

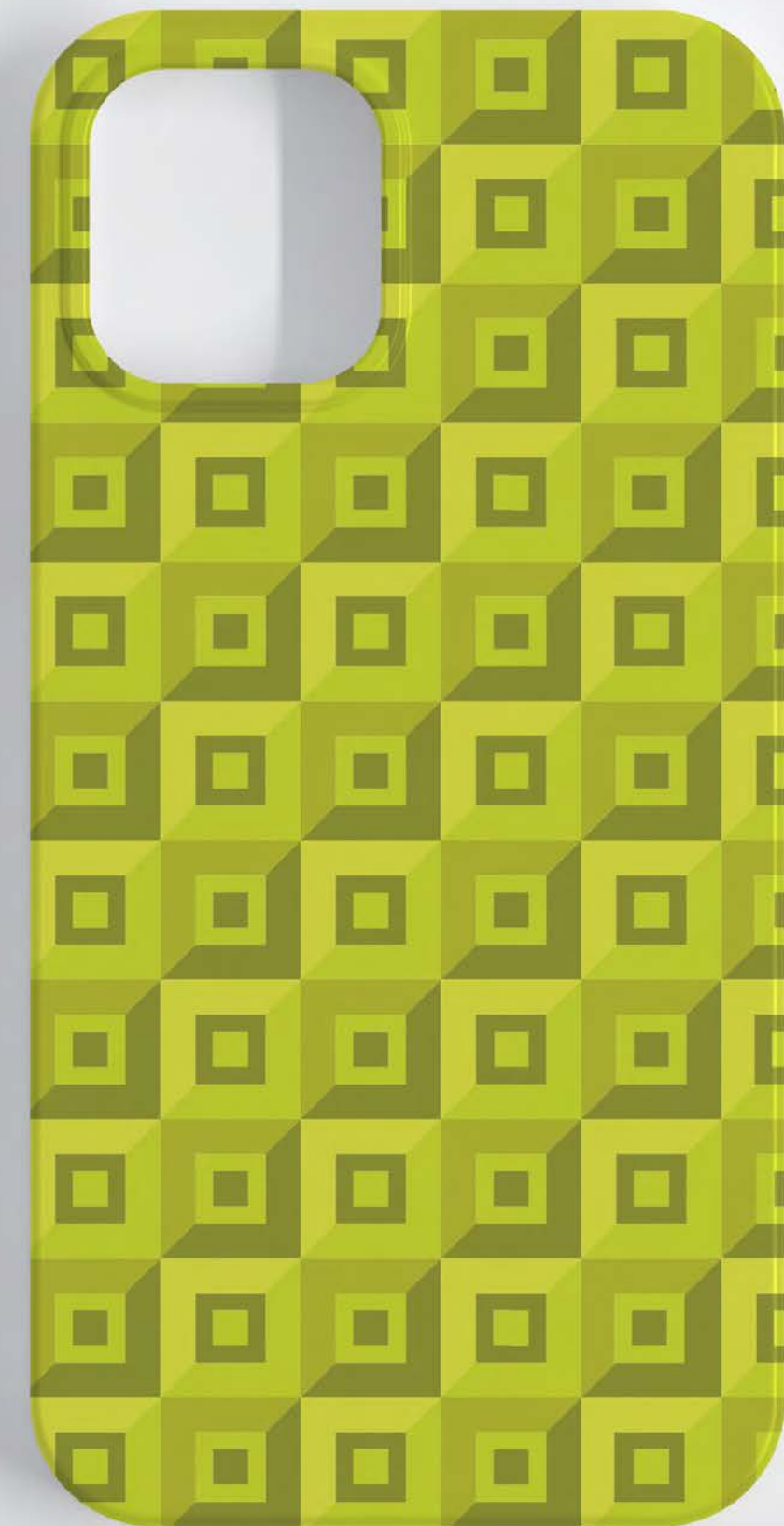


CATHERINE FINNE

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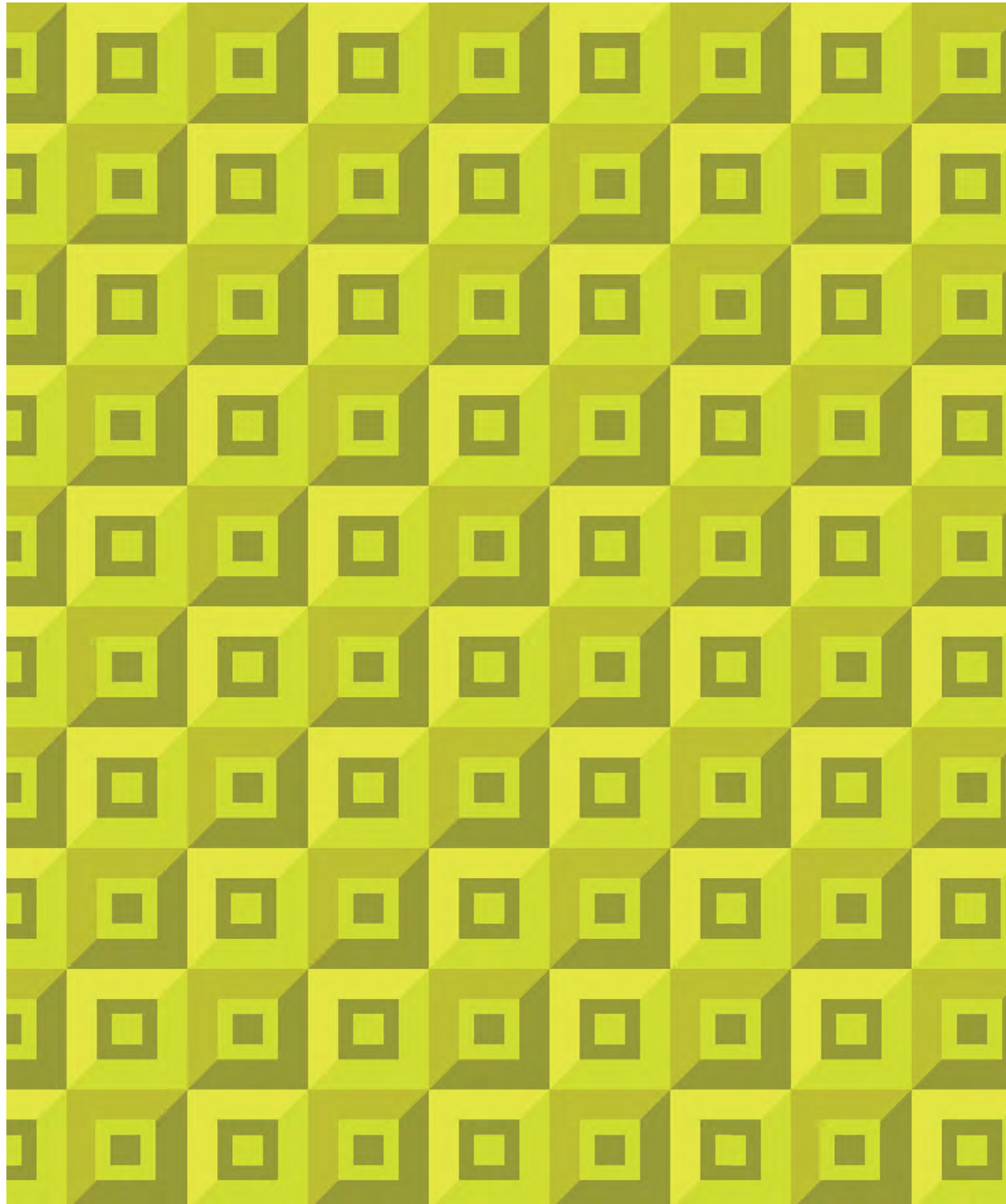
SEAMLESS PATTERNS

This was a project for a class of mine that I later continued and made into a personal project. These three seamless patterns range in intricacy: the green shapes being simple, the goldfish being intricate, and the oranges which fall in the middle. I wanted to show that no matter how complex a pattern, it always turns out visually interesting.









GEOMETRIC PORTRAITS

In one of my classes, I had to create a geometric portrait of myself. I loved the outcome of it and decided to make two more as a personal project to give as gifts for my friends. I wanted each portrait to give off a different mood through the colors and background photos. I chose a gradient of purple for the background of the self-portrait to give a dramatic stage-lighting feel. For the cat and dog portrait, I considered the personal aesthetic of the friend I was gifting it to. She likes a lot of dark and moody art, and I wanted it to match the art in her home as well. In the last portrait, I gifted it as a wedding present to the couple. The reference photo was from their engagement photos, and I wanted to keep the light, airy, and romantic feel to it.









SANGUINE SODA CAN DESIGN

As a little girl (and even now) I would go to the grocery store and pick out something based solely on the package design. I would tell my mom “I don’t know what this is but it’s pretty so let’s get it.” For this personal project, I wanted to create a design for a product that I would pick out just because it was visually appealing. I came up with an imaginary soda company called Sanguine, chose a muted (but still colorful) color palette, and started creating.

