



Beta Vitale

{ GRAPHIC DESIGN }

404.626.2560 beta@betavitale.com

EXPERIENCE

PRINCIPAL

2006–present, Beta Vitale Graphic Design, Atlanta, GA

Designed new identity, business system, advertising, and collateral for John Marshall Law School. Art directed photo shoots for new collateral. Designed new identity for Lee Richardson + Associates, an Atlanta-based landscape architecture firm. Designed logo options for Delta Air Lines TechOps for Point B Advertising. Worked with Hauser Group to create presentations for both The Coca-Cola company and Atlanta Bread Company; designed EarthLink packaging, displays, and print advertising; designed sales brochure and recipe cards for Wild American Shrimp. Other clients include: Sandra's Essentials, Bright Impact, Charlie Finch, Elliot Stringing, Computer Alli, and UUCA.

DESIGN MANAGER

2005–2006 The Jones Group, Atlanta, GA

Principal designer of all collateral for The Stanbury Hotel and Residences in Alpharetta. Collaborated with renowned calligrapher Georgia Deaver to create The Stanbury identity. Collateral included: stationery system, reservation certificate, sales gallery displays, brochure, floor plans, web site, “teaser” ad campaign and primary ad campaign. Designed web site, press kits, and construction fence graphics for Prospect Park, Alpharetta. Designed award-winning web site and acted as project manager for The Railyards in Sacramento. Designed new stationery system for Spa Sydel. Designed new identity and stationery system for The Jones Group. Prepared files for printing, participated in client presentations, art directed photo shoots, wrote copy. Worked under intense deadlines.

GRAPHIC DESIGNER

2005 EM2design, Decatur, GA

Principal designer of Alma Mater, a thirteen-color paper promotion created for Wausau Paper. Responsibilities included creating and developing concepts, art directing photo shoots, writing portions of the copy, preparing file for printing, and supervising press checks. Other projects included a series of promotional postcards for Agnes Scott College, Georgia State University's State of Business magazine, and development of logo and naming options for the new college in Gwinnett County.

CONTRACT GRAPHIC DESIGNER

2004–2005 see see eye, Atlanta, GA

Primary designer for Delta Air Lines, Crawford & Company, CompuCredit, Theragenics, and Post Properties 2004 annual reports. Co-designed print annual and art directed a photo shoot for Bowater, Incorporated. Collaborated with senior designers to create new Georgia Shakespeare identity. Designed business system and identity standards manual for Georgia Shakespeare.

EDUCATION

ACADEMY OF ART UNIVERSITY

2001–2004, San Francisco, CA

BFA in graphic design, concentrating in print and corporate identity.

AGNES SCOTT COLLEGE

1996–2000, Decatur, GA

BA in English literature and creative writing, specializing in creative non-fiction.

SOFTWARE

Adobe Photoshop, Illustrator, and InDesign, QuarkXpress, and Keynote.

AFFILIATIONS

Member of the AIGA Atlanta chapter.

References available upon request.

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EXCELLENCE IN EVERYTHING WE TOUCH *annual report*

{ BACKGROUND } Crawford and Company wanted to reflect a more personal story in their annual report, emphasizing superior training of their employees, and excellent customer service.

{ SOLUTION } The design focused on stories of individual Crawford and Company employees. Acclaimed photographer Jez Caulson lent a highly personal, photo journalistic approach to the images throughout the piece.



LUXURY, WITH A SOUTHERN ACCENT *the stanbury*

{ BACKGROUND } The Stanbury Hotel and Residences would be the first luxury world-class hotel in Alpharetta, Georgia, and would also re-define standards of comfort, service and indulgence worldwide.

{ SOLUTION } Designers collaborated with acclaimed calligrapher Georgia Deaver to create the confident “signature” logo. The rich colors and ornate border of the stationery and collateral design complemented the old-world feeling of graciousness of the hotel.



ALMA MATER *wausau paper promotional*

{ BACKGROUND } Wausau Paper wanted to have a promotional piece designed specifically for the education market. A good quality, low-cost sheet, their Astropaque line is ideal for institutions of higher learning.

