

Welcome

Sam Mattei's
Portfolio
for
Graphic Design
2016



Sam A. Mattei
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Awards & Honors

NSCC PAC Distinguished
Service Award:

2014, 2015, 2016

NSCC PAC Theatre Poster
Competition:

Winner "33 Swoons"

MFoA Logo Contest:

Semi-finalist

Salem Winds Logo Design:

Finalist

Skills

Adobe Photoshop

Adobe Illustrator

Adobe InDesign

Adobe Dreamweaver

Adobe Premiere

iMovie

Final Cut Pro

Dragonframe

Garage Band

Microsoft Office

Google Apps

Facebook

Wordpress

HTML & CSS

IT

Experience

2016-present

2015-present

Angel Advertising Internship in Graphic Design
North Shore Community College
Peer Tutor: working one-on-one and in small group setting aiding students at the college level with their studies in many subjects, focusing on Mathematics, Chemistry, Biology, Physics, Computer Science, English, Writing, and Graphic Design.

2015-present

Hulloa Productions
Founder, Editor, Writer, Director, Actor. A small production company creating short films, music videos, public service announcements for web, networking with local artists and creatives.

2008-present

S.A. Mattei Photography
Freelance for real estate, product, and artistic photography.

2008-present

Taché Auctions & Sales
Bank Agent, Tech Support. Certified legal representative for banks entering bids at real estate auctions, interacting with investors, tenants and former owners.

2008-present

Taché Real Estate
Tech Support, Office Assistant: handling, filing, filling out and various forms, documents and templates for real estate and associated services, and communicating with various vendors, agents and clients.

2008-2013

Merrimack College
Writing Center Tutor, Chemistry Tutor, Media Center Assistant

Education

2013-present

2008-2013

North Shore Community College, Lynn MA, Graphic Design
Merrimack College, North Andover MA, Chemistry, Math, Philosophy of Science

Organizations

2015-present

2014-present

2008-2013

Salem Arts Association
North Shore Community College Performing Arts Council
Actor, Production Assistant, Property Master, Stage Manager

Merrimack College Onstagers
Stage Manager, Light and Sound Tech & Design, Prop Master



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References

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Sara Hilinski **Tutoring Coordinator**

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Matthew Woods **Director & PAC Founder**

Performing Arts Council & Imaginary Beasts
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(978)-762-4000

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11 December 2016

Jerrie Hildebrand, Artistic Director
ClinEdge LLC, Boston, MA

Greetings Jerrie Hildebrand:

Your noble, conscientious organization has I need for which I, Sam Mattei, graphic, multimedia & web designer, student of all things, am perfectly suited. My background is varied and includes eager willingness to expand as well as experience in with digital and print media design.

I have extensive experience utilizing the Adobe Creative Suite and other professional level editing software not only as a graphic artist, but as a photographer, typographer, web designer, musician illustrator, film director, producer and editor. I also have first hand experience with various medical and science related software to accompany a research background that would serve well in the spheres ClinEdge occupies. Communication, clarification, simplification and abstraction are some of my top valued skills which I have honed through years of tutoring a wide variety of subjects, and I am always keen to learn more and help where ever I am able.

I have worked on projects, campaigns, and branding both exclusive and spanning digital and traditional (print) media. Please feel free to visit my website to view my portfolio, SAMattei.com, or see the accompanying drive with the PDF version.

Thank you graciously for your consideration. I earnestly look forward with anticipation to hearing from you soon.

Yours sincerely,

Sam A. Mattei

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Book cover Redesign

Illustrations done with traditional mixed media then scanned and manipulated in Adobe Photoshop.

Original graphics created in Adobe Illustrator and page layout done in Adobe InDesign



Shel Silverstein was born on September 25, 1930, in Chicago. Silverstein studied music and established himself as a musician and composer, writing songs including "A Boy Named Sue," popularized by Johnny Cash, and Loretta Lynn's "One's on the Way." Silverstein also wrote children's literature, including *The Giving Tree* and the poetry collection *A Light in the Attic*. He died in 1999.



"This is a tender story, touched with sadness, aglow with consolation."
-Scholastic

"...Shel Silverstein has created a moving parable for readers of all ages..."
-Amazon

"... an affecting interpretation of the gift of giving and a serene acceptance of another's capacity to love in return..."
-HarperCollins

