

ABOUT ME

DYLAN ZIMMERMAN

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I'm 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 five years I've been working at The Chicago Lighthouse as a Manager of Creative Services. My portfolio consists of 2 college projects and 5 client projects that showcase my varying design capabilities.

The world of design can be chaotic. As a Manager of Creative Services, I keep the chaos in check. I'm a jack of all trades in the design world, I have vast experience in every aspect of the design process, taking projects from conception to completion. I pay attention to every detail and bump along the road, plotting the best moves. I'm just as comfortable working on print design projects as I am coding websites and creating stunning marketing campaigns. I'm always on the lookout for areas to grow and new challenges to conquer.

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Space Needed
College Project 5—27
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.

BFC
Client Work 88—115
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.

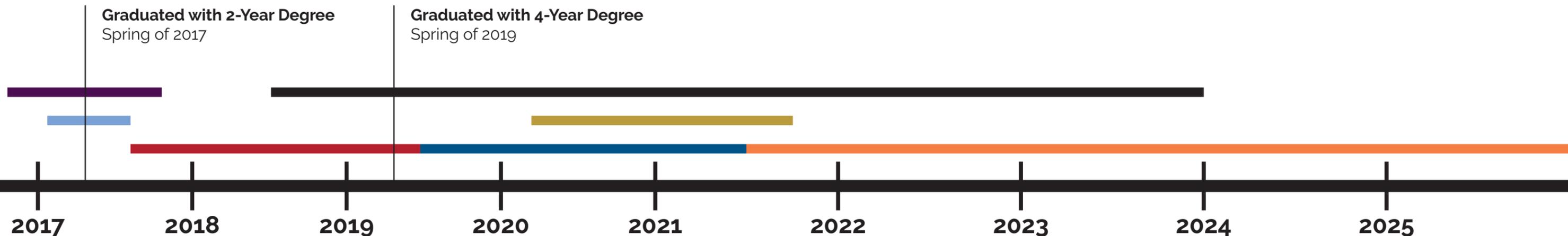
Robo Aerial
Client Work 28—35
Robo Aerial is a drone media and 360 video production company based in Chicago, Illinois. I created illustrated assets that are used in a variety of projects ranging from promotional videos to print ads.

Penrose
Client Work 116—137
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.

SpeedPro Imaging
Client Work 36—47
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.

Chicago Lighthouse
Client Work 138—173
Currently in my professional journey, I'm working for The Chicago Lighthouse as the Manager of Creative Services. I work on a vast range of projects, spanning every conceivable design medium. From print to web and **EVERYTHING** that falls in between.

Wanderer
College Project 48—87
Wanderer is a company I created in my final year of college during a capstone class. The company makes educational playing cards.



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.

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*"All civilizations become either
space-faring 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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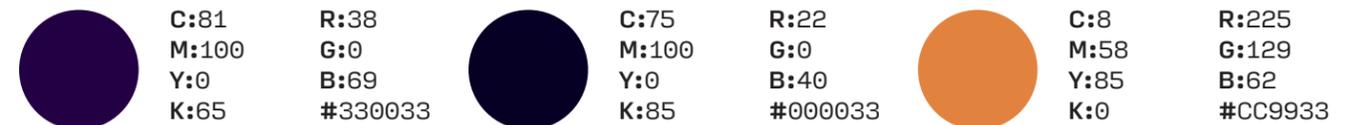
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Color Palette



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

© StatistaCharts

statista

Sketches

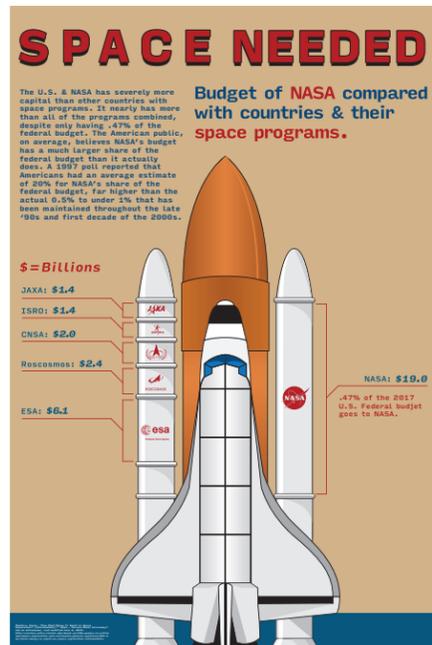
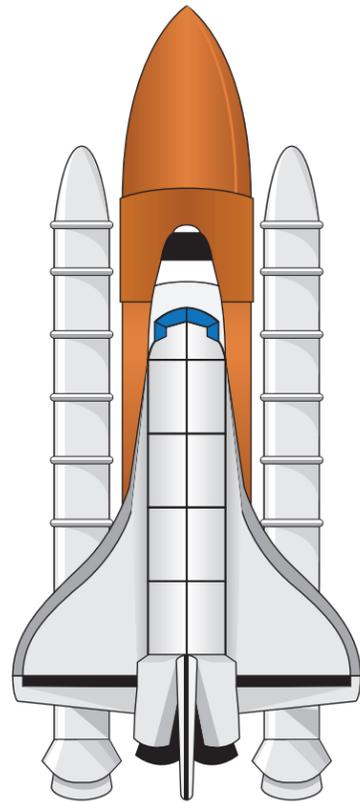
Many of the sketches I did of the posters have to do with earth and various space missions. I believe that using iconic inventions like the space shuttle and satellites help make the topic of space exploration more understandable. I've been finding it hard to incorporate bars of data with the rest of 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.

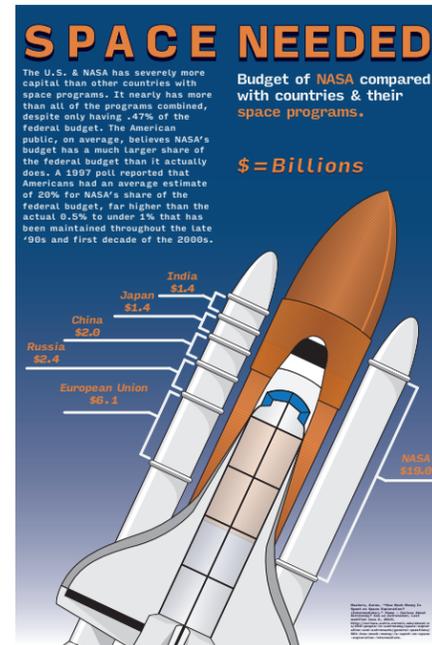


Iterations

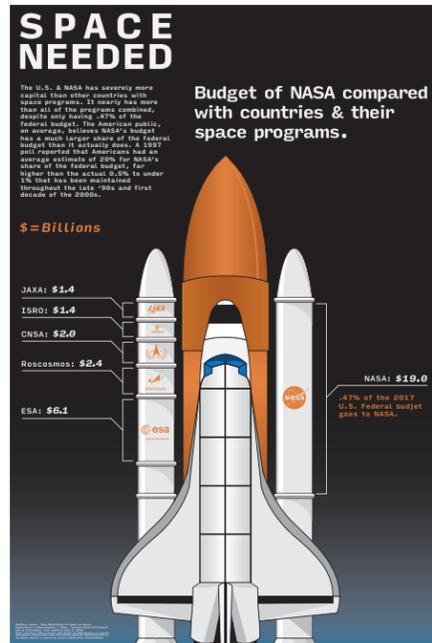
For this poster I came to the conclusion that using the space shuttle would be the best visual element to use for two reasons. Firstly, it is very recognizable and secondly the rockets on the side would be perfect places to showcase the amount of money each program is given. In many of the iterations 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.



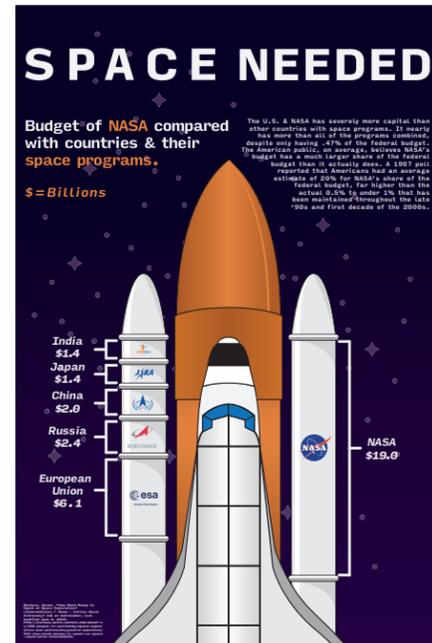
Iteration 1



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.

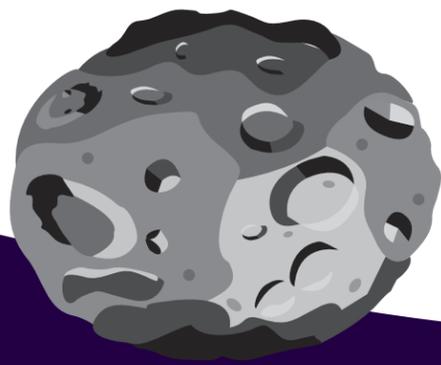
M-Type

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

Sketches

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.

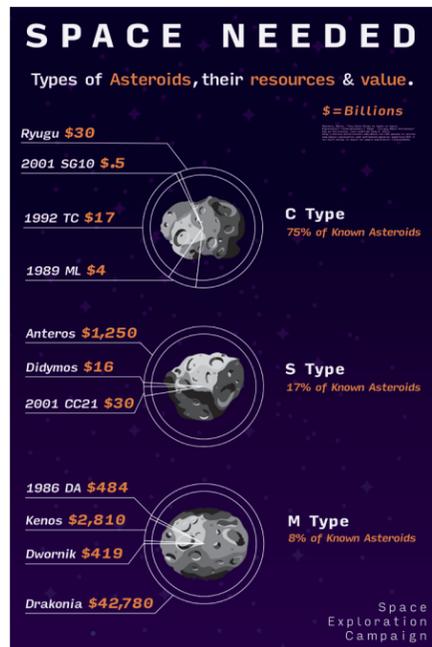
I think it is important to also include secondary information about the cost of other projects that the various agencies did. Personally my favorite design so far is the use of 2 different rockets to show the difference in the budgets of the various countries. This also works in the sense that the NASA 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.



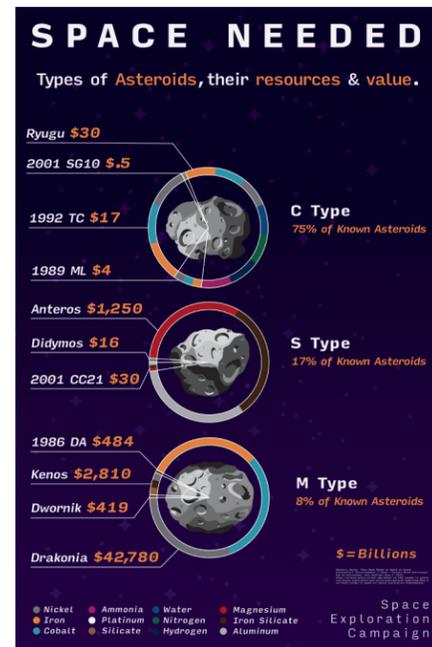
Bonsor, Kevin. "How Asteroid Mining Will Work." HowStuffWorks Science, HowStuffWorks, 28 June 2018, science.howstuffworks.com/asteroid-mining1.htm.

Iterations

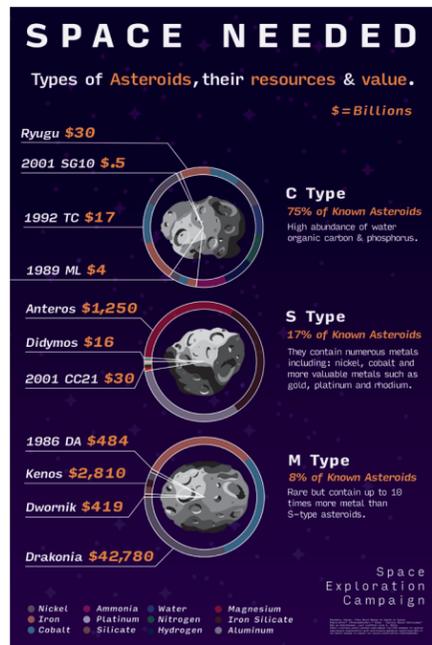
For this design I decided that keeping particular elements from the last design would help the whole project feel more cohesive. So, I kept the purple background, the title, subtitle and the key in similar spots. This infographic inherently has more information to cover than the previous one so the initially 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



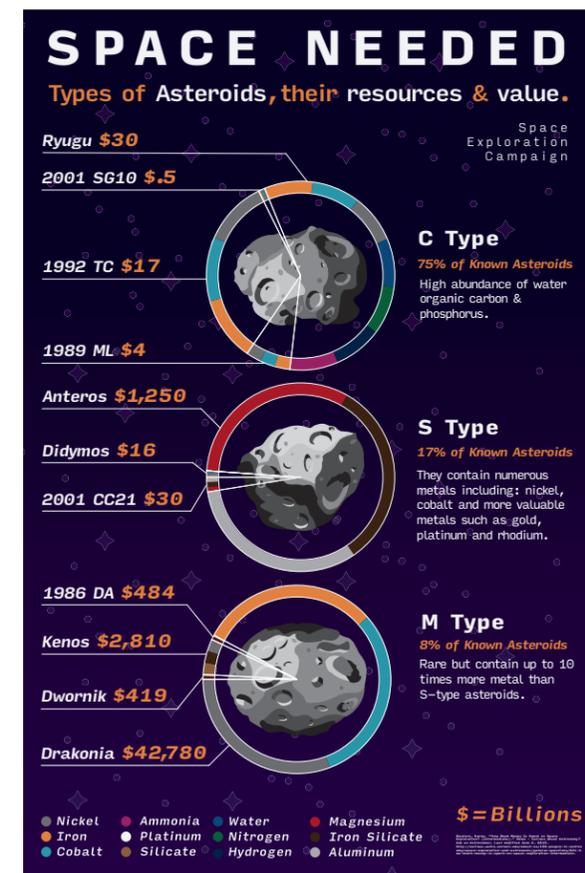
Iteration 3



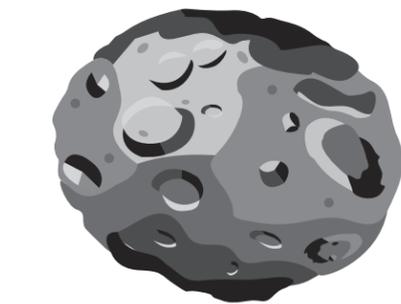
Iteration 4

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

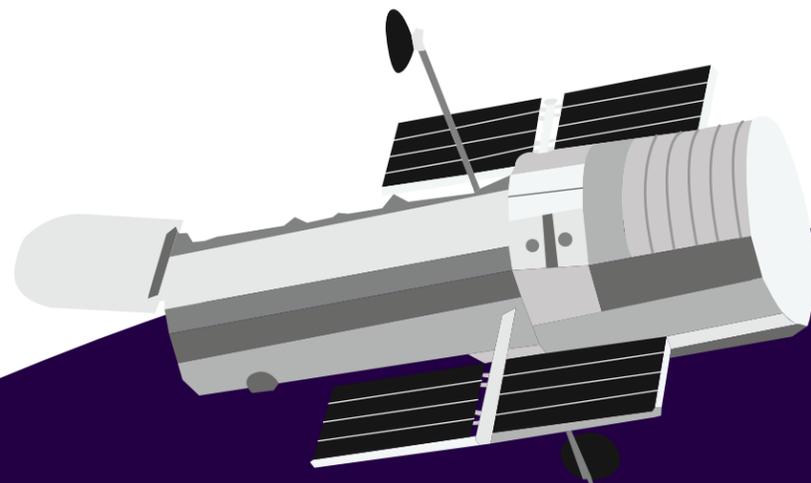
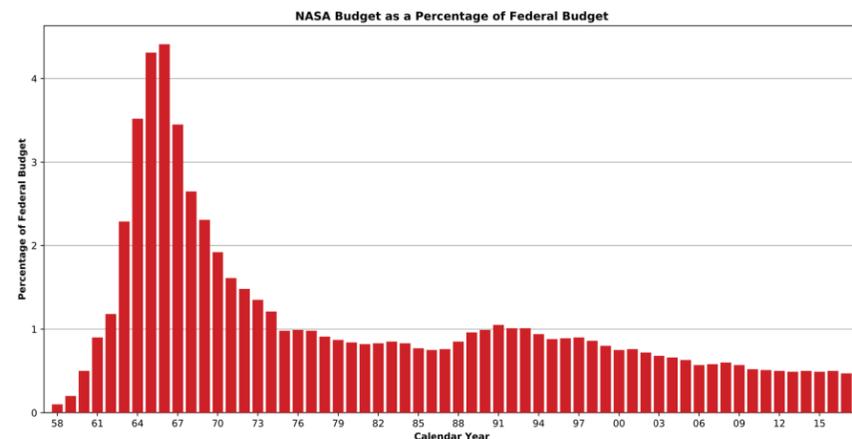
The graph below was obtained from the NASA website. It shows the percentage of the federal U.S. budget that NASA is allotted. As you can see the budget peaks in the mid 60's during the space race. It reaches just over 4% at that point. Ever since the space race, the budget has slowly declined to be consistently 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.

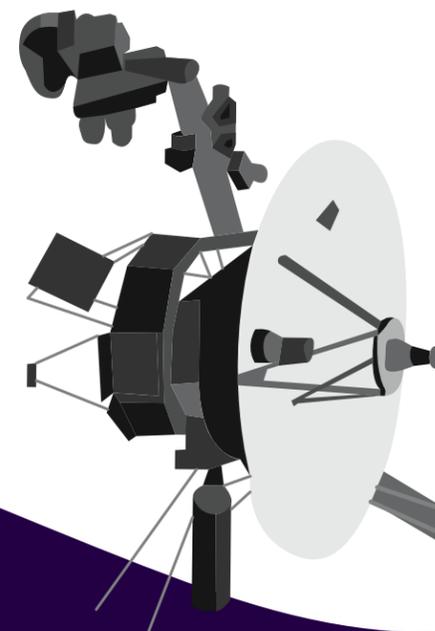
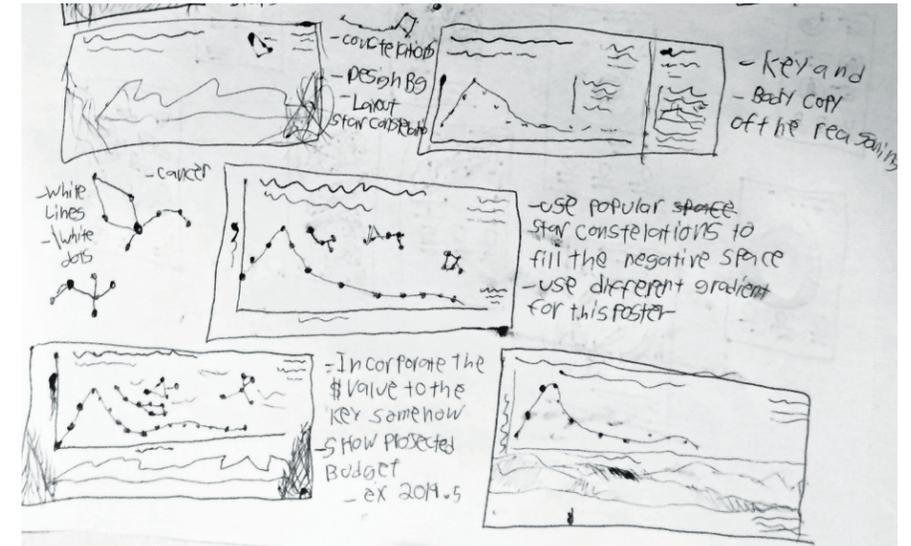
Apollo was one of the most expensive American scientific programs ever. It cost more than \$20 billion in 1960s dollars or an estimated \$218 billion in present-day US dollars. In comparison, the Manhattan Project cost roughly \$27.8 billion, accounting for inflation.

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

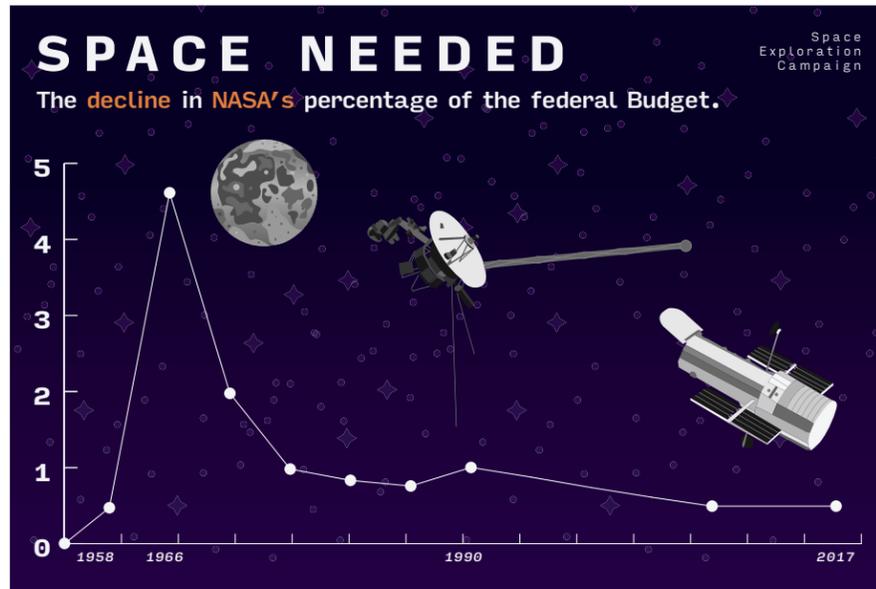
Rogers, Simon. "NASA Budgets: US Spending on Space Travel since 1958 UPDATED." The Guardian. Last modified February 1, 2010. <https://www.theguardian.com/news/datablog/2010/feb/01/nasa-budgets-us-spending-space-travel>.

Iterations

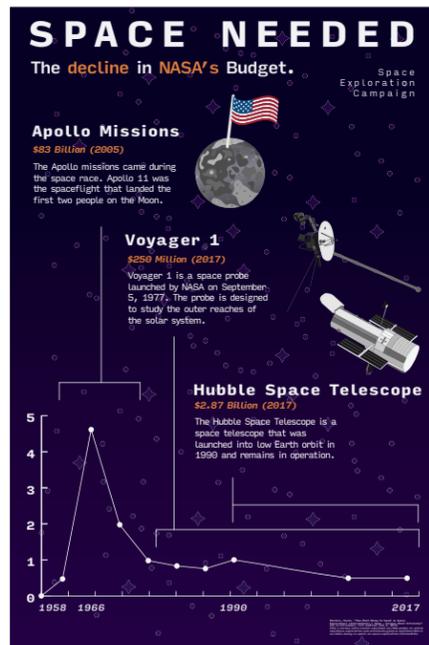
So far, I've been working with the same layout aesthetics for this poster that I was working on for the previous ones. I have contemplated working with a different size or ratio for this poster. I did a few iterations in a landscape format but quickly came to the conclusion that the way I wanted to layout 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.

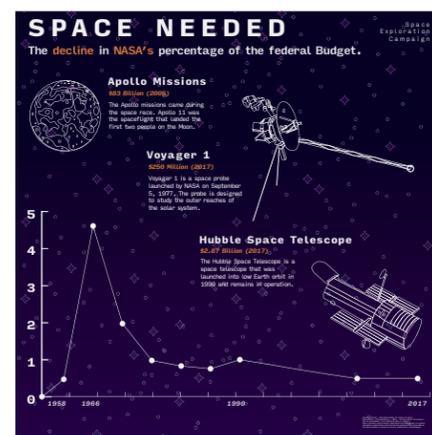
NASA was established in 1958, succeeding the National Advisory Committee for Aeronautics. The new agency was to have a distinctly civilian orientation, encouraging peaceful applications in space science. Since its establishment, most US space exploration efforts have been led by NASA, including the Apollo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



Iteration 1



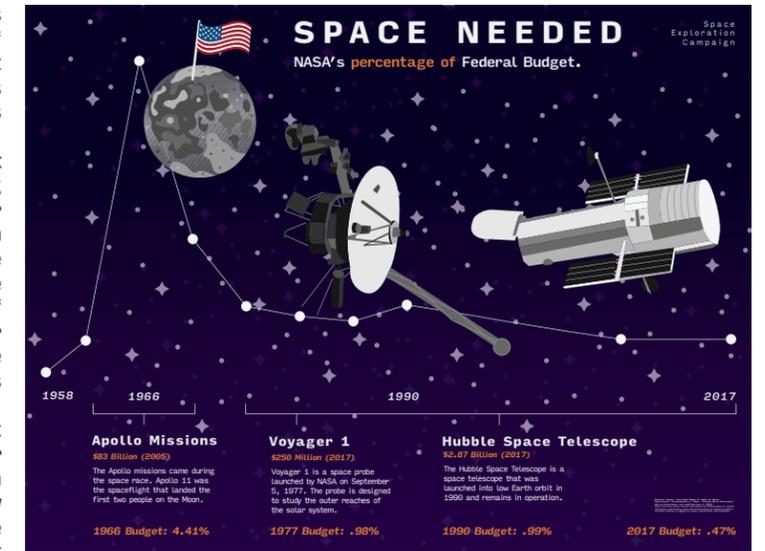
Iteration 2



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)

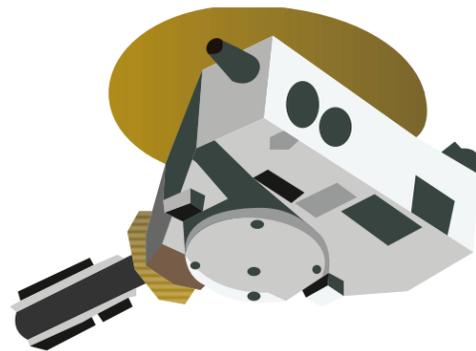
Mercury	.38
Venus	.72
Earth	1
Mars	1.52
Jupiter	5.2
Saturn	9.5
Uranus	19.19
Neptune	30.09
Pluto	39.48
Voyager 1&2	120
New Horizons	60

1 AU = 92,955,807 miles

Artificial Object on Mars

Spirit Rover

Opportunity Rover

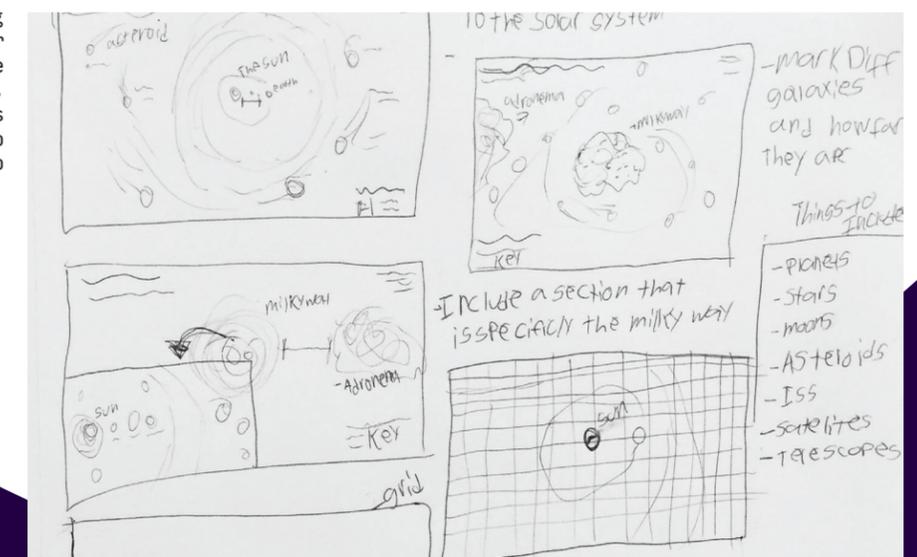
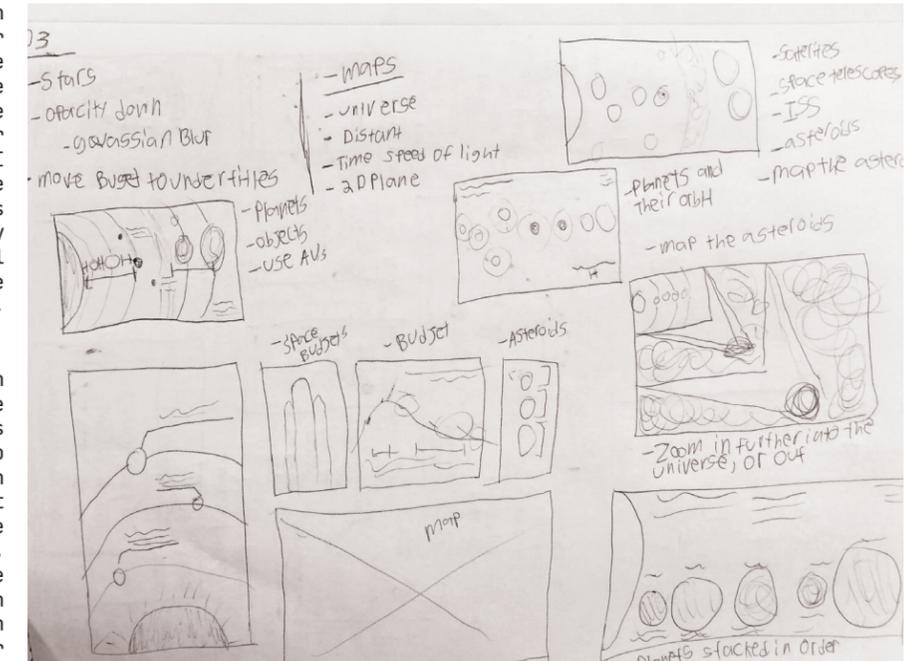


Sketches

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.

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



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/>.

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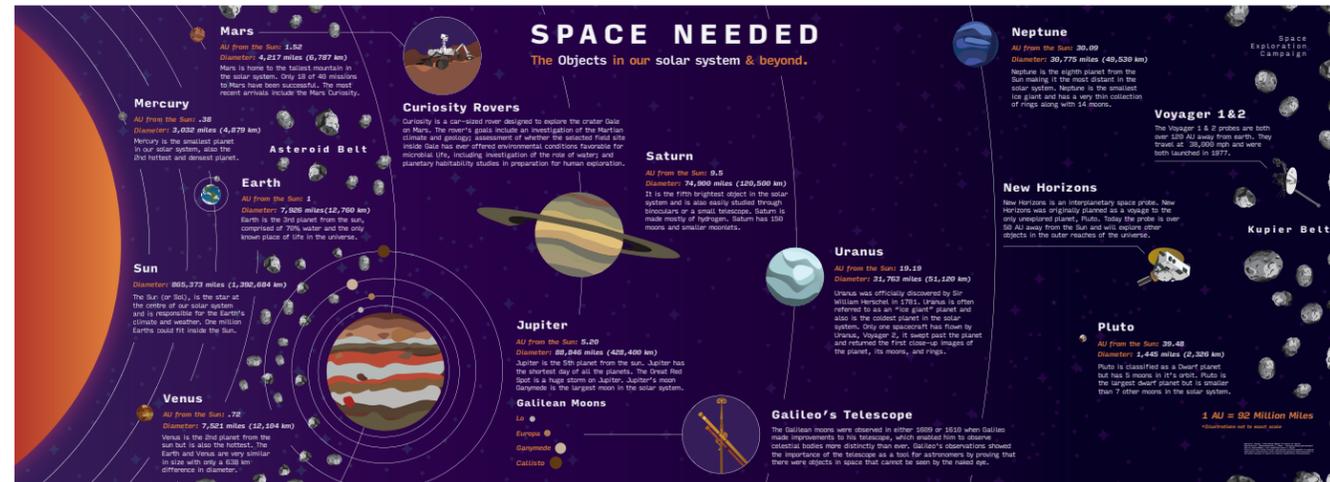
Iterations

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.



