

Design Portfolio

Self-promotion at its best



Craig Welsh/
Go Welsh

To Virginia, Nancy, and Anna.

Design Portfolio

Self-promotion at its best



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Craig Welsh/
Go Welsh

Foreword

Three months of gathering design portfolios and self-promotions resulted in a collection of more than 1,800 images. *Design: Portfolio* features more than 300 outstanding portfolio and self-promotions from exceptional designers and studios around the world.

The range of projects submitted and featured in the book is as varied as the designers and studios producing the work—books, brochures, buttons, packaging, postcards, wearables, and much more. Twenty Closer Look features in the book offer brief commentary on specific design details that are worthy of closer inspection.

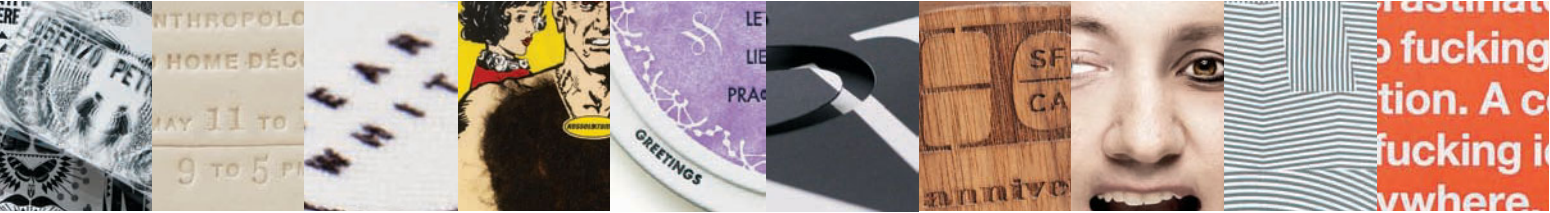
We also asked five highly respected designers to talk about what makes a great portfolio and self-promotion. Each essay was written specifically for this volume by some of the most experienced and creatively successful design professionals as well as some who are still in the earlier stages of their careers and quickly making names for themselves.

Three cheers for design!



Design: Portfolio

SELF-PROMOTION AT ITS BEST



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CRAIG WELSH

Introduction

Admittedly, the notion of “portfolio” has shifted dramatically in a very brief period of time.

Portfolio as object, a case that houses physical samples of work, has seemingly been replaced by portfolio as content, an ever-malleable set of digital samples of work that can morph and adapt at a moment's notice to all manner of media.

The making of a design portfolio had typically been a very laborious task that involved tedious, time-consuming, and often expensive reproduction methods. Crafting a collection of one's design work required adept use of craft knives and metal straightedges, and a well-ventilated area in which to use spray adhesive. However, as less expensive, short-run, digital printing has gained increasing acceptance and PDF files, websites, blogs, and social media have provided near-immediate updating of a designer's most recent work, the time and monetary investments in showcasing one's work have shifted.

Nonetheless, as evidenced by this book's content, the most critical elements in creating successful and memorable design portfolios and self-promotions still hold true, regardless of the media employed: Thoughtful creativity and an unrelenting commitment to details are the core elements of design that arrest attention and compel action.

At a time when designers are more often thinking of personal branding and their individuality, it's reassuring to see a book, such as this one, take its place in the world. It reminds us that designers are part of a larger community and that there is lasting value in the physical presence of design.

This book is a volume of shared pages, ideas, and methods by which to teach, learn, and be inspired. The design community's portfolio is in your hands. Enjoy.

NICK ASBURY

Bollington, Cheshire, United Kingdom

Show Off

Woody Allen said that 90% of success is showing up. Looking at the design industry, you could say the other 10% is showing off. Self-initiated and self-promotional work has always played a big part, both for rising stars making their names and global firms keen on maintaining a creative reputation.

There's nothing wrong with this. Indeed, there's a lot right with it. Simply moving from one client brief to another is a passive existence for any creative person. A self-initiated project is a chance to explore ideas and elements of your craft that would otherwise never see the light of day.

There's a subtle distinction between self-promotional work and self-initiated work. The former is explicitly produced for the purpose of promoting yourself—that's the only reason it exists. It might be a book detailing your best projects or a mailer talking about your company approach.

Self-initiated projects are different. They're ideas you pursue yourself, without the involvement of a client, but that have a purpose beyond self-promotion. For me, this is an interesting seam to explore. It might be a book of poetry rearranging the words on corporate websites or inventing the language equivalent of the Pantone® color-matching system. If you pursue an idea you find interesting, there's a good chance other people will too.

Of course, self-promotion is a useful side effect when these projects go well. But the same is true of client work. Do a great job for a client and it won't just be good for them. Your firm's reputation

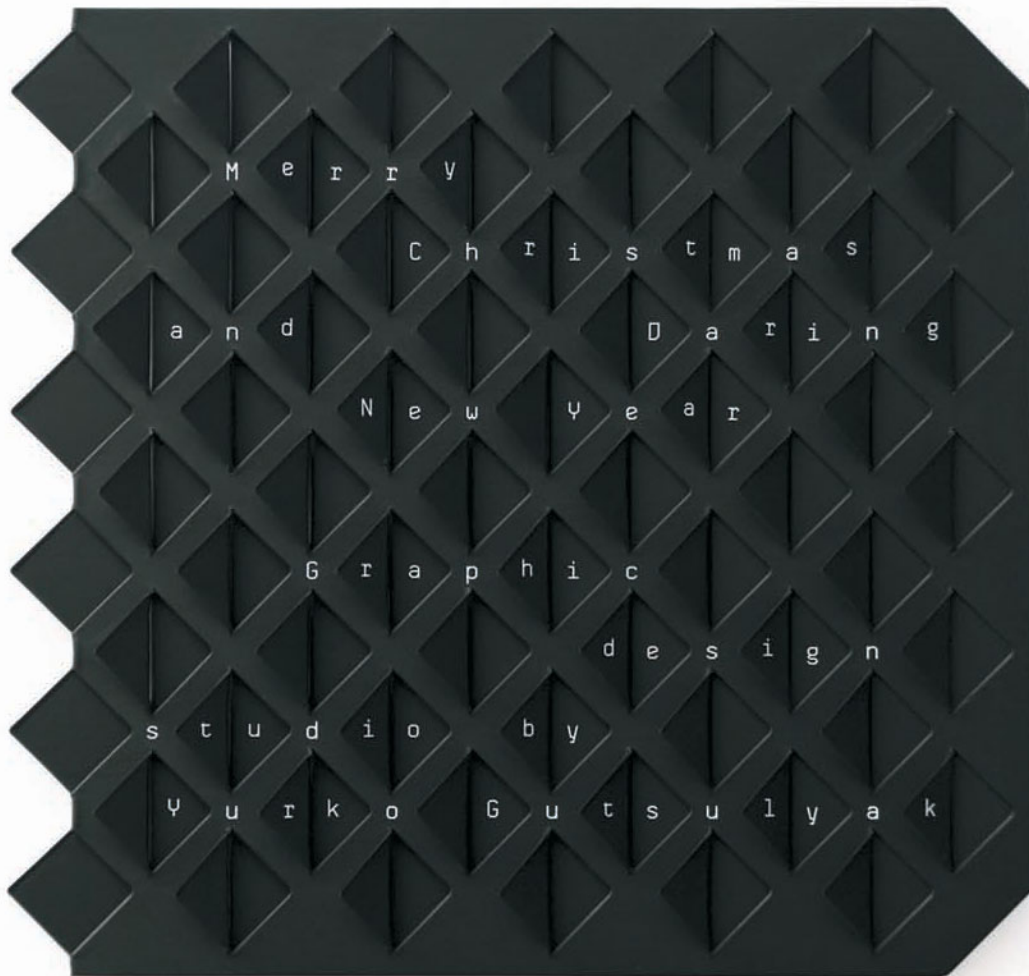
grows by association, among your peer group and other potential clients. In that sense, all work is self-promotional. You just have to make sure the world knows about it—which brings us back to showing off.

However you do it, showing off has to be done. Many of the best things that happen in any creative career come about through serendipity: striking up a friendship with a like-minded collaborator, or bumping into the right client at the right time. Showing off helps serendipity happen. The more visible you are to your peers and the world at large, the more likely it is you'll get that magical, career-changing email out of the blue. That's partly why I said yes to writing this article—it's a form of showing off. And you never know who might be reading.

CLOSER LOOK

Yurko Gutsulyak

"Daring" comment in copy is an accurate reflection of the overall mood of the piece.





See-through sexy





Very tight registration with printing, diecutting, and finishing. Fascinating attention to detail.

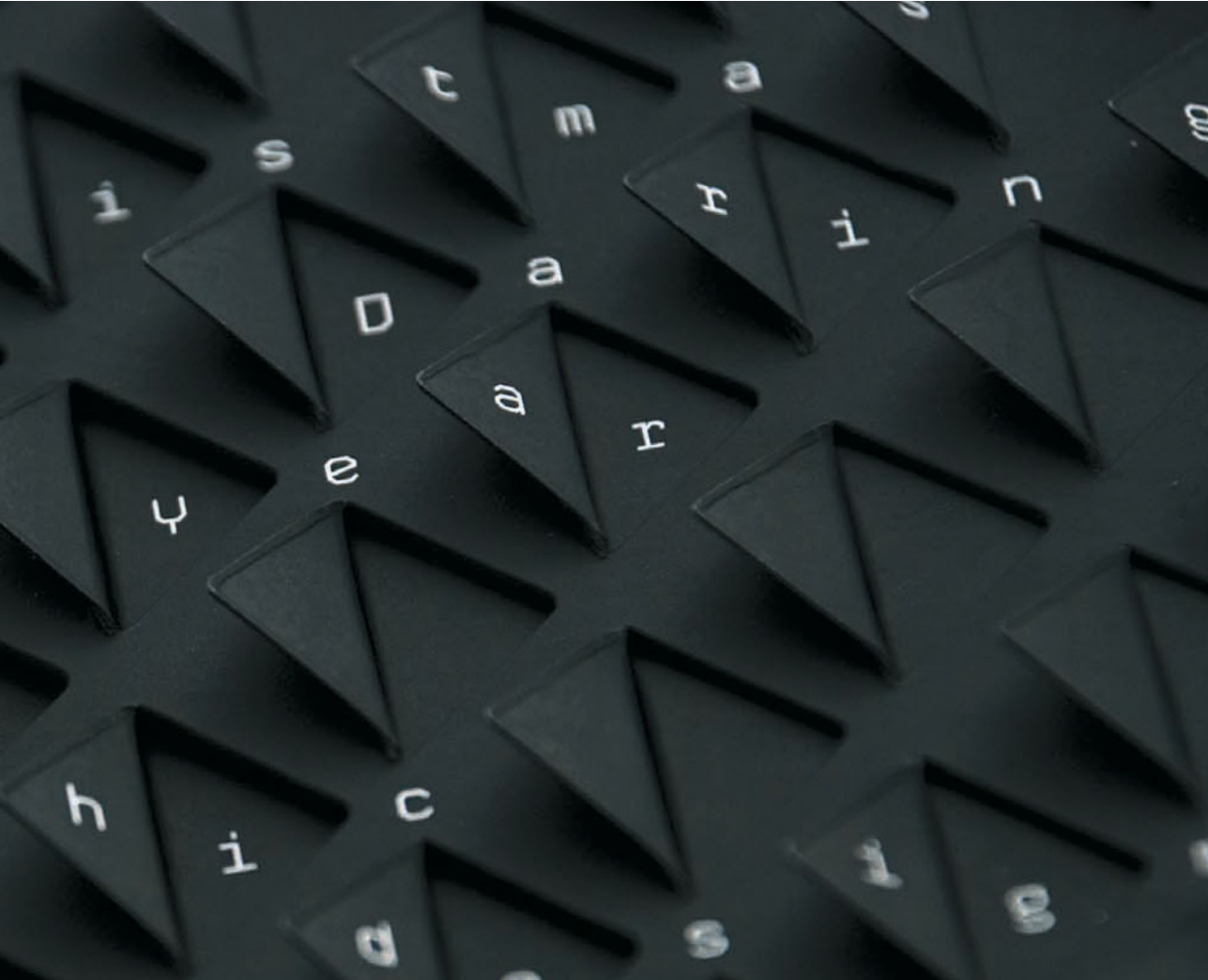


FIRM
Graphic Design
Studio by Yurko
Gutsulyak

PROJECT
Dragon Card

ART DIRECTOR
Yurko Gutsulyak

DESIGNER
Yurko Gutsulyak



Mysterious, intricate
diecuts and folds



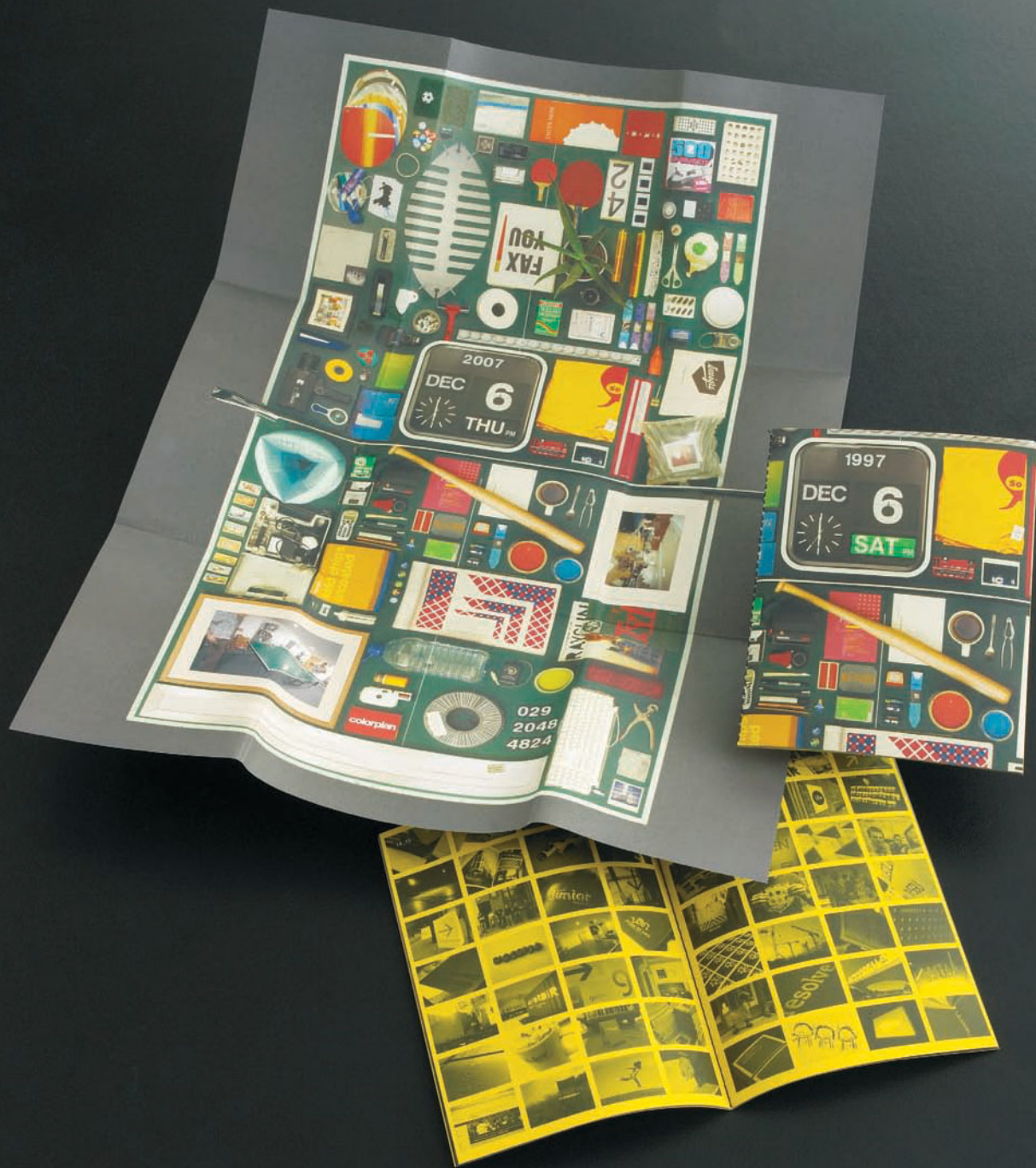
FIRM
hat-trick

PROJECT
In Brief Book

ART DIRECTORS
Jim Sutherland
Gareth Howat

DESIGNER
Alexander Jurua





FIRM
Elfen 10

PROJECT
Self-Promotion
Brochure & Poster



FIRM
Matter Strategic
Design

PROJECT
Matter 2011
Notebook

ART DIRECTOR
Mike Kasperski

DESIGNER
Mike Kasperski





FIRM
Curious

PROJECT
Curious Thinking
Mailer

ART DIRECTOR
Curious

DESIGNER
Curious



FIRM
Hybrid Design

PROJECT
Work & Play

ART DIRECTORS
Dora Drimalas
Brian Flynn

DESIGNERS
Ed O'Brien
Caleb Kozlowski



FIRM
5Seven

PROJECT
5Seven
Self-Promotion

ART DIRECTOR
Clint Delapaz

DESIGNER
Clint Delapaz





FIRM
Studio Usher

PROJECT
Make Your Mark
Booklet

ART DIRECTOR
Naomi Usher

DESIGNER
Naomi Usher



FIRM
C&G Partners

PROJECT
Brand Identities
Book

ART DIRECTORS
Emanuela Frigerio
Steff Geissbuhler

DESIGNER
Hyun Auh



FIRM
Ross Chandler
Creative

PROJECT
Portfolio Handout

ART DIRECTOR
Ross Chandler

DESIGNER
Ross Chandler



FIRM
Gilah Press
& Design

PROJECT
Designers
Postcards

ART DIRECTOR
Kat Feuerstein

DESIGNER
Katie Smith

CLOSER LOOK

Justin Speers

Minimal color palette allows work to be center of attention.



Self-mailer design
saves time and money.



Hand-cut
masking tape
serves as
closure.



Everyday materials like reinforced packaging tape and stock envelopes from office supply store



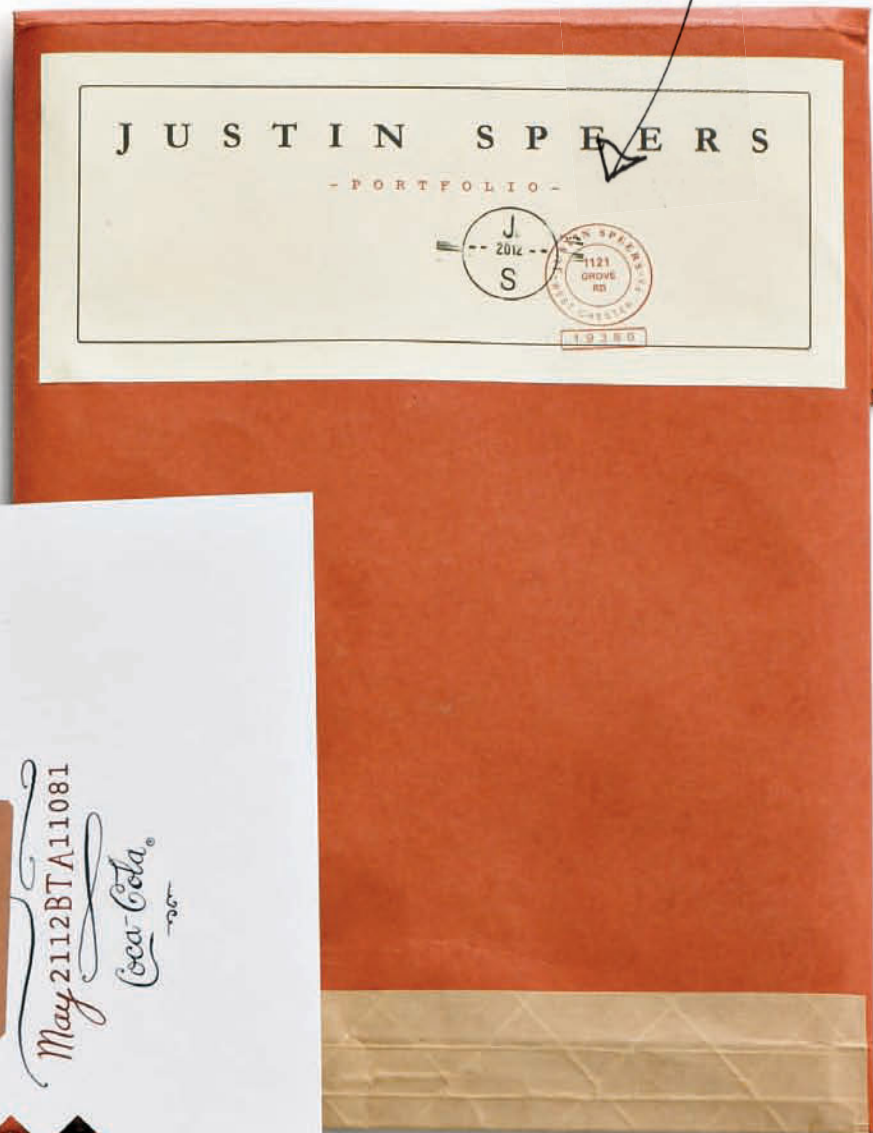
FIRM
Justin Speers

PROJECT
Portfolio
Mailer

ART DIRECTOR
Justin Speers

DESIGNER
Justin Speers

Postal stamp design
crafts a sense of the
piece being official
and authentic.





FIRM
Chris Maghintay

PROJECT
Self-Promotion
Materials

DESIGNER
Chris Maghintay



FIRM
MDG, Inc.

PROJECT
Agency Promo
Book

ART DIRECTOR
Tim Merry

DESIGNER
Kris Greene



FIRM
Funnel: Eric Kass

PROJECT
Funnel: The Fine Commercial Art Practice of Eric Kass

ART DIRECTOR
Eric Kass

DESIGNER
Eric Kass



FIRM
9 Myles, Inc

PROJECT
Self-Promotion

ART DIRECTOR
Myles McGuiness

DESIGNER
Myles McGuiness



FIRM
Ologie

PROJECT
Ologie
Capabilities Book

ART DIRECTORS
Bev Bethge
Kelly Ruoff

DESIGNER
Dan McMahon



FIRM
Studio Usher

PROJECT
Postcard: Sunny
Summer Solstice

ART DIRECTOR
Naomi Usher

DESIGNER
Naomi Usher



FIRM
Smbolic

PROJECT
SM Self-Promo

ART DIRECTORS
Kevin Krueger
Dave Mason
Greg Samata

DESIGNER
Kevin Krueger



FIRM
Alt Group

PROJECT
This Over That

ART DIRECTOR
Dean Poole

DESIGNERS
Dean Poole
Tony Proffit

CLOSER LOOK

Design Ranch

One-color printing on
textured cloth
creates a tactile
experience.

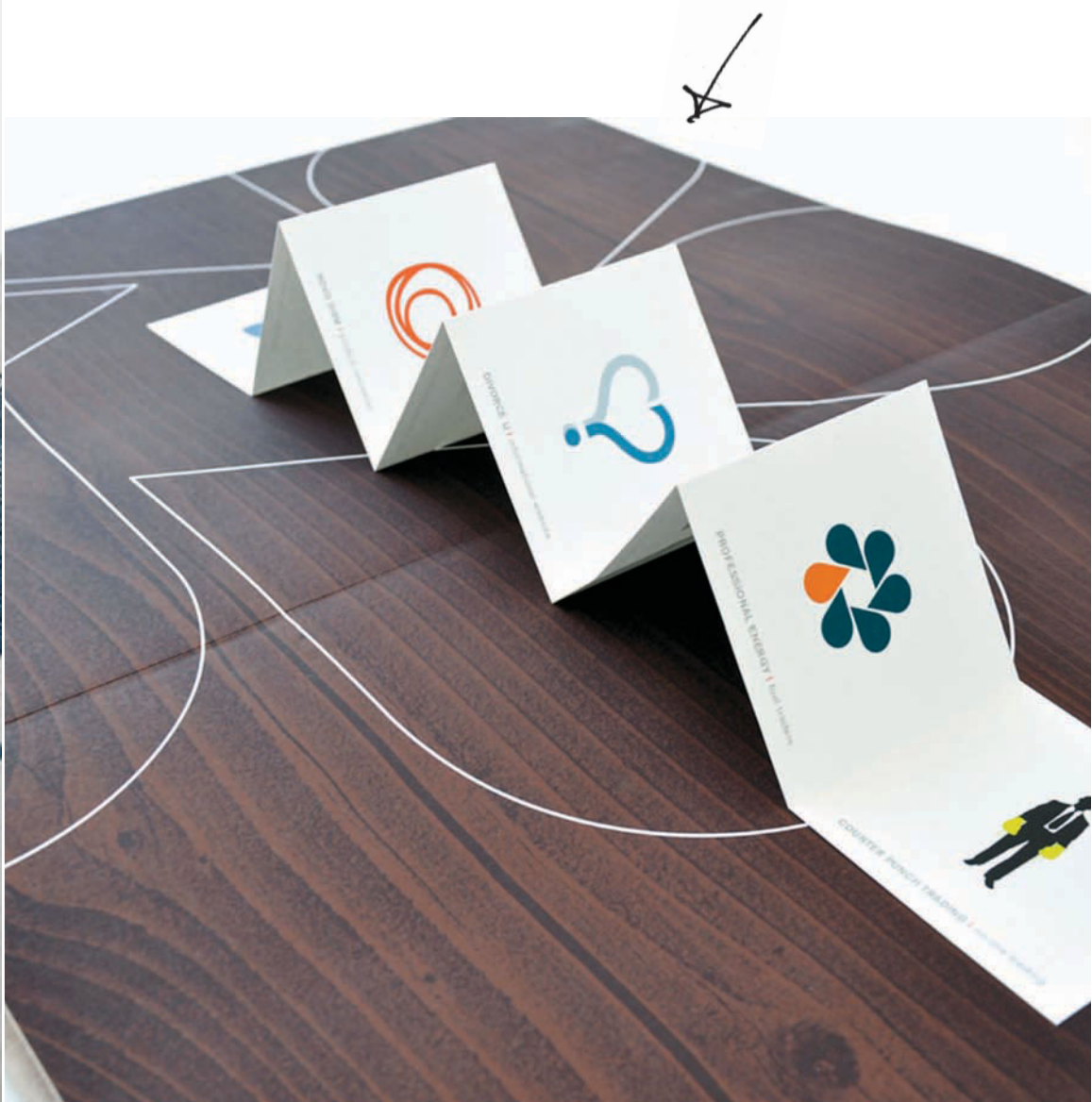


BRAND SPANKIN'





Pop-up promotion
within the promotion
provides an unexpected
and fun divergence.





Slipcase housing for the promotion elevates the specialness of the piece to that of opening a gift.

FIRM
Design Ranch

PROJECT
Design Ranch
Big Books

ART DIRECTORS
Ingred Sidie
Michelle Sonderegger



Dramatic scale shift
provides a memorably
big impact.