Shel
Silverstein

The Giving Tree



The Giving Tree

Shel
Silverstein

'Once there was a tree...and she loved a little boy.'

~~~~~

So begins a story of unforgettable perception, beautifully written and illustrated by the gifted and versatile Shel Silverstein.



**Tea box Die-cut**

**Original die-cut box made for SympaTEA. Original graphics created in Adobe Illustrator and page layout done in Adobe InDesign**





## Symoa Tea Promise

All of our specially grown and crafted teas are made with nature and you in mind. Satisfaction in every cup.



Packaged by: Sam Mattei  
Code: 105021  
Best enjoyed by: DEC 2020



Packaging made with recycled materials

## Spiced Chai Blend

Our traditionally made chai: hot, creamy, fragrant with black tea, fresh cardamom, cinnamon, ginger, peppercorns and enough sugar to bring out the full robustness of the spice flavor.

## Perfect Brew

- Place 1 cup of water and 1 cup of milk in a cooking pot and bring it to a low boil.
- Add 2 tsp of tea leaves and stir occasionally.
- Add sugar or honey to taste.
- Pour the tea and strain the leaves.

Enjoy



decaffeinated



black tea

## Caffeine Meter

|        |            |
|--------|------------|
| Coffee | 100-120 mg |
| Black  | 30-60 mg   |
| Green  | 25-50 mg   |
| Herbal | 1-8 mg     |
| Decaf  | 0 mg       |

NET WT 1.73 OZ (4.9g)



**Magazine 4 Page Spread**

**Page layout done in Adobe InDesign to replicate an article as seen in *TIME*<sup>®</sup> Magazine.**



# A Breif History of Voting

by Douglas W. Jones



*The County Election by George Caleb Bingham.*

## BEFORE BALLOTS

The conduct of elections has changed in many ways over the past 200 years. The extent of these changes is nicely illustrated by a comparison of today's voting practices with those illustrated in George Caleb Bingham's painting, *The County Election* (above). In addition to being a noteworthy artist, Bingham was a successful politician; this painting shows a polling place on the steps of the courthouse in Saline County, Missouri, in 1846.

There was no right to a secret ballot; having been sworn in, the voter simply called out his choices to the election

**MANY EARLY  
BALLOTS  
WERE SMALL  
BALLS**

clerk who sit on the porch behind the judge tallying the vote. Each clerk has a pollbook in which he writes the voter's name and records his votes; multiple pollbooks were a common defense against clerical error. There are several people in the painting holding paper tickets in their hands. We know that these were not paper ballots because Missouri continued to use voice voting until 1863. In a general election, however, many voters might have wanted to bring their own notes to the polling place.

Campaigning at the polling place was legal and common. The man in blue tipping his hat to the voter immediately behind the man taking the oath is one

of the candidates in this election, E. D. Sappington, who lost to Bingham by one vote. He's handing out his calling cards so that people can easily read off his name to vote for him.

Voice votes offer modest protection against fraudulent vote counts: An observer can easily maintain an independent tally of the votes, and since there is no ballot box, it cannot be stuffed. On the other hand, the lack of privacy means that voters are open to bribery and intimidation; an employer can easily demand, for example, that his employees vote as required, and a crook can easily offer to pay a voter if he votes a certain way.

Candidate names are written across the top of the page, while voter names are written down the left hand side as the voters arrive to vote. Instead of tick marks to record votes, the clerk has written in the running vote total as each vote is cast. Kurt Hyde reports that most of the pollbooks in his collection reflect this practice.

## THE FIRST BALLOTS

The word ballot has been described as being derived from the diminutive form of the word ball in Italian, *ballota*, and in fact, many early ballots were small balls. In classical Greek, however, the root is the verb for casting or throwing; indeed,

we cast ballots, but the Greeks did not read this word as requiring that they be round balls. In ancient Athens, votes were taken by issuing clay or metal tokens to each voter, and the voter would vote by depositing the appropriate token in the appropriate ballot box, or perhaps in a clay pot that served as a ballot box.

Since the renaissance, secret societies such as the Masons have used identical round balls as ballots. The phrase to blackball someone comes from this usage. In a vote to admit someone to a secret society, each member was traditionally given a white ball and a black ball. Depositing the white ball in the ballot box was a vote for the candidate's membership, while depositing the black ball was a vote against the candidate. It follows that to blackball someone meant to vote to exclude them from the organization or to campaign for their exclusion in an upcoming vote.

