

DANA KINGERY



Design Portfolio

STEM BUNNIES



A collaborated rebrand for a business
that combines science and bunnies



CHALLENGE

STEM Bunnies struggled with the design of their business, and this caused customers to misunderstand what STEM Bunnies does: bunny parties, science learning, and bunny fostering. The challenge was to partner with another designer to tell their story.



SOLUTION |

Tell the story of STEM Bunnies in the simplest terms: bunnies and science working together. This was achieved through a design collaboration to build the brand through a new identity, color scheme, illustrations, and website.

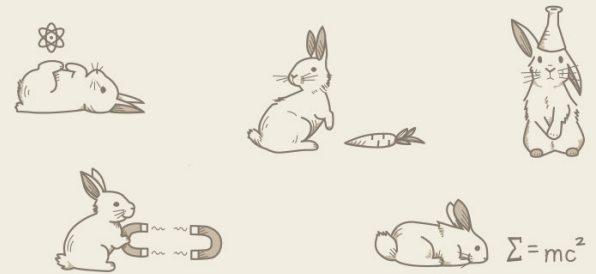
MAIN IDENTITY



COLOR SCHEME



PATTERN



TYPOGRAPHY

HEADLINE - LIBRE BASKERVILLE BOLD

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

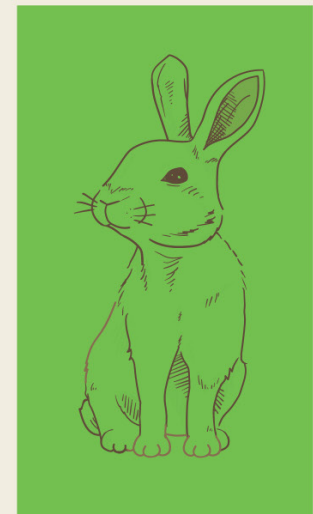
SUBHEAD - LIBRE BASKERVILLE ITALIC

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

BODY - OPEN SANS

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

ILLUSTRATION



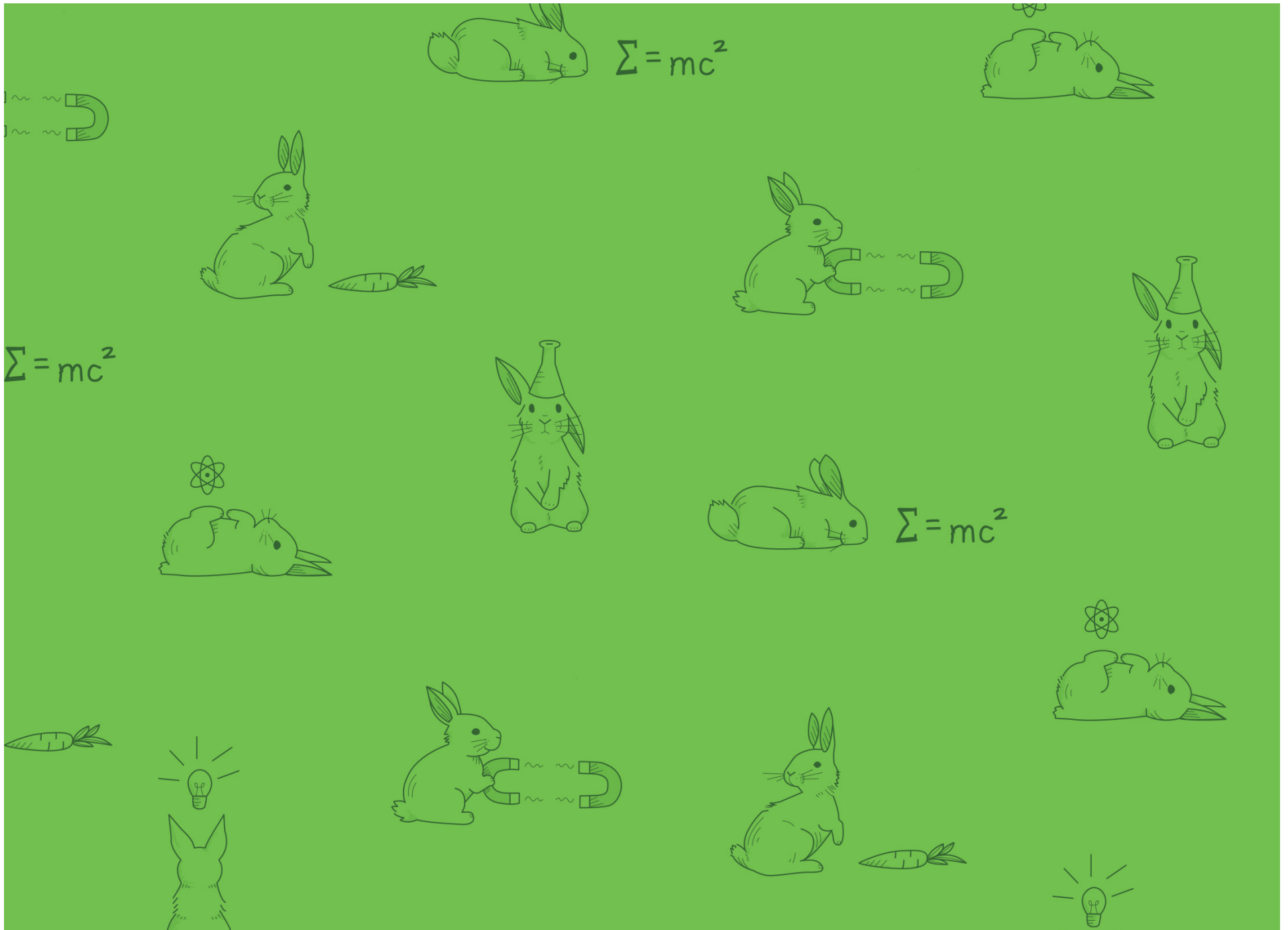


Illustration by Dana Kingery



New identity designed by Rishi Murugesan with art direction and illustration by Dana Kingery



STEM Bunnies!

