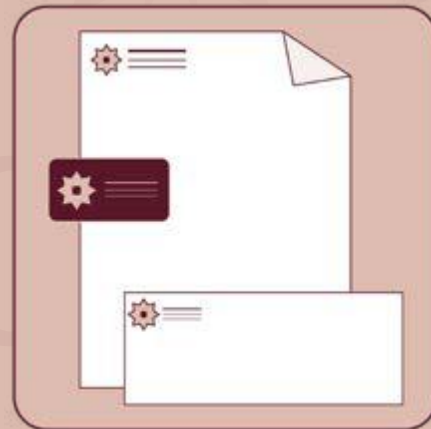




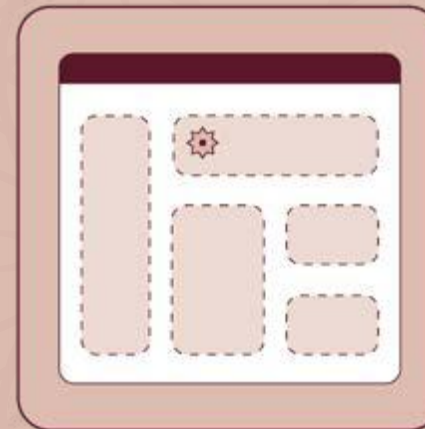
TERESE A. GROSSNICKLE



VISUAL IDENTITY
PAGE 2



MARKETING
PAGE 12



COMPLEX LAYOUTS
PAGE 18



DIGITAL DESIGNS
PAGE 22

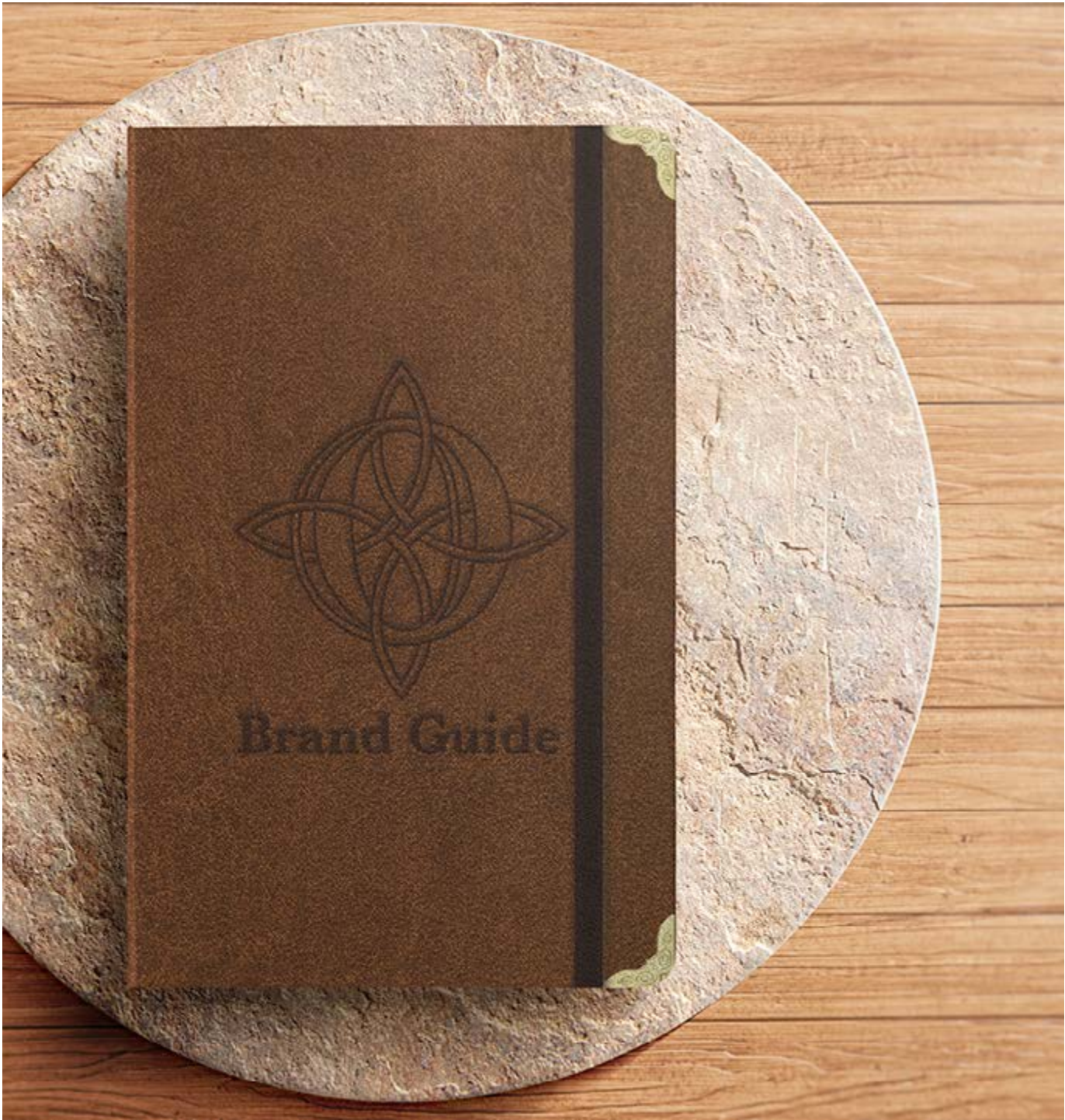
01

VISUAL IDENTITY || FULL SYSTEM
COMPASS JOURNAL PLANNERS

Compass Journal Planners is dedicated to producing top-notch leather products that motivate men to engage in journaling and goal planning, fostering a mindset that goes beyond simply scheduling appointments.

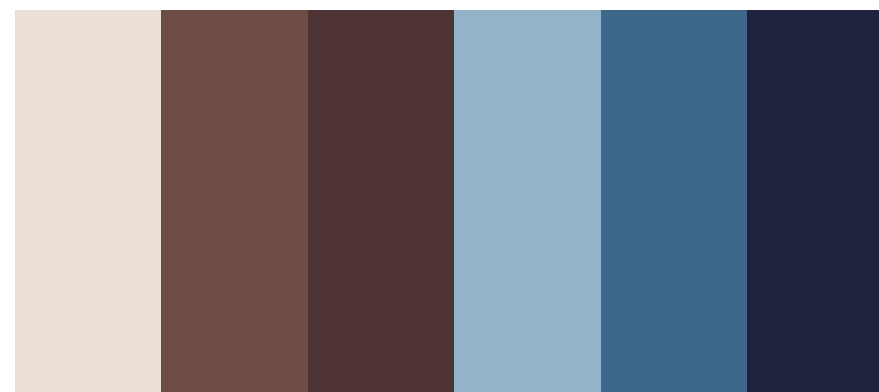
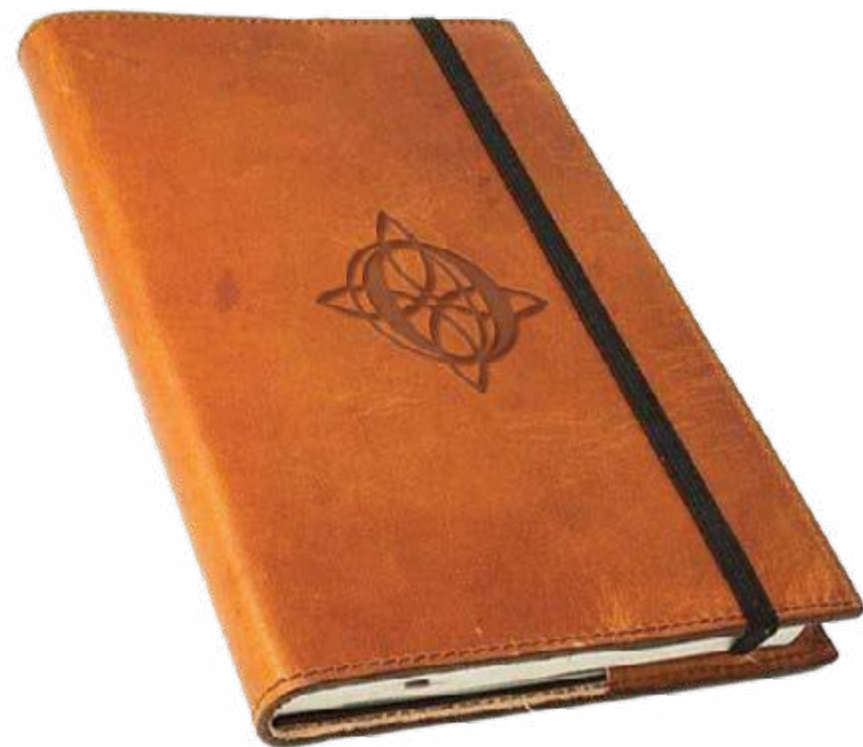
The logo for the brand features a bold wordmark in Imprint MT Shadow coupled with a Rose Compass Celtic knot. Additional hand-drawn icons reinforced the outdoorsy element and are used to depict specific ideas such as igniting passion, illuminating the darkness, and forging a new path.

