
Emma Garcia Valdes

Contact

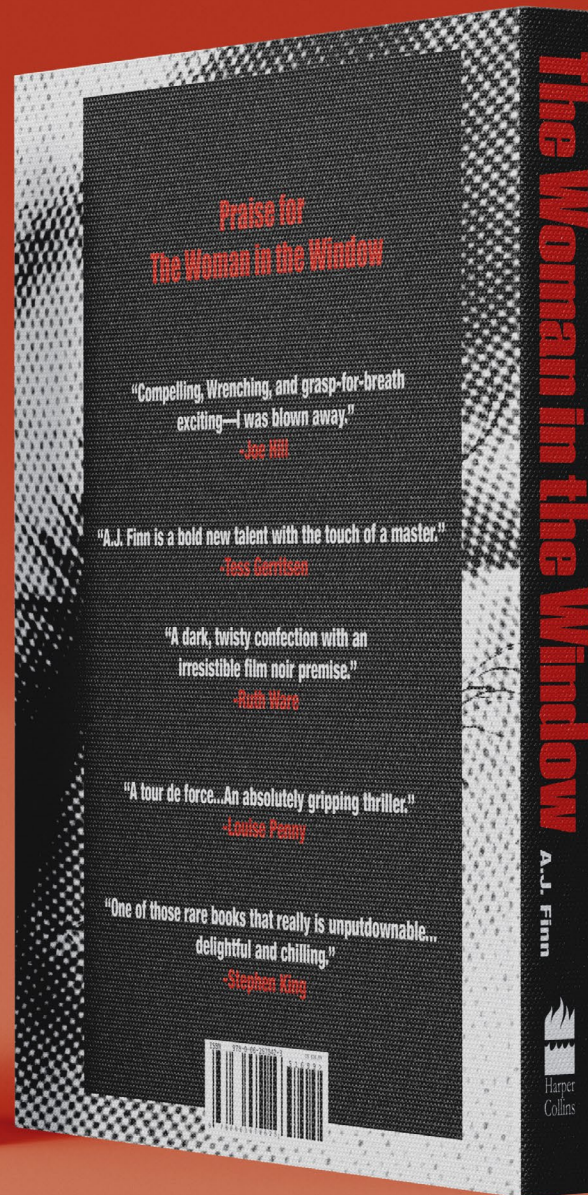
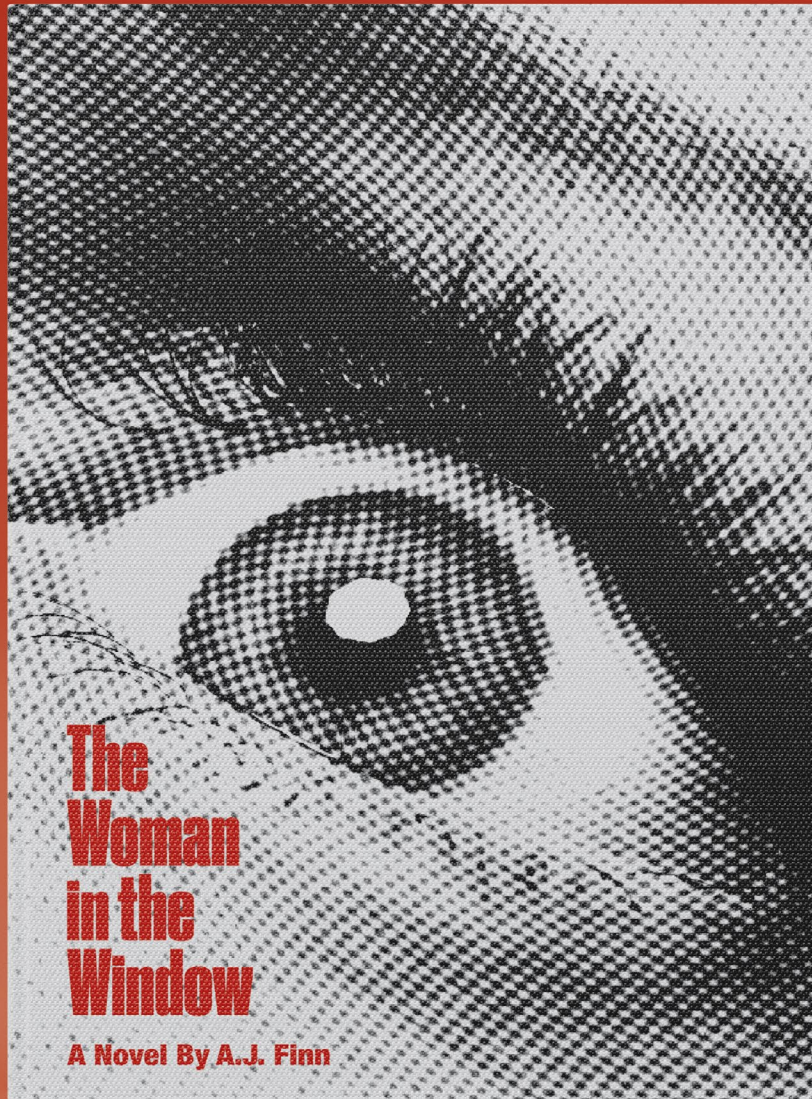
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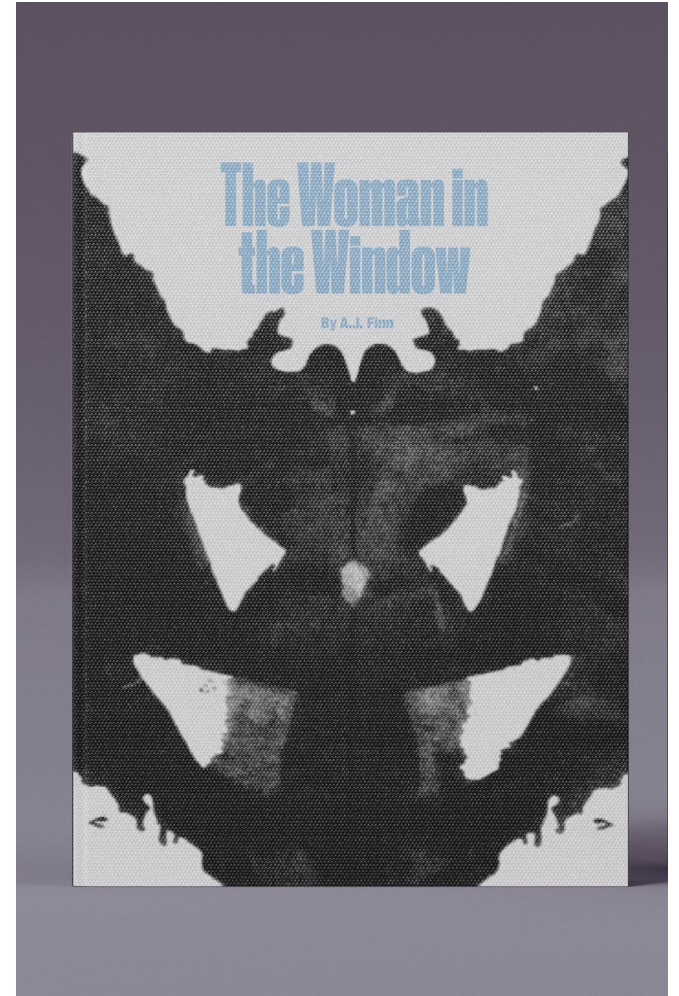
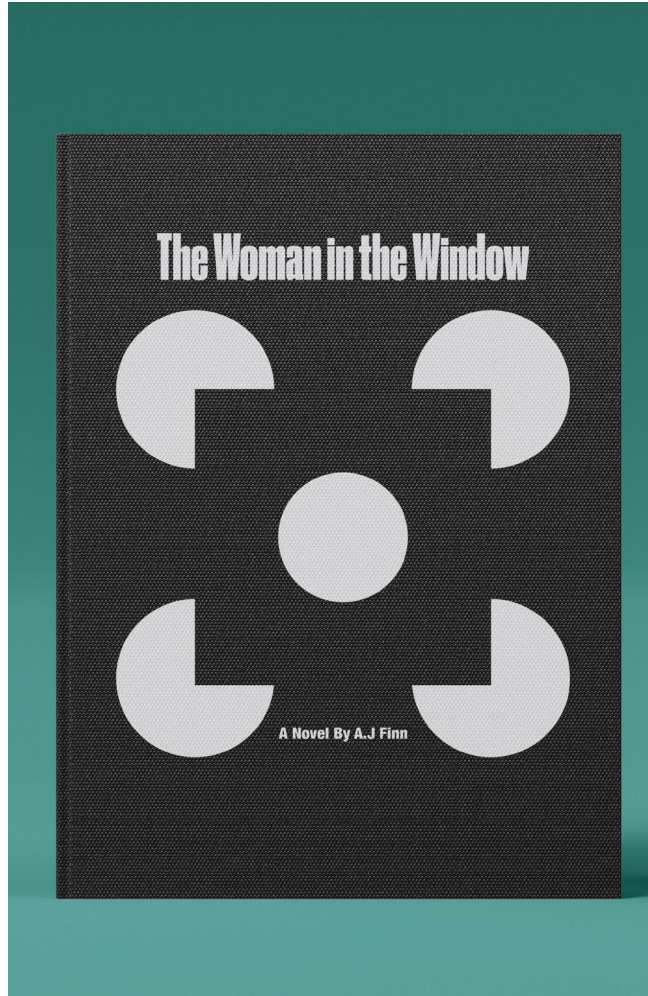
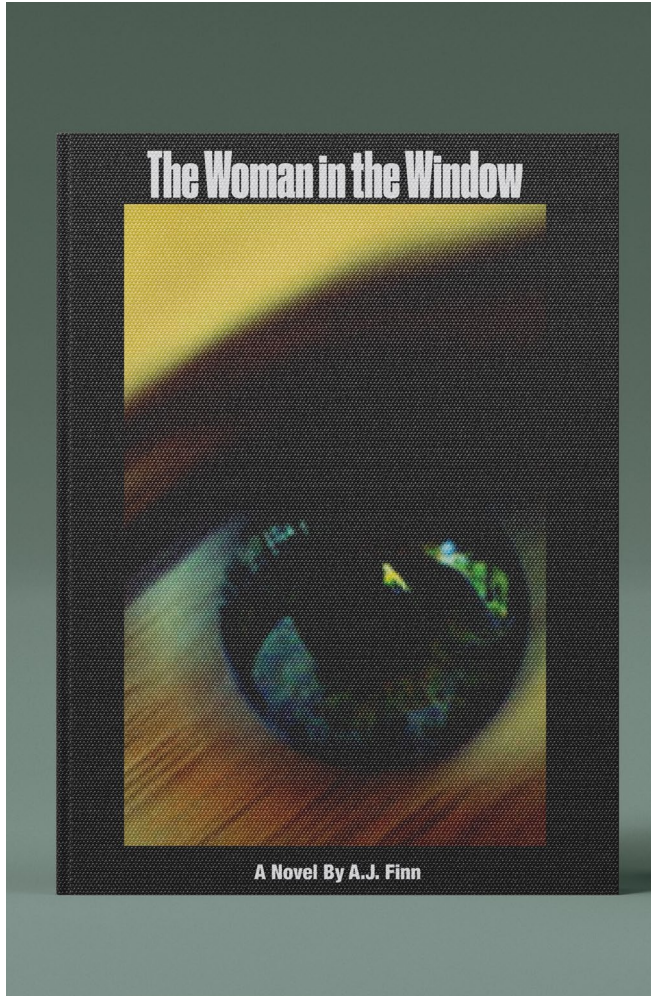
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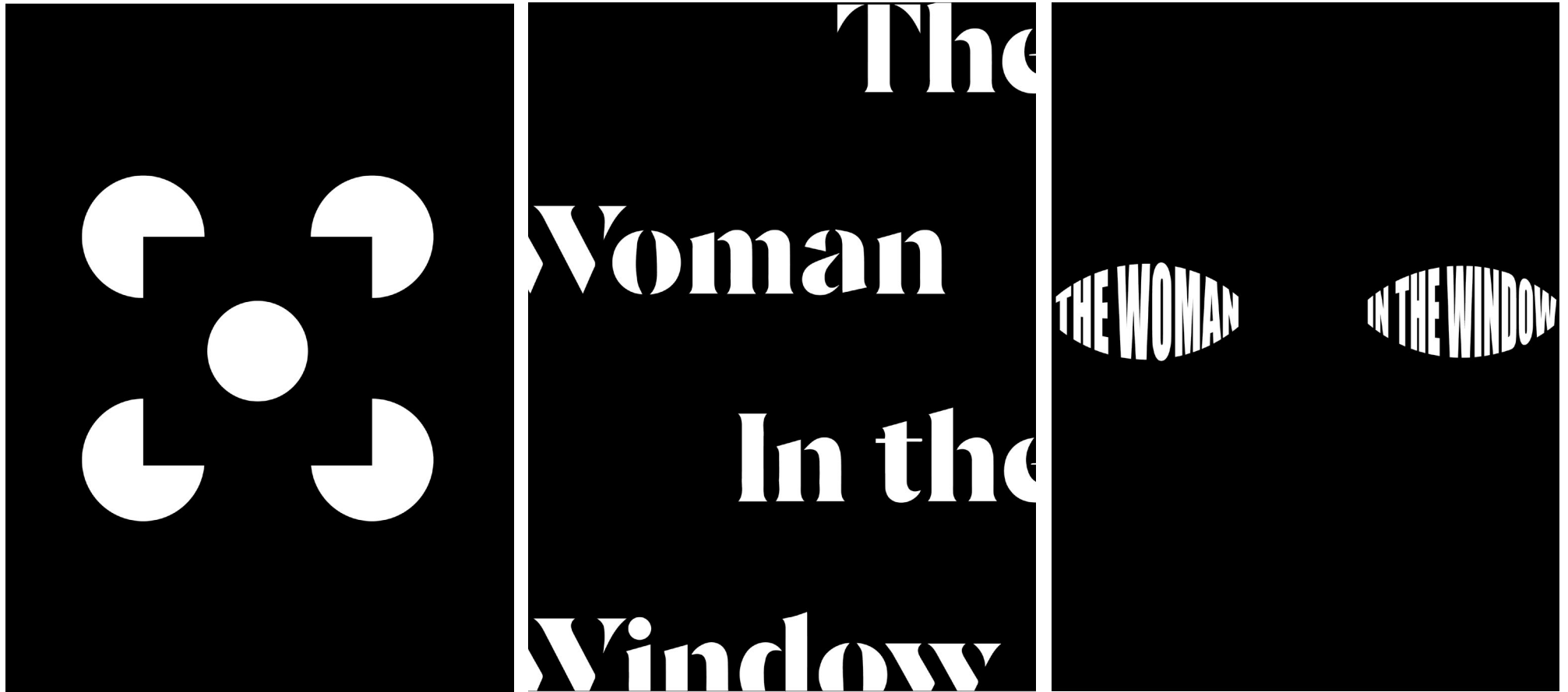