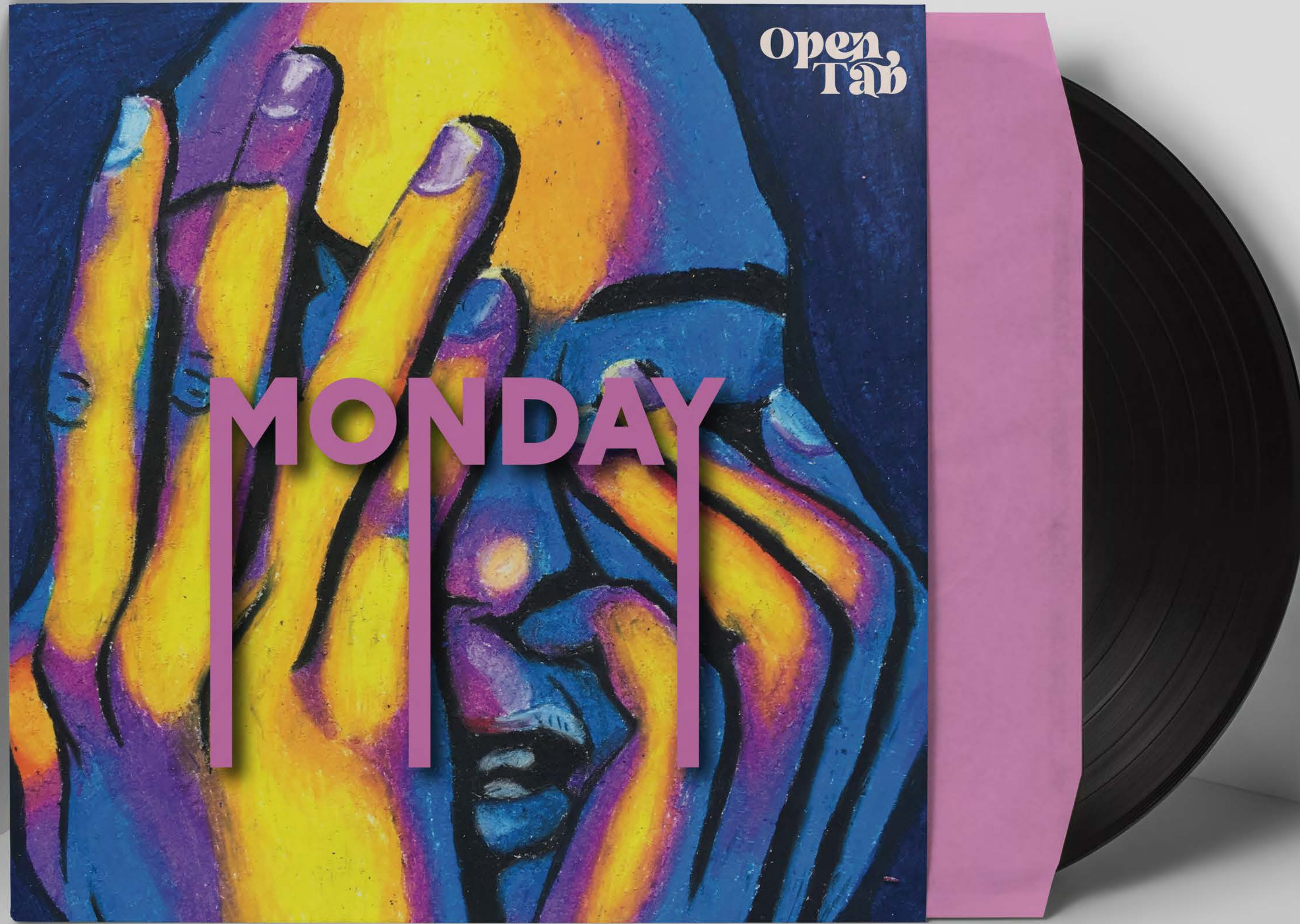


VINYL ALBUM ART

I have always been drawn to album cover art. I love how it encapsulates the band and the mood of the album music itself. I made this love for album art into a personal project for an imaginary band called Open Tab. I envisioned Open Tab to be a psychedelic indie band. I used my previous studio art pieces as the basis of the covers and altered the colors to give them a more psychedelic feel.







