



Space Needed
College Project 4-31

Space Needed is a college project I started for a data visualization class. It focuses on the data behind space exploration through the creation of a campaign to fund space exploration.



Robo Aerial
Client Work 32-41

Robo Aerial is a drone media and 360 video production company based in Chicago, Illinois. I created illustrated assets that are used in a variety of projects ranging from promotional videos to print ads.



SpeedPro Imaging
Client Work 42-55

I started working at SpeedPro Imaging in the summer of 2017 part time while I was finishing up my last two years in college. In a typical week I would work 20 hours there and commute to Chicago for another 12-15 hours of class. This section covers work I've designed for a wide range of clients.



Wanderer
College Project 56-95

Wanderer is a company I created in my final year of college during a capstone class. The company makes educational playing cards.



BFC
Client Work 96-123

BFC was the first company I worked at full-time as a Graphic Designer. At BFC I wore many different hats. I primarily worked on BFC's marketing efforts & a variety of client projects.



Penrose
Client Work 124-147

While working at BFC I did a considerable amount of work for Penrose, this involved designing labels for upcoming beer releases, developing new lines of labels, creating visuals for social media and doing front end development for their website.



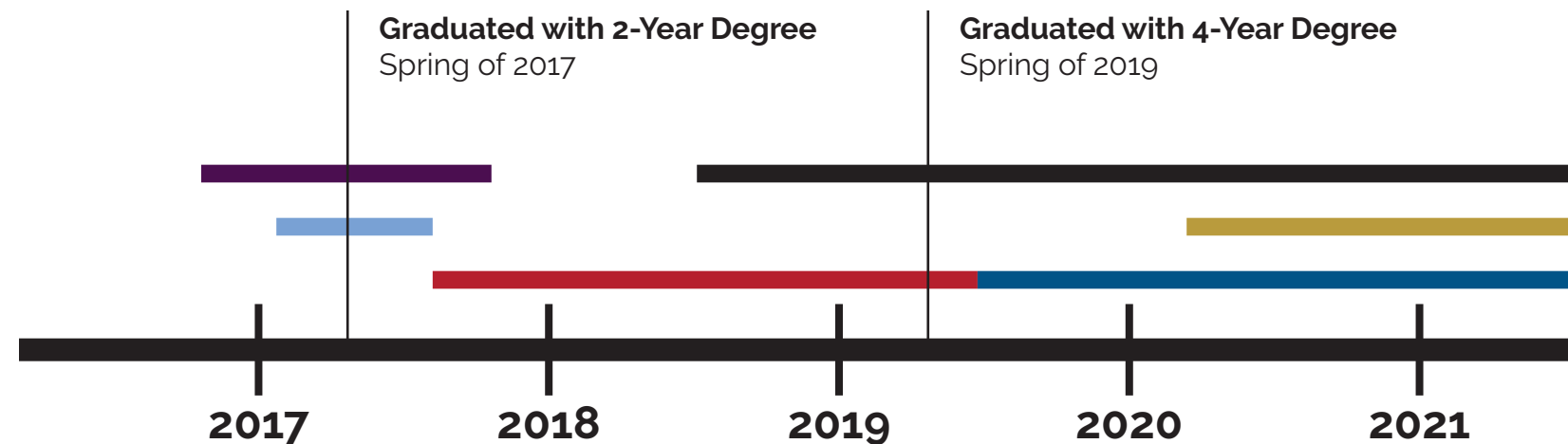
DYLAN ZIMMERMAN

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Hey there! I'm a Dylan Zimmerman a Graphic Designer from Illinois. In 2019 I graduated from Flashpoint Chicago with a bachelor's degree in Graphic Design & Interactive Media. I have design experience in everything ranging from print to web. The past four years I've been working in the print industry, two years at SpeedPro Imaging while I was finishing my bachelor's degree and the last two years at BFC. My portfolio consists of 2 college projects and 4 client projects that showcase my varying design capabilities.

I've always been interested in graphic design, ever since I was in the seventh grade and shattered my elbow. Being confined in my house I had a lot of time to mess around with a computer program called Corel Draw. Since then, I've been spending a lot of my time self-teaching myself design programs. Through high school and then into college I've been perfecting my design craft. In college I learned to deploy my design skills in interesting ways and settings. Along the way mastering many different mediums from print to web and branding to cutting edge augmented reality.

Through most of my professional career I've been working in print related roles. Creating designed pieces from large outdoor signs to letters that end up in your mailbox. But along the way I've had the pleasure to work on a handful of exciting digital endeavors.



SPACE NEEDED

Space Exploration Campaign



Space needed is a project I started in my 3rd year of college; it was born out of a data visualization class. For the class we were tasked with finding a social cause or topic that merits a lot of data and can easily be turned into interesting info graphics. I've always been fascinated with space, so I decided to make my topic about the various aspects of the U.S.'s involvement in the exploration of space. The first part of this project is the branding and objective of this campaign. Once that is established the aspects of the data visualizations, or infographics start to take shape. The infographics are the backbone of the campaign that lay the foundation for the rest of the project. Next are the educational materials that aim to better help the American public better understand space in a general sense and provide further context to the infographics. Lastly is the ad campaign for Space Needed, the way the space exploration campaign could get the word out about the need for space exploration.

Objective & Branding	6
Infographics	8
Educational Material	24
Ad Campaign	28

*"All civilizations become either
spacefaring or extinct."
— Carl Sagan*

March 2017

OBJECTIVE & BRANDING

Further the cause of space exploration.

“Space is for everybody. It’s not just for a few people in science or math, or for a select group of astronauts. That’s our new frontier out there, and it’s everybody’s business to know about space.” — **Christa McAuliffe**

Introduction

Space exploration may seem like an unattainable goal and too lofty of a goal. However, it is paramount to the further existence of the Human race. As much as we may like earth it won’t always be in this great, habitable state. The threats to the well-being of earth are diverse and great, from meteors and exploding stars (our sun) to human caused afflictions like climate change and over population, the danger to the survival of the human race is great and real. Space is often called the “Final Frontier” for good reason, it is in our nature as humans to constantly innovate and desire to explore the farthest reaches of the universe. There have been many trips to outer-space and plenty of research has been collected but the capital provided by governments to continue this research is slowly decreasing in size. Because of this campaign is born. The necessity of space exploration cannot be ignored. This campaign aims to enlighten the general population about the need for space exploration.

Objective

The objective of this campaign is to educate the American populous about the importance of space exploration. This campaign will tackle various issues surrounding the topic like role of private companies excelling space exploration. It will cover the drop in federal funding of space programs and the budgets allotted to various countries space programs. Viewers will come away with a desire to further the causes of space programs here in the U.S. The target audience for the campaign is rather wide. In more specific terms the target are people who are eligible to vote in the U.S.

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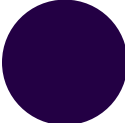


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Captions
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Color Palette

	C:81 M:100 Y:0 K:65	R:38 G:0 B:69 #330033		C:75 M:100 Y:0 K:85	R:22 G:0 B:40 #000033		C:8 M:58 Y:85 K:0	R:225 G:129 B:62 #CC9933
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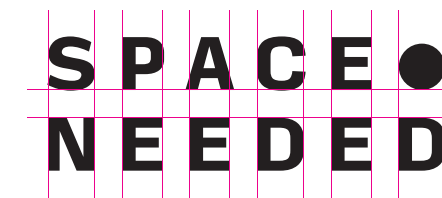
Logo Guidelines

For the branding of this campaign, I wanted to go down a road that screamed future and technology. I decided to use the typeface “Input” because it uses an interesting kerning system, and the numbers have that unique futuristic feeling.

The main colors for this campaign are a deep purple that makes the viewers think about the vast deepness of space. The primary orange color contrasts with the purple perfectly. It has a bright vibrancy that sticks out like a star in the sea of blackness.

When developing the logo, I used the black version of the Input typeface and I made sure to space out all of the letters evenly. This helps put a simple subliminal message into the logo that reinforces the emphasis on “space”. Also in the logo is a black circle that can be left black to represent a planet or can be replaced by an illustration of a planet in our solar system. Below the logo is the interchangeable tagline: “Space Exploration Campaign”. The alternate version of the logo has the name “Space Needed” orbiting around the planet like a distant moon.

Primary Logo



Space Exploration Campaign



Space Exploration Campaign

Secondary Logo



DATA BLOCKS

Budget of NASA compared to other space programs.

"I know the sky is not the limit because there are footprints on the Moon — and I made some of them!" — Buzz Aldrin

Objective

The objective of the first design is intended to highlight the amount of money allotted to each program of various countries. The goal is to show how little of the total government budget NASA gets, despite their influence on humanity.

Background

NASA's rise in the mid 60's is due to the space race that the United States took part in against Russia. The race started as most people know had to do with putting a man on the moon, which the United States did do in July of 1969. During this year NASA had 2.31% of the federal budget which accounted for nearly \$15 Billion (2014). NASA's budget peaked in 1964-66, when it consumed roughly 4% of federal spending. The agency was building up to the first Moon landing; the Apollo program involved more than 34,000 NASA employees and 375,000 employees of industrial and university contractors. ESA and NASA are by far the highest funded agencies. The Russian space agency has an annual budget of \$800-900 million dollars, about the same for India and Japan.

The American public, on average, believes NASA's budget has a larger share of the federal budget than it actually does. A 1997 poll reported that Americans had an average estimate of 20% for NASA's share of the federal budget, far higher than the actual 0.5% to under 1% that has been maintained since the late '90s.

Research

As you can see by the graph the U.S. has severely more capital than other countries with space programs. It nearly has more than all of the programs combined, despite only having .47% of the federal budget. To the right I listed the budgets that I'm going to include in the design for the first poster.

Space Programs

NASA Budget	\$19.0b
ESA Budget	\$6.1b
Russia Budget	\$2.5b
China Budget	\$2.0b
India Budget	\$1.4b
Japan Budget	\$1.4b

NASA's Budget is Without Parallel

Budgets of the world's largest space agencies in 2017



* 2016-2025 budget divided equally between each year
 ** Estimate
 Currencies converted to USD on April 6, 2017
 Source: Respective space agencies



Sketches

Many of the sketches I did of the posters have to do with earth and various space missions. I believe that using iconic inventions like the space shuttle and satellites help make the topic of space exploration more understandable. I've been finding it hard to incorporate bars of data with the rest of the illustrations. I think that separating the parts of rockets might be the best way to show percentages of the particular countries differing budgets.

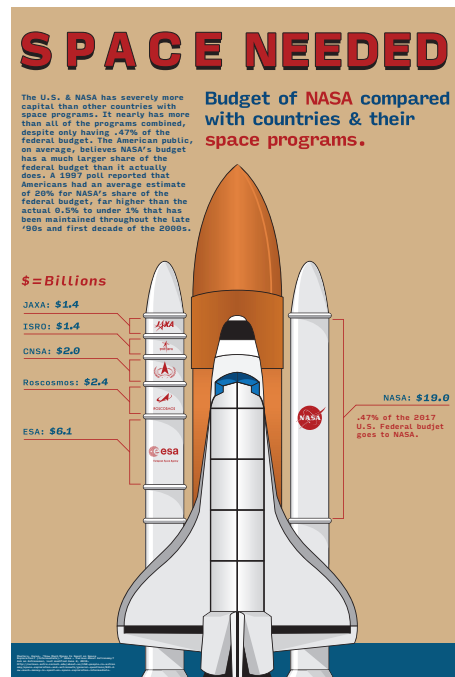
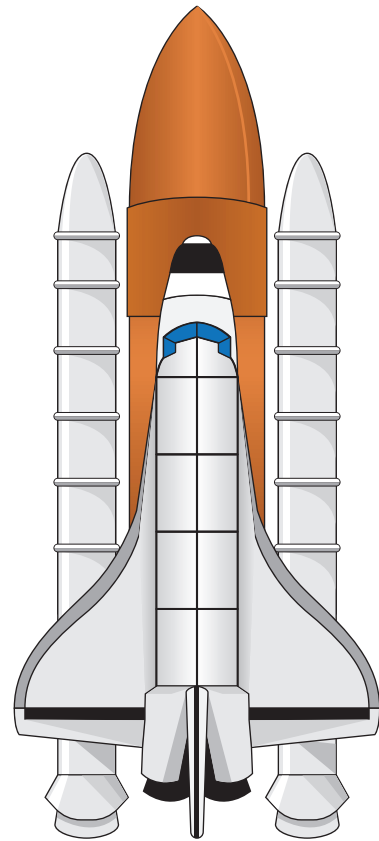
I think it is important to also include secondary information about the cost of other projects that the various agencies did. Personally, my favorite design so far is the use of 2 different rockets to show the difference in the budgets of the various countries. This also works in the sense that the NASA budget nearly adds up to all of the other budgets combined. I also messed around with the idea of projects floating in space that could visualize the budgets of the countries.



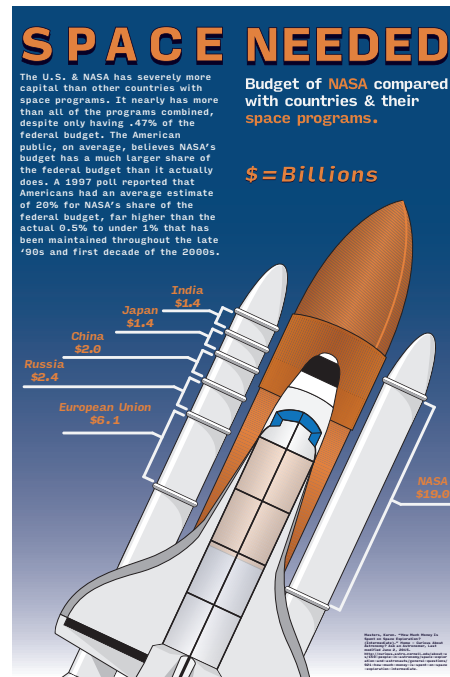
Masters, Karen. "How Much Money Is Spent on Space Exploration?" Home - Curious About Astronomy? Ask an Astronomer, Last modified June 2, 2015. <http://curious.astro.cornell.edu/about-us/150-people-in-astronomy/space-exploration-and-astronauts/general-questions/921-how-much-money-is-spent-on-space-exploration-intermediate>.

Iterations

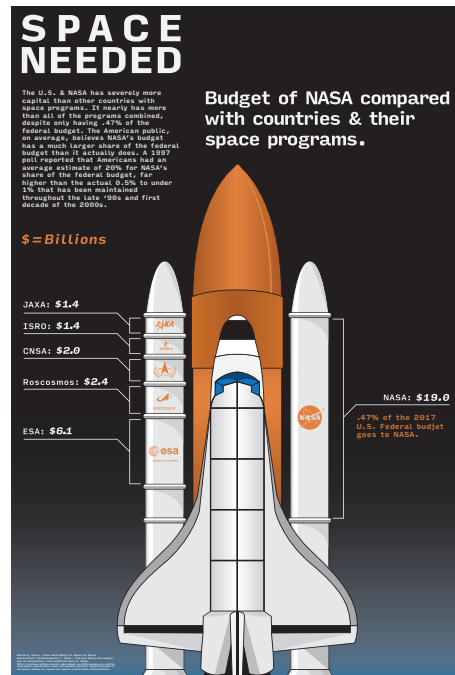
For this poster I came to the conclusion that using the space shuttle would be the best visual element to use for two reasons. Firstly, it is very recognizable and secondly the rockets on the side would be perfect places to showcase the amount of money each program is given. In many of the iterations I experimented with blues, reds and whites to give the poster an American theme. I did that hoping it would have a strong appeal to the target audience, whom are American. I also did a few versions that were intended to look like sketches or blue prints. This would give the poster an authentic feel. But the more fun illustration style on the others is easier to replicate for other posters.



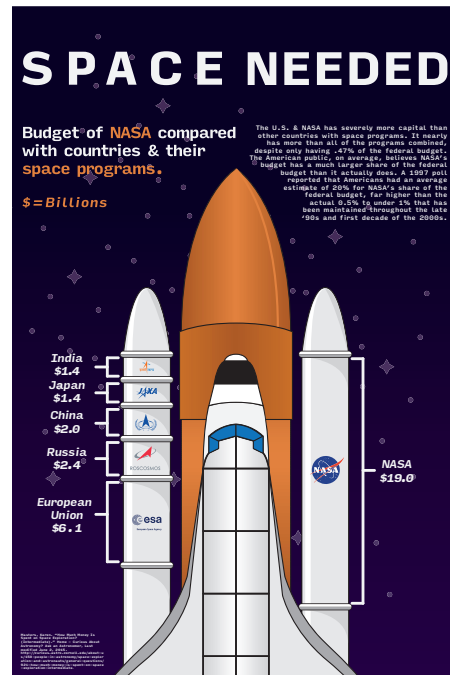
Iteration 1



Iteration 2



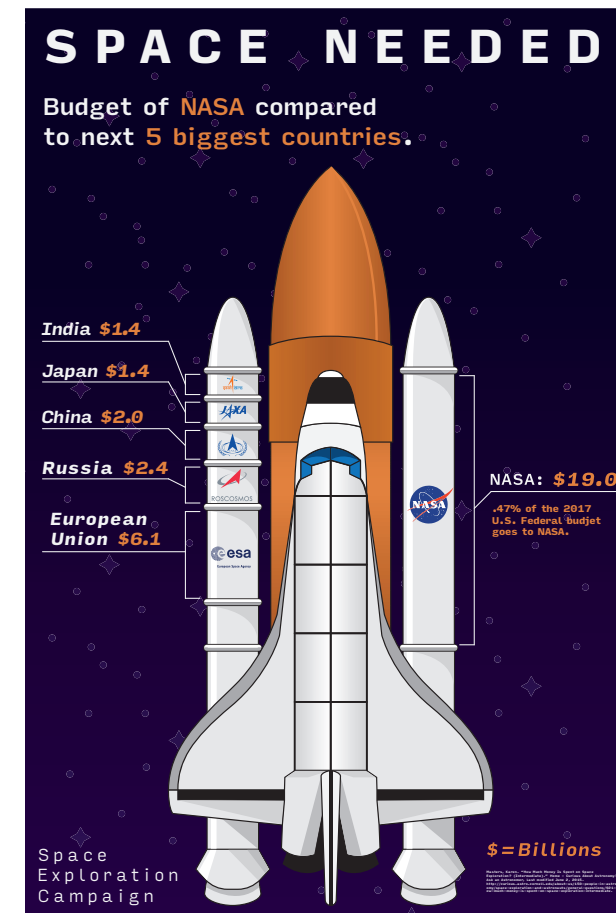
Iteration 3



Iteration 4

Final Design

For the final design I choose to go with the more colorful option. It is illustrative and fun, the orange of the rocket contrasts well with the purple sky which creates an eye-popping combo. I decided that these two colors can fit any situation for any of the ideas I have for the other posters in this project. I also think it would be best to keep the text in the two different colors also. As you can see by the poster the budgets of the five other countries almost adds up to the single year budget of NASA, because of this I was able to separate them entirely on the two different rockets. This also plays into the scale of the budgets being drastically different. This poster definitely succeeds in trying to squash the idea that many Americans have about the actual amount of money we spend on space.



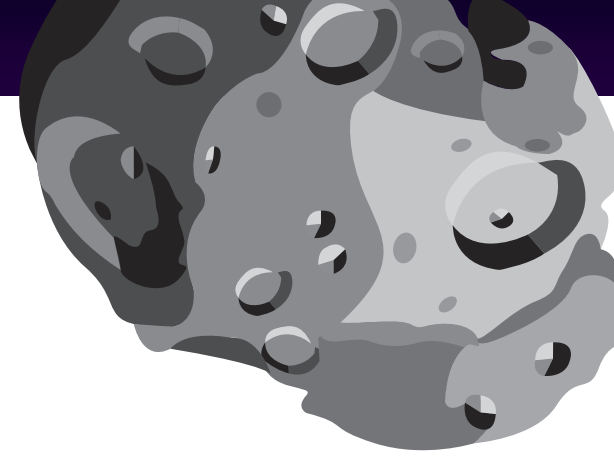
Final Design



The Space Shuttle was a reusable low Earth orbital spacecraft system operated from 1981 to 2011 by NASA as part of the Space Shuttle program.

DATA CIRCLES

Asteroids & their beneficial implications.



"If the Earth gets hit by an asteroid, it's game over. It's control-alt-delete for civilization." — Bill Nye

Objective

The objective of this design is to highlight the vast amount of resources that can be extracted throughout the universe and the uses these resources have in relation to bettering humanity.

Background

Earth's natural resources are already under pressure from the planet's growing population, estimated to reach nearly 10 billion by 2050. Rising demand for resources will eventually push the economic balance in favor of harvesting resources from space to sustain our lives on Earth. Mining space resources may well come surprisingly quickly. Expeditions to near Earth asteroids and to the Moon have already yielded remarkable discoveries.

There are over 16,000 near Earth asteroids that share a similar orbit to Earth. Asteroids contain the resources that make it possible to fuel and sustain life in space. Harvesting materials like Nickel, iron, cobalt and aluminum can not only bring in billions of dollars but also resources that could better human existence.

Research

I intend to highlight the different resources found on the over abundant amount of asteroids that are within our reach. There are 3 different primary types of asteroids, C, S & M. They each have different types and balances of resources on them. The data to the right shows the percentage of resources found in each specific asteroid type.

Asteroid	Est. Value	Est. Profit	Composition
Ryugu	83	30	Nickel, Iron, Cobalt, Water, Nitrogen, Hydrogen, Ammonia
1989 ML	14	4	Nickel, Iron, Cobalt
Nereus	5	1	Nickel, Iron, Cobalt
Bennu	0.7	0.2	Iron, Hydrogen, Ammonia, Nitrogen
Didymos	62	16	Nickel, Iron, Cobalt
2011 UW158	7	2	Platinum, Nickel, Iron, Cobalt
Anteros	5,570	1250	Magnesium Silicate, Aluminum, Iron Silicate
2001 CC21	147	30	Magnesium Silicate, Aluminum, Iron Silicate
1992 TC	84	17	Nickel, Iron, Cobalt
2001 SG10	3	0.5	Nickel, Iron, Cobalt

Value & Profit in Billions \$

Types of Asteroids:

C-Type

75% of Known Asteroids
High abundance of water, organic carbon & phosphorus.

S-Type

17% of Known Asteroids
Little water, they contain numerous metals including: nickel, cobalt and more valuable metals such as gold, platinum and rhodium.

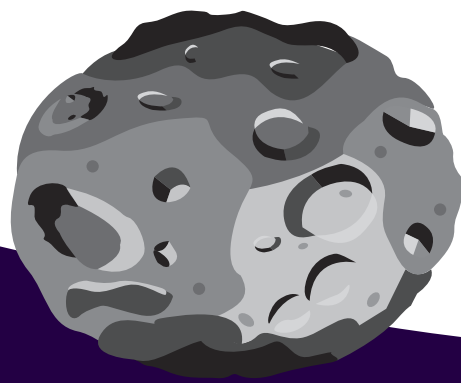
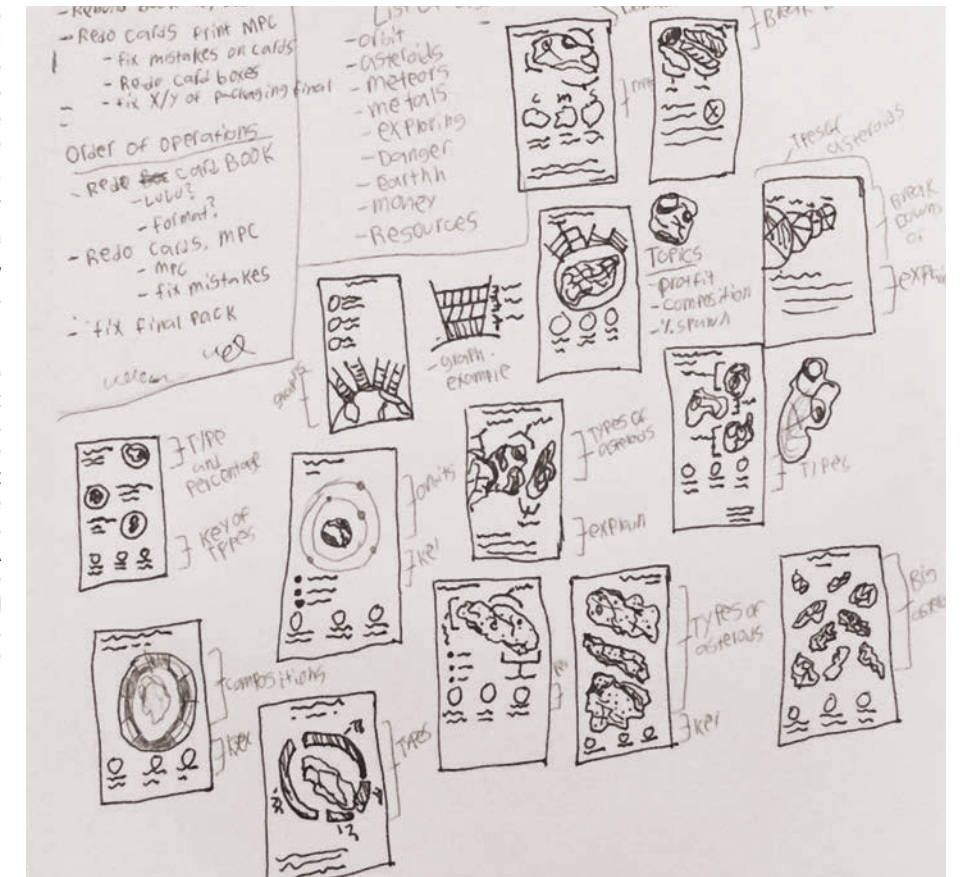
M-Type

8% of Known Asteroids
Rare but contain up to 10 times more metal than S-types.

Sketches

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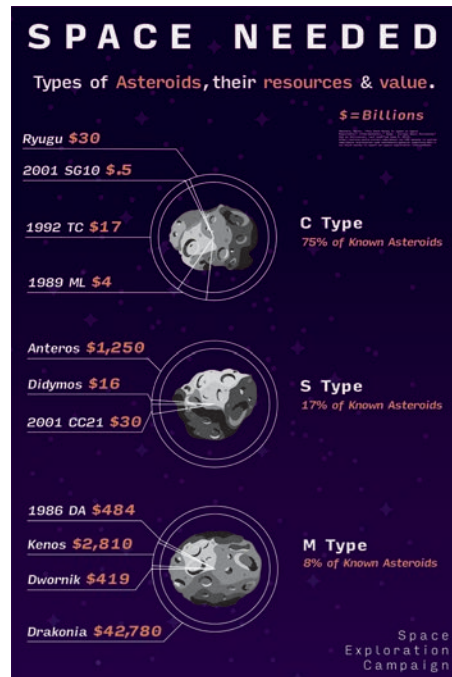


Bonsor, Kevin. "How Asteroid Mining Will Work." HowStuffWorks Science, HowStuffWorks, 28 June 2018, science.howstuffworks.com/asteroid-mining1.htm.

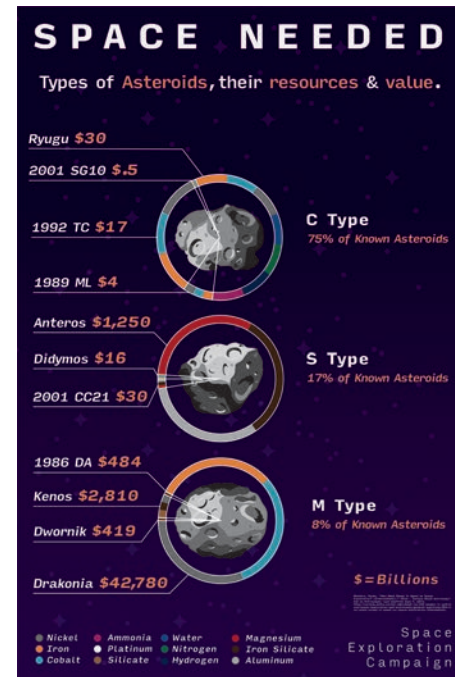
Objective & Branding 89 • Infographics 89 • Educational Material 89 • Ad Campaign 89

Iterations

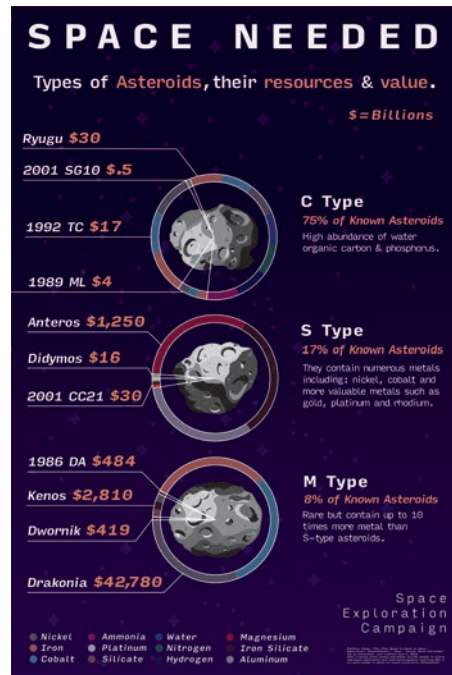
For this design I decided that keeping particular elements from the last design would help the whole project feel more cohesive. So, I kept the purple background, the title, subtitle and the key in similar spots. This infographic inherently has more information to cover than the previous one so the initially it appears a bit more cluttered. Taking inspiration from my research I used relatively bright colors to highlight the different materials found in each asteroid. I also decided to keep the same line work that was in the last design. This design also requires a key so people can decipher the different materials found in each of the asteroid types.



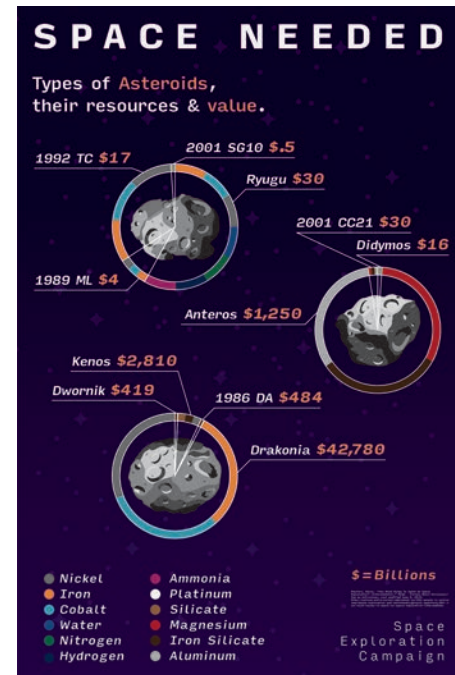
Iteration 1



Iteration 2



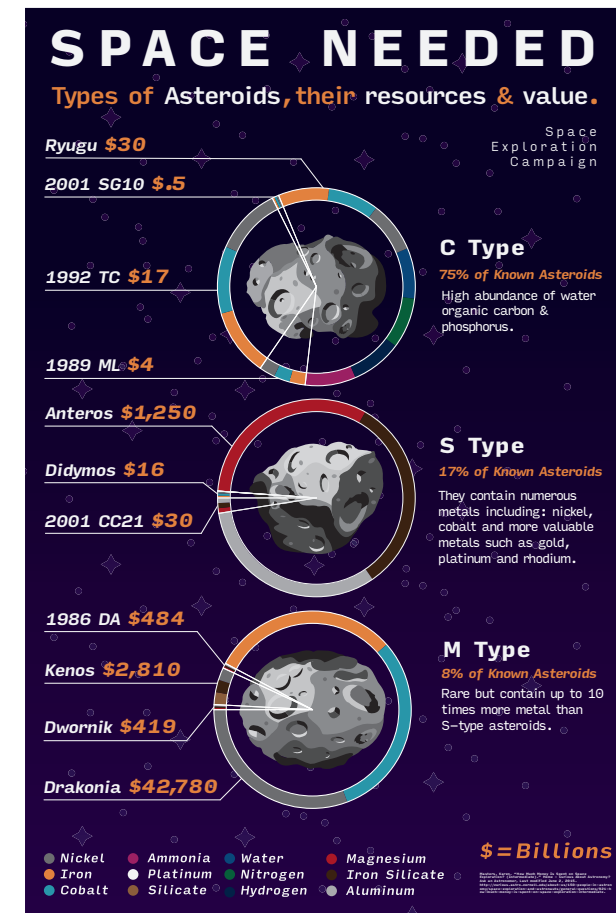
Iteration 3



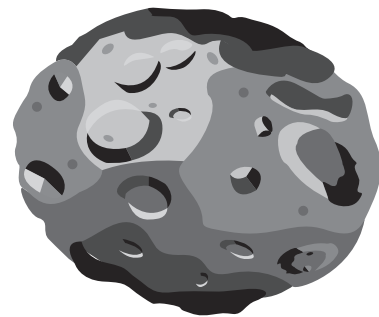
Iteration 4

Final Design

For the final design I choose to keep the background elements the same, purple background and stars scattered throughout the back. This design is definitely more crowded than the previous poster. It has 2 extra levels of information. It not only shows the value of the asteroids but also shows the composition. Because of this it requires a key that can be found near the bottom of the poster, color coded for easy viewing. It also features a description of the types of asteroids on the right side of the poster. Things it has in common with the previous poster is the placement of the title, subtitle, location of the annotation and the value key for the particular poster.



Final Design



The M Type asteroid "Drakonia" is valued at \$42,780,000,000,000.

DATA WAVES

Evolution of the NASA budget.



Objective

The goal for this poster is to explore the change in percentage of the federal budget that NASA receives from the U.S.

Research

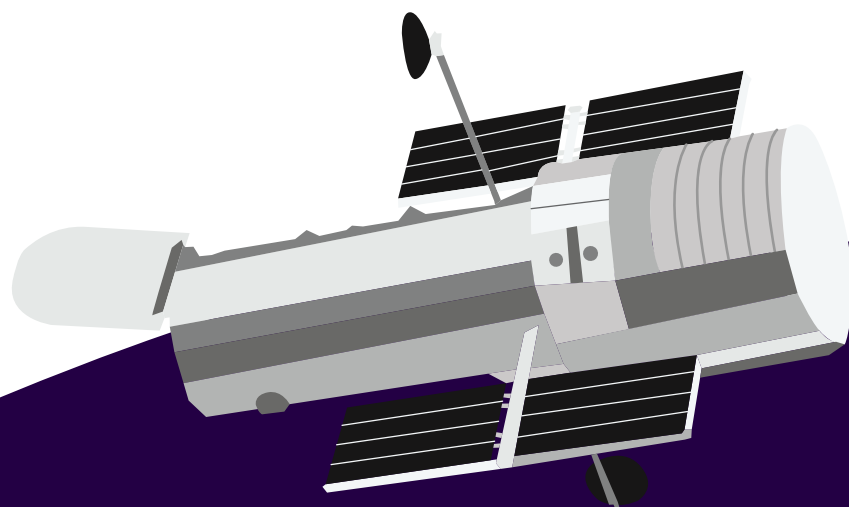
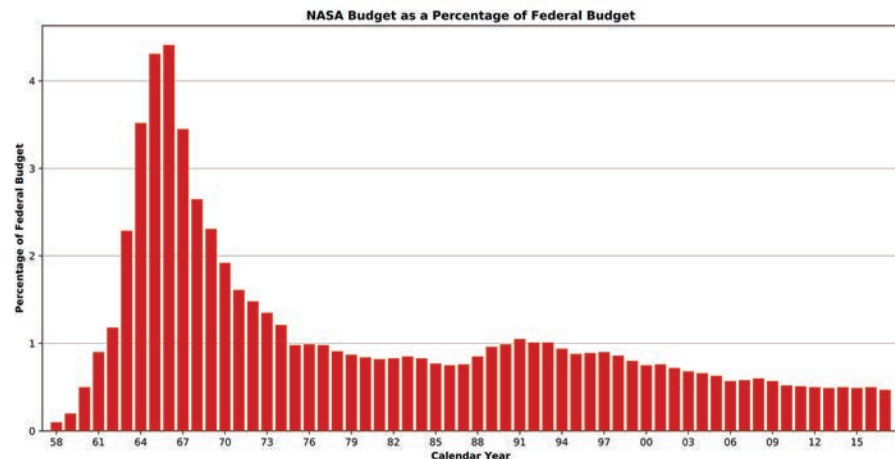
The graph below was obtained from the NASA website. It shows the percentage of the federal U.S. budget that NASA is allotted. As you can see the budget peaks in the mid 60's during the space race. It reaches just over 4% at that point. Ever since the space race, the budget has slowly declined to be consistently under .5% of the budget. After winning the space race the U.S. hasn't valued NASA, primarily because of its low return on investment.

Background

As a federal agency, NASA receives its funding from the annual federal budget passed by the United States Congress. NASA began in 1958 during the beginning of the space race. As you may or may not know most of the U.S. space missions are led by NASA, such as the Apollo missions, the Skylab space station and the space shuttle.

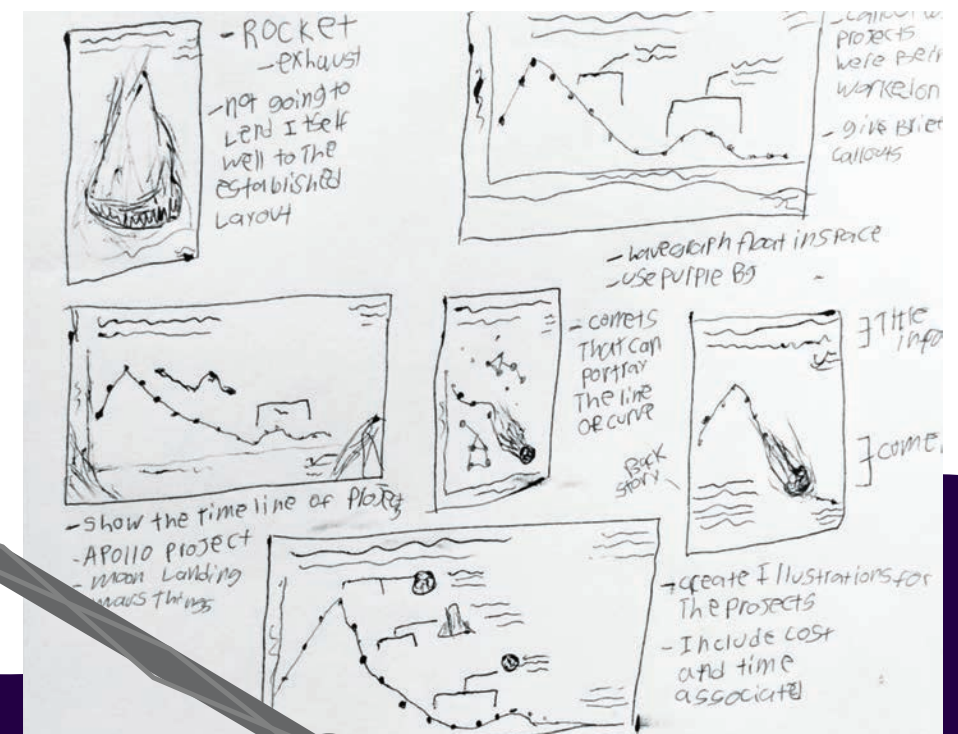
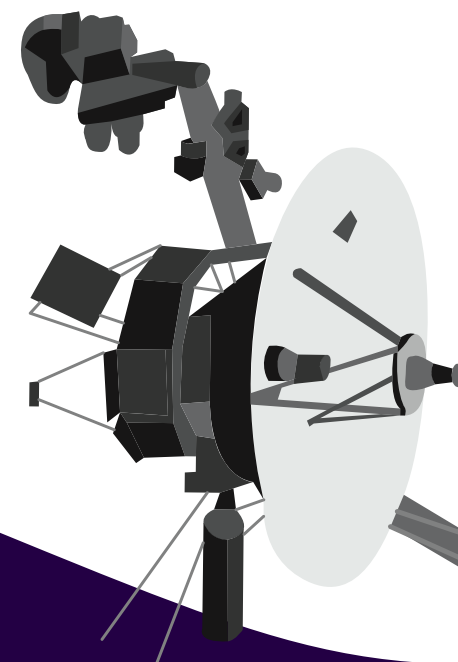
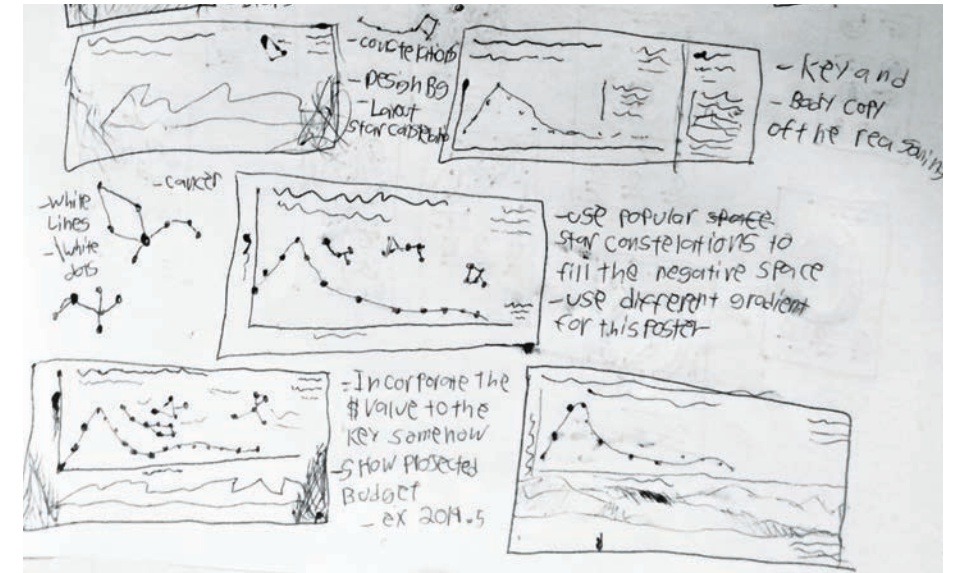
Apollo was one of the most expensive American scientific programs ever. It cost more than \$20 billion in 1960s dollars or an estimated \$218 billion in present-day US dollars. In comparison, the Manhattan Project cost roughly \$27.8 billion, accounting for inflation.

The perceived national security threat posed by early Soviet leads in spaceflight drove NASA's budget to its peak. The U.S. victory in the Space Race erased the perceived threat, and NASA was unable to sustain political support for its vision of an even more ambitious Space Transportation System entailing reusable Earth-to-orbit shuttles, a permanent space station, lunar bases, and a manned mission to Mars. Only a scaled-back Space Shuttle was approved.



Sketches

The main focus of the sketches I did have to do with connecting the data points to look like a star constellation or something of that nature. I think the wave style of graphs will play well into the idea of a collection of stars. In some sketches I also played around with including other info into the poster like the projects NASA was working on at the time or the cost of those programs at that time. Also trying to narrow the list of covered projects down to a reasonable number. Another point I'm interested in exploring is the background elements, sticking with the background found in the previous designs or making it look like a landscape with the stars that create the graph in the background. Or plotting some of the galaxies captured by the Hubble Telescope into the background somehow.



