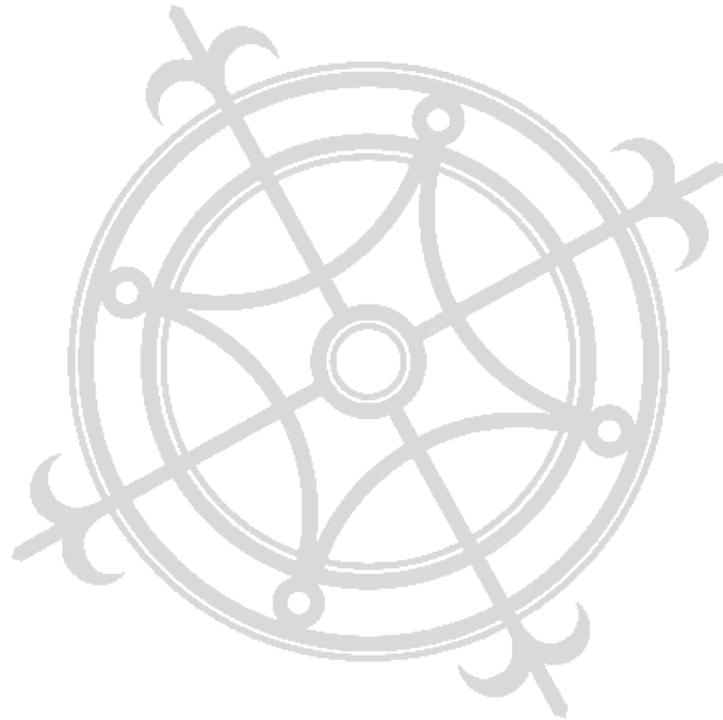


# design

resume guide





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# an introduction to design resumes

Resumes play an integral role in the image that you convey to an employer or hiring manager. First impressions are often lasting impressions, and you only get about thirty seconds to make them. Employers view resumes quickly—possibly alongside those of hundreds of other competitors. So no matter your profession, you want your resume to stand out for the right reasons.

For those entering professions centered on creative problem solving, a design resume is key to capturing the attention of potential employers. Designers tend to be highly visual people, and even hiring managers without design degrees may not choose to glance at traditional resumes. Firms want to hire those who can show their creativity, and the resume is a wonderful place to start.

This guide will walk you through the process of building your own design resume.

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## **The Design Resume vs. The Traditional Resume**

What is the difference between a design resume and a traditional resume? To put it simply, a design resume is, well, more designed. The graphic presentation is a much more important factor in a design resume than a traditional one. Its job, after all, is to convey your personality, communicate your professionalism and creativity, and appeal to the reader—all on one sheet of paper. Thus, designers should explore different layouts, graphic elements, and typefaces to design resumes that truly reflect their design identities.

## What Goes In a Design Resume?

Before you can even start to think in terms of graphic layout, you must consider the content of your resume. A beautiful layout may keep you in the applicant pool throughout the first few rounds, but you will be selected for an interview and ultimately for a position based on resume content.

There are many considerations that go into the content of a resume, but there is no one set of resume guidelines that can fit everyone's needs. In general, it's recommended that undergraduate students remove high school experiences from their resume by the end of sophomore year. It is also imperative that you maintain accuracy and clarity throughout your resume, as well as refrain from any embellishments in describing past experiences.

So what information goes into a design resume?

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## Common Categories

### Contact Information

Of all the different information on a resume, the most important to have is your name and contact information (phone number and email address). Some designers choose to add a link to their online portfolio near the contact information section, and others choose to include a link to their LinkedIn profile as well. It is also important to consider adding your current address and/or permanent address—there are several arguments for and against this. Those who prefer not to include their addresses state that employers rarely, if ever, communicate by mail. Others who prefer to add their addresses might do so because they want to show an employer that they live near the potential workplace.

### Education

Resumes also provide details on education. In this section, you would note the college(s) attended (i.e. Cornell University, College of Human Ecology), the location of the college, degree, major, and date of graduation (or expected date of graduation). Students with a 3.0 or higher often list their GPAs and specify the number of semesters that they have been awarded Dean's List.