FIRM
C&G Partners

PROJECT
Yankees
Monograph

ART DIRECTOR
Emanuela Frigerio

DESIGNERS
Craig Gephart
Keith Helmetag



FIRM
Ashton Design

PROJECT
Ashton Design:
10/100 Book

ART DIRECTOR
Ronnie Yountz

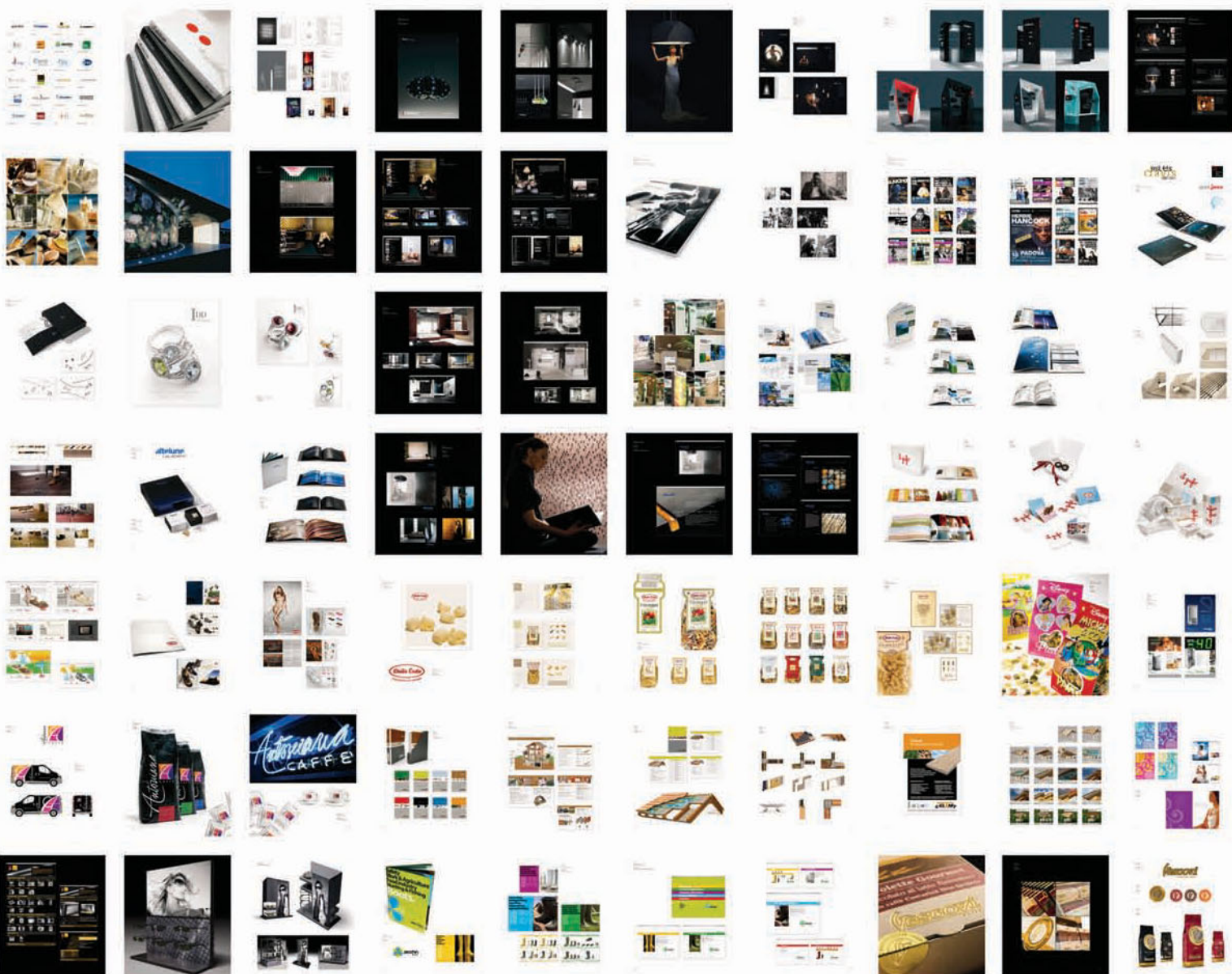
DESIGNER
Jennie Romei
Hoffman

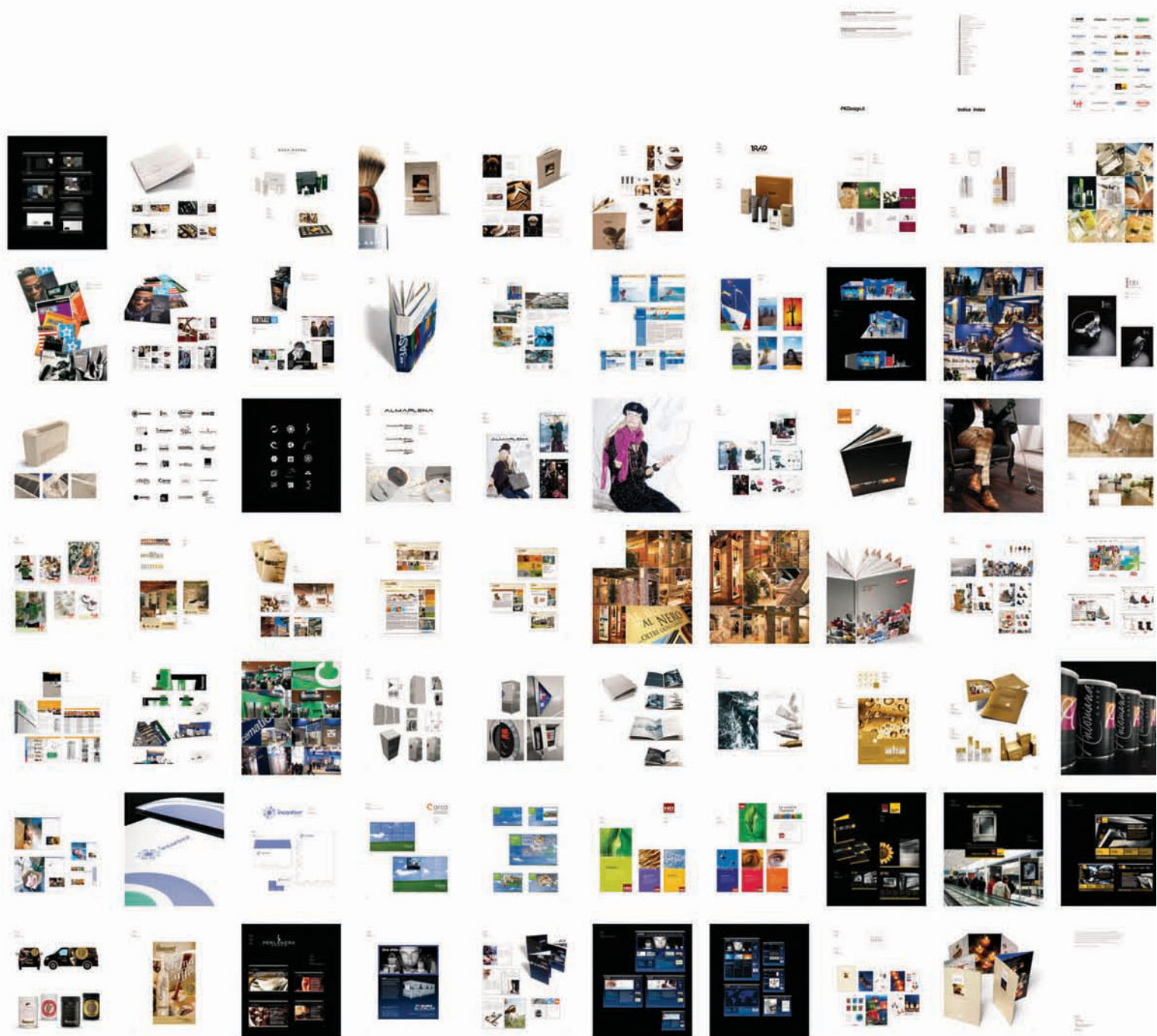
FIRM
FK Design

PROJECT
Presentazione FK

ART DIRECTOR
Federico Frasson

DESIGNER
Federico Frasson





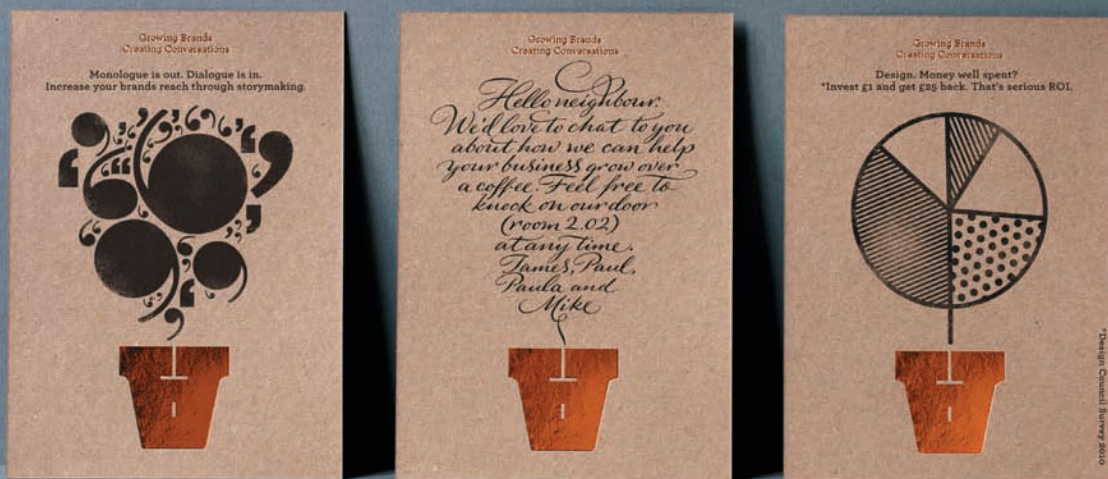


FIRM
Spur Design

PROJECT
Illustration
Promo 2011

ART DIRECTOR
Joyce Hesselberth

DESIGNER
Joyce Hesselberth



FIRM
The Allotment

PROJECT
Seed Packet
Business Card
and Mailer

ART DIRECTORS
James Backhurst
Michael Smith
Paula Talford

DESIGNER
James Backhurst



FIRM
Studio Usher

PROJECT
Postcard:
Supersize
Your Brand

ART DIRECTOR
Naomi Usher

DESIGNER
Naomi Usher



FIRM
Base Art Co.

PROJECT
Base Art Co.
Postcards

ART DIRECTOR
Terry Rohrbach

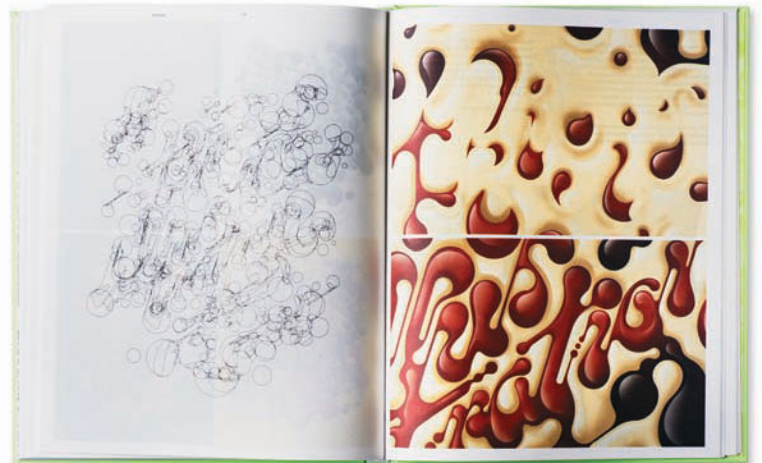
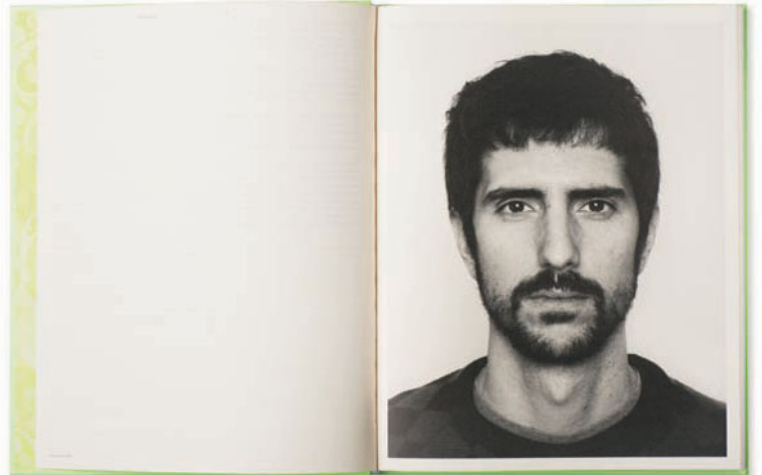
DESIGNER
Terry Rohrbach

CLOSER LOOK

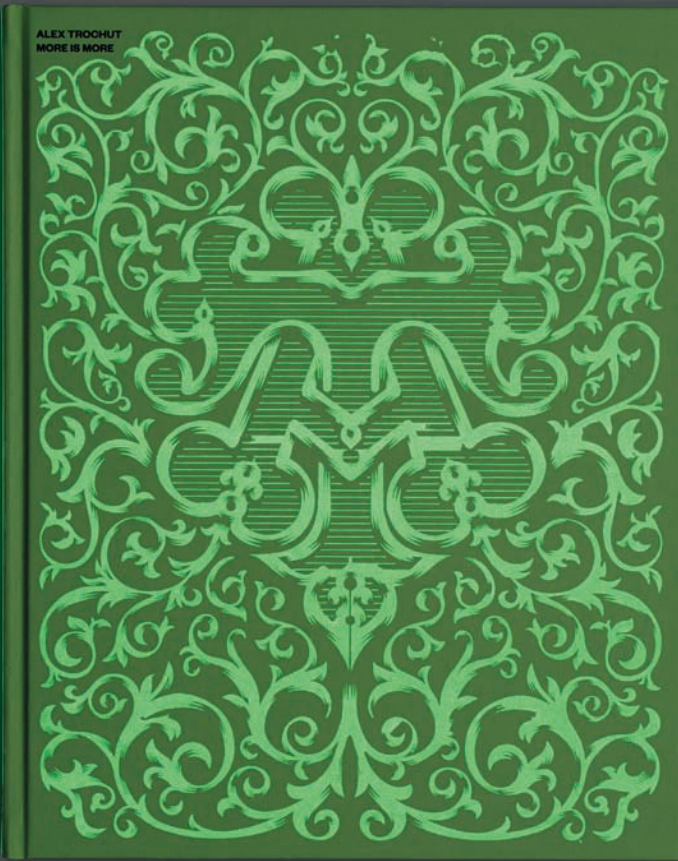
Alex Trochut



Embossed cover pattern provides degree of care and importance to the piece with minimal typographic intrusion.







Front and back covers printed with glow-in-the-dark ink

More Is More title and cover aesthetic are ironically minimal.



402

XFUNS

XFuns, a Taiwanese design studio, was commissioned for a cover and back cover. The commission was absolute: to create a graphic device an ornament in the style of Nouveau, with its volutes and scrolls, a kind used widely in furniture design. The underlying idea was to push the design to its limit, to the point where it becomes abstract. The design also hovers between the baroque and natural forms, making it a factor in visual discovery.



FIRM
Alex Trochut

PROJECT
More Is More
Book

ART DIRECTOR
Alex Trochut

DESIGNER
Alex Trochut

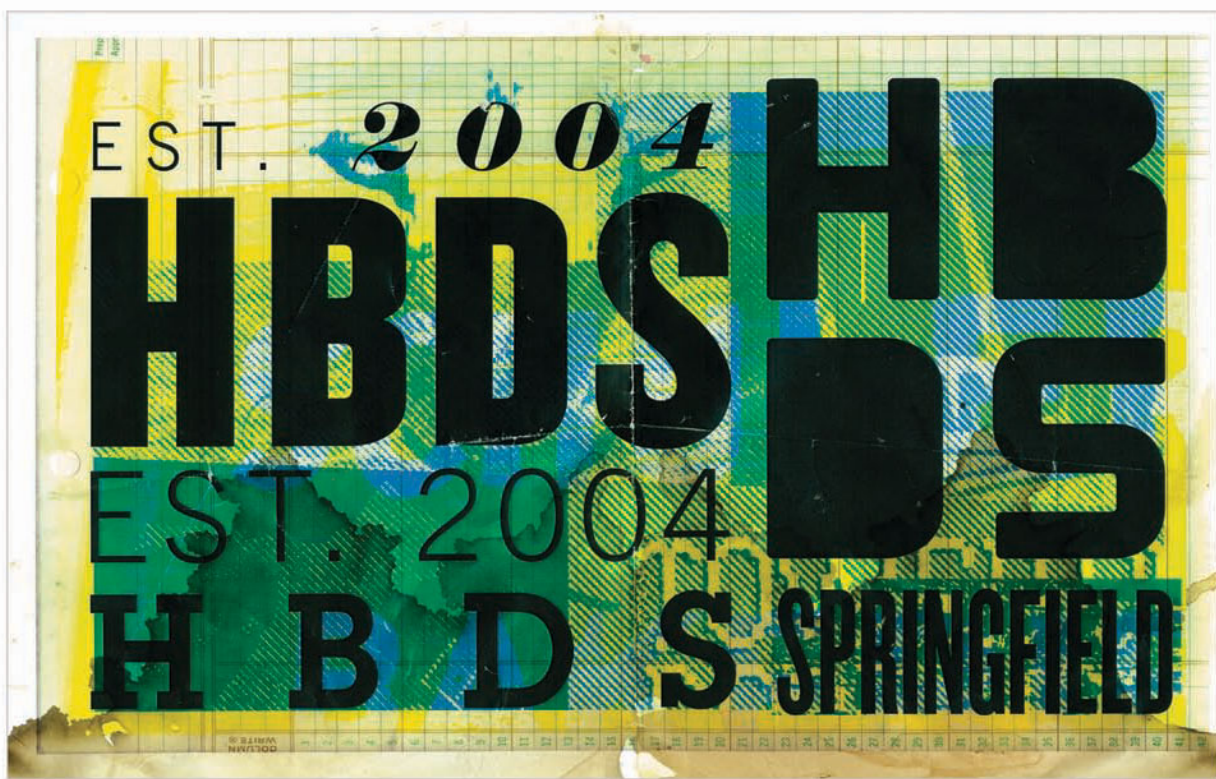
Sketches provide
backstory to process
by which design is
achieved.

gn magazine, asked Alex
er for one of its issues. The
ely open, Alex taking as his
mental motif typical of Art
s of vegetable forms of the
ture design of the period.
to take legibility to the
t becomes abstraction. The
here between overwrought
ns, and time is made to be
ry.

With this Art Nouveau decorative technique, and using a typographic base, he designed the words *Type* (for the cover) and *Soul* (for the back cover). The use of colour and of the subsequent light and shade gives a great sense of rhythm to the final composition. The design included incorporating the magazine's brand, achieved with an elegant logo in black and white.

See this project at page 80





FIRM

Hucklebuck Design

PROJECT

Hucklebuck
"Living"
Postcard Mailer

ART DIRECTOR

Andy Hayes

DESIGNER

Andy Hayes



FIRM
10 Associates

PROJECT
10 Things You
Should Know
About Branding

ART DIRECTOR
Jill Peel

DESIGNER
Michael Freemantle



FIRM
id29

PROJECT
Slay the
Scary Monsters
Campaign

ART DIRECTOR
Doug Bartow

DESIGNER
Doug Bartow



CLOSER LOOK

AvroK0

Color palette
consistent
throughout
entire space





Mix of architecture,
interior design,
and graphic design;
branded experience



Menu design is highly organized with use of rules to define space.

Horses are consistent elements from business cards to menus to interior art.



FIRM
AvroKO

PROJECT
Restaurant
Identity/Interiors:
Saxon + Parole

ART DIRECTORS
Kristina O'Neal
Greg Bradshaw
Adam Farmerie
William Harris



FIRM
CF Napa

PROJECT
*99 Bottles of
Wine Book*

ART DIRECTOR
David Schuemann

DESIGNER
Dana Deininger



Slingshot

COMPANY SLINGSHOT WINES
APPELLATION NAPA VALLEY, CALIFORNIA

In 1999, a Houston-based businessman named Michael Stewart sold his computer business and came to the Napa Valley with the dream of making great wine. To get his new Stewart Cellars off on the right foot, he hired the celebrated consulting winemaker Paul Hobbs to create a super-premium Napa Valley Cabernet Sauvignon. It was a brilliant start, and six years later Michael's son James left a budding career in reality TV in Los Angeles and came to the Napa Valley to help his father and learn the wine business from the ground up. Out on the road selling wine, young James spotted an opportunity: use unsold grapes from his dad's vineyard to make a line of lower-priced wines aimed at younger consumers. That idea gave birth to Slingshot.

His marketing pitch is a bulls eye, "Slingshot," James says, "is about putting your best foot forward while forgetting about fitting into the mold or following the rules. Be bold, be adventurous, choose your own path, and above all remember to have fun."

Its in this spirit Slingshot wines approached CF Napa to revitalize and refocus their brand back to its core values and brand essence. Their label did not match their young and irreverent message — a total disconnect between their brand story and the reality of the packaging. CF Napa decided to explore other icons to support the slingshot icon. The bulls-eye was perfect, both familiar and clean, and on concept.

The ultimate solution places the vintage date on the target making it feel as if it has been shot at already. The shot's resulting hole is diecut through the label so that the glass of the bottle shows through. Highly technical to achieve, collaboration with a printer helped devise a solution where the label could be diecut out and then the resulting puzzle piece could be vacuumed away.



FIRM
Sonsoles

PROJECT
Portfolio

ART DIRECTOR
Sonsoles Llorens

DESIGNER
Sonsoles Llorens



FIRM
Studiovertex

PROJECT
Self-Promotion
Postcard Series

ART DIRECTOR
Michael Lindsay

DESIGNER
Michael Lindsay



FIRM
Traffic Design
Consultants

PROJECT
Self-Promotion
Portfolio Brochure

ART DIRECTORS
Chris Smith
Scott Witham



FIRM
Gensler
Los Angeles

PROJECT
ideas_4

ART DIRECTORS
Ben Anderson
Shawn Gehle
Philippe Pare
Li Wen

DESIGNER
Dominick Ricci



FIRM
Sara Saedi

PROJECT
Handmade
Letterpress Cards

ART DIRECTOR
Sara Saedi

DESIGNER
Sara Saedi



FIRM
Lloyds Graphic
Design Ltd.

PROJECT
Perfect Match
Card Game

ART DIRECTOR
Alexander Lloyd

DESIGNER
Alexander Lloyd


FIRM

Mary Quick
Designs

PROJECT

Pattern Design
Trade Show
Self-Promotion Kit

ART DIRECTOR

Mary Quick

DESIGNER

Mary Quick



FIRM
Gilah Press
& Design

PROJECT
Hello Postcards

ART DIRECTOR
Kat Feuerstein

DESIGNER
Nathalie Wilson



FIRM
Curious

PROJECT
Curious Work
Mailer

ART DIRECTOR
Curious

DESIGNER
Curious



DESIGNER
Mark Jenkinson



FIRM
Bruce Mau Design

PROJECT
BMD Studio Book

ART DIRECTOR
Paddy Harrington

DESIGNER
Kar Yan Cheung



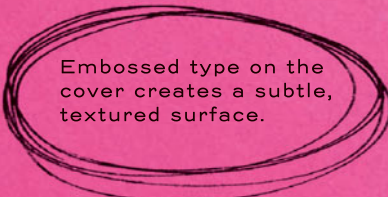
CLOSER LOOK

Elfen 10

Reversed type
on cover appears
incorrect but leads
to reveal within.



Love



Embossed type on the cover creates a subtle, textured surface.

Interior printing of
“ve” combined with
the now-debossed
view of “evol” from the
front cover adds a layer
of surprise for those
readers who notice the
word “evolve.”