The complete identity system encompasses various elements, such as the wordmark and brandmark logos, corporate colors and typography, comprehensive business system, marketing materials, digital components, and the product designs.

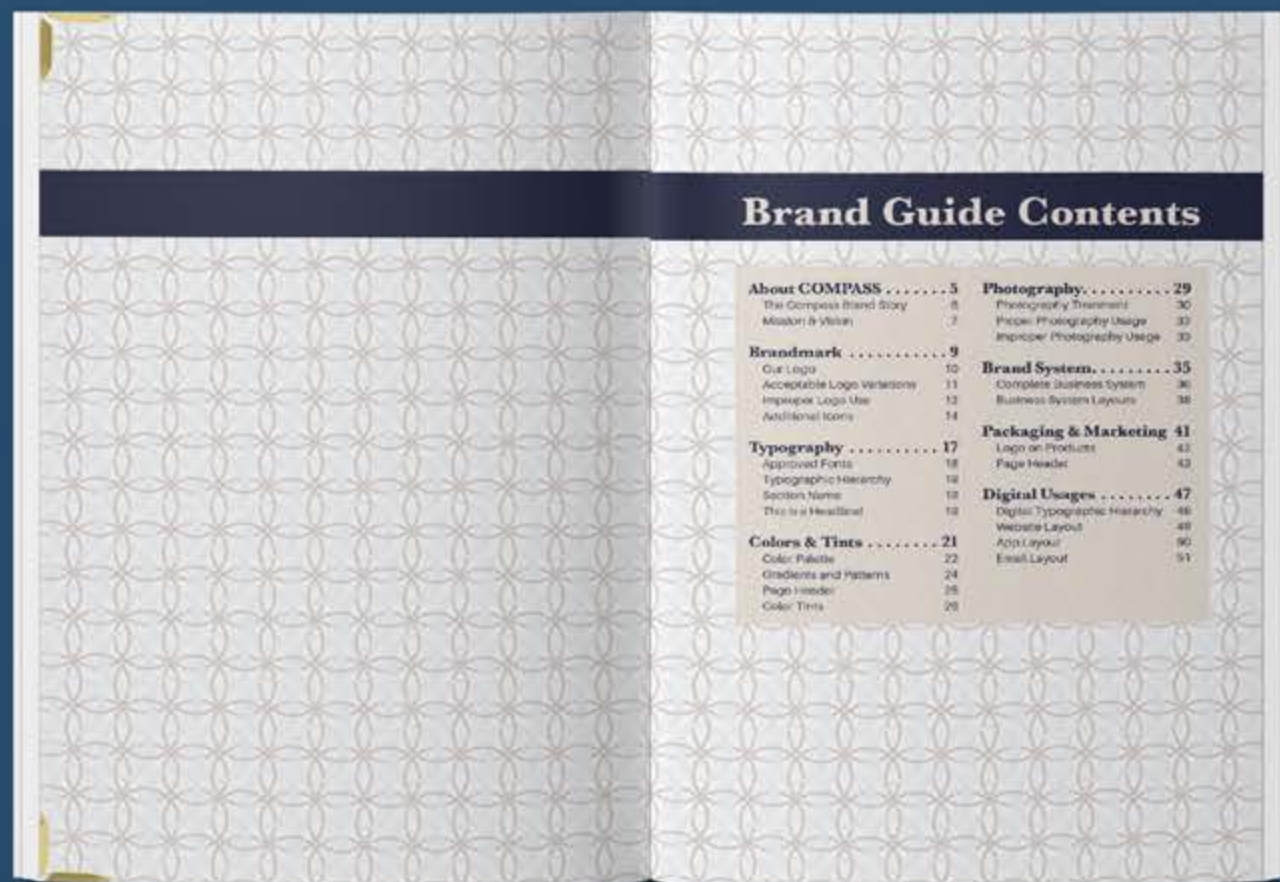
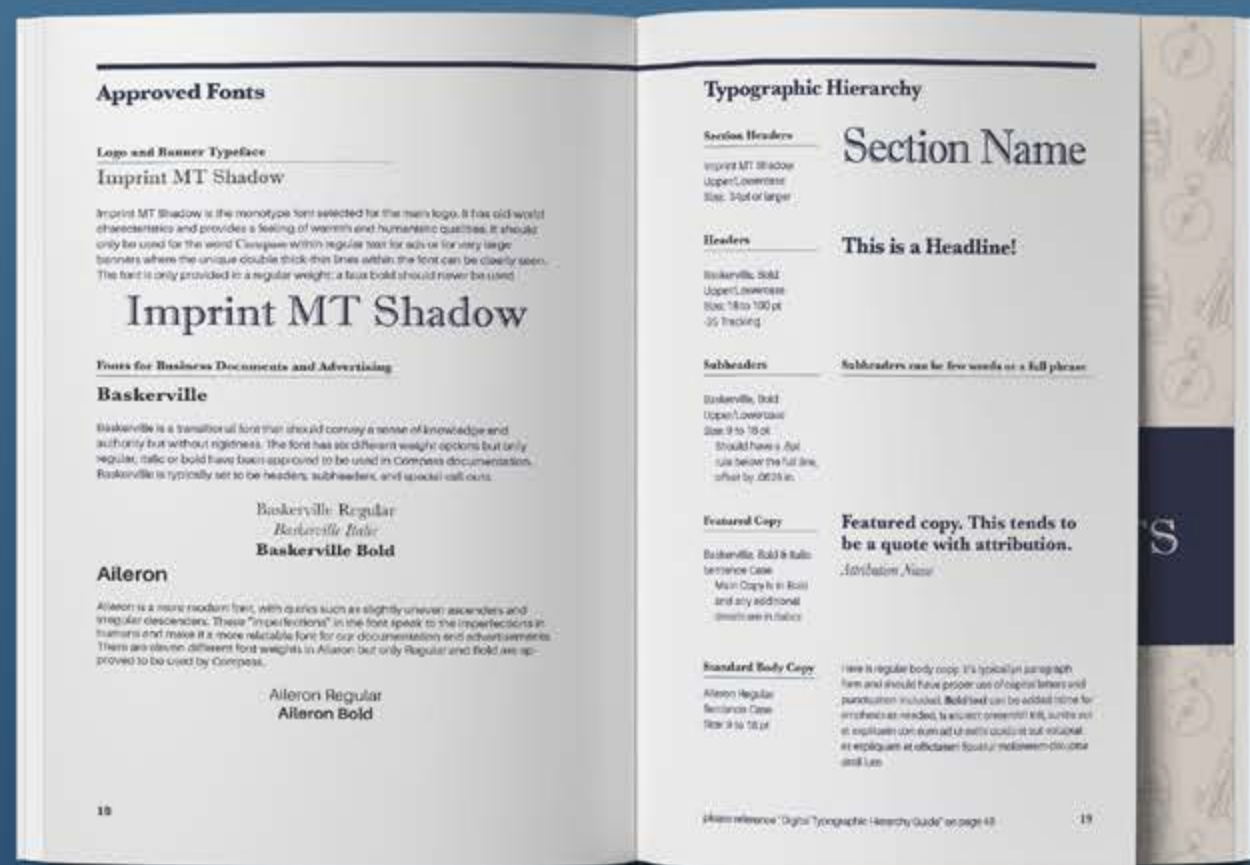
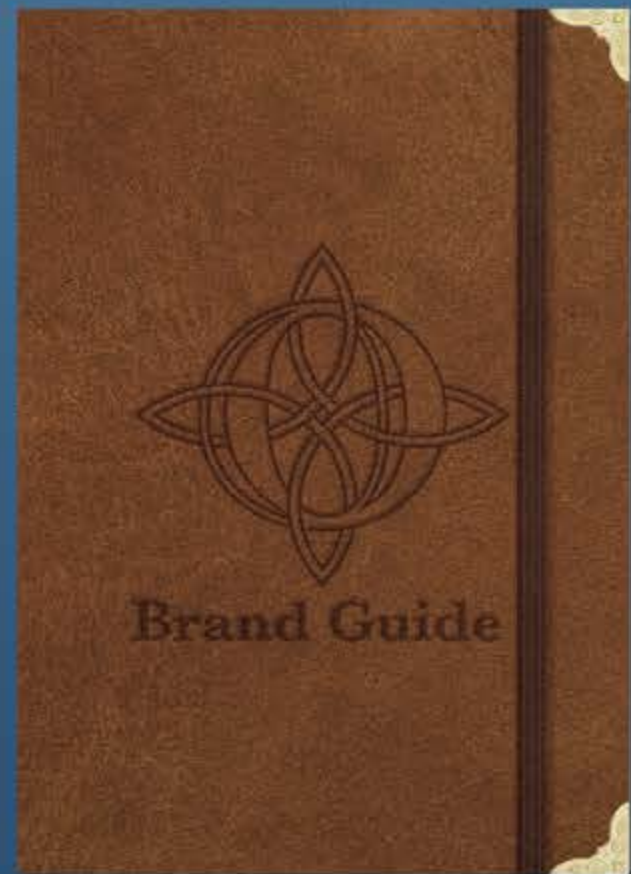