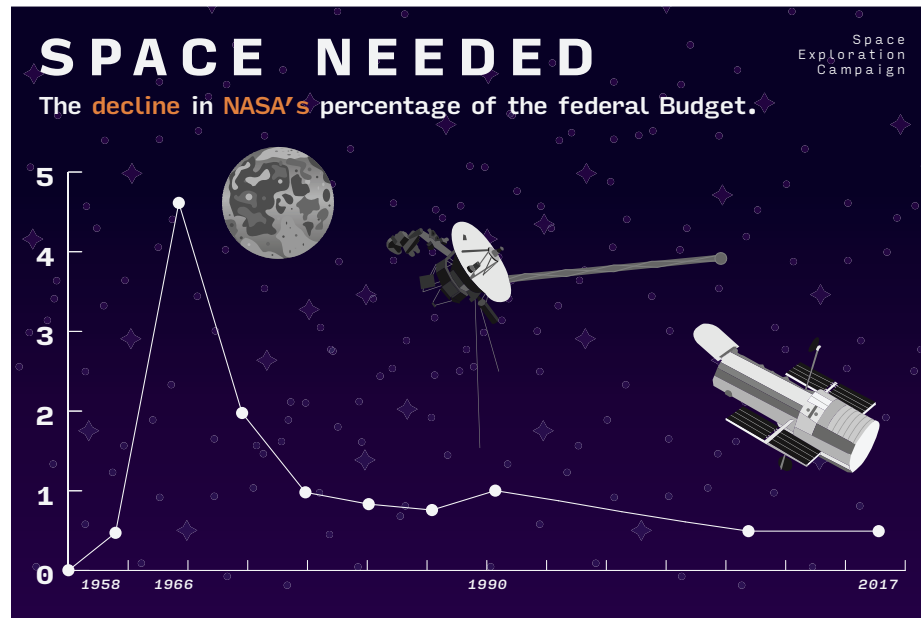
"We are at the dawn of a golden age of space exploration which will transform our relationship with the Earth and with the cosmos." — Sir Richard Branson

Iterations

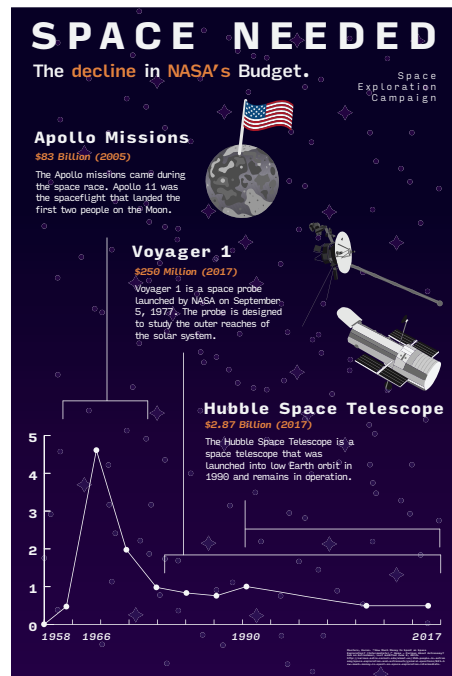
So far, I've been working with the same layout aesthetics for this poster that I was working on for the previous ones. I have contemplated working with a different size or ratio for this poster. I did a few iterations in a landscape format but quickly came to the conclusion that the way I wanted to layout the information wouldn't allow it. Because of this I did a few iterations that are perfectly square. In this format I was able to space out the information enough to fit all on the poster. Eventually I landed on the decision to make this piece 48 x 36in, twice the width of the other posters.

The timeline / wave graph needs this orientation of layout to truly capture the star constellation look. I also messed with the placement of the brackets. I put them at the bottom with explanatory text, facing up to the wave. Instead of putting the illustrations of the projects in a order I scattered them above the wave and wasn't afraid to play with them overlapping the actual wave graph. In this design I choose to move the title of the campaign to the top right corner because there isn't space for it under the title on the left side of the poster.

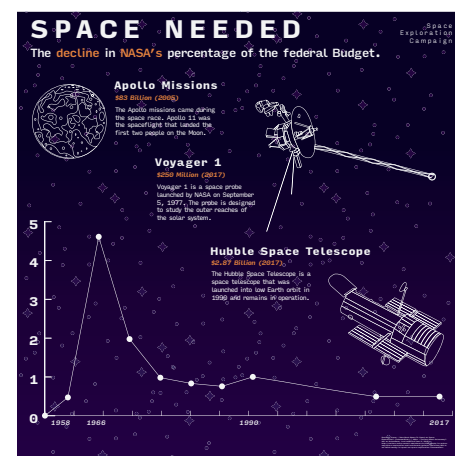
NASA was established in 1958, succeeding the National Advisory Committee for Aeronautics. The new agency was to have a distinctly civilian orientation, encouraging peaceful applications in space science. Since its establishment, most US space exploration efforts have been led by NASA, including the Apollo Moon landing missions, the Skylab space station, and later the Space Shuttle.



Iteration 1



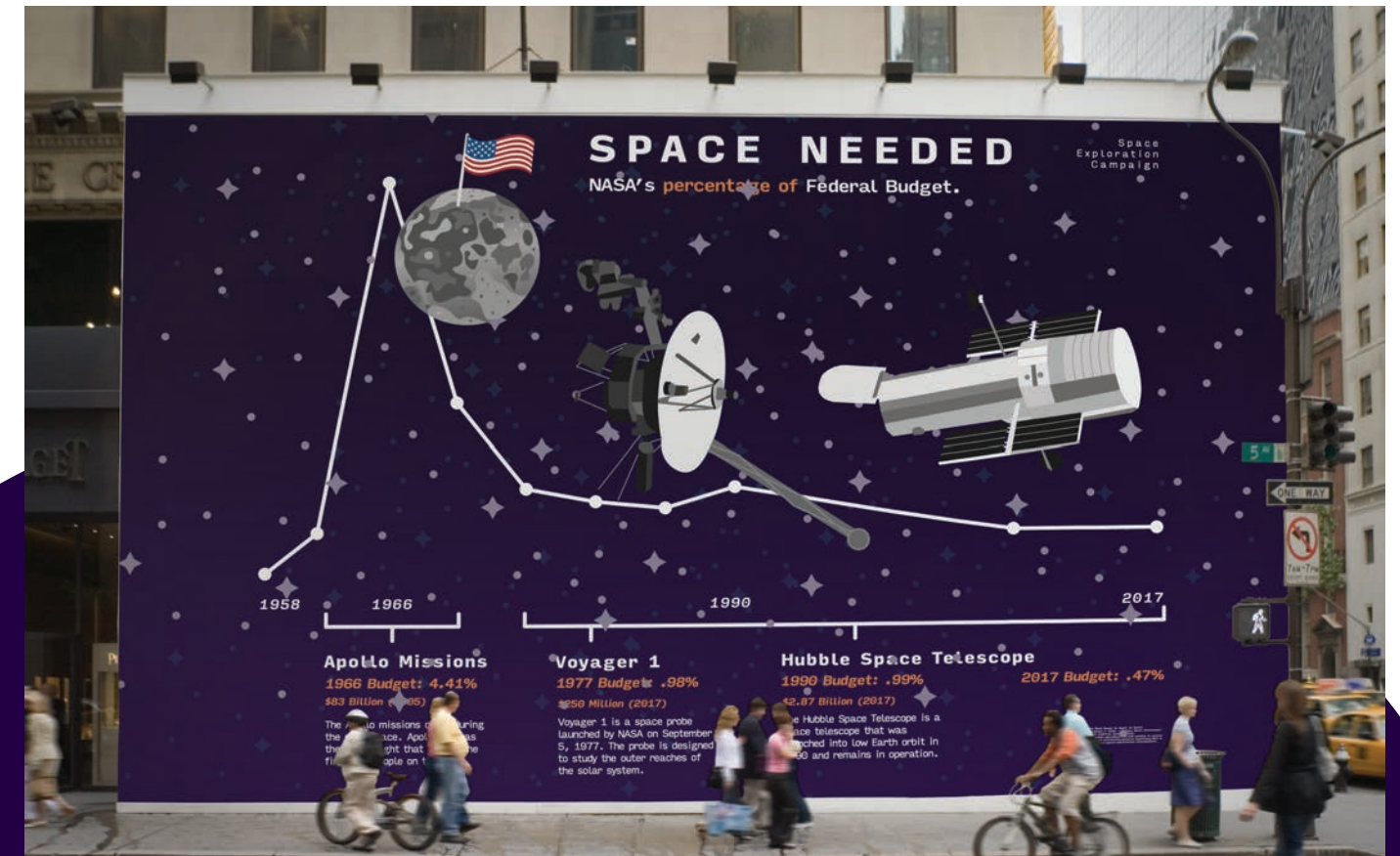
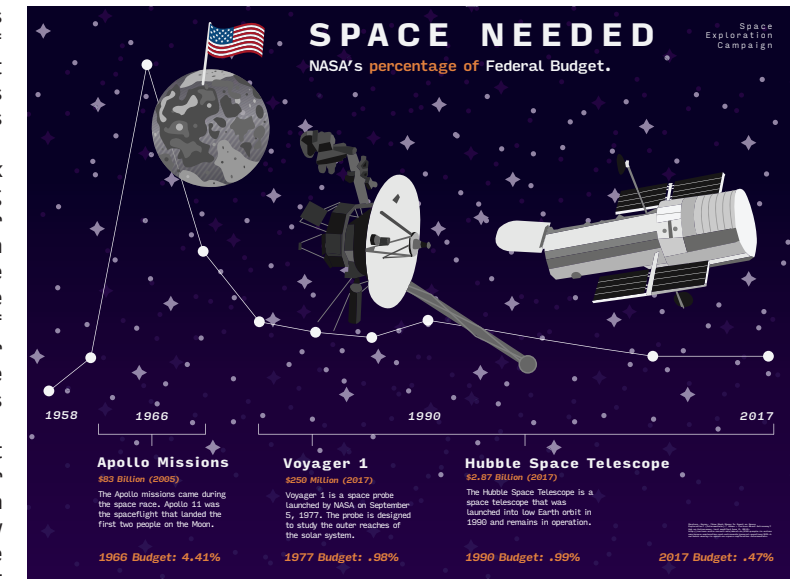
Iteration 2



Iteration 3

Final Design

As you can see from the design above, NASA's budget has taken a sharp decline after the end of the 1960's. NASA hasn't had over 1% of the budget since 1990 when the Hubble Space Telescope was being worked on. I thought including the brackets at the bottom could serve as a timeline of sorts, displaying the place in time that the projects took place. I decided to do three illustrations of three big projects NASA has done, the moon landing, Voyager 1 and the Hubble Space Telescope. I designed them to fit the same illustration style that I used in the previous two posters. To give the illustrations more space I allowed the illustrations to cover parts of the wave graph. One obvious change to this poster is the orientation of the design. I decided that the landscape orientation would be the best for this design on account of the timeline and wave graph. So far, I've been working with the same layout aesthetics for this poster that I was working on for the previous ones. I have contemplated working with a different size or ratio for this poster. I did a few iterations in a landscape format but quickly came to the conclusion that the way I wanted to layout the information wouldn't allow it. Because of this I did a few iterations that are perfectly square. In this format I was able to space out the information enough to fit all on the poster.



DATA MAPS

Where we are, have gone & plan to go.

Objective

The goal for this design is to showcase where a planet we are situated in the universe and where we have managed to get to in it. I would like to give the readers a better example of what is actually capable.

Background

As a general populous I believe we have very many misconceptions about not only space, but the objects found throughout space. With this design I intend to highlight the objects found in space, such as planets, stars and other galaxies. I believe it would be interesting to feature the programs that the world has done and where they are located in relation to Earth.

"Humanity's interest in the heavens has been universal and enduring. Humans are driven to explore the unknown, discover new worlds, push the boundaries of our scientific and technical limits, and then push further. The intangible desire to explore and challenge the boundaries of what we know and where we have been has provided benefits to our society for centuries." - NASA

For this design I intend to use this as an option to illustrate the distance between space objects and the time it would take to get there and the size of the planets in our solar system.

Research

To the right I have gathered a short list of man made space objects that can be essentially plotted onto a map of sorts. I think the best thing to do would be to use the measurement AU (Astronomical Unit) to show the distance between objects in space.

Distance from the sun (AU)

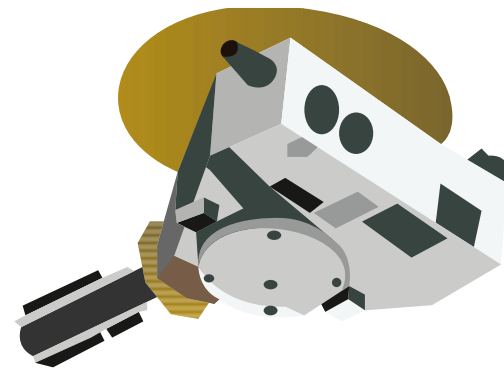
Mercury	.38
Venus	.72
Earth	1
Mars	1.52
Jupiter	5.2
Saturn	9.5
Uranus	19.19
Neptune	30.09
Pluto	39.48
Voyager 1&2	120
New Horizons	60

1 AU = 92,955,807 miles

Artificial Object on Mars

Spirit Rover

Opportunity Rover

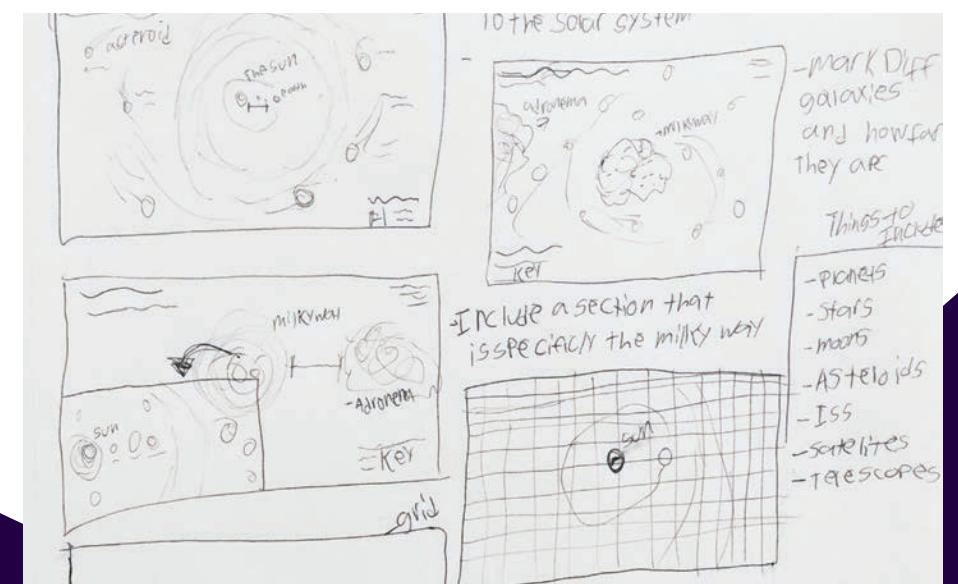
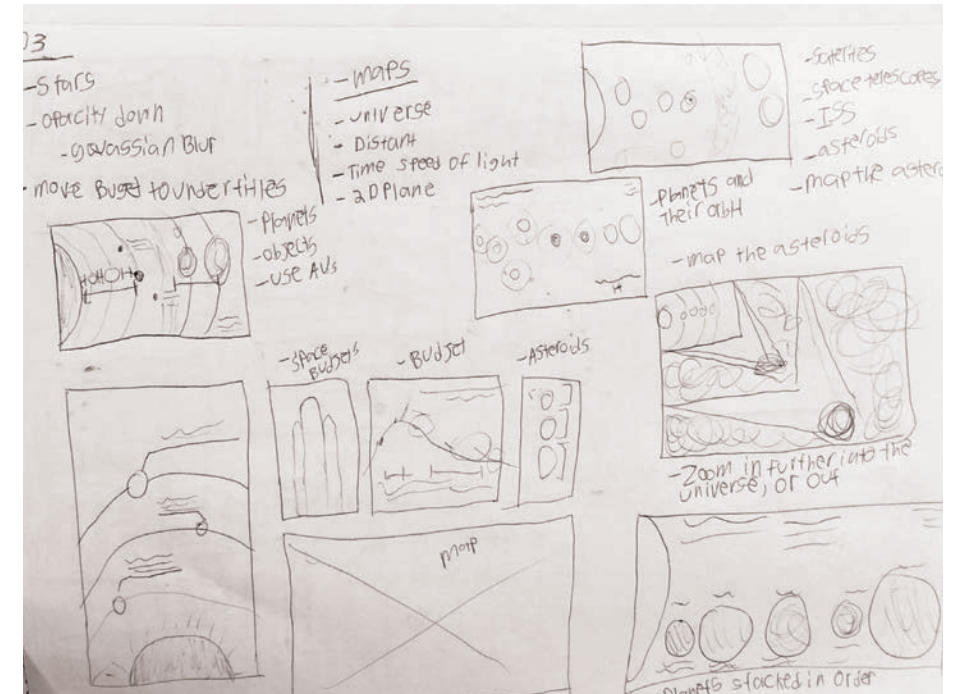


"Mars is a fixer-upper of a planet but we could make it work." — Elon Musk

Sketches

When doing these sketches my main focus was on the layout of the solar system. I messed around with the scale of the universe as well as the contents in it. Eventually I wrote a list to narrow down what could or should be included in this design. I came to the conclusion to focus on the very observable universe, the planets the moons, asteroids and the sun. My next mission was to decide what level of information I wanted to include about each planet, its diameter, distance from the sun etc.

Naturally the more information presents the more cluttered the design would be. This last design was certainly a game of where you stop when plotting out the universe. When laying out the solar system I first used the sun as the center of the universe and building out from there. Also tried sketching out versions where the sun was on one end of the design and the other planets followed by it in a rather linear fashion. Lastly as far as layout is concerned, I tried laying out the design in a grid, perhaps each square inch is an AU. The last thing I tried conceptualizing in was other phenomena from the universe like orbits and paths that asteroids take. It also goes without saying that this also presents the problem of trying to limit what needs to be included into the design and what could stay out.



Atkinson, Nancy. "Order Of the Planets From The Sun." Universe Today. universetoday.com, May 12, 2018. <https://www.universetoday.com/72305/order-of-the-planets-from-the-sun/>.

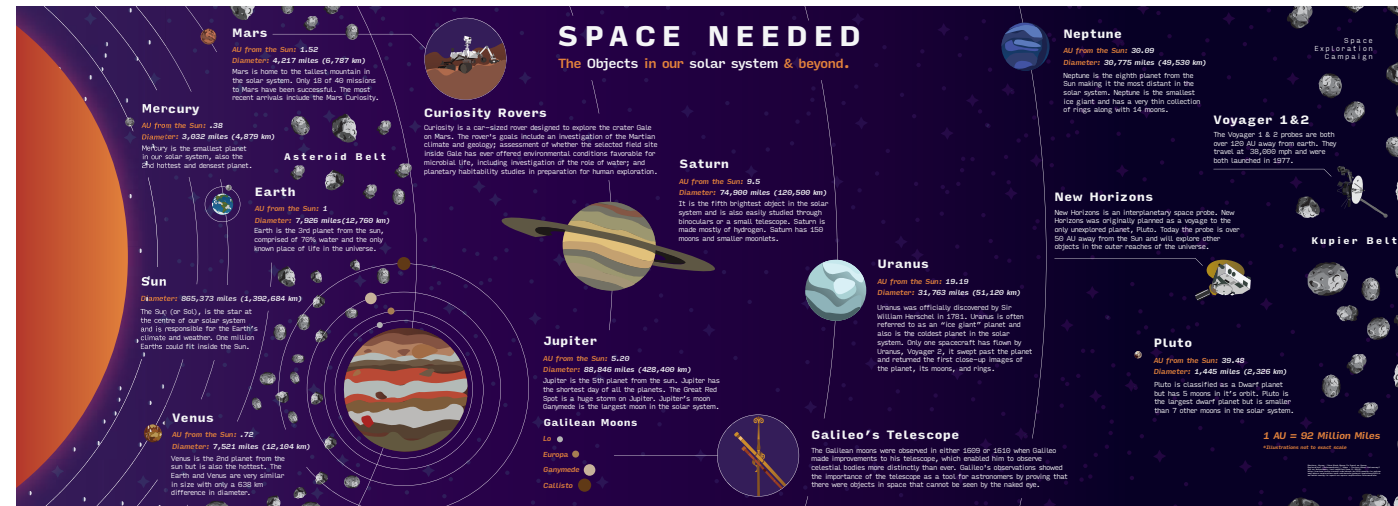
Iterations

One of the things I quickly noticed when trying to figure out the initial layout is the sheer size of things in space. For example, a square AU is the distance from earth to the sun. Simple. What isn't is the fact that the sun itself is only .009 AU in diameter. So, plotting out the design in a grid fashion is nearly impossible. If the design had 1 AU equal one inch on the poster the Sun would be the size of a speck of dust. Not to mention that there are two other planets between the Sun and Earth so there would be a massive cluster of information. This fact also rules out the sun as the center of the design because of the farthest objects.

The only option I was really left with was to go in a linear fashion where the sun is on one end and the planets make up the other end. To actually fit in all of the content I wanted to I had to crop out the sun, I think that people will get the idea. One thing I tried my absolute best was to keep the ratios in size of the planets as accurate as possible. Ultimately, I decided to convey a small blurb about each planet and the distance it is from the sun and the planets diameter. I also decided to include some of the other projects that we have sent into space, like the mars rovers and the probes that are now adventuring into deep space.



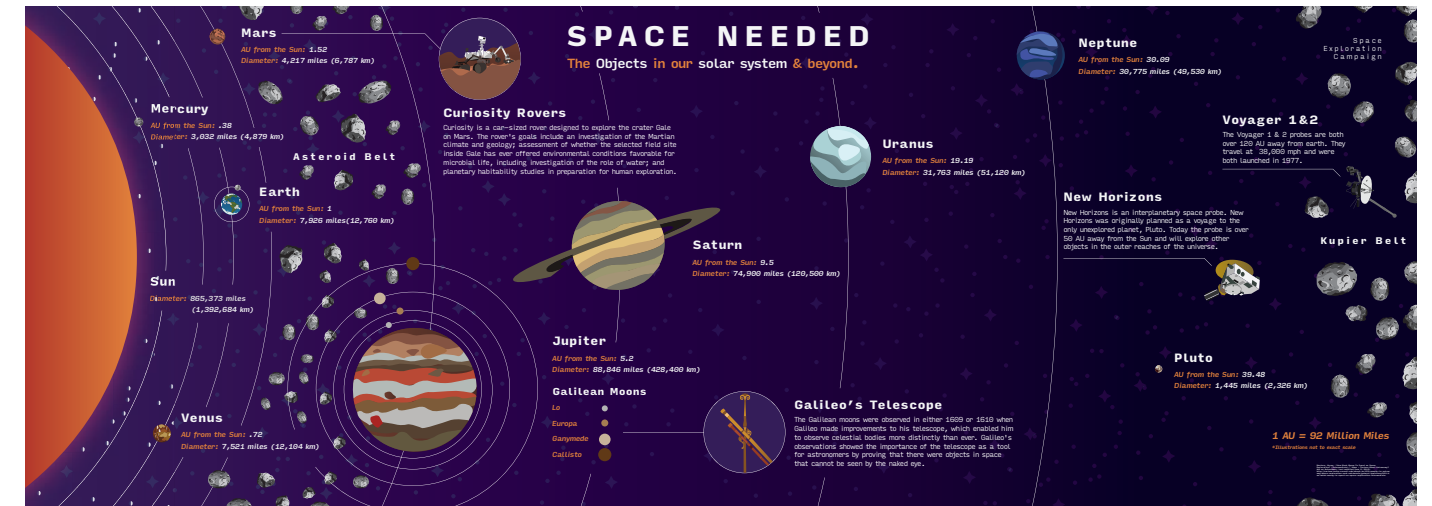
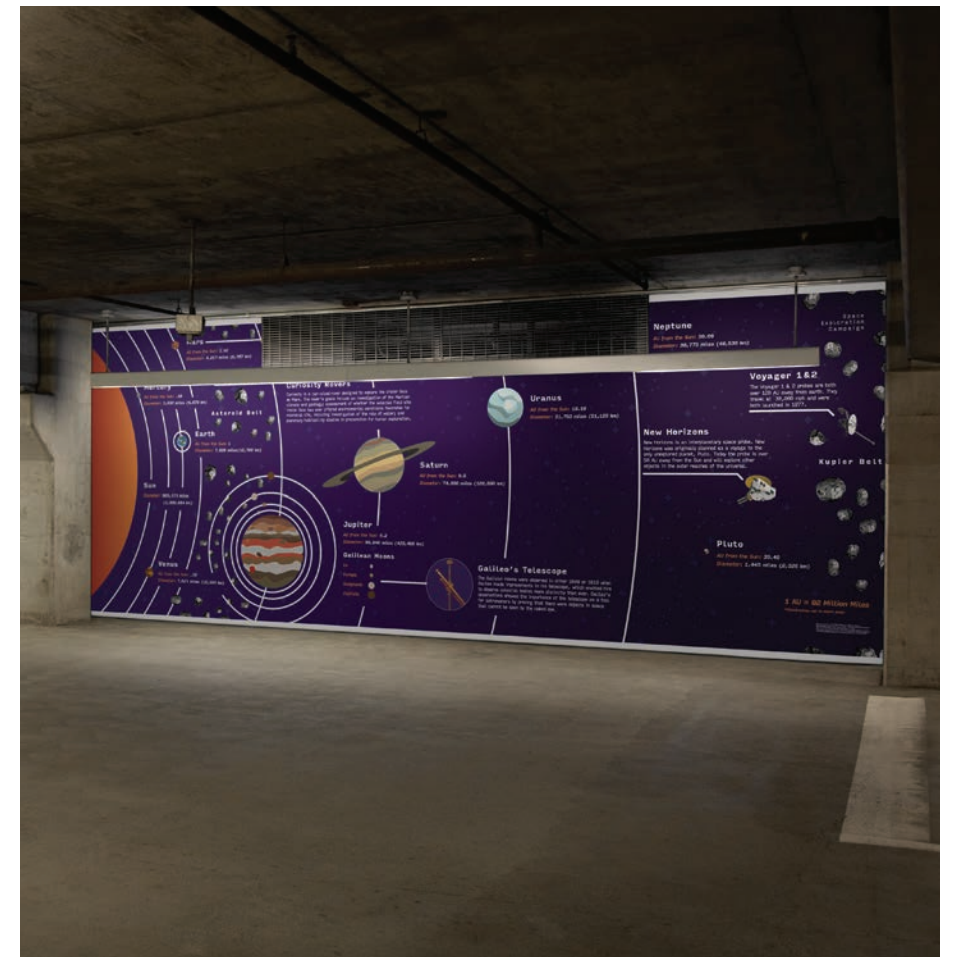
Iteration 1



Iteration 2

Final Design

For the final design I decided to cut down on the amount of information I provided in the design. I decided that the blurbs about each planet were too much and cluttered the design. I also decided to cut up the orbits, so they didn't overlap with the text present. As far as the information presented in this design, for the most part I kept things to scale but ultimately had to change the distance from the sun to best fit it all on the design. When doing these sketches my main focus was on the layout of the solar system. I messed around with the scale of the universe as well as the contents in it. Eventually I wrote a list to narrow down what could or should be included in this design. I came to the conclusion to focus on the very observable universe, the planets, the moons, asteroids and the sun. In keeping with the other posters, the background, text and information is similarly laid out.



Final Design

Educational Material

Sharing the knowledge of space with everyone.

"The exploration of space will go ahead, whether we join in it or not, and it is one of the great adventures of all time, and no nation which expects to be the leader of other nations can expect to stay behind in the race for space." — John F. Kennedy

Planet Posters

To further educate the American populous and give a more insight into the complexity of our known solar system and universe, I created a series of Planet Posters. The posters give a quick snapshot of the basic details of each planet in our solar system. They show things like size comparisons to the nearest sized planet, their mass, volume and even their amount of moons each planet has in their orbit.

These posters can serve as a way to get a base amount of knowledge of our universe and provide further context to some of the previously shown infographics. They can be a little dense if you know next to nothing about space or our place in the universe.

To also benefit the public a series of posters could be made that go over other aspects of space. Things like important figures in the field of space and the discoveries they made. Other posters could go over some of the famous inventions that help us better understand our universe.



EARTH
3rd Planet From the Sun

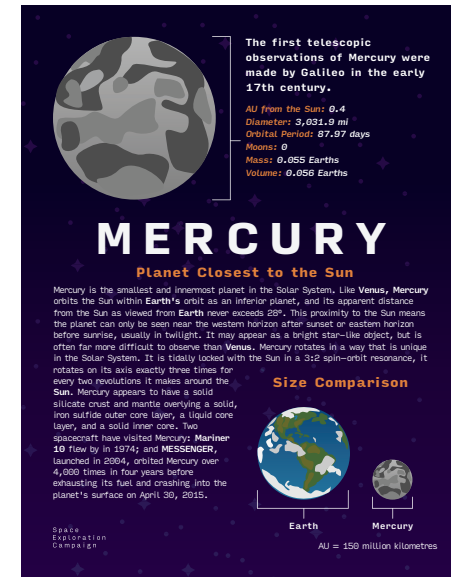
The only astronomical object known to harbor life.

AU from the Sun: 1.0
Diameter: 7,917.5 mi
Orbital Period: 365 Days
Moons: 1
Mass: 1.08321x10²² kg
Volume: 5.97237x10²⁴ km³

According to radiometric dating estimation and other evidence, Earth formed over 4.5 billion years ago. Earth's gravity interacts with other objects in space, especially the Sun and the Moon, which is Earth's only natural satellite. Earth orbits around the Sun in about 365.25 days. Earth is the densest planet in the Solar System and the largest and most massive of the four rocky planets. Earth's outer layer is divided into several rigid tectonic plates that migrate across the surface over many millions of years. About 29% of Earth's surface is land consisting of continents and islands. The remaining 71% is covered with water, mostly by oceans but also lakes & rivers. The majority of Earth's polar regions are covered in ice, including the Antarctic ice sheet and the sea ice of the Arctic ice pack. Earth's interior remains active with a solid iron inner core, a liquid outer core that generates Earth's magnetic field, and a convecting mantle that drives plate tectonics. Within the first billion years of Earth's history, life appeared in the oceans leading to the proliferation of anaerobic and, later, aerobic organisms.

Size Comparison
Earth Venus
AU = 150 million kilometres

Space Exploration Campaign



MERCURY
Planet Closest to the Sun

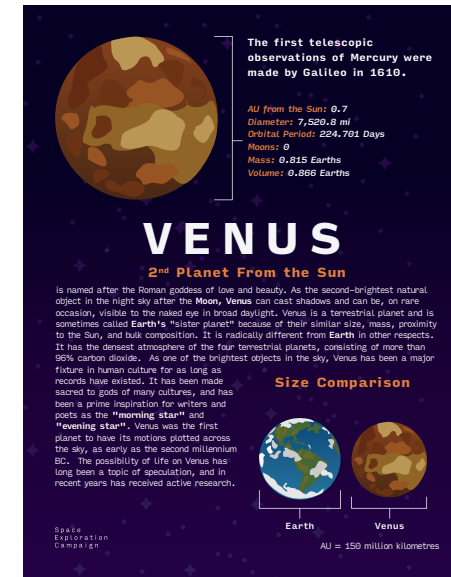
The first telescopic observations of Mercury were made by Galileo in the early 17th century.

AU from the Sun: 0.4
Diameter: 3,031.9 mi
Orbital Period: 87.97 days
Moons: 0
Mass: 0.055 Earths
Volume: 0.056 Earths

Mercury is the smallest and innermost planet in the Solar System. Like Venus, Mercury orbits the Sun within Earth's orbit as an inferior planet, and its apparent distance from the Sun as viewed from Earth never exceeds 29°. This proximity to the Sun means the planet can only be seen near the western horizon after sunset or eastern horizon before sunrise, usually in twilight. It may appear as a bright star-like object, but is often far more difficult to observe than Venus. Mercury rotates in a way that is unique in the Solar System. It is tidally locked with the Sun in a 3:2 spin-orbit resonance. It rotates on its axis exactly three times for every two revolutions it makes around the Sun. Mercury appears to have a solid silicate crust and mantle overlying a solid, iron sulfide outer core layer, a liquid core layer, and a solid inner core. Two spacecraft have visited Mercury: Mariner 10 flew by in 1974, and MESSENGER, launched in 2004, orbited Mercury over 4,000 times in four years before releasing its fall and crashing into the planet's surface on April 30, 2015.

Size Comparison
Earth Mercury
AU = 150 million kilometres

Space Exploration Campaign



VENUS
2nd Planet From the Sun

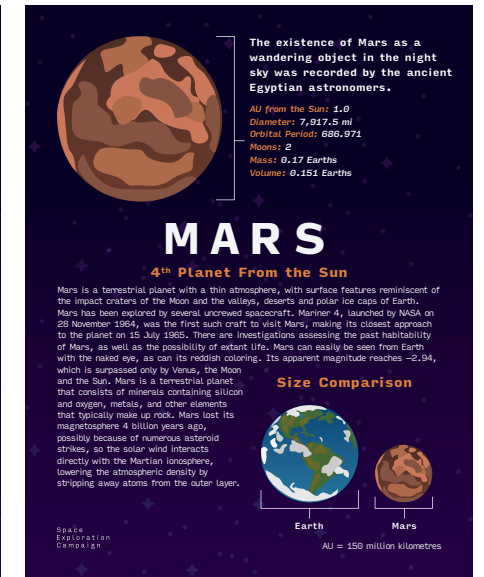
The first telescopic observations of Venus were made by Galileo in 1610.

AU from the Sun: 0.7
Diameter: 7,520.8 mi
Orbital Period: 224.701 Days
Moons: 0
Mass: 0.815 Earths
Volume: 0.866 Earths

is named after the Roman goddess of love and beauty. As the second-brightest natural object in the night sky after the Moon, Venus can cast shadows and can be, on many occasions, visible to the naked eye in broad daylight. Venus is a terrestrial planet and is sometimes called Earth's "sister planet" because of their similar size, mass, proximity to the Sun, and bulk composition. It is radically different from Earth in other respects. It has the densest atmosphere of the four terrestrial planets, consisting of more than 96% carbon dioxide. As one of the brightest objects in the sky, Venus has been a major figure in human culture for as long as records have existed. It has been made sacred to gods of many cultures, and has been a prime inspiration for writers and poets as the "morning star" and "evening star". Venus was the first planet to have its motions plotted across the sky, as early as the second millennium BC. The possibility of life on Venus has long been a topic of speculation, and in recent years has received active research.

Size Comparison
Earth Venus
AU = 150 million kilometres

Space Exploration Campaign



MARS
4th Planet From the Sun

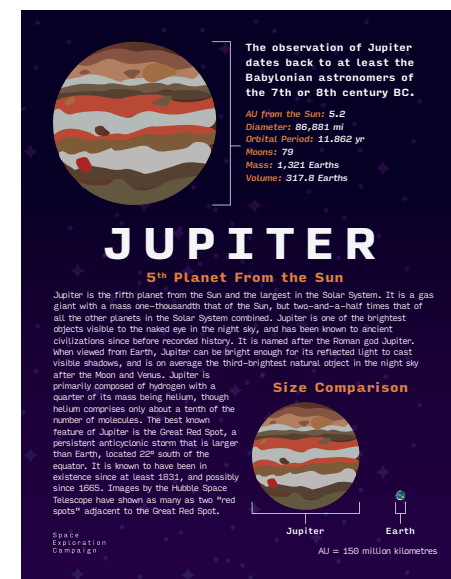
The existence of Mars as a wandering object in the night sky was recorded by the ancient Egyptian astronomers.

AU from the Sun: 1.0
Diameter: 7,917.5 mi
Orbital Period: 686.971 Days
Moons: 2
Mass: 0.17 Earths
Volume: 0.151 Earths

Mars is a terrestrial planet with a thin atmosphere, with surface features reminiscent of the impact craters of the Moon and the valleys, deserts and polar ice caps of Earth. Mars has been explored by several unmanned spacecraft. Mariner 4, launched by NASA on 28 November 1964, was the first such craft to visit Mars, making its closest approach to the planet on 15 July 1965. There are investigations assessing the past habitability of Mars, as well as the possibility of extant life. Mars can easily be seen from Earth with the naked eye, as can its reddish coloring. Its apparent magnitude reaches −2.94, which is surpassed only by Venus, the Moon and the Sun. Mars is a terrestrial planet that consists of minerals containing silicon and oxygen, metals, and other elements that typically make up rocks. Mars lost its magnetosphere 4 billion years ago, possibly because of numerous asteroid strikes, so the solar wind interacts directly with the Martian ionosphere, lowering the atmospheric density by stripping away atoms from the outer layer.

Size Comparison
Earth Mars
AU = 150 million kilometres

Space Exploration Campaign



JUPITER
5th Planet From the Sun

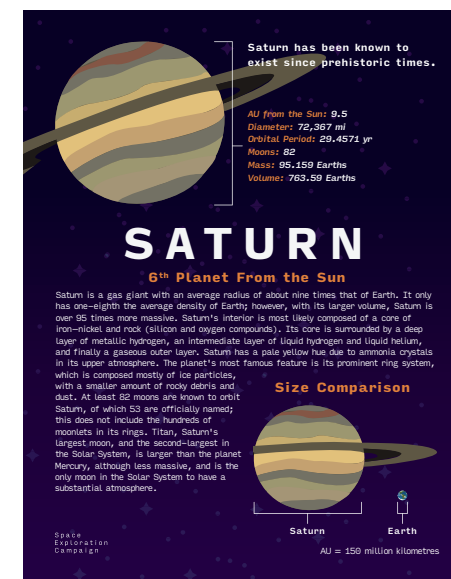
The observation of Jupiter dates back to at least the Babylonian astronomers of the 7th or 8th century BC.

AU from the Sun: 5.2
Diameter: 86,881 mi
Orbital Period: 11.862 yr
Moons: 79
Mass: 1.321 Earths
Volume: 317.8 Earths

Jupiter is the fifth planet from the Sun and the largest in the Solar System. It is a gas giant with a mass one-thousandth that of the Sun, but two-and-a-half times that of all the other planets in the Solar System combined. Jupiter is one of the brightest objects visible to the naked eye in the night sky, and has been known to ancient civilizations since before recorded history. It is named after the Roman god Jupiter. When viewed from Earth, Jupiter can be bright enough for its reflected light to cast visible shadows, and is on average the third-brightest natural object in the night sky after the Moon and Venus. Jupiter is primarily composed of hydrogen with a quarter of its mass being helium, though helium comprises only about a tenth of the number of molecules. The best known feature of Jupiter is the Great Red Spot, a persistent anticyclonic storm that is larger than Earth, located 20° south of the equator. It is known to have been in existence since at least 1630, and possibly since 1665. Images by the Hubble Space Telescope have shown as many as two "red spots" adjacent to the Great Red Spot.

Size Comparison
Jupiter Earth
AU = 150 million kilometres

Space Exploration Campaign



SATURN
6th Planet From the Sun

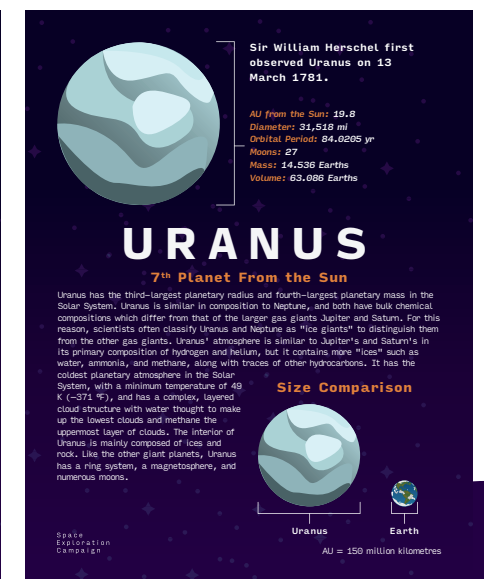
Saturn has been known to exist since prehistoric times.

AU from the Sun: 9.5
Diameter: 72,367 mi
Orbital Period: 29.4571 yr
Moons: 82
Mass: 95.159 Earths
Volume: 763.59 Earths

Saturn is a gas giant with an average radius of about nine times that of Earth. It only has one-eighth the average density of Earth; however, with its large volume, Saturn is over 95 times more massive. Saturn's interior is most likely composed of a core of iron-nickel and rock (silicon and oxygen compounds). Its core is surrounded by a deep layer of metallic hydrogen, an intermediate layer of liquid hydrogen and liquid helium, and finally a gaseous outer layer. Saturn has a pale yellow hue due to ammonia crystals in its upper atmosphere. The planet's most famous feature is its prominent ring system, which is composed mostly of ice particles, with a smaller amount of rocky debris and dust. At least 82 moons are known to orbit Saturn, of which 53 are officially named; this does not include the hundreds of moonlets in its rings. Titan, Saturn's largest moon, and the second-largest in the Solar System, is larger than the planet Mercury, although less massive, and is the only moon in the Solar System to have a substantial atmosphere.

Size Comparison
Saturn Earth
AU = 150 million kilometres

Space Exploration Campaign



URANUS
7th Planet From the Sun

Sir William Herschel first observed Uranus on 13 March 1781.

AU from the Sun: 19.8
Diameter: 31,518 mi
Orbital Period: 84.0105 yr
Moons: 27
Mass: 14.536 Earths
Volume: 63.086 Earths

Uranus has the third-largest planetary radius and fourth-largest planetary mass in the Solar System. Uranus is similar in composition to Neptune, and both have bulk chemical compositions that differ from that of the larger gas giants Jupiter and Saturn. For this reason, scientists often classify Uranus and Neptune as "ice giants" to distinguish them from the other gas giants. Uranus' atmosphere is similar to Jupiter's and Saturn's in its primary composition of hydrogen and helium, but it contains more "ices" such as water, ammonia, and methane, along with traces of other hydrocarbons. It has the coldest planetary atmosphere in the Solar System, with a minimum temperature of 49 K (−371 °F), and has a complex, layered cloud structure with water thought to make up the lowest clouds and methane the uppermost layer of clouds. The interior of Uranus is mainly composed of ice and rock. Like the other giant planets, Uranus has a ring system, a magnetosphere, and numerous moons.

Size Comparison
Uranus Earth
AU = 150 million kilometres

Space Exploration Campaign

Informational Book

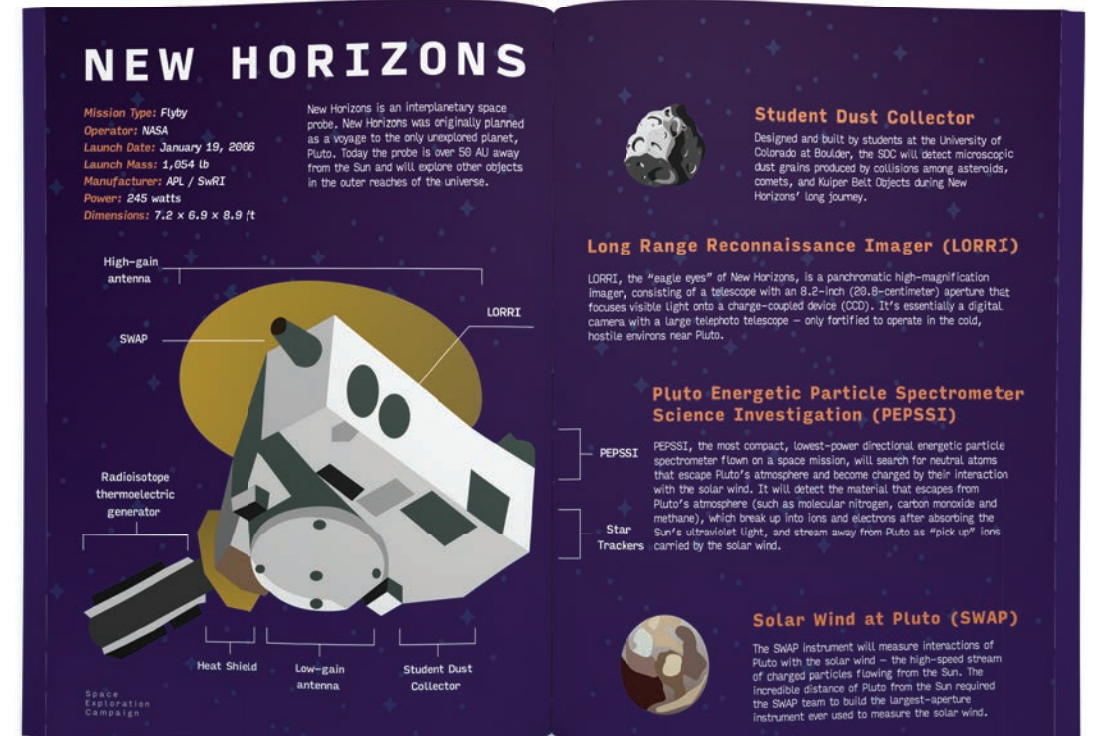
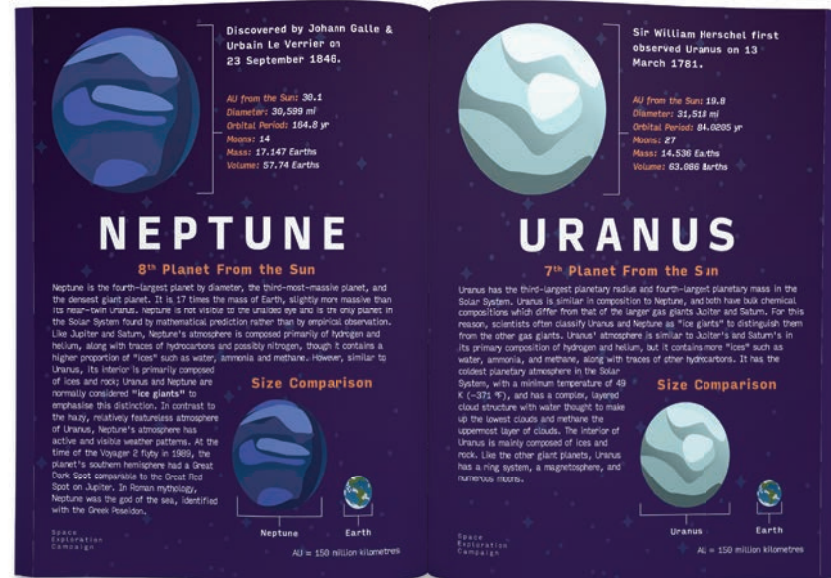
The Informational Book includes all of the information from the planet posters, spread out in a helpful book. The book also has sections that cover some of the amazing inventions that humanity has created and sent into space. Things like the New Horizons research device, that has many different functions such as collecting star dust to determine the age of the universe or its components used to study aspects of Pluto.