### Awards

Awards are also an important section to highlight on your resume—especially awards related to the position you are seeking. This is often placed after the education segment.

### Experiences

The content on your resume, especially the experiences section, should be tailored toward your desired industry or position. This would be where you present your experiences listed in reverse



chronological order (or most recent first). However, do not feel the need to list all your experiences, or to list only your paid work experiences. List the ones that are relevant to the job—experiences showing skills that are transferable to the position you’re applying for. There are plenty of different categories you can choose to include: design experiences, work experiences, research experiences, leadership experiences, academic experiences, extracurricular experiences, etc. You could even list projects you’ve done in studio courses, especially the ones for which you worked with real clients. When writing about your various experiences, it is important to note the job/position title, organization, dates of involvement, and a brief description of your tasks and accomplishments. Tailor the descriptions to demonstrate important skills, such as technical skills, organization, analytical thinking, teamwork and collaboration, leadership, and more.

### **Skills**

Another section that many include in their resumes is the skills section. Are you skilled in using Photoshop? Knowledgeable of AutoCAD or Revit? Comfortable with Microsoft Word? These are technical skills that many employers look for in a design intern or full-time employee. It can also be helpful to show how adept you are at said skills—some use graphics to represent their levels of proficiency, while others note it in words (i.e. Proficient in 3D Studio Max; Basic Photoshop; Advanced HTML). In addition to any technical and software skills you may have, this is a chance for you to include any languages that you are proficient in. Like any other skill, it’s important to clearly indicate your proficiency level for any language that you may include (i.e. Korean Native Speaker, Spanish (writing, speaking), French (Intermediate), etc.) We recommend students to refer to the [NIH Competencies Proficiency Scale](#) to classify the level of a skill.

### **Additional Categories**

In addition to these main categories of information, some prefer to incorporate other sections, including, but not limited to: objectives or personal statements, relevant coursework, interests, and references. These sections, however, may be unnecessary.

For instance, some find objectives to be superfluous rather than beneficial; a good reason to add an objective or personal statement, however, is when your past experiences do not align with the position that you are seeking. For example, if you are a Human Biology, Health & Society major who seeks an internship in graphic design, it may be helpful to state your objectives.



As for relevant coursework, one argument against including them is that employers at design firms are more interested in your work and capabilities than the courses you have taken. Moreover, describing a group studio project can be more compelling than simply listing the course name. Nevertheless, should you choose to include your coursework, keep in mind that it is best not to list introductory courses, and that course numbers are not usually comprehensible or important to those outside the university.

Another debated section is the interests section: some find it to be superfluous, while others believe that it may help an applicant connect to an interviewer or employer on a more personal level. Regardless of what you choose, one recommendation is that you limit this section to more intriguing, specific, and unique interests, rather than a list of general hobbies that most people enjoy. For example, rather than listing cooking, sleeping, reading, and watching television, one might instead note their interests in backcountry skiing, filmmaking, slacklining, and woodworking.

Some employers may ask for a list of references. Sometimes this can be listed in an email or application, though at other times, it may be more pertinent to list them in your resume. Most of the time, however, this can be left off the resume.

## Considerations

Keep in mind that, to preserve the beauty of a graphic layout with enough white space, you may want to cut down on excessive wording as you see fit. The resume is not a one-page essay, and should be very easy to read and comprehend.

Last but not least, you must conduct a thorough spell check and grammar check on your resume. Because employers may read through hundreds of applications, a typo in a resume may not be taken lightly. So double check. Then triple check. And never hesitate to ask for a second opinion!

# design & formatting programs

So how do you begin to create a design resume? For maximum customization, it is better to avoid using Microsoft Word or other word processors. While it is perfectly fine to write out your content on a word processor, designers discourage applicants from creating the entire layout on such programs because of a lack of flexibility.

## Programs

Design programs, such as Adobe InDesign and Adobe Illustrator, have far greater capabilities than regular word processors. Not only are they easier to use for laying out text and graphics, they allow more freedom in design. Illustrator, for instance, lets you create and edit icons, such as logos, and it also has amazing text editing abilities. Both programs allow users to experiment with adjusting text—they allow you to adjust kerning, leading, and other typography-related aspects of design.