FIRM
Elfen 10

PROJECT
Self-Promotion
Love

EVOLIVE

EL

For more info
to your business
then post it back

Name

Company

Address

Telephone

Email

Please tick areas of interest



Branding



Graphic Design

Alternatively, you can call
post@elfen.co.uk or visit

to your business

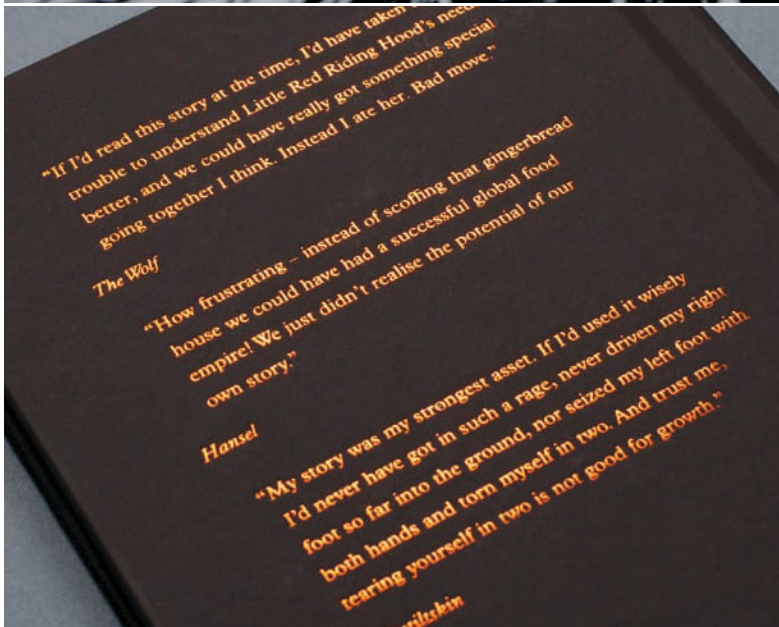


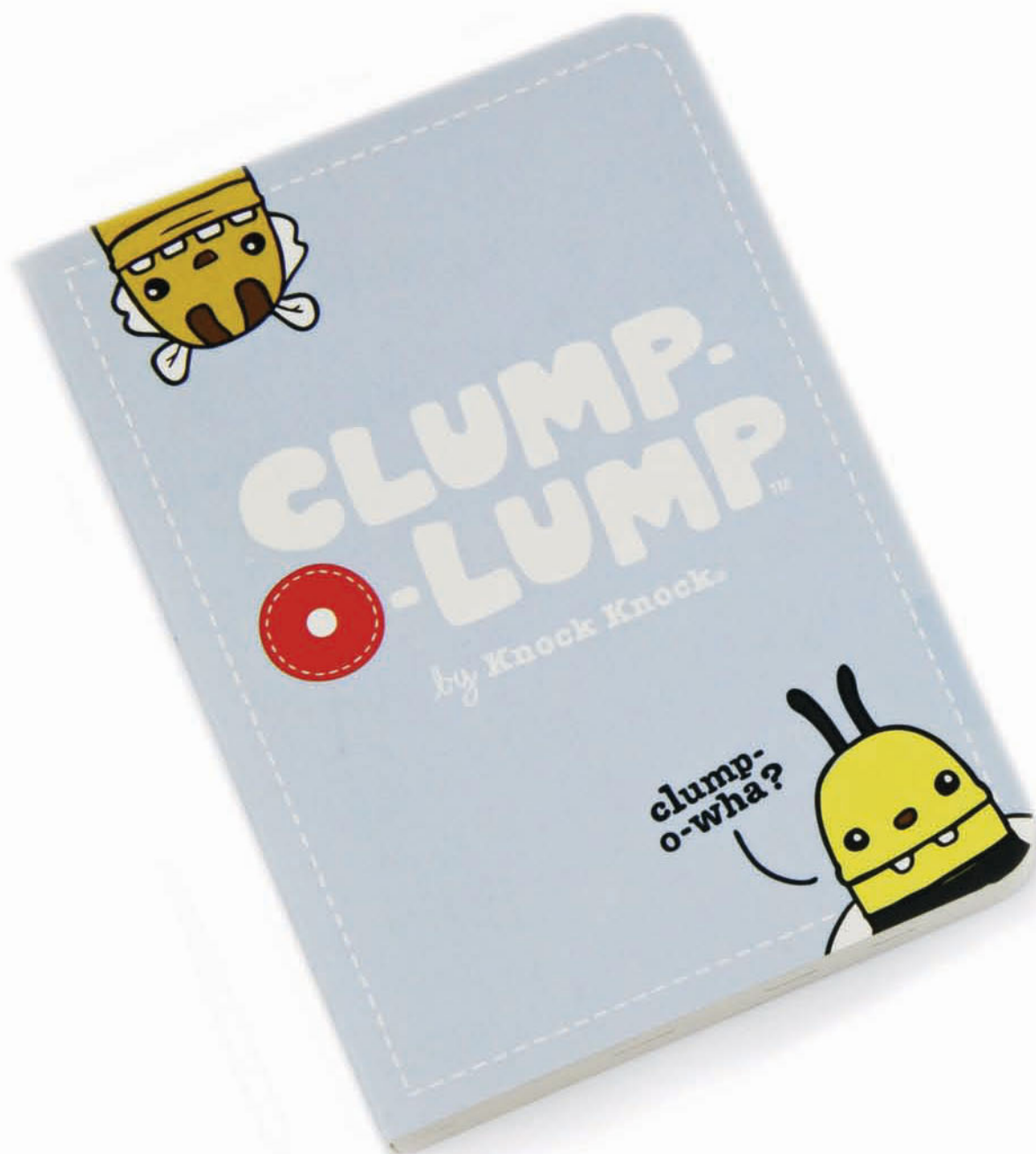
FIRM
The Allotment

PROJECT
Jack and the Giant
Recession

ART DIRECTORS
James Backhurst
Michael Smith

DESIGNER
Michael Smith



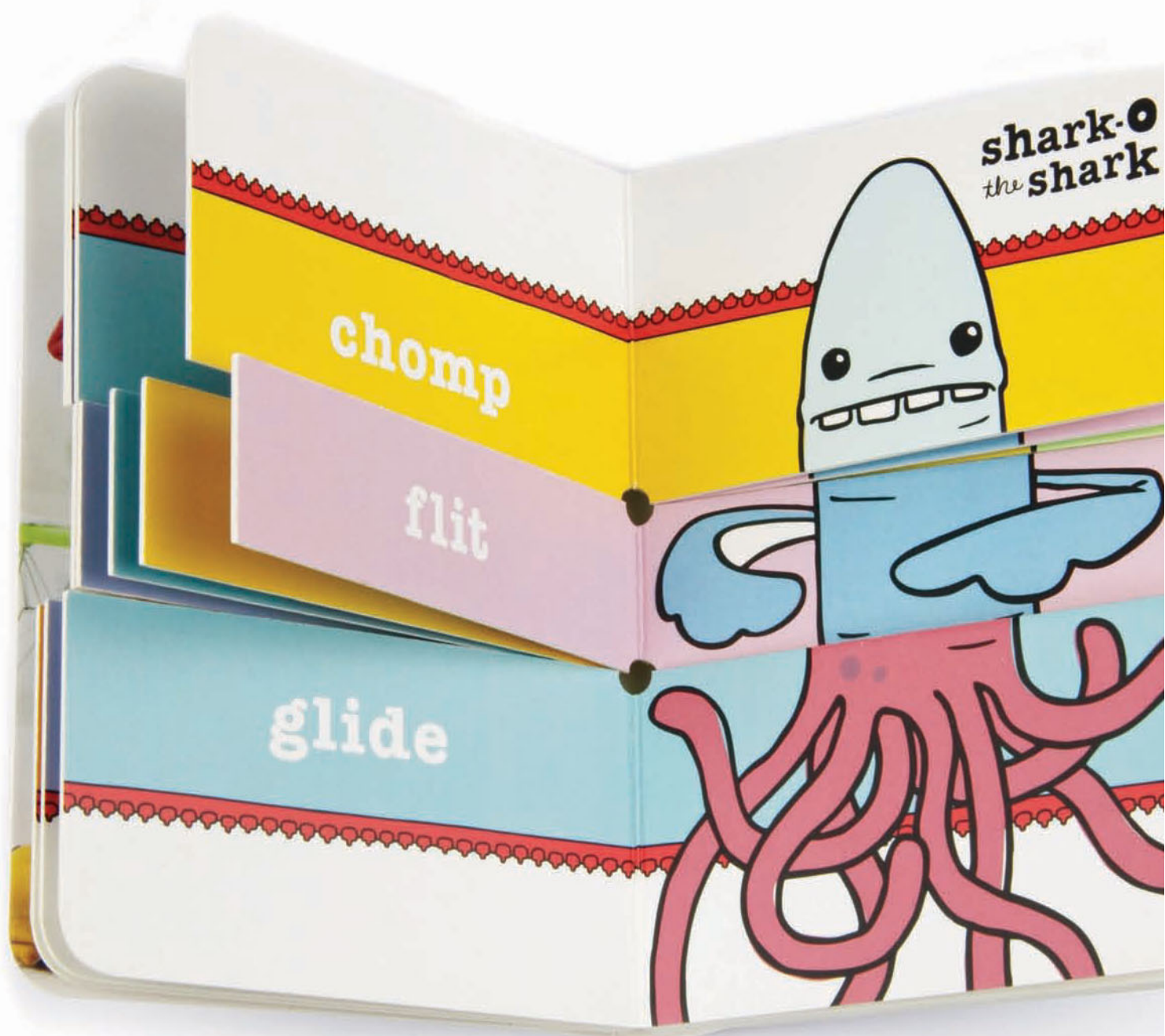


FIRM
Knock Knock


PROJECT
Clump-o-Lump
Promotion
Mix & Match Book

ART DIRECTOR
Jen Bilik

DESIGNER
Brad Serum



**AD AGENCY
RUPTURES
WATER MAIN:
FLOODS AREA
BUSINESSES.**




**COPYWRITER USES
CHERRY BOMB TO
"UNCLOG" TOILET.**

We don't do our own plumbing.
Why are you doing your own advertising?
Hire an agency. Any agency.




**A PUBLIC SERVICE
MESSAGE BROUGHT TO
YOU BY 3 ADVERTISING.**

**ALBUQUERQUE
AD AGENCY
COLLAPSES IN
HIGH WINDS.**



**ART DIRECTOR USED
SPRAY ADHESIVE IN
PLACE OF NAILS.**

We don't do our own construction.
Why are you doing your own advertising?
Hire an agency. Any agency.



**A PUBLIC SERVICE
MESSAGE BROUGHT TO
YOU BY 3 ADVERTISING.**

**NEW MEXICO AD
AGENCY GIVES
30 SALMONELLA
AT MEETING.**



**MEDIA DIRECTOR
SERVES RAW EGGS
AS APPETIZERS.**

**FREE
MARTHA**

We don't do our own catering.
Why are you doing your own advertising?
Hire an agency. Any agency.



**A PUBLIC SERVICE
MESSAGE BROUGHT TO
YOU BY 3 ADVERTISING.**

FIRM
3 Advertising

PROJECT
Self-Promotion

ART DIRECTOR
Jesse Arneson



FIRM
Fuse Design

PROJECT
Fuse Design
Portfolio

ART DIRECTOR
Adam Head

DESIGNER
Adam Head

DOUG BARTOW

id29, Troy, New York

Get noticed.

One of the biggest shortcomings I see in designers' promotions that make their way to my desk or inbox is the piece simply trying too hard. Visually engaging your target audience is a must, but gratuitously going over the top with production value or plurality of messaging can be detrimental to your strategic objective. All self-promotional projects should begin with you asking yourself: whom do I want to communicate with, and what action do I wish them to take as a result of my efforts. Identifying the types of businesses or organizations of your target audience is critical when you begin organizing your self-promotional effort. Make sure you have proper names and street or email addresses for your recipients, as simply sending the project to "human resources" or "to whom it may concern" is equivalent to throwing your time and money away.

Once you've devised a plan, execute it to the best of your abilities and keep your eye on every detail of the project. If you're producing for print, specify the typefaces, colors, papers, packaging materials and postage stamps used—every detail should be considered to make the project as appealing as possible. Getting your target to actually open the box or envelope is sometimes half the battle in self-promotion. Treating the envelope or outer packaging as just a throw-away piece that doesn't necessarily need to be an integrated part of the project is a good way to get your package filed in the recycling bin before it's ever opened.

The final and most critical step to insuring return on investment for your self-promotional campaign is following up. The target of your efforts may not be actively seeking design help at the exact time they receive your piece. The gestational period for getting noticed and acquiring top-of-mind awareness for your services can be months, and sometimes even years. To keep your awesome-looking design from moving to the bottom of the stack or inbox, follow up with the recipient two weeks after they've received the piece. This can be done via email or phone, or with another clever piece in the same campaign. This will help you filter and revise your mailing list for your next outreach as well. Giddy-up!

CLOSER LOOK

Bergman Associates + Mpakt

Thoughtful structure
to the layout is guided
by an underlying
grid to which
the composition
considerations report.







Change of medium and/or format results in change of composition of content elements.



FIRM	PROJECT	ART DIRECTOR	DESIGNER
Bergman Associates + Mpak	Bergman Associates Promo & Billboard	Robert Bergman	Alison Munn



Design promotion
in the form of
out-of-home
advertising.

**FIRM**

Christine Blystone

PROJECT

Self-Promotion

ART DIRECTOR

Christine Blystone

DESIGNER

Christine Blystone



FROM THE DESK OF

Christine Blystone

Christine Blystone

Hustlin'

Hustlin'

IDENTIFICATION CARD



NAME: Christine Blystone
OCCUPATION: Graphic Designer
WEBSITE: christineblystone.com
EMAIL: christine@christineblystone.com
TELEPHONE: 360-608-7759

Christine Blystone
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PORTLAND, OR 97232

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CHRISTINEBLYSTONE.COM • CHRISTINE@CHRISTINEBLYSTONE.COM



FIRM
Marius Fahrner
Design

PROJECT
Stationery

ART DIRECTOR
Marius Fahrner

DESIGNER
Marius Fahrner



FIRM
 Marius Fahrner
 Design

PROJECT
 Portfolio Boxes

ART DIRECTOR
 Marius Fahrner

DESIGNER
 Marius Fahrner



FIRM

Owen Jones
& Partners

PROJECT

Owen Jones
Paper Suite

ART DIRECTOR

Rusty Grim

DESIGNERS

Dan Christofferson
Mike Henderson
Mark Rawlins
Brandy Shearer



FIRM
Mikey Burton

PROJECT
Inspector Stamp

ART DIRECTOR
Keith Berger

DESIGNER
Mikey Burton



FIRM
Better Than One

PROJECT
Oversized
Business Cards

ART DIRECTORS
Paul Huber
John Parsons

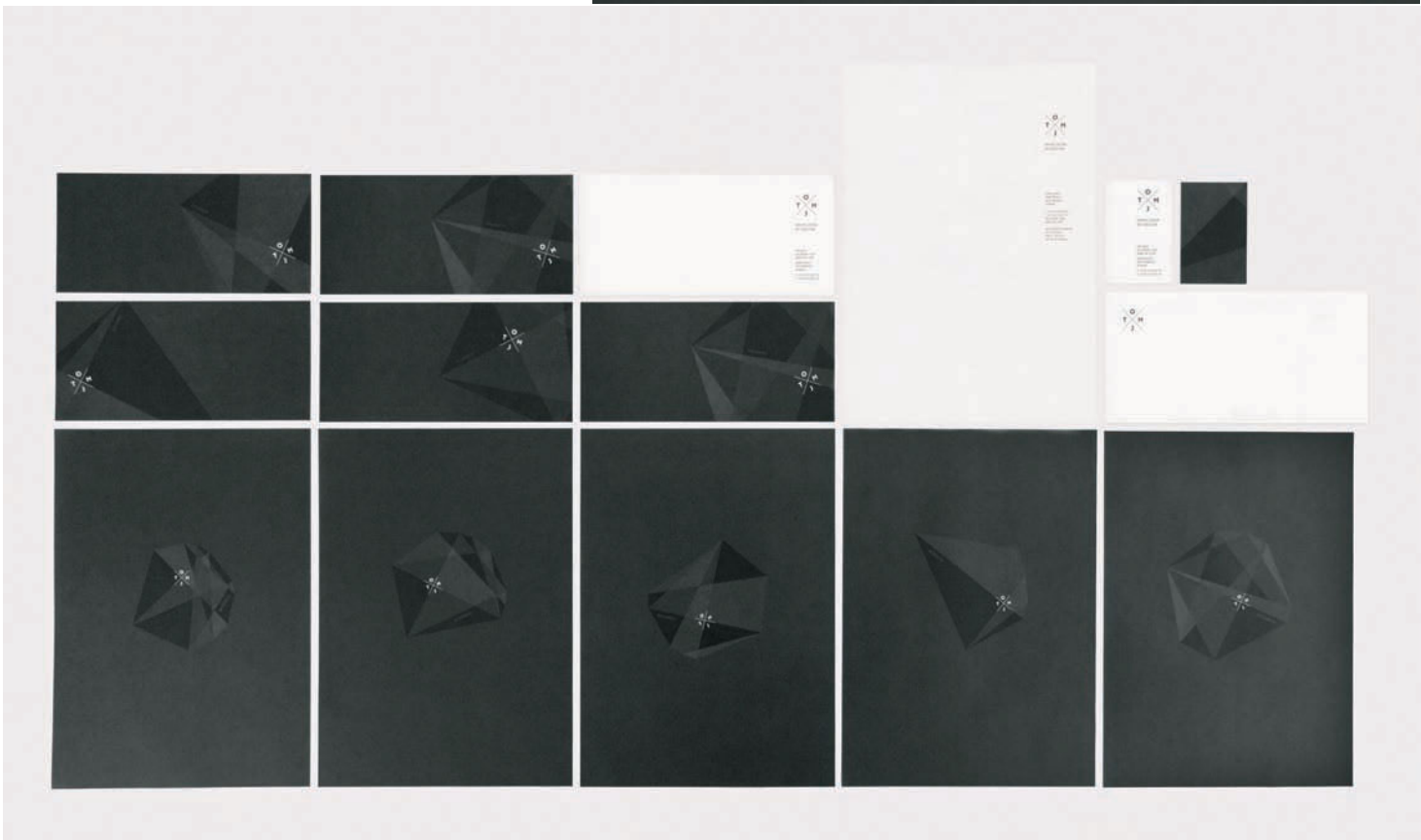
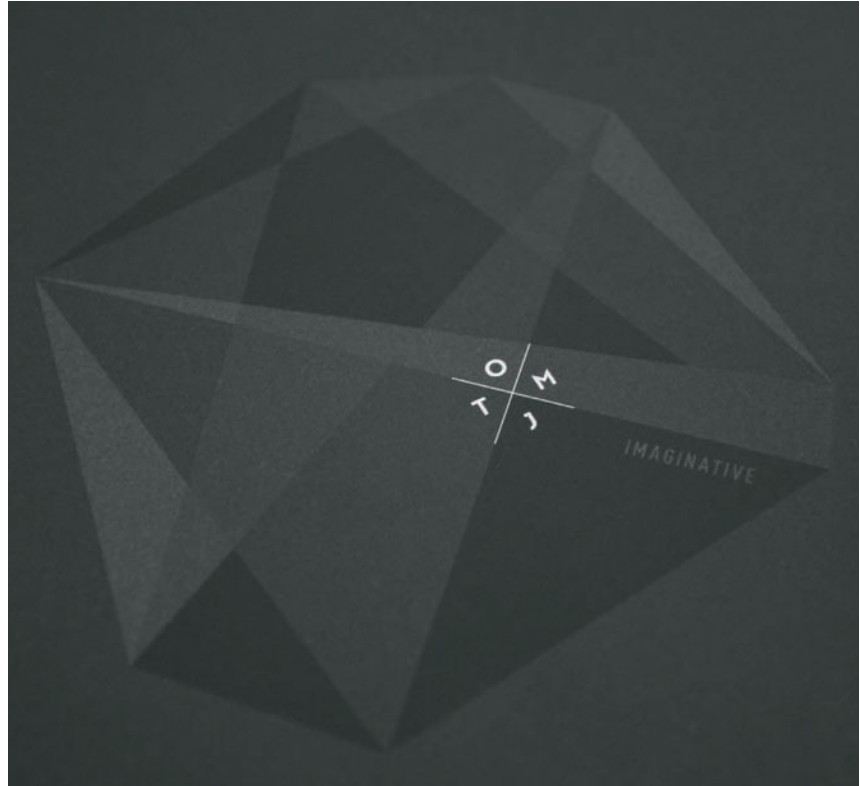
DESIGNER
Paul Huber



FIRM
Alexander Camlin

PROJECT
Calling Card

DESIGNER
Alexander Camlin

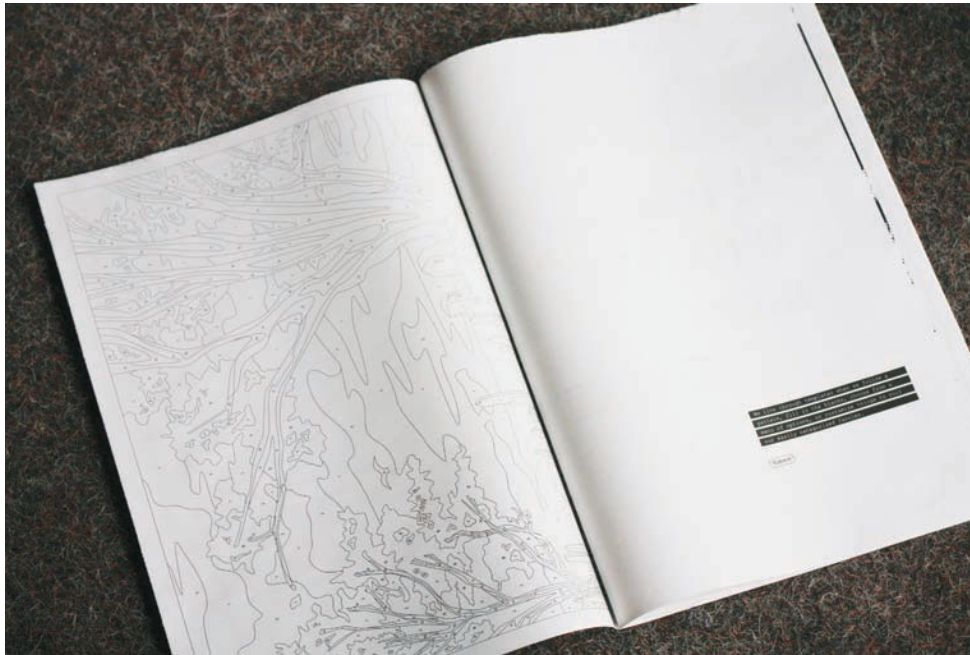


FIRM
TOMJ Design

PROJECT
TOMJ Stationery

ART DIRECTOR
Tom Jaeger

DESIGNER
Tom Jaeger



FIRM
The Studio of
Aggie Toppins

PROJECT
"All We Need Is
a Template"

DESIGNER
Aggie Toppins



FIRM
Wier/Stewart

PROJECT
Wier/Stewart
Stationery Suite

ART DIRECTOR
Daniel Stewart

DESIGNERS
Hannah Elliott
Alex Wier

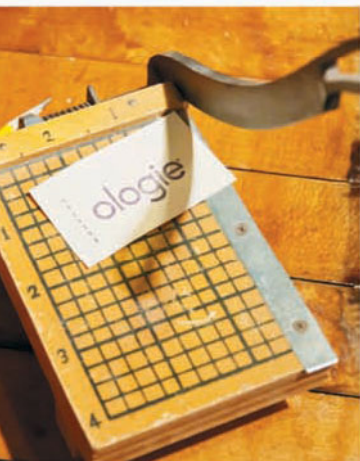
CLOSER LOOK

Ologie



Colorful and energetic throughout

A range of objects
that embrace whimsy
and productivity.





FIRM
Ologie

PROJECT
Ologie Campaign—
AMA Higher
Education
Symposium

ART DIRECTORS
Bev Bethge
Andy Hayes
Kelly Ruoff

DESIGNERS
Paul Davis
Kyle Kastranec



Jars, boxes, racks, shelves—variation in displaying pieces



Wide variety of textures, colors, sizes, and shapes helps to keep viewer's interest.



FIRM
Martie Flores

PROJECT
Self-Promotion

DESIGNER
Martie Flores



FIRM
The General
Design Company

PROJECT
Brand Collateral

ART DIRECTORS
Scott Livingston
Soung Wiser

DESIGNERS
Scott Livingston
Kaleena Porter
Soung Wiser

CLOSER LOOK

Matter Strategic Design





An experiential piece
that creates interest in
and participation from
the recipient.

Subtle in its visual
presence but powerful
nonetheless.



FIRM
Matter
Strategic Design

PROJECT
Matter 2012
New Year Package

ART DIRECTOR
Mike Kasperski

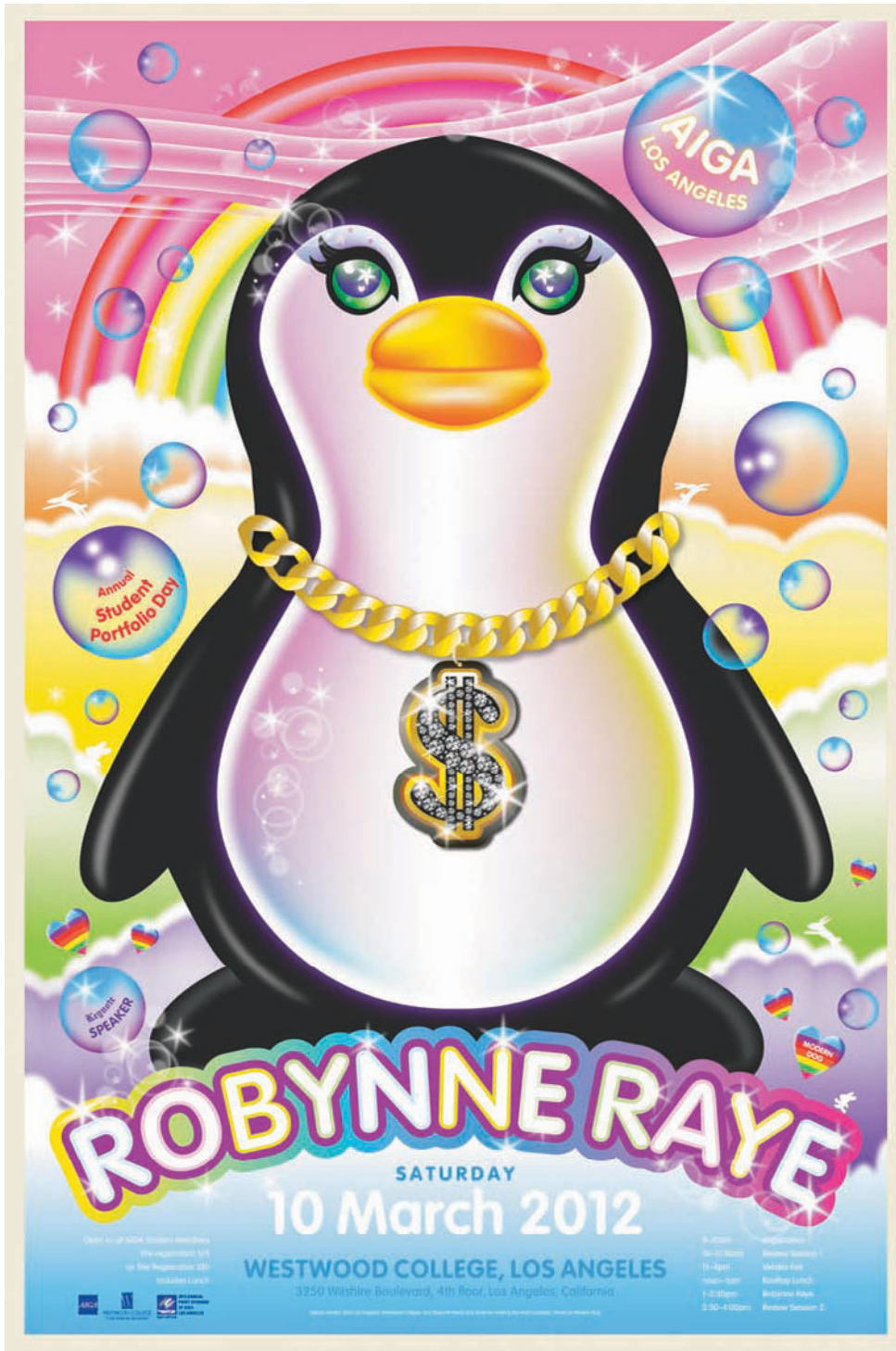
DESIGNER
Mike Kasperski



Highly focused,
two-color treatment
creates brand
consistency.



No detail—patterning
and binding included—
is overlooked.



FIRM
Modern Dog
Design Co.