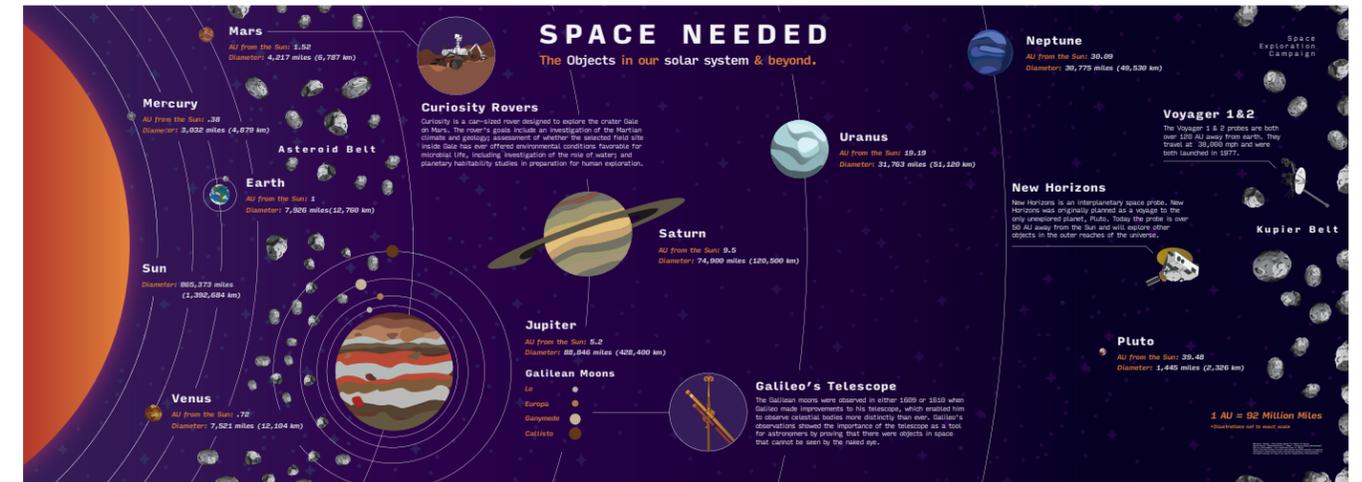
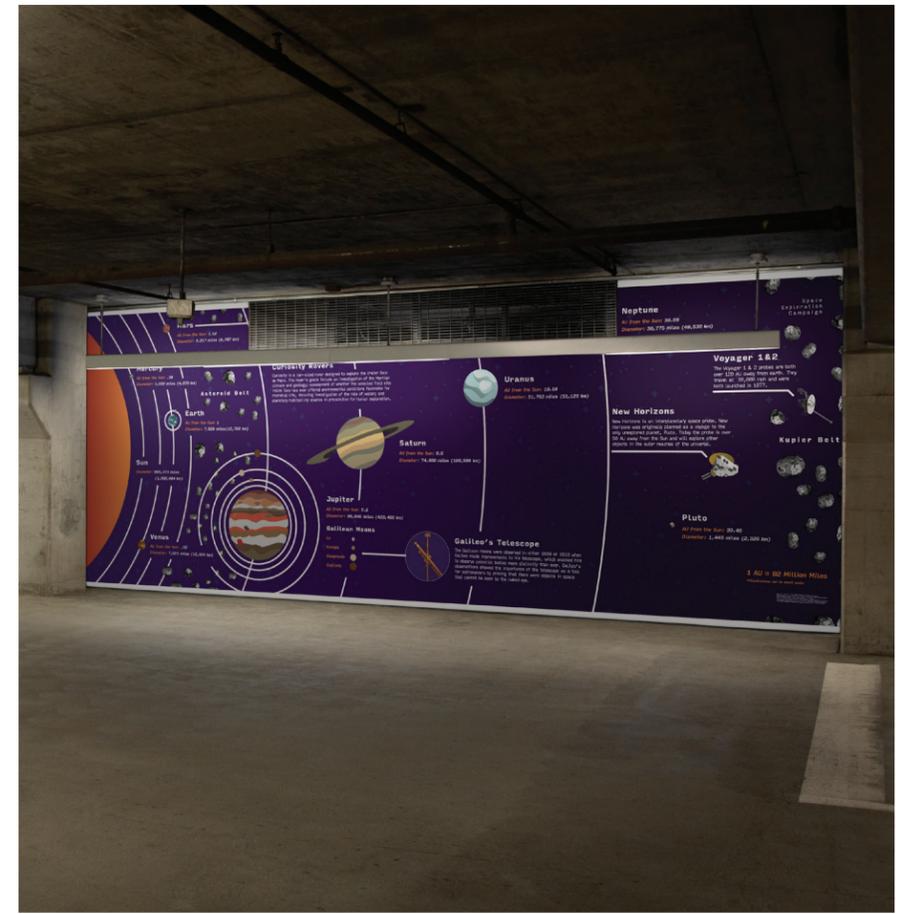
Iteration 1



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.

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.

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: 1.68321x10¹² km³
Volume: 5.97237x10²⁴ kg

EARTH

3rd Planet From the Sun

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 69% of Earth's surface is land consisting of continents and islands. The remaining 31% 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

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
Moons: 2
Mass: 0.17 Earths
Volume: 0.151 Earths

MARS

4th Planet From the Sun

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 typically makes up rocks. Mars lost its magnetosphere 4 billion years ago, possibly because of numerous asteroid strikes, so the solar wind interacts directly with the atmospheric density by stripping away atoms from the outer layer.

Size Comparison

Earth Mars

AU = 150 million kilometres

Space Exploration Campaign

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

5th Planet From the Sun

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 22° south of the equator. It is known to have been in existence since at least 1830, and possibly since 1660. 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 has been known to exist since prehistoric times.

AU from the Sun: 9.5
Diameter: 72,367 mi
Orbital Period: 29.4471 yr
Moons: 82
Mass: 95.159 Earths
Volume: 763.59 Earths

SATURN

6th Planet From the Sun

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 moons 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

Discovered by Johann Galle & Urbain Le Verrier on 23 September 1846.

AU from the Sun: 30.1
Diameter: 30,599 mi
Orbital Period: 164.8 yr
Moons: 14
Mass: 17.147 Earths
Volume: 57.74 Earths

NEPTUNE

8th Planet From the Sun

Neptune is the fourth-largest planet by diameter, the third-most-massive planet, and the densest gas giant. It is 17 times the mass of Earth, slightly more massive than its near-twin Uranus. Neptune is not visible to the unaided eye and is the only planet in the Solar System that is not visible to the unaided eye and is the only planet in the Solar System that is not visible to the unaided eye. Like Jupiter and Saturn, Neptune's atmosphere is composed primarily of hydrogen and helium, along with traces of methane and possibly nitrogen, though it contains a higher proportion of "ices" such as water, ammonia and methane. However, similar to Uranus, its interior is primarily composed of gas and rock. Uranus and Neptune are normally considered "ice giants" to emphasize this distinction. In contrast to the hazy, relatively featureless atmosphere of Uranus, Neptune's atmosphere has active and visible weather systems. At the time of the Voyager 2 flyby in 1989, the planet's southern hemisphere had a Great Dark Spot comparable to the Great Red Spot on Jupiter. It has one ring, which Neptune was the god of the sea, identified with the Greek Poseidon.

Size Comparison

Neptune Earth

AU = 150 million kilometres

Space Exploration Campaign

Sir William Herschel first observed Uranus on 13 March 1781.

AU from the Sun: 19.2
Diameter: 31,519 mi
Orbital Period: 84.009 yr
Moons: 27
Mass: 14.538 Earths
Volume: 63.688 Earths

URANUS

7th Planet From the Sun

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 less chemical complexity than the other 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's 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 (−221.15 °C), and has a complex, layered cloud structure with water thought to form in the lower clouds and methane in the uppermost layer of clouds. The interior of Uranus is mainly composed of gas 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

Planet Spread

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

Galileo Galilei

Born: 15 February 1564 Died: 8 January 1642 (Age 77)

Galileo Galilei was an Italian astronomer, physicist and engineer, sometimes described as a polymath. From 1610, Galileo has been called the "father of observational astronomy", the "father of modern physics", the "father of the scientific method", and the "father of modern science".

Galileo studied speed and velocity, gravity and free fall, the principles of relativity, inertia, projectile motion and was worked in applied science and technology, describing the science of movement and "mechanics-invented" several instruments and various scientific instruments. His contributions to observational astronomy include the telescopic confirmation of the phases of Venus, the discovery of the four largest satellites of Jupiter, the invention of Galileo's telescope, and the invention of sundials.

Galileo's Telescope

The Galilean moons were discovered in either 1609 or 1610 when Galileo made improvements to his telescope, which enabled him to observe celestial bodies more distinctly than ever. Galileo's observations showed the importance of the telescope as a tool for astronomers in proving that there were objects in space that cannot be seen by the unaided eye.

Galilean Moons

- Io
- Europa
- Ganymede
- Callisto

Space Exploration Campaign

Instrument Spread

NEW HORIZONS

Mission Type: Flyby
Operator: NASA
Launch Date: January 19, 2006
Launch Mass: 1,004 lb
Manufacturer: AMI / SwRI
Power: 145 watts
Dimensions: 7.2 x 6.9 x 8.9 ft

New Horizons is an interplanetary space probe. New Horizons was originally planned as a voyage to the only unexplored planet, Pluto. Today the probe is over 50 AU away from the Sun and will explore other objects in the outer reaches of the universe.

Student Dust Collector

Designed and built by students at the University of Colorado at Boulder, the SDC will collect microscopic dust grains produced by collisions among asterooids, comets, and Kuiper Belt Objects during New Horizons' long journey.

Long Range Reconnaissance Imager (LORRI)

LORRI, the " eagle eye" of New Horizons, is a panoramic high-magnification imager consisting of 8 telescopes with an 8.2-megapixel (8.2 million) aperture that focuses visible light onto a charge-coupled device (CCD). It's essentially a digital camera with a large monolithic lens—only 10 centimeters in size, but capable of seeing near Pluto.

Pluto Energetic Particle Spectrometer Science Investigation (PEPSSI)

PEPSSI, the most compact, lowest-power directional energetic particle spectrometer flown on a space mission, will search for neutral atoms that escape Pluto's atmosphere and become charged by their interaction with the solar wind. It will detect the material that escapes from Pluto's atmosphere (such as molecular nitrogen, carbon monoxide and methane), which break up into ions and electrons after absorbing the Sun's ultraviolet light, and stream away from Pluto as "pick-up" ions carried by the solar wind.

Solar Wind

The SDC will collect microscopic dust grains produced by collisions among asterooids, comets, and Kuiper Belt Objects during New Horizons' long journey.

High-gain antenna
SWAP
Radioisotope thermoelectric generator
Heat Shield
Long-gain antenna
Student Dust Collector

Space Exploration Campaign

AD CAMPAIGN

Spreading the word about Space Needed throughout the universe.

Buttons, Shirts & Stickers

The Ad Campaign is intended to work as a guerrilla 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.

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.



"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

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	30
Advertisements	34
Packaging	35



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.

30



31

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 tradeshow. I made the ad in a vertical and horizontal format.



Print Ad

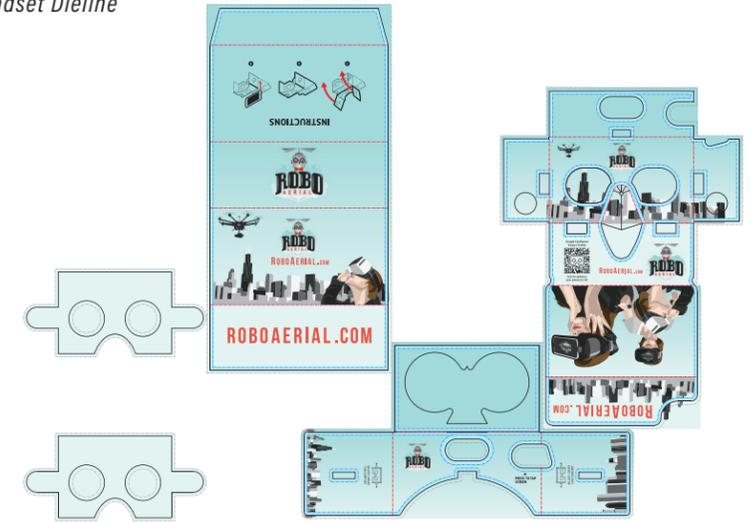


iPad Screens

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. 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, is features the same design features & styles as the headset.

Headset Dieline



Front Design



Back Design



Great. Big. Graphics.

- 38 SpeedPro Imaging**
 - Business Cards
 - Web Ads
 - Proven Process
 - Tradeshow Flyer
- 40 Universal Construction**
 - Vehicle Graphics
 - Tradeshow Bannerstands
- 41 B2SMB**
 - Outdoor Entrance Graphics
- 41 Shinto**
 - Outdoor Restaurant Signs
- 41 Sandhill Coffee**
 - Bannerstand
- 42 Two Bostons**
 - Store Posters
 - Store Aisle Signs
- 44 Hill Middle School**
 - School Entrances
 - Elevator Wraps
- 45 High School Window Graphics**
 - Frosted Window Graphics
- 46 Magnitech Solutions**
 - Vehicle Graphics
- 47 Union Corrugation**
 - Map Graphic
- 47 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

SpeedPro Imaging
Great. Big. Graphics.

If it's big. And it's printed. We can make it.

GREAT BIG GRAPHICS

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.

SpeedPro Imaging Great. Big. Graphics. & a WOW! Experience

GREAT BIG GRAPHICS

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

SpeedPro Imaging
Great. Big. Graphics.

(630) 812-5080
www.SpeedProDuPage.com

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.

SpeedPro Imaging
Great. Big. Graphics.

IF IT'S BIG. AND IT'S PRINTED. WE CAN MAKE IT.

SpeedProDuPage.com

Proven Process

SpeedPro Imaging
Great. Big. Graphics.

UNDERSTAND THE CLIENT
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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!

Need a backdrop or step and repeat? We have options for all budgets!

Need table cloths for your display tables? Custom printed colors available!

Need an entire tradeshow system? We produce big and bigger ones!

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

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.

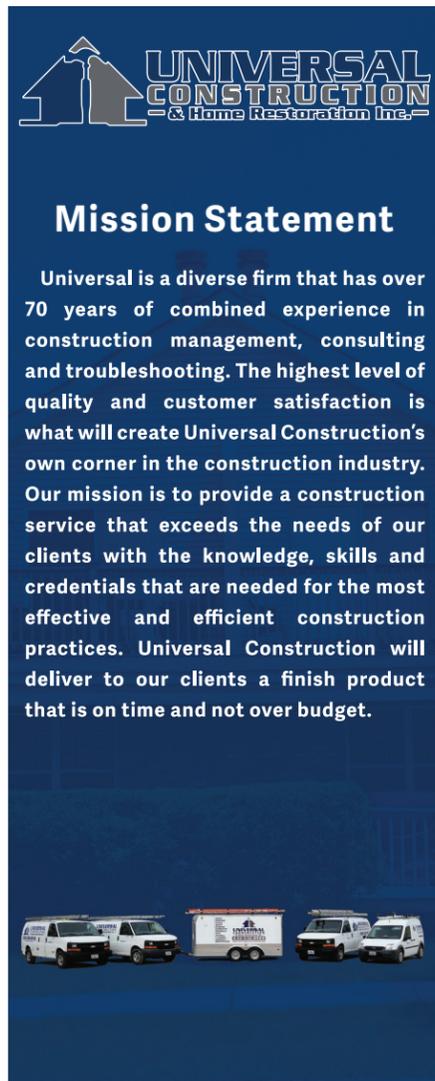


Banner stand

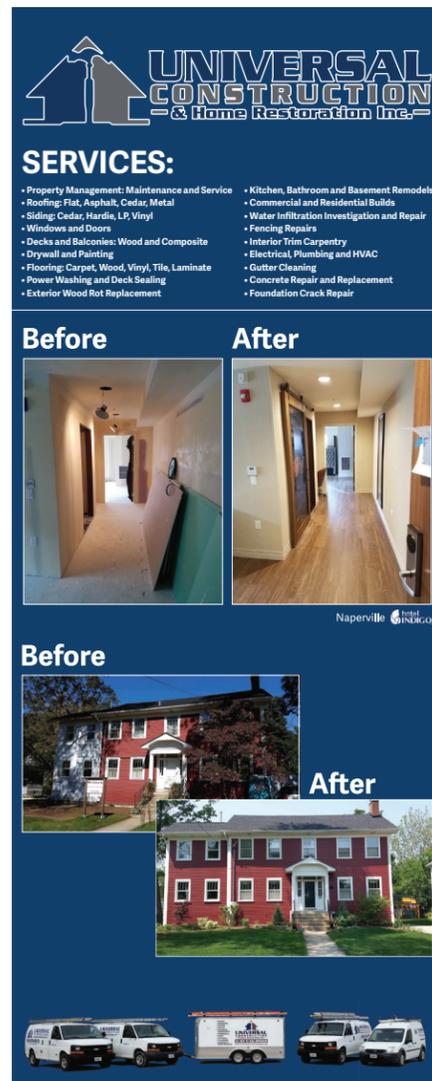
There are two different banner stands that I designed. The first one shows Universal Construction's Mission statement with a ghosted image in the background. The image reinforces the services that they do. The fleet of vehicles found at the bottom of both banners shows the versatility in the services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

Bannerstand 1



Bannerstand 2



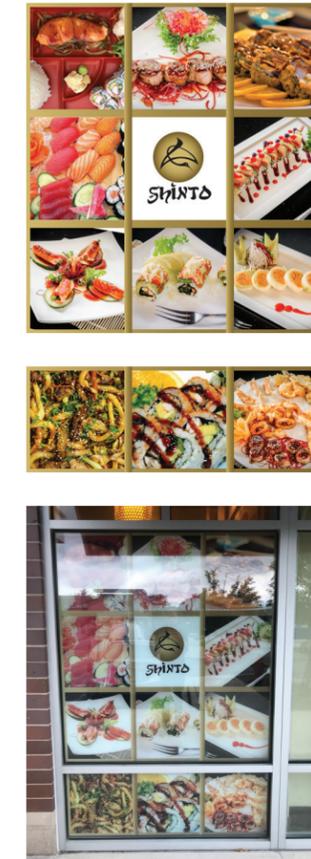
B2SMB Institute



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.



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

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.



Store Aisle Signs



Hill Middle School

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".

School Entrance Signs



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.



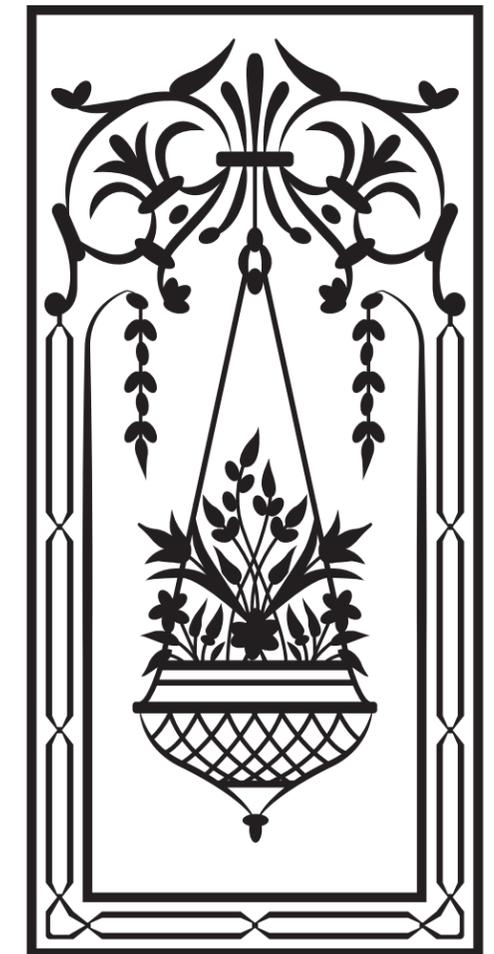
Door Graphic Wraps

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.



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.

50

WandererCards.com

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

54

630.999.4636

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

74

dzdezigns.com

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

86

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 50
Research 51
Sketches 51
Iterations 52
Final Logo 53

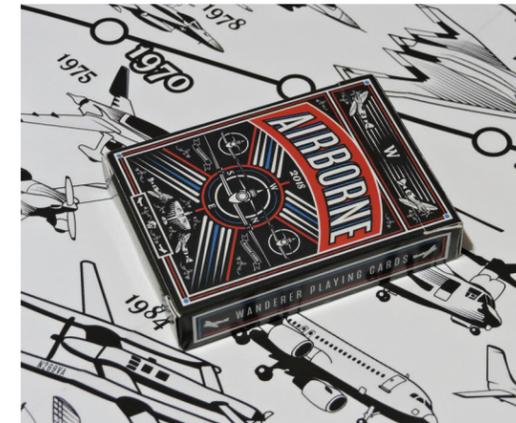
Each brand must start somewhere on the road of life. This section outlines the idea and literal visualization of the Wanderer brand. From the research into other companies and styles to the start and finish of the design process, this section tells the whole story.



Airborne

Background 54
Research 55
Sketches 55
Playing Cards 56
Card Book 64
Packaging 64
Website 70
AR 72

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 74
Playing Cards 83
Card Book 82
Website 84

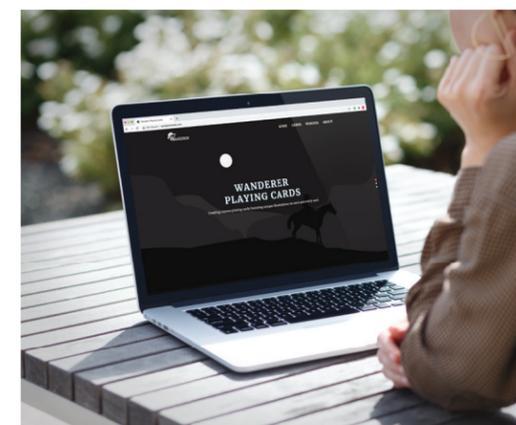
After graduating college and securing my first full-time design job I had an immense amount of free time after work. Time that was formerly used for doing schoolwork was then used to research animals from North America and make fun "geometric" illustrations of them. The second deck in the Wanderer brand 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 86

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.

51

Sketches

Everything great starts when the pen hits the paper.

51

Iterations

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

52

Final Logo

All roads come to an end eventually.

53

WandererCards.com

630.999.4636

dzdezigns.com

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.

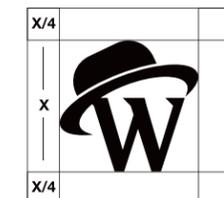
The primary and secondary logo have a standard amount of live area. The area can be determined through doing the x/4 equation. "X" being the height of the logo.

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



December, 17th
2021

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.

Background

What is required for a successful takeoff?

54

Research

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

55

Sketches

Kelly Johnson would blush to see all of the ideation!

55

Playing Cards

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

56

Card Book

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

64

Packaging

Ever wonder how you hold all these amazing things together?

66

Website

The interactive timeline of aviation history.

70

Augmented Reality

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

72

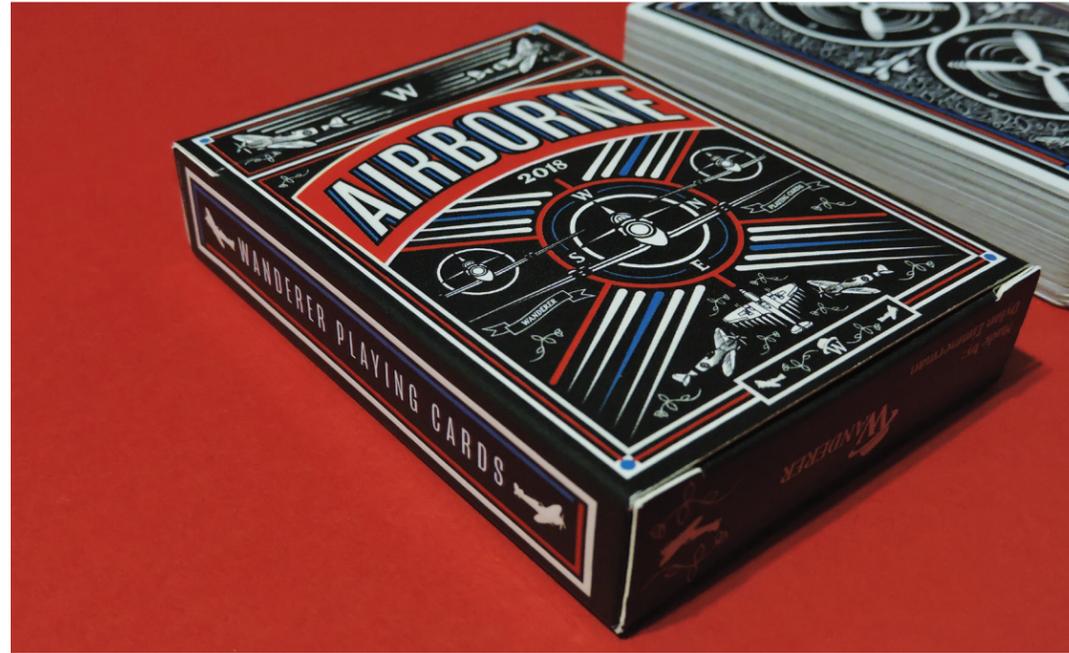
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dzdesigns.com

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Airborne

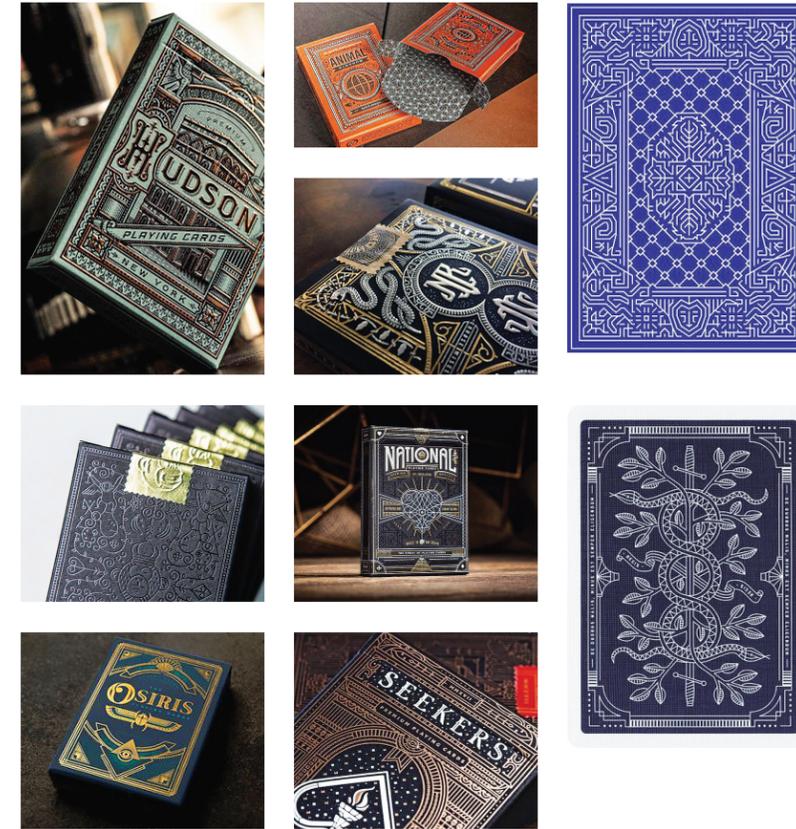
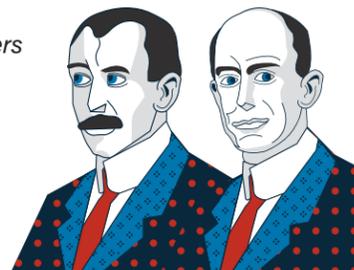


The Wanderer brand takes flight.

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

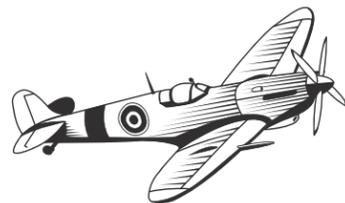
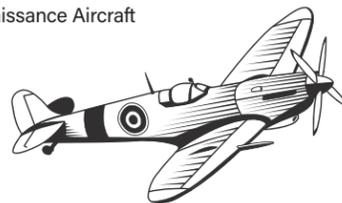
Back of Card Iterations

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.

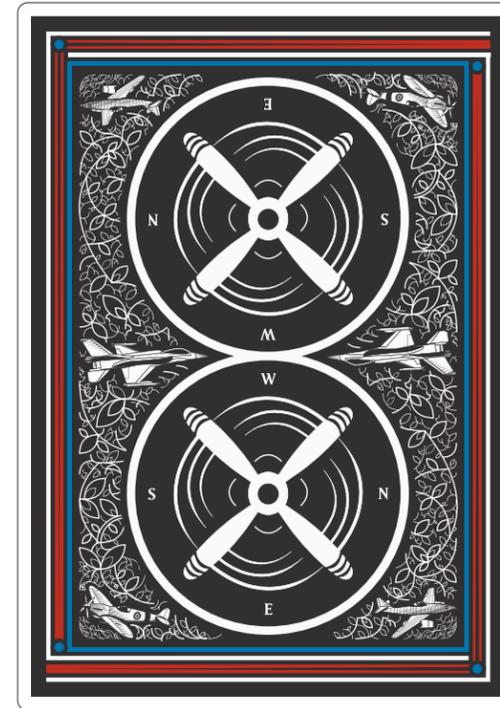
In most of the designs I did I used iconic aviation features that people would easily recognize. I included things like propellers and planes. I also decided that I would use the blue and red accent colors to complement the other black and white features on the cards. I decided it wouldn't be bad to 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



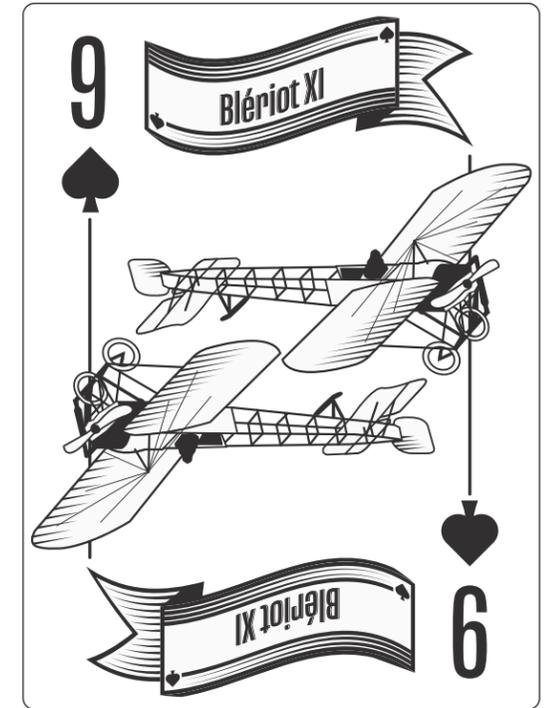
Final Back Design



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

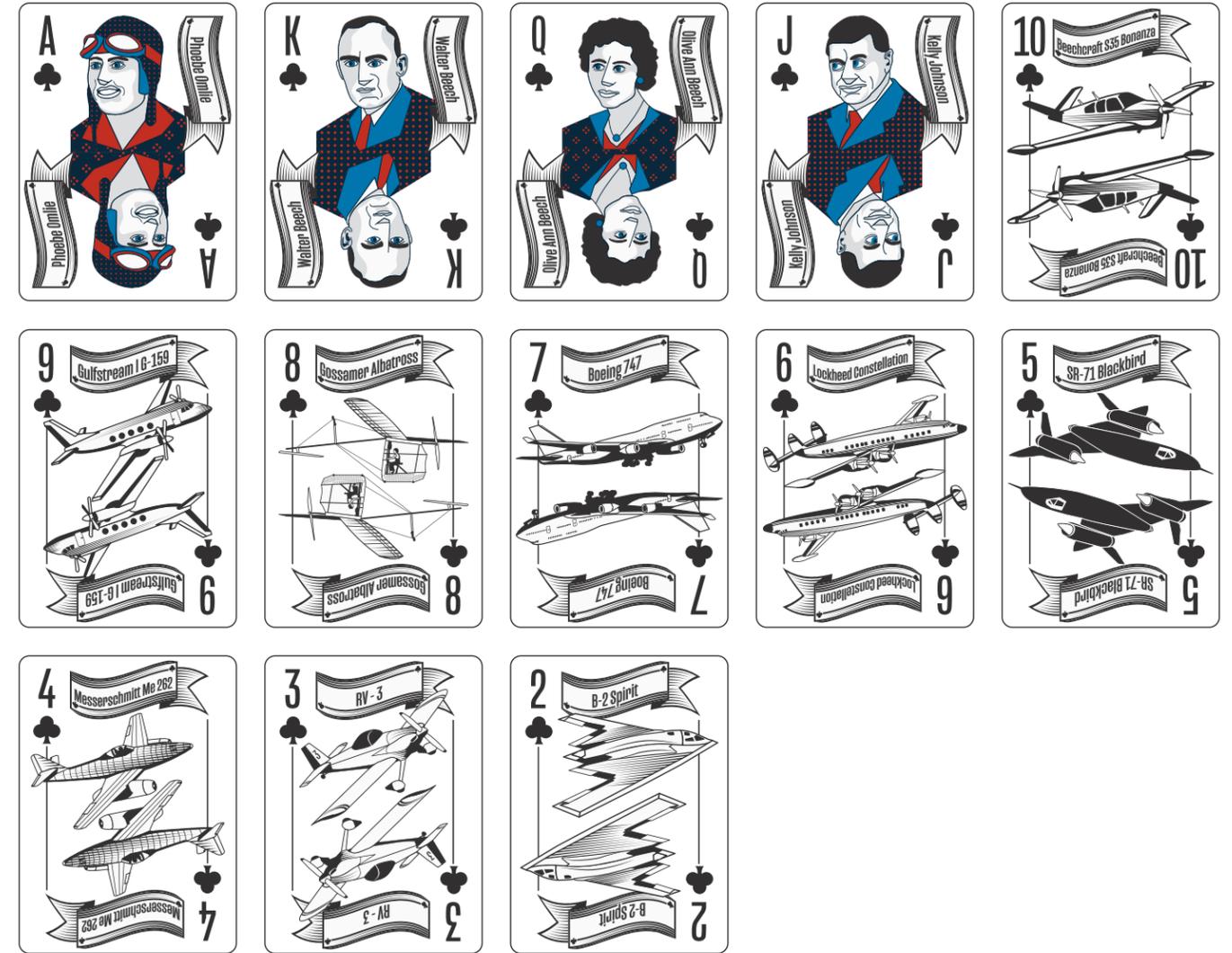


Front Card Designs

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

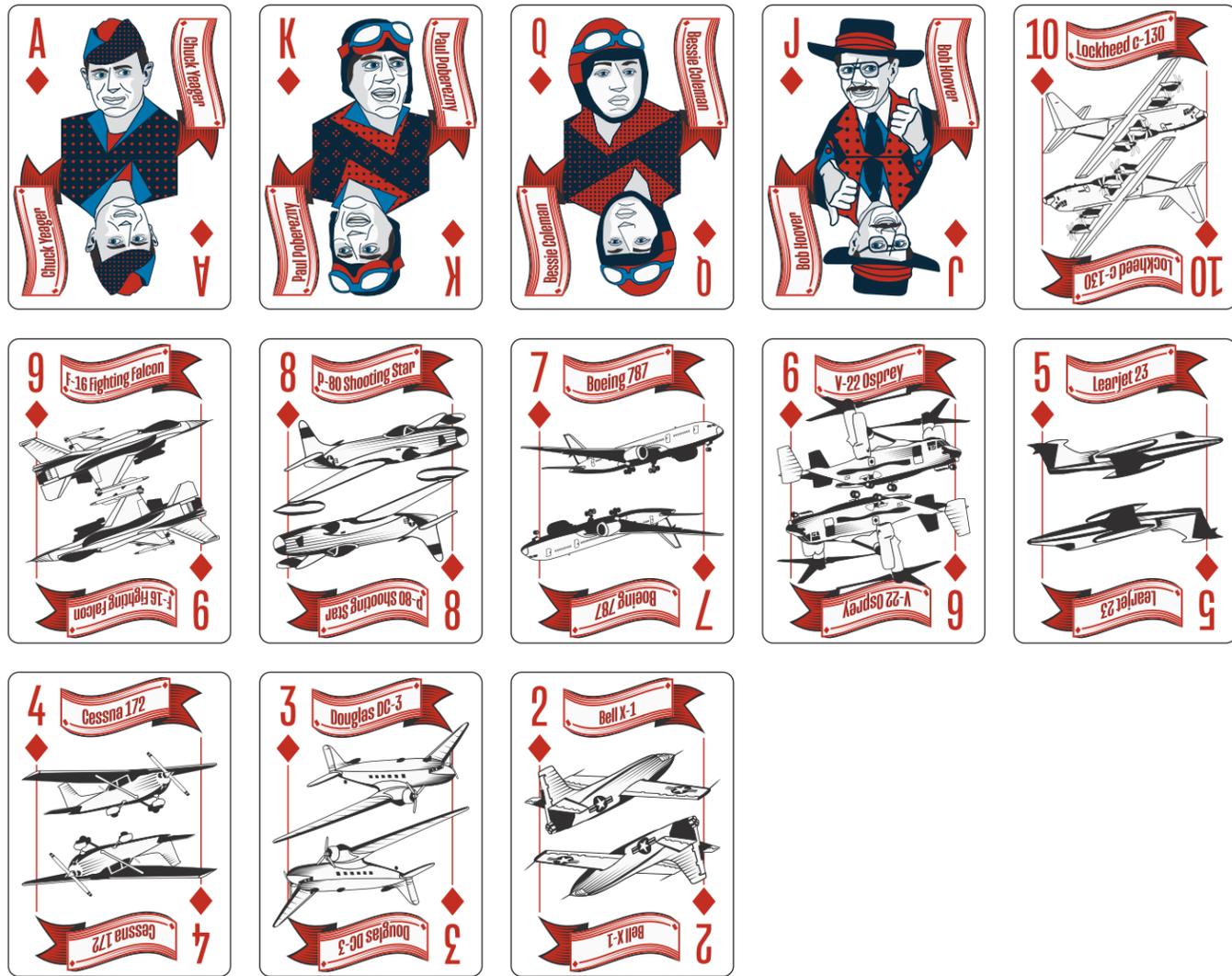
"Be quick, be quiet and be on time."

