



FINAL PROJECT:  
GRA491

[www.mamachickpea.com](http://www.mamachickpea.com)

Shelly Arroyo  
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### **Conclusive Reflections for Creating the Mama Chickpea Portfolio**

Designing my print-ready portfolio, as well as redesigning its coordinating portfolio website, has been a huge undertaking for me. For each of the selected ten works, I wanted items that would help sell my developing skills in branding, logo design, illustration, and typography. As my projects evolved throughout the course, I realized that I truly love featuring these skills through color selection, theme of design, and my own customized imagery. I developed stronger skills in creating mock-ups and defining each project for its intended scope, while also strengthening the corresponding application skills in various programs like Adobe Photoshop, Adobe Illustrator, Adobe InDesign, Adobe Dreamweaver, and Adobe Acrobat. I also developed keener skills in creating entertaining humor through my own animations for my branded logo character, Mini Pea.

Each of the following portfolio section reflections helps define ways in which I designed, adapted, and presented each of the ten (plus) portfolio projects (and my branding suite), through both print and screen versions. A strategical approach to critically analyze each brief was taken, any research assembled, and the mood was defined for the project's intended audience. This approach is important in any design project now, or in the future, whether for school or for a client. Style Guides were followed or created, where necessary, which is also an important step in attempting a design brief. Through continual evaluation and peer review, all the selected designs were subject to planned reviews and adapted as needed. Having multiple viewpoints on a project helps evolve the project further, into a more completed state. Utilizing timely breaks, when frustrated with lack of forward progress or when a solution isn't evident yet, also helps recenter the design goals and streamline the designs further. This paired with peer collaboration

produces a more thorough product. While I did not get much feedback in this course (or most of my courses at SNHU), I can say that friends and family helped with their continual feedback, too.

Appropriate software and technology were utilized to the best of my skillset, and those talents clearly adapted throughout the scope of the course. Specifically, skills in Adobe Photoshop image mock-up preparation and optimization were improved upon, as well as continued growth in creating illustrative animations of my brand's character in Adobe Illustrator. As with every design I have completed at SNHU, my personal branding has greatly evolved the longer I worked on refining the project. The creation of my branded character is one of my favorite assignment completions. In its continual evolution, as with other projects, I also improved many skills along the way.

Remembering to make designs legible, unoffensive in nature, relative to the intended audience, and of sound, visual contrast, while also keeping the proof free from grammatical errors, are fundamental concepts to design for all projects. Continued proofreading is a crucial step in each project, in attempts to catch errors before the design is finalized. As with each assignment at SNHU, attempts to do these feats in an ethical manner was also a top priority, and use of any typography or imagery followed its corresponding copyrights, as needed. Most of the imagery used for my projects at SNHU was either from Creative Commons or through a paid subscription to stock photography, which is intended for free use of modification for personal use or to include in completion of a client's brief. Obtaining the materials needed to complete a design in an ethical way helps start a design off on a good footing. Using ethical standards and being cognizant of a client and audience's needs on a project can help lessen issues that could

arise, causing possible legal issues or cause other costly errors, thus damaging an artist's reputation, as well..

I used these same principles when creating my artwork and designs for GRA491. The images I used were allowed to be modified, dissected, and incorporated, per the copyright agreements with the originating artists. The recommendation for using an imagery site such as Freepik for images came from my GRA420 professor. It was useful advice for incorporating into my projects for a more professional look. Mock-ups were one of the number one uses for imagery from this paid subscription site. I combined these images with my Mama Chickpea brand's original additional artwork, in hopes of a successful presentation of both the realistic mock-up of the project, as well as carrying on the personality of my 2D character, Mini Pea. for each client brief. I also attempted to create my own logo imagery and typography for the final project in as many courses at SNHU as possible, as seen in Upper Crust Bakery, Java Bean, and Pasta Amore projects. The use of proper mock-up imagery helps a client see their needed designs in action, before committing to the costly production of them.

As taught at my time with SNHU, the originality of the Mama Chickpea brand style was also very important to carry into each of my designs. Presenting my work in a style that is all my own helps set me apart from other talented artisans and designers. The easiest way to demonstrate me trying to present my style in an original way was with the use of my brand's illustrations. They furthered a humorous theme so characteristic to my style in yet another creative way to mock-up and illustrate the portfolio.

As with each of the following GRA491 project summarizations in this personal reflection, learning successful habits (from all the courses at SNHU) to attempt each project in

the future can only help to improve my resume for the design market. Using these skills, as well as using my print-ready and screen portfolios, I would like to achieve an internship or junior position in graphic design, following graduation from SNHU. This career move will coincide with participation in a two-year graduate program at Kent State University, to achieve my MS in User Experience Design. That academic plan incorporates two real-world internships in user experience practices, which would also further grow my resume. In addition to these courses, I would like to add to my growing web design skills, which can only accurately be illustrated for their audiences through continued growth of my artistic abilities in various Adobe artwork creation software. More experience in writing and customizing Bootstrap responsive code, through HTML5, CSS3, and JavaScript, are all areas in which I would like to see continued growth in my web abilities.

With continued exploration into the web concentration of my SNHU degree, I learned that helping a user get what they need is of utmost importance to make yourself the most valuable designer in this competitive market. Everyone in today's first-world societies holds some sort of smart device in their hand throughout most of their day. Being able to keep that user involved in a brand and able to find what they need, translates into more revenue for the brand. Enabling them to continually come back for more, translates in more need for a talented UX/UI designer. This is a hugely desirable area of design for my future career. My current portfolio website is evidence of how much I have learned in this area of design.

## Website Reflections

<https://mamachickpea.com>

A couple semesters ago, when taking GRA451, I attempted to reuse some of my navigation and Bootstrap coding from my successful project in GRA410, for GRA451's project. Namely, I wanted to reuse the navigation bar and social media icons. I quickly learned; however, that the newer coding wasn't compatible with various parts of the early assignments. This was especially the case with the icons for my social media links, as they were compatible with Bootstrap 3, but not with Bootstrap 4+.

When given the web branding project in this course, GRA491, I worried that more changes would break the older code as I covered the rubric points, and this was especially true for the newer portfolio design sections. I was never happy with the portfolio sections on the old site, and I had not known of mock-ups when I worked on the previous site in GRA410. For the redo in GRA491, I felt I wanted to work on a project that used modern coding and was fresher in appearance, but I also weighed this desire with the timeframe and growing to do list I was tackling. As any new coding designer knows, troubleshooting issues can often be what sends you into a panic, as it only takes one or two unsolved issues before you have self-doubts that accompany the fears of an unsuccessful site.

