



**Rebecca Kirejczyk**  
Graphic Designer


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**REBECCA KIREJCZYK**  
**Graphic Design**  
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## Contact

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## Skills

Adobe InDesign

Adobe Photoshop

Adobe Illustrator

Adobe Acrobat

HTML/CSS

Wix

19+ years of customer service and managerial experience

Writing

Microsoft Word

Microsoft PowerPoint

Microsoft Excel

## Awards

Presidents List

Honor Roll

## Education

**Southern New Hampshire University, 2024**

• Bachelor's degree in Graphic Design and Media Arts

**Toll Gate High School, 2004**

• Graduated with honors

## About Me

I am an aspiring graphic designer and media artist committed to delivering exceptional work and making a positive impact through design. Combining my love for wildlife and conservation with my passion for design, I seek to raise awareness through captivating, innovative projects that inspire action and positive change.

## Experience

### Payroll Specialist

September 2022–Present

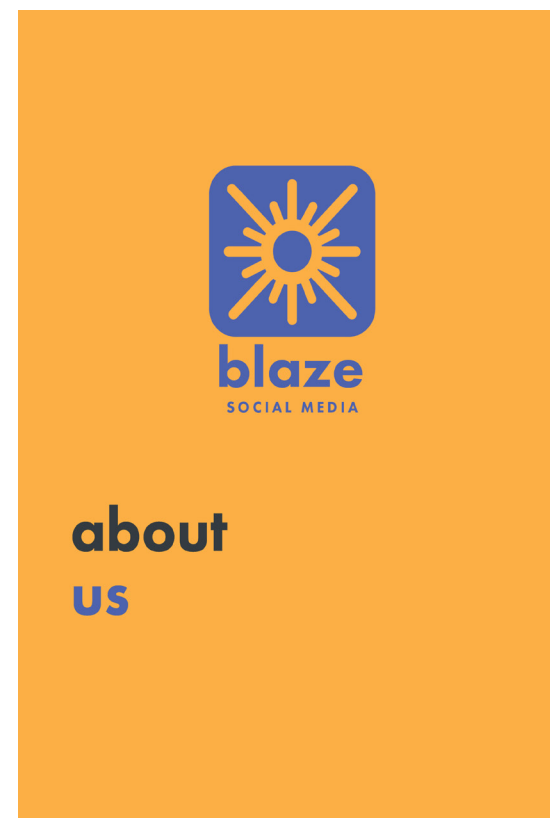
- Entering data into databases and spreadsheets
- Making adjustments in pay for raises, bonuses and commission
- Processing payroll for over 200 people

### Store Manager

November 2007–September 2022

- Led the location achievement of KPI's by creating an exemplary customer environment, and motivating team
- Accountable for driving business, acted as an inspirational ambassador to the brand, and promoted company mission

For examples of work, please visit [rkirejczyk.com](http://rkirejczyk.com)



# 01

Our brand vision outlines the core beliefs and long-term aspirations that drive our brand.

1. overview / 2. our story, mission, personality, + tone / 3. target audience / 4. market research

/ Brand Style Guide

// Logo Design

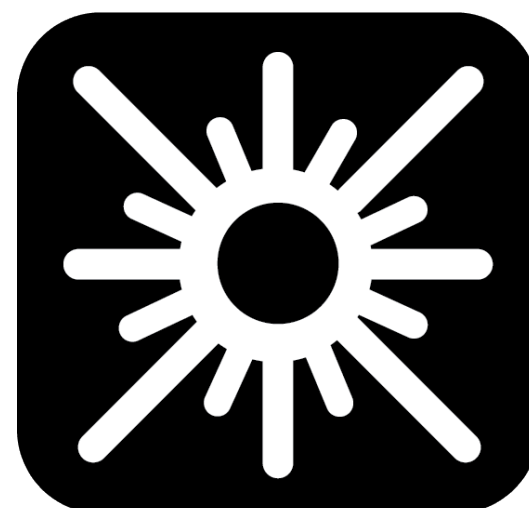
## 1. Brand Style Guide & Logo

This sample of a comprehensive brand style guide for a fake company, Blaze Social Media, meticulously details logo usage, color palettes, typography, and logo placement, ensuring every visual element aligns with the brand's mission of fostering dynamic communities and enriching connections. It serves as the cornerstone of all communication efforts, ensuring a cohesive and professional brand presence across all platforms. The logo, elements included in the brand style guide, and the brand style guide itself were created using the industry standard software of Adobe Illustrator and Adobe InDesign.

