PORTFOLIO

AN INTENTIONAL & INTUITIVE *GRAPHIC DESIGNER, PHOTOGRAPHER, & ILLUSTRATOR*



AIDANOETKEN

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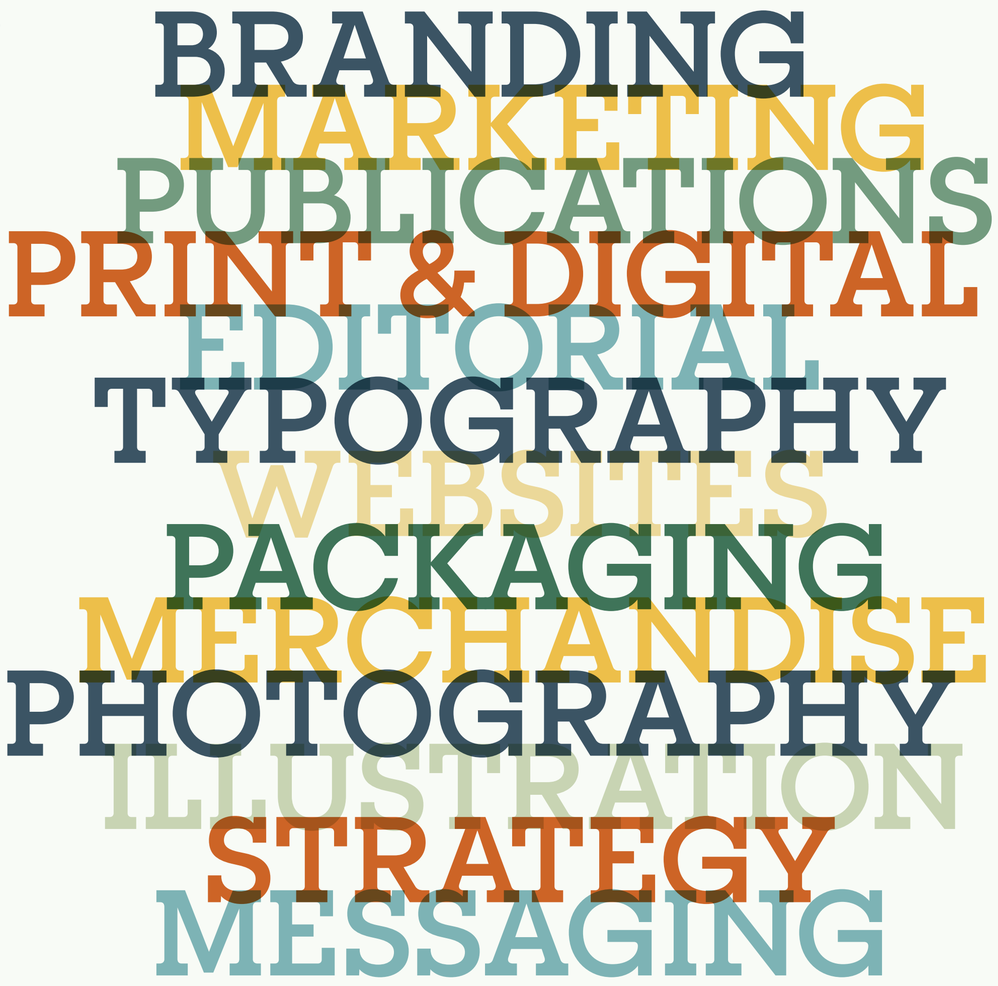
Multidisciplinary graphic designer specializing in brand identity systems, print & digital media, editorial design, and creative direction.

Experienced with leading creative teams, developing brand systems, producing print and digital collateral, building campaigns, and managing collaborative and independent projects from concept to completion.

Guided by insight, intention, and empathy, each project connects creativity with strategy to engage audiences, meet client objectives, and make a lasting impact.



GRAPHIC DESIGN

PROJECTS INVOLVING BRANDING, MARKETING, PACKAGING, PUBLICATIONS, & MORE

“The designer does not, as a rule, begin with some preconceived idea. Rather, the idea is (or should be) the result of careful study and observation, and the design a product of that idea.”

Paul Rand, *A Designer’s Art*

EATRIGHT

BRAND IDENTITY SYSTEM
MARKETING CAMPAIGN
PACKAGING & MERCH
CUSTOM TYPOGRAPHY

Development of the brand identity for EatRight Market & Deli, a healthy foods market and deli ***focused on making healthy eating easier*** by making fresh, quality foods more affordable, convenient, and accessible. Utilizing clever messaging and playful visual elements, the brand is positioned as an encouraging and trustworthy source for fresh foods. ***Featuring a full brand identity system, a bold out-of-home marketing campaign, and engaging in-house elements;*** EatRight aims to make choosing fresh, wholesome foods feel simple and enjoyable.

FRESH FOODS
EatRight
MARKET & DELI













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BRAND IDENTITY

The EatRight brand identity focuses on appearing as ***natural, friendly, and slightly quirky or casual.*** The narrative surrounding healthy eating is typically intimidating and exclusive, but EatRight works to make the idea of choosing to eat better more approachable and attainable.

While sketching concepts, there was an opportunity to represent a plant, leaf, and sun through the leg of the 'R' and tittle of the 'i' in the word Right, which can also be seen as a figure stepping forward. By combining this ***hand-drawn lettermark*** with the rest of the brand name in Brooklyn Heritage Script, the mark stands out while in harmony with the rest of the typography. The color palette is inspired by common healthy produce like avocado, kale, snap peas, carrots, ginger, and garlic.

The rest of the logo system features a more decorative badge logo resembling a plate with variations in taglines.

LOGO MARK

MAIN LOGO

BADGE LOGO

INITIAL LOGO MARK SKETCH



TYPOGRAPHY

Brooklyn Heritage Script

SWEET SANS PRO

KILN SANS Bowman Brandon Grotesque

COLOR PALETTE

AVOCADO KALE SNAP PEA CARROT GINGER GARLIC

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DELI ELEMENTS

Many markets and grocery stores have some kind of deli or eatery, but EatRight stands out by ***emphasizing that all deli and 'Ready-Right' products are made fresh, in-house each day.*** The deli offers customers a way to grab a fresh bite, or take one for later, whether they're on a lunch break or shopping for groceries.

The deli menu features three options: sammies, soups, and salads, all of which can be mixed and matched or customized by the customer.

The 'Ready-Right' products are a spin on 'ready-made' meals for ***quick and convenient cooking*** or to-go meals, all without sacrificing quality or freshness.

1



2



3



4



1. DELI TAKE-OUT PACKAGING
2. READY-RIGHT BOWL PACKAGING
3. READY-RIGHT TRAY PACKAGING
4. JUICE BOTTLE LABELS

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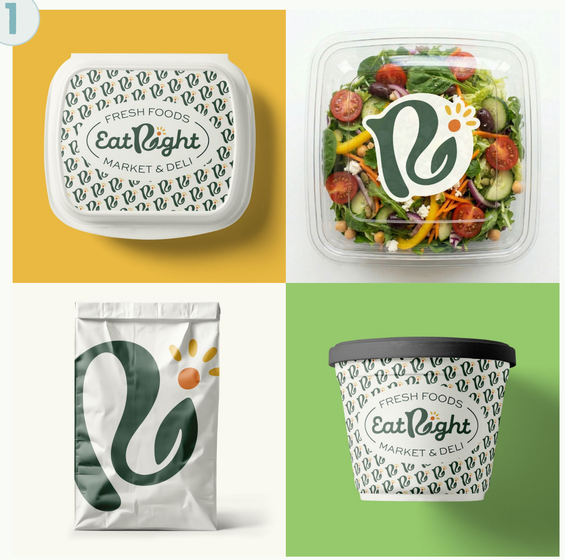
The deli menu (next slide) features three options: sammies, soups, and salads, all of which can be mixed and matched or customized by the customer.

The ***'Ready-Right' products*** are a spin on 'ready-made' meals for ***quick and convenient cooking or to-go meals,*** all without sacrificing quality or freshness. As well as the refreshing selection of fresh juices squeezed and bottled in-house.

1



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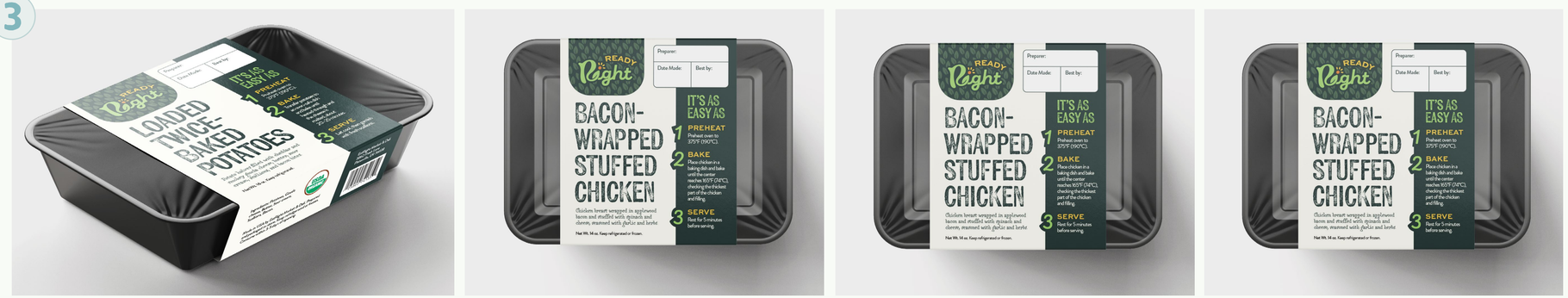

4



1. DELI TAKE-OUT PACKAGING
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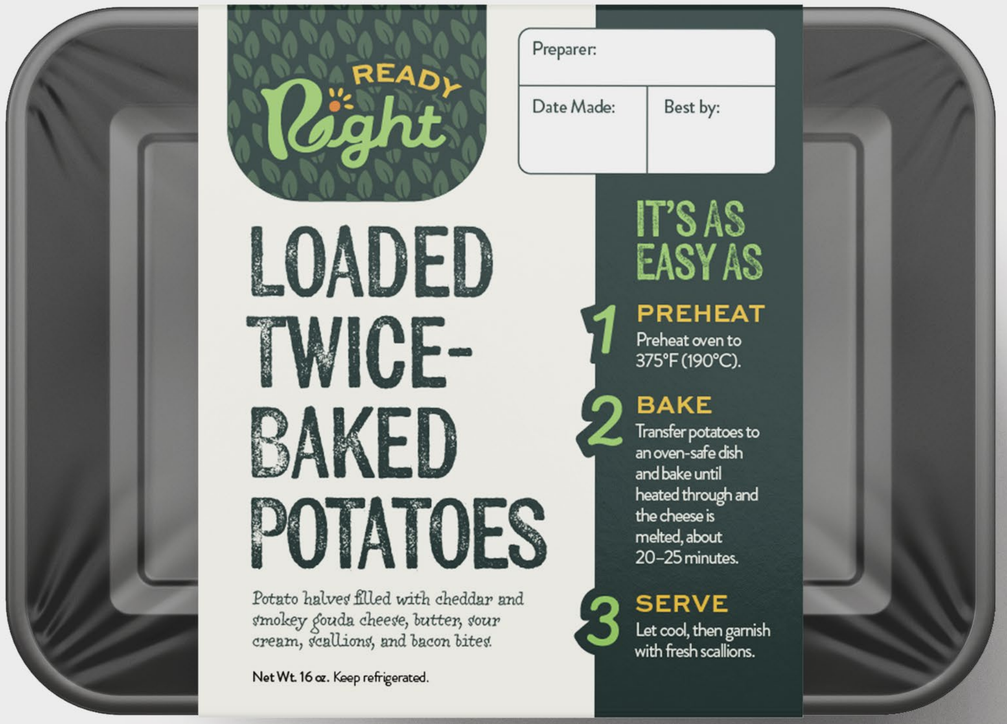



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EATRIGHT MARKET & DELI JUICE LABELS

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MARKET ELEMENTS

The market elements simply ***reinforce the brand identity and promote in-house offers and services*** such as online ordering and deli meals. Featuring way-finding signage, general shopping bags and a seasonal tote collection (next slide), gift card collection, employee uniforms, and in-house posters.



AISLE MARKER



SHELF MARKER



SECTION MARKER



ORDER LOCKER



DELIVERY TRUCK



UNIFORMS













PAPER & CANVAS SHOPPING BAGS



GIFT CARDS



IN-HOUSE POSTER



STORE-FRONT WINDOW

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The Seasonal Tote Bag Collection features five variations for the four seasons plus Earth Day, each containing a collage of produce from that season and a recipe using those ingredients. These bags not only serve as a fashionable merch item, but ***a functional tool for seasonal shopping.*** This series received a Gold Student ADDY Award from the AAF Mobile Bay in 2026.

AMERICAN ADVERTISING AWARDS
STUDENT DIVISION

EATRIGHT MARKET & DELI SEASONAL TOTE BAG COLLECTION

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EATRIGHT MARKET & DELI IN-HOUSE POSTER SERIES

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MARKETING CAMPAIGN

The marketing campaign's main objective is to ***establish the brand's identity and express its personality and values*** to its audience, as well as build trust and credibility as a safe solution to their grocery needs. With a mix of poster series, urban murals, and bus stop banners, the campaign ***communicates convenience, transparency, quality, and accessibility.*** The copy is kept simple, but presented in a visually engaging way with textured typography and clever messaging. EatRight isn't looking to sell the viewer, but to build a relationship with them and invite them to take a step toward a healthier life.







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The "That's Right" poster series utilizes bold, textured typography and clever messaging that ties into the brand name itself. These posters focus on the values and perspective on ***the right to fresh food for everyone.***



The "Play With Your Food" poster series promotes ***a unique service offered at EatRight to supervise and educate kids*** while their parents get their shopping done. From kiddo cooking classes to simple coloring books, the KidsKart keeps them busy and helps them build essential skills in the kitchen.

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The main idea behind the EatRight brand is in the tagline: “It’s Easy to EatRight,” so it’s important that some of the advertising communicates convenience, especially with the end goal being to convince the viewer to eat healthier, a daunting task for anyone. The headline “What’s on your plate today?” ***targets those who already feel overwhelmed and positions EatRight as the solution*** to their food problems.











While a main focus of the EatRight brand messaging is encouraging the audience to eat healthier, the other side of the coin is ***promoting authenticity, inclusivity, and reframing the sometimes toxic narrative surrounding dieting and healthy eating.*** These two street-side murals emphasize that differences and imperfections are natural and beautiful, just like the healthy food we eat.

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Red Means Ripe

Pepper colors come from natural pigments that vary by variety and ripeness. Half a cup of raw red pepper provides more Vitamin C than oranges.

#AFRESHPERSPECTIVE





A Berry in Disguise

Botanically, eggplant is a berry. Also, its porous flesh readily absorbs oils, seasonings, and sauces. Try it in your next dish.

#AFRESHPERSPECTIVE

Full of Little Jewels

Every aril is a tiny package of juice surrounding a seed. Each aril provides fiber, Vitamin C, and Vitamin K.

#AFRESHPERSPECTIVE





Green to Golden

As bananas ripen, their starches convert into sugars, making them sweeter. Rich in potassium, which helps muscles and nerves function.

#AFRESHPERSPECTIVE

Don't Toss the Tops

Radish greens are edible and can be used in salads, sautés, and pesto. They also contribute Vitamin K to your diet.

#AFRESHPERSPECTIVE



"A Fresh Perspective" ***encourages and informs the viewer on fun food facts*** that can provide insight into healthier food options they can incorporate into their diet.

EATRIGHT MARKET & DELI IN-HOUSE POSTER SERIES

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FRESH FROM THE source

We believe good food starts at the source. That's why we seek out fresh, high-quality produce and build relationships with local farmers and gardens who share our commitment to growing good things and sharing them with our community. From the soil to your table, every choice is made with freshness and care in mind.

FRESH FOODS EatRight MARKET & DELI







The bus banners are meant to function like a huge magazine spread. A place where people are usually waiting, the viewer may take the time to read the short paragraph that ***provides more insight and encouragement*** for how EatRight sources produce, starting with small changes, and investing in a healthier life for the viewer.

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TWO STAR & THE DREAM POLICE LIVE

PACKAGING DESIGN
ORIGINAL PHOTOGRAPHY
CUSTOM TYPOGRAPHY
DIGITAL COLLAGE

Development of the merchandise concept for musical artist, Mk.gee, ***an album of live concert recordings from his world tour*** promoting his most recent body of work. Drawing inspiration from vintage vinyl albums of live concerts, ***the album captures the ethereal and other-worldly sound of Mk.gee's, Two Star & the Dream Police.*** Utilizing original photography taken at one of his tour shows at the Tabernacle in Atlanta, Georgia, and custom typography, digital collages are used for both the album jacket, interior, and poster design. ***Motifs of stars and portals tie into themes within the songs*** and comments made by the artist in an interview with BBC Radio, explaining the album represents a liminal storybook that feels equally familiar as it is strange.



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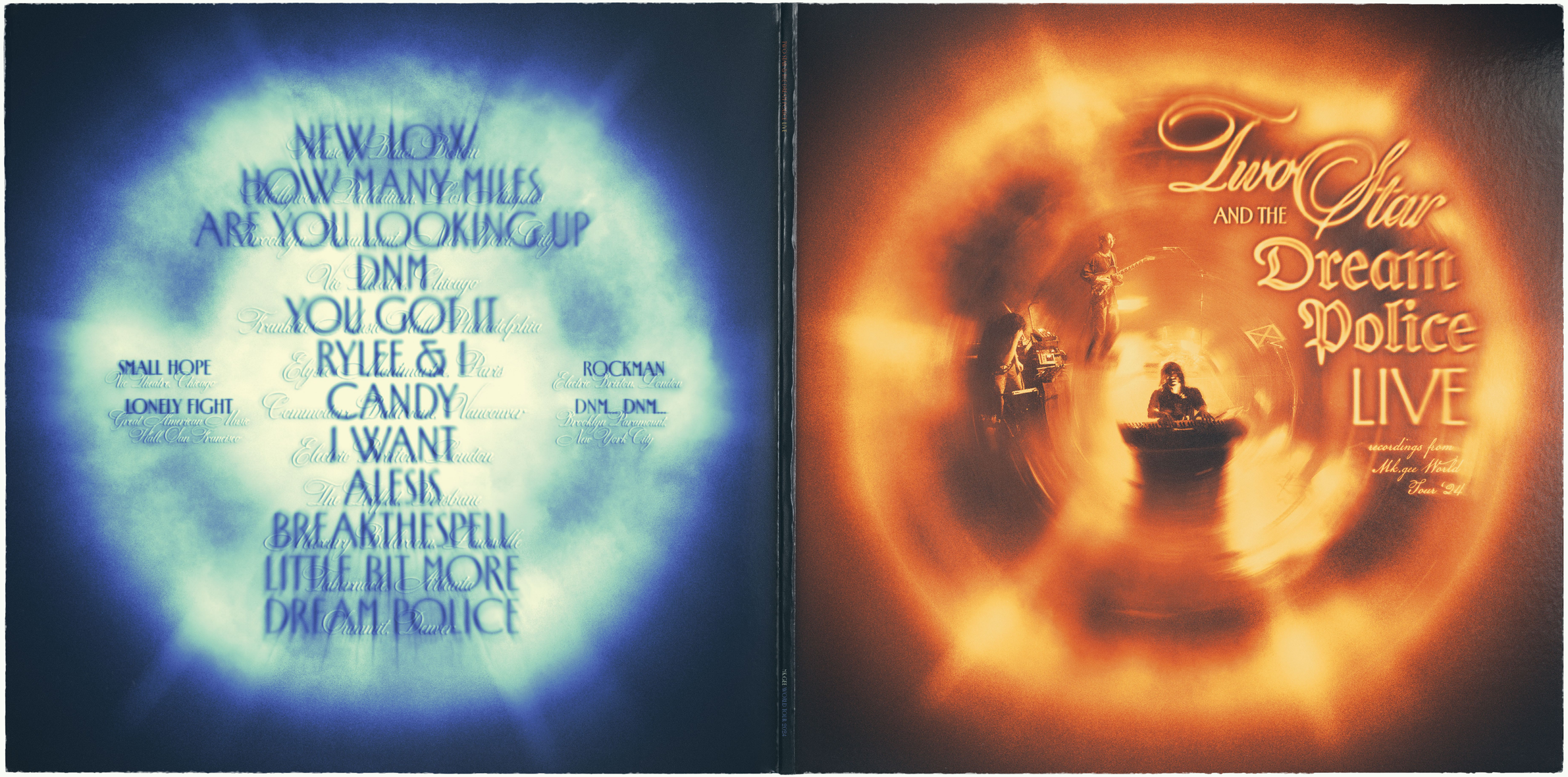

TWO STAR & THE DREAM POLICE LIVE JACKET EXTERIOR

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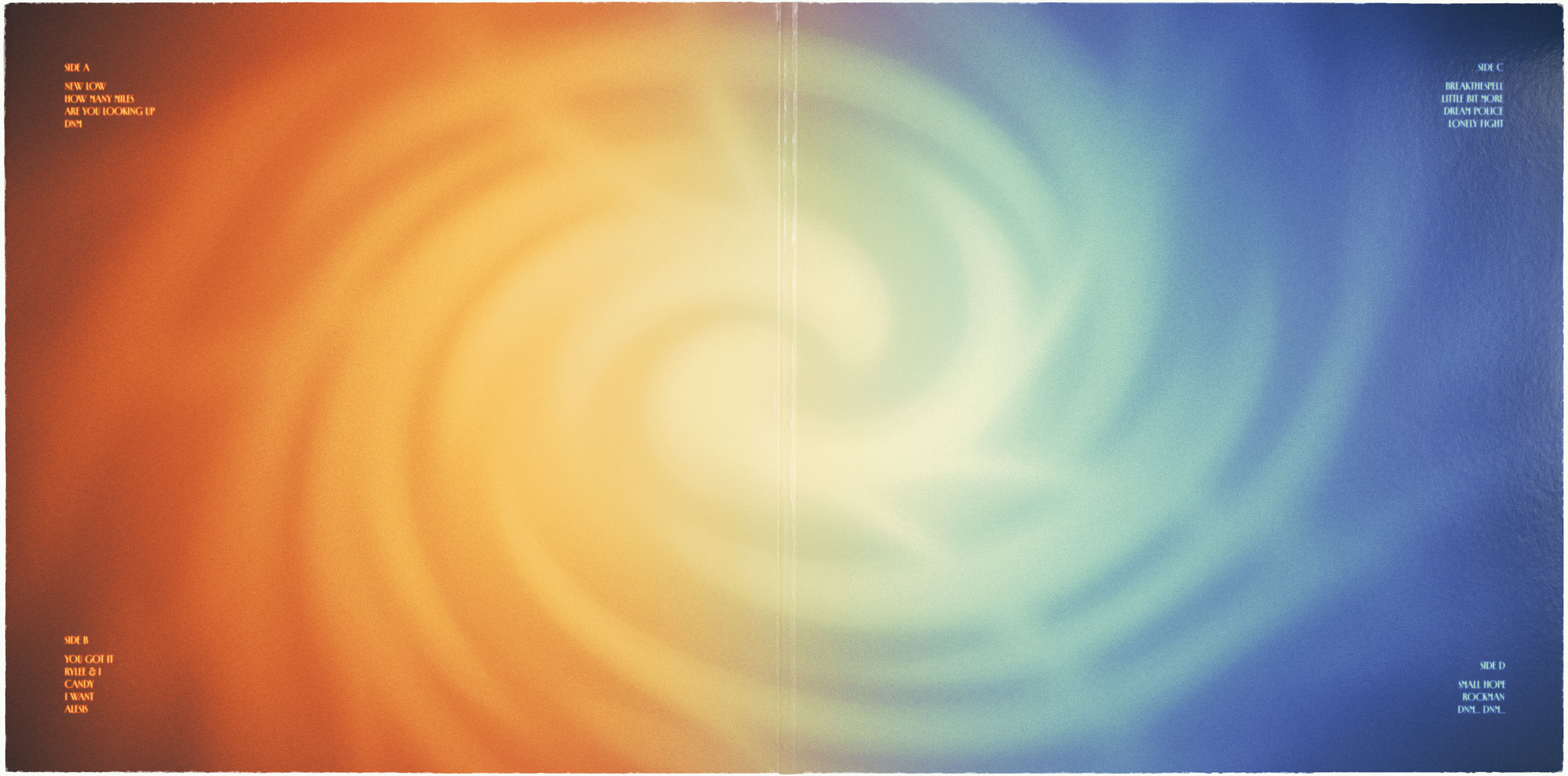

TWO STAR & THE DREAM POLICE LIVE JACKET INTERIOR

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TWO STAR & THE DREAM POLICE LIVE 18 x 24 INCH POSTER

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TWO STAR & THE DREAM POLICE LIVE 2 LP RECORDS (SIDES A, B, C, D)

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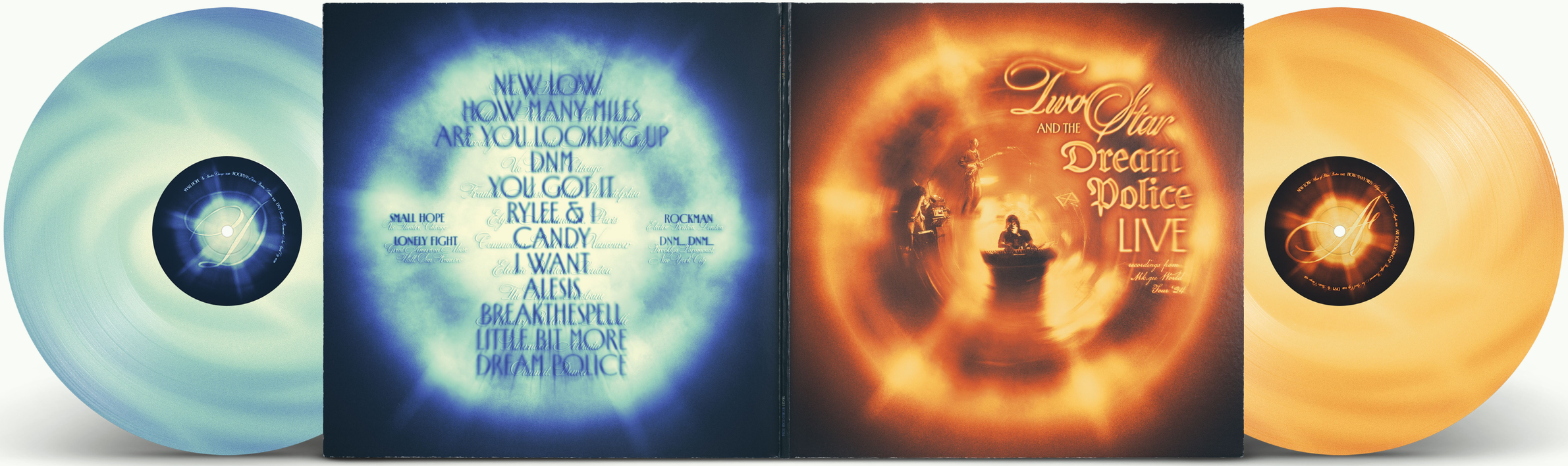

TWO STAR & THE DREAM POLICE LIVE JACKET EXTERIOR WITH RECORDS

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TWO STAR & THE DREAM POLICE LIVE FLAT DESIGNS, FRONT COVER & POSTER (NO MOCKUP)

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DUE SOUTH

BRAND IDENTITY REFRESH
CUSTOM LETTERING
CREATIVE DIRECTION
PUBLICATION DESIGN
EDITORIAL SPREADS

Refresh of the brand identity for *Due South* Student Lifestyle Magazine at the University of South Alabama. ***Leading as Editor-in-Chief*** for two issues, directing story concepts and creative elements, and pioneering a modernization of the existing brand identity and publication design. Due South serves as a guiding light for the student body of USA, as well as a creative outlet for student storytellers across campus. The existing identity hadn't been updated in 10 years and didn't clearly communicate the publications values or resonate with the student readers. ***A refreshed brand identity, cover redesign, and updated layout guidelines helped Due South to stand out and engage new readers*** while maintaining its existing brand equity with seasoned readers.