When starting GRA491 and attempting to break down each of the required ten projects, as well as my branding, I kept referring to course-supplied style guides and project specs. I really wanted to incorporate these; however, I wasn't sure how. In one of my searches, an artist referred to a "mood board" (or "moodboard" as I have seen both spellings used.) I really liked

this idea, as it was a neat way to list all the major components of each project in a uniform way.

At about the same time, my ideas for tying these concepts together (the mood boards and my illustrations) started, realizing that I enjoy the reaction of the audience when highlighting the illustrative personality of my brand (i.e., Mini Pea.) In moving forward into this website transformation, it seemed like a no-brainer to carry my illustrations, alongside these project mood boards, as a visual way to introduce each project.

I began my website plans by attempting WordPress after so many years away. I realized quickly, that while I remembered a lot about WordPress, I hated that everything on the open-source platform has endless options and many want paid. It can really become overwhelming! I realized though, that it might be a simple plan for my blog and picked a freebie WordPress blog theme and started adjusting it for my style. Once that was started, I quit exploring WordPress for the main site redo at that time. I like the idea of a blog for my brand for many reasons, but I think it makes my personality more attractive. (*Module Eight: Module Overview*, 2023) The project and story content give a personal edge to my inspiration and the humor fits my style well. I would like to add in more silly mom humor and lots of personal art projects to this section in the future.

After the WordPress trial, I really wanted to try Bootstrap 5 to tackle my website. All the new aspects of Bootstrap 5 would pop up in my searches and many are so intriguing, especially the ability to add animations. In my coding experience at SNHU, I mostly used Adobe Dreamweaver and became used to its features. I really wanted to use it again; however, I learned that Adobe Dreamweaver wasn't planning any updates after Bootstrap 4 and felt stuck. I spun my wheels for a bit, ultimately deciding to try Bootstrap 5 in Dreamweaver, since I was used to

Dreamweaver for editing and building code from previous courses. If it broke, I really wouldn't be out anything, but if it worked okay, like some people argued, it might be the best plan for me. Before making this final decision for Dreamweaver, or even playing with the WordPress blog, I struggled a bit trying to learn a new application called Bootstrap Studio. Early in prep for Module 6, tackling life, and the rest of the portfolio list I had made for myself, I realized learning a new design program while completing the rest of the course objectives was too much of an undertaking. Many students in my previous GRA451 class liked Bootstrap Studio and encouraged others to try it. It has been on my list to learn; however, I felt like it was too much at this point in the course. While it wasn't successful, it does help explain the learning curve that got me to where I landed for tackling this project. I ultimately broke down and purchased a \$19 Bootstrap 5 basic template to modify and pull into Dreamweaver. The pairing seemed a bit tumultuous at first, as I had never played with Bootstrap 5, nor attempted to build off a template in Dreamweaver, but some things started working well, and I continued this path for the rest of Module 6.

The design scope for my branded website includes furthering the characteristics of my style and brand, especially fonts, colors, and my humorous illustrative style. This basic styling started with the use of my polka dot patterns, as well as my Mini Pea illustrations. Adjustments to these brand features incorporated adding to my skills in Adobe Illustrator, such as modifying or adjusting endpoints in more complex ways and separating items on greater levels of layers. Adobe Illustrator has been very instrumental to my illustration education, so many of these skills are continually being refined and grown upon in each consecutive project. Wherever possible,



artwork and vector files were made using CMYK color palettes and initially saved as an INDD, AI, or PDF files.

This was the case for the mood board pages and the illustrations. Since they were made in either Adobe InDesign or Adobe Illustrator respectively, they were then exported as a high-resolution JPG image. I saved the files this way to use for other versions of the JPG file, as in its corresponding use for the printed PDF portfolio. For website optimization, the images were adjusted using Adobe Photoshop and optimized, as well as saved again for their specific needs on the website. Additional files were saved as either JPG or PNG files, depending on transparency needed. These transparent files were for use in other software, such as Adobe Photoshop, to make various branding mock-ups. A silly example of this was in the coffee cup for the opening website Mini Pea illustration (as also seen on the cover of this paper.) A transparent PNG file of Java Bean's logo was imposed onto Mini Pea's coffee mug.

Designs for different needed layouts were made using a uniform design process, so rulers and placement of items in layers or on screen, allowed for adjustments to get the brand's appeal to match as coordinated as possible amongst the various pieces. Website mock-ups required lots of changes to fit within sliders and specific formatted spaces, so this process was somewhat daunting for some aspects of the brand. In the same regard, a contact form, resume, social media links, and testimonials were added, all with use of the various skills mentioned, and in trying to coordinate them as much as possible to fit with the respected imagery being used for the brand. (*Module Eight: Module Overview, 2023*)

There are many areas such as fonts or responsive spacing issues, that still need adjusted further, and some extra portfolio areas or pieces still need to be created to insert into the design.

While I attempted to get this concept flowing as completely as possible, it was a very large task this term! In addition to the website, some time was used to incorporate changes into the growing printable PDF file, to keep uniform style and design to both formats.

Combining many appropriate elements of design is important to unite branding for a client. Mama Chickpea designs unite repeating patterns, imagery, colors, fonts, and sizing. Polka dot patterns, in an inverse color scheme of white and the custom pink hue, at a lowered opacity, fill larger whitespaces in the designs as needed, such as the footer and background of the illustrated pictures, as well as the mood board designs. Color themes for headers, buttons, or links, help organize the layout, using the standard color palette as noted in the project mood board. An attempt has been made to continually coordinate the portfolio PDF with the website, in accordance with the brand.

When designing the items for Mama Chickpea Brand website, brainstorming numerous ideas was an important strategy and design ethics were followed. There is no imagery or text to upset the audience in these printed items. Imagery is used from ethical sources such as free sources online, or a subscription to Freepik, with the addition of a purchased Bootstrap template. Original artwork was made for the logo (in Adobe Illustrator), as well as the various vector illustration images, to be modified as needed throughout the design for ease of repetition of branding identity. Mock-ups were often made from scratch, as some just proved too difficult to get sizing correct. Often, sizing for the web-optimized images, to fit in the spaces appropriately, like sliders, proved to make this even trickier. I have had issues with sliders since my first web design, and these also taught me a lot of patience!

When incorporating feedback, no feedback has been given yet. I will say that spacing and alignment are two things I want to continually improve upon.

