

ANNIE OH DESIGNER, DEVELOPER &
YOUR NEW BEST FRIEND

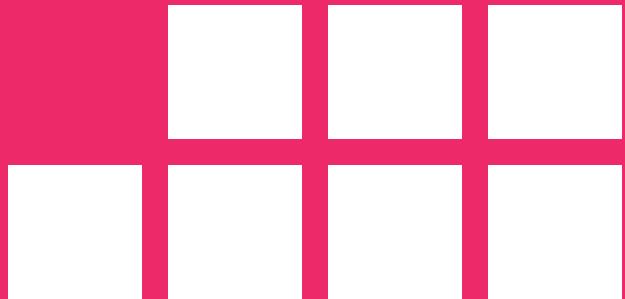


**ALWAYS DISCOVER.
ALWAYS CREATE.**



Annie Oh is a creative freelancer in Chicago, IL, determined to make your life easier. She finds artistic resolution in finding clever ways to fill the gap between art + design through critical thinking and technology. Her work features a playful and expressive approach through use of vibrant colors, bold typography, and quirky interactivity.

USER INTERFACE DESIGN



Case Study: E-Commerce Mobile App Design & Branding Identity

Role: Art Director, User Interface Designer

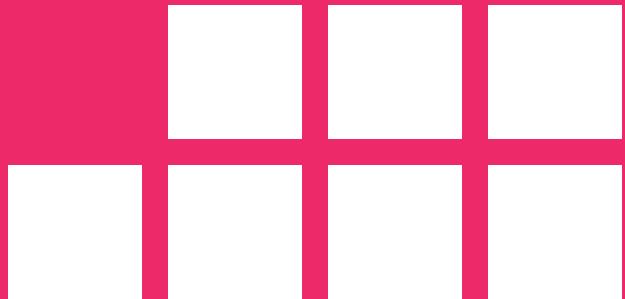
RADAR Supply Co., an independent clothing start-up, approached me about launching the mobile app of their operations. The task at hand was to design and produce an official branding identity in addition to designing a fluid, user-friendly application in order to expand their visual appeal to both new and existing customers.

My approach to this case study was highly strategic. Through effective workflow, open and precise communication with the client, and user/market research, I was able to execute a design that satisfied both usability and market potential.



Four screenshots of the RADAR mobile application displayed on an iPhone. The top-left screen shows the login screen with fields for Username and Password, and buttons for LOGIN and SIGN UP. The top-right screen shows the main shopping feed with a grid of six product cards. The bottom-left screen shows the Shopping Cart screen with four items: Round Frame Sunglasses (\$20), Snug Grey Fitted Sweater (\$30), Athletic White Crop Top (\$24), and Grey Mock Neck Maxi Dress (\$29). The bottom-right screen shows the Settings menu with options like About, Version, and Location Services (Auto-Bright is turned on).

USER INTERFACE DESIGN

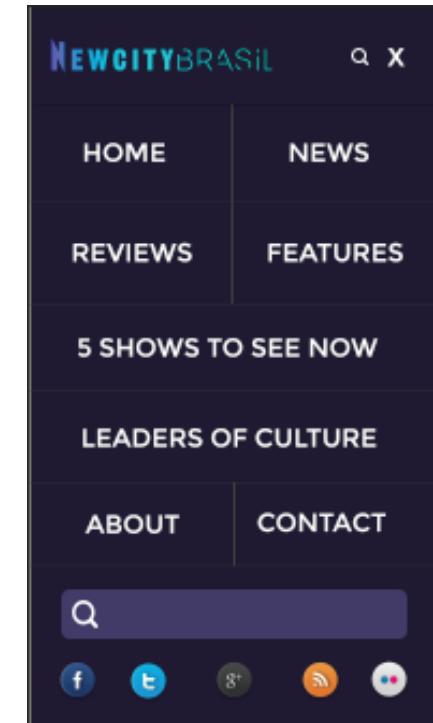
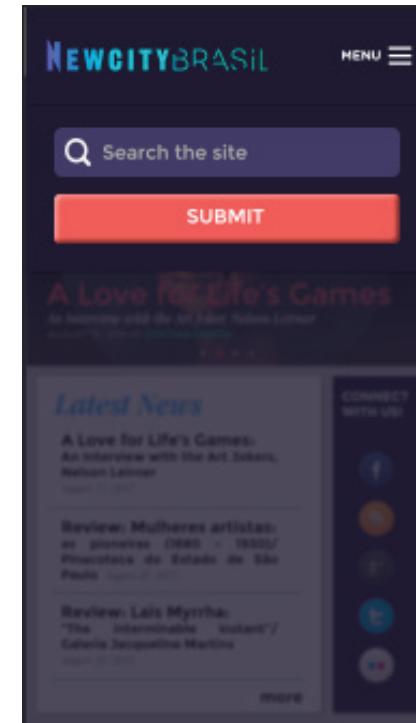
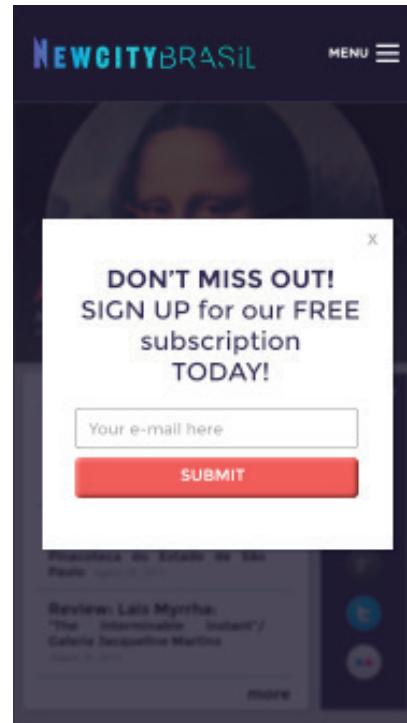


Case Study: Responsive Web Design

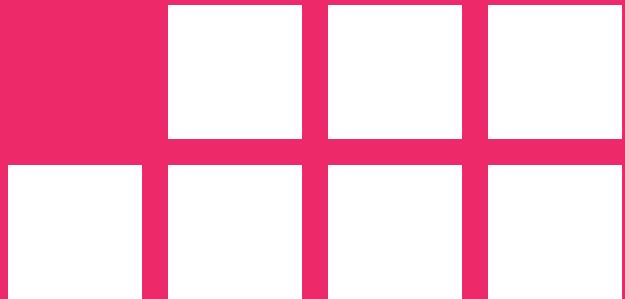
Role: Creative Director, User Interface Designer

As part of my work with Newcity Network, I was assigned to develop a series of designs as part of the re-vamp of their online presence. By focusing on their user base via Google Analytics, we established an important detail to focus on while re-designing their website: mobile first. By having a mobile design first in mind, we keep the user experience simplistic and easier to navigate.

Currently in the development process, I assist the Lead Developer with daily Wordpress style needs. Here is the initial revitalization of the responsive website.