DUE SOUTH



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During research on the Due South brand concept, an article from the Spring 2022 edition titled, ***"Ten Years of Due South" stood out and offered direction for the brand refresh.*** It spoke about the founder and their ideas, specifically the thinking behind the name and compass logo:

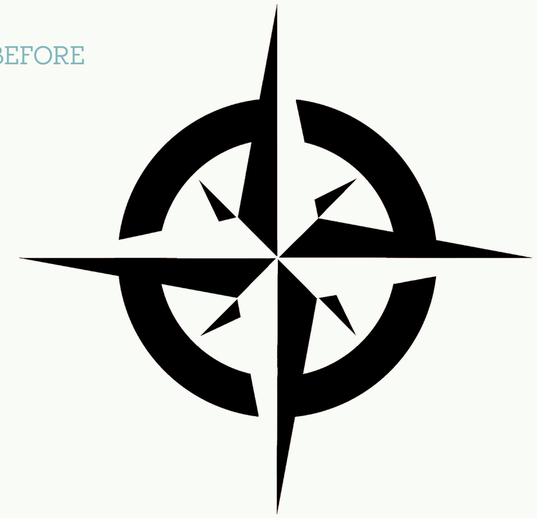
"Due South represents that all roads lead (Due) to our beloved University (South). The logo is a compass to exemplify that ***Due South will always point students in the right direction."***

By maintaining the compass logo concept and Roman serif-style font, the mark and nameplate remain ***conceptually the same, yet appear modern and approachable.*** The nameplate is bolder and easier to read with busy cover images, and the compass is more depictive of the brand concept by incorporating a winding D and S into the compass shape.

INITIAL LOGO SKETCH



BEFORE



DUE SOUTH

AFTER



DUE SOUTH

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BEFORE



AFTER



DUE SOUTH STUDENT LIFESTYLE MAGAZINE UPDATED FRONT COVERS

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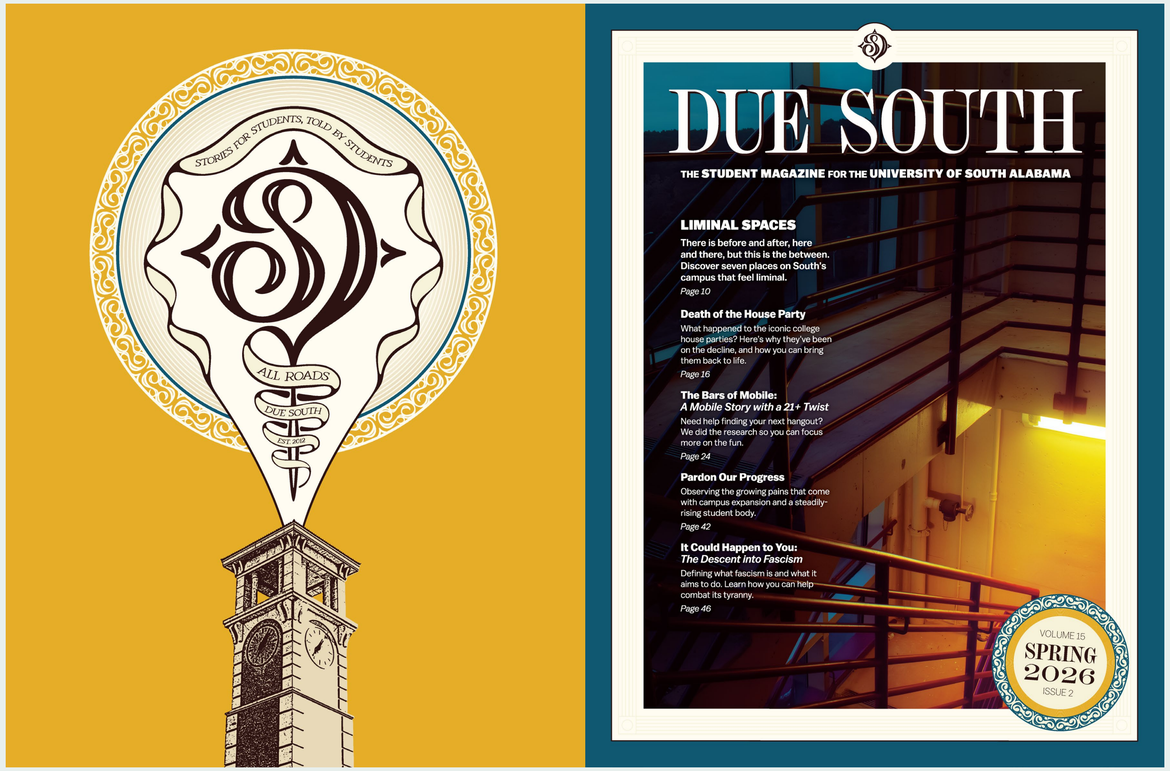
BEFORE



AFTER



Before, the front and back cover designs felt ***outdated and difficult to digest at a glance.*** The layout left only enough room to feature three stories on the front cover, and there was a white border that appeared more like a sticker placed over the image than a frame as it was intended.

After, the cover designs are ***visually engaging and easy to understand within seconds*** with bold colors, suitable imagery, and a clear hierarchy. The image is contained in the frame to serve as a metaphor for a "glimpse into student life." The back cover boldly presents the compass logo as ***a beacon of light*** emerging from an iconic bell tower on campus while reinforcing the brand tagline and slogan.

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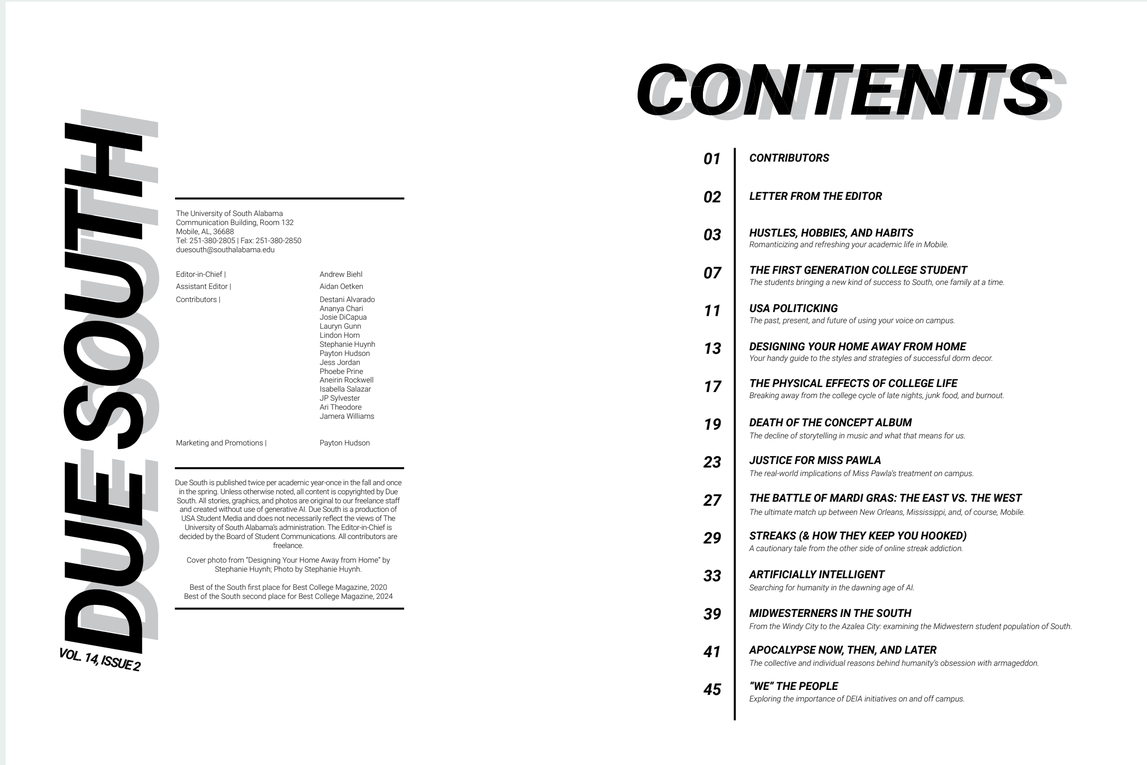



Before, the Contents page didn't work to draw the reader in or offer any context for the wide range of stories within the issue. Instead, the story titles, brief descriptions, and page numbers were plainly listed. Considering the younger demographic, ***more imagery and style was needed to hook the reader in and guide them.***

After, the Contents page takes up an entire spread and features large thumbnail images for each story. ***The typographic hierarchy is clear, engaging, and effectively breaks up the different stories and their descriptions.*** This spread offers a glimpse into the issue as a whole without giving too much away.

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BEFORE

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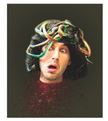

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"STARRY NIGHT"

LETTER FROM THE EDITOR



WARHOL'S "SHOT MARILYNS"

The summer of 2025 is finally here, and I could not be happier. If there was a single word I could use to categorize this entire gauntlet of a spring, I would probably go with "unexpected." From a record-breaking snowfall demolishing everyone's spring calendar to new developments on campus and across America, this semester has been one of curveballs, both of high highs and low lows. With these highlights came a bit of recognition for your very own JagMedia team, namely by this past semester's Southeastern Journalism Conference; in addition to South's brilliant campus newspaper, The Vanguard, our very own Due South snagged its first victory since 2020, an award to the Spring 2024 edition for being Second Best Magazine in the South. This was a crowning achievement for our student media team, who had a fantastic time representing the Jags amid a towed car and other misadventures in the shining town of Starkville, Mississippi.

Personally, this particular magazine is very near and dear to my heart, being a more-than-worthy follow-up to last semester's one-of-a-kind edition. On top of the creativeness and soul each writer, photographer, and designer poured into this volume, there is also a sense of urgency, realism, and contemporary appeal that is specific to the tumultuous times we find ourselves in. There currently exists around the country a strong air of opposition to free speech, be it in the form of media or peaceful protest. The country which has so often prided itself on being on the cutting edge of the free world finds itself in a cultural standstill with numerous universities, banning words and silencing perceived threats to discourage—or eliminate—challenging viewpoints. My hope, as well as the hope of many of our freelancers, is that this edition can serve as a stark reminder of what freedom of speech is all about. If nothing else, this magazine has the ability and the duty to challenge boundaries and encourage conversations, to remind readers that not being okay with things is more than okay, and that being vocal about your concerns isn't a nuisance—it's a constitutionally-bound responsibility.

There are no two students exactly the same at the University of South Alabama, and that's why this semester's theme is People of South. Our stories revolve not only around the people attending South now, but what our history is rooted in and what our future may look like. Our stories beautifully lay out the ways to enhance your life on campus and warn about the many threats to our strength, depicting the positives and negatives that may come with both our existing routines and our changing world. Each staff member (depicted left as a unique work of art) worked tirelessly to deliver in spades for this edition, so give them the time of day and appreciate what we've worked so hard to create. As always, let us know your thoughts if you get the chance; your reactions, positive or negative, make all the blood, sweat and tears well worth it.

So enjoy, People of South, and as always, go Jags!

ANDREW BIEHL
EDITOR-IN-CHIEF

Before, the spread containing the Contributors page and Letter from the Editor felt equally outdated and ***needed to align with the fresh identity.*** There were some decorative elements that didn't work to enhance the design or hierarchy, and there was not much information on the staff and administration.

AFTER

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DUE SOUTH
Fall 2025 • Volume 15 • Issue 1

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Best of the South first place for *Best College Magazine*, 2020
Best of the South second place for *Best College Magazine*, 2024

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LETTER FROM THE EDITOR,

Many of you, I'm sure of it, can relate to the following statement: what in the world happened this semester? Mostly every person, student or not, I've spoken to in the last few months has been going through some kind of chaotic, confusing, or discouraging season of their life. Whether it's school-related or the ups and downs of life, everyone seems to be on a roller coaster that won't let up. The Due South team and I have certainly received our fair share, and have crawled into this winter break with relief to be done. We've worked diligently this semester to produce this issue of Due South and we hope you love it as much as we do.

While I'm still relatively new to Due South, I've been trusted by the previous Editor-in-Chief, Andy Biehl, and the administration to carry on this magazine and continue providing an outlet for student creatives to tell their stories. My strengths don't necessarily lie in written communications, rather visual design and storytelling. I'm a graphic designer after all, so what would I know about being in this kind of position? To be honest, I can admit that I don't know much—but I've been well guided. I believe I came in at the right time. With much experience in branding and typography, I've worked to give the Due South identity a refresh. The existing identity hadn't been updated in nearly ten years, and I took the opportunity to build upon it (let me know what you think...) Not only did the visual identity get refreshed, but the concept of Due South as an organization. We're leaning into the fact that we're student-run with lots of creative freedom and talent to create interesting stories and amplify the voice of the student body. During my research on the Due South brand concept, I came across an article from the Spring 2022 edition about "Ten Years of Due South." It spoke about the founder and their ideas, specifically the thinking behind the name and compass logo: *"Due South represents that all roads lead (Due) to our beloved University (South). The logo is a compass to exemplify that Due South will always point students in the right direction."* That statement alone made it clear to me what's important about Due South: *the students, guidance, and hope.*

These four years at the University of South Alabama, or any university for that matter, are truly an unpredictable and thrilling journey that many of us will cherish for the rest of our lives. Sometimes we need a little guidance to make the most of it. While this year has brought so much doubt, Due South is hoping to offer a guiding light, or sliver of hope, to the student body. Here's to the start of another New Year, and to being *done with doubt*.

AIDAN OETKEN
Editor-in-Chief

After, the Contributors page offers ***a clear layout*** that's easy to digest with more room for slightly larger staff photos and more information on each contributor. The goal was to emphasize that staff was made up of many different disciplines and ages. The Editorial & Administration column offers ***a more professional look.***

AIDAN OETKEN * 251.709.0633 * *aidanoetken1@gmail.com* * *aidanoetken.com*

GUIDELINES

Before implementing a cohesive layout guideline and recruiting graphic design classmates, the overall design of the publication was ***scattered and inconsistent.*** Of course, there was fantastic graphic work previously, but there was a disconnect between stories. There was ***a need for a layout system that provided a cohesive identity throughout the entire publication.***

By focusing on standardizing primarily functional elements, such as the footer, body text, column structure, and paragraph spacing, ***the stories would maintain a consistent look while leaving room for creative layouts and typography.*** The designers were often encouraged to break the rules, but only if it served a purpose and didn't take away from the story itself. After all, the visual elements are meant to support the story, but with the younger demographic, engaging visuals are crucial. These guidelines ***serve to set a baseline to build from,*** reducing the overall workload of the designer and leaving more energy for creative exploration.

The updated guidelines utilize a six column grid structure that allows for three or two columns of body text, as well as two main typefaces primarily for body text and captions: Kelper Std and Balto. Each offers a different look with a serif face and sans serif face available to the designer, as well as the opportunity to mix and match.

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Even Better Sub-Title That Frames the Story Message

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A t's an awfully early morning as I make my way to the train platform. The sun has yet to greet me. I'm in desperate need of a coffee and answers to a few existential questions that have been lurking in the back of my mind. Just outside of the Convention Center in Downtown Mobile, the newly-reopened Amtrak waits for its passengers to board and holds its breath for another trek across the Gulf Coast. Silver cars gleam in the moonlight— acting as beacons for escape and discovery. For nearly two decades, the platform sat silent and the tracks left empty after Hurricane Katrina swept through in 2005. When the storm hit, Amtrak suspended its Gulf Coast line, cutting off Mobile from a route that once carried riders west to New Orleans and east through Pensacola and the Florida Panhandle. Now, after years of anticipation, the service has returned— a small but meaningful reconnection between cities, communities, and those who are looking to explore. I've arrived this morning not only with the hope of escaping my reality, but to reflect on and rediscover a sense of direction.

As I board the train, I can't help but feel both excited and overwhelmed. I'm immediately swarmed with thoughts and feelings that have been pushed aside by busy schedules and relentless coursework. Luckily, I'll have roughly three and a half hours to dissect my buried regrets and confront any lingering fears. I decided to sit on the side closest to the Mobile River facing North (opposite to the direction we're heading) so I could watch the sunrise— this one was full of pinks, oranges, and purples. I can't remember the last time I watched the sun come up. Soon enough, the trees start to move and eventually become a blur. It's funny how, even when you're moving forward towards your destination, it can feel like you're moving backwards depending on which direction you decide to face (mic drop).

Sub-title example

The train soon filled with laughter and anticipation. The view is enough to keep your mind busy, but others resorted to intense dice games, watching movies, or reading books. I stuck to what I know, a carefully curated playlist to help me tap into the whole "romanticize your life" itch that's needed scratching for some time. Check out the playlist on Spotify (I know, I know) by scanning the code— there's something for everyone, trust me. The ride flew by, I managed to visit the cafe car, which has a great selection for breakfast, and had a short conversation with one of the attendants who happened to be a very talented artist (pictured below). It may be daunting, but I encourage anyone taking the train to resist jumping into any distractions (like scrolling or watching TV) and to sit in the silence for a bit, maybe strike up a conversation with a stranger or take the time to decompress.

Landing at Union Passenger station in New Orleans, the passengers hurry off to make the most of their 7 hour window before having to reboard for their return home. With some brief research and wishful thinking, I'd planned my route to the French Quarter. Just outside of the station, there's a pavilion for the trolley service which will take you to Canal Street. It's pretty simple and affordable, just download the Le Pass app and purchase a day pass for a few bucks and listen for the bells in the distance. I've been to New Orleans plenty of times, but this was my first time riding the trolley, and it was a surprisingly simple and enjoyable experience. Just keep an eye on the clock and give yourself enough time to make it back to this stop for the ride back to the station, or else you'll need to bust out the running shoes to make it back before departure.

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Along the way, you'll come across many more cool shops and boutiques to browse. At this point, it's a perfect time to get lost and possibly discover something new. I prefer to wander, and there's truly no better place to do that than the French Quarter. By the time you make it to Jackson Square, you may want to take a breather and sit beneath the trees. It's also an excellent people-watching spot, but if we're being honest, the entire area is a people-watcher's paradise. The streets are flooded with tourists, performers, and artists with breathtaking works hanging along fences and inside galleries. I advise you to take your time and take it all in. There's no telling what may speak to you. If unique trinkets and souvenirs are more your speed, I suggest you head towards the French Market. There you can peruse the various vendors and experience the beauty of the open air market— also a fantastic people-watching spot.

In the surrounding area, you'll find countless shops, restaurants, and cafes — my biggest recommendation would be to hit a place called The Will and the Way for some fantastic drinks and snacks. There's truly so much you can do just in the French Quarter, and seven hours doesn't feel like nearly enough time to see it all. Luckily, the area is very walkable, despite the recent road construction kicking up. Keep in mind the time. Since the train leaves at 5:30, I suggest shooting to be back at the station by 5 o'clock and to start heading to Canal Street around 4:30. The trolley runs about every 15 to 30 minutes, so there's usually a stop around 4:45 or 5 o'clock which will get you back with plenty of time to find a good seat for the ride back. For the walk back, I suggest taking Bourbon Street, simply for the entertainment. Beware of scam artists, I fell victim to a man who claimed he could "guess where I got my shoes." Unfortunately, I bit and was truly intrigued how he would figure that out. Long story shot, I got them "on my feet." I can't lie, that was funny, but then he attempted to clean my shoes and we all know where that goes. Later on, another man tried the same trick, asked the same question, and really disliked my more informed, and admittedly sarcastic response of, "on my feet!" Do with that information as you will and tread carefully.

After much walking and nearly missing the trolley back to the station, I approached the train for the return to Mobile. I decided to sit on the opposite side to watch the sunset, this time facing forward. The day was full of excitement and exhaustion, and I feel that I now have more questions than answers.

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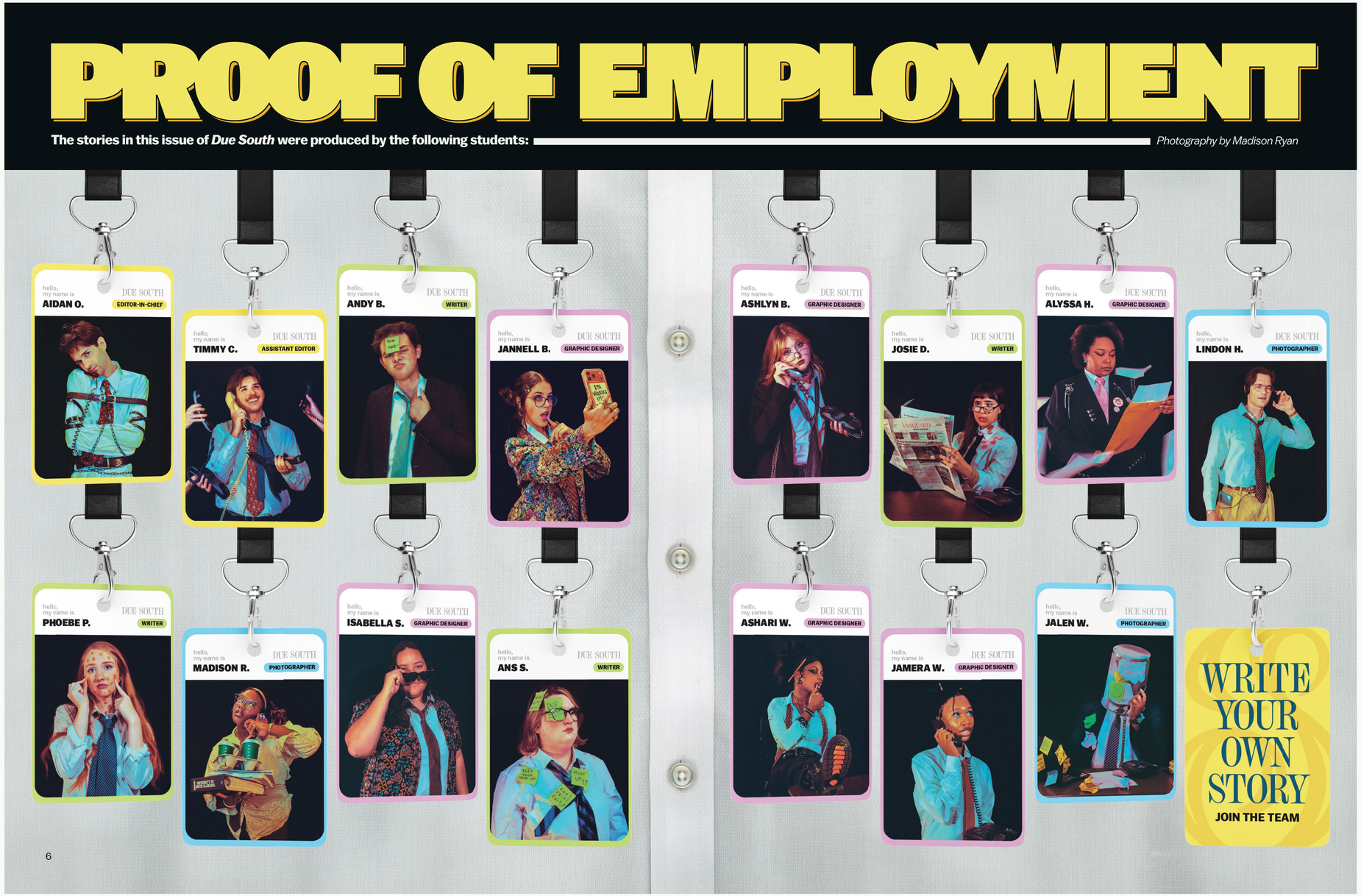
PROOF OF EMPLOYMENT

With a more casual staff photo concept for the previous Fall 25 edition, ***the staff was eager to explore a more creative, bold concept*** for the Spring 26 edition. The previous concept was baby or childhood photos, which was more of a solution to a tight timeline than anything. But it opened the door to an idea on the opposite end: Where are those kids now? Stepping out into the adult life and getting a job in ***the glamorous corporate world.***

Many of the stories circled around "reflections of what it means to exist within these systems (that were never designed for us) while quietly, or not so quietly, pushing against them." We were feeling rebellious and ***wanted to make a statement*** right off the bat.