Both InDesign and Illustrator are installed in many of the computers on Cornell's campus. They do, however, require a cost for students who wish to download them onto their personal laptops. Therefore, some other programs available for free or at a lower cost include, but are not limited to: Microsoft Office Publisher, formatpixel, Scribus, and Serif PagePlus (only available on PC), Canva. Some programs are available for free trials as well (such as Adobe programs, QuarkXPress, etc.).

## Illustrator & InDesign

What is the difference between the two programs? InDesign is often used for laying out pages in a book (though it is also used for one-page documents), and thus has fewer image editing capabilities. It has greater text adjustment tools than Illustrator, and can also be useful for creating a consistent format. Illustrator is great for both creating layouts and creating or editing icons, but it doesn't allow users an easy way to create a consistent layout across multiple pages. Illustrator files tend to become much larger in size than InDesign files when more and more pages are added. However, both can be great options for a resume depending on your personal preferences.

For those who are unfamiliar with Adobe programs, the world wide web has a plethora of resources for every type of user. Here are some helpful websites for learning to use Illustrator, InDesign, and Photoshop, or for learning specific skills:

[layersmagazine.com/category/tutorials](http://layersmagazine.com/category/tutorials)

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

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

Cornell University has given its students access to LinkedIn

Now that you have the tools and the content, the next step is to lay out your resume design. There are plenty of considerations to recognize when creating your resume, including paper choice, typography, and color.

While reading these design tips, keep in mind that even though many argue for certain design rules when speaking about graphics and typography, there can always be valid reasons to break said rules. Not everything must be on a grid and not every resume can only have a few colors. It is therefore important to ask why the rule should be broken—all design decisions should be made with carefully considered reasons.

## **General Recommendations**

It doesn't take a professional to know that a resume should be professional. Your resume should be appropriate for its audience, clean, clear, and easy to read. There should be a distinct hierarchy of information—an employer must be able to find the important sections more easily. For instance, your name and contact information should not be hidden below your education section.

Additionally, your resume should incorporate a creative component that speaks to who you are as a designer. Nevertheless, while it is great to incorporate elements of personal branding and perhaps even a logo, you should not add unnecessary embellishments that distract from the content. Keep in mind that hiring managers from the human resources department do not necessarily have a design background, so a simple design may be more powerful than a complicated puzzle of a resume.

## **Choosing Paper**

Try limiting yourself to one letter sized piece of paper. While a differently sized resume may be unique, consider the fact that many firms choose to photocopy/print and file all resumes in a standard filing system. Thus, papers of unusual sizes may be misplaced or tossed aside.

Another important consideration is the type of paper that you use. Rather than printing on regular copy paper, start looking for high quality paper with interesting shades and textures. Whereas copy paper is only 20 lb, resume paper often has a weight of 24 lb. Nevertheless, it is important to enhance the information on the resume, so overly decorative or colorful sheets are often not encouraged.

## Text & Typography

### Choosing a Typeface

One of the most powerful ways to communicate who you are is through typography. That being said, you may want to steer clear of standard typefaces such as Times New Roman, Arial, or the dreaded Comic Sans. With a growing universe of interesting and modern typefaces, it is best to personalize your resume with a typeface that truly represents you.

Many websites offer free font downloads for personal use, including:

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

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

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

[www.creativebloq.com/tag/Fonts](http://www.creativebloq.com/tag/Fonts) – this online magazine often publishes lists of wonderful free or low cost fonts.

### Limit Your Typefaces

And while the internet can provide you with a million interesting fonts, it is important not to use too many different or unprofessional typefaces in one resume. As a general rule, up to three typefaces can be used, though it is just as effective—or even more effective—to use only one or two. If you choose to incorporate more than one font family, you should choose very distinct typefaces (i.e. one serif typeface, one sans serif typeface, and one script typeface). The fonts you choose must be professional, clear, and most importantly, readable.

**Design Intern – Gensler, San Francisco, CA**

Using two similar typefaces on a page would appear to be a mistake, as if the designer didn't realize what font they were originally using. In this example, the words *Design Intern* are written in Modern No. 2, while the company name is in Times New Roman.