Compass

Journal Planners







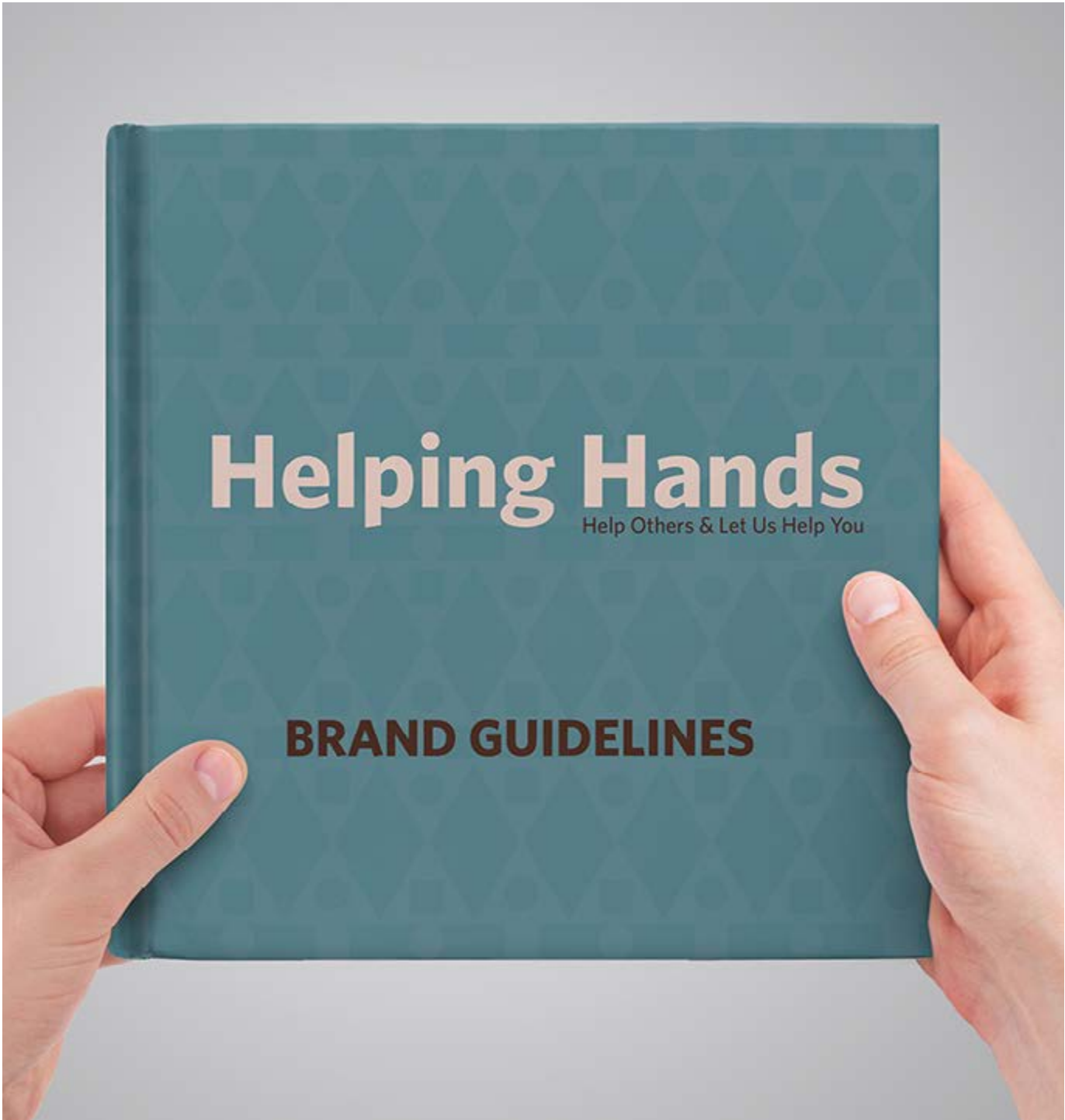
02

VISUAL IDENTITY || NON-PROFIT
HELPING HANDS

Helping Hands is a non-profit organization that provides administrative, marketing, finance, and operational support to other non-profit entities. The primary objective is to assist those organizations in maximizing their resources towards their mission, rather than expending it on significant overhead personnel expenses.