PROJECT
Westwood
College Poster

ART DIRECTOR
Robynne Ray

DESIGNERS
Shogo Ota
Robynne Raye



FIRM
EME—
Design Studio

PROJECT
Self-Promotional
Posters

ART DIRECTORS
Joel Martinez
Iris Morales

DESIGNER
Iris Morales



A PIECE OF OUR MIND

POSTERS BY JOE SCORSONE & ALICE DRUEDING

FIRM

Scorsone/Drueding

PROJECT

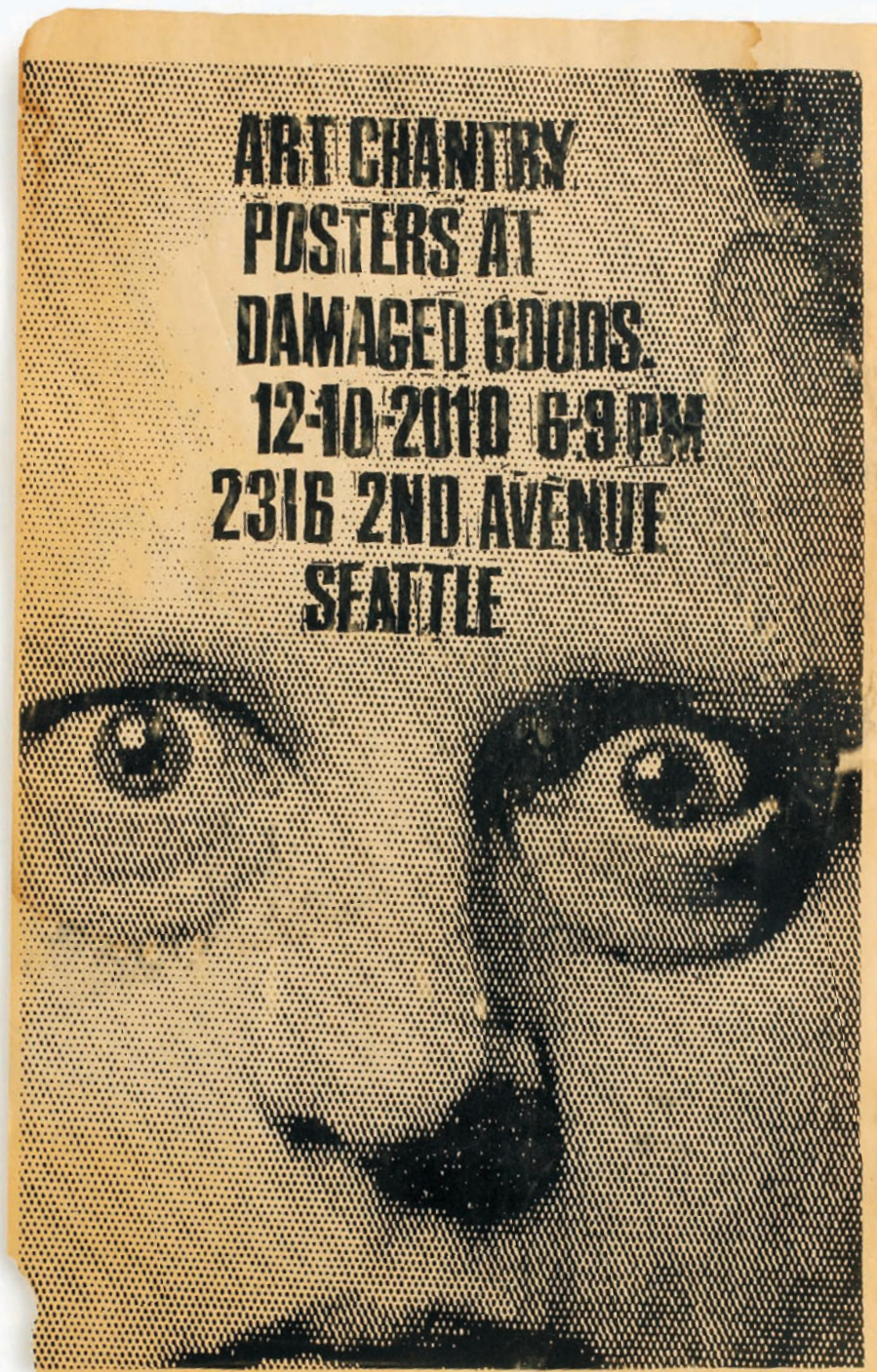
Exhibition
Announcement

ART DIRECTORS

Joe Scorsone
Alice Drueding

DESIGNERS

Joe Scorsone
Alice Drueding

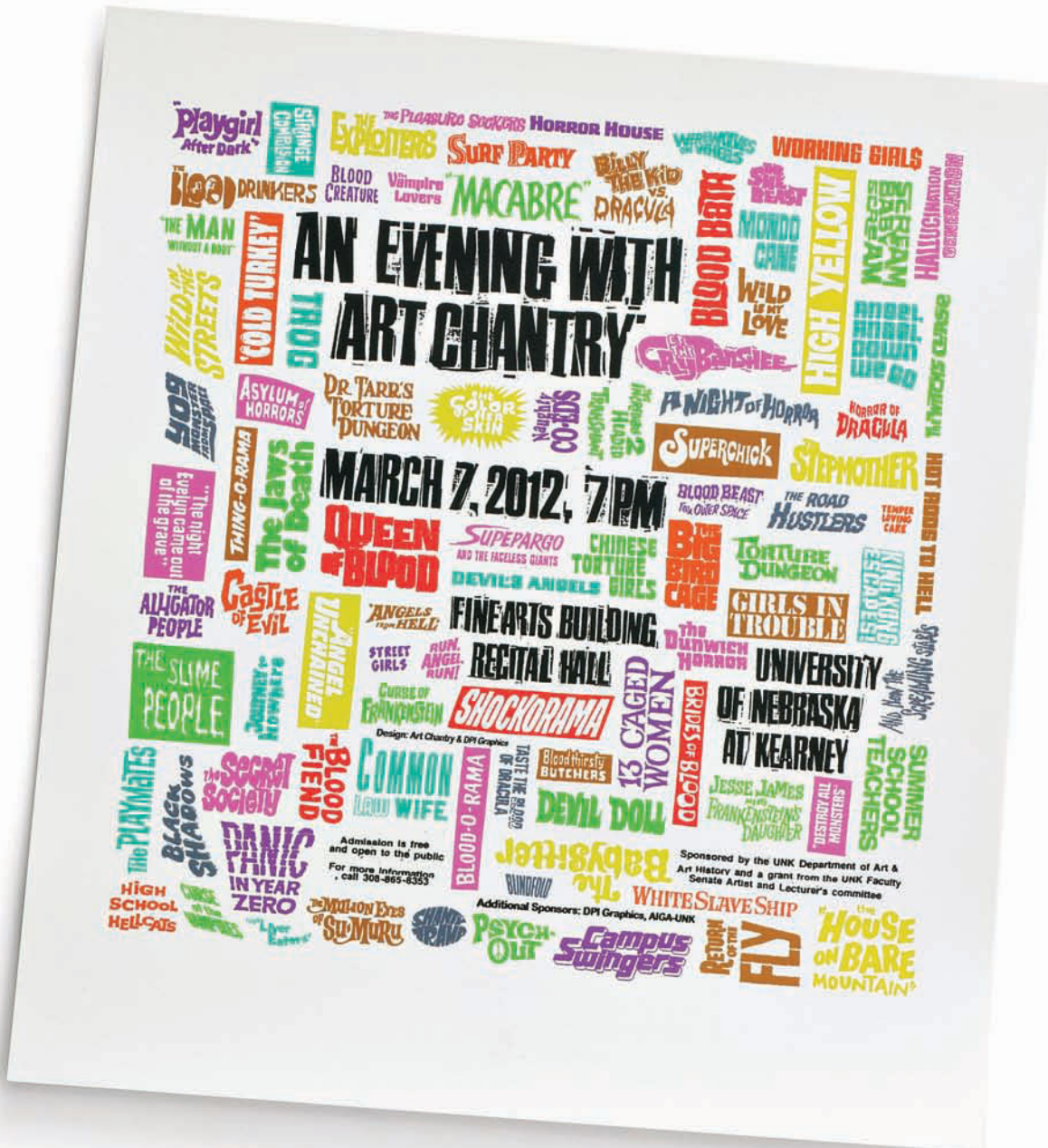


FIRM
Art Chantry

PROJECT
Art Chantry at
Damaged Goods

ART DIRECTOR
Art Chantry

DESIGNER
Art Chantry



DESIGNER
Art Chantry

FIRM

Spunk Design
Machine

PROJECTS

Big Thanks—NYC
Big Thanks—MLPS

ART DIRECTOR

Jeff Johnson

DESIGNERS

Justin Martinez
Lucas Richards



CLOSER LOOK

hat-trick

Copy is printed (silkscreened)
on both sides of the sheet and
registered to align perfectly.

A CARDBOARD PIG,
 A SMALL RED BIRD,
 ORANGUTANS,
 ISAAC NEWTON,
 CHEEKY MONKEYS,
 DISAFFECTED YOUTH,
 PHILATELISTS,
 BANANA SKINS,
 A GIANT SNAIL,
 OLD FARTS,
 A HEAD IN A BAG,
 SPIDERS,
 THE NUMBER THREE,
 A FUNNY THING,
 HELICOPTERS,
 MARINE IGUANAS,
 ENORMOUS BRAINS,
 TWO JOKERS,
 TINY SKETCHBOOKS,
 LAVA,
 SKYSCRAPERS,
 ISAMBARD KINGDOM BRUNEL,
 WIND,
 RELIGIOUS FANATICS,
 THE QUEEN OF SPADES,
 POPPIES,
 YODA,
 A SMALL CREATURE,
 LIGHTNING,
 DINOSAURS,



Two copies of
 trick-ty

A book by
 Gareth Hird &
 Jim Sullivan

Price: £12
 £10.00

The typographer's guide
 www.typography.co.uk

JWT
 T. Kington & Co. Design
 London SW1X 7NS

Designers: Gareth Hird &
 Jim Sullivan
 Typographer: T. Kington & Co. Design
 London SW1X 7NS

Writing plays a
 valuable role in
 effective design
 projects.



Translucent stock captures attention even before the piece is unrolled.

FIRM
hat-trick

PROJECT
Typographic
Circle Poster

ART DIRECTORS
Gareth Howat
Jim Sutherland

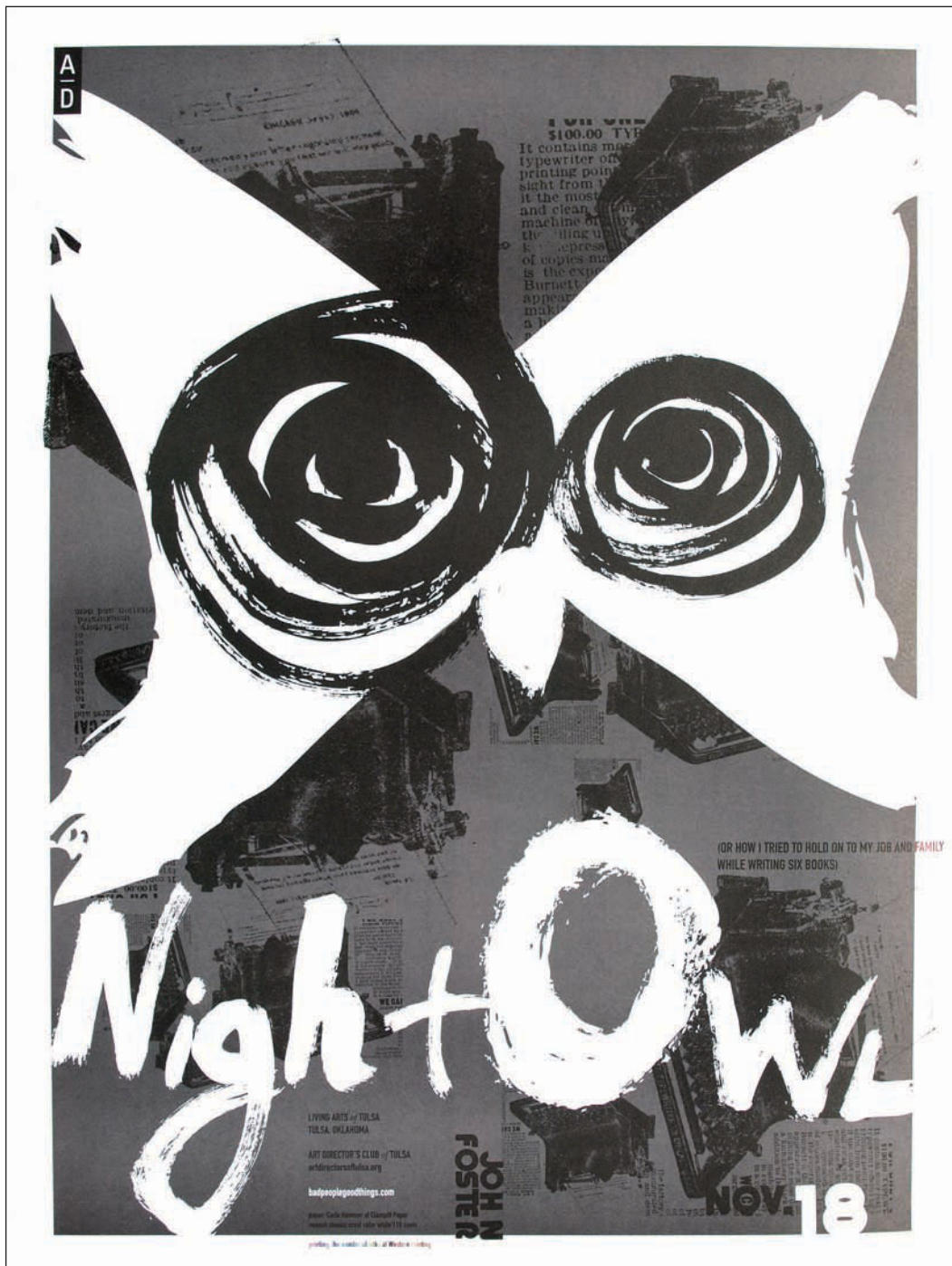
DESIGNERS
Gareth Howat
Jim Sutherland



trick-hat



Flipped type in the studio's
logo has informed the
decision to have the poster
type running two directions.



FIRM

Bad People
Good Things

PROJECT

Poster for Lecture
at Art Directors
Club of Tulsa

DESIGNER

John Foster



Design Evening
w/ karlssonwilker

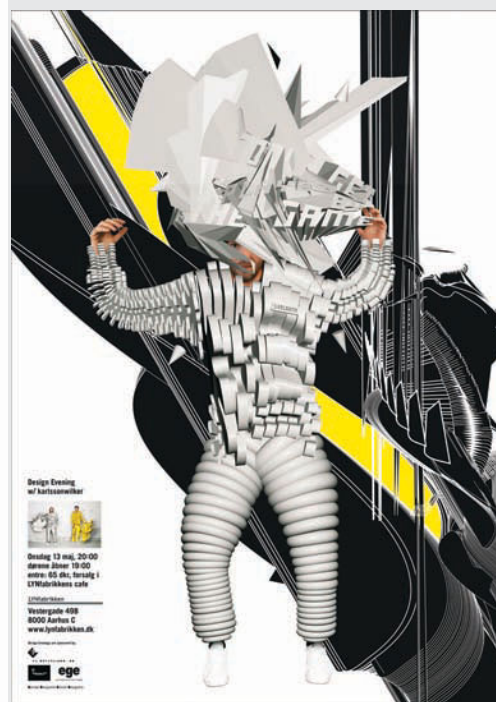


Onsdag 13 maj, 20:00
dørene åbner 19:00
entre: 65 dkr, forsalg i
LYNfabrikken's cafe

LYNfabrikken

Vestergade 49B
8000 Aarhus C
www.lynfabrikken.dk

Design Evenings are sponsored by:



Design Evening
w/ karlssonwilker



Onsdag 13 maj, 20:00
dørene åbner 19:00
entre: 65 dkr, forsalg i
LYNfabrikken's cafe

LYNfabrikken
Vestergade 49B
8000 Aarhus C
www.lynfabrikken.dk



FIRM
karlssonwilker

PROJECT
Lecture Posters

ART DIRECTORS
Hjalti Karlsson
Jan Wilker



FIRM
karlssonwilker

PROJECT
Mailer

ART DIRECTORS
Hjalte Karlsson
Jan Wilker

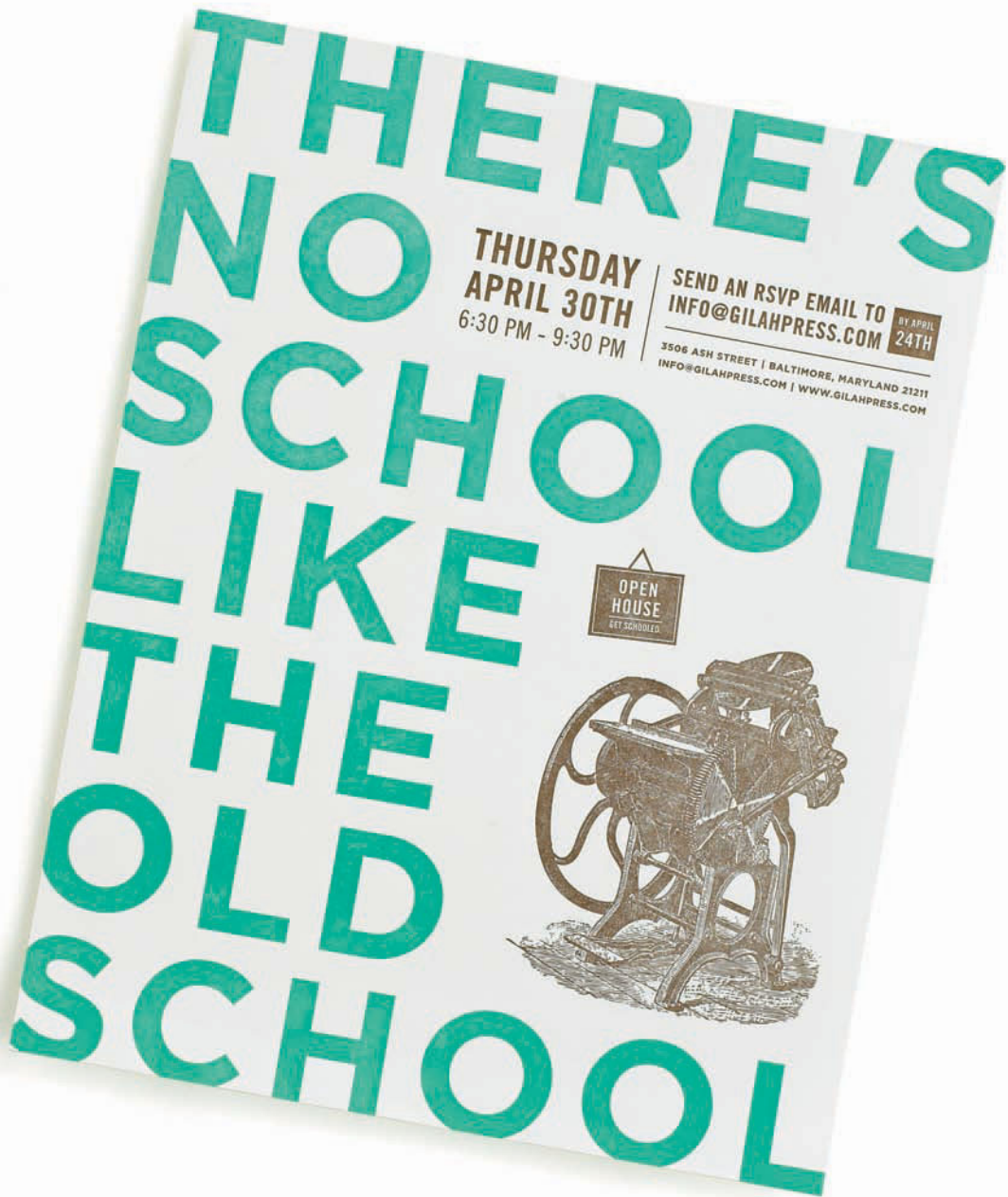


FIRM
Spunk Design
Machine

PROJECT
Sweet 16
Party Poster

ART DIRECTOR
Jeff Johnson

DESIGNER
Lucas Richards



FIRM
Gilah Press
& Design

PROJECT
Open House
Invitation Poster

ART DIRECTOR
Kat Feuerstein

DESIGNER
Nathalie Wilson



FIRM
Spur Design

PROJECT
Block Style
Poster Mailer

ART DIRECTOR
David Plunkert

DESIGNER
David Plunkert

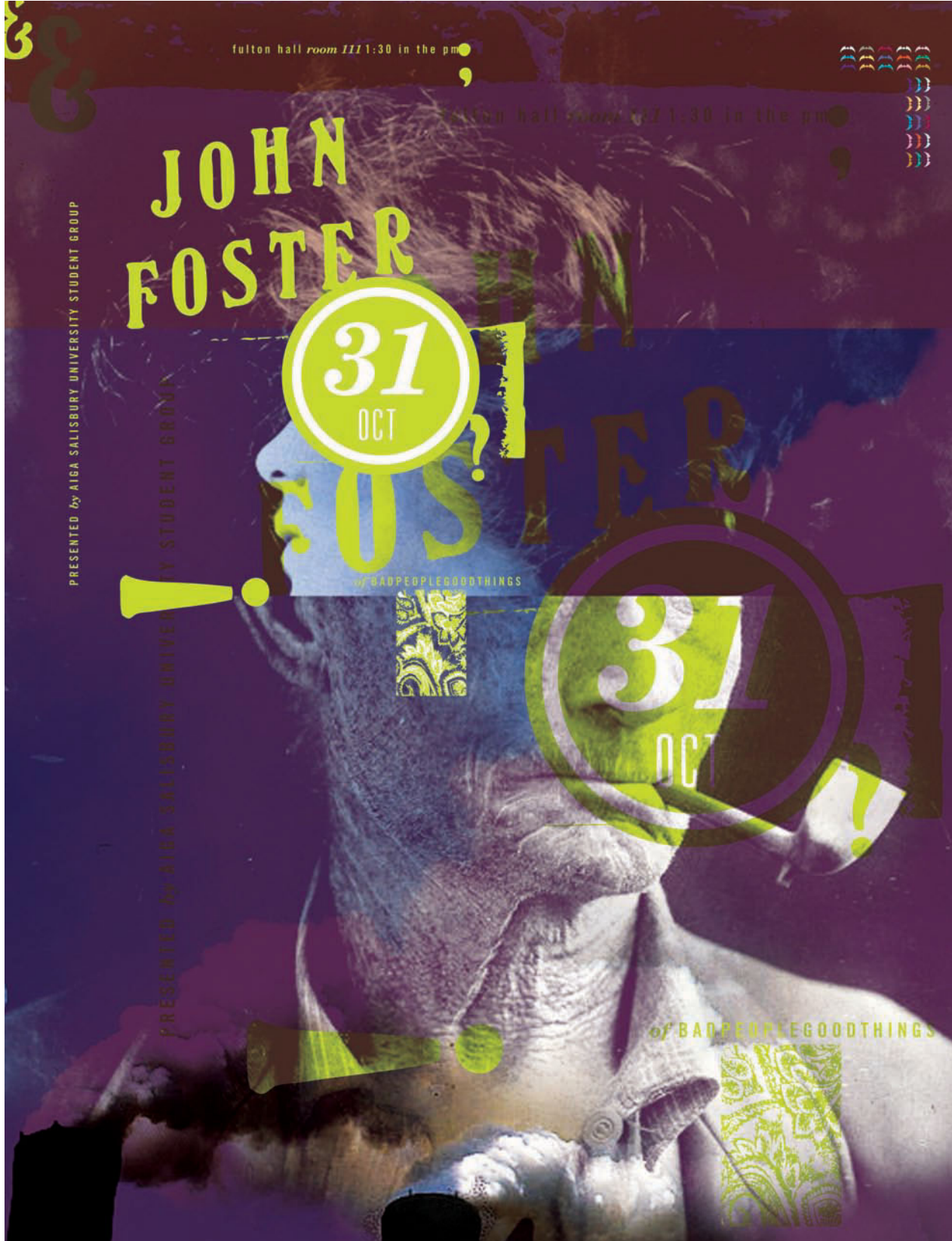


FIRM
Spur Design

PROJECT
Collage Style
Poster Mailer

ART DIRECTOR
David Plunkert

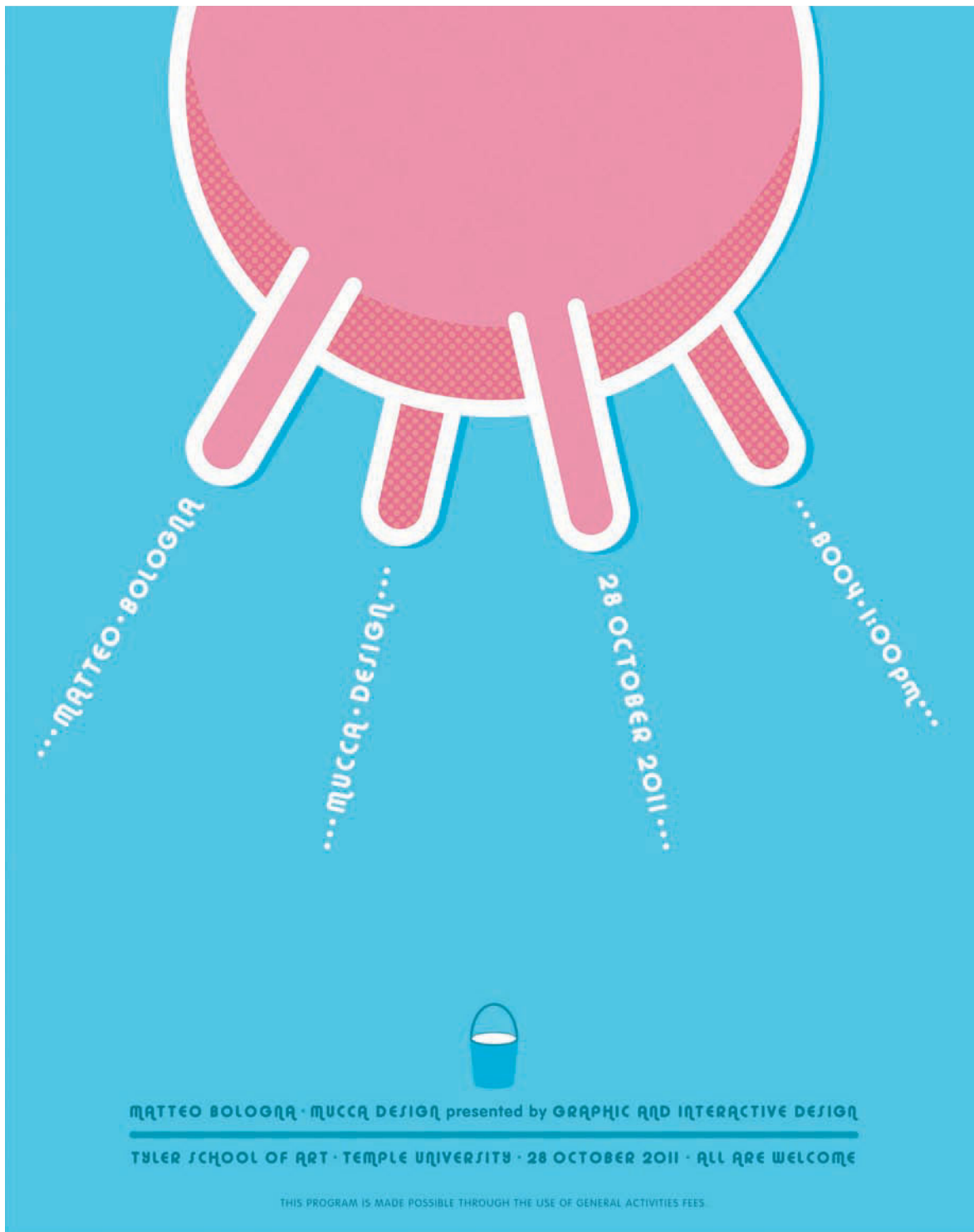
DESIGNER
David Plunkert



FIRM
Bad People
Good Things

PROJECT
Poster for Lecture
at Salisbury
University

DESIGNER
John Foster



FIRM

Tyler School
of Art

PROJECT

Mucca Design
Lecture
Promotion

DESIGNER

Kelly Holohan



You can't afford to miss this.