The book also covers world famous astronomers and their achievements they've made to advance the study of space. The book would serve as a space history book as well as an encyclopedia about the known universe. Education is the main focus of these two pieces. A smart public would make smart choices.



Profile Spread

Planet Spreads



Instrument Spread

"I don't think the human race will survive the next 1,000 years, unless we spread into space. There are too many accidents that can befall life on a single planet. But I'm an optimist. We will reach out to the stars." — **Stephen Hawking**

AD CAMPAIGN

Spreading the word about Space Needed throughout the universe.

Buttons & Shirts

The Ad Campaign is intended to work as a guerilla marketing campaign. Trying to start a grassroots campaign that aims to excite, inform and persuade the American populous about the importance of space exploration. This campaign includes things like shirts, buttons, stickers and adverts. They all include slogans and phrases that invoke a sense of wonder.

The parts of the campaign feature bold, contrasting purple and orange colors. They use the same typefaces as the posters and infographics, bold fonts that catch lots of eyes. The buttons have the different versions of the Space Needed logo, short quotes about space travel and fun bold colors. The shirts feature the same types of things as the buttons. Also working as walking advertisements for the Space Needed website that could give people further information.



Stickers

The Stickers help provide a fun side to the campaign; they can be spread out in an urban area. They share many similarities with the buttons and shirts, same bold colors and typefaces. Unlike the buttons and shirts, some stickers have a more creative slogan like "Mars is closer than you think." Or "Let's find our place in the universe". These stickers also feature a lot of the illustrations that were used in the infographics. This creates a lot of brand cohesion.

Adverts

The adverts of this grassroots campaign have lots of similar features as the other assets of this campaign. They have the same colors, logos and typefaces. They utilize similar language to the stickers. They're just made in a larger format and have more info and longer messages on them. They are all set in an urban setting where there would be a large amount of support for this kind of space exploration movement. This includes the sides of buildings, walls, in the subway and even on the subway. The more eyeballs that see these adverts the better. Some of the adverts make reference to the infographics that would also be out in the wild.



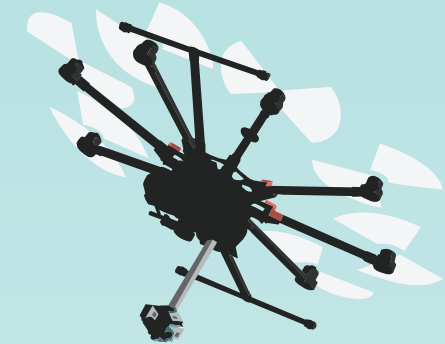


ROBOAERIAL.COM

ROBO AERIAL

Robo Aerial is a drone media and 360 video production company based in Chicago, Illinois. They capture high quality aerial photography, aerial video and virtual reality video for clients that dream of telling their story from a unique perspective. Robo Aerial's highly skilled team of artists, marketers, technicians and drone pilots are ready to help companies of all sizes navigate the complex world of unmanned aerial systems. From aerial project descriptions to end deliverables, they work closely with ad agencies, marketing agencies, film production companies, auction houses, and real estate developers to produce rich aerial and VR media that is on-time and on-budget.

Illustrations	34
Advertisements	38
Packaging	40



ILLUSTRATIONS

I've created illustrated assets for the company that are used in a variety of projects ranging from promotional videos to print ads. The illustrations are mostly of people with VR and AR (that's virtual and augmented reality to you newbies) headsets on, along with illustrations of drones used to take photos and video. I worked for Robo Aerial in a summer internship capacity after my second year in college.

34

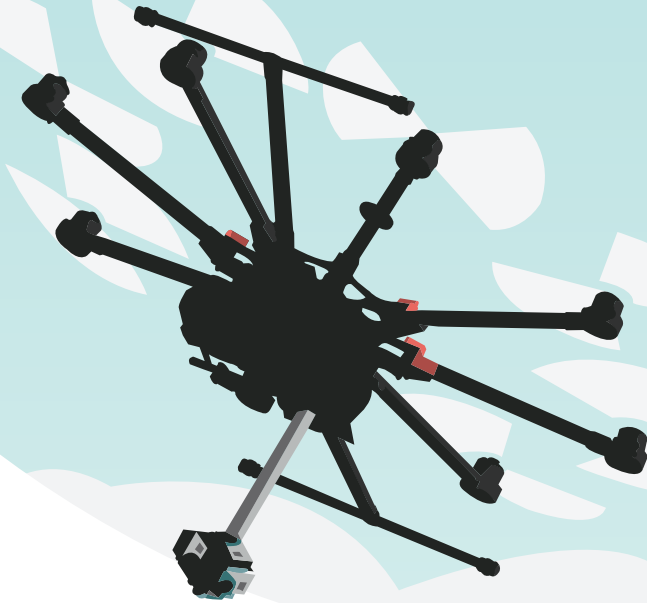
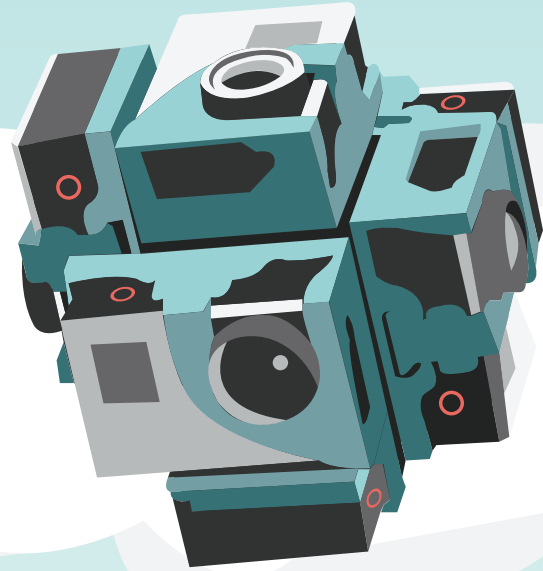


35

VR Illustrations

The illustrations in this series were used on a variety of things such as: promotional flyers, videos, ad campaigns and VR headset packaging. I used a very simplistic style that can easily be copied if other assets are needed. The style I used has lots of bold and contrasting colors. There are only a handful of colors used in the illustrations.

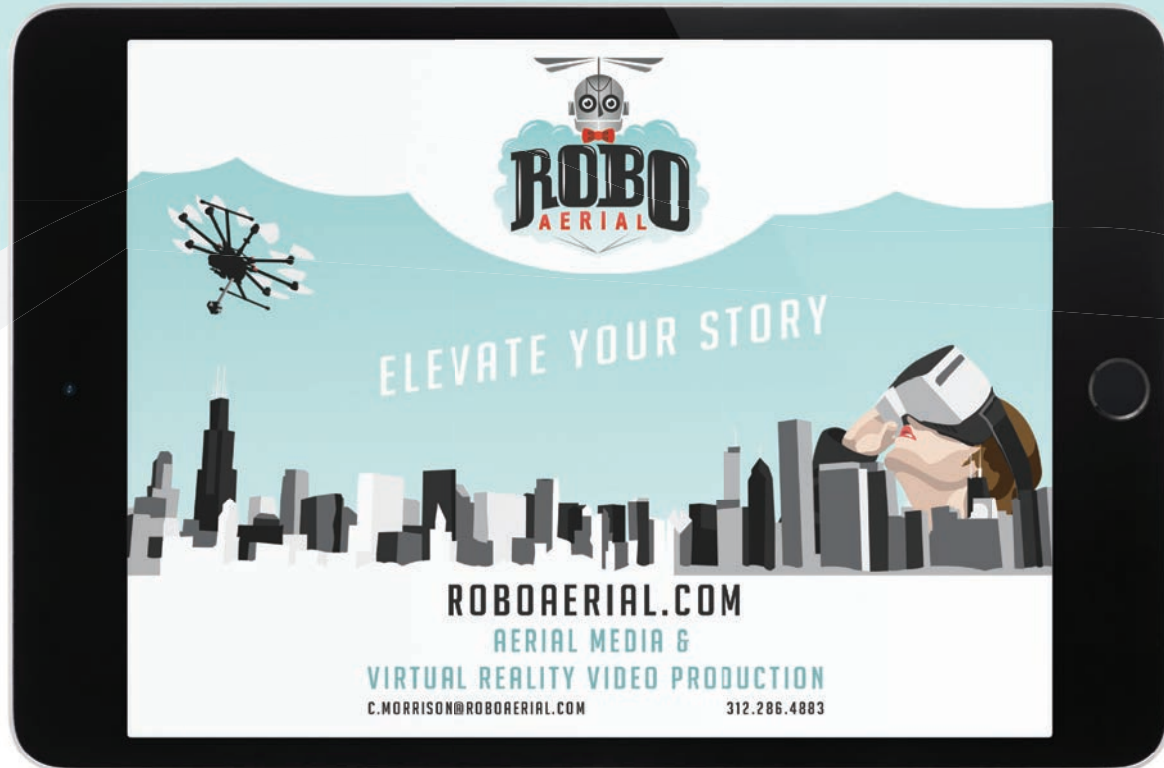
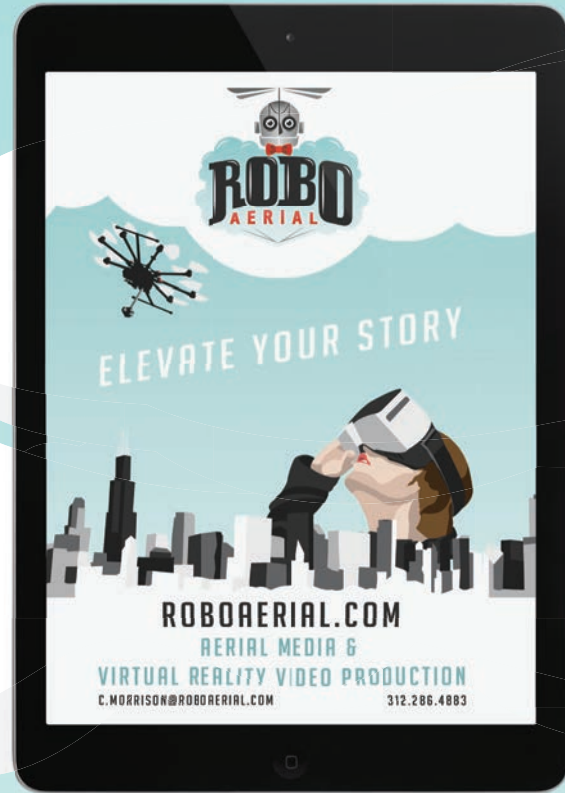




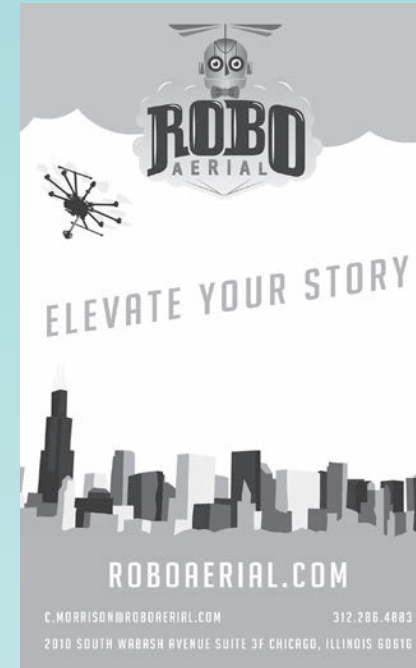
ADVERTISEMENTS

Print Ads & iPad Screens

These ads were used in a printed charity catalog. They were made with one in color and the other in gray scale. The ads make use of a few of the different illustrations that I created for the company; they help illustrate (pun intended) the vast scope of the services that Robo Aerial offers. They also needed the same print ad for their iPad screen to use at tradeshows. I made the ad in a vertical and horizontal format.



Vertical & Horizontal iPad Screens



Old Version



Final Black and White Version

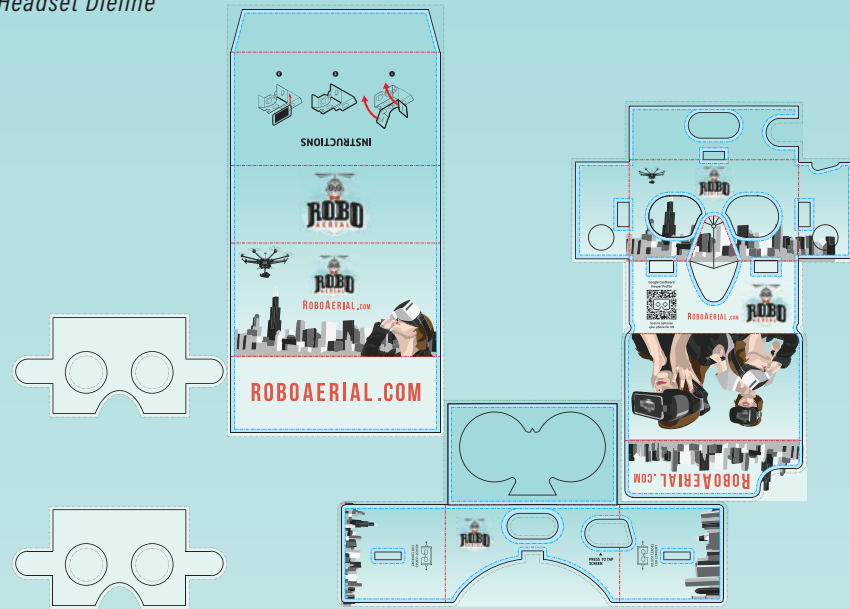


Final Color Version

VR HEADSET PACKAGING

The VR headset packaging is a small project I was assigned where I needed to develop the design for a small, branded cardboard VR headset that you put your phone in. To the right is the dieline for the design. I made use of the illustrations I developed and placed them throughout the design. Because this is a branded piece I made sure to put the Robo Aerial logo front and center and use the illustrations that best describe the doings of the company. The designs at the bottom of the page are preliminary mockups of the box that holds the VR headset. On the opposite page is the final design for the box, like the actual headset, it features the same design features & styles as the headset.

Headset Dieline



Final Design Front



Design 1

Design 2



Final Design Back



Great. Big. Graphics.

- 44 SpeedPro Imaging**
 - Business Cards*
 - Web Ads*
 - Proven Process*
 - Tradeshow Flyer*
- 46 Universal Construction**
 - Vehicle Graphics*
 - Tradeshow Bannerstands*
- 48 Two Bostons**
 - Store Posters*
 - Store Aisle Signs*
- 50 Hill Middle School**
 - School Entrances*
 - Elevator Wraps*
- 52 High School Window Graphics**
 - Frosted Window Graphics*
- 53 B2SMB**
 - Outdoor Entrance Graphics*
- 53 Shinto**
 - Outdoor Restaurant Signs*
- 53 Sandhill Coffee**
 - Bannerstand*
- 54 Magnitech Solutions**
 - Vehicle Graphics*
- 55 Union Corrugation**
 - Map Graphic*
- 55 James Eric Painting**
 - Logo Redesign*

Production & Design Assistant

This is a collection of various things I worked on while at Speedpro Imaging. Speedpro specializes in large format printing; I started working there in the summer of 2017 part time while I was finishing up my last two years in college. In a typical week I would work 20 hours there and commute to Chicago for another 12-15 hours of class.

These various sections cover specific work I've designed for a wide range of clients. The designs cover everything from simple posters to vehicle wraps to outdoor signage.



SpeedPro Imaging

Jim Delaney
Owner

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C: 630.987.9753
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www.SpeedProDuPage.com
441 Eisenhower Lane South - Lombard, IL 60148

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BANNERS POSTERS
TRADE SHOWS
windows walls doors
SIGNS elevators
TRUCKS VANS CARS WRAPS

Business Cards

Business Cards

This work includes a variety of marketing material I made for Speedpro Imaging. It includes things like business cards, web ads, sales items and nametags. All of the designs are made with the already deep reaching brand in mind. Consulting the brand guidelines I created all of these materials.

The business cards utilize the SpeedPro black and red color. The back of the business cards use many different typefaces and mention a lot of different types of things they do. The combo of different typefaces helps promote the diversity of services that the company does.

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TRADE SHOWS
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Web Ads

Web Ads

All of the ads make use of assets that are frequently used by Speedpro Imaging. The bulk of this section consists of things that help promote the company. Like the business cards they use the red and black primarily and the combo of different typefaces and services.

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Proven Process

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UNDERSTAND THE CLIENT
Lorem ipsum dolor sit amet, consectetur adipiscing elit. Sed dignissim mollis arcu a porttitor. Sed elit mi, commodo a mattis vitae, dignissim vitae turpis. Etiam quis ipsum sit amet venenatis. Etiam vel dolor luctus sem convallis pretium. Etiam vel dolor luctus sem convallis pretium. Etiam vel dolor luctus sempretium.

UNDERSTAND THE OBJECTIVE
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CONFIRM THE DETAILS
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PRODUCE THE "WOW!" SOLUTION
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Proven Process

The Proven Process sheet was a template that I created that explains the way SpeedPro Imaging goes about doing all of their jobs. The sheet is given to potential customers to show what sets SpeedPro apart from their competitors. I created illustrations that reinforce what the 4 sections of the proven process are.

SpeedPro Imaging
Great. Big. Graphics.

Refresh your brand's image with new tradeshow and exhibit items for 2019

SpeedPro Imaging DuPage can provide Great. Big. Graphics to help your business or organization stand out at all types of exhibits and events - indoor or outdoor.

Need a retractable bannerstand? Options starting at only \$129!

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Need something else! We can do that, too! We promise you a WOW! experience at SpeedPro!

Contact Will at wgliwa@speedpro.com or (630) 812-5080 for a free consultation or for a proposal for your specific requirements.

Tradeshow Ad

This is a one-page print ad that I made for a tradeshow that SpeedPro Imaging was attending. It utilizes the SpeedPro tagline in a repeated fashion, draped in the vibrant red. It shows a few images of tradeshow specific things that SpeedPro produces and makes.



Universal Construction

Truck Wrap



Truck Wrap

During my first month working at SpeedPro Imaging I was tasked with developing a few items for a construction company called Universal Construction. I made a design for a company pickup truck. The truck wrap makes mention of all the services that Universal Construction offers. The design uses hard, sharp lines that mimic the hard lines found in the logo.

Banner stand

There are two different banner stands that I designed. The first one shows Universal Construction's Mission statement with a ghosted image in the background. The image reinforces the services that they do. The fleet of vehicles found at the bottom of both banners shows the versatility in the services that the company offers.

The second banner stand shows before and after pictures of work that the company has done. It also lists all of the services the company offers.

UNIVERSAL CONSTRUCTION
- & Home Restoration Inc. -

Mission Statement

Universal is a diverse firm that has over 70 years of combined experience in construction management, consulting and troubleshooting. The highest level of quality and customer satisfaction is what will create Universal Construction's own corner in the construction industry. Our mission is to provide a construction service that exceeds the needs of our clients with the knowledge, skills and credentials that are needed for the most effective and efficient construction practices. Universal Construction will deliver to our clients a finish product that is on time and not over budget.

Bannerstand 1

UNIVERSAL CONSTRUCTION
- & Home Restoration Inc. -

SERVICES:

- Property Management: Maintenance and Service
- Roofing: Flat, Asphalt, Cedar, Metal
- Siding: Cedar, Hardie, LP, Vinyl
- Windows and Doors
- Decks and Balconies: Wood and Composite
- Drywall and Painting
- Flooring: Carpet, Wood, Vinyl, Tile, Laminate
- Power Washing and Deck Sealing
- Exterior Wood Rot Replacement
- Kitchen, Bathroom and Basement Remodels
- Commercial and Residential Builds
- Water Infiltration Investigation and Repair
- Fencing Repairs
- Interior Trim Carpentry
- Electrical, Plumbing and HVAC
- Gutter Cleaning
- Concrete Repair and Replacement
- Foundation Crack Repair

Before **After**

Before **After**

Bannerstand 2



Two Bostons

Two Bostons Store Posters

The designs I did for Two Bostons, a pet store, consist of posters for the store fronts and aisle signs for the interior of the stores. I used photos of pets they provided to create the posters. I had to crop out the dogs and cats from the photos and place them on these posters in ways that play well with the copy of the posters. The posters came in many different sizes to fit in each different sized storefront window, this made arranging the text a challenge. All the text on the posters makes reference to the things that make Two Bostons unique.



Store Posters



Store Aisle Signs

Store Aisle Signs

The Store aisle signs are similar to the posters, in the fact that they have the same taglines that the posters have. Unlike the posters, they're all the same size. Some layouts are different, depending on the complex nature of the copy that is found on the sign.



Hill Middle School



TRAILBLAZERS HILL TRAILBLAZERS
 TRAILBLAZERS HILL TRAILBLAZERS HILL TRAILBLAZERS
ATHLETIC ENTRANCE
 TRAILBLAZERS HILL TRAILBLAZERS
 TRAILBLAZERS HILL TRAILBLAZERS HILL TRAILBLAZERS

School Entrance Signs

Entrance Signs

For Hill Middle School I made a series of large wall designs and vinyl covers for a few doors inside the school. The wall graphics make use of the name of the school in the school's colors. The door graphics help add a level of flare inside the building.

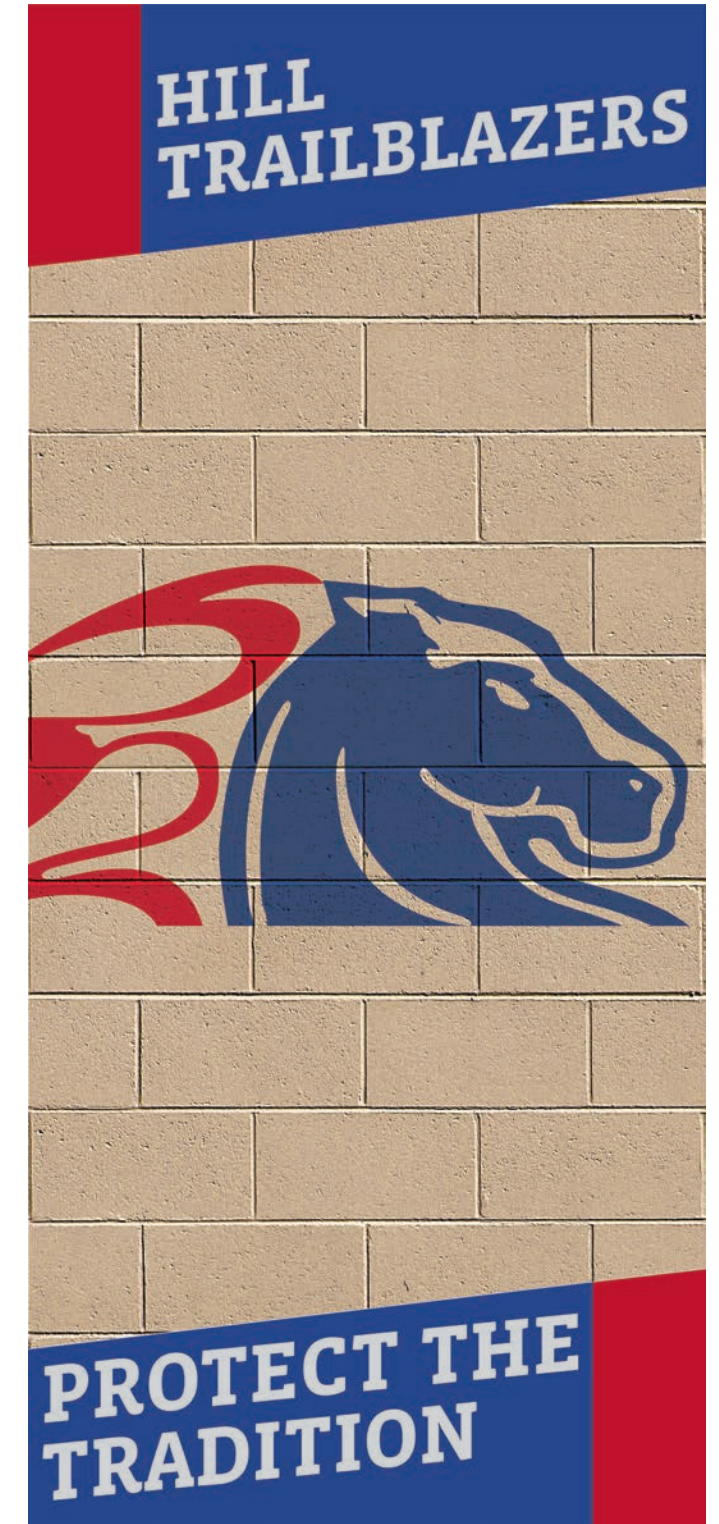
The Entrance signs use the school colors and their typeface. The Athletic Entrance sign uses a repeated pattern of the name of the school mascot, "Hill Trailblazers".

Door Graphics

The other door graphics make use of patterns that are meant to blend in with their surroundings. I took photos of the school walls and a sheet of metal they had in their garage to use as the background for the door wraps. On top of that went the school logo and some other lines of text at the top and bottom.



Door Graphic Wraps



High School Window Graphics



Frosted Window Graphics

This was a series of designs I did for a local high school. It was a series of floral designs that was made to look like pond foliage, near the building was a pretty big pond and they wanted to mimic that feeling. The frosted material and design helps add a level of privacy to the rooms.



B2SMB Institute



Outdoor Wall Graphics

The work I did for B2SMB consisted of creating graphics for the entrance of a convention that they were hosting. I gave the pillars a technology feel by making the shapes look like they were moving upward or progressing. The color scheme of the pillars replicates the logo colors from B2SMB.

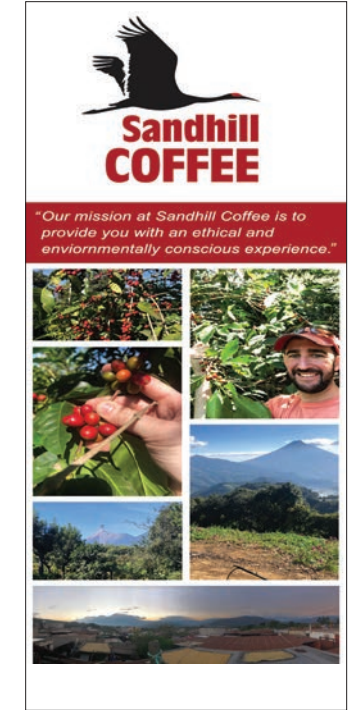
Shinto



Restaurant Window Signs

I made designs for the windows in the front of the restaurant, they utilize photos of food that the restaurant provided. I made gold bars to separate the photos and act as a traditional Chinese design. The gold colors also mimic the logo.

Sandhill Coffee



Banner Stand Graphic

This is a banner stand I made for Sandhill Coffee, it utilizes photos of the place that the coffee is harvested and grown. This is a banner stand that is meant to stand inside the store to educate customers about the origin of the company and provide context into the ethical way the coffee is harvested.



Magnitech Solutions



Vehicle Wrap

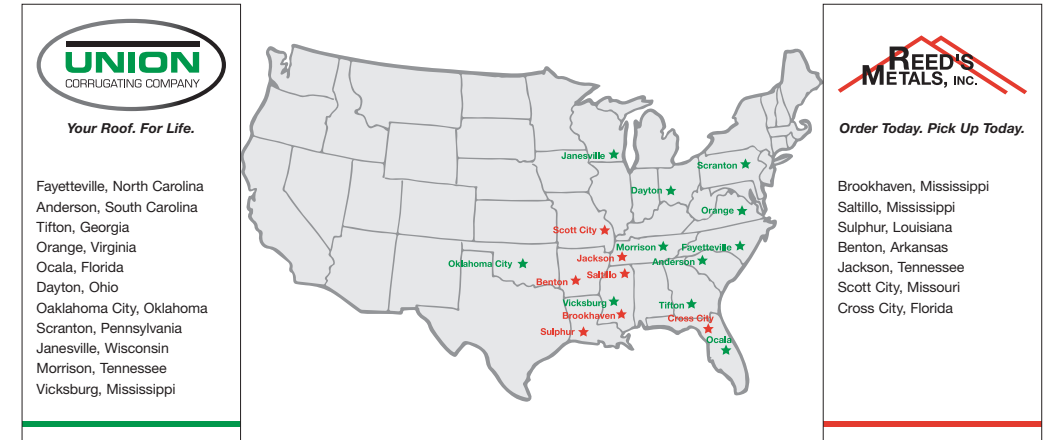
This is a vehicle wrap for a company called Magnitech Solutions. The design tries to take a more simplistic approach to the creation of the vehicle wrap. It makes use of the vibrant gradient found in the logo of the company. The gradient design elements contour to the shapes of the van and help create a sharp look that appealed to the principles of the company.



Union Corrugation

Map Wall Graphic

This is a design of a map that shows the locations of the company's offices throughout the United States. It shows two different companies locations because they were merging at the time and needed to visualize the reach they have across the country. It also has panels on each side that shows the name of each location, acting as a legend.



James Eric Painting

Company Logo

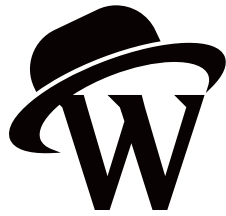
During my time at SpeedPro Imaging I was tasked with developing the logo for a old local painting company. They came to us with a few ideas of what they wanted in a logo. We knew they wanted something that had a regal feeling but also something a little modern, so I did some iterations with the more modern silver layout to the right. They also liked the layout with the gold trim because it makes use of the old shade of blue they use. In the end they liked that one best because it was a refreshed version of what they've had.



Logo Iterations



Final Logo



February, 26th
2021

Want to feature an ad in this portfolio book? See below:

This book will certainly be seen by many people. Most of which will likely be other designers and HR people who are likely thinking (or saying out loud): "Wow this kid has spunk! I should probably hire him!" Ideal ads would be about design, for example:

Dylan Zimmerman
Great Designer!

Has experience in multiple areas of design. Such as but not limited to: Print, Web & UI/UX.

Contact
Dylan Zimmerman at:
630-999-4636

These ads are selling like hotcakes on account of the awesomeness of this portfolio. If you're ready to be here and not be square contact **Dylan Zimmerman** below to discuss ad rates and how great this portfolio book is!

Dylan Zimmerman
dzdezigns.com
630-999-4636

Logo Development
Enjoy the process in which the *Wanderer* brand came to life.

58

WandererCards.com

Airborne
The first playing card deck Wanderer produced. Hope you like to fly high and fast!

62

630.999.4636

North American Animals
The second deck to come to life. It explores the varying animals found in North America.

82

dzdezigns.com

Wanderer Website
Experience the Wanderer website, home to digital experiences that teach about the decks they make.

94

dylan@wanderercards.com

WANDERER



The Origins of Wanderer Playing Cards.

Wanderer is a company I created in my final year of college during a capstone class. This project was near and dear to my heart for many reasons, first being the concept behind the company is unique and my own. Secondly, I love playing cards. From playing card games at family functions to seeing the beautiful designs on the back of each cards, I love it all.

Wanderer is an entertainment company that specializes in making playing cards and material intended to educate consumers on a certain topic. The idea behind it is creating a learning experience through playing cards. Each deck has a different theme that contains 52 different illustrations, one for each card. A book or educational component comes with each deck explaining the history or significance of each card. The decks of cards could range from animals in the rain forest to the most important planes made throughout history. Each deck aims to establish a different illustration style that accents each new topic. The name **Wanderer** comes from the nature of the variety of topics that are covered in each deck. We tend to wander from one subject to another, not knowing what's further down the road.

"Not all those who wander are lost."
– J. R. R. Tolkien

Logo Development

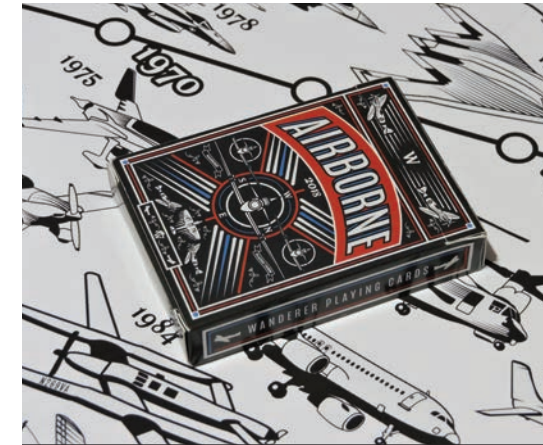
Background 58
Research 59
Sketches 59
Iterations 60
Final Logo 61



Each brand must start somewhere on the road of life. This section outlines the idea and literal visualization of the Wanderer brand. From the research into other companies and styles to the start and finish of the design process, this section tells the whole story.

Airborne

Background 62
Research 63
Sketches 63
Playing Cards 64
Card Book 72
Packaging 74
Website 78
AR 80



Airborne is the first deck I made under the Wanderer umbrella. I started this deck while in college and it became the central part of my capstone class. Not only does Airborne begin the run of original decks, but it also features a book that details the illustration found on each card. Oh, it doesn't stop there! Airborne also features a unique interactive timeline experience that can be found on the wanderercards.com site. The section closes out with a little bit of fun making use of augmented reality technology.

North American Animals

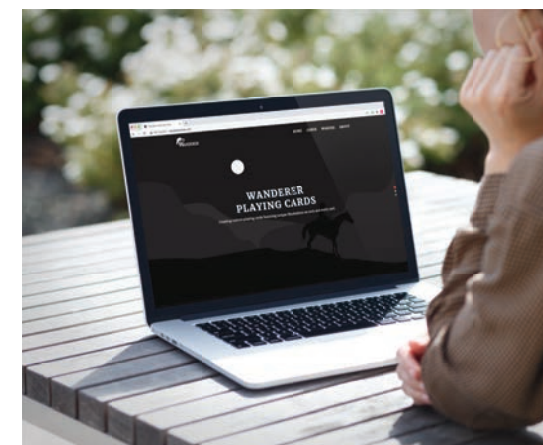
Background 82
Playing Cards 83
Card Book 90
Website 92



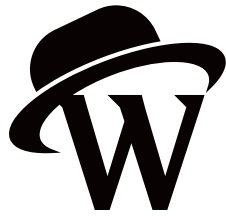
After graduating college and securing my first fulltime design job I had an immense amount of free time after work. Time that was formerly used for doing schoolwork was then used to research animals from North America and make fun "geometric" illustrations of them. The second deck in the Wanderer brand is all about the critters, iconic birds and ruthless predators that inhabit this extremely diverse country that we call home. This project like the one before it features a playing card deck with 52 illustrations of animals, a card book that gives you fun details about each card & lastly an online, interactive index of the cards.

Wanderer Website

Final Design 94



The Wanderer website is the virtual home for all those who would like to purchase and learn more about each unique deck of cards that gets created. The website is home to all the fun interactive experiences that each deck brings to life.



November, 27th
2021

I love western songs, so you might see occasional lyrics from them baked into the text of this portfolio book.

To the town of Agua Fria rode a stranger one fine day

Hardly spoke to folks around him, didn't have too much to say

No one dared to ask his business, no one dared to make a slip

For the stranger there among them had a big iron on his hip

Big iron on his hip

Big Iron – Marty Robbins

Theory XI

Theory XI is one of the biggest inspirations for the creation of this project, their playing cards are unmatched.

From their site:

"theory11 is the largest producer of luxury, designer playing cards. To date, we've designed and produced 78 unique playing card designs. Our goal in playing card design is simple: to push the envelope and create the most breathtaking, innovative, elegant designs."

Research

The places and things that influence the Wanderer brand.

59

Sketches

Everything great starts when the pen hits the paper.

59

Iterations

"There's no success like failure, and failure ain't no success at all." -Bob Dylan

60

Final Logo

All roads come to an end eventually.

61

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dylan@wanderercards.com

Logo Development



What it means to be a Wanderer.

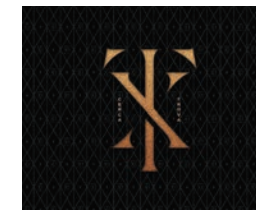
I decided to make the name of this company **Wanderer** because I've always had an affinity for the wandering traveler, the people who go from town to town not knowing where the road will take them but embracing every mile of the road.

In my mind I picture a "Western" scene where a grizzled traveler pulls into a new town. He rides up to the saloon, ties his horse to a post and walks through the swinging doors and the people inside give him a brief stare as he stands firm in the doorway. A moment passes and he walks to the bar, orders a whiskey, takes a hardy sip, then walks over to the group of people playing cards in the corner. He takes the last seat at the worn, round green felt top table and is greeted to some rude remarks, like "You're not from around here." He replies "No, I'm not." The able feels tense until he reaches down to his waist, meanwhile the others at the table are cautioning towards the big irons on their hip. The traveler whips out a deck of **Wanderer Playing Cards!** The gamblers at the table breathe a sigh of relief and are intrigued by the unique deck of cards that has a fun illustration on each card. The group has a fun time marveling, discussing each card and gambling. This is what **Wanderer** is about.

"He not busy being born is busy dying."
– Bob Dylan

From Bob's famous song *It's Alright Ma (I'm only Bleeding)*

"The dreamers are the saviors of the world. As the visible world is sustained by the invisible, so men, through all their trials and sins and sordid vocations, are nourished by the beautiful visions of their solitary dreamers." – James Allen, *As a Man Thinketh*



Research

For the logo I looked at other card companies for inspiration, unfortunately I didn't find anything that piqued my interest outside of the Theory 11 logo. Traditional playing card companies also invoke an old world feeling in their logos, which is a road that might be wise to go down. Logos related to education also didn't bring forth any great ideas, I wanted the company's branding to look somewhat high end and have a "mysterious" feel to it. I felt that very ornate or "western" looking logos were the best place to find some guidance. I feel like the name Wanderer invokes a sense of old wonder. I thought maybe keep the ornate, cut the frills. Simplicity is key, pack light for a trip on the road.

Sketches

When doing sketches for this logo I first tried making a unique W that could capture the mysterious virtue of the company. I sketched out a ton of W's in a serif style trying to capture the old time feeling. Later I worked with incorporating symbols that could be associated with Wanderer like lanterns, traveling hats or the shapes of roads. I also did lots of sketching where I experimented with types of floral elements and swirly lines.

Doing the sketches for this company I tried to keep them slightly ornate but cut down on the frills. I mostly enjoyed the sketches that were uses of the name and the letter W.



**Space Needed,
an excellent
campaign for the
funding of space
initiatives**

Space needed is a project I started in my 3rd year of college; it was born out of a data visualization class. For the class we were tasked with finding a social cause or topic that merits a lot of data and can easily be turned into interesting info graphics. I've always been fascinated with space, so I decided to make my topic about the various aspects of the U.S.'s involvement in the exploration of space. The first part of this project is the branding and objective of this campaign. Once that is established the aspects of the data visualizations, or infographics start to take shape. The infographics are the backbone of the campaign that lay the foundation for the rest of the project. Next are the educational materials that aim to better help the American public better understand space in a general sense and provide further context to the infographics. Lastly is the ad campaign for Space Needed, the way the space exploration campaign could get the word out about the need for space exploration.

**SPACE ●
NEEDED**

Space Exploration Campaign

Visit my portfolio site at:
dzdesigns.com

To learn more!

Iterations

When I started to do iterations, I did lots of working with combinations of a circle and a W that I made based off a serif typeface I like. The idea being the circle could be a subtle representation of the globe and traversing it. In most of the iterations I did a combo of the name "Wanderer" and the "W". In some I added the tagline "Playing Cards". I also continued to work with the idea of a traveling hat. Lastly, I tried working with a banner shape that has the name inside of it. I also used lines with the banners to create a sense of motion. From doing the sketches I wanted to keep the logo iterations as simple as possible, must pack light for this journey!



Playing Cards



Final Logo

The end of the journey I decided keep it simple. The old iconic trilby hat sits on top of the sharp "W". The overall feel of the logo is supposed to invoke a sense of moving forward, intended to compliment the name Wanderer. It does this by using the forward slant in the name Wanderer. The word wanderer has distinct western typeface attributes like the slab serif elements. It's a simple, effective logo.



Secondary Logo

The secondary logo features just the "W" with the hat on. The illustration of the hat is meant to bring something of an icon to the company. It is based off of a rather standard "travel" hat, commonly used in the early 1930's.



Logo Guidelines

The logo is to be featured in either pure black or pure white. This is an attempt to make sure that the logo doesn't stand out too much on the deck related pieces. This makes the designs and colors of the deck stand out.

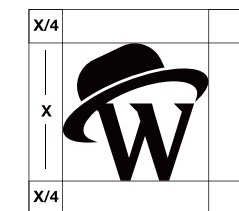
The primary and secondary logo have a standard amount of live area. The area can be determined through doing the x/4 equation. "X" being the height of the logo.

The main brand uses two different typefaces, as a heading typeface. The brand also uses the typeface *Acumin* for most body copy. The secondary typeface has a very western vibe to it, found in the slab serif nature of it.

#000000
R: 0 C: 0
G: 0 M: 0
B: 0 Y: 0
K: 100



#ffffff
R: 255 C: 0
G: 255 M: 0
B: 255 Y: 0
K: 0



- Primary Typeface** Matrix II
abcdefghijklmnopqrstuvwxyz 1234567890!?,.
ABCDEFGHIJKLMNOPQRSTUVWXYZ
- Secondary Typeface** Meta Serif Pro
abcdefghijklmnopqrstuvwxyz 1234567890!?,.
ABCDEFGHIJKLMNOPQRSTUVWXYZ



Background

What is required for a successful takeoff?

62

Research

Turns out it's a lot. But don't fret! I've passed flight school! (Not really)

63

Sketches

Kelly Johnson would blush to see all of the ideation!

63

Playing Cards

The first Wanderer deck. 52 unique illustrations, one for each card.

64

Card Book

You will learn SOO much about planes and those who fly them.

72

Packaging

Ever wonder how you hold all these amazing things together?

74

Website

The interactive timeline of aviation history.

78

Augmented Reality

The future is here to tell you about the past, in the present.

