



PROFESSIONAL PORTFOLIO

Alexa-Gail McCarthy

GRA-491

April 25, 2024

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RÉSUMÉ

ALEXA-GAIL MCCARTHY

LOCATION: Salem, NH 03079 PHONE: 603-231-2348 EMAIL: Alexa.McCarthy@snhu.edu

Education

SOUTHERN NEW HAMPSHIRE UNIVERSITY
Bachelor of Arts - Graphic Design and Media Arts w/ 3D Modeling concentration
QUINCY COLLEGE
Associate in Science-Nursing


Work Experience

<p>BLUE CROSS BLUE SHIELD OF MA (November 2016-Present)</p> <ul style="list-style-type: none"> • Quality Assurance • Direct pay enrollment • Connector enrollment • Customer/Employer services • Completing assigned work queues • Documentation • Data Entry • Demographic and insurance verification • Working knowledge of Corporate Products • Call Management: <ul style="list-style-type: none"> Member interaction Healthcare provider interaction • Interdepartmental relations • Relaying benefits, claims, and referral information 	<p>DANA FARBER CANCER INSTITUTE (December 2013-October 2016)</p> <ul style="list-style-type: none"> • Customer service • Demographic, insurance, and referral input and verification • Documentation • Phone skills/Patient interaction • Insurance company interaction from provider point of view • Completing assigned work queues
<p>ROCHE BROTHERS (November 2003-June 2012)</p> <ul style="list-style-type: none"> • Customer service • Instructing and guiding peers 	<p>SOUTH SHORE BANK (July 2012-April 2014)</p> <p>Customer service Phone skills High quantity money management</p>

Scholarships/Awards

<p>NATIONAL HONORS SOCIETY</p> <ul style="list-style-type: none"> • Alpha Sigma Lambda <p>MASSACHUSETTS DEPARTMENT OF EDUCATION</p> <ul style="list-style-type: none"> • Adams Scholarship Award <p>NATIONAL HEALTHCARE ASSOCIATION</p> <ul style="list-style-type: none"> • Certificate of Occupational Proficiency in Patient Care 	<p><i>Skills</i></p> <p>COMPUTER</p> <ul style="list-style-type: none"> • Microsoft Word, Microsoft Excel, 60 wpm average, varying data entry systems for hospitals/EMR • Adobe: Photoshop, InDesign, Illustrator • Autodesk: 3DS Max, Mudbox <p>GPR Certified</p>
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References available upon request.



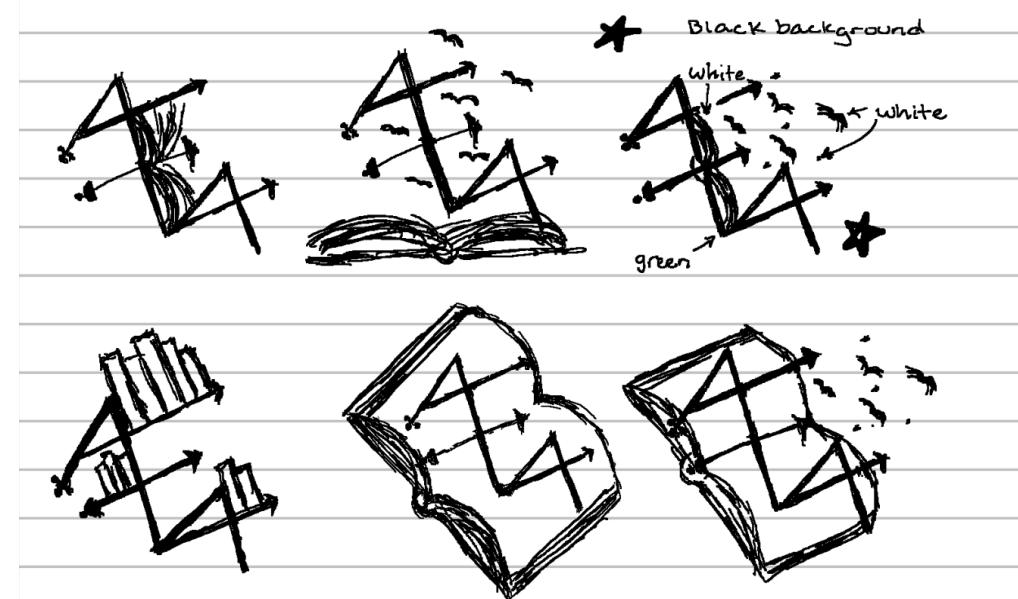
WEBSITE PORTFOLIO: Homepage Website Address

<https://campuspress.snhu.edu/alexaevertafter/>

OVERVIEW: My Business Branding

Prompted to create a cohesive professional branding suite that reflects my style, voice, personality, and professional goals for my business. This includes a logo, business cards, letterhead, envelope, résumé, and leave-behind piece (found separately on my website). These pieces round out the portfolio website platform I was also prompted to create. Links to my social media pages which include content and communication aligned to my personal brand can be found in my website footer. To follow is a brief look at my design process, along with the typeface, color, logo usage parameters, and the aforementioned stationery items.

DESIGN PROCESS



Final Decision

TYPEFACE & COLOR

Typeface Specifications:

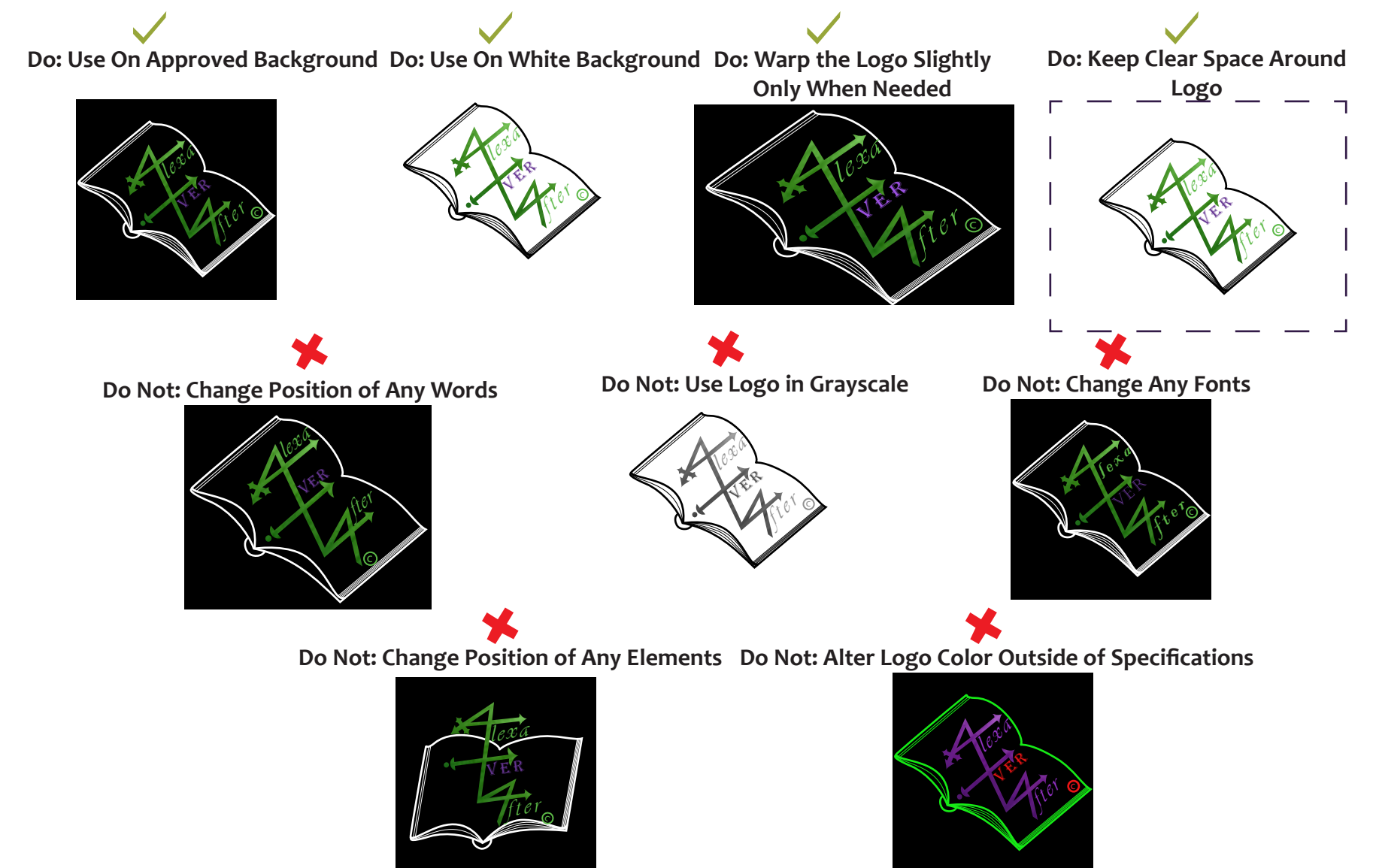
Alexa *Vivaldi*
EVER **ALGERIAN**
Alexa *Vivaldi*
 Copy text Candara

Color Specifications: (CMYK, RGB)

- 75C 68M 67Y 90K
0R 0B 0G
- 0C 0M 0Y 0K
255R 255B 255G
- 77C 77M 77Y 77K
24R 18B 15G
- 55C 74M 0Y 0K
(print only)
- 67C 0M 100Y 0K
(print only)
- 23R 234B 23G
(website only)
- 155R 81B 224G
(website only)
- 50R 26B 71G
(website only)

Warning: Color boxes may not be accurate due to CMYK settings for print-ready portfolio.

LOGO USAGE



Note: Approval may be sought for use in black and white or changes to dimensions.

PERSONAL BRAND: Letterhead

Alexa EVER After
3 STORYBOOK LANE
FAIRYTALE, USA 55555

<https://campuspress.snhu.edu/alexaeverafter/>
ALEXA.MCCARTHY@SNHU.EDU
1-800-EVER-AFT (1-800-383-7238)

April 10, 2024

Ms. Laxchat,

We would be honored to fill your stationary needs.

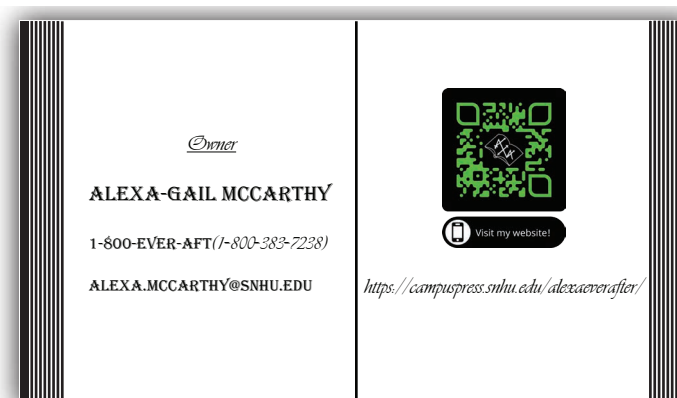
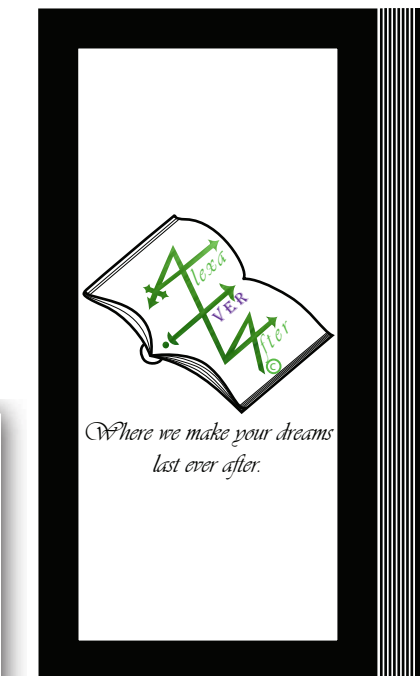
To confirm, we have your selection down as the duplex, consisting of letterhead and envelope only. The date of first delivery needed as of Saturday, July 13th, 2024 with a shipment of 120 pairs every 6 months. Please notify us of any modifications to your order 2 months in advance, so we may update your file and assure we can accommodate your order at the time of delivery.

As discussed you may send your initial payment to the address listed above at any time up to the 1 month deadline of June 13, 2025 or the order will be suspended. You will be billed for each subsequent order the month following delivery.