"Inspired by uniforms and the visual language of the corporate work environment, each contributor interpreted what it means to exist within a restrictive role and what it looks like to break out of it. Some approached it with humor, others with resistance or empowerment. The result is ***a collection of portraits that feel more like personal expression*** than standardized identification.

I worked closely with Madison Ryan, a staff photographer, to prepare for the shoot and direct the staff by sourcing a wardrobe, props, and outfit inspiration, as well as assisting Madison with lighting.



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$PIRALING SCHEME$

With the Contributors page now taking up an entire spread, this shifted the Letter from the Editor to the next spread and left an empty page before the first story began. Using an 18x24 cyanotype print from a photography class, this gap was filled with ***a full page design commenting on the so-called 'American Dream.'*** Many of the stories throughout the issue carried themes of questioning the status quo and addressing controversial topics, so it naturally fit right in following the "Proof of Employment" staff photos spread.



DUE SOUTH

Spring 2026 • Volume 15 • Issue 2

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Due South is published twice per academic year-once in the fall and once in the spring. Unless otherwise noted, all content is copyrighted by Due South. All stories, graphics, and photos are original to our freelance staff and created without use of generative AI. Due South is a production of USA Jag Media and does not necessarily reflect the views of The University of South Alabama's administration. The Editor-in-Chief is decided by the Board of Student Communications. All contributors are student freelancers from USA.

Cover photo from "Liminal Spaces" by Josie DiCapua; Photo by Lindon Horn

Best of the South first place for *Best College Magazine*, 2020
Best of the South second place for *Best College Magazine*, 2024

Special Thanks to:
Shelly Barcelona, Matthew Johnson, Alma Hoffmann, diane gibbs, James Avera, Marx Library, and Ed & Tori Oetken.

LETTER FROM THE EDITOR,

There's a strange and confusing expectation placed on us as students. We're told to figure everything out for ourselves while also fitting neatly into systems that were never designed for us. We're pushed to prepare for the "real world," to become professionals, to build a stable life for ourselves, and contribute back to the world around us. Meanwhile, that world is steadily crumbling in front of us. Our generation, and many before us, have been sold the same idea: if you go to school, get a degree, and work hard— it'll pay off in the end. In recent times, that dream has seemingly fallen through the cracks of greed, manipulation, polarization and crumbling of global order. As we've stepped up to the start, the finish line quickly vanishes. Now, we're left wondering if it's worth our participation; stuck between understanding what's happening and determining what we can do about it.

This issue of *Due South* sits right at the intersection of uncertainty and disappointment. Throughout these stories, you'll find reflections on what it means to exist within these systems while quietly, or not so quietly, pushing against them. Whether it's through art, personal narrative, or documentation of everyday student life, these works offer perspectives that feel discerning and analytical of current student experiences and concerns. Our staff photo concept leans into this theme, as well. Inspired by uniforms and the visual language of the corporate work environment, each contributor interpreted what it means to exist within a restrictive role and what it looks like to break out of it. Some approached it with humor, others with resistance or empowerment. The result is a collection of portraits that feel more like personal expression than standardized identification.

Last semester I wrote about being "done with doubt," but now I feel even more doubtful and uncertain as myself and many other students prepare to cross the threshold from college to the "real world." Everything seems to be a mess— the job market is thinning with developments in artificial intelligence, the retirement age is rising with economic unrest, and the American Dream is becoming less and less of an attainable reality. I can't help but worry what will come of this uncertainty and what will be left for us in the aftermath. Uncertainty can be a frightening thing, but it ultimately leaves room for possibility. There's no way to predict what'll be born from this uncertainty, but I know that change is inevitable. While we may not want to participate in this rigged race, we must decide if we want to influence what's to rise from the rubble. Our communities are most important during this time, and our unity as people is much more powerful than we're led to believe. Together, our voice is amplified, our actions carry more weight, and change is in our hands. If the system isn't built for us, what will we build in its place?

AIDAN OETKEN
Editor-in-Chief

LIMINAL SPACES

The feature story of the Spring 26 edition, “Liminal Spaces,” explored ***areas and environments on campus that felt liminal.*** It’s hard to define what a ‘liminal space’ is, but essentially, it’s a place that’s surreal, strange, yet oddly familiar. A great quote from this story puts it as “there is before and after, here and there, ***but this is in between.”*** This not only spoke to the topic of the story, but the overall theme of the issue— being a collage student feels like being stuck between youth and adulthood, as well as globally, it seems as though the world is between an old and new way of life— which is why it was selected as the feature story and cover image. The stairs symbolize a transitional environment where one can go up, down, or step out; this subtly, but effectively connects with that theme of being in between.

This collage of a few photos of the same staircase from the Marx Library ***offers a little fun and surrealism between the plain photo-dominant layout*** in the story. The story called for a minimal, plain look, as it was focused mainly on the photography, however this idea offered an opportunity to break that up and make the reader pause to question what they were looking at.



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NOLA DAY TRIP

This story was more than an excuse to take ***the newly re-opened Amtrak*** from Mobile to New Orleans for a much-needed getaway, though that was the initial reason, admittedly... It became much more meaningful to myself and my first semester as EIC after writing the story and reflecting on what I learned from it. Additionally, I enjoy traveling, exploring, and experiencing new places. While I had been to the French Quarter plenty of times, it was never on my own time. I wanted ***to offer the readers a way to get off campus and out of their heads.***

While writing this story, I was ***working diligently on the brand refresh and struggling to find a direction for it.*** Ironically, this story and the brand concept emerged as just that: direction. Not only was I working around problems I was facing as EIC, but I was navigating personal struggles of doubt and confusion in my career and social life. The process of writing about and documenting ***this experience propelled me into a more confident and creative approach*** to my position.

WRITING, PHOTOGRAPHY, DESIGN

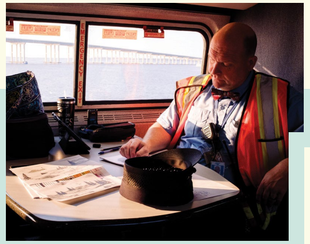
AM [i on the right] TRAK?

Amtrak Ride & Review, NOLA Day Trip Guide, & Existential Questions

by Aidan Oetken



It's funny how, *even when you're moving towards your destination,* **it can feel like you're moving backwards depending on which direction you decide to face.**







Along this route, you'll find Crescent City Books, Mahogany Jazz Hall, and Fleur De Lis Cafe.







It's an awfully early morning as I make my way to the train platform. The sun has yet to greet me. I'm in desperate need of a coffee and answers to a few lurking existential questions. Just outside of the Convention Center in Downtown Mobile, the newly reopened Amtrak Mardi Gras Service awaits its boarding passengers and holds its breath in anticipation of another trek across the Gulf Coast. Silver train cars gleam in the moonlight — acting as beacons of escape and self discovery. For nearly two decades, the platform sat silent and the tracks empty after Hurricane Katrina devastated the Southeastern U.S. in 2005. When the storm hit, Amtrak suspended its Gulf Coast line, cutting off Mobile from a route that once carried riders west to New Orleans and east through Pensacola and the Florida Panhandle. Now, after years of anticipation, the service has returned— a small but meaningful reconnection between cities, communities, and those looking to explore. I've arrived this morning not only with the hope of escaping my reality, but to reflect and rediscover a sense of direction.

The Ride There

As I board the train, I can't help but feel both excited and overwhelmed. I am immediately swarmed with thoughts and feelings that have been pushed aside by busy schedules and relentless coursework. Luckily, I'll have roughly three and a half hours to dissect my buried regrets and confront any lingering fears. I decided to sit facing north (opposite the direction we were traveling) on the side closest to the Mobile River so I could watch the sunrise. This one was full of pinks, oranges, and purples; I can't remember the last time I watched the sun come up. Soon enough, the trees start to move and eventually blur. It's funny how, even when you're moving towards your destination, it can feel like you're moving backwards depending on which direction you decide to face.

The train soon fills with laughter and anticipation. The view is enough to keep my mind busy, but others resort to playing intense dice games, watching movies, or reading books. I stick to what I know, a carefully curated playlist to help me tap into the whole "romanticize your life" itch that has needed scratching for some time. Check out the playlist on Spotify (I know, I know) by scanning the code— there is something for everyone, trust me. The ride flies by, I manage to visit the cafe car, which has a great selection for breakfast, and have a short conversation with one of the attendants who happened to be a very talented artist (pictured above). It may be daunting, but I encourage anyone taking the train to resist jumping into any distractions (like scrolling or watching TV) and to sit in the silence for a bit, maybe strike up a conversation with a stranger or just take the time to decompress.

> a small but meaningful reconnection between cities, communities, and those looking to explore.

The Day Trip

Landing at Union Passenger station in New Orleans, the passengers hurry off to make the most of their seven hour window before having to re-board for their return home. With some brief research and wishful thinking, I had planned my route to take me to the French Quarter.



The first streetcar stop on Canal Street

Just outside of the station, there is a pavilion for the streetcar service which takes you to Canal Street. It's a pretty simple and affordable process: just download the Le Pass app, purchase a day pass for a few bucks, and listen for the bells in the distance. I've been to New Orleans plenty of times, but this was my first time riding the streetcar. It was a surprisingly simple and enjoyable experience; just keep an eye on the clock and give yourself enough time to make it back to this stop for the ride back to the station, or else you'll have a short jog ahead of you to make it back before departure.

After hopping off at Canal, I made my way down the street to one of the many French Truck Coffee shops for a quick cappuccino. There's one right on Canal and Royal, but if you go one more block and take a left at Chartres Street, you'll run into another surrounded by some interesting shops and a great lunch spot. Along this route, you'll find Crescent City Books, Mahogany Jazz Hall (one of my absolute favorite spots), and Fleur De Lis Cafe. If you're feeling hungry (like I was), they have a delicious smash burger on the menu, fantastic service, and balcony seating overlooking the street. Now that my stomach is full and I've found a good read for the ride back, it's time to head towards Jackson Square and visit the French Market.

> just download the ***Le Pass*** app, purchase a day pass for a few bucks, and listen for the bells in the distance.

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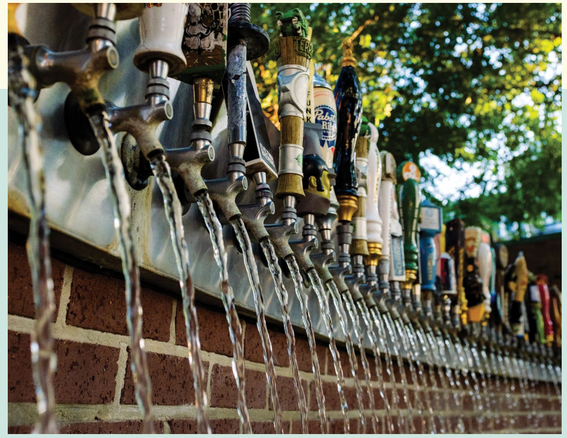

Along the way, you'll come across many more interesting shops to browse. At this point, it's a perfect time to get lost and possibly discover something new. I prefer to wander, and there's truly no better place to do that than the French Quarter. By the time you make it to Jackson Square, you may want to take a breather and sit beneath the trees. It's also an excellent people-watching spot, but if we're being honest, the entire area is a people-watcher's paradise. The streets are flooded with tourists, performers, and artists with breathtaking works hanging along fences and inside galleries. I advise you to take your time and take it all in. There's no telling what may speak to you. If unique trinkets and souvenirs are more your speed, I suggest you head towards the French Market. There, you can peruse the various vendors and experience the beauty of the open air market.



In the surrounding area, you'll find countless shops, restaurants, and cafes — my recommendation would be to hit a place called The Will and the Way for some fantastic drinks and snacks. There's truly so much you can do just in the French Quarter, and seven hours doesn't feel like nearly enough time to see it all. Luckily, the area is very walkable, despite the recent road construction. Some other nearby attractions include the Audubon Nature Institute Aquarium and Insectarium, Magazine Street, the Riverwalk Outlets, as well as the New Orleans Museum of Art at City Park. Needless to say, New Orleans has a little something for everyone. It's easy to get lost in the melting pot of cultures, food, attractions, and music.

it's a perfect time to get lost and possibly discover something new. I prefer to wander, and there's truly no better place to do that

Chess Master waiting patiently for his next clueless victim

For the walk back, I suggest taking Bourbon Street, simply for the entertainment. Beware of scam artists, I fell victim to a man who claimed he could "guess where I got my shoes." Unfortunately, I bit and was truly intrigued how he would figure that out. Long story short, I got them "on my feet." I can't lie, that was funny, but then he attempted to clean my shoes, and we all know where that goes. Later on, another man tried the same trick, asked the same question, and really disliked my more informed, and admittedly sarcastic response of, "on my feet!" Do with that information as you will, tread lightly, and, most of all, watch your step.

The Ride Back

After much walking and many distractions, I nearly missed the streetcar back to the station. Luckily, I caught the 5 o'clock stop and made it back with plenty of time. As I approached the train for the return to Mobile, the adrenaline of the day soon subsided, and I was left again with uncertainty. I decided to sit on the opposite side to watch the sunset, this time facing forward. The day was full of excitement and exhaustion, and I am left with more questions than answers.

I spent much of the three and a half hours (which felt more like six) riding back questioning every decision I've made. Am I on the right track? Did I pick the right career path? The right social circle or relationship? Did I even get on the right train? Asking more questions doesn't often produce an answer; I tend to find clarity in the stillness. It's hard to see your reflection clearly in rippling water, but once it settles, it's like looking at a mirror. Through the window, I contemplate where I am, where I've been, and where I want to go. My reflection looks back at me, staring in silence and shrugging his shoulders— maybe he's right.

As much as I want to offer a clear and relieving answer, I've concluded that there sadly isn't one— and you truly will never know until it hits you

It's hard to see your reflection clearly in rippling water, but once it settles, it's like looking at a mirror.



Street performer, *King Prinse*

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The truth is: there is no right or wrong path... it's ultimately... on you to find a path that's worth walking.

later in life, when it all simply makes sense. At this stage of life, there won't be a black and white answer. There are so many grey areas, and attempting to push them into one extreme or the other will only bring more confusion and frustration. The truth is: there is no right or wrong path. There is simply the one you're on, and it's ultimately up to you to determine if it's the right path for you. It's on you to find a path that's worth walking. Instead of asking yourself if you're on the "right" path, it's better to ask if the one you're on is leading you to where you wish to go. Many of us struggle with that question even more, but the answer will circle back to the ones you ask yourself now. Where do you want your life or career to go? What steps need to be taken to get there? You know the expression "baby steps," be sure to take those. It may seem daunting, but remember that you're not supposed to have an answer right now. We figure it out as we go. One could argue that having the answer is more worrisome than not. Personally, I despise the pressure placed on the youth to have a ten-year plan and have all of these checkpoints in life to hit by certain ages— it's just unrealistic to have it all figured out at our age, and the plan almost never goes how we expect. There will be roadblocks and detours at every intersection of life. You may need to change trains, switch gears, or hit a full stop— and that's totally normal. Life can't be full of greenlights, and it wouldn't make for a very interesting story if we breezed right through it. So, instead of writing out the rest of our years, how about we just enjoy them as they come and appreciate them as they go? In other words, let's just enjoy the ride.

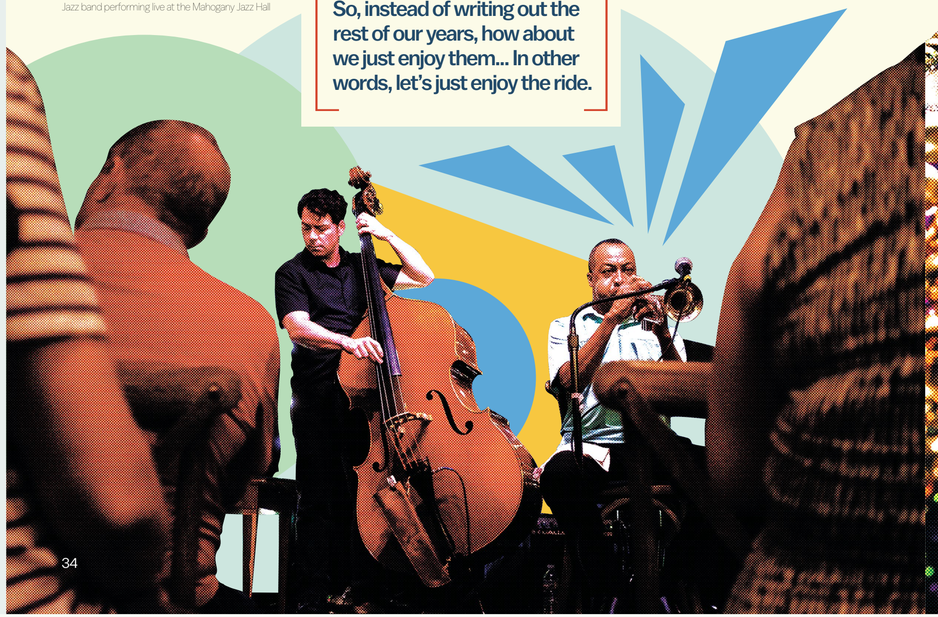
While there truly isn't an answer to this dreadful question, I'd like to offer something that may help you to trust yourself and whatever it is that's guiding you on your journey here at South. One of the most powerful tools we can use for ourselves is a mantra. I like them so much that I have way too many, but there is one that comes to mind: ***The driver doesn't hold the map.*** Throughout our journey in life, we're the ones in the driver's seat. We're calling the shots and making decisions every day to get to a certain destination (whether intentional or not). However, we still need help navigating the road, and we have to be willing to take directions from an external source, because there's no way we can drive and read the map simultaneously. Some of us have the music blaring or simply ignore our co-navigator out of distrust or prideful self-reliance. It's important to learn how to listen; not only to the people and world around you, but most of all, listen to your gut. You may not know how to get there, but if you know where you want to go, there will always be something guiding you to it— as long as you're open to its direction.

there will always be something guiding you ... as long as you're open to its direction.

Statue draped in beads in the courtyard of The Will and The Way

Jazz band performing live at the Mahogany Jazz Hall

So, instead of writing out the rest of our years, how about we just enjoy them... In other words, let's just enjoy the ride.





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Am I on the right track?
How would I know,
if I'm always turned back?
Should I follow the flow,
or pick up the slack?

Where does the time go,
when I don't know how to spend it?
What is there to know,
if I'm too afraid to admit?
Answers unlit, hiding in the shadow...

Thought maybe I knew,
which way to take
but I've not a clue,
My head full of ache—
Which direction I'm due,
Which avenue to pursue?

What fun would it be
to have the answer to everything?
There's so much to see,
More than I'm expecting
Every path ahead of me,
A story still connecting.

Never been near-sighted
Always wanting to plan,
Looking ten steps ahead
And slipping on the sand—
I trust I'm well guided
I know my feet will land.

A path less traveled
Is often walked alone,
Not made of gravel
But of sticks and stones,
And will soon unravel
To a place unknown.

With the sun at my side
Breeze on my back,
My heart as my guide
Never needed a map,
May be a bumpy ride
But I'm still on track.

Negative film strips from a test roll using the *Holga* 'toy camera' for my photography class (below).



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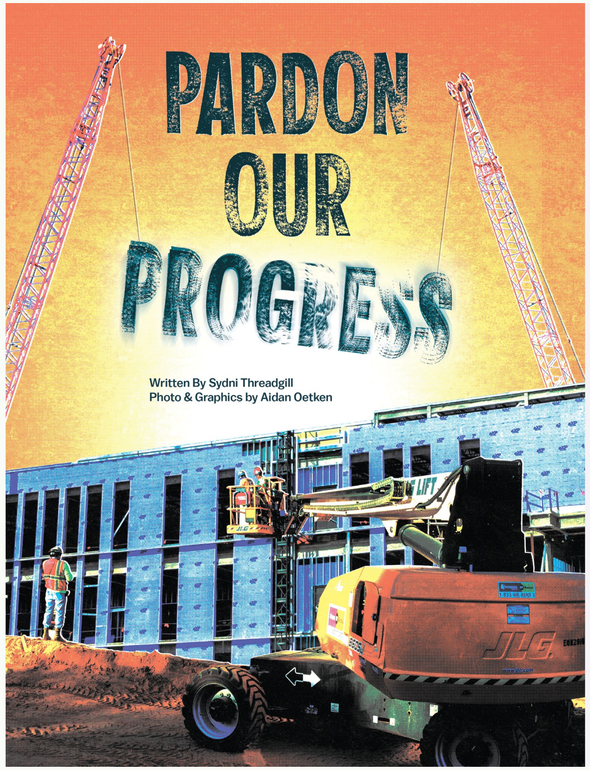


At 9:47 a.m., three minutes before class starts, the parking lot feels less like a university space and more like a competitive sport.

Cars circle slowly, stalking rows for reverse lights to flash on. A line of vehicles waits behind someone trying to back out, while another driver squeezes through a too-tight lane because a truck is parked just slightly over the line. Someone makes a bold turn into a spot that may or may not be meant for faculty. In the distance, a parking enforcement cart cruises by exactly when a new wave of students rushes to make it to their 10 a.m. lectures.

For many students at the University of South Alabama, this is not a rare inconvenience—it is a routine. What feels like a daily scramble for parking, housing, and space on campus reflects a larger tension: as South continues to grow, are everyday student resources growing with it?

Growing Pains at South

Over the past several years, the University of South Alabama has increased enrollment, expanded campus facilities, and invested in visible construction projects. New buildings have reshaped parts of campus, and administrators frequently frame this expansion as a sign of institutional strength, a way to attract more students, improve retention, and strengthen the university's reputation.

Growth is typically viewed as positive. More students can mean more opportunities, broader programs, and increased funding. But growth also brings pressure. More students mean more cars, more demand for housing, and more strain on classrooms, advising offices, and campus infrastructure.

The question many students are asking is not whether South should grow, but whether the pace of that growth aligns with their day-to-day experience.

The Parking Problem

For commuters and on-campus residents alike, parking has become something to strategize around. Students talk about arriving 30 to 45 minutes early just to secure a space. Some describe circling lots multiple times. Others admit they have risked parking in faculty or restricted spots to avoid being late.

Adding to the frustration, construction vehicles often take up entire rows of student and faculty parking without advance notice. Large trucks and equipment can remove dozens of spaces at a time, leaving students to adjust in an already limited system.

Beyond frustration, there is stress. The fear of receiving a ticket, especially when parking enforcement tends to monitor lots during peak turnover times, adds another layer of anxiety. Students describe enforcement carts as appearing right when classes let out and new cars flood in.

"I have had days where I spent more time looking for parking than walking to class," **Caleb Nichols, an Environmental Science major and senior, said.** ***"At that point, you are already stressed before your day even starts."***

From the perspective of campus authorities, the issue looks different. The University of South Alabama Parking Services office described parking congestion as a logistical challenge tied directly to enrollment growth and peak-hour demand. ***"Any time you increase the campus population, you increase vehicle traffic,"*** **the office explained.** ***"Our priority is safety, managing traffic flow, preventing accidents, and planning long-term solutions."***



This contrast highlights a clear disconnect. Students experience parking as a daily, personal frustration that affects their academic performance and stress levels, while administrators and campus police view it as a systems issue that requires gradual, large-scale planning rather than immediate fixes. Both realities can be true, but the gap between them continues to fuel frustration.

The Dorm Disconnect

Housing presents a similar tension.

The university strongly encourages freshmen to live on campus, often citing research on first-year retention, academic success, and community building. Living on campus can ease the transition into college life, particularly for students leaving home for the first time.

"I think the extra focus on freshmen makes sense because everything is new and overwhelming at first," **said India Crook, a freshman.** ***"Living on campus and having resources already set up helped me adjust faster."***

Freshman housing priority is typically built into the selection process. First-year students are often guaranteed space, while upperclassmen apply during designated housing selection windows and are assigned based on availability.

However, limited capacity means that once freshmen are placed, fewer on-campus spots remain for returning students.

"I feel that freshmen are offered significantly more opportunities than upperclassmen because the university prioritizes making them comfortable away from home and helping them connect and get involved," **said Makayla Turner, a Broadcast Journalism junior.** ***"There is an assumption that upperclassmen are already established, but that is not always the case."***

For students who are denied on-campus housing, the consequences can extend beyond inconvenience. Off-campus apartments near South often range from several hundred to over a thousand dollars per month depending on location and amenities. When housing decisions are finalized late in the semester, students may have limited options, leading to higher costs or longer commutes. At the same time, not all freshmen feel they are being prioritized.