The logo design is inspired by an Adrinkra symbol that signifies the idea of "let me help you while you help me." The emblem represents the reciprocal nature of assistance, wherein we offer help to others, and they, in turn, offer help to us.

Given that the organization is relatively small and primarily run by volunteers, the brand guidelines have been kept concise and easily comprehensible, lacking the extensive details commonly found in brand books. As the organization grows, a more detailed book will be created.



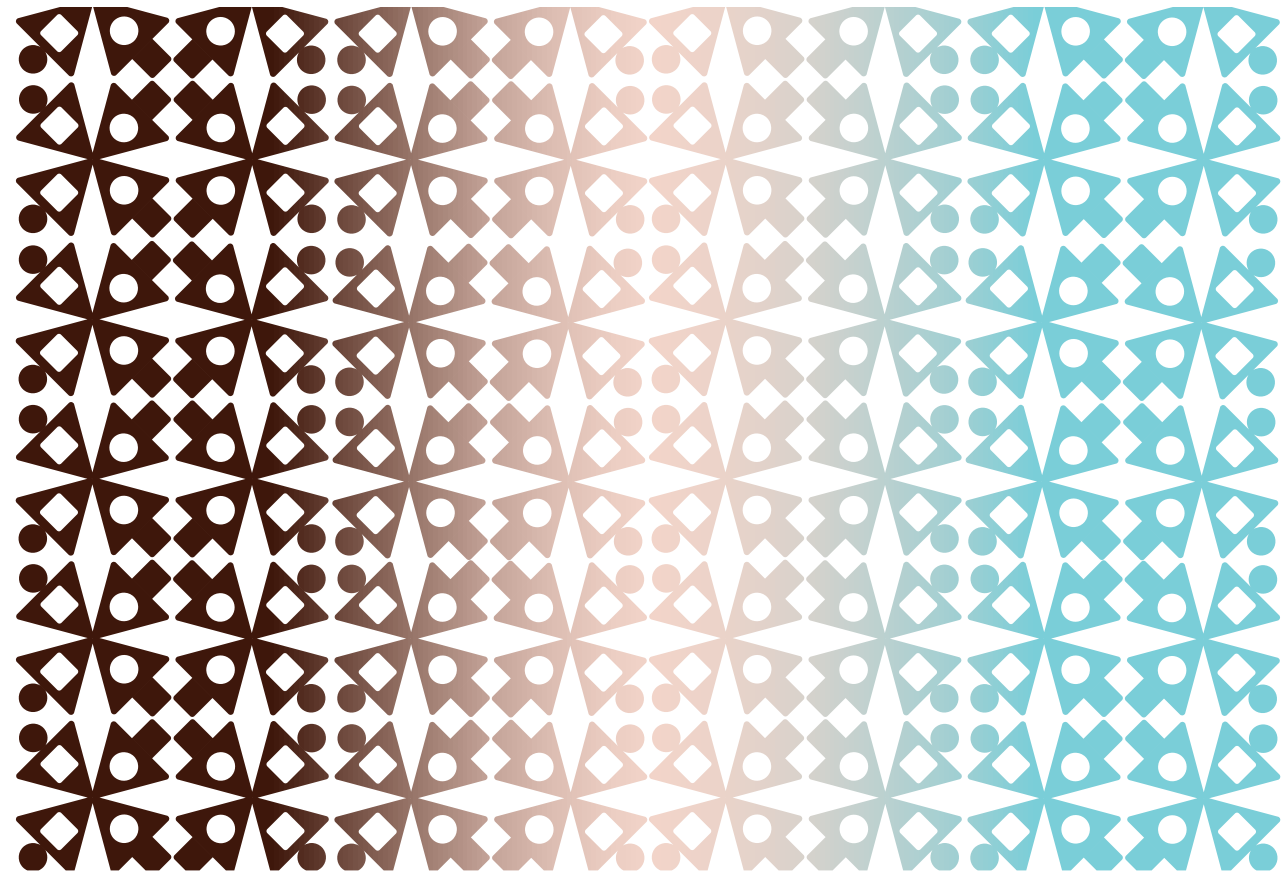


TABLE OF CONTENTS	
MISSION & VISION	4
BRANDMARK	6
TYPEFACES	10
COLOR PALETTE	12
GRADIENT	16
PATTERNS	18

3

03

VISUAL IDENTITY || CITY TOURISM
CHARLESTON, SC

This identity system is tailor-made for promoting tourism in Charleston, South Carolina.

Drawing inspiration from the town's area code, 843, I conceptualized a brand mark that evokes the Gothic-style antebellum ironworks commonly found in the city and the broader Deep South region. The brand mark has also been adapted into a pattern resembling the ironwork fencing prevalent throughout the area.

Furthermore, a concise brand book has been developed, outlining the prescribed color scheme, supplementary typography, and marketable merchandise, including clothing, travel mugs, and a coffee table book. These marketing pieces can be utilized consistently to maintain the city's brand identity.





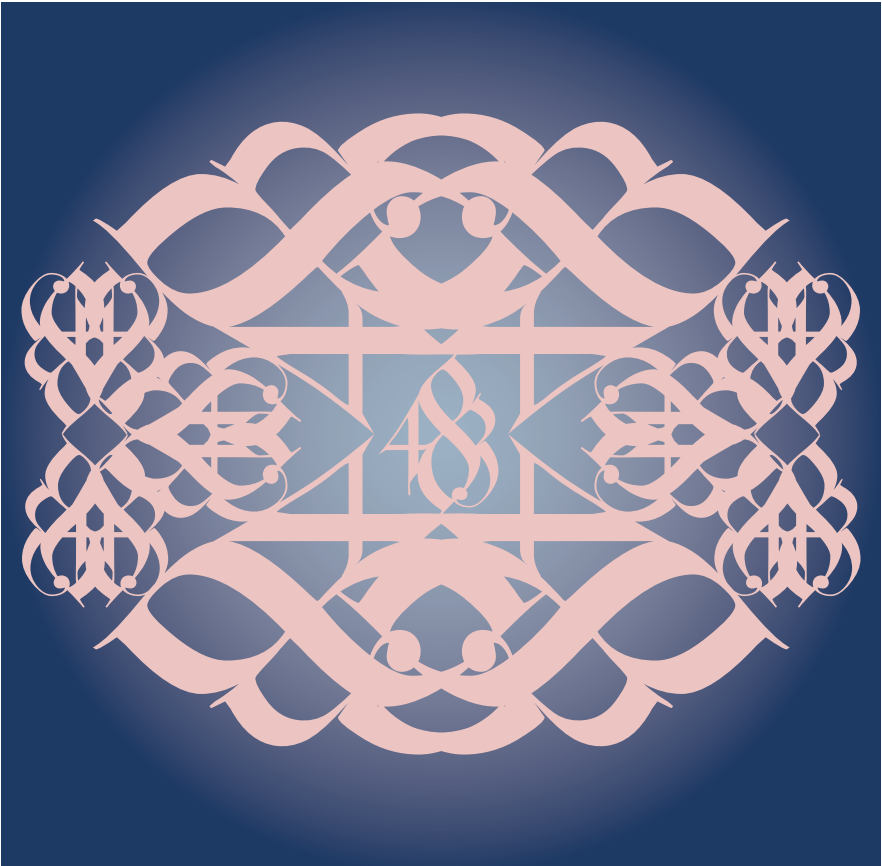
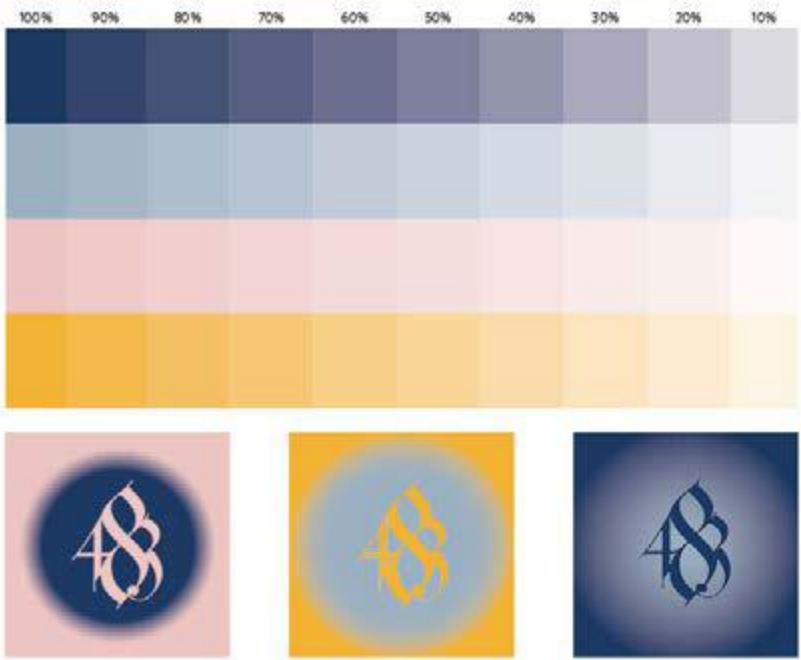
Southern Carolina