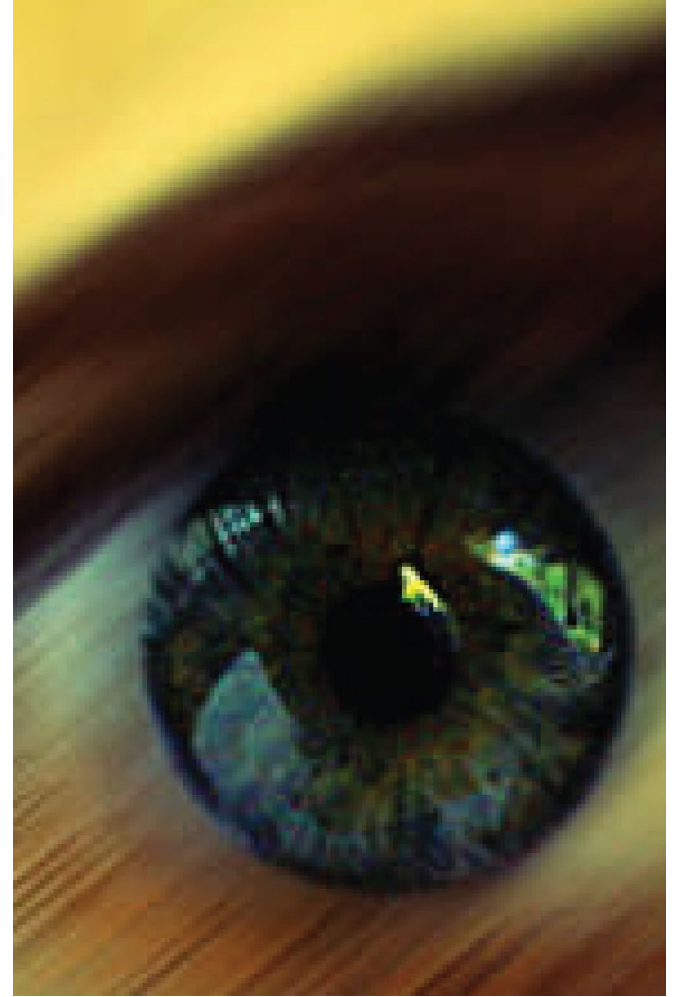
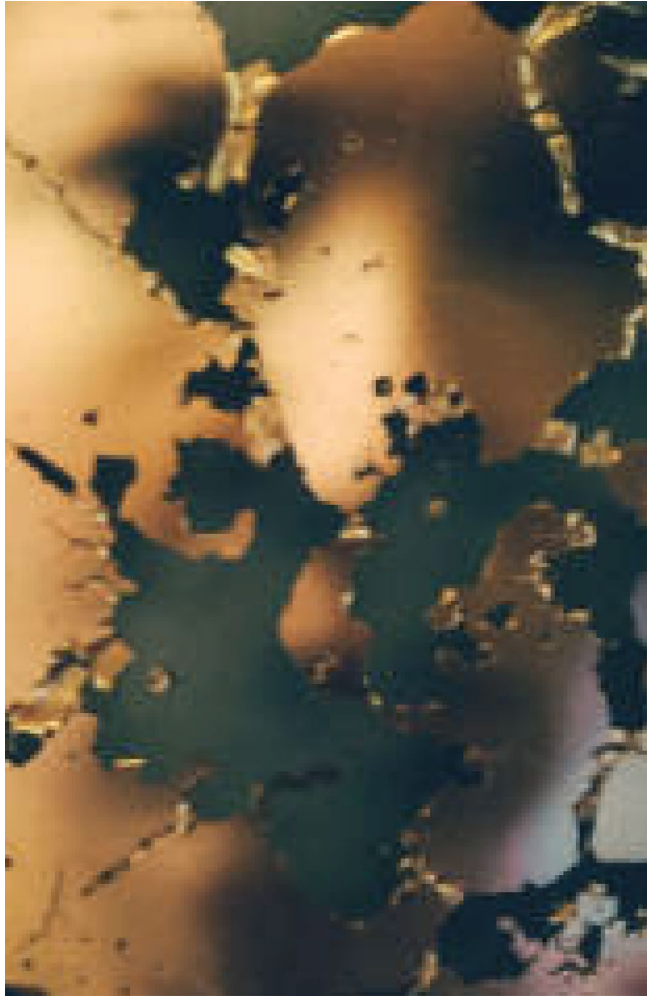
01 Book Cover Project

