jason dillon portfolio 2023

# what's inside?
here's a portfolio preview!

why do i design?
my design philosophy

At times, my passions for illustrating and designing can clash, and to an outside observer, they may seem to follow the same path from start to finish, but this could not be farther from the truth. As an illustrator, I aim for people to admire my work and enjoy its intricacies and details. I hope it evokes emotions that will allow the viewer to connect with my piece. However, as a designer, illustration is only a tool to serve a greater purpose. When designing, my journey is much more logistical and dives deeper into the target audience by analyzing characteristics and tendencies to make informed decisions. While my illustrative piece is simply meant for people actively create a connection with it, my designs are heavily research-based and deliberately intended to make people feel more efficient without even knowing it.

Everyone worldwide unconsciously interacts with design daily, and I think that design, when done properly, can make a large global impact. This method of visual communication knows nothing of country borders or foreign languages but can exchange information by solely being seen.

The one thing that connects us all across the world is our humanity, and to design is to be human. It is driven by our innate desire to make the world a better place and enhance our lives however we see fit. Many may not understand the words or theories behind good design, but anyone who wants to visually communicate a thought, idea, feeling, or emotion is a designer. Are you setting the table for your family dinner? Putting on clothes that make you feel cute or comfortable? Organizing your bookshelf so you know where your favorite reads are? You may not be getting paid the big bucks for it, but you're a designer too.
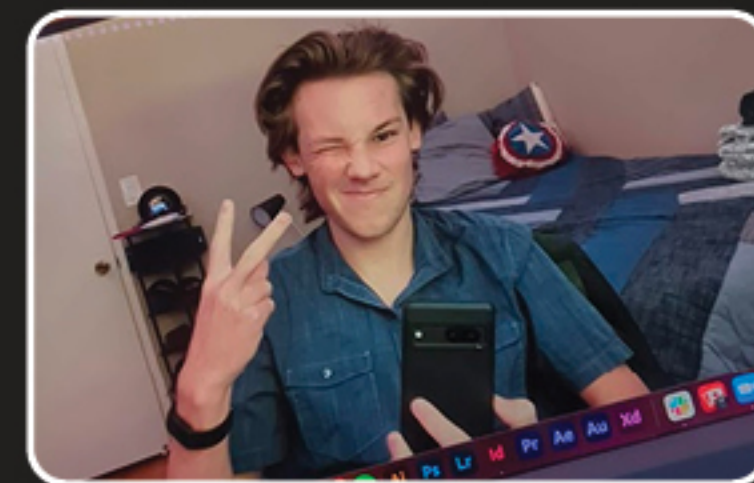
I've learned much about what makes good design since starting my journey toward becoming a graphic designer five years ago. While a piece of art can be considered as beautiful as the eye of the beholder sees it, design, if done incorrectly, can affect anything from one person's temperament to the lives of millions of people. Good design should immediately be able to functionally meet the needs of its users while still staying visually appealing and engaging. In addition, designers in recent years have assumed new responsibilities that allow us to affect more members of the globe than ever before. Design with good form and function has become the bare minimum as we strive to make our creations more accessible and sustainable for everyone. As designers, we have a responsibility to continue innovating our world and pushing the boundaries of visual communication, as we have the power to influence behavior and shape culture, and with that power comes the responsibility to use design for the greater good.

tap here with your phone to watch my design philosophy video!

disney parks annual report
multi-page layout design & app design

overview.

The Walt Disney Company, a household name dedicated to entertaining families worldwide and is one of the biggest media conglomerates in the world. This is an annual report for the 2021 fiscal year that includes narrative and financial spreads and is inspired by reports of the past, as that year was the 50th anniversary celebration of the Walt Disney World Resort.

challenges & goals.

The goal was to create a report that was aesthetically pleasing, informative, and authentic. It aimed to update shareholders on the state of the parks division informationally and financially. One challenge was accurately emulating the retro style of Disney's annual reports in the past, but it was necessary to achieve this look to honor Walt Disney World and to show shareholders that the company still loves and remembers its past.

research.

To research thoroughly, I looked at old Disney annual reports and found online archives with high-quality references. I read through Disney's 2021 annual report and listened to their end-of-year webcast to make sure I understood the company's statistics and feelings toward their performance. I did some research at Disneyland as well to take photos and get a first-person view of park changes and operations.

solution aesthetic.

Blue and yellow were used because they were in past annual reports and communicate friendliness. The pages are mostly informational, but the financial ones are fun and remind the shareholder of classic Disney, such as the graph in the shape of the Matterhorn mountain. The front cover is modern version of the retro globe that was Walt Disney World's main icon, and the message and Mickey silhouette on the back are from the annual reports in the 50s and 60s, but its inside pattern has been replaced with the "eardescent" glitter gradient that Disney used in their 50th anniversary branding.
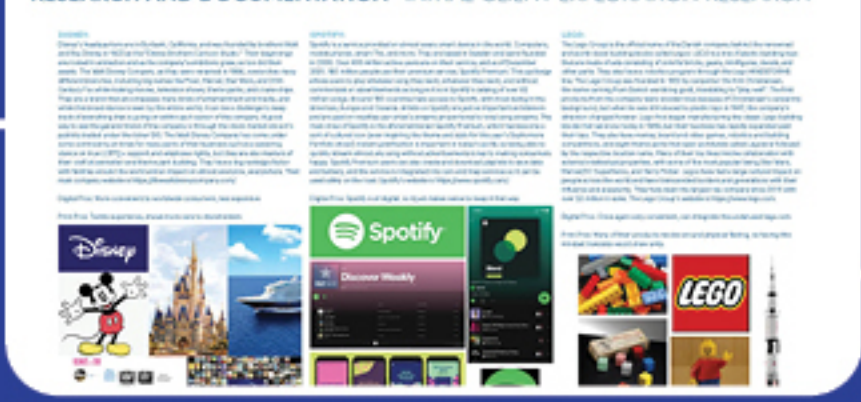
tap here with your phone to see the whole report!

Clarendon Text Pro
#272361 #ac9832

Ai Ps Id

the process.

RESEARCH AND DOCUMENTATION—INITIAL CLIENT EXPLORATION RESEARCH

1 research.
Researching required reading the company's annual report, sifting through stats and going to the parks.
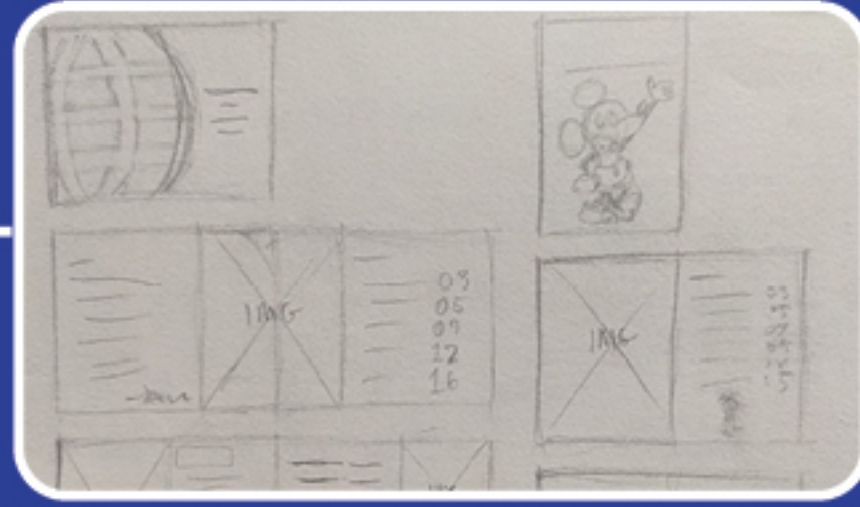
2 thumbnails.
The thumbnails for this report included many different conceptual directions, including this one.

SKETCHES AND REVISIONS—TIGHT SKETCHES AND COMPS

3 tight sketches.
The tight sketches for this project were done digitally as test spatial layouts in Adobe Illustrator.

4 digital revisions.
Revisions here changed type location, body copy, texture additions and relevant chosen photos.

Disney
Parks, Experiences
and Products
·
Annual Report
TO SHAREHOLDERS AND INVESTORS
2021

shake it up!
branding & packaging design

overview.

The Shake It Up! brand was created to sell non-alcoholic mocktails with all of the best parts of classic drinks minus the alcohol. The brand wanted to come across as bright and fun to attract a younger audience (that's still of legal drinking age, of course!)

challenges & goals.

A challenge of this design was fitting everything around the tall, skinny form of the can. Moving elements around and keeping them at a readable and realistic size took some time to perfect, but ended up looking like a real can that could be seen in stores.

research.

Researching this branding took looking into modern alcohol brands and how they conveyed their drinks. I also had to look at the recipes and serving glasses for each drink. After that, I looked into art styles that would blend well with mine that could simplistically showcase common elements in drinks or related to drinking.

solution aesthetic.

These cans are meant to be simplistic and iconographic all the way around. All of the cans are dual color to make them as striking as possible against other brands that could neighbor them on store shelves. The copy is witty and punchy that is bold and a bit sarcastic but still lists the simplistic ingredients that are included in each drink.

cuphead x netflix skincare

intellectual property integration packaging design

overview.