When making branding materials for a client brand, websites are no different. It is crucial to remain consistent with colors, fonts, placements, and ideas, to keep the brand following a uniform standard, and this is especially true for my own brand. Considering the content that Module Two discusses from Myers' book, I have always strived and enjoyed the ability to get things to coordinate and match as best I could, while adding humor at any point in the process. It keeps people entertained and smiling, which often lets them stick around longer to see what I am showing them. (Module Two: Module Overview, 2023) This allows the brand to be recognizable as a brand, as well, and ultimately, desirable. It is also important to correct typos and be consistent throughout the design, which I have been attempting. It is a bit tedious with all this information, though. I did attempt to follow the usual practices and standards when making Mama Chickpea branding materials. I set rules in my attached style guide/mood board and followed standard fonts and colors, as well as sizing, to keep pieces looking unified. I am still attempting to unify fonts on the webpage, as well.

## **Print-Ready Mama Chickpea Portfolio**

The project scope of our web-ready and print-ready portfolio required a selection of 10 works to be featured, as well as our own design branding package. I started designing my layout for the print-ready PDF and felt that showcasing each design was best to incorporate my illustrative side, featuring my humorous Mini Pea, Mama Chickpea's sidekick. Since Java Bean print-ready and Java Bean web design are technically two different works of the ten, this proved difficult for the best viewing the way I was setting up the items in my Table of Contents, "State of Chickpea, Imagination Mind Map" illustration. I ultimately wanted to add an additional branding work for a food truck, Tomayto Tomahto, despite this not being previously listed. The reason for this was also due to the Kitchen Mouse Illustration, (originally listed in the 10 works) not being as deep of a project for the scope of my portfolio spins of branding, typography, and illustration. Each of my main destinations on the island of Chickpea, seen in the "State of Chickpea" contents map feature main characteristics in the print-ready PDF, such as a project intro page (with illustration), a mood board, and followed by a selection of full-page mock-ups, in landscape orientation.

To complete this print-ready PDF, I had to make my illustrations in Adobe Illustrator for best resolution, quality, and design. I quickly learned that Adobe Illustrator and Adobe InDesign really weren't happy with me importing these for the best resolution, so I opted to make these PDF illustration pages in Adobe Illustrator, while the Mood Boards, Cover Page, About Page, Thank You Page, Resume, and all the mock-up imagery pages were compiled in Adobe InDesign as an INDD file, and exported as an Interactive PDF copy. I then adjusted page numbers in both

programs once I had all my pages made, and assembled the entire document in Adobe Acrobat, reducing file size as best I could and saving it altogether as one PDF file.

Incorporating various suitable elements of design is always important to unify a project for any client. My print-ready PDF is no different. It features repetition in imagery (each project section listed in the “State of Chickpea, Imagination Mind Map” has a humorous Chickpea illustration that incorporates something from the actual project, wherever possible.) This PDF also utilizes patterns (polka dots, hand drawn elements of paper, polka dot tape, etc.), colors (each page has a white horizontal header and black horizontal footer) and uniform orientation (all pages have landscape layouts.) A monochromatic color palette for black and white digital illustrations (like the design of my Mini Pea character) was used to bring the entire document together and additional colors were chosen to highlight things as needed. Black lines were attempted to range in a uniform sizing, to give weight to various parts of the illustrations through stroke or shape design. In the 10 works intro illustrations, Mini Pea took on a slight fleshy chickpea color, just to blend into the surroundings of her 2D world a bit more. Header hierarchy typography was used for emphasis of certain parts of each page, while clever placement was used to help organize the unified design. The tone of any project is extremely important and following a specific style helps keep the portfolio piece strong. I really wanted this entire project to feel like it originated in my Mama Chickpea workspace, thereby, my illustrated imagination.

When designing this PDF, brainstorming numerous ideas was very important and influential to its ending design. The way this design ultimately ended up was not the way it began. It took on a life of its own throughout the themed redesign, but the usual work ethics were followed. There is no imagery to upset the audience, as the entire image is made from

storytelling collage techniques or original artwork, all manipulated in the Adobe Photoshop software. There is also no suggestive or offensive wording used in the illustrative design.

When incorporating feedback, no real feedback was given in class for this assignment. The updates to this project consisted solely of creating higher resolution JPG copies to place or incorporate into mock-ups. Effective and specific mock-ups were carefully selected for their composition and reference, in an attempt to highlight each project for its intended scope and content. (*Module Seven: Module Overview, 2023*) Continual evolution of the descriptions and illustrative features regularly occurred. I have had some difficulty keeping the uniform horizontal headers and footers the same in both InDesign and in Illustrator, as copy and paste wasn't the best way to create them into Illustrator. This will likely continue to improve with more time. Another improvement I accomplished at the end of term was the creation of my own Pasta Amore logo, typography, color palette, and to update my original vector illustrations for the print-ready files featured under that project. This was a goal to further highlight my abilities for branding, logo creation, and keen sense of coordinating styles.

When making a large print-ready PDF such as this, it is crucial to remain consistent with colors, placement, branding and ideas, to keep the document telling a uniform story an audience can follow and appreciate. (*Module One: Module Overview, 2023*) This allows the piece to be recognizable as a whole and stand as a strong piece of artwork/design. It is also important to be consistent throughout the design, for the theme to be read easily. I did attempt to follow these standards when making the web-ready and print-ready portfolios and will continue to unite the two platforms' styling.

## 10 Design Works

### **Design 1: Upper Crust Bakery Print Materials**

The scope of my Upper Crust Bakery project includes print-ready items made in Adobe Illustrator, such as stationery (letterhead, envelope, and business card) as well as a new, two-sided menu. These items all contain an original logo design, which was refined and adjusted, complete with handmade lettering unique to the brand. Adjustments to these pieces incorporated adding to my skills in Adobe Illustrator, such as modifying or adjusting endpoints, and separating items on layers. Items were made using CMYK color palettes and saved as PDF. Additional files were saved as either JPG or PNG files, depending on transparency needed. These transparent files were for use in other software, such as Adobe Photoshop, to make various branding mock-ups. Designs for different needed layouts were made using a uniform design process, so rulers and placement of items in layers allowed for adjustments to get the brand's appeal to match as coordinated as possible amongst the various pieces.

Incorporating multiple suitable elements of design is important to unify branding for a client. Upper Crust Bakery designs feature repetition in patterns, imagery, colors, fonts, and sizing. A watermark of wheat, at a lowered opacity, a variation of the wheat in the logo design, flanks larger whitespaces in the pieces where needed, such as the envelope, business card, and letterhead. Color blocking helps organize a grid layout, using a standard color palette as noted in the project mood board. The more the design imitates other items for the same client, the more solidified the overall branding becomes for that client and is a product of good branding design.

When designing the items for Upper Crust Bakery, brainstorming numerous ideas was important and design ethics were followed. There is no imagery or text to upset the audience. Imagery is used from ethical sources such as free sources online, or a subscription to Freepik. Original lettering was made for the logo (in Adobe Illustrator), as well as various vector images, to be modified as needed throughout the design for ease of repetition of branding identity.