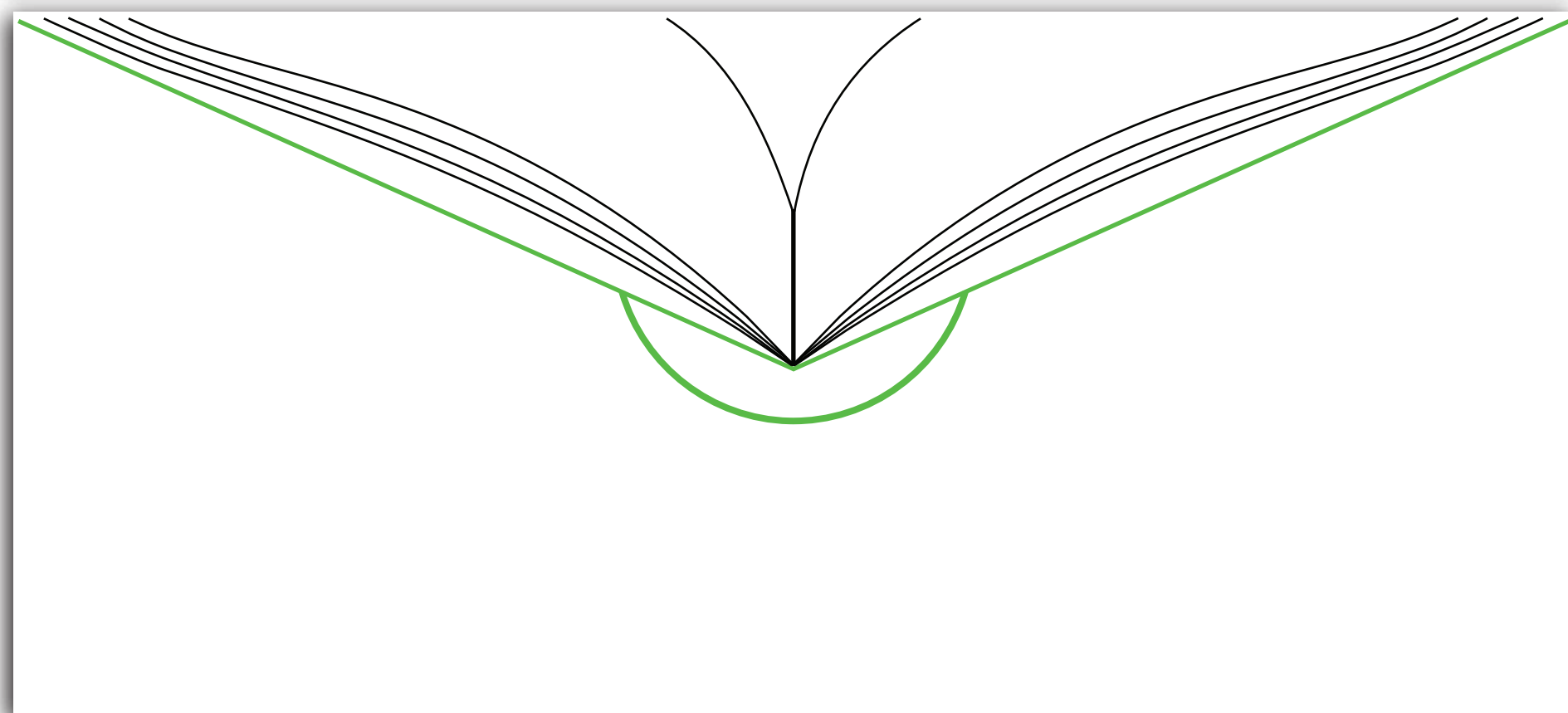
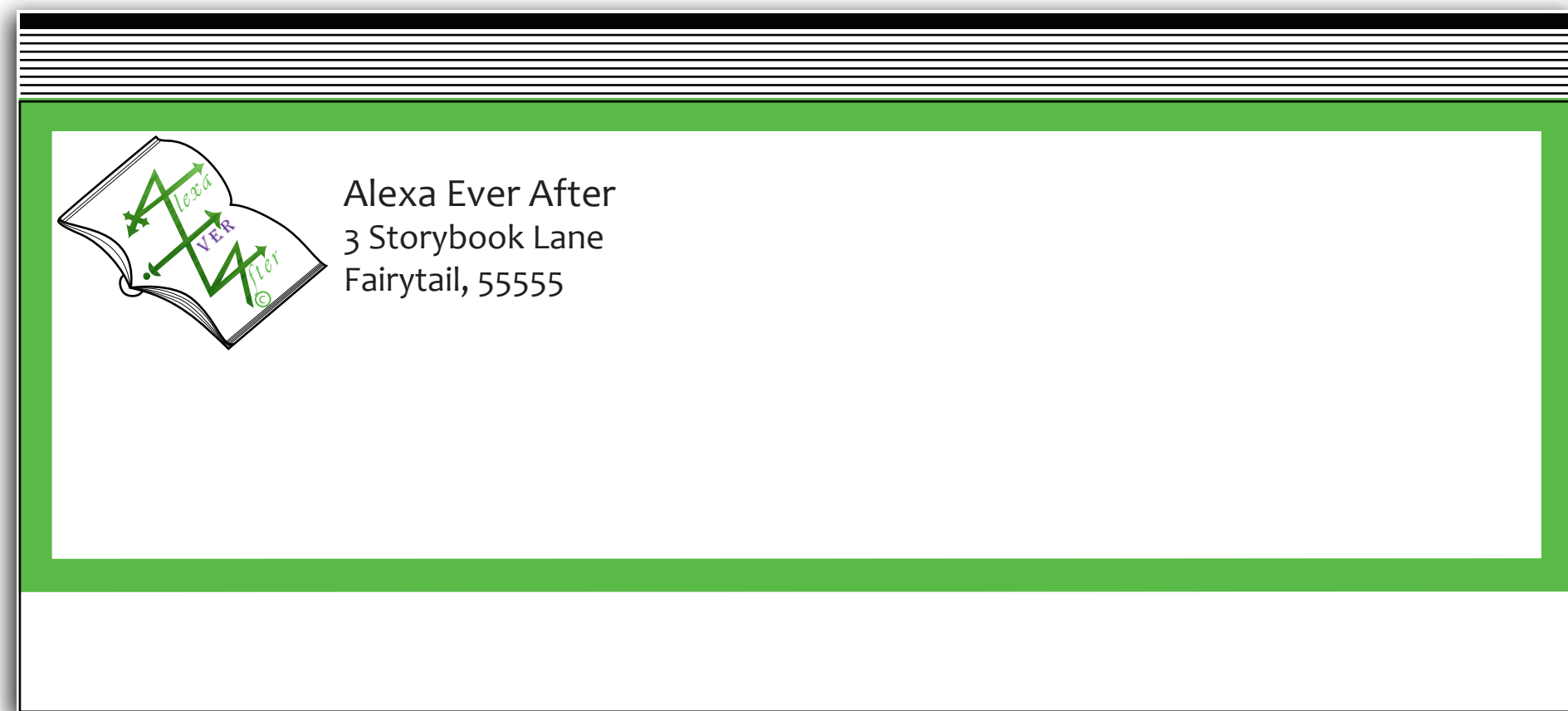
If you have any questions or concerns, please do not hesitate to reach out to myself or any of the staff. Thank you for selecting AEA for all your aesthetic needs.

Thank you,
Alexa-Gail McCarthy
OWNER

PERSONAL BRAND: Business Card Options



PERSONAL BRAND: Envelope



RATIONALE

The brand of Alexa Ever After focuses on book illustration. The type of logo I envisioned integrated my name with the façade of books. Originally I wanted to include birds or bird shaped books and stars to signify “flights of fancy” but I opted for a modest design. A simple façade of a book as the backdrop to the fancier brand name limits any potential faux pas and avoids association with any particular sect, thus preventing offense.