Baskets of bunnies for your upcoming party!

Fostering up to 8 weeks and fun science lessons!

stembunnies.com



STEM Bunnies!

Baskets of bunnies for your upcoming party!

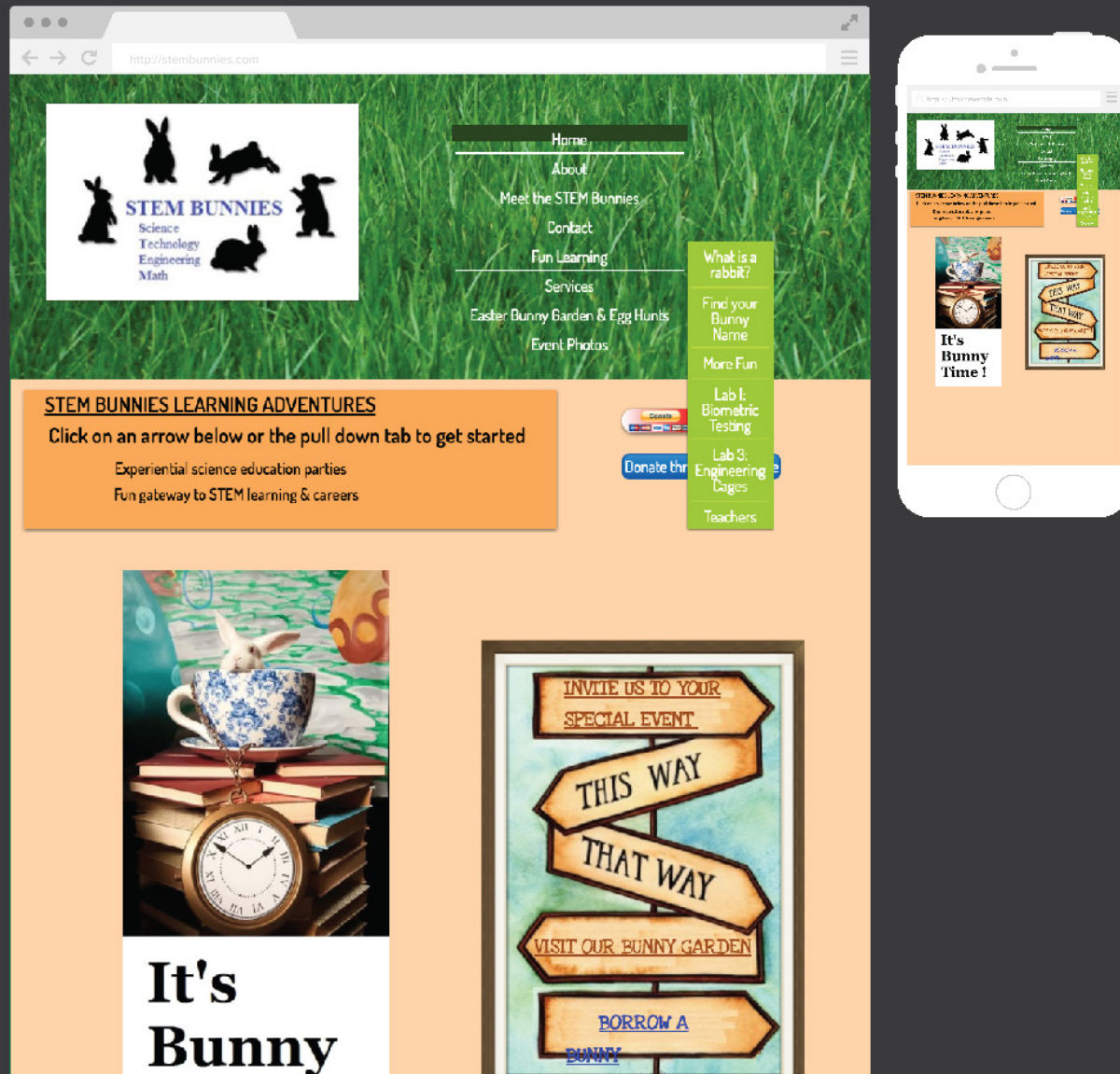
Fostering up to 8 weeks and fun science lessons!