80

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dylan@wanderercards.com

December, 17th
2021

Airborne

The Wright brother's first controlled flight

They made the first controlled, sustained flight of a powered, heavier-than-air aircraft on December 17, 1903, four miles south of Kitty Hawk, North Carolina. In 1904-05 the brothers developed their flying machine into the first practical fixed-wing aircraft. Although not the first to build experimental aircraft, the Wright brothers were the first to invent aircraft controls that made fixed-wing powered flight possible. The brothers' fundamental breakthrough was their invention of three-axis control, which enabled the pilot to steer the aircraft effectively and to maintain its equilibrium.

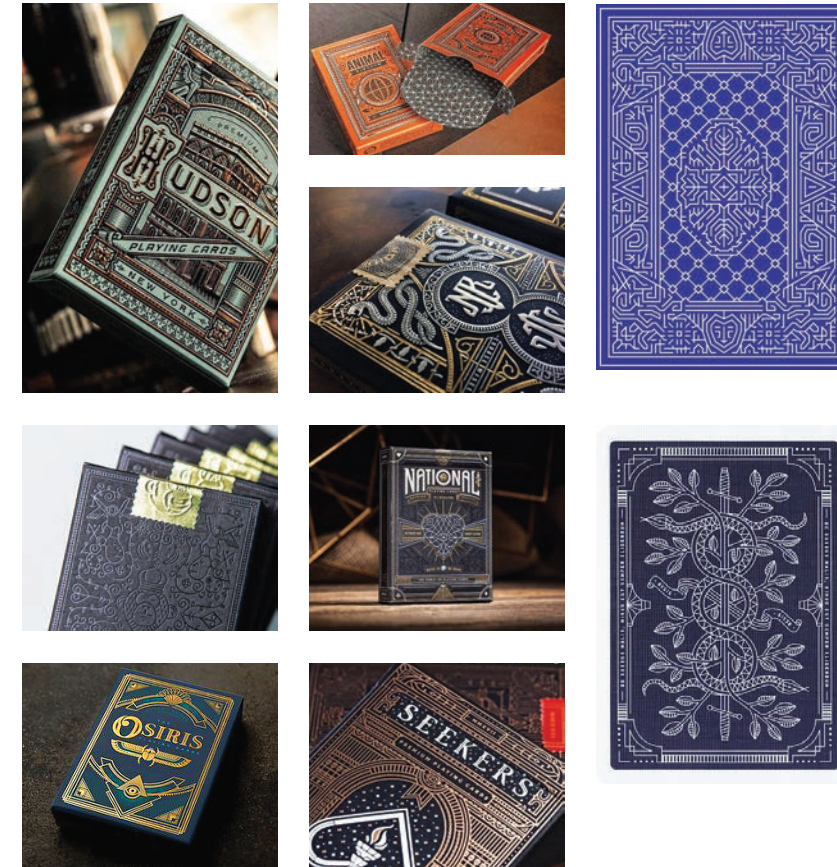
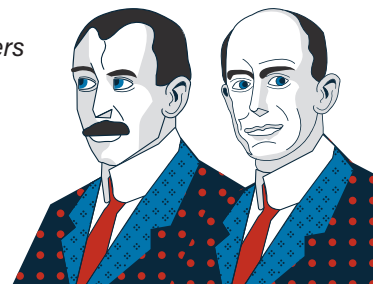
The Wright brothers, Orville and Wilbur, were two American Aviators, engineers, inventors and Aviation Pioneers who are credited with inventing, building, and flying the world's first successful airplane.

The Wanderer brand takes flight.

At Wanderer we strive to bring together entertainment, casual learning, and design. This special package does all three. This package called Airborne will bring you all three. All 54 cards in the deck have a separate illustration; every card has a different plane or figure associated with the topic of aviation. To accompany each deck is a book that provides the educational value. The book informs the reader about the story behind each card. There is also a package that I designed and created that would hold one of these books and a deck as well as an "Unfinished History of Aviation" poster. To round out the experience of the first deck is a pair or digital companions. The website is an interactive timeline that features the info found in the card book. Lastly is a fun augmented reality experience that brings the static cards of the deck to life on your phone.

"We were lucky enough to grow up in an environment where there was always much encouragement to children to pursue intellectual interests; to investigate whatever aroused curiosity."

— Wright Brothers



Research

The deck of cards is the primary source of entertainment in this packaged product. The first topic I wanted Wanderer to cover is the history of Aviation a topic I was already somewhat familiar with. Nonetheless I did have to research Aviation, but I also had to investigate standard playing card practices. Both being gigantically deep rabbit holes. Going with traditions of other popular playing card decks I wanted mine to feel ornate, but fun. The world of playing cards has some of the most beautiful, intricate designs I've ever seen. The level of detail in the packaging of the cards is unmatched in another medium or product. I found the company Theory 11 to be an enormous reference point.

For the playing cards in this deck, it is important that they stand out from one another. As each card has a different illustration it is important that some guides and parameters are set so that all of the cards have a sense of unity. All of the numbered cards will have an illustration of a famous plane or style of one. The face cards will have a portrait style of illustration of a pioneer or famous person associated with aviation like that of normal iconic bicycle decks.

Sketches

I decided all the plane illustrations will be in a simple black and white style with intricate line work. This would create a great sense of unity for the deck. Obviously, the tuck box that the cards go into should share similar design aspects. This means continuing the color scheme and layout of the cards but with a stylistically similar design. Also important to the tuck box is the incorporating of the Wanderer logo and branding into it. In my sketches I tried replicating some ornate patterns that I had saw other high ends deck use. I wanted to create some type of curly pattern that could be used as some type of clouds or vapor trails that could be coming out of the planes.



The famous "Spitfire" that is featured on the Airborne Deck:

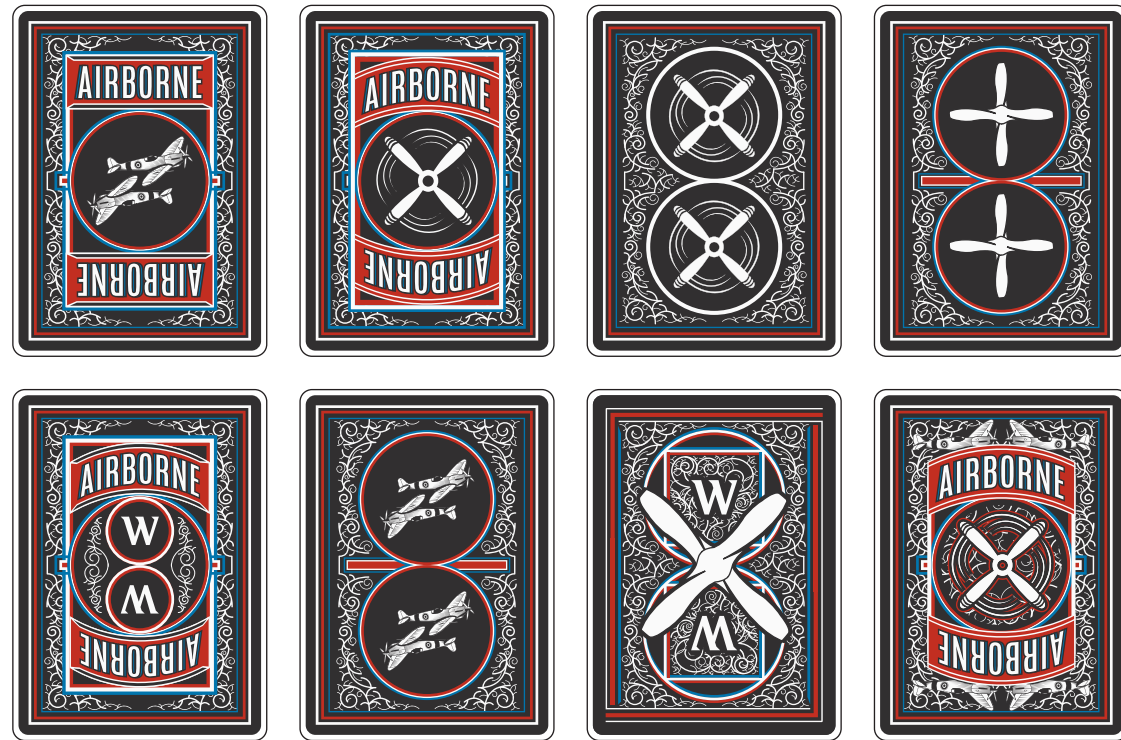
The Supermarine spitfire is a single seat British fighter aircraft designed by R.J. Mitchell. Much of the initial production of this aircraft took place after the mid 1930s. It saw frequent use by the Royal Air Force and other Allied countries World War II. This Aircraft was partly made famous for its role during the Battle of Britain. The Spitfire was designed to be a short-range, high-performance interceptor aircraft that could engage enemy Luftwaffe fighters. The Spitfire featured a unique elliptical wing design with an extremely thin cross section, which allowed it to achieve higher top speeds than it's competitors. An elliptical design is the most efficient aerodynamic shape for an untwisted wing, leading to the lowest amount of drag. After Mitchell's premature death in 1937 his colleague Joseph Smith took over as chief designer. Jeffrey Quill a famous Royal Air Force test pilot and 2nd pilot to fly a Spitfire noted: "If Mitchell was born to design the Spitfire, Joe Smith was born to defend and develop it." Other variants of the Spitfire included the Seafire, a naval version adapted for use on aircraft carriers and the a version became the first high-speed photo-reconnaissance aircraft to be used by the Royal Air Force. The Iconic Spitfire was revered by its pilots and served in combat roles until the 1950s.

Airborne Playing Cards

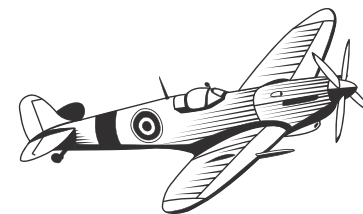
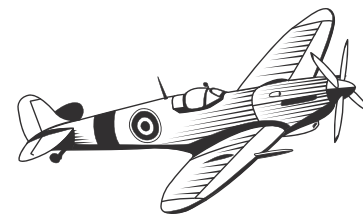
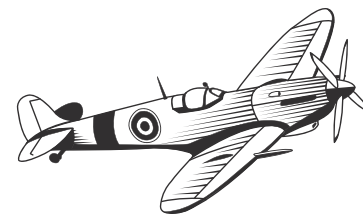
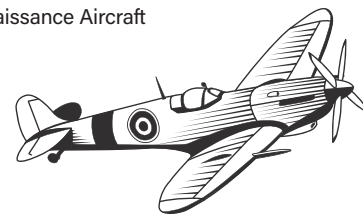
Back of Card Iterations

When trying to create the design for the back of the cards I decided giving it a black base would help give a mysterious feeling like the Wanderer logo. I enjoyed the way the white and black clash, it also matches the same color scheme the illustrations are in. In some iterations I used the name of the deck, Airborne, but in all the versions I used lots of ornate line work to cushion the elements in the middle. My intention was these ornate lines would look like some fuzzy clouds the planes are flying through or creating.

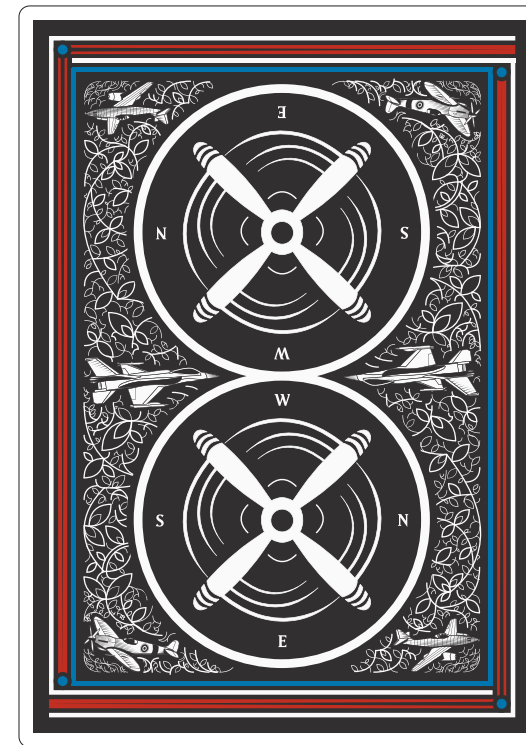
In most of the designs I did I used iconic aviation features that people would easily recognize. I included things like propellers and planes. I also decided that I would use the blue and red accent colors to complement the other black and white features on the cards. I decided it wouldn't be bad to add some color to the backs of the cards because I also use the same red and blues on the face cards of the deck. One thing I noticed from other high-end decks are how they use lines and rectangles to frame the contents in the middle of the card.



Role: Fighter / Photo-reconnaissance Aircraft
Manufacturer: Supermarine
Designer: R. J. Mitchell
First Flight: March 5, 1936
Produced: 1938 - 1948
Number Built: 20,351
Unit Cost: £12,604 (1936)
Top Speed: 363 mph



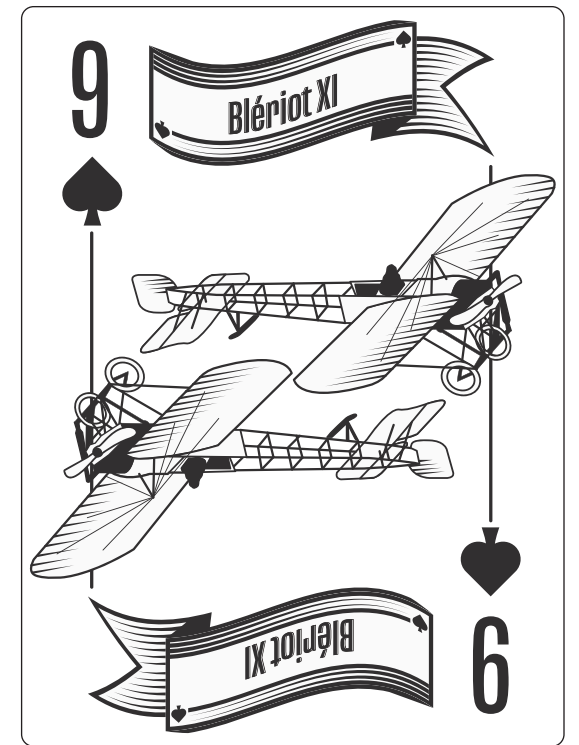
Final Back Design



For the number cards I decided to use ribbons with the name of the plane to inform the viewer which card is which. It is also important that the cards are symmetrical, like other card decks are. I also used some vertical lines and overlapped the planes above them to create a sense of depth on the cards. The face cards also have the ribbons and feature similar white and black style illustration that match the planes, just added the reds and blues to make the face cards stand out more. The face cards certainly has a simplistic playing card feel.

The backs of the cards were designed with some high-class features in mind, the ornate line work in the cards is meant to show this. The two propellers in the middle of the design are simply intended to remind you of the subject of the deck, aviation. There is also use of the *Supermarine Spitfire* and the *F-18 Hornet*, to symbolize the start of the fighter plane era to the current models. The backs achieve a style like other iconic decks but set themselves apart with the 4-color design and features relating it to aviation. Also in the middle is a sort of compass with west at the top because it's the Wanderer "W".

Final Front Layout

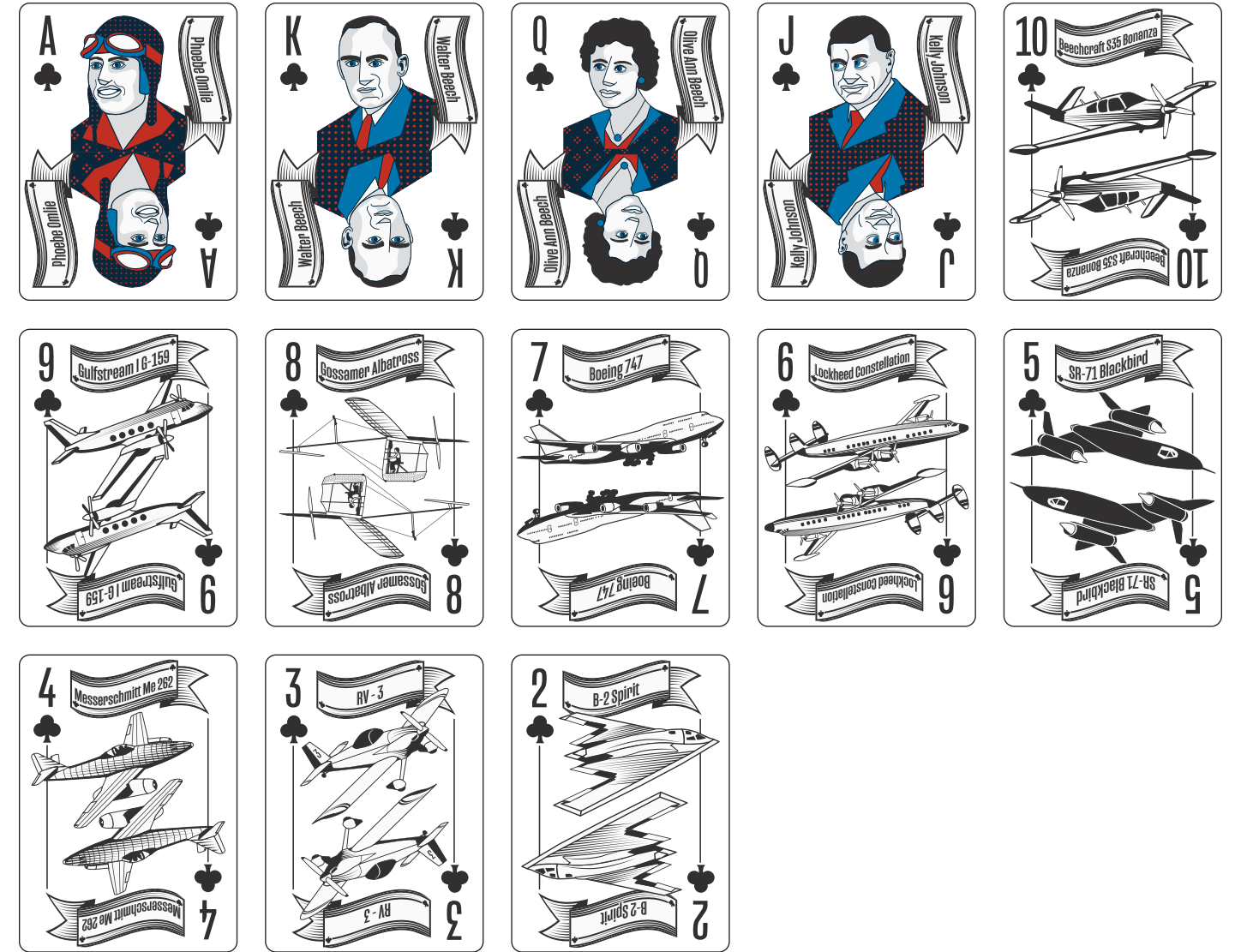


Front Card Designs

Hearts



Clubs



The Story of the COOLEST Aircraft, The Blackbird & Skunk Works, the division Clarence "Kelly" Johnson oversaw.

The Lockheed SR-71 "Blackbird" is a long range, Mach 3+ Strategic reconnaissance aircraft that was operated by the United States Air Force. The Blackbird had a secret development in the 1960s as a black project under the Skunk Works division of Lockheed. American aerospace engineer Clarence "Kelly" Johnson was responsible for many of the design's innovative concepts. The SR-71 was one of the first operational aircrafts developed around stealth aviation tactics.

The design included special radar-absorbing materials to reduce the aircraft's radar cross-section. The greatest achievement of the Blackbird was its speed however, if the plane were ever engaged by a surface-to-air missile, standard protocol was to accelerate and outrace the threat. The SR-71 also operated at extreme altitudes like 80,000 feet. Because of this crewmembers could not use standard masks, which couldn't provide enough oxygen above 43,000 feet. Specialized protective pressurized suits were produced for crewmembers that had a resemblance to space suits. The SR-71 served with the U.S. Air Force from 1964 to 1998. A total of 32 aircraft were built: 12 were lost in accidents, but none were lost to enemy action. Since 1976, it has held the record for fastest air-breathing manned aircraft.

Role: Strategic reconnaissance aircraft
Manufacturer: Lockheed, Skunk Works division
Designer: Clarence "Kelly" Johnson
First Flight: December 22, 1964
Produced: 1961 - 1999
Number Built: 32
Unit Cost: \$33,000,000 (1966)
Top speed: 2,200 mph

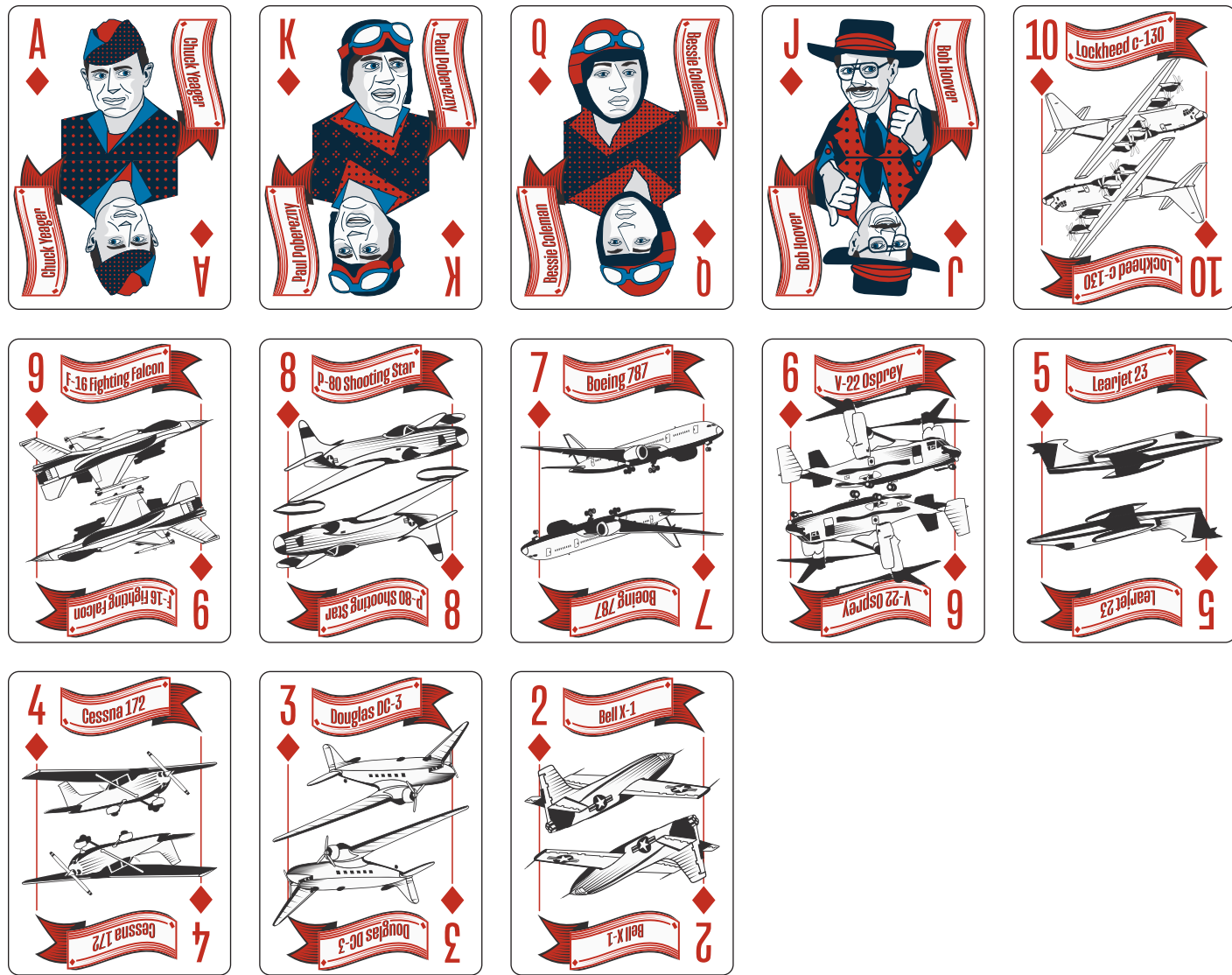
"Be quick, be quiet and be on time."

— Clarence "Kelly" Johnson

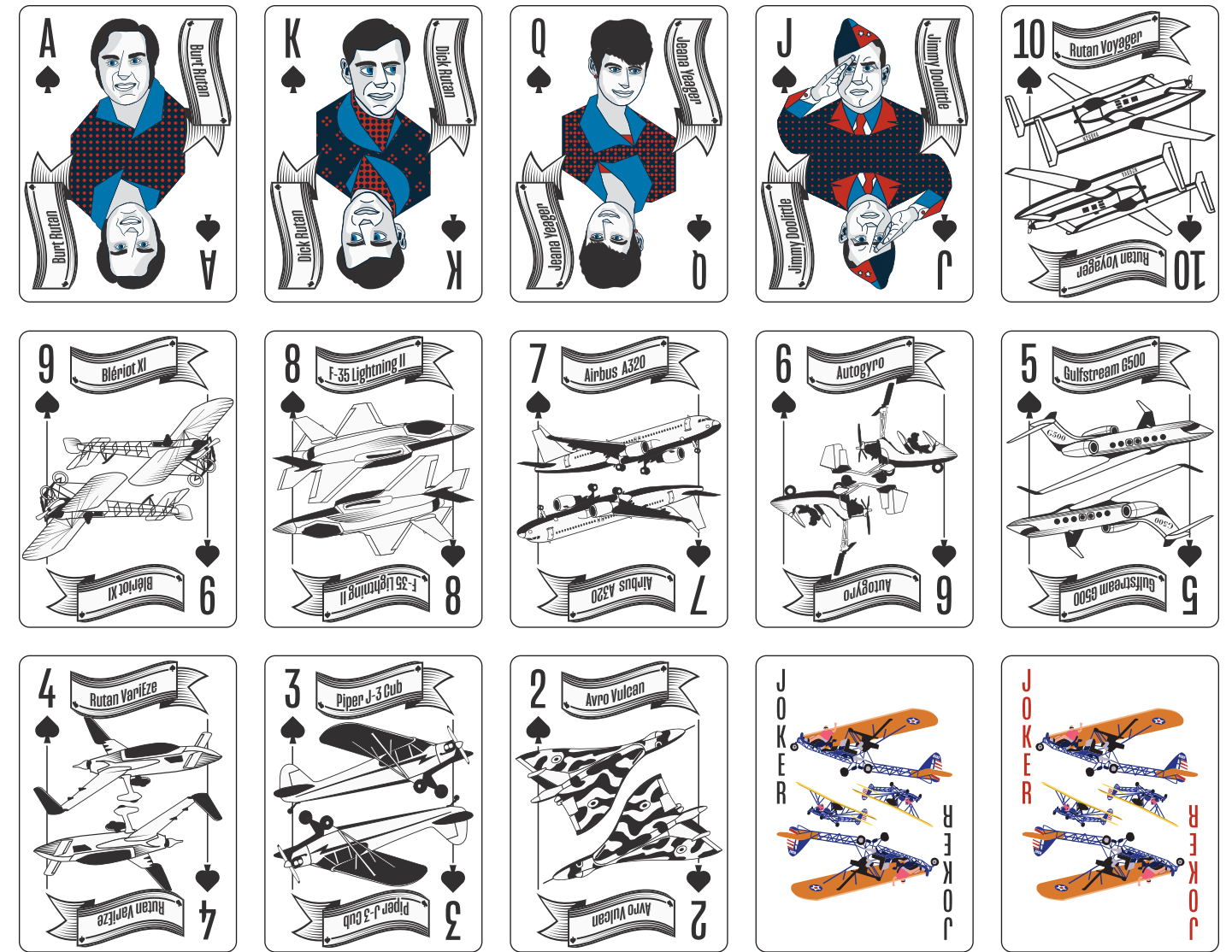


Front Card Designs

Diamonds



Spades



Presenting, One of the Coolest people to ever exist, ever.

Bob Hoover.

"Bob is the greatest stick-and-rudder man who ever lived!"

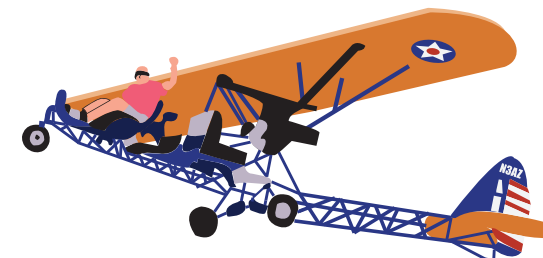
— General Jimmy Doolittle



Robert Anderson "Bob" Hoover was a United States Army Air Forces fighter pilot, USAF civilian test pilot, flight instructor, air show pilot and aviation record-setter. Hoover learned to fly at Nashville's Berry Field while working at a local grocery store to pay for the flight training. He enlisted in the Tennessee National Guard and was sent for piloting training with the Army. During World War II on his 59th mission he was shot down and imprisoned at a German prison camp in Barth, Germany. After a staged fight covered his escape from the prison camp, Hoover managed to steal an Fw 190, the only flyable plane being kept in the surrounding area and fly to safety in the Netherlands. After the war he was assigned to flight-test duty at Wilbur Wright Field. There he impressed and befriended Chuck Yeager and later helped Yeager on the Bell X-1 program.

In the 1960's and on Hoover began flying his famous Ole Yeller P-51 Mustang at air shows around the world. Hoover was best known for his civil air show career. He was also known for creating the stunt of successfully pouring a cup of tea while performing a 1G barrel roll. Hoover was considered one of the founding fathers of modern aerobatics and was known as the "pilot's pilot". In the Centennial of Flight edition of Air & Space he was named the third greatest aviator in history, cementing his place in the history of aviation.

The story behind the Airborne Jokers



The Jokers in this deck are dedicated to my grandpa Arnie Zimmerman and the plane he used to bring joy to so many. The RLU-1 Breezy is a homebuilt aircraft known for its "no cockpit" high wing pusher configuration. It is designed to seat the pilot and passenger with a maximum unobstructed view. Designed and built by Charles Roloff, Robert Liposky and Carl Unger, the original Breezy used a modified set of Piper PA-12 wings. At the 2014 EAA AirVenture Oshkosh there was a series of special events to celebrate the 50th anniversary of the design, including a fly-in of Breezys. Arnie Zimmerman, of Downers Grove, built his Breezy, an open-air contraption of metal tubing and poly fiber, in 1998.

He uses it to give hundreds of rides a year to stoke aviation enthusiasm among young people. Arnie's value within the aviation community was most aptly summed up in 2010 by an inscription made in granite, and paved into a commemorative walkway under the Brown Arch at EAA's convention grounds in Oshkosh. It reads, "Arnie Zimmerman... You have touched the lives of thousands, young and old, by giving them the simple but precious gift of an airplane ride. Thank you for sharing the magic of flight here at Oshkosh in your homebuilt 'Breezy'. I'm proud to say that he has definitely stoked aviation enthusiasm in me.

Tuckbox Dieline

As all playing card decks have tuckboxes that are similar to their back card design, I wanted mine to follow suit (pun intended). I continued to utilize the red and blue line work from the backs of the cards. I think this color scheme screams "Flight". Like the backs of the cards, I thought it would be necessary to include other aviation related iconography to aviation I continued to make use of the Spitfire, an iconic plane, that let's be honest, just looks really dang cool. The front of the box also features a front profile of the Spitfire. I also made use of the variations of the Wanderer logo, keeping them in white as to contrast with the base of black.

I used the website MakePlayingCards.com to actually produce the deck, they were helpful in supplying the dieline for the tuckbox. I also added a high gloss effect to some parts of the box to give it a nice touch and feel aspect. The high gloss makes some parts shinier. The gloss gives off a slight high-end feeling.

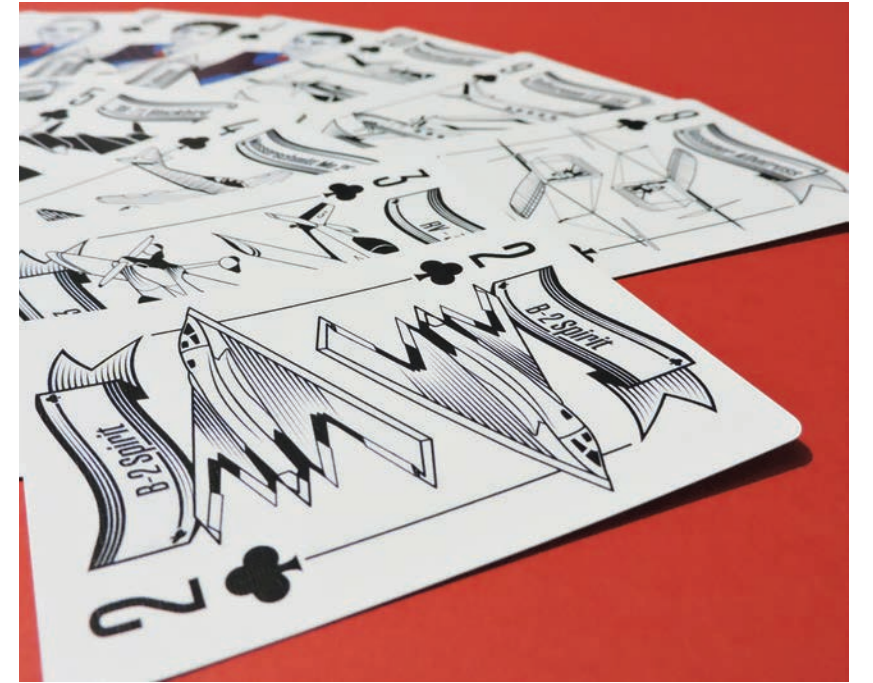


Final Airborne Deck

The tuck box has similar style to the backs of the deck of cards with the implementation of the ornate line work. The "Airborne" banner found on the front has been turned into a re-occurring asset found throughout the entire project. It has ultimately achieved a logo style for the rest of the Airborne side of the project. On the sides of the box are Wanderer branding assets. The Bottom of the box has the Wanderer logo with the name of the person who designed the deck (Me, Dylan Zimmerman). I also created some other assets that I ended up associating with the Wanderer brand, the flower illustration. I also created some banners with the words "Wanderer" & "Playing Cards". I continued the use of red and blue lines on the front of the box to create a sense of motion. The front also makes use of different views of an airplane, a top-down view and a straight on view.

MakePlayingCards.com
Where you go to make playing cards.

MakePlayingCards.com is a great website that uses your design to create playing cards and other card base games. They allow you to print one off projects or small quantities. Other sites and companies would require you to spend thousands of dollars and require you to get 1,000 printed. If you like playing cards they are a great resource in the printing game.



The great online book printer: **Lulu.com**

From their site:

"It's different for each of us. Creating something could mean starting a business, inventing a product, painting a picture, or cooking a meal.

At Lulu, we believe in creating something that inspires you.

In 2002 Red Hat co-founder Bob Young had a book he wanted to publish. After a lousy experience with both traditional publishing and vanity presses, Bob was inspired to create something new. Something unique. Something that would offer easier and more affordable, creator-controlled publishing.

Something we like to call Lulu.com.

Since then, our mission hasn't changed. But Lulu has, evolving into the premier free-to-use online self-publishing and print-on-demand company. Anyone with a book to print can create on Lulu without paying a penny upfront.

That's it. Simple and affordable, we help you create something. Print books. Ebooks. Shipping books. Selling books. Distributing books. Publishing books."

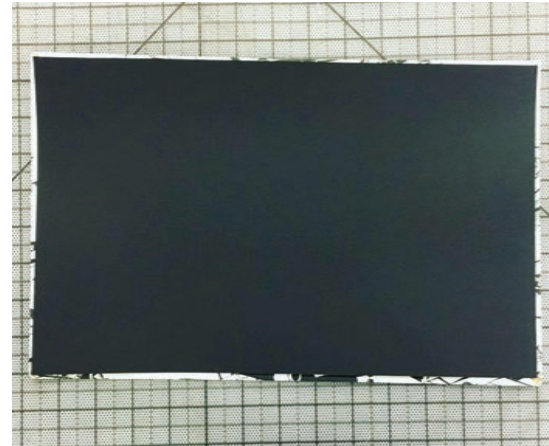
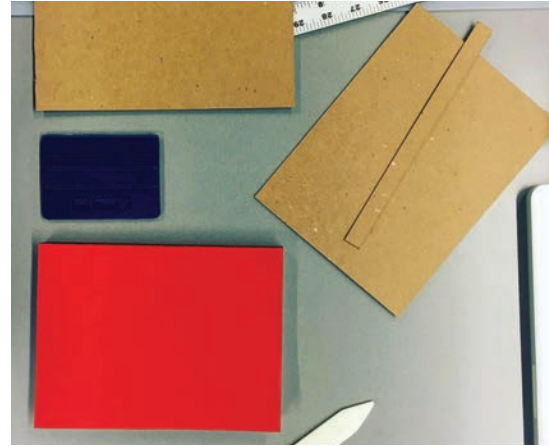
I am super grateful to their company for allowing me to get these books printed and this end of the project fulfilled.

Airborne Card Book

Production

The card book is intended to be the main source of education in this package. It does the job of telling the reader what each card is and its importance. I want the book to stand out from the deck but keep with the style that the other items establish. For the card book I printed all of the pages on 8.5 x 11 cardstock paper and trimmed the down to a 6x8in. I printed the cover on and used a perfect binding machine to assemble the card book. I used chipboard for the cover to give the book a heavier feel. The perfect bind also helps it feel more high-class.

Seeing as this was the first book I've ever made by hand, there were a few noticeable flaws in the production of this book. The spine was a little bit too short resulting in the top cover not closing all the way; to remedy this I added a little latch feature with some Velcro materials. Not to mention I put in the pages upside down. Whoops.



Final Card Book

The final book, despite its flaws turned out nice and certainly demonstrates the way the medium can be used to educate someone about the topic. The cover has all of the illustrations of the aircrafts throughout it. Each spread is dedicated to a card. The left page displays the card on a black background. The right page contains a bigger illustration of the subject and a detailed list of other stats about the planes.

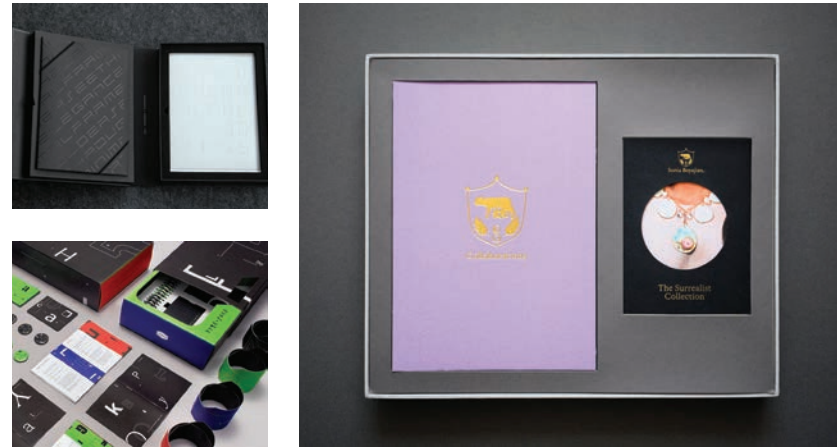
Also Included is a 200-word paragraph about the history and significance of the plane or aviator. The plane pages also list things like, top speed, cost per unit, date it was made & who designed the plane. The sections are arranged by card suits and each section has an intro spread with the illustrations laid out. In the end I had the books made by Lulu.com in a hardcover version and a paperback version. However, all the features from the book I made myself are present in the books I had printed by Lulu.com.



Airborne Packaging

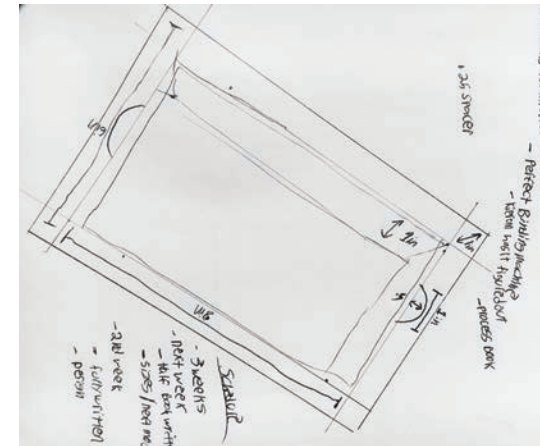
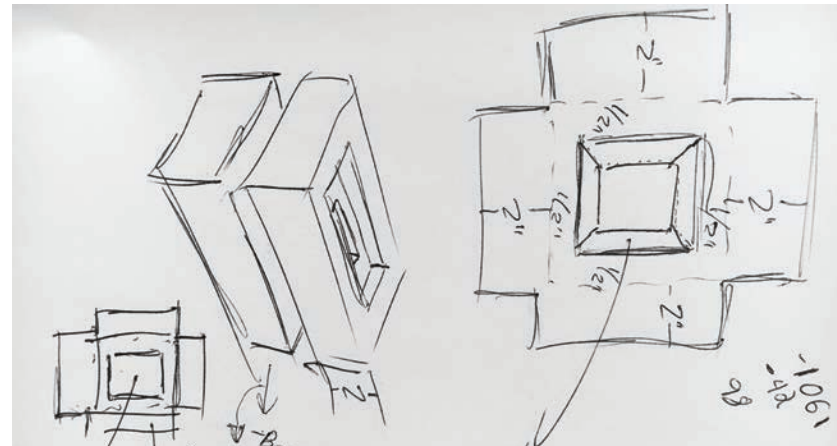
Research

The "Package" as I call it, is the piece of packaging that is designed to hold the three things this project includes. (Deck of cards, Card Book and Poster) Because this package needs to hold these three things it's going to end up being a bit complicated. I looked at other multi faceted packages to find some inspiration and found some pretty interesting examples of packages that held different types of products in one package. I particularly liked the bottle in the middle of the book, really screams the wanderer brand. I ultimately wanted to create some novel piece that would have a timeless feeling.



Concepts

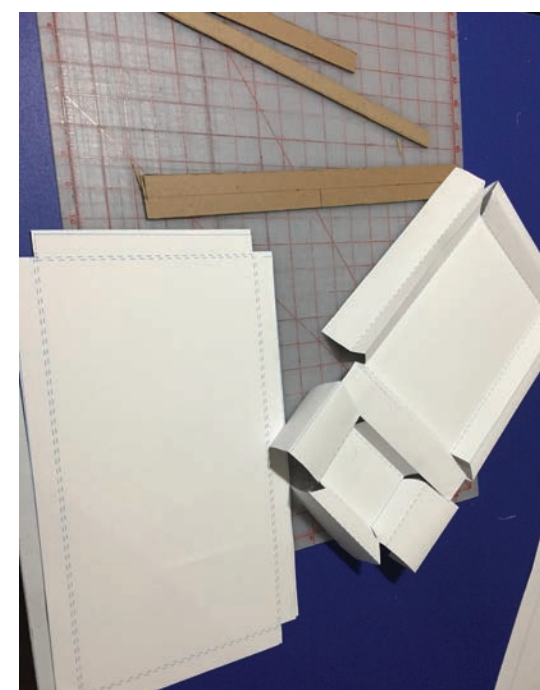
Important things to include in the design are the Wanderer branding because this is the first thing that will be seen by the person who purchases it. I want the shape of the whole package to resemble the style of the Airborne deck because it's something that ideally would be kept on a shelf and be part of a collection. Ideally this would be the first installment in a line of products meant to resemble this one. I did a ton of sketching for this piece, made a plethora of small and to size mock ups of this piece.



Dielines & Production

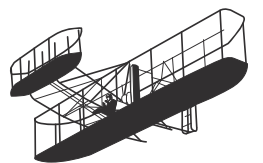
Because I wanted the packaging to resemble a book, I decided that the inside of the book would have cavities where each item was stored. To build the mockups I used lots of cardstock paper, had things printed at my college on a large format printer and spray glued them together to build them. Learning from each iteration, of which there were about 5, I figured out the best way to build these.

To build the final one I used poster board for all of the interior pieces and the cover. I mounted graphics that I printed on a large format printer to one side of the poster board with spray glue. I used other red poster paper on the interior of the cover to add a little color and elegance to the package. Lots of spray glue cutting shapes out of the paper, and creasing and folding pieces.