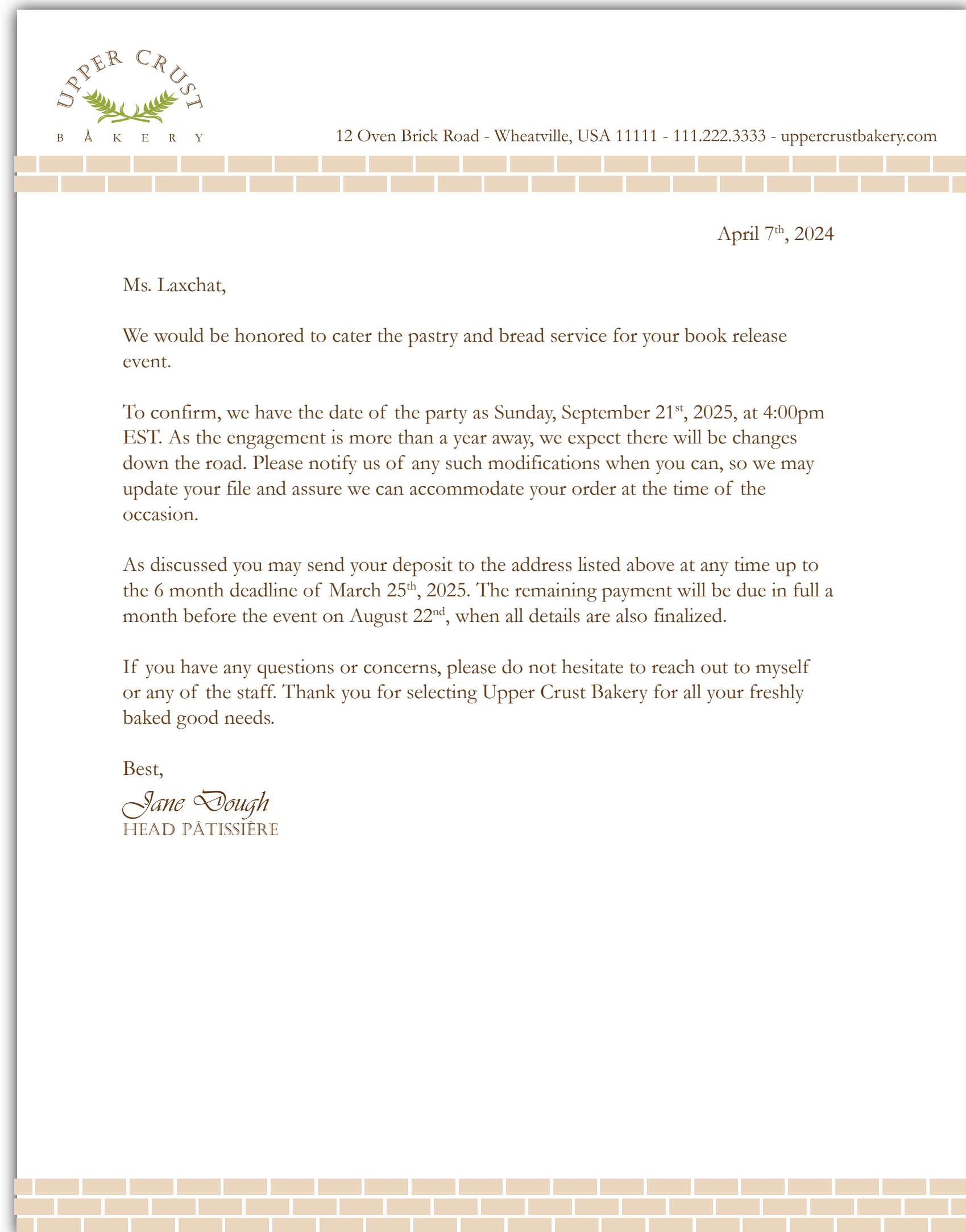
As for the typefaces and colors, I wished to have fonts that conveyed fantasticalness and eye-catching hues. Vivaldi (Vivaldi) and Algerian (Algerian), while differing widely from each other, were chosen for their flowy and bold expression, respectively. Vivaldi’s curvaceous and airy design is alluring and enchanting, and Algerian says “look at me” while also giving a fairytale feel. The two fonts speak to the fiction and story elements of my business. Each typeface is necessary in order to complete the message as I feel having just one or the other would pigeonhole the message too much. While the focus is on the imagination and that nothing is beyond reach when it comes to my client’s creative needs, the portfolio still needed to be legible, and so a third typeface, Candara, was chosen for any large paragraphs of copy. Candara is a modern typeface, which hints at serifs without actually having the projections. This intimation lends the typeface a slightly curved silhouette so it is a much more readable replacement for Vivaldi. All three typefaces communicate my intended message of classic, enchanting, and fantasticalness while maintaining sensitivity to the audience and, used appropriately, will allow all type to be legible.

In my opinion, both lime green and violet not only suggest fantasy and mystical qualities, but are bright and fun. Green inspires growth and wealth, while also signifying luck and moving forward, all important qualities of a wondrous journey both writer and reader embark on all from the moment they are inspired by the imagination or illustrative cover. Purple contrasts well with green, but also represents luxury and royalty. Both colors send the message that I want my clients to be prosperous and amazed.

The visual message conveyed with my logo design is imaginative and alluring book illustration. The main part of the logo, my brand moniker’s initials spelling out my first name, illustrates creativity and also has elements often associated with fantastical stories. Arrows tipped with bowed arrowheads, a scepter, and the façade of a sword with a decorative hilt reveal themselves throughout the connected initials. Accompanying this mark, is the brand title spelled out alongside each respective initial.

Across my branding suite, I used vertical, parallel lines along the right or left edge of stationery to imply the pages of a book and give the illusion of a many-paged book. The use of a thick stroke weight, rectangular shaped border was also repeated on the cover of the booklet, business cards, and résumé, mimicking the classic style of book covers often seen framing the title.