"I am a freshman but do not feel as though the school caters to me," **said Saniyah Burks.** ***"We are all dealing with the same problems."***

Here, again, growth creates tension. Housing policies may serve institutional retention goals, but they can unintentionally leave other students feeling overlooked.

New Look, Same Problems

Walking across campus, the contrast is visible. Modern buildings with glass exteriors and updated facilities stand alongside older structures with worn classroom spaces, aging furniture, and maintenance needs.

Students notice. And they cannot help but feel that some areas and students are being prioritized over others.

Some question whether resources are being concentrated in certain colleges, particularly high-visibility programs such as health and medical fields, while other departments continue to operate in older facilities. Others wonder whether support services like advising, tutoring, and mental health resources are expanding at the same pace as physical construction.

The visual message of growth is clear. But for students navigating outdated classrooms or crowded parking lots, it can feel uneven.

What Students Are Really Asking For

Most students are not against growth. They recognize that expansion can create opportunity. What they want is balance, transparency, and consideration.

Some suggest practical parking solutions such as expanded lots, parking garages, or alternative transportation options. Others call for clearer timelines and better communication about housing availability. Many say the core issue is not simply the shortage itself, it is confusion and a lack of consideration.

Moving Forward

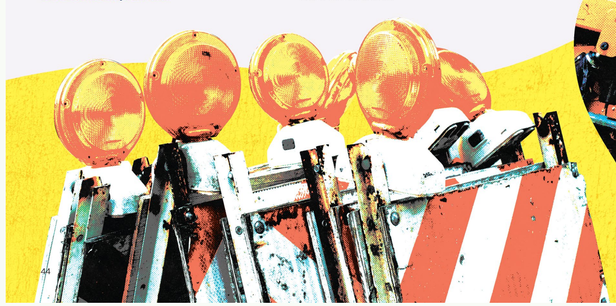
South's expansion represents ambition and opportunity. Increased enrollment, new buildings and strategic housing priorities all signal a university looking ahead.

But for students circling parking lots, calculating rent or studying in outdated classrooms, progress can feel complicated.

Growth and strain can exist at the same time. The challenge for the University of South Alabama is not whether to continue expanding, but how to ensure that, in the process, the students already here do not feel left behind.

Because for many, progress is not measured in new construction announcements, its measured in whether they can find a parking spot before class starts.

Many say the core issue is not simply the shortage itself, *it is confusion and a lack of consideration.*





PHOTOGRAPHY, DESIGN

DUE SOUTH STUDENT LIFESTYLE MAGAZINE SPRING 26 *'PARDON OUR PROGRESS'* STORY

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VISUAL ARTS SHOWCASE

WRITTEN by AIDAN OETKEN

For centuries, people have relied on the arts to express themselves, find meaning in the mundane, and escape their reality. This remains the case no matter how overlooked or unappreciated the arts may seem in a world that's increasingly taken over by AI-generated media. While the narrative focuses on the progression of AI's abilities and efficiency – including making "art" – it is easy to become worried that human artists could lose jobs and might be deemed unnecessary. This presumption could not be further from the truth. Many are already aware of AI's inabilityto produce meaningful, original work and the lack of human expression in their regurgitated "artworks." I'll admit, it's funny to be able to generate a picture of my dog and in a particular illustration style in a matter of seconds, but that's about all it's good for. There's a certain indescribable quality in real works of art that pulls us in and connects us with a particular feeling or message. Artificial intelligence is disconnected from that human touch and relies on absorbing what already exists and parroting it. As a result, the pendulum will swing back our way and the real creatives will be there to say "I told you so" in their own artistic way.

The University of South Alabama is home to many passionate and talented students across many majors and disciplines. With so many colleges doing amazing work, it is easy to miss some departments, such as The Department of Art and Art History. With 197 Art BFA students and 28 Art BA students currently enrolled (as of February 2026), the Art & Art History department provides a path for students looking to start a career in the field. The department was instituted in 1964 and today offers two degrees: the BFA degree introduced in 1963 (offering concentrations in Animation, Art History, Ceramics, Glass, Graphic Design, Painting, Photography, Printmaking, and Sculpture) and the BA program, added in 2008 (offering two concentrations in Art History and Studio Art). Today, the Department of Art and Art History are one of the largest art departments in the Gulf Coast and the only one to offer a concentration in Glass. Not to mention the more foundational courses like perceptual and conceptual drawing, 2/3D design, figure drawing, and color theory. While these concentrations exist primarily for art majors, students from other colleges can gain valuable skills that could be useful in their careers. For example, the ability to communicate an idea visually can be very useful during a business meeting or presentation; some people just need to see it and being able to show them quickly can be a strong asset in any industry.

Featured next is a small selection of works created by student artists at South. Each piece represents hours of experimentation, thought, and personal expression. They reflect the perspectives of students navigating their own questions, ideas, and identities through creative practice. Behind every work is a person who made it, and a story that shaped it. Take a moment to look closely. You might find something unexpected, something that resonates. That's something that artificial art cannot comprehend: human connection. AI cannot speak to the soul, only through a screen. It cannot be a catalyst for change as it only pulls from what already is. It cannot be political, as it has no opinion. It cannot be honest, as it only operates in fact. It cannot be innovative, as it lacks originality. And these qualities are foundational to the impact that art has on the world. Art has always been political, expressive, and change-making, so in times like these, art is most important to protect and utilize to offer escape, honesty, and connection. In a world saturated by generated images, these works remind us that real art is made by real people, and creativity is a human quality stemming from passion and original ideas, not short-cuts and cleverly worded prompts.



Creativity is a human quality stemming from passion and original ideas, *not short-cuts and cleverly worded prompts.*

Photo of "DREAM WATCHER" by Cerys Nguyen

TEE STALLWORTH

PAINTING | SOPHOMORE

ARTIST STATEMENT

My work is a meditational practice through the medium of paint. I delve within my subconscious to bring forth the euphoria and struggle of my inner and outer journey. Inspired by my own dreams, thoughts, fantasy, and fiction—as well as artists such as Michelangelo, Gustav Klimt, Kehinde Wiley, Firelei Báez, and William Blake—my paintings explore the power and symbolism of the human figure and the worlds that exist beyond the visible. Whether through portraiture, figurative work, or abstraction, I seek to unleash the energy of individuality and spiritual expression. I strive to create work for the body, the mind, and the soul—something that reaches beyond the physical and awakens the energy we are all searching for. After graduation, I plan to step into illustration while also pursuing gallery representation.

I strive to create work for the body, the mind, and the soul— *something that reaches beyond the physical and awakens the energy we are all searching for.*



YOUTHFUL BASQUIAT (above)
Oil on Canvas | 24 x 36 in. | $250

In this piece, I decided to look into the spirit of the artist, Jean-Michel Basquiat. I discovered he was a man of expression. In everything he did, he put his entire essence into it. This painting made me realize, the canvas is a gateway of releasing my inner and outer self onto the world. To merge two worlds.



AWOKEN (top right)
Oil on Canvas | 24 x 36 in. | $250

To notice spiritual and psychological euphoria and struggle, triumph and tribulation. It is a recording of the soul's human and internal experience.



BATTLE OF THE MIND (bottom right)
Oil on Canvas | 24 x 36 in. | $250

This piece is based upon the battle between body and soul. Flesh and spirit. It is to channel the energy of becoming full spirit, to feed the soul.

WRITING, DESIGN

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MEMORITALIA

BRAND IDENTITY SYSTEM
MARKETING CAMPAIGN
IN-HOUSE COLLATERAL
ORIGINAL PHOTOGRAPHY





Development of the brand concept and identity for Memoritalia, ***an Italian travel company focused on authentic, mindful, and personalized travel experiences.*** Featuring a full brand identity system, dual marketing campaigns, and experiential collateral utilizing original photography, digital collaging, thoughtful messaging, and creative typography.

Italy is renowned worldwide for its art, cuisine, history, and breathtaking landscapes. It's among the top destinations in world and continues to grow in global popularity with a record-breaking 65 million international visitors in 2024 (Tourist Italy, "Italy Travel Trends & Statistics: 2024-2025") and 27 million as of June 2025 according to ENIT SpA— an 18% growth rate in travel demand to Italy. Tourism contributes massively to Italy's economy, accounting for 13% of its GDP (roughly 240 billion euros) and providing roughly 3.2 million jobs. However, many issues have risen; ***tourists are experiencing overcrowding, rushed itineraries, and highly curated, surface-level experiences*** that limit authentic engagement with local culture. Travelers frequently find themselves moving from one place to the next without sufficiently connecting with the traditions, rhythms, or communities of the places they visit. This problem is enhanced by the lack of awareness and accessible resources on local norms, culture, and ways of life; leaving many visitors with superficial experiences that fail to satisfy the growing desire for more meaningful travel, as well as frustrating and inconveniencing locals trying to live their normal routines amidst the chaotic and disrespectful nature of tourism. ***Recent trends indicate that travelers are shifting toward more immersive, authentic travel.*** Travelers want to feel less like tourists and more like temporary locals; prioritizing quality over quantity and seeking for better ways to engage, connect, and immerse themselves in the culture, cuisine, and communities they visit. Despite these trends, many tourists lack the awareness, guidance, and access needed to realize these experiences.

Memoritalia serves ***to enable travelers to experience their dream trip to Italy.*** The brand focuses on guiding travelers to a more fulfilling and memorable trip by providing comprehensive resources to support culturally aware exploration.

COME ON, COME ON · AVANTI AVANTI · GO AHEAD · FULL STEAM AHEAD ·

COME ON, COME ON · AVANTI AVANTI · GO AHEAD · FULL STEAM AHEAD ·

MEMORITALIA



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BRAND IDENTITY

Memoritalia's visual identity is centered around the idea that ***travel is something you discover, collect, and cherish.*** The system draws inspiration from physical artifacts like postcards, tickets, stamps, and notes; as well as handmade, personalized, and nostalgic aesthetics. Rather than presenting a polished version of travel, the identity captures something authentic and tangible.

The brand name communicates two values of Memoritalia depending on the viewers native language. Being an Italian-based brand, "memore" means "mindful," reading as "mindful Italy" and communicating to locals the core mission of the brand: a more mindful approach to tourism in Italy. For English speakers, the name sounds like memories or memorabilia ("memori" means "memories" in Italian) which communicates making memories in Italy. The hybrid name "Memoritalia" says to both English and Italian speaking individuals that ***Italy is a place for mindfulness and making memories.***

The main logo utilizes Montecantini Pro as its main brand typeface and wordmark in two weights: Stretto and Largo Ultra. To help differentiate the two marketing campaigns and communicate their different values, both campaigns utilize similar ***marks that appear as postage and passport stamps.*** Each mark displays the campaign name, derived from Italian expressions, and the meanings behind those expressions in a circular format. Lastly, the campaign marks contain various distressing to visually communicate the stamp concept.

Memoritalia's main typeface is Montecantini Pro, accompanied by supporting typefaces such as Mendl Sans, Santelia Script and Rough, and Semplicita.

The main brand color palette features shades of blue, red, and yellow ***inspired by decorative Italian ceramic tile designs;*** with an alternate palette featuring tonal greens, blues, and pinks. This flexible color palette establishes classic, rich colors as the foundation for consistency while leaving room for a variety of combinations that will always feel colorful and nostalgic.

MAIN LOGOS



PIANO MARK



AVANTI MARK



TYPOGRAPHY

MONTECATINI PRO LARGO

MONTECATINI PRO STRETTO

santelia script / rough

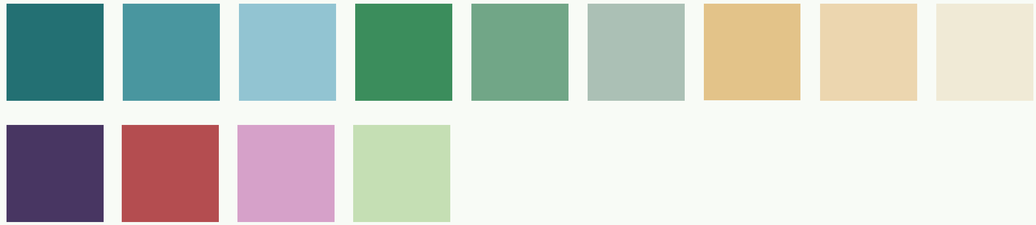
MENDL SANS

Semplicita Regular

PRIMARY PALETTE



SECONDARY PALETTE



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MARKETING CAMPAIGNS

Memoritalia is a travel service rooted in ***intentional exploration and cultural immersion,*** designed to help travelers experience Italy beyond surface-level tourism.

The brand reframes travel as something to be felt, collected, and remembered, not rushed through or passively consumed. ***Memoritalia positions itself as a guide for travelers*** who want more meaning, more connection, and more presence in their experience. Through curated resources and tailored travel experiences, clients are enabled to make the most of their trip to Italy and immerse themselves in the culture.

Memoritalia targets ***four primary traveler profiles,*** unified by a shared desire for authentic experiences, cultural immersion, and meaningful memories, but differentiated by pace, priorities, and decision drivers. These profiles consist of Empty Nesters, Gen X Families, Young Professionals, and Solo Travelers. Memoritalia operates through a ***dual-campaign system,*** designed to speak to the various types of travelers and their values/triggers while maintaining a sense of excitement, romance, and discovery across both campaigns. Between these two campaigns is a connector campaign that focuses on the brand's core philosophy: "Be a Traveler, Not a Tourist."

Each campaign utilizes ***engaging and informative out-of-home and direct mail elements*** such as bus stop and walkway banners, singular postcards, an accordion postcard package, and keepsake package.

MEMOR ITALIA

PIANO PIANO · LITTLE BY LITTLE · SLOWLY SLOWLY · TAKE YOUR TIME ·

AVANTI AVANTI · COME ON, COME ON · GO AHEAD · FULL STEAM AHEAD ·









LITTLE LESSONS
CARDS & BOOKLET



ACCORDION
POSTCARD



KEEPSAKE

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PIANO, PIANO

Piano, Piano is inspired by the Italian saying, ***"Chi va piano, va sano e va lontano,"*** directly translating to "He who goes slowly, goes safe and goes far." The phrases meaning and usage is often loose, sometimes expressed as "Piano, piano, si va lontano," meaning ***"Little by little, you go far,"*** as well as the most simple expression: "Piano, piano," meaning many things such as "slowly, slowly," "little by little," or "slowly but surely." The classic proverb serves as a reminder to take your time and not to rush through anything. Patience is an important virtue for fully experiencing the Italian way of living.

Similar to the saying, the Piano, Piano campaign is ***focused on slow, intentional travel while encouraging presence, patience, and a deeper connection to one's experience.***

Themes:

- Mindfulness and immersion
- Ease and security
- Escape and reflection
- Romance and nostalgia

Target Audience:

- Empty Nesters / Retirees
- Young Professionals

Values:

- Escape
- Wellness
- Security
- Romance

Content:

- Postcard-style visuals
- Personal, nostalgic messaging
- Slower, observational storytelling



ACCORDION POSTCARD







SINGULAR POSTCARD



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MEMORIES WORTH MAKING

Tivoli sits just outside Rome, long favored as a retreat from the city's intensity. Its landscape is defined by Villa d'Este, a 16th-century estate known for its terraced gardens, elaborate fountains, and innovative use of water. Cascades, pools, and hidden jets are woven into the design, creating a space where architecture and nature move together in a carefully choreographed rhythm.

Nearby, Villa Adriana (Hadrian's Villa) offers a different kind of escape with sprawling ruins that once formed the expansive residence of Emperor Hadrian in the 2nd century CE. Inspired by places he visited across the empire, the complex blends elements of architecture, engineering, and landscape into a vast, open site. Together, the two villas reflect Tivoli's long history as a place of retreat, where time slows and space invites exploration.

travel slower
DIVE DEEPER
MEMORITALIA.COM/PIANO

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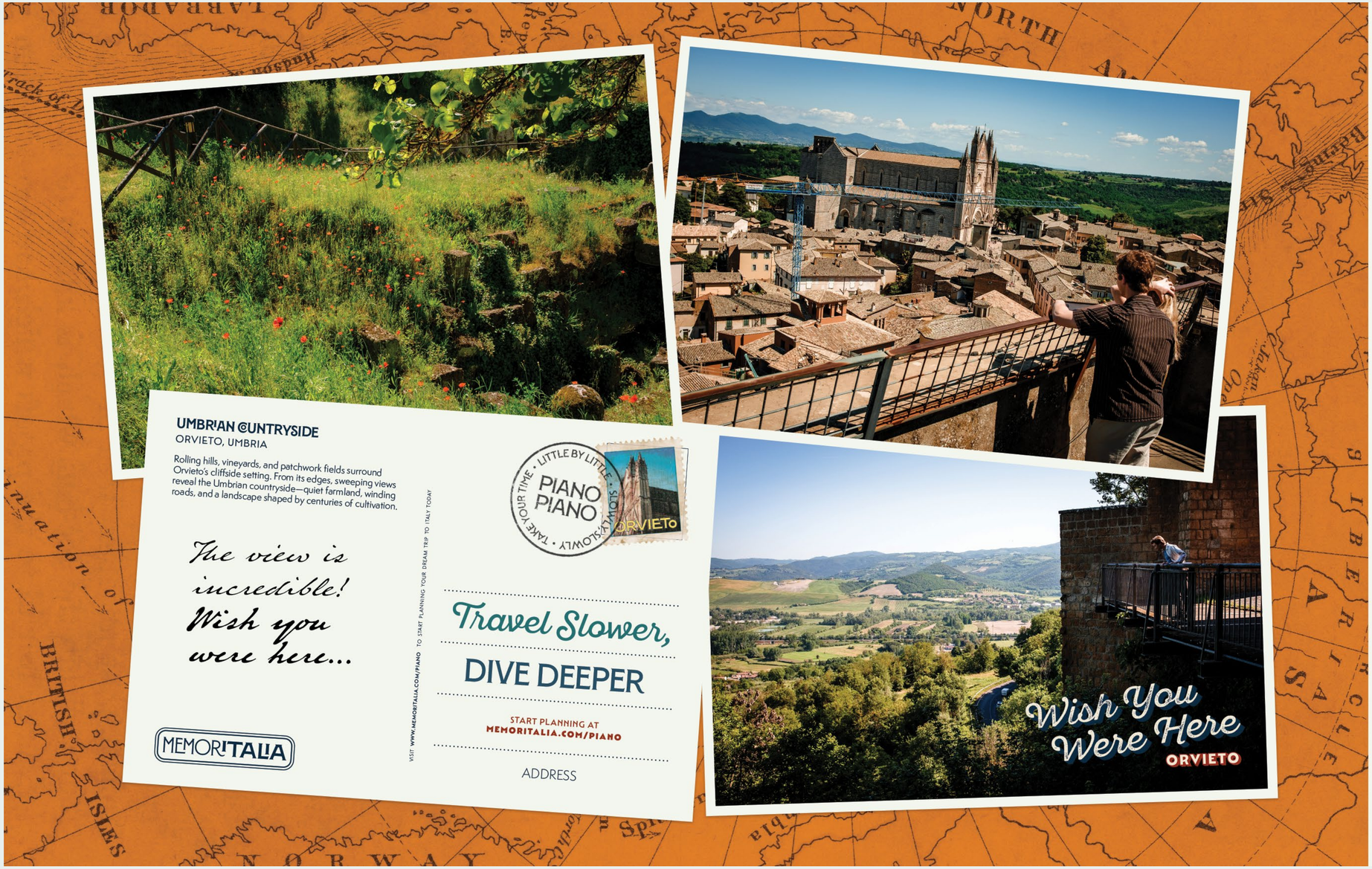

MEMORIES WORTH MAKING

Orvieto sits quietly above the Umbrian countryside, perched on a cliff of volcanic stone and removed from the pace of larger cities. Its streets wind without urgency—full of small cafés, local shops, and views that stretch far beyond the city walls. The atmosphere invites you to slow down and take it in as it comes.

There isn't a checklist here, and that's the point. You spend more time wandering than planning, more time noticing than moving on. You can visit the breath-taking Duomo, hike to the historic Etruscan Necropolis of Crocifisso del Tufo, or simply taking in the amazing views. In Orvieto, the experience isn't found in what you see, but in how long you're willing to stay.

travel slower
DIVE DEEPER
MEMORITALIA.COM/PIANO

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AVANTI, AVANTI

Avanti, Avanti is inspired by the Italian saying, ***"Avanti tutta pressione,"*** directly translating to "Ahead at full pressure." The saying originates from the Navy, used on ships with a steam engine, and eventually being shortened to "Avanti tutta," meaning ***"Full speed/steam ahead."*** Like many Italian sayings, this one is often used loosely to say "come on/in," "let's go," and "go ahead." There are many ways to express urgency and tell someone to proceed in Italian, such as "forza," but this one carries a more welcoming and encouraging tone, whereas others can be more aggressive and hurried. The goal is ***to encourage urgency and communicate excitement, but not to rush or hurry.***

Similar to the saying, the Avanti, Avanti campaign is ***focused on energy, momentum, and making the most of the experience while encouraging exploration, excitement, and a curious approach to travel.***

Themes:

- Discovery and exploration
- Variety and experience
- Energy and spontaneity
- Curiosity and openness

Target Audience:

- Gen X Families
- Solo Travelers

Values:

- Escape
- Efficiency
- Variety
- Adventure

Content:

- Travel scrapbook/collage-style, high-energy visuals
- Fast-paced, exciting storytelling
- Experience-driven highlights

KEEPSAKE





SINGULAR POSTCARD



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MEMORIES WORTH MAKING

Stadio Olimpico is Rome's largest stadium and home to AS Roma, one of the city's two historic football clubs. On match day, it transforms into a sea of deep red and gold. Fans arrive hours early, filling the stands with chants, flags, and a shared sense of anticipation that builds long before kickoff.

The atmosphere shifts depending on where you sit. In Curva Sud, Roma's most devoted supporters lead nonstop chants and create a wall of sound, while sections like Tribuna Tevere and Monte Mario offer a more relaxed experience with a clear view of the match. Wherever you are, the energy is unforgettable and will stick with you long after the final whistle is blown.

DON'T MISS A *moment*

MEMORITALIA.COM/AVANTI

MEMORITALIA 'AVANTI, AVANTI' BUS STOP BANNER - ROME, STADIO OLIMPICO

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MEMORIES WORTH MAKING

Venice was built on water, a city shaped by trade, movement, and the constant rhythm of its canals. The Grand Canal serves as its main artery, lined with centuries-old palaces that reflect the wealth and influence of the Venetian Republic. Instead of streets, boats have long carried people and goods through the city, creating a landscape where architecture and water are inseparable.

Gondolas remain one of Venice's most recognizable traditions, once a primary mode of transportation and now a symbol of the city's identity. Guided by skilled gondoliers through narrow canals and under low bridges, the experience is less about getting somewhere and more about how you flow through it.

DON'T MISS A *moment*

MEMORITALIA.COM/AVANTI

MEMORITALIA 'AVANTI, AVANTI' BUS STOP BANNER - VENICE, CANAL GRANDE

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PALAZZO POLI / TREVI FOUNTAIN
ROME, UMBRIA

From the windows of Palazzo Poli, the Trevi Fountain unfolds below—its Baroque sculptures emerging from the building's façade. Designed in the 18th century, the fountain marks the end of an ancient aqueduct and remains one of Rome's most iconic gathering places.

The view of Trevi Fountain is much better from up here!

Come on, let's just go...

MEMORITALIA

VISIT WWW.MEMORITALIA.COM/PIANO TO START PLANNING YOUR DREAM TRIP TO ITALY TODAY

COME ON, COME ON • AVANTI AVANTI • FULL STEAM AHEAD • ROMA

Don't Miss a

MOMENT

START PLANNING AT
MEMORITALIA.COM/AVANTI

ADDRESS













VENDOR AT AN OPEN-AIR MARKET
FIRENZE, TUSCANY

A vendor sits beneath her display of finely crafted leather gloves at an open-air market in Florence, each piece arranged with care. The market hums softly around her, a living showcase of the city's centuries-old artisan tradition.

There are so many cool treasures at these markets!

Wish you were here...

MEMORITALIA

VISIT WWW.MEMORITALIA.COM/PIANO TO START PLANNING YOUR DREAM TRIP TO ITALY TODAY

LITTLE BY LITTLE • TAKE YOUR TIME • SLOWLY • PIANO PIANO • FIRENZE

Travel Slower,

DIVE DEEPER

START PLANNING AT
MEMORITALIA.COM/PIANO

ADDRESS





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BE A TRAVELER

'Be a Traveler, Not a Tourist' serves as a connector campaign, ***meeting in the middle of the two travel styles*** as the core brand layer and reinforcing the brand philosophy. Through "little lessons" on Italian traditions, cultural norms, and language, ***this campaign establishes credibility and trust with its audience and provides valuable local insight*** that enables the traveler to dive deeper into the Italian culture and embrace it. Besides the vertical walkway banner ads, much of this campaign is exclusive to clients through ***trip planning collateral and resources.*** Although, the Little Lesson cards work well as singular direct mail pieces to establish credibility and authority with warm leads.

