

# MAJA TOMIC

*DESIGN PORTFOLIO — 2026*

*Full portfolio at [majatomic.com](http://majatomic.com)*

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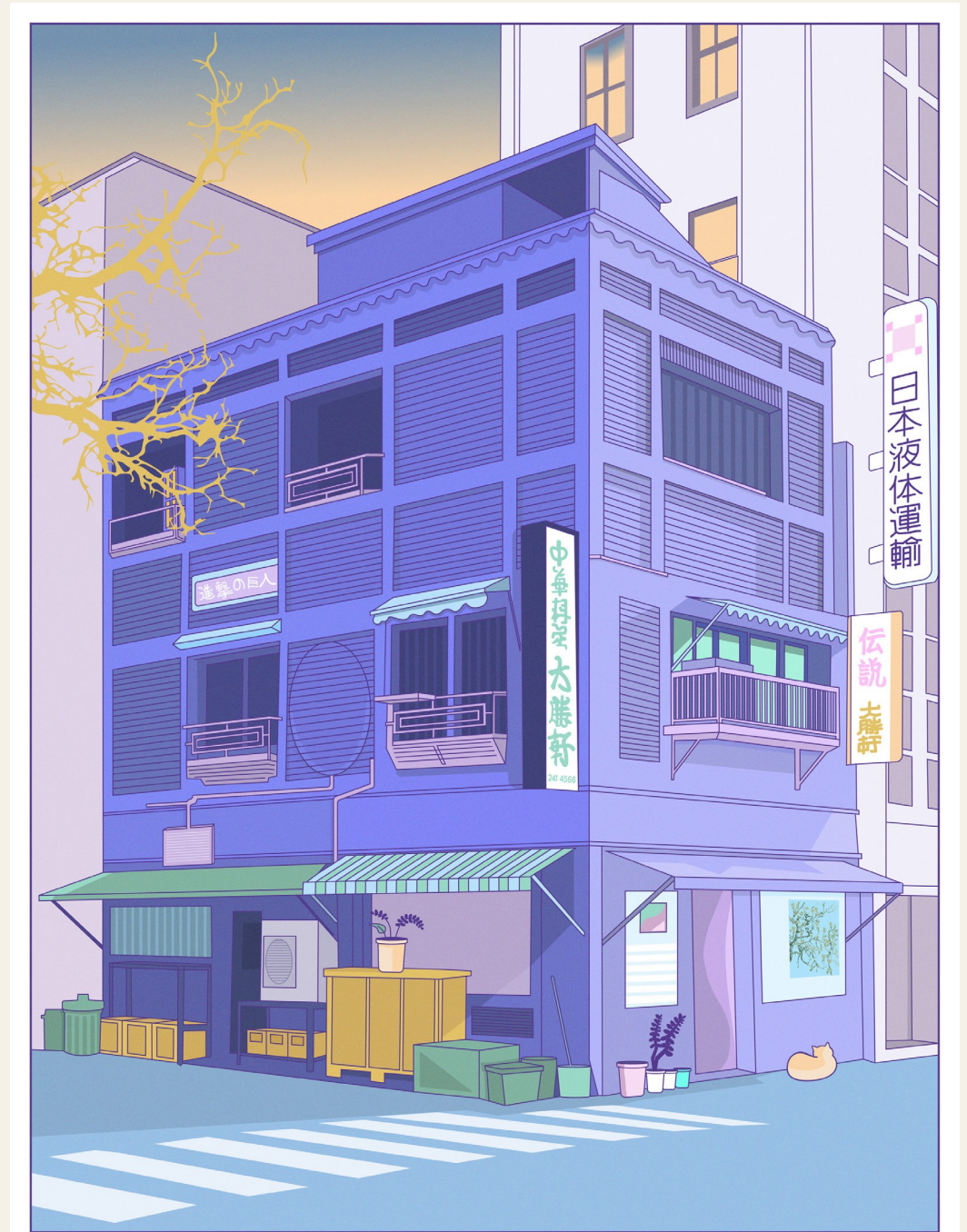
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# 01.