When incorporating feedback, not much feedback was given in class. The logo was updated to allow for better imagery for the wheat highlight, and to allow for the wheat to become a suitable watermark throughout the design. A new menu was made to highlight the changes in the stationery. The previous stationery featured a curved wheat item watermark that was created from the rounded wheat in the original COM232 logo.

When making branding materials for a client brand, it is crucial to remain consistent with colors, fonts, placements, and ideas, to keep the brand following a uniform standard. This allows the brand to be recognizable as a brand. It is also important to correct typos and be consistent throughout the design. I did attempt to follow these standards when making Upper Crust Bakery branding materials. I set rules in the attached style guide and followed standard fonts and colors, as well as sizing, to keep pieces looking unified.

### **Design 2a: Java Bean Print Materials**

The scope of my Java Bean project includes print-ready items made in Adobe Illustrator, such as stationery (letterhead, envelope, and business card) as well as a two-sided menu. These items all contain an original logo design, complete with handmade lettering unique to the brand. Adjustments to these pieces incorporated adding to my skills in Adobe Illustrator, such as



modifying or adjusting endpoints, and separating items on layers. Items were made using CMYK color palettes and saved as PDF. Additional files were saved as either JPG or PNG files, depending on transparency needed. These transparent files were for use in other software, such as Adobe Photoshop, to make various branding mock-ups. Designs for different needed layouts were made using a uniform design process, so rulers and placement of items in layers allowed for adjustments to get the brand's appeal to match as coordinated as possible amongst the various pieces.

Incorporating multiple suitable elements of design is important to unify branding for a client. Java Bean designs feature repetition in patterns, imagery, colors, fonts, and sizing. A watermark of differing coffee stains, at a lowered opacity, flanks larger whitespaces in the pieces where needed, such as the envelope, business card, and letterhead. They are randomly used, almost as if they happened by accident from an actual coffee cup being set on top of them. Color blocking helps organize a grid layout, using a standard color palette as noted in the project mood board. The more the design imitates other items for the same client, the more solidified the overall branding becomes for that client and is a product of good branding design.

When designing the items for Java Bean, brainstorming numerous ideas was an important strategy and design ethics were followed. There is no imagery or text to upset the audience in these printed items. Imagery is used from ethical sources such as free sources online, or a subscription to Freepik. Original lettering was made for the logo (in Adobe Illustrator), as well as various vector images, to be modified as needed throughout the design for ease of repetition of branding identity.

When incorporating feedback, no feedback on these items was given in class. The menu design (as used for GRA451's website) was used to help inspire the remaining new stationery pieces throughout the design.

When making branding materials for a client brand, it is crucial to remain consistent with colors, fonts, placements, and ideas, to keep the brand following a uniform standard. This allows the brand to be recognizable as a brand. It is also important to correct typos and be consistent throughout the design. I did attempt to follow these standards when making Java Bean branding materials. I set rules in an attached style guide and followed standard fonts and colors, as well as sizing, to keep pieces looking unified.

### **Design 2b: Java Bean Website**

[www.javabeansite.com](http://www.javabeansite.com)

The project scope for Java Bean (for "Batch 1"), included edits to the GRA451 website. As many sources note, it is tricky to work on just one focus for a new branding, and not adjust other parts of the brand you are also designing. This was what I encountered this week. Since I recently made the website for Java Bean in GRA451, I did not have many edits I wanted to make to my original site design. However, I did want to further the brand into print items, ultimately showcasing some of the Java Bean print items for "Batch 2" next week. So, I worked on these print items at the same time as the website, to further coordinate the brand. As noted below (with the discussion on design elements), this helps keep consistency in the design and brand. The items for Java Bean all contain an original logo design, which was made featuring custom lettering unique to the brand. Like Upper Crust Bakery, accomplishing these print and graphic

branding pieces that accompany the website image incorporated growing skills in Adobe Illustrator. Additionally, the website was made by coding HTML and CSS in Adobe Dreamweaver and uploading the files via FileZilla. The website frequently needed imagery made in other software, such as Adobe Photoshop, to make the various branding mock-ups featured on the site. Items were made using a uniform design process, so rulers and placement of items in layers allowed for adjustments to get the brand's appeal to match as coordinated as possible. Some mock-ups went very smoothly, while others were a bit of a unique challenge. All mock-ups were given a unique, "warm" filter of about a 10% opacity layer in the "creamer" color, to coordinate the imagery together for the brand.

Incorporating various suitable elements of design is always important to unify branding for a client. Java Bean designs feature intentional repetition in patterns, imagery, colors, fonts, and sizing. Color blocking helps organize a grid layout, using a standard color palette as noted in the project mood board. These grids allow for uniform organization to all webpages in the site. Custom hero images give the customer an indication as to which page they are viewing and create more strength to the brand's imagery. Headers promote a hierarchy to the page organization. Menus match and each page features the same header and footer. The more the design imitates other items for the same client, the more solidified the overall branding becomes for that client and is a product of good branding design. These features will also be evident in the print materials made for Java Bean, in "Batch 2."

When designing the items for Java Bean, brainstorming numerous ideas was important and design ethics were followed. There is no imagery to upset the audience. Imagery is used from ethical sources such as free sources online, or a subscription to Freepik. Original lettering

was made for the logo (in Adobe Illustrator), as well as various vector images, to be modified as needed throughout the design for ease of repetition of branding identity. Strong contrast, usability, and other user experience standards were respected.

When incorporating feedback, not much feedback was given in class, other than my designs are usually well received. I had previously spent numerous hours trying to remove the whitespace between the main navigation menu and the hero image, not having any luck until this term. A previous professor gave me an idea outside class and the `<hr>` in the HTML was most of the issue. A second issue with HTML classification sections was handled, although not as easily explained or identical on all pages.

When making branding materials for a client brand, it is crucial to remain consistent with colors, fonts, placements, and ideas, to keep the brand following a uniform standard. This allows the brand to be recognizable as a brand. It is also important to correct typos and be consistent throughout the design. I did attempt to follow these standards when making Java Bean branding materials.

### **Design 3: Pasta Amore Print Materials**

The project scope for Pasta Amore printables, included edits to the original COM232 designs. Since I was unaware till mid-week Module Five, I initially used the original specs for the Pasta Amore project printables, unaltering the logo design. Once announced that module, I quickly added a rebrand for this selection, hoping to achieve unique branding for this additional line as well. I was relatively happy with the initial works from the original class, as per the original style guide; however, I was keen to adjust everything with more modern stylization.

