mendelini

HELLO.

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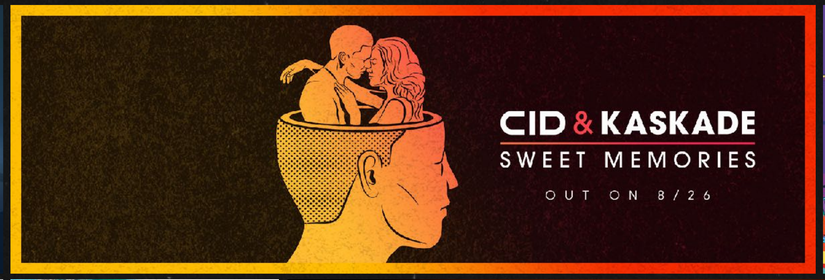
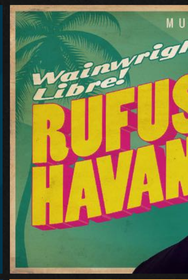
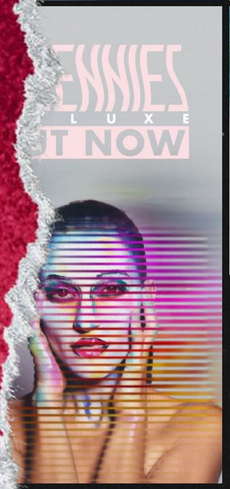
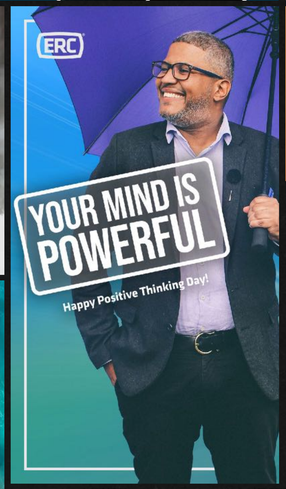
DESIGN

I offer a wide variety of visual **social media** deployments, often with same day delivery. Deliverables offered include **banners**, **assets** and **profile avatars** for social media platforms including **Instagram**, **Facebook**, **X/ Twitter**, **Soundcloud**, **LinkedIn**, **Youtube** and more. Assets can be built around new or existing brand guidelines to ensure seamless integration with client feeds. Additionally, **animated assets** can be created (see the Animation section).









SOCIAL MEDIA

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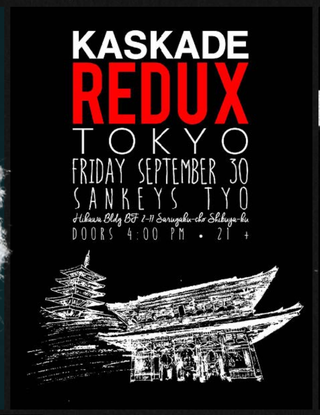
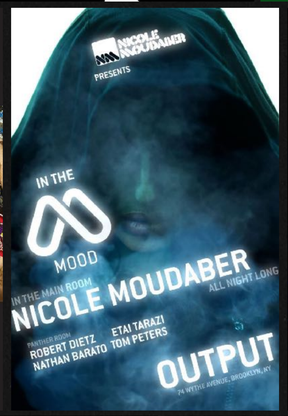
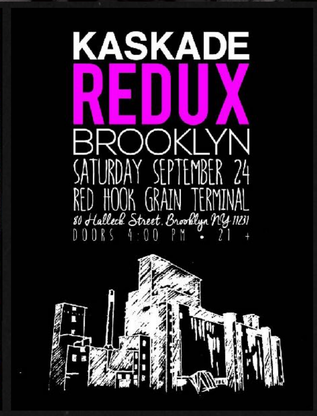
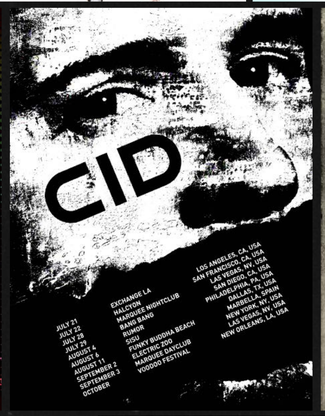
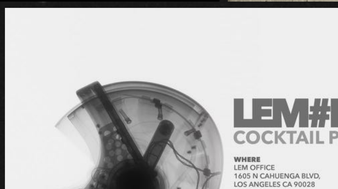
For tours, limited engagements and one-off shows and events, I have designed hundreds of **print** and **digital** **admats** for artists and festivals. These designs are built around a scalable language which can then be translated to **social media** and **video** applications.