USER INTERFACE DESIGN

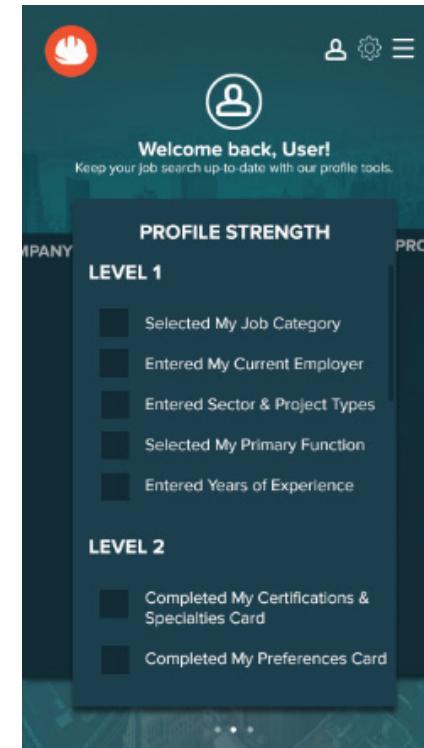
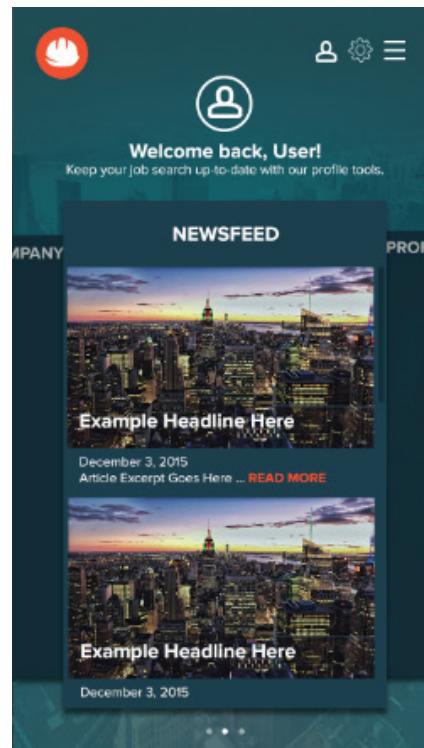
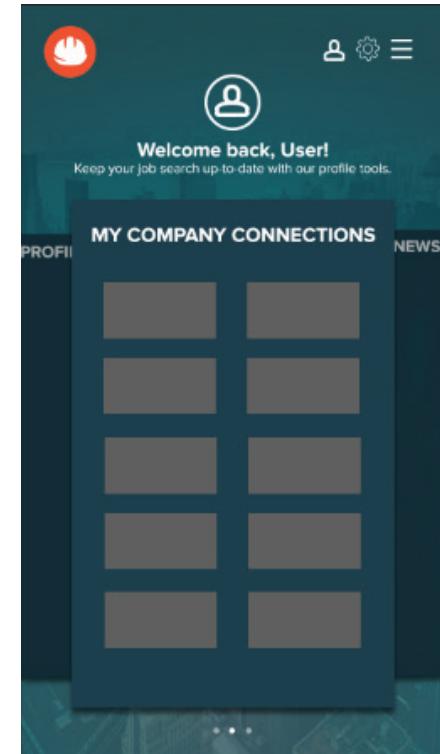
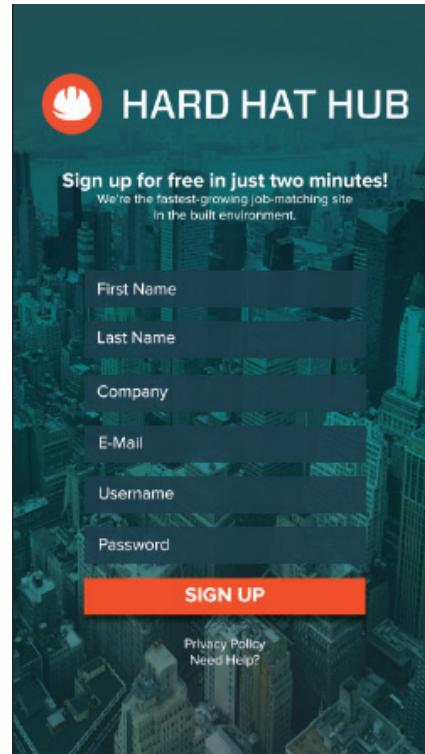
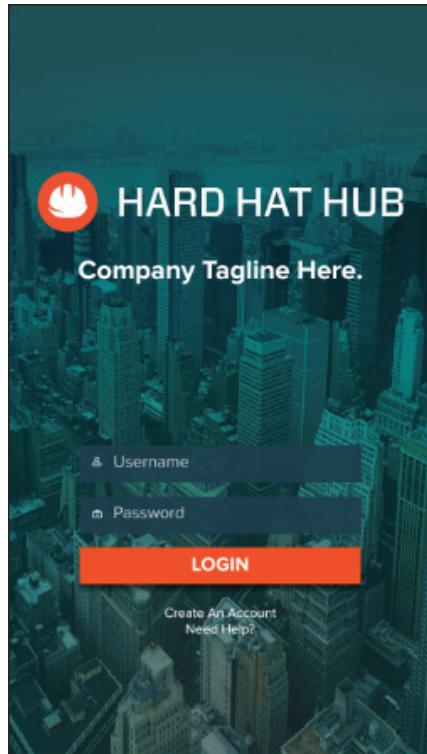


Case Study: Mobile App Design

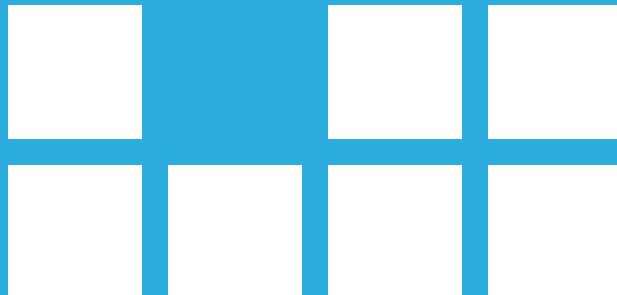
Role: Creative Director, User Interface Designer

Hard Hat Hub approached me with the need of designing their current BETA app. Their branding identity previously established had provided me a base for operations of user interface design while I was to consult with their user experience specialist for product specifications. While the final product is currently being edited and designed thoroughly, here are some preliminary designs for their community web app.

Hard Hat Hub is a community of construction industry experts that connects users to employers, employees, companies, and other resources. By providing this LinkedIn-type of format, many variables are weeded out as opposed to traditional hiring methods of the construction industry.



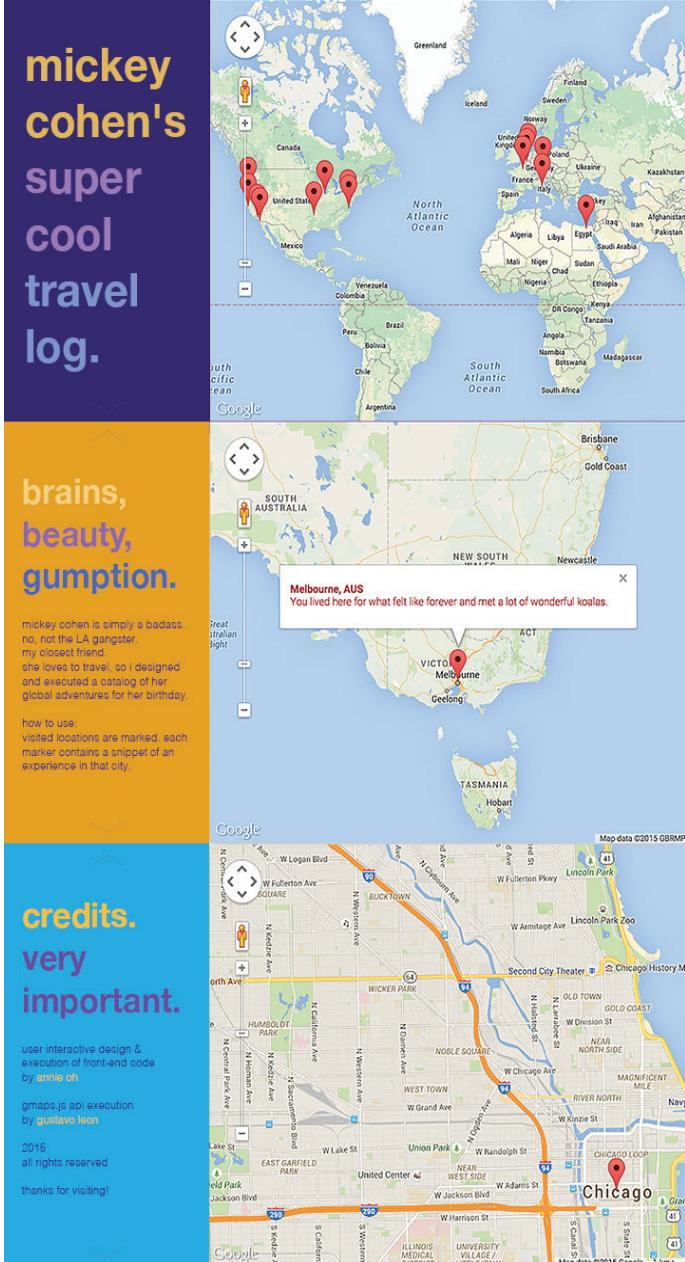
USER INTERFACE DESIGN & DEVELOPMENT



Final Project: Interactive Travel Log

Role: Art Director, User Interface Designer, Front-End Developer

For my JavaScript Final Project, I designed and developed an interactive and responsive travel log for a friend as a birthday gift. I implemented a GoogleMaps API with the addition of customized markers to spot visited destinations with brief description bubbles for each city.