stembunnies.com



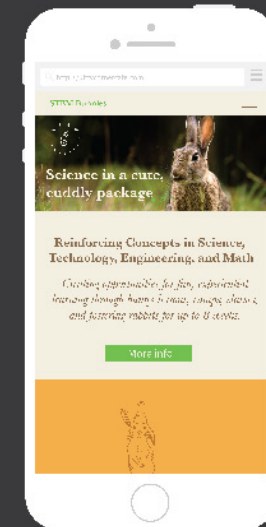
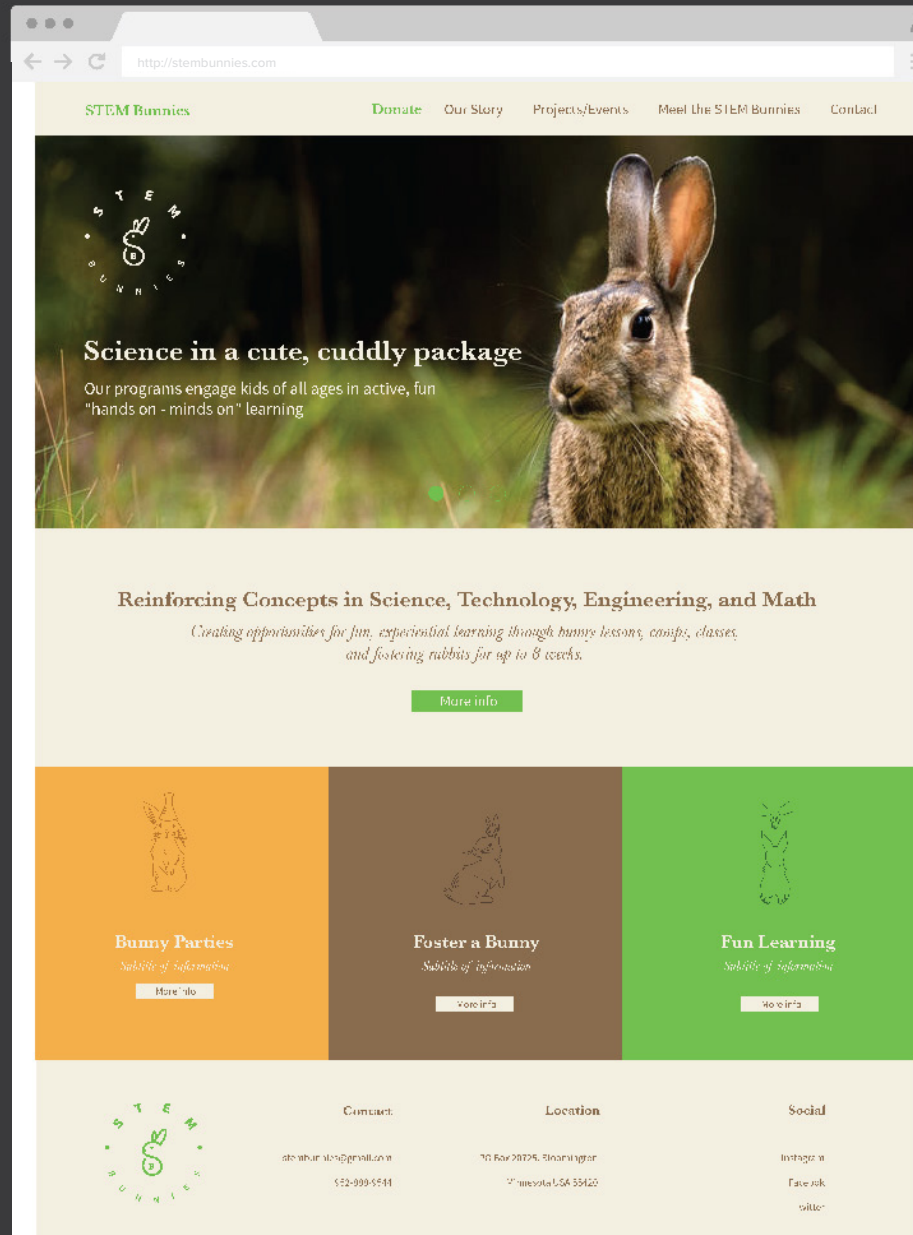


Previous Design



CHALLENGE

The original design for the website was stressful for the clients, who in their words describe it as “brutal.” The website lacked focus and cohesion, while not giving the user much information about the organization.



REDESIGN |

The new design organizes STEM Bunnies' information in a way that is not overwhelming, and gives the user a clear idea of what they can do.

STEM BUNNIES

OUR STORY PROJECTS & EVENTS MEET THE STEM BUNNIES BLOG

Projects & Events

FUN LEARNING
BUNNY PARTIES
FOSTER

Fun Learning

Together we will be asking questions about the world around us while practicing science skills. The process of investigation and explanation is just as important as knowing "the" answer.

We will be discovering "how to find out" and experimenting/investigating the way the world works, rather than just memorizing facts.

Online Fun Learning

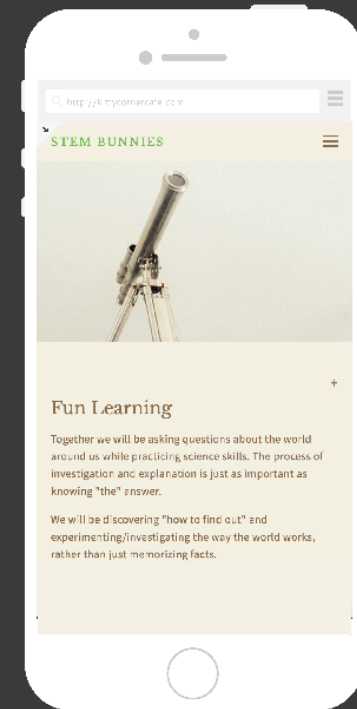
WHAT IS A RABBIT? YOUR BUNNY NAME MORE FUN

LAB 1: BIOMETRIC TESTING LAB 2: ENGINEERING CAGES TEACHERS

Our K-4 curriculum has been crafted to

1. Reinforce grade-appropriate skills such as:
 - Observing and interacting with the environment
 - Hands on learning about caring for animals
 - Journal observations using their best handwriting, spelling and drawing
 - Weighing and measuring a rabbit family. Calculate the mean, median, mode.
 - Designing an outdoor hutch that will help a rabbit stay cool during summer
 - Using engineering skills to help construct a cage
 - Weighing how many grams of pellets a rabbit eats and developing a purchase plan for how much food to buy
 - Testing hypothesis and use data to explain their conclusions
 - Creating a budget for supporting a rabbit in a suburban home
 - Designing and building an agility course for the rabbits out of cardboard boxes
 - Timing rabbits through the agility course and training them to go faster in a humane way
 - Making crafts
 - Exploring the life cycle of a rabbit including rabbit reproduction

And yes, we have time to just play and enjoy!



MASTERS OF TYPE



A typographic study of classic
typefaces and their designers

Eric Gill + Claude Garamond

CHALLENGE |

Two classic typefaces and their designers were chosen to study: Eric Gill and Claude Garamond. An essay was written comparing and contrasting the designers, and was to be displayed within a book.



SOLUTION |

To represent the contrast of the classic designers, a classic color scheme was chosen: black, white and gold. Each page was tailored to the different aspects of the essay through the black and white shapes accented with gold.