Themes:

- Immersion and mindfulness
- Cultural respect
- Understanding and empathy
- Openness and curiosity

Target Audience:

- All profiles

Values:

- Respect
- Insight
- Understanding
- Preparation

Content:

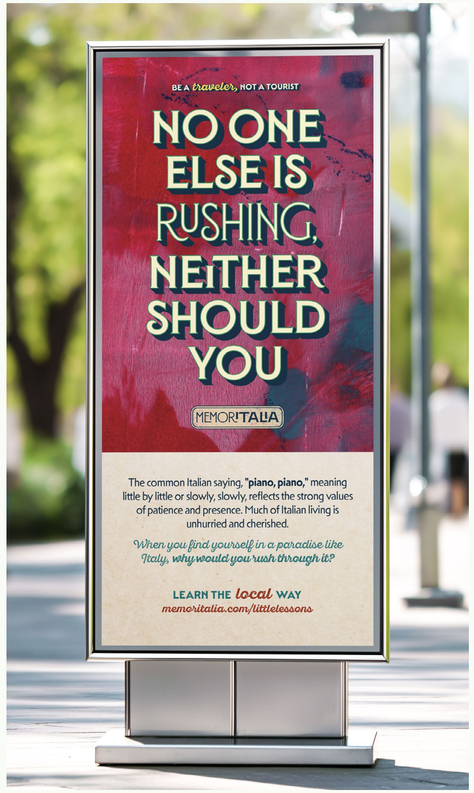
- Cultural norms, traditions, and etiquettes
- Language translations and usages
- Colorful, expressive paint backgrounds
- Decorative typography



TRIP PLANNER FOLIO



LITTLE LESSONS



LITTLE LESSONS BOOKLET INTERIOR



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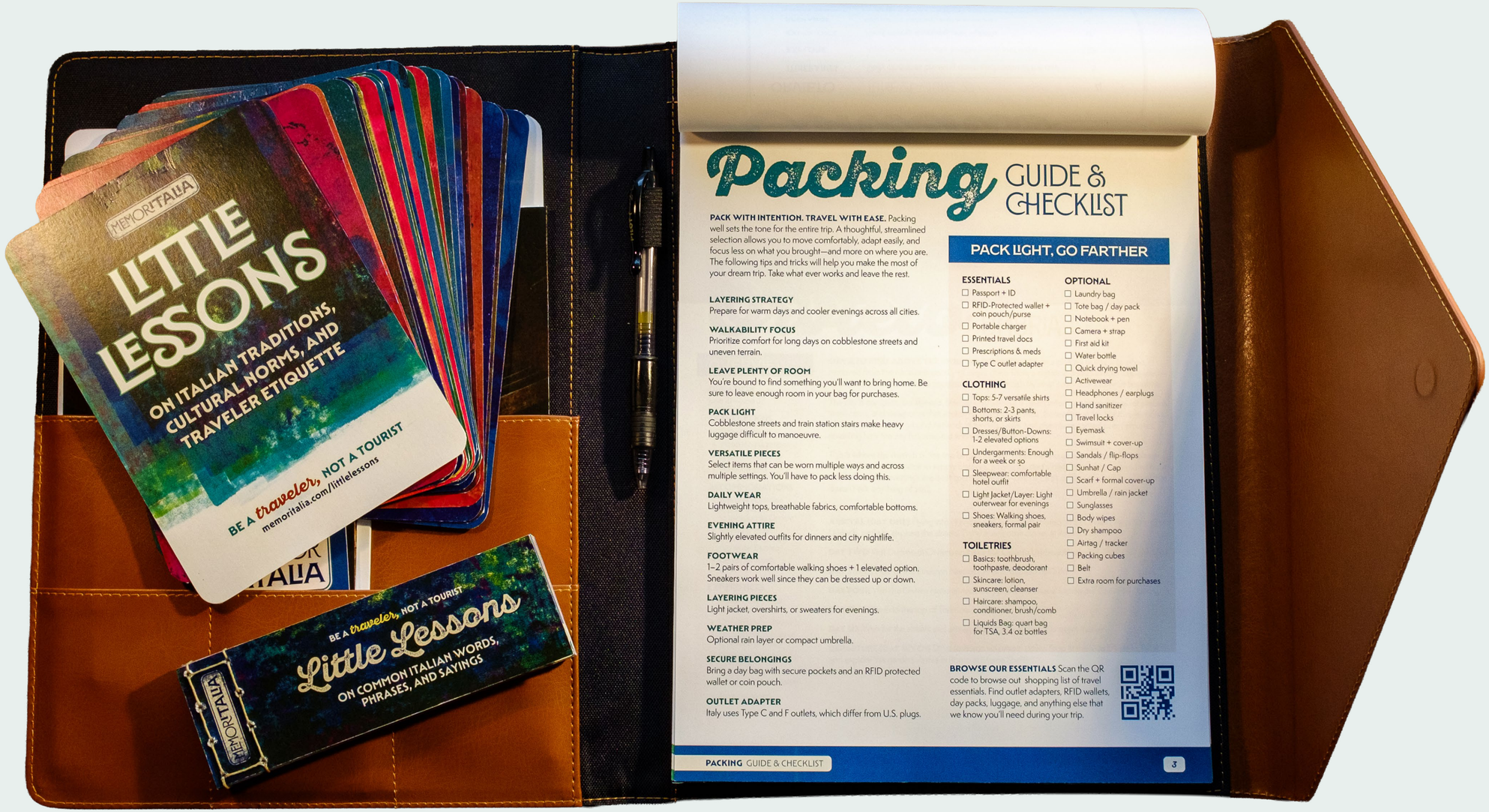
Before departure, travelers receive ***a personalized trip planner folio*** containing a detailed (or loose, depending on the client's preference) guide with a packing checklist, daily itineraries, and recommendations for food, shopping, excursions, museums and landmarks, nightlife, and much more; as well as local insights for navigation, safety, and traditions and norms. In addition to the guide, travelers receive ***a deck of cards and booklet containing "little lessons"*** on Italian traditions, cultural norms, and traveler etiquette, as well as common words, phrases, and sayings.

Little Lessons is inspired by Amos Paul Kennedy Jr.'s "Shared Wisdoms" prints, as well as the cultural significance that proverbs play in Italian life. ***Understanding these expressions makes a huge difference*** in connecting with Italian culture.



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Ciao, SMITH FAMILY

YOU DID IT—YOU FINALLY BOOKED YOUR TRIP TO ITALY!

OVER THE NEXT THREE WEEKS, you'll move through four distinct places—Orvieto, Rome, Florence, and Venice—each offering its own rhythm, perspective, and way of experiencing Italy. From quiet mornings in a hilltop town to the energy of historic cities and the stillness of the canals, this journey is designed to balance what you've been looking forward to with what you didn't know you'd find.

THROUGHOUT THIS FOLIO, you'll find everything you need to guide you along the way. The right side lays out your itinerary—from the bigger picture of your trip to the details of each day—while the left side holds quick references, helpful reminders, and tools to keep things simple while you're on the move. It also serves as a place to document, as you'll find places to record your "Traveler Notes" throughout the guide. We created this as your guide, but make it your own.

SOME PARTS OF YOUR TRIP are structured, others are intentionally left open. We've built this experience to give you clarity where it matters, and flexibility where it makes a difference. The goal isn't to follow a schedule perfectly—it's to feel confident enough to move through each place at your own pace.

TAKE YOUR TIME. Stay a little longer when something feels right. Let the unexpected moments happen. Get lost in them and make memories you'll cherish long after your return.

WE'RE HERE IF YOU NEED anything along the way. We look forward to your arrival!

Buon Viaggio,
Luca Romano, Travel Coordinator

memoritalia.com ciao@memoritalia.com

MEMORITALIA
memories worth making

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Packing GUIDE & CHECKLIST

PACK WITH INTENTION, TRAVEL WITH EASE. Packing well sets the tone for the entire trip. A thoughtful, streamlined selection allows you to move comfortably, adapt easily, and focus less on what you brought—and more on where you are. The following tips and tricks will help you make the most of your dream trip. Take what ever works and leave the rest.

LAYERING STRATEGY
Prepare for warm days and cooler evenings across all cities.

WALKABILITY FOCUS
Prioritize comfort for long days on cobblestone streets and uneven terrain.

LEAVE PLENTY OF ROOM
You're bound to find something you'll want to bring home. Be sure to leave enough room in your bag for purchases.

PACK LIGHT
Cobblestone streets and train station stairs make heavy luggage difficult to manoeuvre.

VERSATILE PIECES
Select items that can be worn multiple ways and across multiple settings. You'll have to pack less doing this.

DAILY WEAR
Lightweight tops, breathable fabrics, comfortable bottoms.

EVENING ATTIRE
Slightly elevated outfits for dinners and city nightlife.

FOOTWEAR
1–2 pairs of comfortable walking shoes + 1 elevated option. Sneakers work well since they can be dressed up or down.

LAYERING PIECES
Light jacket, overshirts, or sweaters for evenings.

WEATHER PREP
Optional rain layer or compact umbrella.

SECURE BELONGINGS
Bring a day bag with secure pockets and an RFID protected wallet or coin pouch.

OUTLET ADAPTER
Italy uses Type C and F outlets, which differ from U.S. plugs.

PACK LIGHT, GO FARTHER

ESSENTIALS
- ☐ Passport + ID
- ☐ RFID-Protected wallet + coin pouch/purse
- ☐ Portable charger
- ☐ Printed travel docs
- ☐ Prescriptions & meds
- ☐ Type C outlet adapter

CLOTHING
- ☐ Tops: 5-7 versatile shirts
- ☐ Bottoms: 2-3 pants, shorts, or skirts
- ☐ Dresses/Button-Downs: 1-2 elevated options
- ☐ Undergarments: Enough for a week or so
- ☐ Sleepwear: comfortable hotel outfit
- ☐ Light Jacket/Layer: Light outerwear for evenings
- ☐ Shoes: Walking shoes, sneakers, formal pair

TOILETRIES
- ☐ Basics: toothbrush, toothpaste, deodorant
- ☐ Skincare: lotion, sunscreen, cleanser
- ☐ Haircare: shampoo, conditioner, brush/comb
- ☐ Liquids Bag: quart bag for TSA, 3.4 oz bottles

OPTIONAL
- ☐ Laundry bag
- ☐ Tote bag / day pack
- ☐ Notebook + pen
- ☐ Camera + strap
- ☐ First aid kit
- ☐ Water bottle
- ☐ Quick drying towel
- ☐ Activewear
- ☐ Headphones / earplugs
- ☐ Hand sanitizer
- ☐ Travel locks
- ☐ Eyemask
- ☐ Swimsuit + cover-up
- ☐ Sandals / flip-flops
- ☐ Sunhat / Cap
- ☐ Scarf + formal cover-up
- ☐ Umbrella / rain jacket
- ☐ Sunglasses
- ☐ Body wipes
- ☐ Dry shampoo
- ☐ Airtag / tracker
- ☐ Packing cubes
- ☐ Belt
- ☐ Extra room for purchases

BROWSE OUR ESSENTIALS Scan the QR code to browse out shopping list of travel essentials. Find outlet adapters, RFID wallets, day packs, luggage, and anything else that we know you'll need during your trip.



Orvieto UMBRIA

OVERVIEW

DURATION
June 21 – June 27

TRAVEL FOCUS
- Slower pace
- Wandering & shopping
- Local food & wine
- Historical sites

ACCOMMODATIONS
- Arrival at Fiumicino airport: private driver to transport to Orvieto
- Staying at Hotel Duomo; just outside Piazza del Duomo
- Depart for Rome via private driver

EXPERIENCES
- Welcome dinner at Antica Cantina
- Orvieto Underground
- Etruscan Necropolis of Crocifisso del Tufo
- Duomo di Orvieto
- Orvieto National Archaeological Museum
- Torre del Morro

ORVIETO RISES ABOVE THE UMBRIAN COUNTRYSIDE on a plateau of volcanic stone, removed from the pace and density of larger cities. From a distance, it feels almost suspended—its edges defined by cliffs, its presence shaped as much by what surrounds it as what lies within.

The city is compact, but layered. Streets wind without a clear pattern, opening into quiet piazzas, small cafés, and viewpoints that stretch far beyond the walls. Beneath it all lies another version of Orvieto—an underground network of tunnels, wells, and chambers carved over centuries, revealing how the city has adapted and endured over time.

This is where the rhythm of the trip begins to shift. There's less urgency to move from place to place, and more space to simply observe. Mornings start slowly, afternoons unfold without strict plans, and evenings are best spent lingering—over a meal, a glass of wine, or a view that doesn't ask anything of you.

ARRIVAL (DAY ONE) Flying into Fiumicino [FCO] airport. Transport to Orvieto via private driver. Unpack, settle in, explore the streets. Enjoy a welcome dinner at Antica Cantina.

DAY TWO Visit Duomo di Orvieto and tour the Orvieto Underground.

DAY THREE Hike to the Etruscan Necropolis of Crocifisso del Tufo.

DAY FOUR Visit the Orvieto National Archaeological Museum and Museo dell'Opera del Duomo.

DAY FIVE Climb to the top of Torre del Morro.

DAY SIX Wander the streets and artisan shops. Stop at the local street market.

DEPARTURE (DAY SEVEN) Drive to Rome via private driver. Stop at the Villa D'Este in Tivoli and explore the garden. Arrive in Rome at Mama Shelter.



Rome DAY ONE

TRAVEL NOTES

MORNING (DEPART FROM ORVIETO)

8:00 AM	Breakfast + check-out
9:00 AM	Meet private driver
9:00 AM	Drive to Tivoli
10:45 AM	Arrival at Villa d'Este

AFTERNOON (ARRIVE IN ROME)

1:00 PM	Depart Tivoli
2:00 PM	Arrival in Rome
2:15 PM	Check-in at Mama Shelter Rome
2:30 PM	Unpack, rest, and reset after travel

EVENING

5:00 PM	Short walk through neighborhood toward Vatican area
5:30 PM	Casual exploration: nearby streets, cafés, and shops
7:30 PM	Dinner reservation at Papa Rex Ristorante

27 SAT | 28 SUN | 29 MON | 30 TUE | 01 WED | 02 THU | 03 FRI



Florence EXPLORE





ATTRACTIONS & LANDMARKS
- **FLORENCE CATHEDRAL:** iconic dome and centerpiece of the city
- **PIAZZA DELLA SIGNORIA:** open-air sculpture gallery and civic center
- **PONTE VECCHIO:** historic bridge lined with shops
- **PALAZZO VECCHIO:** medieval town hall with tower views
- **PIAZZALE MICHELANGELO:** panoramic overlook of the city

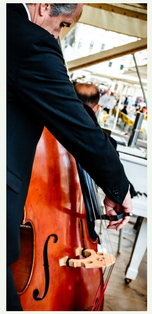
MUSEUMS & HISTORICAL SITES
- **UFFIZI GALLERY:** Renaissance masterpieces and world-renowned collection
- **ACCADEMIA GALLERY:** home of Michelangelo's David
- **PALAZZO PITTI:** grand palace with multiple museums
- **BOBOLI GARDENS:** expansive formal gardens behind Palazzo Pitti
- **BASILICA DI SANTA CROCE:** historic church and notable tombs

NEIGHBORHOODS & DISTRICTS
- **HISTORIC CENTER:** dense, walkable core with major landmarks
- **OLTRARNO:** artisan district with workshops and local feel
- **SANTO SPIRITO:** relaxed piazza life and local dining
- **SAN LORENZO:** markets and shopping near the Medici district

HIDDEN GEMS
- **BRANCACCI CHAPEL:** early Renaissance frescoes in a quiet setting
- **VIA DE' NERI:** lively street known for food and casual energy
- **GIARDINO DELLE ROSE:** peaceful views below Piazzale Michelangelo



Venice EXPERIENCE



FOOD & DINING
- **OSTERIA AL SQUERO:** cicchetti and canal-side seating
- **TRATTORIA ALLA MADONNA:** classic Venetian seafood
- **CANTINA ASIANA:** local dishes and wine
- **DAL MORO'S:** casual fresh pasta takeaway
- **CAFFÈ FLORIAN:** historic café in St. Mark's Square
- **GELATERIA NICO:** waterfront gelato
- **LOCAL BACARI:** small wine bars with snacks

SHOPPING
- **MURANO GLASS SHOPS:** traditional glassmaking
- **BURANO LACE:** handmade textiles and crafts
- **LOCAL ARTISANS:** masks, paper goods, and design
- **MARKETS:** small food markets and specialty items
- **BOUTIQUES:** curated clothing and accessories

NIGHTLIFE
- **BACARI BARS:** wine and cicchetti hopping
- **CAMPO SANTA MARGHERITA:** lively student area
- **VENICE JAZZ CLUB:** casual live jazz performances and cocktails
- **SKYLINE ROOFTOP BAR:** panoramic city views from a sleek, modern rooftop
- **CORNER BAR:** chill, lively nook with canal views, shared plates and drinks
- **PICCOLO MONDO DISCO:** oldest and only disco in Venice



Orvieto RECHARGE





RELAXATION
- **HOTEL DOWNTIME:** rest and reset between daily activities
- **PIAZZA SEATING:** slow moments in Piazza del Duomo
- **CAFÉ BREAKS:** quiet pauses at Caffè Montanucci
- **SUNSET VIEWS:** cliffside overlooks at golden hour
- **CANTINA FORESI:** modern Umbrian cuisine
- **CAFFÈ MONTANUCCI:** historic café and pastries
- **GELATERIA PASQUALETTI:** artisan gelato

WELLNESS
- **LIGHT WALKING:** daily movement through pedestrian streets
- **FRESH AIR:** open views above the Umbrian countryside
- **RETREAT SETTING:** La Badia di Orvieto for quiet and space
- **SLOW PACING:** flexible schedule with built-in downtime

EXCURSIONS
- **WINE TASTINGS:** vineyard visits featuring Orvieto Classico
- **OLIVE OIL TOURS:** farm-based tastings and production visits
- **HILL TOWN VISIT:** Civita di Bagnoregio via pedestrian bridge
- **COSE DE' PAZZI:** Vespa rental service for independent exploration
- **LAKE BOLSENA:** day trip for swimming, waterfront dining, and slower pacing
- **THERMAL DAY TRIPS:** natural hot springs in the wider central Italy region



Rome LOCAL INSIGHT





NAVIGATION
- **WALKABILITY:** best explored on foot, distances are larger between major sites
- **TERRAIN:** cobblestone streets, uneven paths, and frequent stairs
- **PUBLIC TRANSPORT:** metro, buses, and trams connect key areas
- **TRAFFIC & ZTL:** limited traffic zones in historic center—restricted vehicle access

SAFETY
- **OVERALL SAFETY:** generally safe, especially in central areas
- **PICKPOCKETING:** stay alert in busy areas, markets, landmarks, and metro
- **PERSONAL ITEMS:** use a secure bag and keep belongings close
- **STREET VENDORS:** avoid accepting "free" items—they are not actually free

TRADITIONS & NORMS
- **DAILY RHYTHM:** mornings are slower, evenings become more social/active
- **DINING HOURS:** dinner typically begins 8:00–10:00 pm
- **COFFEE CULTURE:** cappuccino in the morning, espresso after meals
- **APERITIVO:** early evening drinks with light snacks before dinner
- **SOCIAL ETIQUETTE:** greet owners/servers/clerks when entering shops or cafés

Notes

LOCATION: DATE:

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Some may disregard the importance of learning, or at least familiarizing them self with, the language of where they plan to travel to. While this is understandable for a brief trip, Memoritalia emphasizes the difference it makes when interacting with locals.

A common misconception is that most Italians are rude, however, they're mostly simply annoyed by ignorance and lack of effort. In reality, ***Italians give much respect to those who are at the very least willing to try and speak their language,*** even if it's done poorly. The effort is what matters the most.

This booklet of Little Lessons on the Italian language not only cover translations, but ***explains how certain words and phrases are typically used.*** There's a difference between knowing the words and understanding how to use them.



BUON GIORNO is most common greeting used throughout the morning and early afternoon. Use it when entering shops, cafés, hotels, or speaking with someone you don't know. Italians expect customers to greet staff before asking for help. Once the sun starts to set, use **"buona sera,"** meaning good evening (see #17 for more).



BUONA SERA is the main greeting used in the late afternoon and evening when greeting someone politely. Once the sun goes down, you'll switch from **"buon giorno"** to **"buona sera"** You'll hear it frequently when entering restaurants or hotels in the evening.



GRAZIE is used constantly in daily interactions, meaning "thank you," when receiving food, help, directions, or purchases. Gratitude is a basic part of Italian etiquette.



PREGO is often said when someone thanks you. You'll also hear it when a server hands you something or invites you to proceed. It's a very versatile word in the Italian language and can use heard when holding doors, offering help, or requesting repetition or pardon.



COME STAI is a common conversational question meaning, "How are you?" It's common to follow a greeting with this question to show politeness. Often answered with one of the following: **"Sto bene"** (I'm good), **"Tutto bene"** (Everything is good), or **"Non c'e male"** (Not bad).



VA BENE is used to agree with suggestions, confirm plans, or acknowledge instructions. It's a loose translation to phrases in English like "that's good," "sounds good," "okay," "fine with me." It's almost like another was to say yes.



APERTO means "open" and usually displayed on store windows and doors.



DOV'È ... begins the question of asking where something is. Used constantly when navigating cities. Pair it with a location such as a museum, restaurant, or bathroom. For example, if you need to stop in a cafe to use the toilet– first use a greeting then ask, **"Buon giorno, dov'è il bagno?"**



PARLI INGLESE? is a polite way to ask before switching languages. Many Italians speak some English, especially in tourist areas. Do not fear any judgement from the local, as they will appreciate you asking if they speak your language using their own. That's enough effort for them to respect. Never assume someone speaks your language.



VORREI ... is a polite way to order food or drinks. Italians use it frequently when ordering. Compared to using **"prendo,"** it's a more passive and polite way to begin your order. It's more of a request than a statement, whereas using **"prendo,"** you're telling the person what you'll have instead of what you'd like to have.



IL CONTO means "the bill" or check, usually used after a meal. You're more often than not have to ask for it, since the dining culture is more patient and unhurried. The server usually won't bring it until you ask. When asking for the bill, always end it with saying "please" to show politeness; so the proper way to ask for the bill is **"il conto, per favore."**



APERITIVO is a pre-dinner drink accompanied by small snacks meant to stimulate the appetite. Common in the early evening and a great excuse to start the night earlier than usual. It also serves as a social opportunity to connect and recharge with close friends, family, or colleagues.



FARE LA SCARPETTA is a playful phrase describes using bread to mop up the remaining sauce on your plate. A clean plate is a sign that the meal was delicious and appreciated. Many Italians happily embrace this tradition at the end of a great dish.



TUTTO A POSTO is a casual phrase used to confirm that everything is okay. Servers might ask it during a meal, or someone may say it after resolving a small issue. It's a reassuring and friendly expression.

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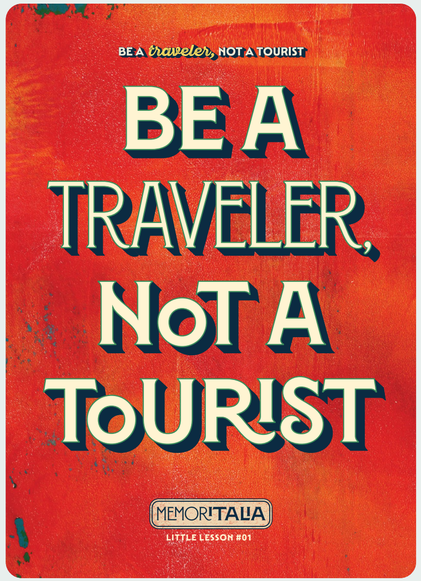


little lesson #01

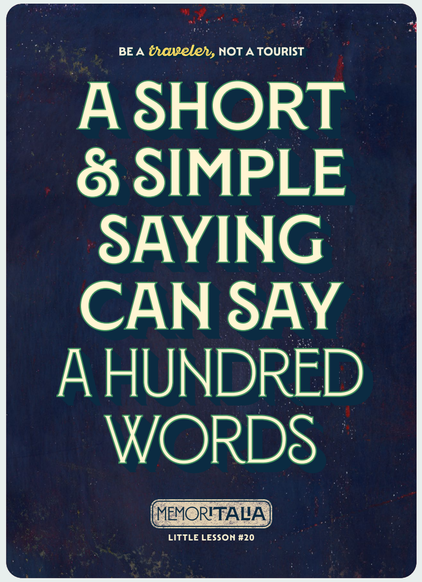
THE MINDFUL TRAVELER RESPECTS THE CULTURE

It's no secret that a stereotype for American tourists has developed across the world, and it's especially prominent in Italy. While this could stem from several factors, it's mostly an issue of being uninformed about cultural traditions and norms.

*To make the most of their travels, **one must fully immerse themself** in the incredible experience that is Italian culture.*

This collection of gentle reminders and shared wisdoms offer insight into the mysterious traditions and cultural norms ingrained in the Italian way of life. Being informed will help you **experience Italy like a local** and blend in like a true traveler.

LEARN THE *local* WAY
memoritalia.com/littlelessons



little lesson #20

ITALIAN WISDOM IS OFTEN SPOKEN IN A SINGLE SENTENCE

Italian conversation is full of short sayings and proverbs that carry generations of wisdom. Rather than long explanations, a simple phrase can express patience, humor, encouragement, or perspective on life.