— Clarence "Kelly" Johnson

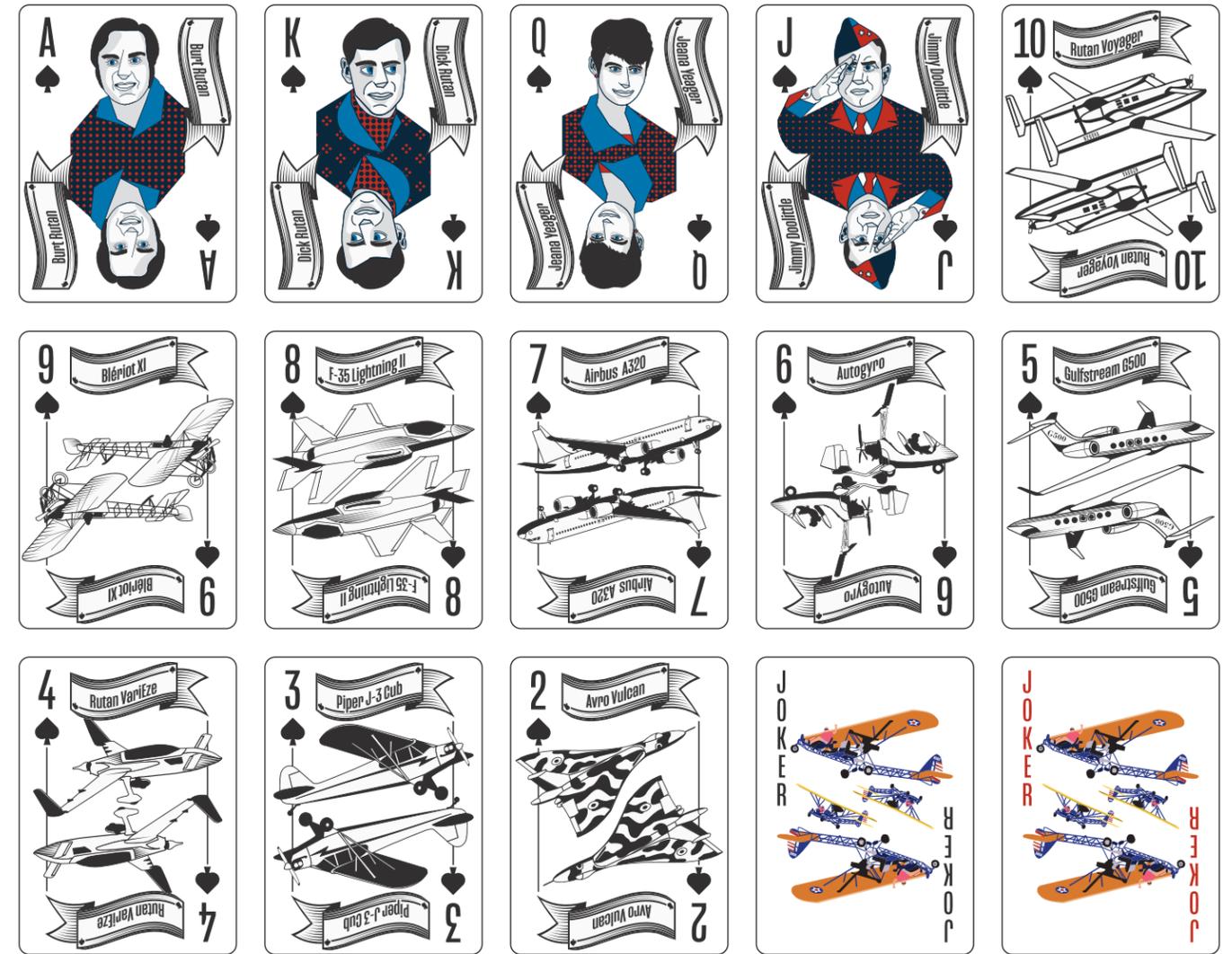


Front Card Designs

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.

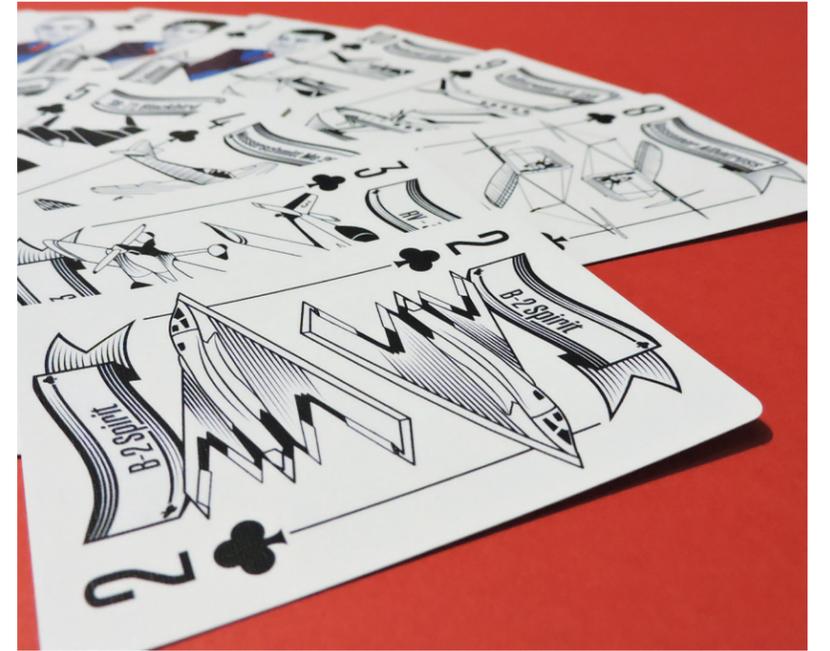


Final Airborne Deck

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."

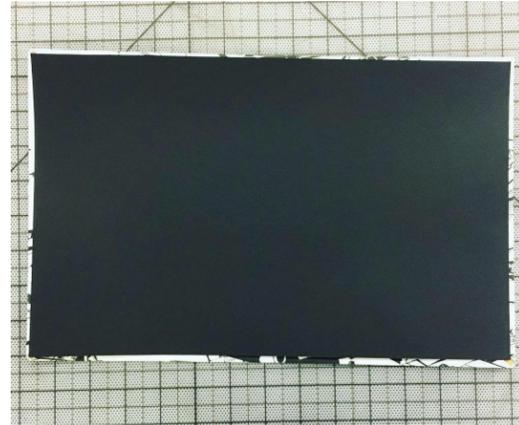
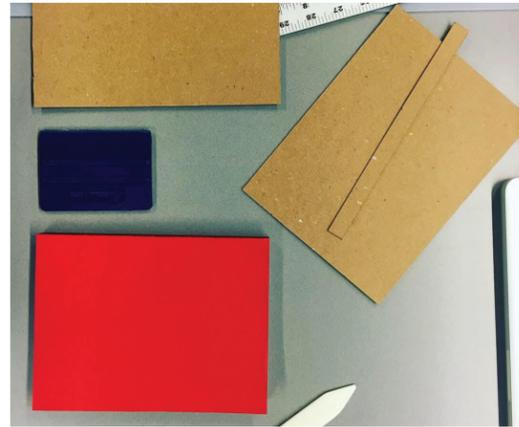
I am super grateful to their company for allowing me to get these books printed and this end of the project fulfilled.

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.

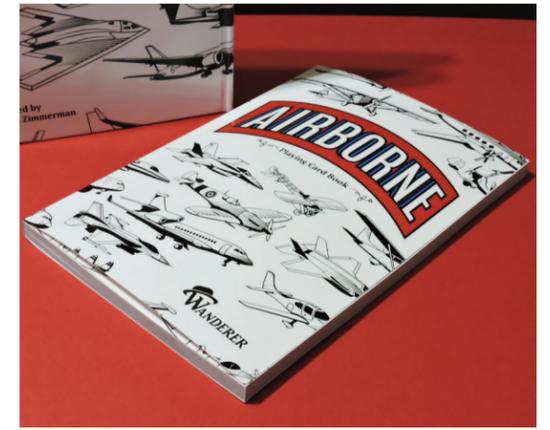
Seeing as this was the first book I've ever made by hand, there were a few noticeable flaws in the production of this book. The spine was a little bit too short resulting in the top cover not closing all the way; to remedy this I added a little latch feature with some Velcro materials. Not to mention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



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.

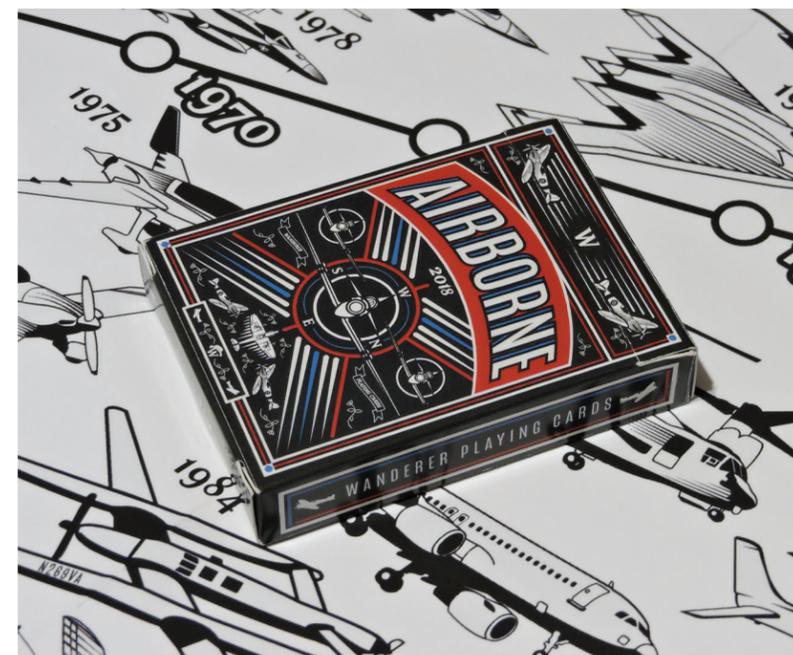
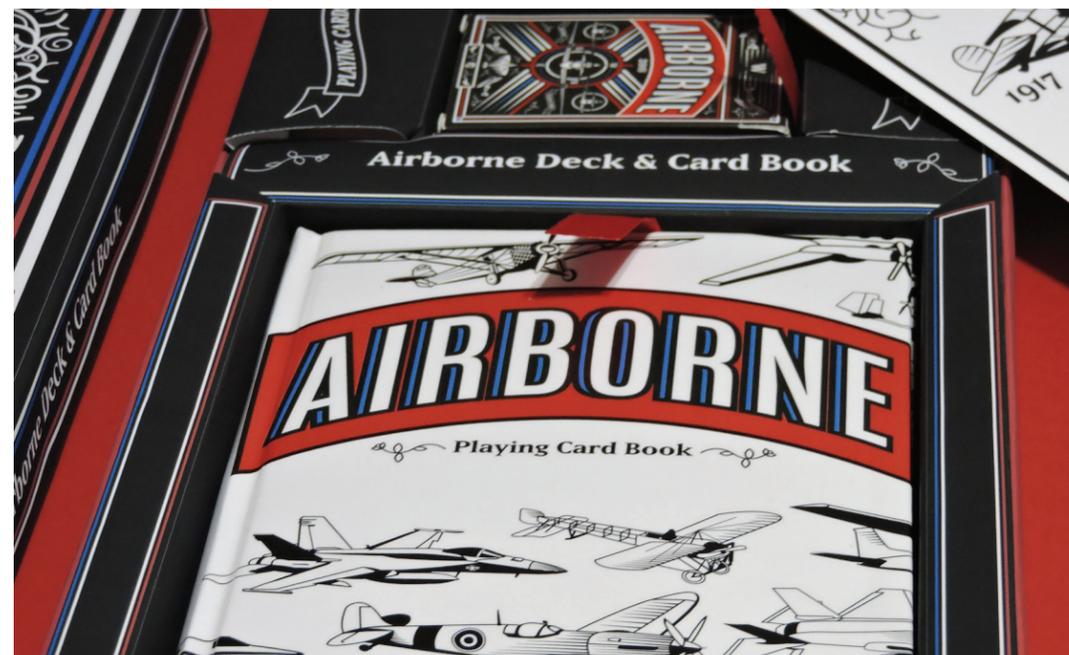
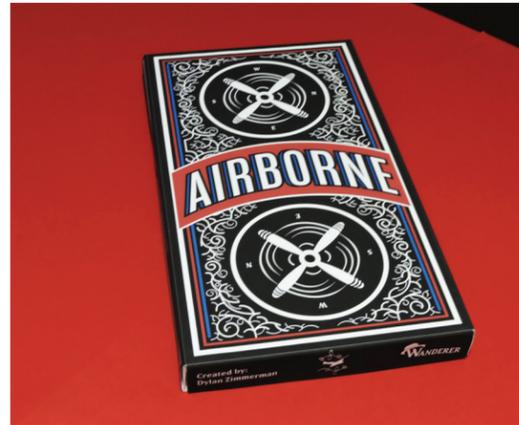


Final Package Design

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.

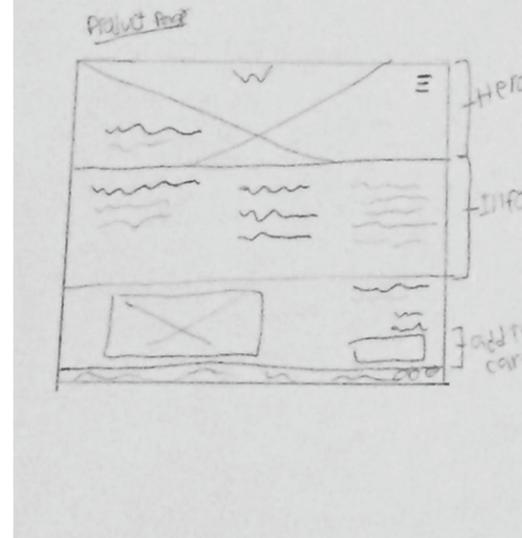
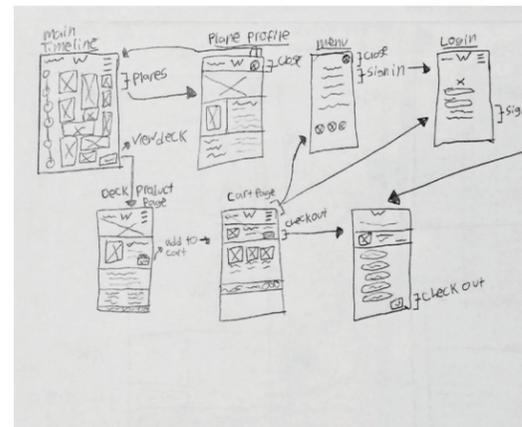
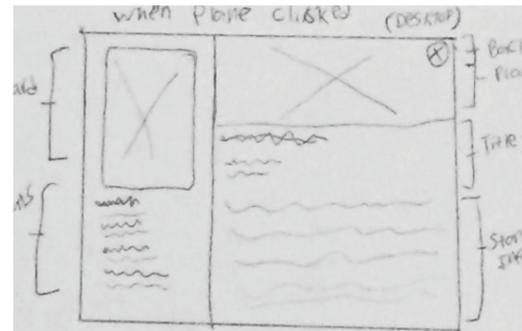
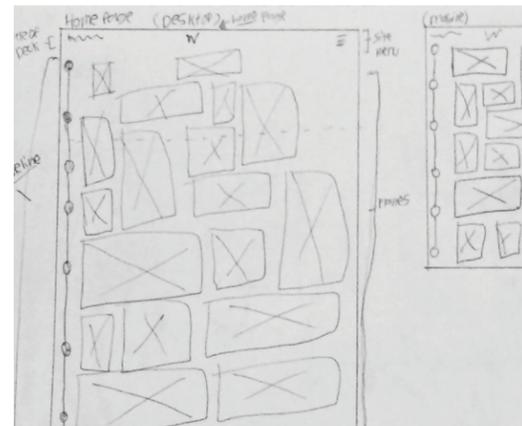


Airborne Interactive Site

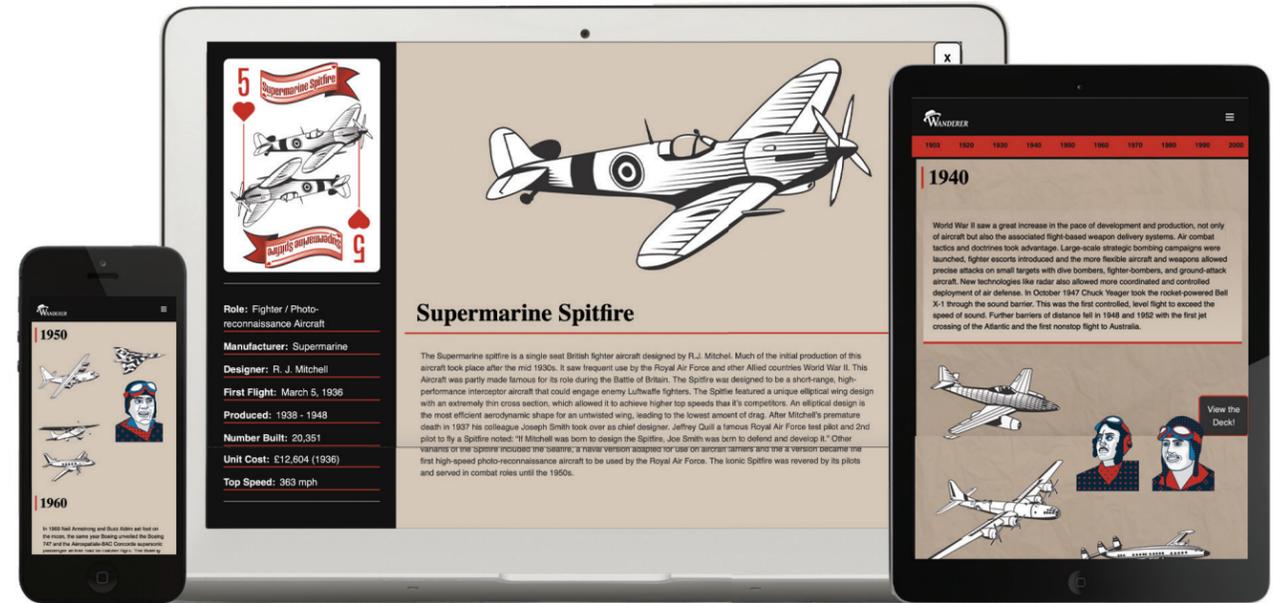
Research & Concepts

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.

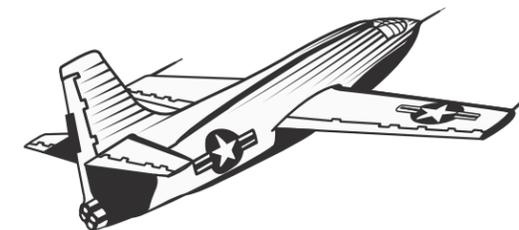
When it came to actually coding the site that's when I ran into the most trouble. Figuring out the modals, and masonry grid proved to be the hardest aspect of the project. I think the average user would be appreciative of the site. It functions well, it's straightforward and the site shows off all of 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.

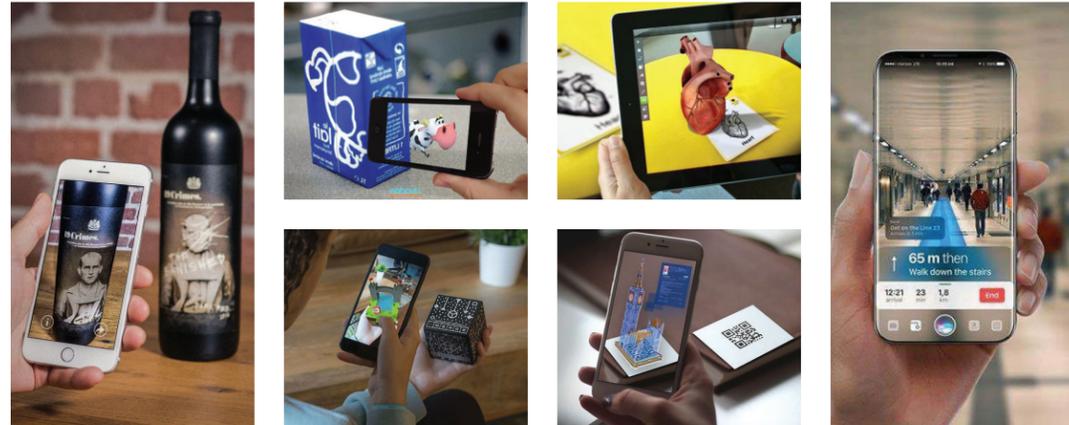
All in all I believe that this technology will play a massive part in the future of design. And, in the case of Wanderer, education.



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



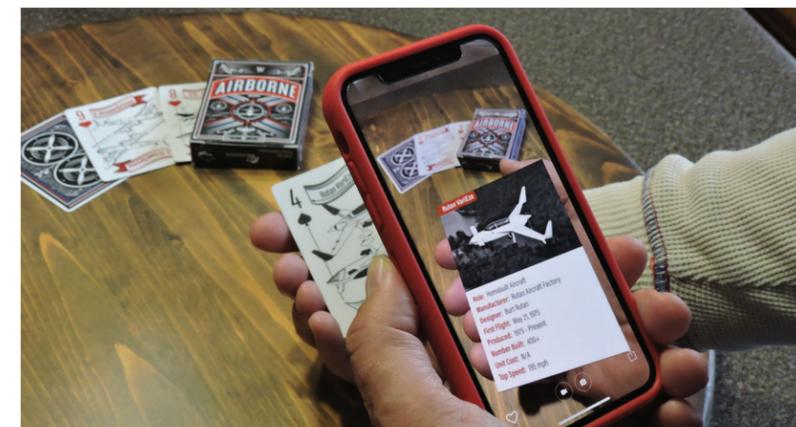
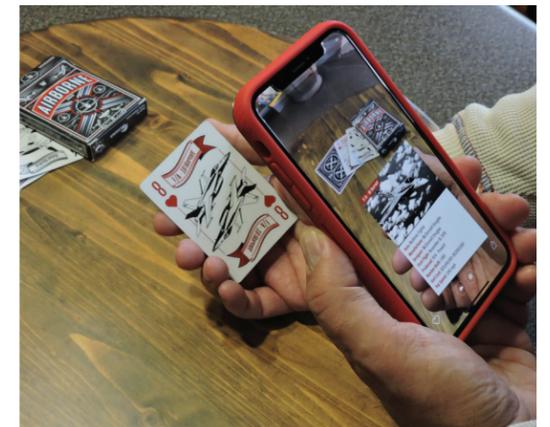
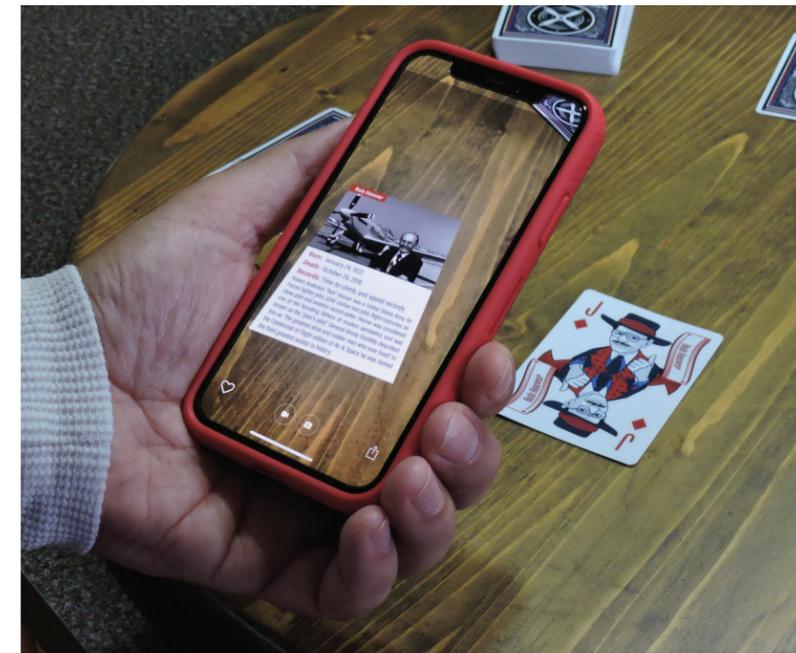
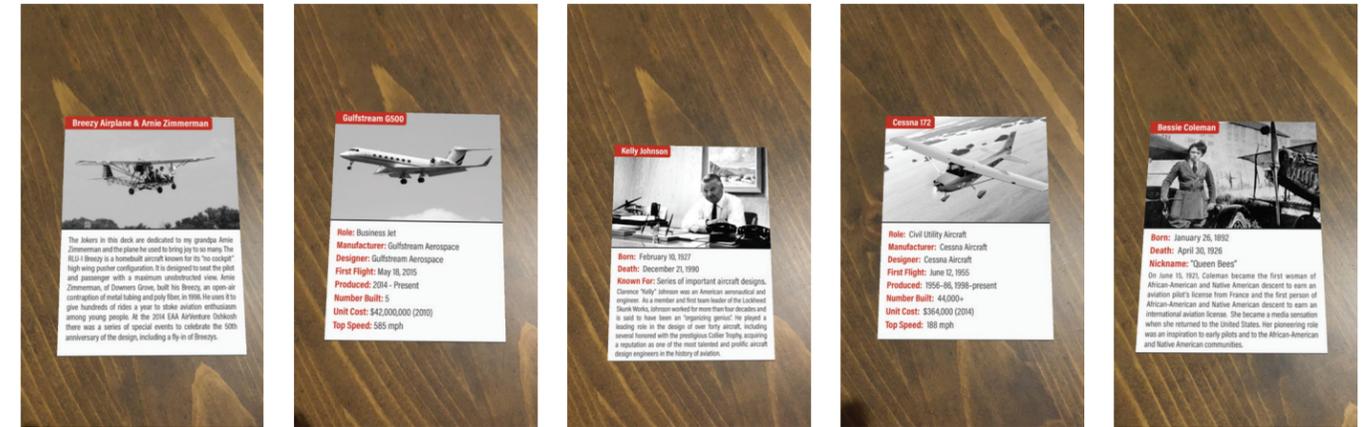
Role: Multirole Fighter
Manufacturer: McDonnell Douglas
Designer: McDonnell Douglas
First Flight: November 18, 1978
Produced: 1974 - Present
Number Built: 1,480
Unit Cost: \$29,000,000 - \$57,000,000
Top Speed: 1,190 mph

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 rattle snakes 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.

74

WandererCards.com

Playing Cards

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

75

630.999.4636

Card Book

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

82

dzdezigns.com

Website

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

84

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.

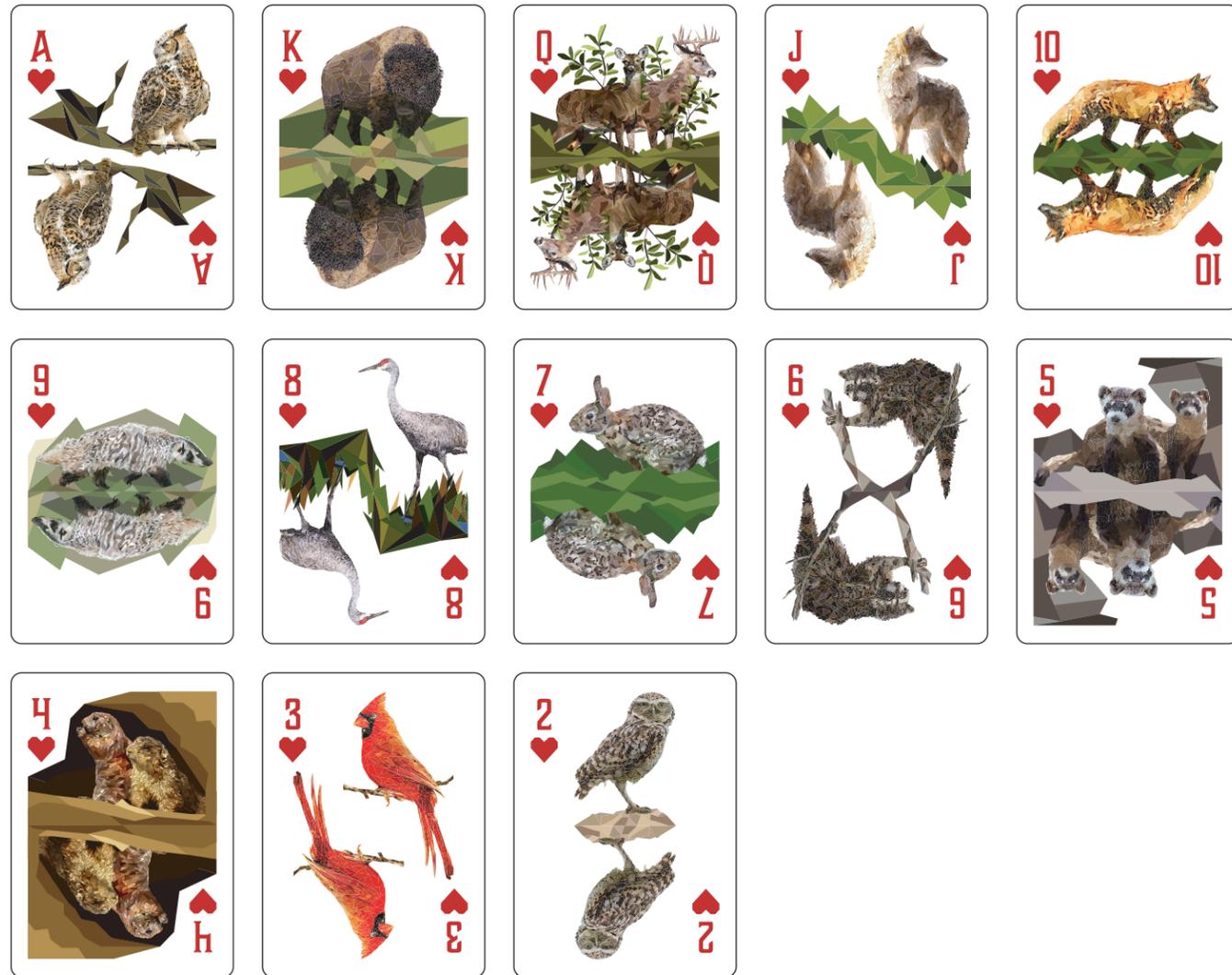
The bald eagle is a sacred bird in some North American cultures, and its feathers are central to many religious and spiritual customs among Native Americans. Eagles are considered spiritual messengers between gods and humans by some cultures. The Lakota give an eagle feather as a symbol of honor to person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

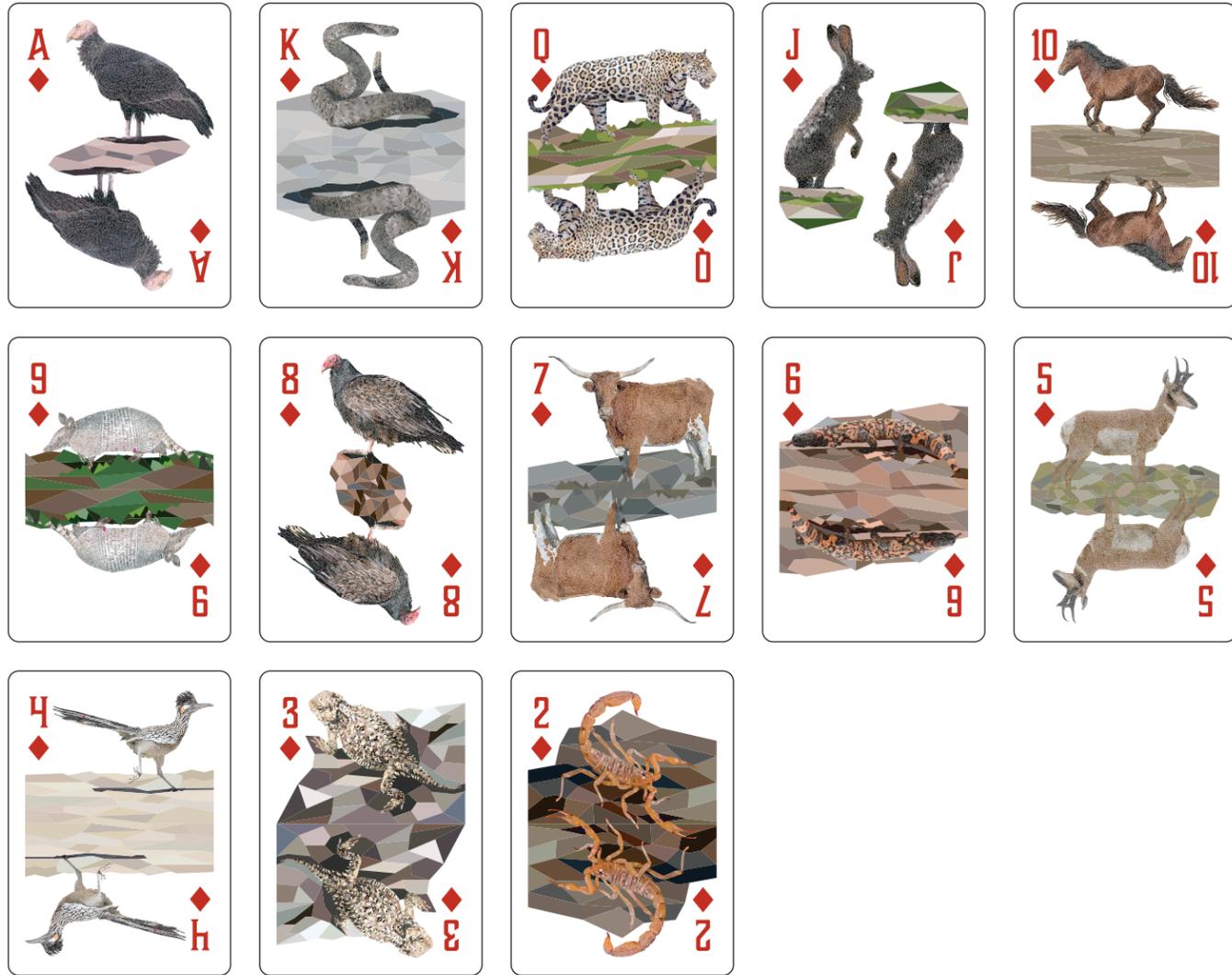
Although grizzlies are of the order Carnivora and have the digestive system of carnivores, they are normally omnivores: their diets consist of both plants and animals. They have been known to prey on large mammals, when available, such as moose, elk, caribou, white-tailed deer, mule deer, bighorn sheep & 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.