The logo aligns with Blaze's mission of fostering relationships among diverse adults. The sunburst symbolizes connection and idea-sharing, which is central to Blaze's purpose. The playful yet professional design balances fun with credibility, reflecting the brand's informal tone. Clean lines and a sans-serif font ensure simplicity, readability, and scalability across mediums. Meeting accessibility standards was a priority. Therefore, high contrast between the sunburst and background ensures visibility, while clear typography remains legible at smaller sizes. Each element is distinct and easily identifiable, making the logo accessible to all users.

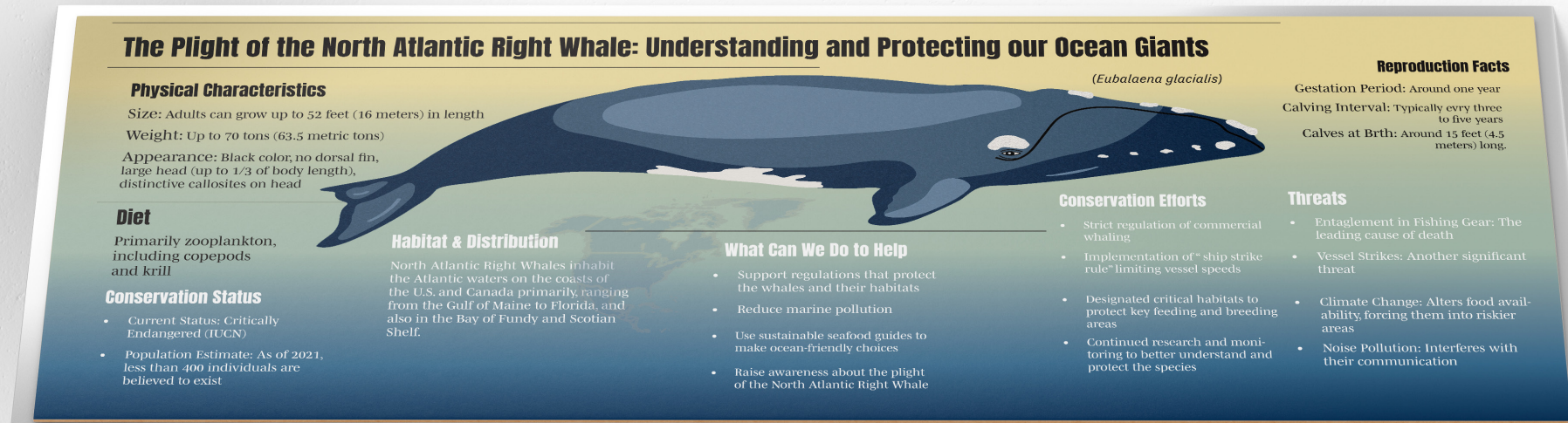


**blaze**  
SOCIAL MEDIA



**blaze**  
SOCIAL MEDIA





/ Infographic

// Illustrations

## 2. Conservation Exhibition Infographic and Illustrations

The infographic, colroign book cover and pages created with Adobe Illustrator and InDesign, spotlights a North Atlantic right whale, detailed and set against a gradient transitioning from sunlit yellow to deep blue, symbolizing the whale's diverse habitats and its conservation urgency. The title, rendered in bold "Anton," demands attention, while the body text, styled in "Mencken Std," ensures legibility, contrasting seamlessly with the background.

The North Atlantic Right Whale coloring pages serves as an educational piece for youth. The bold typography draws immediate attention, paired with a softer type that provides informative details about the whale. The illustrations are anatomically accurate yet simplified for coloring. The design promotes artistic engagement with its interactive components like crayons and colored pencils but also serves as an informative guide, fostering appreciation for this marine marvel.