BRAND CONTENTS	
CHARLESTON	4
INSPIRATION	6
FIGUREMARK	8
TYPEFACE	10
PALETTE	15
TINTS & GRADIENTS	16
IRONWORK PATTERN	17
TOUCHPOINTS	18

TINTS & GRADIENTS

Additional color tints that can be used for marketing purposes. When needed, gradients and patterns can also be created using the provided color palette.





843

Brand Book

by! Grand ante-
many church
york fencing



SC BLUE

CMYK: 99, 84, 34, 23
RGB: 242, 178, 52
Hex: #192854

RAINBLOW ROW BLUE

CMYK: 40, 23, 15, 0
RGB: 155, 196, 195
Hex: #97beb7

PASTEL PINK

CMYK: 5, 25, 16, 0
RGB: 237, 197, 194
Hex: #bb949c

SOUTHERN SUNSHINE

CMYK: 4, 32, 91, 0
RGB: 242, 178, 52
Hex: #f2b332

CAROLINA GREEN (for text only)

CMYK: 73, 59, 64, 58
RGB: 45, 54, 51
Hex: #2f2624



PALETTE



INSPIRATION

Inspiration for this color palette was found in the Charleston flag and from the colors of Rainbow Row homes.

Charleston is a colorful city! From the historical palette used for many authentic renovations, to the colors of Rainbow Row and the brighter colors of the newer developments, there was a breadth of options to pull together.

The main color is close to the official indigo blue of both the South Carolina and Charleston flag, called SC Blue here.

Both the lighter blue (Rainbow Row Blue) and the pink (Pastel Pink) are from Rainbow Row. These pastel colors lend themselves to Caribbean influences allow for a more carefree application.

Southern Sunshine is based on the unique yellow used in historic renovations. Used with the figuremark, it brings to mind the sunny south and warmer days.

The green-tinted black is officially called Carolina Green which is based on the black paint that was distributed during the rebuilding era after the Civil War to which people added hints of green and yellow to create something less stark than true black. Here, it is to be used solely for additional text and never on the mark.



ALTERNATIVES

Colorful Variations of the figuremark. While the solid color version of the logo is always preferred, there are times when a mixed color version is acceptable, particularly when the three individual numbers need to be seen versus a single combined mark.

04

MARKETING || CONFERENCE
TYPECON

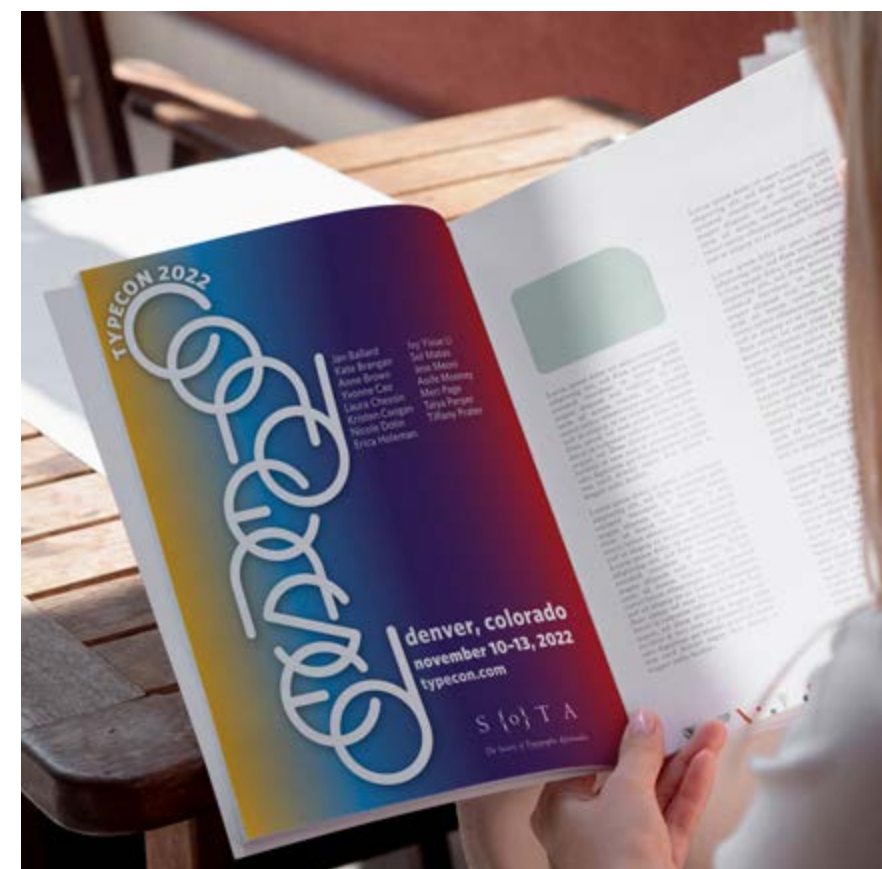
TypeCon is an annual conference hosted by The Society of Typographic Aficionados, dedicated to typography and design enthusiasts.

This year's theme, "Compressed," was interpreted in a logo design that plays with the word's literal and figurative meanings. The well-rounded logo has a short x-height and intertwining letters, creating an illusion of being "pressed down" and compact.

To accentuate the logo's irony and different perspectives, a vibrant color palette was utilized for the background imagery, paired with a stark black or white logo.

The logo was adapted into marketing materials such as magazines, newspapers, billboards, and digital formats. Additionally, event items like participant lanyards, tickets, and t-shirts were created.





05

MARKETING || RESTAURANT
THE BIG BISCUIT

During my internship at The Big Biscuit, I was entrusted with updating and creating restaurant signage and marketing pieces. My primary responsibilities included revising the gift cards POS sign and merchandise area sign as well as developing a new sign to encourage social media interaction. Additionally, I created an email template for MailChimp and various templates for expediting the creation of future email features. I also played a role in overhauling the main menu design and designed the layout for their first beverage menu.