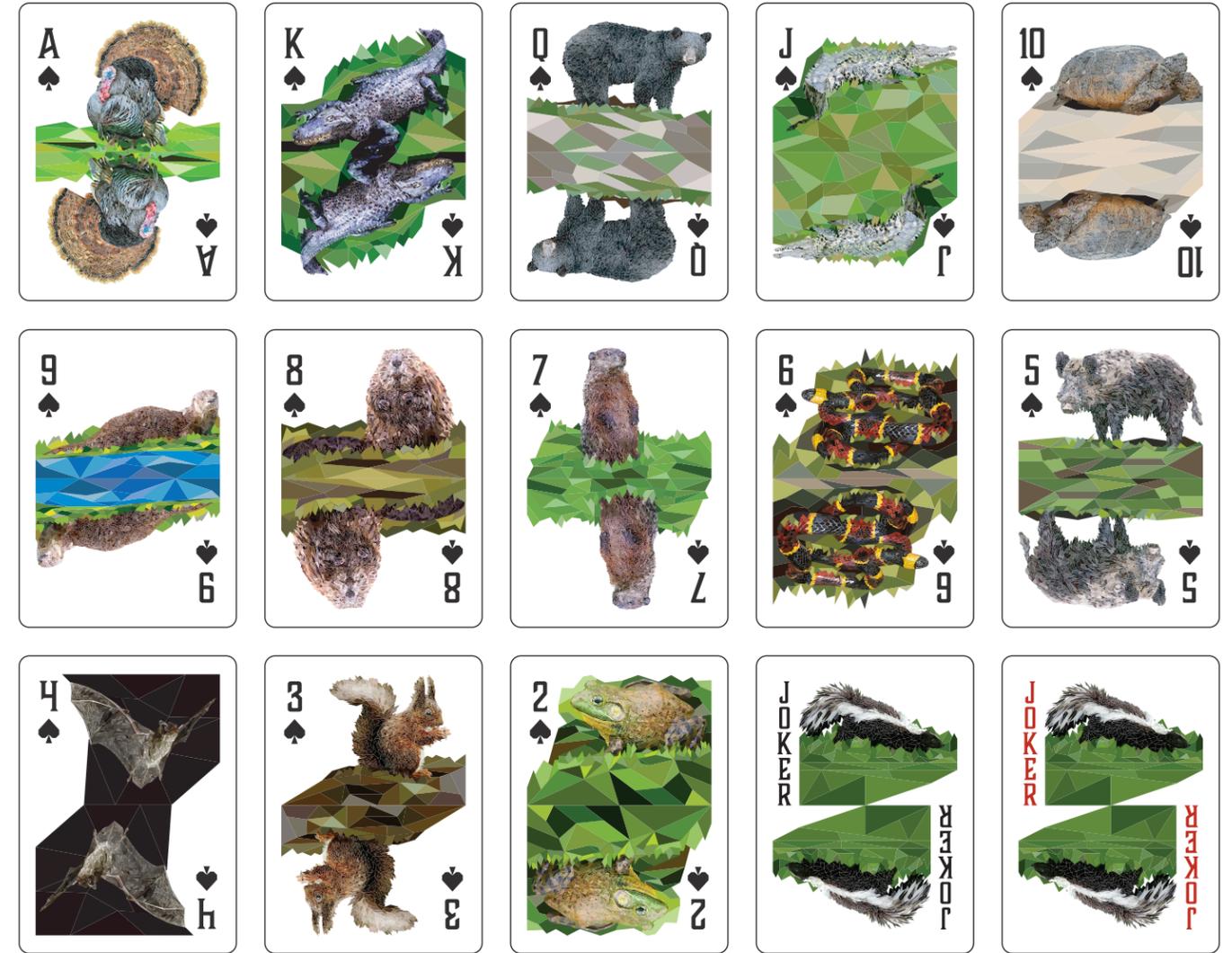
North American Animals

Front Card Designs

Diamonds



Spades



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.



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

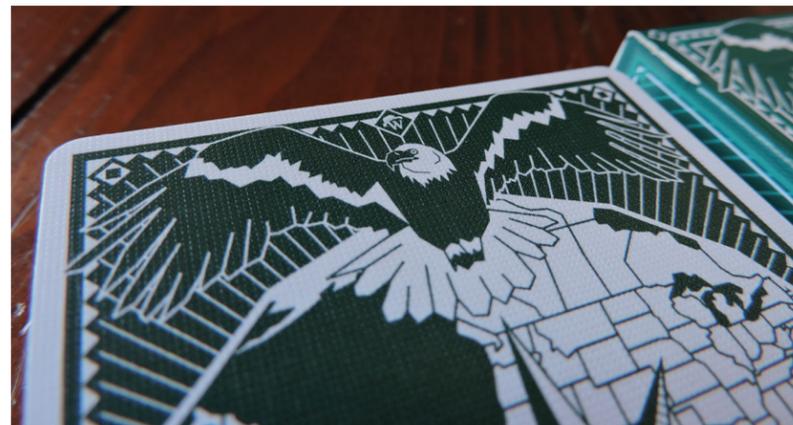
The final product turned out great, the contrast in colors turned out to be very eye-popping. The stock of the actual cards is a very light and has a nice texture coming through the turquoise color. All the animal illustrations retained their vibrant colors which I was very pleased with. All the small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

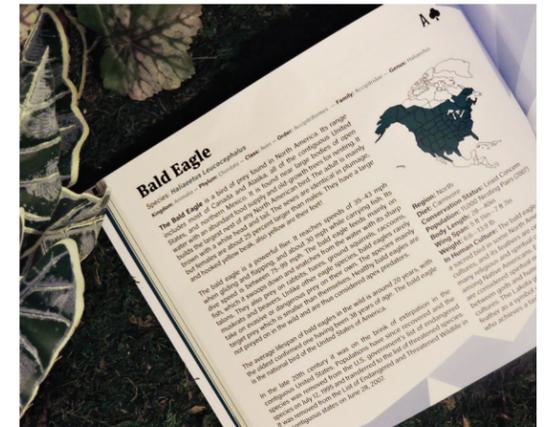
Final Card Book

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

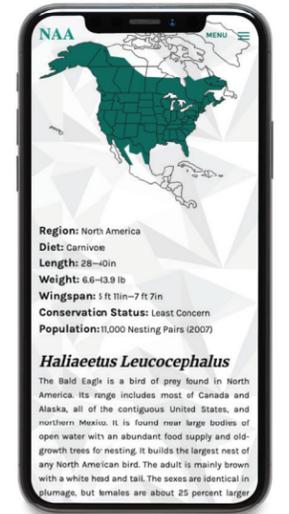
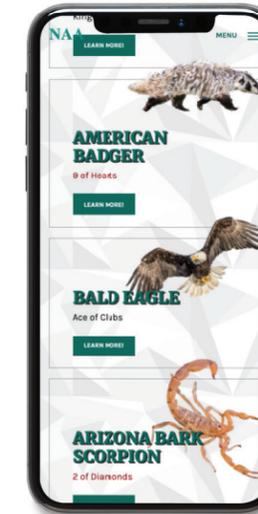
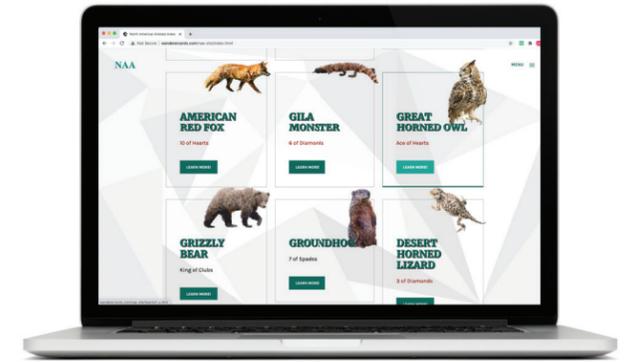
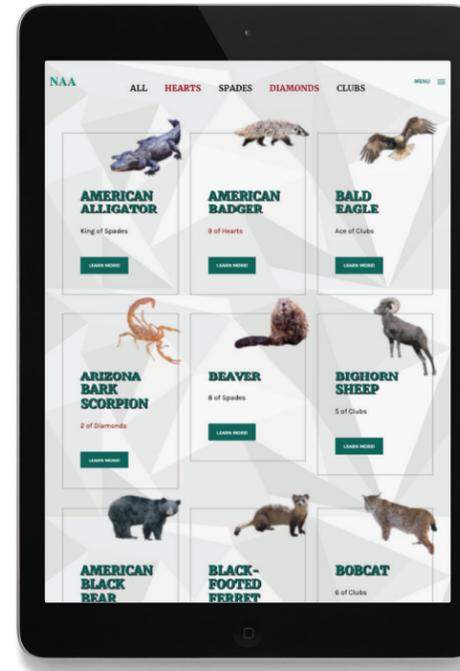


North American Animals Index

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.



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:

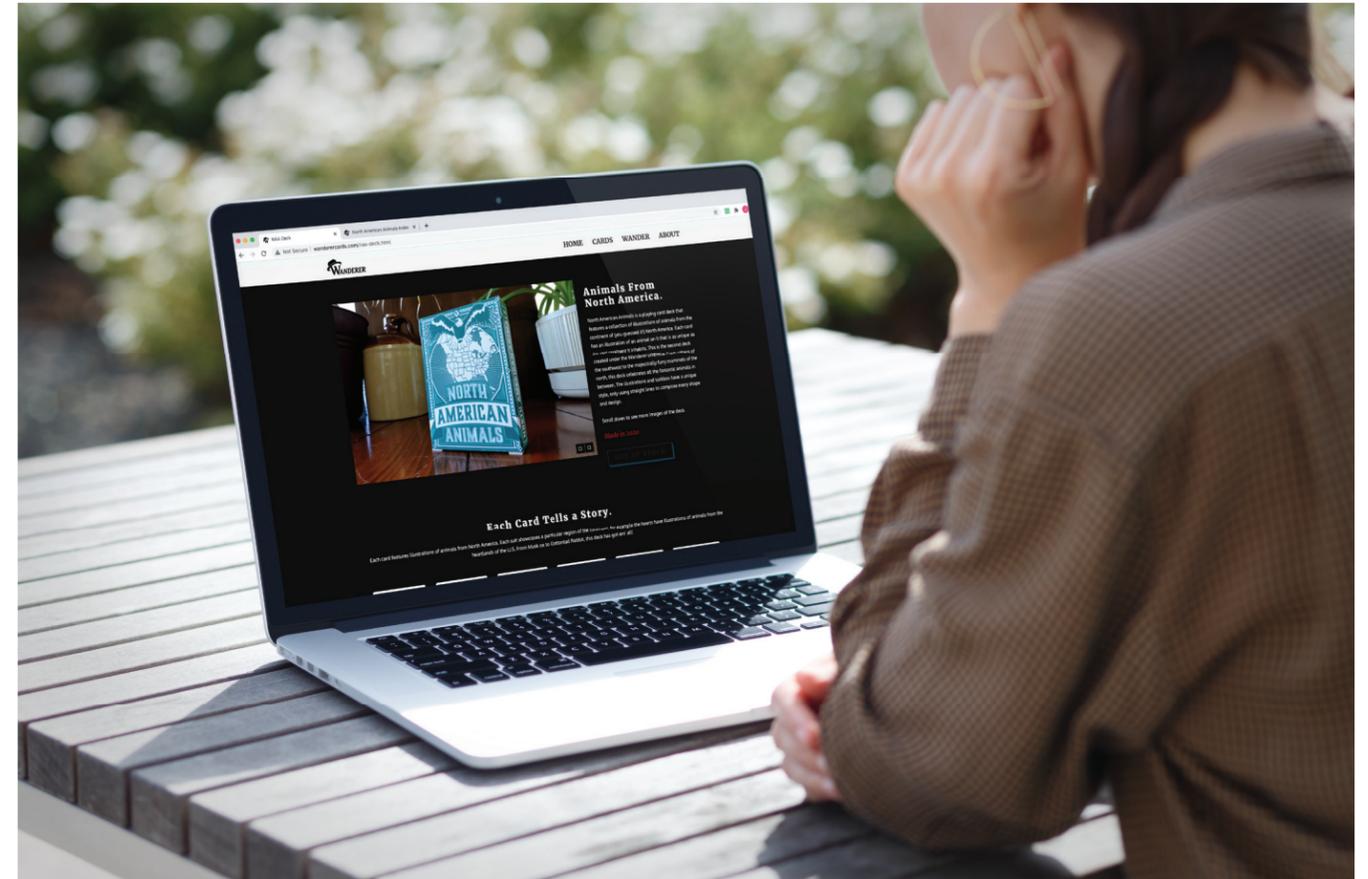
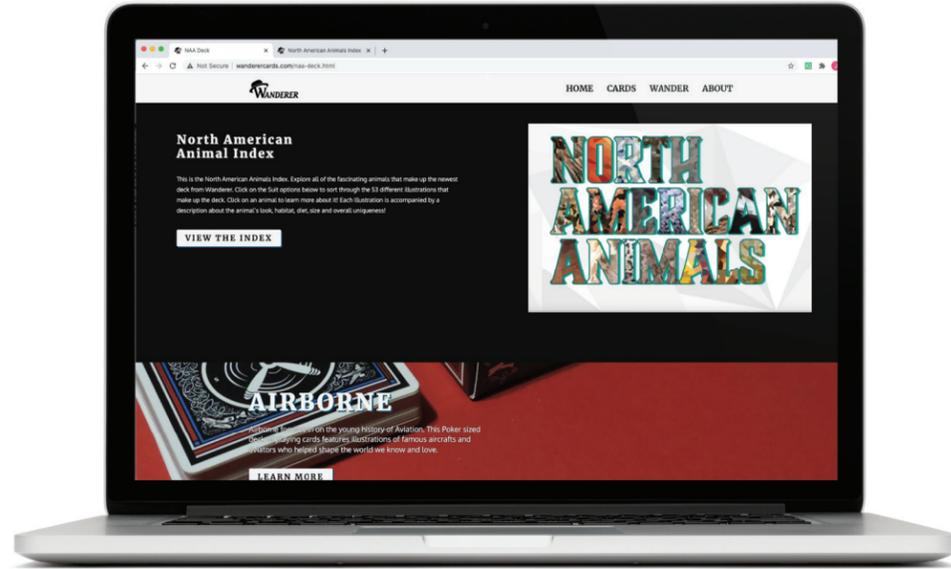
Dylan Zimmerman
Great Designer!

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
dzdezigns.com
630-999-4636



Digital home of the most unique playing cards.

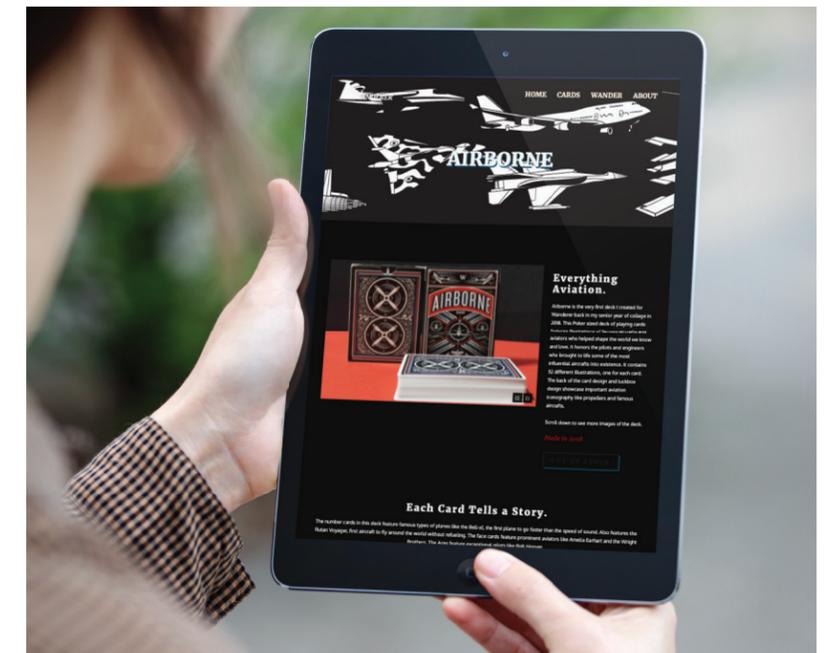
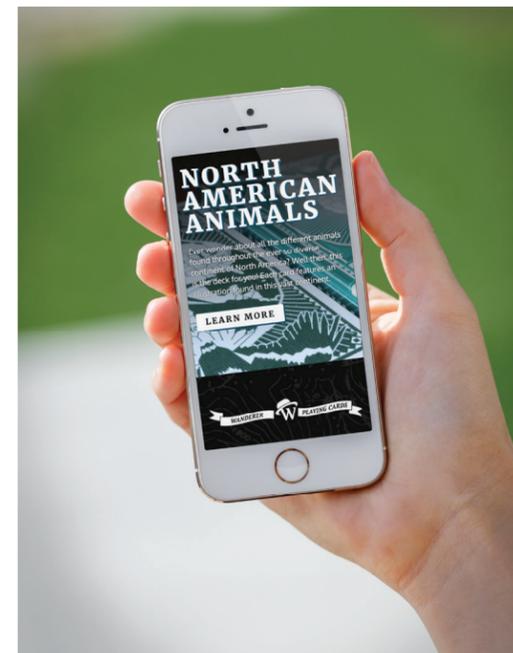
Every company needs a digital home these days, Wanderer is no different. The Wanderer website is where customers can go to look at and purchase new decks of playing cards. Owners of the decks can go to the site and look at all the interactive companion sites for each deck. The site is the home to the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

dzdezigns.com/wanderer

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



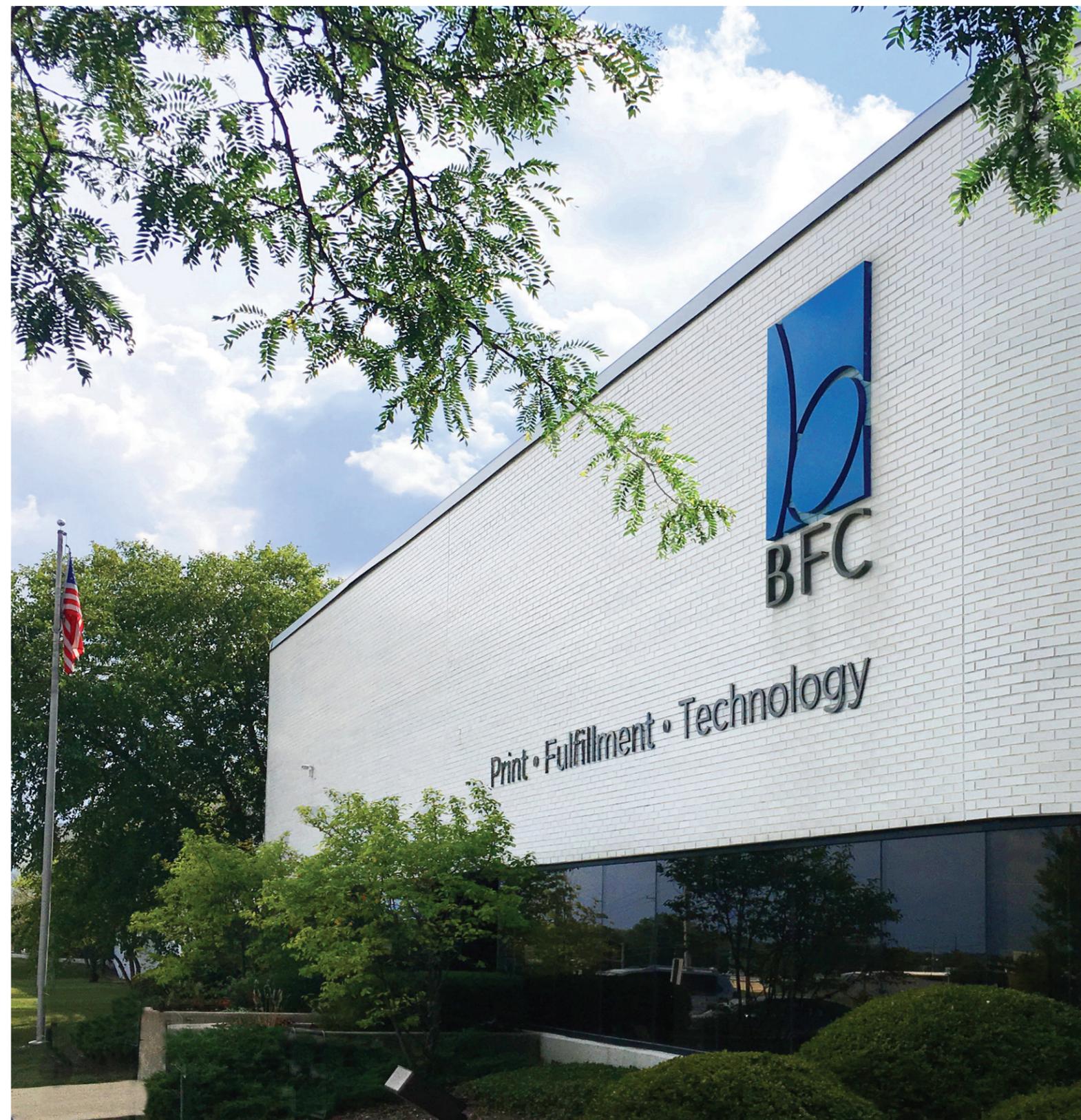
BFC was the first company I worked at full-time as a Graphic Designer. At BFC I wore many different hats, never doing the same thing each day. I primarily worked on BFC's marketing efforts, designing corporate brochures, tradeshow graphics, sell sheets, marketing emails, the company website and everything 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	90
<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	104
<i>Membership Items</i>	
Batavia United Way	106
<i>Matching Gift Challenge Set</i>	
<i>211 Posters & Billboards</i>	
<i>Covid-19 Social Posts</i>	
Weber Grill	112
<i>Store Posters</i>	
BTB Logistics	114
<i>Welcome Box</i>	
<i>Welcome Letter</i>	





BFC

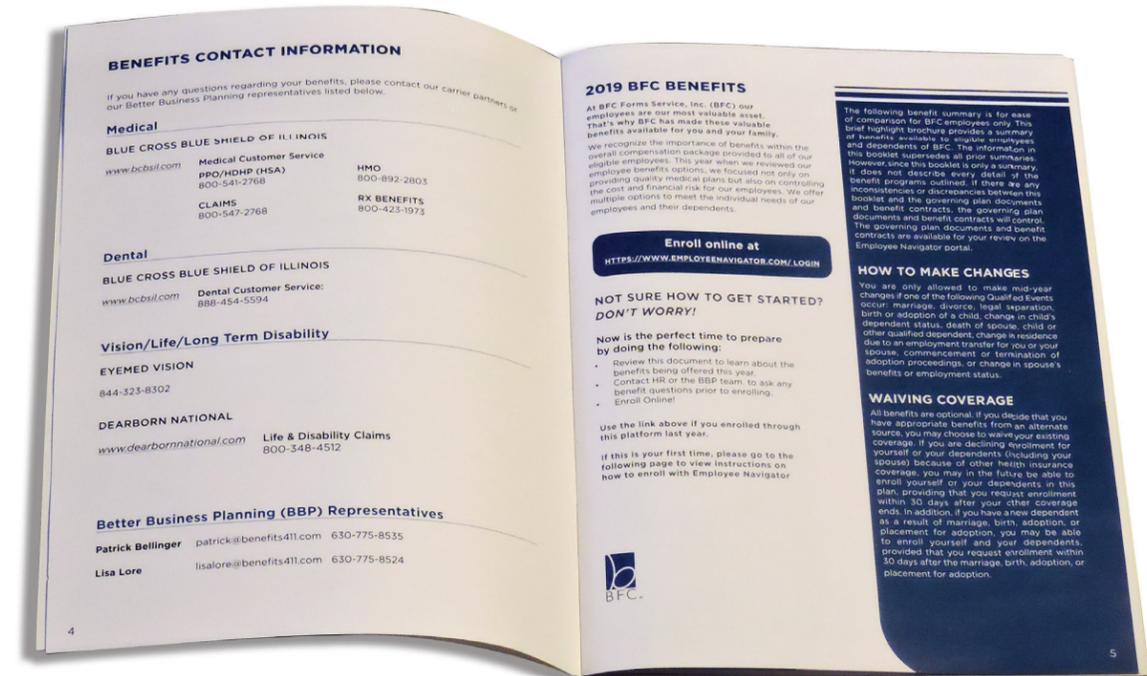
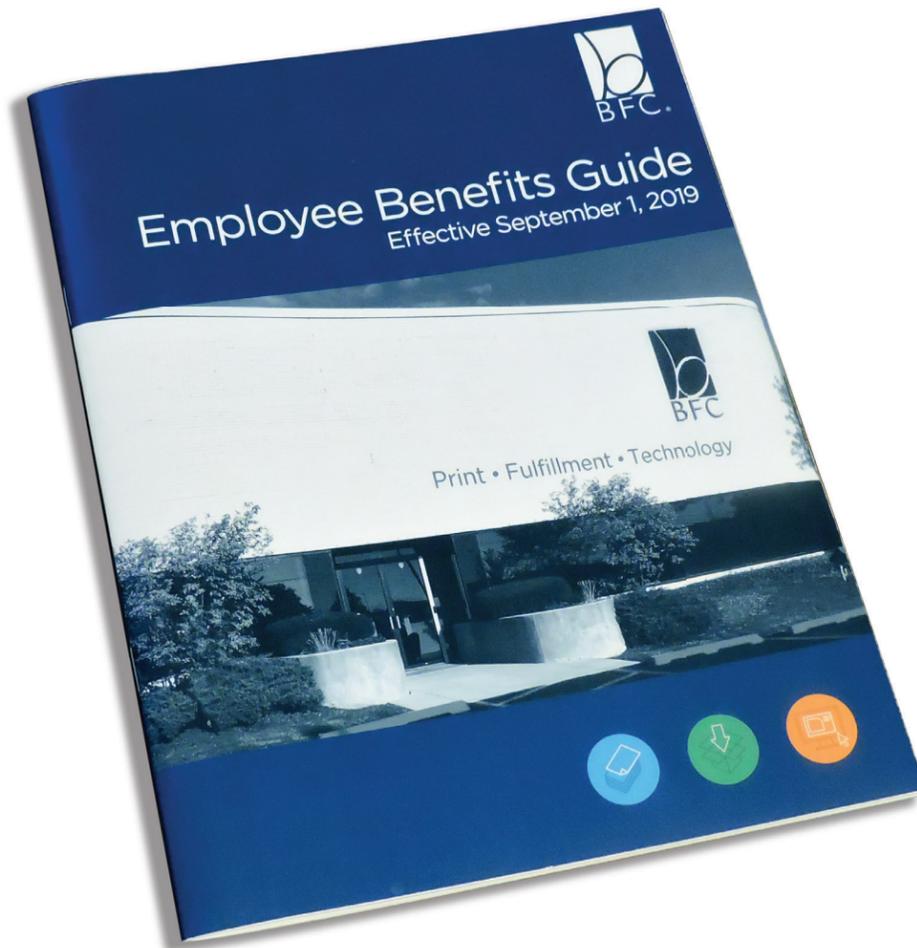
Benefits Guide

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 PPO/HDHP (HSA) 800-541-2768
 HMO 800-892-2803
 CLAIMS 800-547-2768
 RX BENEFITS 800-425-1973

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 lisalore@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 to 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.EMPLOYEE NAVIGATOR.COM/LOGIN](https://www.employee navigator.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



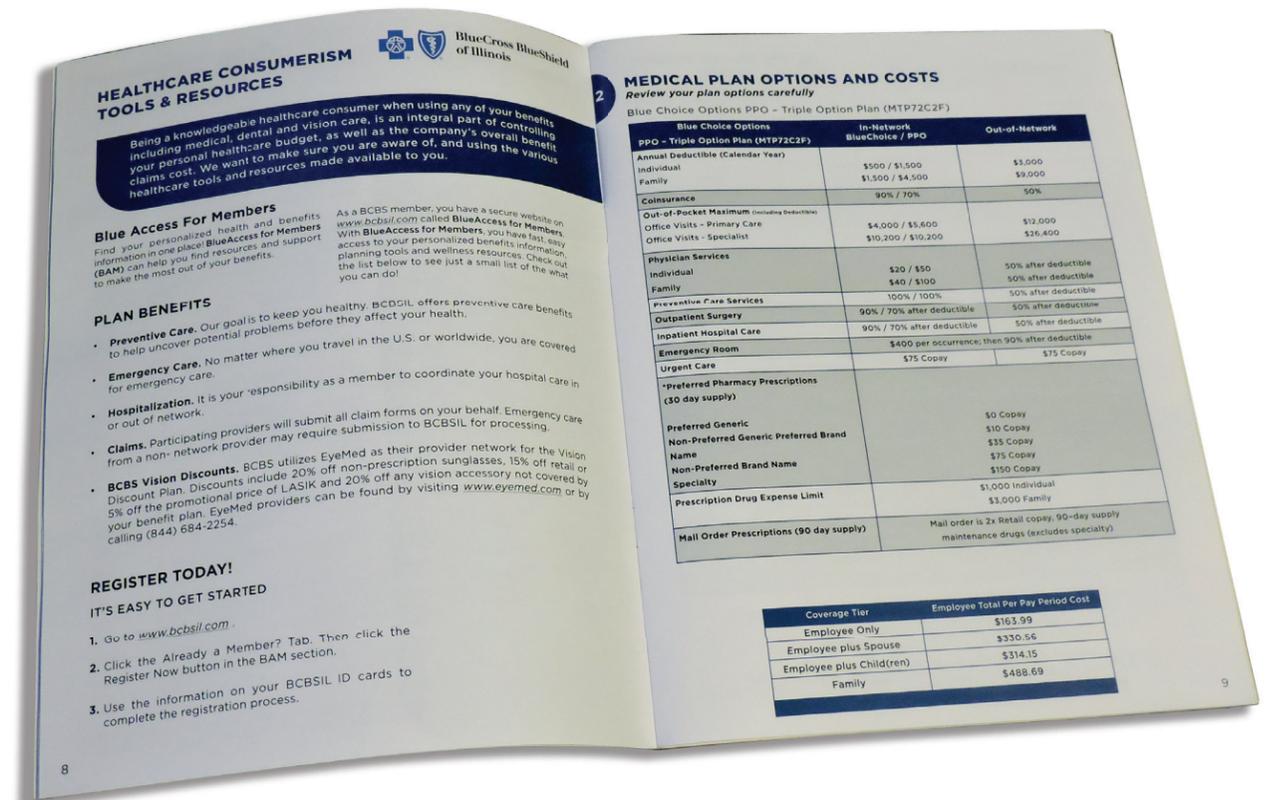
The following benefit summary is for ease of comparison for BFC employees only. This brief highlights benefits provided to employees and dependents of BFC. The information in this booklet supersedes all prior summaries. However, since this booklet is only a summary, it does not describe every detail of the benefit programs outlined. 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 new dependents 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 from a non-network provider may require submission to BCBSIL for processing.
- 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