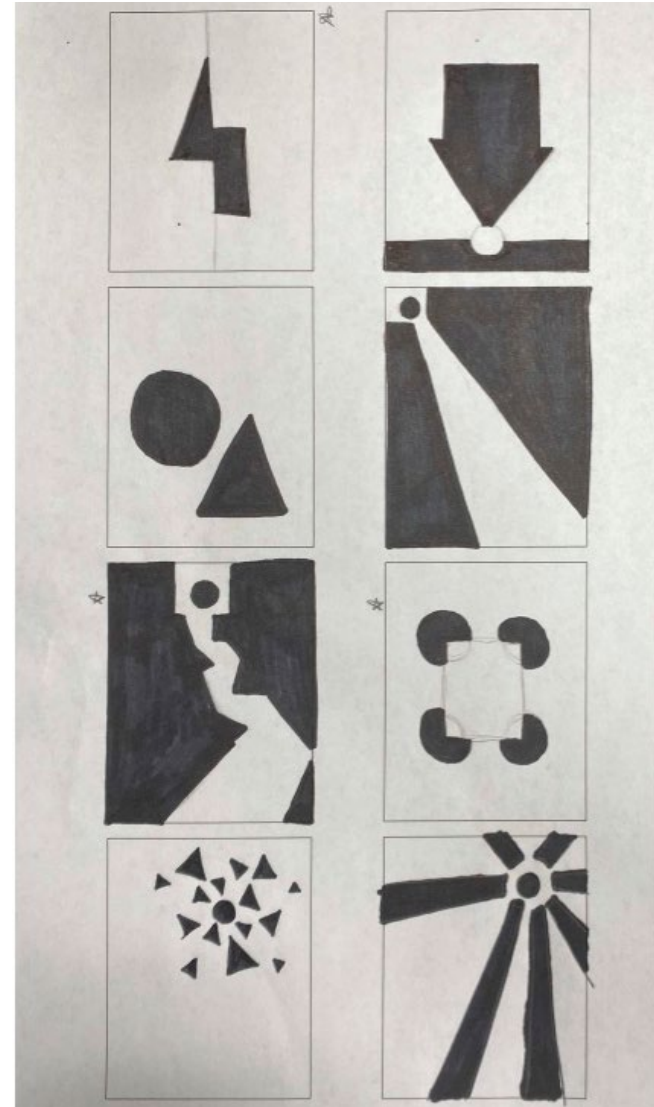
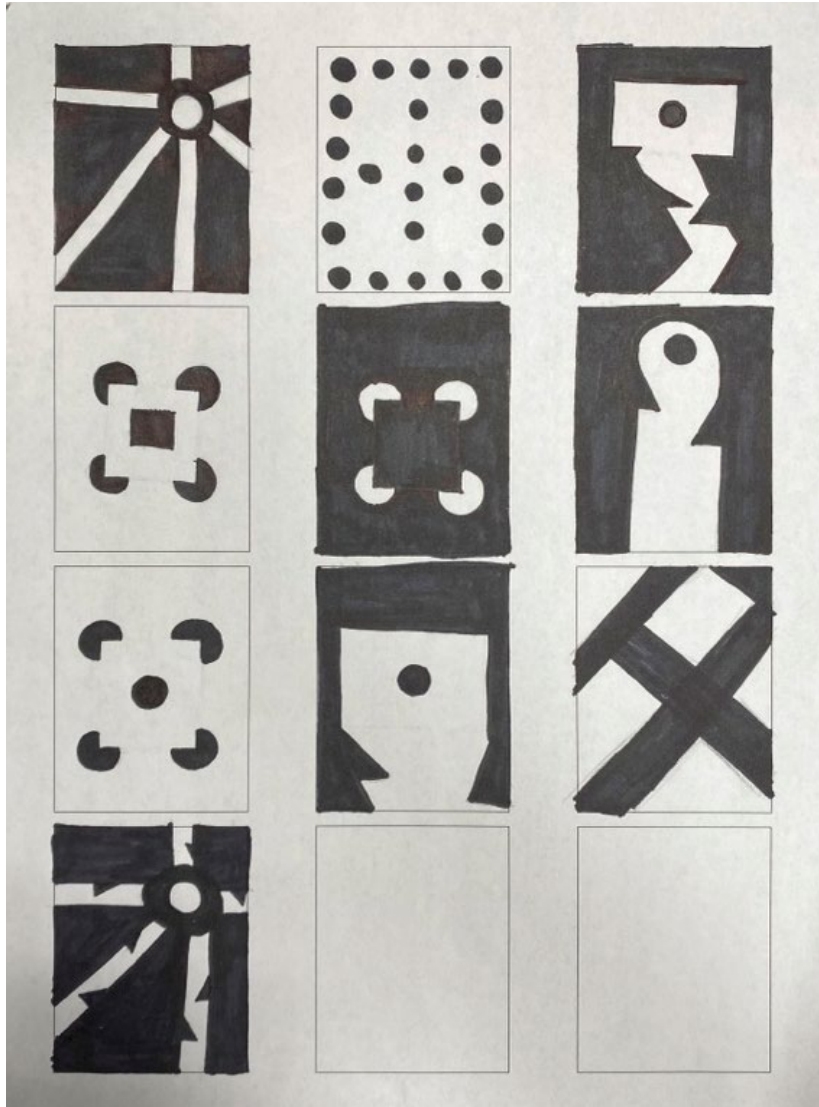
For this project, I chose to design a book cover for *The Woman in the Window* by A.J. Finn. Anna Fox, the main character of the story, has severe agoraphobia and spends all of her time locked up in her New York City home, spying on her neighbors. One day, Anna sees something she shouldn't have, and no one believes her. The goal was to convey that things aren't always what they seem while generating feelings of suspense, distress, and mystery.