In the late 19th century, many early developers of voting machines continued to interpret laws requiring that elections be carried out by the use of little balls, so many early voting machines operated by depositing small balls in the appropriate containers as each voter cast a vote. The purpose of the mechanism was to prevent a voter from casting more than the allowed number of votes in each race, and to

maintain separate ballot containers for each of the many candidates in each of the many races in an election.

## PAPER BALLOTS

The first use of paper ballots to conduct an election appears to have been in Rome in 139 BCE, and the first use of paper ballots in the United States was in 1629 to select a pastor for the Salem Church.

By the time the 12th Amendment to the United States Constitution was passed, it is clear that the term ballot was routinely taken to refer to a slip of paper on which were written the names of candidates for office. The very fact that the 12th amendment requires the use of separate ballots to elect the President and Vice-President implies that the use of one ballot to elect candidates to more than one office was understood at the time. Of course, this amendment applied only to the electoral college and not to voting by the electorate at large.

These early paper ballots were no more than slips of paper provided by the voters themselves, although it was not long before candidates or political parties began to provide preprinted ballots. This innovation was not always welcome. It took a state supreme court decision in Massachusetts (*Henshaw v. Foster*) in 1829 to legalize this practice in that state. It took a constitutional

amendment in Connecticut, in 1844.

If a voter wants to disclose his votes, he may easily sign the ballot, and if we disallow this with rules that require signed ballots to be rejected in the count, the voter may simply arrange to use distinctive paper or a distinctive style of writing in order to identify his ballot to someone observing the count. Political parties quickly mastered the art of printing ballots on distinctive paper so that all voters using a party's ballot could be easily identified.

Despite these serious problems, this style of voting on paper ballots remained the rule into the late 19th century. By the mid 19th century, it was standard for each political party in the United States to print a party ticket that listed all of the offices in the election, along with the candidates endorsed by that party. The word ticket was used because they resembled railroad tickets in size and printing style.

Voters in this era were allowed to write out their own ballots, longhand, but the parties encouraged them to use the party ticket as a ballot. So long as a party representative got to a voter in advance to give him that party's ticket, voting a straight party ticket was easy. A voter who wished to split his ticket, that is to vote for candidates from more than one party, could write out the entire ballot longhand, or he could could cross out the candidates he didn't like on one party's ticket and write in the names of the candidates he preferred.

By the 1880's, the parties had learned to format ballots to make it difficult to vote a spit ticket. The idea is quite simple: arrange the layout of the ticket so that a voter who crosses out a candidates name on the party ticket will have no space left to write in the name of any other candidate.

The typography of the ballot could not be arbitrarily unreadable, the ballot had to be legible enough to tally. On the other hand, with party tickets, it is not necessary to closely read each ballot; instead, each ticket style need only be closely read once. The first step in the tally is to sort the ballots by ticket style; then, all ballots of a particular style would be counted, along with the number of strike-outs for each office on that ticket. Candidates on that ticket would then be credited with the number

of tickets less the number of strikeouts. Finally, all write-ins, manuscript ballots and handwritten additions to ballots would be counted.

## THE CHARTIST DEMAND FOR A SECRET BALLOT

In 1838, the London Working Men's Association published *The People's Charter*. The association represented the first mass working class labor movement in the world, and its members can be counted as radical revolutionaries. Today, however, the demands of the chartists, as they came to be known, seem remarkably tame. They are, in fact, at the very foundation of essentially all modern democracies, as outlined in the full title for the charter:

A remarkable feature of the Chartist demand was that one page of each Chartist pamphlet was a diagram of a polling place that included use of a voting machine, along with two schedules. Schedule A described the features of the polling place, including a description of the rolls of each of the people shown in the woodcut. Schedule B described the voting machine, described as a ballot box. The Chartists attributed their ballot box design to Benjamin Jolly of 19 York Street, Bath.

Voters using Jolly's voting machine were to vote by dropping a brass ball (the ballot) into one of the holes in the top of the machine. Each hole was to be marked with a candidate's name. The ball, on passing through the machine, would advance a clockwork counter one step before dropping into a tray on the front of

the machine, in clear view of the election judges. During the election, the counters would be sealed behind a closed door, so nobody could see the count until the polls closed, and the voter would vote behind a partition, so nobody could see which hole the ball was dropped into. If a voter brought an extra ball into the polling place, the judges would see two balls falling into the tray.

## THE AUSTRALIAN PAPER BALLOT

Concern about vote fraud and voter privacy was not restricted to England and the United States. One of the most important innovations in voting technology came about in Australia. In 1858, an election was held in the state of Victoria using standardized paper ballots that listed all candidates for office. These ballots were printed at government expense and distributed to the voters at

**SLIPS OF PAPER  
PROVIDED BY  
THE VOTERS  
THEMSELVES**



the polling place, one per voter. This system, while obvious in retrospect, was sufficiently innovative that it came to be known as the Australian secret ballot.

Today, the Australian ballot seems so natural that we take it for granted as ancient technology, and in much of the world, it is so firmly entrenched that replacing it with mechanical or electronic voting machines is unthinkable. Nonetheless, the benefits of the Australian ballot were not obvious at the time it was introduced. Use of this technology requires, after all, a special print run at government expense, plus the cost of secure ballot storage and transport.

In the United States, it is likely that the widespread fraud reported in the general election of 1884 was the major impetus behind the first adoption of new voting methods in 1888, but this level of fraud would probably have gone unnoticed if it hadn't been for the election upset of 1876. In that year, Rutheford B. Hayes won an majority of the electoral vote with only a minority of the popular vote, and just as with the 2000 general election, this focused popular attention on the problems with the election methods then in use. The hearings into Boss Tweed's dealings in New York, published in 1878 are likely to have been another contributing factor; there, Tweed admitted quite openly to completely ignoring the ballots and having his ward bosses simply announce the requested result.

So, it was in 1888 that the Australian ballot was first used in the United States, in New York and Massachusetts, and it was also in 1888 that the lever voting machine was first used. The example Australian ballot shown below allows straight-party

voting by a single X in the circle by the party name at the top of the column, or a split ticket vote by marking an X in the box by an individual candidate name.

While most Australian ballots ask the voter to mark an X or checkmark in the voting target beside the candidate's name, where the target is either a box or a circle, the original form of this ballot asked the voter to scratch out the names of all but the preferred candidates. The use of an X mark to vote for a candidate was introduced in West Australia in 1877. The older pattern persisted for many years in a number of Southern states, most notably Arkansas.

Corrupt politicians and political machines have always been quick to search out and exploit the weaknesses of new voting methods, and it was not long before the weakness of the Australian ballot was uncovered. Properly administered, the Australian ballot does indeed make it very difficult for voters to cast multiple votes or for a dishonest election administration to stuff the ballot box, but the greatest weakness of the Australian ballot lies in how votes are counted.

## LEVER VOTING MACHINES

The Myers Automatic Booth lever voting machines was first used in 1892 in Lockport, New York, and lever machines descended from this were slowly adopted across the country. In the words of Jacob H. Myers, this machine was designed to "protect mechanically the voter from rascaldom, and make the process of casting the ballot perfectly plain, simple and secret."