EVENT

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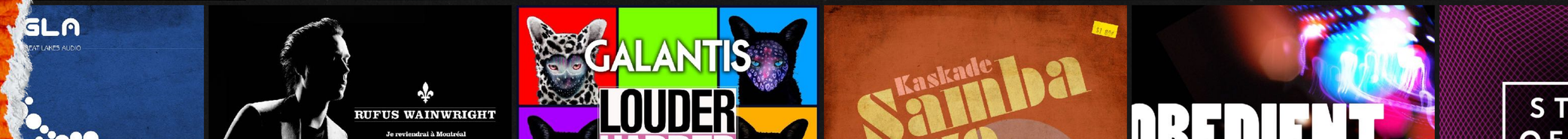
I have designed for **albums**, **singles**, **EPs**, **podcasts** and **broadcasts** in both **digital** and **physical** formats. For services such as **Apple Music** or **Spotify**, the artwork may be animated to reflect their enhanced visualization formats.



RELEASES

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I am well versed in designing large-scale prints both **outdoor** and **indoor**, including **billboards**, **banners**, and advertisements for **buses** and **trains**.

LARGE FORMAT

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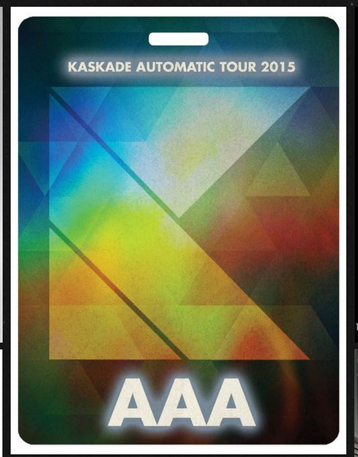
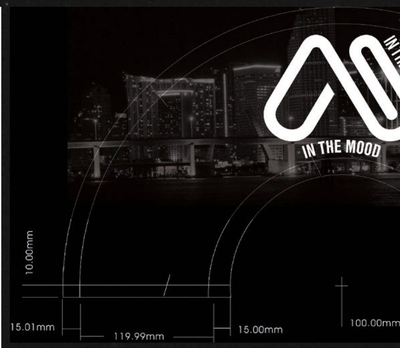
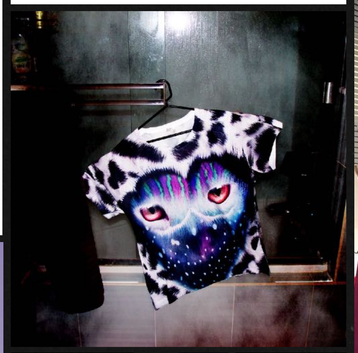
Working with artists and corporations, I have designed many **promotional** and **merchandise** items such as **clothing** (**t-shirts**, **sweatshirts**, **leggings**, **jackets**, **hats**), **mugs**, **water bottles**, **flags**, **badges** and more.







