PERSONAL BRANDING SUITE



Alexa-Gail McGarthy

GRA-420

December 10, 2023

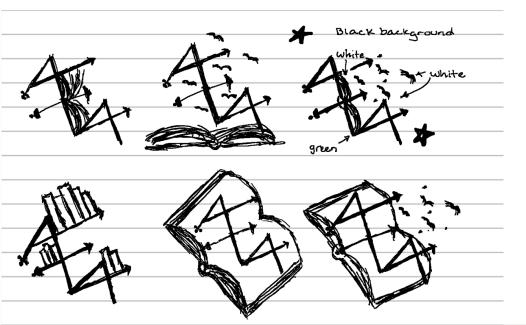
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OVERVIEW

Prompted to create a cohesive professional branding suite that reflects my style, voice, personality, and professional goals. Includes a logo, business cards, letterhead, digital résumé (found separately), and leave-behind piece. These pieces round out the portfolio website platform I created in a previous course. Links to my social media pages that includes content and communication aligned to my personal brand can be found in my website footer.

DESIGN PROCESS















Final selection 1

TYPEFACE & COLOR

Typeface Specifications:

Alexa Fivaldi

EVER ALGERIAN

Alexa Fivaldi

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)

LOGO US&GE

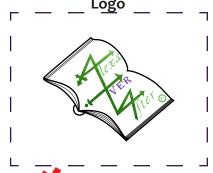
Do: Use On Approved Background Do: Use On White Background Do: Warp the Logo Slightly Only When Needed













Do Not: Change Position of Any Words







Do Not: Change Any Fonts





Do Not: Change Position of Any Elements Do Not: Alter Logo Color Outside of Specifications







STATIONERY: Letterhead





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.