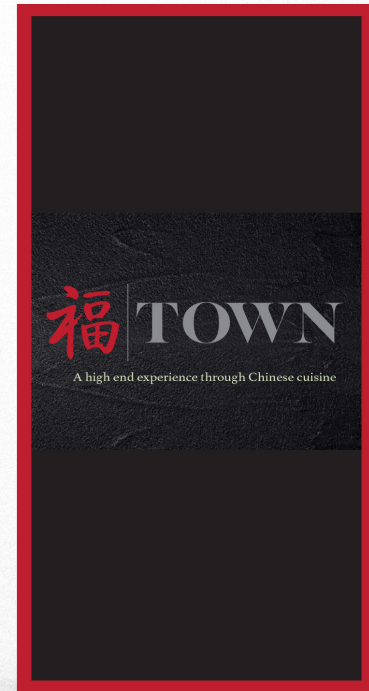


/ Illustrations

### 3. Conservation Button Pins Design

These button pin designs were created to exude a harmonious blend of fun and advocacy, tailored for younger audiences. By merging playful visuals with poignant slogans in Illustrator, they foster an early appreciation for wildlife conservation, urging action in a manner that's engaging and memorable. The choice of the Fredoka font unifies the series, making them distinct yet part of a cohesive collection.





/ Restaurant Menu Design

// Table Tent Design

/// Trifold Brochure

## 4. Print Marketing Suite



In the design project for Town Restaurant, a purveyor of high-end Chinese gastronomy, Adobe InDesign was employed as the principal tool for generating print-ready collateral, including table tents, menus, and brochures. The endeavor was anchored in the stringent adherence to the establishment's branding guidelines, thereby ensuring visual consistency and reinforcing the luxury quotient integral to the brand's identity. The chromatic scheme deployed across the imagery engenders a sense of unity and cohesion, while the deliberate choice of darker tones seeks to resonate with the restaurant's upscale clientele. Typography and layout were meticulously calibrated to achieve harmonious text formatting across diverse print media. Collectively, these design decisions culminate in a cohesive brand narrative that blends aesthetic sophistication with commercial efficacy.

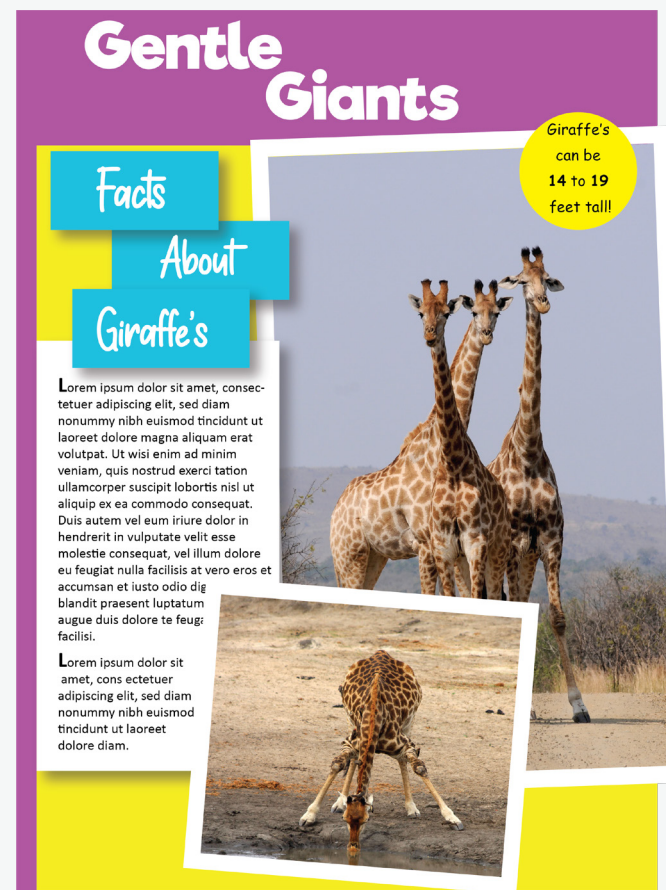


/ Magazine Cover Swap

// Kids Magazine Page Layout

## 5. Magazine Cover Swap and Layout

This Magazine Cover Swap Design Project is to illustrate my skills as a graphic designer, such as versatility, understanding one's audience, and typography. The cover features an arresting image of three giraffes in the savannah. Their elongated necks and distinct patterns capture immediate attention against the subdued background. Both titles are in capital letters, with a larger font size compared to the other text elements, serving as a striking centerpiece. The remaining text is rendered in sans-serif fonts to contrast with the smooth elegance of the adult magazine's title and the playful font of the kid's edition, providing a modern touch. Minimal graphic elements are used to keep the focus on the natural beauty displayed. The objective was to evoke a sense of awe and wonder, drawing readers into the rich, natural world that the magazine explores.