The first real plane to take to the air. Wright Flyer

The Wright Flyer was the first successful heavier-than-air powered aircraft. Designed and produced by the now world famous Wright brothers who funded their projects from their bicycle store. The flyer was based on the Wright's experience testing gliders at Kitty Hawk between 1900 and 1902. The wrights built the aircraft in 1903 out of giant spruce wood. Since they could not find a suitable automobile engine to power it, they commissioned their employee Charlie Taylor to build a new design from scratch. The Flyer was a biplane configuration and the pilot flew lying on his stomach on the lower wing with his head toward the front of the craft in an effort to reduce drag. He steered by moving a cradle attached to his hips, the cradle pulled wires, which warped the wings and turned the rudder simultaneously. This design influenced the later Flyer II and III designs. Wilbur Wright became world famous overnight after a public showing at the flying field in LeMans, France, in 1908 before a very skeptical audience. This performance inspired an aviation revolution across Western Europe that would lead to rapid advancement in the understanding and development of powered flying machines. The Wright Flyer ushered in the beginning of the pioneer era of aviation.



The Great Benjamin O. Davis Jr.

Benjamin Oliver Davis Jr. was an American United States Air Force General and Commander of the World War II Tuskegee Airmen. At the age of 13, in the summer of 1926, Davis went for a flight with a barnstorming pilot at Bolling Field in Washington, D.C. The experience led to his determination to become a pilot himself. After attending the University of Chicago, he entered the United States Military Academy at West Point, New York in 1932. He was sponsored by Representative Oscar De Priest (R-IL) of Chicago, at the time, the only black member of Congress. He graduated in 1936, 35th in a class of 276. He was the academy's fourth black graduate. When he was commissioned as a second lieutenant, the Army had only two black officers - Benjamin O. Davis Sr. and Benjamin O. Davis Jr. Captain Davis was assigned to the first training class at Tuskegee Army Air Field and in March 1942 earned his wings as one of five black officers to complete the course. He was the first black officer to solo an Army Air Corps aircraft. During World War II, Davis was commander of the 99th Fighter Squadron and the 332nd Fighter Group, which escorted bombers on air combat missions over Europe. Davis flew sixty missions in P-39, Curtiss P-40, P-47 and P-51 Mustang fighters.

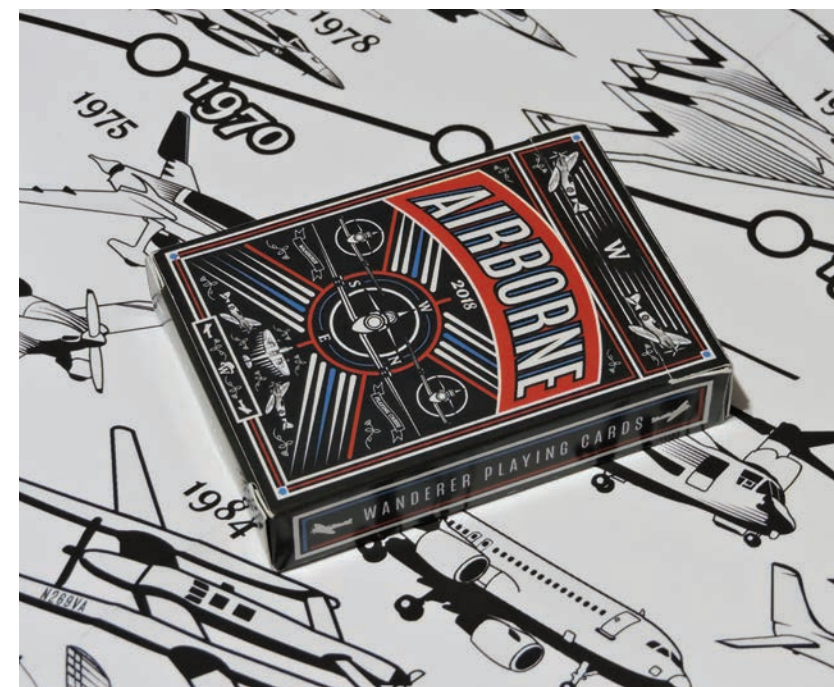
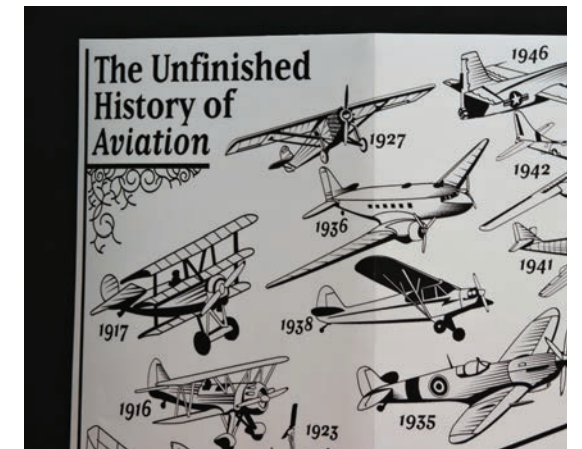
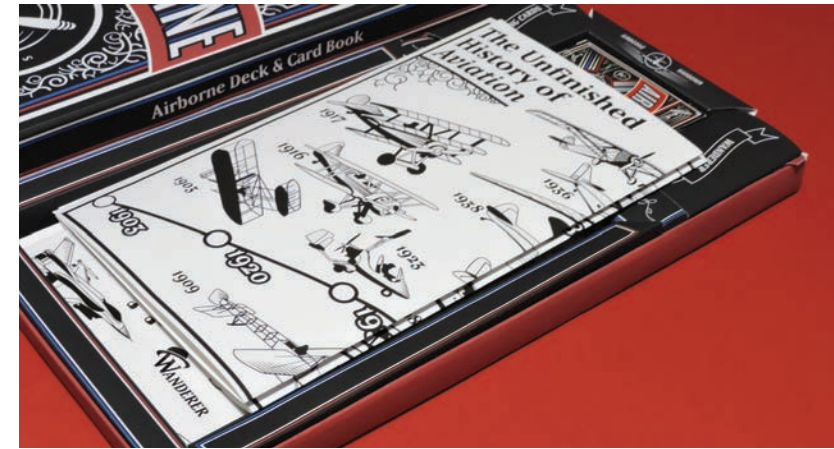
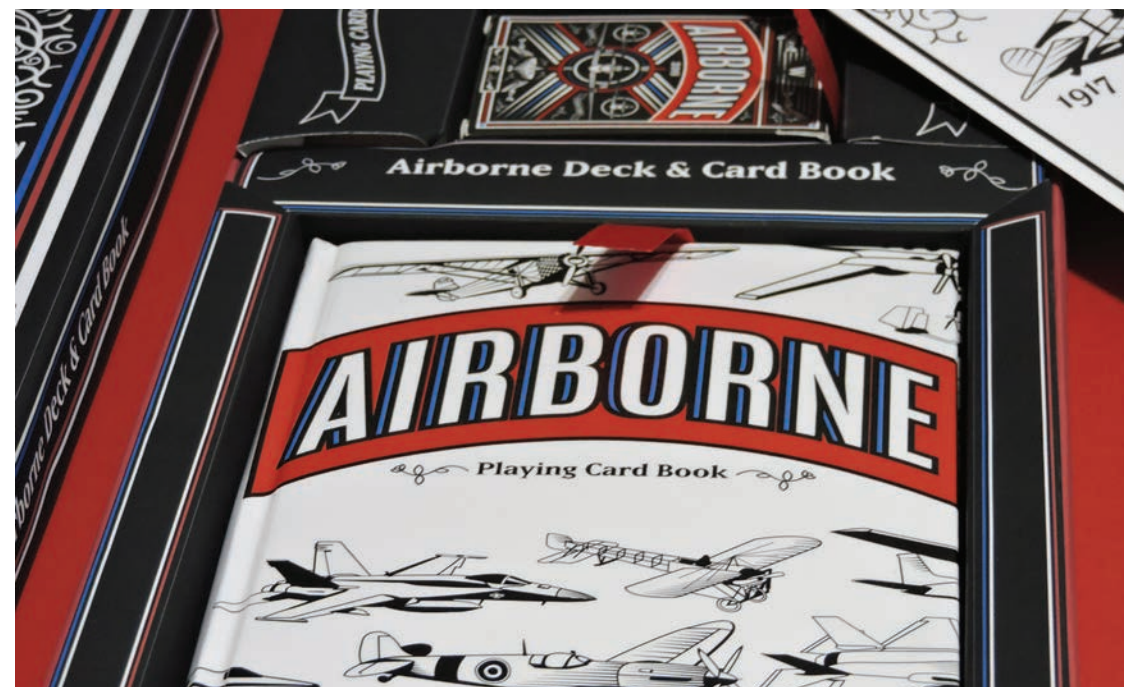
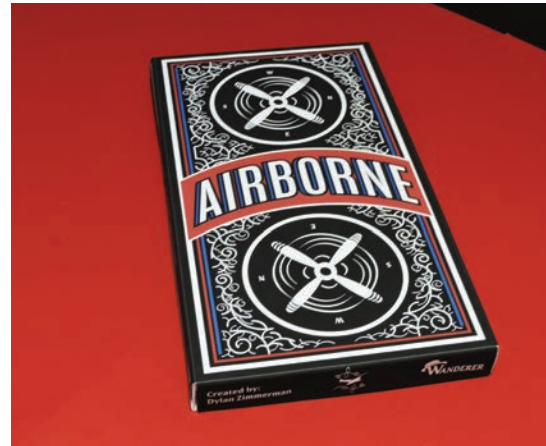


Final Package Design

The final design of this package ended up being very dark, but the uses of red in the liner paper, the white cover of the book and white poster certainly complimented it well. I used a red paper for the bottom part of the box to contrast the black top. The poster ended up being folded three times so it could adequately be placed inside the box. For the designs on the outside cover, I used similar line work that is found on the backs of the cards. It makes an extreme use of the ornate lines fills the space well.

Overall, the construction of the actual package had some defects that I tried my best to remedy. Some things didn't fold the best and there were parts that things didn't stay flush. If I had to do it again, I would've used a heavier paper stock, would be nice to have the graphics printed on a thin cardboard stock. Also, would have liked for the things I glued down to stay glued down.

On the spine of the cover is the "Deck and Card Book", in hindsight I wish I added a volume number or something of the sorts to signify that this would be the first in a series. Nonetheless I'm satisfied with how it turned out and can serve as a perfect example of what this project could actually become.



The Great Amelia Earhart

Amelia Earhart was an American aviation pioneer and author. Born in Atchison, Kansas, she was an adventurous child who liked to climb trees with her sister Pidge. She had a difficult childhood constantly moving around, but they finally landed in Chicago. Earhart's aviation career began when her and her father visited an airfield where Frank Hawks gave her a ride that would forever change Earhart's life. "By the time I had got two or three hundred feet off the ground," she said, "I knew I had to fly." After that 10-minute flight she immediately determined to learn to fly. Working at a variety of jobs including photographer, truck driver, and stenographer at the local telephone company, she managed to save \$1,000 for flying lessons. Earhart had her first lesson on January 3, 1921, at Kinner Field near Long Beach. Six months later, Earhart purchased a secondhand bright yellow Kinner Airster biplane she nicknamed "The Canary". On May 15, 1923, Earhart became the 16th woman in the United States to be issued a pilot's license. Earhart became the first woman to fly solo across the North American continent and back. She also became the first woman to fly non-stop across the Atlantic. Between 1930 and 1935 Earhart had set seven women's speed and distance aviation records in a variety of aircrafts.

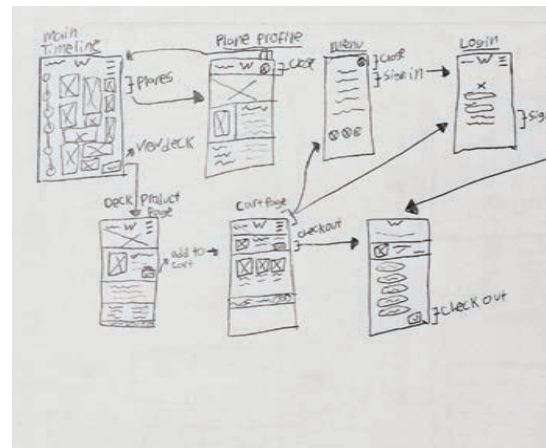
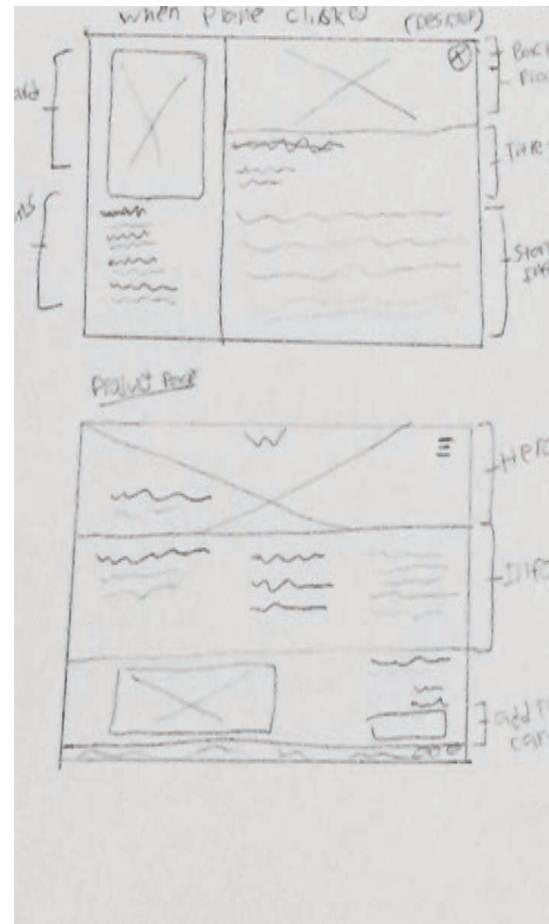
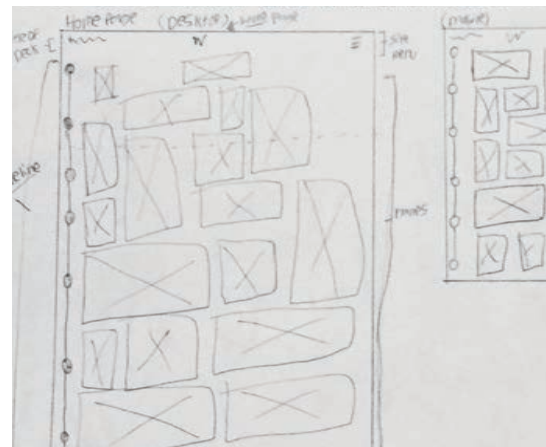
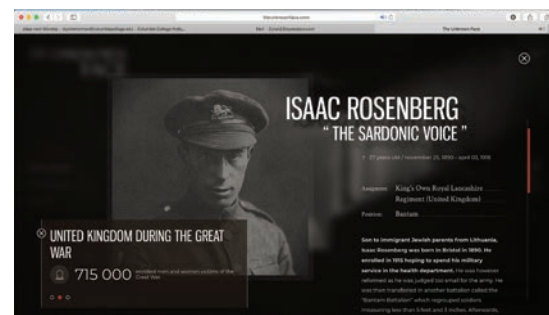
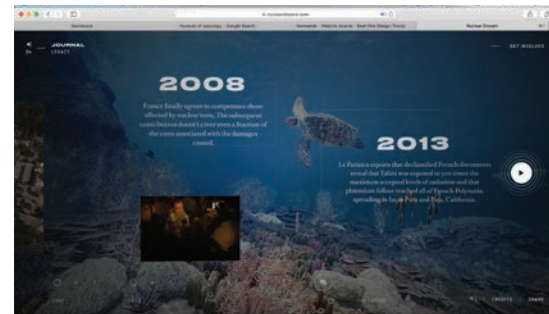


Airborne Interactive Site

Research & Concepts

This site will chronicle the illustrations made for the Wanderer Aviation deck of playing cards. Wanderer being a company that specializes in making interesting playing cards as well as informational pieces to go with them. The project will be an interactive website that is mobile friendly. It will include information for all of the 52 different illustrations found in the deck. The illustrations will be organized on a timeline that is intended to inform the audience about the planes and encourage the user to buy one of the decks or packages with other info about the illustrations found on the website.

The end goal for the user is to purchase one of the decks of cards. However, the site will act as a data index. The interactive timeline will house all of the illustrations and when one peaks the users interest the user can click on it to find out more information about the illustration. This will act as a component to the main Wanderer website. In doing some research I found other sites that work as databases and showcase the info in an engaging format.



Final Design



After an immense amount of hard work, I finished coding this interactive timeline site. You simply navigate the main page and when an illustration piques your interest you click on it and when you've read enough you can click out of the page to bring you back home to view another topic. There is no conceivable way you could get lost on this site. The overall page layouts have a very modular feeling and info is given lots of space to stand on its own. The info isn't crowded by other elements of the page. There is a nice balance achieved throughout the site. The info for each plane and aviator is laid out in a way that is very similar to the card books. For the most part the building of this site went according to plan.

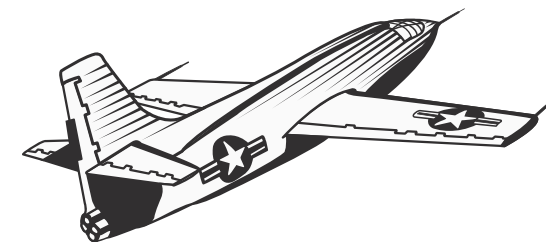
When it came to actually coding the site that's when I ran into the most trouble. Figuring out the modals, and masonry grid proved to be the hardest aspect of the project. I think the average user would be appreciative of the site. It functions well, it's straightforward and the site shows off all of the art from the deck. I'm mostly satisfied with the way the site turned out. Had I more time I also wanted to make something a tad flashier that would add a little more wow to the site. The last thing I would change, I mentioned earlier, better mobile optimization so the site can run smoother across the board.

You can view this timeline at:
WandererCards.com

The Supersonic Aircraft Bell X-1

Role: Experimental Rocket Plane
Manufacturer: Bell Aircraft
Designer: Robert J. Woods
First Flight: January 19, 1946

Produced: 1944 - 1945
Number Built: 7
Unit Cost: N/A
Top Speed: 958 mph



The Bell X-1, an experimental rocket plane is a rocket engine-powered aircraft that was built by Bell Aircraft as a supersonic research project for the U.S. Military. This Aircraft was conceived during 1944 and designed as well as built in 1945. Its first iteration was capable of achieving nearly 1,000 mph, and then in 1954 an improved version of the X-1 piloted by Chuck Yeager became the first airplane to exceed the speed of sound and reach speeds of 1,600 mph. Before breaking the sound barrier the X-1 was famous for the first manned supersonic flight, which occurred on 14th October 1947, which Chuck Yeager also piloted. His plane nicknamed Glamorous Glennis, which had a beautiful orange color and was named after his wife reached the speed of Mach 1.06 or 700 mph that day. The X-1 program however was a secret program kept under wraps by the U.S. Air Force. Despite their best efforts the story of Yeager's flight was leaked to the press and the world soon knew of his revolutionary achievement. The research techniques used for the X-1 program became the pattern for all subsequent X-craft projects. The flight data collected by the NACA from the X-1 tests then proved invaluable to further US fighter design.

HP Reveal & the status of other Augmented Reality Companies

HP Reveal was a great service that was free and easy to use. I use the word "was" because unfortunately they had to end this service. I'm not able to find any concrete reason as to why this is. But I fear it's because its simply an undervalued service or technology. AR (Augmented Reality) has many of practical uses, most of which have a bend towards providing an educational experience. Another large section of the AR movement is in wayfinding situations which can be a huge implementation at local level city planning.

Since the shutting down of HP Reveal I've come across several other services companies are offering. All of them vary in their level of difficulty to use, their actual practical application and their price, if any. Even Adobe is starting to dabble in this space which is really encouraging.

All in all I believe that this technology will play a massive part in the future of design. And, in the case of Wanderer, education.



Airborne Augmented Reality

Research

I knew from the beginning of this project I wanted to create an interactive AR component to act as a companion experience to the deck of cards. This component is intended to do a similar thing as the card book and timeline site. Not knowing anything of the limitations of AR I had to do lots of researching as to what the best route would be for this experiment. Lots of the research I came across had 3D models appear once something was scanned. Most of the examples had an educational tie to them and were used to deliver information. One piece I was very impressed with was the "19 Crimes" wine, when the label is scanned with a phone, the person on the front of the label comes to life and talks to you. I don't even like wine, but I knew I had to have a bottle of this!



Concepts

I came across an AR app created by HP that could be used in a way that could be used to fulfill my need for the project. The app was free to download and use, the app also had an easy-to-use interface that was necessary to make this component of the project. In their app they use terminology to describe how the AR experience is created. "Triggers" are the things that the app scans to bring forth an "Overlay". The trigger in my case is the illustration found on each card in the Airborne deck. The overlay in my situation is the card like shape that would appear over the cards when their scanned by the app.

When trying to conceptualize what the overlay could look like I wanted it to appear as a trading card like design. I wanted the overlay to showcase similar stats found in the book, for this reason however the faces and number cards would have slightly different layouts. I tried making a few different types of overlays, all the different versions have the same number of stats and info. Where they differ is the layout colors and the weights of the text. One thing I considered was using black and white photos to show what the planes and aviators actually look like.

Spirit of St. Louis



Role: Long Range Aircraft
Manufacturer: Ryan Airlines
Designer: Donald A. Hall
First Flight: April 28, 1927
Produced: 1927
Number Built: 1
Unit Cost: \$144,931 (2015)
Top Speed: 133 mph

Supermarine Spitfire



Role: Fighter / Photo-reconnaissance Aircraft
Manufacturer: Supermarine
Designer: R. J. Mitchell
First Flight: March 5, 1936
Produced: 1938 - 1948
Number Built: 20,351
Unit Cost: 122,604 (1936)
Top Speed: 363 mph

F/A-18 Hornet



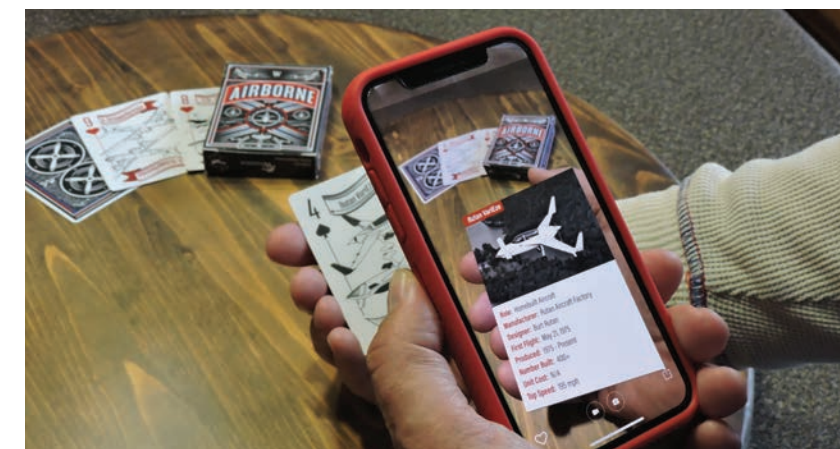
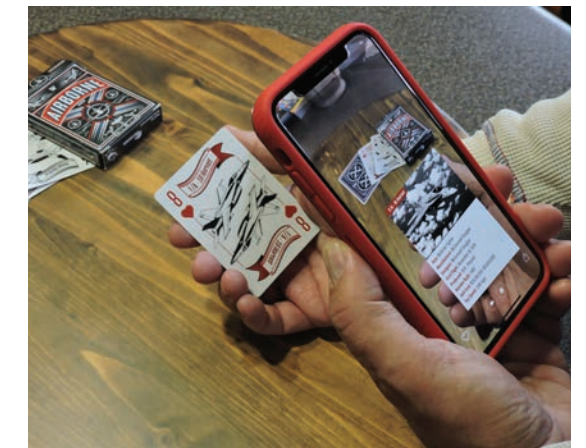
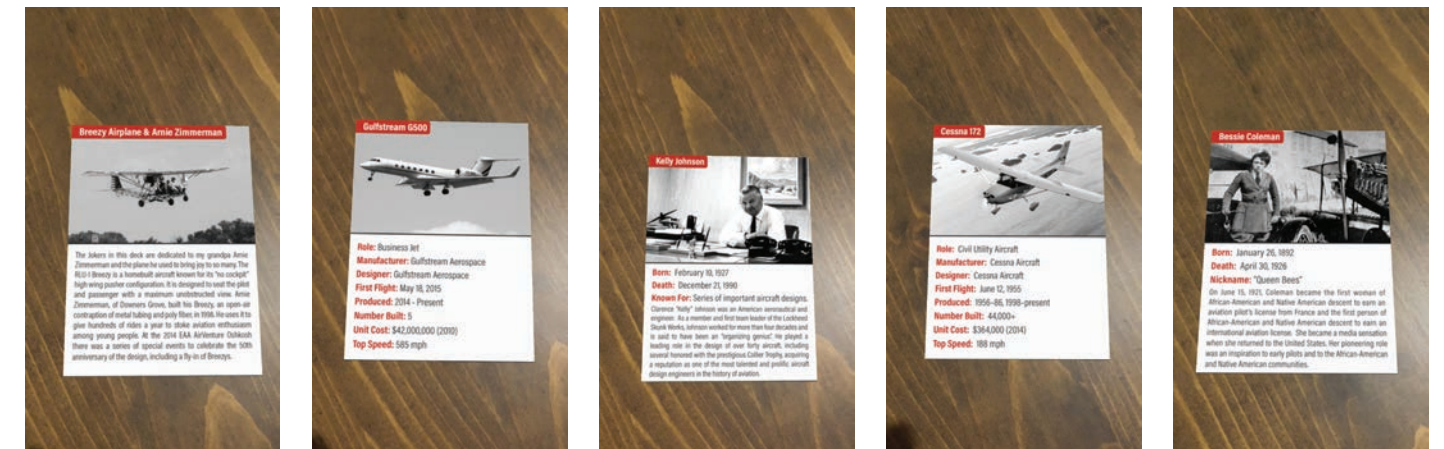
Role: Multirole Fighter
Manufacturer: McDonnell Douglas
Designer: McDonnell Douglas
First Flight: November 18, 1978
Produced: 1974 - Present
Number Built: 1,480
Unit Cost: \$29,000,000 - \$57,000,000
Top Speed: 1,190 mph

Cirrus SR22



Role: Civil Utility Aircraft
Manufacturer: Cirrus Aircraft
Designer: Cirrus Aircraft
First Flight: November 2000
Produced: 2001 - Present
Number Built: 5,194
Unit Cost: \$540,000 (2017)
Top Speed: 234 mph

Final Overlay Design



In the end I decided to use black and white photos in the overlays, the real photos contrast well with the style of illustration used in the cards. I think people would enjoy seeing what the planes and aviators actually look like. I used a red banner with the name of the card at the top, so it sticks out against the black and white photo.

For the face cards I included their birth, death and nickname or what their know for on the overlay. To accompany that info is a shorter version of the bio included in the book. As for the number cards I included the same stats from the book onto the overlay. This level of info helps balance the view of the overlays.



July, 4th
2021

Why this topic for a deck?

I've always been fascinated by nature and more particularly the vastly ranging climates and habitats found through out this continent we're on. Ranging from deserts to the frozen tundra of the north. More interesting than the nature itself is the animals that inhabit these places. I like to think about the fact that grizzly bears, pronghorns, and rattlesnakes all live in the same country.

Mostly I love to learn, and animals are so damn interesting! For example: The American badger has been seen working with a coyote in tandem while hunting. Typically, this pairing is one badger to one coyote, however, one study found about 9% of sightings included two coyotes to one badger, while 1% had one badger to three coyotes. Or Rattlesnakes can go for up to two years without food in the wild. A 5½-month starvation study showed the snakes reduced energy expenditures by an average of 80% over the length of the study.

I love learning about stuff like this, really gives you a appreciation for nature.

Background

The story behind the second Wanderer Deck.

82

WandererCards.com

Playing Cards

Have you ever seen this many animals on a deck of playing cards?

83

630.999.4636

Card Book

There are some very interesting animal facts waiting for you in this section.

90

dzdezigns.com

Website

The digital version of the card book with all the animals.

92

dylan@wanderercards.com

North American Animals



The animals that call this continent home.

North American Animals is the second playing card deck made under the Wanderer umbrella; it features a collection of illustrations of animals from the continent of (you guessed it!) North America. Each card has an illustration of an animal on it that is as unique as the vast continent it inhabits. From critters of the southwest to the majestically furry mammals of the north, this deck celebrates all the fantastic animals in between. Each suit showcases a particular region of the continent, for example the hearts have illustrations of animals from the heartlands of the U.S. From Musk ox to Cottontail Rabbit, this deck has got em' all! Like all projects created under the Wanderer banner, I aim to tell the stories of the things illustrated. Also, like other projects I include the illustrations from the cards in a book that tells you about the subject of each card. Also like the previous deck, Airborne, this one has a digital component. A website I call the North American Animals Index, a database if you will of all the animals from the deck.

"A reasoning being would lose his reason, in attempting to account for the great phenomena of nature"
– George Washington

"There is a delight in the hardy life of the open. There are no words that can tell the hidden spirit of the wilderness that can reveal its mystery, its melancholy and its charm. The nation behaves well if it treats the natural resources as assets which it must turn over to the next generation increased and not impaired in value. Conservation means development as much as it does protection."

– Theodore Roosevelt

Back of Card Iterations



When I started this project, I first set out to do all the illustrations first, considering the overall look of the deck second. After doing the illustrations I did most of the research for the content found in the card book. Lastly, I did the designs for the actual card deck. Seeing as I did this in a backwards fashion, I had done lots of research into the topic of the deck.

For this deck I decided to choose a primary color, that being a cool green / turquoise. I also figured that since this deck had a lot to do with the continent of North America. It would be ideal to include some reference to it on the back of the card. In all the iterations I used an illustration of a bald eagle, a very iconic animal obviously. I also maintained some levels of conformity with other playing card decks by using borders and patterns to encase the main parts of the cards.

Final Back Design



Final Front Layout



Featured: The Bald Eagle

The Bald Eagle is a bird of prey found in North America. Its range includes most of Canada and Alaska, all of the contiguous United States, and northern Mexico. It is found near large bodies of open water with an abundant food supply and old-growth trees for nesting. It builds the largest nest of any North American bird.

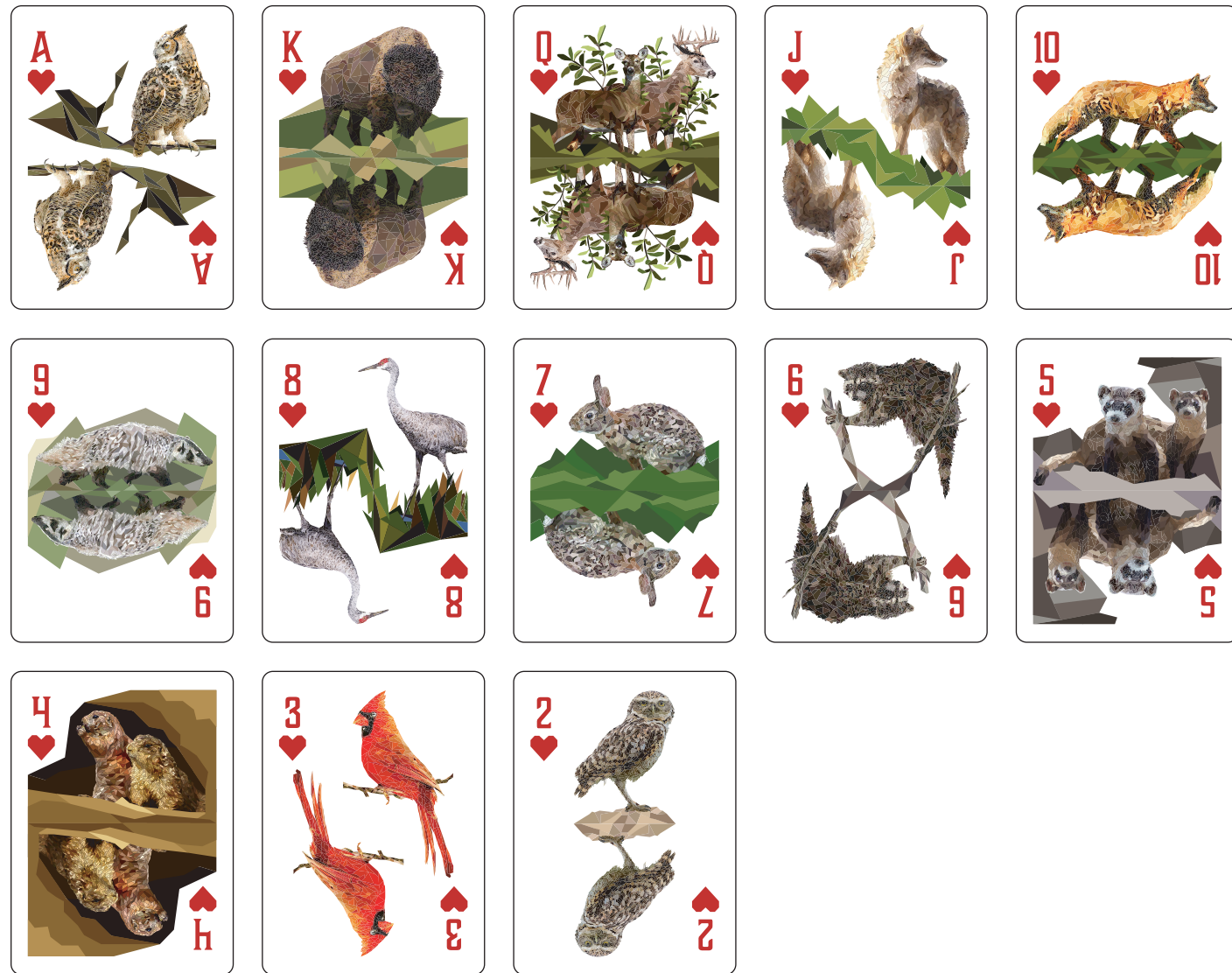
The bald eagle is a sacred bird in some North American cultures, and its feathers are central to many religious and spiritual customs among Native Americans. Eagles are considered spiritual messengers between gods and humans by some cultures. The Lakota give an eagle feather as a symbol of honor to person who achieves a task.

Bald eagles are not actually bald; the name comes from an older meaning of the word, "white headed".



Front Card Designs

Hearts



I used a very geometric style to create all the illustrations of the animals, I found this style was easy and fun to use. I also like the contrast in the creation of organic life forms with very rigid shapes, something a little witty there, I'm sure.

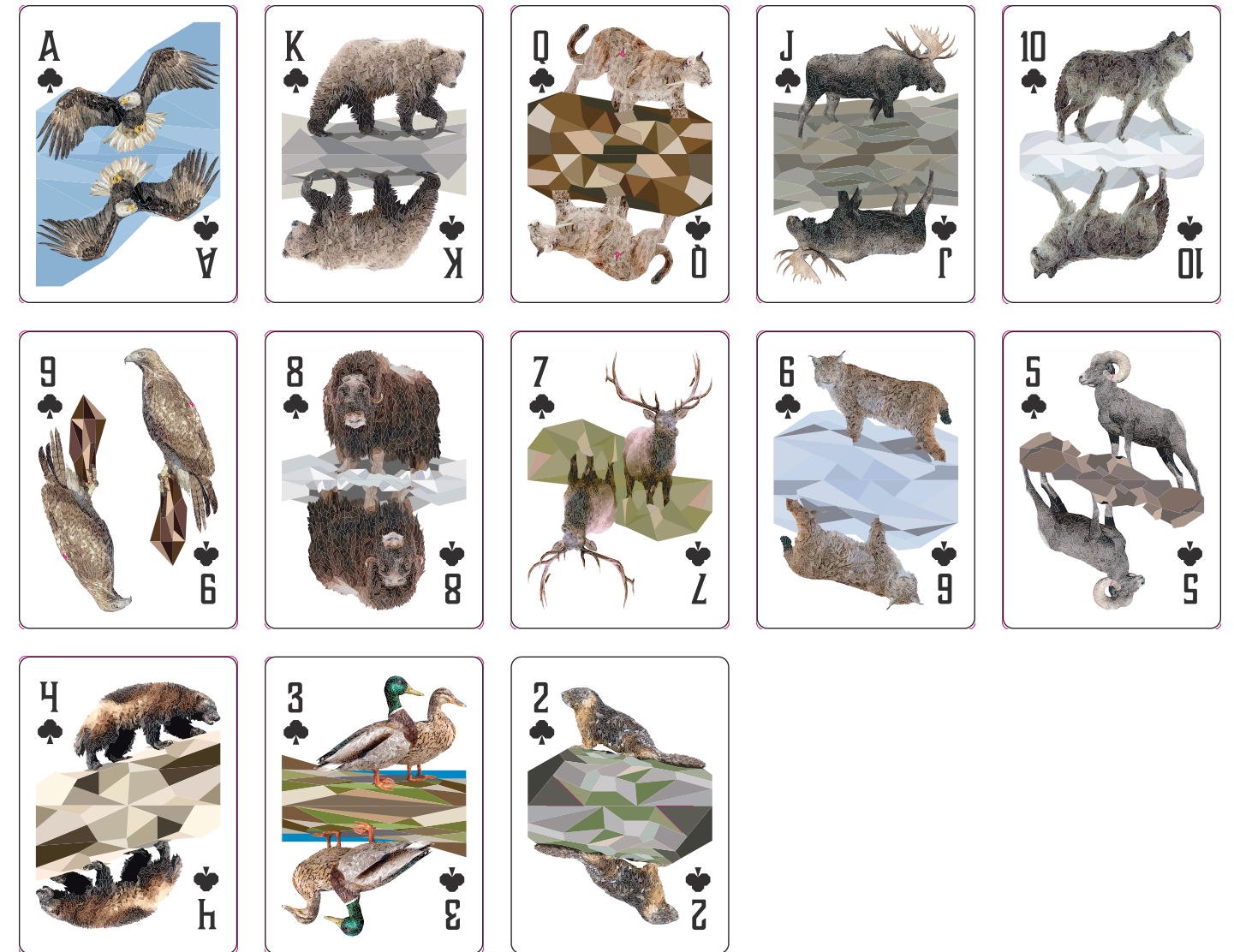
Each card is also symmetrical, they also show a little bit of the animal's habitat. Unlike the previous deck, this one doesn't have the name of each animal on the card, I felt like this might create too busy of a design. The current design has lots of room for variety. As mentioned earlier each suit more or less defines a region of the continent:

Hearts: Midwest
Clubs: North & Northwest
Diamonds: Southwest
Spades: East & Southeast

A closer look at the mighty Grizzly Bear

The Grizzly Bear, also known as the North American brown bear or simply grizzly, is a large population or subspecies of the brown bear inhabiting North America. In North America, grizzly bears previously ranged from Alaska down to Mexico and as far east as the western shores of Hudson Bay; the species is now found in Alaska, south through much of western Canada, and into portions of the northwestern United States, extending as far south as Yellowstone and Grand Teton National Parks. In Canada, there are approximately 25,000 grizzly bears. Although variable in color from blond to nearly black, grizzly bear fur is typically brown with darker legs and commonly white or blond tipped fur on the flank

Clubs



and back. Occasionally a huge male grizzly has been recorded, whose size greatly exceeds ordinary, with weights reported up to 1,500 lb. A large coastal male of this size may stand up to 9.8 ft tall on its hind legs and be up to 4.9 ft at the shoulder. Grizzlies hibernate for 5-7 months each year. To prepare for hibernation, grizzlies must prepare a den, and consume an immense amount of food as they do not eat during hibernation. The male grizzly bear's hibernation ends in early to mid-March, while females emerge in April or early May. The average lifespan for a male is estimated at 22 years, with that of a female being slightly longer at 26.

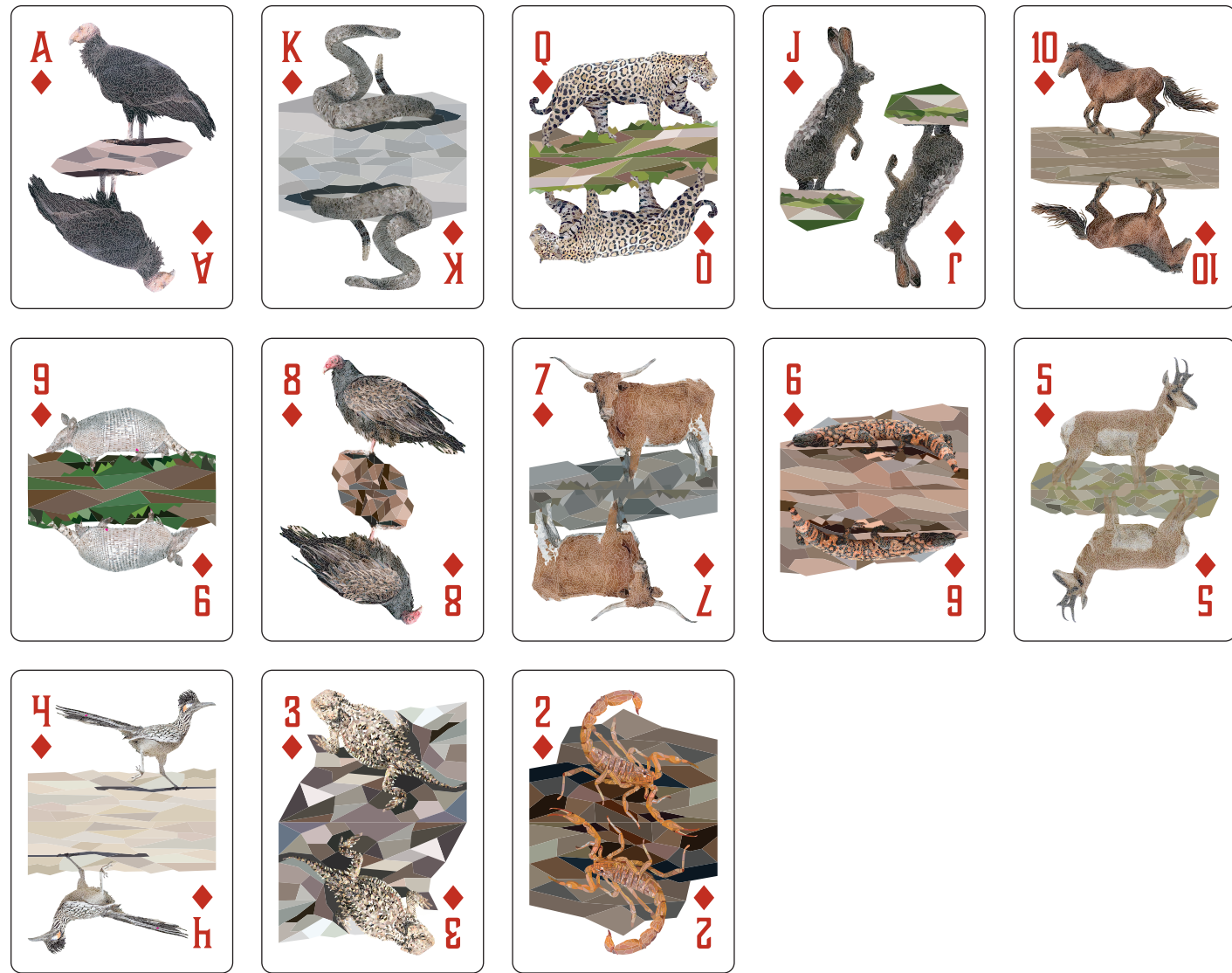
Although grizzlies are of the order Carnivora and have the digestive system of carnivores, they are normally omnivores: their diets consist of both plants and animals. They have been known to prey on large mammals, when available, such as moose, elk, caribou, white-tailed deer, mule deer, bighorn sheep & bison. Grizzly bears feed on fish such as salmon, trout, and bass. Bears with access to a more protein-rich diet in coastal areas potentially grow larger than inland individuals. It has been estimated that a bite from a grizzly could even crush a bowling ball. Grizzlies are considered more aggressive compared to black bears when defending themselves and their offspring.