PRINT DESIGN

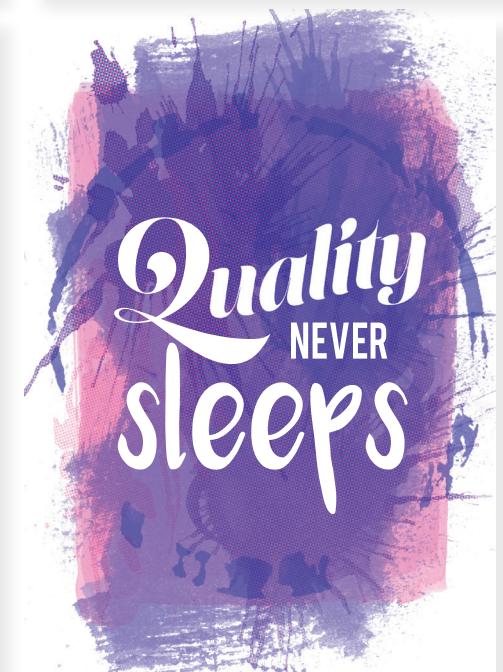
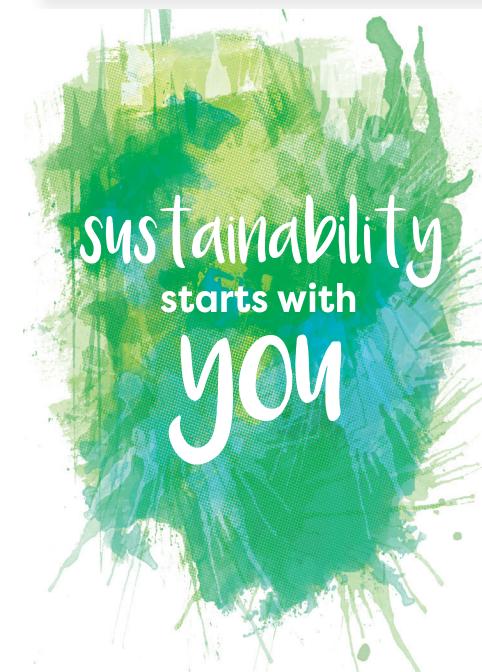
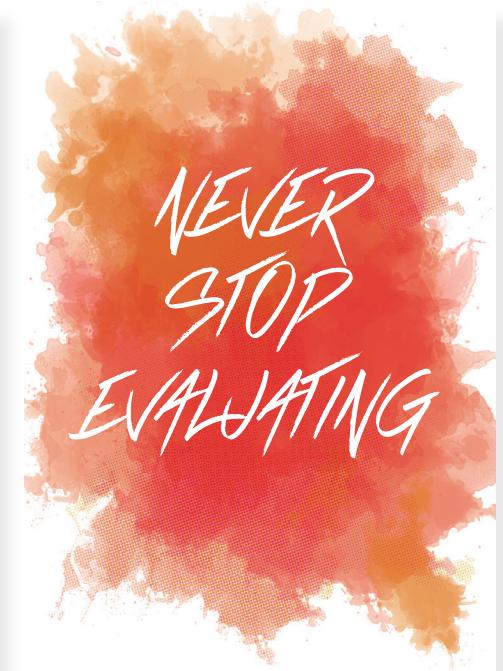


Case Study: Motivational Posters for Agency of Healthcare Research and Quality (AHRQ)

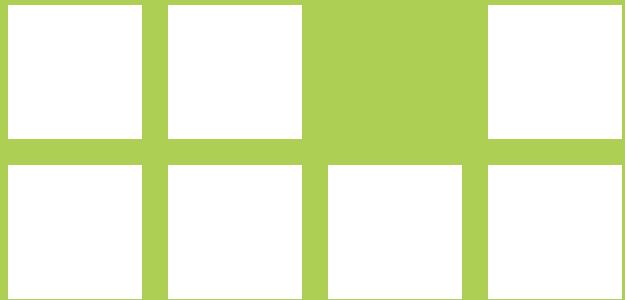
Role: Art Director, Designer

The Agency of Healthcare Research and Quality, as a part of the U.S. Department of Health & Human Services (HHS) National Action Plan to Prevent Healthcare Associated Infections, asked me to design motivational posters to hang in their office.

After some correspondence for my approach to the process, we decided upon elements meant to visually invigorate its viewers. By combining the subtle textures of watercolor, vibrant color palette, with a focus on bold typography deemed fitting for each message, invite the viewer to experience the imperative for meaning.



PRINT DESIGN



Technomic Corporate Identity Rebranding Initiative

Role: Designer

As a design intern for Technomic Inc., I participated in their 'Fresh Look' initiative. This was a submission for the corporate identity that acknowledges the branding history of Technomic Inc., while updating to a sleek typeface, angular use of space, integrated with bold colors, with a nod to formalism. This update identifies the company's progressive work structure while adhering to the needs of their clientele.



technomic

experience. vision. impact.

Nimbus Sans

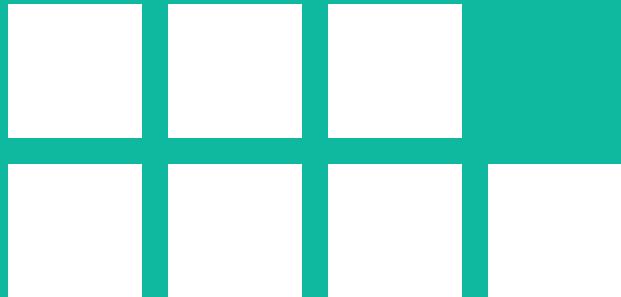
ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz

abcdefghijklmnopqrstuvwxyz



PRESENTATION DESIGN



PepsiCo Commissioned Presentation Work

Role: Art Direction, Designer

In my work as a design consultant in collaboration with the company's marketing department, I was approached with the task of designing informational deliverables concerning key talking points for PepsiCo's distribution client outreach.

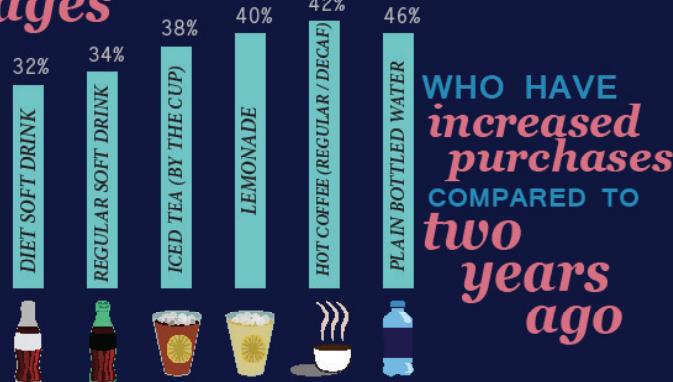
After considerable discussion, it was decided that the approach would feature a vivid color palette with vector graphics, in order to present the feel of a 'fresh new look', suggesting PepsiCo's progressive rebranding initiative, as well as to engage new clientele. Here are some slide examples that were produced in this process.



PEPSICO

top beverages

CONSUMED
IN PAST
MONTH
&
% OF
CONSUMERS



WHO HAVE
increased
purchases
COMPARED TO
two
years
ago

68%
of consumers
state they are
PURCHASING
MORE BEVERAGES
from food-service
than they were
2 YEARS AGO



PEPSICO

2014 U.S. RESTAURANT INDUSTRY FORECASTED 1 YR SALES GROWTH

limited service

| | |
|---------------|-------|
| FAST CASUAL | 10.8% |
| QUICK SERVICE | 2.3% |
| FINE DINING | 5.8% |
| CASUAL DINING | 2.8% |
| MIDSCALE | 0.5% |

full service

| | |
|---------------|------|
| FINE DINING | 3.5% |
| CASUAL DINING | 2.5% |
| MIDSCALE | 0.5% |

total industry

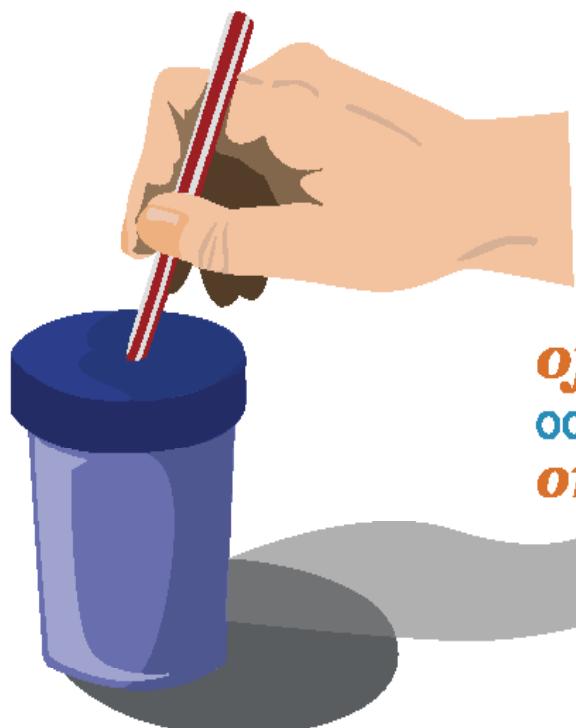
3.0%



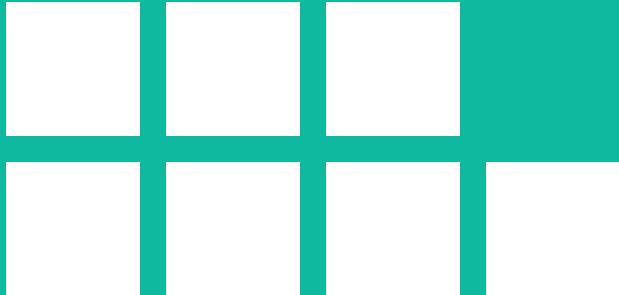
FAST CASUAL RESTAURANTS*
have grown from 6%
to 15% market share
OF ALL LIMITED-SERVICE
OPERATORS SINCE 2002;
& projected to
reach
19% by 2018