Incorporating various suitable elements of design is always important to unify branding for a client. Pasta Amore designs feature intentional repetition in patterns, imagery, colors, fonts, and sizing. Color blocking helps organize a grid layout, using a standard color palette as noted in the project mood board, and fields tend to feature the same coloring pattern to help the audience with following along throughout the menu items. These predictable patterns allow for uniform organization to all menu features for the brand. Angles frame images in a coordinating pattern throughout the designs to further strengthen the design flanking the brand's branding logos. Headers promote a hierarchy to the page organization. Menus match each other in layouts and each page features the same hierarchy and grid pattern. Unique vector art was created in COM232 and adjusted in Module Seven of GRA491, to incorporate more uniquely into the newer, more trendy rebranding.

When designing the items for Pasta Amore, brainstorming numerous ideas was important and design ethics were followed. There is no imagery to upset the audience. Imagery is used from ethical sources such as free sources online, or a subscription to Freepik. Original food icon imagery was made for the wallpaper backgrounds (in Adobe Illustrator), as well as various vector images, to be modified as needed throughout the design for ease of repetition of branding identity. Strong contrast, usability, and other user experience standards were respected.

When incorporating feedback, not much feedback was given in class. The only feedback I received was not original to the specs for the original COM232 project. This classmate suggested that for contrast reasons, I change the portions of the text where the text coloring was originally dark brown, to black. Black was not originally a color on the prompt for the course items, and since the professor was somewhat picky I had not originally used black. I attempted to

add a touch of black in other various places, to bring it into some other areas of these printed designs. This was the beginning of my dislike for the original styling. It truly felt dated and rebranding the line seemed to be the best route to go to evolve the works successfully.

When making branding materials for a client brand, it is crucial to remain consistent with colors, fonts, placements, and ideas, to keep the brand following a uniform standard. This allows the brand to be recognizable as a brand. It is also important to correct typos and be consistent throughout the design. I did attempt to follow these standards when making Pasta Amore branding materials.

#### **Design 4: BarkBox Ad**

Ad Link: <https://indd.adobe.com/view/11a54389-87ed-4da7-b15d-d0da99f13453>

The project scope for BarkBox Ad consists of a print-ready ad made in Adobe InDesign. This ad contains a supplied logo, fun animation, typography, and coloring unique to the brand. Accomplishing this ad incorporated growing skills in Adobe InDesign, such as modifying frames, palettes, type, and organizing items on layers. Items were made using CMYK color palettes and saved as an interactive PDF. Interactive features such as animations, sound, hyperlinks, buttons, and an artist-made animated GIF (Adobe Photoshop) make the ad fun and unique for any digital publication. Additional files were saved as either JPG, PNG, or GIF files, depending on need. Some illustration features were also made using Adobe Illustrator, such as the turkey feathers or geometric shapes. Items were made using a uniform design process, so

rulers and placement of items in layers allowed for adjustments to get the brand's appeal to match as coordinated as possible.

Incorporating various suitable elements of design is important in every design to unify branding or concepts for a client. BarkBox Ad designs feature repetition in patterns (the background shapes), imagery (the silly pups), colors, fonts, and sizing, and the company's website was frequently used to try to keep the look in the desired styling. Color blocking helps organize a grid layout, using a standard, three-color, fall palette as noted in the project mood board. The more the design imitates other items for the same client, the more solidified the overall branding becomes for that client and is a product of good branding design. This ad tries to incorporate these elements for the client.

When designing the items for BarkBox Ad, brainstorming numerous ideas was important and design ethics were followed. There is no imagery to upset the audience. Imagery is used from ethical sources such as a subscription to Freepik or self-made. Original shapes were made for the background styling and to ease text placement (in Adobe Illustrator), as well as various vector images (pawprint for listed bullet points), to be modified as needed throughout the design for ease of repetition of branding identity.

When incorporating feedback, not much feedback was given. The text color and grammar were updated in the paragraph wording "ORDER NOW! \* to allow for better legibility and accessibility in the design. The coloring of geometric shapes was adjusted for a more soothing layout.

When making advertising materials for a client brand, it is crucial to remain consistent with colors, fonts, placements, and ideas, to keep the brand following a uniform standard. It is also crucial to follow the client's desired style guide and watch for inconsistencies or typos. This allows the brand to be recognizable as a brand and create trust. Continual assessment of the client's provided social websites helped keep the design as intended. I did attempt to follow these standards when making BarkBox Ad branding materials.

### **Design 5: LiFeline Cat Rescue Logo & Ad**

The project scope for LiFeline Cat Rescue includes a print-ready ad made in Adobe Illustrator, as well as a new logo for the brand. These files were made and saved via Adobe Illustrator. Both files were saved as a PDF, per the client's needs and instructions with bleeds and margins and meant to be printed. Designing these pieces incorporated new skills in Adobe Illustrator, such as modifying or adjusting endpoints, and separating items on layers to appear as cutouts or to attempt image layering in lowered opacity. Items for the design were made using CMYK color palettes and a provided style guide was followed. Additional files were saved as either JPG or PNG files for the imagery, depending on transparency. The logo was placed into Adobe Illustrator via a PNG file. The ad was exported via a JPG from Adobe Illustrator and "placed" into the mock-up file in Adobe Photoshop. Items were made using a uniform design process, so rulers and placement of items in layers allowed for adjustments to get the brand's appeal to match as coordinated as possible. Special focus was made to attempt the best verbiage needed to represent the charity's main features (as seen in an old Microsoft Word version supplied by the charity), in the best and most concise way possible.



Incorporating multiple elements of design is important to unify any aspect of branding for a client. LiFeline Cat Rescue designs feature repetition in patterns (the wavy circles), imagery (the pawprints and cat items), colors (pantone swatches), font (Poppins font family), and sizing. The client requested a specific call-to-action header and had previously approved the new logo design concept, all to use a desired main color palette. Color blocking helped organize a grid layout, using the standard color palette and allowed for the eye to move easily around the page.

When designing the items for LiFeline Cat Rescue, brainstorming numerous ideas was important and design ethics were followed. This was a volunteer project for a not-for-profit charity, so being respectful to the broad audience was very important. There is no imagery or text used that could upset the intended audience. Imagery is used from ethical sources such as free sources online, or Freepik. A few original geometric cat shapes were made for the ad features (in Adobe Illustrator.) The logo design features vector type, which was modified as needed in the design via outlines, in respect of the different elements for the heartbeat leading into the feline shape. Weight of stroke was important to tie the main visual elements of the logo together, as if one line representing saving a feline's life through adoption.