North American Animals

Front Card Designs

Diamonds

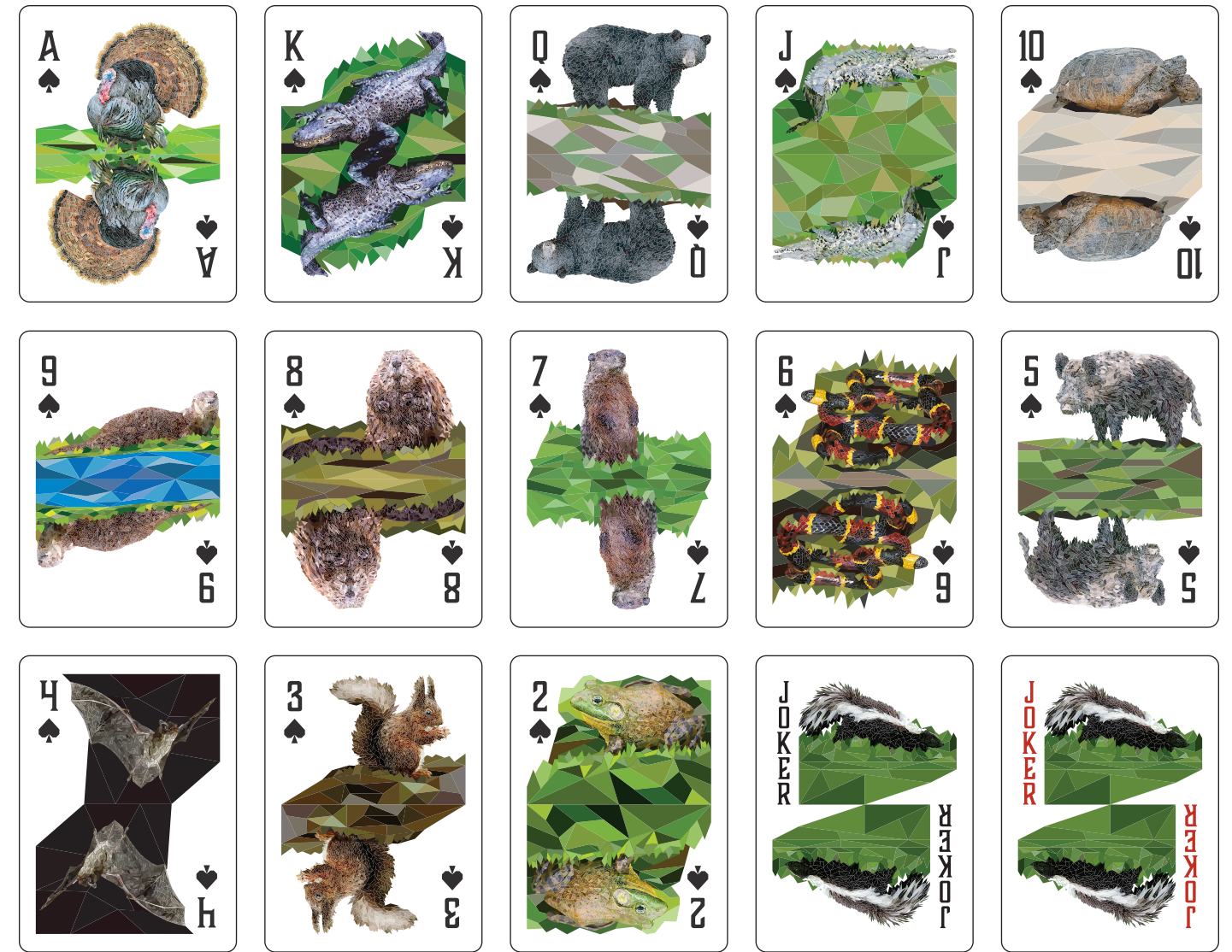


Catching up with the speedy Roadrunner

The Greater Roadrunner, is a long-legged bird in the cuckoo family, Cuculidae, from the Aridoamerica region in the Southwestern United States and Mexico. The Latin name means "Californian earth-cuckoo". Along with the lesser roadrunner, it is one of two species in the genus *Geococcyx*. This roadrunner is also known as the chaparral cock, ground cuckoo, and snake killer. The roadrunner is the largest cuckoo of the Americas. Roadrunners have four toes on each zygodactyl foot; two face forward, and two face backward. The toes are brown in color and have pale gold spots. The upper body is mostly brown with black streaks and sometimes pink spots. The neck and upper breast are white or pale brown with dark brown streaks, and the belly is white. A crest of brown feathers sticks up on the head, and a bare patch of orange and blue skin lies behind each eye; the blue is replaced by white in adult males, and the orange is often hidden by feathers.

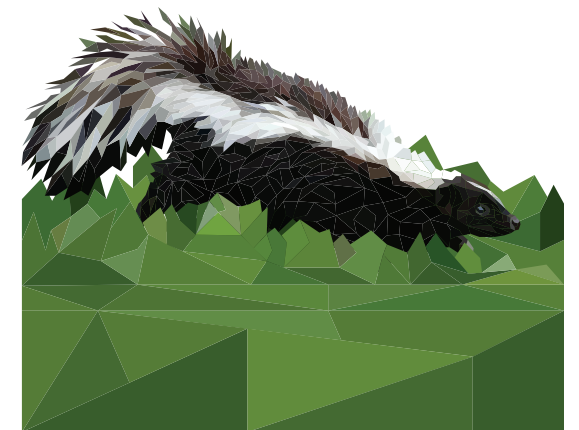


Spades



The Joker found everywhere, the Striped Skunk

The Striped Skunk is found across most of North America. Striped skunks are omnivores with few natural predators, save for birds of prey. Like all skunks, they possess highly developed, musk-filled scent glands to ward off predators. Striped skunks are one of the most recognizable of North America's animals. The striped skunk inhabits a wide variety of habitats, particularly mixed woodlands, brushy corners and open fields interspersed with wooded ravines and rocky outcrops. Some populations, particularly in northwestern Illinois, prefer cultivated areas over uncultivated ones. The striped skunk is commonly featured in the myths and oral traditions of Native Americans. Some stories try to explain its striped pattern or how it got its smell. Skunks fill various roles in legends and may be featured as heroes, villains, tricksters, or monsters. For the Muscogee people, the skunk represented family loyalty and defense of loved ones. The Winnebago people used the skunk to symbolize vanity, being beautiful on the outside but ugly on the inside.



Tuckbox Dieline

I learned a few lessons from doing the previous deck, a big one being to make the tuckbox for the deck more specific to the theme of the deck. Like the previous deck however, I made the back side of the box the back of the actual playing cards. For this deck I decided to keep the color scheme to a minimum, using only the shades and hues of the turquoise color used on the back design.

For the front panel I used the same theme from the back but made it unsymmetrical and added the name of the deck to the front. I used a similar ornate border that the back of the deck features. The design puts a huge emphasis on the North America aspect of the theme.

Like the previous deck, I used MakePlayingCards.com to physically produce the deck. Shied away from the high gloss this time around, deciding to keep it flat and simple.



Final Airborne Deck

The final product turned out great, the contrast in colors turned out to be very eye-popping. The stock of the actual cards is a very light and has a nice texture coming through the turquoise color. All the animal illustrations retained their vibrant colors which I was very pleased with. All the small details found throughout the design of the of both the deck and cards retained their crispness.

The Powerful, not extinct, Bison

The American Bison or simply bison, also commonly known as the American buffalo or simply buffalo, is a North American

species of bison that once roamed North America in vast herds. The term buffalo is sometimes considered to be a misnomer for this animal, and could be confused with "true" buffalos, the Asian water buffalo and the African buffalo. However, the name buffalo is listed in many dictionaries as an acceptable name for American buffalo or bison. Its historical range, by 9000 BCE, is described as the great bison belt, a tract of rich grassland that ran from Alaska to the Gulf of Mexico, east to the Atlantic Seaboard as far north as New York and south to Georgia. It nearly became extinct by a combination of commercial hunting and slaughter in the 19th century and introduction of bovine diseases from domestic cattle.

About 500,000 bison currently exist on private lands and around 30,000 on public lands which includes environmental and government preserves. According to the IUCN, roughly 15,000 bison are considered wild, free-range bison not primarily confined by fencing. Today, many conservation measures have been taken by Native Americans with the Inter Tribal Bison Council being one of the most significant. It was formed in 1990, composed of 56 tribes in 19 states.



The Animal with its own holiday, Groundhog

The Groundhog, also known as a woodchuck, is a rodent of the family Sciuridae, belonging to the group of large ground squirrels known as marmots. It was first scientifically described by Carl Linnaeus in 1758. The groundhog is also referred to as a chuck, wood-shock, groundpig, whistlepig. Other marmots, such as the yellow-bellied and hoary marmots, live in rocky and mountainous areas, but the groundhog is a lowland creature. It is found through much of the eastern United States across Canada and into Alaska. The groundhog is by far the largest sciurid in its geographical range.

Groundhogs are one of the few species that enter into true hibernation, and often build a separate "winter burrow" for this purpose. This burrow is usually in a wooded or brushy area and is dug below the frost line and remains at a stable temperature well above freezing during the winter months. In most areas, groundhogs hibernate from October to March or April, but in more temperate areas, they may hibernate as little as three months.



North American Animals Card Book

Final Card Book

The card book covers all the animals found on each card, each animal more interesting than the last! For each animal I dove deep into its looks, diet, size, habits & habitats. Also documenting the size of each animal and if there is a difference in the size depending on the gender. For some animals we go into the long reaching cultural history they've obtained. Like the Coyote's importance as the joker in Native American culture. Ever wonder the natural enemy of the prairie dog? What great horned owls eat? Where the Arizona bark scorpion resides? Wait, that's an easy one.

And to round off each animal bio are some fun facts that you can occasionally share with your friends to sound smart! Who wouldn't want that! Facts like:

The cry of the red-tailed hawk is a two to three second hoarse, rasping scream, variously transcribed as "kree-eee-ar, tsee-eeee-arr or sheeeeee"

I'm sure your friends will love when you recite this bird call for them. Each animal has their own dedicated spread in the book. The cover of the book has a take on the typeface used on the deck design, using the texture of each illustration to make up the words. I had a blast using some fake foliage to take the photos of this book. I did a good amount of photo editing to create the shady, hidden spotlight look.



My personal favorite, The Red-Tailed Hawk

The Red-Tailed Hawk is a bird of prey that breeds throughout most of North America, from the interior of Alaska and northern Canada to as far south as Panama and the West Indies. It is one of the most common members within the genus of Buteo in North America. The red-tailed hawk occupies a wide range of habitats and altitudes including deserts, grasslands, coniferous and deciduous forests, agricultural fields and urban areas. It is legally protected in Canada, Mexico, and the United States by the Migratory Bird Treaty Act.

Red-tailed hawk plumage can vary, depending on the subspecies and the region. The red-tailed hawk is a popular bird in falconry, particularly in the United States where the sport of falconry is tightly regulated; they're widely available and are frequently assigned to apprentice falconers.

Wingspan:
3 ft 7 in—4 ft 8 in



North American Animals Index

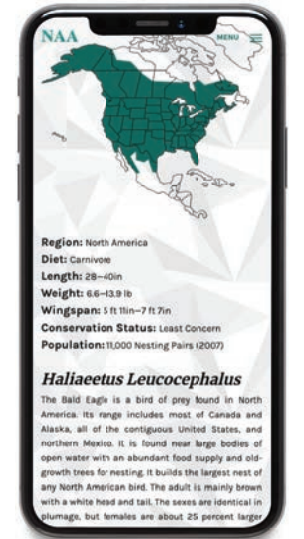
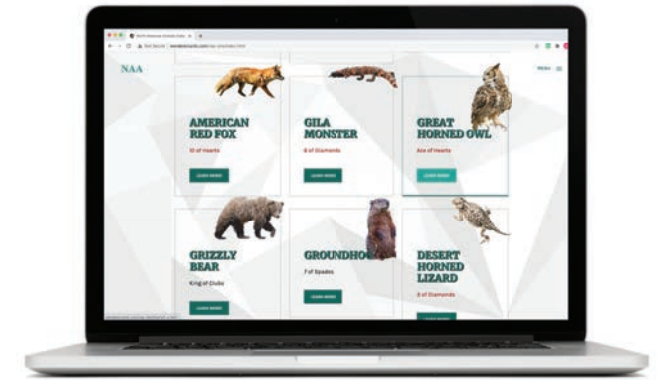
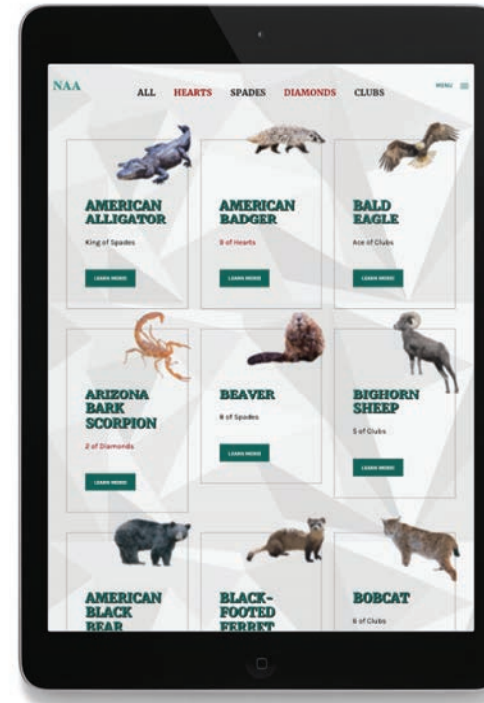
Final Index Website

North American Animals is also on the world wide web! As with every Wanderer project, I try to create an interactive component to round out each deck. All the info found in this book can be found on the Wanderer site. The Index as I call it acts like an encyclopedia, categorizing each animal. The website features all the design aspects found in the card book.

The website also has some features I worked to include like a magnifying glass for the illustrations. You can zoom into each illustration and really appreciate all the intricate work that went into them. The Index works well on all sorts of devices, from mobile to tablets to regular monitors. I wanted to make sure this info was accessible from any type of device.



View the site at:
WandererCards.com/naa-site/index.html



The Misunderstood Gila Monster

The Gila Monster, is a species of venomous lizard native to the southwestern United States and northwestern Mexican state of Sonora. A heavy, typically slow-moving lizard, the Gila monster is the only venomous lizard native to the United States and one of only two known species of venomous lizards in North America, the other being its close relative, the Mexican beaded lizard. The name "Gila" refers to the Gila River Basin in the U.S. states of New Mexico and Arizona, where the Gila monster was once plentiful. Gila monsters spend 90% of their time underground in burrows or rocky shelters. The Gila monster has rounded beadlike bony deposits on the back of its head, limbs, body, and tail, a distinctive

color pattern of black bands on a pale yellow or orange background on the body and tail. It has a massive skull, venom glands in the lower jaw, and a dark, forked tongue.

Myths about the animal include that the animal's breath is toxic enough to kill humans, that it can spit venom like a spitting cobra and that it can leap several feet in the air to attack. Among Native American tribes, the Gila monster had a mixed standing. Tohono O'Odham believed it possessed a spiritual power that could cause sickness. In contrast, the Seri believed the Gila monster's hide had healing properties.





Wanderer Website

"Creating your own portfolio takes time. First you have to choose the technologies among the overwhelming amount of options we have. Am I going to go for React? Angular? PHP? Ruby? What about SEO? Should I try node? What them, where do I host? Once you decided and set everything up, you've got to list all your projects manually, add the descriptions, links, images and decide on a design that shows your very best. Suddenly, the simple task of creating a pretty portfolio is overwhelming." – Pedro Silva Moreira

November, 16th
2021

Want to feature an ad in this portfolio book? See below:

This book will certainly be seen by many people. Most of which will likely be other designers and HR people who are likely thinking (or saying out loud): "Wow this kid has spunk! I should probably hire him!" Ideal ads would be about design, for example:

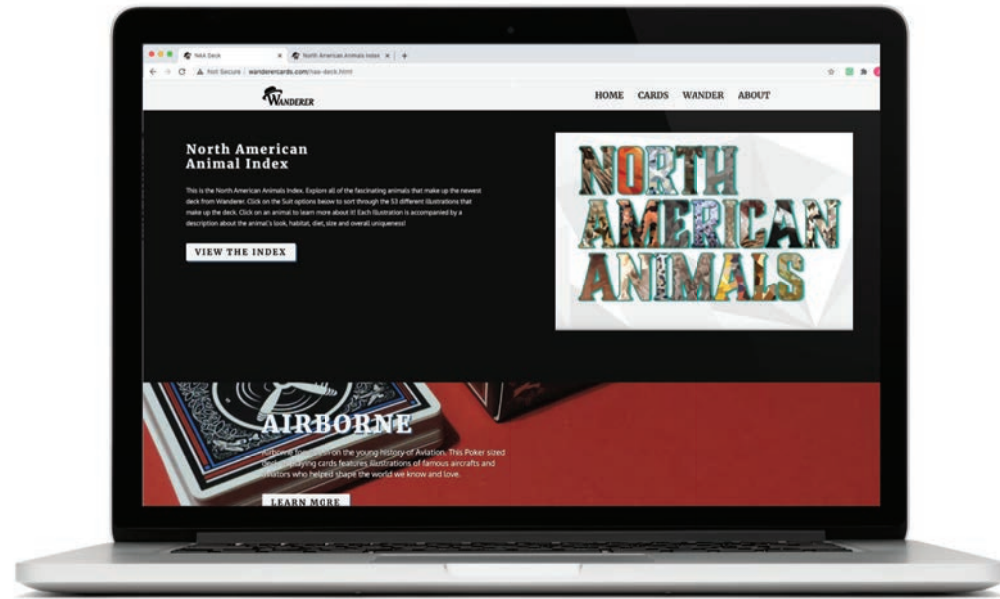
Dylan Zimmerman
Great Designer!

Has experience in multiple areas of design. Such as but not limited to: Print, Web & UI/UX.

Contact
Dylan Zimmerman at:
630-999-4636

These ads are selling like hotcakes on account of the awesomeness of this portfolio. If you're ready to be here and not be square contact **Dylan Zimmerman** below to discuss ad rates and how great this portfolio book is!

Dylan Zimmerman
dzdesigns.com
630-999-4636



Digital home of the most unique playing cards.

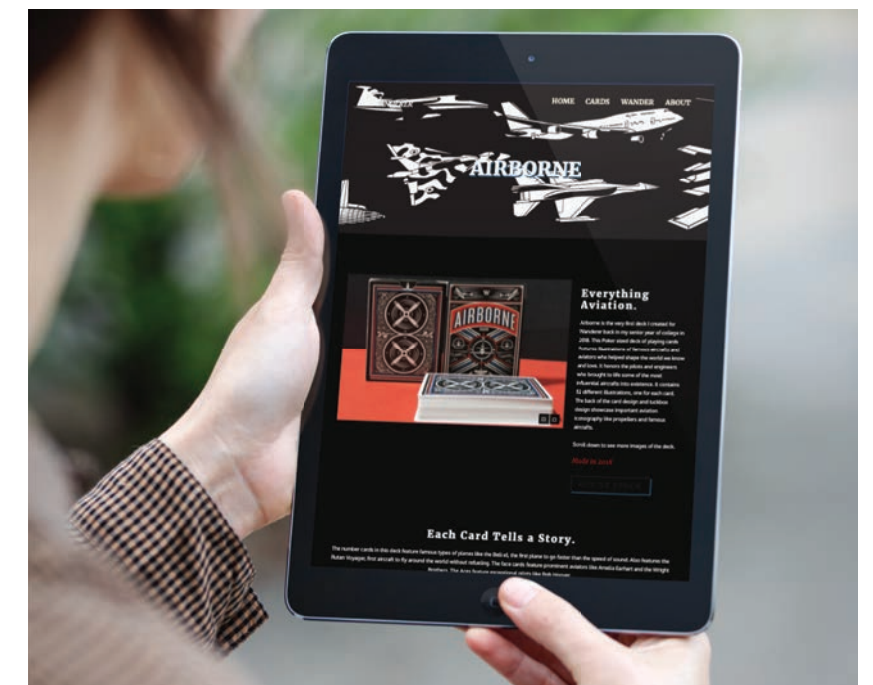
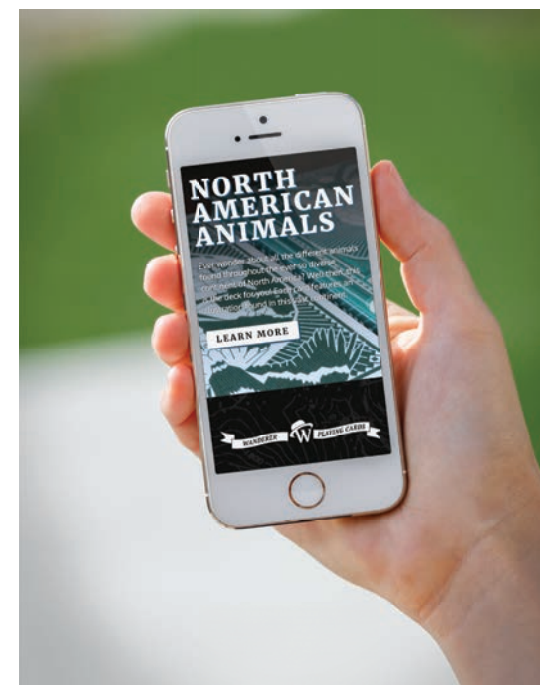
Every company needs a digital home these days, Wanderer is no different. The Wanderer website is where customers can go to look at and purchase new decks of playing cards. Owners of the decks can go to the site and look at all the interactive companion sites for each deck. The site is the home to the digital experiences associated with each deck, the Airborne Timeline, and the North American Animals Index.

The overall design of the site can be categorized as dark and mysterious. It has a very simple layout, is easy to navigate and conveys a baseline level of info. The site maintains the black and white style of the Wanderer brand. It also uses many of the various illustrations used on the actual decks, like the roses and banners. The site functions well on all types of devices and is built with mobile in the front of the mind.

You can view the site at:

WandererCards.com

"What separates design from art is that design is meant to be... functional!"
– Cameron Moll



BFC was the first company I worked at full-time as a Graphic Designer. At BFC I wore many different hats, never doing the same thing each day. I primarily worked on BFC's marketing efforts, designing corporate brochures, tradeshow graphics, sell sheets, marketing emails, the company website and everything in between. In this portion of my portfolio, I showcase some of the things I designed for BFC.

In addition to working on BFC related projects I worked on a variety of client projects, some small, some larger but all more different than the last. Contained in this section are a few of the more interesting projects I worked on while at BFC. They range in the variety of mediums and scope, from small letters to billboards.

Production Artist & Marketing Coordinator

2019 – 2021

BFC	98
<i>Benefits Guide</i>	
<i>Corporate Brochure</i>	
<i>Tradeshow Graphics</i>	
<i>BFC Website</i>	
<i>Marketing Emails</i>	
<i>Holiday Cars & Emails</i>	
Morton Arboretum	112
<i>Membership Items</i>	
Batavia United Way	114
<i>Matching Gift Challenge Set</i>	
<i>211 Posters & Billboards</i>	
<i>Covid-19 Social Posts</i>	
Weber Grill	120
<i>Store Posters</i>	
BTB Logistics	122
<i>Welcome Box</i>	
<i>Welcome Letter</i>	





BFC

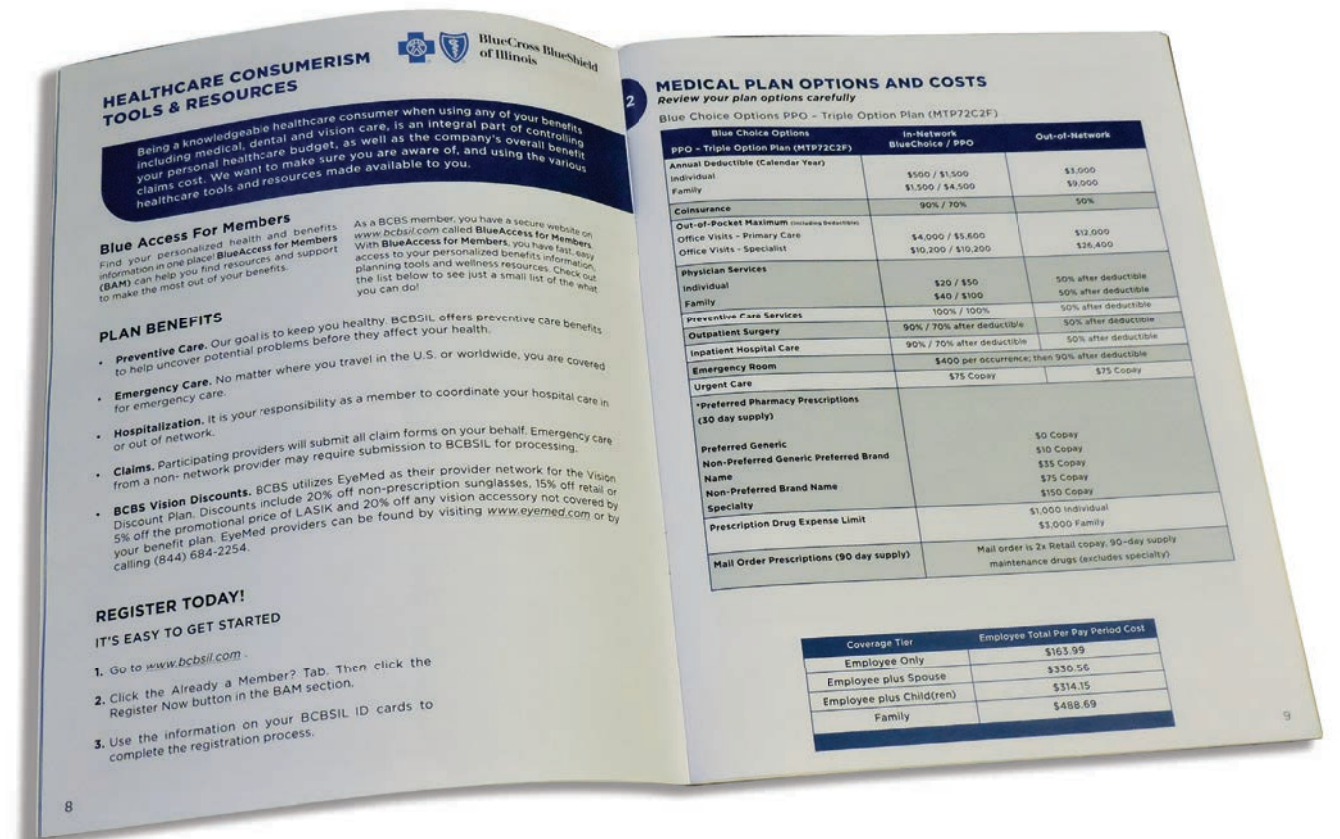
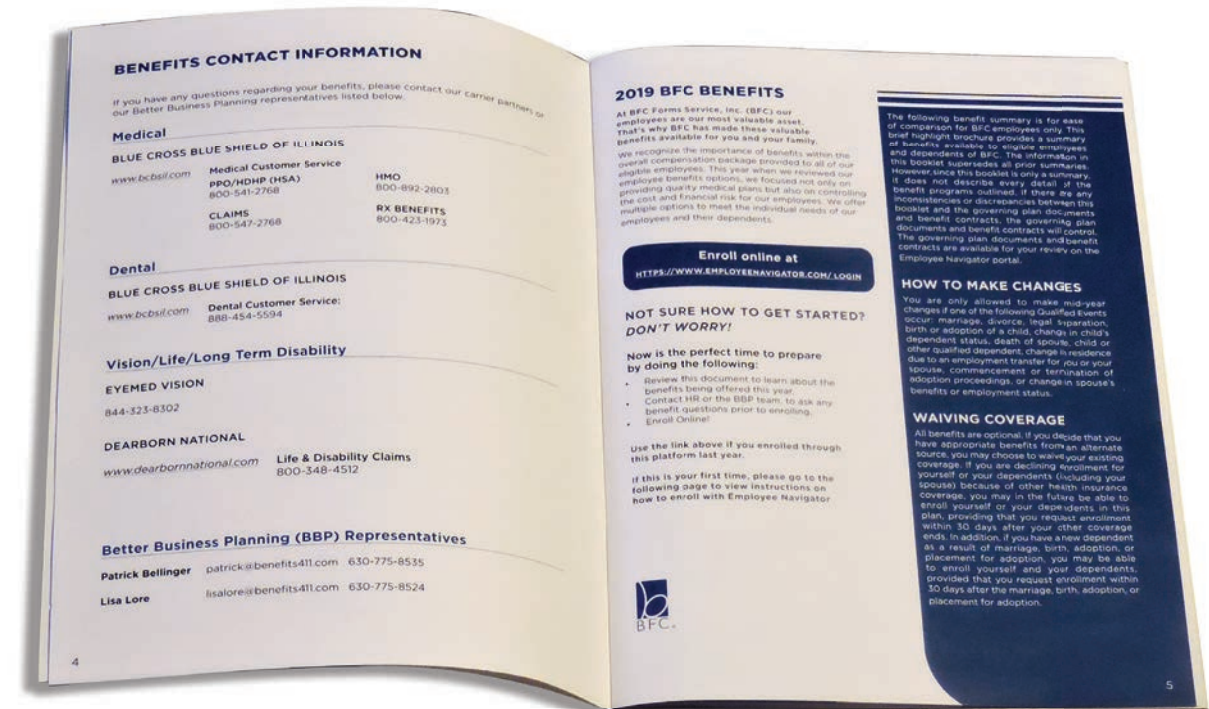
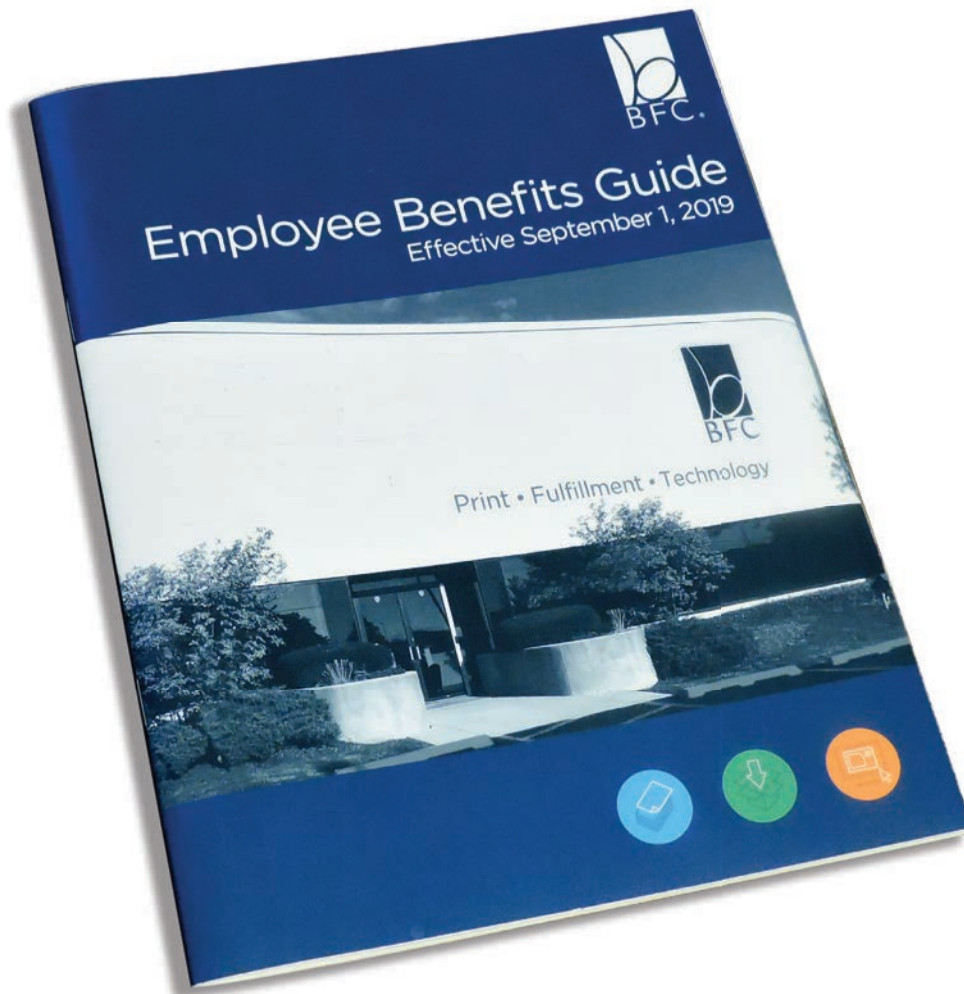
Benefits Guide

When I first started at BFC I was given the opportunity to design the company benefits guide. This guide that's given to all the employees has a detailed layout of all the medical, dental, and other benefits that they receive.

The book details each plan's cost and attributes. It gives the employees all the possible info they can ask for in relation to their plan. One big challenge in the creation of this guide was keeping the dense amount of info sorted.

I did this by using shapes and plenty of negative space to differentiate from specific sections and plans. A large amount of the pages ended up being charts organized like the spreads found here. The book also makes use of all the BFC branding icons and colors. The BFC blue being used as headers to draw attention to them.

BFC Benefits Guide



BENEFITS CONTACT INFORMATION

If you have any questions regarding your benefits, please contact our Carrier Partners or our Better Business Planning representatives listed below.

Medical
BLUE CROSS BLUE SHIELD OF ILLINOIS
 www.bcbsil.com
 Medical Customer Service: 800-541-2768
 PPO/HDHP (HSA): 800-547-2768
 CLAIMS: 800-547-2768
 HMO: 800-892-2803
 RX BENEFITS: 800-423-1973

Dental
BLUE CROSS BLUE SHIELD OF ILLINOIS
 www.bcbsil.com
 Dental Customer Service: 888-454-5594

Vision/Life/Long Term Disability
EYEMED VISION
 844-323-8302

DEARBORN NATIONAL
 www.dearbornnational.com
 Life & Disability Claims: 800-348-4512

Better Business Planning (BBP) Representatives
 Patrick Bellinger: patrick@benefits411.com 630-775-8535
 Lisa Lore: lsalore@benefits411.com 630-775-8524

2019 BFC BENEFITS

At BFC Forms Service, Inc. (BFC) our employees are our most valuable asset. That's why BFC has made these valuable benefits available for you and your family. We recognize the importance of benefits within the overall compensation package provided for all of our eligible employees. This year when we reviewed our employee benefits options, we focused not only on providing quality medical plans but also on controlling the cost and financial risk for our employees. We offer multiple options to meet the individual needs of our employees and their dependents.

Enroll online at
[HTTPS://WWW.EMPLOYENAVIGATOR.COM/LOGIN](https://www.employenavigator.com/login)

NOT SURE HOW TO GET STARTED? DON'T WORRY!

Now is the perfect time to prepare by doing the following:

- Review this document to learn about the benefits being offered this year.
- Contact HR or the BBP team to ask any benefit questions prior to enrolling.
- Enroll Online!

Use the link above if you enrolled through this platform last year. If this is your first time, please go to the following page to view instructions on how to enroll with Employee Navigator.



The following benefit summary is for ease of comparison for BFC employees only. This brief highlight brochure provides a summary of benefits available to eligible employees and dependents of BFC. The information in this booklet supersedes all prior summaries. However, since this booklet is only a summary, it does not describe every detail of the benefit programs covered. If there are any inconsistencies or discrepancies between this booklet and the governing plan documents and benefit contracts, the governing plan documents and benefit contracts will control. The governing plan documents and benefit contracts are available for your review on the Employee Navigator portal.

HOW TO MAKE CHANGES

You are only allowed to make mid-year changes if one of the following Qualified Events occur: marriage, divorce, legal separation, birth or adoption of a child, change in child's dependent status, death of spouse, child or other qualified dependent, change in residence. Due to an employment transfer for you or your spouse, commencement or termination of adoption proceedings, or change in spouse's benefits or employment status.

WAIVING COVERAGE

All benefits are optional. If you decide that you have appropriate benefits from an alternate source, you may choose to waive your existing coverage. If you are declining enrollment for yourself or your dependents (including your spouse) because of other health insurance coverage, you may in the future be able to enroll yourself or your dependents in this plan, providing that you request enrollment within 30 days after your other coverage ends. In addition, if you have a new dependent as a result of marriage, birth, adoption, or placement for adoption, you may be able to enroll yourself and your dependents, provided that you request enrollment within 30 days after the marriage, birth, adoption, or placement for adoption.

HEALTHCARE CONSUMERISM TOOLS & RESOURCES

Being a knowledgeable healthcare consumer when using any of your benefits including medical, dental and vision care, is an integral part of controlling your personal healthcare budget, as well as the company's overall benefit claims cost. We want to make sure you are aware of, and using the various healthcare tools and resources made available to you.

Blue Access For Members

As a BCBS member, you have a secure website on www.bcbsil.com called **BlueAccess for Members**. With **BlueAccess for Members**, you have fast, easy access to your personalized benefits information, planning tools and wellness resources. Check out the list below to see just a small list of the what you can do!

PLAN BENEFITS

- **Preventive Care.** Our goal is to keep you healthy. BCBSIL offers preventive care benefits to help uncover potential problems before they affect your health.
- **Emergency Care.** No matter where you travel in the U.S. or worldwide, you are covered for emergency care.
- **Hospitalization.** It is your responsibility as a member to coordinate your hospital care in or out of network.
- **Claims.** Participating providers will submit all claim forms on your behalf. Emergency care or out of network.
- **BCBS Vision Discounts.** BCBS utilizes EyeMed as their provider network for the Vision Discount Plan. Discounts include 20% off non-prescription sunglasses, 15% off retail or 5% off the promotional price of LASIK and 20% off any vision accessory not covered by your benefit plan. EyeMed providers can be found by visiting www.eyemed.com or by calling (844) 684-2254.

REGISTER TODAY!

IT'S EASY TO GET STARTED

1. Go to www.bcbsil.com.
2. Click the 'Already a Member?' Tab. Then click the Register Now button in the BAM section.
3. Use the information on your BCBSIL ID cards to complete the registration process.

MEDICAL PLAN OPTIONS AND COSTS

Review your plan options carefully

Blue Choice Options PPO - Triple Option Plan (MT972C2F)

Blue Choice Options PPO - Triple Option Plan (MT972C2F)	In-Network BlueChoice / PPO	Out-of-Network
Annual Deductible (Calendar Year)		
Individual	\$1,500 / \$1,500	\$3,000
Family	\$3,000 / \$4,500	\$9,000
Coinsurance	90% / 70%	50%
Out-of-Pocket Maximum (including deductibles)		
Office Visits - Primary Care	\$4,000 / \$5,600	\$12,000
Office Visits - Specialist	\$10,200 / \$10,200	\$26,400
Physician Services		
Individual	\$20 / \$50	50% after deductible
Family	\$40 / \$100	50% after deductible
Preventive Care Services	100% / 100%	100% after deductible
Outpatient Surgery	90% / 70% after deductible	50% after deductible
Inpatient Hospital Care	90% / 70% after deductible	50% after deductible
Emergency Room	\$400 per occurrence, then 90% after deductible	
Urgent Care	\$75 Copay	\$75 Copay
*Preferred Pharmacy Prescriptions (30 day supply)		
Preferred Generic	\$0 Copay	
Non-Preferred Generic Preferred Brand Name	\$10 Copay	
Specialty	\$35 Copay	
Prescription Drug Expense Limit	\$150 Copay	\$1,000 Individual / \$3,000 Family
Mail Order Prescriptions (90 day supply)		Mail order is 2x Retail copay, 90-day supply maintenance drugs (excludes specialty)

Coverage Tier	Employee Total Per Pay Period Cost
Employee Only	\$163.99
Employee plus Spouse	\$330.56
Employee plus Child(ren)	\$314.15
Family	\$488.69

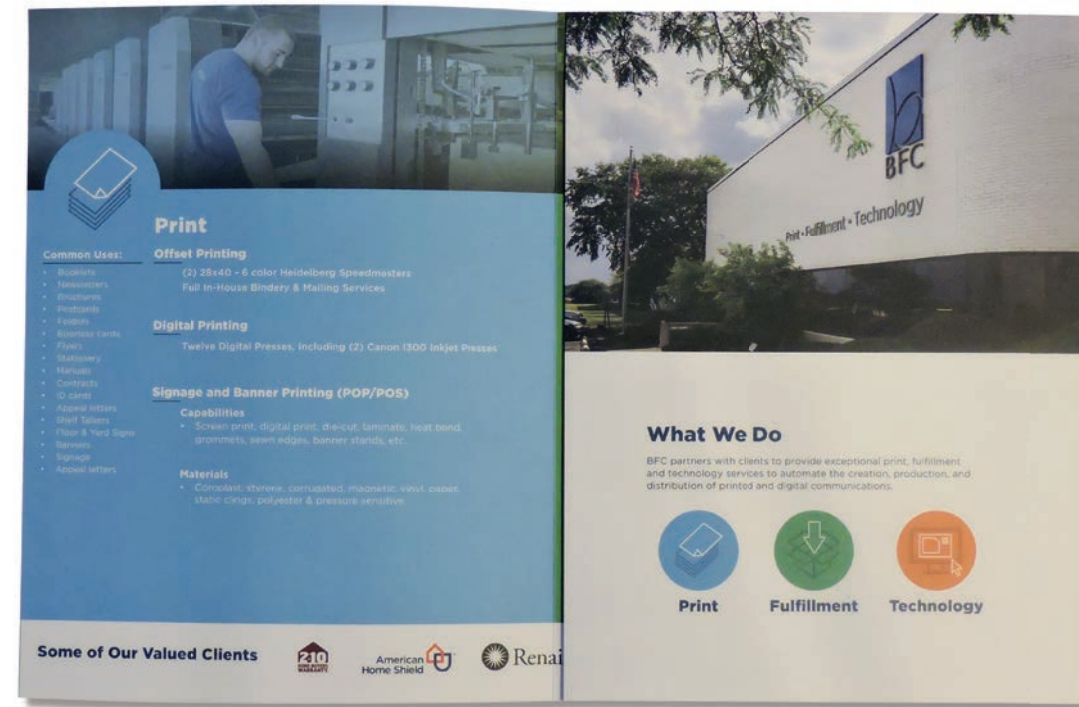
Corporate Brochure

The Corporate brochure is one of the first marketing pieces I designed. When I started at BFC They tasked me with giving the corporate brochure an overhaul. Before, their brochure was overly complicated and hard to extract relevant data from, they wanted me to change that.

In preliminary talks about the design, we decided to go with a simple trifold piece. The brochure fits into the white BFC folder, behind the sales rep business card. The covers are printed with full BFC blue coverage and feature the BFC icons representing the different aspects of BFC's Capabilities. From left to right: Print, Fulfillment & Technology. The icons are reversed out and made white, along with the logo. The front cover also has the company tagline.

On the inside of the brochure, each page focuses on one of the capabilities. Each page showing up in the color associated with each icon, blue for print, green for fulfillment and orange for technology. Each page gives a brief view of what these capabilities mean and the services that BFC offers. Across the bottom of the inner pages are some of BFC's valued clients.

BFC Folder & Corporate Brochure



The Brochure is printed on a heavy paper with a nice texture. This was done to give a nice tactile aspect to the piece. The Full cover blue also contrasts well with the white folder.

Tradeshow Graphics

Part of my job at BFC was to design the suites of tradeshow graphics. The contents of this section are from the 2020 ICMG Conference.

“ICMG’s Annual Conference has a history of offering networking events where executives from insurance and financial product manufacturers and distributors meet and successfully develop business partnerships.”

Knowing that the participants in the conference had a background in insurance and finance, we wanted to promote our Technology suite of products. A big part of those products is the amazing things we were able to do with member communications. Insurance companies like Combined, Allstate and Renaissance use these membership communications a ton.