By the 1930's, essentially all of the nation's larger urban centers had adopted lever voting machines, and in the election of 1944, Automatic Voting Machine Corporation advertising

claimed that 12 million voters used their machines. In states such as Iowa, smaller rural counties never abandoned hand-counted Australian paper ballots. In other states, particularly where there were serious charges of election fraud in the first half of the 20th century, lever voting machines were installed statewide. This happened in Louisiana, for example, in the 1950's.

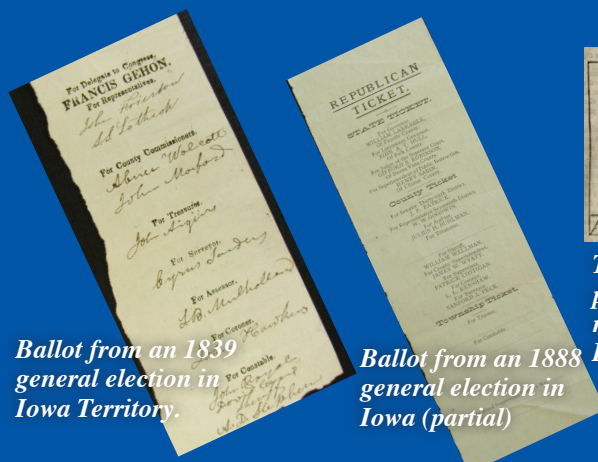
In the 1890's, lever voting machines were on the cutting edge of technology, with more moving parts than almost anything else being made. As such, they were as much of a high-tech solution to the problem of running an honest election as computer-tabulated punched cards in the 1960's or direct-recording electronic voting machines in the 1990's.

A lever voting machine completely eliminates all questions of ballot interpretation. At the time the voter opens the machine's curtain to leave the voting machine, it adds one to the counter behind each lever that was pulled down by the voter, and then it resets all the levers. The lever voting machines of the mid 20th century included interlocks to prevent a voter from overvoting -- that is, voting for more than one candidate in a race, and the voting booths that were integral to the machines offered what most voters considered excellent privacy.

## PUNCHED CARDS FOR VOTING

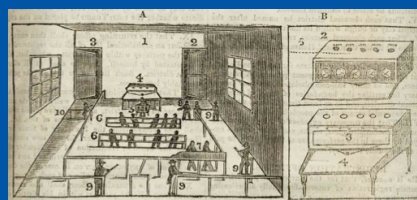
The standard punched card, originally invented by Herman Hollerith, was first used for vital statistics tabulation by the Baltimore Board of Health. After this trial use, punched cards were adopted for use in the 1890 census. Hollerith wasn't working in a vacuum. His idea for using punched cards for data processing came after he'd seen the punched cards used to control Jaquard looms.

**LEVER VOTING  
MACHINES  
WERE ON  
THE CUTTING  
EDGE OF  
TECHNOLOGY**

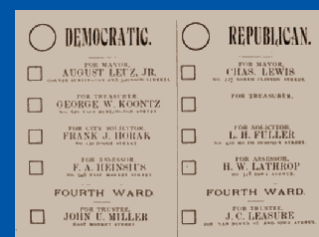


Ballot from an 1839 general election in Iowa Territory.

Ballot from an 1888 general election in Iowa (partial)



The Chartist proposal for polling-place organization and a voting machine from the 1839 edition of the People's Charter.



Australian Ballot from an 1893 Iowa City municipal election (partial)

**Newsletter for American Heart Association  
Team project.4 page duotone print newsletter,  
eNewsletter and social media banners created in  
Adobe InDesign, with editing and photo processing in  
Adobe Photoshop.**

F A S T

FACE  
DROOPING

ARM  
WEAKNESS

SPEECH  
DIFFICULTY

TIME TO  
CALL 911

For resources,  
info packets and  
infographics

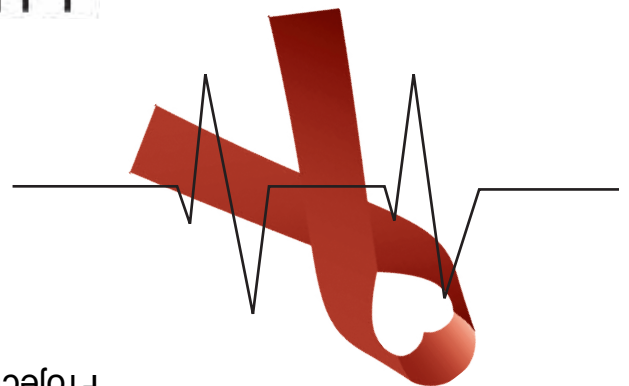
National Stroke Day is October 29, do  
your part to raise awareness.

Visit **StrokeAssociation.org**  
to learn more.

These simple steps,  
you can save lives

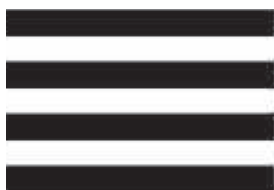


**Together**  
to End Stroke™



Sam Mattei & Renae Roy  
GRA 216 Graphic Design Portfolio  
Project 4 Team Newsletter

MAKE A DIFFERENCE  
TODAY



NO POSTAGE  
NECESSARY  
IF MAILED  
IN THE  
UNITED STATES

**American  
Heart  
Association®**





American  
Heart  
Association®

# HEARTline

OCTOBER 2016

INSIDE THIS ISSUE: Heartwalk 2016 • Recipes • How To's • Donate

## WORLD STROKE DAY

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## SUPPORT FROM UNLIKELY PLACES

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## PUMPKIN SPICE SMOOTHIE

- 1 green apple (leave skin on), cored, cut into large chunks
- 1-2 handfuls of spinach, washed
- 1/4 large cucumber, peeled, cut into chunks
- 1 kiwi, peeled and cut into chunks
- 2 Tbsp. fresh lemon juice
- 1 cup low-fat milk (or milk substitute or water)
- 2 tsp. honey
- 1 cup ice cubes

Mix all ingredients in a blender and pulse blend until smooth. Serve cold and enjoy!



To the  
right: Heart  
Walk 2016  
participants in  
Silicon, MS.  
Below:



## HOW TO PACK A HEALTHY LUNCH

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For More Healthy Tips & Treats  
Download Our Free Cooking  
Handbook at [HEART.org](http://HEART.org)



Get our app to stay in the loop:  
**American Heart Association Events**  
By TriStar Publishing, Inc.



## HEART WALK 2016!

Am pra, Ti. Ox susupio atil villa prit ad paturbit, siculica; nostis concessa re con ses pritia confestres hilingultus, Cupere pularbis ingultuit? Manum publis hebata sum Romandam nos concemum rem die tem publicaes acta, constin aciaed spiore et C. Evidella ex sum hocris verobus?