UPPER CRUST BAKERY: Letterhead



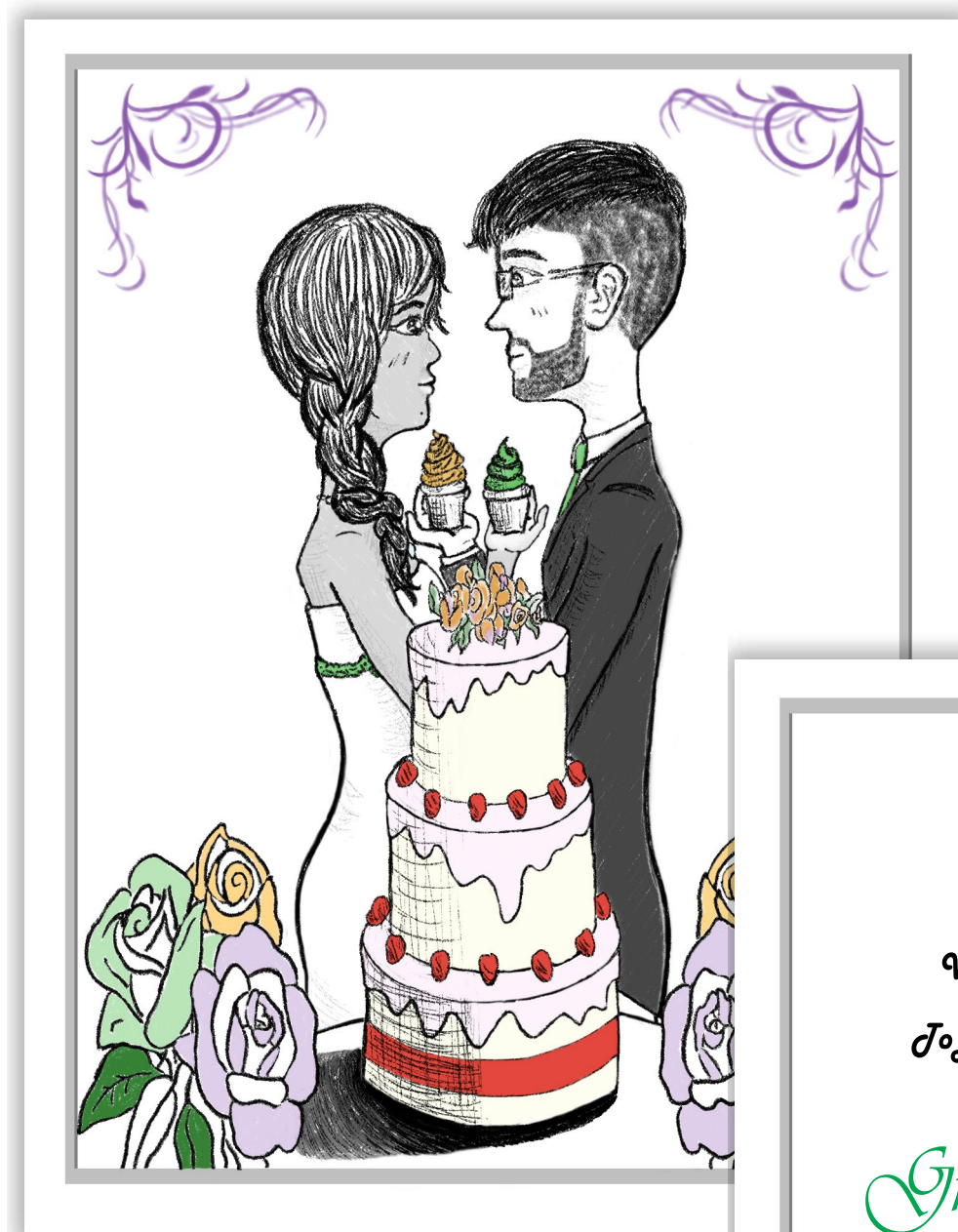
Here, we were tasked with the creation of a portfolio for a client. Taking into consideration the needs and requirements of the client, as well as applying the psychology of design to communicate the intended message to the client's audience, we needed to create a logo and brand identity. The prompt was to first select our client from the provided design briefs and create a brand identity by designing a logo and implementing it into various scalable formats and media, namely letterhead stationery, envelopes, and business cards. We were given guidelines but also creative freedoms. The logo expresses the idea of freshness with wheat stalks as the center image.

UPPER CRUST BAKERY: Envelope & Business Card



As green is commonly used to illustrate nature, I used this in the color scheme along with brown for the type to denote an organic feel. The A in the shape of the Eiffel Tower and the wheat in the loose shape of a fleur-de-lis alludes to the company's French roots. The typefaces, Castellar—a decorative font used to convey classiness, and Garamond—a serif font similar to but more subdued than Castellar, were used in conjunction to allow the business name to be the center of attention. I rounded the top words to give the illusion of a brick bread oven shape and paired this with brick visuals in the stationery to elicit thoughts of traditional, artisanal baked goods.

WEDDING STATIONERY: Invitation



*Our Engagement was short
Our wedding will be sweet
And we tried to make it simple
We'd like to invite all who are of import
To join in stuffing ourselves with cake to the
brimful.*

Gracie-May Saveljax

And

Kryptciam Laxchat

*Invite you to witness their union on July 17th, 2019
at Four O'clock in the afternoon
The Double Fudge Las Dulces
1776 Sweet Escape Rd, Las Vegas, NV 89109
Reception to follow*

This was not part of a school project but a personal one originally designed and used in my own wedding and not created with industry standard tools. Thus it has been reworked almost from the ground up using Illustrator and Photoshop. This current piece shows working knowledge of the software through the use of the pencil tool and different brushes used as well as the use of layers to make future editing easier. While digitally created, I used texture and lines to give a traditional hand drawn quality across the stationery. The colors used were meaningful to the couple and complementary colors were chosen to go along with them. Attempting to remain true to the original design, I think I did a good job employing the elements and principles of design such as shape, form, repetition, and hierarchy, along with the aforementioned texture and lines.