When incorporating feedback, no feedback was given in class. From the previous post for 4-1's discussion, I adjusted the orange area's opacity and layers around the cat image to blend the pictograph icons into the background. This allowed that area to appear smoother and brightened its appeal.

When making branding materials for a client brand, it is crucial to remain consistent with colors, fonts, placements, and ideas, to keep the brand following a uniform standard. This allows the brand to be recognizable as a brand. I did attempt to follow these standards when making the

LiFeline Cat Rescue logo and branded poster/flyer material. It is also important to correct typos and be concise and consistent in the wording used throughout the design.

### **Design 6: Amethyst Bay Ad**

The project scope for Amethyst Bay Resort and Spa includes a print-ready ad made in Adobe Illustrator. This file was saved as a PDF, per the class instructions with bleeds and margins, and meant to be printed. As this project was early on at SNHU, designing this piece incorporated new skills in Adobe Illustrator, such as modifying or adjusting endpoints, and separating items on layers. Items for the design were made using CMYK color palettes and a provided style guide was followed. Additional files were saved as either JPG or PNG files for the imagery, depending on transparency. These files were made in Adobe Photoshop and “placed” into the file. Items were made using a uniform design process, so rulers and placement of items in layers allowed for adjustments to get the brand’s appeal to match as coordinated as possible. Special focus was made to attempt the best verbiage needed to represent the ad specials, in the best and most concise way possible.

Incorporating multiple elements of design is important to unify any aspect of branding for a client. Amethyst Bay Resort and Spa designs feature repetition in patterns (the circles), imagery (the ocean and foliage), colors (pantone swatches), fonts (Arial and Arial Bold), and sizing. The client requested specific fonts for headers and the call-to-action and provided logos and a desired main color palette. Color blocking helps organize a grid layout, using the standard color palette and allows for organization of the two included spa offers. The client wanted specific uniform characteristics, which were meant to incorporate their existing branding style ad an upper scale resort and spa.

When designing the items for Amethyst Bay Resort and Spa, brainstorming numerous ideas was important and design ethics were followed. This was an early project in my schooling career and therefore a bit difficult for my skills at the time. There is no imagery or text used that could upset the intended audience. Imagery is used from ethical sources such as free sources online, in this specific case, Pexels. Original geometric shapes were made for the ad features (in Adobe Illustrator), as well as various vector type, to be modified as needed throughout the design in respect of the different elements, color, font, pattern, for the branding identity.

When incorporating feedback, not much feedback was given in class. The font color of the two original represented resort spa offers was changed from teal to white, to brighten its appeal. The original towel cutout at the bottom was removed and the circular offers given a bit more space in the ad. The main circular design coloring was adjusted from teal to purple, to help offset the other changes.

When making branding materials for a client brand, it is crucial to remain consistent with colors, fonts, placements, and ideas, to keep the brand following a uniform standard. This allows the brand to be recognizable as a brand. I did attempt to follow these standards when making Amethyst Bay Resort and Spa branding materials, in the feature of this needed print-ready advertisement. It is also important to correct typos and be consistent in the wording used throughout the design.

### **Design 7: Eat Mor Plants Printable Poster Infographic**

Interactive Link: [https://www.mamachickpea.com/animate\\_final/sarroyo\\_eat\\_mor\\_plants.html](https://www.mamachickpea.com/animate_final/sarroyo_eat_mor_plants.html)

The project scope for Eat Mor Plants Printable Poster Infographic consists of a print-ready, (roughly) 16” x 32” poster made in Adobe Illustrator. This poster contains fun illustrations, typography, and coloring unique to the artwork and theme. Accomplishing this poster incorporated growing skills in Adobe Illustrator, due to the immense size of the artboard and number of layers causing some tools to behave a bit differently. The poster was made using a chosen CMYK color palette wherever possible and saved as a PDF. Artist-made illustrations from the original interactive version were combined and altered as needed, with additional illustrations being made to assemble the piece as one unit. Adobe Illustrator was used due to the need for continual illustration modifications to unify the design. Additional versions of the file were saved as a high-resolution JPG file to use in the mock-up, as needed. Artwork was made using a uniform design process, so rulers and placement of items in layers allowed for adjustments to get the brand’s appeal to match as coordinated as possible. Use of stroke was often used to help keep a general consistency in the outlining of the various art pieces to help unify it further.

Incorporating various suitable design elements, Eat Mor Plants Printable Poster Infographic features repetition in patterns (the earth layers, stone lines, green bushes, or fence), imagery (stones, clouds, bushes), colors (greens, blues, and browns), font (Montserrat font family), and sizing for the header informational hierarchy. Color blocking via the layered earth helps organize a horizontal grid design layout. The design also features the Mama Chickpea character logo, Mini Pea, as she was the perfect host to bring the illustration presentation together. Using her likeness in the illustration helps solidify the overall branding for the illustration as unique to Mama Chickpea. This poster tries to educate the broad audience with a

large amount of factual and statistical information, combined with brightly colored visuals and some humor, but all presented in a very organized and logical way.

When designing the items for Eat Mor Plants Printable Poster Infographic, brainstorming numerous ideas was important and design ethics were followed. There is no imagery to upset the audience. Imagery is used from ethical sources such as a subscription to Freepik or self-made, and all imagery has been uniquely adapted to fit its intended purpose. Original shapes were made for the background layering and to ease placement of information, and repetition of items has been used wherever possible, to tie the large poster together further.

When incorporating feedback, not much feedback was given in class. A classmate suggested not using the checked tablecloth background, of which I did not incorporate that slide in the streamlined information being presented. The various coloring and imagery of the original infographic frame layouts (for the interactive design version) was adjusted and changed to a farm scene layout for a more soothing and coordinated illustrative background for this poster.

When making a large infographic, it is crucial to remain consistent with colors, fonts, placements, and ideas, to keep the information following a uniform standard. It is also crucial to follow the client's desired style guide (or specific needs) and watch for inconsistencies or typos in the information. This allows the brand to be recognizable and unified and creates trust within the audience. Continual assessment of the unified placement, coloring, and information being presented helped keep the design consistent and ethical as intended. I did attempt to follow these standards when making Eat Mor Plants Printable Poster Infographic.

### **Design 8: Frida Kahlo Type Portrait**

The project scope for Frida Kahlo Type Portrait required an entire portrait made in one font, Berlin Sans FB, and made entirely in Adobe Illustrator. It was made using quotes and facts from Kahlo, herself. These words were refined and adjusted, using the warp text tool, mesh, and general font outline edits, unique to each word placement on the image. Accomplishing these pieces incorporated advancing skills in Adobe Illustrator, such as modifying type in new ways, which required tricky timing and separating items on layers. The document was made using CMYK color palettes and saved as an 11" x 17" PDF. Modifying this file for this portfolio, mock-ups were made using the print and transparency, via an edited PNG export, was needed to add to mock-ups in Adobe Photoshop. Items were made using a uniform design process, so rulers and placement of items in layers allowed for adjustments to get the placement and overall look as coordinated as possible. A black and white image (noted on the mood board) was a locked bottom layer and used to keep a plan for size and placement of each altered word.

