

HI, I'M BRANDY...



I'm a Graphic Designer and Creative Writer with a passion for creating branded materials to help my clients grow their businesses and promote their activities and events.

I grew up in Texas, but L.A. has been my home for 25 years and I love it here. When I'm not writing and designing you'll usually find me exploring the city and its restaurants, or even doing a little acting work sometimes.

I came to graphic design later in life as a happy side-effect of my passion for creative writing and storytelling. As I pursued my education, Graphic Design was, initially, just the degree I was eligible for under my employer's tuition program, but I quickly discovered it is really just a visual form of storytelling, which is what I most love to do.

I see every design project, even a simple business card, as an exciting chance to tell a client's unique story. Crafting a clever layout is much like writing a great story, combining typography, color, shapes, and images just like great writing combines plot, characters, imagery, and devices.

I also love how Graphic Design offers endless discovery. Every project somehow brings a challenge or aggravation that prompts me to learn something new.

I especially love designing print materials like menus, stationery, brochures, and booklets, but I'm happy to take on many types of graphic design challenges, including digital content and web design. If your project is more than I can handle, don't worry, I'll be upfront - I want you and your brand to look your best.





BRANDING

- Logo Design
- Brand Standards
- Packaging
- Identity Development

STATIONERY

- Business Cards
- Letterhead
- Envelopes
- Notepads
- Greeting Cards

COMMUNICATIONS

- Menus
- Brochures
- Posters
- Signs
- Banners
- Advertisements

WRITING

- Copywriting
- Scripts
- Short Fiction
- Web Content
- Poetry
- Greeting Cards

WEBSITES

- HTML
- CSS
- WordPress





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PAWS & CLAWS

AMETHYST BAY

PARIS, FRANCE

CONNECTIONS APART

WRYEJOB DESIGNS



1 PASTA AMORE WANTED FRESH MATERIALS AND A NEW WEBSITE.



Pasta Amore provided a professionally designed logo and brand guide. They are a broad market, family friendly, casual, neighborhood-type Italian-American restaurant chain.

For their menu, I designed a full-size, multi-page menu with pictures for accessibility. The table tent reinforces select dishes from the menu and catering and events, upselling the current meal and driving future business. A compact, c-fold catering brochure concisely communicates all prices and essential details. The custom carton for their Amore For Later™ promo lets customers "take the brand home." A hand coded responsive website fits nicely with their brand and newly designed materials. I also provided all copywriting.





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WORLD ARTIST MAGAZINE NEEDED A SPREAD FOR AN ARTICLE ABOUT JAPANESE WOOD-BLOCK PRINTING.



EXPLORING TECHNIQUES

Wood-Block Printing

BY THE JAPANESE METHOD

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

by Arthur S. Unknown

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

My interest was first drawn in 1897 to experiments that were being made by Mr. J. D. Batten, who for two years previously had attempted, and partially succeeded in making a print from wood and metal blocks with colour mixed with glycerine and dextrine, the glycerine being afterwards removed by washing the prints in alcohol. As the Japanese method seemed to promise greater advantages and simplicity, we began experiments together, using as our text-book the pamphlet by T. Tokuno, published by the Smithsonian Institution, Washington, and the dextrine and glycerine method was soon abandoned. The edition of prints, however, of Eve and the Serpent designed by J. D. Batten, printed by myself and published at that time, was produced partly by the earlier method and partly in the simpler Japanese way.

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

It is slow and unsatisfactory work, however, learning manipulation from a book, and several technical

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difficulties that seemed insurmountable were made clear by the chance discovery in London of a Japanese print-seller who, although not a printer, was sufficiently familiar with the work to give some invaluable hints and demonstrations.

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

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

On a merely superficial acquaintance the Japanese craft of block-printing may appear to be no more than a primitive though delicate form of mechanical production, which modern superseded methods have long since abandoned.

Production, which long superseded that in our hand of its invention, and even to study so limited a mode of expression would be hardly of any practical value to an artist. Moreover, the craft is under the disadvantage that all the stages of the work, from making the first design to taking the final impressions, must be done by the artist himself—work which includes the delicate cutting of line and preparation of colour blocks, and the preparation of colour and paper. In Japan there were trained craftsmen expert in each of these branches of the craft, and each carried out his part under the vision of the artist. No part but the design was done by him. So that the very character of the work has an essential difference. Under our present conditions the artist must undertake the whole craft, with all its detail. Simple as the process is, there is, from first to last, a long labour involved in planning, cutting and printing. After several attempts in delegating printing to well-trained pupils I have found it impossible to obtain the best results by that means, but the cutting of the colour-blocks and the clearing of the key-block after the first cutting of the line may well be done by assistant craftsmen.

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CELEBRITAINMENT WANTED A TYPOGRAPHIC PORTRAIT TO ENCLOSE ALONGSIDE THEIR BIOGRAPHY AND INTERVIEW OF JENNIFER ANISTON.