MAIN IDENTITY

CLASSIC
TYPOGRAPHY
MASTERS

COLOR SCHEME



TYPE DESIGNERS

Eric Gill +
Claude Garamond

TYPOGRAPHY

HEADLINE - GILL SANS SEMIBOLD

ABCDEFGHIJKLMN**OP**QRSTUVWXYZ
abcdefghijklmnopqrstu**vw**xyz
1234567890

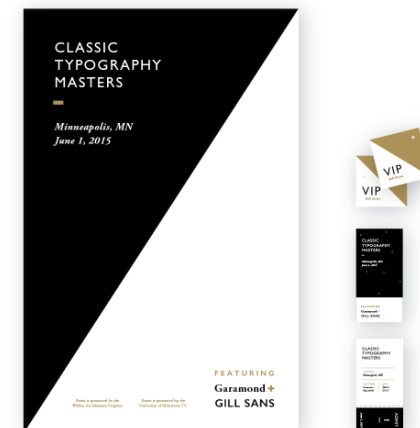
SUBHEAD - ADOBE GARAMOND ITALIC

*ABCDEFGHIJKLMN**OP**QRSTUVWXYZ*
*abcdefghijklmnopqrstu**vw**xyz*
1234567890

BODY - ADOBE GARAMOND BOLD

ABCDEFGHIJKLMN**OP**QRSTUVWXYZ
abcdefghijklmnopqrstu**vw**xyz
1234567890

POSTER AND TICKET DESIGN





“Everything is designed
Few things are designed well”

“Everything is designed. Few things are designed well” (Brian Reed). With the hundreds of typefaces currently available to designers, I wanted to dig deeper into the creators of some well-designed typefaces, and learn about what has made them such classic fonts. In my research I have discovered how different the lives of Eric Gill and Claude Garamond were and how their contributions to type design were so revolutionary in their times.

“Everything is designed. Few things are designed well.”

— Brian Reed

“Everything is designed. Few things are designed well.” (Brian Reed. With the hundreds of typefaces currently available to designers, I wanted to dig deeper into the creators of some well-designed typefaces, and learn about what has made them such classic fonts. In my research I have discovered how different the lives of Eric Gill and Claude Garamond were and how their contributions to type design were so revolutionary in their times.

Their most successful typefaces were inspired by other designed type

Even though designing type was a prominent role in both Eric Gill and Claude Garamond's lives, there are many major differences between the two designers and their typographies. A lot of this might have to do with each designer's background. Garamond created his typeface in a much earlier time period of type and used traditional means for creating his letters. His work focused mainly on printing and creating traditional Old Style type using metal typeset and printing press. Eric Gill's typeface Gill Sans has a more Humanist style, which could be a reflection of his artistic background and he also was inspired by Roman type. One thing they have in common is that their most successful typefaces Gill Sans and Garamond were inspired by other designed type. Gill was inspired by the work of his mentors, Edward Johnston, and Garamond was inspired by the work of the designers he printed for, Francesco Griffo and Venetian printer Aldus Manutius. This is a great example of how our expectations as designers can form the kind of work we create and are inspired by. Gill and Garamond found great designers to look up to and learn from to create their iconic type designs. Now that we have briefly compared and contrasted the designers, we can go into more detail about the actual typefaces themselves. Gill Sans is different among most of the sans serif typefaces of its time because the proportions of the typeface are slightly Garamond but also inspired by Roman type and Humanist style. There is not a great contrast in the thick and thin of the letters, but there is some contrast, for example with the lowercase letter 'a'. Garamond is a classic Old Style typeface with contrast in the thick and thin of the letters. They seem to mimic the handwriting of scribes, and work well within body text. The origins are also clearly Roman. The two designers Eric Gill and Claude Garamond were successful in creating classic designs that are still used to this day. They were prominent in different time periods and were inspired by different designers, but they both used a printing press and Roman design for their inspiration in their typefaces. Eric Gill had a larger background in the arts than Claude Garamond, and used a more Humanist design as opposed to the Old Style Garamond used. There is a much larger contrast in the thick and thin of the letters of Garamond than Gill Sans, and Garamond appears to be more of a handwriten Old Style. Gill Sans also features some Garamond style in the design, but has more varied Humanist than other sans serif typefaces during its time period. Even though there are large contrasts in the style and history between the two designers, they show a good example of what makes for a clear and well-designed typeface. They clearly dedicated a large portion of their lives to type, and used inspiration to guide their own ideas. They didn't start these typefaces from scratch, but instead took what designs they had around them and created something new and revolutionary out of it. This says a lot about what kind of design we surround ourselves with and how much time we dedicate to our field. Creating a life full of great moments and time spent honing our craft could very well lead us to creating something new and revolutionary — like a beautiful typeface that is so well-designed that it is used hundreds of years after its creation.

COMPARE + CONTRAST

GILL

Another great designer was born soon after and developed a style much different from Claude. The creator of Gill Sans, Eric Gill was born on February 23, 1892 in Brighton, England. He studied at the Chichester Technical and Art School, where he started out training to become an architect in London. Unhappy with the field he then began using evening classes in stone masonry at Westminster Technical Institute. There in calligraphy at the Central School of Arts and Crafts, he found one of his greatest influences Edward Johnston, creator of the London Underground typeface. He based his designs for Gill Sans from the same well-known scriptly designed by Johnston. Gill Sans is considered revolutionary because it was the first successful sans serif typeface based on the humanist models of the Renaissance.

Shortly after Gill Sans, he designed another popular typeface, Jesus, which was named after his daughter. This typeface was highlighted in Gill's book, An Essay on Typography.

In An Essay on Typography, Eric Gill discusses the importance of well-designed type: "A good type is suitable for any and every book, and the size of the book is regulated not by what is in it but by the fact that it is read held in the hand... or as a table... or kept in the pocket" (Typography on Type page 90-92). In a short excerpt from the book, he discusses how important it is to think about the usability of a typeface while designing it. A designer must think about readability at different sizes, and how to best design for its intended use.

Typography wasn't his only interest, however, and he briefly dove into his design contributions. Eric Gill was an English sculptor, engraver, and great illustrator. Learning several professions role in his life through forms both shown or carved in wood or stone. He also designed several other low-known typefaces in his lifetime and various several books about typography and himself.