PAULA SCHER LECTURE TYLER SCHOOL OF ART 03125111 2:00 PM ROOM B004 SPONSORED BY GRAPHIC & INTERACTIVE DESIGN

FIRM
Tyler School
of Art

PROJECT
Paula Scher
Lecture
Promotion

DESIGNER
Kelly Holohan



FIRM
Tyler School
of Art

PROJECT
Roberto de Vicq
Lecture
Promotion

DESIGNER
Kelly Holohan



FIRM
hat-trick

PROJECT
Lecture Posters

ART DIRECTORS
Gareth Howat
Jim Sutherland

DESIGNER
Jim Sutherland



99 BOTTLES OF WINE

CFNAPA
brand design

Wine & Spirit International Design Agency of the Year Nominee
PACKAGE DESIGN, IDENTITY, PRINT, STRUCTURE, SIGNAGE, NAMING & WEBSITES FOR THE WINE INDUSTRY
2787 NAPA VALLEY CORPORATE DRIVE, NAPA, CALIFORNIA 94558 TEL 707-265-1891 WWW.CFNAPA.COM

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FIRM
CF Napa

PROJECT
99 Bottles of
Wine Poster

ART DIRECTOR
David Schuemann

DESIGNER
Dana Deininger

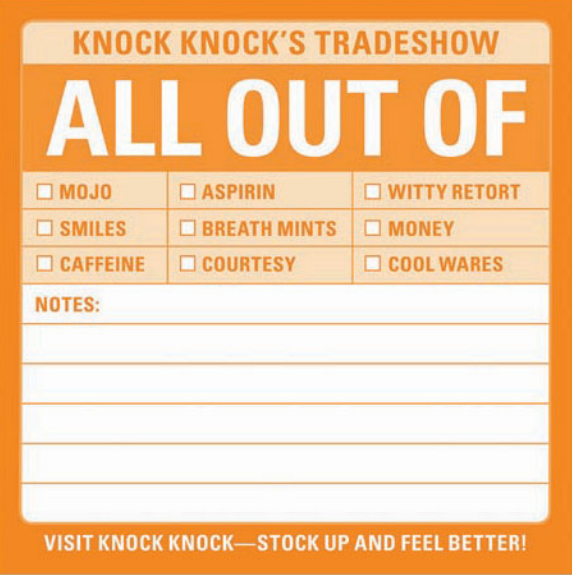


FIRM
Alex Robbins
Studio

PROJECT
Keep Me Busy
Postcard

ART DIRECTOR
Alex Robbins

DESIGNER
Alex Robbins

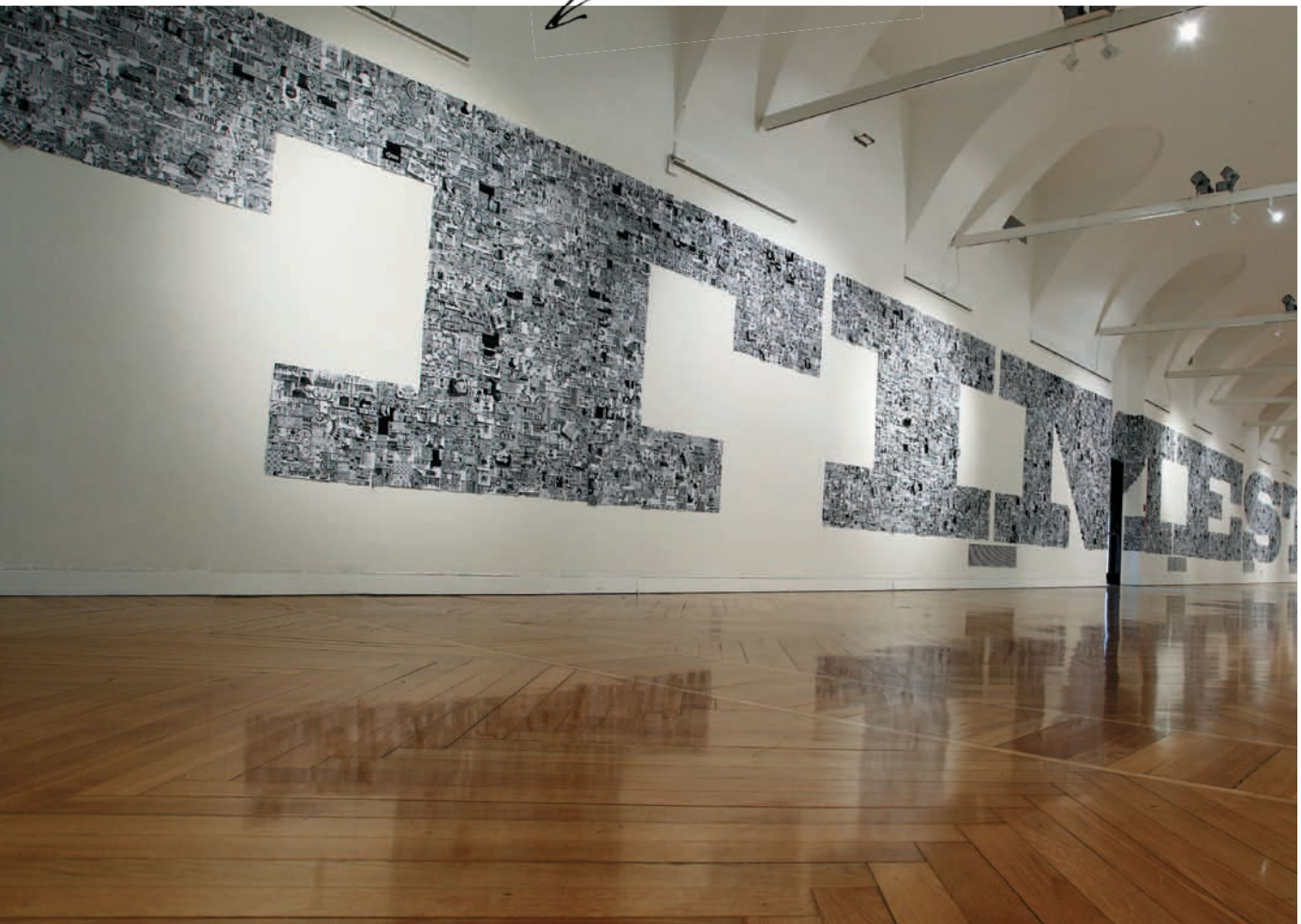


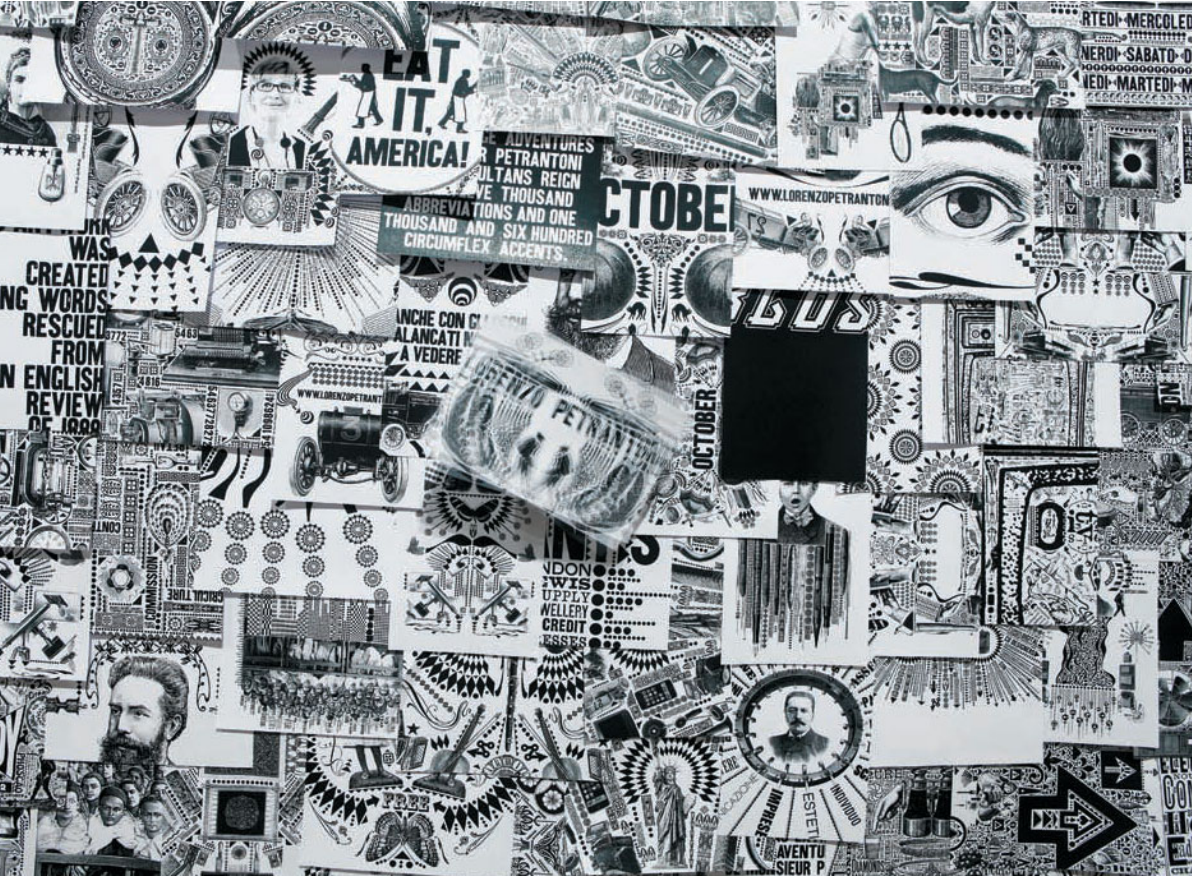
FIRM	PROJECT	ART DIRECTOR	DESIGNER
Knock Knock	Tradeshow Promo— Sticky Note	Trish Abbot	Brad Serum

CLOSER LOOK

Lorenzo Petrantoni

Typography via
assemblage





Shadowing across the surface from the individual elements adds dimension to an otherwise flat set of content.



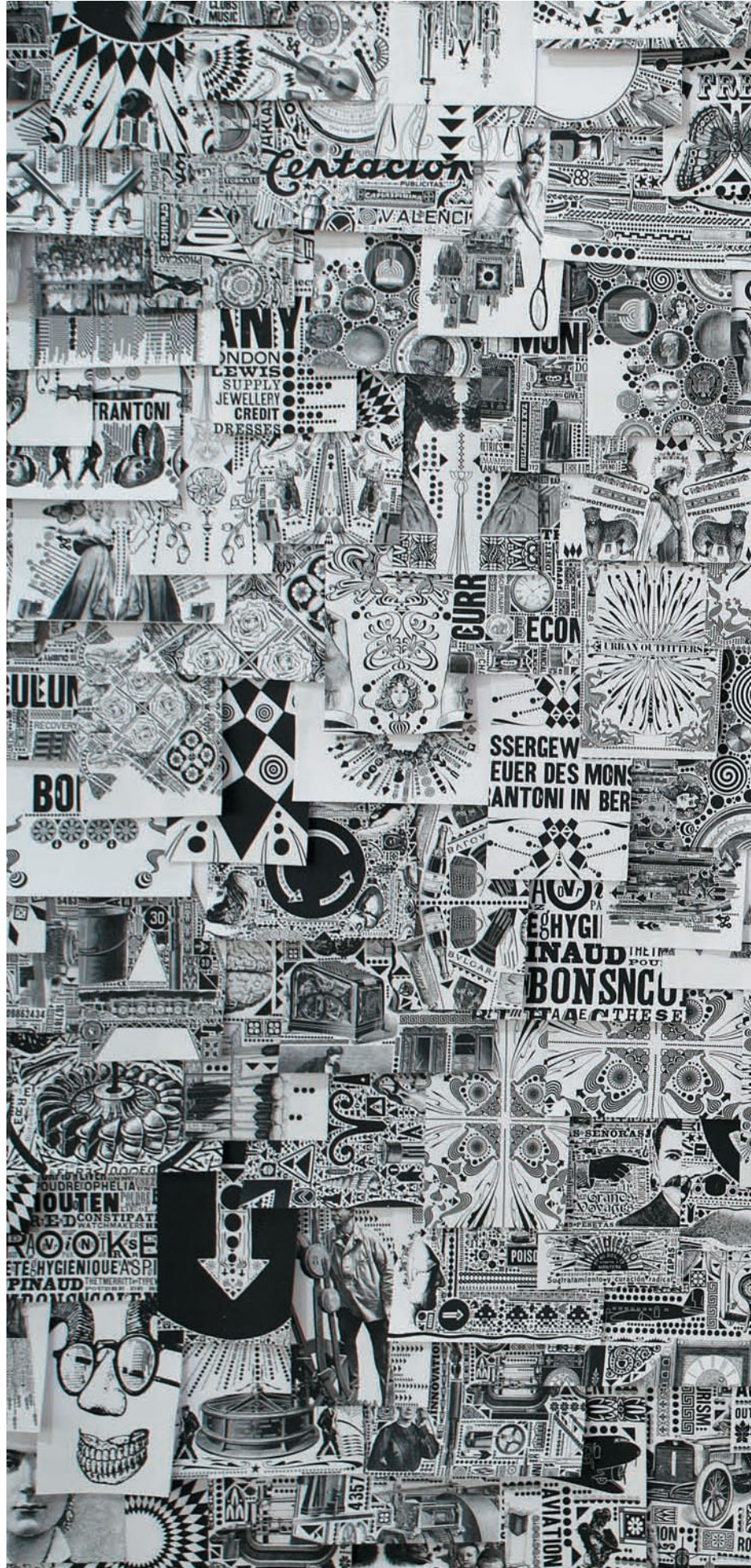
Scale of the commitment required speaks to the value of the design.

FIRM
Lorenzo Petrantoni

PROJECT
Exposition

ART DIRECTOR
Lorenzo Petrantoni

DESIGNER
Lorenzo Petrantoni





Compositional masterpiece with a consistent density of black and white provides a sense of balance.

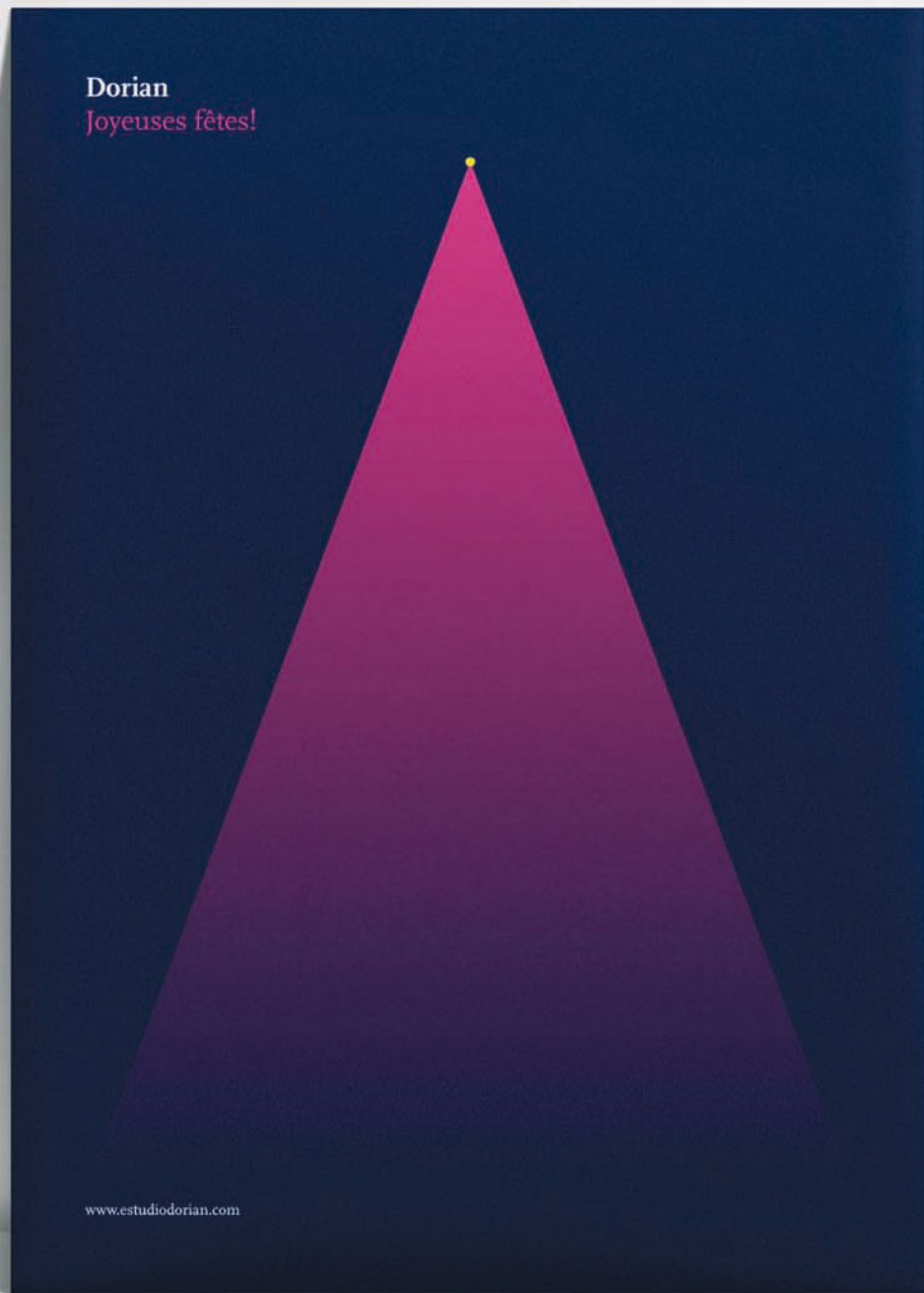


FIRM

Dorian

PROJECT

The Studio's
Greetings
for 2012





FIRM
Orange Element

PROJECT
Work Smarter
Posters

ART DIRECTOR
Andrea Campbell

DESIGNERS
Andy Bonner
Dave Colson
Nicolette Cornelius
Kuoting Lian



FIRM
Creature

PROJECT
Year of the Rabbit
Poster

ART DIRECTOR
Steve Cullen

DESIGNER
Shawn Diaz





FIRM
Airtype Studio

PROJECT
Letterpress
Coasters

ART DIRECTOR
Bryan Ledbetter

DESIGNERS
Adam Dixon
Bryan Ledbetter



FIRM
Nemo Design

PROJECT
Holiday
Insurgency Kit

ART DIRECTOR
Jeff Bartel

DESIGNERS
Thomas Bradley
Ryan Davis
Mike Schwoebel
Kris Seymour



FIRM
Wallace
Church, Inc.

PROJECT
Thanksgiving Wine
Falling Leaves

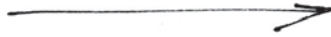
ART DIRECTOR
Stan Church

DESIGNER
Akira Yasuda

CLOSER LOOK

Anthropologie

Fabric and thread
add texture while the
closure adds a touch
of expectation.





Understated
color palette adds
sophistication and
assuredness.

**FIRM**

Anthropologie

PROJECTS

Identity System
& Press Event
Promotions

ART DIRECTOR

Carolyn Keer

DESIGNERS

Kathryn Fabrizio
Alana McCann



Colored felt filler
adds playfulness.



FIRM
Wallace
Church, Inc.

PROJECT
Tuna Invite 2010

ART DIRECTOR
Stan Church

DESIGNER
Becca Reiter



FIRM
Face.

PROJECT
Branding and
Stationery Material

ART DIRECTOR
Face.

DESIGNER
Face.



FIRM
End of Work

PROJECT
Wine Packaging

ART DIRECTOR
Justin Smith

DESIGNER
Justin Smith



FIRM
Spur Design

PROJECT
Illustration
Portfolio Promos

ART DIRECTORS
Joyce Hesselberth
David Plunkert

DESIGNERS
Joyce Hesselberth
David Plunkert

**FIRM**

Knock Knock

PROJECT

Trade Show
Promo Pen

ART DIRECTOR

Trish Abbot

DESIGNER

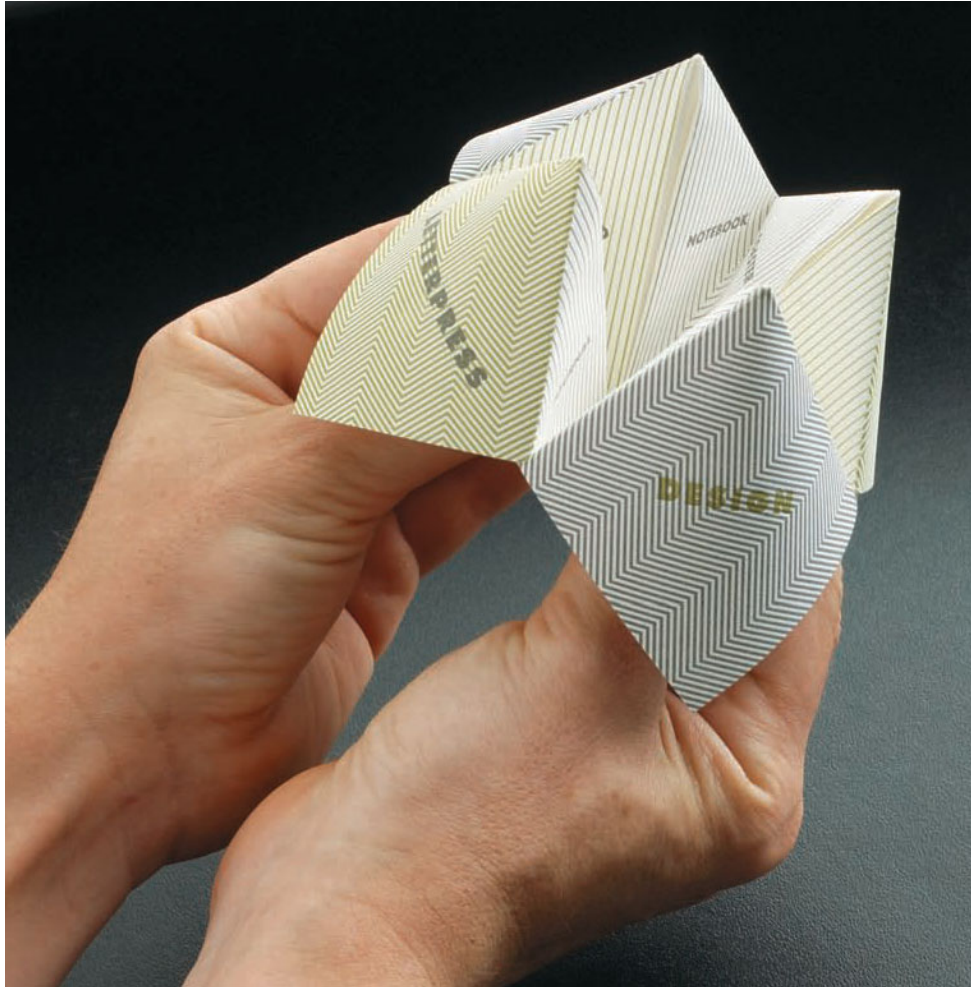
Brad Serum



FIRM
3 Advertising

PROJECT
3 Advertising
Holiday Survival Kit

ART DIRECTOR
Jesse Arneson



FIRM

Gilah Press
& Design

PROJECT

Trade Show
Giveaway—
Cootie Catcher

ART DIRECTOR

Kat Feuerstein

DESIGNER

Nathalie Wilson



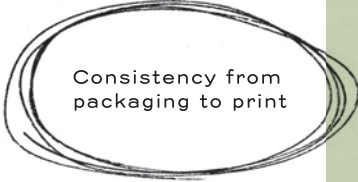
FIRM
J Fletcher Design

PROJECT
What's Your Type?

DESIGNER
Jay Fletcher

CLOSER LOOK

RoAndCo Studio



Consistency from
packaging to print



White as the core color ties
in nicely with the event theme,
“A White Party on White Street.”



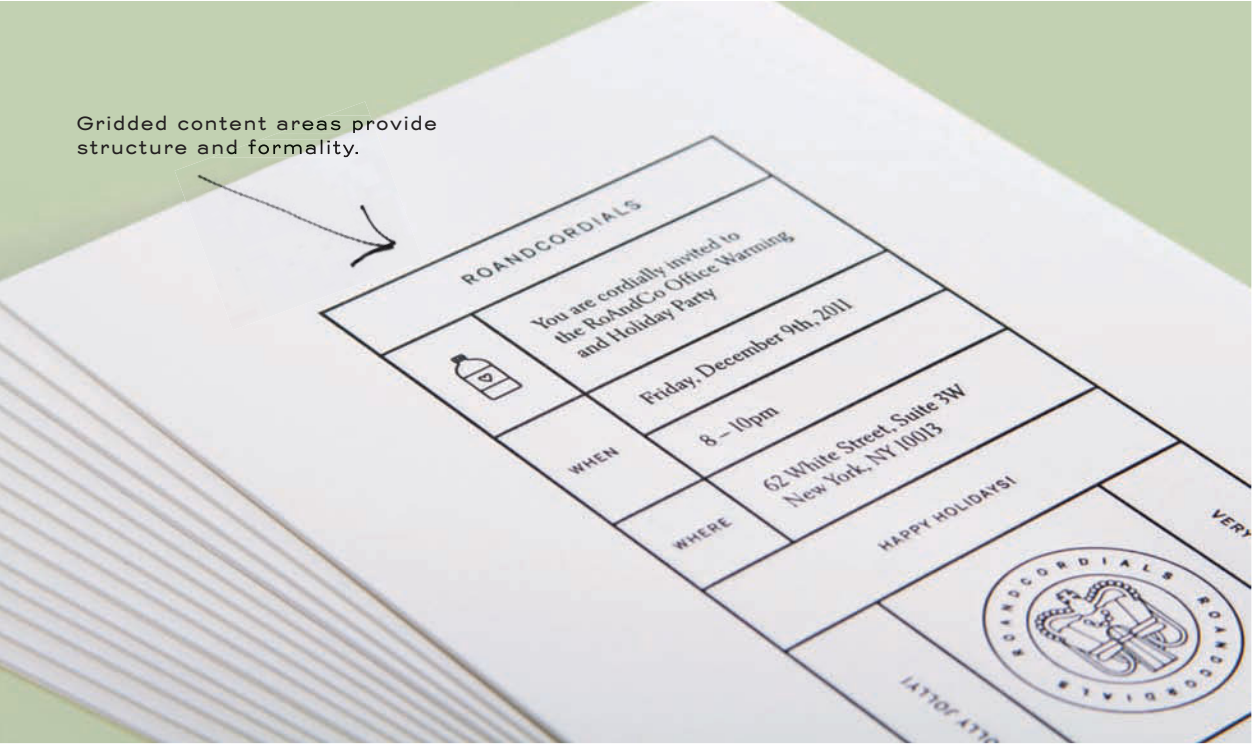
FIRM
RoAndCo Studio

PROJECT
Party

ART DIRECTOR
Roanne Adams

DESIGNER
Lotta Neiminen

Gridded content areas provide structure and formality.