Celebritainment is a bimonthly magazine which always features an in-depth biography and interview with a major star. They use a photograph of the celebrity on their cover, but they include a foldout typographic portrait poster with the feature. The typographic portrait is expected to depict the star using words from their life, body of work, and quotes - and be set in a single font.

To create the typographic portrait, I used Adobe® Photoshop® to convert a picture of Jennifer Aniston into simplified outlines, then constructed the typographic portrait using Adobe® Illustrator®, selecting Josefin Sans as the font.

On a personal note, she is one of my favorite actresses and with my background in acting and film this commission was an honor.





CUSTOM ICON DESIGN, APPAREL CONCEPTS



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GLOBAL ORGANIZED ATHLETICS LEAGUE WANTED EVENT ICONS AND APPAREL CONCEPTS FOR THEIR GOAL2025 GAMES.

Global Organized Athletics League is the governing body which organizes the GOAL games every 5 years. They needed a set of textless event icons along with apparel mockups to help their board members visualize their use.

I decided athletic silhouettes were the most recognizable visual communication of the different sports, since not all use an identifiable and easily simplified ball or piece of equipment. To unify the designs as a set, as well as distinguish them from the round shapes used by another major international athletic competition, I chose a skewed hexagon with a geometric G.

GRAPHIC DESIGN • PHOTOGRAPHY • LOGO DESIGN • BRANDING • ADVERTISEMENT DESIGN

WRYEJOB DESIGNS



CAREERS @ WRYEJOB

APPLY
HERE



WRYEJOB
DESIGNS

WE'RE HIRING

Graphic Designers

- BA w/ major in related field and/or
- Portfolio demonstrating:
 - logo design
 - branding suite design
 - abstract design
 - advertising design

Photographers

- BA w/ major in related field and/or
- Portfolio demonstrating:
 - portraiture
 - product/food photography
 - architectural photography

WRYEJOB DESIGNS NEEDED AN ORIGINAL LOGO AND CAREER FAIR BOOTH GRAPHICS.

WryeJob Designs is a newly-independent, boutique design firm specializing in high-concept, feminine messaging for national brands. As a new firm and not yet fully staffed, they needed to outsource the project to meet a tight deadline.

For their logo, I delineated 'Job' from 'Wrye' using the descender of the 'J,' so the clean top line gives the desired strong professional impression while also framing 'Designs.' Manual kerning between each letter creates a unique wordmark. The simplified floral design with dark tones adds a feminine touch, while avoiding coming across as too 'girly.' Their career fair booth graphics showcase their new logo and brand identity while prominently communicating hiring needs.

LOGO DESIGN, TRADESHOW BOOTH GRAPHICS





PRINT MAGAZINE AD, ANIMATED GIF BANNER AD



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AMETHYST BAY WANTED A FULL PAGE MAGAZINE AD AND AN ANIMATED GIF AD.

Amethyst Bay is an all-inclusive, beachfront resort, spa, and casino in the US Virgin Islands. Their target customers are budget-conscious, middle-class couples in the United States.

I felt it was important to communicate their offering visually and viscerally with the minimum text required for conversion. They had a tight timeframe before their high season, necessitating stock photography. I selected and licensed stock with appropriate usage terms. The client anticipated the magazine ad would target women, so I focused on indulgence and relaxation, with the spa offering dominant. The animated gif, expected to target men, focuses on price, simple booking, drinks and gambling.



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**PAWS & CLAWS
WANTED AN ORIGINAL
LOGO, BRAND GUIDE,
STATIONERY, AND
PACKAGING DESIGNS.**

Paws and Claws is a holistic veterinary practice expecting to franchise. They wanted a distinctive and versatile logo that visually reinforced their brand. My design reinforces their brand and message by including a paw and another paw with claws, while also evoking the shape of a chew toy. The green color palette reinforces the holistic and medical nature of their business. Their clientele is middle-class pet owners, so fonts were chosen for a combination of legibility and invitation – neither too formal nor too whimsical. The logo works in black and white, for their range of the needs, including embroidery on apparel. The stationery is crisp and professional for a serious veterinary practice, and the brand usage guide communicates brand standards in an inviting, straightforward format. The packaging fits their brand with high-contrast designs which strictly adhere to the brand usage guide.



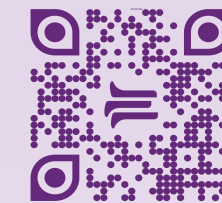
GET IN TOUCH



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LOOK FOR ME ON BEHANCE, LINKEDIN, AND DEVIANTART



FINAL CAPSTONE PORTFOLIO

Brandy E Miller
Southern New Hampshire University
GRA-491-T3391 Graphic Design Portfolio 24EW3
Professor William Temple
March 3, 2024



**BRANDY
E
MILLER**
DESIGNER + WRITER