**Design Intern – Gensler, San Francisco, CA**

This example uses Gotham Light as the font for the company name and location. The contrast between the thicker serif, Modern No. 2, and the thinner sans serif is more deliberate.

There is, however, a lot more to pairing typefaces than simply choosing two different-looking fonts. In order to effectively pair typefaces, one should know enough about the different kinds of typefaces. It's also helpful to know about the history of different font families and the characteristics of different categories of fonts. There are many resources that cover the basics of typography.

An animated short called *The History of Typography* does an excellent job condensing some of this information into about five minutes of video. It is available via <http://vimeo.com/65353988>.

When pairing two typefaces, contrast is key. That said, there are several ways to mix fonts. Here are some examples to consider.



These are both sans serif typefaces, but they can work because they are different weights of fonts within the same family (Bebas Neue Bold and Gabriel Sans Condensed Light). Moreover, they contrast in height, with Bebas Neue being significantly taller and narrower than Gabriel Sans.



Here, a more outlandish display font (Kaiju) is paired with a simpler font (Raleway Extralight). It can also be helpful to pair fonts that come from a similar time period or convey similar moods. Pairing Comic Sans with a script font like Edwardian Script ITC would be discouraged.



While it can be elegant to pair a taller font with a shorter one, it is important to keep in mind that contrast is key. Of all three options, the one in the middle is the most disconcerting because even though the heights of the letter *h* are the same, the x-heights (the tops of the curves in *h*) are very different.

### Tracking

Sometimes the natural spacing of the letters in your chosen font may not be to your liking. This is where tracking can come in handy. Tracking, or letterspacing, is used to adjust the overall spacing between characters.

LETTERS PACING

*tight tracking, -30*

LETTERS PACING

*standard tracking, 0*

LETTERS PACING

*loose tracking, 150*

Tight or negative tracking should be avoided as much as possible, though it can be used very sparsely when adjusting a few lines of text. Moreover, avoid using negative tracking to make a body of text fit on the page. Instead, edit or shorten the content to help the text sit nicely on your resume.

Loose tracking is more commonly used with capitals and small caps because it helps the word look more elegant and regal. Do, however, be careful when adjusting tracking across paragraphs of

### Kerning

Kerning, not to be confused with tracking, is the adjustment of spacing between individual characters. Whereas tracking applies to the whole set of characters, kerning can be done to one letter

FLY AWAY

*kerning suppressed*

FLY AWAY

*proper kerning*

If kerning is suppressed, we can see that some letters are not designed to sit well next to other letters (A & W are two examples). Some programs, such as Adobe InDesign, have an automatic kerning setting. To adjust kerning on your own in InDesign, simply click next to the letter you would like to kern, then press Alt and the left or right arrow keys. You can also adjust the numbers/spacing more accurately using the Character editing tab.

Naturally, improper kerning is more noticeable at larger font sizes. Therefore, it wouldn't make sense to manually kern every letter in a paragraph of text. Instead, focus on the larger typographical elements on the page and ensure the spacing looks even throughout the word.

### Leading

Leading, or line spacing, denotes the spacing between each row or line of text. The spacing affects whether the text looks like

Typically, the default leading in many programs is slightly greater than the height of the letters themselves. When line spacing is the same as the font size, the letters nearly overlap and create a dense block of text. This is called "set solid" and may negatively impact reading. Nevertheless, sometimes tight line spacing is helpful for headings and pairing larger text with smaller text.

*9 pt type with 9 pt leading*

This column of text is set with greater leading than the default. The individual lines of text start to become linear elements on the page, and the sense of a text block is slightly lost. The writing is nevertheless still readable.

*9 pt type with 12 pt leading*

The typical leading is a bit greater (approximately 20% greater) than the cap height of the letters. Here, 10.8 pt spacing is used with 9 pt font. This extra bit of spacing around letters is done to allow for easier reading of the text. At this level of leading, there is still a clear text block, but it is more open and readable than set solid leading.

*9 pt type with 10.8 pt leading*

These lines of text are very far apart, as if they are independent linear elements. The designer should analyze the best leading option for the specific text style and project.