# ILLUSTRATION

*Selected illustrative works exploring composition, storytelling, and visual identity.*

Over the next two pages is a selection of illustrative works created throughout the years across both physical and digital mediums, including screenprinting and digital illustration. My work often explores atmosphere, texture, and environmental storytelling through detailed compositions and stylized imagery. The piece shown to the right was created in 2019 and draws inspiration from Japanese architecture and lo-fi design aesthetics.





# SCREEN PRINTING

*Screenprint & Apparel Design*

These pieces showcase a combination of screenprints and apparel mock-ups created through hands-on printing production methods. In 2025, I began studying the fundamentals of screenprinting, including multi-layer registration, halftone processing, and split-fountain techniques. One featured project, “Spicy Mayo,” was a playful bold graphic illustration featuring a Kewpie-style baby holding a sriracha bottle. The design was printed onto clothing and tote bags for friends and a small personal run.



# 02. BRANDING

*Selected branding work exploring identity, signage, and visual systems.*

I approach branding as a system, building visual languages that stay consistent everywhere they appear. The work highlighted was a branding and signage project for Lee B. Johnson's, a storefront at 244 Queen St E. Working alongside production designer Paul Austerberry, I developed the visual language across the main banner, hanging sign, and sandwich board. Each element was designed to feel connected as one cohesive identity.



244 LEE B. JOHNSON'S DEPT.



The identity centres on a black-and-gold palette and a bold, traditional wordmark built to echo classic department-store signage. I helped design the colour scheme and lettering, built the storefront mock-up to pitch the direction, and prepared the construction and paint files used to fabricate each sign. From the main banner to the hanging sign and sandwich board, every piece was drawn from the same visual language so the storefront would read as one cohesive identity.

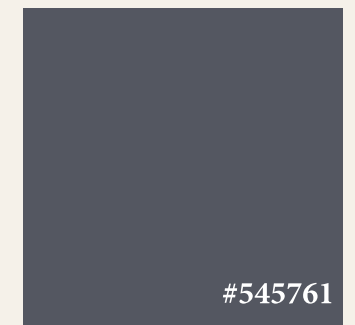
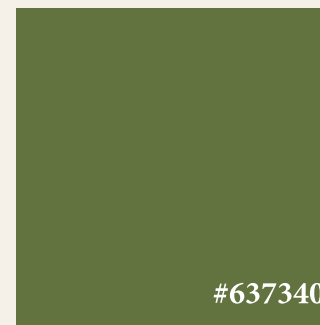
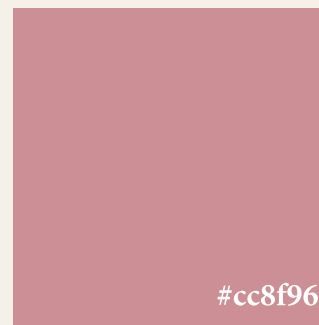


# 03.

## ARTIST/BRAND IDENTITY

*A conceptual visual direction for Ebril  
(Huda Al-Hamami)*

After discovering UMC's emerging artist, Ebril, I was instantly inspired by the emotion and atmosphere present throughout her debut album. The following slides present a conceptual visual direction for her brand identity through curated moodboards, campaign inspired graphics, and mock-up designs influenced by her sound, dreamy aesthetic, and overall artistic presence. To the right is a colour palette I selected based on her aesthetic — drawing from her love of nature, bugs, and the melancholic tones in her music.



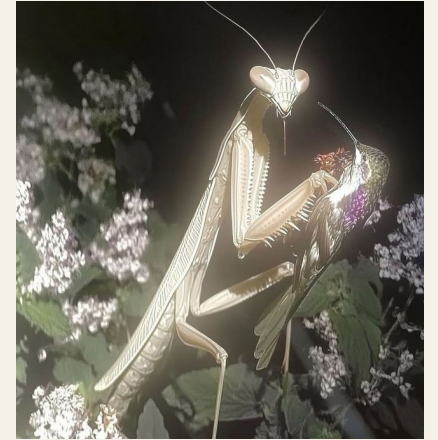
# MOODBOARD

*Visual Identity Exploration*

## *Keywords*

ETHEREAL  
FLORAL  
ATMOSPHERIC  
ORGANIC  
DREAMY  
LUSH

Based on Ebril's music and visual identity, I developed a curated moodboard exploring a potential branding direction that reflects her sound, tone, and aesthetic.