*UPSCALE/HIGHER-END
FAST FOOD RESTAURANTS

65%
of consumers
occasionally snack
on a beverage



PRESENTATION DESIGN



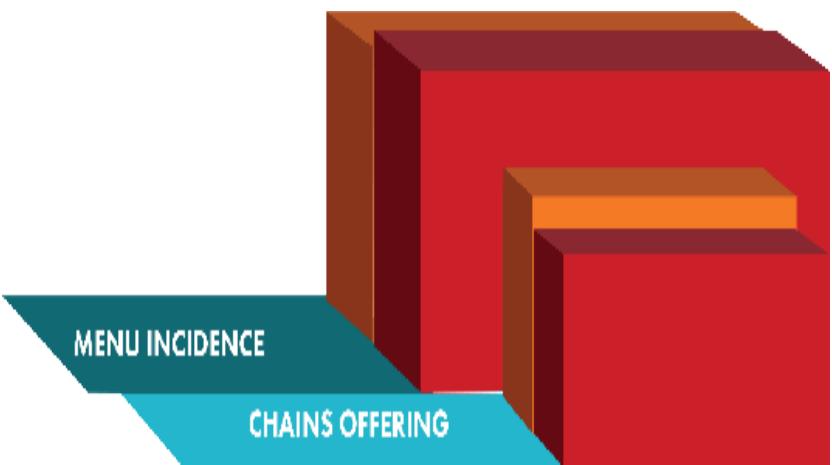
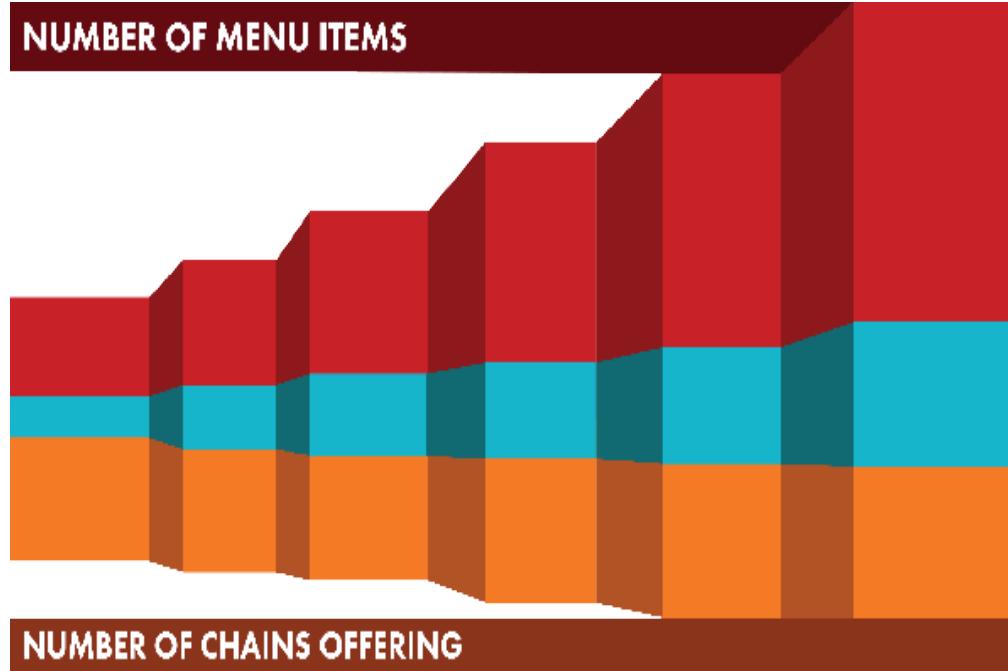
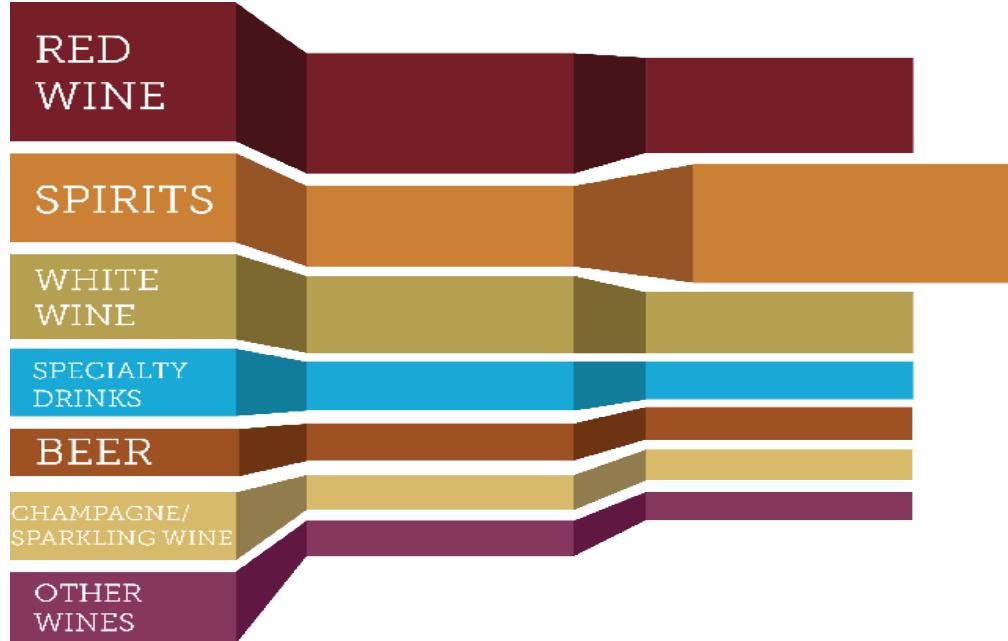
Non-disclosed Commissions of Infographics

Role: Art Direction, Designer

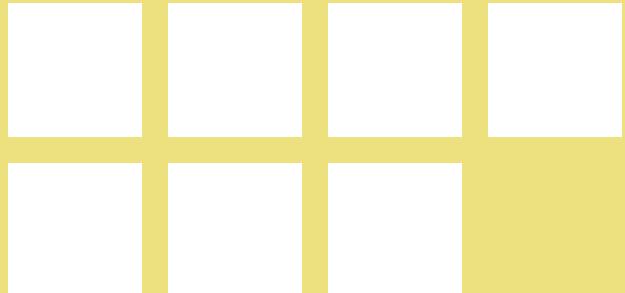
As a graphic design intern for Technomic Inc., a research & consulting firm located in the Loop, I was tasked daily to create new ways to display multitudes of information concerning analytic research performed by the Analytics Department.

Problem-solving aspects were abundant in these projects, as clustering was always an issue. In this position, I learned very quickly to navigate the challenges that involve prioritizing the needs of the audience in order to effectively communicate with visuals.

While details and overall context of these infographics were prohibited from being published for the public eye, here are a few ways I innovated to coherently organize statistics and information in a design perspective.



TYPOGRAPHY



Type Specimen Design

Role: Art Direction, Designer

This was a classroom-based project, in which each student was tasked to contribute to the class typography book with informational type specimens utilizing any local typefaces.

For my chosen typefaces, I carefully curated the fonts to specific color and layout themes that adhered to the nature of usage for each face. Rockwell, with the aesthetics of modern formalism, I implemented a '3D' color palette. Bodoni is in classic black and white, as a nod to the official typeface of Vogue Magazine. Gill Sans is themed with CMYK, as it is often used as a typeface for reading - specifically print and publications.