MERCHANDISE

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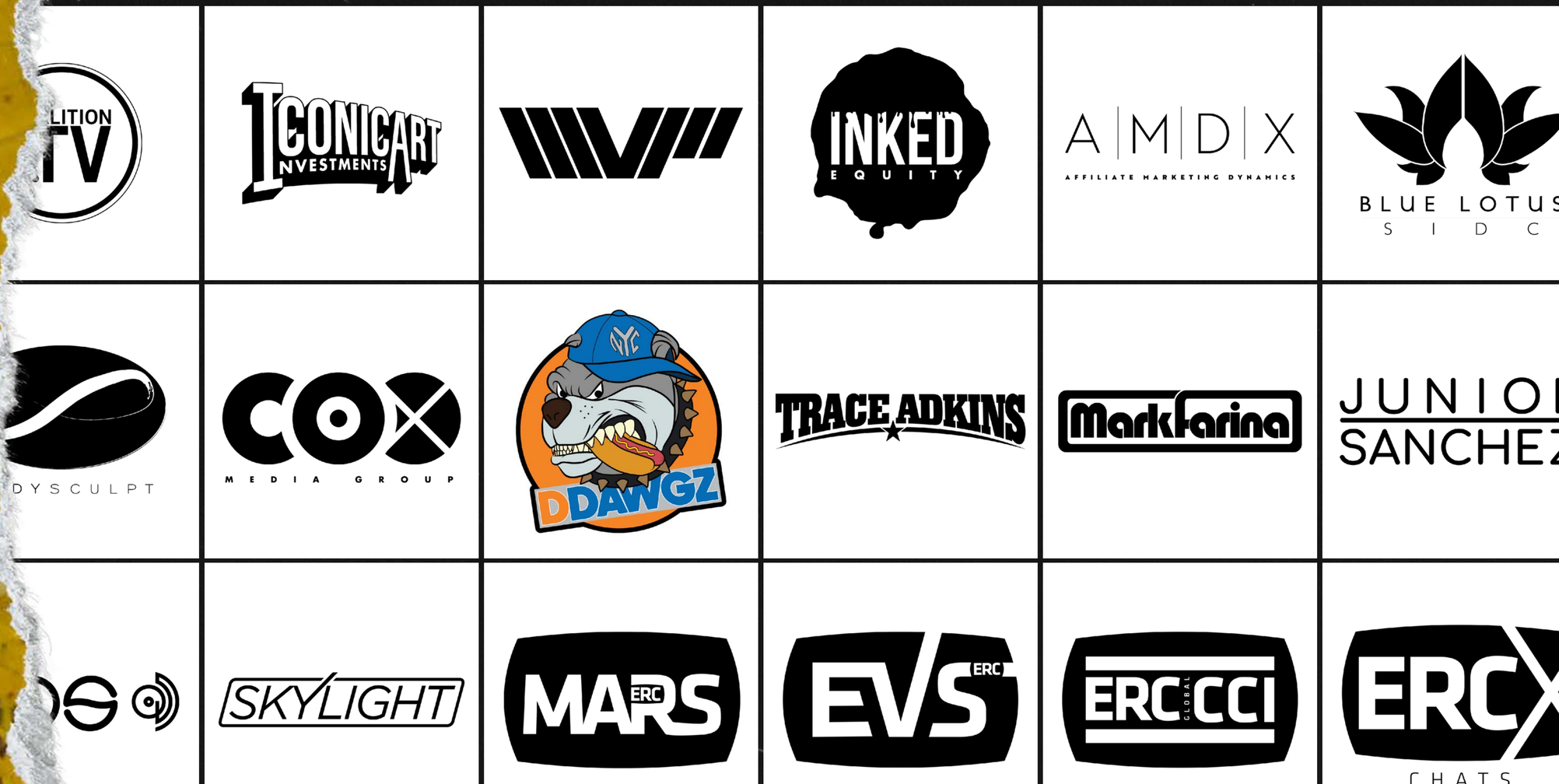
Logomark and **logotype** design is available for clients who wish to capture their brand's identity in simple but striking communication.



LOGOS

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I offer complete branding beyond logo design, including **general look and feel**, **type** and **color** studies, and writing **style guides** for best practices.

BRANDING

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OUR LOGOTYPE

ype is the foundation of our brand identity. It is most important that it represents our name, boldy and proudly. To ensure its visibility, we allow four usage types.

A|M|D|X

ogotype may be represented as simply our acronym.

A|M|D|X
AFFILIATE MARKETING DYNAMICS

The logotype may be represented as our acronym with our full name in a subline.

A|M|D|X

The logotype may be represented as simply our acronym, bounded by a proporationate box.

A|M|D|X
AFFILIATE MARKETING DYNAMICS

The logotype may be represented as our acronym with our full name in a subline, bounded by a proporationate box.

CHROMATOGRAPHY

Primary Corporate and Industry

PMS Cool Gray 6 #ACA9A6 C:0 M:2 Y:4 K:38 R: 172 G:169 B:166

PMS 646 #5381AC C:72 M:43 Y:16 K:1 R:83 G:129 B:172

PMS Cool Gray 1 #F3EEE2 C:4 M:4 Y:10 K:0 R:248 G:238 B:226

Secondary Corporate and Industry

PMS 7541 #DFE5E6 C:11 M:5 Y:7 K:0 R:223 G:229 B:230

PMS Cool Gray 9 #707870 C:53 M:45 Y:43 K:5 R:125 G:123 B:125

PMS 404 #7D8B86 C:55 M:50 Y:53 K:18 R:112 G:107 B:102

Social Media, Recruitment Advertising and Employee Communication

As a general practice, use "ERC Blue" as an HSB starting point for color selection. Most designs should utilize at minimum a combination of three colors outside any photographs or supplied graphics such as logos.

Examples:

Primary Complement Highlight

The highlight should always have a significant difference in brightness value (20-30%) from the primary and complement.

Primary Complement

Saturation Value

Highlight

Saturation Value of Adjusted Hue

Hue Value: 300°

Hue Value: 40°

Prefer colors that are cooler and avoid reds unless there is an appropriate circumstance.

Good Examples:

Poor Examples:

The selection of these color combinations is largely subjective and the momentary nature of their distribution channels will no doubt evolve their usage. Always keep the primary and complement colors within the same hue and ensure that the highlight color does not clash or interfere. Additional colors are permitted as long as they follow the same guidelines. For certain event postings (ex. red, white and blue on Independence Day), these recommendations can be relaxed but should always be considered.

For instances of Industry presence such as publications and events ERC is represented by its primary and secondary colors which convey consistency and strength.