This skincare line is a collaboration with Netflix and their newly licensed "The Cuphead Show," a new television show released in 2022 about the adventures of the of two brothers from the video game Cuphead. The show has seen much success from a large audience, and because of this Netflix looked to make six package designs inspired by The Cuphead Show and to mock them in a realistic, three-dimensional space.

challenges & goals.

The goals were to create a packaging line that echoes the aesthetic and message of show while hooking a new audience and selling the products. The client is looking to increase brand awareness as a whole while also introducing themselves into the makeup industry in a reliable way. Compacting the breadth of the world and storytelling that Cuphead provides into six packages was challenging, but I was able to get the main themes down across the line.
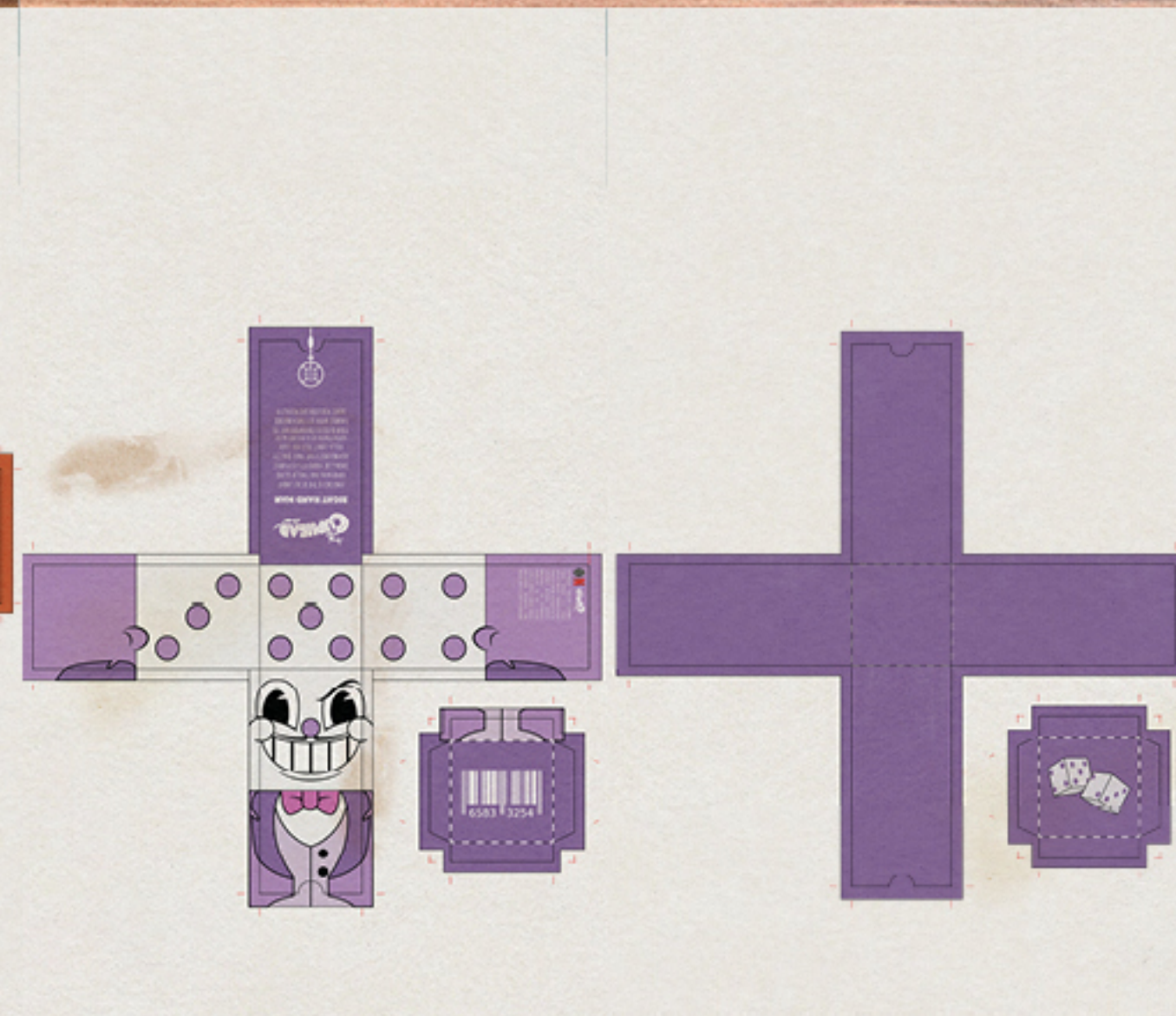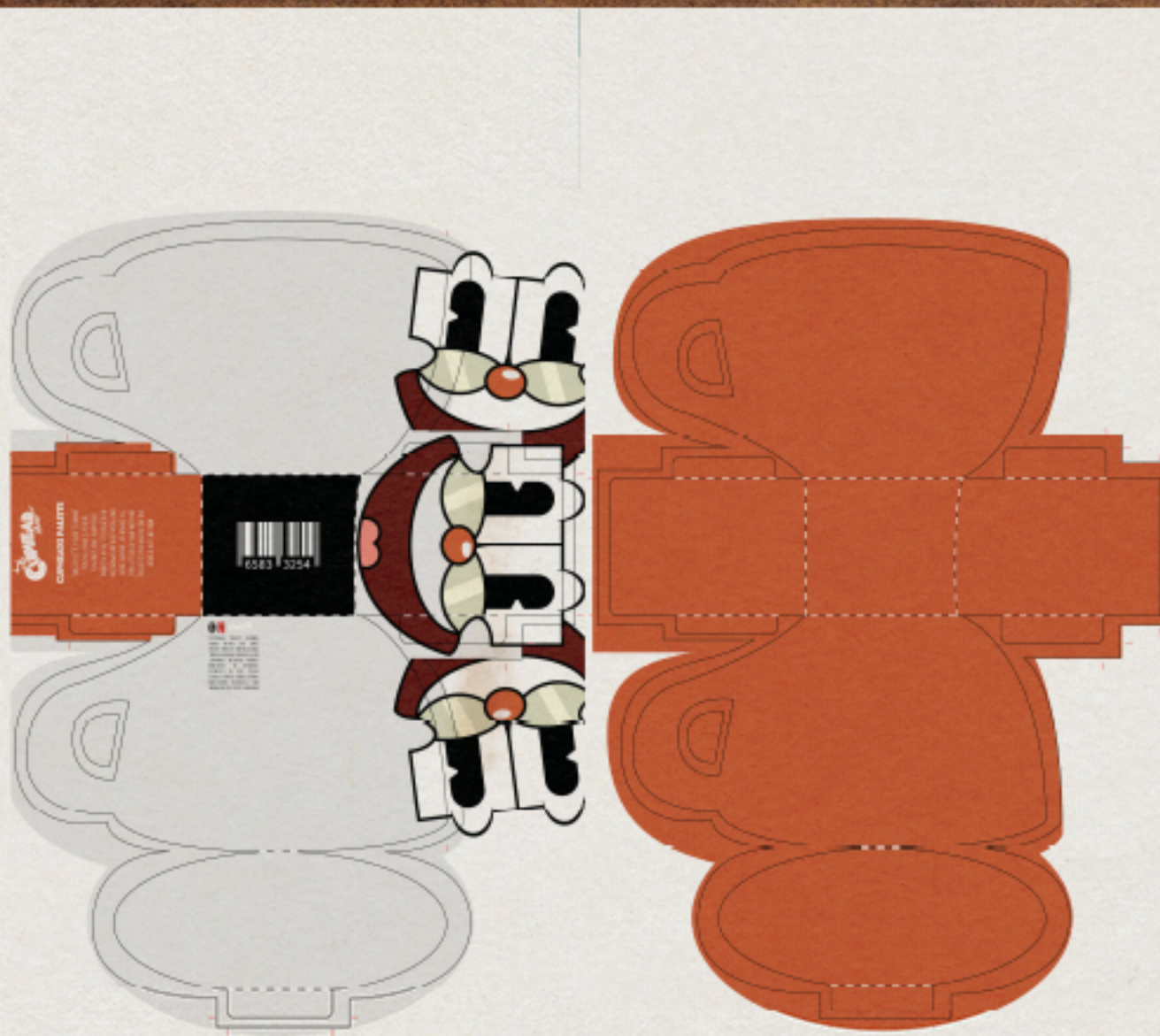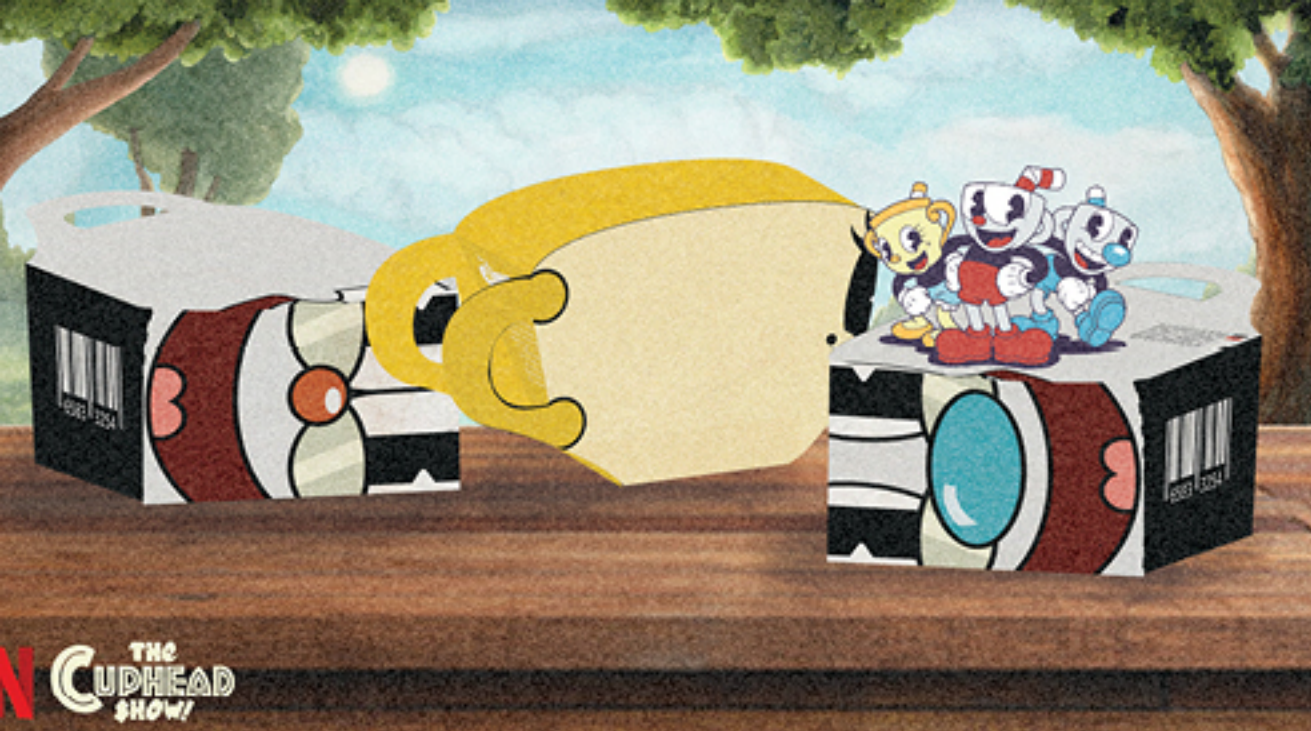
research.