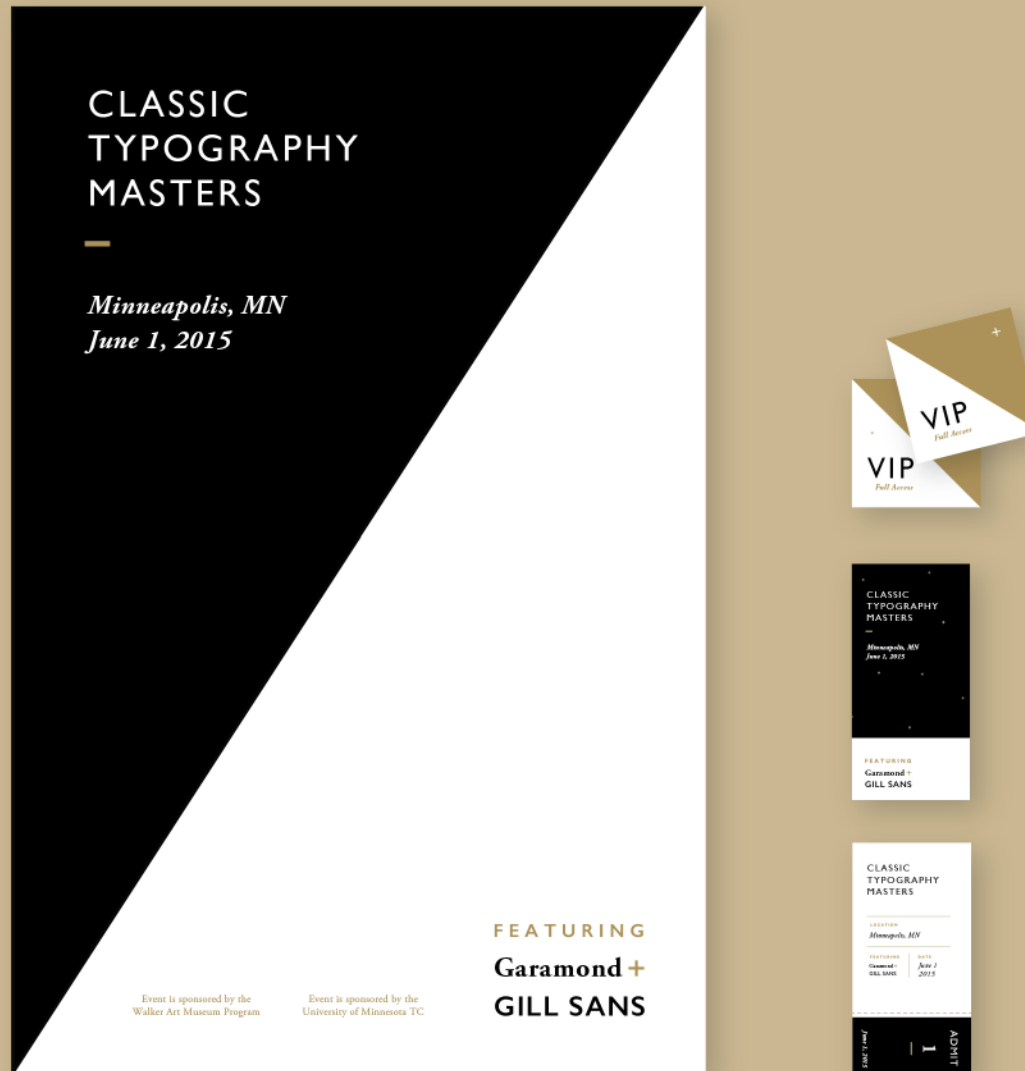
Alan Hingston Series	1879
Walden (London) 18th c. Old Style	1897
Decorative letters with ornamental flourishes (18th century) - 19th century	1901
Various calligraphic styles (19th century)	1903
English 18th c. with ornamental flourishes	1924
Design of the 19th c.	1925
Design of the 18th c.	1927
Plaque printing in relief	1928
Design of the 19th c.	1930
Decorative calligraphic flourishes of the 18th c.	1932
Creation of the 18th c. Book Design of the 18th c.	1938
Decorative calligraphic flourishes of the 18th c.	1940

Garamond

The original designer of the typeface Garamond was Claude Garamond. Claude was born in 1480 in Paris, France and died in 1561. He had a phenomenal reputation for his engraving and letter findings, and was regarded as the best engraver of his day. One of his type projects was funded by King Francis I of France to make a new cast of type for his own exclusive use, which is now referred to as Garam's Bit. The act of representing a credit in traditional typography where a designer will cast letter punches in metal to create type for a typesetter. Casting punches was the first step of traditional typesetting. Claude spent a lot of time casting types for the Parisian scholar-printer Robert Estienne. He based his Roman on the type cast by Francesco Griffo for Venetian printer Aldus Manutius in 1495. He then refined the Roman to add his own concepts as his skills as a punchcutter grew, and was the first to network Italian Manutius' typefaces to create his own face called Garamond. The small roman type quickly became the standard European type of the day, and is still used in its various versions today. Garamond was produced between 1550 and 1560 while being thought of as the typographical highlight of the 16th century. Later in his life, Claude also worked as a publisher with Pierre Gaultier and Jean Barbé where he published books such as Pius et Belgicus Medietas by Daniel Chamblan that he set using his own typefaces. When Garamond died in 1561, a large portion of his original punches and matrices were acquired by Christoph Plantin from Antwerp, the Le Br type family and the Fontaine family Egnoff-Bornes. Sixty years after Claude Garamond's death, Jean Jannon, a French printer, created a series of typefaces with similar characteristics to the Garamond design. Some were more symmetrical and regular in shape and

ask. They were not officially discovered and used until about two hundred years later in the French national printing of 1825, and were wrongly attributed to Garamond. This misrepresentation of origin was finally fixed in 1927 through the research of Beatrice Wolfe. Many of the present-day versions of Garamond are based on Jannon's design, although they are all called Garamond.

Paris in Paris, France	1480
Printer's block letter with ornamental flourishes	1510
Garamond's first type used in "Pneumatique Universelle" by Laurent Jullien	1530
King Francis I commissions Garamond to cast French type	1540
Widely used by Pierre Gaultier in Jean Barbé	1545
Garamond published	1550
1545	
Death of Claude	1561



Poster and ticket design for event celebrating master type designers



SUPREME HOME CARE PROVIDERS



A local Home Care Provider
that makes clients feel like family



SOLUTION |

SHCP has a strong focus on the family-like care they bring to their clients. Through the combination of care and home, the brand represents that focus.