*9 pt type with 16 pt leading*

# LINE SPACING

*30 pt type with 28 pt leading*

## Measure

When laying out text for your resume, consider the column size for each line of information. Long lines of text, such as the ones used in papers or journal articles, are discouraged because they force readers' eyes to move across the entire page. Medium sized columns, on the other hand, allow for easier and faster reading. This concept is referred to as measure in the world of typography.

In general, a single line of text should have between 40 and 80 characters. Around 65 characters, as exemplified by this column of text, is very ideal.

## Alignment

The four basic forms of type alignment are justified, centered flush, flush right/ragged left, and left/ragged right. All can serve different purposes, as illustrated in the examples below.

|  |   |
|--|---|
| <p>Justified text allows for the creation of very rectangular text boxes. This style uses space very efficiently, but sometimes very large gaps can occur if the column is too short for the font size or if there is a long word on one line, such as floccinaucinihilipilification. Hyphenation is therefore helpful in this case.</p> <p><i>justified</i></p>         | <p>Centered text is often used for titles, poems, or wedding invitations, but may not be effective for long paragraphs.</p> <p>Centered text has very ragged edges. If not chosen carefully, centered text can look conventional and static.</p> <p><i>centered</i></p>   |
| <p>Flush right text is often regarded as more difficult to read than flush left or justified text, because some argue that the reader's eye must locate a new position at the beginning of each line.</p> <p>Thus, right alignment is rarely used for large blocks of text. It can nevertheless prove useful in smaller chunks of writing.</p> <p><i>flush right</i></p> | <p>Flush left allows for a more natural flow of writing without the unusual spaces found in some justified type. Therefore, it is a common choice for languages read from left to right. However, the designer must control the look of the right edge—the ragged right side should look random and natural, rather than take on shapes.</p> <p><i>flush left</i></p> |

## Rag

Rag is defined as the uneven vertical margin of a block of text. This could mean rag on the right side of a flush left paragraph. Rag that is considered good is lightly uneven, without lines that are too short or too long. Hyphenation should be minimized. Rag starts to look bad if the lines are too even or uneven, or if the edges start to form shapes. In the examples above, the flush left text has better rag than the flush right text.

## Widows & Orphans

Widows are short lines or a word at the bottom of a block of text, and orphans are short lines or single words found at the top of a page or column.

For instance, the word column in the paragraph above is an example of a widow. An example of an orphan can be found below:

|  |   |
|--|---|
| Sometimes you will find orphans in the process of designing. It is unfortunate to get to the end of a paragraph on one page, but realize that there is only one word left. This, sadly, is what they call an | orphan.<br>Luckily, there are ways to save orphans (as well as widows and bad rag) by adjusting tracking! Keep the editing to a minimum, but aim for a natural rag. |
|--|---|

## Additional Resources

For those who wish to learn more about the different categories of typefaces, tracking, kerning, leading, rag, widows, and orphans, the first three links listed below provide excellent explanations. These links also provide tips for effective typography in graphic design, and discuss left, center, and right justification of text. The fourth link shows a video of the history of typography, and the fifth link is an online book dedicated to teaching the effective use of typography in graphic design.

1. [designinstruct.com/tools-basics/the-basics-of-typography/](http://designinstruct.com/tools-basics/the-basics-of-typography/)
2. [www.pencilcoop.com/2013/04/an-introduction-to-typography-basics/](http://www.pencilcoop.com/2013/04/an-introduction-to-typography-basics/)
3. [designshack.net/articles/typography/8-rules-for-creating-effective-typography/](http://designshack.net/articles/typography/8-rules-for-creating-effective-typography/)
4. [vimeo.com/65353988](http://vimeo.com/65353988)
5. [practicaltypography.com/introduction.html](http://practicaltypography.com/introduction.html)
6. [www.thinkingwithtype.com](http://www.thinkingwithtype.com)