/ Travel Magazine Advertisement & Spread

## 6. Amethyst Bay Magazine Advertisement

In this travel magazine spread and advertisement, I used a blend of visual hierarchy, color theory, and layout design to showcase my ability to reach different audiences. The travel magazine spread interlaces vibrant photographs with a harmonious color palette, using whitespace, mixed typography, and sidebars to delineate and emphasize content. The resort's flash sale advertisement merges the allure of an overwater bungalow with relatable human elements, effectively drawing the viewer's attention. The bold typography highlighting the sale, paired with the integration of terms and promotional details, echoes the adeptness in crafting visuals tailored to specific objectives.





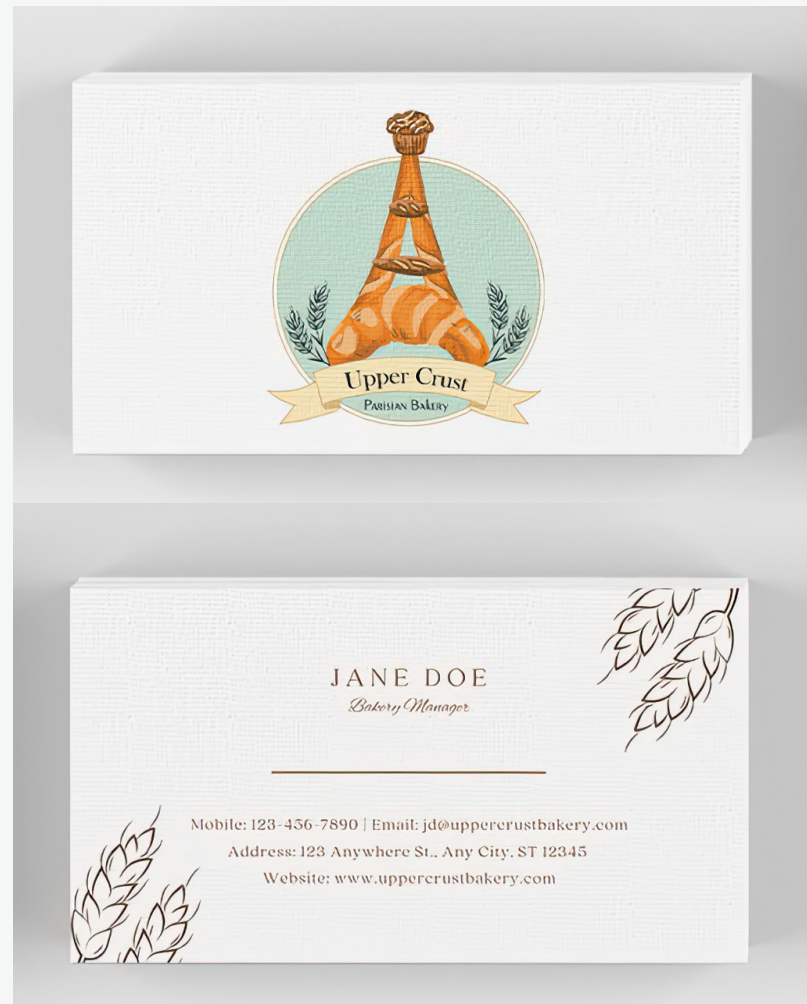
/ Social Media Content (Facebook & Instagram)

## 7. Social Media Content Design Concepts

This project was part of a course milestone where restricted images, fonts, and elements were provided. As part of an integrated social media strategy for a fake company, Margherita's Brick Oven, I designed promotional visual content tailored for both Facebook and Instagram. The campaign aims to boost brand visibility and engagement across multiple platforms while maintaining a consistent brand identity.

**Facebook Post:** This eye-catching design promotes Margherita's special offer using vibrant imagery and bold typography. Optimized for Facebook, it features a clear call-to-action and maintains brand consistency.

**Instagram Story:** Tailored for Instagram's vertical format, this dynamic story uses multiple images to quickly capture interest. It aligns with Margherita's branding while engaging viewers with a compelling visual narrative.



/ Upper Crust Bakery Packaging

// Business Card

/// Vehicle Wrap

## 8. Branding & Identity

In redesigning the logo for Upper Crust Bakery, a locale distinguished by its commitment to artisanal baking and Parisian flair, Adobe Illustrator was employed to meticulously sculpt visual elements that encapsulate the brand's unique ethos. The emblematic French bread constructed Eiffel Tower was chosen as the central visual motif, serving as an epitome of sophistication and culinary heritage. This choice not only resonates with the bakery's core values of fresh ingredients and ancestral French recipes but also yields an instantly recognizable iconography designed to captivate the targeted demographic. Through the strategic use of design elements and symbols, the new logo harmoniously fuses functionality with cultural and gastronomic narratives, thereby crafting a compelling brand identity.