RW ockwell

mechanistic/slab serif

AaBbCcDdEeFfG
gHhIiJjKkLlMmN
nOoPpQqRrSsTt
UuVvWwXxYyZz
0 1 2 3 4 5 6 7 8 9

Rockwell is a serif typeface belonging to the classification slab serif, or Egyptian, where the serifs are unbracketed and similar in weight to the horizontal strokes of the letters. The typeface was designed at the Monotype foundry's in-house design studio in 1934.

Slab serifs are similar in form to realist sans-serifs like Grotesk or Franklin Gothic. Rockwell is geometric, its upper and lowercase o more of a circle than an ellipse. A serif at the apex of uppercase A is distinct. The lowercase a is two-story, somewhat incongruous for a geometrically drawn typeface.

V Monotype Bodoni Didone

ABCDEFGHIJKLMNOPQRSTUVWXYZ
a b c d e f g h i j k l m n o p q r s t u v w x y z
ABCDEFGHIJKLMNOPQRSTUVWXYZ
a b c d e f g h i j k l m n o p q r s t u v w x y z
ABCDEFGHIJKLMNOPQRSTUVWXYZ
a b c d e f g h i j k l m n o p q r s t u v w x y z
a b c d e f g h i j k l m n o p q r s t u v w x y z
0 1 2 3 4 5 6 7 8 9
0 1 2 3 4 5 6 7 8 9
0 1 2 3 4 5 6 7 8 9

Distinctive characteristics of this typeface include: Round dot over the lowercase letter i, double story a, centered tail of the uppercase Q, slight hook of the uppercase J. Two versions of the uppercase R, one with a straight tail and one with a curved tail. Defining the characteristics of this style include: heightened contrasts of thick and thin strokes and a consistent geometric construction.

Bodoni is a series of serif typefaces first designed by Giambattista Bodoni (1740–1813) in 1798. The typeface is classified as Didone modern. Bodoni followed the ideas of John Baskerville, as found in the printing type Baskerville: increased stroke contrast and a more vertical, slightly condensed, upper case; but took them to a more extreme conclusion.

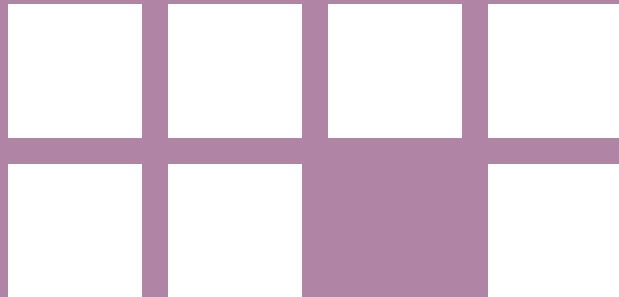
ABCDEFGHI ABCDEFGHI
JKLMNOPQ KLMNOPQRS
RSTUVWXYZ TUVWXYZ
a b c d e f g h i j k a b c d e f g h i j k
l m n o p q r s t u l m n o p q r s t u
v w x y z w x y z
0 1 2 3 4 5 6 7 8 9 0 1 2 3 4 5 6 7 8 9
A B C D E F G a b c d e f g h i j
H I J K L M N O k l m n o p q r s
P Q R S T U V t u v w x y z
W X Y Z 0 1 2 3 4 5 6 7 8 9

gill SANS
humanist

Gill Sans is based on Edward Johnston's famous typeface, Johnston Sans, which was designed for the London Underground in 1913. Eric Gill, who had studied under Johnston at London's Central School of Arts and Crafts, later became a friend and apprentice and had a small role in helping create the typeface.

The capital M is based on the proportions of a square with the middle strokes meeting at the center. The Gill Sans typeface family contains fourteen styles and has less of a mechanical feel than geometric sans-serif like Futura. Unlike realist sans-serif typefaces including Alzidenz Grotesk and Univers the lower case is modelled on the lowercase Carolingian script. The Carolingian influence is noticeable in the two-story lowercase a and g. The lowercase t is similar to old-style serifs in its proportion and oblique terminus of the vertical stroke. Following the humanist model the lowercase italic a becomes single story. The italic e is highly calligraphic, and the lowercase p has a vestigial calligraphic tail.

EVENTS MARKETING



BuiltWorlds & Northwestern “The Realities of 3D Printing” Event

Role: Creative Direction + Designer

This upcoming event is to be marketed in conjunction with teams of Engineering students from Northwestern University as part of BuiltWorlds' ongoing Research Initiative for innovative technologies.

For the creative direction of this project, I sought to stray away from visuals that seemed “too obvious”. Instead, I opted to design patterns that 3D Printing naturally take on through the printing process, as well as using a color palette that was inspired by Northwestern University; by contrasting colors to their royal signature purple.



BUILTWORLDS
WEDNESDAY MARCH 30

The Realities of **3D PRINTING**



NEWFORMA



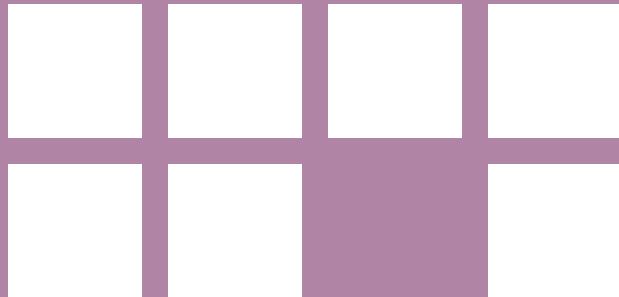
Bentley
Building
Group
A PCL Group Company



NORTHWESTERN
UNIVERSITY



EVENTS MARKETING



All Hands on Tech: NYC edition

Role: Designer

BuiltWorlds has a series of events called “All Hands on Tech”, a demonstration-style public forum held to keep industry players up to the latest and greatest in architecture, engineering, construction, and technology markets.

Collaborating with a Creative Director, we pursued a visual pun for the branding of this event series.



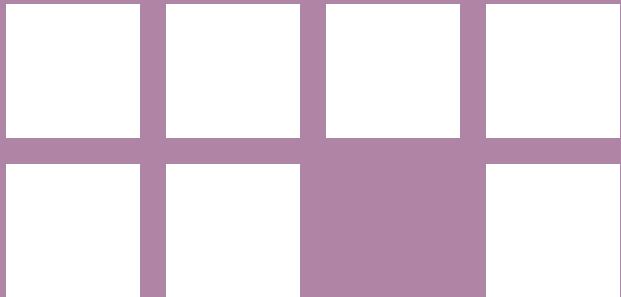
ALL HANDS ON TECH

NEW YORK CITY

THURSDAY MAY 12



EVENTS MARKETING



MCA Technology Showcase Day

Role: Creative Direction + Designer

The Mechanical Contractors Association of Chicago asked me to design the creative look for their upcoming event, Tech Showcase. With many of my previous events branding projects, there was limited information available to work with - though the creative challenge it provided was very humbling to my skills as a designer.

My use of red and yellow with touches of purple are meant to evoke those of construction. While typically, construction colors are often yellow and orange, red and purple provided a sense of awareness. Awareness is perhaps the sole purpose of this event, as it is meant gathers companies, industry leaders and workers to bring them up to speed about the latest tech in construction.



BUILTWORLDS

CHICAGO
Pipefitters
LOCAL 597

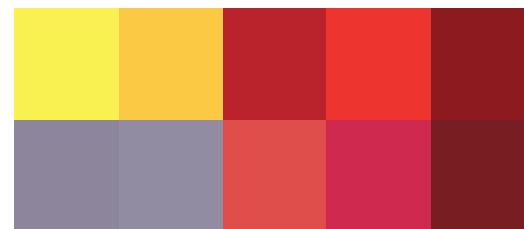
PRESENTS

MCA

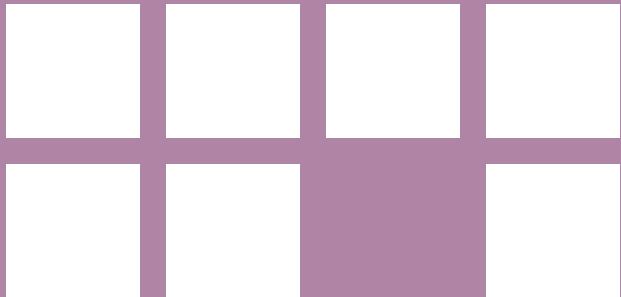
TECH

SHOWCASE

MAY 18, 2016
MOKENA, IL



EVENTS MARKETING

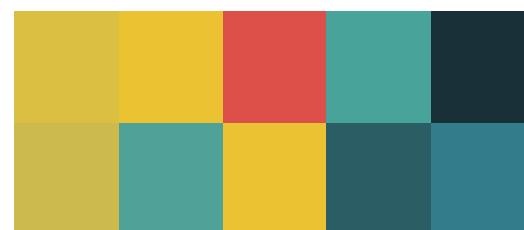


Mastergraphics Presents: The Future of Making Things

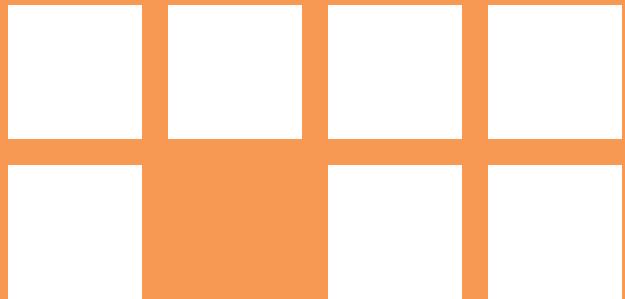
Role: Creative Direction + Designer

This graphic is for an upcoming event that focuses on how the architecture, engineering, and construction industries will be shaped through the use of the latest technologies such as BIM, 3D scanning, and cloud implementation, focusing on showcasing case studies by Autodesk, Mastergraphics, and select industry leaders.