Supreme
Home Care Providers

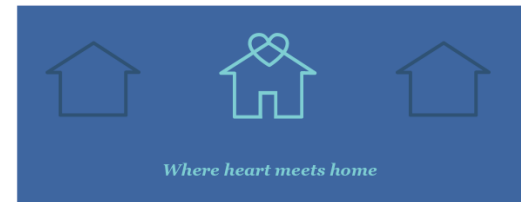
MAIN IDENTITY



COLOR SCHEME



PATTERN



TYPOGRAPHY

HEADLINE - TREBUCHET BOLD

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

SUBHEAD - GEORGIA ITALIC

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

BODY - GEORGIA

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

COLOR USAGE





Supreme
Home Care Providers



Abdisamed Awed
Personal Care Assistant

AAA@shep.com
507-370-3987
Shep.org





Supreme
Home Care Providers

Welcome to the Supreme Home Care Providers Family

Lorem ipsum dolor sit amet, consectetur adipiscing elit. Donec orci purus, luctus vitae dignissim eu, iaculis sed purus. Vivamus faucibus, ipsum nec aliquet viverra, leo mauris condimentum ligula, sit amet sagittis enim ligula quis arcu. Nam egestas tortor id nisi porttitor mattis. In tortor ante, ultricies in suscipit a, tempus non massa. Vivamus et auctor mi. Fusce vel massa nulla.

Donec malesuada orci vitae nulla accumsan porta a id massa. Quisque accumsan iaculis magna sit amet fringilla. Maecenas consequat, magna eget tincidunt semper, odio nibb rutrum mi, id feugiat ante nisi eu risus.

Sed id augue vitae urna euismod commodo aliquet a quam. Pellentesque arcu velit, cursus et malesuada ut, consequat et diam. Nullam erat sem, rhoncus id ullamcorper vitae, rhoncus et arcu. In ultricies ultricies nulla, ut rutrum nisi iaculis at. Donec eu magna a metus ornare faucibus. Fusce aliquet faucibus ultricies. Morbi semper, est id tincidunt gravida, sem arcu adipiscing lacus, ac bibendum nulla leo eu purus. Quisque nec diam sed risus consectetur a ocumsan quis quis nibb.

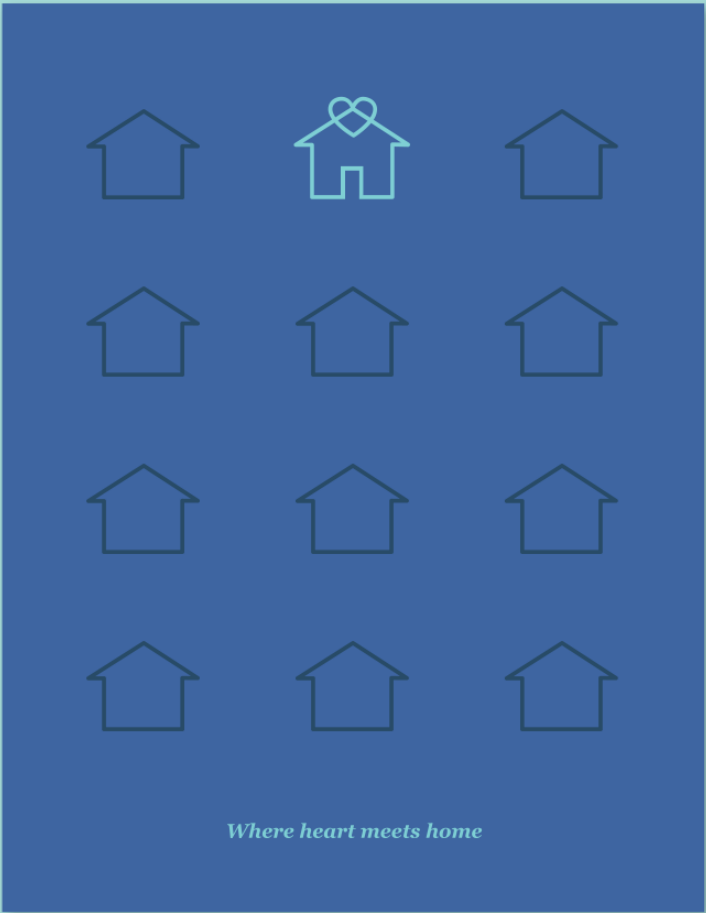
Sincerely,



Abdisamed Awed
co-founder
shcp.com
(912) 555-1234
allens@brandminute.com

Page 1 of 4






Supreme
Home Care Providers

Welcome to the Supreme Home Care Providers Family

Supreme Home Care Provider is a privately owned family business located in the twin cities area. At SHCP we are committed to delivering exceptional service to our families. Unlike other health providers SHCP understands firsthand what it means to care for a relative who needs personal assistance.

Like many of our families, the founder and CEO of SHCP, Hassan Yusuf, has close relatives who receive personal care. Abdirazak, Hassan's brother-in-law, was diagnosed with a mental disorder and late brain development at an early age that requires personal support.

Hassan's father-in-law also receives complex care. He suffered a stroke and heart attack in 2001 that left him paralyzed for the last 10 years. Through these experiences we truly care and understand what families need. Supreme Home Care Providers pride's itself on reliable, compassionate, and individualized services to all of our families. At SHCP you're not just a client, you are part of a family."

Services:

- Companionship
- Homemakers
- Personal attendants care
- Housekeeping
- Personal support
- Home health aides




Abdisamed Awed
Personal Care Assistant

AAA@shcp.com
507 370 3487
Shcp.org



supreme
home care providers



Supreme
Home Care Providers



Abdisamed Awed
Personal Care Assistant

AAA@shcp.com
Shcp.org

JR DIPPERS



A classic snack rebrand to
focus on real ingredients



Previous Design

CHALLENGE | Clean up the packaging without losing the personality of the Jr. Dippers Brand.