- Go to www.bcbsil.com.
- Click the Already a Member? Tab. Then click the Register Now button in the BAM section.
- 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 (MTP72C2F)

Blue Choice Options PPO - Triple Option Plan (MTP72C2F)	In-Network BlueChoice / PPO	Out-of-Network
Annual Deductible (Calendar Year)	\$500 / \$1,500	\$3,000
Individual	\$1,500 / \$4,500	\$9,000
Family		
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%	50% 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
Non-Preferred Brand Name		\$35 Copay
Specialty		\$75 Copay
Prescription Drug Expense Limit		\$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 
- 2** Library of Controlled Documents 
- 3** Personalized Documents 
- 4** Deliver 
- 5** Manage & Recall 

BFCprint.com

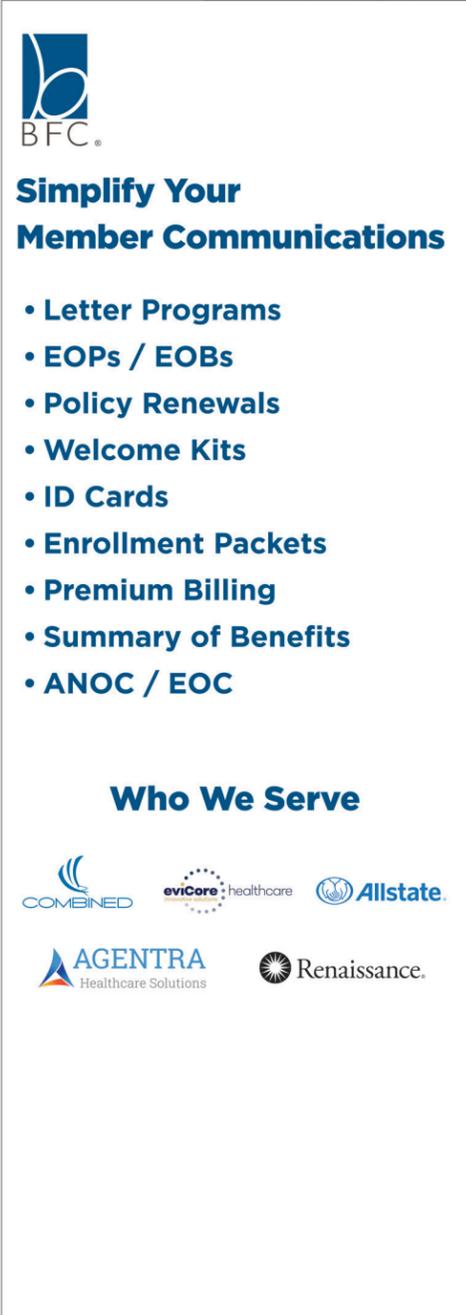
Front

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





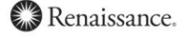
Simplify Your Member Communications

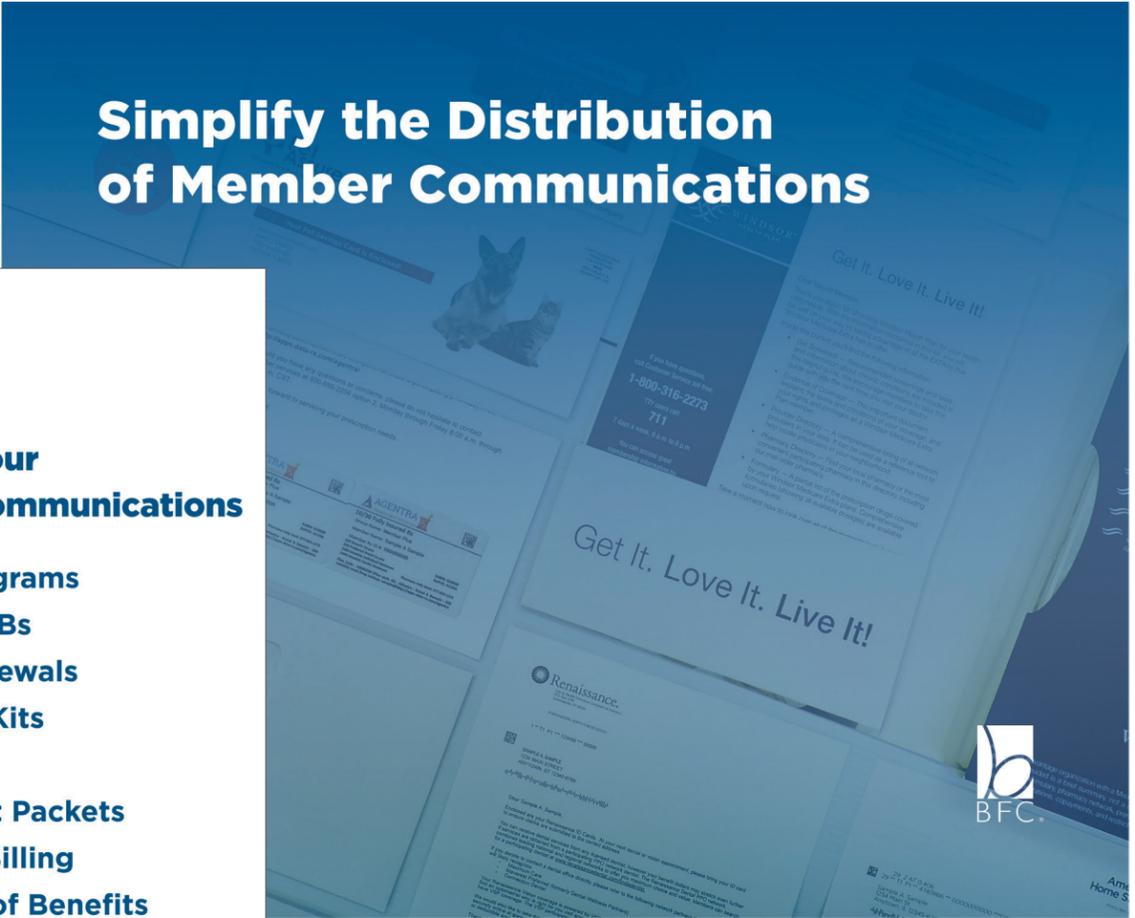
- Letter Programs
- EOPs / EOBs
- Policy Renewals
- Welcome Kits
- ID Cards
- Enrollment Packets
- Premium Billing
- Summary of Benefits
- ANOC / EOC

Who We Serve









TRADESHOW EMAIL





Simplify Your Member Communications

- 1** Data Feed 
- 2** Library of Controlled Documents 
- 3** Personalized Documents 
- 4** Deliver 
- 5** Manage & Recall 

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

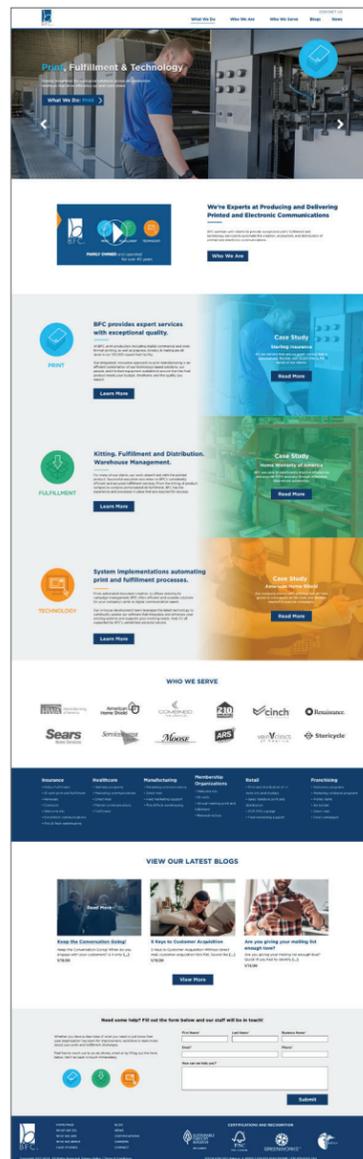
When I first started at BFC I was tasked with refreshing the BFC website. I started by updating the imagery on the site, taking some better photos of the facilities found in the building. I decided to keep a similar layout the old site provided, mostly just formalizing the typography of the site. Making 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.

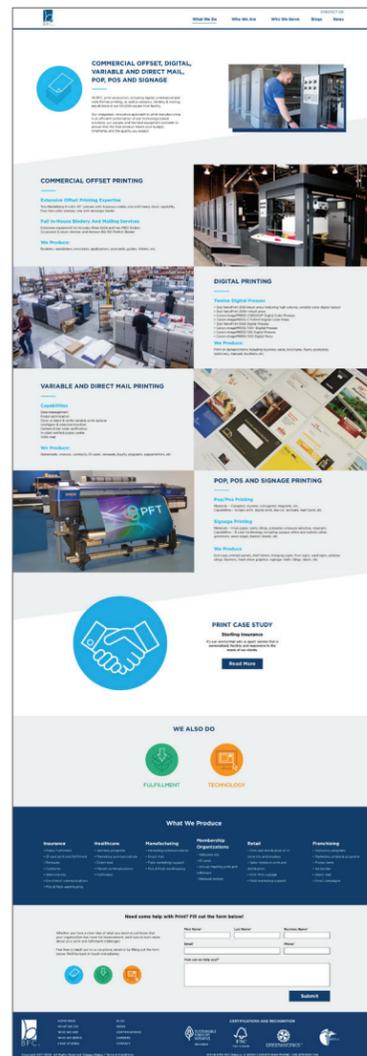
Blue for Print, Green for Fulfillment & Orange for Technology.

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

Home Page



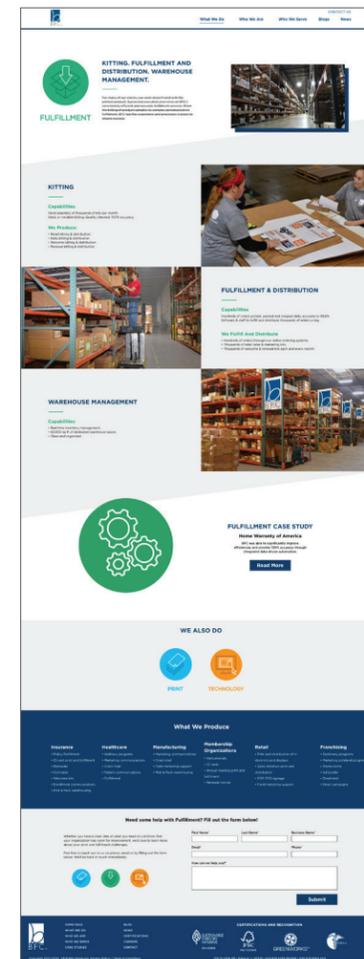
Print Page



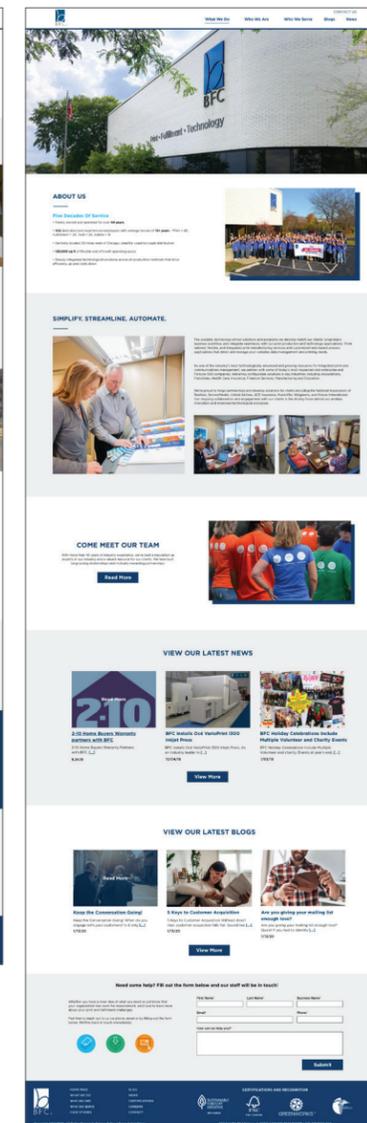
Technology Page



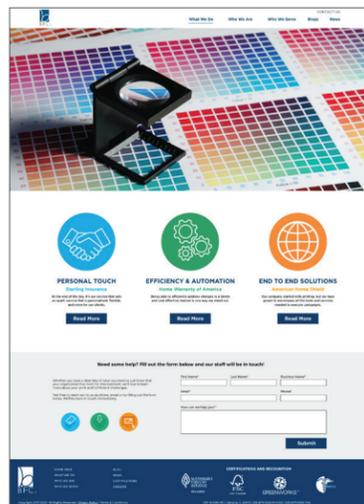
Fulfillment Page



About Us Page



Case Study Page



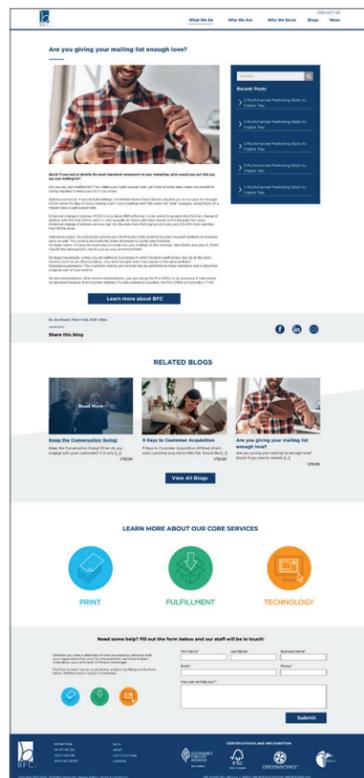
Technology Case Study Page



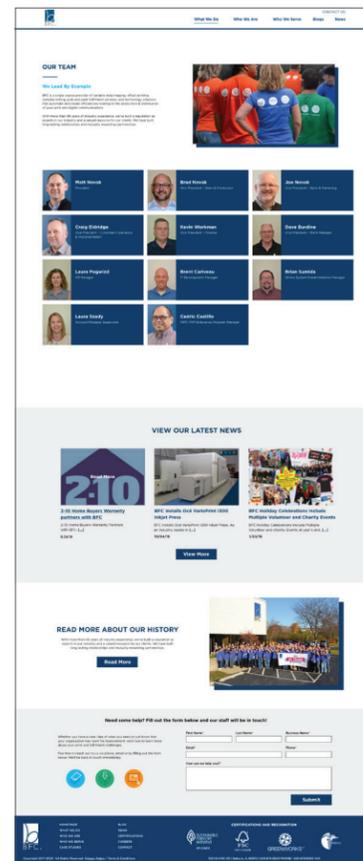
Fulfillment Case Study Page



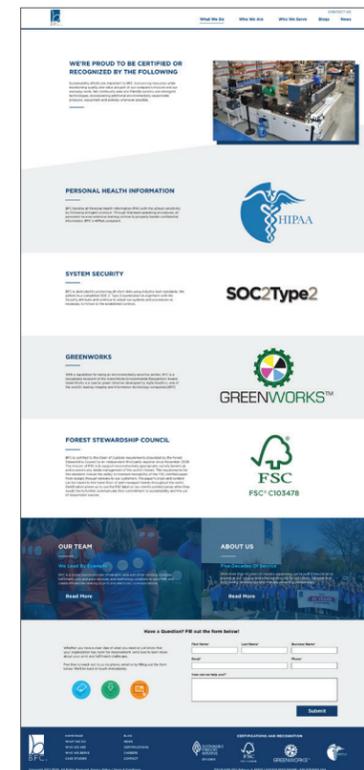
Blog Page



Our Team Page



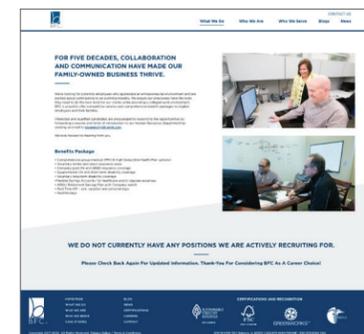
Certifications Page



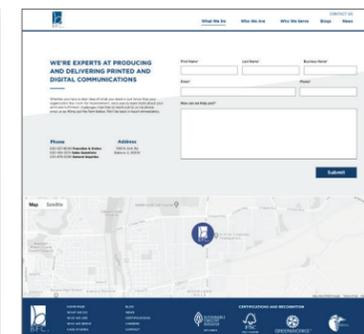
Who We Serve Page



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.

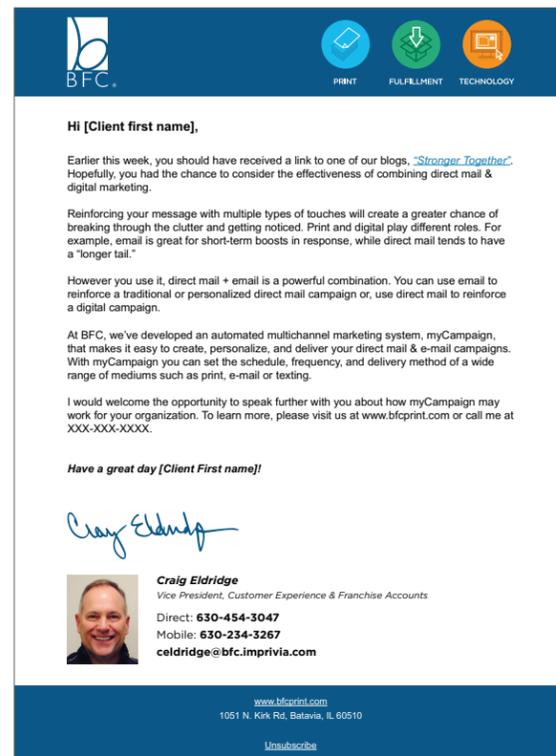
The emails feature BFC's PFT Icons at the head of the email. Each email includes the sales rep's personal signature, photo and contact details.

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.

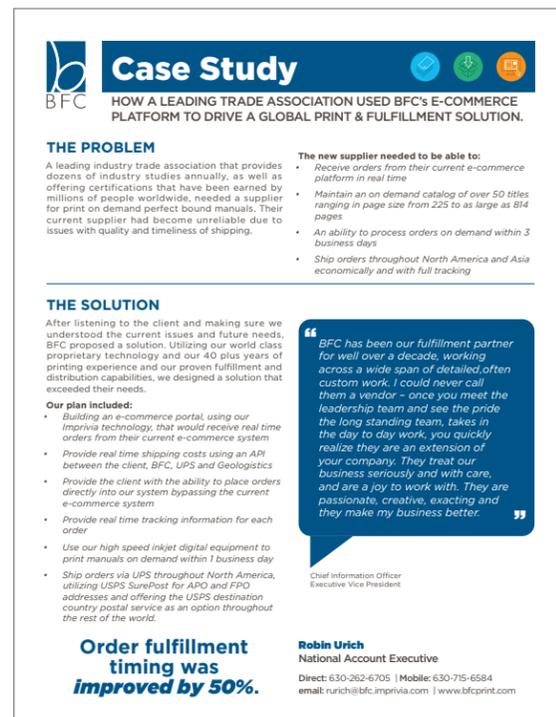
Adding on to these marketing emails, in the year 2020 we started to send emails to celebrate holidays, primarily Thanksgiving and the winter holidays. These holiday emails featured a graphic I designed and a short message followed by the reps contact info.

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.

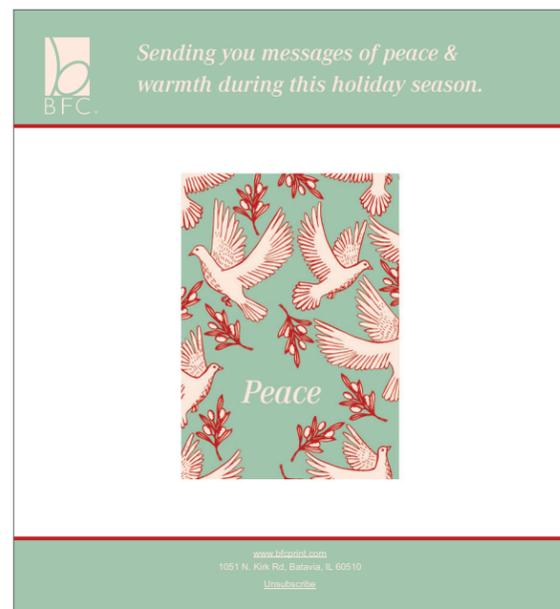


Holiday Emails & Cards

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

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!

THORNHILL SOCIETY

Prasanth Eruvarambalakrishnaredd
Thornhill Circle

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

124549

THORNHILL SOCIETY

Prasanth Eruvarambalakrishnaredd
Thornhill Circle

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

124549

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.

Membership Hotline: 630-719-2453
 General Information: 630-968-0074
 Online Reservations: 630-919-5906

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 our on-campus membership benefits.
- Your card and all associated member benefits are not transferable.

Membership Hotline: 630-719-2453
 General Information: 630-968-0074
 Online Reservations: 630-919-5906

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."

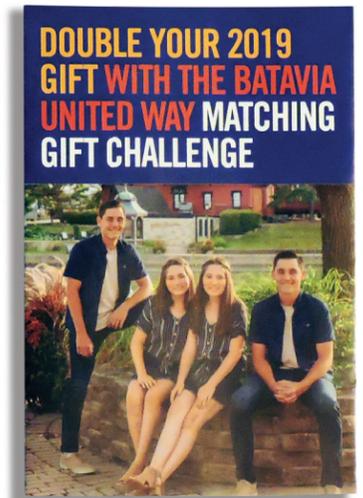
The Matching Gift Challenge is an effort to fundraise money for local initiatives. The package includes a small brochure that details some of the initiatives that donating can help fund, a donation form and lastly a return envelope for the donation slip. I designed the 2019 and 2020 brochure included 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



Brochure

Return Envelope



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

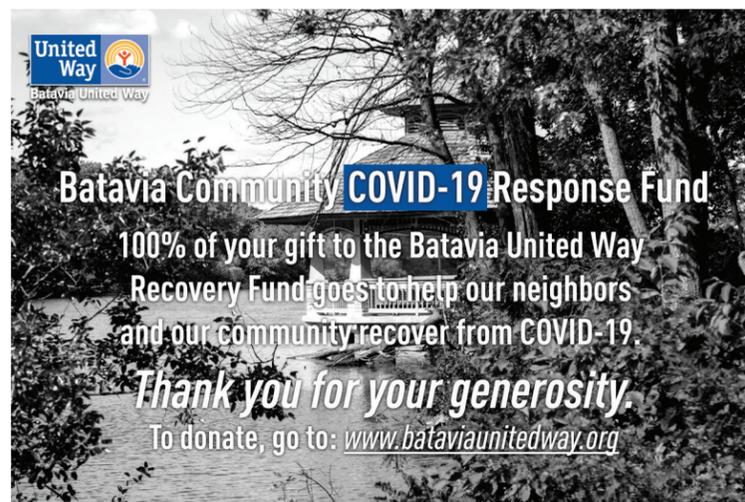
PLEASE DO NOT TEXT AND DRIVE



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

DECK THE YARDS WITH
WEBER'S NEW
SmokeFire Pellet Grill!

weber

Wrap it up with a Preorder and give the best gift of all this season!

*SmokeFire Christmas cards are available to wrap up under the tree!

NEW GRILL POSTER

WEBER'S NEW
SmokeFire
WOOD FIRED PELLET GRILL

SmokeFire EX4
672 sq inches of cooking area

SmokeFire EX6
1008 sq inches of cooking area

weber



Attachable
Season Circle

Attachable
Season Circle



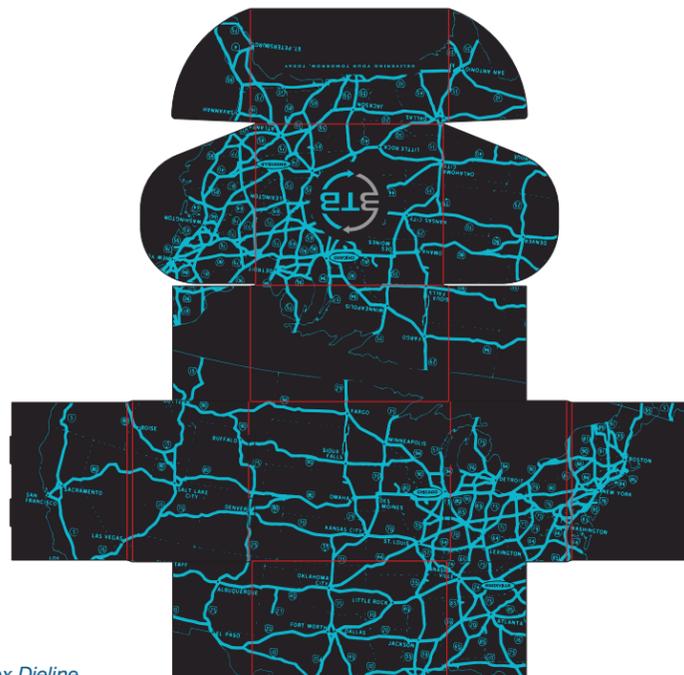
Customer & Employee Packages

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 Marc J. P...

Big enough to know, small enough to care.

Customer Note

BTB LOGISTICS shipbtb.com
DELIVERING YOUR TOMORROW, TODAY 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

TIA SmartWay VALLEY INDUSTRIAL ASSOCIATION BATAVIA CHAMBER OF COMMERCE

Big enough to know, small enough to care.



BREWING



COMPANY

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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.

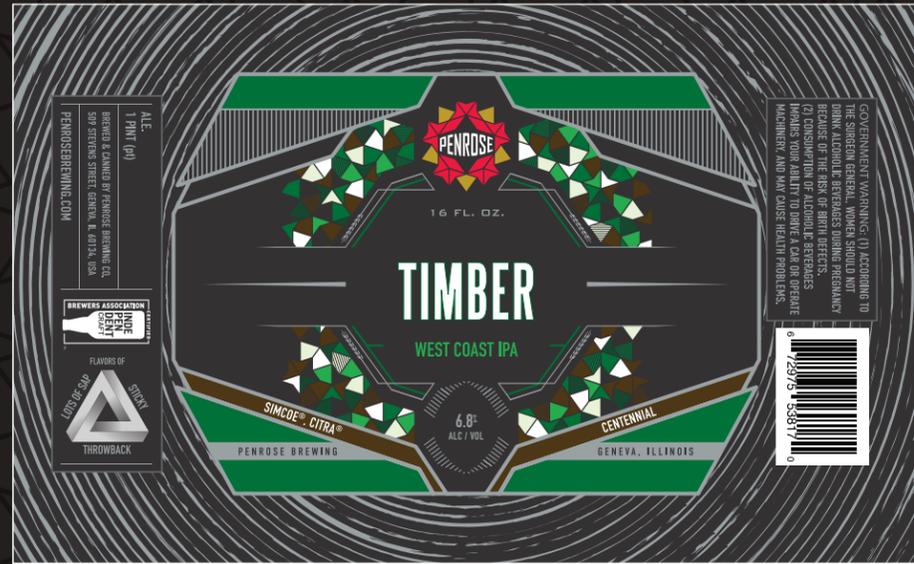
In between doing the design work on all of these labels I would occasionally work on creating social media posts that would advertise new beer releases and upcoming events. In 2021 Penrose ask me to help re-design their site. Working with Penrose I developed the design for their front-end look and worked with back-end developers to make sure the designs were faithfully implemented.



Timber



Beer Type: West Coast IPA
Can Size: 16 fl. oz.
ALC %: 6.8%



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.

AUGUST 2020

Double Galactic Boots



Beer Type: Double Midwest IPA
Can Size: 16 fl. oz.
ALC %: 9.0 %



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.

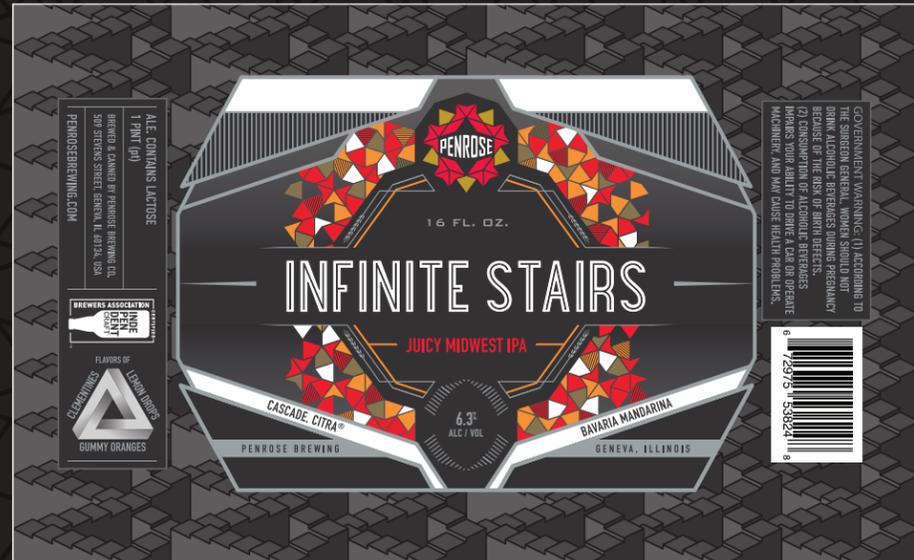
Anyhow, for this label I painted a galaxy scene in Photoshop for the background. Also changed the tiles to resemble a Buzz Lightyear color scheme.

OCTOBER 2020

Infinite Stairs



Beer Type: Juicy Midwest IPA
Can Size: 16 fl. oz.
ALC %: 6.3%



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.

OCTOBER 2020

Celebrate The Moment



Beer Type: Imperial Pastry Stout
Can Size: 16 fl. oz.
ALC %: 12.0%



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.

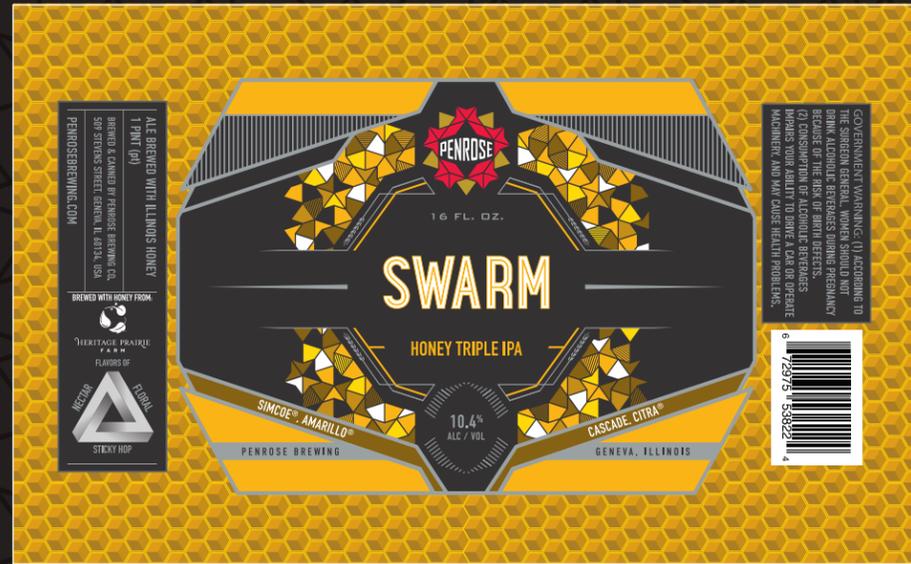
So, to replicate this aesthetic I changed the tiles to gold colors and took photos of some slightly scrunched tinfoil and brought it into photoshop to beef up the contrast and change the color to gold.

NOVEMBER 2020

Swarm



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



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

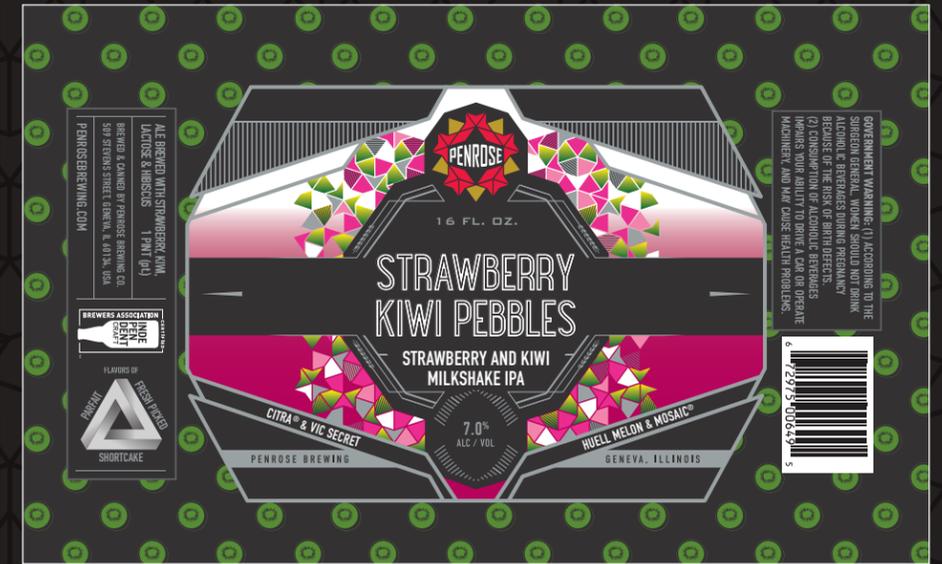
The background was fun to make because not only does it look like a honeycomb, but I tried to give it an optical illusion spin. The combs are meant to look like 3D cubes.

NOVEMBER 2020

Strawberry Kiwi Pebbles



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



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.

JANUARY 2021

Nocino Stout



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



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.