FIRM
Red Antler

PROJECT
Client Holiday Gift

ART DIRECTOR
Simon Endres

DESIGNERS
Simon Endres
Goodship Totes

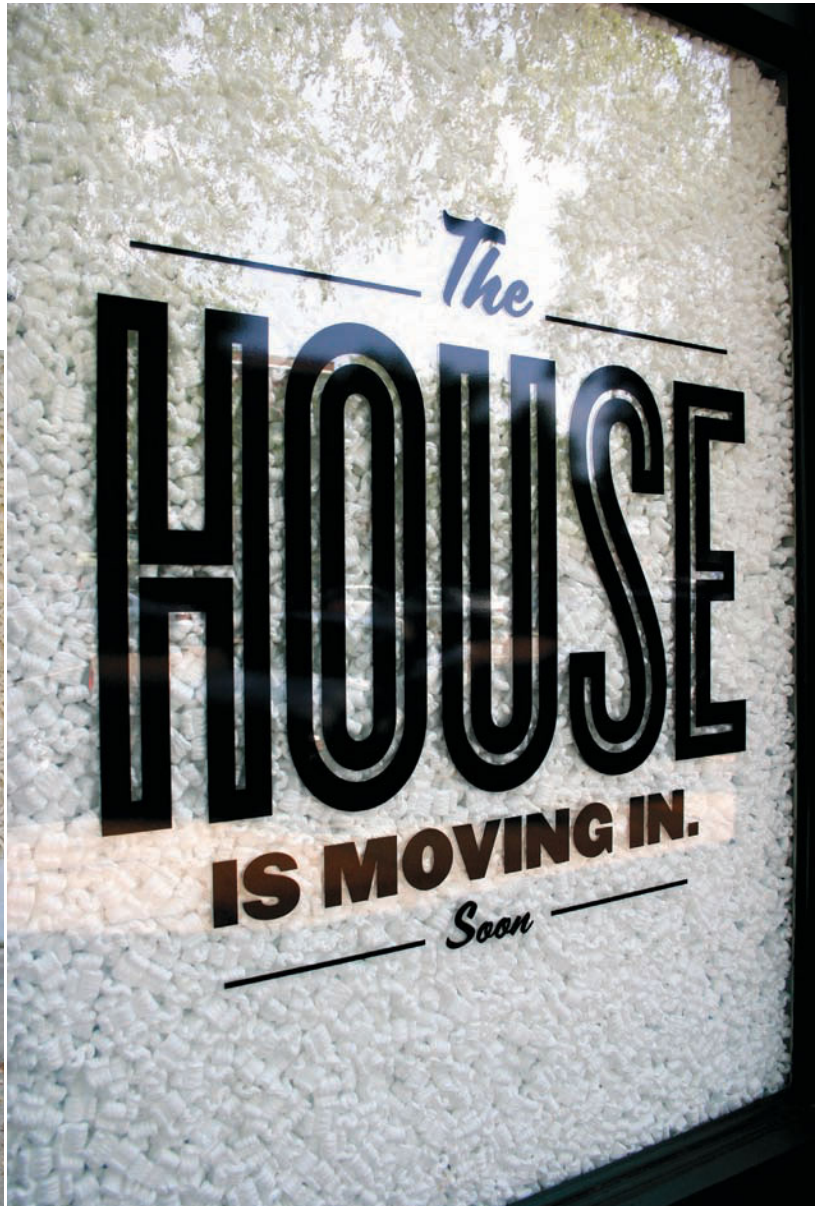


FIRM
Alt Group

PROJECT
Alt Xmas 2010

ART DIRECTOR
Dean Poole

DESIGNERS
Clem Devine
Dean Poole
Tony Proffit



FIRM
Wier/Stewart

PROJECT
Peanuts

ART DIRECTOR
Daniel Stewart

DESIGNER
Alex Wier



FIRM
Wallace
Church, Inc.

PROJECT
Tuna Invite 2012

ART DIRECTOR
Stan Church

DESIGNER
Stan Church

**FIRM**

Wallace
Church, Inc.

PROJECT

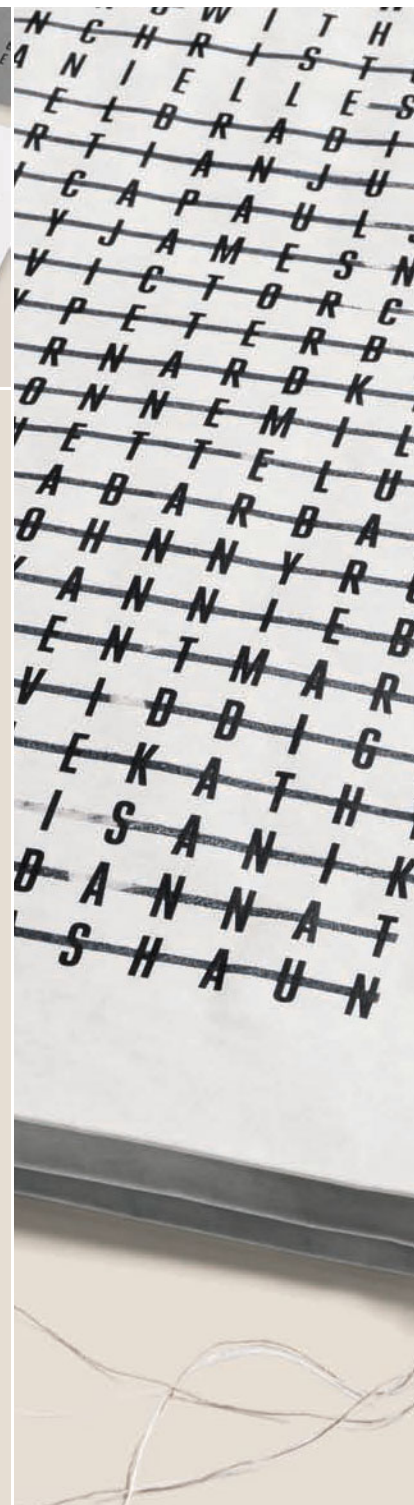
Three Sheep
to the Wind

ART DIRECTOR

Stan Church

DESIGNER

Stan Church



FIRM
End of Work

PROJECT
Death to Average
Gift Sacks

ART DIRECTOR
Justin Smith

DESIGNERS
Bec Macdonald
Goran Momirceviski
Justin Smith



FIRM
Gilah Press
& Design

PROJECT
Trade Show
Giveaway—
Gilah Equipment
Coasters

ART DIRECTOR
Kat Feuerstein

DESIGNER
Nathalie Wilson



FIRM

Egg Creatives
PTE Ltd

PROJECT

Christmas 2012
Bottles

ART DIRECTOR

Jason Chen

DESIGNER

Cheryl Chna



FIRM
Knock Knock

PROJECT
Trade Show
Promo Bracelets

ART DIRECTOR
Trish Abbot

DESIGNER
Brad Serum



FIRM
Test Monki

PROJECT
Test Tubes

ART DIRECTOR
Suzy Simmons

CLOSER LOOK

KesselsKramer



kesselskramer

Button Collection

kesselskramer

CHEST WIG

In today's business climate, you don't want negativity, criticism or mamby-pamby excuses. You have no time for doubt, insecurity and fear. You want solutions. You need a simple answer.

The secret is an authentic, hand crafted, confidence bolstering **CHEST WIG**.

Timid colourless people can simply attach **CHEST WIG** and instantly gain courage that enables them to perform seeming miracles.

Down-hearted, frustrated people can overcome their handicaps, by merely being in the same room with it.

Men and women from every walk of life can feel a new vital power surging within them, an irresistible force leading them to undreamed success.

Obviously, **CHEST WIG** is not for everyone.

ORDER: YOU REQUIRE REPLACEMENT HAIR. MORE ADVICE ON THE AMAZING USES OF **CHEST WIG**, OR A FREE COPY OF "BARRY MEN" ARE MORE INTELLIGENT" PHONE JACQUELINE KIMURA OR JOHANNA VAN DER ZANDER AT THE KESSELSKRAMER DISTRICT OF 20 STRONG.

Instructions for a more **Robust** life:

- ① Find a secluded, private area in your home or office where you feel comfortable and sit down.
- ② Clean your chest with antiseptic.
- ③ Peel and apply adhesive strips, **PRESSING FIRMLY**.
- ④ Choose clothing which accents **CHEST WIG**, for instance a V-neck sweater or gold medallion necklace.
- ⑤ You should notice the results immediately.

JUST LOOK AT WHAT OUR CLIENTS ARE "SAYING" ABOUT KESSELSKRAMER **CHEST WIG**

"I think ChestWig gives me an unfair advantage."
- *Tom Hanks*, *Nike*, *Europe* ★★

"I feel like a 'Tarzan of the Boardroom' wearing my KesselsKramer ChestWig."
- *Red Punks*, *Hans Brinker Budget Hotel*, *Amsterdam* ★★★★★

WARNING: KEEP CHEST WIG AWAY FROM Open Flame

Wide range of styles, objects,
printed matter, websites



Underlying sense of
positivity throughout

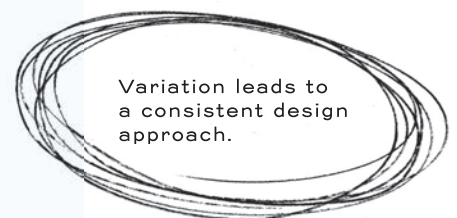
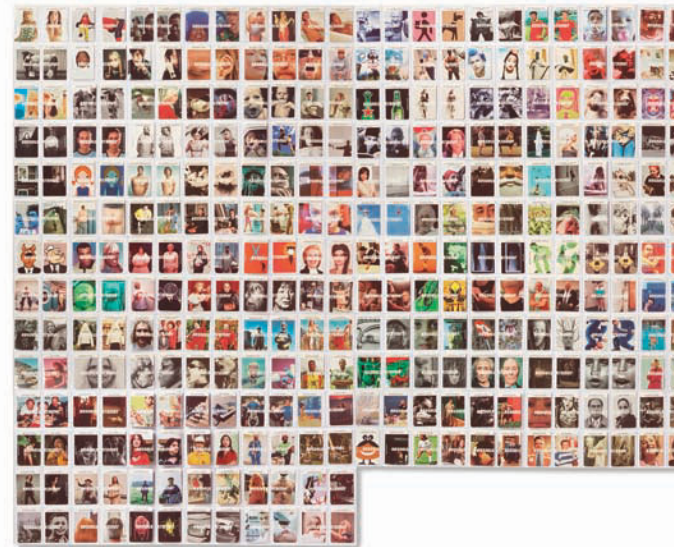
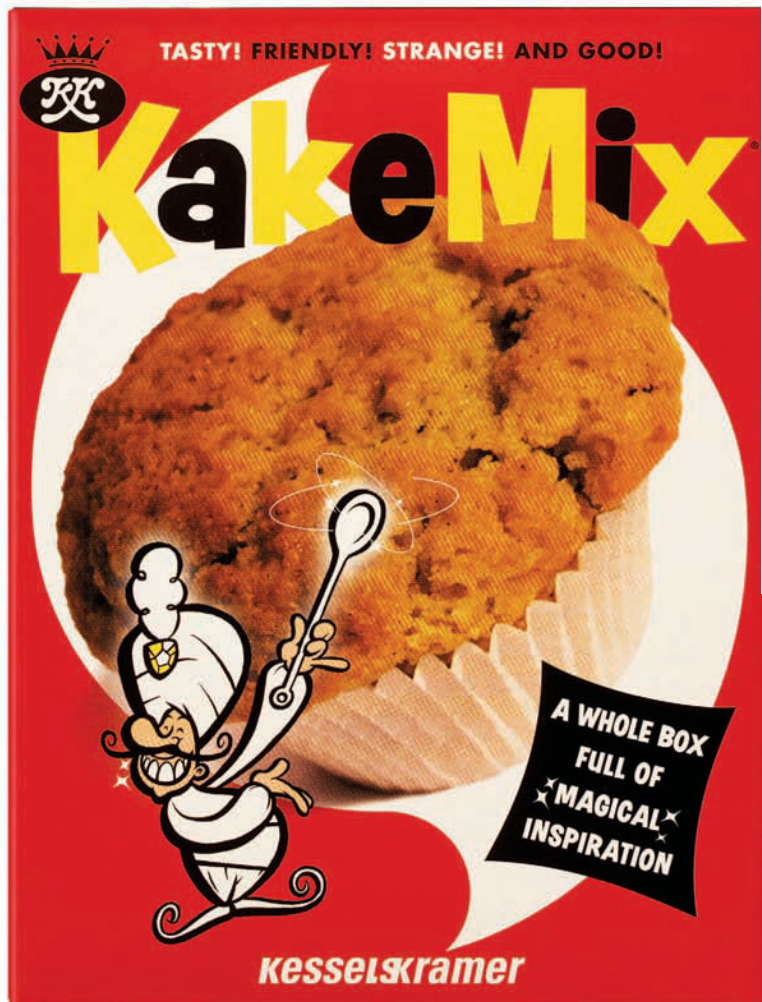




A design voice that is playful and unexpected

FIRM
KesselsKramer

PROJECT
Various





FIRM
Bedow

PROJECT
Mikkeller + Bedow
Packaging

ART DIRECTOR
Perniclas Bedow

DESIGNER
Anders Bollman



FIRM
Good Fucking
Design Advice

PROJECT
Erasers

ART DIRECTORS
Jason Bacher
Brian Buirge

DESIGNERS
Jason Bacher
Brian Buirge



FIRM
MDG

PROJECT
Fresh Air Mailer

ART DIRECTOR
Tim Merry

DESIGNER
Kris Greene



FIRM
Timber Design Co.

PROJECT
Outdoor
Adventure Promo

ART DIRECTOR
Lars Lawson



FIRM
Audrie Kapinus

PROJECT
New Year's Theme
Wine Bottle

ART DIRECTOR
Kristin Breslin
Sommese

DESIGNER
Audrie Kapinus



FIRM

Graphic Design
Studio by Yurko
Gutsulyak

PROJECT

Trash Calendar

ART DIRECTOR

Yurko Gutsulyuk

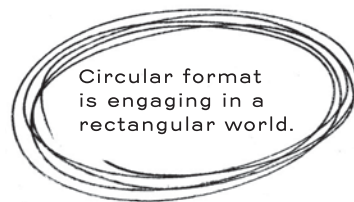
DESIGNER

Yurko Gutsulyuk



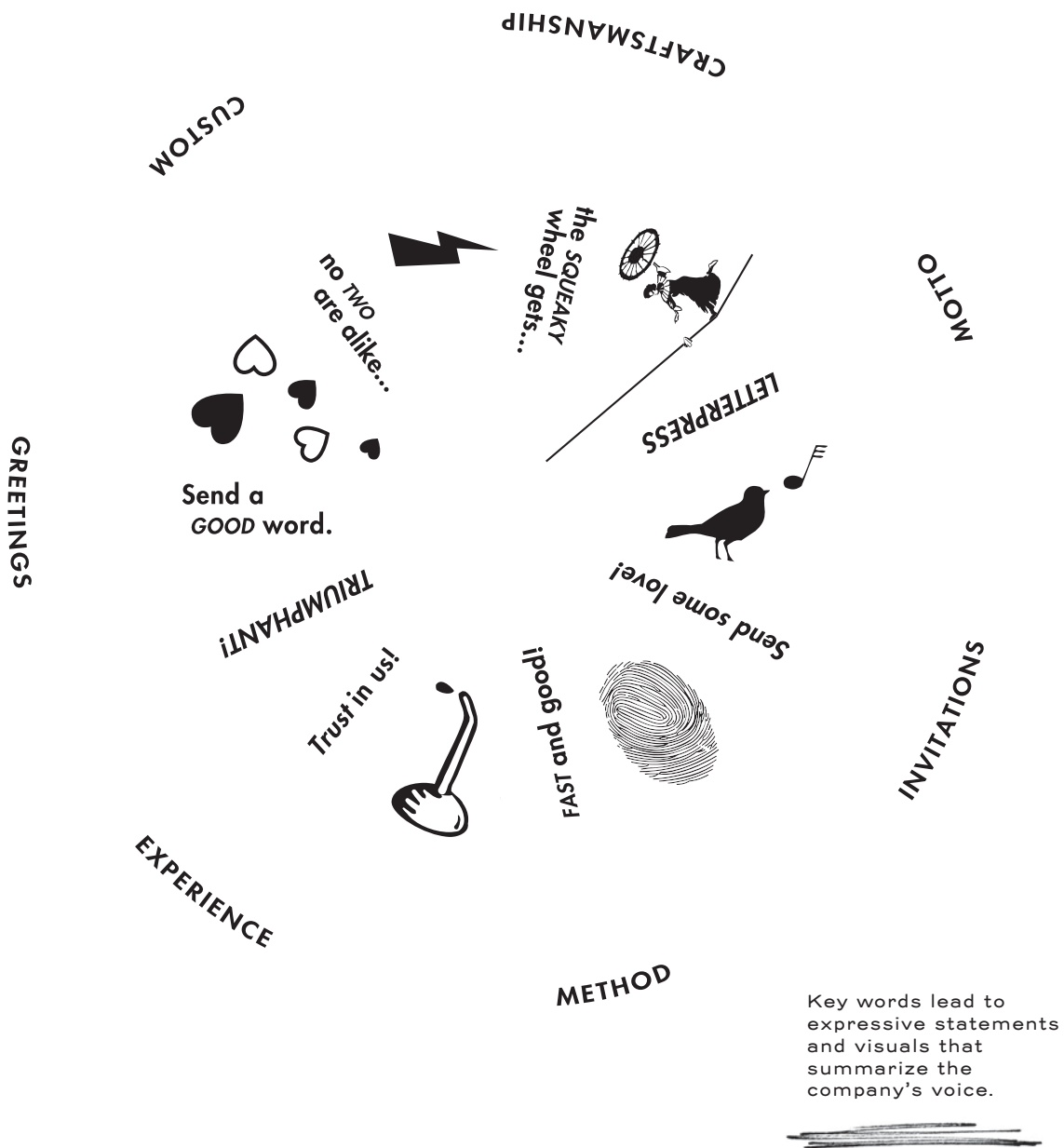
CLOSER LOOK

Thomas Printers



Grommet in center is a visual accent around which content is presented.



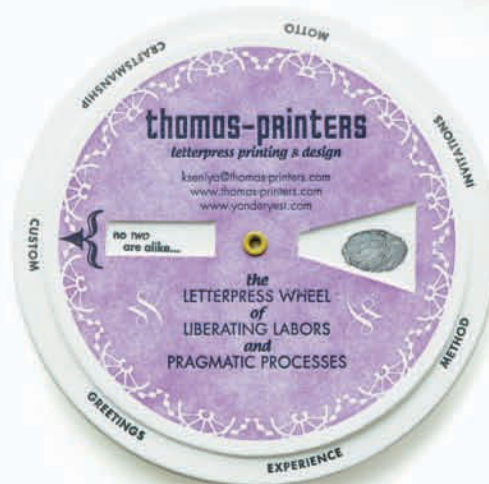
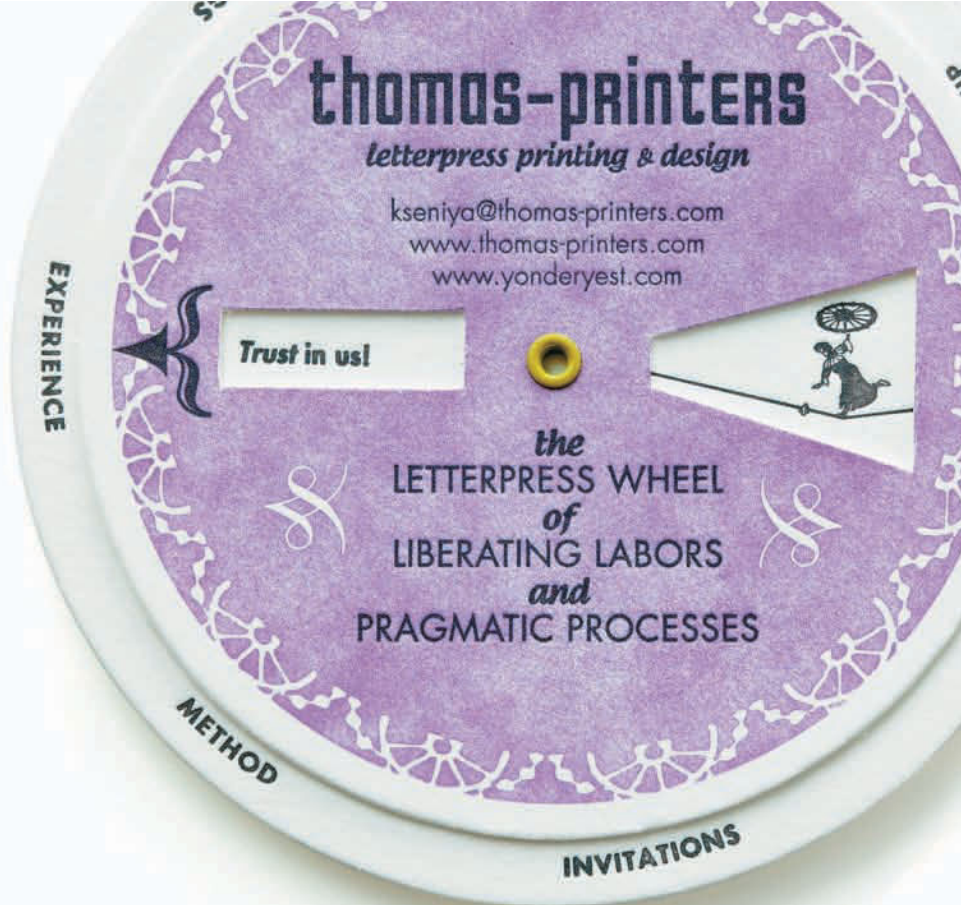
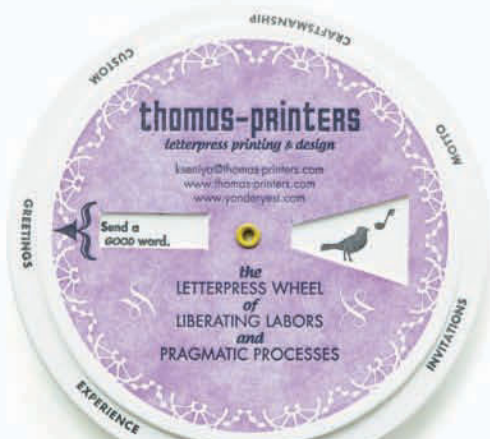
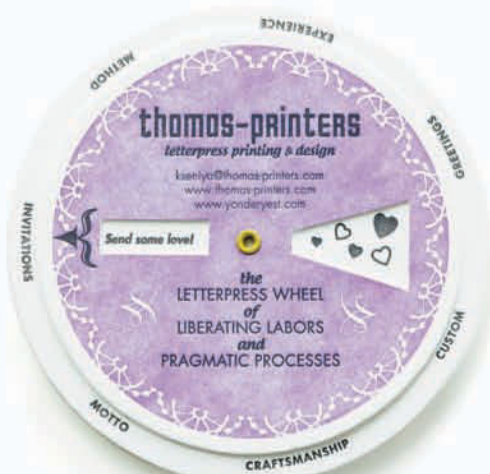
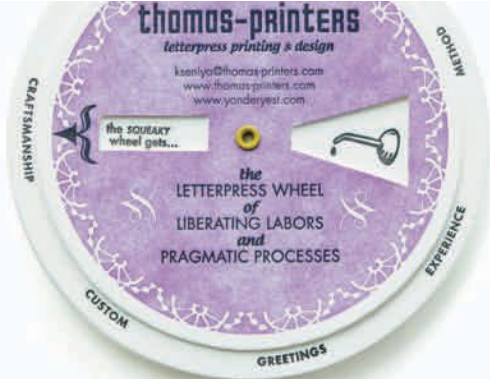


FIRM
Thomas Printers

PROJECT
Wheel Promotion

ART DIRECTOR
Kseniya Thomas

DESIGNER
Chris Stamas



Dimensional quality of letterpress further enhanced by layering of thick paper stock.





FIRM

Lead Graffiti

PROJECT

Tour de Lead
Graffiti 2011
Clamshell Portfolio

ART DIRECTORS

Jill Cypher
Ray Nichols

DESIGNERS

Jill Cypher
Ray Nichols
Tray Nichols



FIRM
Lead Graffiti

PROJECT
Postcard
Portfolio Projects

ART DIRECTORS
Jill Cypher
Ray Nichols

DESIGNERS
Jill Cypher
Ray Nichols
Tray Nichols

ROBYNNE RAYE
Modern Dog, Seattle, Washington

Boundaries of Taste

Before the Internet, designers had to rely on physical portfolios to promote themselves. In 1991, my three-person design studio was a struggling five-year-old going through growing pains. We knew we had to figure out some way to increase our income.

Up until that point, we had been mostly working with nonprofits in the arts. We knew we needed to attract clients with bigger budgets in order to keep working for the non-profits, but we weren't sure exactly how to make that transition from charging \$250 for a logo to getting paid \$15,000 for one. We knew we needed to make some noise.

With our limited resources, we designed and built ten fur box portfolios. Each box, customized to hold our design samples, proved to be a litmus test for potential new clients. We were intentional in the approach, and knew they would either love it or hate it. The box was covered in synthetic dog fur material of varying colors and lengths and wrapped with a studded dog collar sporting a metal bone tag. The tag read:

IF LOST
CALL MODERN DOG
206-789-POOP

We then lined the box with a fake newspaper—designed and written by my business partner. It was a mixing of design, dogs and cars-for-sale humor. Each box was custom filled to cater specifically to our target prospects.

And it worked. The ten boxes we sent out yielded several phone calls. One recipient called just to let us know she screamed when she opened it because she thought we had sent her a dead animal. More importantly, it brought us two new clients. Wieden+Kennedy hired us to design ads for Nike Kids, and another got our foot in the door at Warner Bros. Records, where we began designing music industry promotions and CD packaging. That relationship lasted for five-plus years.

The box was held in disdain by some people in the design industry. When we entered it into several design industry competitions, it was singled out by more than one person who asserted that this was not what design was about. And we were okay with that because we were a tiny company of nobodies, and we were singled out and it got people talking about us. We even got requests for more boxes from people who read about us in articles.

Every designer creates their own boundaries. For us, it was important to take risks and be clear about our intent. More than two decades later, as I reflect back, I have to admit that it was much easier for us to take that risk because we had nothing to lose. I also recognize that one furry box single-handedly shaped a key part of our careers and set a rather whimsical precedent for the people who hired us.