An investigation was launched in current beauty and department stores to understand the effectiveness of different packaging styles. It was also important to look at the Netflix branding, user experience and history. The same elements also had to be understood about The Cuphead Show. Putting all of these elements together made it much easier to understand how the public would react to a new product line featuring the show and the Netflix brand.

solution aesthetic.

Each box personifies the respective character because Cuphead heavily relies on the connection between its audience and its characters. I used different perspectives based on the character's importance. For instance, the devil and the three cups are very close to their face while King Dice, the devil's right hand man, so is slightly zoomed out to show his iconic head and suit. The vegetables are a tertiary villain, so they each take up one side of a box. The color combinations are swatches taken directly from the source material to stay authentic to the show.

the process.
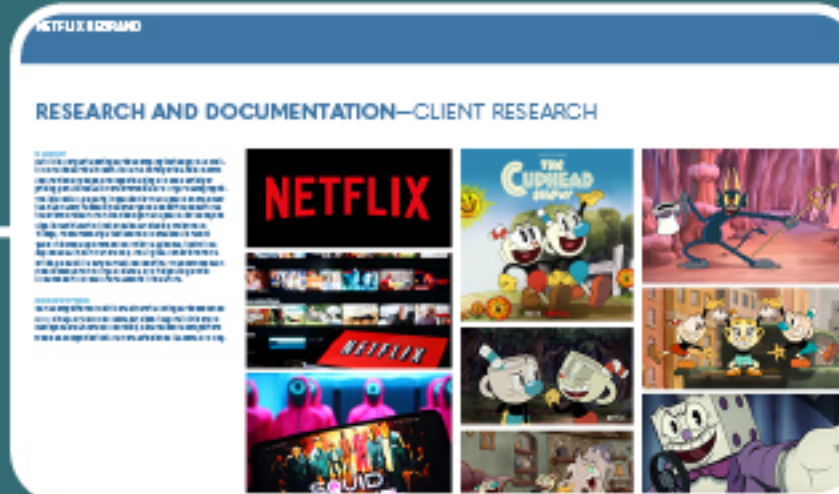
1 research.
This research consisted of watching The Cuphead Show and field research of current beauty packaging.

2 thumbnails.
These are loose sketches of potential products, graphics and packaging styles that could be used.

3 tight sketches.
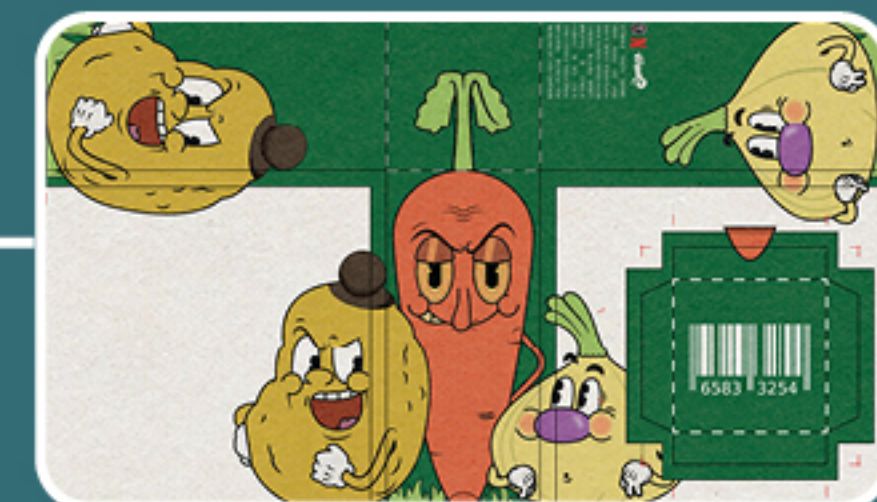These tight sketches explored the final five package ides that would later inspire the final chosen two.

4 digital revisions.
These digital revisions focused on color and character placement, but left things mostly intact.

smash mouth all star tour
branding design

overview.

The overall concept is a sense of nostalgia. The type and imagery is supposed to bring people back to a simpler time, and because this is about the 25th anniversary of All Star, the goal is to transport people back to the time of when they heard it first. It is also heavily space themed, playing off the title of All Star. The elements that would promote the tour are a website design, post-purchase email design, ticket stubs, lanyards, bus banner ads and web banner ads.

challenges & goals.

This sort of design is definitely out of my usual comfort zone, though, as I tend to lean towards more cute and simple illustrative elements in my work. Because of this, I had to make decisions that are outside of my normal flow, but I think that they came together well overall to show off something that is unlike anything I've created before.

research.

Because it's a time that I don't have first-hand experience of living in, I found authentic objects and recollections that would tell the story of the time. The use of metallic type was popular, and so were the colors that were decided upon, so by taking inspiration from the past I was able to make sure that my original present design kept enough from the time it was based on without letting that hold it back from its ability to stand out today.

solution aesthetic.

The style used here is called vaporwave, which is a mix between early 2000s polygonal computer designs and 1980s nostalgic design. The type is also inspired by the vaporwave movement, as any script font with a backing sans-serif comes straight from the 80s, and the metallic texture on the type sells that effect. Lens flares make it seem like a harsh light from a star is reflecting off of the words. A grain effect and other distortions keep the rough retro feel and give the design a subconsciously noticeable sense of authenticity.
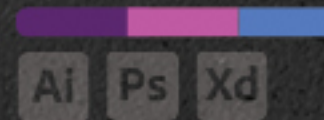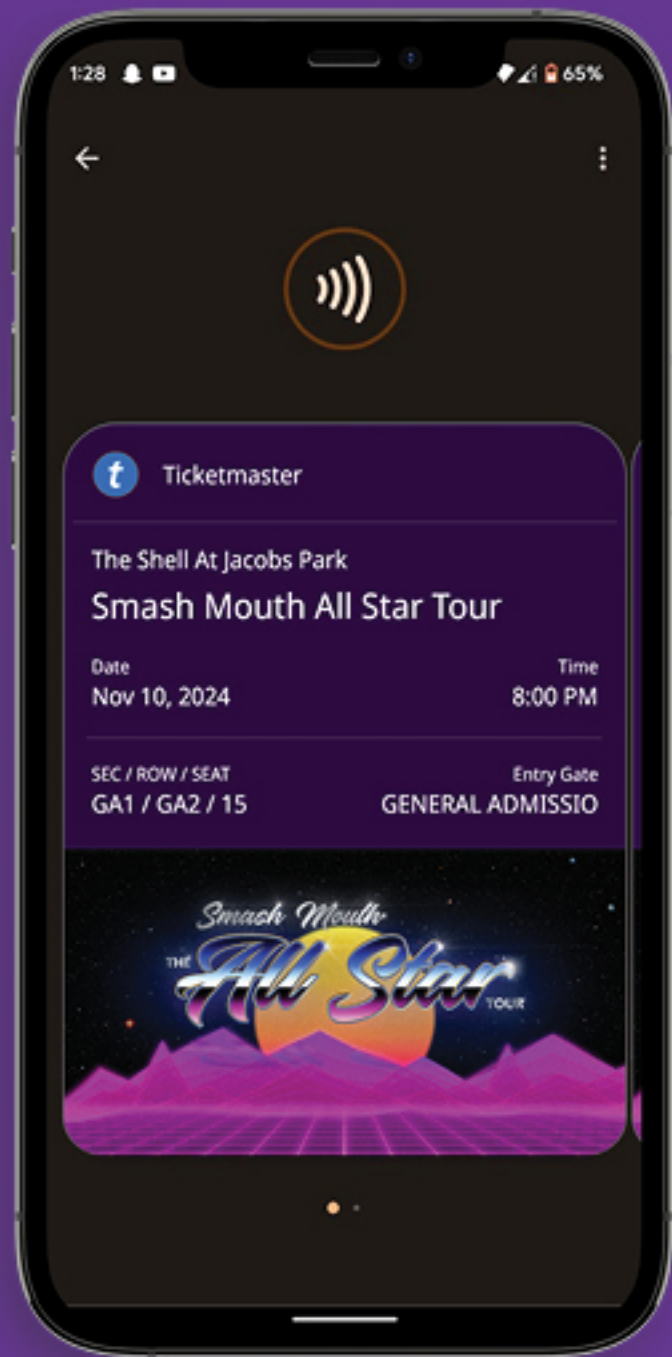
tap here
with your phone to interact with the website!