For the final cover, I chose a closeup of someone's eye. I wanted to capture the pure emotion of distress. I treated the image, making it a black and white halftone, challenging people's perception of how they see things. By turning the image into a halftone, the details of the image are reduced to dots, making it hard to see what the image is up close, but far away, you get the sense of what it is as a whole.









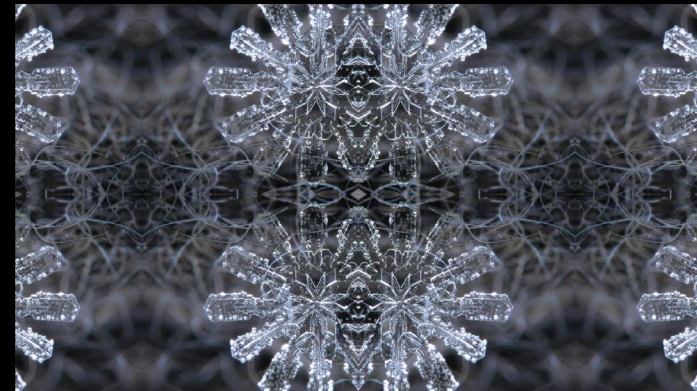


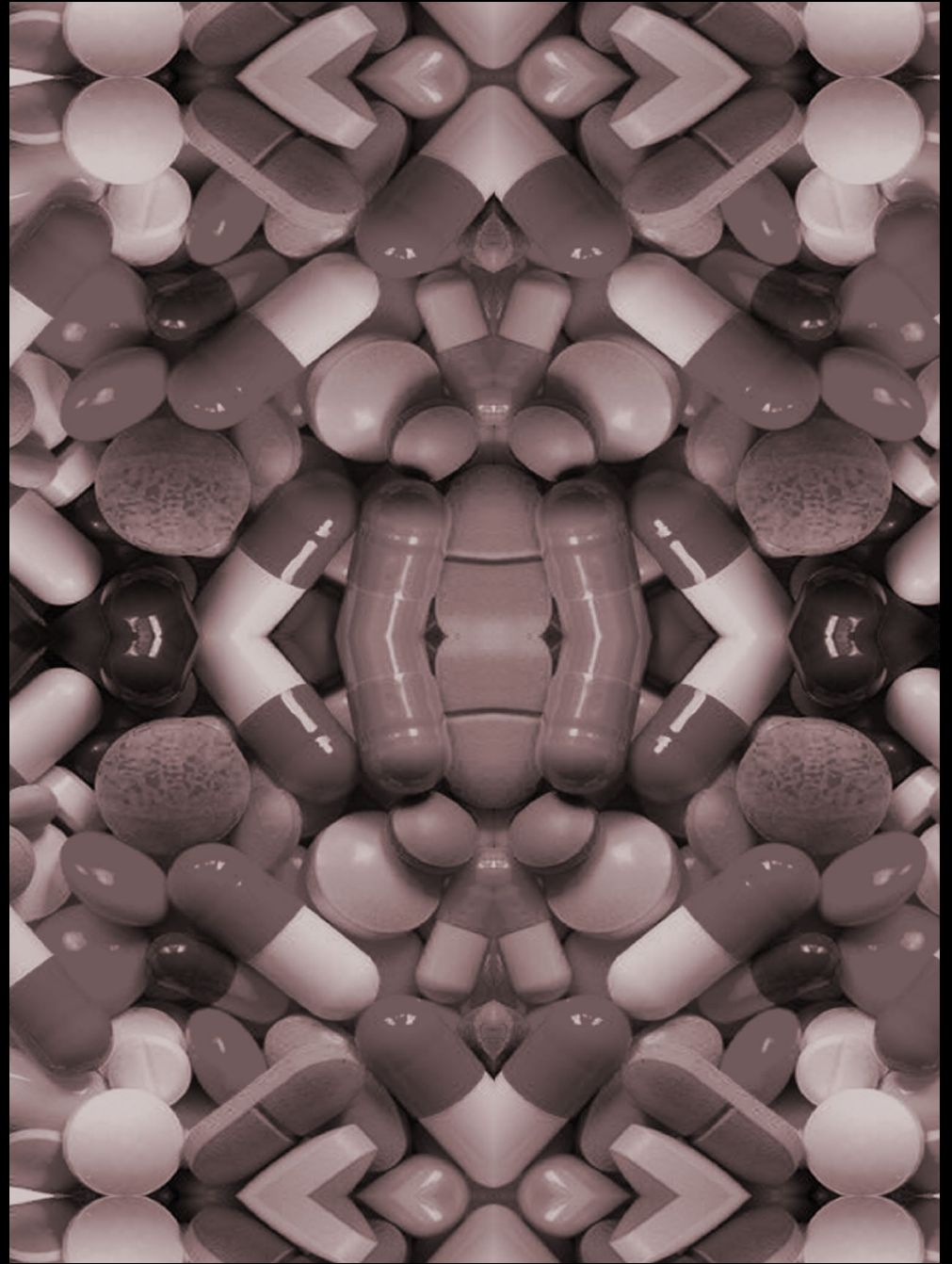
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Title Sequence

I created a title sequence for the book *The Woman in the Window*. The idea of the title sequence is to portray that not everything is what it seems and to represent the distortion of one's perception.