## MERCH MOCK UP

*Mock-ups translating Ebril's visual identity into merch.*

A quick mock-up built around a recurring drawn element from Ebril's own work + a secondary minimalistic design inspired by her visual language.

# 04.

## SET + SCREEN

*Selected works exploring graphic design for film and television.*

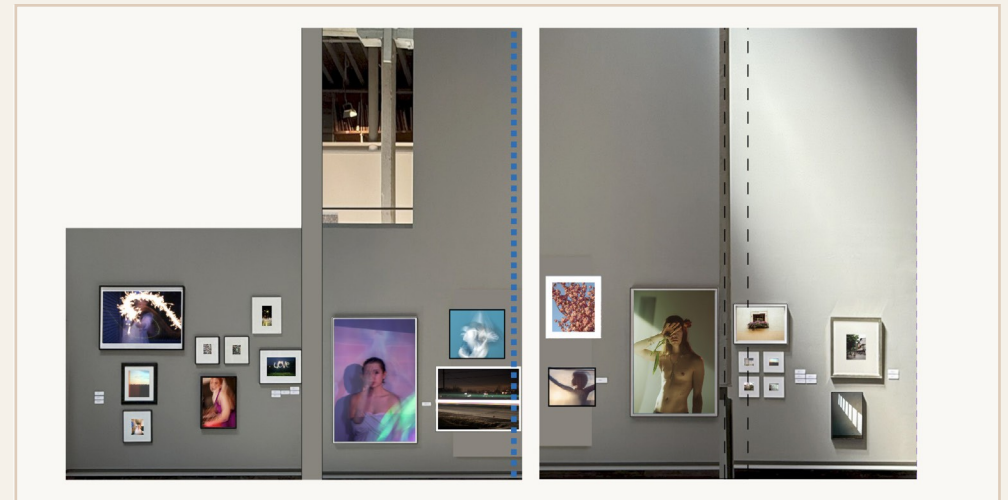
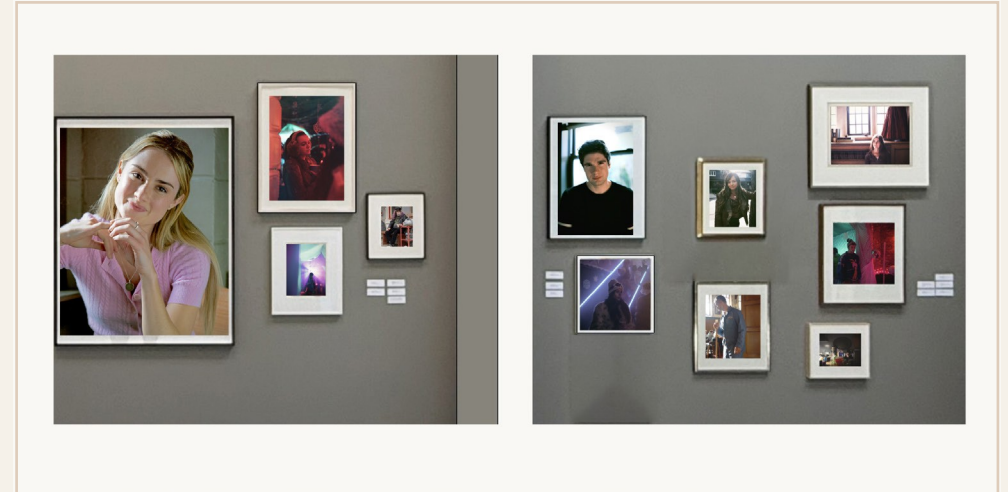
Over the next pages is a selection of graphic design work created for film and television. Working as a graphic designer in the art department, I design the props, packaging, signage, and printed graphics that appear on camera, building the details that make each story's world feel believable. My work spans a range of genres and eras, from period-accurate packaging to contemporary branding and hand-built hero props, each piece tailored to the tone and time of its production. To the right is a series of banners I designed for the Tell Me Lies, drawn from vintage school pennants and championship felts. The larger banner on the right is the finished product, sewn in felt.