Incorporating various suitable elements of design is always important to unify a project for any client. My Frida Kahlo Type Portrait features repetition in patterns (her cheekbones or eyes are good examples), imagery (her headdress or earrings), colors, fonts, and sizing (key words around the portrait draw attention from size and shape). Color was used solely for the artist's characteristic flower headdress and her customary dangle earrings, while a monochromatic grayscale was used for the rest of her portrait. Since only Berlin Sans FB and color could be used, the letters "d" and "D" were used in the color of green and lime green, to act as leaves in her headdress. Larger typed words were used for emphasis, and clever placement to set the tone for the design. The tone of any project is extremely important and following a specific style helps keep the portfolio piece strong.

When designing the type shapes for Frida Kahlo Type Portrait, brainstorming numerous ideas was important and design ethics were followed. There is no imagery to upset the audience, as the entire image is made from typography. There is also no suggestive wording used in the portrait. Original lettering was made for every letter (in Adobe Illustrator) and was modified as needed throughout the design for ease of repetition of branding identity.

When incorporating feedback, not much feedback was given in class for this assignment, neither back in the course, or in GRA491. The updates to this project consisted solely of creating additional transparent files (somewhat a tricky process!) to incorporate into mock-ups one might find with a similar portrait artwork. The adjustments for the t-shirt were particularly tricky with the placement happening in the model's hair.

When making a portrait such as this, it is crucial to remain consistent with colors, fonts, placements, and ideas, to keep the artwork following a uniform standard, look, and process. This allows the piece to be recognizable as a whole and stand as a strong piece of artwork/design. It is also important to correct typos and be consistent throughout the design, for the type to be read easily. I did attempt to follow these standards when making the Frida Kahlo Type Portrait.

### **Design 9: Kitchen Mouse Graphics Digital Illustration**

The project scope Kitchen Mouse Graphics Digital Illustration required a collage of various elements to be assembled in Adobe Photoshop. It was made using quotes and various snippets of original and photoshopped artwork, meant to highlight Kitchen Mouse Designs, a name I used to joke about when my children were little. The premise around the imagery was a kitchen island full of creativity, surrounded by the storm of life known as motherhood. Circular

words chanting “The Wheels on the Bus” lyrics surround the busy mother’s silhouette. A young son and daughter repeatedly run around the island, offering continual activity to the image and realistic ideas to the sound and chaos of the room. These lyrical words were refined and adjusted, using the warp text tool, layers, opacity, and general layer edits, unique to each layer placement around the central image of the mother. Various artworks created by Kitchen Mouse are displayed throughout the room and unique 2D mouse illustrations offer magical help and humor, while adding a different texture to the overall collage. Accomplishing this digital collage incorporated advancing skills in Adobe Photoshop, such as modifying type in new ways, which required trial-and-error and separating items on layers. The document was made using RGB color palettes and saved as a 17” x 11” high resolution JPG and PSD image. Modifying this file for this portfolio, a mock-up was made using the print, and a stock image for a gallery wall, via Adobe Photoshop. Items were made using a uniform design process, so rulers and placement of items in layers allowed for adjustments to get the placement and overall look as coordinated as possible.

Incorporating various suitable elements of design is always important to unify a project for any client. My Kitchen Mouse Graphics Digital Illustration features repetition in imagery (the humorous 2D mice or repetitive layered silhouettes are good examples), patterns (lyrics around her head), colors and sizing. A complementary color palette focused on yellows, oranges, and blues, while a monochromatic grayscale was used for the 2D illustrations and silhouettes. Larger typed words or letters can be seen for emphasis or clever placement to set the continually moving and over-stimulated tone for the design. The tone of any project is extremely important and following a specific style helps keep the portfolio piece strong.



When designing the Kitchen Mouse Graphics Digital Illustration, brainstorming numerous ideas was important and design ethics were followed. There is no imagery to upset the audience, as the entire image is made from storytelling collage techniques or original artwork, all manipulated in the Adobe Photoshop software. There is also no suggestive or offensive wording used in the illustration.

When incorporating feedback, no feedback was given in class for this assignment, nor back in the original course. The updates to this project consisted solely of creating higher resolution JPG copies to place or incorporate into mock-ups one might find for similar illustrative artwork. The adjustments for mock-up required warping the image to look like it is using linear perspective while hanging on the wall.

When making an illustration such as this, it is crucial to remain consistent with colors, placement, and ideas, to keep the artwork telling a uniform story an audience can follow and appreciate. This allows the piece to be recognizable as a whole and stand as a strong piece of artwork/design. It is also important to be consistent throughout the design, for the theme to be read easily. I did attempt to follow these standards when making the Kitchen Mouse Graphics Digital Illustration.

## **Mama Chickpea Branding**

It is my belief that the print-ready and digital-use branding examples shown in my personal branding suite demonstrate advanced working knowledge of the software, tools, and techniques of a working graphic designer. Crop marks, bleeds, margins, and the proper color management of CMYK for print, as well as RGB for screen-ready digital, are used, where appropriate. A working resolution for print ready pieces of 300dpi has also been used, whereas for screen resolution of optimized web graphics, typically around 72dpi. My Mama Chickpea brand logo was created using endpoints, shape tools, and their corresponding techniques in Adobe Illustrator, based on my own hand-drawn sketches. She is meant to complement good pairing of typography, which features hierarchy of size, adjusted kerning, line spacing, and such, as needed. This icon and type logo was incorporated into other print branding materials, such as the envelope, letterhead, business card, and notepad. A combination of techniques between Illustrator and Photoshop allowed for creation of the mock-ups, such as the leave-behind and presentation folder. The resume utilizes Adobe InDesign software, along with interactivity in the PDF format, including hyperlinks to email, social media, and my personal portfolio website. Adobe Acrobat is industry appropriate software used to combine and organize PDF files and was used to create the combined PDF of the branding suite. And, finally, Adobe Photoshop and Adobe Dreamweaver were used in combination, to code the branded website to further coordinate the brand and style.

The design for the branding of Mama Chickpea features repetitive circular shapes, in the form of a subtle polka dot, to create whimsy and pattern for larger spaces. This same shape and color can be seen repeated as a highlight in the warm cheeks of the chickpea character herself.