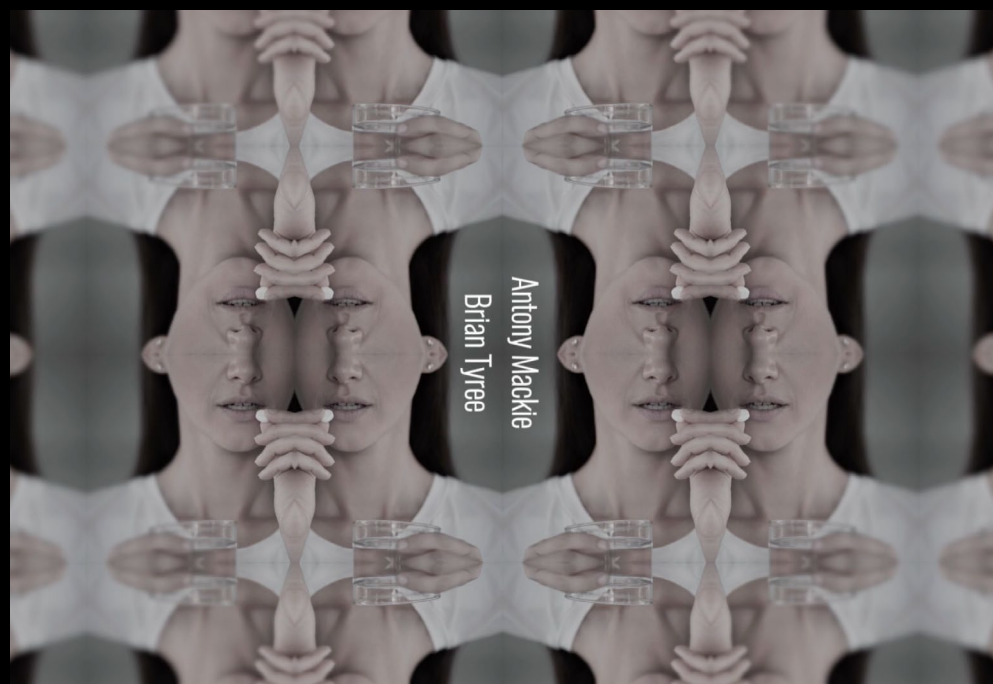
I used a combination of image effects, including layering, mirroring, and image distortion, to turn images into eye-catching patterns and surreal compositions that have an eerie feeling to them as the images used are desaturated and carry a deeper meaning to loss, abuse of substances, and not knowing what is real.







BASED ON THE NOVEL
BY A.J. FINN



Antony Mackie
Brian Tyree



A NETFLIX FILM



**THE WOMAN
IN THE WINDOW**

Why Salmon and Rice Go So Well Together



With a funky, umami packed sauce this salmon bowl highlights the old saying: What grows together goes together.

03 Spread Design

For this project, I created a NY Times Eat spread based on a pre-existing article and recipe. The article of my choice is about Doenjang Salmon Rice Bowl. The article talks about how rice and salmon go so well together and what the recipe means to the writer. I came up with three main concepts heavily inspired by the taste of the dish and its ingredients.

Concept 1

The Union of Salmon and Rice. I got inspired by the rice fields used to grow salmon and how something that grows together goes so well with each other. I referenced the patterns of the rice fields in the type and the colors pink and green, which are opposite on the color wheel, making them complementary colors, symbolizing the union of the two ingredients.

It has been years since my mother roasted a salmon head. But I can still hear that tick-tocking toaster oven, a sign of the dish's imminent arrival at our dinner table. The "head" part of it all was scary to me as a child, but as an adult, I find myself craving the fishy butteriness of the cheek meat, what I call the bone marrow of the sea. Stirred through a bowl of freshly steamed Calrose rice (maybe with a dab of doenjang, that salty dream of a soybean paste), roasted salmon head is easily in my Top 10 favorite things to eat. But without the rice? Not so much. Maybe it's because salmon and rice belong together like cereal and milk. The rich, fatty salmon is tempered by the comfortingly bland white rice, the latter absorbing what the former renders in excess. The twin-flame combo may be one of nature's purest forms of culinary symbiosis.

The rice farmer John Brennan has a saying: If you're in the rice industry, you're in the water industry, and if you're in the water industry, you're in the fish industry. When Brennan, an owner of Robbins Rice Company, described to me the life cycle of his rice, it sounded like a prose poem. As he recited the steps, I fell into a reverie: The whole drama takes about 150 days — May to October usually. The water is turned on for some 120 of those days, then turned off so the field can drain. Thirty days later, you harvest the rice. Then, you're left with a field of dried rice stubble. Until 30 years ago, rice farmers

could go skiing in the off-season, he said. But today, farmers are feeling pressure to do more with that spare time. For Brennan, the question is no longer just: How much rice did you produce? It's also: How are you giving back to the land, and what are you doing with it in the months when you're not growing rice?

Here's what Brennan is doing: collaborating with the scientist Jacob Katz to turn a piece of the Sacramento Valley, specifically in the Yolo Bypass, into a floodplain that can be home to baby Chinook salmon during the winter months, as they make their way down the river system to the Pacific. Their experiment, aptly named the Nigiri Project (in reference to the beds of seasoned sushi rice draped in little blankets of raw fish), involves flooding Brennan's rice fields once the grain has been harvested so that the depleted stalks can decompose in the water, thereby making those nutrients available to bugs and plankton, which then serve as food for schools of growing salmon. Puddles of muddy water, it turns out, are excellent "batteries" for the life cycles of salmon and rice. In his experiments, Katz found that not only did the fish he added to these puddles survive — they thrived, doubling their weight from week to week. "This is what a Sacramento salmon actually looks like, when you re-expose it to the conditions it was adapted to," Katz says. "A real river system is the interaction between the



water and the landscape through which it flows, and when you mimic those interactions, that's when you ignite the explosion of natural productivity that allows for environmental abundance."

Every sentence that comes out of Katz's mouth is convincing, full of charisma and urgency. "I do my best to simplify the science and make it approachable," he says. And for Katz, who loves to cook, food is one of the best ways to meet consumers where they are. Whenever he cuts into a big, beautiful California Chinook, for instance, he can't resist taking a bite out of the belly. It's his favorite part. He also does what I do to good wild salmon: He cuts the larger fillet into smaller medallions, which means there's smaller surface area for the fat to render quickly in a hot oven without the flesh drying out. When you roast smaller chunks of salmon like this, just until they're still pink and supple in the middle, they melt in your mouth. "Few things are better than a wedge of fish protein on a bed of rice," he told me. With those tender nuggets, Katz enjoys a bowl of Brennan's semi-brown rice, which is nuttier than white and full of flavor: "When you bring the rice up into equal footing with the fish, that's badass."

They say what grows together goes together — and across cultures, cuisines and households, salmon goes with rice. A simple salmon teriyaki comes to mind, a saucy and welcome accompaniment to

Salmon and rice belong together like cereal and milk

steamed rice, as do various iterations of sake don, the raw salmon and rice bowl that is often bejeweled with the fish's own roe, those gleaming orange pearls. Platters of salmon nigiri flooded my childhood birthday dinners, and on weeknights when it was just Mom and I, the occasional salmon head made an appearance.

In my kitchen now, I like to marinate cubes of boneless salmon fillets in a mixture of mirin and doenjang, whose fermented soy bean flavor anchors the sauce with funk and umami, then roast them hot and fast. The rice in this case is not optional; it soaks up the salty-sweet glaze, which itself is streaked through with glorious salmon fat. And with leftovers, in the style of the TikTok star Emily Mariko, I sometimes stir through a spoonful of sriracha or chile-garlic sauce, plus a little mayonnaise, and enjoy that tangle of salmon and rice with kimchi, gim and sliced avocado. You could also skip all of that. But here's the thing: You can't skip the rice. Without it, something would be missing.

Why Salmon and Rice Go So Well Together

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Concept 2

This design direction is heavily inspired by salmon. It references salmon's colors and patterns, like fat marbling. The font is flow and rounded to represent the curved movement salmon make when swimming.

re-expose it to the conditions it was adapted to,” Katz says. “A real river system is the interaction between the water and the landscape through which it flows, and when you mimic those interactions, that’s when you ignite the explosion of natural productivity that allows for environmental abundance.”