Leveraging their existing brand fonts and color palette, I incorporated an abundance of professional photographs to produce lively, attention-grabbing designs. I also introduced a new dotted-border feature that harkened back to their lighted BISCUITS signs.

To accommodate the marketing team's limited proficiency with Adobe products and the need for updates post-internship, I designed these pieces almost exclusively using Canva.



LET'S GET SOCIAL!



Follow us then share your Biscuit photos and videos. Tag us for a chance to win a gift card in our monthly drawing.

MERCH PRICES

COFFEE MUG	\$ 10
T-SHIRT	\$ 20
ALL BLACK TRUCKER HAT	\$ 12
TRI-COLOR TRUCKER HAT	\$ 20



BIGGER, BETTER DRINKS

(CREAMY, SWEET, COLD AND REFRESHING)

ICED COFFEE
French Vanilla (100¢)
Mocha (100¢)
Salted Caramel (100¢)

CAPPUCCINO
French Vanilla (170¢)

HOT CHOCOLATE
topped with whipped cream (167¢)

JUICE regular | large
Orange or Apple (165-220¢)

MILK regular (177¢) | large (227¢)

CHOCOLATE MILK regular (270¢) | large (300¢)

BOTTOMLESS BEVERAGES

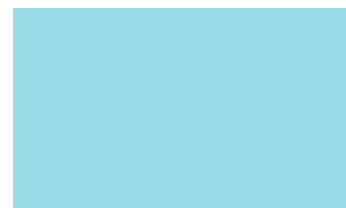
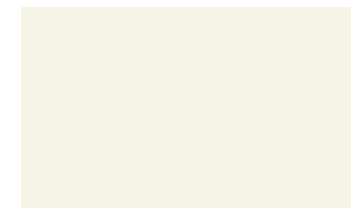
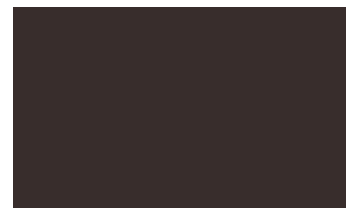
THE BIG BISCUIT PRIVATE BLEND COFFEE
medium roast 100% ground arabica bean (10¢)

TEA
Homestyle Sweet (119¢)
Signature Iced Tea (10¢)
Hot Tea (10¢)

LEMONADE (100¢)
made with real lemons!

SOFT DRINKS (110¢)
Pepsi, Diet Pepsi, Orange Crush, Sierra Mist, Dr. Pepper, Diet Dr. Pepper, Mt Dew

© US Foods Menu 2022 (16/1/2022)



The Big Biscuit

OUR MENU ORDER ONLINE

(CHEERS) WE'RE GLAD YOU'RE HERE!



Welcome to The Big Biscuit Insider! We send only the updates you crave so your inbox won't get full.

A BIG MENU



We have something for everyone! Check out our **BIG menu** and find your new favorite Bigger, Better Breakfast.

ORDER ONLINE



Did you know you can **order online** from our website or your phone for a breakfast or lunch pickup 7 days a week? Try it today!

06

MARKETING || PUBLIC EVENT
FESTIVAL OF BUTTERFLIES

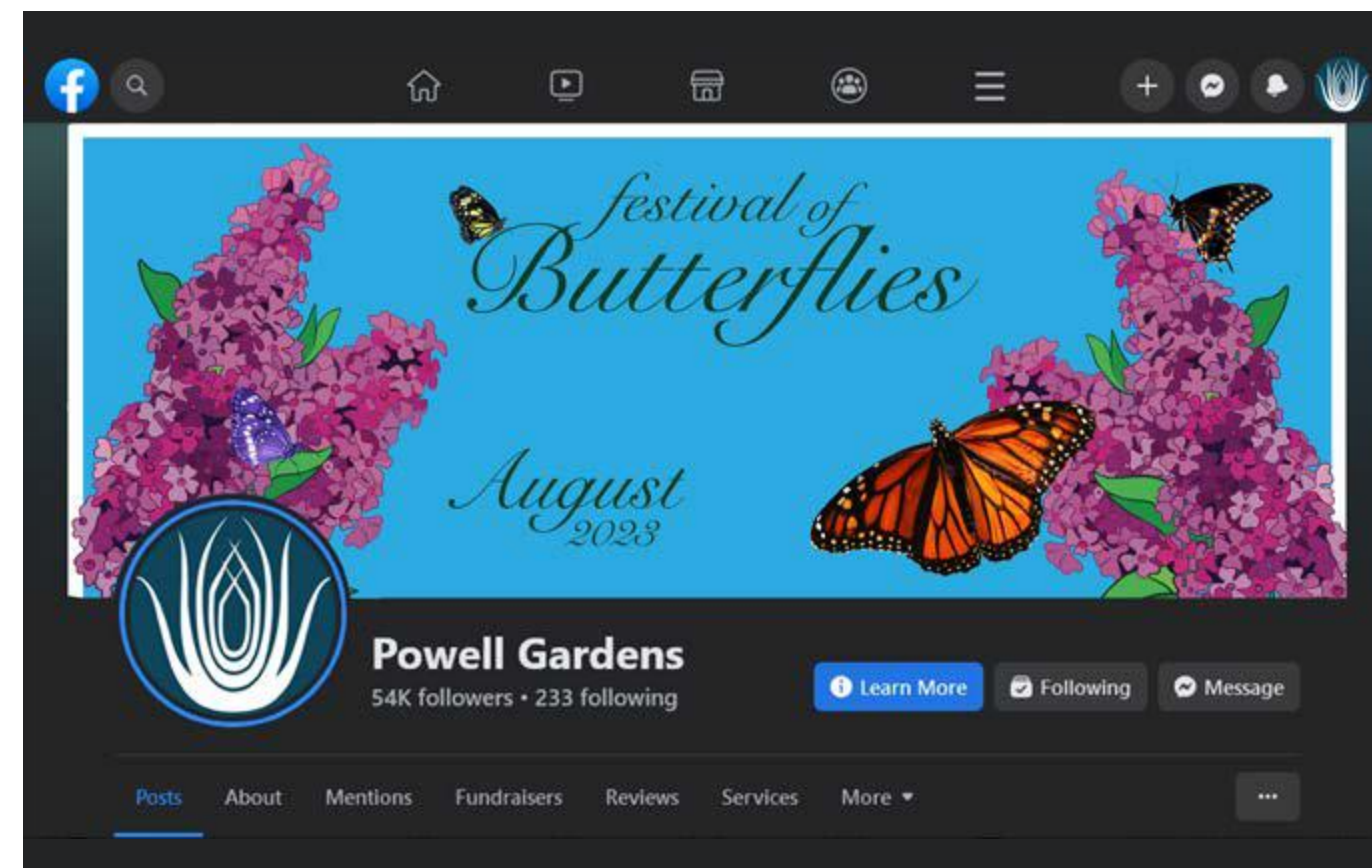


The Festival of Butterflies is a highly-anticipated, family-oriented event hosted annually at Powell Gardens, situated just outside Kansas City. The event boasts hundreds of butterflies and offers insightful education on the migration patterns and life cycles of different species.

The festival's design elements encompass an array of distinctive features such as an illustrated butterfly bush, COB butterfly photographs, and an integrated use of the location's logo image. The poster design is set against a bright blue background that provides a vivid backdrop for the illustration and photographs, lending the overall design a 3D quality.