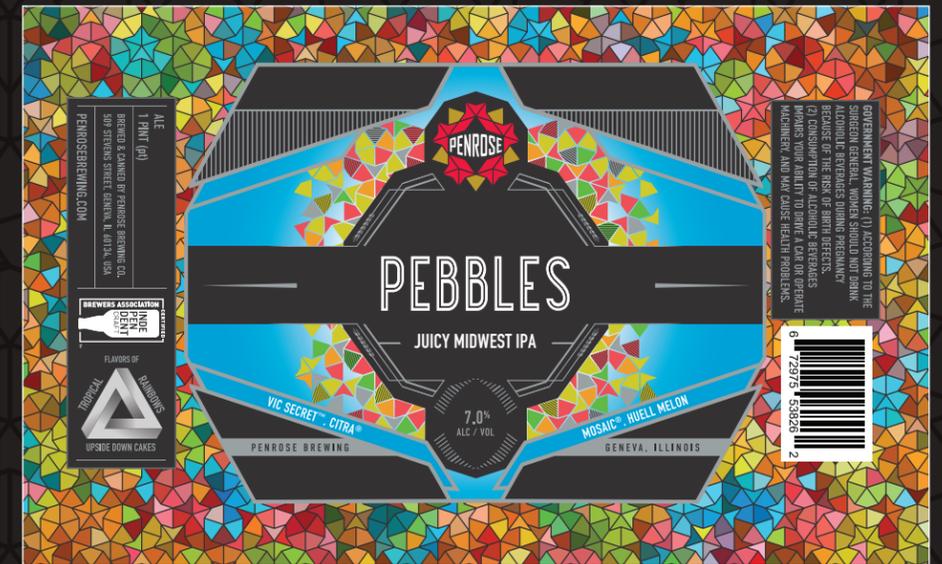
This smaller size provided different set of challenges, instead of implementing a unique background I decided to add strings of Christmas lights to the bottom and top of the labels. Also made the tiles green and red for obvious holiday related reasons.

DECEMBER 2020

Pebbles



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



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.

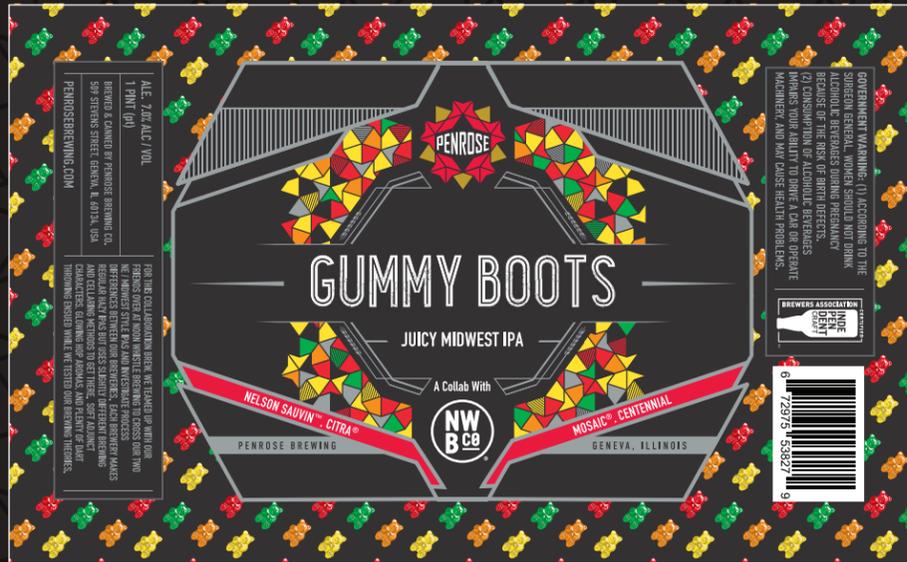
FEBRUARY 2021

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!

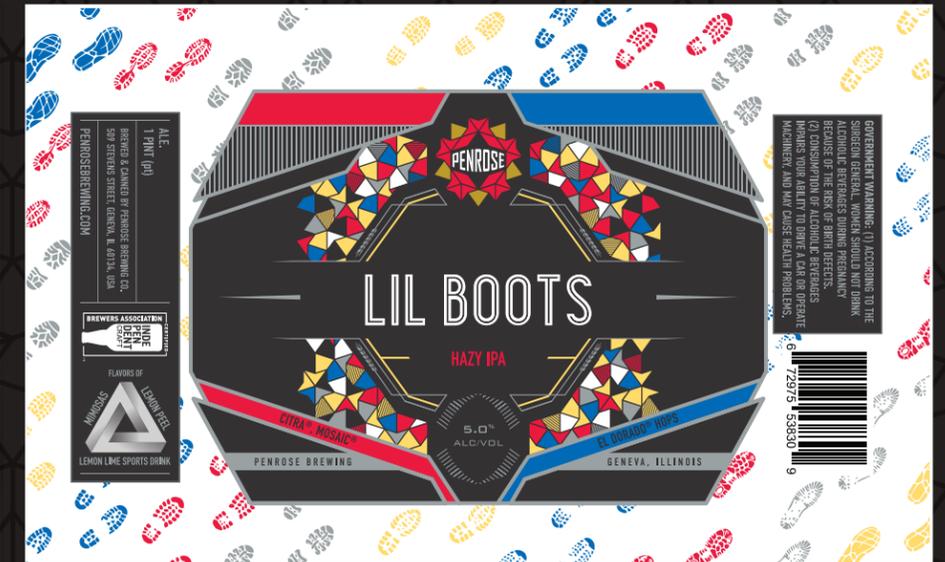
Taking the colors from the gummy bears I changed the tiles to reflect the vibrant fun nature of gummy bears.

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.

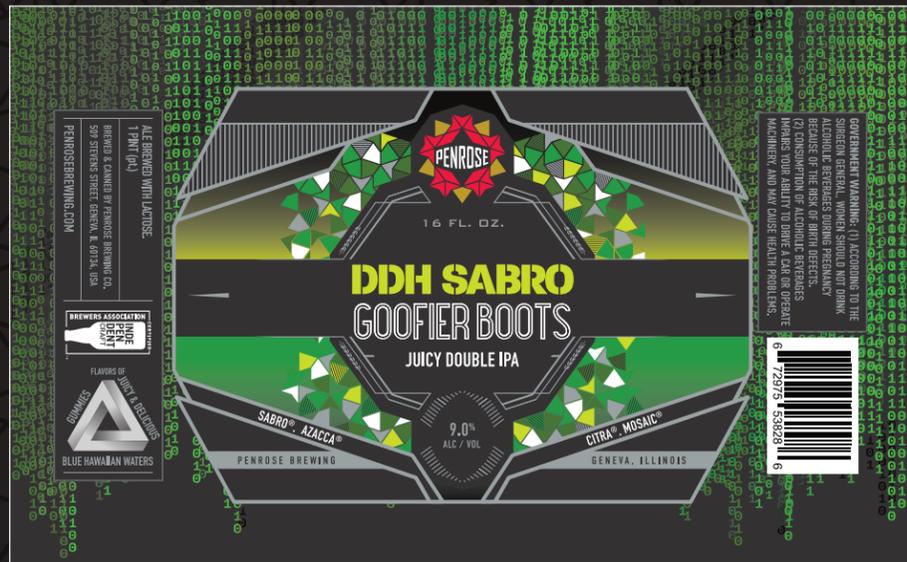
This one differs in its background; Lil Boots features a pattern of illustrations I did of various types of boot footprints. The tiles found on this label are similar to those found on the Goofy label but more muted color.

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.

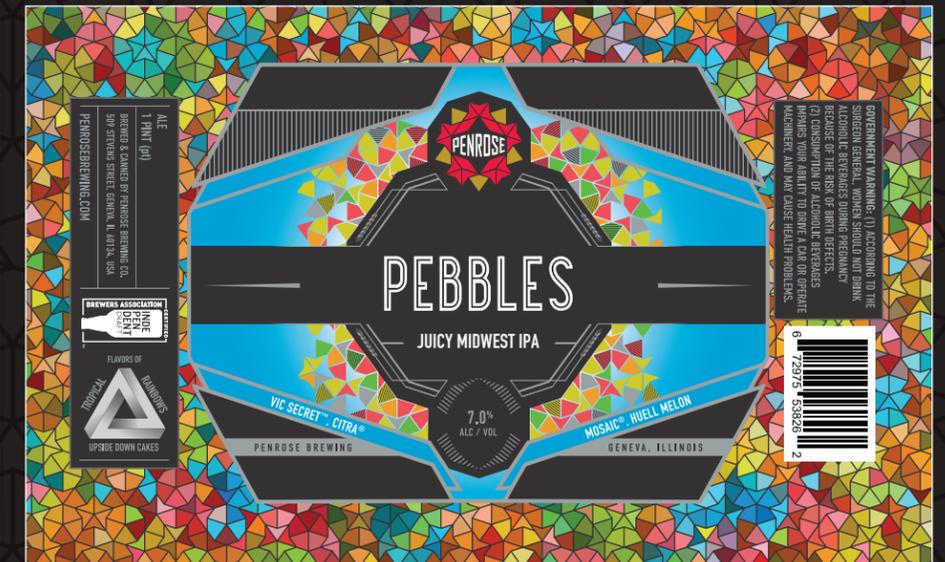
On this label we also change part of the beer title to a more militaristic typeface in an effort to show the two partners in the collaboration.

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.

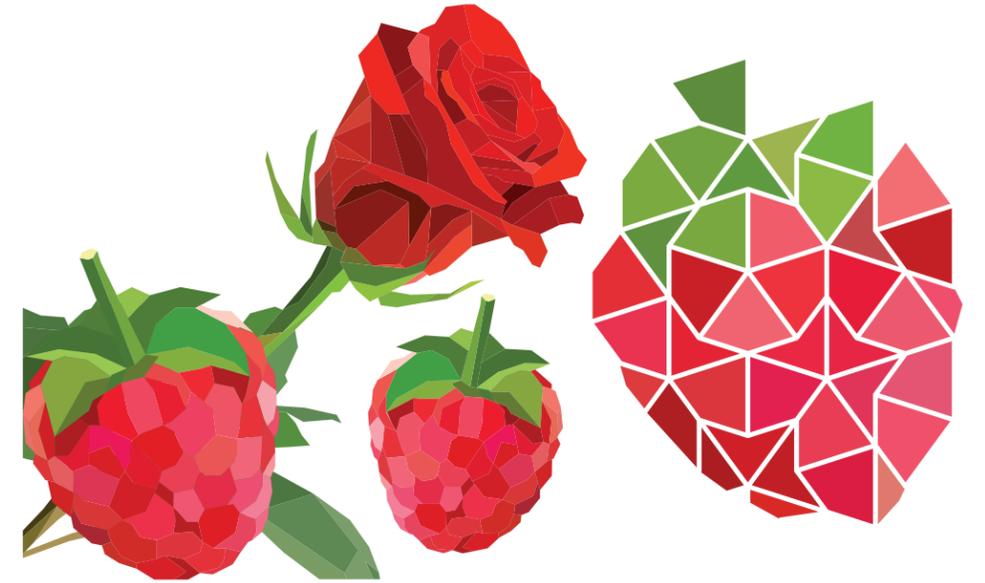
Knowing what Penrose likes to do with their labels, I researched other fun optical illusions that could be applied to labels. I looked into illustration styles that could be applied to the fruits that go into the beers. Came across some geometric styled illustrations that could be interesting if applied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



The Idea

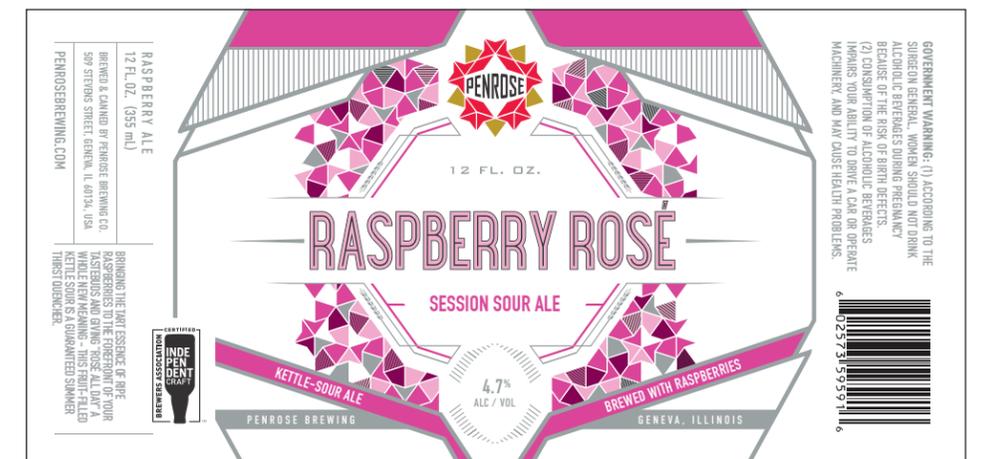
After looking at the research I created an example of some geometric raspberries and roses to show what's possible the Raspberry Rosé label. The illustrations are colorful, detailed and only use straight lines. After doing some of these, it hit me, why not make the elements out of the traditional Penrose pattern. So, that's what I did I used the pattern and used real photos of the berry to pick the colors 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

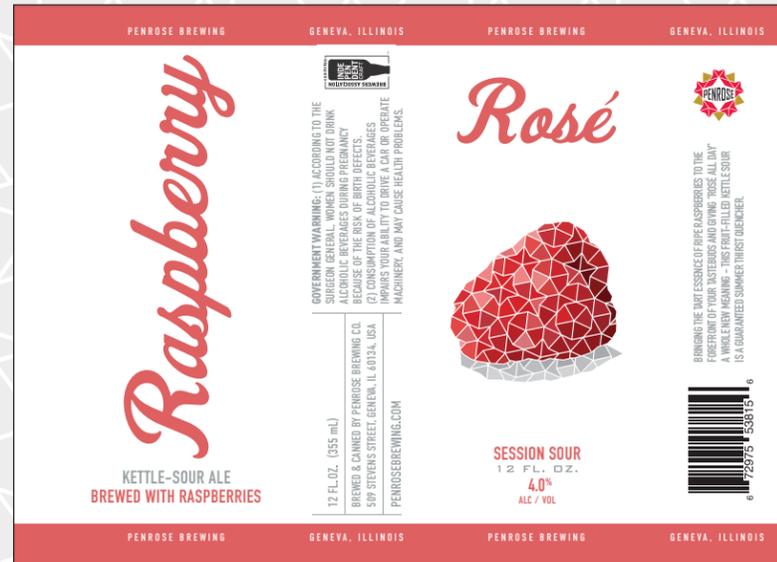
Penrose Style Example



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

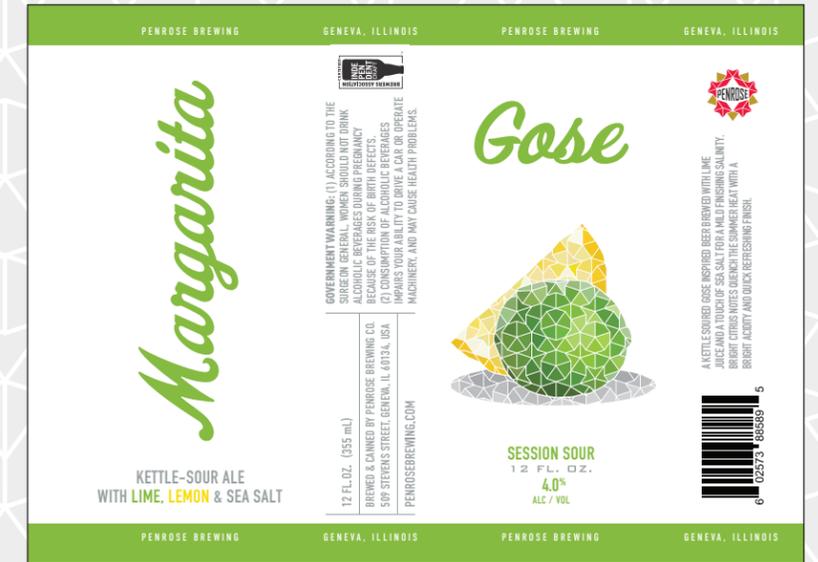
Can Size: 12 fl. oz.

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 drink name and 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.



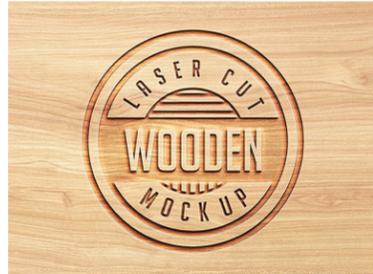
Cavern Label Development

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.

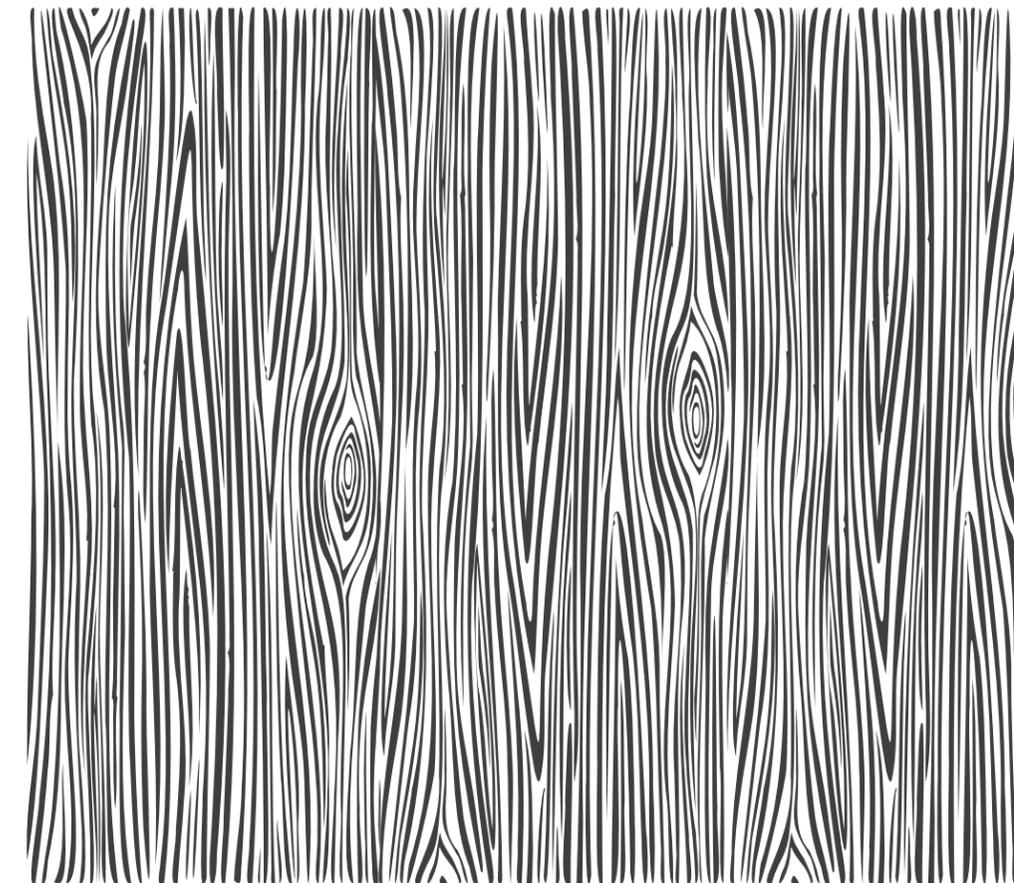
During my research I didn't come across any real through lines between other beers. So, I decided to look further into the things that would make this beer unique from the others that Penrose has. The biggest difference being the whiskey barrels its aged in. Another noticeable thing is the ingredients, 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

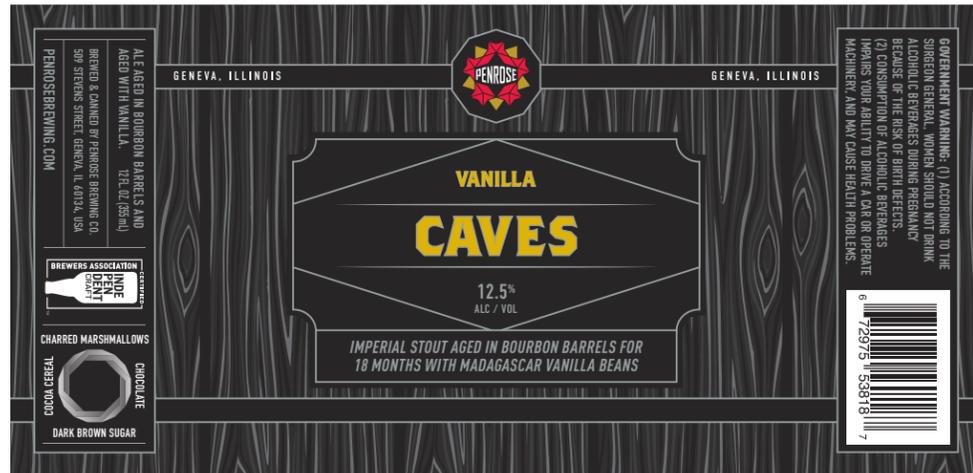
The working name of the first beer under the “Cavern” type of label changed a lot during this process but ended up being called “Vanilla Caves”. The first few labels I did ended up using lots of shapes with the fancy cutout corners that you would see on a wild west sign. I also made a wood texture for 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.

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.

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 1



Label Iteration 2



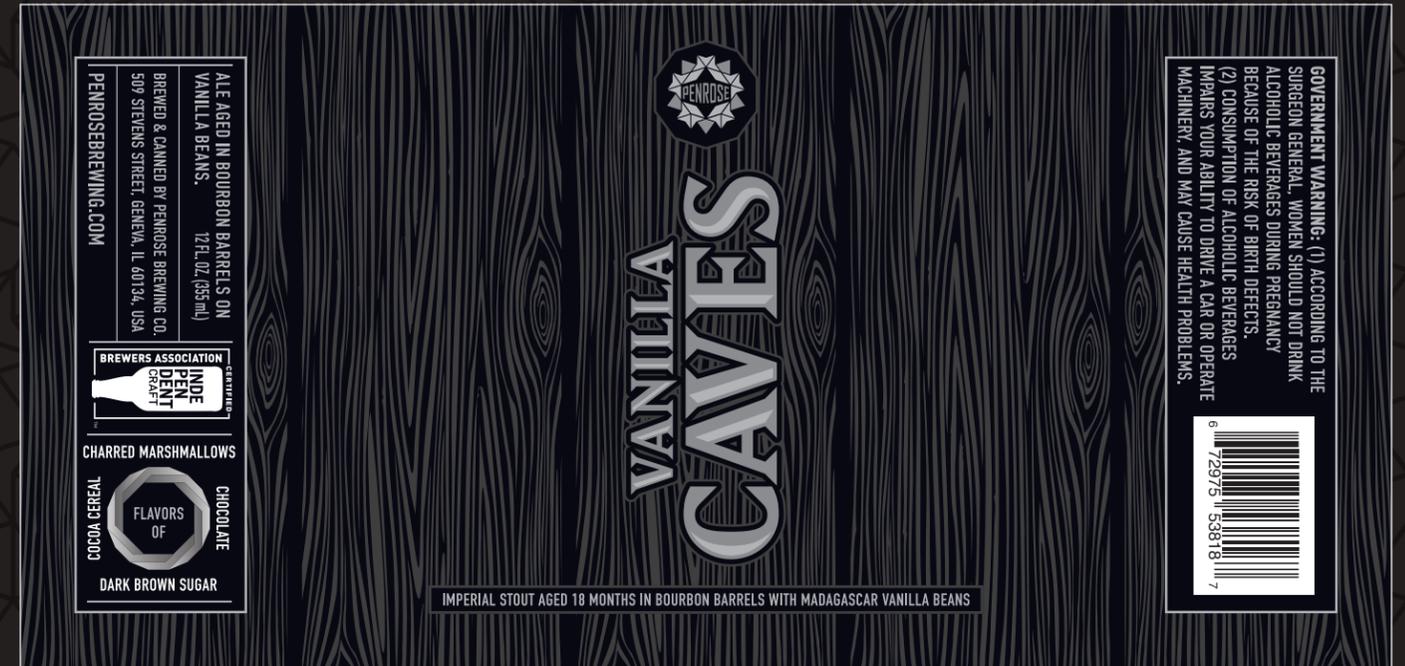
Label Iteration 3



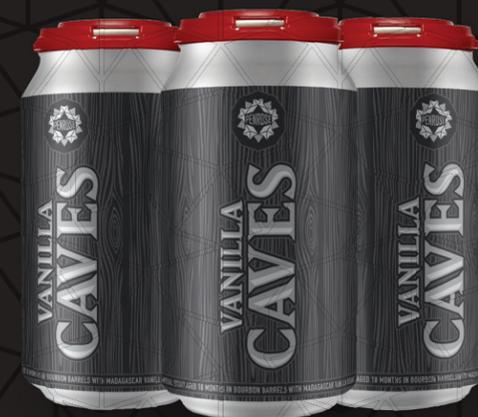
Final Label

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%

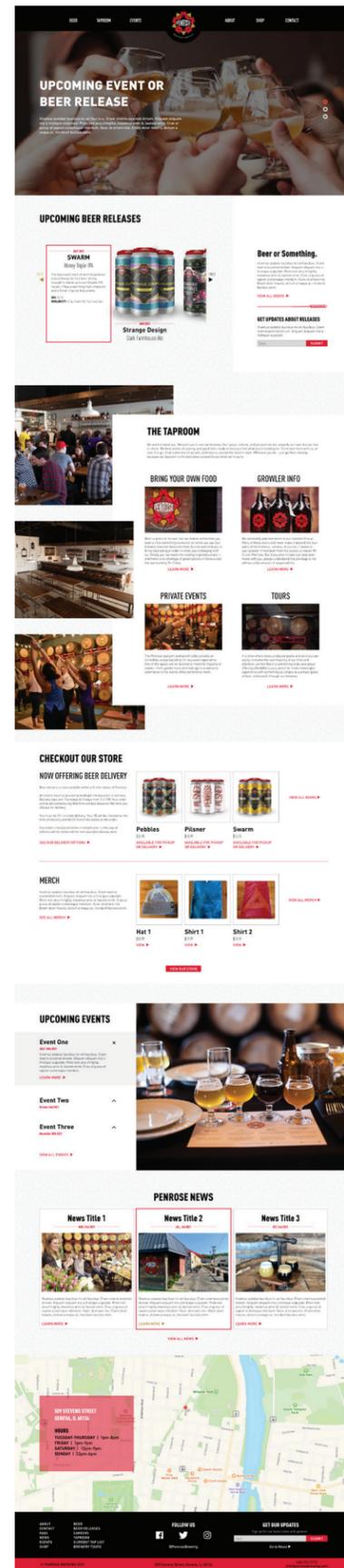
Website Re-design

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.

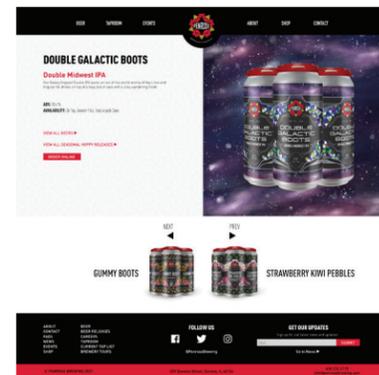
Home Page



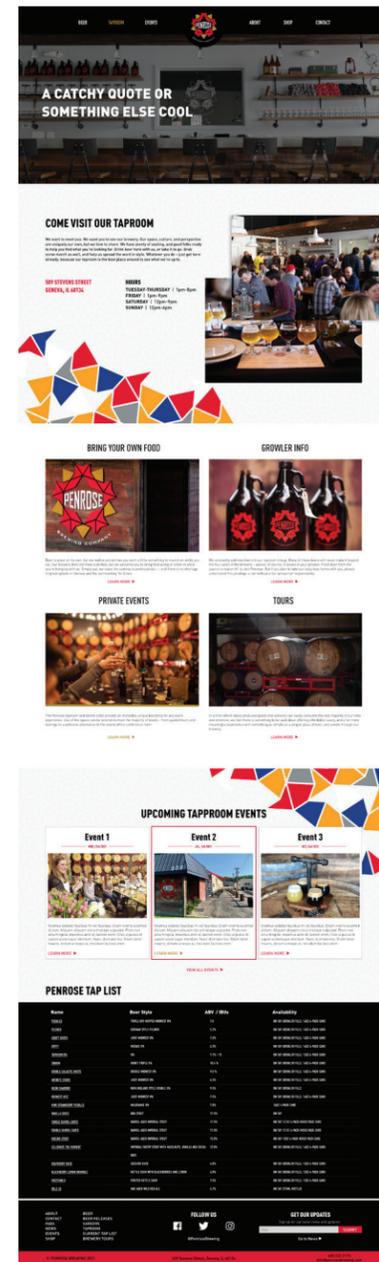
Beer Page



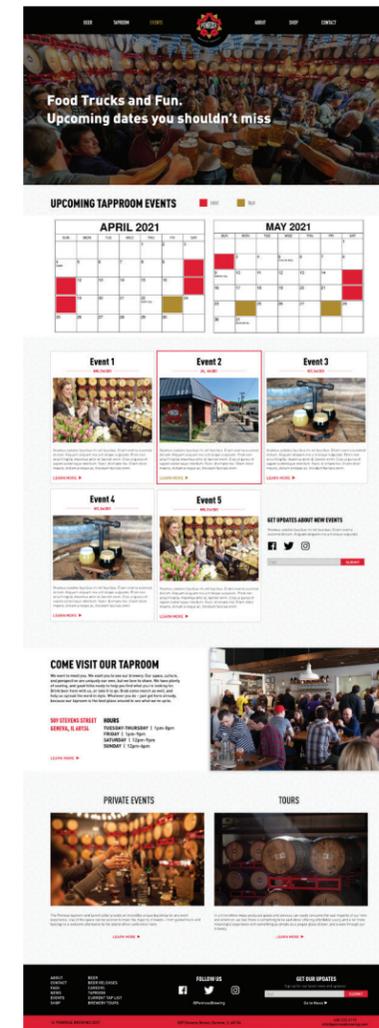
Specific Beer Page



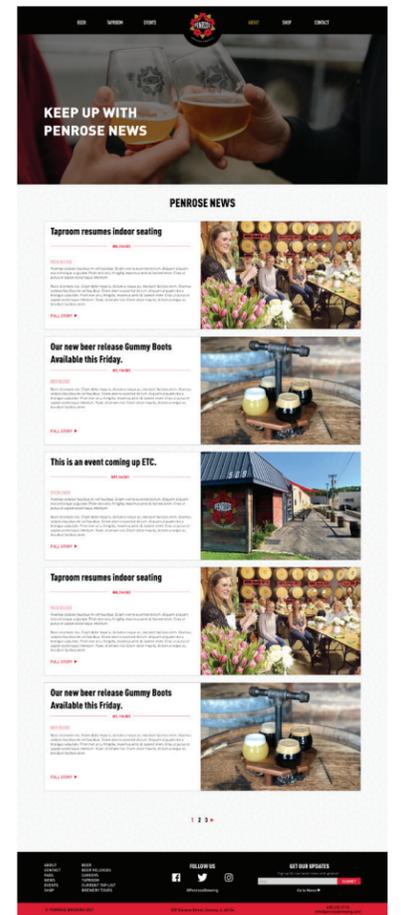
Taproom Page



Events Main Page



News Main Page

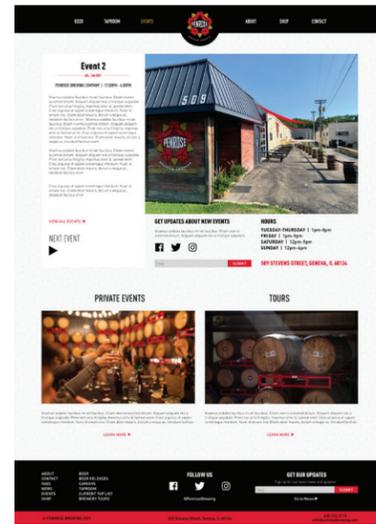


One of the biggest things that I ended up changing was the typography. Before, their site had a mess of different sizes of types. In my new design we standardized heading sizes and hierarchies. I made the headings a heavier weight and gave them more consistent placement that would help the user along 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.

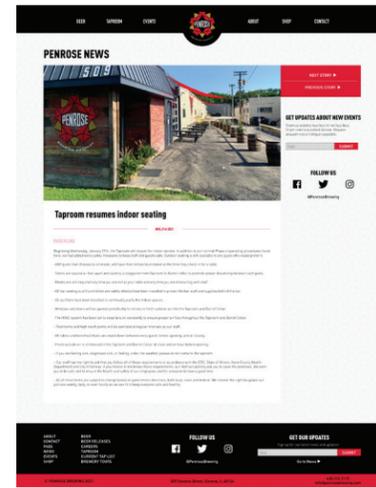




Specific Event Page



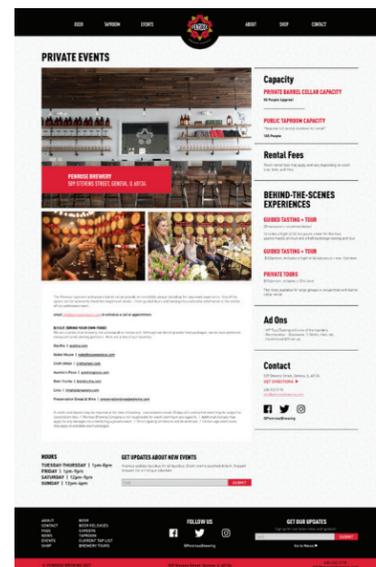
Specific News Page



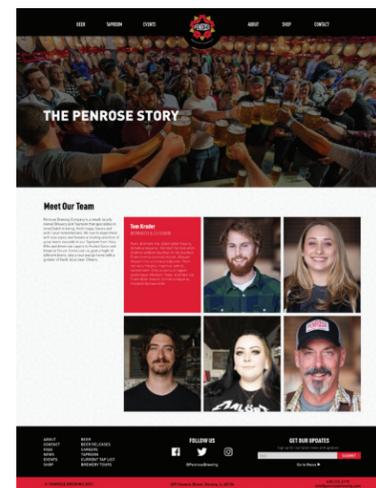
Another thing that was a large part of the re-design was the emphasis put on the email sign up sections throughout the site. This way users could stay more in touch with Penrose and Penrose could better inform these users about all the new events and beer releases.