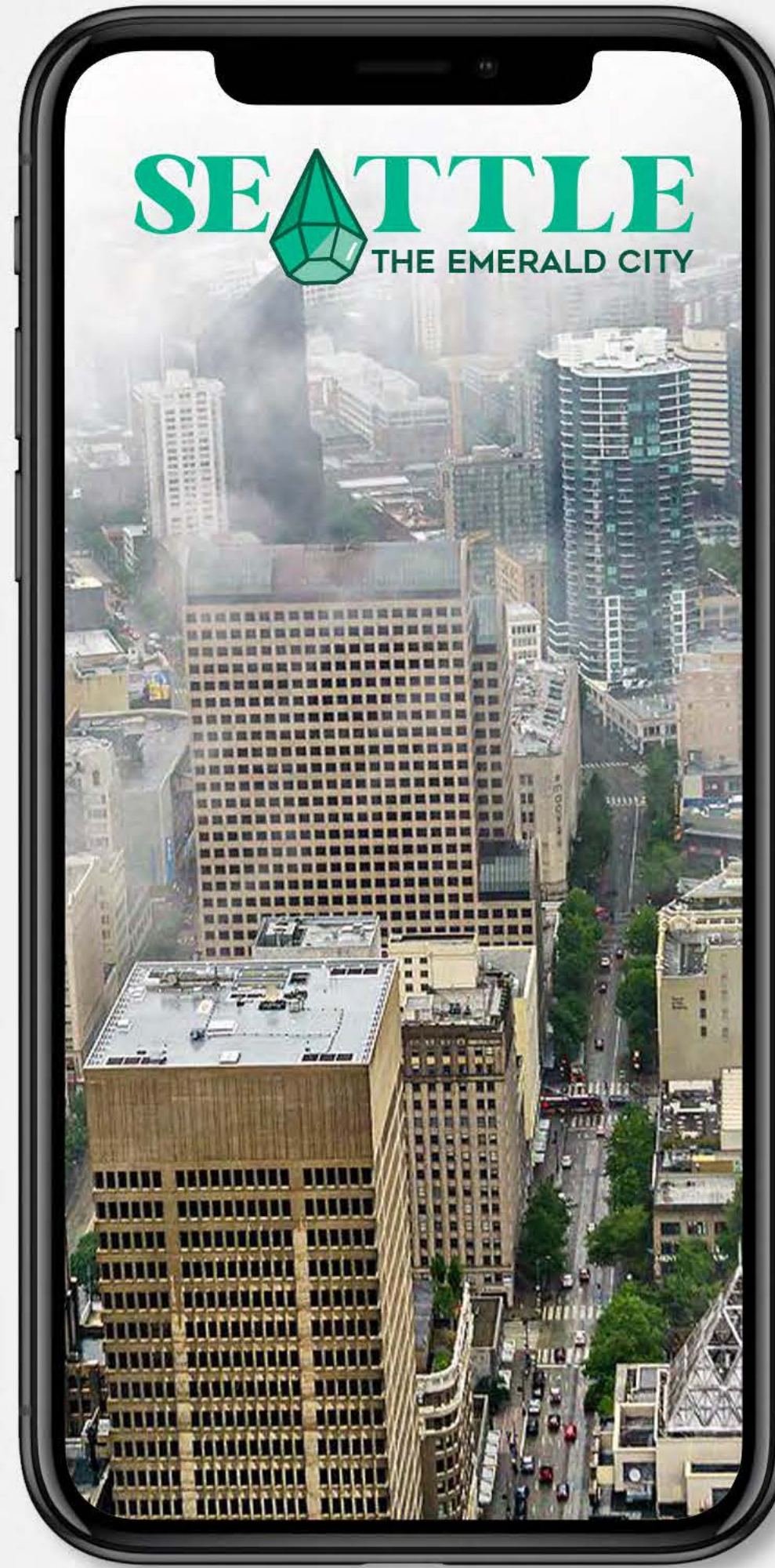


GEOFILTERS

I am an avid user of Snapchat and I love playing around with the filters and geo-tags. Until recently, I never thought about the designers behind the geo-filters. I wanted to use this as an opportunity to design my own geo-filters. I chose three large cities (Chicago, Houston, and Seattle) and centered my designs behind their accompanying slogans.