Hanahdia AGENDA XCOND
#5b1770 #c05aa2 #557abd
Ai Ps Xd

THE *All Star* TOUR

THANK YOU!

WE'RE STOKED FOR YOU TO CELEBRATE 25 YEARS OF ALL STAR WITH US!

PLEASE CHECK THE DETAILS OF YOUR ORDER BELOW TO MAKE SURE YOU'RE ALL GOOD TO JOIN US!

1X GENERAL ADMISSION TICKET
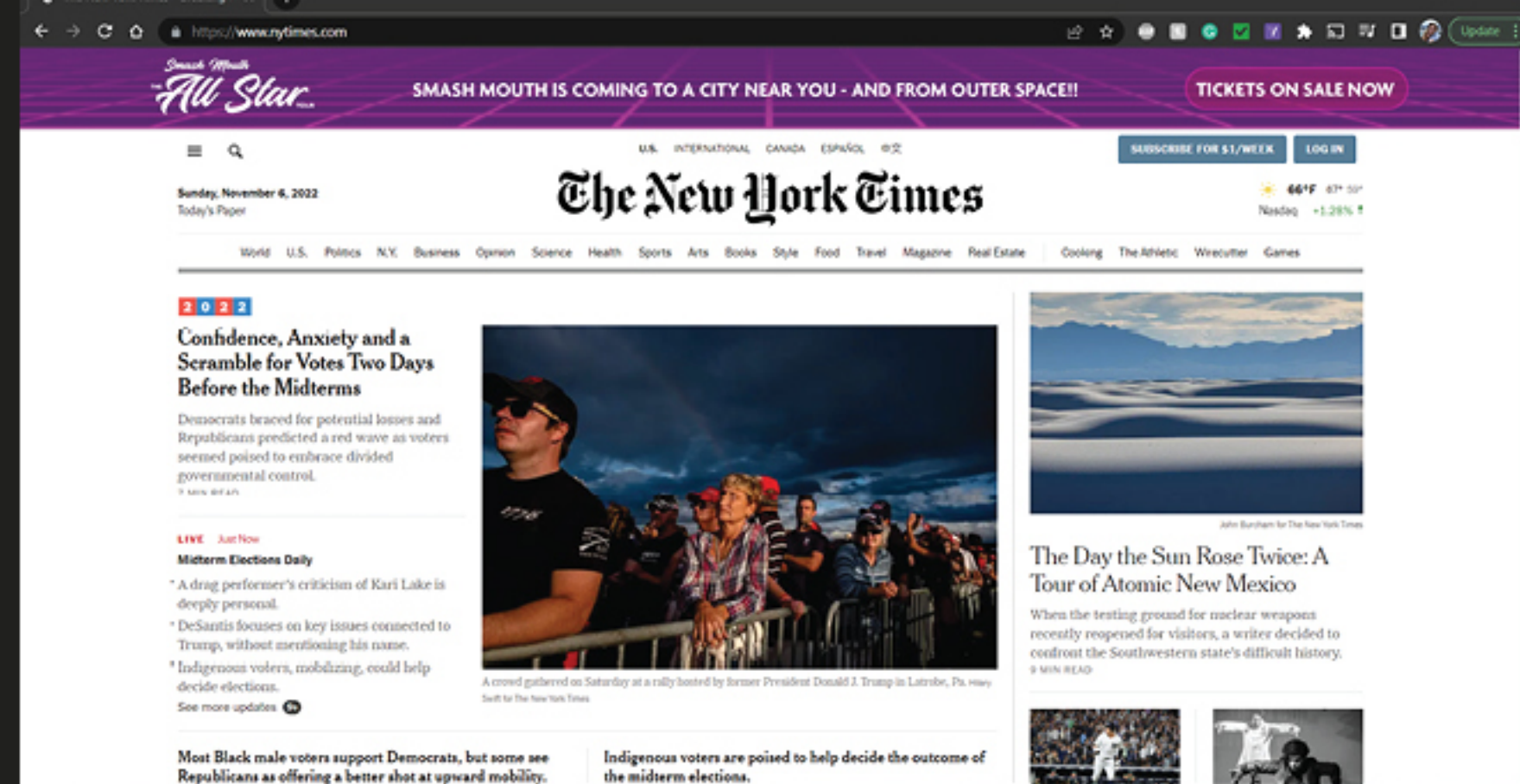NOVEMBER 15, 2024 | SAN DIEGO, CALIFORNIA

1X BACKSTAGE PASS
NOVEMBER 15, 2024 | SAN DIEGO, CALIFORNIA

TRANSACTION NUMBER 0001487613279

LET US KNOW RIGHT AWAY IF SOMETHING LOOKS OFF BY EMAILING TICKETS@ALLSTARTOUR.COM WITH YOUR INQUIRY.
TICKETS AND BACKSTAGE PASSES ARE NON-REFUNDABLE AND NON-TRANSFERABLE. ANY USE OF A TICKET UNDER A DIFFERENT IDENTITY
WILL INSTANTLY VOID THE TICKET. BACKSTAGE PASS HOLDERS MUST GO THROUGH A BACKGROUND CHECK BEFORE ADMITTANCE. REFUSAL
TO GO THROUGH BACKGROUND CHECK WILL INSTANTLY VOID THE BACKSTAGE PASS.

WWW.ALLSTARTOUR.COM

SMASH MOUTH IS COMING TO A CITY NEAR YOU - AND FROM OUTER SPACE!!   TICKETS ON SALE NOW

The New York Times

Ticketmaster
The Shell At Jacobs Park
Smash Mouth All Star Tour
Date
Nov 10, 2024
Time
8:00 PM
SEC / ROW / SEAT
GA1 / GA2 / 15
Entry Gate
GENERAL ADMISSIO

Smash Mouth
THE *All Star* TOUR
PRESENTED BY SPACEX
NOVEMBER 6, 2024 | GENERAL ADMISSION

TICKETS ON SALE NOW FOR A CITY NEAR YOU OR OUTER SPACE!