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.

Private Events Page

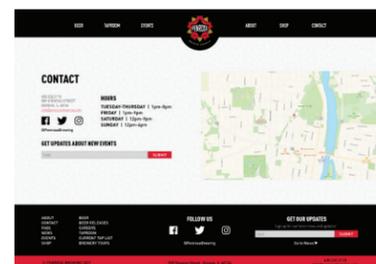


About Page

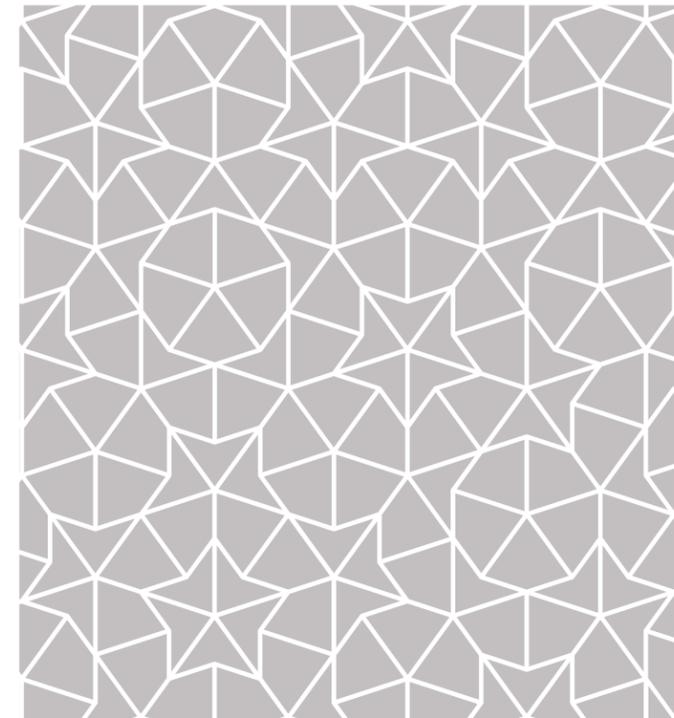
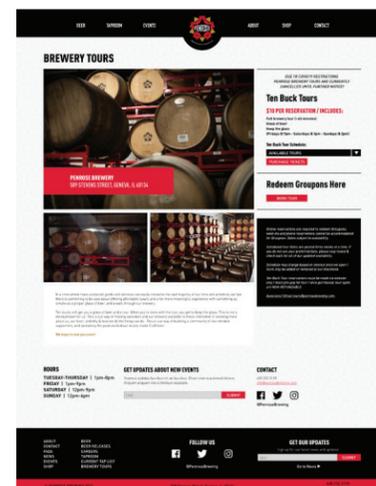


You can view their site at: penrosebrewing.com

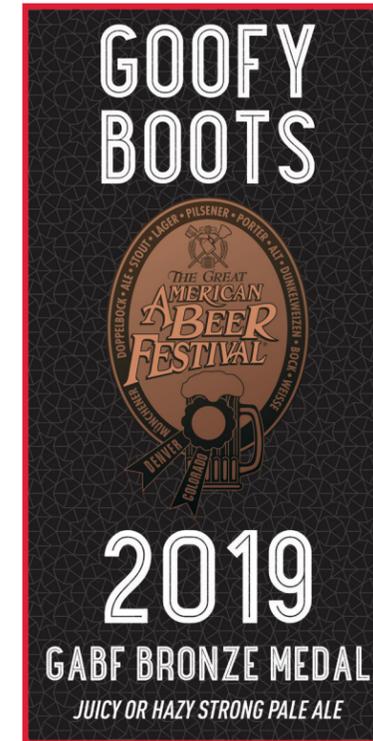
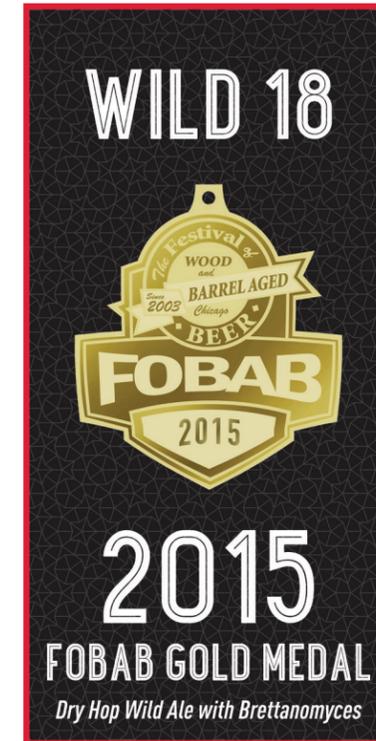
Contact Page



Tours Page

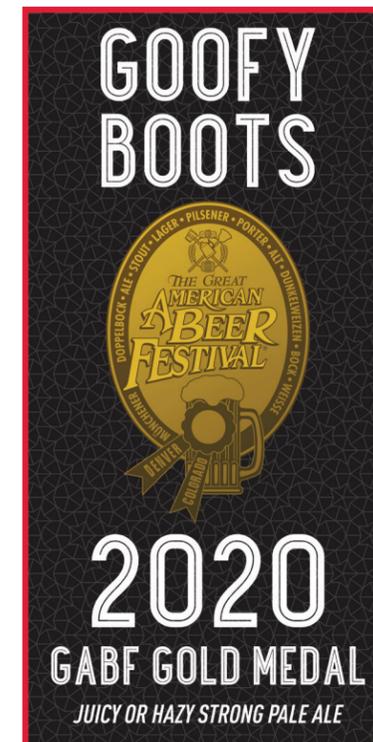


Miscellaneous Work



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

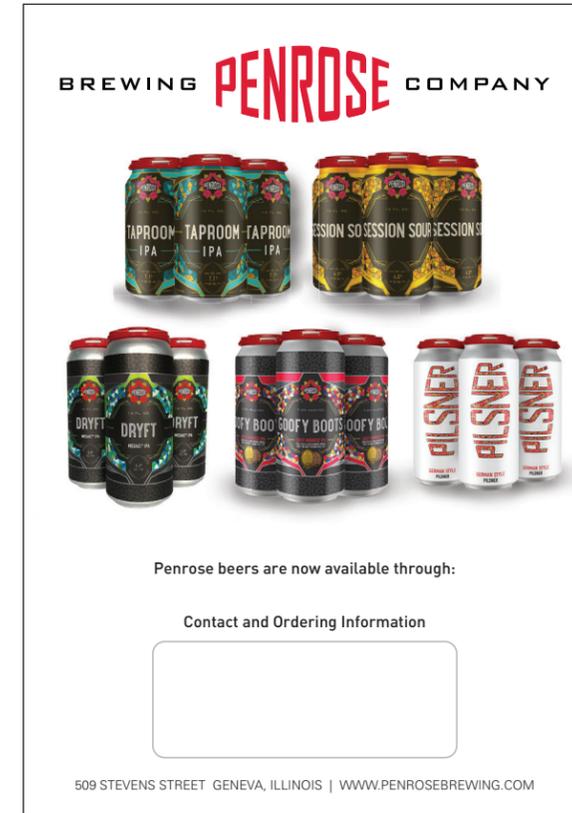


The graphics are small illustrations that Penrose uses on a variety of pieces. The first being a graphic of glasses clinking together is used on some social media to signify a partnership or event that's coming up at the taproom.



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



Golf Sell Sheet

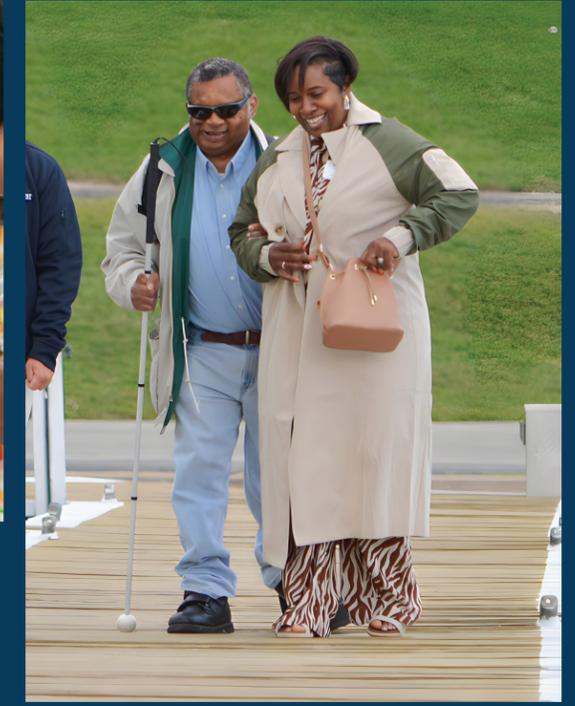


Sell Sheets & Ad

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.





The Chicago Lighthouse

Manager of Creative Services

July 2021–Current

The Chicago Lighthouse serves people who are blind, visually impaired, disabled, and Veterans, in order for each to reach their full personal potential. Their programs build enduring success for their target populations and employees with lifelong knowledge, skills, and employment opportunities. I started to work at The Lighthouse in 2021 as a Creative Assistant, working on a vast variety of projects that ranged from brochures for programs to upkeep on the company website. After two years and lots of hard work I was promoted to Manager of creative services, taking on many more responsibilities. This is a small collection of the numerous projects I worked on while at the Lighthouse. It is broken down into four sections, Collateral Assets, Programs, Events and Fundraising.

chicagolighthouse.org

1850. W Roosevelt
Chicago, IL 60608

Collateral Assets	140
Fundraising	144
Events	152
Programs	166



COLLATERAL ASSETS

As Manager of Creative services part of my job was designing collateral assets that my department, Advancement, used. Including things like business cards, Annual reports, corporate packets, one pagers, general brand brochures and the like. These designs must all be cohesive and follow The Lighthouse's Brand Guidelines.

PARTNER WITH US.
TOGETHER, WE CAN CHANGE LIVES!

Corporate Packet Cover

Raising the Stakes for Vision Poker and Casino Night
Thursday, February 26, 2026
Bank of America Tower

Support our mission of providing people who are blind, visually impaired, disabled and Veterans with pathways to independence by sponsoring our high-engagement, high-excitement, high-value Poker and Casino Night. This event brings together more than 300 poker enthusiasts and other high rollers from around Chicagoland to compete in a Texas Hold 'Em tournament (with a grand prize of a seat at the World Series of Poker) and play casino games like craps, blackjack and roulette. The Lighthouse's many program training and placement, social vision services to people with

Corporate Packet
Inside Spread

Players take their chances on a double down at our accessible Blackjack table with a dealer who is blind.

The Towns Hold 'Em Tour

Non-poker players try their luck at craps and other casino games.

Everyone's a winner with

SPONSORSHIP BENEFITS	ROYAL FLUSH! (\$5,000)	FOUR OF A KIND! (\$10,000)	FULL HOUSE! (\$5,000)	THREE OF A KIND! (\$2,500)
Event tickets (Poker tickets, Casino tickets, or split to each)	16	12	8	4
Listing as sponsor on social media	■	■	■	■
Company spotlight in social media post listing company as sponsor	3	2	1	
Company logo listed on website and event e-blasts (3)	■	■	■	■
Company branding on poker tables	4 Tables	2 Tables	1 Table	
Present one of the following activities at the event (bar, food station, late night snacks). Sample benefits would include logo recognition on napkins, signage, serving stations and displays.	■	■		
Branded table and chips at the Final Table, logo on step and repeat backdrop	■			
Presenter of the Final Table which includes the presentation of the World Series of Poker (WSOP) ticket to the tournament winner.	■			

Interested in a sponsorship?
Contact Bryan Anderson at (312) 447-3446
or bryan.anderson@chicagolighthouse.org

Corporate Packet

Every year the Advancement department of which I'm part of is in charge of designing a corporate packet that is used to entice companies to sponsor our fundraising events. The beginning of the document outlines some of the ways that The Lighthouse helps its population and then moves onto laying out what sponsorship opportunities we are offering. Each major fundraising event has its own spread in the packet that informs the reader what the event is like, what kind of brand awareness opportunities available and lastly what benefits come from each sponsorship level.



Confidence. Independence. Community.

The Chicago Lighthouse is the most comprehensive agency serving people who are blind, visually impaired, disabled and Veterans in the United States. Each of our 40 programs and services are designed to help individuals of all ages, races, income levels and abilities reach the same goal—to live as confidently and independently as possible.

OUR PROGRAMS INCLUDE:

- **Comprehensive Low Vision Services** that provide low vision diagnosis, treatment, occupational therapy, mobility training, counseling and assistive technology;
- **Employment Services** that empower individuals with disabilities and Veterans to gain the skills they need to support themselves and improve their quality of life;
- **Education** that supports children, adolescents and young adults with multiple, moderate to profound disabilities, including low vision and blindness in reaching developmental and social milestones;
- **Advocacy and Independent Living Programs** that enable clients to thrive in an accessible; inclusive community; and
- **Social Enterprise Businesses** that serve the dual purpose of providing our clients with accessible, inclusive jobs and generating revenue to support our clinical and social service programs.

1850 W. Roosevelt Road • Chicago, IL 60608 • (312) 666-1331
222 Waukegan Road • Glenview, IL 60025 • (847) 510-6200

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CLH-5-25

One-Pager

The One-Pager is a great catch-all asset that we use at The Lighthouse. It covers most of the larger programs The Lighthouse offers in a concise format that is easy to read. It uses a style of design that is basic but still guides the reader easily through the document.

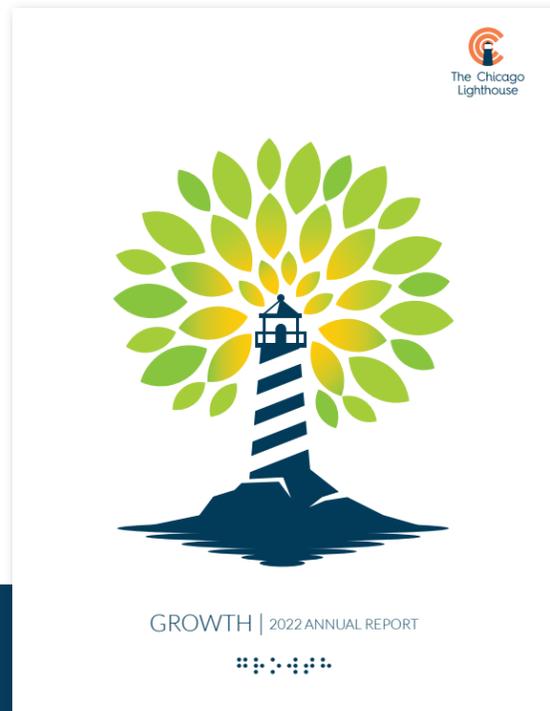


Annual Reports

Every year The Lighthouse publishes an annual report. The annual report consists of breakdowns of revenue, where donor funds come from, how they're being used and how much each program receives. Generally, the annual reports are a short, printed, perfect bound book. We would print a fair amount of them, sending them to large donors. Another part of my job was modifying the printed version into an accessible pdf that would be stored on our website.

Every year I'd help contribute to the overall design of the report and in 2022 and 2023 I was tasked with designing the cover of the books. In 2022 the theme of the report was growth. I created a lighthouse illustration with bright green leaves radiating out of the lighthouse. It features the word "Growth" in embossed braille at the bottom of the cover.

2022 Annual Report Cover



The 2023 book cover is made in a landscape version. It features a digital painting I made of someone with a guide dog looking at the newly built Foglia Residences. In the background you can see people playing at a park near the building and the Chicago Skyline faded into the background behind the main building that has lights shining out of the top. The main building meant to resemble a lighthouse, shining a beacon guiding people home.

Main Logo



Badge Logo



120 Year Anniversary Logo

The Lighthouse is celebrating its 120 year anniversary in 2026 and I was tasked with creating an anniversary logo. I created the primary version of the logo using the main lighthouse icon that creates the 'C' and a ribbon that goes through it with the years 1906 and 2026 on it.

The '120' is large and above the ribbon taking its prominent location. In addition to the main logo I made a "badge" logo that is more inconspicuous and can be placed more easily on pieces that are produced in 2026.

FUNDRAISING

A big part of any non-profit is fundraising, asking donors and the community for life changing funds to help your programs succeed. The Lighthouse is no different. Each year The Lighthouse launches campaigns to raise funds. I had an integral part in designing some of the pieces we send to donors. This includes many newsletters, direct mail solicitations and other items that help the organization raise funds.

The Beam

2023 Beam Cover



The Beam is a newsletter that gets sent out to donors and supporters twice a year. Once in the spring and once in the fall. I have worked on many of these newsletters through my time at The Lighthouse, designing the layout of stories and the covers. The Beam is a folded mailer that once unfolded reveals about four stories highlighting all of the amazing things our programs are accomplishing and a letter from our president.

LANCE FINDS HIS PEOPLE AND HIS CONFIDENCE

As a teenager with a visual impairment, Lance is generally reserved in unfamiliar groups and places. He speaks quietly and is more content to observe than be the center of attention. On his first day as a new participant in our Youth Transition Program's Photography for All session, he was understandably anxious. He was going to be asked to speak about himself in front of a group of others he barely knew.

But as other program participants told their stories, Lance began to recognize some of himself in them. Like Lance, all of the others had visual impairments, and many had never had the opportunity to explore the city independent of their families. As the day wore on, Lance became more comfortable. They were certainly a group of characters," he says. "And I'm a bit of a character too. I felt like I found my people."

Over the next few weeks, Lance and his fellow participants learned how to use public transit maps and schedules to navigate the city. They looked at their practiced cooking and other independent living skills and learned to use an iPad's adaptive features to take photographs. With each day, Lance's confidence increased — so much so that Lance had no problem walking the runway in front of 250 strangers at our FASHION event in September.

Lance is now in his senior year of high school and is looking forward to what lies ahead. "I feel better traveling, and I feel more confident in myself," he says. "I see a lot more opportunities in front of me. My mailbox is filling up with college brochures, and I'm getting ready to apply."

SERVING THOSE WHO SERVED OUR COUNTRY

Going into our second decade of helping Veterans find post-service confidence and security through employment, The Lighthouse is enhancing its Veterans Services. Learnus Ross, who went through the Veterans Employment Empowerment Program, was recently tapped to become the organization's first full-time Veterans Coordinator. For Learnus, the position is more of a calling than a job.

"I love to help people and grow relationships," Learnus says. "I have a giving heart, and this will definitely be my legacy."

Learnus will use his first-hand knowledge of The Lighthouse's programs to provide Veterans clients with valuable resources, job training, employment placement and ongoing support to promote career advancement. In addition, Learnus will be looking to organize special events for our Veterans clients to come together and share experiences and hobbies.

One of those events took place in late September when Learnus and several of The Lighthouse's Veterans employees with vision impairments visited an exhibit at the Pritzker Military Museum and Library. The museum was hosting a special exhibit, "Tet and The Battle of Hue," that featured three-dimensional renderings and touchpoint audio descriptions of photos taken by Stars and Stripes photographer John Olson.

Barry Jones, a Navy Veteran who works in Chicago Lighthouse Industries, said the experience was incredibly moving. "It reminds you how important those guys need to you are. They are relying on you, and you are counting on them," he said. "I wish more people could see exhibits like these to get a better idea of what it's like to serve."

GIVING BACK WITH GRATITUDE

Jenni Ross was traveling in Italy with her husband Mike, and despite her beautiful surroundings, she was depressed. Diagnosed with a rare genetic condition, Jenni was told she would go blind, and there was no help available. She had already given up her passion — painting and illustration — and found herself at her lowest point.

A chance meeting with Lighthouse Industries Board Member Ted Mazula on that vacation lifted her spirits. Ted informed Jenni about The Chicago Lighthouse and suggested making an appointment at his Low Vision Clinic. "I have the low vision doctor and my whole world changed. She handed me a monocle and read for the first time in six years," Jenni says.

Since then, Jenni has flourished. The Lighthouse's assistive technology specialists outfitted her with a magnifier to read grocery labels and a camera that attaches to her tv to see the contents of a jar. Occupational therapist Laura Hayes trained Jenni to use different parts of her eye to compensate for her muscular and retinal damage.

To gratitude, Jenni made a philanthropic gift to The Lighthouse's Low Vision Clinic from her donor advised fund. She hopes others will join her in supporting the Lighthouse so more people can benefit from the same comprehensive services that help Jenni.

BUILDING AN INCLUSIVE COMMUNITY THROUGH VOLUNTEER WORK

Since 2005 when Chicago's Reading Information Service (CRIS) Radio began broadcasting from The Chicago Lighthouse, volunteers have been in the house. With the readers of all ages, backgrounds and skills dedicating their time each year to read the day's news and other printed material so that some 19,000 listeners with vision loss or other print disabilities can be connected and informed about their community.

Every volunteer has a unique reason for providing this service. Some have family members with vision loss. Others simply want to give back to their community. Many enjoy reading and want to share their joy. Some readers have volunteered for decades, while others come in just last year. No matter the reason or amount of time they've been with us, they've created a vibrant and inclusive community.

This community of volunteers came together once again this fall for the "Sunday Striders" team for the Rise to Shine Run & Walk. They raised more than \$2,400 for this Lighthouse program and came out on that Sunday to support its mission and community.

Thank you CRIS Radio readers—and all of those who help further our mission as volunteers—for making our community what it is.

THE FOGLIA RESIDENCES ARE TAKING SHAPE

We are excited to meet our Summer 2024 completion target for The Foglia Residences, our 76-unit, income-qualifying residential building that will provide safe, affordable, accessible housing for people with disabilities and Veterans.

Our application process will begin in early 2024. To facilitate that process, our residential management partner, Leasing & Management Company, Inc., has created a 2-hour informational hotline to answer any potential residents' questions about application guidelines and requirements at (877) 336-1190.

Double your gift this December! Your generosity will be matched one-for-one, up to \$25,000, by a Chicago Lighthouse board member and his wife, Dick and Patricia Schwabig. Go online to chicagolighthouse.org/donate or use this QR code to make your gift now!

PLEASE CONSIDER A PLANNED GIFT! Many of our events have our business donors fund our missions by including The Chicago Lighthouse in their estate plans. Planned gifts offer you the flexibility to maintain your current financial security while also providing long-term support for individuals who are in need. For more information about estate gift opportunities at The Chicago Lighthouse, contact Lara Nichols at lara.nichols@chicagolighthouse.org or (312) 977-3643.

Unfolded Beam

From the President and Chief Executive Officer—Janet P. Szytk, PhD

As we approach the end of the calendar year (and the mid-point of our fiscal year), I would like to take this opportunity to introduce The Lighthouse community to our recently elected Board Chair, Dr. Thomas Deutsch. An ophthalmologist by training, Dr. Deutsch is a full eye care professional and has led our Board in several years. Below, I have asked Dr. Deutsch to outline his vision for the agency over his three-year term.

Dear Lighthouse Community,

Heidi, I am both humbled and proud to have been elected Chair of The Chicago Lighthouse's Board. I have been a member of the Board for more than 20 years, and this is my second term in leadership. Having served as President in a position that would now be considered Vice Chair from XXXX to XXXX, I care deeply about its mission of helping people who are blind, visually impaired, disabled and Veterans.

This is an exciting time to be part of The Chicago Lighthouse's community. In Summer 2024, we will officially open The Foglia Residences, which will provide safe, affordable, accessible housing for Veterans and people with disabilities. We are expanding our Social Enterprise initiatives, which offer employment for our clients and also generate revenues so we can expand our social service programs. We are furthering scientific research by participating in groundbreaking clinical trials.

I see great things ahead for The Lighthouse, and I see my job as a facilitator to make those things happen. I want to support Lighthouse leaders to develop new programming, I want to raise our profile, not just in Chicago, but around the country and world as a leader in providing cutting-edge programs that help members of our community thrive on their own terms. Most of all, I want everyone to know what The Lighthouse stands for: helping people from some of our most underserved communities build confidence and live as independently and inclusively as possible.

Wishing you the best this holiday season,

Thomas Deutsch
Thomas Deutsch, M.D.
Chicago Lighthouse Board Chair

Building an INCLUSIVE Community

More than 400 runners, walkers and rollers turn out to support health, community and inclusion.

Paul Risk had never been in this position before. At 77, he was going to compete in his first 5K run ever. Nervous as he was, Paul was ready. He had been training with a neighbor since April, who would also act as his guide—Paul is blind—throughout the course.

What motivates a septuagenarian to train for a race such as the Chicago Lighthouse's Rise to Shine Run & Walk? In Paul's case, it was two things. First, it was the organization. Paul has been a member of The Lighthouse's board for 40 years, and this was another way to show his support. Second, was a commitment to never stop trying new things.

Paul was one of more than 400 people who turned out on a crisp October morning for the second annual event, which celebrates health, community and inclusion within the Illinois Medical District and throughout Chicago.

In addition to supporting The Lighthouse's life-changing programs and services, the event supports the Chicago Central Lions Club, of which many Lighthouse staff are members. It also celebrates both organizations' efforts—along with community partners and civic leaders who either entered the race, put together teams or served as volunteers—to create a community of inclusion within the growing Illinois Medical District. The theme of inclusion continued after the race at a Fitness Fest for All that featured a kick-box, recovery massage, vision and hearing screenings, entertainment and the breakfast taco.

With support from the IHD, Chicago Alderman and Vice Mayor Walter Burnett, and area health care organizations, schools and area nonprofits like Children of Peace School and Urban Autism Solutions, the Rise to Shine Run & Walk is becoming known as an event that welcomes everyone of all abilities to participate on their own terms.

"My son (who is on the autism spectrum) ran in it last year and he loved it, and our staff who participated loved it. It's a great team-building experience and it's going to become an annual event for us," says Mike Truett, co-founder and community outreach manager of Urban Autism Solutions.

We couldn't have said it better ourselves. Congratulations to all who participated in the Rise to Shine Walk & Run and thank you to our partners and sponsors for supporting health, community and inclusion in the Illinois Medical District and throughout Chicago.

THEY ROSE. THEY SHINE.

ON THE COVER: **heidi** proudly participates in our 2nd Annual Rise to Shine Run & Walk.

Chicago Lighthouse employee **heidi** competes in her second-year 5K. This year's participant list included her amazing her.

Felix Coleman, Jr., who is a participant in our Adult Using Balls program has been running in races for 42 years.

The Labarete family celebrated the 2nd birthday of their 10-month-old son, **Max**, who participated in our Annual Fall Fun event and grandparents.

Liam raised more than \$5,300 in memory of his brother and Lighthouse employee, **Nate**, who passed away earlier this year.

It is important that the designs of our publications all have high contrast and large text. This makes it easier for our population of visually impaired readers to navigate. After producing the print version of the piece we typically make an accessible version of the publication and feature it on our website. Featured here is the Fall 2023 Beam. On the cover we have a photo of one of the participants of The Rise to Shine Run and walk.

The Legacy



2022 Legacy Cover

2023 Legacy Cover



FOR MORE THAN A CENTURY,

The Lighthouse has been providing resources to help people who are blind or visually impaired live life to the fullest.

Now serving more than 50,000 people annually, The Lighthouse is providing those same resources to include Veterans and those with other types of disabilities. By supporting the *Envision the Future* Endowment Campaign, we are ensuring The Chicago Lighthouse's financial security so that the Isaacs of the future will have the same access to cutting-edge programs and resources that my son does today.

LEFT TOP: Isaac and Flyer relaxing at their home.
LEFT BOTTOM: Chicago Lighthouse Board Member John Raikie and his son, Isaac, await Flyer's arrival in 2021.
OPPOSITE PAGE: Isaac learns the proper way to give Flyer a treat.



Inside Spread of 2022 Legacy

YOUTH TRANSITION PROGRAM BUILDS CONFIDENCE FOR THE NEXT GENERATION

The Lighthouse's Youth Transition Program serves young adults, ages 15 and over, who are blind or visually impaired, for life-skills instruction, job training, and confidence-building. Our participants have been successful in many ways, like Marche, who is living with a visual impairment.



Marche (second from left) and her fellow Summer in the City participants embark on an afternoon outing.

After her vision in 2020 due to a retinal detachment, Marche began to gain confidence. By the end of the session, Marche's mother noticed significant improvement in her daughter's self-esteem. They both look forward to Marche's participation in our program for years to come.

The Chicago Lighthouse's Youth Transition Program is the only program in Illinois that provides adolescents with vision impairments the instruction and tools they need to grow into confident, independent adults.



"Summer in the City helped me accept my visual impairment, I learned not to be embarrassed to use a white cane, and I made a new group of friends who can understand exactly what I am going through."
—Marche

PRESERVING THE LIGHTHOUSE'S LONG-TERM VIABILITY

Marche knew things would change in the 2021 school year as she moved from in-person classes to virtual learning. She would have to move from one classroom to classroom along with her peers. Marche would tell her mother everything was fine, that she could see well enough to return to school without needing to learn how to use a white cane. Her mother knew Marche was in denial and turned to The Lighthouse for help.

Soon, the teenager was enrolled in our Summer in the City Program. Over the course of the five-day session, she bonded with several other adolescents who shared her disability, some of whom had been blind since birth. As they shared their stories and talked

The Legacy, like The Beam is a publication that we mail out to our supporters. It mainly features stories about large contributions that Donors have made to The Lighthouse. It gets sent out once a year. These are two years of The Legacy that I worked on. The 2023 edition features a 3D render of lotto balls that I made. The balls spell out 'thanks!'

Join The Samuelson Society!

The Chicago Lighthouse celebrates planned gift donors with membership in The Samuelson Society. It is named after former Executive Director, Milton J. Samuelson, a Lighthouse employee for over 30 years and a lifelong advocate for the blind community. Samuelson received honors and recognition from the Illinois Association for Education and Rehabilitation of the Blind and Visually Impaired, as well as the Chicago Mayor's Office for People with Disabilities.

Benefits of Membership

- Invitation to special events including tours and a meet-and-greet with the CEO.
- Recognition of your gift in our publications (if you choose).
- The knowledge that your gift will help The Lighthouse continue to change lives and provide critical programs and services for people who are blind, visually impaired, disabled or Veterans for decades to come.

If you have included The Lighthouse in your estate plans, please let us know and plan to join us on Wednesday, September 14, 2023, at 11 a.m. at our Glenview location for a special brunch where we will honor our Samuelson Society members. For more information and to RSVP, contact Senior Director of Individual Giving Lora Nickels at (312) 997-3643 or lora.nickels@chicagolighthouse.org.

Easy Ways You Can Make a Difference

Planned gifts do not need to be complicated or even involve an attorney. Below are a few quick and straightforward ways you can leave a lasting legacy at The Chicago Lighthouse.

- Simply name The Chicago Lighthouse as a full or partial beneficiary of your life insurance policy or retirement account. You can leave the organization a specific percentage or dollar amount.
- Tell your loved ones you want to leave gifts to The Lighthouse when they celebrate your life.
- Make a bequest to The Lighthouse in your will, trust, or real estate. Our Senior Director of Giving, Lora Nickels, can help you make sure your gift is properly included in your estate plan and can be dropped into your estate plan. Contact her at (312) 997-3643 or lora.nickels@chicagolighthouse.org.
- During your lifetime, donate stocks, bonds, or securities, or make a charitable IRA to reduce your tax liability. Contact her at (312) 997-3643 or lora.nickels@chicagolighthouse.org for more information.

Estate gifts are directed to The Endowment, which means the invested and their earnings pay for The Lighthouse in perpetuity. If you designate \$50,000 of policy for The Chicago Lighthouse, you will receive a \$2500 (assumed) annual payout. That \$2500 goes to the generations to come by providing essential services for individuals who are blind, visually impaired, disabled and

Inside Spread of 2023 Legacy

WE WISH WE COULD

Lotto winners leave \$4M gift to The Lighthouse

Last December, the estate of Steven and Margaret Zelisko presented The Chicago Lighthouse with a generous—and surprising—gift of \$4 million. Having won the lottery in 2001, the Zeliskos named The Lighthouse as one of their estate's main beneficiaries.

Their bequest will fund our endowment and ensure we can continue to provide our essential services for our clients for generations to come. We would have liked to thank the Zeliskos for this gift and the immeasurable good it will do for the countless individuals whose lives will be changed through their generosity.

Are you considering including The Lighthouse in your estate plans? If so, please let us know so we

may thank you properly during your lifetime. By letting us know of your wishes, you will help us better understand what The Lighthouse has meant to you and ensure we fulfill your philanthropic goals with your estate gift. We can discuss how you would like to be remembered through your gift and arrange for your friends and family to take a tour so they can understand why The Lighthouse held such value for you. If you have included or would like to include The Chicago Lighthouse in your estate plan, please contact The Lighthouse today.

THANK THEM

MAKE YOUR GIFT TODAY—please contact Lora Nickels at (312) 997-3643 or lora.nickels@chicagolighthouse.org

Direct Mail

In addition to The Beam and The Legacy, The Lighthouse sends a handful of direct mail solicitations. These are double sided folded letters that have variable data to drive the giving campaigns. The front of the letters typically include a story, highlighting the impact a program or service offered has had on a specific program participant. On the backside we share stats and other bullet points about the programs mentioned. At the bottom of each letter is a perforated section that has payment options and variable data for selected gift amounts based on the donation history of the letter recipient. The letters have custom envelopes that

Outer Envelope



Letter Front & Back

Outer Envelope



Letter Front & Back



Outer Envelope



Letter Front & Back



Throughout my time at The Lighthouse I have worked on a number of these letters. The overall layout of the designs are similar from letter to letter. The design differences come from things like the program being featured and the overall message we want to get across. For example in the end of year letter we like to use holiday and winter visuals. All of the letters feature larger text so those with low vision can easily read them and the bright-contrasting colors of The Lighthouse brand.

