ALICIA HALL
DESIGN

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hey!

I'M ALICIA

My design philosophy is simple: create work that conveys the intended message through a visual system that grabs the audience's attention and engages them to look further.

I solve design problems through concept and aesthetics, with aesthetics being secondary. A trendy design piece with no concept fails. I get to concept through word associations, mind-mapping, and mood boards. The mood board is where I combine concept with aesthetic value, defining the look and feel of a design.

I'm a detail-oriented designer. My design solutions are whimsical and playful, backed by strong hierarchy, typography, and alignments. Inspiration strikes me like lightning or bubbles like a daydream. I'm inspired by everything around me: a beautiful color palette, interesting structure, or the feeling of a grey rainy day.

GLASSNOTE

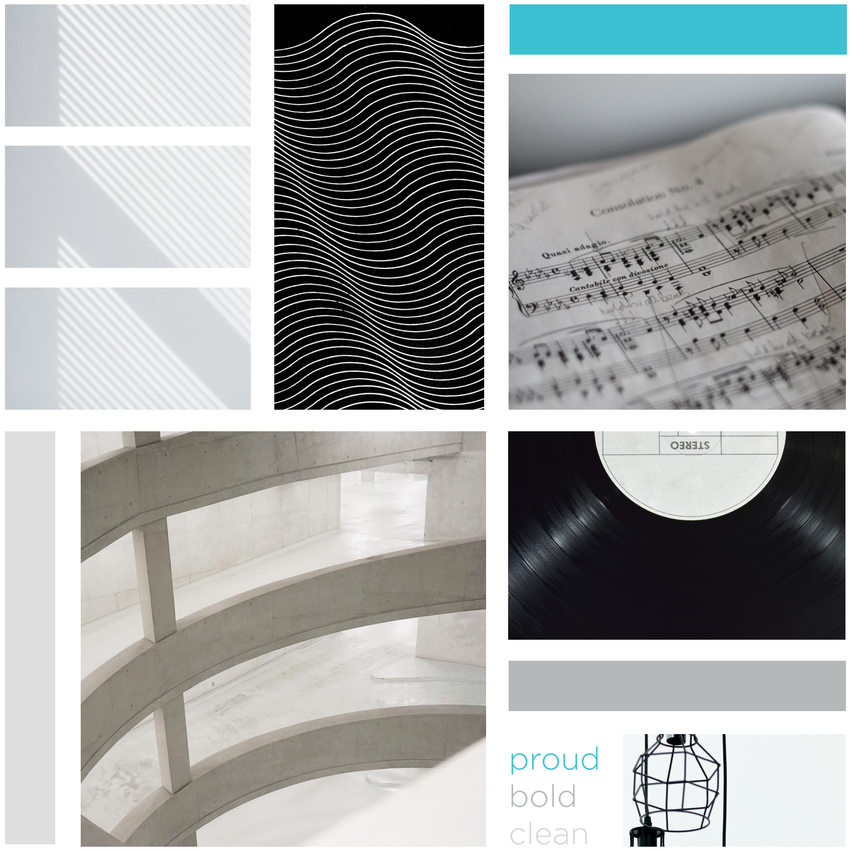
PROBLEM

Glassnote began as a logo redesign project. Their existing logo is direct, but lacks connotative value. It acts more like a monogram or even an abbreviation.

SOLUTION

Glassnote is an existing record label, who boasts well-known clients and prestigious indie label awards. With this in mind, I brought more connotation to their logo, in a cleaner and more modern style. This redesign was then expanded to a full re-brand, creating an identity and laying out a brand guide in which to implement it.

glassnote



▲ mood board

PROCESS

I defined the look and feel of the new logo as proud, bold, and clean. The shapes are bold, the lines are clean, and it is simple and modern. I pulled in the diamond element to represent glass and prestige. Glassnote boasts of several accolades, so I wanted to bring in an element of quality in addition to music and sound.

PROCESS + SOLUTION

My process was to get out any rough ideas first, and then begin refining. I quickly realized that my initial iterations didn't meet the brand goals I had in mind. As I expanded, I returned to things that were working, to combine elements into a cohesive logo that had the appropriate feel for the brand. Secondary logos followed as I expanded into a full branding identity.

▸ *primary logo*

glassnote

▸ *secondary logos*

▸ *too expected, too heavy; not modern enough; logomark not unique enough to stand alone*

▸ *improvement; still too expected, but more appropriate in tone & aesthetic*

▸ *good aesthetics, but music note imagery was too expected; started revisiting the diamond idea, combining with elements from music note configuration that were working for final solution*

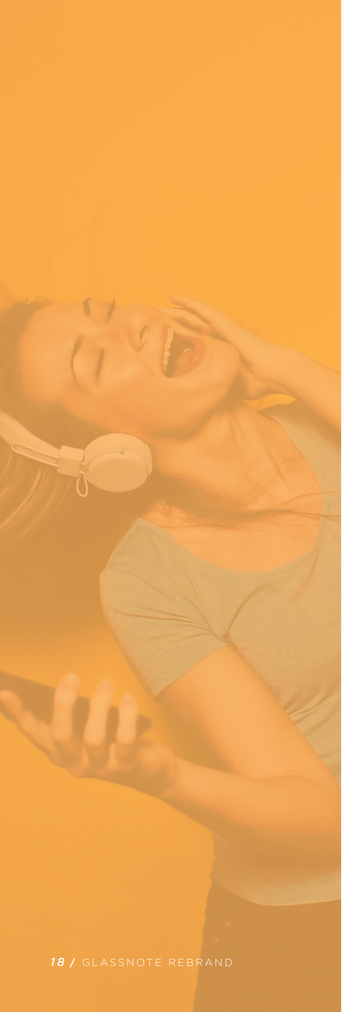
BEYOND THE LOGO

With a successful logo configured, I expanded it into a full-fledged identity. This included stationery and accompanying brand guide.

glassnote color palette, typography treatment, and elements of logo configured into a pattern