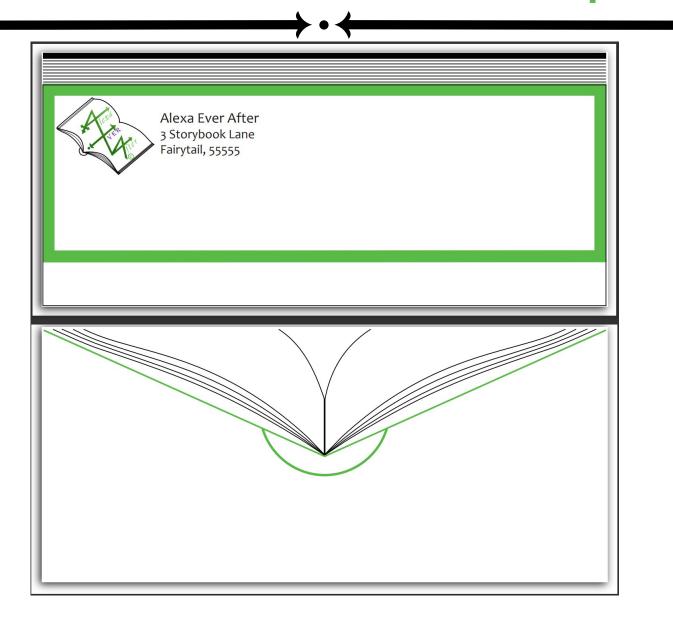
Thank you,

Alexa Gail McCarthy

OWNER



STATIONERY: Envelope



STATIONERY: Business Cards









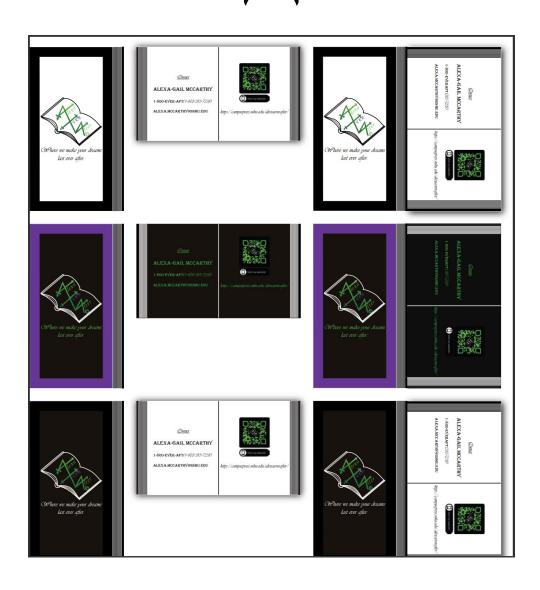






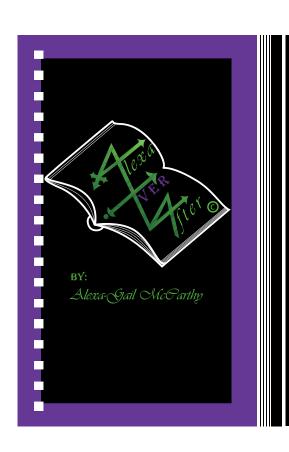


STATIONERY: Business Cards [2]





LEAVE-BEHIND: Cover & Pages 2-3



ABOUT THE AUTHOR



Attending school for Graphic Design with a 3D Modeling and Animation concentration, her hope is to make a career with her current employer as a designer and be a book illustrator or visual development/concept artist in her spare time. She has a long history in customer service roles and budding experience in digital software such as Adobe Photoshop/Illustrator/InDesign and Autodesk.

MAGAZINE AD



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).

LEAVE-BEHIND: Pages 4-7

MAGAZINE COVER

Traveler's
Palate

Experience traditional
Cuisine

- Ear as a local
- Tour alorgside an afrenturus I code

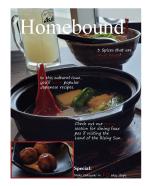
In the Desktop Publishing course we examined how adapting or modifying design elements can change a brand's message to an intended audience. For this assignment, we found one image that we could place on two different magazine covers, serving two different demographics. How we used the image had to reflect 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.

MAGAZINE COVER

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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.



MAGAZINE SPREAD

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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.

MAGAZINE SPREAD

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 tittle 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.

WOOD-BLOCK PRINTING BY THE JAPANESE METHOD		Introduction and Description of the Brigins at Bood-block Printing. Its uses for paraonal artistic appression. For paraolation of geografive designs, and as a fundamental training for staderts of printed decoration.		
The Barrier and Control of the Contr	the miles were an extracted as the con- traction of the contraction of the con- lection of the contraction of the con- servation of the con- ception of the contraction of the con- ception of the contraction of the con- traction of th	where the control of		sharing of the cut is a second of the cut is

LEAVE-BEHIND: Pages 8-11

STATIONERY: STATIONERY: LETTERHEAD & ENVELOPE BUSINESS CARD Here, we were tasked As green is commonly with the creation used to illustrate nature, of a portfolio for a I used this in the color client. Taking into scheme along with consideration the needs brown for the type to and requirements of the denote an organic feel. The A in the shape of client, as well as applying the psychology of design the Eiffel Tower and to communicate the the wheat in the loose intended message to shape of a fleur-de-lis the client's audience, alludes to the company's we needed to create a French roots. The logo and brand identity. typefaces, Castellar-a The prompt was to first decorative font used select our client from to convey classiness, the provided design and Garamond—a briefs and create a brand serif font similar to but identity by designing a more subdued than logo and implementing Castellar, were used in it into various scalable conjunction to allow formats and media. the business name namely letterhead to be the center of stationery, envelopes, attention. I rounded the and business cards. We top words to give the were given guidelines but illusion of a brick bread also creative freedoms. oven shape and paired this with brick visuals in The logo expresses the idea of freshness with the stationery to elicit wheat stalks as the center thoughts of traditional, image. artisanal baked goods.

RESTAURANT BRANDING: BROCHURE



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

RESTAURANT BRANDING: TABLE TENT & MENU



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

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.



LEAVE-BEHIND: Pages 12-13 & Back



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 resume, mimicking the classic style of book covers often seen framing the title.

In order to assure portability and probability of retention the leave-behind will be 4"x6"—the same size of a standard 4R photograph. The idea behind this size is so it can easily fit in someone's hand and conveniently tuck into a purse or briefcase pocket—and even some rear pants pockets. Furthermore, the 3:4 ratio is similar to that of actual books, which maintains the theme.

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Where we make your dreams last ever after.