*In Italy, **a well-timed proverb can say everything** that needs to be said.*

"In bocca al lupo" = Good luck / Break a leg

"Chi dorme non piglia pesci" = Those who sleep don't catch fish

"Tra il dire e il fare c'è di mezzo il mare" = Between saying and doing, there is the sea

"Non vedo l'ora" = I can't wait

"Chi va piano va sano e va lontano" = He who goes slowly goes safely and goes far

"Avere le mani bucate" = To have holes in one's hands

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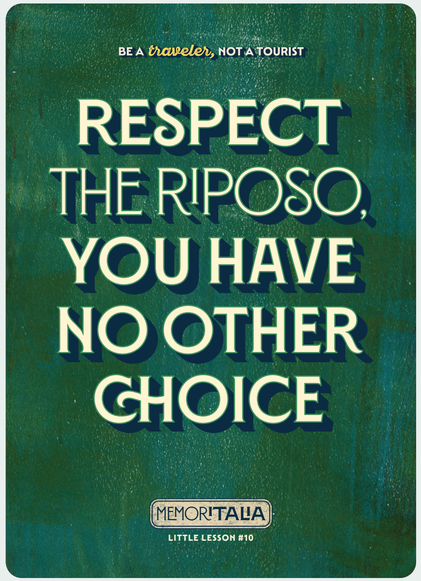

little lesson #10

THE AFTERNOON PAUSE IS ALWAYS PROTECTED

Many small shops close in the early afternoon for **riposo,** a rest period that allows business owners to eat, recharge, and spend time with family. It's especially common outside major cities.

*The day is **designed for presence** and spending time intentionally.*

Showing up to a closed shop at 2:30 pm doesn't mean they've gone out of business. It means they value balance. Plan accordingly — and consider adopting the rhythm yourself. You're better off adapting to the Italian ways of life rather than imposing your own.

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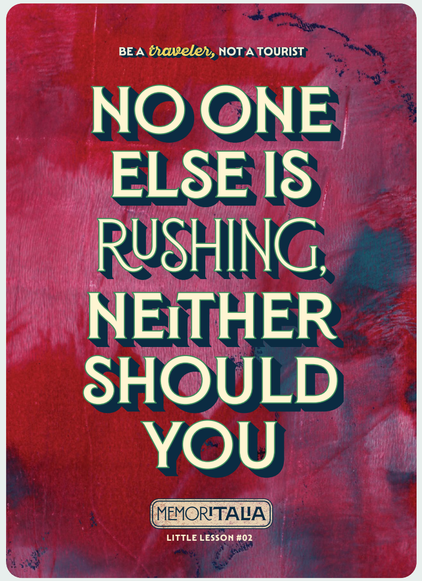

little lesson #02

PRESENCE AND PATIENCE ARE IMPORTANT VIRTUES

The common Italian saying, **"piano, piano,"** meaning little by little or slowly, slowly, reflects the strong values of patience and presence. Much of Italian living is unhurried and cherished. They like to take their time with everything.

*When you find yourself in a paradise like Italy, **why would you rush** through it?*

This aspect of Italian culture is often the most confusing and misunderstood for Americans. While the American routine is always rushed and time effecient, it can be uncomfortable to slow down.

Learning to adopt this mindset will change the way you experience everything.

LEARN THE *local* WAY
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FLEUR 16

BRAND IDENTITY SYSTEM
CUSTOM LETTERING
IN-HOUSE COLLATERAL
WEBSITE DESIGN

Development of the brand concept and identity Fleur 16, an elevated event and co-working space in the penthouse (16th floor) of the iconic Waterman-Smith Building in Downtown Mobile, Alabama. The Downtown area is on the come-up and ***in need of a space that's dedicated to connection, collaboration, and celebration.*** The client needed a strong identity to begin building a community, but wasn't sure how to stand out from the various existing venues in the area. The penthouse had a spectacular view of Downtown, over-looking the iconic Bienville Square, but that wasn't the focus. They wanted ***to offer a platform for Mobilians to rise up together and celebrate the dynamic and blooming city***. The brand needed to communicate exclusivity, but also feel approachable and represent the whole community of Mobile.

The result is ***an identity that welcomes those who want to rise above*** and celebrates the city of Mobile. Featuring a full brand identity system, in-house collateral, marketing materials, and website.









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BRAND IDENTITY

With so much competition in the Downtown area, the brand needed to stand out in a classic way. The goal wasn't to scream for attention, but ***to subtly establish its presence as if it were always a part of the Downtown scene.*** The client needed a brand name that felt timeless and exclusive, almost cryptic and mysterious. Despite being one of the only venues with a full view of Downtown Mobile, they wanted to avoid focusing too much on the view, as that wasn't the main selling point— just the cherry on top.

The name "Fleur 16" is ***a play on the word 'floor' and a nod to the rich cultural heritage of the city.*** It feels like a secret code to get access to an exclusive party. The logo mark primarily resembles a fleur de lis, connecting to Mobile's prominent French heritage, but it ***also symbolizes the Bienville Square fountain and elevator indicator.*** This versatile mark opens the door for the viewer to start seeing it everywhere they look surrounding the site. It communicates ***themes of blooming, growing, and, most of all, rising above.*** The brand messaging, especially the slogan "To Those Who Rise Above," leans into the theme of rising up, celebration, and exclusivity with it sounding similar to a toast you'd hear at a fancy party.

Both ***the logo mark and typography are hand-lettered/drawn*** and cleaned up to feel refined but equally nuanced. With the main brand color palette, themed and tonal palettes are used for art-deco inspired illustrations. These palettes are intentionally selected to represent the colors found in the area such as Mobile Bay, Bienville Square, sunsets, and the skyline, as well as opening the door to many color schemes and combinations.

FULL LOGO



MAIN LOGO



LOGO MARK



LOGO TYPE



TYPOGRAPHY

BODEGA SANS

HENDERSON SLAB

DUNBAR TALL

Dunbar Text

INITIAL LOGO SKETCHES



MAIN



BIENVILLE



GILDED AGE



BAYVIEW



SUNSET



SKYLINE



COMBOS



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IN-HOUSE COLLATERAL

With the unique mix of services like event spaces and coordination, private rooms and offices, shared office space, exclusive events, and more, Fleur 16 needed ***a collection of collateral pieces that would establish its identity and inform its audience on the many services it offers—*** all in an effective and simple manner.

The main piece is ***the Welcome Brochure, which serves to answer any initial questions*** a client may have about the space; types of office and event spaces, including rates and the booking process, as well as community events, event planning, and gallery opportunities. Additionally, the brochure tells the story of the historic Waterman-Smith Building and communicates Fleur 16's values and mission.

The client opted for a less traditional 'brand card' instead of the typical business card with one's name and contact information. This brand card simply displays the logo and tagline, "To Those Who Rise Above," with a QR code to the website on the opposite side. Working directly through the printer, the card carries ***an exclusive, elevated feel*** with gold foil and embossing over an art-deco inspired pattern mimicking the wall pattern found in the buildings elevator.

Other pieces include ***bar menus, in-house promotional flyers, gallery labels, and party invites.***

BRAND CARD & ELEVATOR WALL



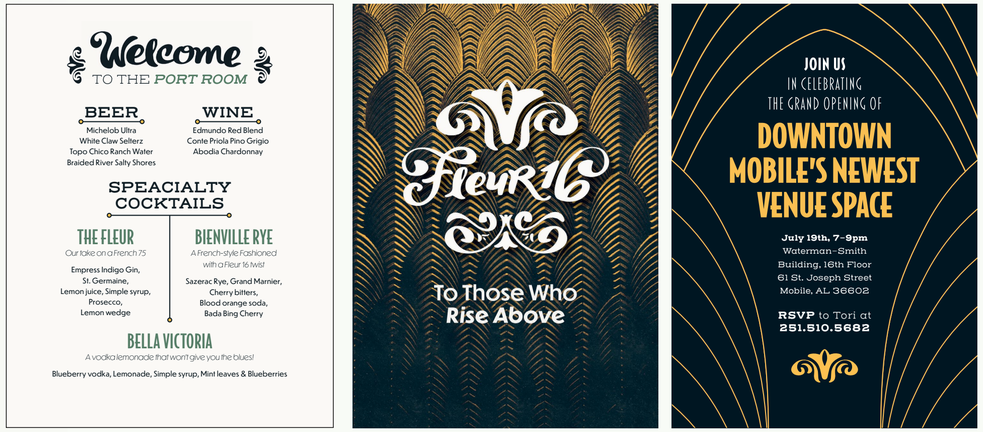
WELCOME BROCHURE



IN-HOUSE FLYERS



BAR MENU & LAUNCH PARTY INVITE



GALLERY LABEL

BRIAN ARGO
Heaven & Earth, Cheek to Cheek
Acrylic
$300

MATT O'BRIEN
Tokyo Tower Midnight
Printed Photo Metallic Paper
$50

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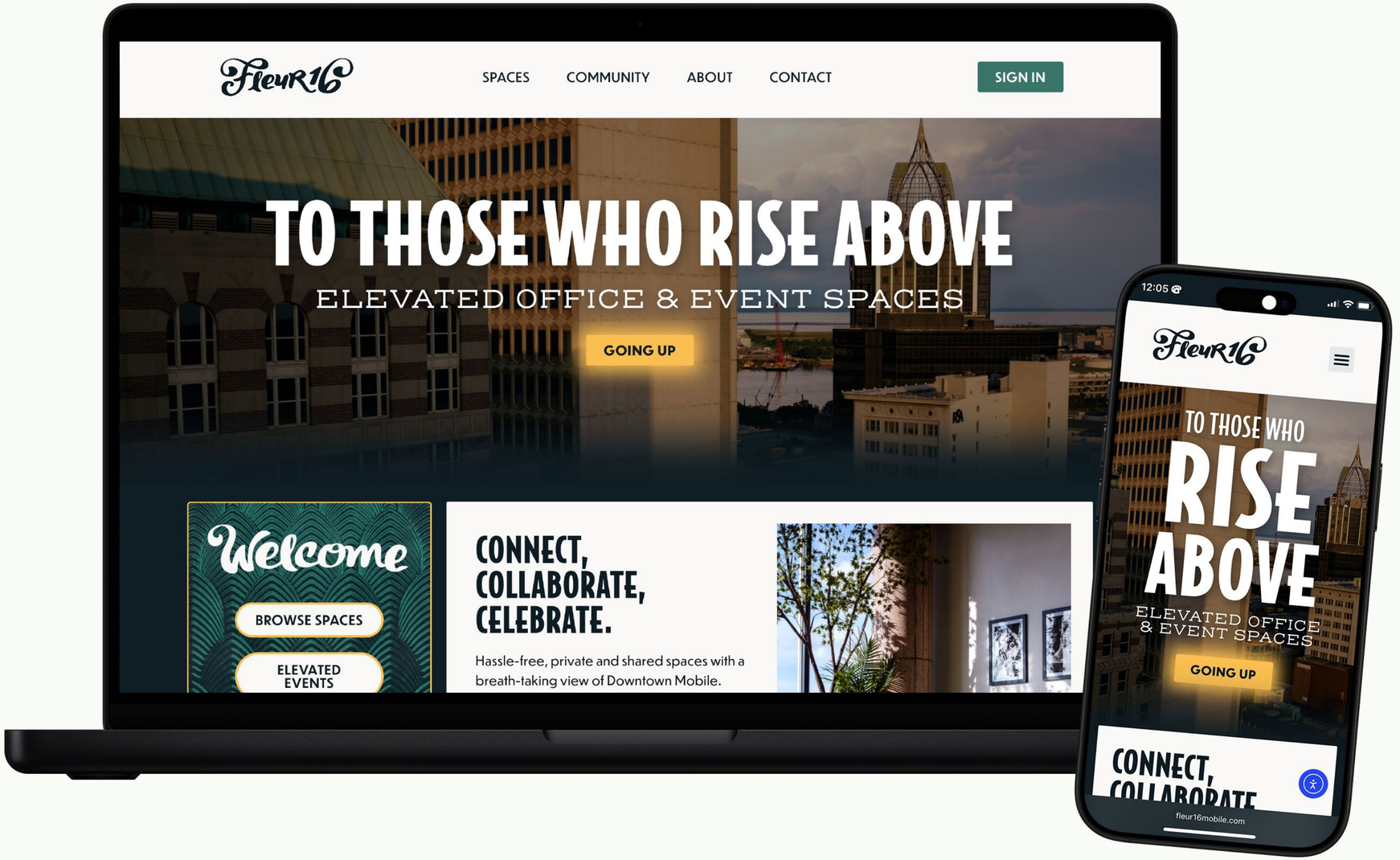
WEBSITE DESIGN

As a newly-established brand, it was crucial to build a website that was ***easy to navigate and effectively communicated the brand messaging and services*** available at Fleur 16.

Taking much inspiration from the Waterman building, ***the main website navigation resembles an elevator control panel.*** Additionally, many subtle animations are used to simulate rising up, as the page content speeds up and fades out as the user scrolls.

To enable the user to “find their fit,” there’s ***a funnel quiz that takes the user through the options for private and shared spaces using strategic questions and tailored results.*** This served as a convenient channel for users to explore the many office and venue spaces available to them by filtering through the options that wouldn’t fit their needs.

The website serves to convert clients, but also to communicate the brands story and mission, promote in-house events, build communities, and offer opportunities to those who want to rise above.



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MARKETING

The primary marketing channels are social media and out-of-home posters posted throughout the Downtown area. The posters serve ***to establish the brands local presence and drive up curiosity*** with both locals and visitors with clever messaging and bold, custom typography. The social content (next slide) serves ***to promote special offers, upcoming events, and the general selling points*** of the event and office spaces.



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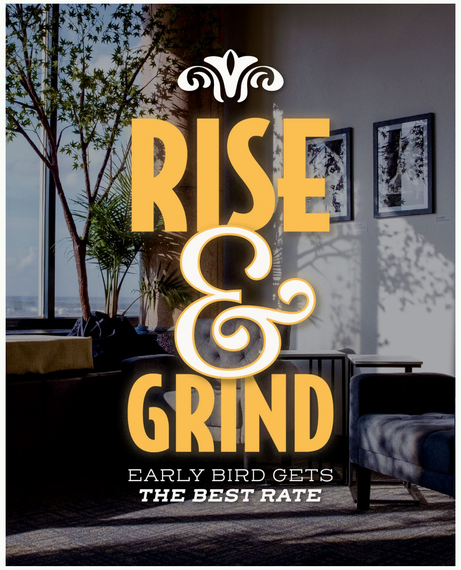







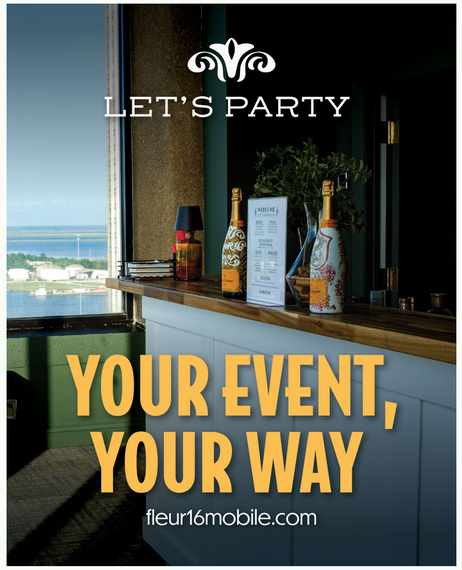

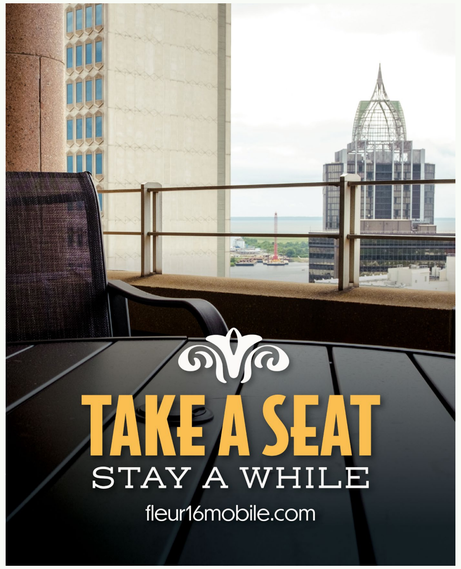



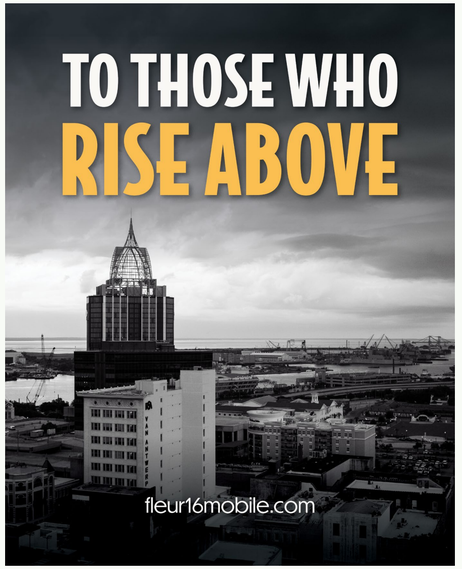





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SATURDAY

BRAND IDENTITY SYSTEM
LOGO FAMILY & SUB-BRANDS
PACKAGE DESIGN

Development of the brand identity for Saturday Beverages, ***a boutique alcohol and artisan beverage shop*** dedicated to supporting local brewers, artisans, artists, alcohol enthusiasts, and, of course, the wonderful weekend. Saturday welcomes the weekend with whimsy and values craftsmanship and community.

Featuring a logo family (parent brand and three sub-brands), hand-drawn patterns, and package designs for three in-house beverage product lines.

The logo system utilizes a standard wordmark with a letter-icon mark contained in a circle. The marks all contain relevant icons that morph into the letters of the brand names. Most clearly, the letter S forming a water drop, the letter V forming a leaf, the letter H forming a honeycomb, and letter G forming a wave.

Each package design utilizes a set of hand-drawn patterns for supporting elements and ***hand-drawn artwork*** for the main label imagery.

LOGO FAMILY

SATURDAY
BEVERAGES

VELVET & VINE
ARTISAN WINE

HOPS & HONEY
NATURAL BEER

GOLDEN HOUR
COCKTAIL MIXER

VELVET & VINE
BOTTLE LABEL



HOPS & HONEY
CAN WRAP



GOLDEN HOUR
BOTTLE LABEL



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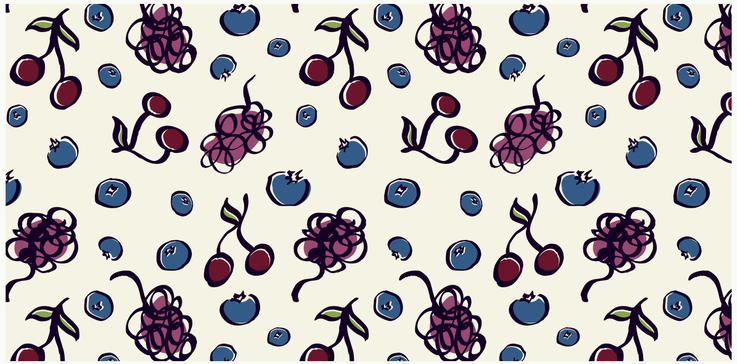
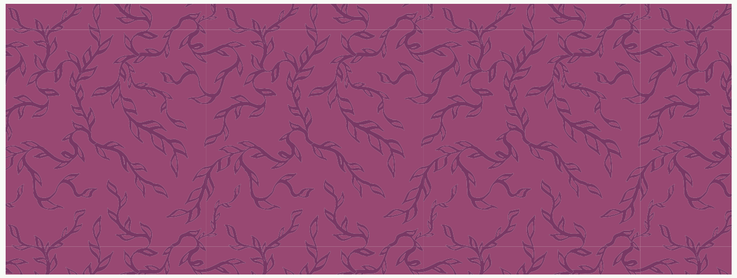
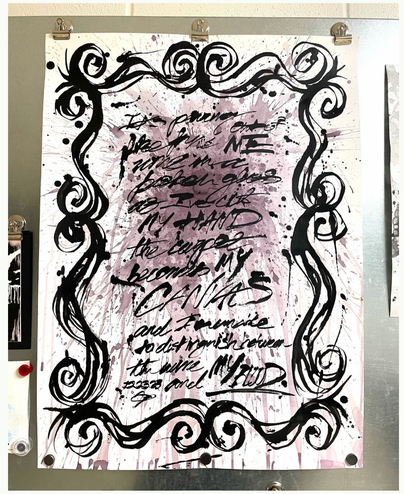
VELVET & VINE
ARTISAN WINE





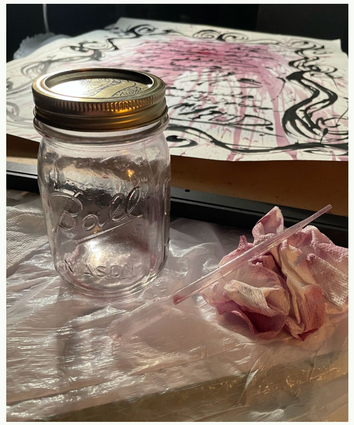


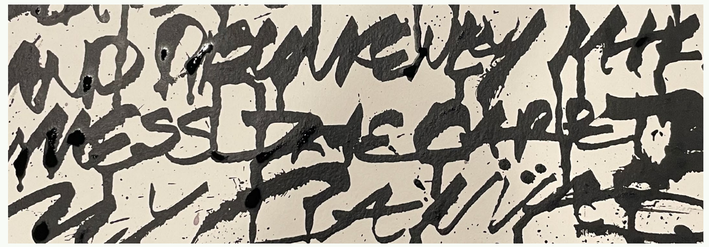












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HOPS & HONEY
NATURAL BEER





HOPS & HONEY
NATURAL BEER

BEE'S KNEES BREW

LIGHT IPA 4.8% ABV
ORANGE, HONEY, HOPS



HOPS & HONEY
NATURAL BEER

BEE'S KNEES BREW

LIGHT IPA 4.8% ABV
ORANGE, HONEY, HOPS

A refreshing session IPA infused with orange blossom honey and Amarillo hops.

Brewed and packaged by Hops & Honey Natural Beer.

GOVERNMENT WARNING:
This product contains alcohol.
(1) According to the Surgeon General, women should not drink alcoholic beverages during pregnancy because of the risk of birth defects.
(2) Consumption of alcoholic beverages impairs your ability to drive a car or operate machinery and may cause health problems.

NET 12 FL OZ (355ML)

SATURDAY BEVERAGES

7 25272 73070 6





SATURDAY BEVERAGES HOPS & HONEY

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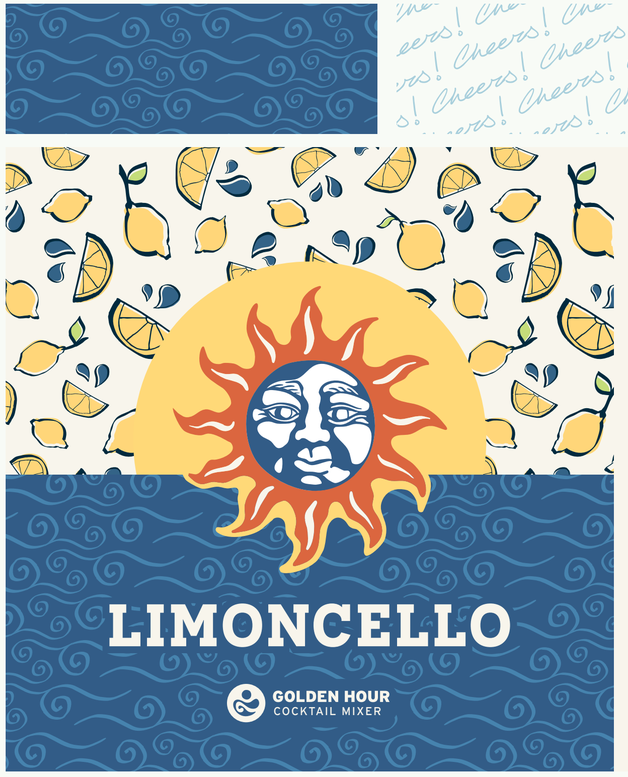
GOLDEN HOUR
COCKTAIL MIXER





Made with fresh lemons, cane sugar, and vodka, this zesty Limoncello mixer is the perfect way to bring the sweetness of the Italian sun to your glass. Drink it straight or add to a mixer and create your own cocktail.

Shake well. Serve chilled. Soak up and kick back.

GOVERNMENT WARNING:
This product contains alcohol.
(1) According to the Surgeon General, women should not drink alcoholic beverages during pregnancy because of the risk of birth defects.
(2) Consumption of alcoholic beverages impairs your ability to drive a car or operate machinery and may cause health problems.

16OZ 473ML 18% ABV

SATURDAY BEVERAGES

7 25272 73070 6





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ONE-OFFS

A COLLECTION OF SMALLER DESIGN PROJECTS

LEE MILLER: CERTIFIED BAD*SS

Excuse my choice of language, but Lee Miller was in every way a bad*ss. Getting her start as a Vogue cover girl in the 1920s, Miller eventually became a photographer herself and was one of the first war photographers (male or female) to also see combat. She ***helped document the horrors of WWII through her insightful lens,*** and her story is told through a memoir written by her son, Anthony Penrose.

This front cover design needed to feel expressive and feminine, yet still hold a certain raw and untamed feeling. Paint seemed to be the best medium to accomplish that look and feel. My first attempt was in Procreate and it sucked—lacking that human touch. So, I dug up some old sample paints and one of the left over canvases from my intro to painting class and started to play. I'd say painting is more of a hobby for me than a reliable creative tool for design, but it's always a pleasure to utilize that skill when it's appropriate.

The cover image is very intentional— mimicking an iconic photograph from Miller's time documenting World War II which got me hooked on her career and life story. Her most note-worthy photograph taken from a certain Nazi dictator's abandoned bathroom in Munich towards the end of the war. She set up her camera and got a close colleague and Life photographer, David Scherman, to take ***the photo of her taking a bath with the Führer's portrait in the corner and her muddy boots wiped on the pristine bath rug.*** My favorite part of this image is that Hitler was a known germophobe, so a random woman using his tub and dirtying up his bathroom is quite comical and serves as a visual metaphor for the end of the war.