BACKSTAGE PASS
Smash Mouth THE *All Star* TOUR
ADRIANA FALCON
PLATINUM STAR

the very hungry caterpillar
children's book illustration redesign

overview.
Because of my lifelong love of children's book illustrations, this is an illustrative redesign of Eric Carle's The Very Hungry Caterpillar that, while adapted into a style that I love, still pays respects to the iconic visuals of the original book.
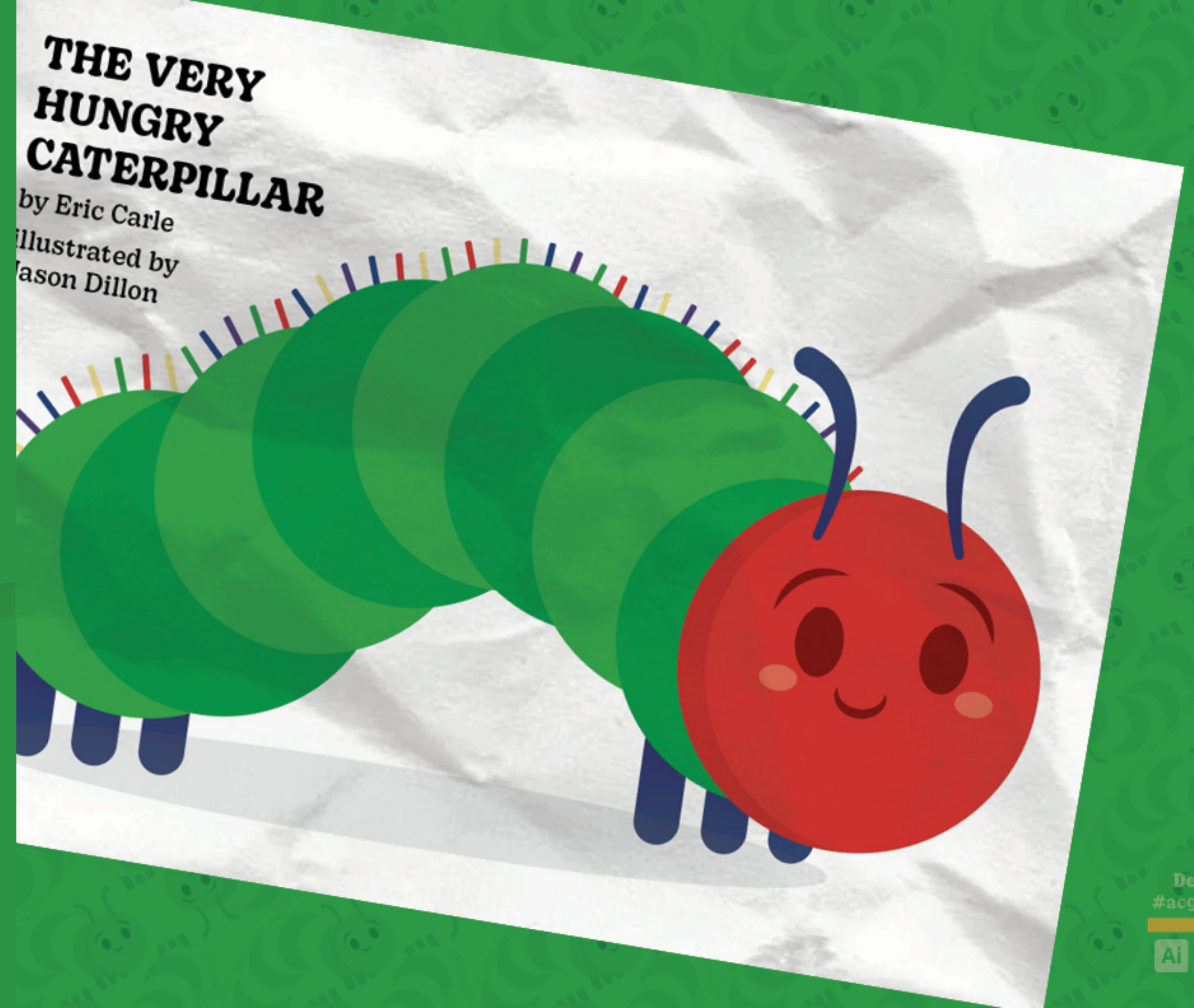
challenges & goals.
Keeping the illustration style original and cute while also staying true to the original feeling of the book was a delicate balancing act that was continually fine-tuned to find a good mix of both styles. The end product, though, met its goal of being simplistic and cute with a handmade style.

research.
Children's book illustrations from throughout history were aggregated along with studying the original book to create illustrations that would communicate the copy effectively, just like Carle did decades ago.

solution aesthetic.
As discussed in the other sections, the main goal was to stay true to the original book while adapting the art style to reflect more of my aesthetic and artistic style. I stuck with a limited color palette to let the simple shapes shine and to not overstimulate young kids with too much going on. The typeface Decoy was chosen both because it is readable and fun and also has the feeling of a wiggly caterpillar. Carle's handmade feel was emulated with the crumpled paper texture that makes the book feel more young and DIY'd.

tap here
with your phone to flip through the book!

THE VERY HUNGRY CATERPILLAR
by Eric Carle
illustrated by Jason Dillon

Decoy
#ac9832

Ai Id

THE VERY HUNGRY CATERPILLAR

by Eric Carle
illustrated by Jason Dillon
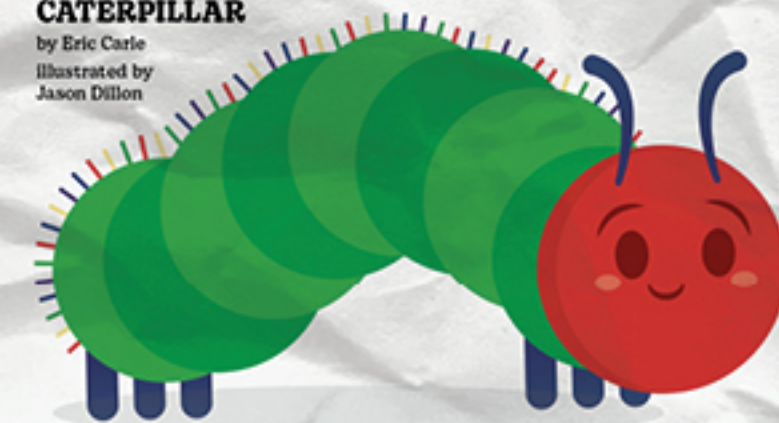
In the light of the moon a little egg lay on a leaf.
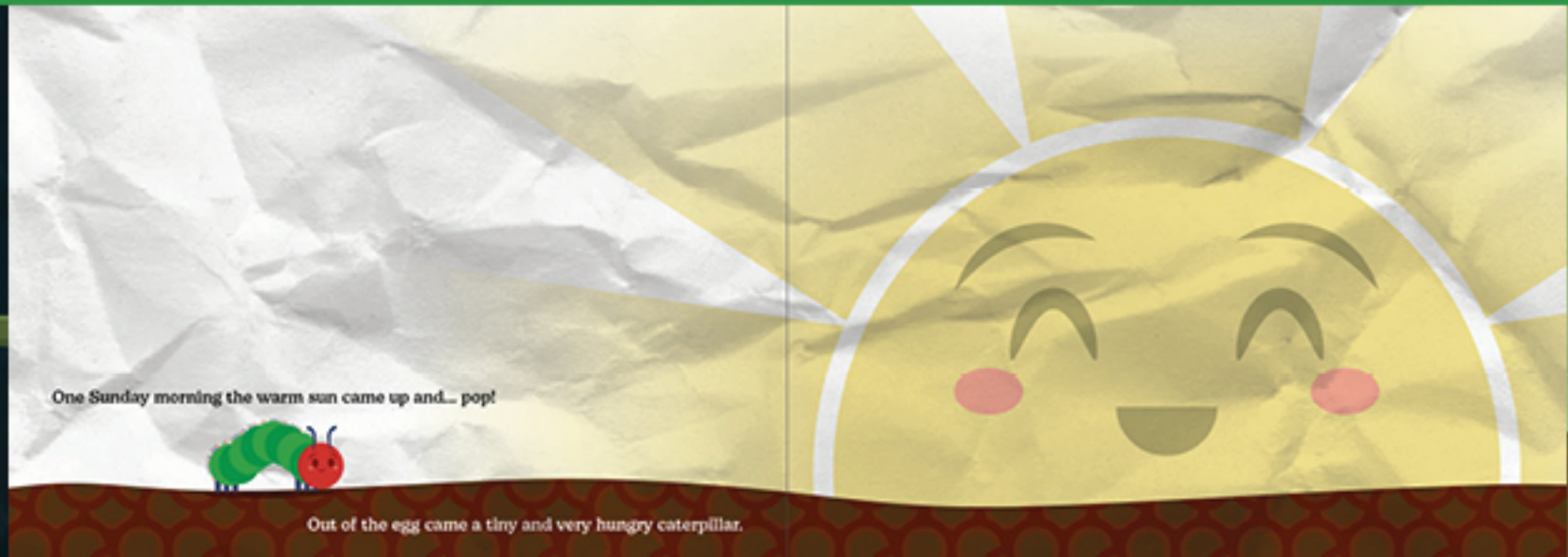
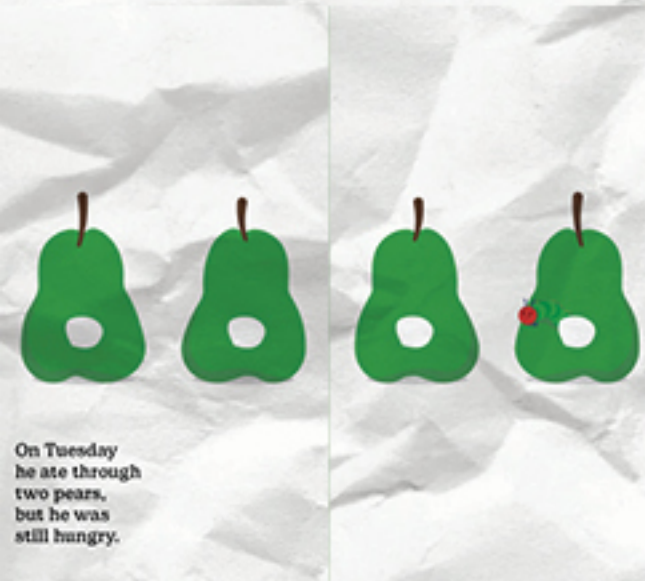One Sunday morning the warm sun came up and... pop!