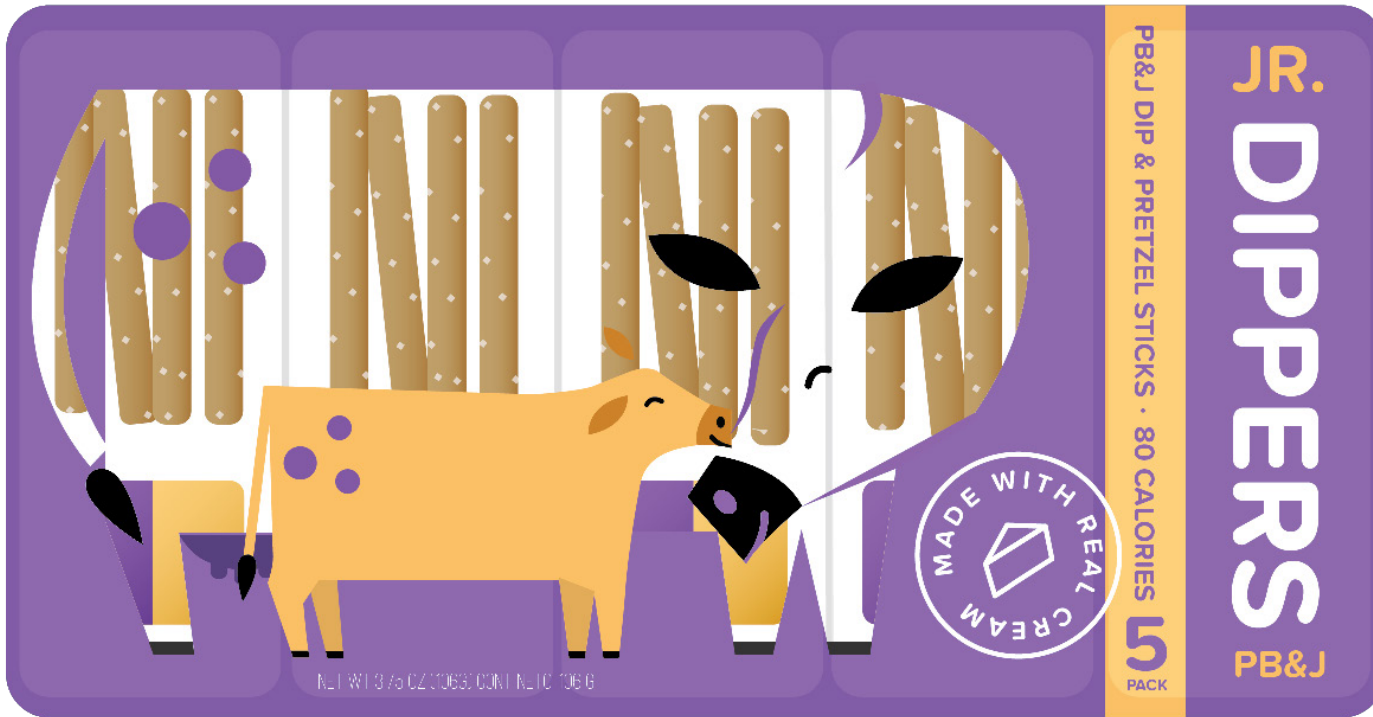


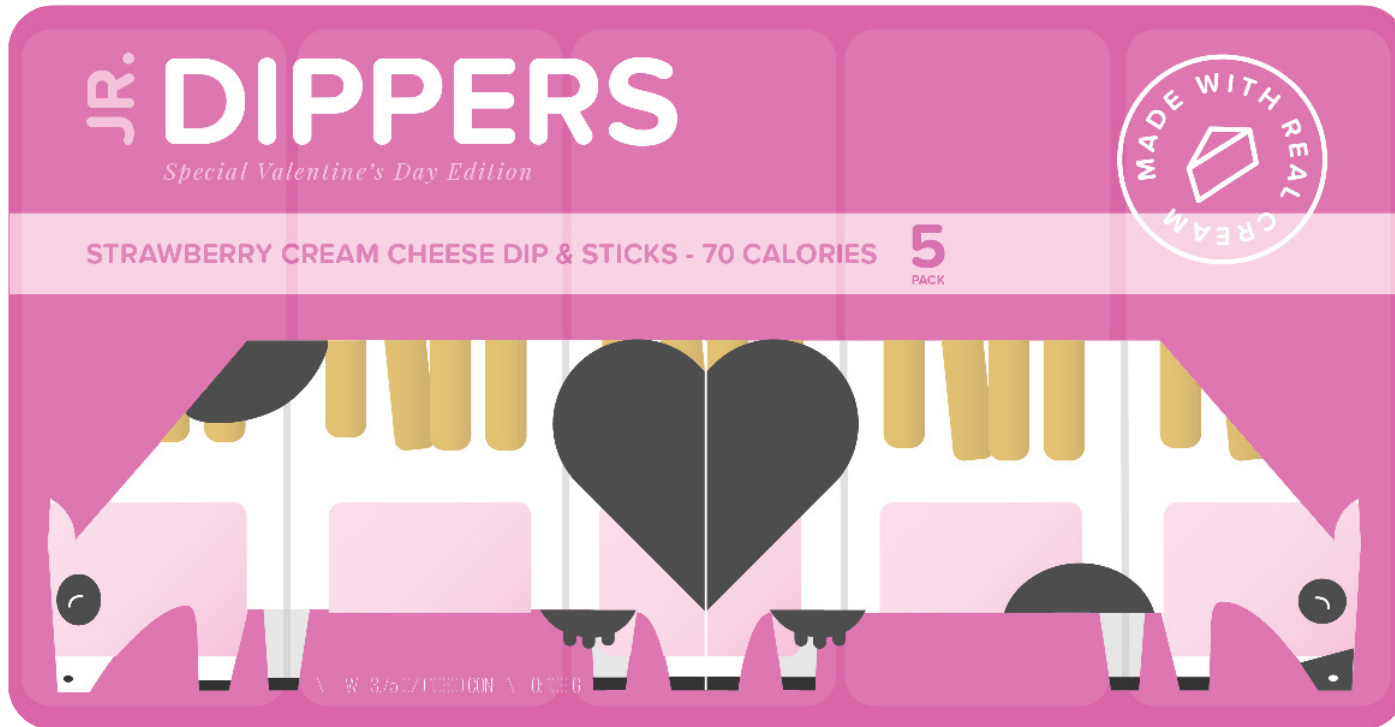
SOLUTION |

To keep the brand alive, the bright color scheme was kept to help the product stand out on the shelves. A new focus was created toward the use of real cheese with illustrations.

