



## Hello,

My name is Stephanie, an 80's baby born and raised in the beautiful south of Sweden, currently residing in Los Angeles, CA. My design career spans 12 years of working in the advertising industry, with both big agency and in-house teams.

I like to consider myself a highly organized designer with a belief that design doesn't have to be complicated or complex to be great. I find a lot of beauty in simplicity and take a lot of inspiration from my Scandinavian roots, art, fashion, interior design, and Swiss design principles.

I have extensive knowledge of branding and defining visual design languages and identities, layout, email marketing, packaging design, organic and paid social, as well as illustration, and iconography.

L. Stephanie Lindgren





*TLDR:*

## Work Experience

### **byte® (Jan 2022 - Present)**

Sr. Designer

### **Harper Wilde (Sept 2019 - Jan 2022)**

Associate Design Director

### **Ritual (Nov 2018 - Sept 2019)**

Sr. Designer

### **Dollar Shave Club (Oct 2015 - Oct 2018)**

Designer, Sr. Designer, Art Director

### **AKQA San Francisco (Nov 2013 - Oct 2015)**

Designer, Sr. Designer

### **AKQA San Francisco (Nov 2013 - Oct 2015)**

Designer, Sr. Designer

### **AKQA London Mar 2011 - Dec 2012**

Intern, Jr. Designer, Designer

### **Signature Creative (Aug 2008 - Mar 2009)**

Intern

### **Stockholm Design (Nov 2006 - Dec 2006)**

Intern

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*TLDR:*

## Education

### **Hyper Island, Karlskrona (Aug 2007 - Jun 2009)**

Digital Media

### **Mediegymnasiet, Malmö (Aug 2004 - Jun 2007)**

Graphic communication & Design + Photography



## Work Experience

### **byte® (Jan 2022 - Present) / Sr. Designer**

I was hired as a Sr. Designer, as part of building out a small, in-house Creative Brand team. Around the same time, a Copy and Art Director was hired alongside me. Together, our starting assignments were auditing the brand and defining where improvements could be made. From there, we brought a new, elevated, and editorial aesthetic to the brand. As the Design lead on the team, I've singlehandedly outlined a new visual language for email design—adhering to best practices and staying true to our new identity. I've set up a plethora of social templates (both paid and organic), which means creation is streamlined and less time-consuming. Furthermore, I've created both brand and packaging guidelines, ensuring our new stylings are applied outside of our team, and show up beautifully in people's houses with our new product offerings. Lastly, in addition to the tasks outlined above, I also work on all other marketing comms, print materials (like IFUs, mailers, etc), display and programmatic ads, and oversee the design collaboration with our social media partners.

### **Harper Wilde (Sept 2019 - Jan 2022) / Associate Design Director**

Harper Wilde hired me as the sole in-house creative to rebuild the brand from the ground up and lead their established, external creative partners from a design and brand standpoint. By the time I started, the visual foundation had already been laid—like logo, fonts, and initial web explorations. I worked with the agencies we had to finalize and land on executions that were fun and casual with great UX; keeping in line with Harper's brand values. Once this groundwork was completed, I revitalized all email comms; worked with internal staff and vendors alike to update print collateral, packaging, and boxes; and set a new visual language for paid advertising. Additionally, I handled all design executions for Limited Edition bra drops—from design mockups to final assets on all our channels. Towards the end of my time at HW, I had a Jr. Designer who reported to me (who predominantly helped out on growth business aspects, like paid advertising, email, and banners) and an AD counterpart to help lead the photo and video direction.

### **Ritual (Nov 2018 - Sept 2019) / Sr. Designer**

When I joined Ritual at the beginning of 2018 Q4, I was excited to work with a team of incredibly talented designers and writers, and a brand that was pushing visual boundaries and setting new standards and precedents. My workload predominantly consisted of shaping up the CRM comms and social media—the latter focusing heavily on both photography and retouching. I also had the opportunity to work on a large-scale OOH campaign that overtook an entire New York City subway station; made 'Screen Savors', which were original art screen savers, reminding people to limit screen time; and coffee sleeves in collaboration with Alfred Coffee in Los Angeles—to name a few things.



## Work Experience [Cont'd]

### **Dollar Shave Club (Oct 2015 - Oct 2018) / Designer, Sr. Designer, Art Director**

Dollar Shave Club marked my first in-house experience, joining (what they called) their Agency. The Agency—which consisted of two CDs (design & copy), a copywriter, myself, and a Director of Photography & Video—led up all advertising initiatives. This ranged from conceptualizing and executing large-scale commercials, to creating seasonal campaigns, to small, ad-hoc requests for paid social, as well as email marketing. DSC was also the first place I took a deep dive into email design, which meant working closely with the Product Design Director to utilize our digital design library and create modular templates that looked as close to web & app as possible, all the while still being optimized for the channel itself. I created a robust system that allowed for making any type of email necessary, whether it was promotional, educational, or account management. In addition to creating the email design system with its accompanying guide, I worked on some organic and paid social media, made freehand, organic illustrations for the Bathroom Minutes magazine ad, set up mini photography shoots, and handled their post-production work.