Out of the egg came a tiny and very hungry caterpillar.
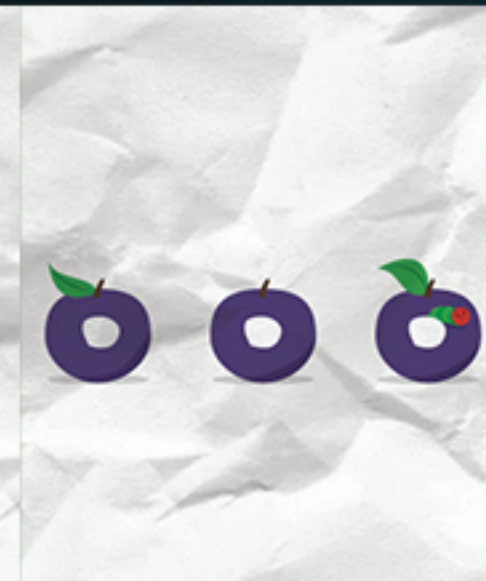
He started to look for some food.

On Monday he ate through one apple. But he was still hungry.

On Tuesday he ate through two pears, but he was still hungry.

On Wednesday he ate through three plums, but he was still hungry.

On Thursday he ate through four strawberries, but he was still hungry.

On Friday he ate through five oranges. But he was still hungry.

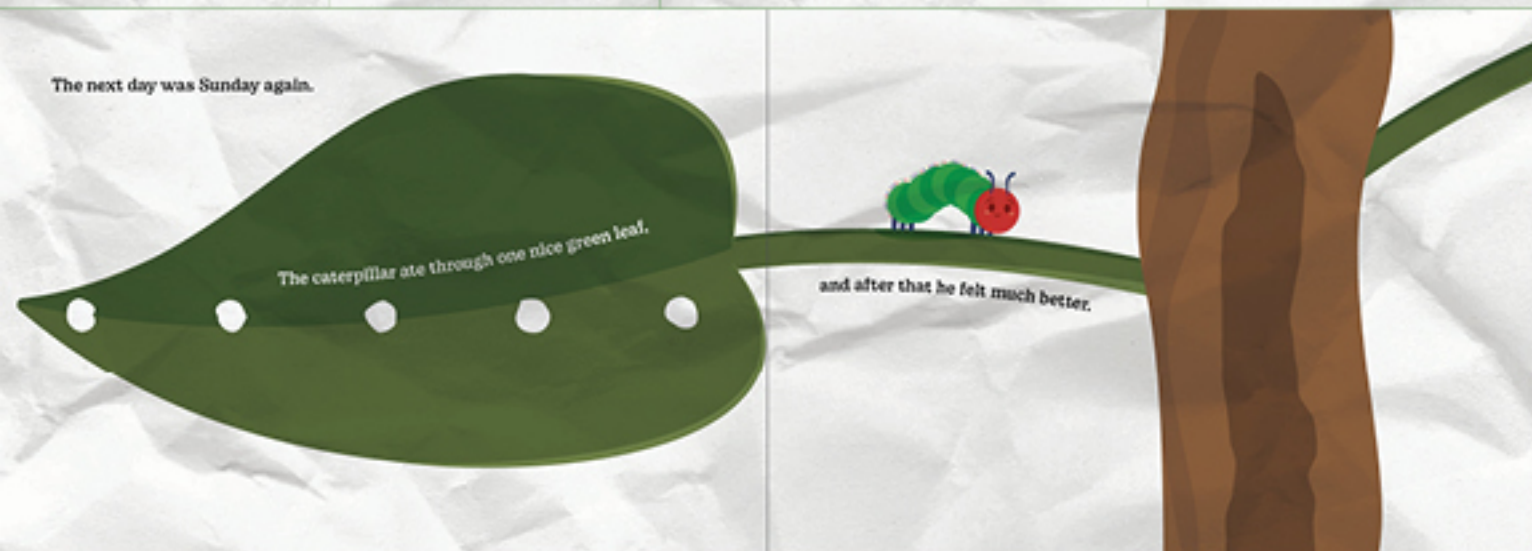On Saturday he ate through one piece of chocolate cake, one ice cream cone, one pickle, one slice of Swiss cheese, one slice of salami, one lollipop, one piece of cherry pie, one sausage, one cupcake, and one slice of watermelon.
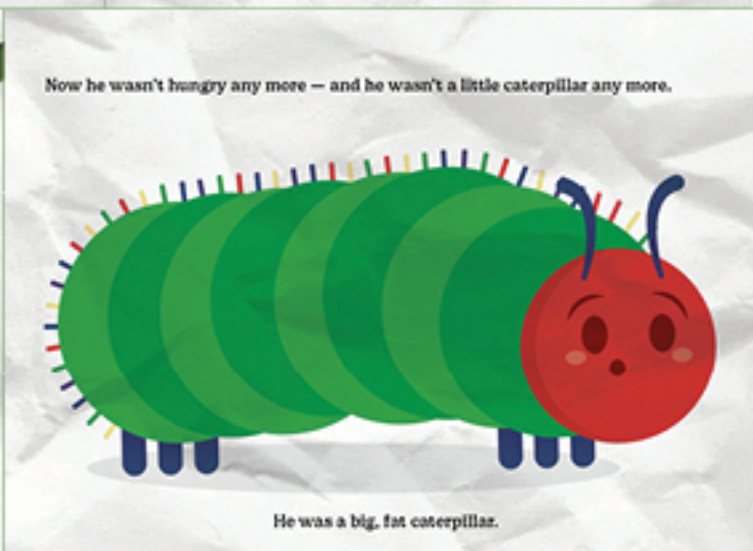
That night he had a stomachache!

The next day was Sunday again. The caterpillar ate through one nice green leaf, and after that he felt much better.

Now he wasn't hungry any more — and he wasn't a little caterpillar any more. He was a big, fat caterpillar.

He built a small house, called a cocoon, around himself. He stayed inside for two more weeks. Then he nibbled a hold in the cocoon, pushed his way out and...

he was a beautiful butterfly!

california adventure animation
motion design

overview.

This is an illustration and animation that was created to celebrate the original incarnation of Disney's California Adventure Park for its 22nd anniversary.
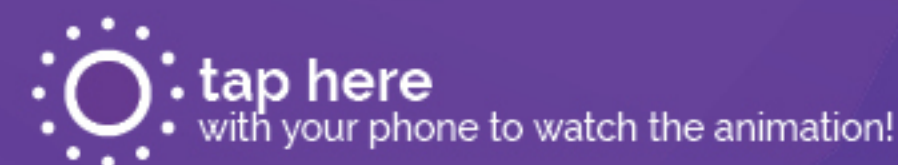
challenges & goals.

Making sure the original spirit of the park was represented here was a bit of a challenge, as I don't have many memories of the park from before its modern incarnation. Motion fluidity was also important to be satisfying and replayable for the viewer.

research.

Researching for this animation was incredibly fun because it combined looking up historical photos and maps of the park as well as in-person visits to California Adventure to get personal references photos.

solution aesthetic.

The cartoony aesthetic of the illustration and its motion style was chosen specifically because the original California Adventure idea was to be like a caricature version of the state's icons, so representing the park's icons in that way carry on that vision. The limited palette keeps the viewer from getting distracted by the multiple moving elements, and the typeface is the same as the large letters that used to sit outside the park 22 years ago.

tap here
with your phone to watch the animation!

Futura Condensed Medium
#8f62a9 #f36c37 #e23d25

let's get away campaign
typography case study

overview.

This campaign is an attempt to help struggling countries emerge from the tourism crash of 2020 by persuading people to visit them and partnering with planning website Travelocity. I created an interactive touchscreen airport kiosk along with a brochure, social media posts, and a research paper about the tourism industry which further explains how my project will help alleviate this humanitarian crisis.

challenges & goals.

Some challenges lied in the research, as most data about GDP and tourism-sector income is released just after the new year begins, so the data was either from 2021 or mid-2022. This could mean that some of these countries are more successful than when their data was reported. User testing was also difficult, as with the kiosk, I didn't have access to a 5-foot kiosk so people had to use my applet on my smaller-sized phone. This was less accessible and did not let me accurately test the accessibility mode.
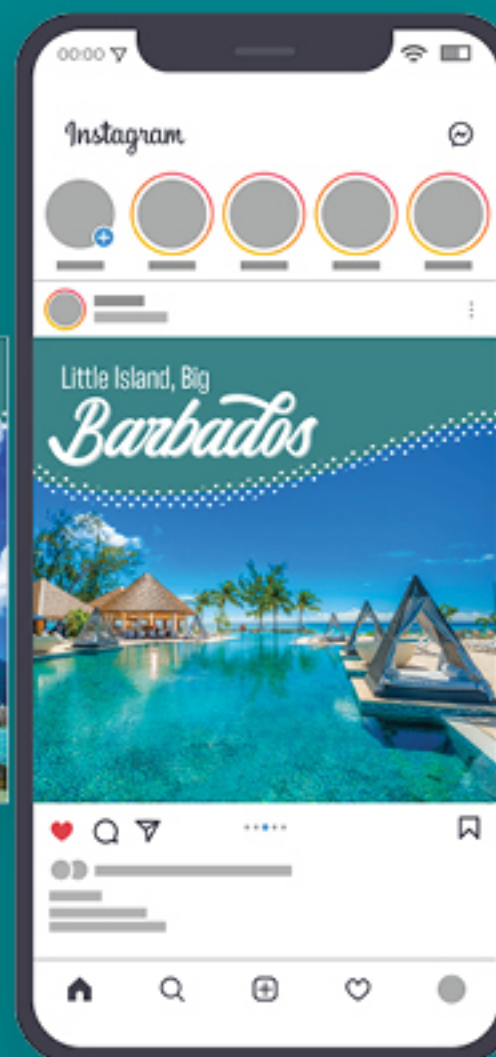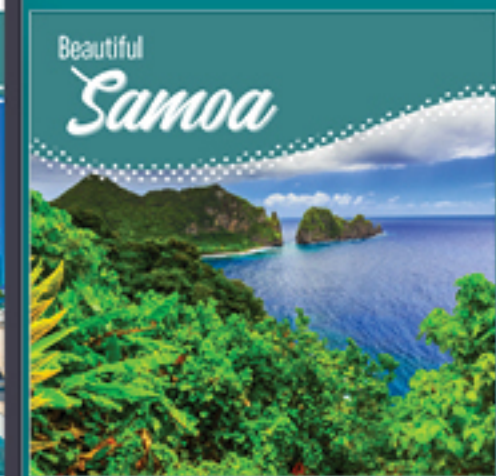
research.