Donor Cards



Thank you



In your Honor



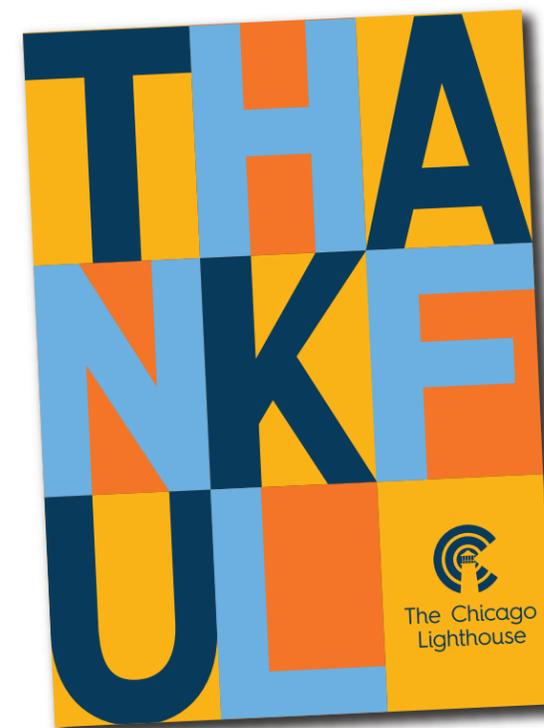
In Memory



There are 3 versions of the folded donor cards, all featuring a unique illustration I made. The illustrations are made in a flat style with lots of smooth color. And you guessed it, they all feature a Lighthouse as part of the design. The inside of each card also has a short line describing the theme of the card, “Thank you” for example and those words in Braille. And plenty of blank white space for someone to write a custom message.

The Thank you cards are used to send as a token of our gratitude for donations, featuring the most colorful fun design. The in Your Honor Cards feature a solitary lighthouse standing strong, shining its light. Lastly, the In-Memory cards feature a sunset on a lighthouse and a dove flying by.

Thanksgiving Cards



A couple of years at The Lighthouse we made Thanksgiving cards and sent them to donors with the message that we were thankful for them and their contributions. I designed the cards for two years. One year was fairly simple, it has the word “Thankful” across the front in a grid pattern alternating the colors from the Lighthouse’s brand. The other year requires a little more explanation and has more relevance to Thanksgiving.

It's an illustration of a turkey in the shape of the hand sign that's widely known as the universal sign for love. In ASL, it's the combination of the letters I, L, and Y, which stand for “I love you.” It also features brand colors and some more earthy tones found in normal Thanksgiving materials.

EVENTS

The Chicago Lighthouse hosts a handful of events every year that aim to raise funds for their life changing programs and services that they offer. All of the events have a unique feel and design approach. They cater to many different sub-groups in the donor base. There is something for everyone, from a fashion show, to a poker event, to a 5K, The Lighthouse does it all. The designs for the events are a fun way to escape the everyday brand of The Lighthouse and explore new design styles and themes. As various as the events themselves are the designs for them are as well.

Logo Design

This first event is the sweetest of the year. A social event that features a sweets table as far as the eye can see and unique cocktails. It is an event led by The Chicago Lighthouse's Junior Board. Two years ago, I led a rebrand of the design for this event. I updated the logo to give it a more fun whimsical feel that captures the spirit of the event. I designed a unique illustration of a cocktail glass with some sweets as garnishes.



Social Media Post

This is a simple social media post I made to advertise the event. It features the logo on top of an image of the sweets table with a pink screen of the image that fits into the brand of the event.

Event Flyer

Keeping with the same whimsical design that the logo captures. I decided to use some typefaces that are outside of our normal brand standards. I used a much softer and rounder typeface that feels like it belongs on a candy bar.

Event Flyer



Social Media Post



Event Backdrop



Welcome Sign

Event Backdrop

The backdrop also follows suit and uses the hot pink color and has the presenting partner logo on it.

Like the social media post and the backdrop, this welcome poster makes use of the fun logo, the variety of colors from the sweets table image and a pink screen to tie a delicious bow on the design.

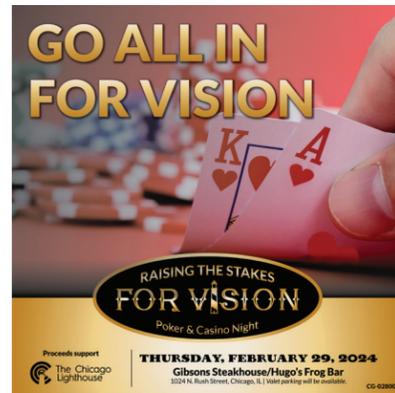
Raising the Stakes for Vision: Poker & Casino Night

Logo Design

My personal favorite event of the year, a poker tournament that has a grand prize of \$10,000 and a casino room that boasts many fun prizes. This event has a more golden, all about the cards, design style. Like the last event, I refreshed the look of this logo and the style of the event.



Social Media Posts



Social Media

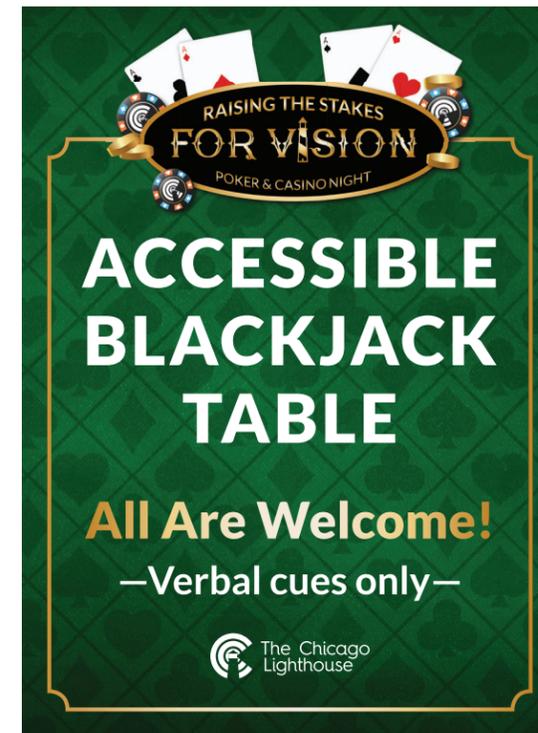
The Social Media features images from the event with bold, golden text on them. And a green background that has card suits on it.

Event Invites

The invites for this event are a simple jumbo postcard that we mail to the supporter database. The front of the card has lots of gold trim that gives it that fun casino-y feeling. In 2026 we opted

for a slightly different style of invite, a folded postcard. It has most of the same elements as last year but puts more emphasis on the change of venue for this year.

Event Signage



EVERY CHIP, EVERY HAND, EVERY RE-BUY TONIGHT MAKES A DIFFERENCE.

Thank you for your support!

Event Invites



Event Signage

The event signage features the same types of design elements as the invites and other pieces. Keeping the style of the event cohesive from where they first see an advertisement for the event to actually at the event.

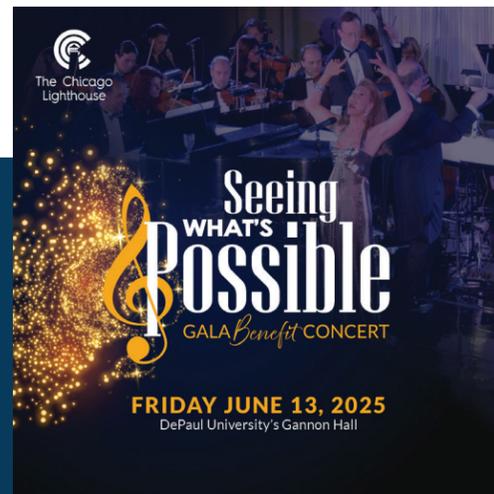
Seeing What's Possible Gala

Logo Design

The main event in The Lighthouse calendar, the Seeing What's Possible Annual Gala. The Gala is typically a standard cocktail hour, seated dinner with a program, ending with dancing and hopefully a lot of money raised. Every year the design for the logo is changed to match the theme of the Gala. Since I've been with The Lighthouse the themes have included, Kaleidoscope, Coming Home, In Bloom and much more. In 2025 I was tasked with creating the logo for our first ever "Gala Benefit Concert". Keeping the layout of the words 'Seeing What's Possible' the same I added a treble clef that intertwined the P in possible. I also changed the color of the text to a more sophisticated purple and made the treble clef gold to contrast with the rest of the logo.



Social Media Post



Social Media Post

Like the main cover of the invite, this post makes use of the screened image of the singer and the artful treble clef.

Outer Envelope



Event Invite



Event Invites

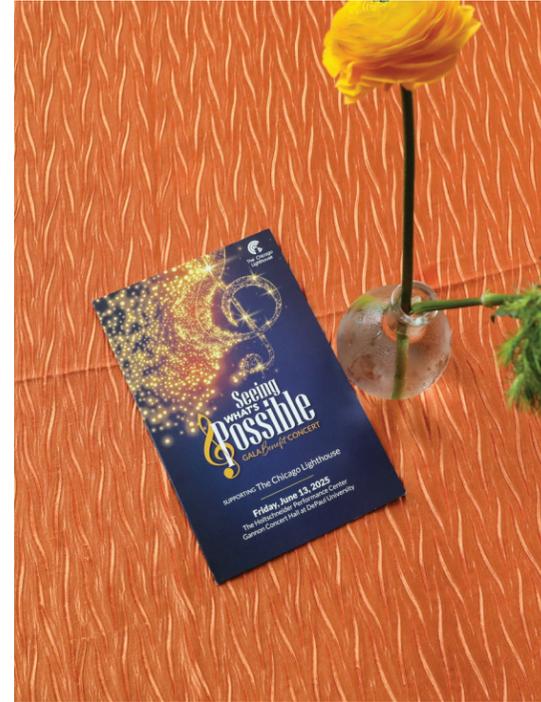
The event invite is a high-gloss trifold that is paired with a reply card and put into a sparkly gold outer envelope. The Invite trifold has a beautiful design on the front that ends up being used on other pieces throughout the event, the sparkly gold treble clef. It is on top of an image from a previous performance of one of the singers of the event. Other panels include a description of the performers, sponsors of the event, honorees of the event and of course the event details.



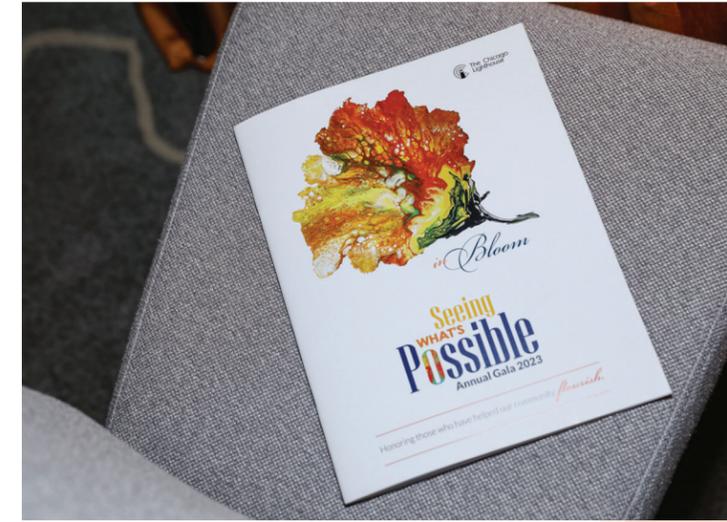
Backdrop



Playbill



2023 Program Book



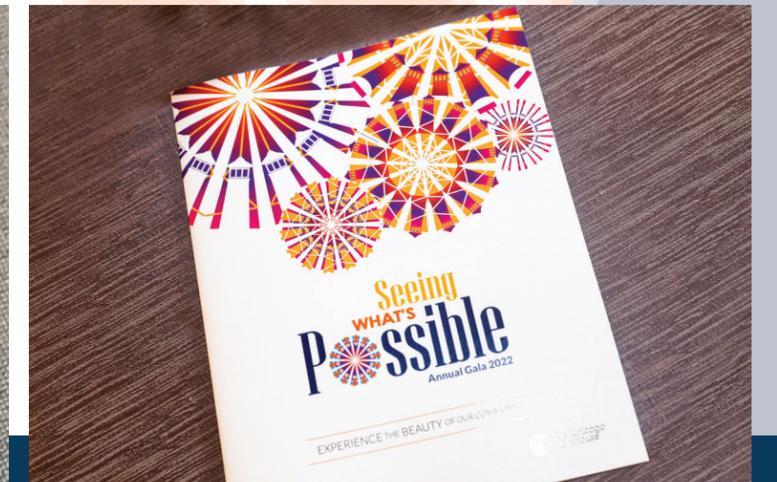
2023 Canvas Giveaway



2024 Program Book



2022 Program Book



Backdrop

The backdrop for the event features the shiny golden treble clef made from stars and a deep blue background that makes the music note and logo pop.

Playbill

For this event I was also tasked with creating a playbill that goes over the run of show and has info about The Lighthouse. Stop me if you've heard this before but the cover resembles the main design from the invite.

Past Program Books

In the past, I've been tasked with designing the program books for the event. These are a variety of some of the covers I designed as well as one of the many unique miniature canvases I painted for the 2023 Gala.

FLAIR Fashion Show

FLAIR is an inclusive fashion show that showcases shops throughout Chicago. The show consists of models who are blind or visually impaired. The show puts an emphasis on fun, fashion and philanthropy. The designs for the event try to follow that.



Invite



Event Invite

The invite has a similar format to the Gala invite. It is a trifold invite sent in an envelope with a reply card and envelope. The invite features a panels that highlight the honoree of the event, the sponsors and the stores that are showcasing their fashion at the event. The design features a fun illustration

of a colorful eye and swirls that add a fun feature to the event. We also use imagery from previous year's events to give the public a better feel for the event.

Menu Card



Program Books



Program Books

The event features a program that attendees and sponsors can publish ads in. The design of the cover features the eye illustration and other assets from the invite. The books have a soft inviting look.

Event Signage

For the event we also create a menu that attendees get at their seat. The design is slim, and concise using assets from other event pieces. We also create many different pieces of signage for the event. We create bannerstands that are used to enhance the branding of the event. They feature the logo of the event, the eye illustration and the swirly assets found on other pieces. Lastly, we create a backdrop that guests take photos in front of. The design features all the usual asset suspects.

Backdrop



Auction Sign

Bannerstand

Rise to Shine Run & Walk

Logo Design

Rise to Shine is a 10k, 5k, 1m run and walk The Lighthouse puts on in the Illinois Medical district in the middle of October. The event is fully inclusive for all, featuring accommodations for those who are blind, visually impaired and in wheelchairs. I am responsible for all the designs for this event. The logo features the secondary colors from The Lighthouse brand, a lighthouse similar to that found in the original CLH logo. I created a horizontal and vertical version of the logo, widening the branding capabilities of the event.



Signage

For the Race we create mesh banners that get hung up on fences throughout the medical district and yard signs that get placed on streets with busy traffic. The designs for both pieces are the exact same, just differing in size. The design approach takes a less is more approach, just highlighting the key facts of the event. The flyer is similar, just using photography from previous years of the event. On all the pieces we include unique QR codes that track how many people scan each piece.



Social Media Posts

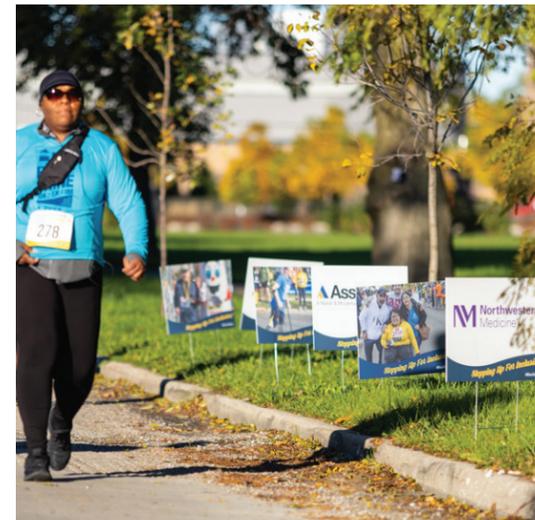
On the social media posts, I created a template that uses the blue wave and includes photos from previous years of the event. Sticking with the same brand colors found in the logo. These are a few of the different posts, used in a few different ways. Some advertise for the events, call for volunteers and others are used for people to vote on the design of the medal.



2023 Race Card



Race Medals



2024 Race Card



Kid's Medals



Race Cards

Race cards are a must when it comes to advertising for a race. They get passed out at events, left at running stores and gyms and handed out in the street. They are a thick double-sided card. I've made a few different variations of the card throughout the years. The design typically features the logo on the front with the date and location next to an image from a previous year. The back side has more of the details of the race and in the 2023's case, a mockup of the braille finisher medal.

Race Day Signage

Rise to Shine like other 5k races requires an immense amount of signage. This includes: start/finish banners, backdrops, sponsor banners, finisher medals and wayfinding signs. Like every other piece for the event the designs are cohesive and share design elements that keep the event on brand.



PROGRAMS

The Chicago Lighthouse offers 40 unique programs and services that help their clients optimize remaining vision, meet developmental and educational milestones, find employment and lead more independent lives. Part of my job at The Lighthouse was working on designing pieces that helped convey the messages these programs offered. To do so I was tasked with creating many different things, including brochures, flyers, webpages, corporate packets, signage, social media posts, etc. This is a small collection of the things I worked on to promote these programs

The Foglia Residences



A few years ago I was given the opportunity to work on the logo for The Foglia Residences, an accessible apartment building that The Lighthouse was building. The logo uses the same typefaces and colors that are found in The Lighthouse's branding. The shapes to the right of the copy mimic the "tower" on the corner of the building, highlighting the unique shape the building takes on.

Stronger Together



Brochure

Stronger Together is a program focused on providing mental health support to the blind and visually impaired. I created a 4-panel brochure that goes over the importance of thinking about your mental health and how the program can benefit you. Each headline on the panels is accompanied with a stone from the logo that matches the headline.

Flyer

The flyer uses the blues from The Chicago Lighthouse Brand, creating a calm, relaxed design that puts the mind at ease while reading about the importance of mental health.

Children & Youth Programs



Captions

OUR PROGRAMS:

Birth-to-Three Early Intervention Program

The Chicago Lighthouse's *Birth-to-Three Early Intervention Program* helps infants and toddlers with vision loss, many of whom have additional disabilities, reach critical early childhood development milestones. Through in-home, family-based, play-oriented sessions, our specially trained instructors work with children and families to use alternate sensory inputs (such as hearing and touch) to teach young children how to understand their world. Our instructors also work with families—many of whom are encountering disability for the first time—to provide them with additional resources and support so they can become lifelong advocates for their children.

As part of those support services, we offer the *Lighthouse Littles Enrichment Program*, which provides a relaxed space for parents and children to connect with others in the blind and low vision community. Activities include therapy, music and art therapy, as well as outings to local child-friendly attractions.

To learn more, scan the QR code or visit: chicagolighthouse.org/program/bto3



Children's Development Center (CDC)

The *Children's Development Center* is a state-recognized, non-public specialized school that serves students from the Chicagoland area with severe to profound disabilities such as traumatic brain injury, autism and intellectual disabilities, many of whom also have vision impairments. This therapeutic day school provides one-on-one attention with a high staff-to-student ratio, supporting students in accessing the common core curriculum and developing independence.

Each student's Individual Educational Plan (IEP) is created in collaboration with local school districts, parents and staff. Employing a functional educational model, our program includes a strong emphasis on functional communication and independence through the provision of intensive services such as speech-language therapy, social work, vision therapy, occupational therapy, physical therapy, and orientation and mobility services. The school operates on a year-round schedule, including extended summer months.

To learn more, scan the QR code or visit: chicagolighthouse.org/program/cdc



Youth Transition Program

Our *Youth Transition Program* helps teens and young adults (ages 15-24) develop the skills they need to become confident, independent adults. Our program offers a variety of experiences, including job internships, life skills workshops and social outings. Our program elements include: *Summer in the City*, a week-long immersive experience teaching urban navigation skills; *First Jobs*, offering six-week paid summer internships for youth with visual disabilities; and a *College Road Trip* to explore area campuses and accessibility features.

To learn more, scan the QR code or visit: chicagolighthouse.org/program/yt



The Chicago Lighthouse
CHILDREN'S & YOUTH PROGRAMS

Brochure

Most of the programs that The Lighthouse offers have brochures that go over the details of the Program. This is the brochure that goes over the Children's & Youth program umbrella. It includes info about the different subsets of offerings and a QR code for each one that brings viewers to the webpage about each subset.

NOW ENROLLING! FULL-DAY PRESCHOOL FOR ALL



Give your child a premier preschool experience!

- 100% kindergarten readiness rate
- Low student-to-teacher ratio
- Therapeutic services, art therapy and orientation & mobility
- Highly experienced & respected educators

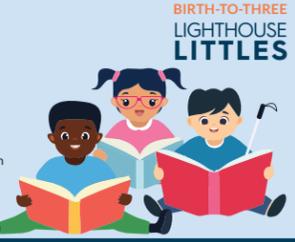
Apply at:
chicagolighthouse.org/program/preschool
FREE IF YOU QUALIFY!

For questions, call:
Gail Patterson at (312) 997-3695
Judy and Ray McCaskey Preschool Program at The Chicago Lighthouse
1850 W. Roosevelt Road | Chicago, IL, 60608



LITERACY

Please join our early intervention vision teacher for interactive story reading at a library near you. Each child will receive a copy of the book to bring home with manipulatives related to the story. The book will focus on bath-time routine. Parents will learn literacy tips to use when reading with their child.
Registration is required.



Families attend free | Siblings are welcome | Spaces may be limited so register now!
WHEN: Saturdays at 10:15 am & Wednesdays at 11:15 am
WHERE: Various libraries (see dates and locations below)
COST: FREE
REGISTER: Email Marla Cotteleer at: marla.cotteleer@chicagolighthouse.org or call (847) 682-5155

- | | |
|---|---|
| Wednesday, March 12
Northbrook Public Library 1201 Cedar Ln. | SPECIAL EVENT: Saturday, April 12
Beeping Egg Hunt! Richard E. Johns Park
2101 Central Road, Glenview |
| Saturday, March 22
Elgin Public Library 270 N. Grove Ave. | Saturday, April 19
Skokie Public Library 5215 Oakton St. |
| Saturday, March 29
Downers Grove Public Library 1050 Curtiss St. | Saturday, May 3
Palatine Public Library 700 N. North Ct. |
| Saturday, April 5
Crystal Lake Library 126 W. Paddock St. | Saturday, May 17
Elmhurst Public Library 125 S. Prospect Ave. |

The Chicago Lighthouse is excited to offer a new enrichment program dedicated to 'Lighthouse Littles' who are receiving services from the Birth-To-Three Program. These activities will be provided in a relaxed environment and will be an opportunity for children and parents to meet others in their community and nearby areas.
Learn more about our Birth-to-Three Enrichment Programs at: chicagolighthouse.org/program/childrens-enrichment-programs



MUSIC THERAPY

BIRTH-TO-THREE LIGHHOUSE LITTLES

Please join us for musical activities with Prospect Music Therapy. Each class will be a new experience, so please come to as many as you would like.
Registration is required.

Families attend free | Siblings are welcome | Spaces may be limited so register now!
WHEN: Wednesdays at 11 am until 12 pm
WHERE: The Chicago Lighthouse—Chicago & Glenview locations (see dates and locations below)
COST: FREE
REGISTER: Email Marla Cotteleer at: marla.cotteleer@chicagolighthouse.org or call (847) 682-5155

Wednesday, February 19 222 Waukegan Road Glenview	Wednesday, March 12 1850 W. Roosevelt Road Chicago
Wednesday, February 26 1850 W. Roosevelt Road Chicago	Wednesday, March 19 222 Waukegan Road Glenview
Wednesday, March 5 222 Waukegan Road Glenview	Wednesday, March 26 1850 W. Roosevelt Road Chicago

The Chicago Lighthouse is excited to offer a new enrichment program dedicated to 'Lighthouse Littles' who are receiving services from the Birth-To-Three Program. These activities will be provided in a relaxed environment and will be an opportunity for children and parents to meet others in their community and nearby areas.
Learn more about our Birth-to-Three Enrichment Programs at: chicagolighthouse.org/program/childrens-enrichment-programs



BUBBLES ACADEMY

Please join us for classes led by Bubbles Academy. Lighthouse Littles will experience motor development using their imagination. Each class is unique, please come to as many classes as you'd like. *Registration is required.*



Families attend free | Siblings are welcome | Spaces may be limited so register now!
WHEN: Wednesdays at 11 am until 12 pm (see dates below)
WHERE: The Chicago Lighthouse Huber Vision Rehabilitation Center
222 Waukegan Road, Glenview, IL
COST: FREE
REGISTER: Email Marla Cotteleer at: marla.cotteleer@chicagolighthouse.org or call (847) 682-5155

- | | |
|---------------------|---------------------|
| Wednesday, April 9 | Wednesday, April 30 |
| Wednesday, April 16 | Wednesday, May 7 |
| Wednesday, April 23 | Wednesday, May 14 |

The Chicago Lighthouse is excited to offer a new enrichment program dedicated to 'Lighthouse Littles' who are receiving services from the Birth-To-Three Program. These activities will be provided in a relaxed environment and will be an opportunity for children and parents to meet others in their community and nearby areas.
Learn more about our Birth-to-Three Enrichment Programs at: chicagolighthouse.org/program/childrens-enrichment-programs



Flyers

For the Youth Programs I was tasked with creating a variety of flyers for special events and program offerings. These flyers cover a few different Youth Programs, including: The Preschool, Birth-to-Three, Youth Transition and First Jobs. One of the first projects I worked on at The Lighthouse was the Preschool flyer. This is where I really got an appreciation for The Lighthouse's brand guidelines. Making sure designs had high contrast and large text.

COLLEGE EXPLORATION WEEK

YOUTH Transition
Preparing for the Future

Discover Your Path, Empower Your Future!

WHO: Students with disabilities ages 15 to 19
WHEN: March 24 to 27 | 9 am–3 pm
WHERE: Meeting each day at 1850 W. Roosevelt Rd. Then traveling by bus between schools.
REGISTER BY: March 7
COST: FREE

This immersive program offers participants the opportunity to visit colleges, universities or trade schools around the Chicagoland area, providing them with firsthand insight into various educational environments.

Throughout the week, students will explore different campuses and meet with faculty and staff, gaining valuable information to help guide their future academic and career choices. The program will culminate in participants creating a presentation about a specific program or field of study they found most inspiring during their visits.

To show appreciation for their participation, all program attendees will receive a stipend.

REGISTER by March 7, 2025 at: chicagolighthouse.org/event/college-exploration

This is a FREE program. Space is limited and registration is required.
For more information, visit: chicagolighthouse.org/program/yt
 or contact: Fay Zeigler, Youth Transition Program Manager
fay.zeigler@chicagolighthouse.org | (312) 666-1331 Ext: 3203

MEDIA FOR ALL PROGRAM

YOUTH Transition
Preparing for the Future

An opportunity for youth with disabilities to explore their creative passions while gaining vocational skills.

DATE: June 23 – August 1, 2025
 6 week paid in-person learning experience
FOR: Chicago Residents ages 14-15 years old who are disabled
REGISTER BY: May 30, 2025
COST: FREE

- Participants will learn journalism and media skills through hands-on projects with help from industry professionals and an experienced teacher.
- Youth will create a professional online portfolio featuring a news article, podcast, blog post, and social media content.
- Guest speakers will share career insights and highlight accessibility in the media industry.
- Media for All is part of Chicagobility and One Summer Chicago, giving youth the chance to earn money and build lifelong skills.

REGISTER by May 30, 2025 at: chicagolighthouse.org/youth-transition-application

This is a FREE program. Space is limited and registration is required.
For more information, visit: chicagolighthouse.org/program/yt
 or contact: Fay Zeigler, Youth Transition Program Manager
fay.zeigler@chicagolighthouse.org | (312) 666-1331 Ext: 3203

CAREER PATHWAYS PROGRAM

YOUTH Transition
Preparing for the Future

Become a Licensed Paraprofessional and find a place to start your career with individual support from The Chicago Lighthouse.

WHO: 16-24 year old High School Graduates
WHEN: January 2025 to December 2025
 OR August 2025 to July 2026
REGISTER BY: December 6th, 2024 (for January 2025 start dates)
COST: FREE

- 6 MONTH CERTIFICATE**
Complete Moraine Valley's Teacher's Aide/Paraprofessional online course and earn completion certificate
- PARAPRO LICENSE**
Take and pass Parapro exam to earn official license to be employed in schools
- JOB EXPERIENCE**
Work with The Chicago Lighthouse Youth Transition Team to be placed in a 6-week subsidized job experience with possibility of long term position

REGISTER by December 6, 2024 at: chicagolighthouse.org/career-pathways-application

This is a FREE program. Space is limited and registration is required.
For more information, visit: chicagolighthouse.org/program/yt
 or contact: Fay Zeigler, Youth Transition Program Manager
fay.zeigler@chicagolighthouse.org | (312) 666-1331 Ext: 3203

LADER FAMILY SCHOLARSHIP PROGRAM

PLAN YOUR EDUCATIONAL FUTURE!

Are you a student with a visual disability in Illinois, planning on furthering your education? The Lader Family Scholarship for Blind and Visually Impaired Students Program can help you along your journey.

Apply now to further your goals with scholarship funds that can help ease the burden of educational expenses. The Lader Family Scholarships can be used for tuition, textbooks, assistive technology or other school-related expenses.

The Lader Family Scholarship for Blind and Visually Impaired Students Program is open to Illinois residents with visual disabilities who are pursuing an accredited professional certification or post-secondary education, including associate's, bachelor's and advanced graduate degrees. Scholarships range from \$2,500 - \$5,000.

Application deadline: April 30, 2025 at 9 AM
To learn more and to apply go to:
chicagolighthouse.org/program/lighthouse-scholarship

If you have any questions, please contact:
 Maureen Reid, Scholarship Coordinator
 (312) 997-3655 | maureen.reid@chicagolighthouse.org

SKI TRIP

YOUTH Transition
Preparing for the Future

in partnership with the American Blind Skiing Foundation

When: Sunday, February 2, 2025 | Please RSVP by Jan. 24, 2025
Location: Alpine Valley Resort
 W2501 County Road D | Elkhorn, WI
Time: A bus will leave from Chicago Lighthouse North at 7 a.m. or participants can meet at Alpine Valley Resort at 8:30 a.m.
Ages: 15-24 years old
Presenters: Instruction from certified ski instructors

Let the American Blind Skiing Foundation take you on an experience like no other, as qualified instructors coach participants to downhill ski! Open to all experience levels of skiers who are blind/visually impaired, the ABSF aims to provide skiers with "both physical and psychological therapeutic value."

Lift tickets, skis, boots, and helmet rentals will be provided FREE of charge.
 SPACE IS LIMITED. Join us on this rare and unique opportunity!

REGISTER ONLINE AT: chicagolighthouse.org/event/ski-trip

THIS IS A FREE EVENT. RSVP required, limited space.
For more information, please contact:
 Fay Zeigler, Youth Transition Program Manager
fay.zeigler@chicagolighthouse.org | (312) 666-1331 Ext:3203

PHOTOGRAPHY FOR ALL PROGRAM

YOUTH Transition
Preparing for the Future

An opportunity for youth with vision impairments to explore their creative passions while gaining vocational skills

DATE: June 17–August 2, 2024
 6-week paid in-person and remote learning experience
LOCATION: The Chicago Lighthouse
FOR: Chicago Residents ages 16-24 years old who are visually impaired
REGISTER BY: April 1, 2024
COST: FREE

- Participants will travel throughout Chicago to take photographs with iPads (provided)
- Apple engineers will provide in-depth training on using iPad accessibility features
- Virtual training session covers topics including resume writing, career planning, disability disclosure, nonverbal communication skills, self-advocacy, conflict resolution, and interview skills
- Youth will also participate in One Summer Chicago, providing the opportunity to build relationships, leadership, and life skills

REGISTER by April 1, 2024 at: chicagolighthouse.org/youth-transition-application

This is a FREE program. Space is limited and registration is required.
For more information, visit: chicagolighthouse.org/program/yt
 or contact: Fay Zeigler, Youth Transition Program Manager
fay.zeigler@chicagolighthouse.org | (312) 666-1331 Ext: 3203

CALLING ALL Students who are Blind or Low Vision

A unique opportunity to interact with business leaders, successful adults who are blind or low vision and recent college grads who are blind or low vision to assist in your exploration of career possibilities and networking.

What: Career Fair for Students who are Blind or Low Vision
Date: Monday, November 17 | Sheridan Park Gymnasium
 910 S Aberdeen St, Chicago, IL 60607
Time: 9:00 a.m. – 1 p.m.

REGISTER ONLINE AT:
chicagolighthouse.org/event/career-fair

Register online by November 7, 2025
 Space is limited. For more information, please contact:
fay.zeigler@chicagolighthouse.org
 (312) 666-1331 ext: 3203

The Lighthouse Littles series for Birth-to-Three all feature similar illustrations of visually impaired children engaging in an activity.

The Youth Transition program flyers also feature illustrations in the header that lend themselves to what the event is. They tend to be a more sophisticated illustration than the Littles because the programs are in support of older teens transitioning to college or the workforce. All of the flyers follow a similar layout.

Photography



Over the years I've had the opportunity to photograph many of the life-changing programs that The Lighthouse offers. Capturing their magic in action. These are photos from the Youth Transition program where blind and visually impaired youth learn life skills and explore Chicago. There are photos from Low Vision Clinic appointments, children getting life changing eye care. Easter egg hunts for



blind children where the eggs beep so they can find them. And photos taken at the Chicago Yacht Club where Seniors get to spend the afternoon on a yacht. In all the photos I take I try to keep my eye out for the heart felt moments, capturing them the best I can.





DYLAN ZIMMERMAN

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