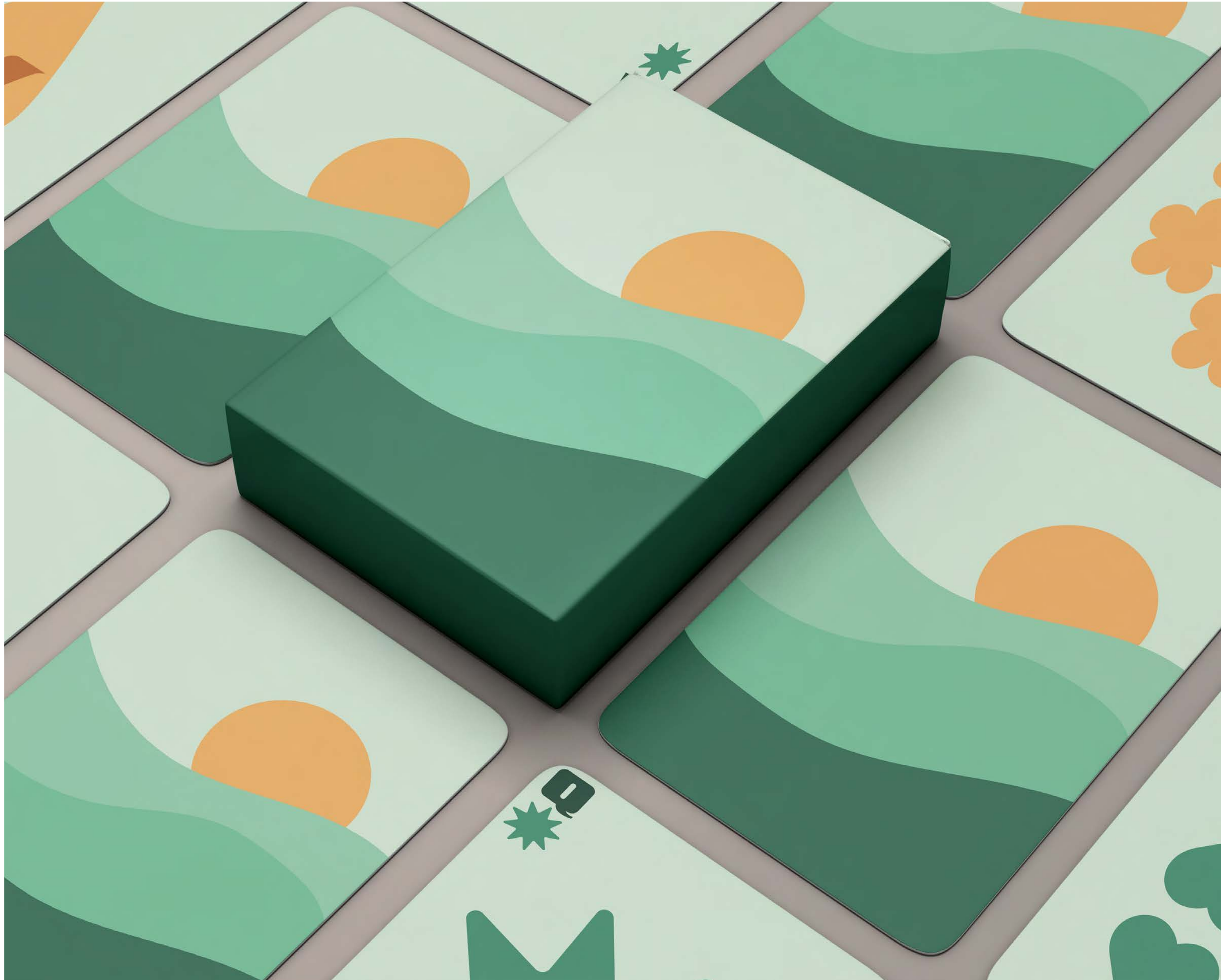


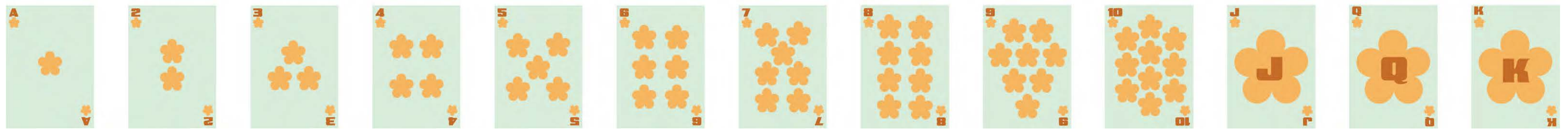


DECK OF CARDS

I decided to make a deck of playing cards on a whim as a personal project after seeing a deck at Target. After doing research, I realized that there is a plethora of detailed, intricately designed cards, but there was a lack of minimalist cards. I wanted to create a set that was aesthetically pleasing but with this calming, minimalist approach. After putting my artwork in mockups, I can honestly say I would pick it off the shelf in stores and buy it.