{ SOLUTION } By conveying a personal story of one woman’s journey from a prospective student to successful playwright, the result is an intriguing, scrapbook-like brochure that also shows how Wausau paper can be used for all collegiate collateral.



CELEBRATION *wedding invitation*

{ BACKGROUND } The bride envisioned her wedding day to be a ceremony of candlelit elegance complemented by a raucous New Year’s Eve reception.

{ SOLUTION } The use of dramatic portraits, expressive calligraphy, and refined typography conveyed the poise of the wedding ceremony. By placing goofy 2006 New-Year’s glasses on the serenely-lit bride, I conveyed the sense of humor and laid-back fun of the reception.



UNLEASH THE BEAST *sexy beast dvd*

{ BACKGROUND } The original packaging for the independent film *Sexy Beast* did not reflect the gritty and disturbing movie lurking within the package.

{ SOLUTION } By covering the case in faux fur, I referenced the menacing rabbit character that appeared throughout the movie. The clean cardboard wraparound and distressed type contrasted texturally with the grubby fur, reflecting the stylized mood of the film.



UTTERLY FABULOUS *company x cosmetics collateral*

{ BACKGROUND } To publicize and raise awareness for a fledgling make-up company, I created a set of cards outlining relevant information about Company X Cosmetics, and its subsidiary companies.

{ SOLUTION } By using the faces of movie stars and models atop whimsical illustrations in a fun, retro-sixties style, I invited the viewer to imagine the possibilities that can be achieved through cosmetics.



FLOATING AMONG THE COSMOS *nightclub brochure*

{ BACKGROUND } Encouraged to let my imagination reign in the creation of a fictitious nightclub, I decided my frolic pad would be anti-gravity and housed in a planetarium.

{ SOLUTION } To create an air of exclusivity and mystery, I named the club Asterisk (denoted by the symbol \star). The brochure was designed in a golden section rectangle as that proportion was indicative of rebirth, rejuvenation and the universe.



IRREVERENT *company x cosmetics identity*

{ BACKGROUND } Most cosmetics companies focus their marketing on anti-aging products; however, I could find no cosmetics company able or willing to back its claims with legitimate empirical evidence. Company X Cosmetics would be *honest* with its consumers.

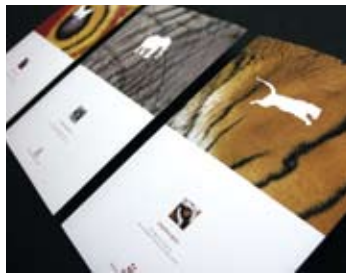
{ SOLUTION } The bitmapping of the custom-calligraphed X is indicative of a fashion magazine, while the vibrant red color recalls lipstick applied in a fun, carefree way.



DELECTABLE *succulent magazine*

{ BACKGROUND } Assigned to redesign an existing magazine, I chose the now defunct *Great Chefs* magazine.

{ SOLUTION } By using copious amounts of white space and clean, appetizing images, I created a coherent, approachable design. The title was changed to the more tantalizing *Succulent*.



RUNNING OUT OF TIME *wwf poster series*

{ BACKGROUND } The World Wildlife Fund's prior collateral appeared to cater to a juvenile audience, and was in need of a more refined approach to reach adults.

{ SOLUTION } An easily-digestible amount of information, a simple visual hierarchy, and the simple symbolic message— imagine our world without these animals—all synergized for an elegant yet evocative poster campaign.



PERENNIAL TYPE *type foundry identity*

{ BACKGROUND } While researching type faces for this project, I found an astonishing lack of digital adaptations of type from the Arts and Crafts Movement and Viennese Secession.

{ SOLUTION } Inspired by stained glass of Frank Lloyd Wright and paintings by Gustav Klimt, I crafted an identity with custom letter forms derived from vintage typefaces. The vibrant colors reflected an air of sophistication.



BUSTER GOES POSTAL *american postage stamps*

{ BACKGROUND } Students were assigned to create a postage stamp series. For my subject, I chose silent film star Buster Keaton.

{ SOLUTION } The type was configured to imitate the flourishes that encapsulated the “dialog” screens of the films. Although the four stamps worked together as a miniature poster, they also worked as individual pieces.