# TELL ME LIES

*Full set dressing layout  
+ picture editing*

For episode 7 of Tell Me Lies, I was responsible for laying out, mocking up, and editing dozens of images for Bree's photo exhibit scene. The work involved compositing and re-touching a large volume of photos and building a complete set layout for director and producer approval. To the right are the four hero images I helped edit, along with several of the finished set walls.





# 05.

# PHOTOGRAPHY

*A selection of personal photography across film and digital.*

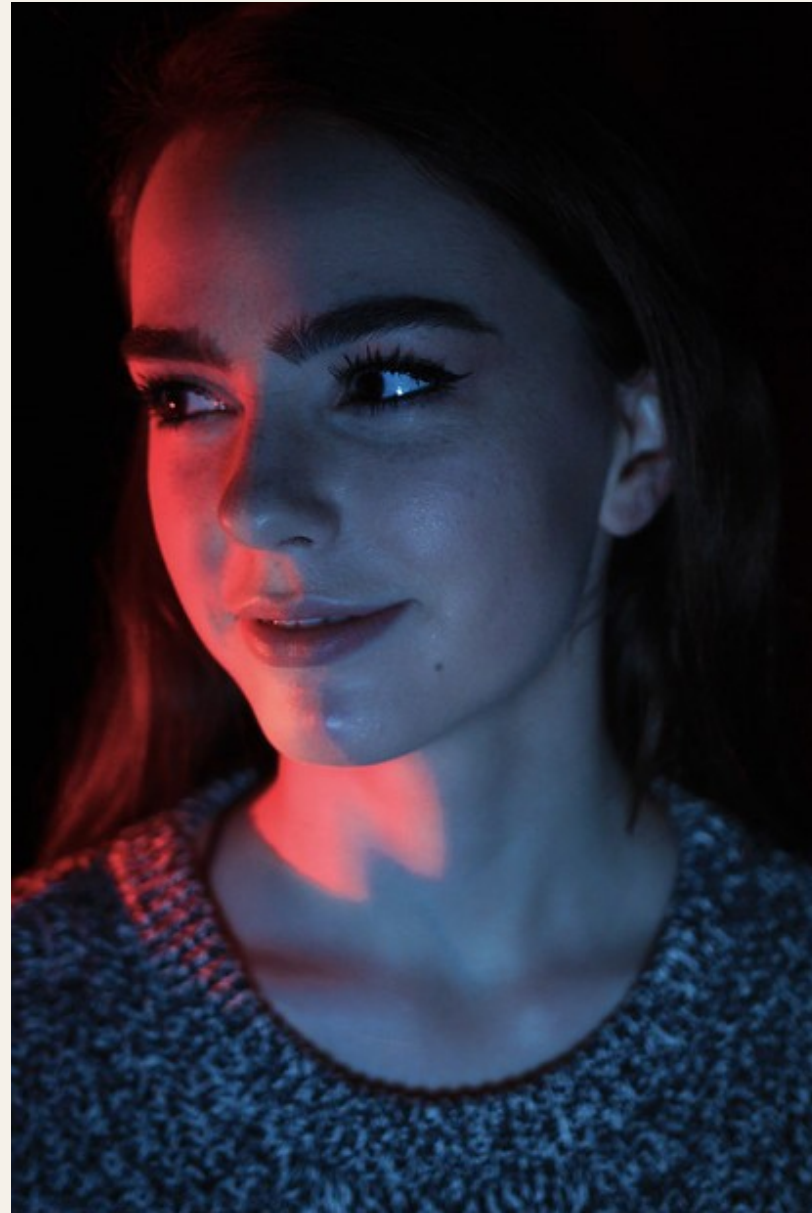
Over the past decade, photography has been a constant alongside my design work. I shoot on both digital and film, mostly with my Fujifilm X-E1 and a handful of secondhand film cameras, and I spend as much time editing in Adobe Lightroom as I do behind the lens. Travel and architecture are where I gravitate most, drawn to colour, light, and composition. To the right is an image I took in Iceland in 2018 on my Fujifilm.