WEDDING STATIONERY: RSVPs



RSVP

BY THE 9th OF AUGUST

M _____ & M _____

_____ graciously accepts _____ regretfully declines

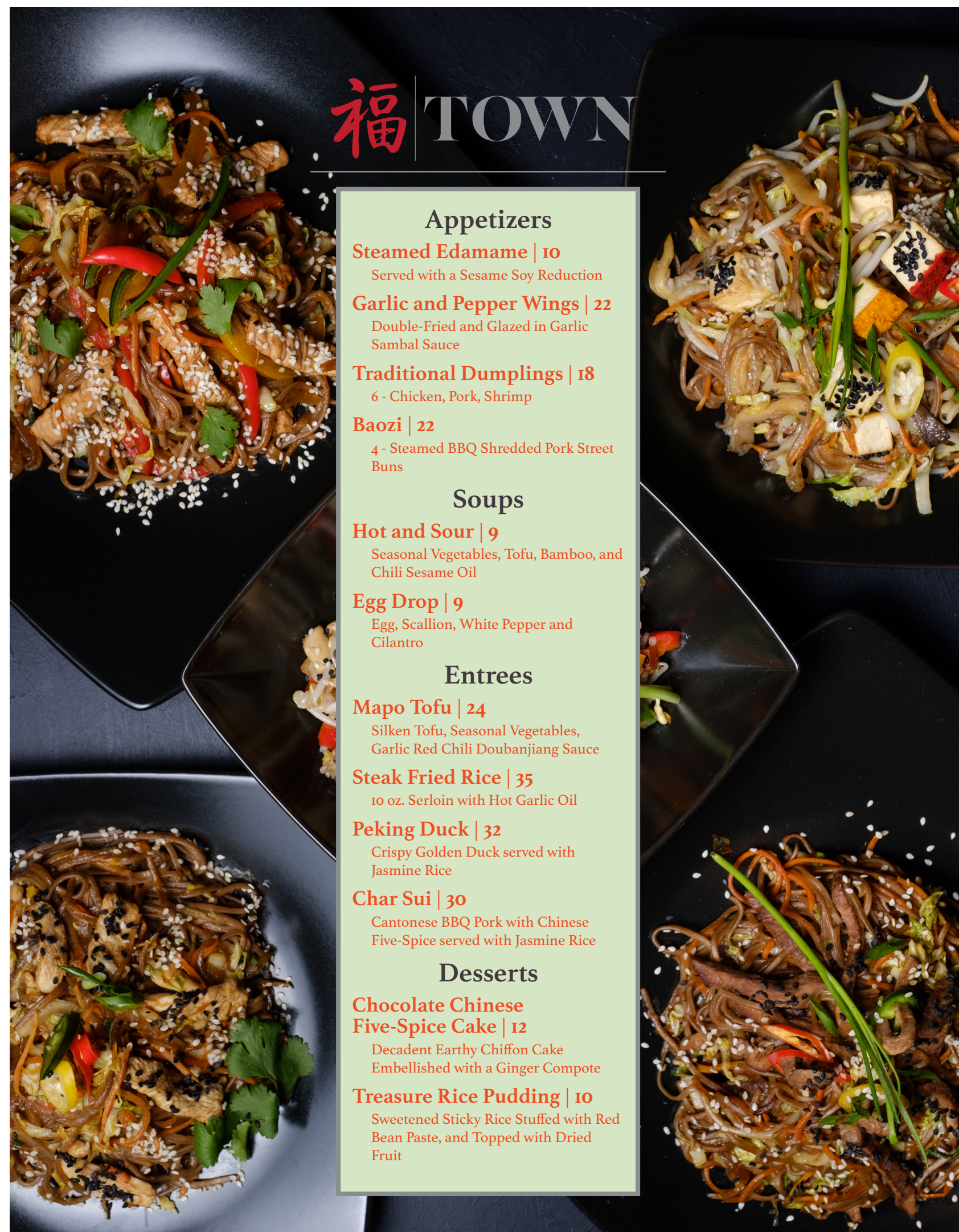
*Please initial each guest's entree selection
and advise of any special dietary restrictions*

_____ chicken _____ beef _____ vegetarian

*Although we adore your children,
we respectfully request this be a child free event.*

The wedding invitation and rsvp art styles did not match much initially, and that had me take another look at my previous work and led to the overhaul I did on both pieces. I improved the art to my current style and used my knowledge about color, unity, and patterns, adding the wispy lines to the invitation to match the rsvp cards and doing vice versa for the flowers of the invitations, along with changing a couple of the colors on the flowers for consistency and cohesion. There is definitely an improvement of the craftsmanship in the designs of these wedding stationery and while there are more enhancements that can be made, I think having them now saved in CMYK and an appropriate and deliverable file type is important, especially with the betterment of the typography used—changing the text used for the rsvp card to the MV Boli typeface in place of the Comic Sans originally used when I was unaware of the connotations for that font in the design business.

TOWN RESTAURANT: Menu



The final project for our Desktop Publishing course was the creation of a menu, brochure, and table tent.

The prompt was the client intends to open a restaurant and is looking to develop a variety of materials in order to advertise. Utilizing elements and specifications in a client-provided guide, we were tasked with designing the items. We were required to compile all pieces into a presentation designed via InDesign to deliver to the customer.

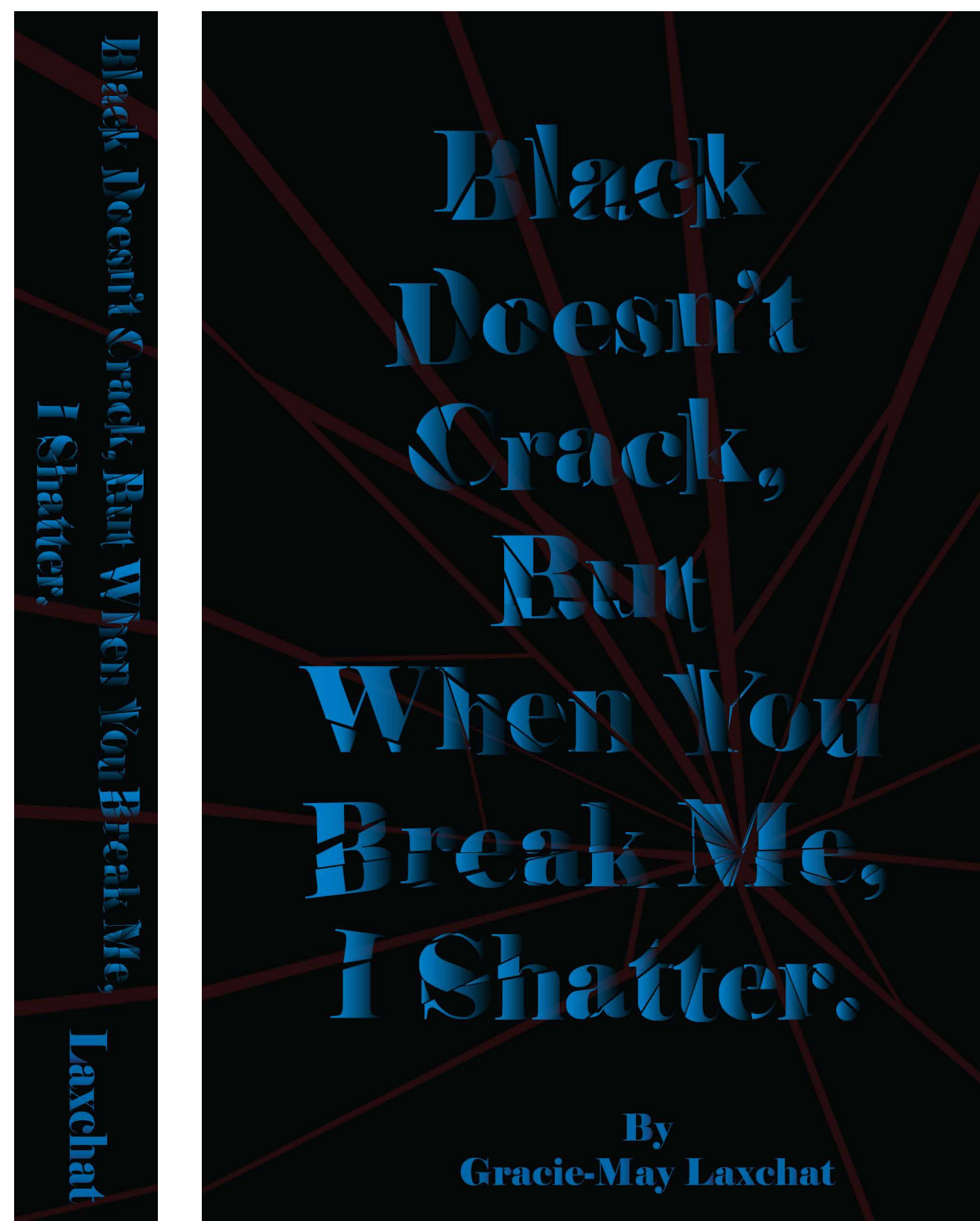
The client, TOWN, which represented a high-end formal dining experience, was one of two choices.