The direction I took for this piece is a ‘minimalistic’ feel that merges both retrospective and futuristic styles of vector art, with a color palette to compliment the overall design itself.



ILLUSTRATION



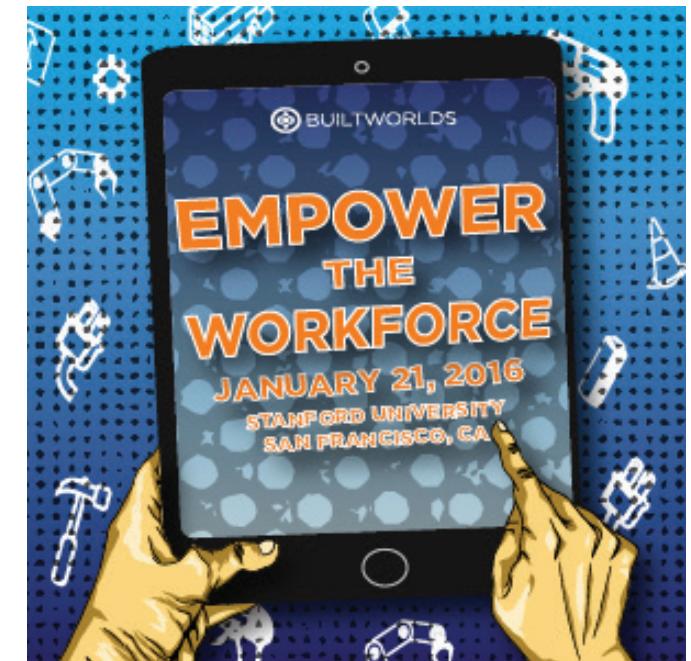
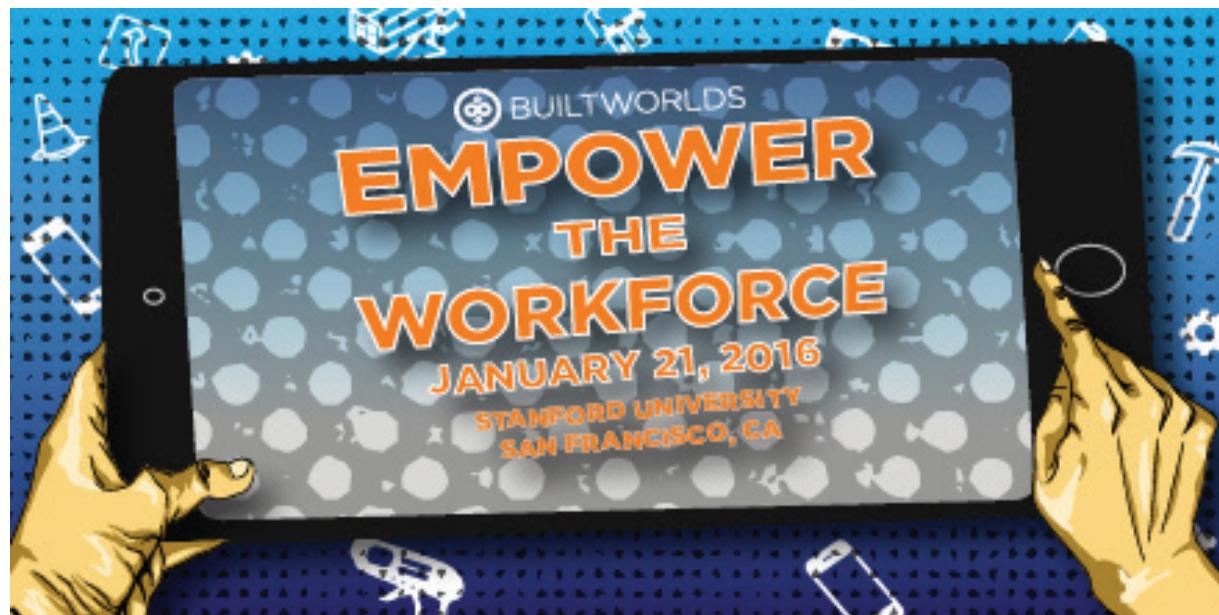
“Empower the Workforce” BuiltWorlds Event Branding

Role: Creative Direction, Illustrator, Designer

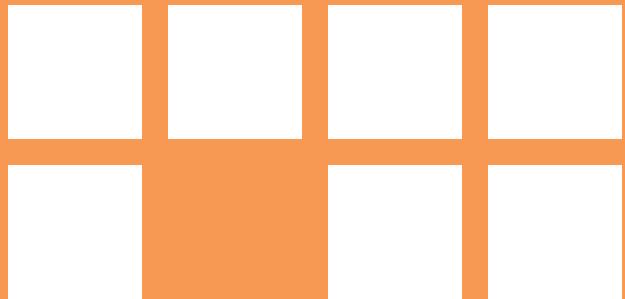
As a designer at BuiltWorlds, part of my daily responsibilities is to brand the industry and networking events that the company hosts. To do this consistently and to differentiate each event with its' own theme is quite a challenge.

Often, the creative direction starts off by replicating a color palette that is used in the colors of the sponsor companies branding and identity, to re-inforce the presence of their sponsorship of the event. Then, the event branding takes into consideration the overall ‘theme’ of the event itself.

For this event, the title is “Empower the Workforce”. The topic of conversation is to talk about the tools that industry professionals utilize in their day-to-day operations and the innovations behind them- all while purposing the tools for the use of future professionals as well. I was the lead creative behind the design, while consulting with the Marketing team to establish the parameters of the event itself. Assets shown are: Twitter banner, square ad, leaderboard ad. Not shown assets are: Large format printed banner, event flyers, and event programs.



ILLUSTRATION



“Mad Men” Editorial Illustration

Role: Art Direction, Illustrator

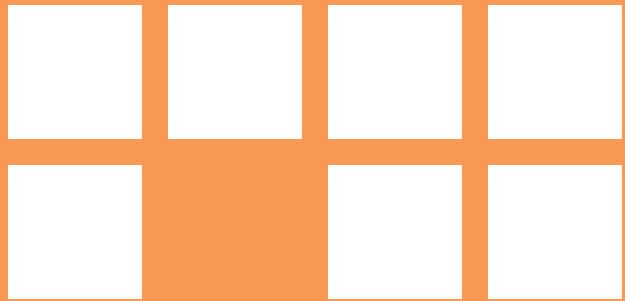
With the approach of the season finale of award-winning drama, “Mad Men”, the internet was abuzz with theories of the main protagonist, Don Draper, and his possible demise.

There was one article that had a particularly interesting theory, combining foreshadowed events from previous episodes with the continuous themes of the show. I sought to illustrate this theory, in which the writer wrote that Don Draper could fall to death from his office building, as animated by the show’s own opening credits- while using a color palette that was reminiscent to a sunset, in order to signify an exit. The grid background, while faintly implicating a skyscraper, also points to the writers key argument that the main characters are continuously adrift in their own existential loops of problems- one from which there is no escape, thus leading to a possible suicide.

I collaborated with an art director on this piece, and thoroughly thumbnailed my process and thinking. The result of which, I was very pleased and fulfilled creatively conceptualizing this illustration.