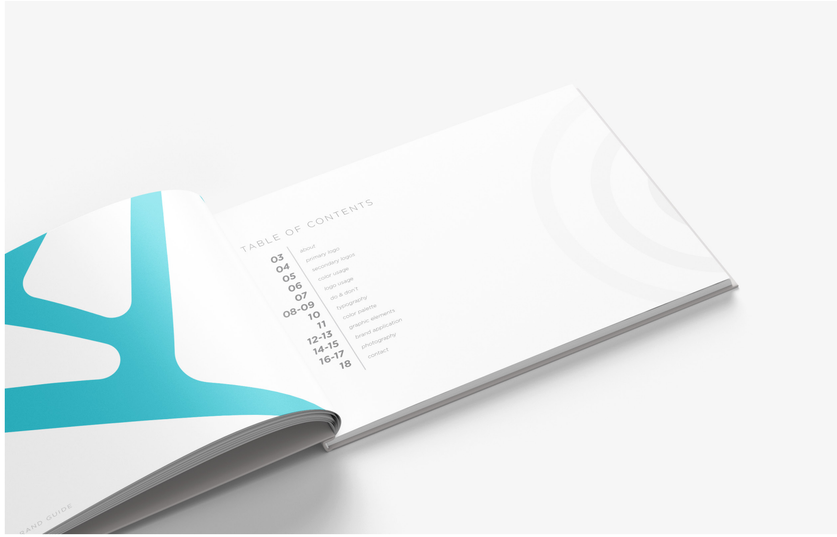
IDENTITY

The next part of the process was to apply the redesigned logo across varying applications, so as to properly identify the company and fully brand it.



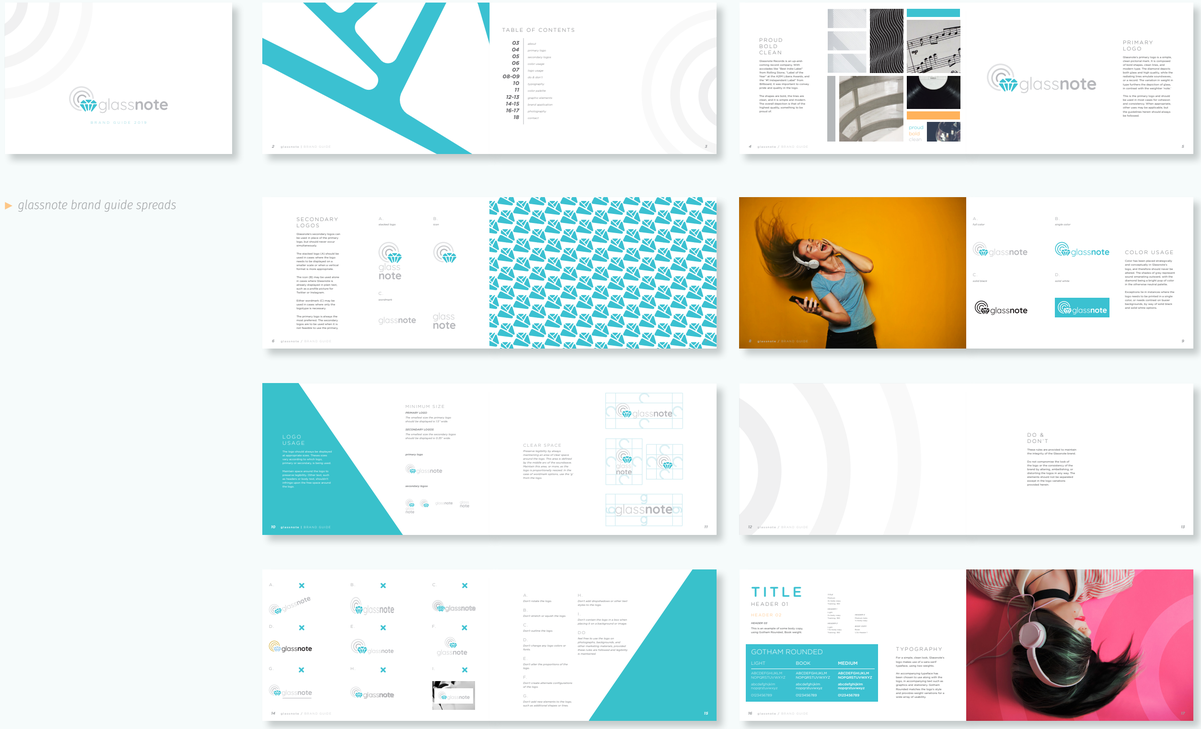
BRAND IN ACTION

The identity was expanded into a functional system, with a defined type treatment, color, and graphic elements to push the identity beyond just a logo.

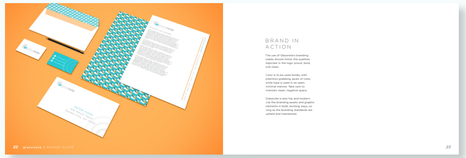


BRAND GUIDE

The final component to this project was to lay out a brand guide, detailing how to put all of these elements together to use as a cohesive brand identity system.