# 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 decoration.*

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 Section of the International Society'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.



Figure 1  
Under the Wave of Kanagawa

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 tools for cutting the designs on the surface of the planks of cherry wood from which the impressions are taken. No press is used, but a round 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 difficulties that seemed insurmountable were made clear by the chance discovery in London of a Japanese printseller 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-cuts 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 colour reproduction, which modern mechanical methods have long superseded, even in the land of its invention; and that 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 planning 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 supervision 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.



Plate II.—Key-block of the print shown on the frontispiece. (The portion of wood lying outside the points of the mass of foliage is left standing to support the paper, but is not inked in printing.)

Simple as the process is, there is, from first to last, a long labour involved in planning, cutting and printing, before a satisfactory batch of prints is produced. 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. A larger demand for the prints might bring about a commercial development of the work, and the consequent employment of trained craftsmen or craftswomen, but the result would be a different one from that which has been obtained by the artists who are willing to undertake the whole production of their work.

Figure 2: Kabuki Actor Otani Oniji III as Yakko Edobei  
Figure 3: Japanese Block Print

The actual value of wood-block prints for use as decoration is a matter of personal taste and experience. In my own opinion there is an element that always remains foreign in the prints of the Japanese masters, yet I know of no other kind of art that has the same telling value on a wall, or the same decorative charm in modern domestic rooms as the wood-block print. A single print well placed in a room of quiet colour will enrich and dominate a whole wall.



The modern vogue still favours more expensive although less decorative forms of art, or works of reproduction without colour, yet here is an art available to all who care for expressive design and colour, and within the means of the large public to whom the cost of pictures is prohibitive. In its possibility as a decorative means of expression well suited to our modern needs and uses, and in the particular charm that colour has when printed from wood on a paper that is beautiful already by its own quality, there is no doubt of the scope and opportunity offered by this art.

But as with new wine and old bottles, a new condition of simplicity in furniture and of pure colour in decoration must first be established. A wood-block print will not tell well amid a wilderness of bric-à-brac or on a gaudy wall-paper. From another and quite different point of view, the art of block-cutting and colour-printing has, however, a special and important value. To any student of pictorial art, especially to any who may wish to design for modern printed decoration, no work gives such instruction in economy of design, in the resources of line and its expressive development, and in the use and behaviour of colour. This has been the expressed opinion of many who have undertaken a course of wood-block printing for this object alone. The same opinion is emphatically stated by Professor Emil Orlik, whose prints are well known in modern exhibitions. On the occasion of a visit to the Kunstgewerbeschule of Berlin, I found him conducting a class for designers for printed decoration, in which the Japanese craft of block-printing was made the basis of their training. He held to the view that the primitive craft teaches the students the very economy and simplicity upon which the successful use of the great modern resources of colour-printing depend, yet which cannot be learnt except by recourse to simpler conditions and more narrow limitations before dealing with the greater scope of the machine. My own experience also convinces me that whatever may be the ultimate value of the Eastern craft to our artists as a mode of personal expression, there is no doubt of its effect and usefulness in training students to design with economy and simplicity for modern printing processes.

// Magazine Cover

// Editorial Design

## 9. Editorial Design

In curating the design layout and magazine cover for the scholarly article "Wood Block Printing by the Japanese Method," targeted at academics, students, and professionals in the art and design domain, a geometrically rigorous structure was employed to mirror the article's intellectual rigor. The choice of typefaces skewed conservative, harmonizing with the historical and educational undertones of the content. Employing a sophisticated interplay of text sizes, chromatic variations, imagery, and spatial elements, I meticulously engineered a visual hierarchy that punctuates the narrative flow. Enhanced inter-paragraph spacing was deliberately executed to augment text visibility and readability, thereby serving not merely as a design accessory but as a functional catalyst in augmenting reader engagement.