When considering design for social media, employee engagement and recruiting materials, the color palette expands to welcome a wider audience.

angular shape that is always sized to be on each side from the asset boundary or

itself is always 1% of the shortest side.

While not a requirement, the frame acts as an identifiable and unifying element to ERC designs both internally and externally.

The frame represents stability, inclusion and consistency.

OUR COLORS

Our colors are equally important to our brand. They set the tone of our communications to our clients, our customers and beyond.

Teal Blue
#053757
R: 5
G: 55
B: 87
Pantone: 302 C

Lochinvar
#329196
R: 50
G: 145
B: 150
Pantone: 2236 C

Glacier
#80A2C0
R: 128
G: 162
B: 192
Pantone: 645 C

MarkFarina

Included with this style guide are three logo into

markfarina_color.png "Color"

markfarina

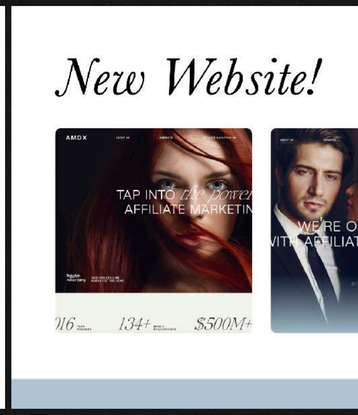
In most instances, the Color logo is the preferred b interfere with an existing design,

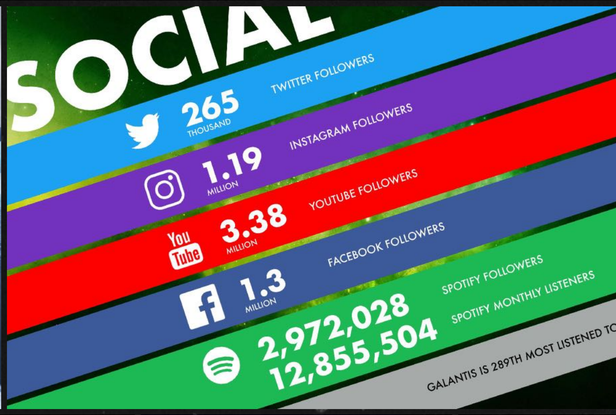
The logo may be re-skinned, extruded, texture alteration must be approved by m

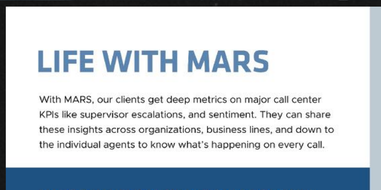
When working with the **Mark Farin**

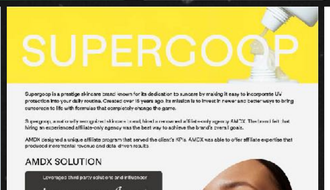
Do not remove the

For a more detailed way to communicate within your organization and industry, custom built **presentation decks** are available. Decks can be formatted for all popular platforms such as Microsoft **PowerPoint**, Microsoft **Word**, Apple **Keynote**, Apple **Pages**, Google **Slides**, Google **Docs**, Adobe **InDesign**, Adobe **Illustrator** and more universal formats such as **RTF** and **PDF**.