### **AKQA San Francisco (Nov 2013 - Oct 2015) / Designer, Sr. Designer**

In November of 2015, after a short stint back in Sweden from London, UK, I packed up a couple of suitcases to join the AKQA San Francisco team. There, I predominantly worked on the Levi's® account, on a variety of projects ranging from a physical experience, to web and e-commerce, as well as paid social. The biggest undertaking I was part of was the Live in Levi's® Project; a digital, social experience, exploring the fascinating stories from—and of—people around the world, living in their Levi's®.

For the Live in Levi's® Project, we created an immersive digital platform, that highlighted editorial storytelling through influencers within music, fashion, and culture. To keep it fresh and inclusive, we called on Levi's® fans through social media to share their own stories, using #LiveInLevis. We further drove traffic to the project with paid media. On the Live In Levi's® website, we highlighted UGC with an added layer of e-commerce, making the platform a fully functional, shoppable experience. I played a key role in the "How To"-videos; I helped form and write the scripts, style the featured looks, and scout talent. In addition to the videos, I was in charge of the entire global paid media production, for both Live In Levi's® and the Men's/Women's promotional content throughout the three years the project ran. During all the Live In Levi's® campaigns, I lead social media ideation and creation, from concepts, to shoot, and prepping of final assets.

Another larger and fun project I got to be part of was revamping levi.com. The brief focused predominantly on the PDP (Product Detail Page), where they asked for solutions to help the overall UI, as it was small and cluttered. We solved Levi's® concerns by containing everything within the extended background of the main image. We utilized CSS animations and created smart, minimal drop-down menus for sizing and quantity—and larger, collapsing/expanding thumbnails for the many color options. We added a 'Fit Comparison' and introduced an image that visualized where the jean sits and how it fits throughout the leg to further help more novice jean shoppers. After great feedback, we got asked to tweak and modernize the Sub Category- and Grid pages.



## Work Experience [Cont'd]

### **AKQA London (Mar 2011 - Dec 2012) / Intern, Jr. Designer, Designer**

At AKQA London, I worked solely on a variety of Nike business, like Nike Women, NTC (Nike Training Club), and Football. But soon, my strong illustration skills landed me a role in Digital Sport—Nike's digital innovations division.

I played a key role in helping to develop the visual language for Nike+ Kinect Training—Nike's first fitness and exercise video game, exclusive for the XBOX 360. This was a large-scale collaboration between Nike and XBOX to develop a legitimate at-home training experience on the 360 console. With the aforementioned illustration skills, I got to storyboard the in-game environments, as well as help visualize Fuel Print (N+KT's fitness measurement tool), and other UI elements. I worked with the art director to help make the mobile translation (which was compatible with iOS and Windows Phone), and additionally, I designed the bundle and box design and made the overall iconography & achievement systems for both N+KT & XBOX.

### **Signature Creative (Aug 2008 - Mar 2009) / Intern**

As part of my college curriculum at Hyper Island, we had an 8-month internship. Having tasted LA a few years prior, I knew I wanted to go back, and I had the opportunity to join the creative team of Signature Creative—a full-service digital agency headquartered in Los Angeles that provides solutions for digital platforms, apps, and experiences.

I got to work on a variety of accounts including Pepsi, Y-water, The Sunset Strip, Neopets, and Robot Galaxy. My tasks varied from branding to illustration, design explorations for game interfaces, to web design.

### **Stockholm Design (Nov 2006 - Dec 2006) / Intern**

During high school, I traveled to Los Angeles for a three-week internship at Stockholm Design—a creative agency for the entertainment industry. As it was a short internship, I predominantly helped the Art Director with assets for DVD key art—like cropping assets and setting up files for key art.



## Education

### **Hyper Island, Karlskrona (Aug 2007 - Jun 2009) / Digital Media**

Hyper Island is a vocational, digital creative business school, founded in 1996 in Karlskrona, Sweden. Hyper uses non-traditional methods of education, like experiential learning (also known as problem-based learning (PBL) or learning-by-doing), where students work within teams that function as small agencies. Set in an old prison, the students got introduced to real-life scenarios and briefs, and from there they had to conceptualize, execute, and present their works to industry professionals and clients.

I attended the 90-week Digital Media program that includes a 30-week internship. In addition to learning the inner workings of an agency, I chose to have my focus be within Design to really hone my craft.

### **Mediegymnasiet, Malmö (Aug 2004 - Jun 2007) / Media, Graphic Communication**

Mediegymnasiet (Malmö's Media high school), was an upper secondary school education that focused on seven majors; photo, sound, video, graphic communication, print, exposition, and writing. I chose to have graphic communication and design as my major, with a minor in photography.