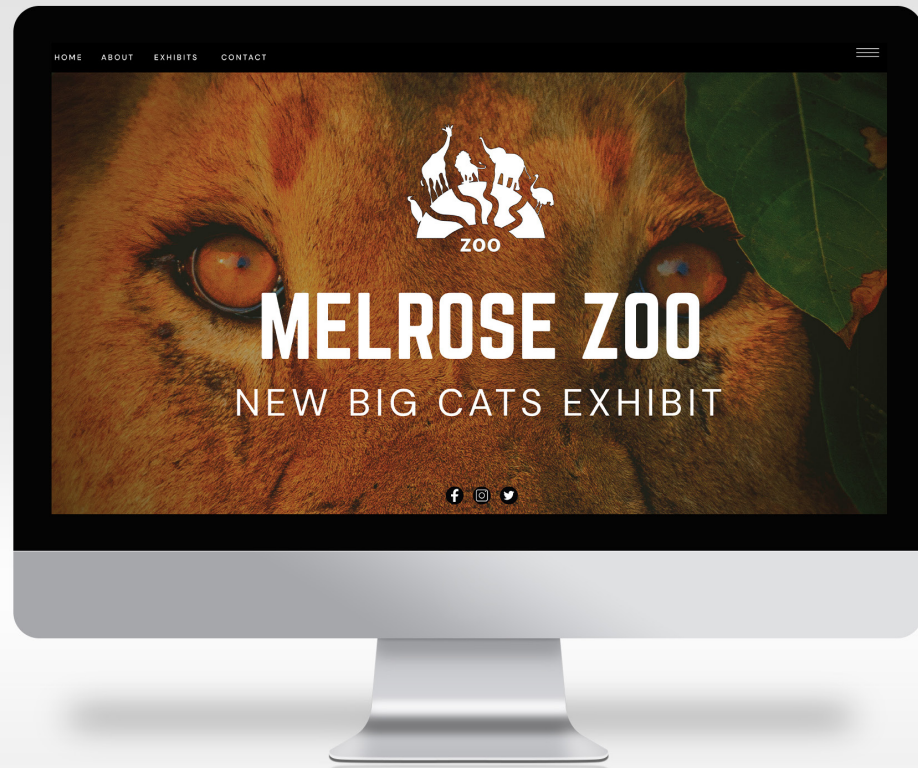
/ Zoo Admission Ticket Dsign

// Zoo Poster Design

## 10. Zoo Poster and Admission Tickets Design

Detailed vector illustrations created in Adobe Illustrator of four emblematic animals – a tiger, raptor bird, giraffe, and lion – dominate the design, signifying the zoo’s bio-diversity and conservation ethos. The palette, a blend of beige, tan, and green, evokes a naturalistic ambiance. Text elements, presented in refreshing white, enhance readability, with fonts channeling an adventurous spirit.