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Doenjang Salmon Rice Bowl
Yield: 2 to 4 servings
Time: 30 minutes

- 2 tablespoons packed dark brown sugar
- 1 tablespoon olive oil
- 4 tablespoons doenjang (see Tip)
- 6 tablespoons mirin
- 2 tablespoons rice vinegar
- 1 salt and black pepper
- 1 pound salmon fillets (preferably skinless and center-cut, cut into 1½-inch pieces)
- 1 medium yellow onion, halved and thinly sliced
- Steamed rice, for serving
- Kimchi, for serving (optional)

1. In a medium bowl, whisk the brown sugar, oil, doenjang, mirin and vinegar until the sugar and doenjang dissolve. Season with salt and pepper. Add the salmon to the marinade and turn with your fingers to evenly coat. Cover and marinate in the refrigerator for at least 10 minutes and up to 8 hours.

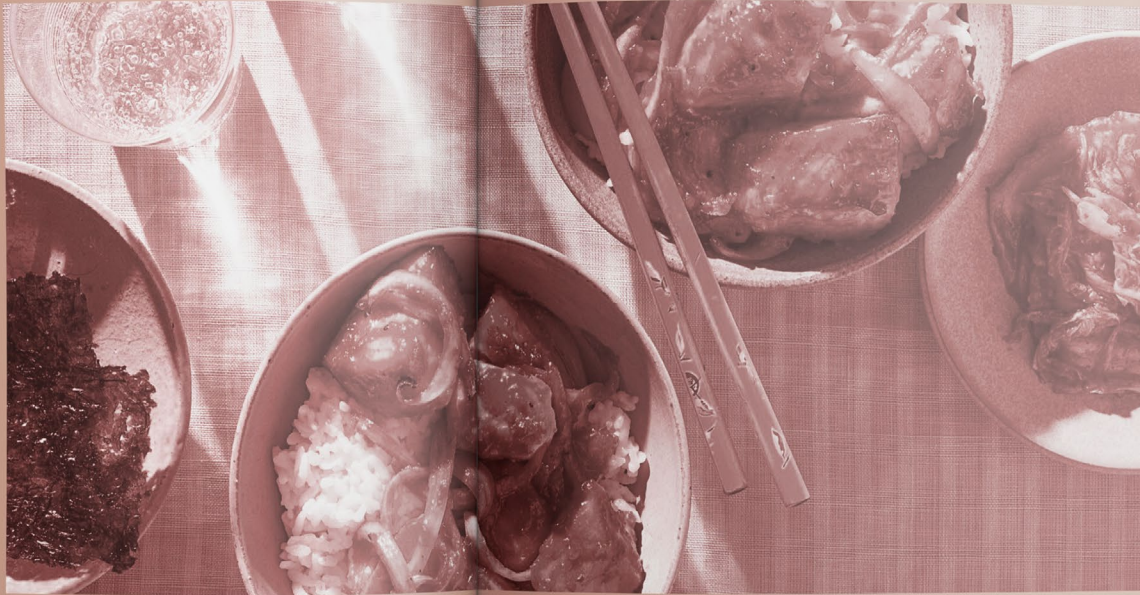
2. When ready to cook, heat the oven to 425 degrees. Add the onion slices to a sheet pan or shallow baking dish. Dump the salmon and its marinade over the onion and toss to combine. Arrange the salmon and onion in a single layer.

3. Roast until the doenjang glaze bubbles like hot lava along the edges of the pan and the salmon is opaque but still slightly pink in the center, rotating the pan halfway through, 9 to 12 minutes. Divide the rice then the salmon among bowls and serve with kimchi, if desired.

Salmon and rice belong together like cereal and milk

Salmon Sandwich and Rice

and why they go so well together



Concept 3

It's all about the rich taste of the dish itself. The dish has a deep, funky, umami taste. I wanted to represent these tastes using different shades of browns, colorizing the imagery, and using big, bold type to represent the strong flavor of the dish.

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04

Campaign

This project aims to let children know that many others are struggling with feelings and emotions and that there is support and help available. The campaign uses bright colors and playful typography that references stickers to appeal to children and make it feel friendly and inviting.

**9.8% OF
CHILDREN SUFFER
FROM ADHD**

**Be Kind
To
Your Mind**

**9.4% OF CHILDREN
SUFFER FROM ANXIETY**



As a kid, I loved stickers as many do, so I wanted to create typographic stickers with positive messages like “Be kind to your mind” and “You are not alone.” The stickers bring awareness that kids, like adults, suffer from mental illnesses and tell kids that they aren’t the only ones going through these emotions and that they shouldn’t be hard on themselves as well. The overall feeling of the campaign is positive compared to the topic of mental health. The color pallet is inspired by candy.

**8.9% OF
CHILDREN SUFFER
FROM BEHAVIOR
PROBLEMS**



ADAA Children's Mental Health Matters

WWW.Children's Mental Health.adaa.org

**BE KIND TO
YOUR MIND**

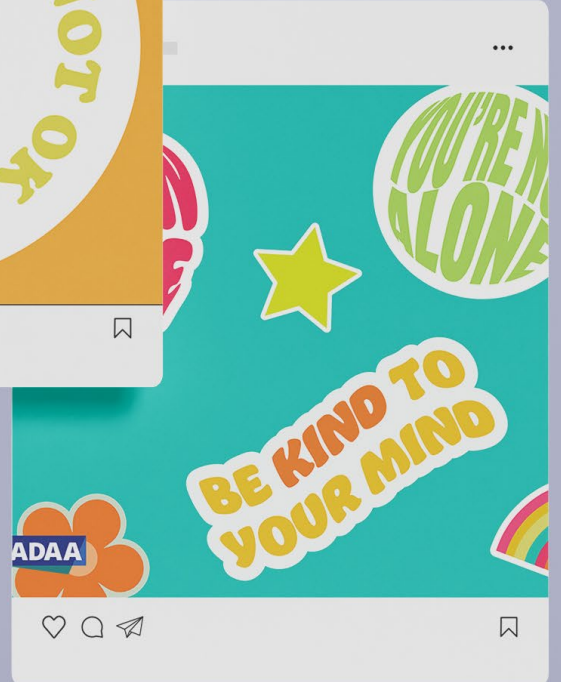
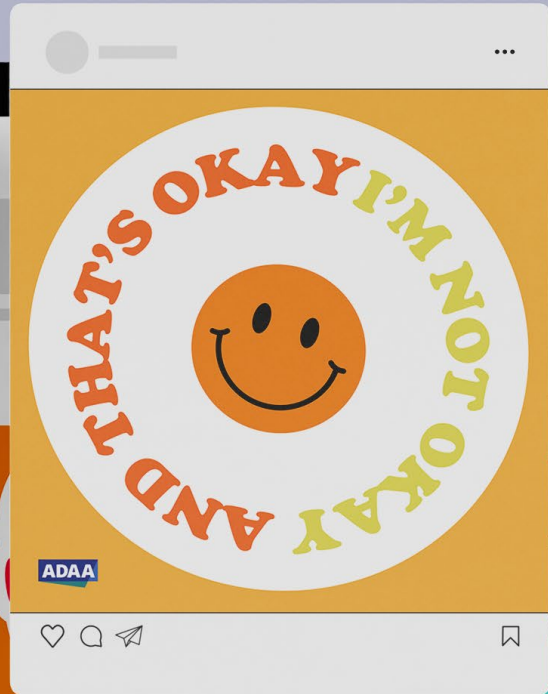
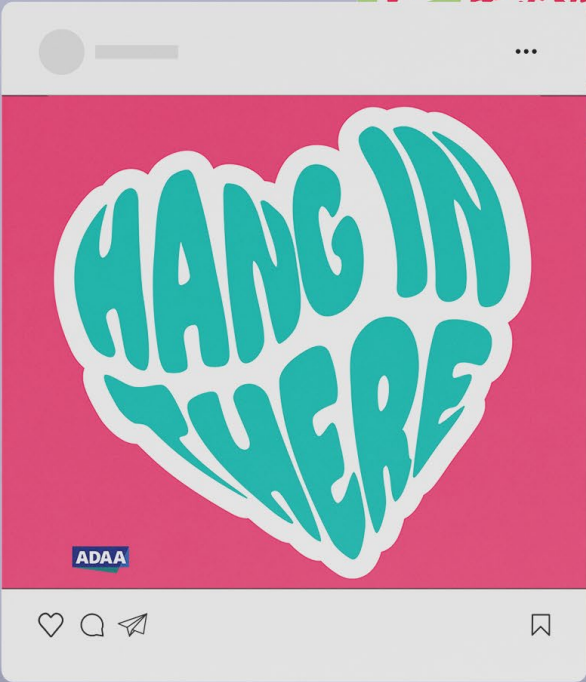


**NEARLY 8 MILLION
CHILDREN SUFFER FROM
SERIOUS MENTAL ILLNESS**



ADAA Children's Mental Health Matters

WWW.Children's Mental Health.adaa.org



05

Typographic Motion

This motion piece is for a fictional Type Festival that talks about women and the obstacles they face. The central visual concept is women coming out of obscurity and how they tend to be overlooked. Throughout the piece, I used blurs, textures, motions like push and pull, and subtle movements to put one in a hazy atmosphere, representing how women are often hidden or dismissed. I wanted to move away from the stereotypical colors one associates with women and make the color pallet darker and unexpected.