TOWN RESTAURANT: Brochure & Table Tent



The colors used throughout were provided in the client's style guide. I took elements from one design piece to the next for cohesion and messaging to respective audiences. Then paying attention to the formality scale where black and white would be a more formal experience, I used white on black for the logo and mainly dark backgrounds to communicate the high-end value the client envisioned for the brand.

AUTOBIOGRAPHY BOOK COVER



As an aspiring book cover illustrator, this and the following item are new pieces and was not an assigned school project. This book cover is a mock-up of the front cover for a semi-autobiographical novel yet to be written. The cover showcases various Adobe Illustrator skills, such as the pen tool, gradients, and pathfinder. The ideation for this title was to embody the title and use the dynamic effect of broken glass and words to draw in a viewer to a non-fiction piece of work. For this design, I employ the use of lines mostly though initially there was use of gradient as well to include the principle of variety. I still get that variety with the multiple shapes portraying broken glass, an illusion aided by the use of lines and their direction from a single point. I use emphasis as well by centering the impact point over the word me.

ROMANCE BOOK COVER



This second cover and title is a mock-up of another front cover for a fictional novel yet to be written. The picture was taken with a DSLR camera. While I use the title to conceal the identities, this cover utilizes live models to showcase my inclusion of model-based covers in my book illustration works.

I am happy with the choice of typography that gives the book a mysterious and ominous feel despite the brighter cover and cheery faces in the photograph. As noted in one of my design books, "Our reactions to type are similar in many ways to our response to color [and] we are influenced by past experiences and associations. Most people have an expectation about what type should reflect" (Wiley, 2014). With this being said, I would say the intent was realized and unchanged as this story isn't meant to be a happy one. There is evidence of craftsmanship and attention to detail displayed in the end design due to the juxtaposition and planned dissonance between the title and photo which keeps the viewer's psyche in mind. Additionally, the composition is centered and balanced while providing variety and drawing interest. Attention is paid to the contrast so readability is present with a difficult and dynamic background.

Reference:

Myers, D. R. (2014). *The Graphic Designer's Guide to Portfolio Design* (3rd ed.). Wiley.

TRAVELER'S PALATE: Magazine Cover



In the Desktop Publishing course we examined how adapting or modifying design elements can change a brand's message to an intended audience. For this assignment, we found one image that we could place on two different magazine covers, serving two different demographics. How we used the image had to reflect the brand appropriately so while we were using the same image, we were allowed to crop the image, change it to black and white, or alter it in any way to fit the brand.

HOMEBOUND FOODIE: Magazine Cover



This is the second magazine cover I created for the Desktop Publishing course. The prompt was to create two different magazine covers intended for two different audiences with the same image using InDesign. We needed to respond to two different brands' messages by altering the image and adding text and typography. Then, emphasize content and communicate meaning by arranging design elements such as style, color, and hierarchy.

WOOD-BLOCK

MAGAZINE SPREAD [1]

WOOD-BLOCK PRINTING BY THE JAPANESE METHOD

Introduction and Description of the Origins of Wood-block Printing; its uses for personal artistic expression, for reproduction of decorative designs, and as a fundamental training for students of printed decoration.

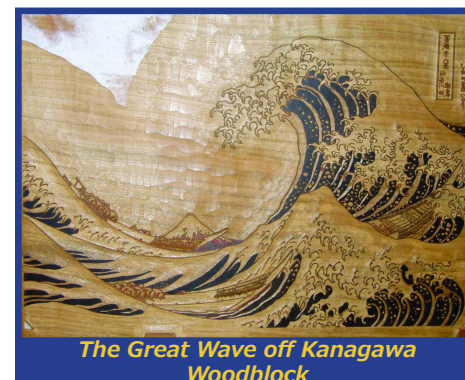
The few wood-block prints shown from time to time by the Society of Graver Printers in Colour, and the occasional appearance of a wood-block print in the Graver Section of the International Society's Exhibitions, or in those of the Society of Arts and Crafts, are the outcome of the experiments of a small group of English artists in making prints by the Japanese method, or by methods based on the Japanese practice.

My interest was first drawn in 1897 to experiments that were being made by Mr. J. D. Batten, who for two years previously had attempted, and partially succeeded in making, a print from wood and metal blocks with colour mixed with glycerine and dextrine, the glycerine being afterwards removed by washing the prints in alcohol. As the Japanese method seemed to promise greater advantages and simplicity, we began experiments



The Great Wave off Kanagawa by Katsushika Hokusai

together, using as our text-book the pamphlet by T. Tokuno, published by the Smithsonian Institution, Washington, and the dextrine and glycerine method was soon abandoned. The edition of prints, however, of Eve and the Serpent designed by J. D. Batten, printed by myself and published at that time, was produced partly by the earlier method and partly in the simpler Japanese way.



The Great Wave off Kanagawa Woodblock

Familiar as everyone is with Japanese prints, it is not generally known that they are produced by means of an extremely simple craft. No machinery is required, but only a few tools for cutting the designs on the surface of the planks of cherry wood from which the impressions are taken. No press is used, but a round flat pad, which is rubbed on the back of the print as it lies on the blocks. The colours are mixed with water and paste made from rice flour. The details of the craft and photographs of the tools were given in full in the Smithsonian Institution pamphlet already mentioned.

It is slow and unsatisfactory work, however, learning manipulation from a book, and several technical difficulties that seemed insurmountable were made clear by the chance discovery in London of a Japanese printseller who, although not a printer, was sufficiently familiar with the



A Japanese Woodblock printmaking work desk set up.

work to give some invaluable hints and demonstrations.