We decided that the designs should all target these topics. I designed a two-sided handout that features some of the types of communications that our programs could utilize. On the back side of the handout is the process in which our programs would simplify the distribution of the documents. I designed a series of icons which further explain each step in the process.

The Banner stand features the same info as the front side of the handout, hitting home the types of member communications we can simplify. For the design of the backdrop, I gathered some of the letters, ID cards and enrollment packets that we’ve done before laid them out in a grid format and then photographed them. Then added a BFC blue screen to the image and added the headline to it. The blue contrasts well with the white banner stand that would be found in front of it.

Lastly there was an email we sent to the participants in the conference. This email features many of the same things that the main in-person designs have. The email was sent a week before the conference started and intended to give a brief preview of the services.

HANDOUT



Simplify Your Member Communications

- Letter Programs
- EOPs / EOBs
- Policy Renewals
- Welcome Kits
- ID Cards
- Enrollment Packets
- Premium Billing
- Summary of Benefits
- ANOC / EOC

Who We Serve





Simplify your Member Communications

- 1 Data Feed** (Icon: DATA server)
- 2 Library of Controlled Documents** (Icon: Folder with lock)
- 3 Personalized Documents** (Icon: Document with 'Live Well')
- 4 Deliver** (Icon: Computer monitor with 'INBOX')
- 5 Manage & Recall** (Icon: On-Demand Recall button)

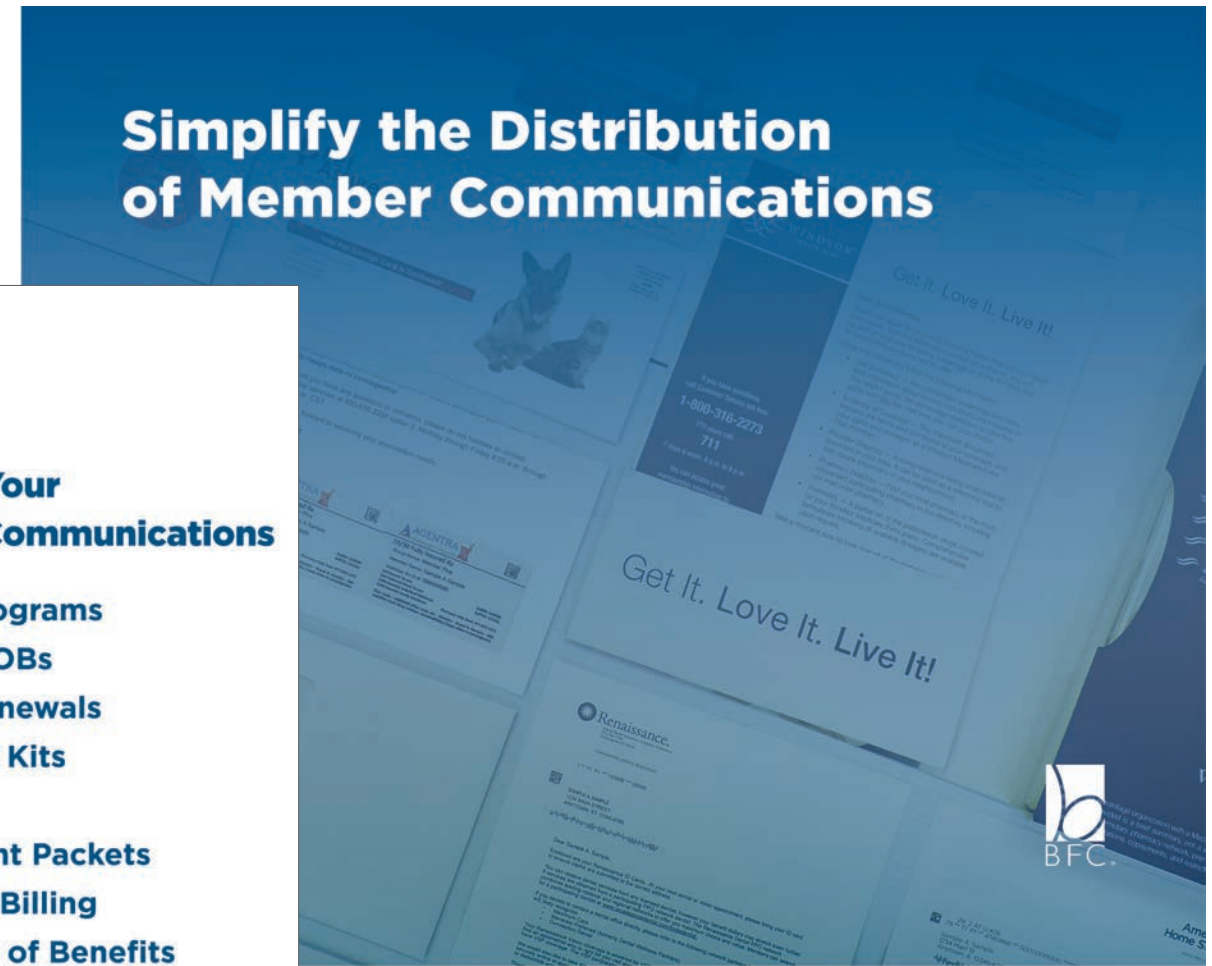
BFCprint.com

Front

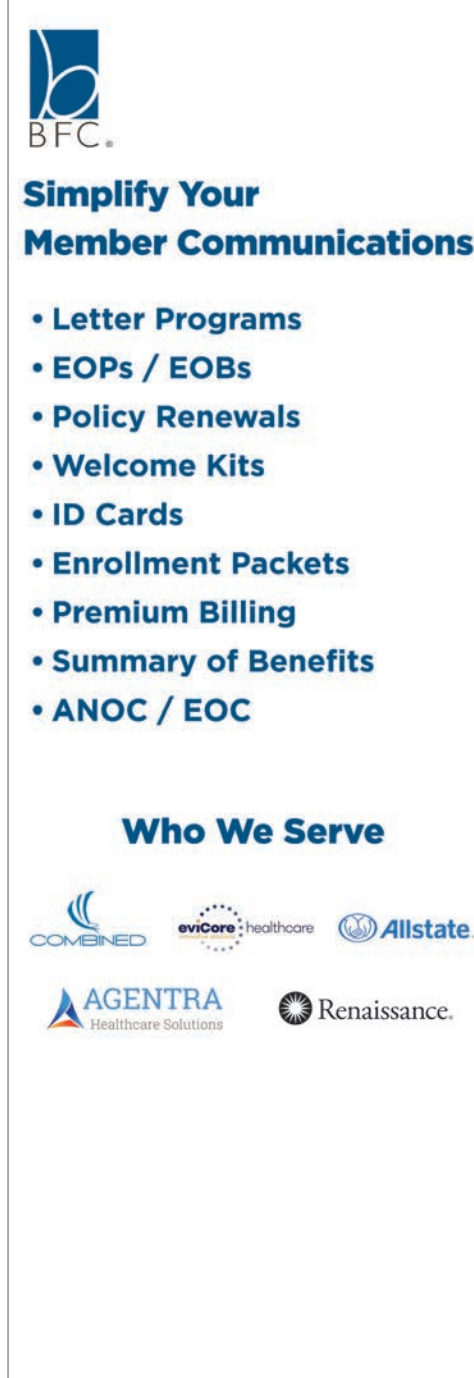
Back

From automated document creation, to eStore ordering to campaign management, BFC offers efficient and scalable solutions for your company’s print or digital communication needs.

BACKDROP




BANNER STAND




Simplify Your Member Communications

- Letter Programs
- EOPs / EOBs
- Policy Renewals
- Welcome Kits
- ID Cards
- Enrollment Packets
- Premium Billing
- Summary of Benefits
- ANOC / EOC

Who We Serve



TRADESHOW EMAIL



Simplify Your Member Communications

We Produce:

- Letter Programs
- EOPs / EOBs
- Policy Renewals
- Welcome Kits
- ID Cards
- Enrollment Packets
- Premium Billing
- Summary of Benefits
- ANOC / EOC

1051 N. Kirk Rd. | Batavia, IL 60510
Email: bfcprint.com
855.668.0538

BFC Website

When I first started at BFC I was tasked with refreshing the BFC website. I started by updating the imagery on the site, taking some better photos of the facilities found in the building. I decided to keep a similar layout the old site provided, mostly just formalizing the typography of the site. Making text more interesting by making headings bolder, adding color to the links and creating more contrast in the weights of the paragraph copy.

Another thing I made sure to do throughout the site is incorporate the 3 "PFT" icons (Print, Fulfillment & Technology). These icons can be found in many different places throughout the site, found on the footer of each page, on the home page slider and the "what we do" pages. I made sure to put an emphasis on the different colors of each type of service BFC offers. The case study icons also use the color scheme.

Blue for Print, Green for Fulfillment & Orange for Technology.

In general, the new website features more contrast and more fun colors and interesting photography.

Home Page



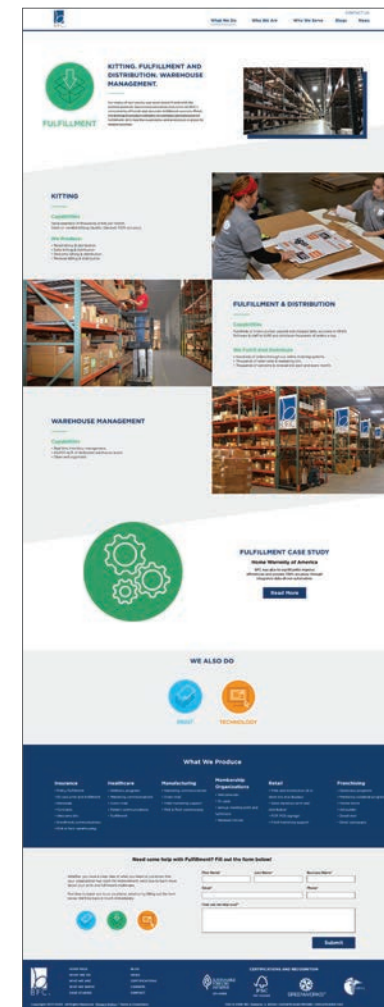
Print Page



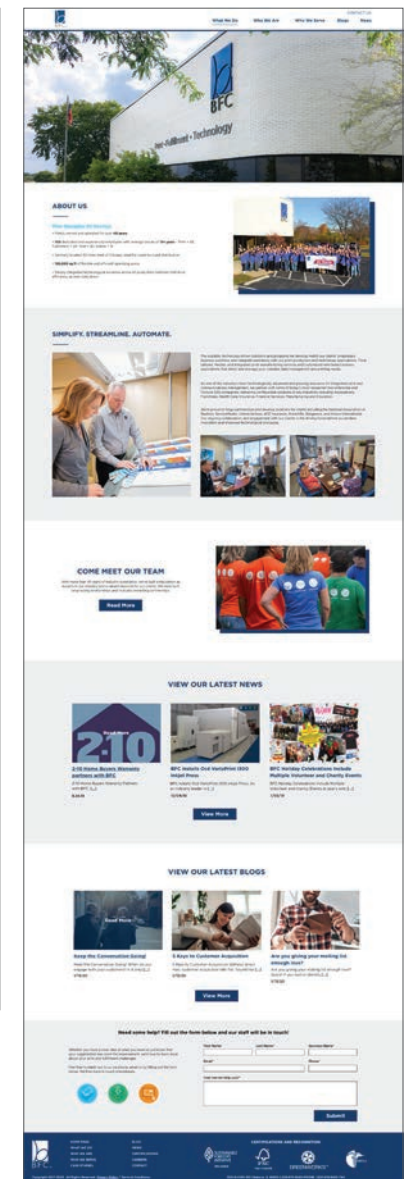
Technology Page



Fulfillment Page



About Us Page



Case Study Page



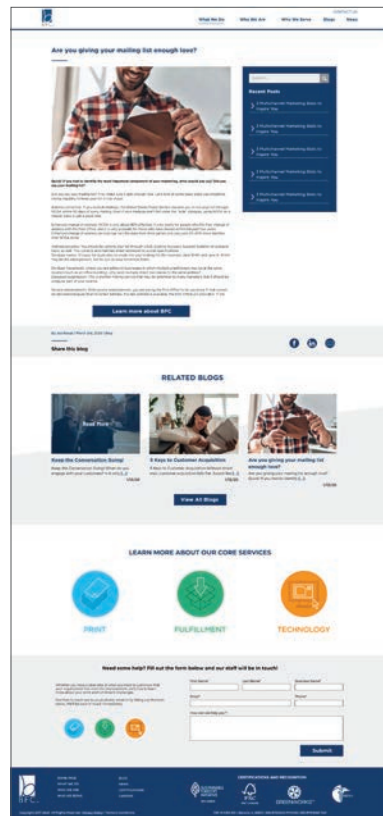
Technology Case Study Page



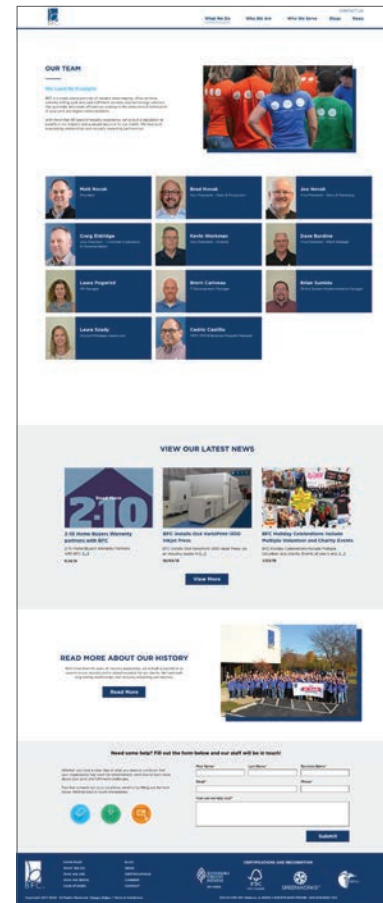
Fulfillment Case Study Page



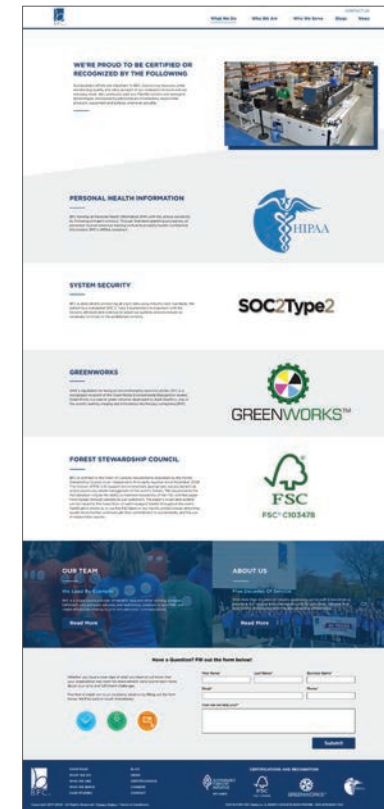
Blog Page



Our Team Page



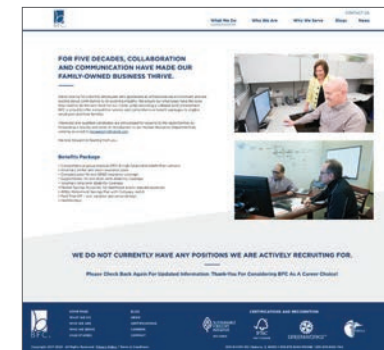
Certifications Page



Who We Serve Page



Careers Page



Contact Page



To create the website, I made mockups in Adobe XD, a very fluid program for making UI/UX experiences. I would send the mockups to a third-party company that would code the mockups.

Marketing Emails

A significant portion of my job was working on marketing campaigns. Most of these campaigns resulted in the production of marketing emails. I developed a basic email template that the sales reps of BFC could use to send to prospects, clients and customers. These templates are sent through BFC's "myCapaign" service.

BFC develops and provides technology solutions that automate, drive and manage print and electronic communications. Our solutions are developed and maintained by our on-site team that includes project managers, developers, programmers and online conversion specialists. Customization and updates are ongoing to meet our unique client requirements. And it's all supported by BFC's unmatched personal service.

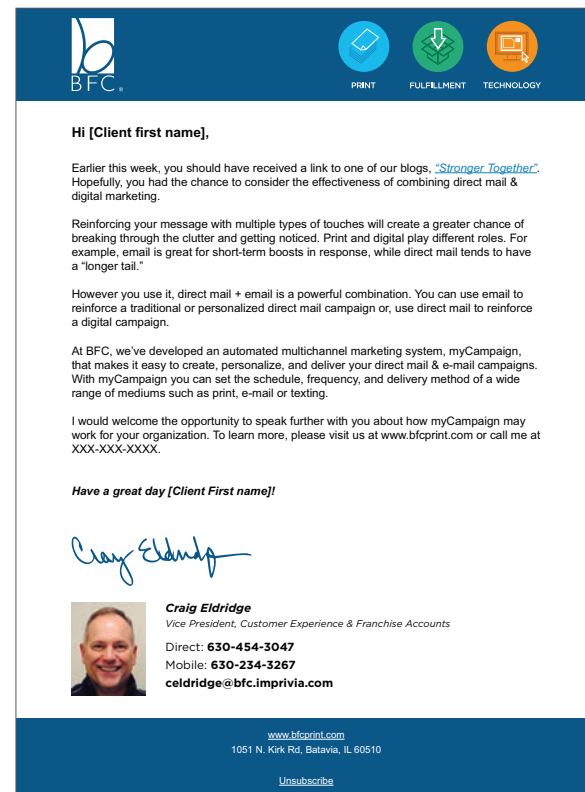
The emails feature BFC's PFT Icons at the head of the email. Each email includes the sales rep's personal signature, photo and contact details.

Along the lines of the follow up emails I created a template for a case study that highlights a specific feature of BFC's services. These emails can be sent with a custom message.

Adding on to these marketing emails, in the year 2020 we started to send emails to celebrate holidays, primarily Thanksgiving and the winter holidays. These holiday emails featured a graphic I designed and a short message followed by the reps contact info.

The anniversary email I developed during 2020 when we were in lockdown. Typically, when an employee would be celebrating a huge milestone like 20 years, they would get a banner and be able to hang it at their desk. Since many people are working from home, we wanted to celebrate them with this animated gif I developed. Unfortunately, this is a print medium, and I can't show you all the balloons that float up, but I promise they're there!

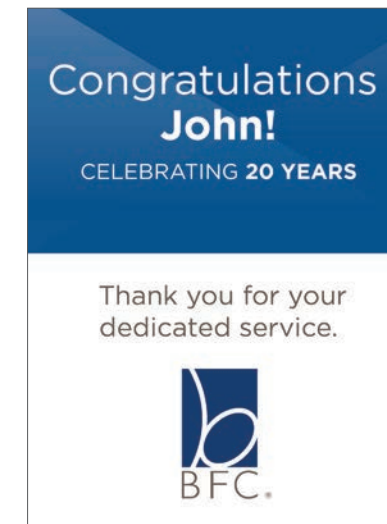
STANDARD FOLLOW-UP EMAIL TEMPLATE



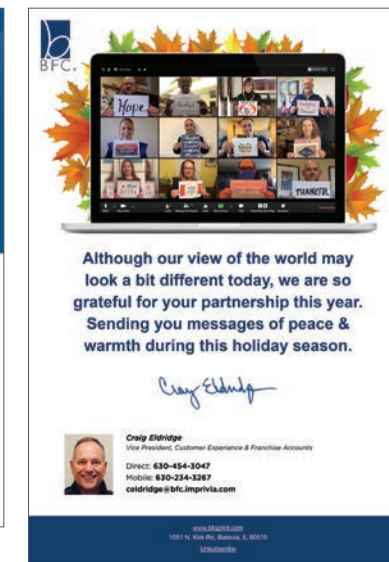
CASE STUDY EMAIL



ANNIVERSARY EMAIL



THANKSGIVING EMAIL



The Thanksgiving email features a graphic I made of coworkers holding up signs of encouragement. I organized the photos to look like a zoom meeting, something I'm sure most of us experienced at some point in 2020.



Holiday Emails & Cards

In a typical year I designed the holiday cards that BFC would send out to customers. The 2019 card I designed features 3 circle ornaments that represent the 3 verticals of the company, print, fulfillment and technology. These 3 colors are used in many pieces for BFC.

The 2020 holiday card on the other hand was not only a card but I also made it into a gif that could be sent through an email template. Unfortunately like the other animated email I made, I can't show you in this print medium, but it opens up to reveal the inner message and then closes back up. The design I made for this card features doves and olive branches sending out a message of peace during a very turmoil filled year.

2020
HOLIDAY EMAIL
& CARD



2019 HOLIDAY CARD



THE MORTON ARBORETUM

Membership Items


BFC produces their membership letter programs and ID cards. During the middle of the Covid-19 pandemic they asked for us to design a set of items that would be sent out to their card-carrying members that would update them on the park procedures. Like most businesses during this time Morton Arboretum had to change their business procedures and this required different designs to fit the ever changing needs.

The Morton Arboretum is a public garden, and outdoor museum with a library, herbarium, and program in tree research including the Center for Tree Science. Its grounds, covering 1,700 acres, include cataloged collections of trees and other living plants, gardens, and restored areas, among which is a restored tallgrass prairie. The living collections include more than 4,100 different plant species. There are more than 200,000 cataloged plants.

All of these pieces are dense with information, when designing them I tried to keep things as simple as possible so the member receiving these pieces would have no confusion about the updated protocols. The reminder card uses a screen of the Morton green to break up the dense copy on both sides of the piece. I made sure to incorporate the lively green color associated with the Arboretum. I also made use of some other assets like the green types of leaves found on the postcard.

We also updated the design of the membership cards to include an image of the member's favorite plant. Also added a color-coded system for the membership level, this can be seen in the red bar across the top. The cards also feature screens of different leaves, keeping with the nature vibe Morton is so famous for.

MEMBERSHIP LETTER



4100 Illinois Route 53
Lisle, IL 60532
630-968-0074
mortonarb.org

32 ** T1 P1 *** 2414724 *** 00000

<Name>
<123 N. Main Street>
<AnyTown, USA 12345>

[Barcode]

Important information about your Morton Arboretum membership!

February 2021

Dear {{Member Name}},

We are so grateful for your continued support of The Morton Arboretum. And, we want to take this opportunity to thank you for your membership and also to acknowledge the changes that have taken place at The Morton Arboretum since the COVID-19 virus began.

But, because we do not have an email address on file for your household, you very likely are missing important Arboretum announcements, event updates, information about virtual educational opportunities, and a great number of other items of interest. For example, during 2020, the Arboretum's quarterly member magazine *Seasons* converted to an all-digital format accessible via an email sent to members (and it is also available on the website).

Please consider providing your email address. If you can, email us at membersmail@mortonarb.org and we will add it to your member file. Or, call the Membership Hotline at 630-719-2453. Even if you do not have an email address, you may have a computer and be able to access the Arboretum's website at mortonarb.org. If you don't have online access, consider asking other family, friends, or neighbors who are members of the Arboretum if they would be willing to share Arboretum information with you.


We also want to share with you two additional and important pieces of information, and to review in detail how you can visit the Arboretum now that we all must use the timed-ticketing reservation system (see *the enclosed magnetized card*).

- **The Arboretum Store** is open Fridays, Saturdays, and Sundays *only* in February and March from 10:00 a.m. to 4:00 p.m. Shop in person, online, or by phone. Call 630-719-2454.
- **The Sterling Morton Library** is available to members for borrowing privileges through the Library's Circulating and eBook Collections. Sign up for curbside service. Call 630-719-2429.

Visiting in person is an excellent way to stay "in the know." And we would love to see you! **Please remember:** Masks must be worn at all times, including at the gatehouse when interacting with staff, inside the Visitor Center, The Arboretum Store, the Children's Garden, the Maze Garden, the Ginkgo Restaurant and Café, and while in Arbor Court. As always, we are here to assist *you!* Call. Visit. Write. We *want* to hear from you.

Your Morton Arboretum Membership Team

REMINDER CARD



How to reserve FREE timed-entry passes

- Call the Ticket Line at 630-725-2066 and be prepared with the following: your membership number (on the front of your membership card), last name of the primary cardholder, and an email address if you have one.
- The Arboretum Ticket Line operates during the winter months **between 10:00 a.m.-3:00 p.m., Monday through Friday.**
- The quantity of free timed-entry passes available to you each day is based on your member level.
- You may reserve a single pass for a specific time, multiple passes for a single time, or single or multiple passes for multiple days.
- You may reserve one or more timed-entry passes up to six weeks in advance.
- You must reserve a timed-entry pass for you, anyone else in your household visiting with you, and any guests accompanying you on your visit.
- You will have a one-hour window of time from the time printed on your ticket to enter the grounds. Once you are onsite, your visit may be as long as you'd like, but you will need to leave by closing time, which is sunset.

Turn over for IMPORTANT details!

↑ This is a handy magnet! ↑

If you have an email address:

- The Arboretum will email the passes you reserved to an email address that you provide. All passes have a scannable barcode; therefore, the passes for the reserved date and time must be printed and brought with you when you visit. Or, you must show the passes at the Gatehouse on a smartphone device on the day of your visit.

If you do not have an email address:

- You will receive an order number when you call the Ticket Line. You will present the order number at the Gatehouse when you arrive for your visit. We will print the reserved passes for you, and they will be waiting for you at the Gatehouse when you arrive.
- You may ask us to mail your printed passes, but that will delay your visit for at least a few days to account for mailing time. Please plan accordingly.
- After you receive your passes through the mail, you must bring your printed passes with you for the date and time of your scheduled Arboretum visit. You will present your passes at the Gatehouse so our staff can scan the barcode(s) to verify your admission.



Timed-entry member passes are not required for President's Council or Thornhill Society members. Interested in joining the President's Council or Thornhill Society? Contact Sarah Tobeck: 630-719-2020 or stobeck@mortonarb.org

Arboretum Ticket Line: 630-725-2066
Email: tickets@mortonarb.org
Membership Hotline: 630-719-2453
Email: membersmail@mortonarb.org

Front

Back

MEMBERSHIP POSTCARD

Thank you for your support.

The Morton Arboretum offers enjoyment and respite for many, especially during challenging times. We are committed to providing a safe and healthy environment for all who visit. As a non-profit organization, the Arboretum relies on the continued support of members like you.

As a thank you, we have extended the expiration date of your Morton Arboretum membership. Your new expiration date is printed on your membership card(s) included in this envelope.

Rest assured, should the Arboretum continue with reduced access, you will receive email communication from the Arboretum's membership team that will provide details about extending your Morton Arboretum membership for the amount of time you will have been unable to fully access all your member benefits.

The Arboretum continues to remain open while it is safe and prudent to do so - and while members and visitors adhere to the mandated social distancing requirements.

Being among trees and nature offers valuable physical, psychological, and even spiritual benefits - especially now. Please visit when you can with confidence that we are following recommended protocols to protect your health and safety.

Watch for updates on the website: mortonarb.org and click through to the Coronavirus update page.

Thank you for your continued support!

Gift givers: Thank you for choosing to give the gift of an Arboretum membership. Your gift recipient's expiration date has been extended and they are being notified by this same note.

MEMBERSHIP CARD



THE CHAMPION of TREES

THORNHILL SOCIETY

Prasanth Eruvarambalakrishnaredd
Thornhill Circle

Renew by: **1/31/2017** Admit: Unlimited

124549

Washington hawthorn (Crataegus phaenopyrum)

Front of Membership Card holder



THE CHAMPION of TREES

THORNHILL SOCIETY

Prasanth Eruvarambalakrishnaredd
Thornhill Circle

Renew by: **1/31/2017** Admit: Unlimited

124549

Thank you for your support.

Your membership helps support important research and conservation programs, including global tree campaigns, woodland restoration, sustainable tree research, and community initiatives.

Your new membership cards are attached on the right. Simply pop them out and come visit soon!

Back of Membership Card holder

THIS CARD IS THE KEY TO YOUR BENEFITS.

For admission privileges and member benefits, visit mortonarb.org.

- You can also use the digital membership card available in our free app for your Android™ and iPhone™ (download in app store).
- Your card and all associated member benefits are not transferable.
- Memberships are not refundable.

General Information: 630-719-2453
 Membership Hotline: 630-719-2453
 Online Reservations: 630-919-5066

THIS CARD IS THE KEY TO YOUR BENEFITS.

For admission privileges and member benefits, visit mortonarb.org.

- You can also use the digital membership card available in our free app for your Android™ and iPhone™ (download in app store).
- Present your card to access your membership benefits.
- Your card and all associated member benefits are not transferable.

Membership Hotline: 630-719-2453
 Online Reservations: 630-919-5066

Batavia United Way

Matching Gift Challenge Package

BFC is heavily involved in the Batavia community, producing many printed items for high schools, charities, and other town sponsored events. They do a significant amount of work with Batavia United Way (BUW).

"Batavia United Way works with government, non-profit, and for-profit organizations to form collaborations and partnerships to support Batavia community members specifically in the areas of education, health, and financial stability."

The Matching Gift Challenge is an effort to fundraise money for local initiatives. The package includes a small brochure that details some of the initiatives that donating can help fund, a donation form and lastly a return envelope for the donation slip. I designed the 2019 and 2020 brochure included in the package. It uses the red and orange company colors to create eye-popping headers across the top of the brochure pages. I designed the brochure to have a nice flow of images that help tell the story of the initiatives. Overall, the brochure falls in line with the other package pieces and uses similar features.



Envelope



Donation Slip



Return Envelope



Brochure



211 Posters & Billboards

Other work I did for the Batavia United Way included creating a series of posters and billboards that advertised the Kane County 2-1-1 hotline. This hotline would assist callers with everything from health resources to food pantry locations. The posters and billboards I designed use icon like apps and a phone illustration to reinforce the idea that viewers should call this hotline. We also developed a Spanish version of the content.

Need Help?

Kane County 2-1-1 can put you in touch with organizations ready to help you with:



Emergency Shelter



Health Resources



Rent or Utility Assistance



Food Pantries



Elderly Care



Employment Assistance



... and more.

It's Easy and Free!

ALTERNATE TOLL-FREE:
888-865-9903

Poster

¿Necesitas ayuda?

El Condado de Kane 2-1-1 puede ponerlo en contacto con organizaciones listas para ayudarlo con:



Refugio de emergencia



Recursos de salud



Asistencia para alquiler o servicios públicos



Despensas de alimentos



Cuidado de los ancianos



Asistencia de empleo

... y más. ¡Es Fácil y Gratis!

TEXTO 898211

POR FAVOR NO ENVÍE MENSAJES DE TEXTO Y CONDUZCA

Need Help?

Kane County 2-1-1 can put you in touch with organizations ready to help you with:



Emergency Shelter



Health Resources



Rent or Utility Assistance



Food Pantries



Elderly Care



Employment Assistance

... and more. *It's Easy and Free!*

TEXT 898211

PLEASE DO NOT TEXT AND DRIVE

English & Spanish Billboard

Covid-19 Social Posts

After the initial Covid-19 outbreak BUW had asked if we could design a series of graphics that they could post on social media to advertise a Covid-19 relief fund. I used provided photos of iconic Batavia landmarks as a background for the various messages they wanted to convey. Some posts I edited the photos to be black and white with a heavy amount of contrast. Other images I used shapes in the colors of BUW to separate messaging.



WEBER GRILL

Store Posters

During my first few months with BFC I was approached by an account executive with an opportunity to design a few posters for Weber Grill's upcoming SmokeFire Grill release. They wanted to produce two different posters that they could display in Ace Hardware stores around the holiday season and shortly thereafter.

I designed the first poster to have a winter holiday theme to it, this matches the time the new grill was released and would entice people to splurge on a new grill. I created some snowflakes to fill the background and photoshopped a high-res image of the grill and some snowbanks together.

The second poster mentions the different versions of the grill and the varying types of wood pellets that go into the grill. This poster was made to be put up during the same time as the holiday poster, but it also came with an attachable foamboard circle that has the same holiday related info as the other poster. We designed the circle to have a Velcro strip on the back side that would attach to another strip on the upper right side of the poster.

HOLIDAY POSTER



NEW GRILL POSTER



Attachable Season Circle

SmokeFire EX4
672 sq inches of cooking area

SmokeFire EX6
1008 sq inches of cooking area



Customer & Employee Packages

We worked with BTB to develop designs for a pair of packages that would be sent to new employees and customers. These packages consisted of boxes that would have a note in them and other branded items like water bottles, note pads, shirts, and pens.

I was tasked with designing the box that all the items would go into along with a note for the customer or employee. For the box design I utilized an old map of major highways in the United States. I edited the map, making the roads appear in the blue from the BTB Logo. On the box Design I highlighted Chicago and Knoxville, the two locations of the company. I also made sure to add the company slogan to the front tab of the box.

I also designed both postcards that are found in each box. The employee one being a rather simple one-sided piece. It contains a simple message from the owners of the company. I manipulated the owner signatures to appear bolder and made them blue. The customer note on the other hand is double sided, the back highlights more of the capabilities and associations the company has. It also makes use of some of the elements BTB has, like the icons and the blue arrows.

BTB



Box Dieline



Employee Note

We want to welcome you onboard here at Business To Business Logistics.

For over 10 years we have strived to create an environment to spark both individual and team creativity. We started the company not to re-invent the wheel, but to make the ride smoother. Our focus was always the employee/employer relationship. The policies and procedures we have created provide an atmosphere with a family dynamic and an understanding of individuality in mind.

Here at BTB, you will learn the intricacies of the logistics industry from an excellent vantage point. You will be working with trucking companies and manufacturers across our great country and learning how that raw material today, turns into the tangible item you buy at the store tomorrow. You will also be working side by side with team members to help accelerate your growth. It is an exciting industry with many rewards.

Please accept this welcome box as your entry into this exclusive family. We look forward to your contributions to help make this a great place to work.

Max Lee Paul Matt & Pam

Big enough to know, small enough to care.

Customer Note

BTB LOGISTICS DELIVERING YOUR TOMORROW, TODAY shipbtb.com
630.246.2611

Van Reefer Intermodal Drayage Flatbed Expedite Specialized

Big enough to know, small enough to care.

CUSTOMER DRIVEN

- Success oriented support team
- Customer access to on Demand LTL & Parcel Pricing
- Automated Invoicing
- EDI Capable
- Investing in future proofing technology
- Dedicated Strategic Account Manager assigned to you

ASSOCIATION MEMBERSHIPS

Big enough to know, small enough to care.

BREWING

PENROSE

COMPANY

Penrose Brewing Company is a small, locally owned Brewery and Taproom that specializes in small batch brewing, fresh hoppy flavors and wild / sour fermentations. They experiment with new styles and feature a rotating selection of great beers available in their Taproom from Hazy IPAs and American Lagers to Fruited Sours and Imperial Stouts.

While working at BFC I did a considerable amount of work for Penrose, this involved designing labels for upcoming beer releases, developing new lines of labels, creating visuals for social media and Doing front end development for their website.

The design work on the seasonal labels required working from a template format. I would talk with them to figure out what elements needed to change based on the name and style of the brew. In most cases I would just change the colors and copy on labels but the seasonal labels included in this section I made many creative designs for.

I would create custom designs for the backgrounds of these labels to make them stand out from the more traditional Penrose labels.

After seeing my proficiency in making the seasonal labels they asked me to work with them in developing the labels for their sour line of beers. This involved doing a fair amount of research and brainstorming to find the perfect solution to this problem. Similar to the sour labels, I worked with Penrose to develop a standard design for their "Cavern" line of beers.

In between doing the design work on all of these labels I would occasionally work on creating social media posts that would advertise new beer releases and upcoming events.

In 2021 Penrose ask me to help re-design their site. Working with Penrose I developed the design for their front-end look and worked with back-end developers to make sure the designs were faithfully implemented.

Penrose Seasonal Labels	126
Sour Label Development	132
Cavern Label Development	136
Website Re-Design	140
Miscellaneous Work	144



Timber

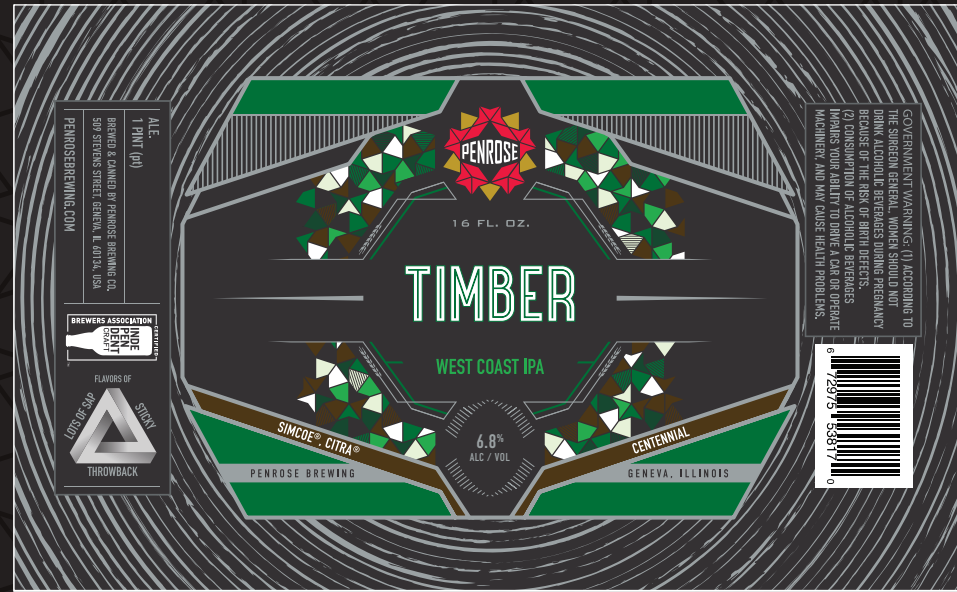


Beer Type: West Coast IPA

Can Size: 16 fl. oz.

ALC %: 6.8%

AUGUST 2020



One of the first labels that I had a higher level of creative freedom came in the fall of 2020. Starting with timber we began creating different designs for the background of the labels. These backgrounds help reinforce the name of the beer.

Timber, being tree related, required a nature vibe so I made the tiles green and brown. The background design features many different weighted rings meant to resemble those of a chopped down tree.

Double Galactic Boots



Beer Type: Double Midwest IPA

Can Size: 16 fl. oz.

ALC %: 9.0 %

OCTOBER 2020



This is one of the first labels where we changed the typeface of the beer name. Double Galactic Boots obviously has a futuristic, traveling the galaxy vibe. Now don't ask me about the way some of these are named, I'm not sure what the obsession with "boots" is. As you will soon see.

Anyhow, for this label I painted a galaxy scene in Photoshop for the background. Also changed the tiles to resemble a Buzz Lightyear color scheme.

Infinite Stairs

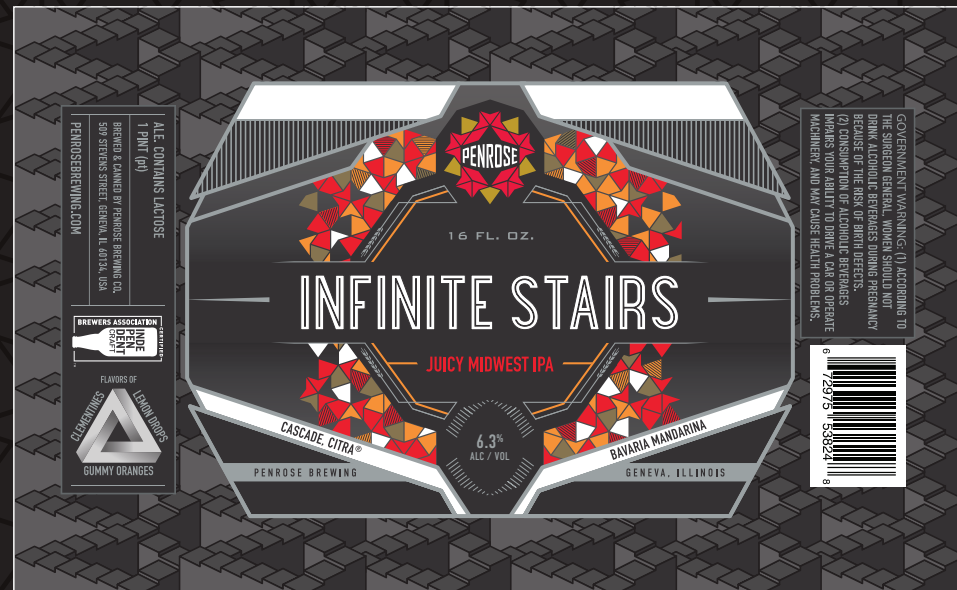


Beer Type: Juicy Midwest IPA

Can Size: 16 fl. oz.

ALC %: 6.3%

OCTOBER 2020



A huge part of the Penrose identity is the focus on optical illusions. The name Penrose coming from the famous British mathematician Roger Penrose. He developed that famous triangle that looks 3d. This can be found on all of the Penrose labels on the left side panel as the "Flavor Triangle".

Infinite Stairs features my take on another famous illusion, the never-ending staircase. The shape that the name of the beer sits in also has a shadow which helps give it a level of depth and 3D-ness.

Celebrate The Moment



Beer Type: Imperial Pastry Stout

Can Size: 16 fl. oz.

ALC %: 12.0%

NOVEMBER 2020



This was a tricky label to make, this beer was a collaboration project with another local brewery. The beer is made with vanilla and chocolate, which personally, not a huge fan of! The idea for the label is based off of the Ferrero Rocher gold wrapped chocolate balls.

So, to replicate this aesthetic I changed the tiles to gold colors and took photos of some slightly scrunched tinfoil and brought it into photoshop to beef up the contrast and change the color to gold.

Swarm



Beer Type: Honey Triple IPA
Can Size: 16 fl. oz.
ALC %: 10.4%

NOVEMBER 2020



Swarm is a beer brewed with honey so naturally I made a honeycomb background and changed the tiles to yellow colors.

The background was fun to make because not only does it look like a honeycomb, but I tried to give it an optical illusion spin. The combs are meant to look like 3D cubes.

Strawberry Kiwi Pebbles



Beer Type: Strawberry & Kiwi Milkshake IPA
Can Size: 16 fl. oz.
ALC %: 7.0%

JANUARY 2021



This was an interesting label to make, being that it's a milkshake beer. (?) Knowing this I decided to make the section behind the tile look like a gradient of a milkshake, the white foam or cream coming to the top.

The tiles containing contrasting colors of kiwi green and some nice pink pebbles. The background also features a repeating kiwi illustration.

Nocino Stout



Beer Type: Barrel Aged Imperial Stout
Can Size: 12 fl. oz.
ALC %: 12.0%

DECEMBER 2020



As the end of the year holidays approached so did the opportunity to make this label for a festive beer. This label is a 12 oz can, different from all of the 16 oz can found throughout this seasonal label section.

This smaller size provided different set of challenges, instead of implementing a unique background I decided to add strings of Christmas lights to the bottom and top of the labels. Also made the tiles green and red for obvious holiday related reasons.

Pebbles



Beer Type: Juicy Midwest IPA
Can Size: 16 fl. oz.
ALC %: 7.0%

FEBRUARY 2021



No strawberry pebbles in this one! This was a very fun label to make. Ever had a bowl of fruity pebbles, that terrific sugary cereal? Well, it looks like a rainbow in a bowl.

The background of this label is an attempt to replicate the same type of style. The typical Penrose pattern making up the shapes of the colorful pebbles.