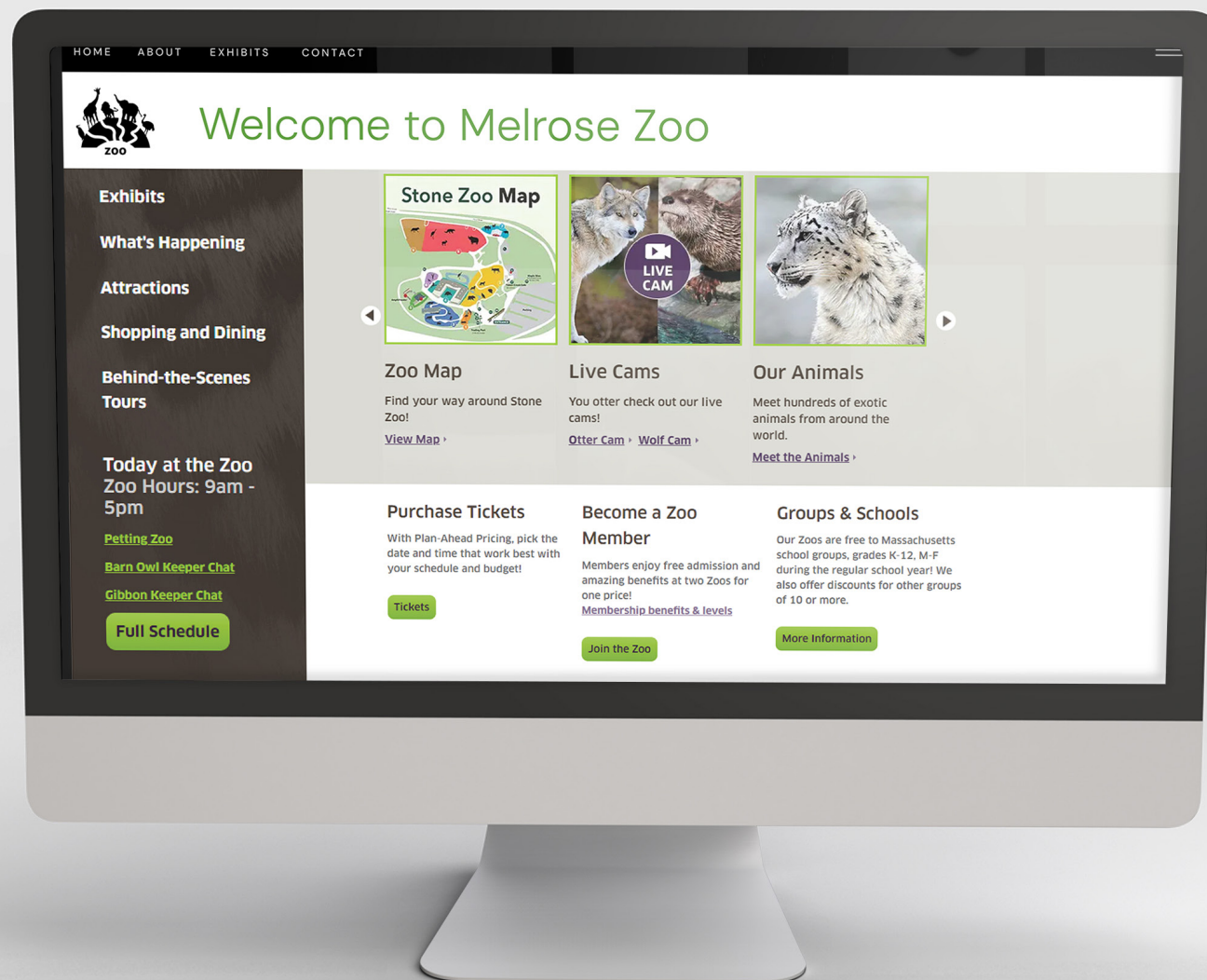


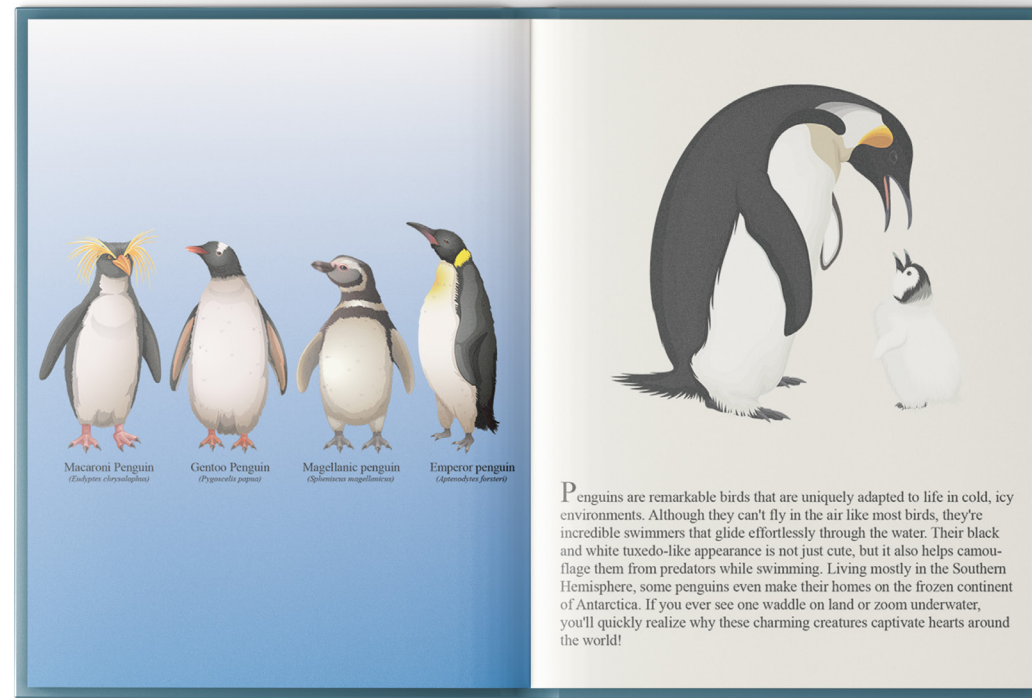
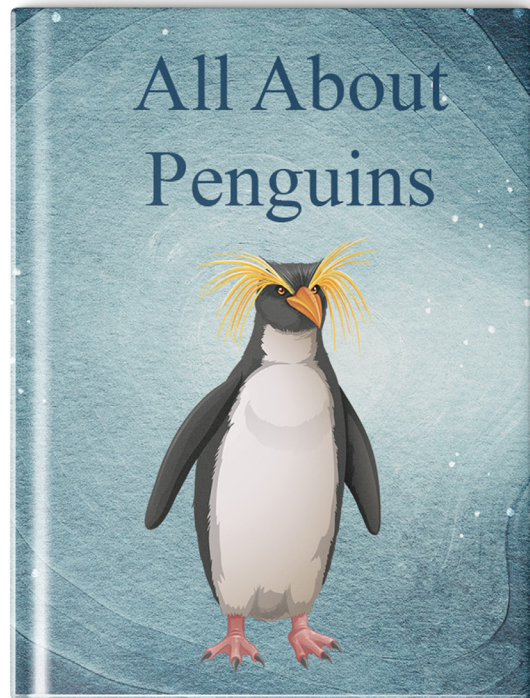
/ Zoo Web Design