**FIRM**

3 Advertising

PROJECT

Mayan Calendar—
Cats of the
Apocalypse

ART DIRECTOR

Jessa Arneson




FIRM

Egg Creatives PTE
LTD

PROJECT

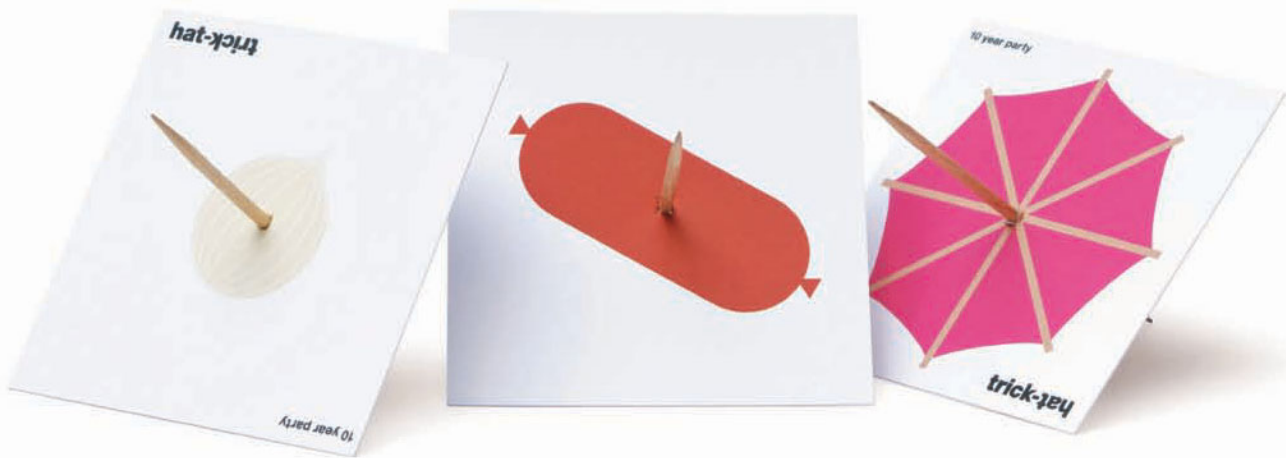
10th Anniversary
Coasters

ART DIRECTOR

Jason Chen

DESIGNER

Egg Creative Team



FIRM
hat-trick

PROJECT
Cocktail Party
Invitation

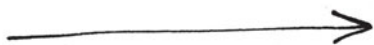
ART DIRECTORS
Gareth Howat
Jim Sutherland

DESIGNER
Laura Bowman

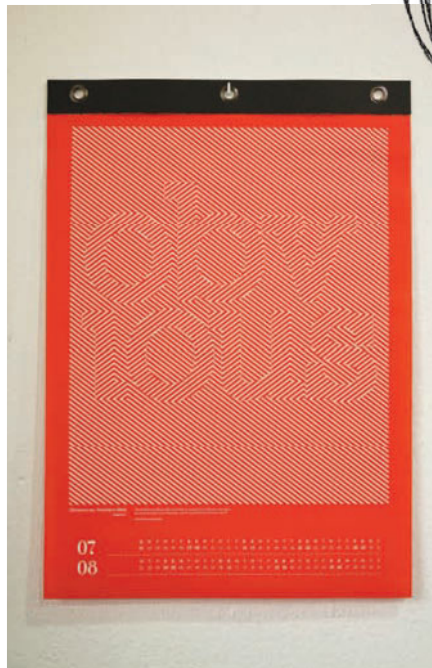
CLOSER LOOK

Yellow Octopus PTE Ltd

Calendar days
displayed horizontally.



Months are labeled by numbers and are presented two per page.



Black, white, and red color palette is as crisp as the graphics.

**FIRM**

Yellow Octopus
PTE Ltd

PROJECT

Yellow Octopus
Calendar

ART DIRECTORS

Kevin Thio
Jason Chua

DESIGNER

Lau Shu Hui

Grommets add an industrial sense—getting things done.



Layering of diecut
typography on printed
typography



FIRM
Wallace
Church, Inc.

PROJECT
US Open Invitation

ART DIRECTOR
Stan Church

DESIGNERS
Stan Church
Chung-Tao Tu



FIRM
Design Is Play

PROJECT
Website
Announcement

DESIGNERS
Mark Fox
Angie Wang



FIRM

Owen Jones
& Partners

PROJECT

Owen Jones
Postcard

ART DIRECTORS

Rusty Grim
Mark Rawlins

DESIGNER

Mark Rawlins



FIRM
Wallace
Church, Inc.

PROJECT
35th Anniversary
Promo

ART DIRECTOR
Stan Church

DESIGNERS
Wallace Church
Design Team



FIRM
Studio on Fire

PROJECT
Saw Blades

ART DIRECTOR
Studio on Fire

DESIGNER
Studio on Fire



FIRM
Studio on Fire

PROJECT
Studio on Fire
2012 Letterpress
Calendar

ART DIRECTOR
Studio on Fire

DESIGNER
Studio on Fire



FIRM
Curious

PROJECT
Christmas
Thaumatrope

ART DIRECTOR
Curious

DESIGNER
Curious



FIRM
Wallace
Church, Inc.

PROJECT
Tuna Invite 2011

ART DIRECTOR
Stan Church

DESIGNER
Stan Church

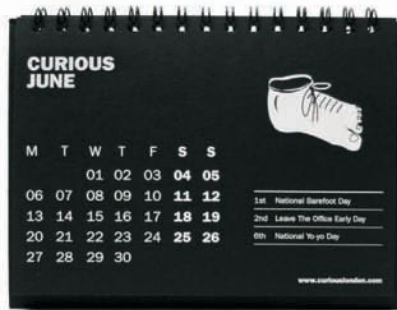
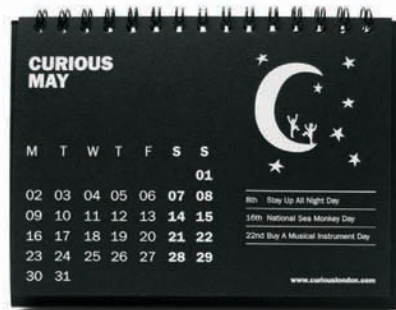
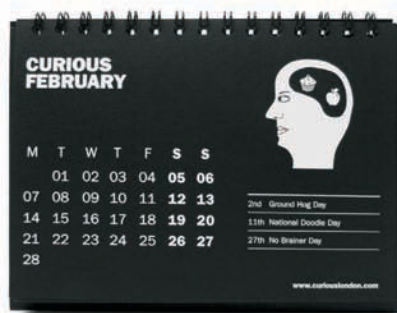
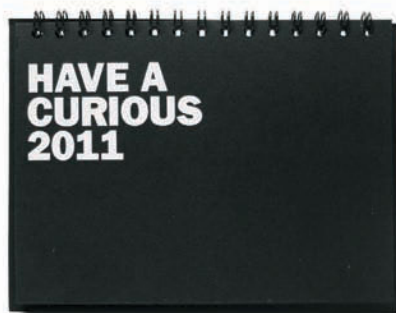


FIRM
Fuzion

PROJECT
"As the Crow Flies"
Moving
Announcement

ART DIRECTOR
Rick Heffner

DESIGNER
Dan Deli-Colli



FIRM
Curious

PROJECT
Calendar 2011

ART DIRECTOR
Curious

DESIGNER
Curious



FIRM
Sonsoles

PROJECT
New Year
Promotion

ART DIRECTOR
Sonsoles Llorens

DESIGNER
Sonsoles Llorens



FIRM
Flywheel Design

PROJECT
Splash Mob
Public Water Fight
in Downtown
Durham

ART DIRECTOR
Woody Holliman

DESIGNER
Nicole Kraieski



FIRM	PROJECT	ART DIRECTOR	DESIGNER
Justin Colt	Holiday Mailer	Justin Colt	Justin Colt



FIRM
SK Designworks

PROJECT
Website Promotion

ART DIRECTOR
Soonduk Krebs

DESIGNER
Vicki Gray



FIRM
Hatch Design

PROJECT
5th Annual
Egg-Coloring Kit

ART DIRECTORS
Katie Jain
Joel Templin

DESIGNER
Will Ecke



FIRM
Hatch Design

PROJECT
4th Annual
Egg-Coloring Kit

ART DIRECTORS
Katie Jain
Joel Templin

DESIGNER
Jeffrey Bucholtz

CLOSER LOOK

Hatch Design

Form of
dimensional
object mirrors
forms and
proportions
of printed
illustrations.



→



TOGETHER, BEAUTIFUL THINGS ARE POSSIBLE. Hatch 4/5/12



Blind debossing
adds subtle
shadowing and
dimension.

HER, BEAUTIFUL THINGS ARE POSSIBLE. Hatch 4/5/12



Typography extends to space within the vertical stem of the H.

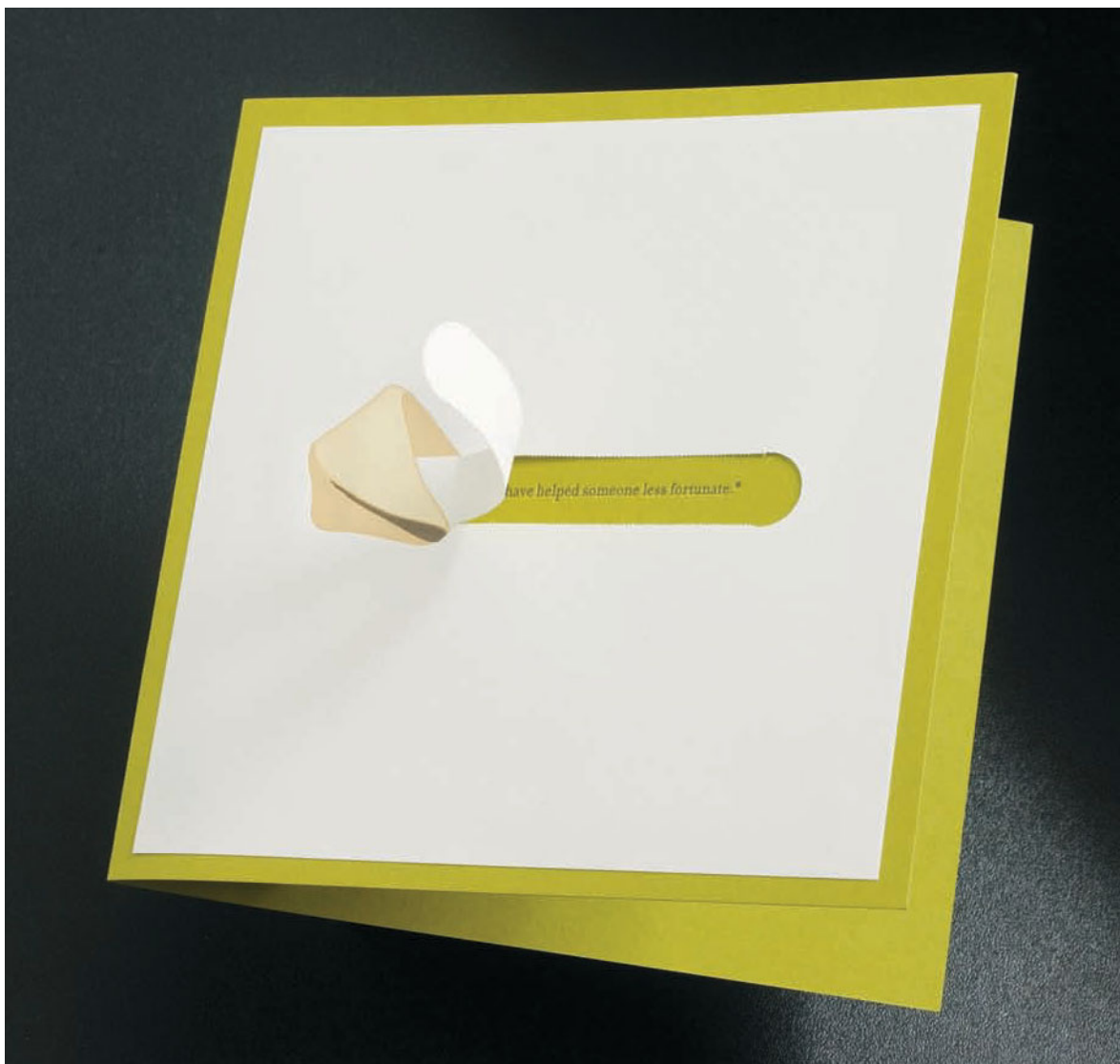
Dimensional wood with laser etching

FIRM
Hatch Design

PROJECT
5th Anniversary
Invitation

ART DIRECTORS
Katie Jain
Joel Templin

DESIGNER
Eszter Clark



FIRM
Gilah Press
& Design

PROJECT
Holiday Card

ART DIRECTOR
Kat Feuerstein

DESIGNERS
Kat Feuerstein
Ahn Hee Strain



FIRM
Local Projects

PROJECT
2010 Holiday Card

ART DIRECTOR
Katie Lee

DESIGNER
Claire Lin



FIRM
Real Fresh
Creative

PROJECT
Hoppy Halidays
Ornament/Coaster

ART DIRECTOR
Kayle Simon

DESIGNER
Kayle Simon



FIRM
substance151

PROJECT
Holiday Cards

ART DIRECTOR
Ida Cheinman

DESIGNERS
Ida Cheinman
Rick Salzman



FIRM

Willoughby Design

PROJECT

Willo Sweets—
Valentine's Day
Gifts

ART DIRECTORS

Ann Willoughby
Nicole Satterwhite

DESIGNERS

Roberto Camacho
Becky Ediger
Nicole Satterwhite



FIRM
Local Projects

PROJECT
2011 Holiday Card

ART DIRECTORS
Ian Curry
Katie Lee

DESIGNERS
Greg Mihalko
Hannah Schwartz

**FIRM**

Salih Kucukaga
Design Studio

PROJECT

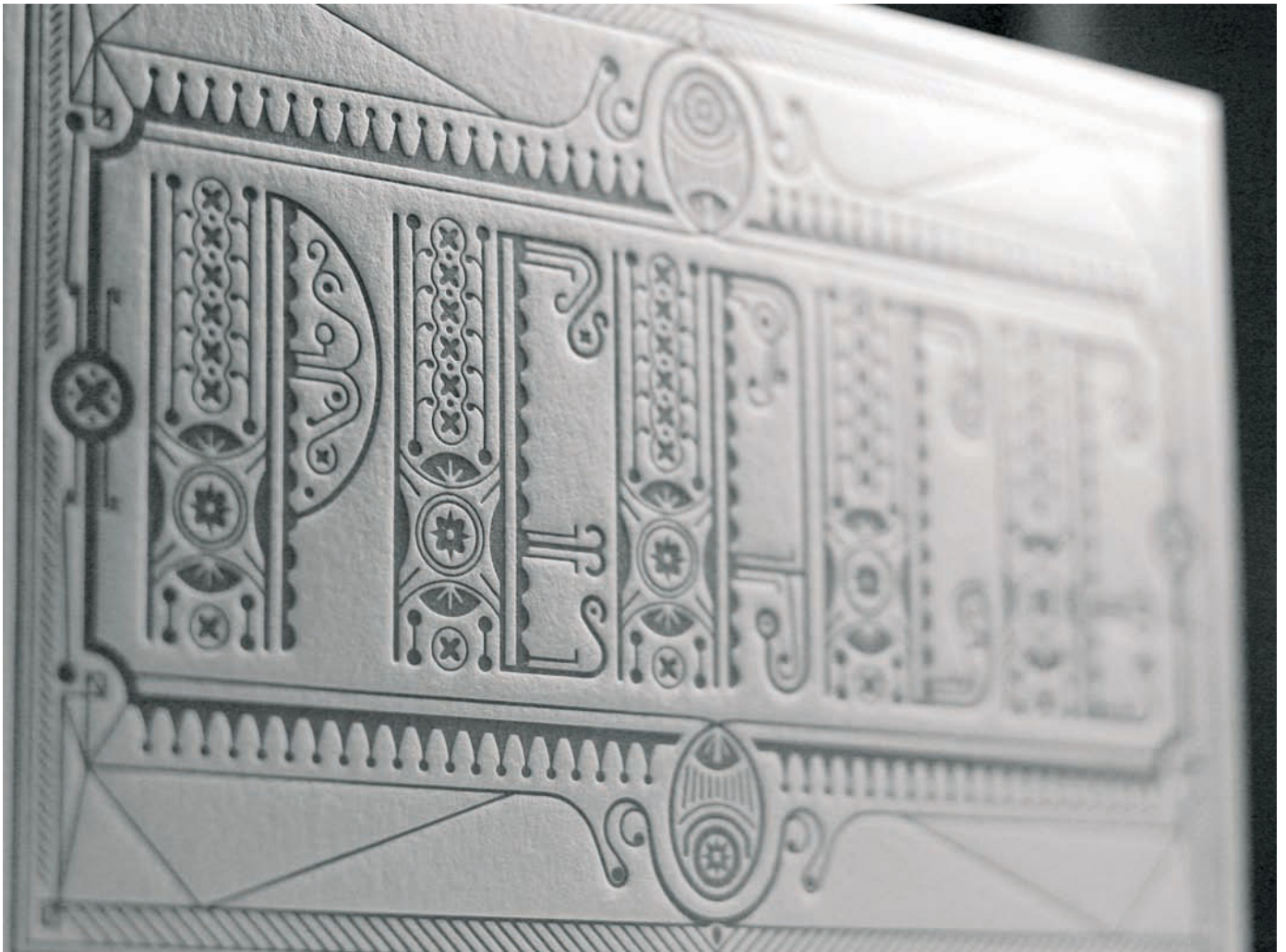
2011–2012
New Year Card

ART DIRECTOR

Salih Kucukaga

DESIGNER

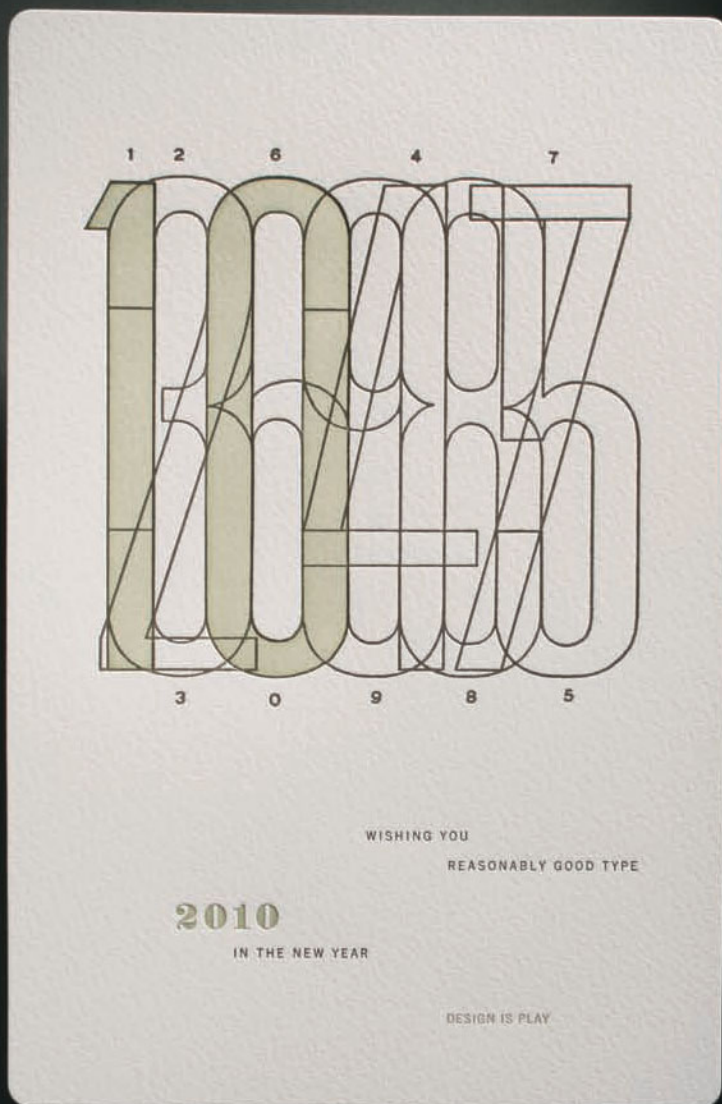
Salih Kucukaga



FIRM
Jeff Rogers

PROJECT
Christmas Card

DESIGNER
Jeff Rogers



WISHING YOU
REASONABLY GOOD TYPE

2010
IN THE NEW YEAR

DESIGN IS PLAY

FIRM
Design Is Play

PROJECT
2010 New
Year Card

DESIGNERS
Mark Fox
Angie Wang



FIRM
SK Designworks

PROJECT
Season's Greetings
Holiday Promotion

ART DIRECTOR
Soonduk Krebs

DESIGNER
Soonduk Krebs

KATE BINGAMAN-BURT
Portland, Oregon

Physical or Digital?

I like to hold things in my hand. I like to look at things on my screen. When it comes to engaging with people about the things that I do, I've found a healthy balance by communicating sincerely online and then either zooming a special package off in the mail or giving surprise objects in person. Pro tip: everybody likes getting fun, unexpected mail.

My first website launched in 2002, and my first online store—filled with zines, drawings, and other small objects—launched on the same day. My work existed online as well as offline, and it has been that way ever since. I carried zines and buttons around rather than business cards. These objects were way more fun to hand out and to talk about than business cards and led to more meaningful discussions. They told good stories. I sent packages off to people not because I wanted a job, but because I simply liked what they made or the way they operated. These shipments would sometimes morph into a fun freelance project or other collaborations later down the road. Sometimes, they would just lead to a good friendship, which is just as valuable.

I try to convey this spirit to my students when the discussion of self-promotion or networking comes up. Here's what I tell them:

Have something to say. Don't just hand over a sweaty, generic business card and fail to make any eye contact to someone you have barely said two words to. Don't send a mass email out to tons of designers that you admire with a copy-and-paste form letter telling everyone how awesome you are as you ask for a job.

Take the time to research. Get to know the person you are reaching out to. Ask them questions rather than unloading your entire résumé in one long run-on sentence. Listen. Be sincerely interested in who you are speaking with.

Design a dang conversation piece. When my students embark on making their self-promos, I encourage them to create something that has a concept behind it and not something that just showcases their portfolio in miniature. If they are creating something tangible, I tell them to make something that people won't want to throw away, but will happily display on their desk or wall. If my students are emailing their website or PDF portfolio, I encourage them to drop off a handwritten note or specially made object in the mail to intended website viewers the same day. Leave a smart impression.

I don't want this to sound like an insincere formula. It's really tricky to navigate self-promotion in a personal and effective way. By combining research, multiple methods of communication, and a sincere interest in the people you are contacting, you will be off to an excellent start.

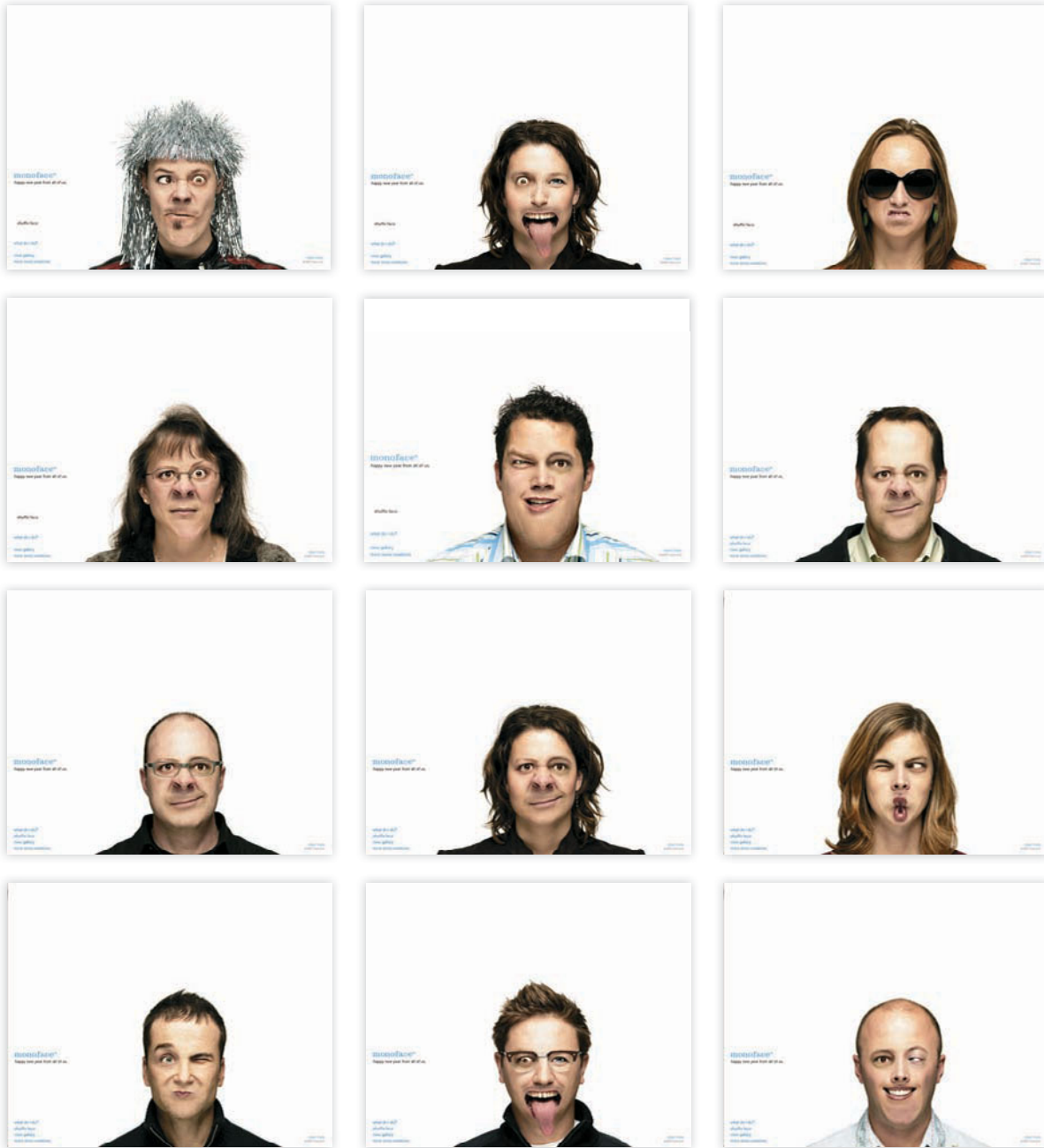
CLOSER LOOK

monoface

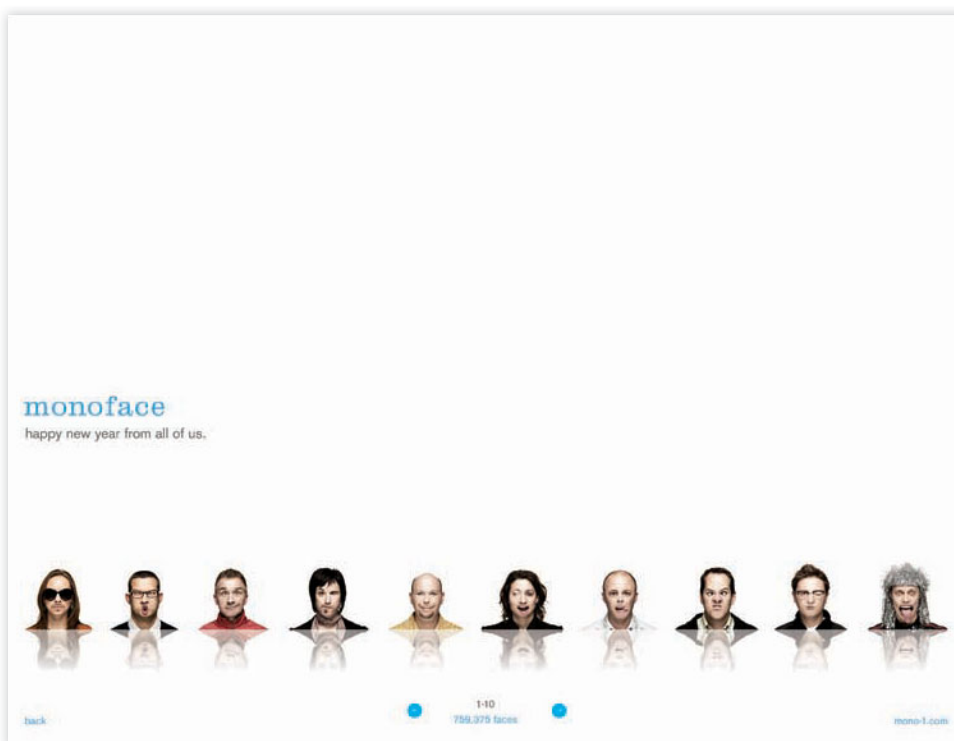
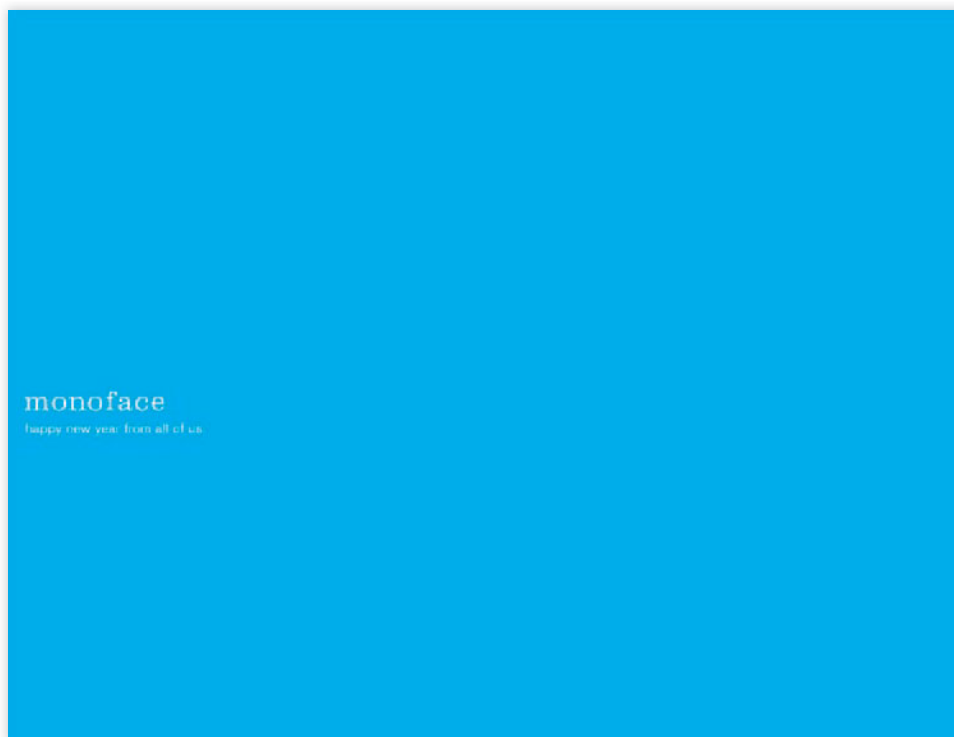