When researching for this project, I scrolled through many other travel blogs to find the best spots, including Travelocity's own catalogue, but also read through country GDP reports that detailed tourism crashes in 2020 and how each one has recovered or struggled to do so.

solution aesthetic.

This project had many deliverables that stayed within a similar serene theme. The header typeface, Adrenaline, is flowy and relaxing and pairs well with the sans-serif body copy in Antarctican Headline. The sweeping wave design permeates through each of the executions and maintains a clean and easily understandable feel for an effective user experience. The campaign is photographically heavy to accurately portray the countries' scenic views.

tap here
with your phone to interact with the kiosk!

Let's Go To...
🇧🇧 BARBADOS

More Destinations with Travelocity

Little Island, Big Barbados.

Somewhere just off the island chain, you'll find Barbados! Surrounded by the crystal-clear waters of the Caribbean sea, Barbados has something for every kind of traveller: the foodie, the explorer, the historian and the adventurer! From our cuisine to our rum, to our UNESCO World Heritage sites, your Barbados adventure awaits!

Right Now
- 72°
- 6:00 PM
- Next Flight: 4:00PM

THE GLAMOUR SHOTS

THE SPOTS TO STAY

Right No

79°

11:22

Next

6:00

Adrenaline Antarctican Headline
#3a8387 #80c2c3 #ffffff

Ai Ps Id Xd

metrolink app design
ui/ux design

overview.

This app redesign was created to help MetroLink users have an easier time using the app without straying too far from what current MetroLink riders are already comfortable with.

challenges & goals.

Concerns addressed for this project were making all essential functions more convenient and easier to use. Some challenges for this project were keeping it catered to a general audience, as it can be difficult to create content that isn't targeted toward one certain demographic. Another challenge was breaking free of the old app design without straying too far from what users would recognize.

research.

With a brand as large as MetroLink, keeping a general sense of familiarity is important. I visited train stations and interviewed a friend who rides the MetroLink. I also scrubbed through user reviews on the app store to find pain points and features that users enjoyed. I also found that the MetroLink app is actually a general transportation application by a company called JustRide that can be modified by clients.

solution aesthetic.

This app was directed at general audiences, so all decisions had to be made with a wide scope of people in mind. The main thing to consider was brand and app function recognition. which was achieved by featuring the MetroLink logo as a header on all pages and using their signature blue as a background color. I kept a minimal color palette too, which was done in the previous app. This makes the new app more accessible to color blind users and allows elements to stand out without overwhelming users.

tap here with your phone to interact with the app!
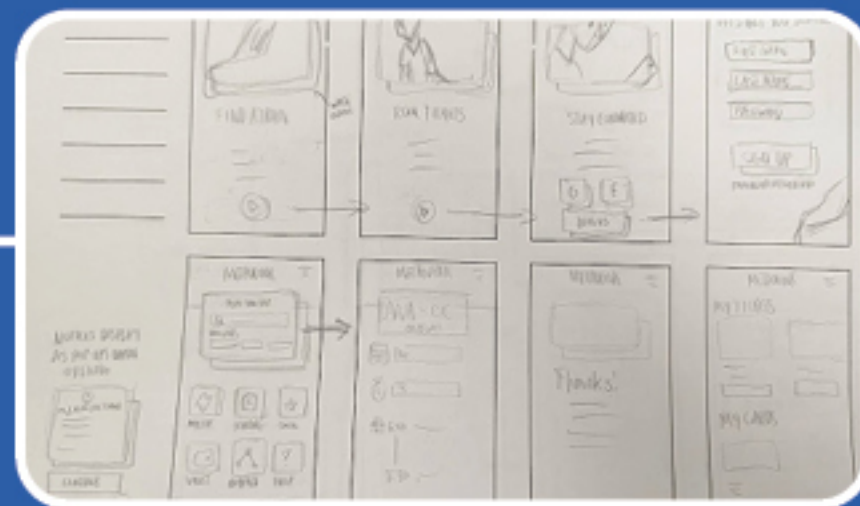
Lato
#0076dc #005ba9 #ffffff