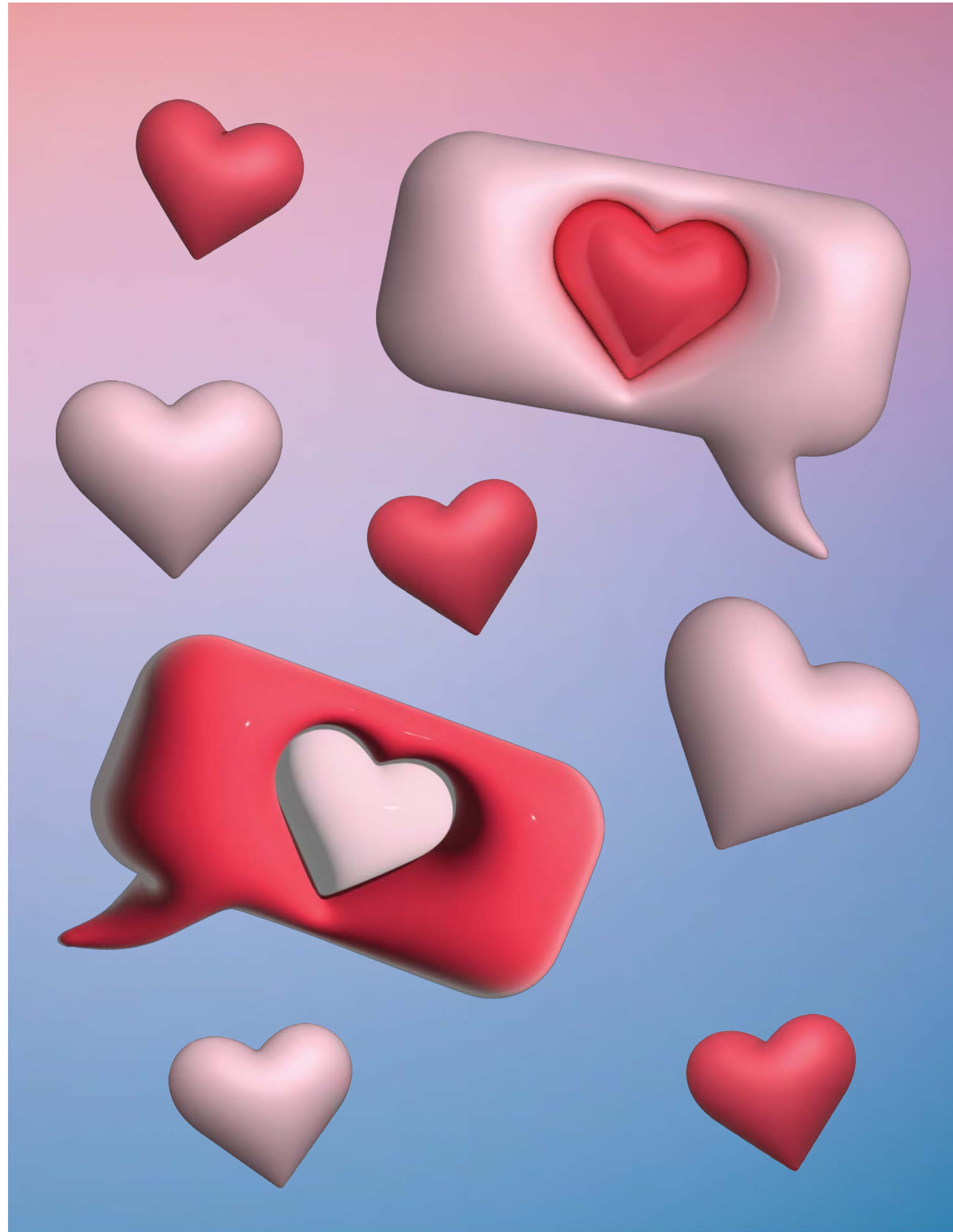




3D ILLUSTRATIONS

This was a personal project where I challenged myself to learn about 3D illustration. I rarely see designers create three-dimensional art, so I wanted to try it for myself. I chose to create basic illustrations to show that with the help of 3D rendering, it can add a little flare to such simple pieces.