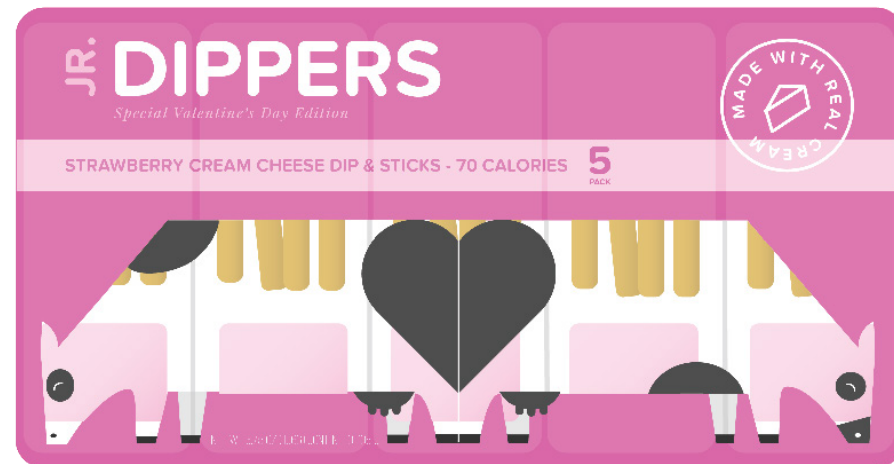
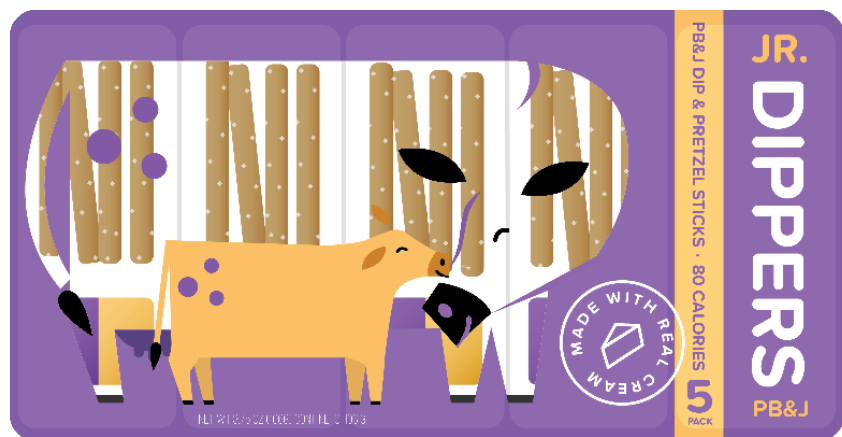








\ W 3/6/15EED00N \ 0:07 6



CAFE FOSSIL






An upscale restaurant located in
Fossil State Park

THE  CAFE
FOSSIL



THE  CAFE
FOSSIL

CONTENTS

Breakfast		3
Lunch		4 - 7
Dinner		8 - 12
Dessert`		13

BREAKFAST

 **BREAKFAST PLATES**

Colossal Breakfast Two eggs your way, hashbrowns, bacon or ham, and toast	10.00
Colossal Breakfast w/o Meat Two eggs your way, hashbrowns & homemade toasted bread	8.25
Colossal Breakfast Lite Two eggs your way with toasted homemade bread	4.75
Frittata Artichokes, Spinach, Green Onion & Feta	11.00
Feta on Toast Fried Egg, Prosciutto, Sun-dried Tomatoes & Swiss on Toast	6.50

 **OMELETES** - Three eggs, served with toasted bread

Spinach, Mushroom and Provolone	11.00
Bacon, Green Onion and Cream Cheese	11.00
Ham, Hash Browns and Swiss	4.75
Frittata	11.00
Feta on Toast	6.50

DESSERT

LUNCH

LUNCH

 SALADS

Cafe Salad Mixed field greens, grape tomatoes & homemade maple vinaigrette	4.00
Cafe Salad with Chicken Breast Mixed field greens, chicken breast & homemade maple vinaigrette	8.00
Caesar Salad Fresh romaine, house Caesar dressing, croutons	4.00
Caesar Salad with Chicken Breast Fresh romaine, house Caesar dressing, croutons & chicken breast	8.00
Cup of Soup & Side Salad Your choice of soup and cafe or Caesar salad	7.00

 SOUPS

Zuppa Toscana	5.99
Pasta e Fagioli	6.00
Chicken & Gnocchi	5.99
Minestrone	6.25
Chicken Dumpling	6.50

 SANDWICHES & FLATBREADS

Grilled Chicken Pladina	4.50
Grilled Vegetable Pladina	4.75
Italian Matball Breadstick Sandwich	5.50
Mediterranean Flatbread	5.00
Pepperoni & Sausage Flatbread	6.50

 BREAKFAST PLATES

Shrimp Scampi Shrimp sauteed in a garlic sauce in angel hair pasta	12.00
Chicken Piccata Grilled chicken topped with a lemon garlic butter sauce	11.25
Tilapia Piccata Delicate white fish baked in a lemon garlic butter sauce	13.25
Citrus Chicken Sorrento Tender, grilled chicken breast in a citrus honey glaze	11.00
Garlic Rosemary Chicken Lighter Italian Fare	12.50



DANA KINGERY



Kinge015@umn.edu

507 370 3041