Ai Ps Xd
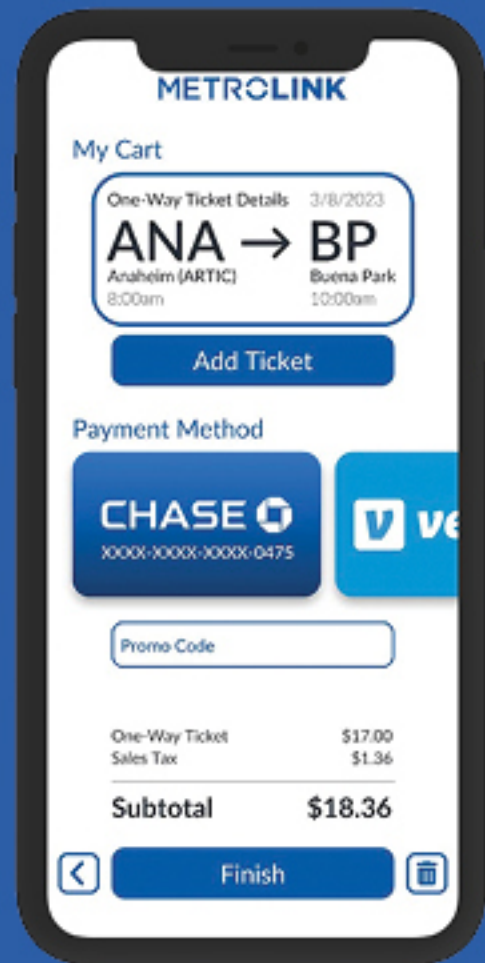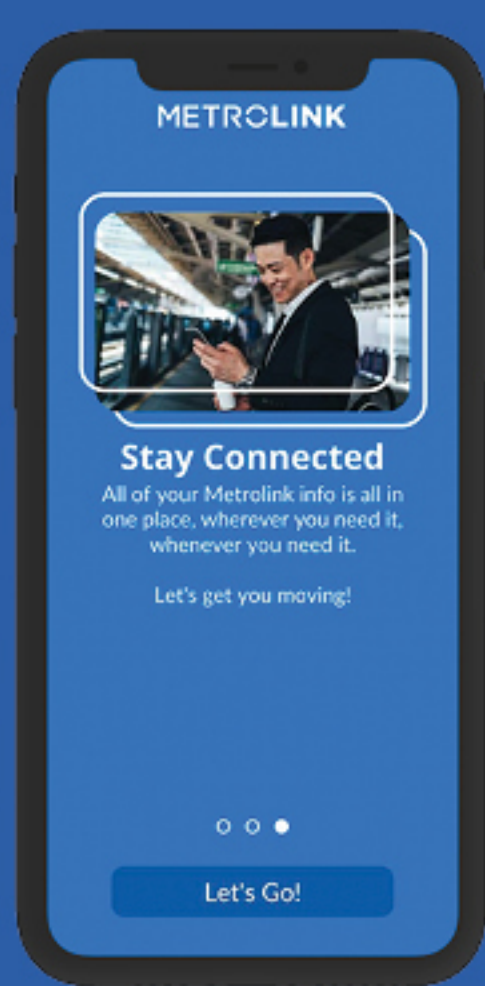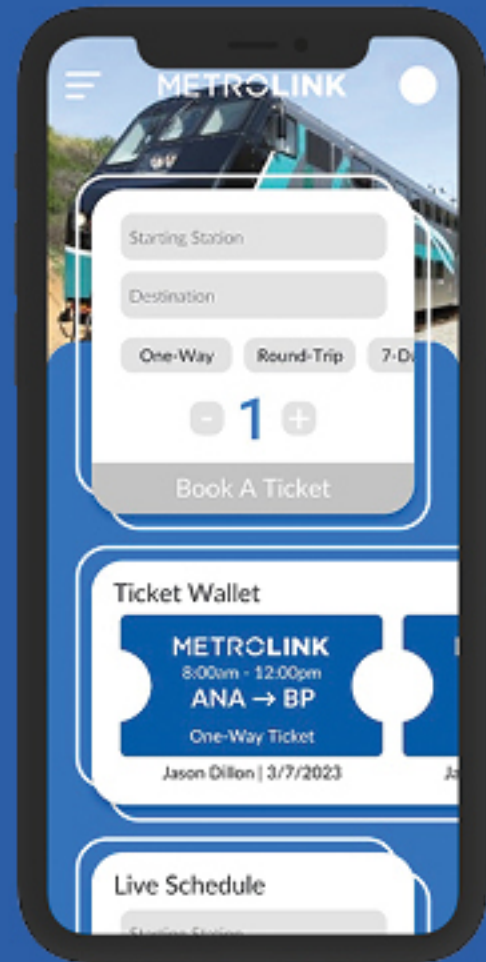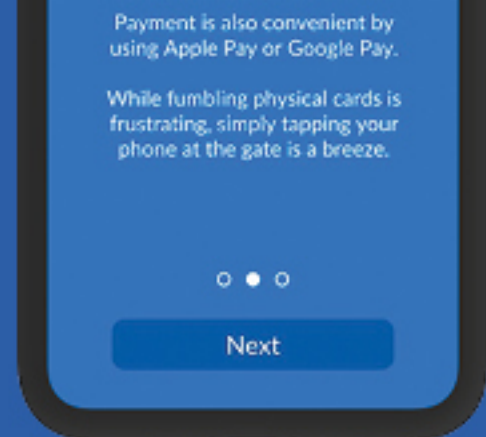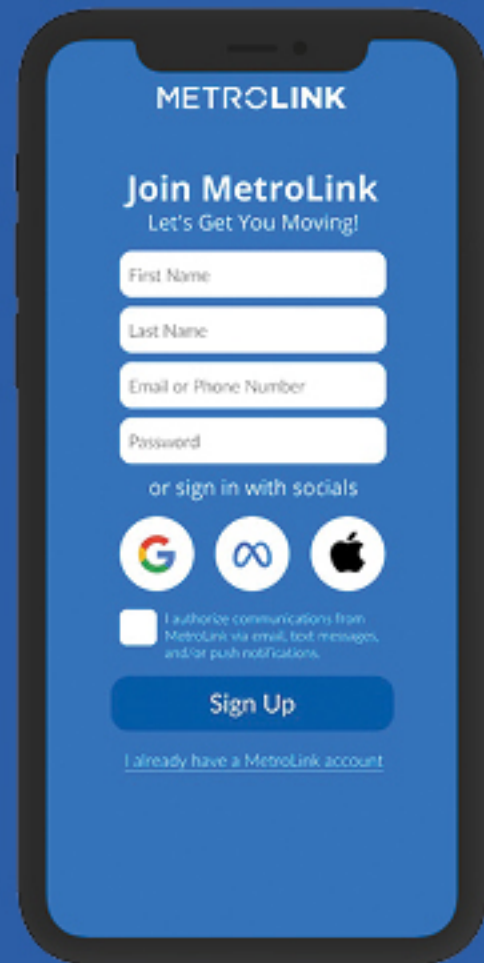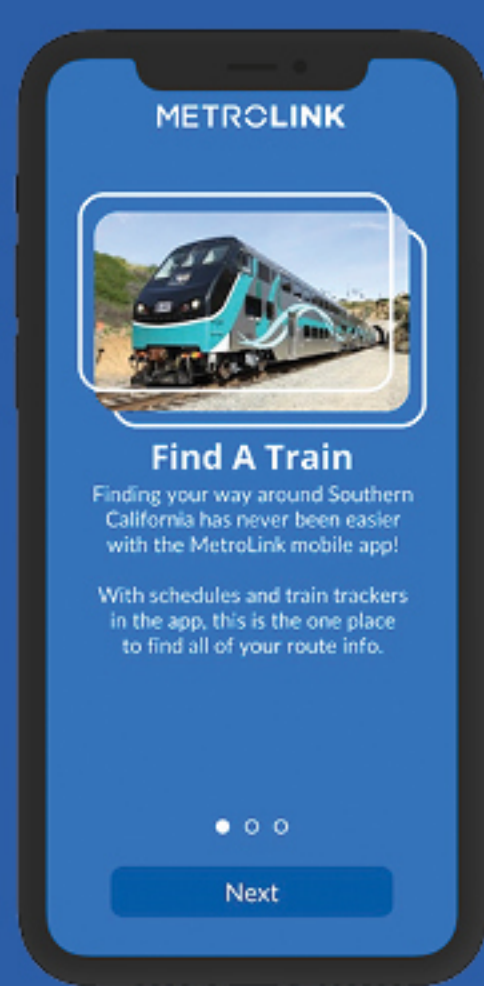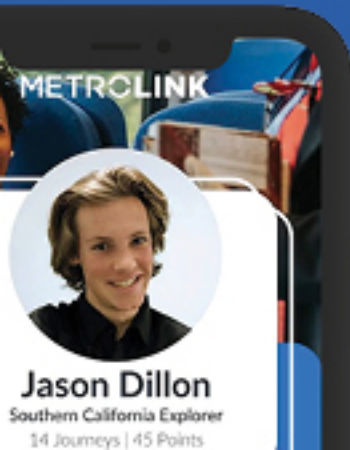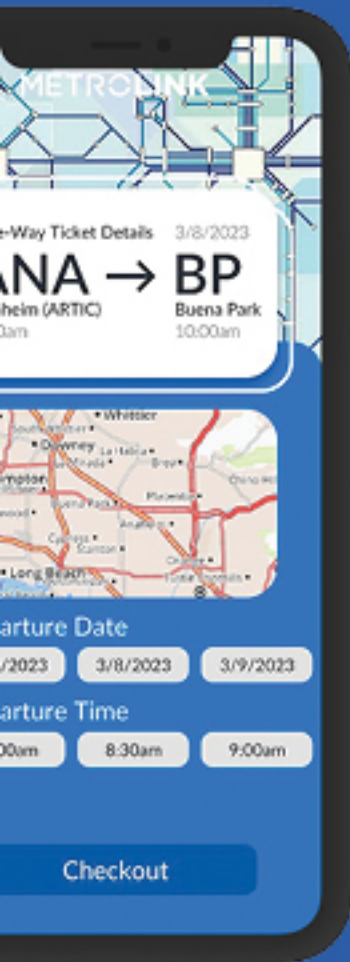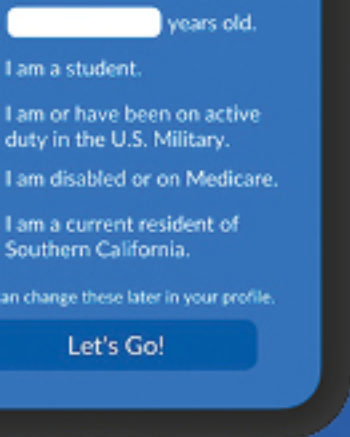
the process.

1 research.
To research MetroLink, I visited train stations, looked at similar apps and read app user reviews online.

2 thumbnails.
I didn't do many thumbnails for this app, but just played around with asset placement concepts.

3 tight sketches.
The tight sketches are where I was able to take the spatial thumbnail concepts and expand with the actual content ideas that would fill each placeholder.

4 digital revisions.
The digital revisions take advantage of user testing to change aspects that may not work as well as I'd like.

polynesian resort maui
poster illustration

overview.

This poster is inspired by the statue in the lobby of Walt Disney World's Polynesian Village Resort which depicts the tiki god Maui atop rocks holding a lei and welcoming visitors inside.

challenges & goals.

Obtaining the right proportions while still keeping the piece stylized was definitely a challenge for this poster. I wanted to accurately represent the real statue with my own cute stylistic flair.

research.

To create this poster, I used my own reference photos of the statue as well as other photos from around the internet at different angles that would help me understand the proportions and positioning of the statue and its surrounding lobby elements.

solution aesthetic.

This uses a limited color palette so the viewer can focus on the main subject, which is Maui. It has very warm tones that reflect the familial feel inside of the real lobby. I took the most unique parts of Maui and made sure to highlight them by playing with scale. Scale was also important in the surrounding flowers, lights, and second-story overlook, and I used it both to fill the space and push elements towards the foreground or away in the background.

#ad4b29 #f6710c #faba23

weCU! branding
event branding & illustration

overview.

This branding and event design was created to promote the Chapman Cross Cultural Center's WeCU! program at Chapman Preview Day to spread more awareness of the program to current and future students.

challenges & goals.

Keeping everything consistent with Chapman branding while also expanding it to fit the new vision was challenging at times, but after putting together a style guide it became much easier to keep everything unified and distinct.

research.

This branding effort took a lot of collaboration between myself, Chapman professors and staff of the Cross-Cultural Center to create something that we all thought represented the program and our campus in a positive and friendly light.

solution aesthetic.

I researched Chapman University's current style guide and found ways to improve upon it with a lighter and friendlier style. Keeping everything informative, easy to use and fun to look at was crucial to developing this event. The 3D mockups of the photobooth and Welcome Desk show the sheer scale of this project, which was another thing to consider. The Petemojis became a huge hit around campus with their cute expressions that anyone could relate to regardless of their background.

tap here
with your phone to interact with the applet!

Joseph Dillon

thanks for taking a look!

jdilldesign.com | jdilldesign@gmail.com