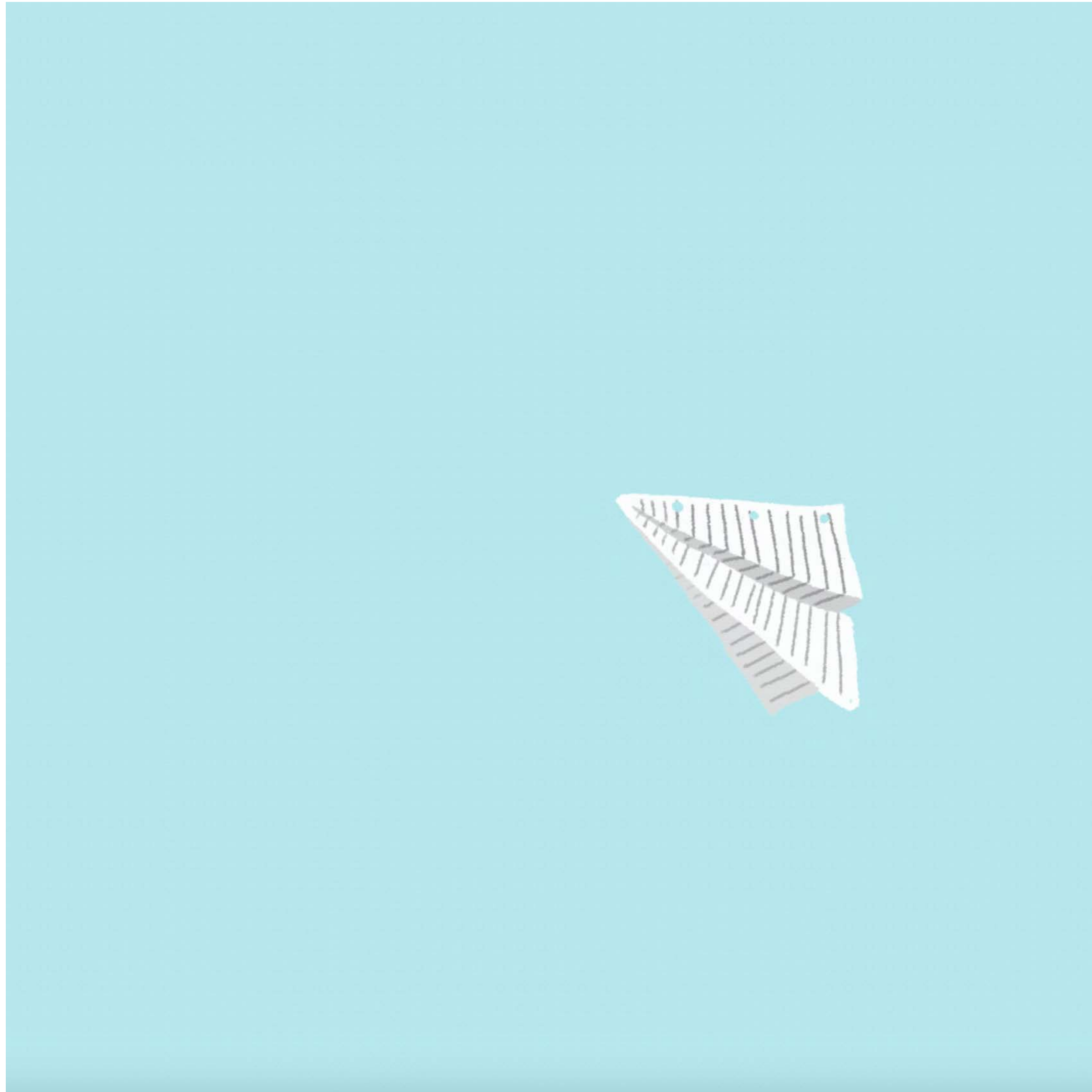


GIFS

Gifs are everywhere these days. As a personal project, I wanted to create my own gifs that focused on illustration. I transformed everyday objects into cartoon illustrations using soft color palettes. The simple portrayal of these objects enhances the child-like motifs.

To watch, visit <https://catfindesigns.com/gifs>







SCORES - A ZINE

Ever since I was eight years old, I have loved movie scores. I wanted to make a zine about the importance of scores in films and highlight a few of my favorite movies. Each spread has a scrapbook-like feel to it that focuses on one movie.

To view full zine, visit https://issuu.com/catfindesigns/docs/zine_finalized



AVATAR – SOUNDTRACK REVIEW

James Horner gave us yet another mind-blowingly good score with *Avatar*, this time rather intriguingly weaving a unique musical tapestry of heart-pounding vocals and tribal-sounding brass to give the movie's alien protagonists the Na'vi's a literal symphonic culture.