PRESENTATIONS

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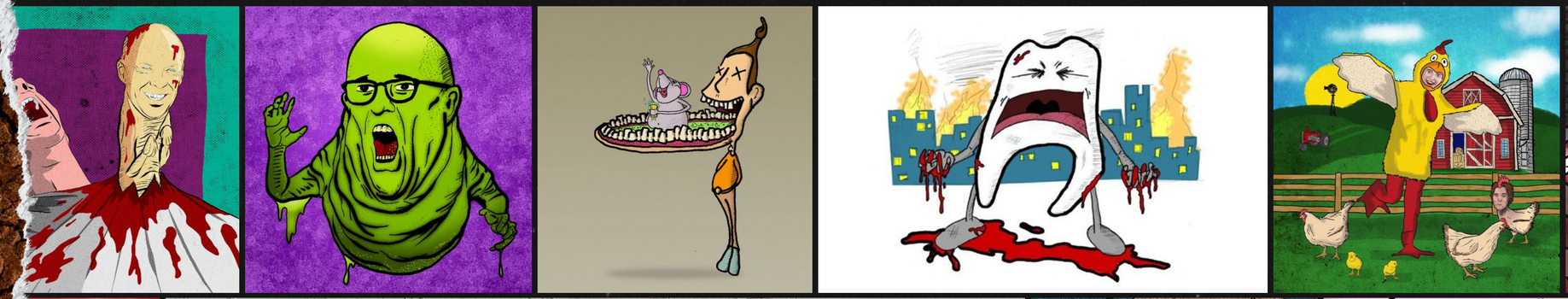
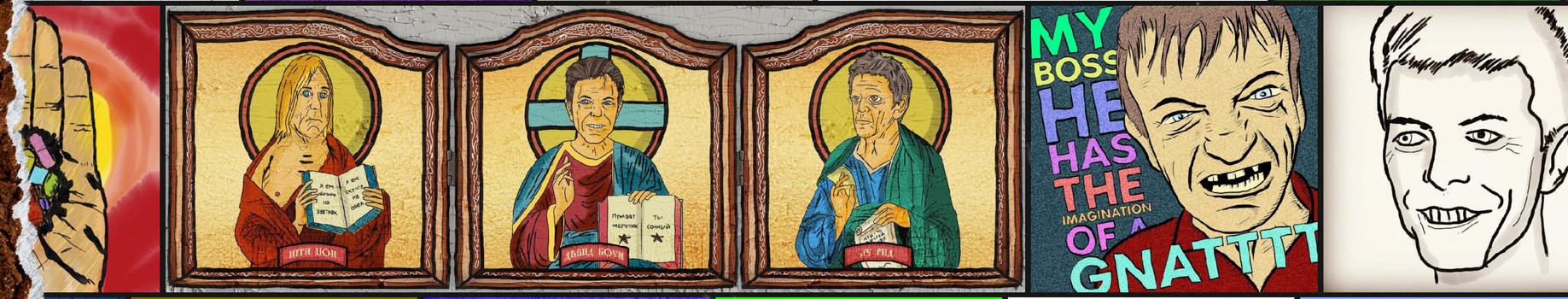
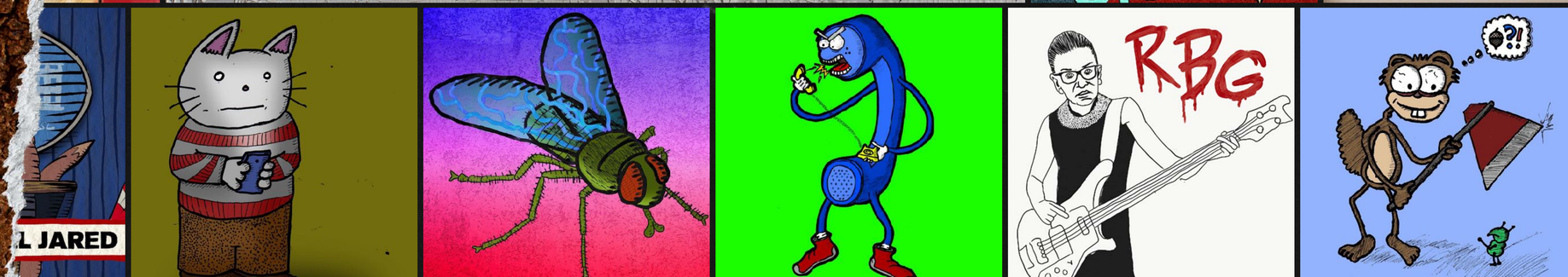
I **cartooned** long before I began using computers and continue to draw freehand today but with the added benefit of modern tablets and post processing.







ILLUSTRATION

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VIDEO

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I am an experienced producer of **video content** and own a considerable amount of professional equipment, with access to more plus crew based on project scale. I can provide soup-to-nuts production with stops along the way including **direction**, **producing**, **writing**, **shooting**, **art direction**, **editing**, **motion graphics** and **special effects**.

To see examples, please visit mendelini.com and vimeo.com/mendelini

PRODUCTION

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POST-PRODUCTION

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For assets already produced, I offer a wide range of post-production services such as **editing**, **color grading**, **processing**, **compositing**, **stabilization**, **de-aging** and **skin cleanup**, **titling**, **captioning** (burned in and SRT), **format conversion** and **upscaling**.