▸ *glassnote brand guide spreads*



glassnote
glassnote
glassnote

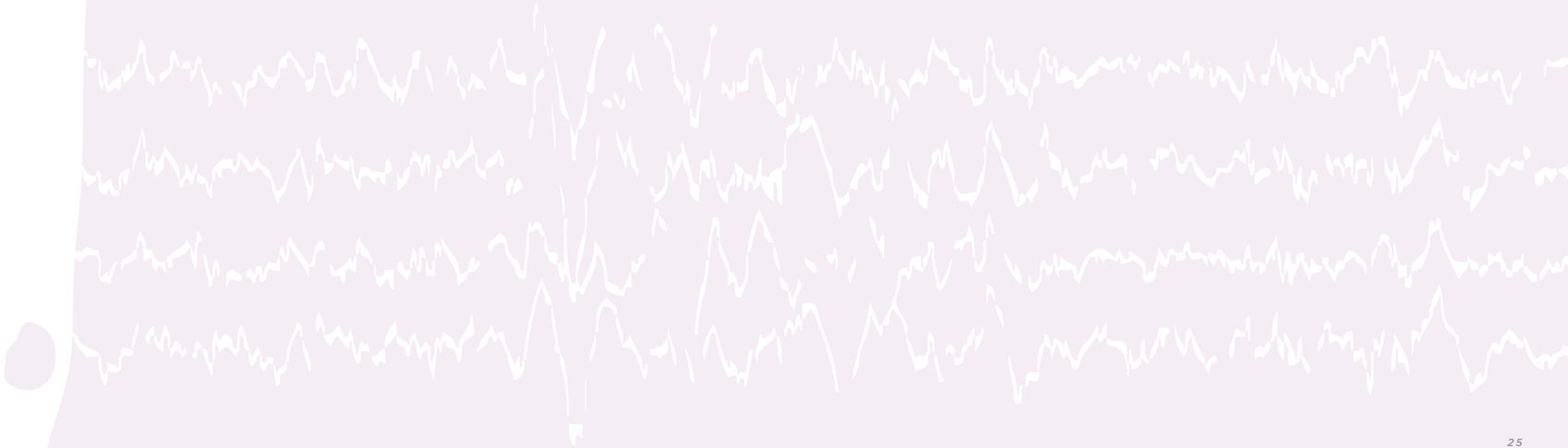
#MORETHAN

PROBLEM

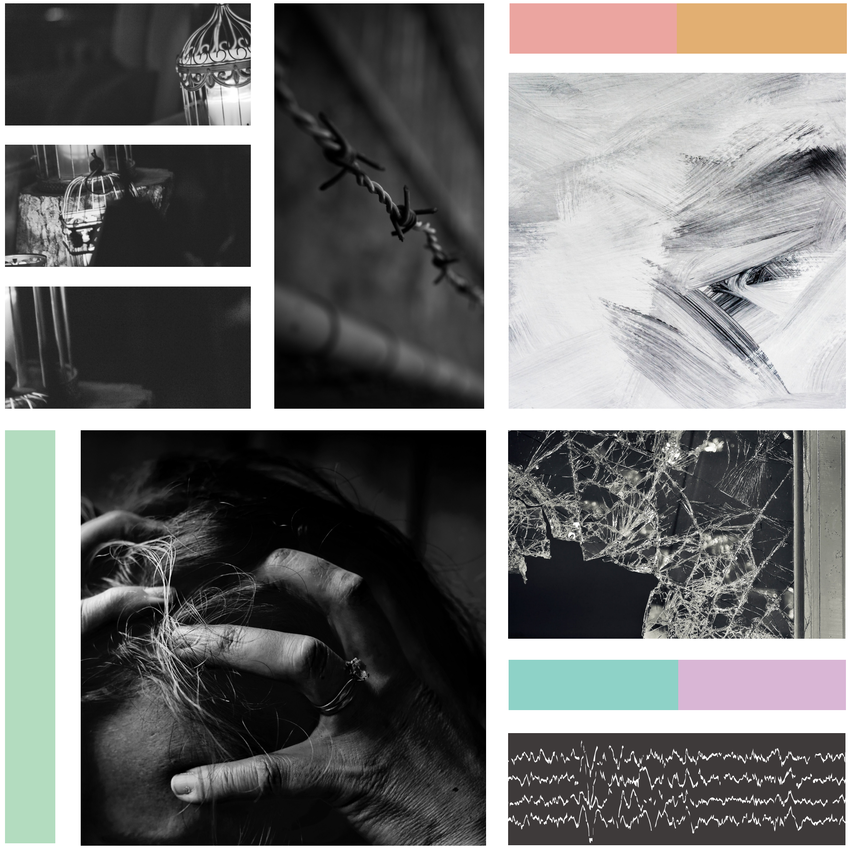
As designers, we have an opportunity to use our voice to spread awareness and advocate for causes we believe in. As a sufferer, I like to advocate for mental health awareness when I can, and think the world needs more of that.

SOLUTION

The solution was to come up with a project to use my voice to raise awareness. I created a mental health awareness campaign, centered around postage stamp designs. The thinking behind this is the use of the stamps would advocate for the issue, and the act of writing out messages and mailing is an act of self-care that makes both sender and recipient happy.



2019
>than
FOREVER / USA



mood board

PROCESS

I wanted to depict certain feelings that go along with mental health, specifically the inner turmoil one goes through. I represented broken, painful, and trapped thoughts. I chose to pair this dark imagery with muted rainbow hues, to show the idea of the whole spectrum of mental health – good and bad.

PROCESS + SOLUTION

A lot of my process involves word associations and mind-maps. I approached this project in a flat vector style. With that in mind, I started with this mind-map process and honed in on words that spoke to me.

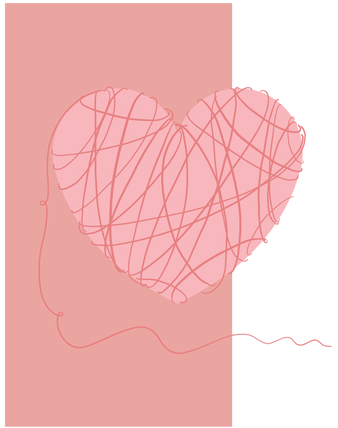
From that point, I sketched these mental health concepts, specifically choosing to be abstract. Those I felt successful with were taken to flat illustrations.

▶ *sketch built into simple, flat vector illustration*

▶ *concepts: heaviness, consuming, shattered*

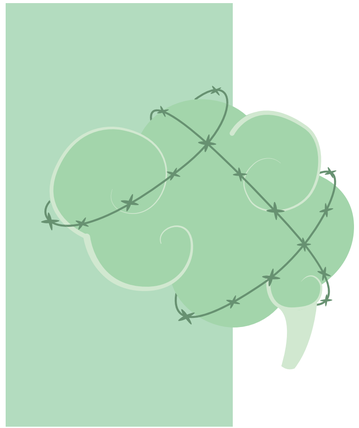
▶ *concepts: behind a mask, unraveling, chaos*