ILLUSTRATION



“Boomerang Generation” Editorial Illustration

Role: Illustrator

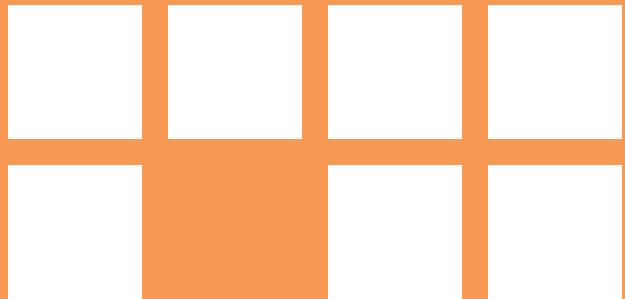
Graduating is not an easy feat, especially in a time where millennials are indebted to the state by enormous amounts of federal student loans.

This piece was illustrated for a New York Times piece in which the author coins the phrase “Boomerang Generation”. As defined, “boomerang generation” is a term applied to the current generation of young adults in Western culture. They are so named for the frequency with which they choose to cohabit with their parents after a brief period of living on their own – thus boomeranging back to their place of origin.

While the idea of a boomerang applies, I sought to illustrate a more conceptually developed piece that focused on the issue- with utter regard to socioeconomic sensitivity. In consultation with the art director, I approached the project with a light humor, but still quite relatable to many graduating millennials.



ILLUSTRATION



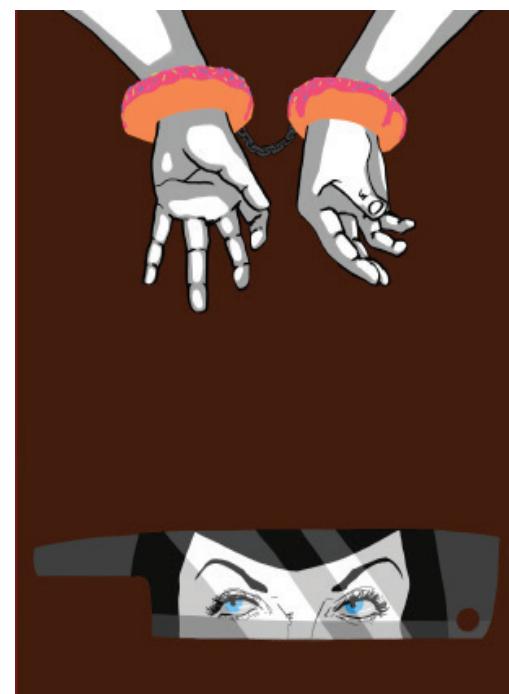
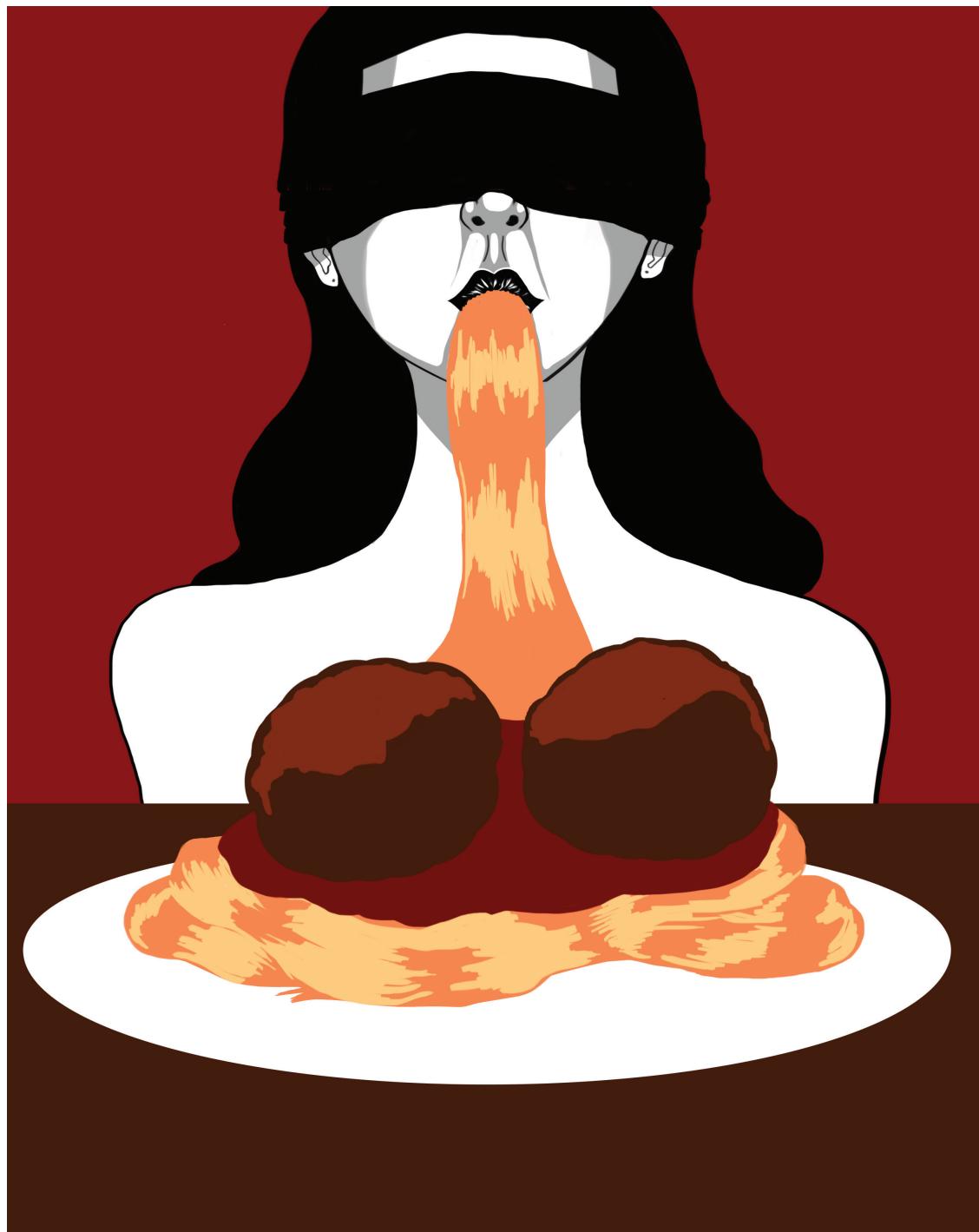
“Gourmet Kink” Editorial Illustration

Role: Art Director, Illustrator

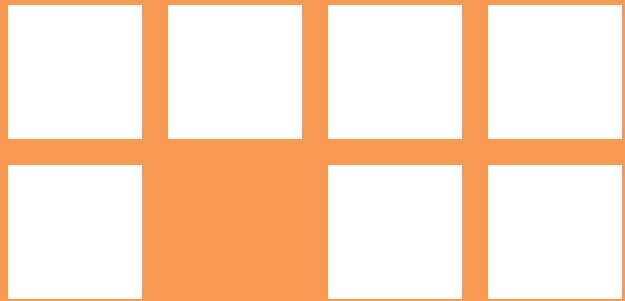
I came across a very interesting VICE article that surprisingly had little to no art direction, much less an engaging title. As a final project, I sought to revitalize the VICE article with updated visuals.

The article is adult-themed, based on BDSM. With the 50 Shades of Grey empire unveiling more relevancy to the media, it helps reveal a lifestyle and hobby of many Americans who enjoy sexually charged activities that involve selective fetishes. The article interviews a dominatrix who focuses her business model of gourmet cooking- her sessions are ultimately cooking classes with a bondage theme.

I worked with a consulting art director. My cover and spot illustrations are aimed at poking fun at this explicit lifestyle, while referencing the personal experiences of the dominatrix herself, but also making sure to keep a light sense of humor on content, in order to maintain a semi-professional audience and to remain sensitive towards an alternative subculture.