This polka dot pattern color can be inverted if a darker base is needed for weight, suggesting a hierarchy to the layering and coordination of the design, giving depth through placement from the background to the foreground of the design. This arrangement is also meant to draw the eye around the design and allow for visual interest and rhythm in larger, plain areas, such as the back of the envelope. This pattern is often seen with a featured black, horizontal line, also directing the eye to various parts of the design and offering a place for the logo character or the circular logo to sit, as if left standing on a shelf. The black bar on the presentation folder also mimics a satin ribbon branded closure to the presentation folder, which could be used as an alternate leave-behind at meetings. This ribbon and polka dot branding detail was further used in the pink polka dot ribbon that closes the leave-behind packaging and offers another texture to the multi-tiered design. Designs were made using a grid-like pattern, taking the eye around the design and featuring items in industry-specific areas (especially seen in the layout of the portfolio website and resume), to help all audiences recognize the design layout for the information they need to gather from it.

The design for the branding of Mama Chickpea centers around the creation of my logo character, Mini, or Miss Pea. I earned the nickname “Chickpea” years ago in the traditional art circuits in Ohio. I was a fiber artist creating unique knitted and felted accessories made from one-of-a-kind, artist-made fibers. I was also into fitness and always seen eating vegetarian. Chickpea became a nickname due to the play on the double meaning of “fiber,” the fiber of my accessories and the fiber I enjoyed eating. It really does give meaning to the saying, “You are what you eat.” I eventually grew my art into a brick-and-mortar studio, “Miss Chickpea’s Funky Fibers,” with classes and employees, where we played on this unique combination and the Mini

Pea became a fan favorite. A redesign of the previous logo and update to the character was done in GRA420, focusing on the ability of the character to combine my artist reality, with my 2D illustration and design skills. In previous forms, she looked more like a chickpea clipart, with the bean bumps as her “hair.” In the redesign, I ended up flipping her physique, which allowed for an even better approach to her illustration, further highlighting my silly side as a mom and artist with those bumps being her newly shaped behind. I kept the brand bow in her redesign and furthered that concept into the added ribbon details mentioned in my branding items. Mini Pea possesses strong contrast with her paper-like sketched coloring of black and white, with hints of fleshy pink for a fun flare and highlight color for the brand. Pink was chosen as it gives a sense of sophistication with the black and white contrast but does not overwhelm. It is a feminine color, highlighting me as a female artist and entrepreneur, as well as giving the chickpea a sense of my warm, fun illustration style. She is appropriate for all ages and has an ethical approach to my design identity. The use of Montserrat font family gives a clean, sans-serif modern edge to all the branding materials, with Carrotflower font added sparsely, to give a handwritten flare to the brand.

When receiving and giving feedback to others, designs tend to grow and flourish. Offering a peer positive feedback and helpful corrective solutions can help their designs evolve into stronger representations of their design skills and is a very important step to help a designer see other facets of a design they may or may not have noticed before. In the redesign for my Mini Pea character in GRA420, I chose to round the line edges on her face to give them a softer finish. Earlier versions of Miss Pea in the course did not feature this edit, and ultimately, its useful peer feedback. Another suggestion was not utilized; however, was considered. The classmate wanted

the chickpea to be full color and realistic. In the end, I did not like this representation for my brand image and ultimately furthered my reasoning as for why I did not incorporate this feedback. The purpose of feedback in a designer's career is to establish the best possible design for the need, vision, and audience. In this case, I am at my best artistically, when my whimsy and humor can be shown. I liked this illustrative-trending technique of Mini Pea almost popping off the sketchpad, and "helping me" with my designs. I chose the idea as it morphs the 2D and 3D realities for my brand and brings more personality specifically to the character, making her unique. Her digitally drawn simplicity adds but does not detract from any other design she adds herself to. She has a standard look and can be easily recognized in any purpose.

In the creation of designs for the branding of Mama Chickpea, I adhered to all project specifications as instructed in the courses. In the PDF inclusion of this GRA491 1-3 Milestone project, you will see typical industry dimensions for letterhead, envelopes, etc., complete with bleeds, crop marks, and margins, as instructed in the courses. The only item without all of these marks, the envelope, omitted some of these settings, per our instructor's directions. She stated that sometimes there are exceptions due to the printing industry's methods for envelope printing. When it came to choosing a leave-behind piece, I chose notepads, as I personally use them on my desk and a chickpea snack, as a further play on the idea of the meanings of fiber. Illustration skills grow from examination of a concept from many angles, and for me, I like to play on the meanings of words, their basic shapes, what they mean to me, and any "silly" meaning I could approach with them. My humor is a large part of my inspiration when I work and this clever play on a leave-behind would signify something that is a bit unusual and memorable as part of the brand. As with any project, gathering the list of needed specifications is the best way to begin the

file(s) needed, allowing your creativity of design to flourish inside the project-specific perimeters. A design created outside of what is initially known to be needed, could waste not only your design time as the artist, but an employer's time and possible finances. Ethical issues must be avoided, as instructed per the project, as these could cost the employer in reputation and revenue, ultimately tarnishing your image as a designer.

In the presentation of the branding of Mama Chickpea, there is evidence of excellent craftsmanship and attention to detail. Typos are continually edited, reducing errors, and the X/Y ruler coordinates are adjusted to match, wherever possible in the software, according to design. Clarity and resolution of image is evident in the correct resolutions being used for print or screen, as mentioned earlier in this prompt. The logo was created in Adobe Illustrator, allowing for the vector crispness of the detail for print and resizing, as is any of the printed materials. The resume was taken a step further, to be made in print-ready format in Adobe InDesign, to add functionality to the hyperlinks and social media, when also viewed on screen. A QR code was added to various pieces, directing the smart device of any audience member directly to [www.mamachickpea.com](http://www.mamachickpea.com), according to the QR trend and convenience of this detail. Accuracy of colors features specific Hex swatch colorways, as shown in the attached Mama Chickpea Brand Style Guide information. Some variation happens in the RGB colorways for these images, especially in photography, so mock-ups are adjusted as appropriate. Sometimes, this adds a fleshier pink to the color scheme, which is left intentional, as a further depth of the color of a realistic chickpea, itself. Designs are laid out in a grid-like fashion, with pertinent information kept in places where the audience would likely look for these items. A perfect example in print would be the address and contact info for a business card or letterhead, or the navigation areas of

a screen appropriate UX design. For font legibility, printed materials were made in vector format, featuring the type instructed in the Mama Chickpea Brand Style Guide, using a hierarchy of sizing to give weight and meaning to the type being presented. This same idea is used in the hierarchy of headers and identical font classifications used in the portfolio website, as well.

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