▶ *concepts: painful thoughts, unspoken thoughts, guarded self*



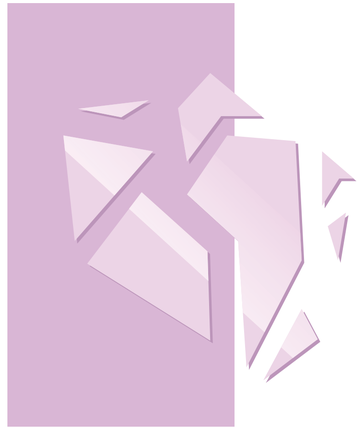
▸ *unraveling self, coming undone*

▸ *suffocating or burdened by weight, heavy things don't fly*



▸ *intrusive, painful thoughts*

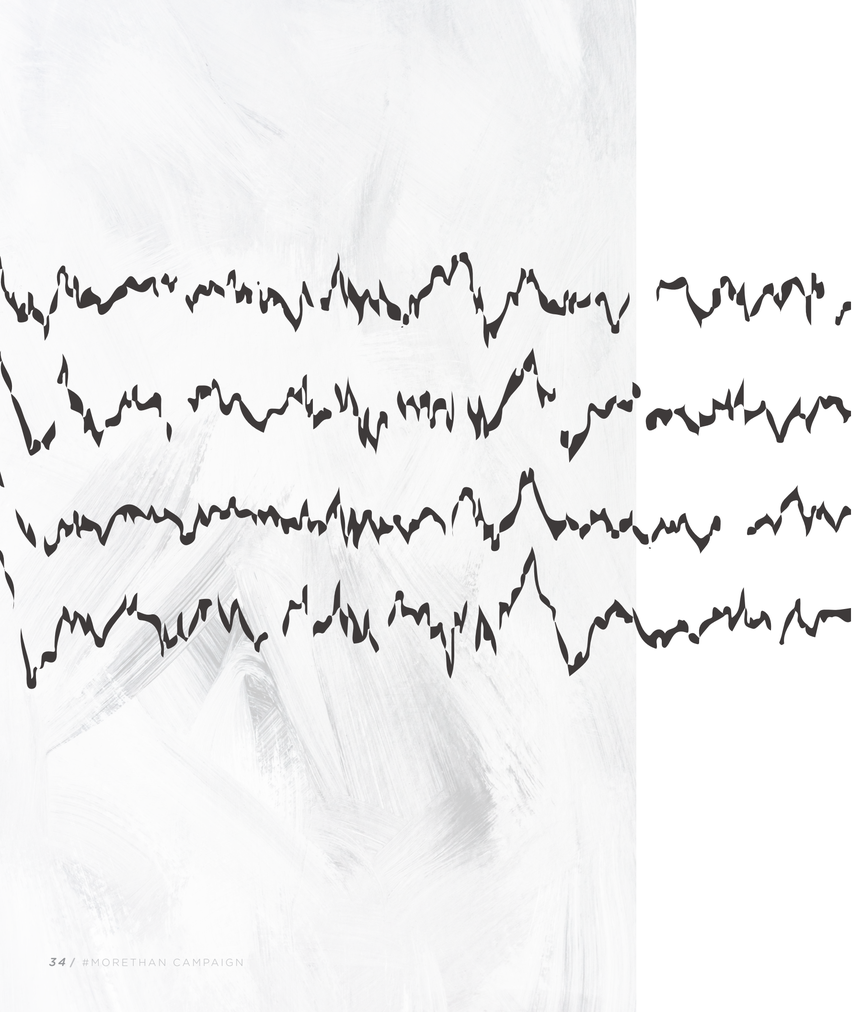
▸ *caged, unspoken thoughts*



▸ *shattered and broken inside*

ILLUSTRATIONS

With the final illustrations, I showed concepts that are cohesive in theme and show the different facets of mental health. I kept them on the abstract side, so people can look into them and find their own meaning and something they relate to.



INSIDE THE CAMPAIGN

I styled the campaign itself around the concept of mental health as well. I chose visual elements that combat with each other, but come together as a whole. A friendly typeface was chosen, paired with a disorderly texture.

#morethan elements: texture, graphic elements, color palette, & typography

UNIFIED SET

With the illustrations, elements, and palette decided, I created a cohesive set of stamps and postcards. Two stamp sets were created: one with chaotic texture and type, and the other with iconic illustration. This allows for the literal feeling of mental illnesses to be visualized, as well as more abstract concepts that all people can relate to.

IN ACTION

The goal of this campaign was to promote mental health awareness and the act of self-care. This is achieved through the support of the campaign, and the use. Sending snail mail is a much more personal method of communication, that brings a sense of joy and good to both sender and recipient.

COMMEMORATIVE SET

To further the campaign into active use, it was pushed beyond just postage. Postcards, stationery, trading cards, and stamps are included in a commemorative box set to encourage users to collect the set and share it with others. Awareness is then spread through gifting and using the materials to send mail to others.

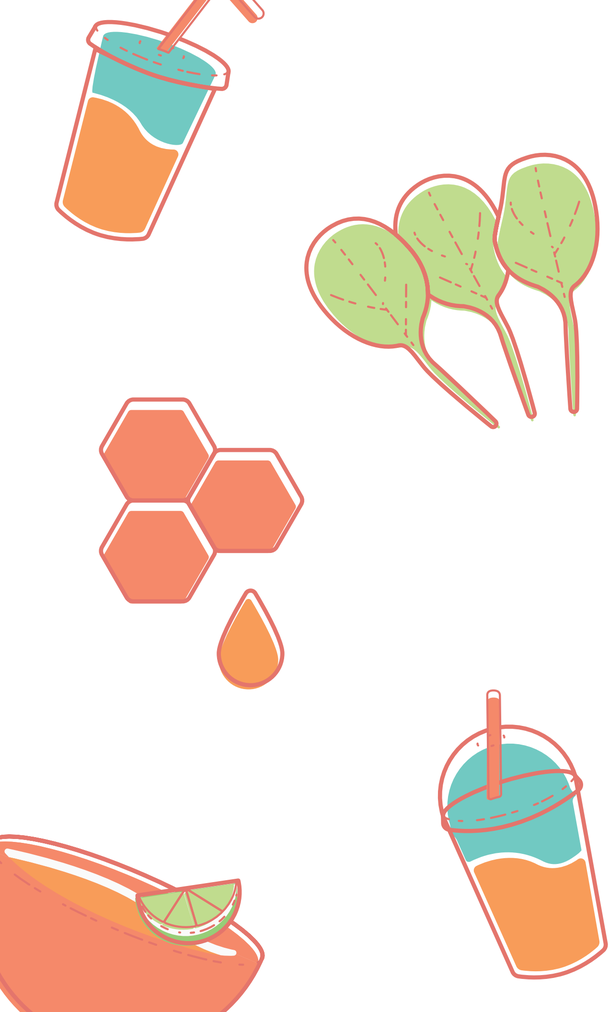
AMBROSIA

PROBLEM

Ambrosia was created as juice bar that supports its local community. It needed to be branded with a full identity system that could be applied in a variety of ways.