Gummy Boots

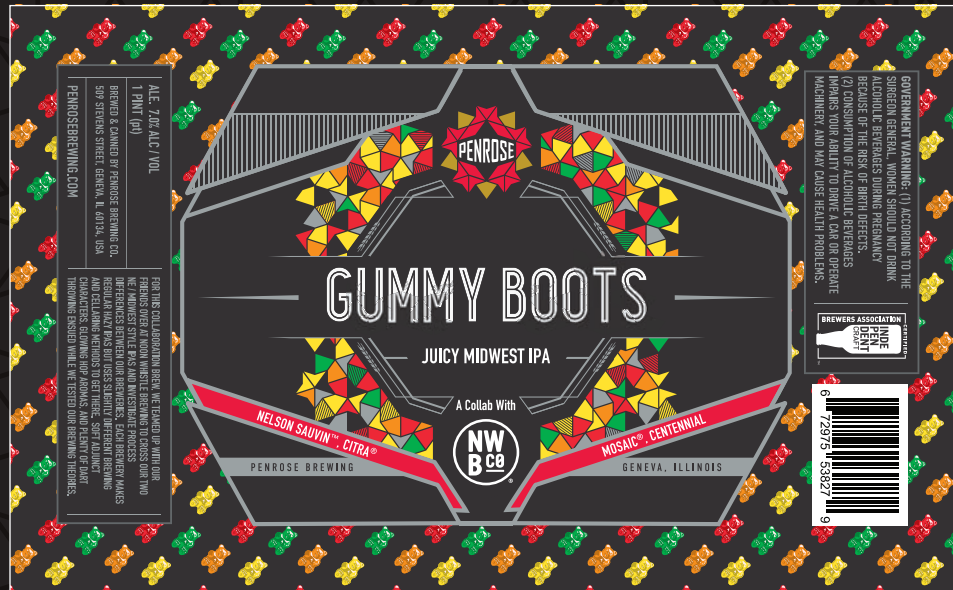


Beer Type: Juicy Midwest IPA

Can Size: 16 fl. oz.

ALC %: 7.0%

FEBRUARY 2021



Starting the new year, I developed the design for Gummy Boots, another juicy IPA beer. For the background I illustrated some colorful gummy bears!

Taking the colors from the gummy bears I changed the tiles to reflect the vibrant fun nature of gummy bears.

Lil Boots

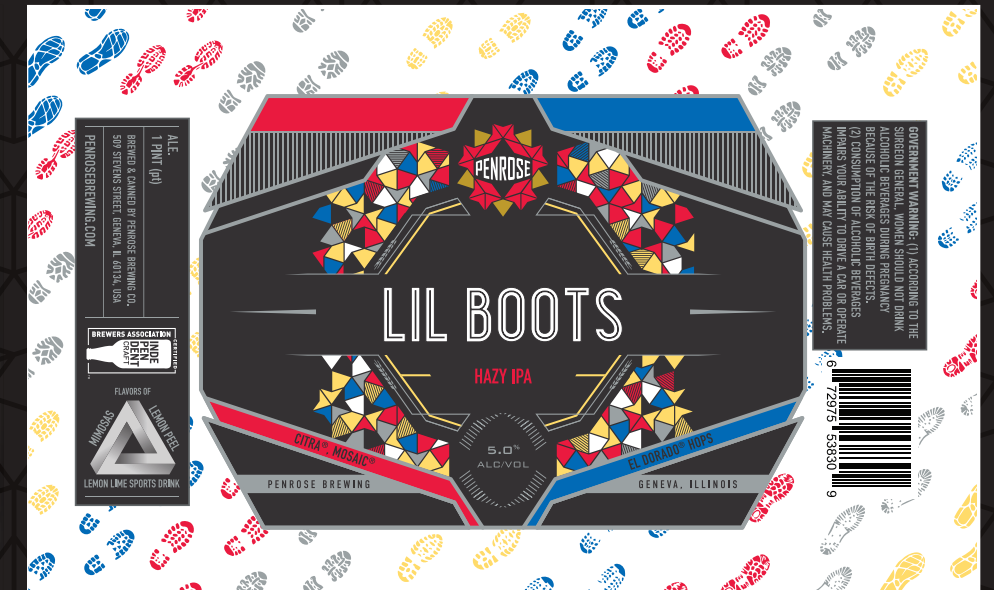


Beer Type: Hazy IPA

Can Size: 16 fl. oz.

ALC %: 5.0%

MARCH 2021



If you couldn't tell, Penrose really enjoys boots. Why? I know not. Either way, Lil Boots is a play on a more main-stay beer they do called Goofy Boots. This label is a play on that classic Penrose label.

This one differs in its background; Lil Boots features a pattern of illustrations I did of various types of boot footprints. The tiles found on this label are similar to those found on the Goofy label but more muted color.

Goofier Boots



Beer Type: Juicy Double IPA

Can Size: 16 fl. oz.

ALC %: 9.0%

FEBRUARY 2021



This label was a collaboration with another brewery and boy did they come up with a concept out of left field. So, the idea behind this label was creating the "Matrix" background, comprised of green 1 and 0s.

On this label we also change part of the beer title to a more militaristic typeface in an effort to show the two partners in the collaboration.

Crocodile Boots



Beer Type: Juicy Midwest IPA

Can Size: 16 fl. oz.

ALC %: 7.0%

FEBRUARY 2021



Keeping in mind the innate characteristics of the technology logos I decided it would be wise to create a simple illustration for the stronghold logo. I kept in mind my decision to create this logo with a medieval aspect in mind. I did sketches of things like.

Keeping in mind the innate characteristics of the technology logos I decided it would be wise to create a simple illustration for the stronghold logo. I kept in mind my decision to create this logo with a medieval aspect in mind. I did sketches of things like.

Sour Label Development

Research

After doing a fair amount of the seasonal labels, Penrose approached me and asked if I can come up with a design that can set apart their Kettle Sour beers. I asked them what separates this line of beers from the others, and they told me it's the process in which its brewed. There is a large emphasis put on the fruit that gets brewed into the beer. I was also told they wanted to utilize tall, 12oz cans for this line of beer.

In doing research and even from my own life experiences I kept coming back to this new fad of alcoholic beverages like hard seltzers. Fruity, low ALC/Vol and all in tall 12 oz cans. These are brands like Truly, White Claw and Bud Light. All of their designs feature similar layouts, a different color of text based on the fruit flavor, imagery of that said fruit and white backgrounds.

I brought these findings to Penrose and they agreed that they liked the essence that these hard seltzers bring to the party. They told me they want to throw their hat in the ring and develop something along those lines. The question then became how do we bring a unique Penrose feel.

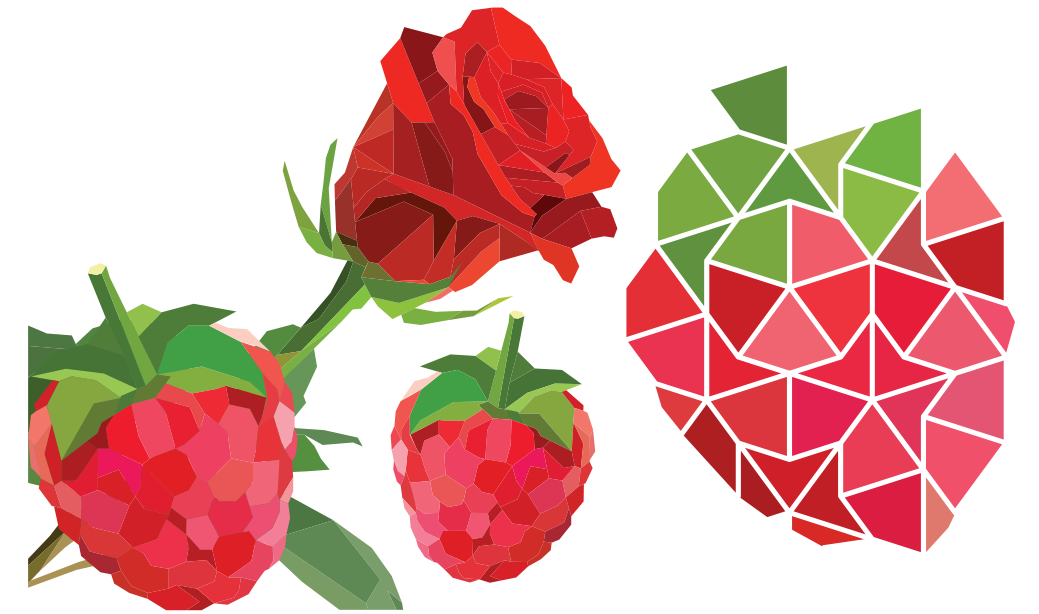
Knowing what Penrose likes to do with their labels, I researched other fun optical illusions that could be applied to labels. I looked into illustration styles that could be applied to the fruits that go into the beers. Came across some geometric styled illustrations that could be interesting if applied to these labels. Though nothing super concrete.



The Idea

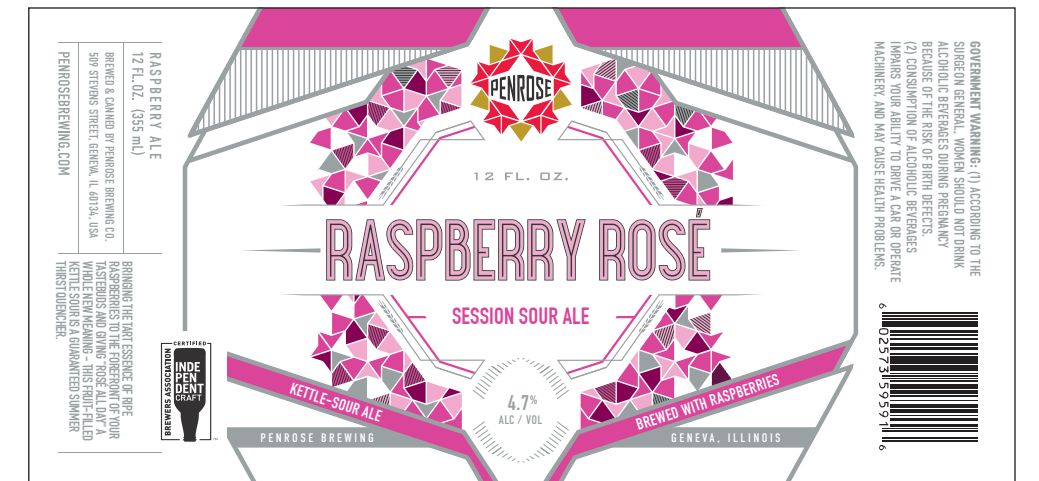
After looking at the research I created an example of some geometric raspberries and roses to show what's possible the Raspberry Rosé label. The illustrations are colorful, detailed and only use straight lines. After doing some of these, it hit me, why not make the elements out of the traditional Penrose pattern. So, that's what I did I used the pattern and used real photos of the berry to pick the colors of the shapes that make up the illustration. In talking to Penrose we came to the agreement that this avenue was the best to go down. After talking I refined the illustration, taking away the green leaves and in a way zooming out the illustration to include more of the tiles, thus creating more detail in the illustration.

The next challenge came in taking the old Raspberry Rosé label content and translating into a completely new style. Not only did the format change but the size of the label also changes, the label gets taller and skinnier. With all of these new changes I decided it would be best to refresh the color scheme and try something new that would stick out from the more main Penrose labels. In doing the first few mockups of the label I kept things very simple and plain, they have a very sleek, uncluttered look compared to the other Penrose labels.



Geometric Raspberry Example

Penrose Style Example



Old Raspberry Rosé Label

Raspberry Rosé

SEPTEMBER 2020



Beer Type: Session Sour

Can Size: 12 fl. oz.

ALC %: 4.0 %

This is the final version of the first sour label development. Raspberry Rosé being the first in this series, there was a ton of pressure to make sure the not only does the label work but the format could work in a series. Each beer in the series has a two word name, the first word being the main fruit ingredient and the second word typically being a type of drink, in this case Raspberry Rosé.

Blackberry Lemon Bramble

OCTOBER 2020



Beer Type: Session Sour

Can Size: 12 fl. oz.

ALC %: 4.0 %

Each label has a main color that the bars at the top and bottom, the beer name and other featured in. This one is slightly different in the fact that it has two featured fruits, lemon and blackberry. Each illustration found on the label features the Penrose pattern. In the case with two fruits on the label, the fruit that is in front is the more dominant flavor wise.

Peach Bellini

SEPTEMBER 2020



Beer Type: Session Sour

Can Size: 12 fl. oz.

ALC %: 4.0 %

Each label is more or less divided into two sides, divided by the ingredients and explanation text found in gray. On the left side is the copy that features the name of the fruit and the type of beer. The right side has the illustration of the fruit along with the volume and alcohol contents.

Margarita Gose

JANUARY 2021



Beer Type: Session Sour

Can Size: 12 fl. oz.

ALC %: 4.0 %

On these labels I went away from the main typeface that is used on the titles of the names of the beers. I decided to use a script typeface that is more inviting and contrasts well with the other labels. Overall this set of labels are very bright and clean looking compared to the dark visually stimulating labels done for seasonal beers. This layout plays well into the Penrose brand.



Cavern Label Development

Research

Like the sour labels, Penrose tasked me with developing a label from scratch for their new line of beers that are brewed in whiskey barrels with vanilla and chocolate. Not my favorite combo of things, but hey people like this stuff! To start my research, I looked at other bourbon aged beers and darker beers. I was told they wanted to create a very dark label to highlight just how dark this beer is.

During my research I didn't come across any real through lines between other beers. So, I decided to look further into the things that would make this beer unique from the others that Penrose has. The biggest difference being the whiskey barrels its aged in. Another noticeable thing is the ingredients, vanilla and chocolate is not your everyday beer ingredient. I also thought it would be interesting to explore the textures of the barrels. An interesting pattern can be established from one of the things that sets this beer apart. There were also many different wood treatments I looked into that could provide an interesting visual, like laser cuts.

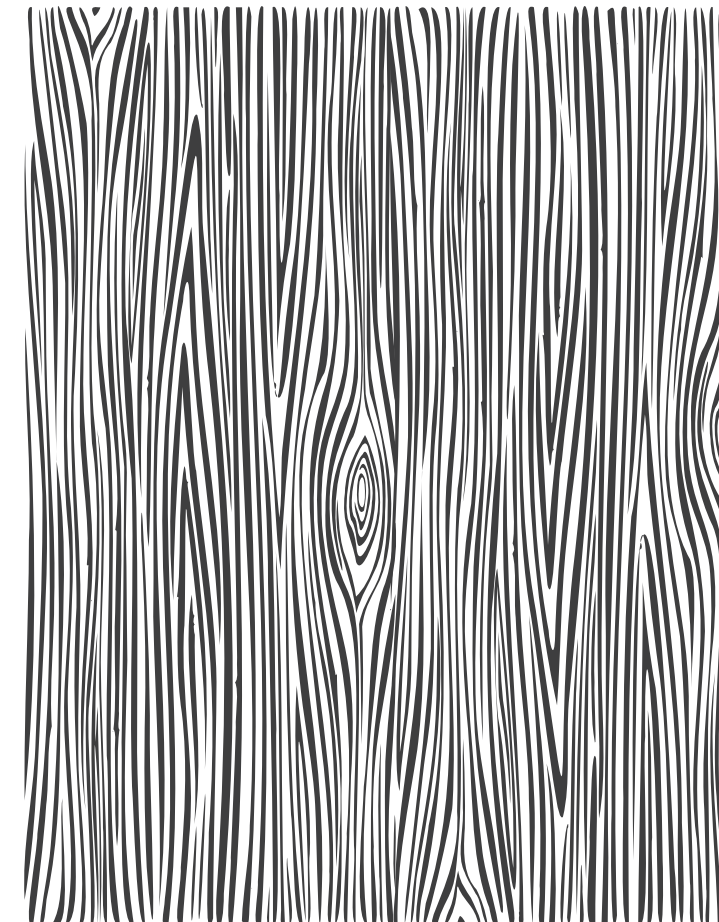
This label would also be for a 12oz can, so the area to work with would be considerably smaller than the normal 16oz cans I was used to. Space is limited on these labels so establishing a unique look with little space would be a challenge.



The Idea



After thorough research I thought it would be interesting to go down a road that makes use of a wooden texture and has a grittier feeling. The idea of wooden barrels and whiskey just screams americana western to me. In this spirit I tried to include some western features in my initial mockups. I also looked into other typefaces that can enhance this gritty feeling. I looked at typeface that have easily useable shades built into them; this would make creating some type of embedded into wood idea easier to do. I came across one typeface that has a more serif look that has lots of hanging sharp edges that can reinforce the strength and classiness of the beer. The other typeface a more traditional san serif that looks like it can easily be imprinted on the label.



Label Iterations

The working name of the first beer under the “Cavern” type of label changed a lot during this process but ended up being called “Vanilla Caves”. The first few labels I did ended up using lots of shapes with the fancy cutout corners that you would see on a wild west sign. I also made a wood texture for the background that was very well received and became a mainstay on all of the label iterations. However, there were many different variations of this wooden background that were discussed, at first the light gray, then a very contrasting multi color version and lastly a subtle color.



Label Iteration 1

The left and right-side panels with the health info mostly stayed the same throughout. One noticeable change is the evolution of the “Flavor Triangle”. While in discussions about the label I mentioned there were so many different flavors going into the brew that you would need more than just a flavor triangle. So, we decided to create the flavor circle, based on another famous “Impossible shape”. On the first iteration I used this circle on the front of the label, acting kind of like an opening in the barrel.

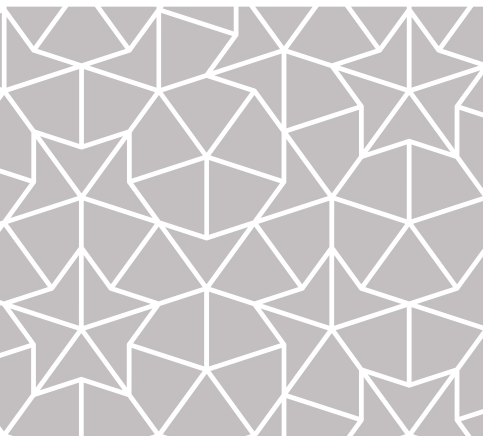


Label Iteration 2

As the iterations continued, I found myself subtracting elements in the label like the shapes and lines. I tried to keep it as simple as possible. There was a fight to keep some color or keep it scarce. It began to feel like each iteration lost more and more color until the labels were dark.



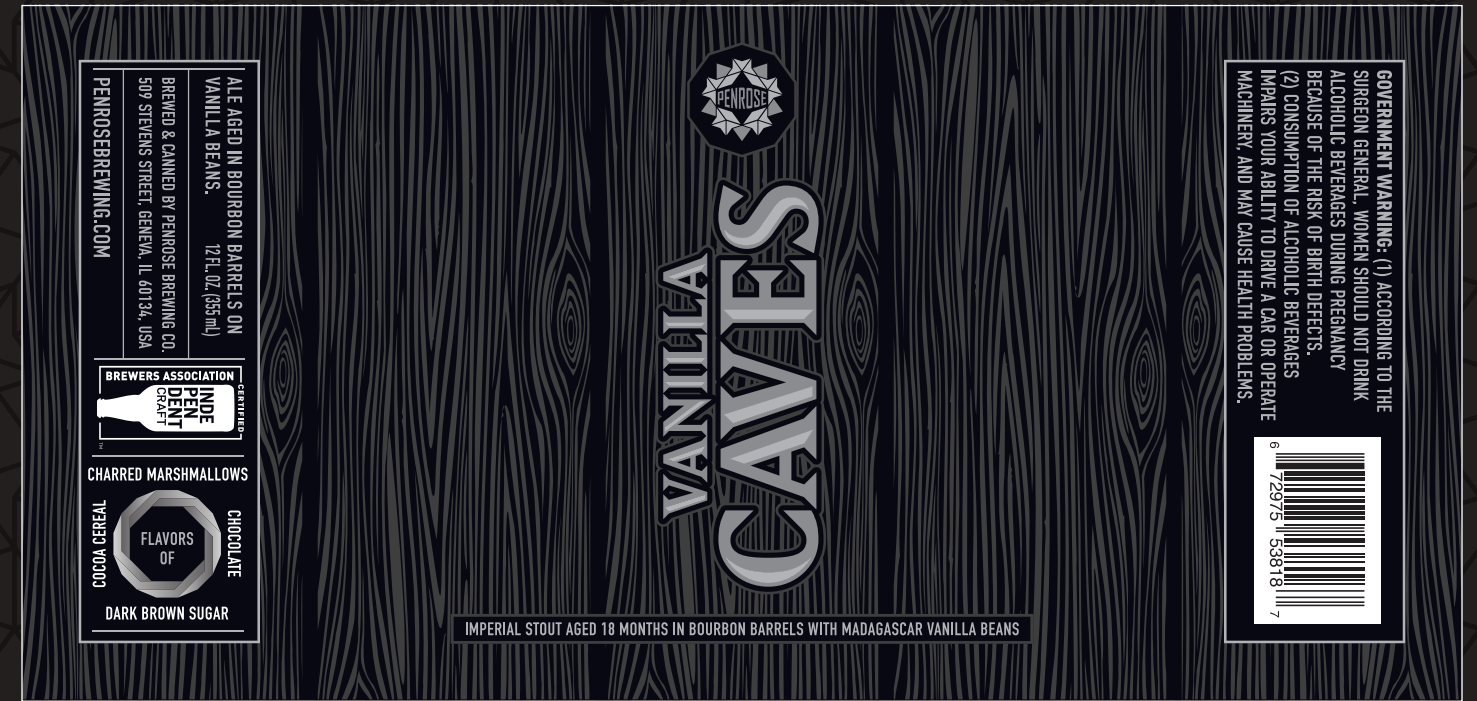
Label Iteration 3



Final Label

Vanilla Caves

NOVEMBER 2020



In the end we took out all of the color and kept the label pretty neutral as far as color is concerned. Even the Penrose logo is converted to shades of gray. We decided it would be best to take out all of the extra elements and just have the title of the label engraved into the middle of the label. The serif typeface really helps bring out the dark vibes. We made sure the new flavor circle is included in place of the triangle. It details all of the crazy tastes you might find in each can. The wood texture in the background that represents the barrels that the beer is brewed in. The texture is meant to look like planks with the black gaps between each section.



Beer Type: Barrel Aged Imperial Stout

Can Size: 12 fl. oz.

ALC %: 12.0%

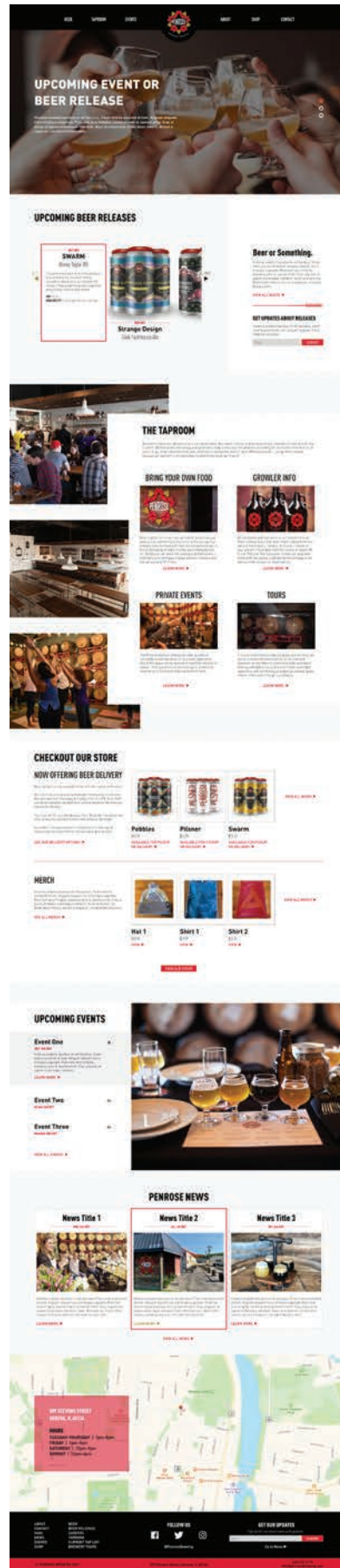
Website Re-design

At the beginning of 2021 Penrose asked me to give their website a fresh look. Their current website was pretty simple and hadn't been updated for modern times. At the start they shared with me some other breweries from around the area that they liked. But more importantly they wanted a site that was more on brand for them.

With this info in mind, I started to create sketches and outline possible flowcharts for the website. Because the current site was so simple, I didn't want to change the overall flow of the site. That also may confuse existing users who check the site for news and events. This would mostly be a refreshing of the layout on all the pages. They also wanted to keep things streamlined so they could easily add new events to the website, this would in part be done by keeping the pages simple.

I used Adobe XD to easily mockup all the pages, this choice streamlined the overall review process of the web design. This made the designs easier to share and view in basic forms. Once all the designs were approved, I sent them off to the back end developer to bring the website to life.

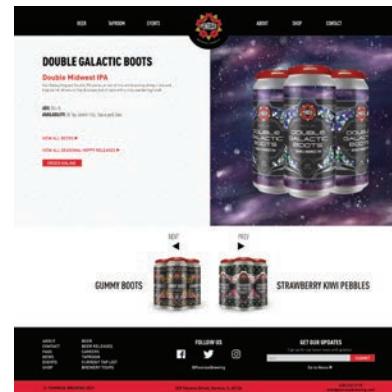
Home Page



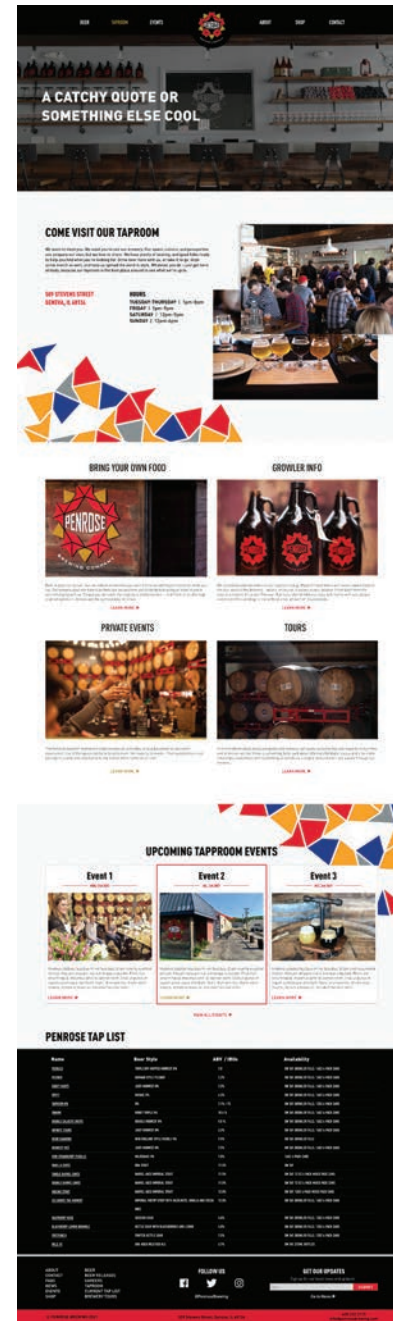
Beer Page



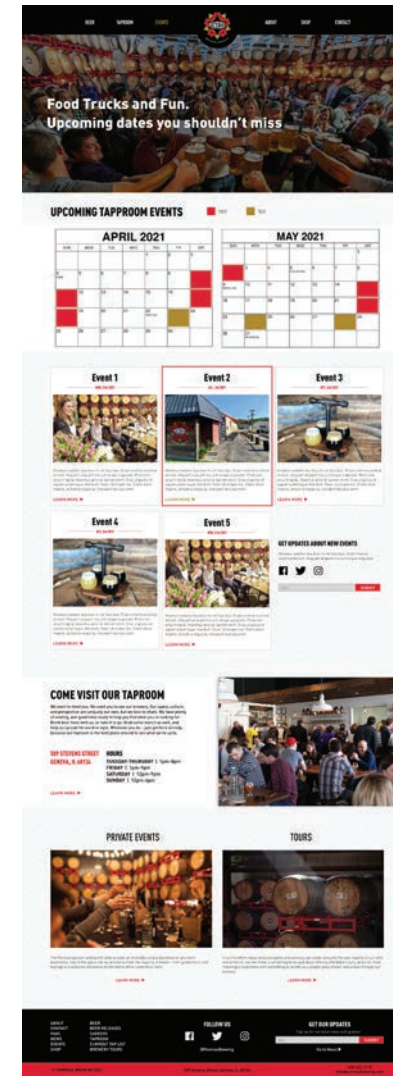
Specific Beer Page



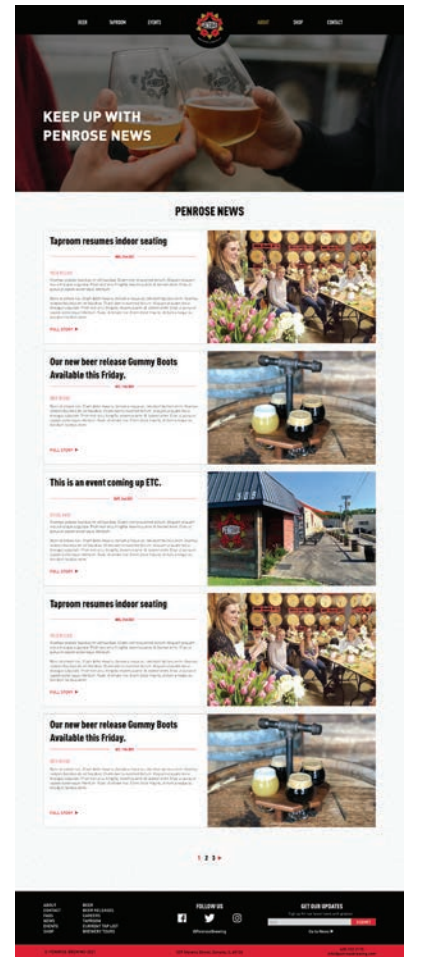
Taproom Page



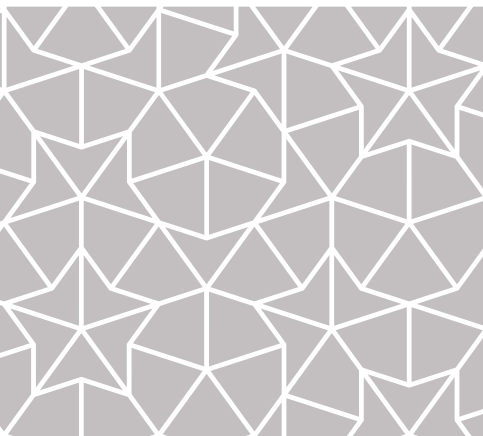
Events Main Page



News Main Page

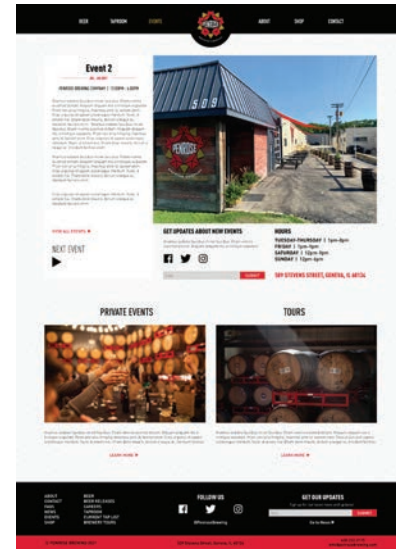


One of the biggest things that I ended up changing was the typography. Before, their site had a mess of different sizes of types. In my new design we standardized heading sizes and hierarchies. I made the headings a heavier weight and gave them more consistent placement that would help the user along the way. One of the biggest things to change was the layout of the main events and news page. Penrose wanted to put a larger emphasis on these aspects of their site. To draw more attention to these I created references to them on many of the pages so people would constantly be reminded of new events taking place at Penrose.

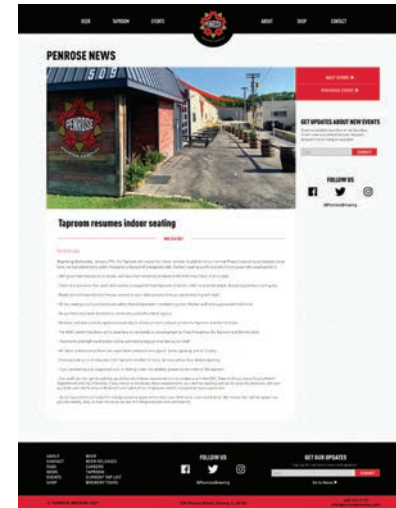




Specific Event Page



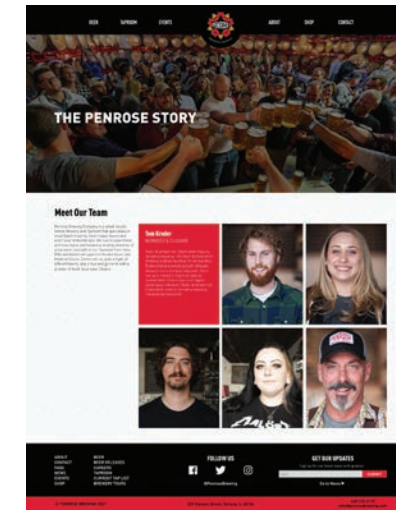
Specific News Page



Tours Page



About Page



Another thing that was a large part of the re-design was the emphasis put on the email sign up sections throughout the site. This way users could stay more in touch with Penrose and Penrose could better inform these users about all the new events and beer releases.

To keep the website on brand I used a simple color palate, mainly the Penrose red and black. When people hovered on buttons and links, they would turn gold. I also made most of the background the famous Penrose pattern. Lastly Penrose provided me with lots of new photography which I used all throughout the interior pages of the site.

You can view their site at: penrosebrewing.com

Private Events Page



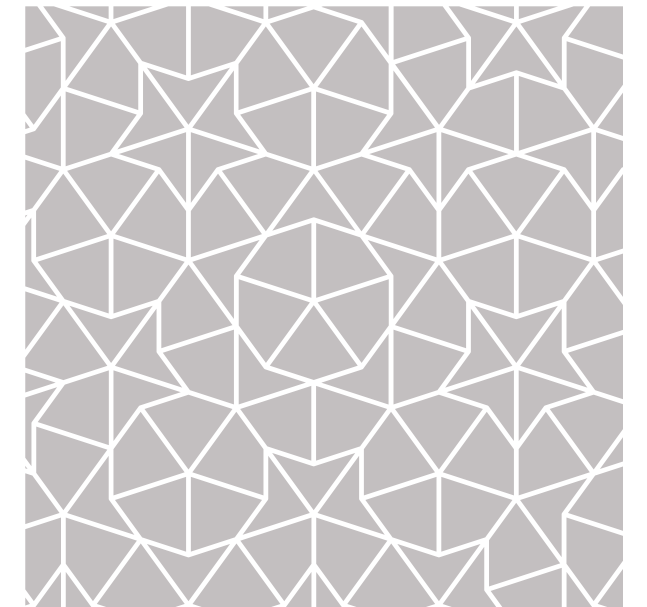
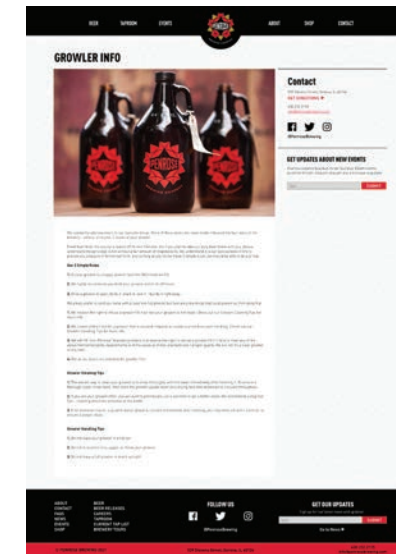
BYOF Page



Contact Page

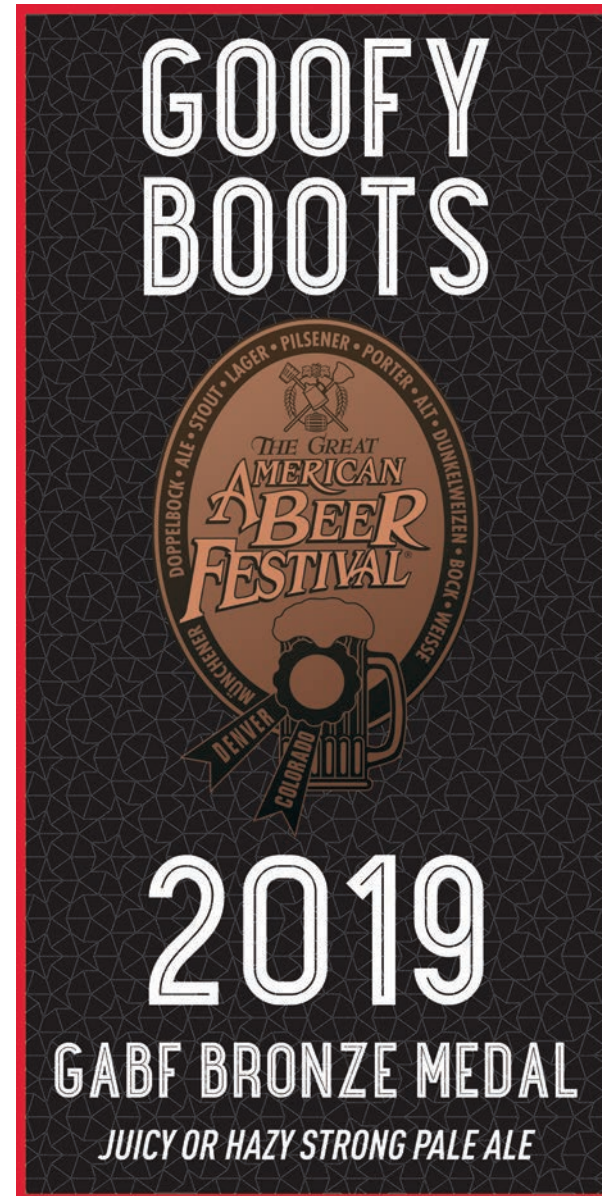
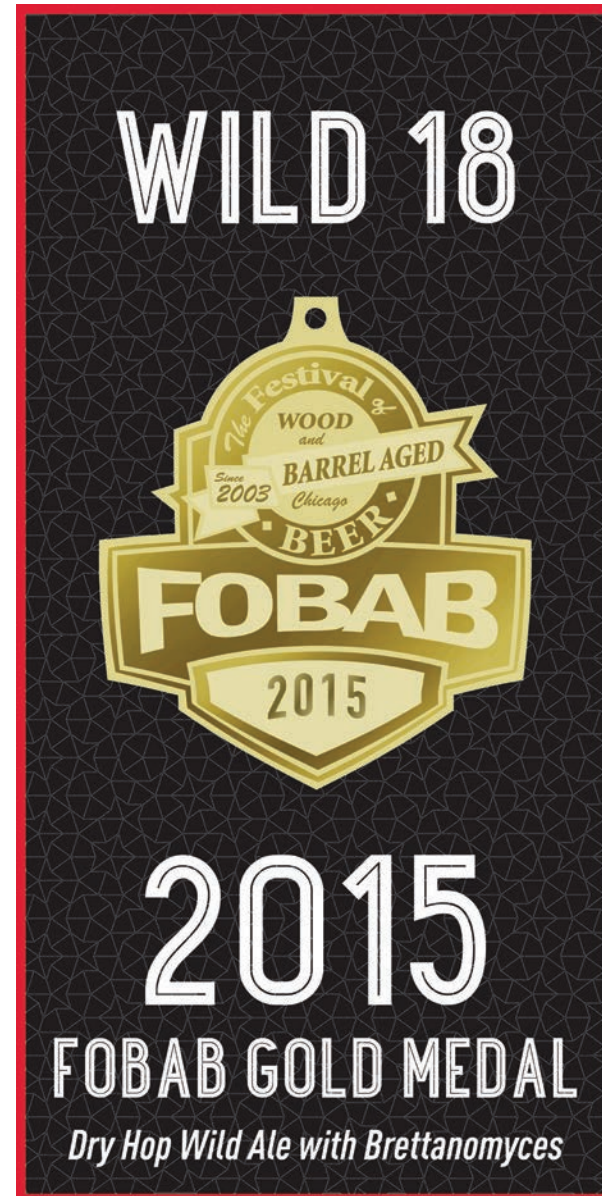


Growler Info Page





Miscellaneous Work



Banners

To spice up the look of the interior of the Penrose taproom I was tasked with making a series of banners that feature the various awards that they won. Each banner features the title of the beer, the award that was won and the category of the beer. The banners feature the Penrose pattern in the background and use the same typefaces found on the labels.



Graphics



The graphics are small illustrations that Penrose uses on a variety of pieces. The first being a graphic of glasses clinking together is used on some social media to signify a partnership or event that's coming up at the taproom.

CURBSIDE PICK UP & BEER DELIVERY

Mo: Closed Tu - Fr: 2-6 PM Sa: 12-6 PM Su: 2-5 PM
 Delivery Hours: Thursday & Friday: 11-4

A red banner with white text at the top. Below the text is a white delivery van with 'PENROSE' written on its side. The van is shown from a side profile, moving to the right. Below the van, the taproom hours are listed.

The other graphic is mainly used to advertise the curbside pick-up and beer delivery services that Penrose offers. It's an illustration I made of a can on wheels speeding away. It's also used to advertise the times the taproom is open.

Sell Sheet

BREWING **PENROSE** COMPANY

Penrose beers are now available through:

Contact and Ordering Information

509 STEVENS STREET GENEVA, ILLINOIS | WWW.PENROSEBREWING.COM

A sell sheet for Penrose beer featuring a lineup of various beer cans including Taproom IPA, Session Sours, Dryft, and Pilsner. The text includes the company name, a call to action, a contact box, and the address.

Golf Sell Sheet

BREWING **PENROSE** COMPANY

Great Before the Course.
 Great On the Course.
 Great After the Course.

GERMAN-STYLE PILSNER
 Old World Barley malt provides notes of fresh baked whole grain bread. German Saphir hops add bright grassy aromas atop a clean and crisp lager. Stacks of thick foam are intended to be built tall in a pilsner glass, because you can.

Malt: Old World Pilsner, Carafoam, Hops: Saphir
 ABV: 5.2%

MOSAIC HOPPED IPA
 This IPA brings the choicest qualities of both realms. Tropical hop juice plays sticky soft to the tongue, enlightening modern day lust. Dank lupulin resin waits atop a firm bitterness, pulling from a clearly rooted past. Focus towards the core, dryft into a new domain.

Malt: Pilsner, Carafoam, Adjuncts: Wheat Hops: Mosaic®
 ABV: 6.3%

16 oz 4-Packs: \$PRICES
 1/6 Barrels: \$PRICES
 1/2 Barrels: \$PRICES

Contact and Ordering Information

WWW.PENROSEBREWING.COM 509 STEVENS STREET GENEVA, ILLINOIS @PENROSEBREWING

A golf-themed sell sheet featuring a golf ball and two types of beer: German-Style Pilsner and Mosaic Hopped IPA. It includes descriptions, ingredients, and pricing information.

Sell Sheets & Ad

I designed a few sell sheets, flyers and an ad for Penrose. The sell sheet features a lineup of the core 5 beers at Penrose. I created a mockup of all the cans, this style of digital mockup is now used throughout the Penrose designs. It's used on their site and other flyers. The "Golf" sell sheet is for specific distribution at golf courses. The flyer has more information about the two beers compared to the other flyer.

The Ad was used in a local booklet that advertises local shops and restaurants. When designing the ad, we wanted to make sure the awards were mentioned to show the value of the beers. It also includes lots of fun imagery that help give it that craft brewery vibe.

BREWING **PENROSE** COMPANY

Flights | Tours | Private Events | Growlers | Taproom

2015 FOBAB GOLD MEDAL WILD 18
 2019 GABF BRONZE MEDAL GOOFY BOOTS
 2020 FOBAB SILVER MEDAL WILD 26
 2020 GABF GOLD MEDAL GOOFY BOOTS

509 STEVENS ST, GENEVA, IL 60134

TAPROOM HOURS
 TUE-THU: 11PM-9PM FRI: 1PM-10PM SAT: 11AM-10PM SUN: 11AM-6PM
 @PENROSEBREWING | WWW.PENROSEBREWING.COM

A vertical advertisement for Penrose featuring a collage of images: beer barrels, a glass of beer, a taproom scene, and various award medals. The text includes the company name, services offered, and contact information.





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