Further encouragement was given to the work by the institution, a little later, of a class in wood-cuts in colour under my charge, at the L.C.C. Central School of Arts and Crafts, which for several years became the chief centre of the movement.

Such are the bare historical facts of the development in our country of this craft imported from the Far East.

On a merely superficial acquaintance the Japanese craft of block-printing may appear to be no more than a primitive though delicate form of colour reproduction,

which modern mechanical methods have long superseded, even in the land of its invention; and that to study so limited a mode of expression would be hardly of any practical value to an artist. Moreover, the craft is under the disadvantage that all the stages of the work, from making the first design to taking the final impressions, must be done by the artist himself—work which includes the delicate cutting of line and planning of colour blocks, and the preparation of colour and paper. In Japan there were trained craftsmen expert in each of these branches of the craft, and each carried out his part under the supervision of the artist. No part but the design was done

by him. So that the very character of the work has an essential difference. Under our present conditions the artist must undertake the whole craft, with all its detail.

Simple as the process is, there is, from first to last, a long labour involved in planning, cutting and printing, before a satisfactory batch of prints is produced. After several attempts in delegating printing to well-trained pupils I have found it impossible to obtain the best results by that means, but the cutting of the colour-blocks and the clearing of the key-block after the first cutting of the line may well be done by assistant craftsmen.

In our Typography course, we chose from one of three articles provided to us and used the supplied copy to create layouts for two spreads. The prompt was to use Adobe InDesign to format the text with the following principles of typography: leading, kerning, and justification. Design headlines, subheadings, and body copy using font pairings and principles of visual hierarchy and emphasis. Organize our designs using grids.

I chose the article about Japanese Wood-Block Printing and decided on a three column format for thinner bodies of text that are reminiscent of the Japanese vertical writing style although this is an English document. Pristina is used for the title and Meiryo for everything else. Paying attention to the readability, my decision to have such a simple layout and use of sans serif font was purposeful in providing contrast to the elaborate title.

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*Woman in a Long Undergarment
by Goyo Hashiguchi*



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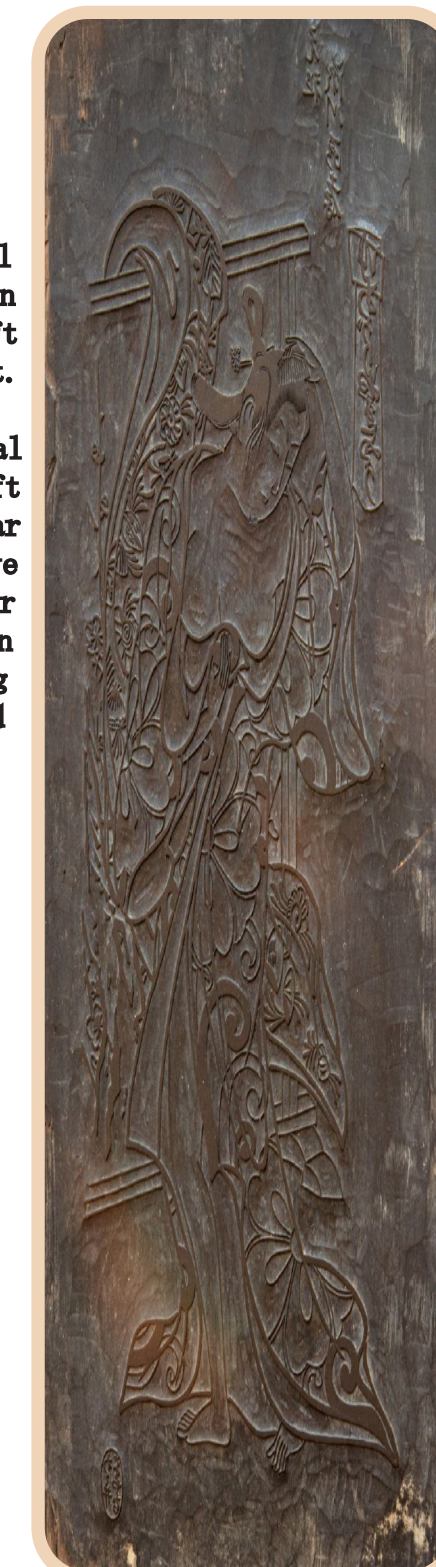
On a merely superficial acquaintance the Japanese craft of block-printing may appear to be no more than a primitive though delicate form of colour reproduction, which modern mechanical methods have long superseded, even in the land of its invention; and that to study so limited a mode of expression would be hardly of any practical value to an artist. Moreover, the craft is under the disadvantage that all the stages of the work, from making the first design to taking the final impressions, must be done by the artist himself-work which includes the delicate cutting of line and planning of colour blocks, and the preparation of colour and paper. In Japan there were trained craftsmen expert in each of these branches of the craft, and each carried out his part under the supervision of the artist. No part but the design was done by him. So that the very

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A larger demand for the prints might bring about a commercial development of the work, and the consequent employment of trained craftsmen or craftswomen, but the result would be a different one from that which has been obtained by the artists who are willing to undertake the whole production of their work.

The actual value of wood-block prints for use as decoration is a matter of personal taste and experience.



*Agari yakkoren yo
by unknown artist.*

For the second layout, I opted for a simpler font of MS Gothic for the title, again using a larger point size for the main title than the subtitle. This layout is meant to be placed on facing pages and so the subheading is opposite the headline and in smaller font and different typeface as well as color as though following the title after a colon. This look was aided by using right alignment on the title, and left alignment on the subheading.

I used a non-traditional grid layout for the text which curves to mimic the curves of the females in the wood-block and print, because of the use of a plainer title. To offset the increased illegibility because of the grid layout and smaller text, I opted to have a serif typeface as the copy text which paired well with the sans serif title. Sticking to only two colors, which match the color scheme of each magazine's photos, allowed for a simpler look in both layouts.

AMETHYST BAY: Magazine Ad

Countdown to your next
VACATION begins NOW

5
Days 

4
Nights 

3
Excursions  Snorkeling
ATV Ride
Spelunking

2
Spa Treats 

1  **Great Price**

Go to  **AMETHYST BAY**
Resort & Spa www.amethystbayresort.com
for details

716 Amethyst Bay Boulevard, St.
Thomas, VI 00802
866-323-7070

Given the prompt, Amethyst Bay is looking for a way to reach out to potential clientele who have not traveled to St. Thomas before or who have previously stayed in other hotels/resorts on the island, I came up with a slogan that doubled as a way to introduce the product (5, 4, 3, 2, 1, Go to Amethyst Bay Resort and Spa). My goal was to showcase the client's new deal for staying at their resort so I included pictures for every piece of the slogan. Using the shape of the sideways triangle and the countdown slogan, my goal was to elicit a behavioral-type effect (the act of going).

NOTES

*Where we make your dreams last
ever after.*