed by two pages out of my original character creator. The latter is used by children and adults alike for story writing! My friend who teaches comic making classes at the AGA uses them regularly with rave reviews from the kids.



ROBOTSWEATER ILLUSTRATION

I have been drawing since I could hold a pen, but I think that my work really started to come alive when I started studying animation. Learning about the power of simplicity and a fluidness of form helped me with creating altogether more appealing illustrations.

Though the animation industry isn't where I want to be, I'm happy to have had the experience of learning these skills to help boost my illustration and graphic design work

*Pictured: A series of holiday cards from my last Christmas market, followed by my sticker collection.
I just love little creatures..*



RUDY PATTERSON

2026

rudy@robotsweater.ca • 780-278-5300

Thank you so much for taking the time to review my portfolio!