SOLUTION

I reworked my design solution, revisiting some original concepts and making refinements to create a new identity: Ambrosia Juice Bar. I felt the name and concept lent itself to a juice bar retail setting, and this would allow me to branch into aspects of branding and identity.



ambrosia

JUICE BAR

bright
bold
fun

▶ mood board

PROCESS + SOLUTION

I wanted to refresh my own work and give it new life. I defined a market, a juice and smoothie retail location, and the look and feel I wanted to create with the new logo as bright, bold, and fun; the shapes are bold, the colors are bright, and the overall feel is modern but fun.

When I revisited this project, I went back to early iterations. I felt some of them had promise, and began expanding and reworking those.

ambrosia
JUICE BAR

▶ primary logo

ambrosia
JUICE BAR

▶ secondary logos

▶ ideation

ambrosia
JUICE BAR

ambrosia
JUICE BAR

ambrosia
juice bar

ambrosia
JUICE BAR

BEYOND THE LOGO

With a successful logo configured, I expanded it into a full identity system, including color palette, typography, graphic elements, and an icon set.

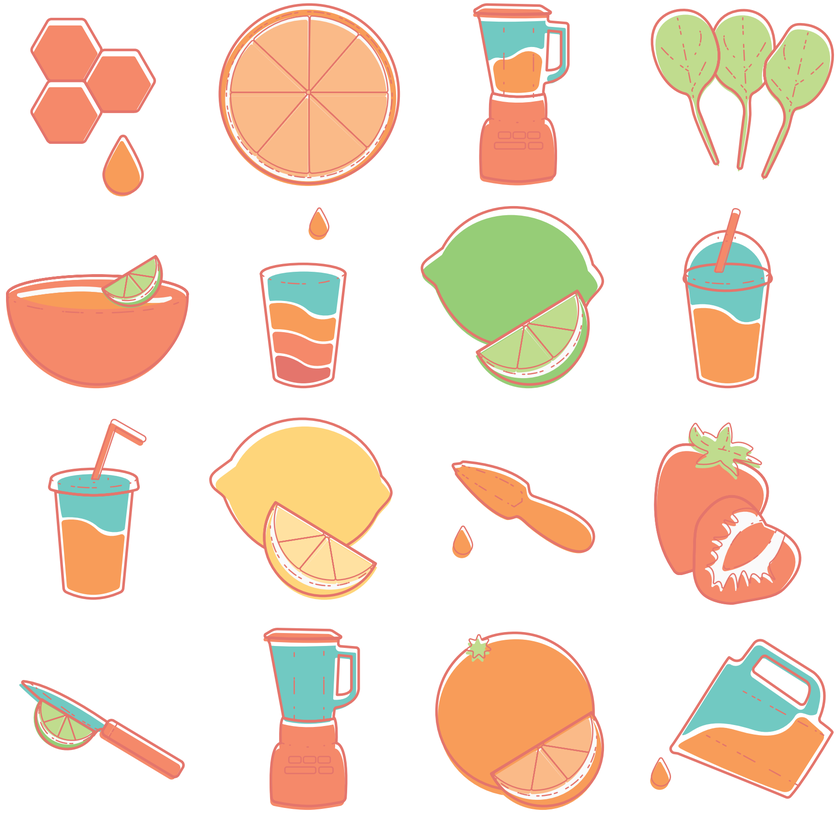
header

sub-head

This is an example of some body copy, using Gotham Rounded, Book weight.

ambrosia
JUICE BAR

ambrosia color palette, typography treatment, and icon set configured into pattern

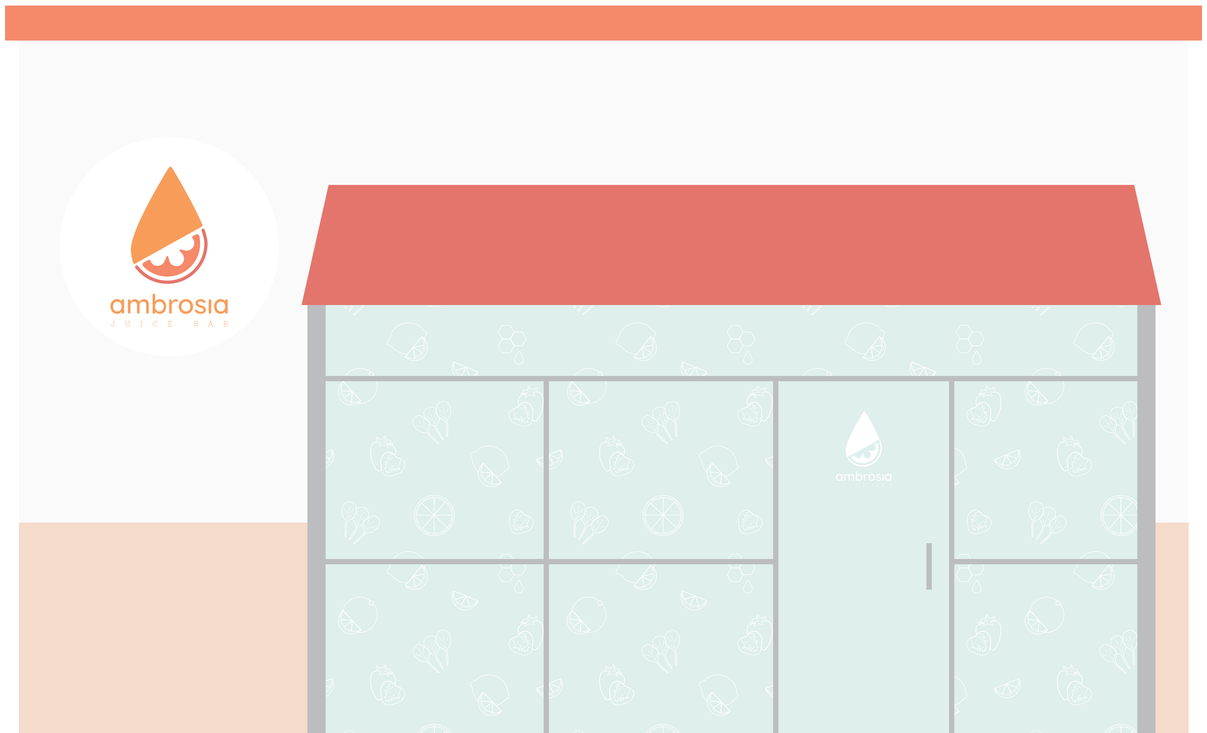


ICON SET

The icon set was a really exciting part of the brand I had in mind. I wanted to create a cohesive icon set that could then be used as graphic elements, wayfinding, and packaging design.