WOMEN

Typograph*Her*

WOMEN

IN DESIGN
WOMEN
IN DESIGN

IN DESIGN

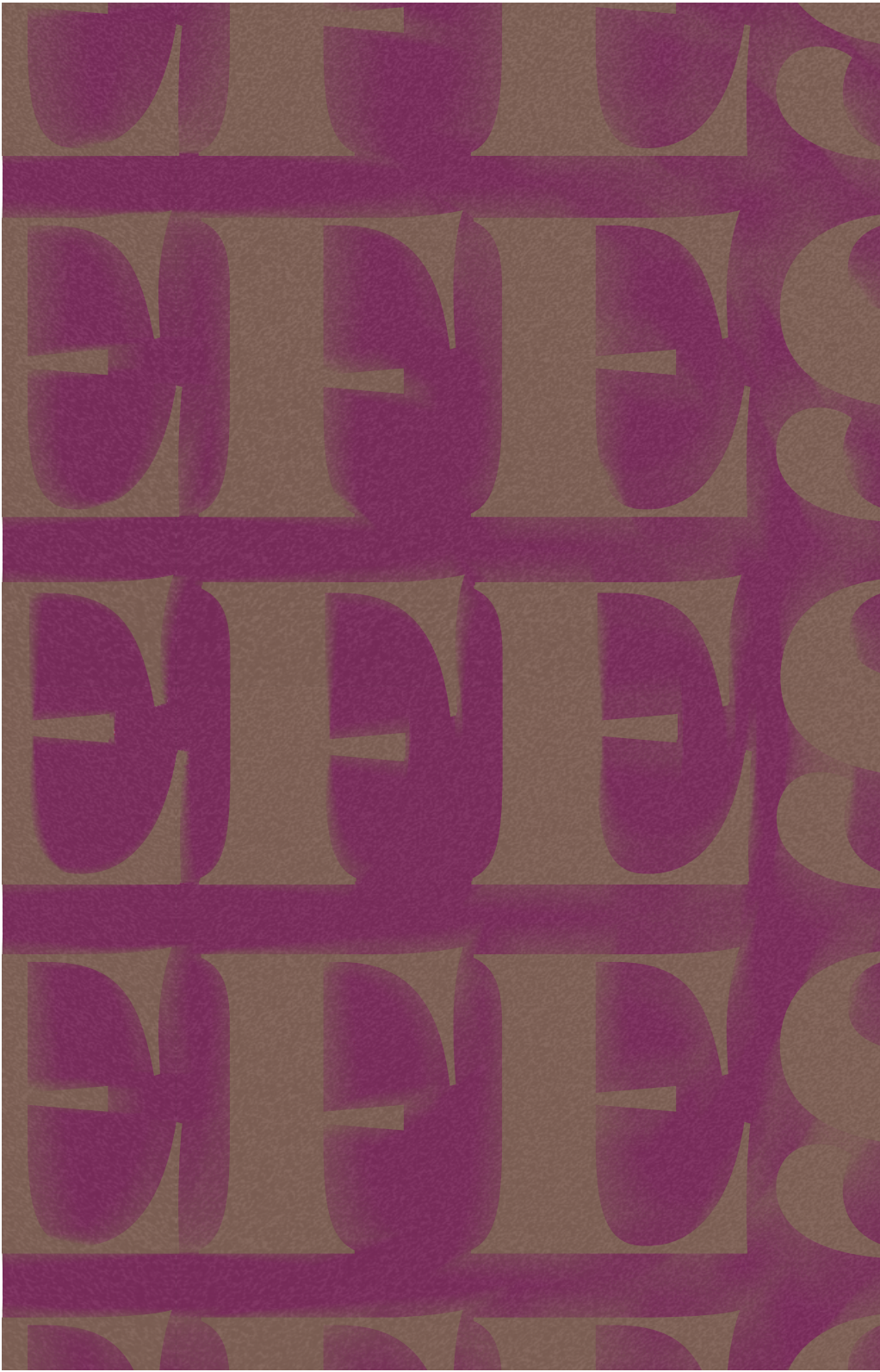
TYPEFEST
TYPEFEST
TYPEFEST
TYPEFEST

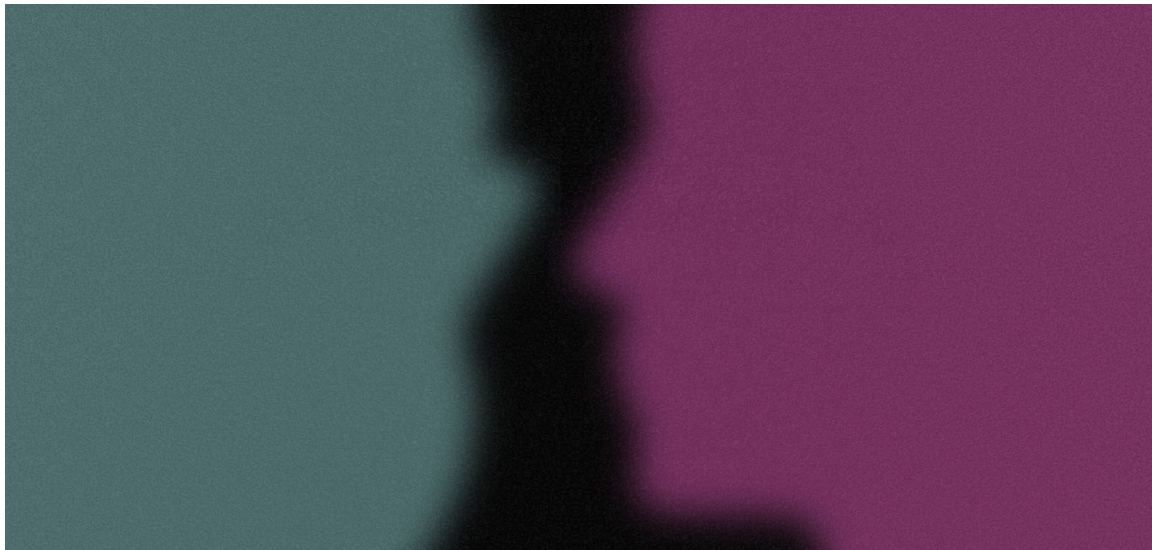
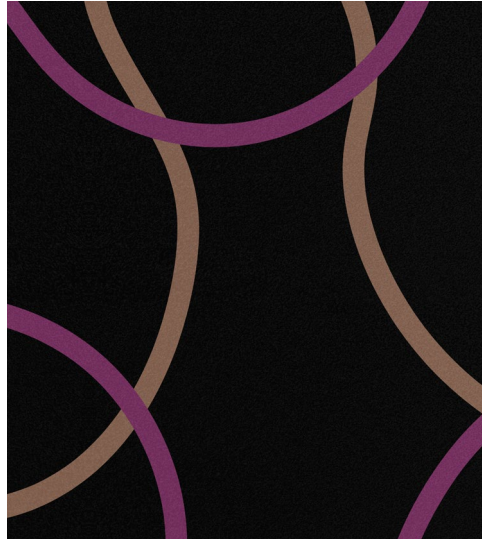
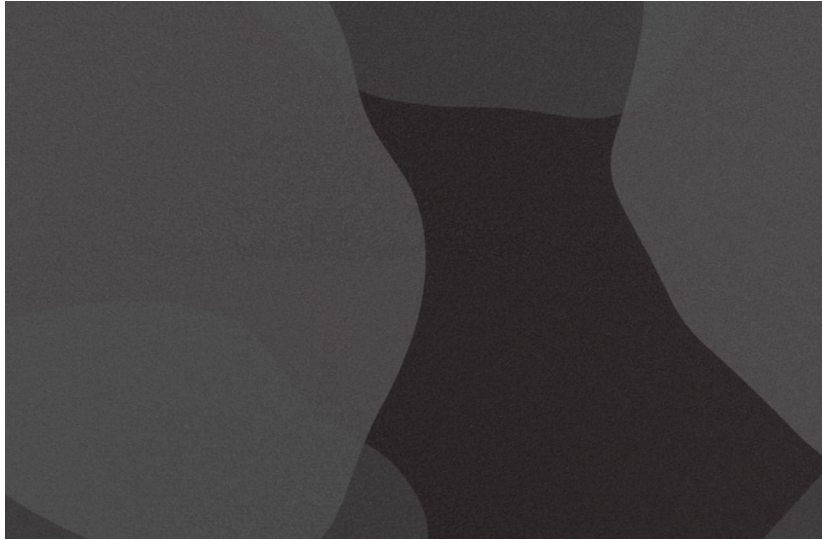
Guest Speakers from