## 11. Zoo Web Design

A captivating user interface showcases a blend of nature and technology. The top portion has a neatly organized navigation menu with clear headings. The primary content area highlights various zoo features through organized tiles. Vibrant images of animals paired with informational snippets, enhance user engagement. Subtle green and gray tones serve as the backdrop, exuding a sense of nature and tranquility.

An intense close-up of a big cat's eye immediately grabs viewer attention. The contrast between the amber eye and the muted background accentuates the allure of the exhibit. The white bold typography of "Melrose Zoo" harmoniously aligns with the subtler exhibit details, while the inclusion of social media icons at the bottom suggests the zoo's modern connectivity. The dark, immersive design exudes a sense of mystery, enticing visitors to explore the new exhibit further.



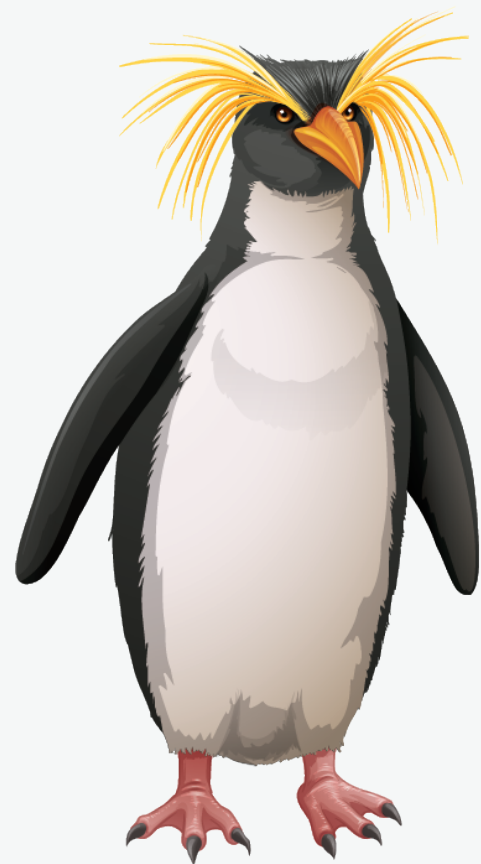


/ Youth book Design

// Illustrations

## 12. Youth Book Layout

The centerpiece of the cover was created in Illustrator, a macaroni penguin characterized by its distinctive yellow crest. This penguin stands out against a subtle textured vector deep teal background. The choice of the macaroni penguin sparks curiosity and immediately identifies the book's thematic connection to the world of penguins. The left page features a blue-to-white gradient that serves as the backdrop, simulating the vastness and depth of the icy oceans. Against this backdrop are vector illustrations of four different species of penguins. Each species is depicted with careful attention to its unique characteristics, allowing young readers to appreciate the diversity within the penguin family. The right page features an illustration that captures the essence of the bond between an adult penguin and its chick. This depiction not only showcases the lifecycle of penguins but also introduces young readers to themes of care, family, and growth in the animal kingdom. Positioned underneath this illustration, the accompanying text is set in the classic and readable Times New Roman font, ensuring clarity and comprehension for young readers.



Macaroni Penguin  
*(Eudyptes chrysolophus)*



Gentoo Penguin  
*(Pygoscelis papua)*



Magellanic penguin  
*(Spheniscus magellanicus)*



Emperor penguin  
*(Aptenodytes forsteri)*