

**Mariqua Design** Principal/Owner San Francisco CA, September 2001 to Present

My role centers around establishing design and marketing strategies, spearheading conceptual development, and managing and directing design projects within the realms of consumer electronic, technology, fashion and retail, publishing, business-to-business, financial, legal, life sciences and healthcare sectors. Working very closely with designers, product and brand managers, technology partners, architects and fabricators in a collaborative environment, my expertise was integral in helping make the Intel *Centrino* brand launch one of the company's most measurably successful. My role centered around the conceptual development and creative management of the international environmental and print campaign. The architectural environments were launched globally in airports on an accelerated deadline with an multinational, multilingual client base that required extensive details on construction design, signage, and POP collateral. Other assignments range from design strategy for Genentech and Macromedia's Shockwave/iFilm offering, book designs for TenSpeed Press and Chronicle Books, print advertising for Townsend & Townsend and Trymedia, Web sites for UCSF, Yahoo!, *Computerworld* magazine online, as well as corporate identity for Seagate, *Linux* magazine, Harmonic, and UCSF, among others.

**Acumen Journal** Art Director / Vice President, Creative San Francisco CA, February 2003 to March 2004

Acumen, an award winning consumer publication launched in early 2003 by the former Editor-In-Chief of *Red Herring* magazine, analyzed developments and discoveries in the life sciences and health care, and explained their commercial, economic, and policy implications. I spearheaded the creative development of the publication and its ancillary marketing materials that were designed with former colleague Roger Black. In a year's time, I had successfully launched and built the graphically challenging and design-driven publication with a handful of freelancers; established and managed the art, photography, design and production budgets; and brought the minimal team up to a monthly production cycle in a six month timeframe, all with an eye on building a strong visual newsstand presence, as well as creating a memorable brand. Some of the nascent successes had been art directing an impactful 'day-in-the-life' photo essay at Medical City Hospital in Baghdad shortly following the U.S.-led invasion of Iraq that provided the new publication much needed publicity by appearing on *CNN* and *Good Morning America*, successfully producing two special issues back-to-back shortly after launching, as well as directing hyperrealistic cover and interior illustrations for a special biowarfare issue with animators from the films *The Matrix* and *Minority Report*.

**EuroRSCG/Havas** Vice President, Design San Francisco CA, August 2000 to September 2001**Arnold Worldwide Communications/Circle** Creative Director November 1999 to August 2000**Interactive Bureau** Creative Director April 1998 to November 1999

I directed the overall creative vision of the company's west coast presence by emphasizing a strategic and customer-centered approach to design. As Vice President of Design, I led the conceptual development and managed teams of design and usability experts in the creation of interactive and print campaigns for such clients as Chandon Estates, *The San Francisco Examiner*, Applied Biosystems, AOL/Time Warner, Oracle, Microsoft, and IBM. These assignments often included authorship of explicit creative briefs and style guidelines for both on- and offline media; direction for re-expressing digital concepts and designs across print and television; as well as management of the relationship with the projects' related partners and vendors. I also led the strategy, design, and extension of the company's corporate communications. Not only retained, but entrusted with greater responsibility throughout organizational restructuring that consisted of two major layoffs, I earned a reputation for dedication, flexibility, and willingness to accept and meet ongoing creative, staffing, and organizational challenges. In addition, I took a highly proactive approach in helping to achieve merger success by providing an open communication forum for design, account management, engineering, and production staff.

Prior to and during the Arnold Worldwide acquisition of Roger Black's Interactive Bureau, as Creative Director, I built a fledgling team of usability experts and ported new strategies and disciplines to Interactive Bureau, and ultimately EuroRSCG/Circle from my previous interactive experience with clients McDonald's, HP, United Airlines, and Ameritech. These eventually flourished into processes that were the strategic mainstay of the company's Design group that withstood competing methodologies as they proved to provide the company with a viable untapped service offering and one of its more profitable revenue streams.

Art Directors Club

Association Typographique  
Internationale

American Institute of Graphic Arts

Society for Publication Designers

Type Directors Club

Columbia College, Chicago IL  
Bachelor of Arts: Art & Design,  
Minor in FilmThe School of the Art Institute, Chicago  
Film and VideoUniversity of California, Berkeley  
Extension, Film StudiesFeatured in *LogoLounge 3: 2,000  
Identities by Leading Designers*AIGA 365 Design Award  
Harmonic Identity SystemEssay contributor to  
*Education of an eDesigner*  
[Allworth Press]Publication of *Urban Sounds*  
in *music.com*  
[Duncan Baird Books]*WebAward* Hewlett Packard  
*Network City* Web site*WebAward* Broadvision Annual  
Report OnlineDow Jones Select Site  
Broadvision Web siteAmerican Graphic Design Award  
Floating Code Web siteITVA Gold Philo Award  
Public Service/Public Relations  
Ronald McDonald Childrens'  
Foundation