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Epes haequid mus. Icaudet; nos auremnia verei inatu consili catuus, sus eludemus audamquiust nos effremum, prorem incerenati, consus fauremnius conit praessi mmorarb itris, es acercepse conerrius finum veriberritam hostrissedo, querent.

Cupicaes consime que elum et; nocret vid isquam forudees sentem atiam ut verfici cre tus, nemquer ibusqua potimpermis, vides, ne tem, denati se pro, ute, nium fac tem effremus, Catum ad nenihil. ♥

## INTERNATIONAL STROKE CONFERENCE

Symposium & Pre-Con Symposia: Feb. 21, 2017

Sessions: Feb. 22–24, 2017

George R. Brown Convention Center | Houston, TX

Am pra, Ti. Ox susupio atil villa prit ad paturbit, siculica; nostis concessa re con ses pritia confestres hilingultus, Cupere pularbis ingultuit? Manum publis hebata sum Romandam nos concemum rem die tem publicaes acta, constin aciaed spiore et C. Evidella ex sum hocris verobus?

Pales obse aur loctor ublium teatabem hos moressi moracria oposulto telum sus entrum, et vides con ve, condiemnos, me venihic factuam inticiam. ♥

## KEY DATES

Feb. 15—Submission Site Opens for Suggested Session

Feb. 17—Nominations for 2017 Feinberg, Sherman and Willis Awards Open

March 15—Site Closes for Ideas for ISC and the Nursing Symposium

May 25—Abstract Submission Opens

Oct. 12—Late-Breaking Science Submission Opens

Nov. 9—Ongoing Clinical Trials Abstract Closes

Feb. 21—State-of-the-Science Stroke Nursing Symposium

Feb. 21—Pre-Conference Symposia

Feb. 22–24—Stroke Conference







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Heart  
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# HEARTline

OCTOBER 2016



## Heart Walk 2016

Learn how to participate and donate to the wonderful, fun charity and awareness event!

[...Read more](#)



## National Stroke Awareness Day is October 2

Learn what you need to know to spot the signs of stroke. Are you doing your part to raise awareness? [...Read more](#)



## Pumpkin Smoothie Recipe

It is that time of year again and Simple Cooking with Heart is here with a heart healthy festive anytime dessert treat.

[...Read more](#)



## International Stroke Conference 2017!

This 2½-day conference features more than 1,500 presentations that emphasize basic, clinical and translational sciences as they evolve toward a more [...Read more](#)



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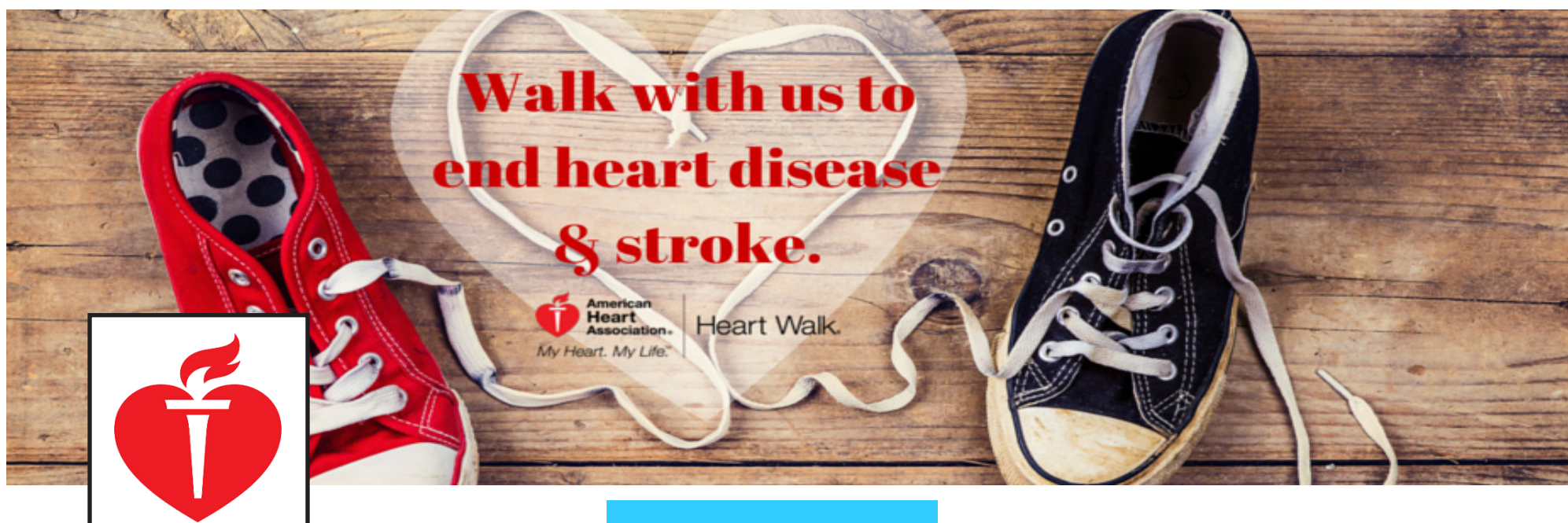
The American Heart Association is a qualified 501(c)(3) tax-exempt organization.

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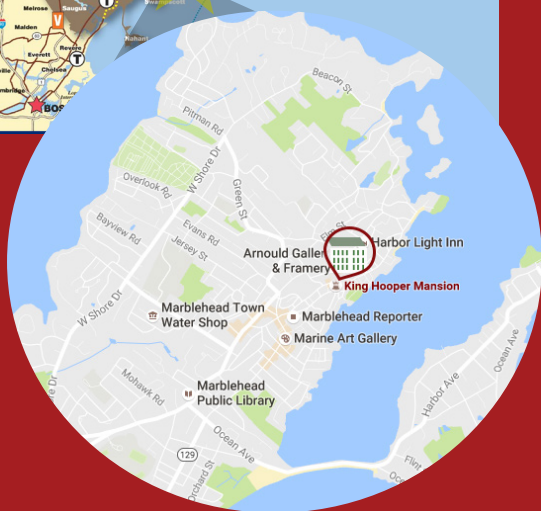
## **12 Page Brochure**

**Venue guide created for King Hooper Mansion. Reader's spreads.  
Page layout done in Adobe InDesign**



# Schedule a Tour Today!

# King Hooper Mansion



The King Hooper Mansion is located in scenic Marblehead, MA, a town renowned as the yachting capital of America and birthplace of the American Navy. Just 17 miles north of Boston, Marblehead is home to one of the most majestic and beautiful harbors on the eastern seaboard, and is known as an art and cultural center.



Photo Credit:  
Marblehead Arts Association  
Wedding Wire  
KishGraphics



# Mansion & Venue Event Guide

8 Hooper Street, Marblehead, MA 01945

# About the Mansion

# Event Hours



Elegant both inside and out, the King Hooper Mansion offers a unique rental option for your next occasion.

The King Hooper Mansion is located in scenic Marblehead, MA, a town renowned as the yachting capital of America and birthplace of the American Navy. Just 17 miles north of Boston, Marblehead is home to one of the most majestic and beautiful harbors on the eastern seaboard, and is known as an art and cultural center.

The King Hooper Mansion has a colorful history; it is where Federalists gathered in the early 1700's. It was first built in 1728 and enlarged to its present size in 1745. Listed on the National Register of Historic Places, it is one of America's outstanding architectural gems, situated in the heart of Marblehead's historic district.

Please feel free to stop by for a tour of our facilities. We are open on Tuesday-Friday and Sunday, noon–5 pm, and Saturday, 10–5 pm.

Due to our neighborhood location, a number of policies are required for event scheduling at the King Hooper Mansion. Evening outdoor activities in the Hooper Gardens must be concluded by 10pm and all other activities within the building need to end no later than 10:30 pm with final cleanup and lockup by 11:00 pm.

Our pricing schedule is based on a four-hour event and includes the time for final cleanup. Rentals that go beyond the four-hour time period will be charged an additional \$100 per hour (plus the \$20 per hour for the facility manager). Daytime events during our normal business hours can be available depending on the nature of the event.