To see examples, please visit mendelini.com and vimeo.com/mendelini

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MOTION GRAPHICS

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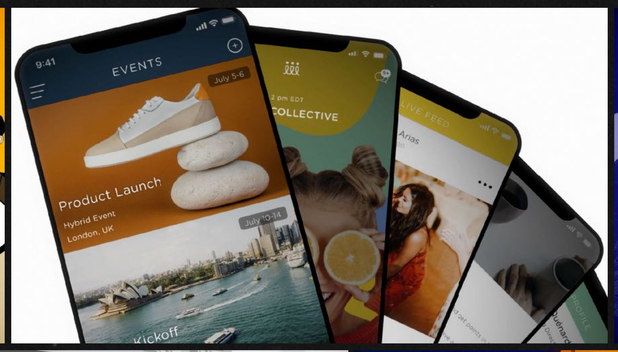
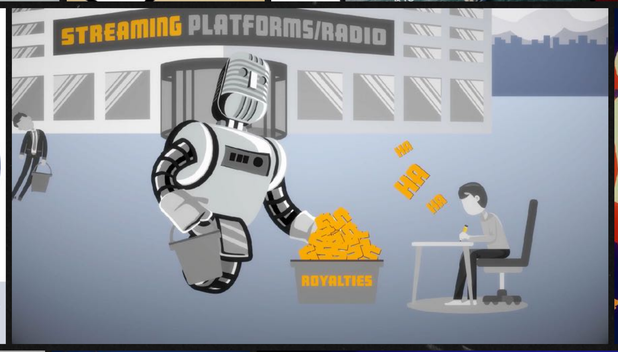
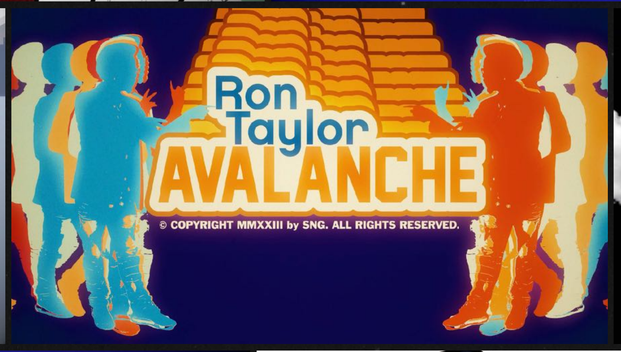
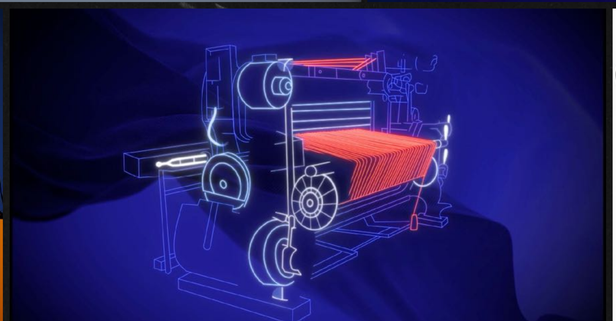
I have animated hundreds of projects from **character animation**, **title sequences**, **music visualizers**, **logo reveals**, **how-tos**, **product demonstrations**, **commercials**, **album artwork**, **social media** posts and **GIFs**/ **stickers** in both **2D** and **3D**.

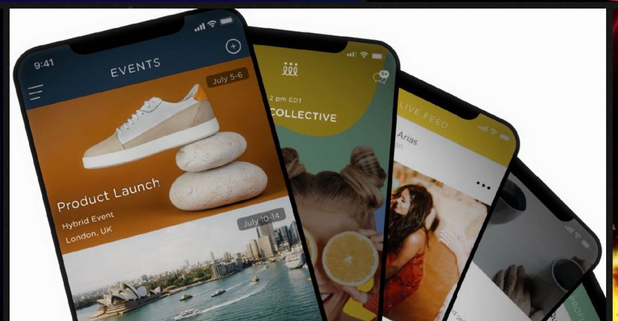
To see examples, please visit mendelini.com and vimeo.com/mendelini