ILLUSTRATION

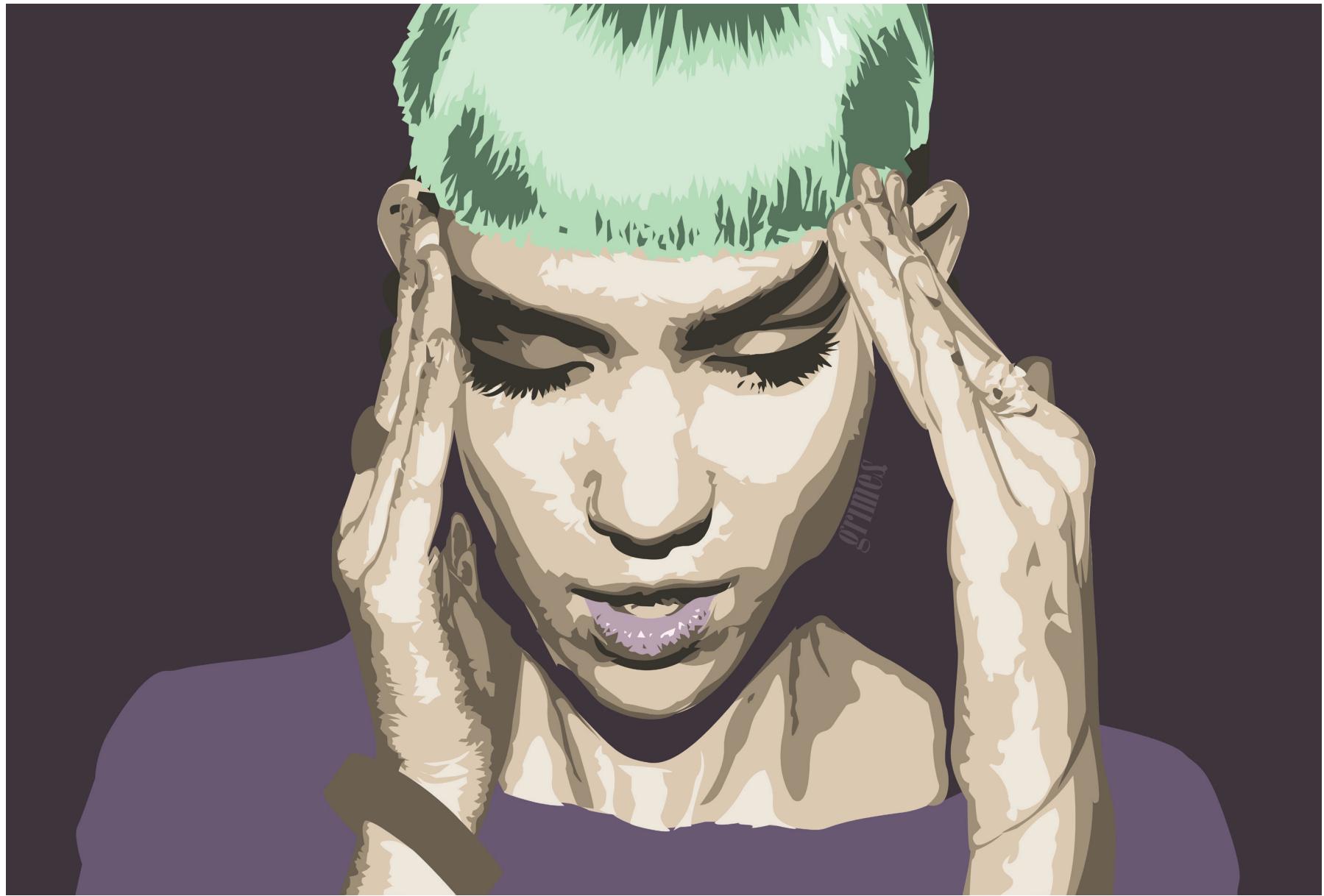


Limited Palette Vector Portrait Illustration

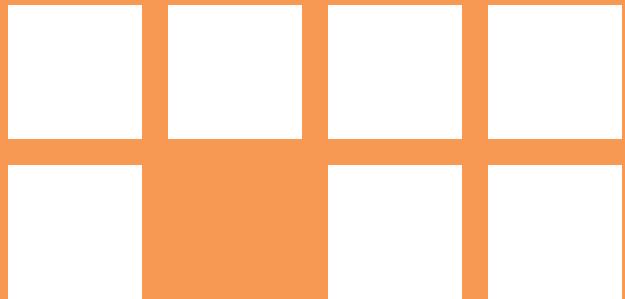
Role: Illustrator

This project was designed to challenge design students to remain detail-oriented in their process of work.

For this project, I chose this portrait of Grimes with a secondary color palette to visualize the general mood of her music and portrait. My vector process is highly attentive to light and value, as well as detail in line and shape.



ILLUSTRATION



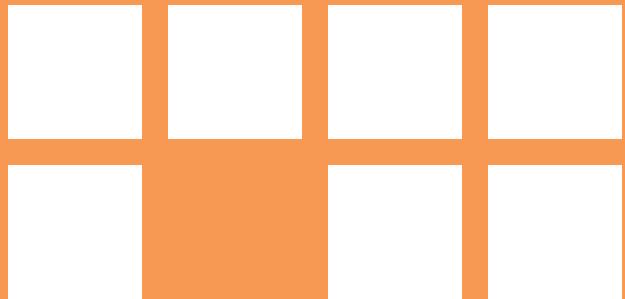
Experimental Pen & Ink Illustration

Role: Illustrator

This is a self-directed piece combining use of a limited color palette with mixed media and line detail.



ILLUSTRATION

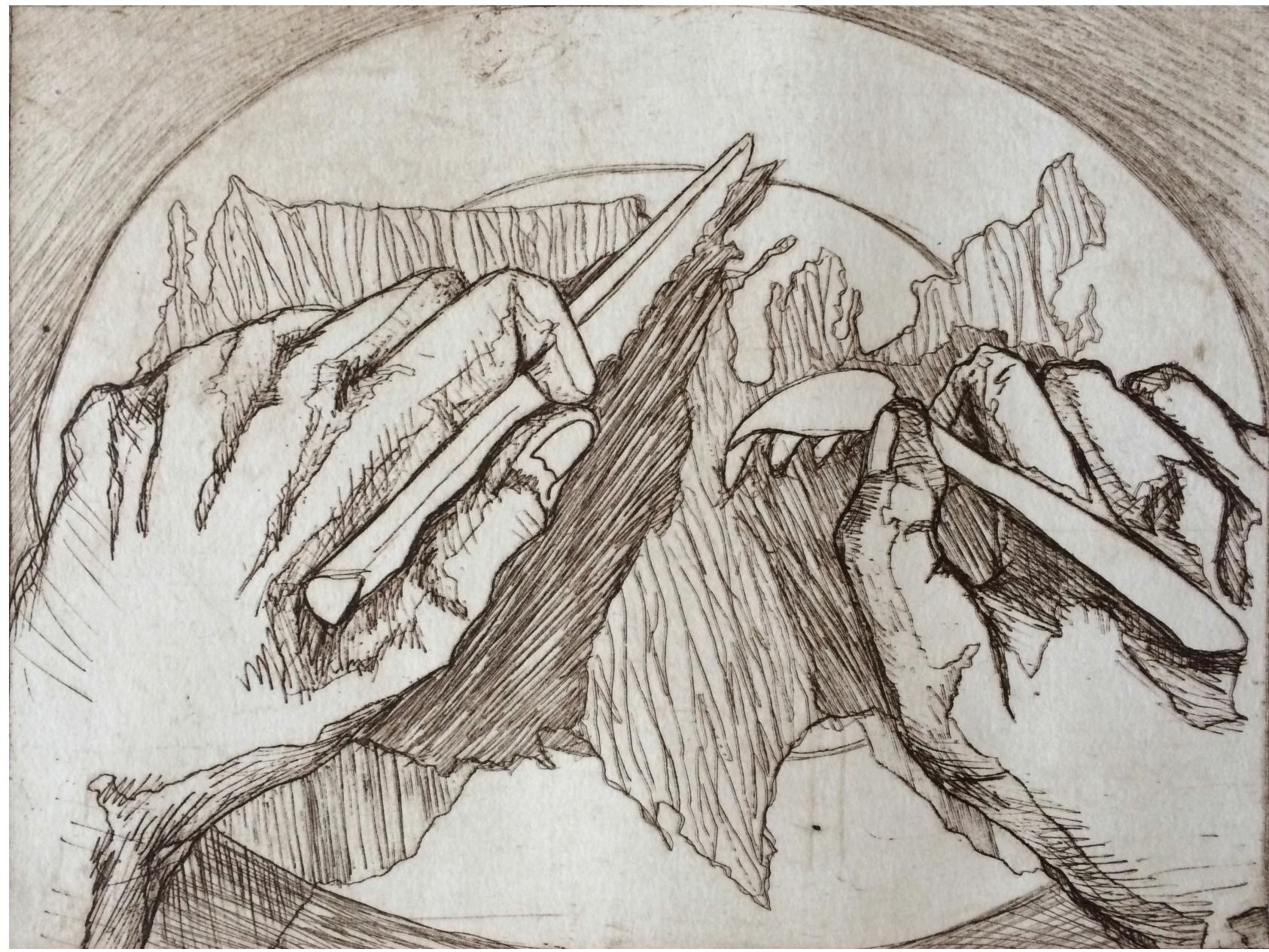


American Cuts

Role: Illustrator

This etching print was part of my series of prints for Duncan MacKenzie's printmaking class.

My piece seeks to satirize the way that the American government prioritizes certain military, corporate, and lobby spending over detrimental budgets for the American people.





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