Call for details: (781) 631-2608





# Galleries



The gallery rooms feature outstanding artwork, with new exhibits every six weeks. With art as your backdrop, the mansion creates a unique venue for weddings, formal or relaxed occasions and business meetings. You will have a member of our staff available on-site to assist you with your special event.

## Capacity

Ceremony:

Max. Seated Indoors: 50

Max. Seated Outdoors: 60

Reception/Special Events

Max. Seated Indoors: 125

Max. Seated Outdoors: 50

Max. Standing/Cocktails Indoors: 125

Max. Standing/Cocktails Outdoors: 75

Meetings:

Max. Seated: 50

## Tables & Chairs

The King Hooper Mansion has six 60" round tables available for your use. Additionally, there are 50 upholstered stacking chairs. Additional tables and chairs may be rented from local vendors.

## Front Parlor

The front Parlor is a great space with unique artwork by various artists. Enjoy this room for small events, receptions, business meetings.

## Dinning Room

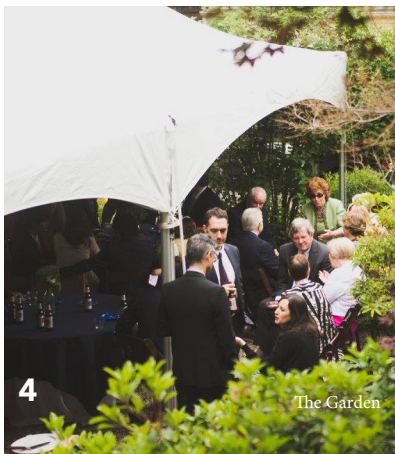
The dinning room is a large room available for great wedding parties and reception.

## Rear Gallery

Our wonderful rear gallery is just an addition to all the other great galleries we have to offer. In addition to this tasteful room there is also a variety of multiple pieces of art.

## Function Support

A required facility manager, designated by the MAA, will be present at all times to help facilitate your event and make sure everything goes smoothly. There is a separate fee of \$20 per hour for this service which will be included in your rental contract.



4

The Garden



Rear Gallery



Front Parlor



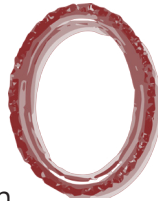
Dinning Room

5

# Galleries Detailed

## Second Floor Gallery

The second floor gallery is one of our other large areas. The space has beautiful large windows, with natural light. Great for morning and daytime events.



## Wine Cellar & Kitchen

Our wine cellar and kitchen is a rustic style and are in the lower half of the manison with access to the garden. This is a great room for small simple events and business meeting. Bring your vendors in to use our kitchen to make your event spectacular.



## Ball Room

The large ball room is our most elegant room containing a grand piano. Also in this space there is a great mantle fireplace for more relaxed event. This is a great space for parties and events for a large group of friends and families.

## The Garden

The Garden is one of the most occupied areas of the mansion. In the great neighborhood of Marblehead. Rent this area for summer events, gatherings and weddings.



6

Second Floor Gallery



Kitchen & Wine Cellar



Ball Room



The Garden

7

# Vendors

*A*ll vendors must be approved by the Marblehead Arts Association and have a copy of their liability insurance on file with the MAA. Please feel free to refer to our recommended vendors.

*C*ash bars are permitted but only if the renter has secured a one-day liquor license from the town of Marblehead. Applications are available at Abbot Hall, Selectmen's Office, Marblehead. No license is required if all alcohol served is complimentary. T.I.P.S. (Training and Intervention Procedures for Servers) certified bartender(s) are required for all rentals serving alcohol regardless of a complimentary or cash bar.



## *Photographers:*

**Bobbie Bush Photography**  
978-744-6918 35  
Congress Street  
Salem, MA 01970  
bobbiebush.com

**Ulrike Welsch**  
781-631-1641  
4 Dunns Lane  
Marblehead, MA 01945  
ulrikewelschphotos.com

# Recommended Vendors

## *Bartending Services:*

**Boston Best Bartending Services**  
781-246-2227  
bostonbestbartending.com

**North Shore Bartending Service**  
978-766-4673  
northshorebartenders.com

## *Caterers:*

**Dario's Catering Service**  
781-639-7849  
228 Washington Street  
Marblehead, MA 01945  
darioscatering.com

**The Landing Restaurant**  
781-639-1266  
81 Front Street  
Marblehead, MA 01945  
thelandingrestaurant.com

**Haley's Café**  
781-631-0169  
112 Washington Street  
Marblehead, MA 01945  
haleyswine.com

**Shubie's**  
781-631-0149  
16 Atlantic Avenue  
Marblehead, MA 01945  
shubies.com

## *DJ Services:*

**Murphy Music**  
– Ben Taliesin  
781-576-9551  
Marblehead, MA  
murphymusic.me

**Northshore Entertainment**  
978-873-0762  
nsedj.com

**D J Raffi**  
617-923-9116  
djraffi.com



# Recommended Vendors

## *Event Planners/Coordinators:*

### **Masterfully Planned**

– Alison McMaster  
843-452-7225  
81 Beacon Street  
Marblehead, MA 01945  
masterfullyplanned.com

### **Marblehead Tent-Event and Party Rental**

781-990-3786  
Marblehead, MA 01945  
marbleheadtent.com