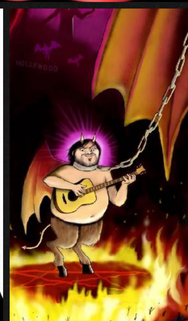






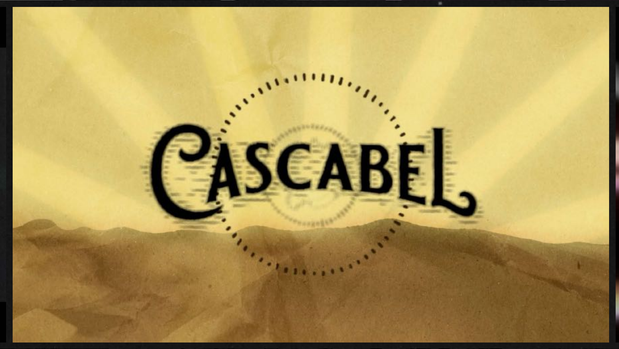


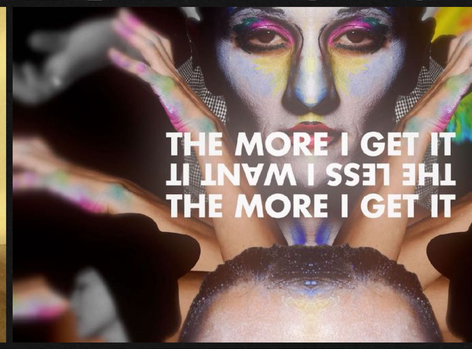


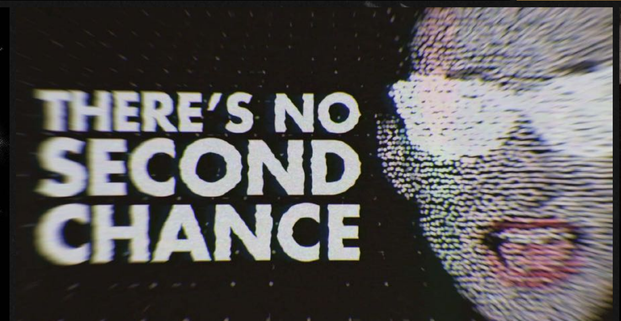


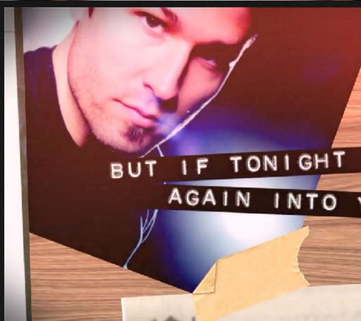
I have produced dozens of lyric videos in a variety of styles from soley **animated** to mixes of **live action** and compositing.

To see examples, please visit mendelini.com and vimeo.com/mendelini









LYRIC VIDEOS

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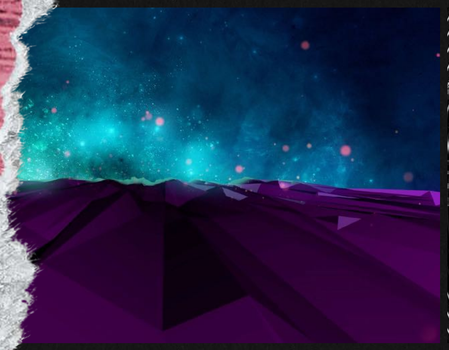
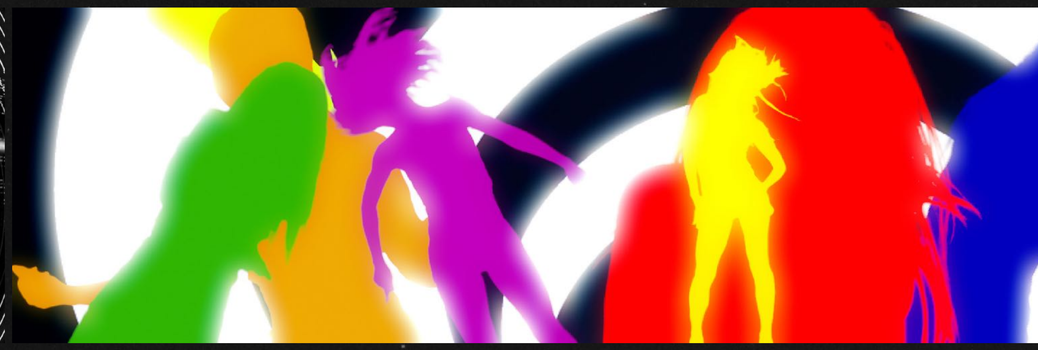
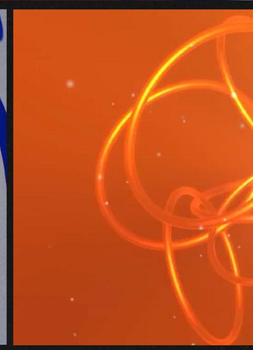
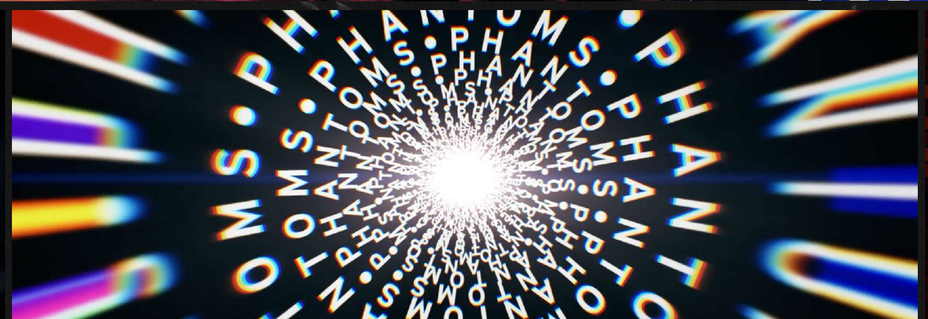
From **VJ loops** to fully **synced** pieces, I offer visual packages for performances and events **mapped** to display specification or **universal standards**.