LOCATION

With branding elements defined, I expanded them into a more comprehensive brand identity.



BRAND IN ACTION

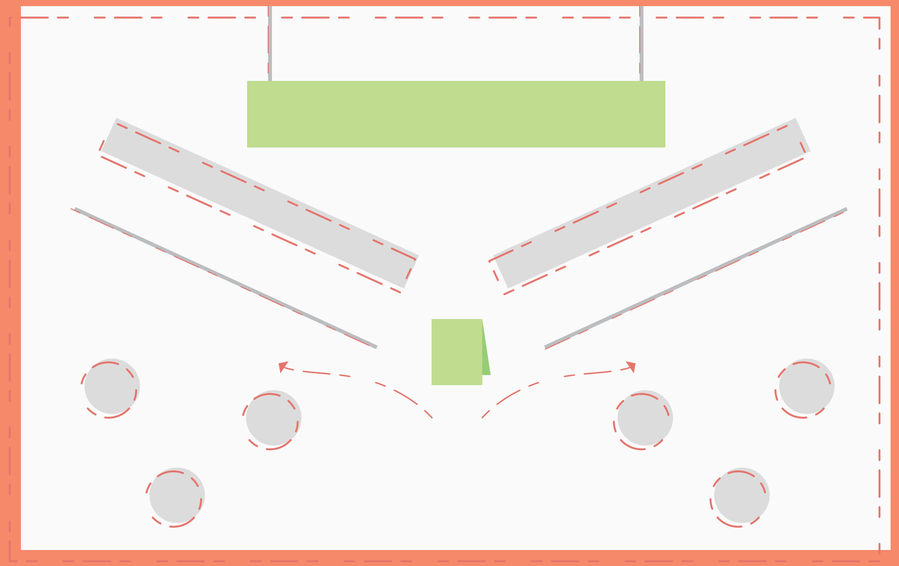
This brand system had to work in a myriad of ways and across many different types of materials, internal and external.

▸ *directional sandwich board*

WAYFINDING

I used the icon set in a variety of ways, because I wanted it to really feel integrated in the identity. One of the ways I utilized it was as part of a wayfinding system that would occur inside the establishment.

▸ *order process signage*



pre-bottled juice blends, along with made-to-order juices and smoothies

PACKAGING

Another way I used the developed icon set was as patterning for packaging. It was important to utilize the icons in a variety of ways, so they felt embedded into the branding identity.

BOOK BOXSET

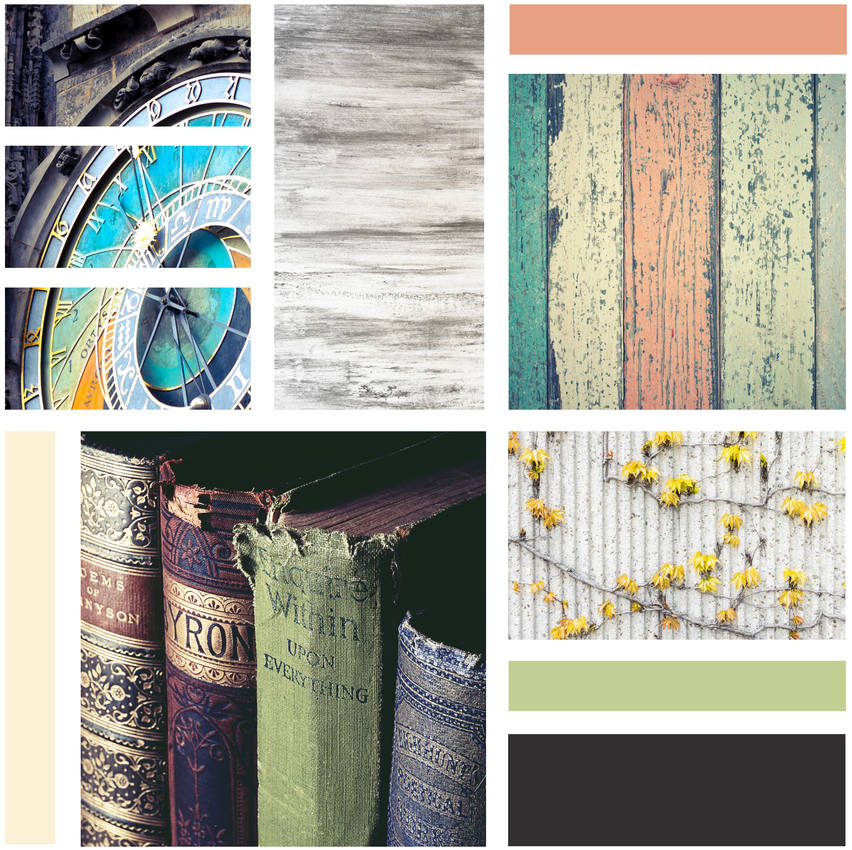
PROBLEM

A skill I wanted to feature for myself was hand lettering. It's a relevant skill to have, and one that I don't see many embracing or implementing beyond aesthetics. It's trendy, but it can be appropriate under the right circumstances.

SOLUTION

I chose to apply this skill in the form of book covers. Through this medium, I show the relevance of lettering in the field of design. I chose classic book titles from *Penguin Books*, to re-imagine in this style.