In addition to the poster, banners, and social media images, I also developed several items that could be sold in the store, including a mug and poster.





COMPLEX LAYOUT || EDITORIAL
LOW COUNTRY ROADTRIP TRAVEL GUIDE

The southern regions of South Carolina and Georgia offer a picturesque landscape that's ideal for a leisurely road trip. This editorial layout is crafted to highlight the beauty of this region and inspire readers to embark on a long, scenic drive.

Using the provided content, I carefully selected photos that depict the unique locations and details that can be experienced during the drive. The callouts and Road Kit are designed in lighter shades of the official 'Carolina Blue' featured on both the South Carolina and Charleston flags, providing a cohesive visual experience.

The layout of the editorial piece is designed to offer a smooth and leisurely read, akin to the pace of the road trip itself. While presented in structured columns with large sub-headlines for ease of scanning, the text is interspersed with imagery to provide readers with an immersive experience of the featured locations.





Low Country

South Carolina & Georgia

A pungent, slightly salty smell permeates the air of the Low Country. Its source is the area's plush marsh: the dark marsh soil left behind after the tide recedes. That smell—and more—in one of the Low Country's many distinctive qualities. Other features that tend to leave lasting impressions on visitors include the wide, flat expanses of marsh grass, the shrill songs of tree frogs and katydids, the silhouettes of live oak trees, their long, arching limbs strewn in silvery clumps of Spanish moss. Then there's

the seemingly omnipresent water—tidal marshes, rivers, estuaries, and the Atlantic Ocean—often with at least one sloping boat mooring. On a road trip through the Low Country, Charleston and Savannah make convenient bookends. Some backtracking is required in between—out to the islands, and then back to the main road—but that just gives you more time to absorb the scenery. After all, this trip should not be rushed, but made slowly, Southern style.





Start in Charleston

Picture postcard for the Low Country and its culture, but Charleston is generally agreed to be its largest economic center. Begin your trip on the edge of the historic district with a stroll down East Bay Street: on one side you'll see some of Charleston's historic architecture, from ballrooms to art deco, and on the other, across the harbor, Fort Sumter, where the first shot of the Civil War was fired. For your first taste of the South, try the shrimp and grits fritters at High Cotton (www.highcotton.com) while the jazz plays.

The Angel Oak

Head out of Charleston on Route 17 south. After about 11 miles (18 kilometers), turn left on Main Road and continue eight miles (13 kilometers) to the **Angel Oak**, a 400-year-old live oak tree estimated to be around 300 years old. It's had enough time to grow a canopy that shades 17,000 square feet.



Edisto Island

Continue south on Route 17 before turning left onto Highway 101 to the oak-lined road to **Edisto Island**. On this remote island, without a single traffic light, the most visible connection to the mainland is a multiple stand run by **Gullah women**—descendants of the Low Country's free black, who were weaving and selling coiled **seagrass baskets**. Stop at the **Wappoo** restaurant, which serves local seafood and is open to the public.



Beaufort

Further along Route 17 south, take Route 21 to Beaufort, South Carolina's second oldest city (after Charleston), and before the Civil War, perhaps one of the wealthiest towns of its size in the country. Check in at the **Rhett House Inn** (www.rhettinn.com), an antebellum plantation home, and pedal one of their bikes around the waterfront and historic homes.



St. Helena Island

Route 21 south continues on to St. Helena Island and **Penn Center** (www.penncenter.com), the country's first school for African Americans. The 50-acre (20-hectare) campus is preserved as a **National Historic Landmark**, a small museum displays photos, letters, and Gullah artwork. Up the road is the **Red Pine Tree Art Gallery** (www.redpineart.com), its rooms brimming with a collection of paintings, sculptures, woodwork, and jewelry by local artists. For local food, including the crab soup and sweet potato pie, cross the street to **Gullah Grub** (gullahgrub.com).



Hunting Island

Hunting Island (www.huntingisland.com), home to a 7,000-acre (2,812-hectare) state park, is ten miles (16 kilometers) south on Route 21. The narrow road winding into the park squirts through a forest (**Barren Swamp**) where some chestnuts that opens onto a three-mile (five-kilometer) long beach. The **High House**, built in 1895, destroyed during the Civil War, and rebuilt in 1915, is open to the public; it's six steps to the top.



Pinckney Island

National Wildlife Refuge
Retrace your path back toward Beaufort, but make a left turn to Route 801 and again on 171 to reach 129 east. Pull into the **Pinckney Island National Wildlife Refuge**, 4,000 acres (1,600 hectares) of salt marsh and tidal creeks, where you can get a close-up look at marsh life by kayak. "We have a giant tide here—six to eight feet (two to three meters)—so we can travel way back into the salt marsh marsh," says David Fleming, co-owner of **Water-Dog Outfitters** (www.waterdogoutfitters.com). The area is home to hundreds of bird species, including herons. "There have been trips where I've had a dolphin on my left and an alligator on my right," Fleming says.

Savannah

End your trip in **Savannah** by entering on 171 and following it south to meet Route 17. Much of the city survived the Civil War. Rather than burn it, General Sherman offered Savannah to President Lincoln as a Christmas gift, and historic preservation remains a priority. The 1.8-square-mile (4.7-square-kilometer) historic district features some 1,300 buildings, most of them restored, and an atmosphere that can be described as gothic. Savannah is said to be "**built on its dead**" because of the old cemeteries beneath it. Ghost tours are popular. Down at the waterfront, you can buy produce from **River Street Seafood** (www.riverstreetseafood.com) and enjoy them by the river.



Road Kit

The best time to drive this route are spring or fall, when it's also fine, although the heat and humidity can be high.

Local weather conditions: www.weather.com
Charleston, SC: www.charleston.com
Beaufort, SC: www.beaufort.com
Savannah, GA: www.savannah.com



Low Country

South Carolina & Georgia

08

COMPLEX LAYOUT || MENUS

CAFE GRATITUDE

Cafe Gratitude is a locally owned vegan cafe in the Kansas City region. The main objective of the menu design was to present an aesthetically pleasing visual display of the dishes served, accompanied by detailed descriptions to aid customers in making their selection. The beverage menu was created as a separate entity to facilitate ease of reference for their vast selection of drinks.

Incorporating a color scheme of orange and green for highlights and section headers, the design highlights the cafe's vegan philosophy without overshadowing the photographs. The use of a sans-serif font for the descriptions improves legibility and complements the bold serif headers. The intricate mandala featured in the menu was hand-drawn with pen and ink and later digitized using Illustrator.