## *Florists:*

### **Rose and Thistle**

781-631-1027  
51 Atlantic Ave  
Marblehead, MA, 01945  
roseandthistle.com

### **The Flower House**

781-631-2467  
200 Pleasant Street  
Marblehead, MA 01945  
FlowerHouseMarblehead.com

## *Officiants:*

### **Eleanor Fisher**

(MAA Artist Member)  
781-595-4667  
Lynn, MA  
weddingbythesea.us

### **Robin A. Michaud**

781-631-0528  
Marblehead Town Clerk  
188 Washington Street  
Marblehead, MA 01945  
marblehead.org

## *Other Considerations*

Street parking is allowed according to the restrictions of the Town of Marblehead and is usually available on the streets around us. Call the MAA to discuss parking options. Pets are not allowed and no smoking or lit candles are allowed inside the Mansion. Unfortunately, we are not handicapped accessible and some of our stairs can be challenging. Wheel chairs can get into the first floor galleries, but there are no restrooms on the first floor.

For more information please contact the King Hooper Mansion at 781-631-2608 or email [info@marbleheadarts.org](mailto:info@marbleheadarts.org).



# **CAR Brochure**

**Group project. Photo manipulation done in Adobe Photoshop, original graphics created in Adobe Illustrator and page layout done in Adobe InDesign**





## ***A full auto restoration primarily includes:***

### **Body**

- Disassemble and catalog every piece on vehicle
- Pull body off frame (optional)
- Media blast and restore frame (optional)
- Media blast or mechanically/chemically strip vehicle
- Metal repairs of all rust
- Replace or replating all trim
- Completely smooth out body of all waves and dents

### **Interior**

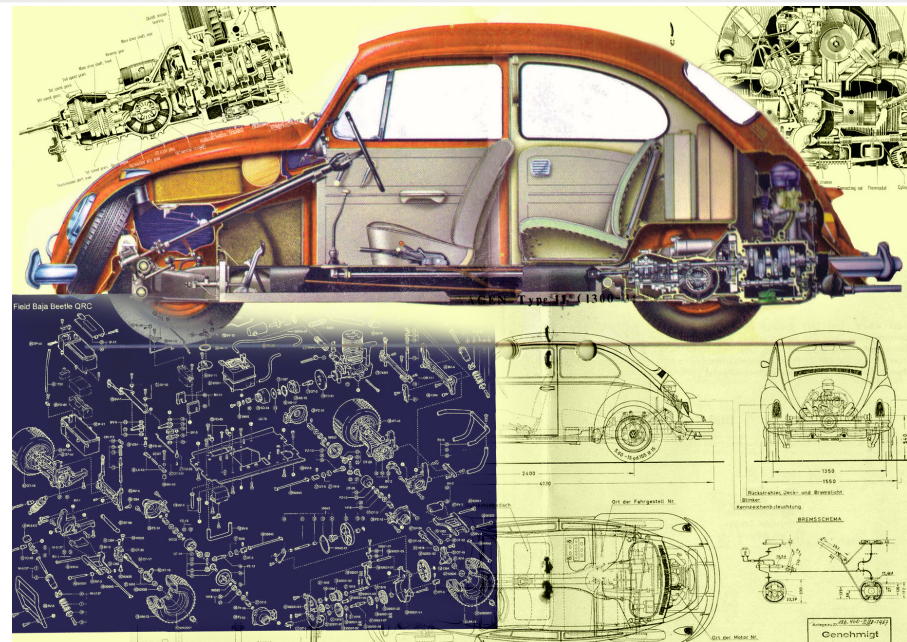
- Replace seat covers, foam and repair springs
- Replace carpet
- Replace headliner
- Restore dash
- Restore door panels

### **Paint**

- Etch prime and seal vehicle after stripping
- High build primer after body work
- Block sand entire vehicle
- Paint and clear vehicle includes all jambs, under hood and under deck lid
- Sand and buff
- Undercoat vehicle

### **Mechanical**

- Rebuild existing mechanical systems or replace systems
- Upgrade brake, steering and suspension systems
- Rebuild engine or replace with a crate motor







**59 ford galaxies skyliner  
restoration project**



**before**



*Classic Auto Restoration*

We are a full service facility, meeting all your custom, antique car and classic auto restoration needs.

Our expert technicians will ensure that all your restoration goals are achieved in a professional, timely and cost effective manner that will exceed your expectations.

**Free evaluations and estimates**

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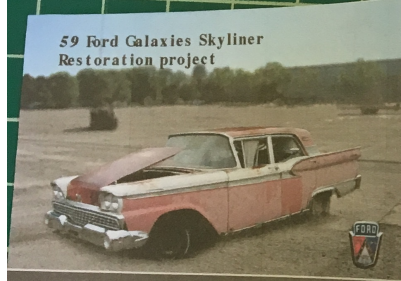
**"committed to resurrecting the past"**



**after**







59 Ford Galaxies Skyliner  
Restoration project

Before



### Classic Auto Restoration

We are a full service facility, meeting all your custom, antique car and classic auto restoration needs. Our expert technicians will ensure that all your restoration goals are achieved in a professional, timely and cost effective manner that will exceed your expectations.

Free evaluations and estimates  
123 Bridge Street, Beverly, MA 01915  
1-800-CLASSIC (252-7742) • CAR@gmail.com  
*'committed to resurrecting the past'*



aFTER

COMMITTED  
TO  
RESURRECTING  
THE PAST



### A full auto restoration primarily includes:

#### Body

- Disassemble and catalog every piece on vehicle
- Pull body off frame (optional)
- Media blast and restore frame (optional)
- Media blast or mechanically/chemically strip vehicle
- Metal repairs of all rust
- Replace or replat all trim
- Completely smooth out body of all waves and dents

#### Interior

- Replace seat covers, foam and repair springs
- Replace carpet
- Replace headliner
- Restore dash
- Restore door panels

#### Paint

- Etch prime and seal vehicle after stripping
- High build primer after body work
- Block sand entire vehicle
- Paint and clear vehicle includes all jambs, under hood and under deck lid
- Sand and buff
- Undercoat vehicle

#### Mechanical

- Rebuild existing mechanical systems or replace systems
- Upgrade brake, steering and suspension systems
- Rebuild engine or replace with a crate motor



Classic Auto Restoration





**NSCC PAC Poster for 33 Swoons**

**Original graphics created in Adobe**

**Illustrator and page layout done in Adobe**

**InDesign**

The Performing Arts Council  
presents

# 33 SWOONS

Vaudeville Sketches by Anton Chekhov



poster design by Sam Mattei

*TRANSLATED BY*  
**Paul Schmidt**

*DIRECTED BY*  
**Matthew Woods**

\$7 GENERAL ADMISSION  
(with ID) \$5 STUDENTS & SENIORS

**April 25 & 26 at 7PM**  
**April 26 & 27 at 3PM**

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