CERVANTES
DON QUIXOTE
BURNETT
THE SECRET GARDEN
BLACK BEAUTY
Black BEAUTY
ANNA SEWELL
HAND-LETTERED CLASSICS



mood board

PROCESS

My process for this problem was a little different. I knew going into it I couldn't portray the same feel with each cover; the hand lettering would need to suit each individual story. I wanted to capture a timeless, vintage aesthetic through the color palette and simple patterning. My goal was to capture the classic era while mantaining a certain cohesiveness, but allow each cover to have its own lettering style, suited to the story.

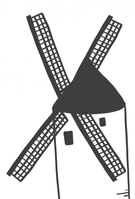
PROCESS + SOLUTION

I wanted the hand lettering to be the focal point of each cover. I wanted to continue with the hand-drawn theme, so I combined sketches with vector renderings to create seamless patterns as the imagery.

▶ *sketches turned into a seamless pattern*

▶ *pattern elements: horshoe, wheat, fire; Black Beauty*

▶ *pattern elements: peony, lavender stalk, foliage; The Secret Garden*



▶ *pattern elements: windmill, long grass, lance; Don Quixote*

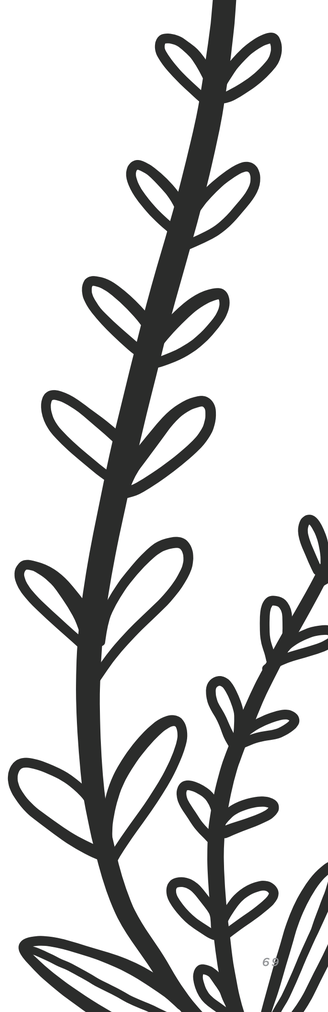
► *contrast between beauty and wildness; I especially wanted to turn this on its head by doing "Black" in the script instead of "Beauty"*

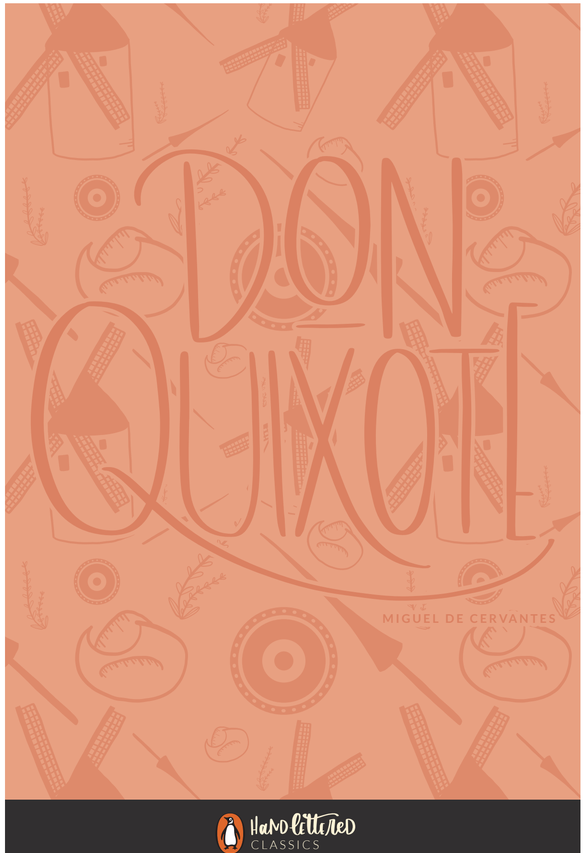
► *a feeling of the wild garden before being tamed; overgrown and tangled*

► *a mild nod to the time period of the story, with a tight configuration that is reminiscent of illuminated manuscripts*

LETTERING

Knowing I wanted to use patterning as a background element that was textural in nature, I kept the lettering simple. I lettered in bold, thick strokes so that the titles would stand out from the patterns without competing.





FINAL COVERS

Once the patterns were created, I combined them with the lettering to compose each book cover. I chose to keep the color schemes monochromatic. This helped tie them together as a set, while each maintained its own individuality.

Hand-lettered
CLASSICS

AUTHOR/TITLING

handlettered classics' elements: texture, graphic elements, color palette, & typography, penguin logo not my creation

FULL COVER

I designed these covers as a set for *Penguin Books*, who publish many of classics and special edition collections.

COLLECTABLE BOOKMARKS

The final piece was a set of collectable bookmarks to accompany each book in the boxset. Mimicking the individual covers, each contains a hand-lettered quote from the stories within.

GLIM CANDLES

PROBLEM

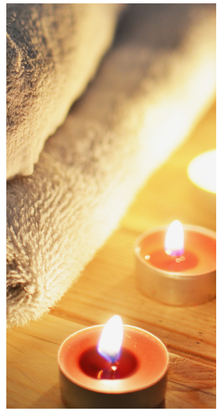
Glim came out of a single package design project. I realized there is a lack of presence in the candle industry; not many have their own retail location. I wanted to fill this void.

SOLUTION

I came up with a candle brand, and furthered it into packaging and a retail space. This allowed for the defining of a look and feel for the identity, capturing its essence through all aspects.

glim

candles & ambiance.



ethereal
elegant
clean

mood board

PROCESS

I defined the look and feel I wanted to create with the new logo as ethereal, elegant, and clean. The logotype is simple and clean with an airy feel, like wisps of smoke. I pulled in an accompanying serif to provide a touch of old-world elegance to the mark.

PROCESS + SOLUTION

I aimed for a specific logo style for this project. I gravitate towards pictorial logo designs, so while capturing the feel I wanted for the brand, I focused on a logotype-based solution.

With a successful primary logo, secondary marks followed as I expanded the logo into a full branding identity.

glim
candles & ambiance.

▸ *primary logo*

glim candles & ambiance.

glim

▸ *secondary logos*

glim
candles & ambiance

glim

glim
candles & ambiance.

▸ *too decorative; push comfort zone, use serif typeface for accompanying text instead of sans*

glim

GLIM

glim
CANDLES & AMBIANCE.