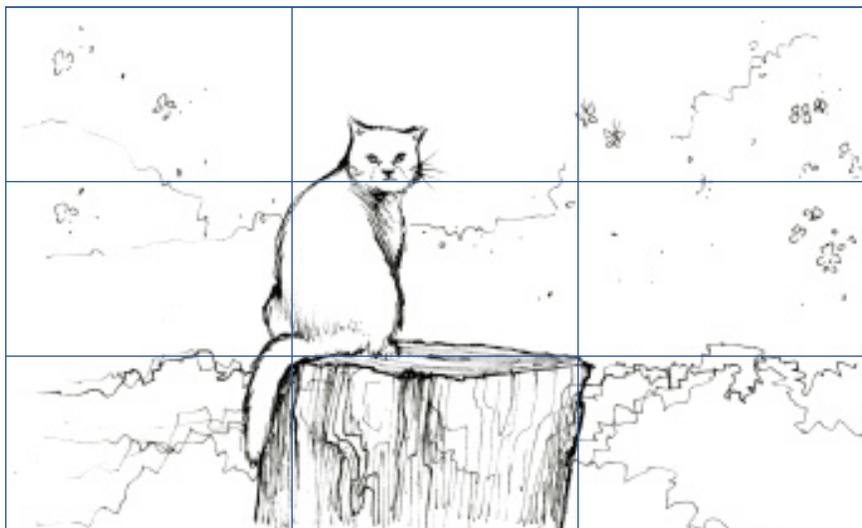
**Color** Though colors are a wonderful way to communicate personality, for the sake of professionalism, you should limit yourself to one or two colors other than black, white, and gray.

---

**Layout** There are an infinite number of layouts that you can use for a resume. However, while every person and resume is different, there are a few underlying principles in graphic design that everyone should take into consideration.

First and foremost is the use of a grid. Text boxes placed haphazardly on the page are generally distracting and more difficult to read. Grids help organize information and eliminate arbitrary placement of text.

The Rule of Thirds and the Rule of Fifths also help in the layout of a resume. These two rules are very similar, and can also be used in the creation of an underlying grid. These principles state that if you draw two (or four) lines in both the vertical and horizontal directions, creating 9 (or 25) equal boxes, elements placed along these edges or vertices will create a more pleasing composition.



A third important graphic design and layout consideration is the principle of **alignment**. Simply put, everything on the page should be visually connected to another element on the page. Nothing should be arbitrarily placed, and all arrangements should be done carefully. Items that are deliberately not aligned should be obviously separate and different.



## Consistency & Contrast

Design elements should be repeated throughout the resume to establish consistency and readability. If one format is used to list one work experience, this same format should be used for all work experiences!

That being said, if two sections or items are not supposed to be consistent, then those sections should be made very distinct. After all, using size 10 font for one section and size 10.5 font for a piece of text immediately after would appear more like a mistake than a deliberate and informed design decision.

Thus, the basic rule is this: similar sections should be similar, whereas dissimilar sections should be dissimilar.

---

## Additional Design Considerations

In addition to the regular letter sized resume, there are many novel resumes using intriguing mediums and designs. Though a novel resume may help candidates stand out, some employers may look at unusual resumes and see the applicant as a creative thinker, while others may see the resume as excessive. Thus, it is important to research the employer and workplace culture beforehand.

Another aspect of a good resume is its scannability. This is because some firms prefer to scan resumes onto the computer to search for specific skills. Therefore, it is important to ensure that your resume has enough contrast between words, the foreground, and the background.

Additional graphic design tips can be found at:  
<http://www.creativebloq.com/tag/Graphic-design>

# personal branding

## What is a personal brand?

With all these graphic design tips in mind, now you can start formulating and designing your personal brand. A personal brand is a way for you to create and develop an identity that represents who you are as a designer. It's a helpful way to market yourself when applying to design firms to make yourself stand out from others. It's easy to think about it as having a "style" of your own. There are certain characteristics and quirks about you that someone can identify and associate with you. These characteristics are a key part of building your personal brand and keeping them consistent across all your visuals. The following steps outline how you can start developing your brand.