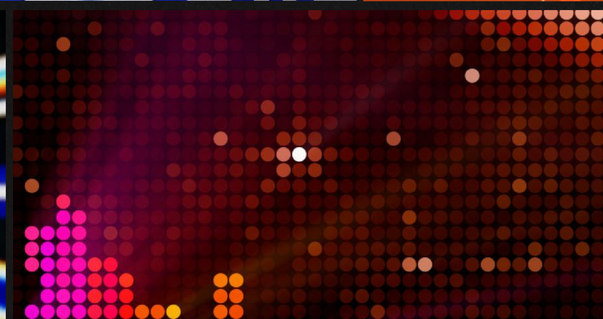
To see examples, please visit mendelini.com and vimeo.com/mendelini











LIVE VISUALS

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CUTTING EDGE

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AI & MIXED REALITY

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I am committed to exploring new technologies and gauging their usefulness within a traditional workflow.

AI, in particular, has been quite controversial since the floodgates opened a few years ago. I've spent much of that time trying to make sense of the many technologies, methods and receptions in the wider world of large language model application. In some places it can be a powerful, time-saving tool. In others, it can be cynical laziness. Regardless, it's here for the foreseeable future and I've made a point to not be swept away by it — whether its to be replaced by it creatively or technically, or to lose time or advantage by not utilizing it properly.

My first line of action with the creative process is to explore traditional processes before anything else. Should AI be required, it will always be at the discretion of my clients and collaborators — and used sparingly, ethically and in the spirit of the creative vision.

Mixed Reality is another emerging technology in which I'm actively kicking the tires. I've used AR in service of traditional production by building a virtual "video village" to operate cameras, lighting, prompters and other production equipment while simultaneously monitoring a video feed while freely being able to move around the set. In animation and post-production, I am exploring new methods of creating such as gaussian splatting - either scanning real world environments or post-processing two-dimensional images to create fully real-time navigable environments. Immersive content is also an area of interest as VR/AR headsets become lighter, more comfortable and more powerful and display-assisted smart glasses grow in popularity.

EQUIPMENT & ACCESS

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SELECTED EQUIPMENT

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Cameras
- Blackmagic PCC 6K
- Canon EOS 5D

Zoom Lenses
- DZO Pictor T2.8 20-55mm
- Canon f3.5-5.6 28-135
- Canon f4-5.6 75-300mm

Prime Lenses
- Canon f1.8 50mm
- Rokinon f3.5 8mm
- Lensbaby Composer f2 50mm

Audio
- Hollyland Lark 2MS Microphones
- TRAM Wired Lavalier Microphones
- Audio Technica Shotgun Microphone
- Sony 1/8" Condenser Microphone
- YETI Blue USB Microphone
- Alexis 4 Channel Mixer USB Interface

Lighting
- 75W Bi-Color/RGB LED stand x3
- 500W Single Socket stand x2
- Softbox x5
- Reflectors White/Gold

Post-Production/Design Suite
- 2022 Mac Studio M1 Ultra 20/64/32 128GB
- 8 TB NVMe RAID Storage
- 120+ TB RAID Storage
- Triple Redundant Backups, Onsite/Offsite
- Optical Disc (CD/DVD/Blu-Ray) Publishing
- Legacy Format Conversion

Remote Storage
- Samsung T5 1TB x 3
- Transcend 32GB x 3

Power
- LP-E6 2100mAH x16
- Cabalay 50,000mAH Power Bank
- FlashPro 25,000mAH Power Bank
- Anker 21,000mAH Power Bank
- Anker 5,000mAH PowerBank
- 3x Battery Grip

Rigging
- SmallRig AD-01 Tripod
- Heavy Duty Tripod
- Zhiyun Crane 2S Pro Gimbal
- Neewer Teleprompter X14
- Moza Air 2 Gimbal
- 8'3"x7'8" Backdrop Support
- Multiboom
- Tripod Dolly
- Boom Pole
- Monopod
- Backdrops/Green Screens
- Sandbags
- Matte Box
- Camera Handles
- Cold Shoe Adapters
- Suspension Mount
- Kiloview U40 4K60p HDMI to NDI Converter
- Portkeys LEYE III EVF
- Hollyland Pyro H Transmitter
- Apple Vision Pro

Preferred Studio Access	Personnel Access
American Movie Co., Queens, NY	Lighting Crew
Planet X Studios, Brooklyn, NY	Additional Camera Crew
IKA Collective, New York, NY	Additional Grip Crew
Solar Plexis, Brooklyn, NY	Sound Recordist
Video Dimensions Inc, New York, NY	Key Hair and Makeup
Contra Studios, New York, NY	Art Department Property
Dakota Studios, New York, NY	3D Artist/Animator
Riverside Digital Productions, Orange, NJ	Director of Photography
Mac Sennett Studios, Los Angeles, CA	Production Assistants

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ACCESS

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THANKS!