When it came out in 2009, *Avatar* was far from your typical movie release. In fact, it wasn't so much a movie at all, being more of a tremendous cinematic event. It ended up being the highest grossing movie of all time with viewers going nuts over the movie's groundbreaking and rather stunning visual effects. *Avatar* represented a major technological step forward in terms of computer-generated imagery as well as motion capture techniques, and will forever have a pretty important place in cinematic history.

Of course, one of the major things us fans of film music were excited for with *Avatar* was the score. As the movie itself was so groundbreaking, it was hoped and even slightly expected that the score would follow a similar path. Then James Horner was announced as composer, and those thoughts went from hopes to absolute certainty (well, they did for me anyway). He was one of the greatest film composers of all time.

and if anybody could create an innovative and iconic score for what would go on to be the most successful movie of all time, it was James Horner. The album has now been out for a good nine years, and while I wouldn't say the music was quite as groundbreaking as we all hoped it was, it will likely go down as one of Mr. Horner's best pieces of work.

The score opens with *You Don't Dream In Cyo*, and a somewhat dramatic tone is set immediately as Horner introduces the "main character" of this score: the vocal.

They're a rather interesting blend of tribal and alien, and it's that blend that sets *Avatar* apart from the other films Horner has composed for, as it is a truly unique thematic element for the music here. The vocals then vanish as quickly as they were introduced, and an extraordinary percussive and dramatic-raising motif that the classic "drum motif" that the composer is so very fond of. Mystery then descends again as the vocals return and these combine with some of the most intriguing and mood-mixing of melancholy and wonder.

The main theme is then introduced towards the end of *Jake Enters His Avatar*

World, in pure wondrous strings-based fashion. As the theme plays out for I know, but I'm struggling to find a better one in all honesty) - better percussion and sounding percussion and powerful brass rush up to meet it, and we are then treated to a good thirty seconds of truly breathtaking Horner-style orchestra. This track serves as a pretty great debut for the simple yet superb main theme for *Avatar* and overall is a highly enjoyable piece of music, and the score's only just getting started.

we recognise them in the score without even hearing the standard musical idea of score to one of his best pieces.

The Na'vi's rather tranquil and comforting soundscapes of *One With Na'vi* through *Climbing the Mountains* and *First Flight* are beautiful and inspirational, making for a truly enjoyable listen. I'm grouping these tracks together here simply because they go together so well, and fit in so nicely repeating if I were to talk about these individually. The main theme gets several considerable performances through the score, and it appears. The vocals of *Avatar* are backed by hopeful strings, that we now know are the Na'vi's (now). Notably, things that I've seen increasing in volume and percussion with *Avatar* are another level of epic. This is fifteen minutes of James Horner that should not go unmentioned.

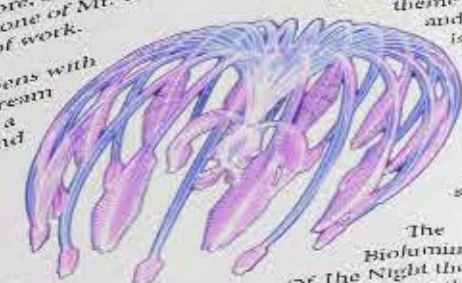
The tone of the score then entirely changes with *Scored Earth*. Gone is the gentle and peaceful musical culture of the

Na'vi, and in its place is a war-torn, heavy-battlefield, percussive strings and tribal percussion are replaced by a dramatic brass and almost evil-sounding drums.

attempts to destroy humanity and their Na'vi. This new score continues for the rest of the album, which is a pretty fantastic finale to the album.

All in, James Horner's score to *Avatar* is truly, blowingly good. His expert use of tribal-sounding vocals and percussion in combination with traditional orchestra not only makes for some breathtakingly beautiful musical moments, but also gives the Na'vi a literal thematic culture, and one that is truly unique in its symphonic style. The main theme is also fantastic, being a rather simple yet incredibly musically powerful motif that is used just enough to hold up the score where needed but not so much as to take away from the dramatic moments where it plays. The tonal combination of peace and war is also done very well, with each getting enough just about time to satisfy without becoming tiring. In spite of this though, I did find myself wanting a little more tranquil Na'vi score, but that's probably just because I liked it so much.

If there is one thing that the score to *Avatar* does, it's showcase exactly why James Horner is one of the greatest film composers of all time. A marvelous show, as usual.



FUNGUS FONT & STICKERS

For about a year, I have been obsessed with mushrooms, and it seems like the whole world is loving them too. For this project, I wanted to make a typeface where mushrooms were growing around and through the letters. I used an earth tone color palette and created stickers to match.