▸ *improvement; typeface too square, flame too much like a water drop*

glim
candles & ambiance.

glim
CANDLES & AMBIANCE.

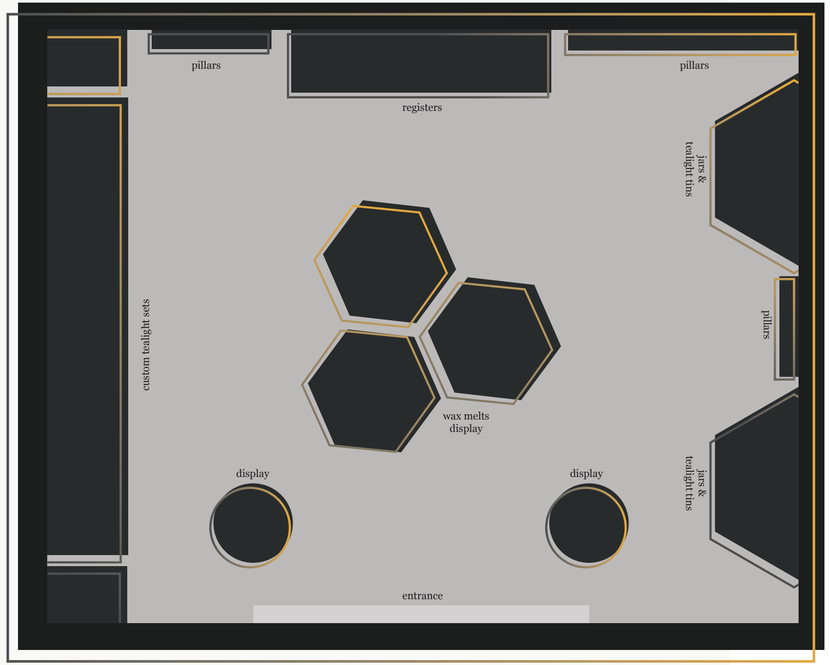
glim
CANDLES & AMBIANCE.

▸ *close aesthetics; enjoy the dot that is barely a flame*

BEYOND THE LOGO

With a successful logo configured, I expanded it into a full identity; this included packaging and integration into a retail location.

glim color palette, typography treatment, and graphic elements



LOCATION

I designed Glim to be a shop that I feel is lacking in the candle industry: a boutique location in malls or outdoor strips, that focuses on candles and the experience of creating your own ambiance through them.

PACKAGING

I approached packaging with a unified look but subtle variances across different types of packaging. I specifically chose not to brand the flavors/scents but instead the product lines.

▸ *hexagonal box containing 6 hexagon-shaped wax melts for use in wax warmers; top & bottom*

PROTOTYPES + PHYSICAL

To get an idea of how the packaging could come together, I prototyped through vector illustrations. This helped me visualize how the packaging could actually exist, excluding limits of material.

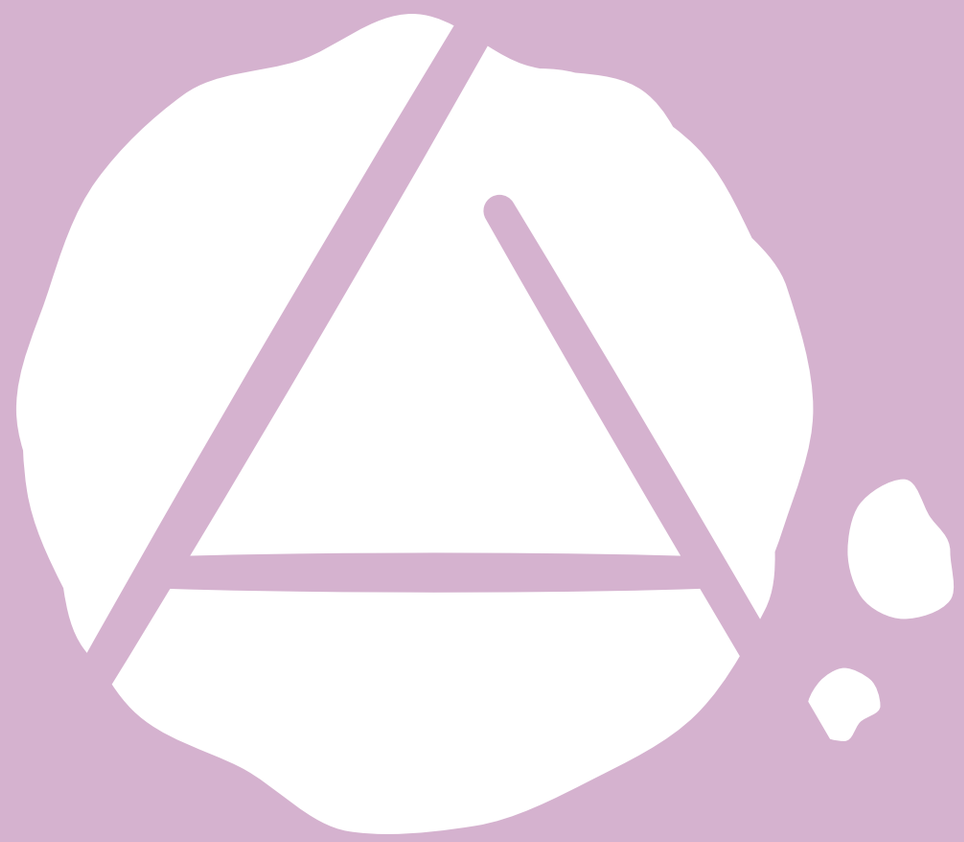
▲ illustrative packaging prototypes

glim
candles & ambiance.
treat
yo self.
glim
candles & ambiance.
limelight.
Refreshing citrus notes will brighten your day, with a hint of coconut to sweeten the deal.
LIME • LEMON
NECTARINE • COCONUT
& THYME
au nat
Our beeswax candl
natural ingredients
brighter, longer, &
BEESWAX • COCONUT O
ESSENTIAL OILS • NATU
www.glim.com
NET WT 16 OZ.

END.

THANK YOU

Your time spent looking at my work is appreciated. I hope you enjoyed this glimpse into my process and designs.



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