Switzerland
France
Philippines
Vietnam

morganne brusick
stephanie borowczyk

jo malinis brusick
stephanie gydient



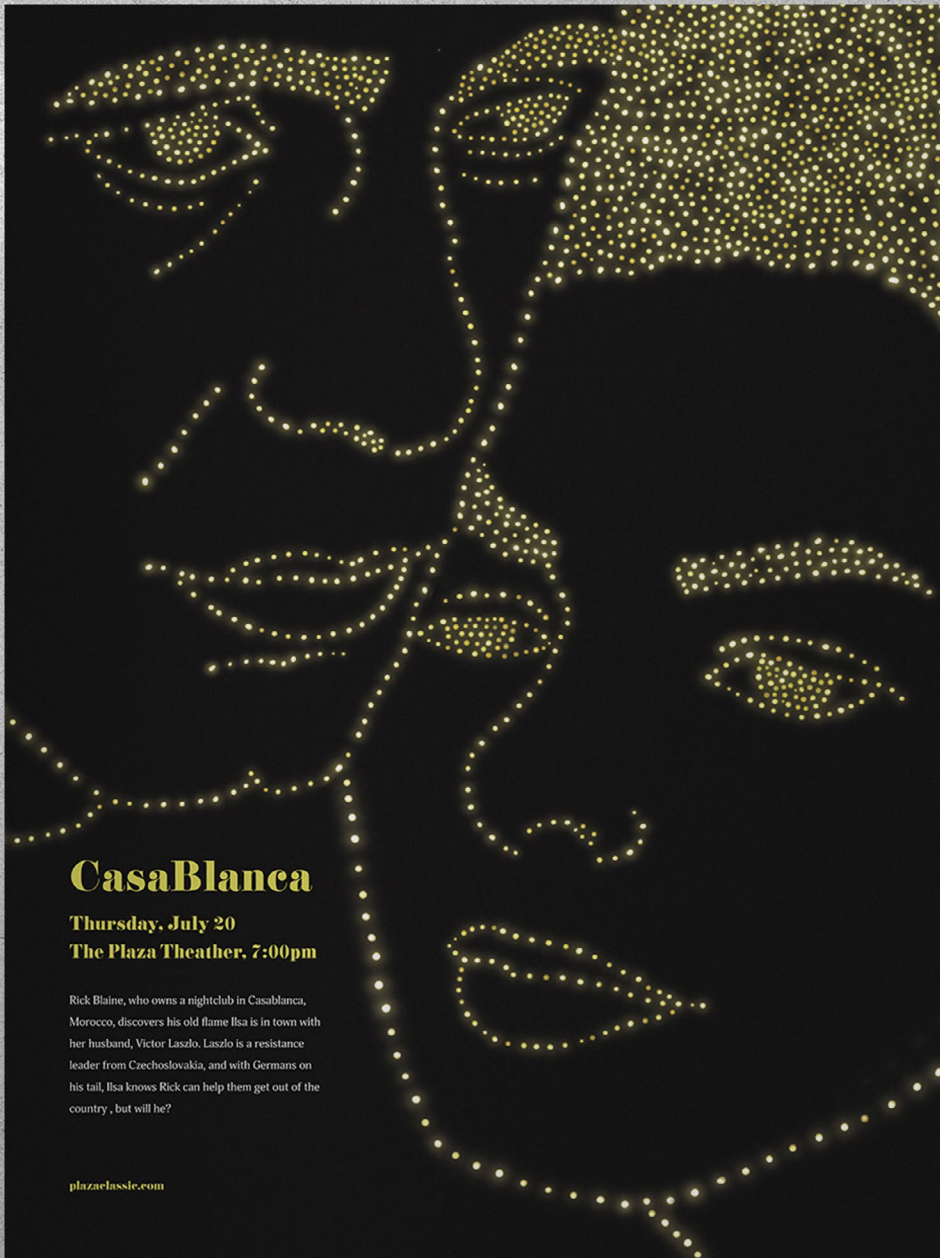




06

Film Festival

For this project, I rebranded Plaza Classic Film Festival, the largest festival in the world devoted to celebrating classic cinema. The brand direction is inspired by marquee lights and their tie to typical theatrical structures. I created illustrations focusing on the films' classic moments, keeping them black and yellow to emphasize the glowing lights.



Casa Blanca

Thursday, July 20
The Plaza Theater, 7:00pm

Rick Blaine, who owns a nightclub in Casablanca, Morocco, discovers his old flame Ilsa is in town with her husband, Victor Laszlo. Laszlo is a resistance leader from Czechoslovakia, and with Germans on his tail, Ilsa knows Rick can help them get out of the country, but will he?

plazaclassic.com



Hello, Dolly!

Friday, July 21
The Plaza Theater, 3:30pm

In 1890s New York City, the bold and enchanting widow Dolly Levi is a socialite turned matchmaker. Her latest clients seeking assistance are irascible "half-a-millionaire" Horace Vandergelder and a young artist named Ambrose, who is in love with Horace's niece, Ermengarde. Dolly's scheming soon involves Horace's employees as well as a New York hatmaker, as she tries to cover up her own secret romantic designs.

plazaclassic.com





Edward Scissorhands

Thursday, July 20
The Plaza Theater, 3:30pm

In a castle high on top of a hill lives an inventor's greatest creation Edward, a near complete person. The creator died before he could finish Edward's hands; instead, he is left with metal scissors for hands. Since then, he has lived alone, until a kind lady called Peg discovers him and welcomes him into her home. At first, everyone welcomes him into the community, but soon things begin to take a change for the worse.

plazaclassic.com



Plaza Classic Film Festival

7/20 -7/30, 2024

The Plaza Theater
El Paso, Texas





07

Graphic Translation

For this project, I designed a character face using complex geometry, negative space, and figureground to depict the emotion of worry while emphasizing the distinguishing characteristics of a fennec fox.





Thank You For Viewing

Contact

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Website

<https://www.egvdesign.com/>