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## Reflect & Define

When it comes to developing your own personal brand, it's important to first reflect on who you are as a designer, what your values are and what you want to be known for. Ask yourself questions about what you're passionate about, what kind of design you want to create, and what kind of impact you want to have. It could be helpful to pick out certain keywords and personality traits about yourself that you want to focus on, for example empathetic, creative, and driven. Defining your goals & plans helps identify the things that you care about and prioritize as a designer. Furthermore, think about what kind of emotion or experience you want to invoke in the person that looks through your work to convey your design. By initially establishing a strong sense of who you are as a designer, it helps guide the process of developing a visual that communicates that identity in the most authentic way possible.

---

## Visualization

Now that you have clearly defined your identity as a designer, it's time to build a graphic representation that visually communicates who you are. These visuals can come in many different shapes and forms but they're all presented in a cohesive and persuasive manner to convey who you are. Similarly to a design resume, some of the key graphics to pay attention to include font choice(s) and color scheme, as well as any shapes or symbols that represent your identity. It could be helpful to look at examples of other designers, companies or brands that inspire you as well to figure out what kind of features or aesthetics you might want to incorporate into your own branding. A great example to check out is Pentagram Design. They're a design consultancy firm that does projects ranging from graphic design to architectural design and each project they complete has an extremely strong and distinctive brand identity.

### Font Choice

As mentioned earlier, one of the key ways to communicate who you are is through font choice. It speaks to what your personality is and can be an easy way to personalize your resume, cover letter,

or portfolio. One key thing to keep in mind is to keep the typeface consistent across all your documents and limit yourself to using 2-3 fonts. In addition, if you decide to use more than one font, make sure the fonts you use work well together in a coherent and non-distracting way. For more specifics in implementing fonts into your resume or portfolio, please refer to the previous section on typefaces.

## Color

Using a consistent color scheme throughout your branding is an important feature to personal branding. It helps maintain a cohesive identity and is an opportunity to show your understanding on color theory. As a designer, you want to be purposeful with the colors you choose and be aware of the relationship those colors share with each other, for example, whether the color scheme you choose has a complementary, split-complementary or triadic relationship. In addition, try to limit yourself to 2-3 colors other than black and white so that it doesn't distract from the main content of your documents.

Below are two useful resources to help understand colors in

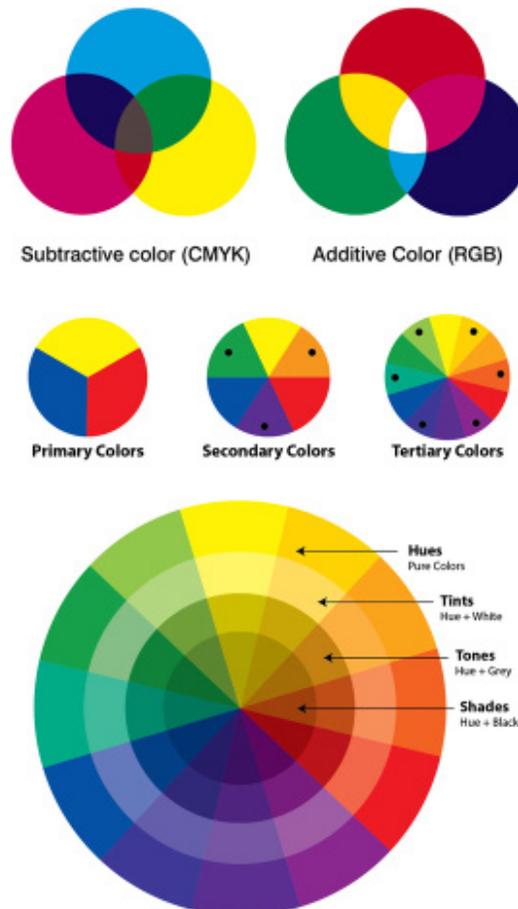


Image from [graphicdesignjunction.com](http://graphicdesignjunction.com)

## Creating a Personal Logo

branding and creating your own color palette:

<https://www.canva.com/learn/color-meanings-symbolism/>

<https://color.adobe.com/create>

One of the first identifiable graphics is a personal logo. A logo serves as an identity mark and an extension of a designer's character that helps create a visual connection between the work and the designer. Logos come in a wide variety of styles but the most common approach to creating a personal logo is using your initials. Some designers also like to incorporate certain symbols



or shapes with their initials to illustrate their profession, field of interest, or personality. We've included some examples of personal logos from our own career assistants below as inspiration.