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LIBERTÉ

Sur mes cahiers d'écolier
Sur mon pupitre et les arbres
Sur le sable sur la neige
J'écris ton nom

Sur toutes les pages lues
Sur toutes les pages blanches
Pierre sang papier ou cendre
J'écris ton nom

Sur les images dorées
Sur les armes des guerriers
Sur la couronne des rois
J'écris ton nom

Sur la jungle et le désert
Sur les nids sur les genêts
Sur l'écho de mon enfance
J'écris ton nom

Sur les merveilles des nuits
Sur le pain blanc des journées
Sur les saisons fiancées
J'écris ton nom

Sur tous mes chiffons d'azur
Sur l'étang soleil moisi
Sur le lac lune vivante
J'écris ton nom

Sur les champs sur l'horizon
Sur les ailes des oiseaux
Et sur le moulin des ombres
J'écris ton nom

Sur chaque bouffée d'aurore
Sur la mer sur les bateaux
Sur la montagne démente
J'écris ton nom

Sur la mousse des nuages
Sur les sueurs de l'orage
Sur la pluie épaisse et fade
J'écris ton nom

Sur les formes scintillantes
Sur les cloches des couleurs
Sur la vérité physique
J'écris ton nom

***Liberté* by Paul Eluard**; printed on leaflets and dropped over France after liberation from Nazis.
Read the full poem at allpoetry.com

LEE MILLER lived on both sides of the camera—*first as a subject, then as a storyteller.*

She was a muse to the surrealists, a model for Vogue, and a fearless war photographer who captured history in its rawest form. Her lens framed both beauty and brutality—Picasso in the safety of his studio, the liberation of Paris, the horrors of Dachau. Her work didn't just document history; it changed how the world saw it.

"A compelling portrait of a woman who was both ahead of her time and wholly of it."
— The Guardian



David E. Scherman © Courtesy Lee Miller Archives, England 2023. All rights reserved. leemiller.co.uk

Behind the photographs was a woman who defied expectation at every turn. From her early days as a sought-after model in New York to her reinvention as a pioneering photojournalist on the frontlines of World War II, Miller refused to be confined by any single role or societal norm that stood in between her and her passion for documenting.

In *The Lives of Lee Miller*, her son Antony Penrose pieces together the extraordinary life of a woman who refused to be defined. Through rare letters, unpublished images, and personal recollections, this intimate biography reveals the complexity of an artist, a war correspondent, and a woman whose life was as daring as her work.

Featuring much of Miller's finest work, however, all of her work and others such as Roland Penrose, David Scherman, and others is available to the public at the Lee Miller Archive, visit leemiller.co.uk.

Thames &Hudson

On the cover, front: © Aidan Oetken digital illustration of *Lee Miller in Hitler's bathtub, Hitler's apartment*; back: David E. Scherman © Courtesy Lee Miller Archives, England 2023

$15.00
ISBN 979-8-218-48244-2
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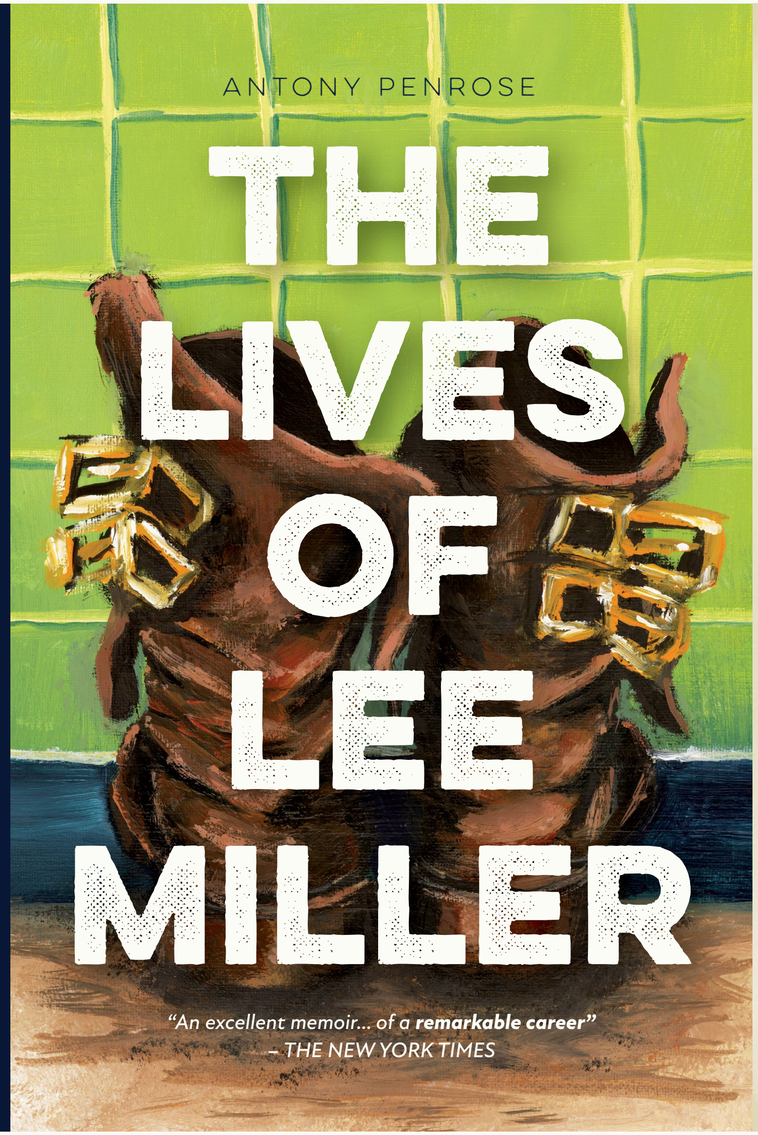
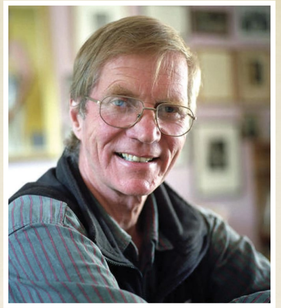
ANTONY PENROSE

THE LIVES OF LEE MILLER





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Film maker, Photographer, Author, Artist, Photo-curator, and Co-founder of the Lee Miller Archives and The Penrose Collection.

ANTONY PENROSE is a writer, curator, and the director of the Lee Miller Archives. The son of Lee Miller and surrealist artist Roland Penrose, he has spent decades preserving and sharing his mother's extraordinary legacy. His work includes exhibitions, lectures, and books such as Lee Miller's War and The Home of the Surrealists. Through *The Lives of Lee Miller*, he offers **a rare and deeply personal look into the many lives of Lee Miller**—model, muse, artist, war correspondent, and mother.

View Antony's work, visit leemiller.co.uk

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ANTONY PENROSE

THE LIVES OF LEE MILLER

featuring 116 photographic works

Thames &Hudson

For David E. Scherman, who gave me the title and the courage to write the book around it, and for Suzanna without her it could never have happened.

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CHAPTER 1

EARLY YEARS

1929–1932

Lee Miller, fashion model. Lee Miller, photographer. Lee Miller, war correspondent. Lee Miller, writer. Lee Miller, aficionado of classical music. Lee Miller, haute cuisine cook. Lee Miller, traveller. In all her different worlds she moved with freedom. In all her roles she was her own bold self.

A paradox of irascibility and effusive warmth, of powerful talent and hopeless incapability, Lee rode her own temperament through life as if she were clinging to the back of a runaway dragon. Sometimes the dragon triumphed and Lee was plunged into bleak weeping despair, but mostly she took control and won a close-run victory against herself first and adversity second. Her successes always left an enduring impression. She loved to learn, create or take part, and then move on to something else. Some of her 'jags', as she called her current obsessions, would last only days; others stretched for years. Photography was her supreme jag, and she deserted it only when, after thirty years, she had exhausted all its abilities to provide excitement.

Lee's spread of interests amounted to much more than the desultory pecking of a dilettante. Whatever she became involved in, her commit-ment was total and the consequence to herself and others was of only minor consideration. Though Lee had an immense capacity to learn from other people, few can be seen to have

had much influence on her. She herself changed little as she moved among the giant-sized characters that peopled her different worlds. The core of her character had been assem-bled, stamped and sealed for life at an early age under the supervision of a remarkable mechanical engineer: her father, Theodore Miller.

Theodore Miller was descended from a Hessian soldier who settled in Lancaster, Pennsylvania, after the Revolution. His father was a brick-layer from Richmond, Indiana, but Theodore started his working life as a machine operator making wooden wheels for roller skates. With tenacious application he worked his way into progressively better jobs with the help of qualifications obtained through the International Correspondence School. In later years, when accused of being stubborn, he would dismissively say that stubbornness was just applied determination. This wilfulness, an insatiable curiosity about all things mechanical and scientific, and a completely unabashed manner of asking questions were traits that his daughter inherited.

In about 1895, when Theodore was in his middle twenties, he made up his mind to travel around the world. His limited means took him no further than Monterey in Mexico, where he got a job working in a steel mill. Unfortunately, this great adventure was short-lived. He contracted typhoid and ended up in the local hospital. It was the custom for patients to rely on their families for food, and with no family at hand it was lucky for Theodore that his friends from the steel mill brought him things to eat from time to time, and that the nuns from a nearby convent were kind enough to overlook his atheism and supplement his meagre rations.

As soon as he was well enough to stand the journey he returned to the United States. Career opportunities caused him to shelve his travel plans and he first took a job as foreman with the Mergenthaler Linotype Company in Brooklyn, New York, and then moved on to the Utica Drop Forge and Tool Company where he was rapidly appointed General Manager. Adding to the attractions of Utica was a Canadian nurse at Saint Luke's Hospital-Florence MacDonald. A kindly and industrious person, she was the daughter of Scottish-Irish settlers from Ontario. Their courtship was a long one, because Theodore refused to consider marriage until he was in a sufficiently advanced position to offer his wife-to-be a secure home. To help while away the years of waiting, he persuaded her to indulge his most cherished hobby - photography. Posing nude for him in a discreet but self-assured manner, she became the subject for an elegant sepia-toned portrait in the exact mode of the period.

At this time the De Laval Separator Company in Poughkeepsie was beset

with labour difficulties and strikes, and, hearing about the bright young man in Utica who had rare managerial talents, sent for him. As soon as he was appointed Works Superintendent, Theodore radically improved the workers' pay and conditions, firing those who remained unsatisfied.

In 1904, after a year's separation while Theodore got established in Poughkeepsie, he and Florence were married. She did not immediately take to life in her new home; while waiting in Utica she had met someone else and could not be sure that she had made the right choice. With true pragmatism, Theodore sent her back to Utica to make up her mind. She returned a few weeks later completely reassured that she preferred the husband she already had.

De Laval was the largest and most prestigious business in the town with about eleven thousand employees and a massive sales network. It may have been the newfound status of their company connections that brought the young couple to the flattering attention of the Daughters of the American Revolution. Florence was invited to join this elite social group founded on the filiation of loyal Americans. She gratefully accepted and all was well until they came to investigate her ancestry. Alas, her parents were Canadian and had therefore fought against the revolutionaries, and, worse still, Theodore's parents were descended from the Hessian mercenaries sent to quell the rebels. Florence's application was summarily dismissed, but the incident remained forever the key family joke.

John MacDonald was their firstborn, in 1905, and on 23 April 1907 Elizabeth was born. To begin with she was called Li Li; then she became Te Te to her parents; but everyone else always knew her as Lee. She was followed by Erik in 1910. Theodore's talent and industry earned his promotion to Works Manager, and the family moved to a small farm of 165 acres outside of Poughkeepsie on the Albany road.

The management of the farm was left to a Canadian, "Uncle' Ephraim Miller, who despite his surname was no blood relation. Uncle Ephraim did not share Theodore's love of innovation, preferring the time-honoured methods. This was unfortunate, for though Theodore was known to be wonderfully tolerant of other people's views, failure by another to grasp progressive methods was absolute anathema to him. Uncle Ephraim had to go, and was eventually replaced by a more forward-looking manager, Jimmy Burns. The farm quickly became the test bed for all the new milking and cream-separating equipment produced by De Laval.

Theodore's position in De Laval earned him several visits to the parent



73 Lee Miller [smoking at the window]. Lambe Creek, Cornwall, England, c 1937. (Roland Penrose)



Above
74 Leonora Carrington. St Martin d'Ardèche, France, c 1939. (Lee Miller)



Left
75 Max Ernst and Leonora Carrington. St Martin d'Ardèche, France, c 1939. (Lee Miller)

CHAPTER 2

PHOTOGRAPHY IN SURREALIST PARIS

1929–1932

Lee and Tanja halted briefly in Paris, then boarded the train for Florence. Under the tutelage of an elderly art dealer they toured the city and the nearby hill towns. Lee's research assignment, which could hardly be called significant in itself, was by chance a vital catalyst.

Her task was to make meticulously detailed drawings of buckles, bows, lace and other costume adornments in Renaissance paintings and send the drawings back to the United States for use in contemporary fashions. It was tedious and exacting work, and before long Lee began. to experiment with using a camera. Today this seems a glaringly obvious step, but the only equipment available to her at the time was a folding Kodak and the spindliest of portable tripods. Taking close-ups in poor light with low-speed film must be about the most difficult starting point from which to explore a technique, but it was entirely characteristic of Lee to want to begin in the middle of a new skill. By all accounts the results seem to have satisfied her sponsor.

From Florence they went to Rome, where Tanja departed to visit friends in Germany, and Lee returned to Paris. Her original intention had been to carry on working as a fashion model, but now another idea had taken hold: she had

decided to become a photographer. Man Ray was regarded as the most exciting photographer in Paris; instead of modelling for him, she would become his pupil.

She found her way to his studio on the ground floor of 31bis Rue Campagne Première, which must be the ugliest Art Nouveau building in Paris. To her disappointment the concierge announced that Man Ray had left for Biarritz. Lee's impatient expectations were dashed: things always had to happen NOW to engage her; in a month's time when Man Ray returned the bold intention would have evaporated. Disconsolately she retired to the Bateau Ivre, a small café nearby, and ordered a Pernod with plenty of ice. Suddenly Man Ray appeared.

> He kind of rose up through the floor at the top of a circular staircase. He looked like a bull, with an extraordinary torso and very dark eyebrows and dark hair. I told him boldly that I was his new student. He said he didn't take students, and anyway he was leaving Paris for his holiday. I said. I know. I'm going with you and I did. We lived together for three years. I was known as Madame Man Ray, because that's how they do things in France.

In reality it was not quite that easy, because at this time Man Ray was living with Kiki de Montparnasse, the cabaret artist, who was well known for giving her lovers both her affection and her jealousy with equal passion. There were several scenes in cafés, where Kiki ferociously hurled abuse and dinner plates at Man Ray, but after a while she simmered down and eventually became quite amiable towards Lee.

In many ways there were striking similarities between Man Ray and Lee's father, quite apart from their both being devotees of engineering and science. As Henry Miller says in 'Recollections of Man Ray in Hollywood, He had a way of making everything new and, if not important, certainly worth considering, worth pondering.... He had no difficulty in under-standing what was alien because nothing was or is alien to him.... His curiosity was unquenchable, and often led him far afield. He was never just a painter or a photographer, he was an adventurer and explorer." These words exactly describe Theodore and, of course, Lee.

Lee and Man Ray made a fruitful partnership: she posed for him, and be tutored her. They lived and loved together, but it cannot have been easy. Even for the totally dedicated Surrealist, the basic tenet of free love must have conflicted

with the basic instincts of possession and jealousy. Lee was more successful than most in upholding this principle. She rarely allowed loyalty to a current lover to conflict with her sexual desires, stating that she went to bed with whomever she chose, and why should that affect the person she loved? The doctrine of free love had largely been constructed from a male standpoint. Lee exposed the hypocrisy of its double stand ards, to the chagrin and bewilderment of the men around her. Man Ray's honesty is tinged with a touch of pique as he describes the occasion of the elaborate costume ball given by the Count and Countess Pecci-Blunt:

> The theme was white; any costume was admitted but it had to be all in white. A large white dance floor was installed in the garden with the orchestra hidden in the bushes. I was asked to think up some added attraction. I hired a movie projector which was set up in a room on an upper floor, with the window giving out on to the garden. I found an old hand-coloured film by the pioneer French film maker, Méliès. While the white couples were revolving on the white floor, the film was projected onto this moving screen-those who were not dancing looked down from the windows of the house. The effect was eerie-figures and faces in the film were distorted but recognizable. I had also set up a camera in a room to photograph the guests.
>
> In keeping with the theme of the ball, I was dressed in white as a tennis player, bringing as assistant a pupil who studied photography with me at the time-Lee Miller. She too was dressed as a tennis player in very smart shorts and blouse especially designed by one of the well-known couturiers [Mme Vionnet]. A slim figure with blond hair and lovely legs, she was continually being taken away to dance, leaving me to concentrate alone on my photography. I was pleased with her success, but annoyed at the same time, not because of the added work, but out of jealousy; I was in love with her. As the night progressed I saw less and less of her, fumbled with my material and could not keep track of my supply of film holders. I finally ceased taking pictures, went downstairs to the buffet for a drink, and withdrew from the party. Lee turned up now and then between dances to tell me what a wonderful time she was having; all the men were so sweet to her. It was her introduction to French society.



80 Unknown man in white jacket. St Tropez, France, c 1937. (Lee Miller)

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MIGHTY MO

One of the most tedious yet fulfilling projects I've had the pleasure of executing on, this ***typeface design*** is the result of many hours researching letter forms, typography, and typographers. Throughout most of the research and ideation phases, I referenced American Wood Type by Rob Roy Kelly constantly—particularly drawn to bold Roman display faces by a certain George Nesbitt.

At some point in my research, I discovered that many typographers' processes utilize shapes like circles, squares, and triangles layed over each other, as well as ***the golden ratio.*** I took a diagram (pictured below) from a textbook and used it for sketching ideas. I began with control letters like N, O, and H. Once digital rendering began, I utilized ***a 256-unit grid for the largest range of possibilities— a balance between freedom and constraint.*** Additionally, I used the golden ratio (38:62%) to find a visually-pleasing and dynamic x-height for each letter form. This resulted in a balanced, yet interesting template to continue developing the rest of the characters.

The primary shape within the letterforms reminded me of my orange tabby, Mo. So, the typeface name and specimen illustration are inspired by him.

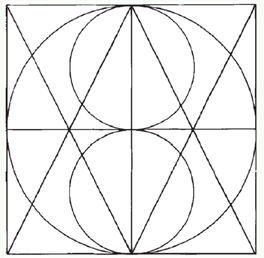
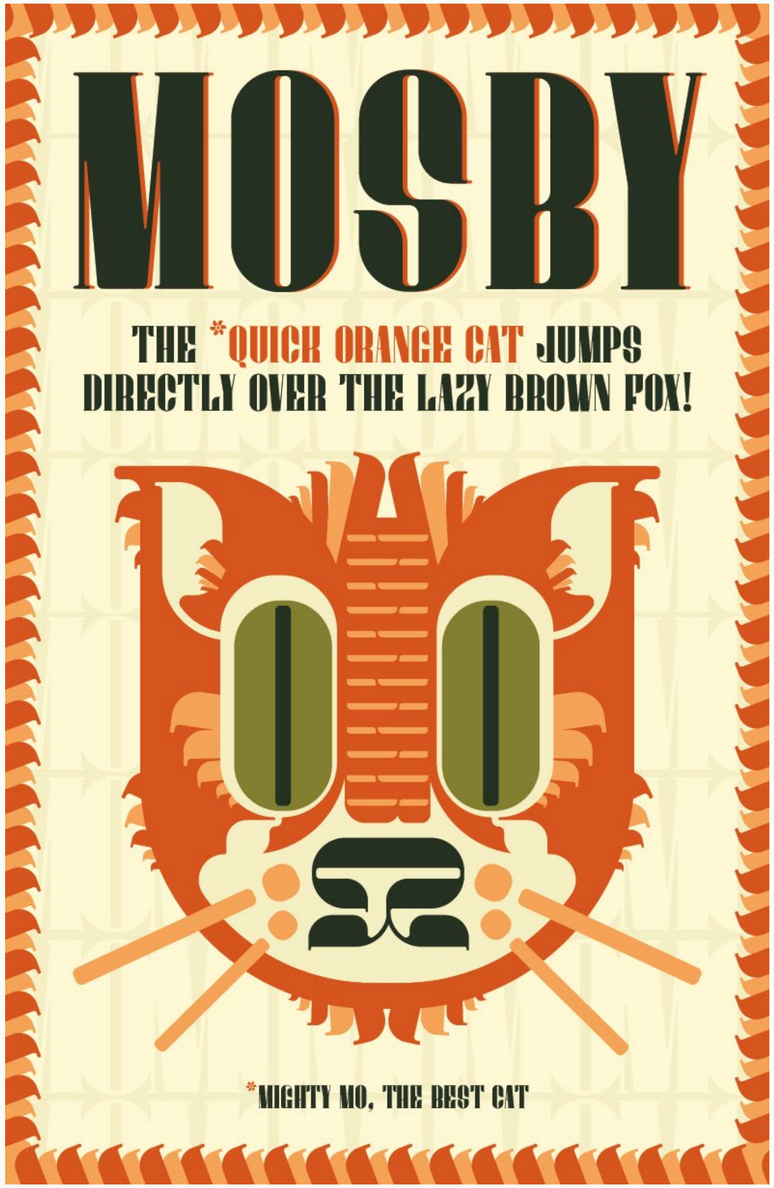


DIAGRAM USED FOR SKETCHING PHASE





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SHOP, SIP, & SAVE

A series of three flyers (10x15in) ***using original photography, creative layout, and experimental typography*** to promote a local vintage market. Controlled chaos plays a crucial role in this design, balancing various colors, shapes, and typefaces to create an exciting and inviting look and feel. ***Each flyer targets a specific activity or incentive*** to stop by: shop fresh vintage, sip tasty brews, and save (their) planet.

Recently returning from a study abroad trip to Italy, I stumbled upon this vintage market at Oyster City Brewing Co. I longed for the sweet aroma of a street market; cluttered crowds of people, a symphony of color, texture, and shouting voices in languages I don't understand—pure bliss. While this market is nothing like that, I was able to use it as ***an opportunity to get some low pressure event photography experience under my belt.*** I had my camera in hand and spoke with the head vendor who was all for it. There's lots of peaking over shoulders and in between clothing racks—I try to capture what's like to shop at the market, catching candid moments of finding the perfect addition to an outfit or sipping an ice cold beer in the shining sun.

This series received a Gold Student ADDY Award from the AAF Mobile Bay in 2025.