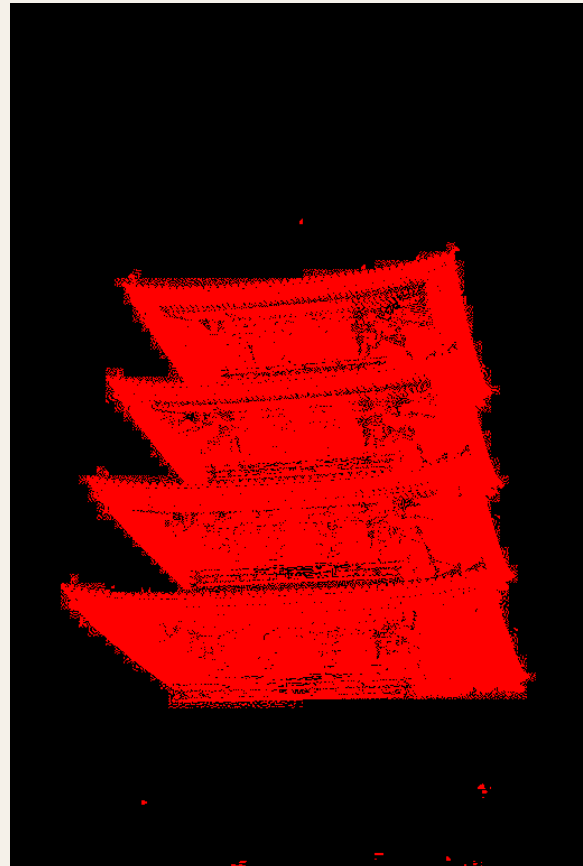
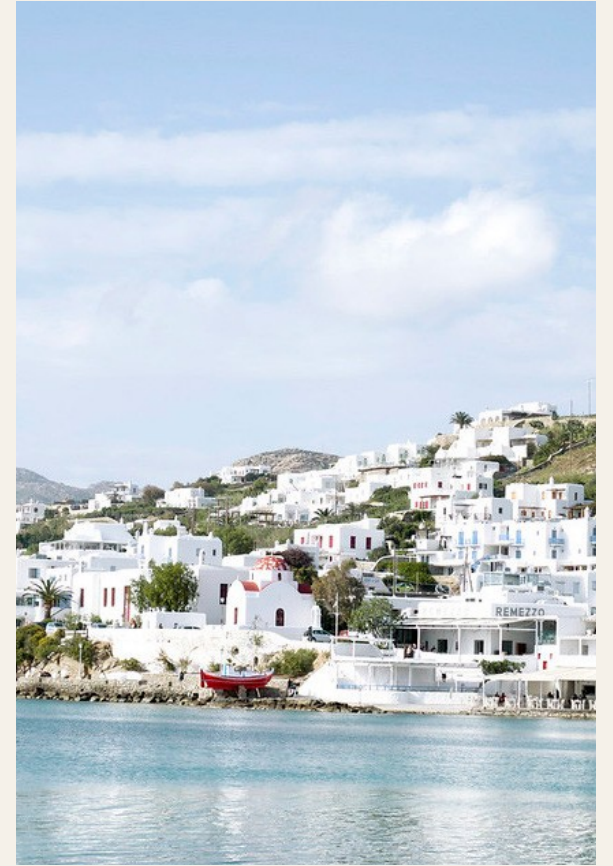


# PORTRAIT

*Circa 2017.*

In 2017, I started experimenting with portrait photography, playing with lighting, colour, and mood to see how far I could push a single frame. These are a few of those experiments. The following page moves outward, into the travel and architecture photography I've shot since.





# THANK YOU

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