The best way to start designing a personal logo is to sketch out ideas by hand and then transfer them to Adobe Illustrator to trace. We recommend using Illustrator because it is a vector program that uses mathematical equations and geometry to create art, meaning that anything you create using Illustrator can be scaled infinitely without loss of quality. There are a lot of great tools within Illustrator to help you create and manipulate shapes, colors and textures to create your vision.

With personal logos, and logo design in general, you want to make sure you create something that is distinct and easily identifiable. Try to be as original and creative as possible with your logo so it stands out and make it representational of who you are. Something to think about while creating your logo is that it shouldn't be overly complicated and detailed. Your logo should be easy to see and identify at any size and should be flexible enough that it looks good on any document you decide to use it on. (ie. portfolio, resume, business card). In addition, if you're using color or multiple colors, try to make sure that your logo isn't completely dependent on specific color but also looks good in grayscale. In the off chance that an employer prints your resume or cover letter without color,



## Implementing Your Personal Brand

it still shows you considered what it would look like in grayscale. Lastly, as a general rule of thumb, you should be able to replicate your logo design easily by hand.

Once you've decided how you want to represent yourself as a designer and have decided on fonts, colors, graphics, and perhaps even a personal logo, it's time to put them together in a cohesive and consistent manner for any type of document to showcase your work. As a designer, it's important to present your work in a manner that effectively communicates who you are and your ideas to whoever is viewing your work. To craft your story and your experience to others, an easy way to do this is simply using consistent visuals throughout your work. Although its good to incorporate some variation in design, any element you use should still be able to communicate the same ideas and identity that you intend to express.

## Final Words

Lastly, don't worry if you don't know 100% what your personal brand is as of right now. As much as it's important for you to have a good understanding of who you are as a designer, this doesn't mean you have to stick to a certain "identity" forever. Your brand is something that will continually evolve as you learn and grow as a designer and encounter new experiences throughout your life. Furthermore, there isn't one single "formula" to creating your personal brand as long as you present who you are authentically and continue to develop your brand as you grow.

## mailing, presentation, & packaging

Though job applications are often done online nowadays, it is important to take extra consideration with your presentation when mailing in physical copies of your resume. Because effectively marketing yourself as a prospective employee is dependent upon consistent personal branding, you might decide to design a unique package to send your resume, cover letter, references, sampler, cut sheets, portfolio, etc. to your desired employer.

But even if you don't send a large box of materials to the hiring manager, be sure to avoid folding or stapling your resume when sending mail, because that could potentially cause problems with photocopying. After all, the less burdensome that your resume and materials are to an employer, the more likely they are to be opened and read.

On that note, it is important to strategically time the sending of your resume. Mondays are hectic, whereas Fridays are when the colossal backlog of mail is hastily and ruthlessly sorted; thus, you should attempt to ensure that your resume arrives at a firm during the middle of the week, increasing its chances of being read and reviewed.

To learn more about personal branding and brand identity in general, view the following links:

1. <http://www.forbes.com/sites/dailymuse/2012/02/14/the-first-step-to-building-your-personal-brand/>
2. <http://magazine.joomla.org/issues/issue-aug-2013/item/1441-design-should-reflect-your-brand-identity>

To learn more about securing design jobs, view the following links:

1. <http://www.creativebloq.com/career/how-get-design-job-1131750>
2. <http://blog.teamtreehouse.com/how-to-get-the-design-job-youve-always-wanted-from-a-ceos-point-of-view>

Creating your resume and applying to a position may seem like a daunting and complicated process. With a million different resources and different opinions, it's difficult to decide on the right way to present yourself in a resume.

Thus, it may be helpful to explore different existing design resumes to see what others have done, what works, and what doesn't. Look at your own work and examine what your design style and brand are. And while it is important to have a resume that best reflects you, keep in mind that input from others is extremely helpful—design professors, career offices, etc. can provide valuable perspectives on the graphic design and content of a resume. The Career Exploration Center has examples of design resumes and also offers resume critiques on a walk-in basis.

At the end of the day, it important to create a resume that represents who you are—only then will you have a resume that you are proud of.