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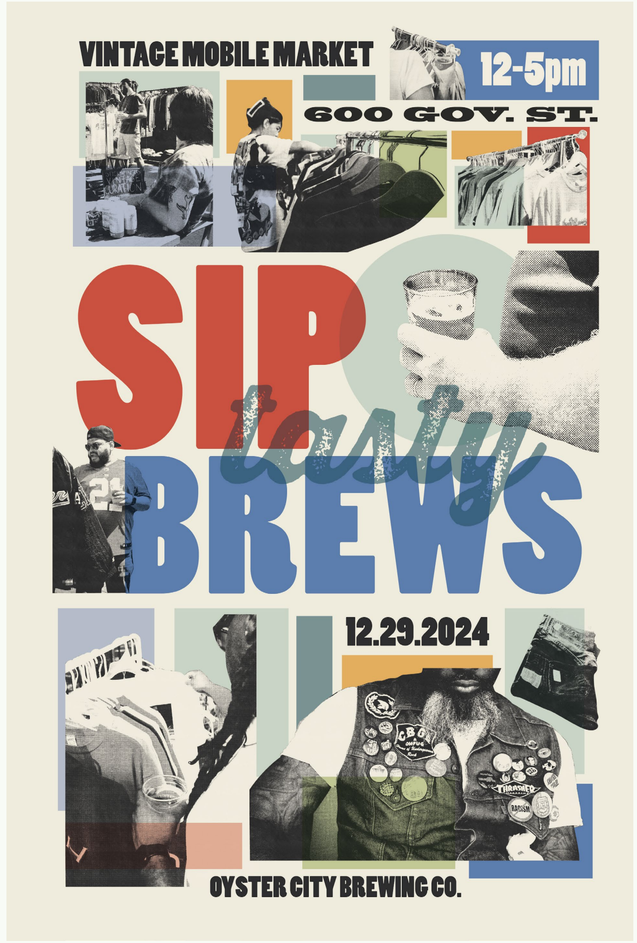



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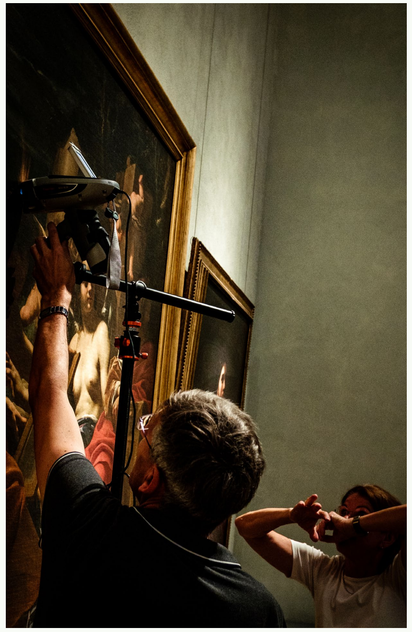
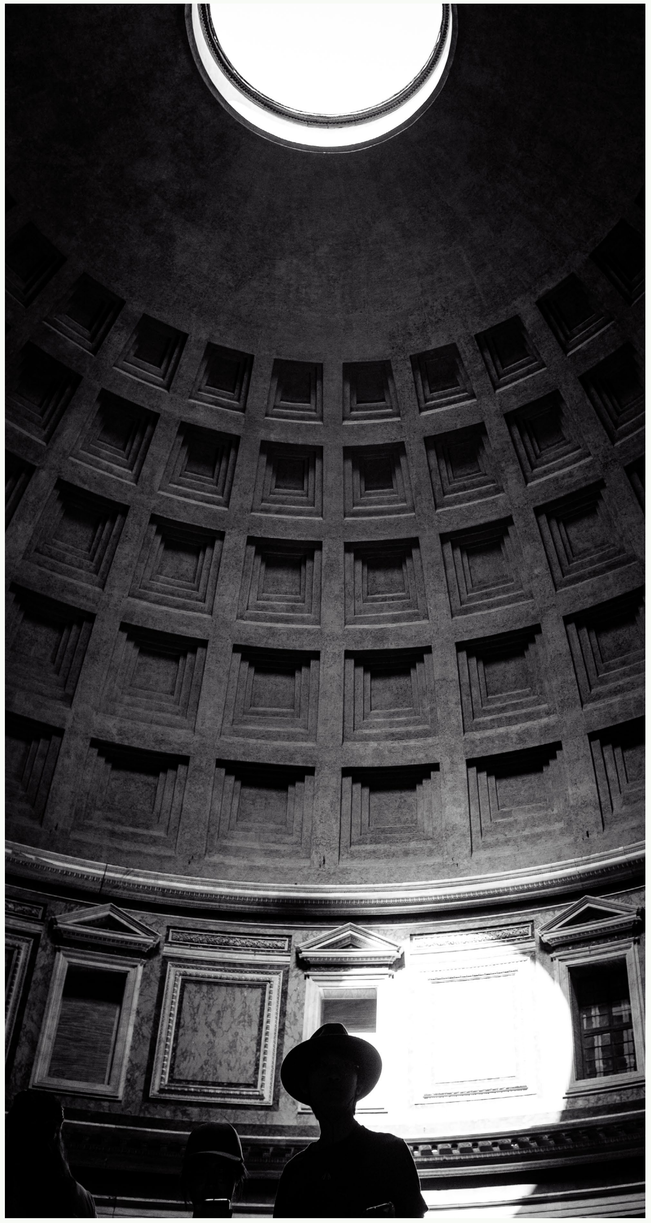
PHOTOGRAPHY

COLLECTIONS FROM TRAVEL, STREET, EVENT, & MACRO PHOTOGRAPHY















ITALY STUDY ABROAD DIGITAL PHOTOGRAPHY FROM ROME, VENICE, FLORENCE, & ORVIETO

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VINTAGE MARKET MOBILE DIGITAL PHOTOGRAPHY

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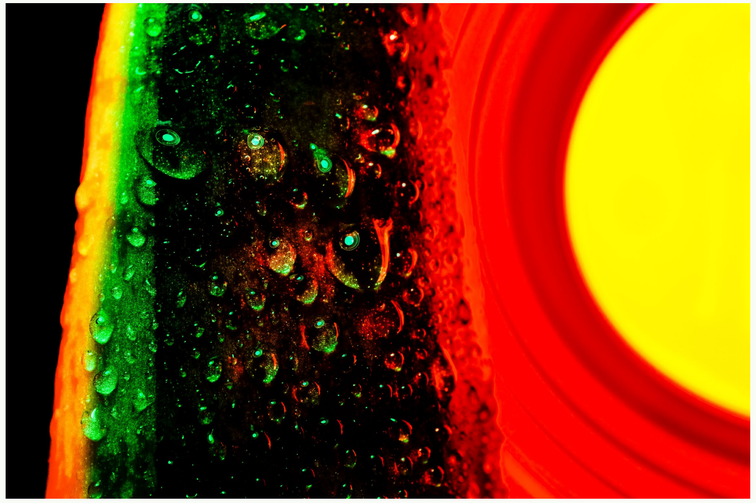

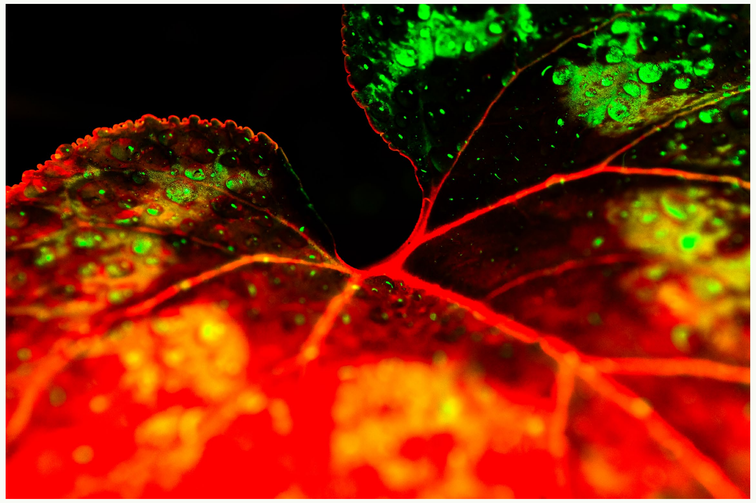

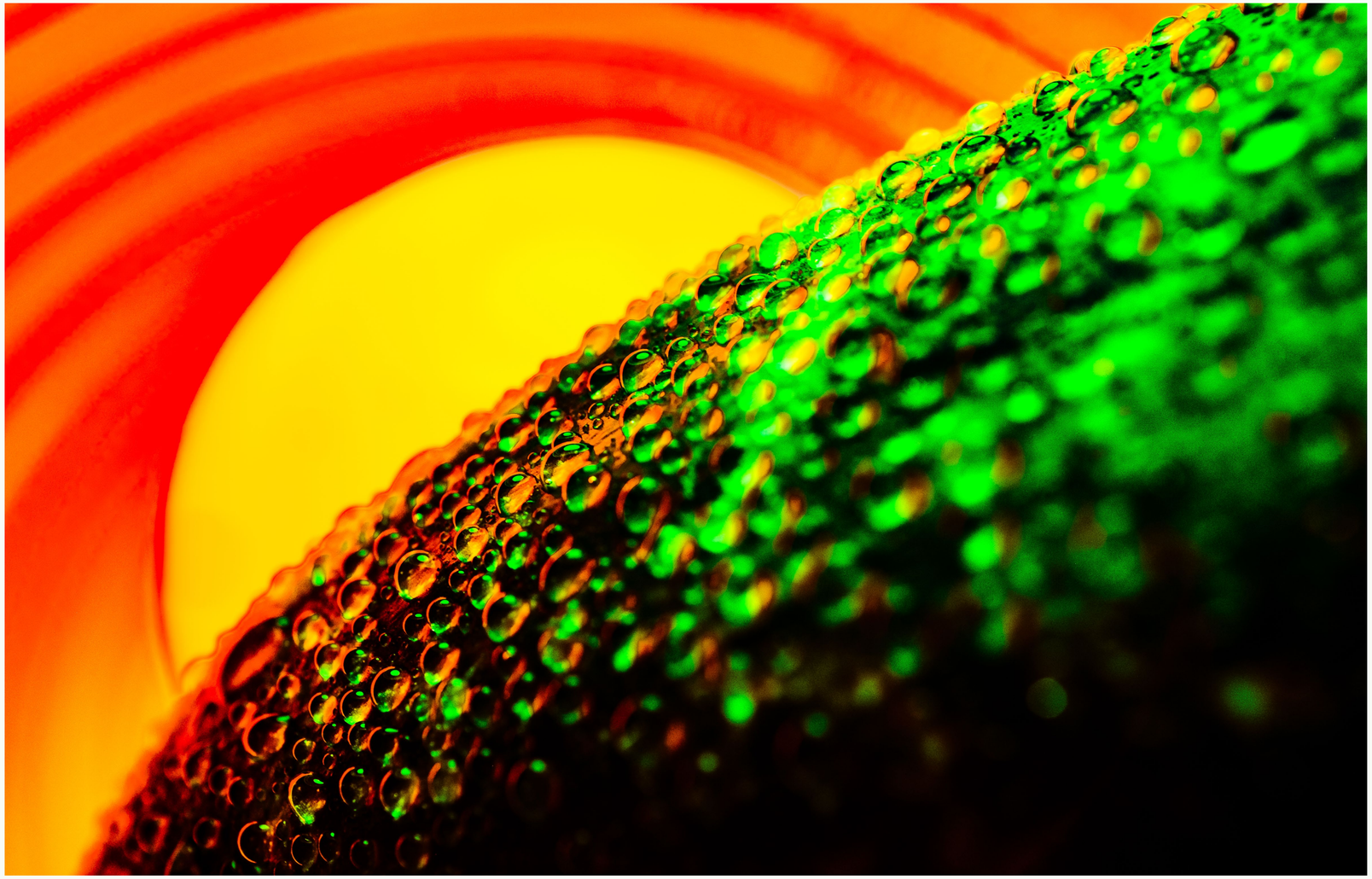

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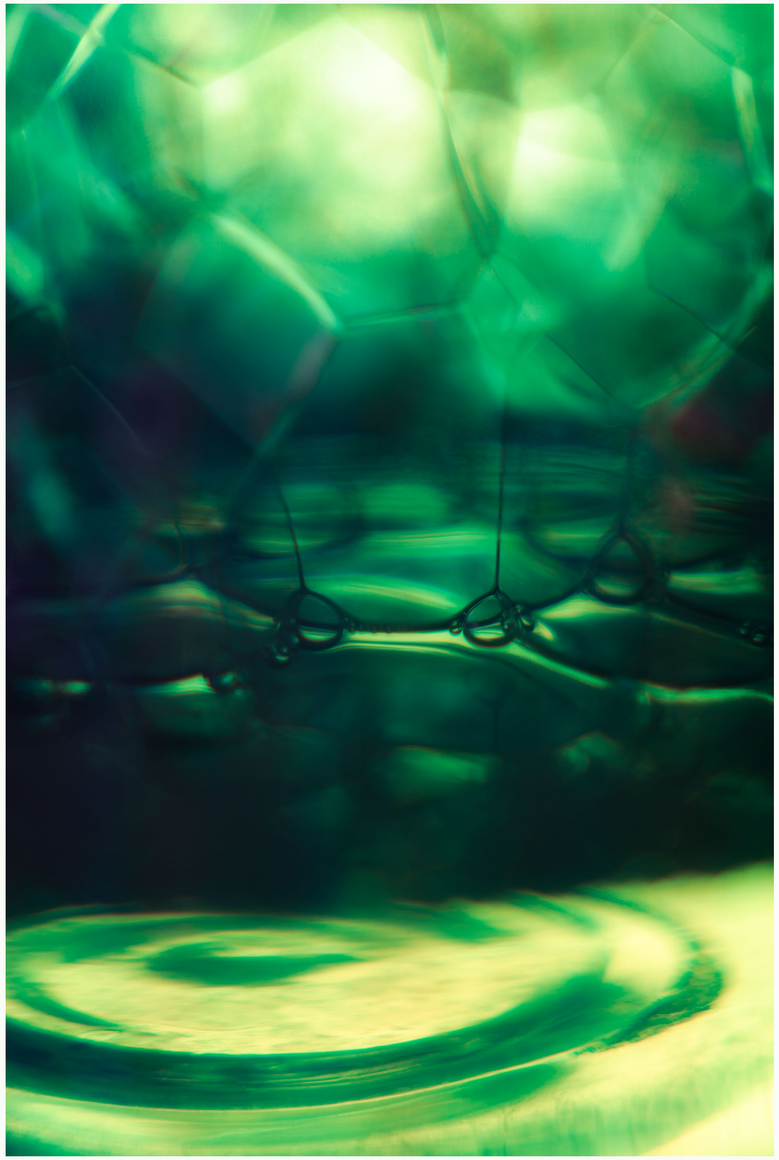

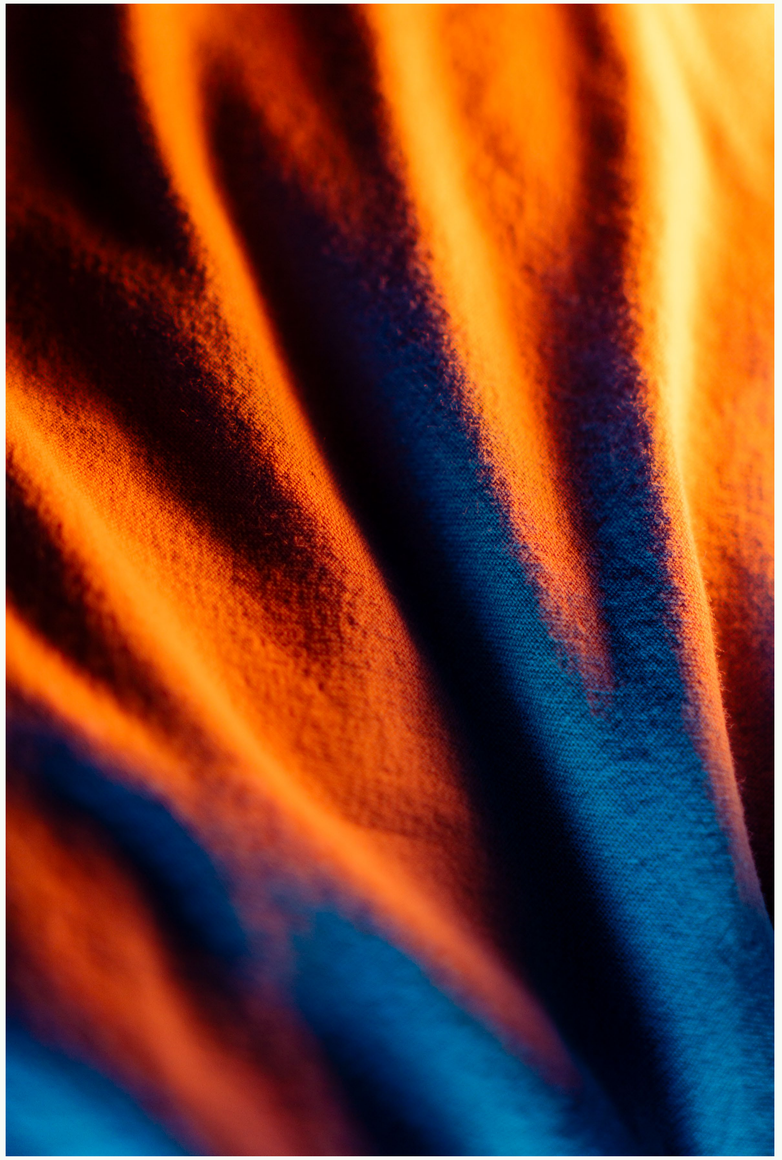



OTHER PLACES EXPERIMENTAL MACRO PHOTOGRAPHY, DIGITAL

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SANDBOX

ANOTHER WORD FOR **CREATIVE PLAY**





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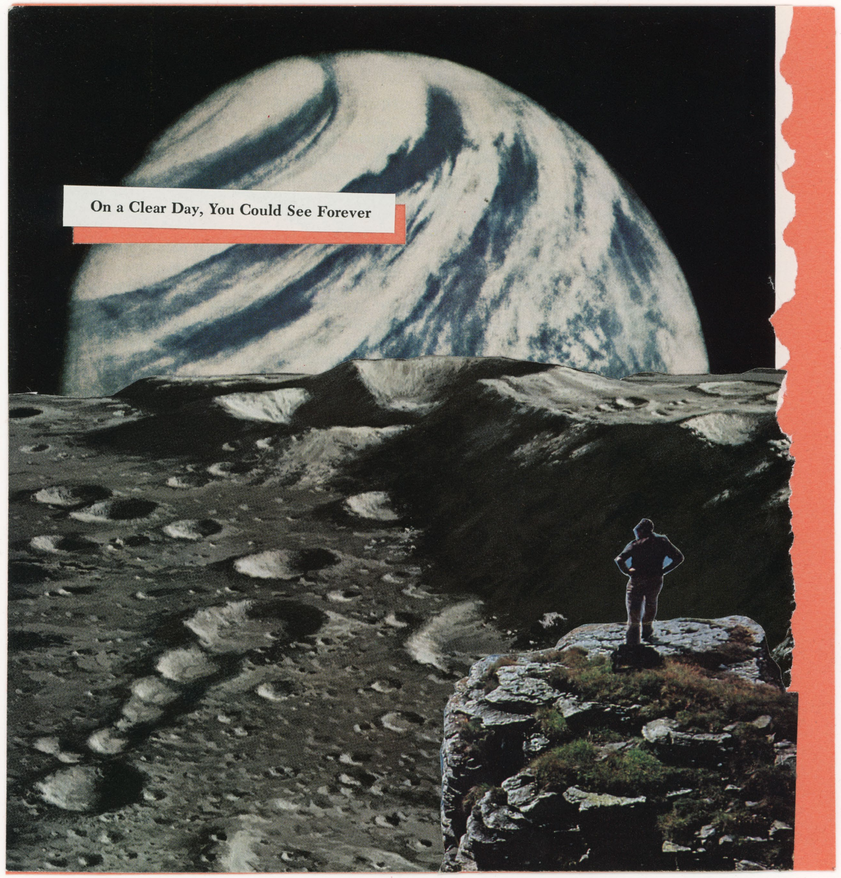



ANALOG COLLAGE ON A CLEAR DAY

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ANALOG COLLAGE RELAX, YOU HAVEN'T SEEN IT ALL

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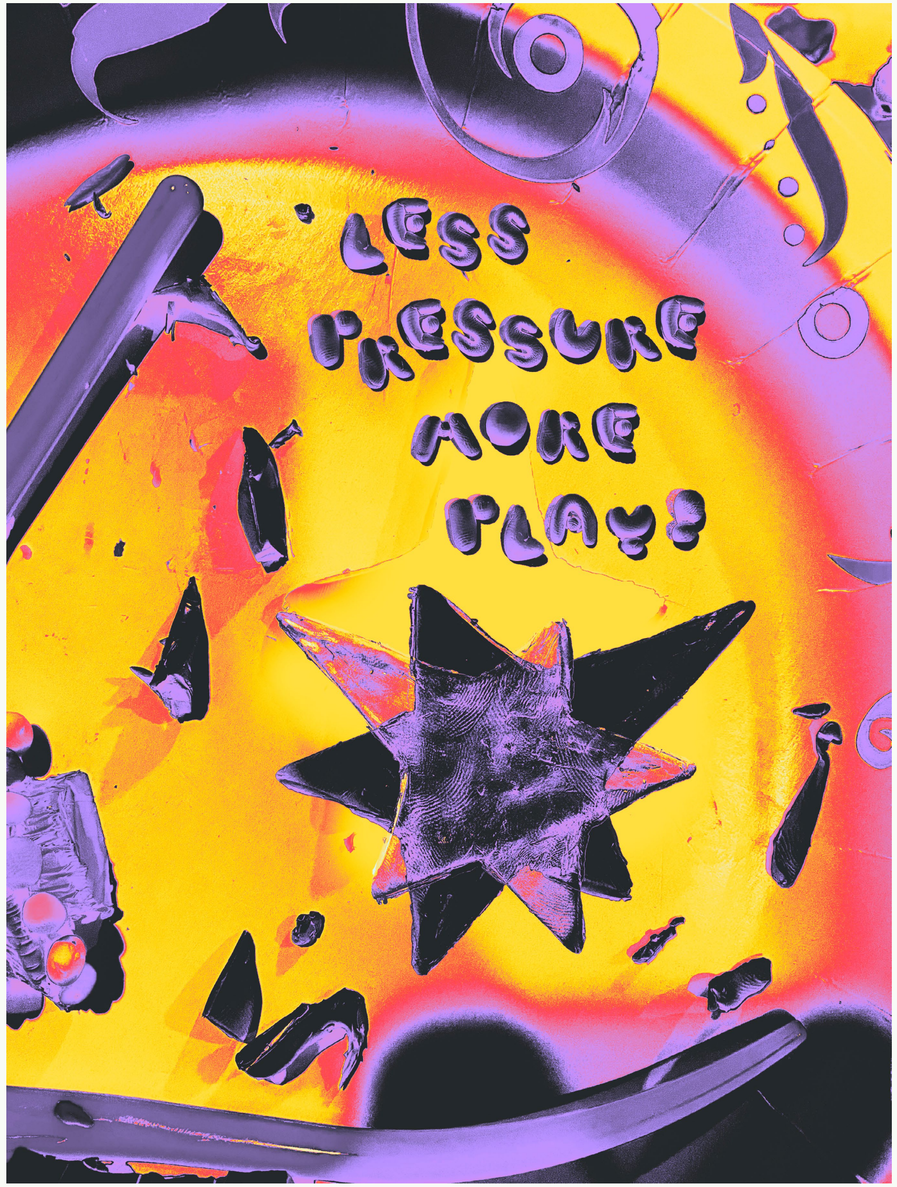

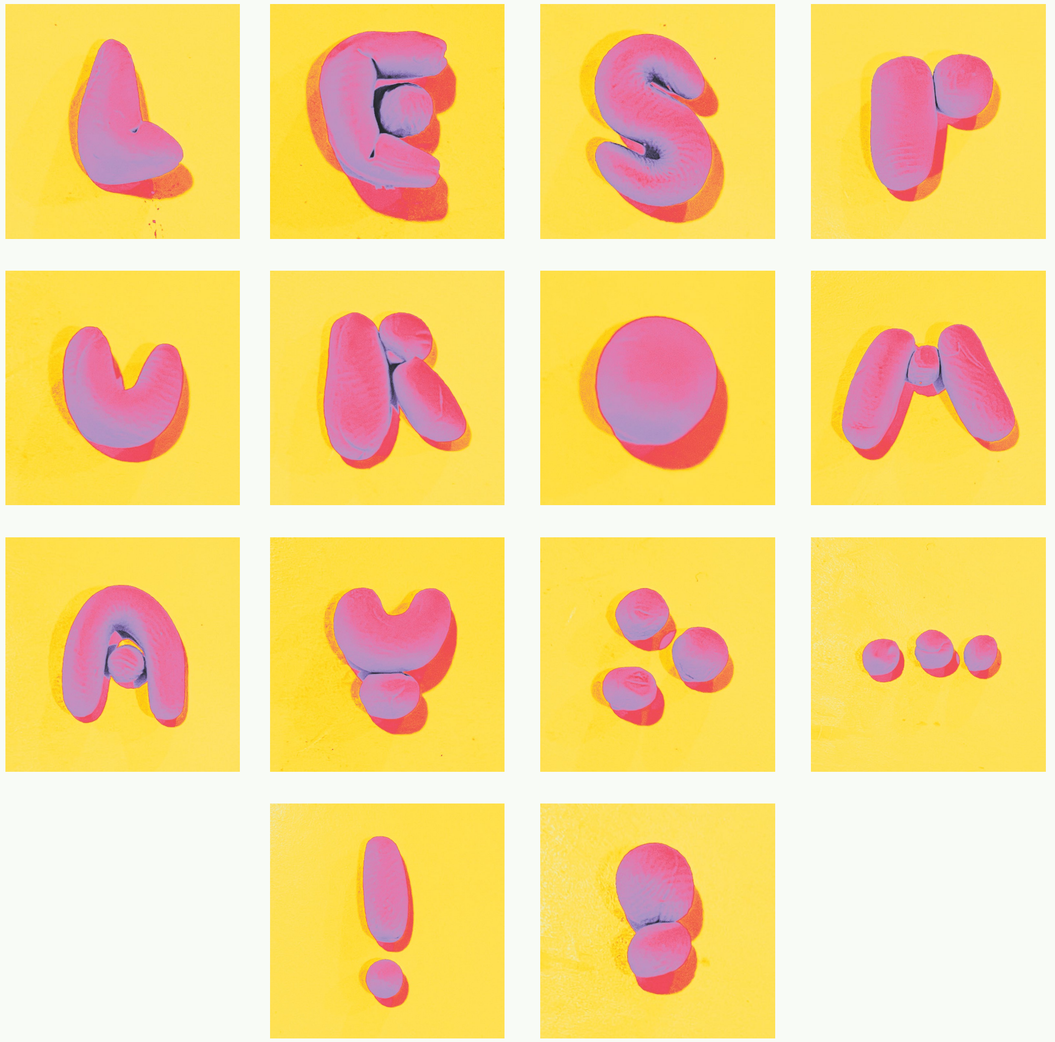

CLAY LETTERS LESS PRESSURE, MORE PLAY

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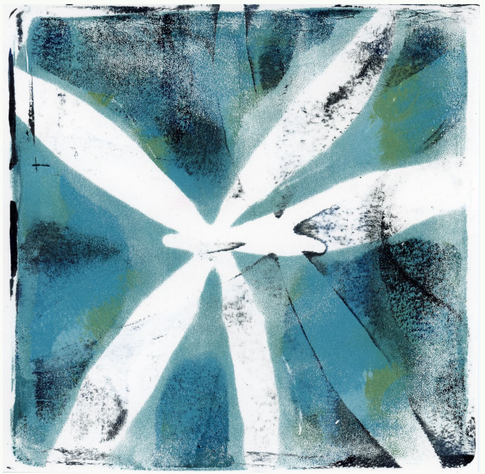



PRINTMAKING COPPER PLATE, LINOLEUM, & GELI PLATE PRINTS

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FOR TAKING THE TIME TO REVIEW MY WORK. LET'S BRIDGE THE GAP.

RESUME | HOMEPAGE | FULL PORTFOLIO | INSTAGRAM

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