09

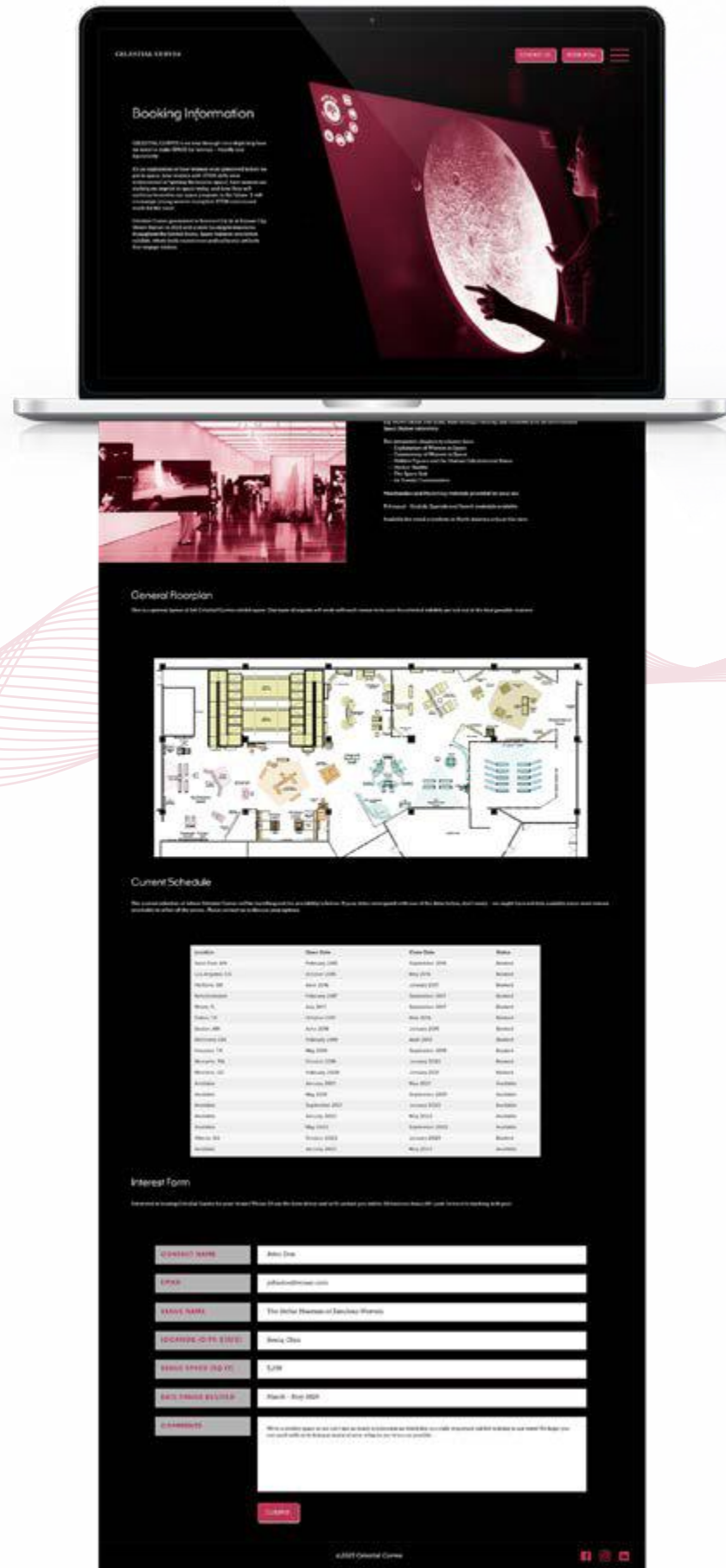
DIGITAL DESIGN || WEBSITE AND EXHIBIT
CELESTIAL CURVES

Celestial Curves is an innovative exhibit highlighting the pivotal role of women in space exploration. Our team, comprised of four skilled female designers, endeavored to craft a comprehensive brand identity for the exhibit, a website, and 3D exhibit model.

Our brand identity focused on three key attributes - education, inspiration, and femininity. We adopted a restrained color palette of Viva Magenta and silver, supplemented with black and white. Photo treatments utilized a striking magenta and black duotone effect. The logo design features a prominent graphical element - a curve that reflects the flexibility and adaptability of women. These elements can be tailored to suit the various exhibit, print, and digital spaces.

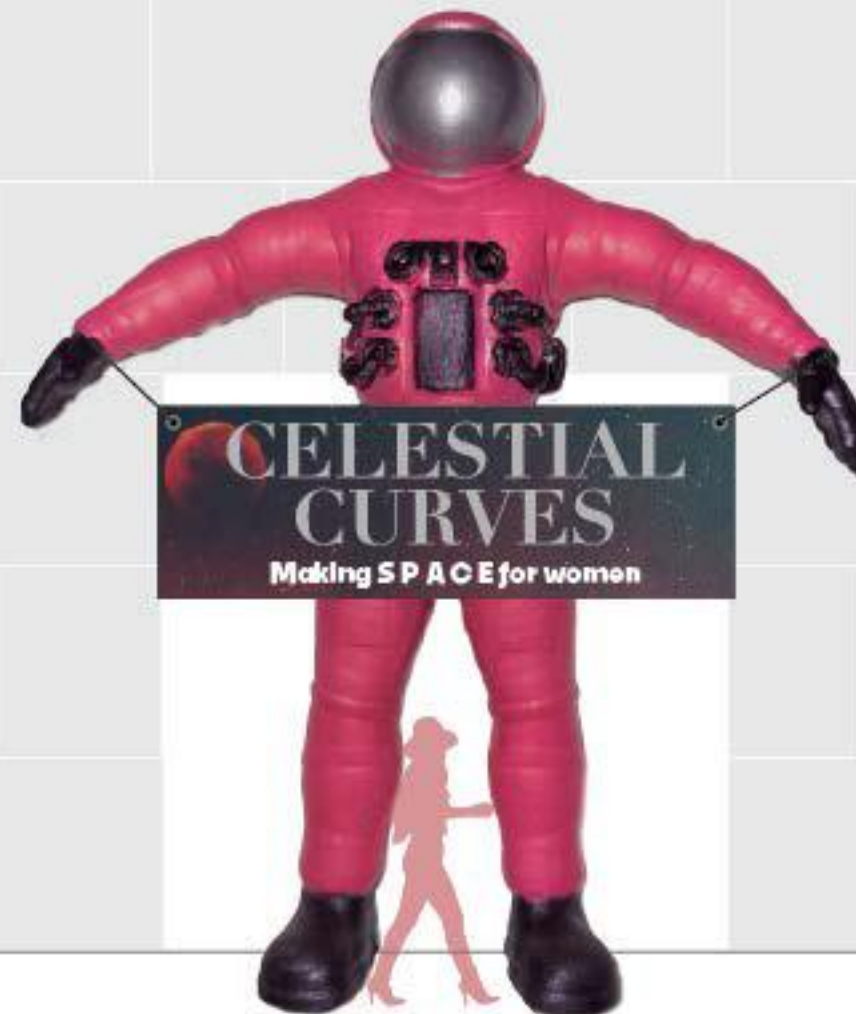
Our team also created additional marketing assets and merchandise to supplement the exhibit's offerings, such as print and digital tickets, staff and participant lanyards, inspiring posters, and t-shirts for both staff and visitors.







one small step for **WOMAN-kind**



“A bird doesn’t fly with one wing only.
There’s an asymmetry of development
any further without the
active participation of women.”

Barack Obama
(quote from his inaugural address)



10

DIGITAL DESIGN || APP PROTOTYPE
CAVALIER COMPANION MOBILE APP

As a JCCC student, I recognized the need for a comprehensive mobile app that could consolidate the disparate sources of information that I regularly accessed. These included the college website, the student intranet, Canvas, a third-party app for coursework, and Guardian, a third-party app for campus security.

To address this need, I developed low-fidelity wireframes to establish a general plan and then created higher-fidelity designs that incorporated key elements from the college's branding, such as their color palette, typography, and photography. Additionally, I created custom icons for the navigation menu and several data visualization pieces, such as weekly doughnut charts with encouraging statements for students, individual class schedules, and degree progress charts.

Using Adobe XD, I created a fully functional prototype that encompasses almost every screen and option. The prototype is available online; it is best viewed on a mobile device.