Five clickable areas:
Head & shoulders,
Right eye,
Left eye,
Nose,
and Mouth

Lighting and seamless
image editing handled
very well



759,375 possible combinations of features

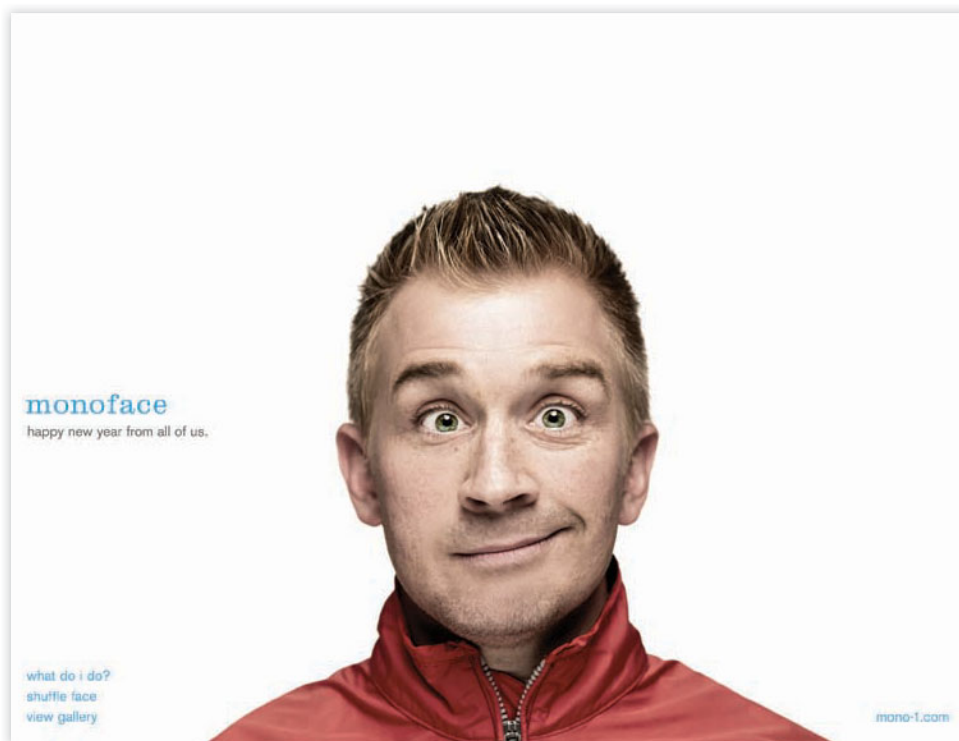
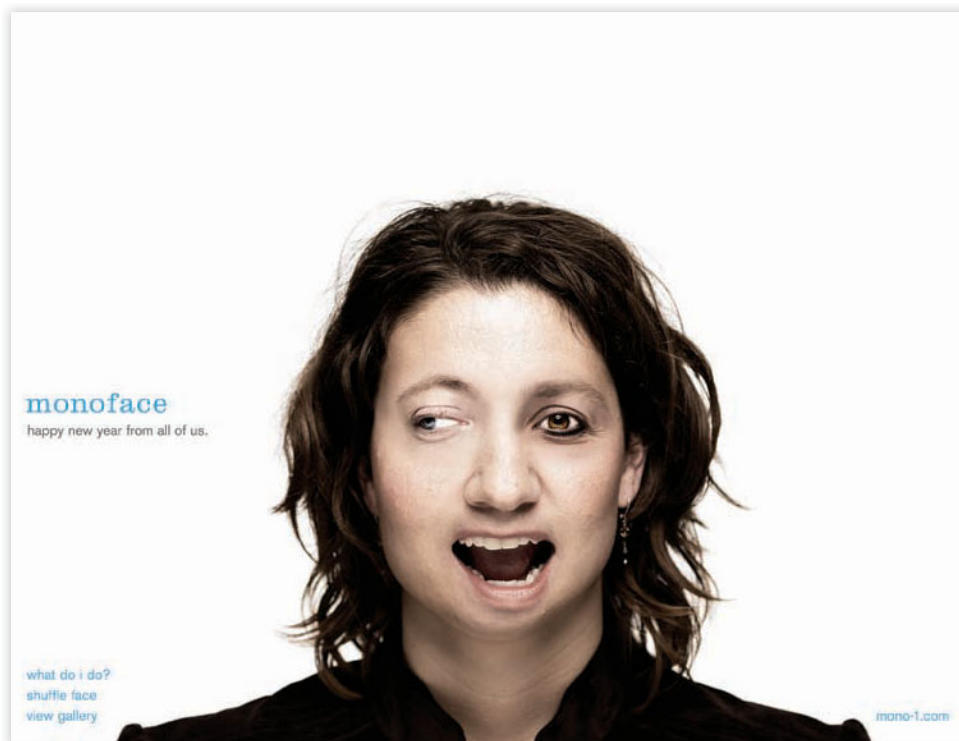


FIRM
mono, inc.

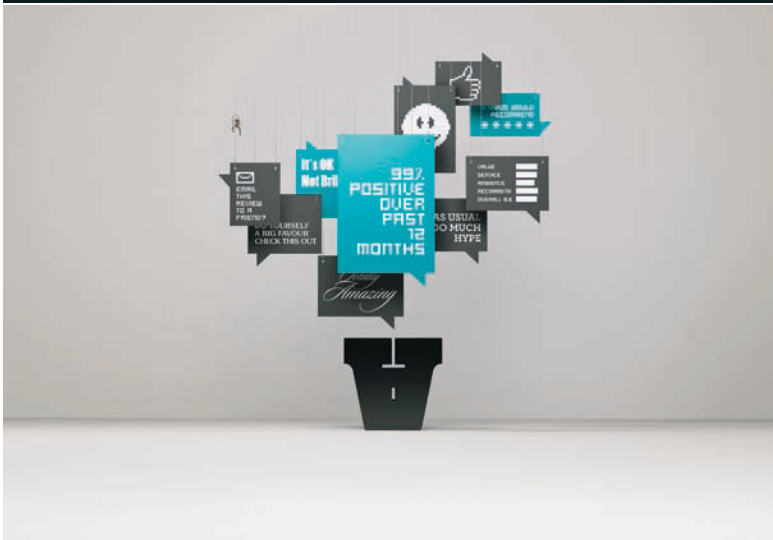
PROJECT
monoface

ART DIRECTOR
mono, inc.

DESIGNER
mono, inc.



Clean, open layout
creates immersive
experience with
images.



FIRM
The Allotment

PROJECT
Website

ART DIRECTORS
James Backhurst
Michael Smith
Paula Talford

DESIGNER
James Backhurst

Good Fucking Design Advice.
Serving the working class designer since 2010.

Promote your fucking self.

This isn't enough, I need more fucking advice.

Buy Our Merchandise

Clients got you down? Looking for motivation to continue on? Complete your life with one of our products.

Take the GFDA Pledge

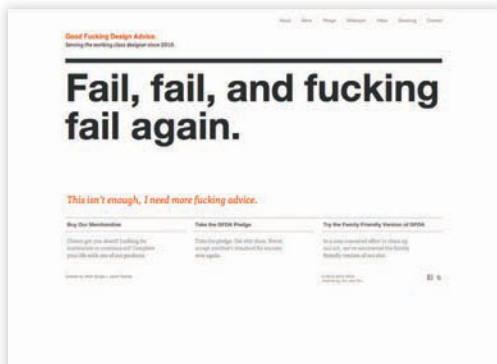
Take the pledge. Get shit done. Never accept another's standard for success ever again.

Try the Family Friendly Version of GFDA

In a very concerted effort to clean up our act, we've resurrected the family friendly version of our site.

Created by Brian Buirge & Jason Bacher.

© 2010-2012 GFDA
Inspired by this and this.

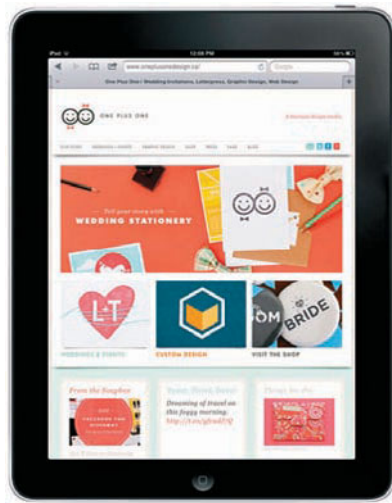


FIRM
Good Fucking
Design Advice

PROJECT
Website

ART DIRECTORS
Jason Bacher
Brian Buirge

DESIGNERS
Jason Bacher
Brian Buirge

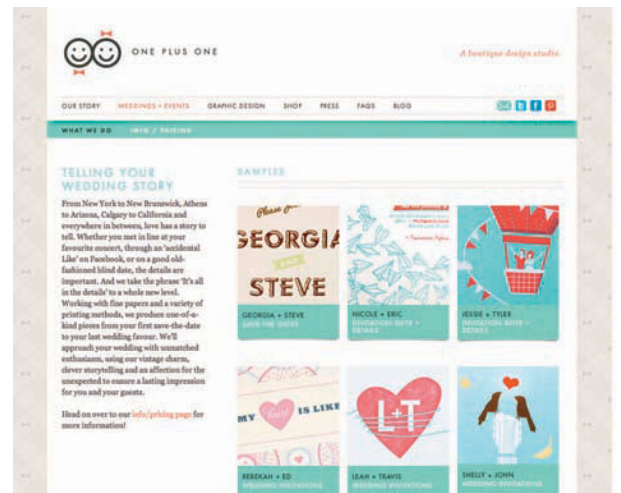
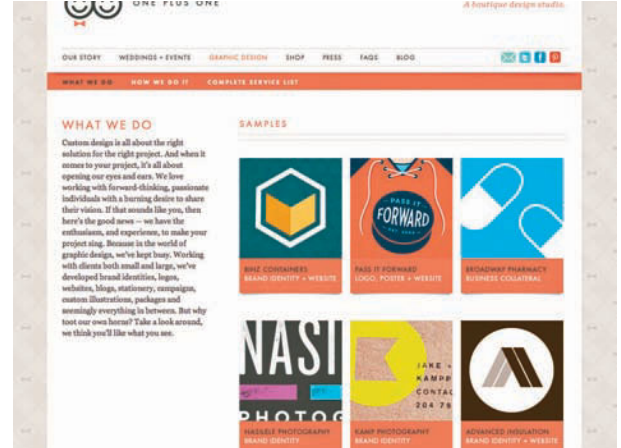


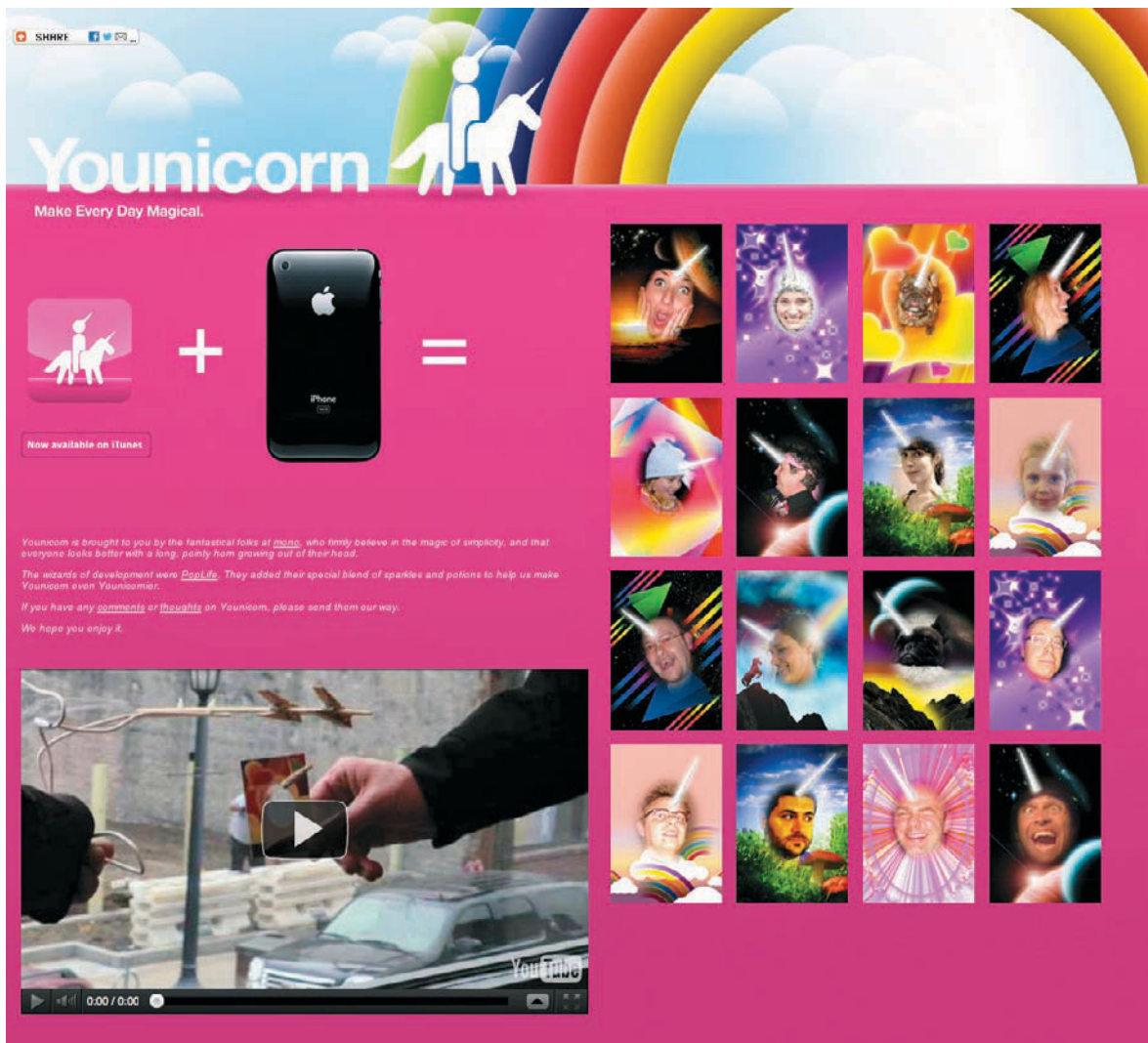
FIRM
One + One Design

PROJECT
Website Design +
Development

ART DIRECTOR
Tyler + Jessie
Thiessen

DESIGNER
Tyler + Jessie
Thiessen



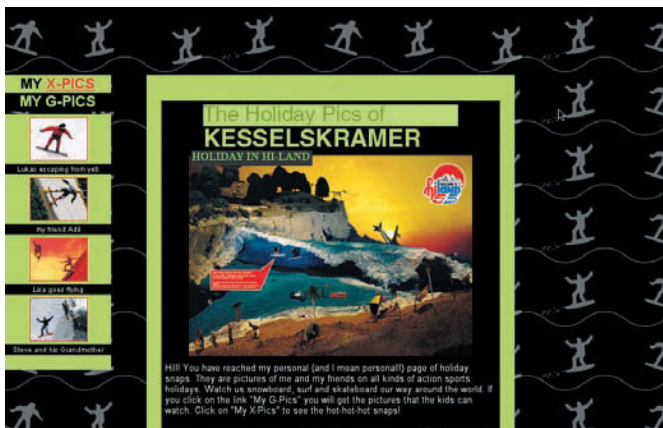
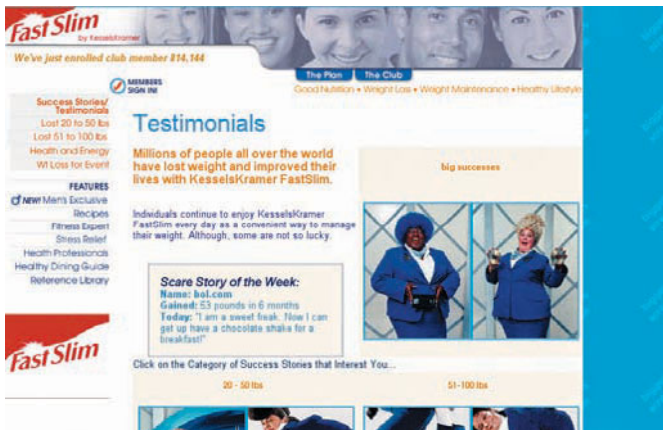


FIRM
mono, inc.

PROJECT
Younicorn App

ART DIRECTOR
mono, inc.

DESIGNER
mono, inc.



FIRM
KesselsKramer

PROJECT
Website



KesselsKramer
Magnifique festa-palace

Information

KesselsKramer
Laurensgracht 39
1016 RG AMSTERDAM
The Netherlands
Telephone +31 (0) 20 5101060
Fax +31 (0) 20 5101061



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KesselsKramer belongs to the world's largest association of facial and reconstructive surgeons.



Search
Search for other KesselsKramer, doctors and clinics

TaskVim
How you've had your face done, get your body done too

First Aid
Learn a different kind of rescue

Library
Read all the books

more examples

KesselsKramer Academy of Facial Plastic and Reconstructive Surgery • Laurensgracht 39 1016 RG AMSTERDAM
The Netherlands • Telephone: +31(0) 20 530 1060 Fax: +31 (0) 20 530 1061

KesselsKramer Academy of Facial and Reconstructive Plastic Surgery
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KesselsKramer

THE INTERNET LOST AND FOUND

Welcome to the KK Internet Lost and Found Agency

Welcome to the KesselsKramer agency, the largest free lost and found classified resource on the web!

Search or Report lost and found property by clicking the appropriate icon below. For Lost and Found Pets, please visit our Lost Pets section.

All the lost and found items you see pictured here can also be found in the books Useful Photography #1 and Useful Photography #2. Useful if you want to search in more detail for lost belongings.

We wish you luck in your recovery efforts!

Featured Ad
Lost Food of the day

Featured Ad
Lost Sheep of the Day

Featured Ad
Lost Audio component of the day

Category: Audio
Title: Loudspeaker-set
Location: Duluth, Georgia

Description:
Brown, wooden body with dustshields on front. Brand unknown



Remineralization

KesselsKramer . For hard working teeth



KESSELSKRAMER Pageants

KesselsKramer Pageants presents the winners of all the age groups in the Net Farost Newspaper contest



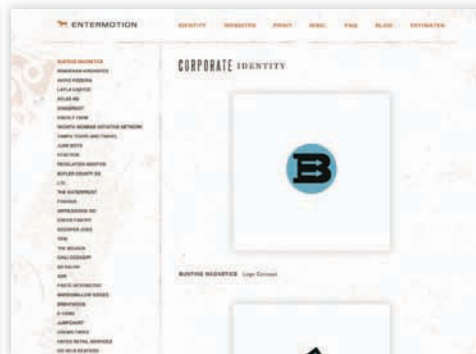
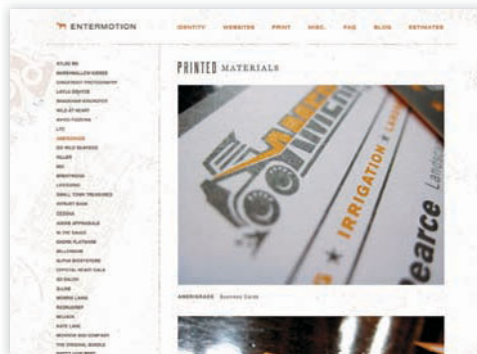

Beatrix

Beatrix

Beatrix

Beatrix

KesselsKramer Pageants
Laurensgracht 39
1016 RG Amsterdam
The Netherlands
Telephone +31 (0) 20 5301060
Fax +31 (0) 20 5301061
church@kesselskramer.nl



FIRM
Entermotion

PROJECT
Portfolio

ART DIRECTOR
Joe Marrow

DESIGNER
Joe Marrow



Main Menu
Contact

THE IDEA IS KING.

In the right hands, one idea can change the course of business. It can help a company redefine its destiny – turning breaking even into bursting at the seams. You see, all it takes is one great idea to take a brand from something it was, and turn it into everything it wants to be. Luckily for you, we have a lot of great ideas. **HELLO. WE'RE SHINE UNITED.**



1 2 3 4 5 6 7

SHINE PRESS

Shine Co-Founder and Executive Account Director Curt Hanks authors column for Ad Age Magazine. [READ MORE](#)

FEATURED WORK

Among our many Harley-Davidson projects, our work for The Harley-Davidson Museum is one of our favorites. [VIEW WORK](#)

SHINE NEWS

Shine United: The name change reflects the exploding digital world that includes websites and social media. [VIEW NEWS](#)



Main Menu
Contact



SHINE NEWS

We Are Now Shine United.

Continued success plus more people plus expanded services equals a new name, a fresh logo and a bigger, shinier, space. [READ MORE](#)

1 2 3 4 5 6 7

SHINE PRESS

Shine Co-Founder and Executive Account Director Curt Hanks authors column for Ad Age Magazine. [READ MORE](#)

FEATURED WORK

Among our many Harley-Davidson projects, our work for The Harley-Davidson Museum is one of our favorites. [VIEW WORK](#)

SHINE NEWS

Shine United: The name change reflects the exploding digital world that includes websites and social media. [VIEW NEWS](#)

FIRM
Shine United

PROJECT
Website

ART DIRECTOR
Michael Kriefski

DESIGNER
Jeff Szpak

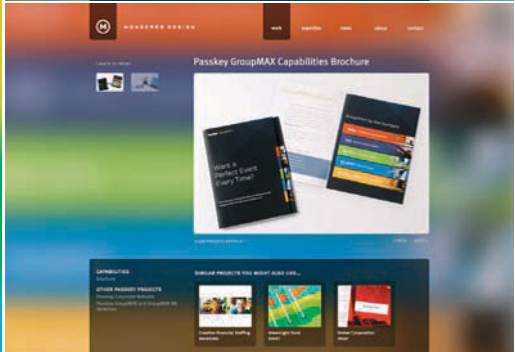
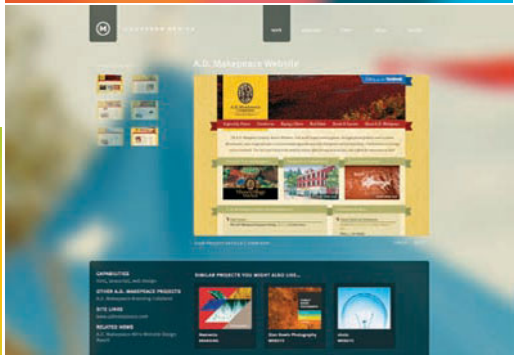
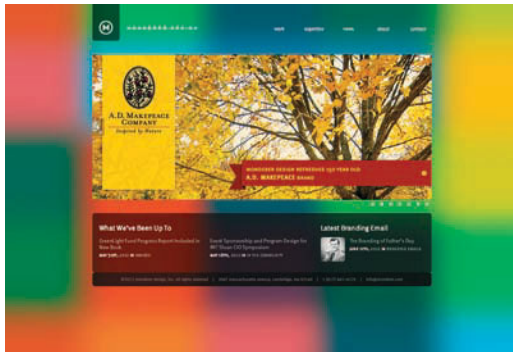
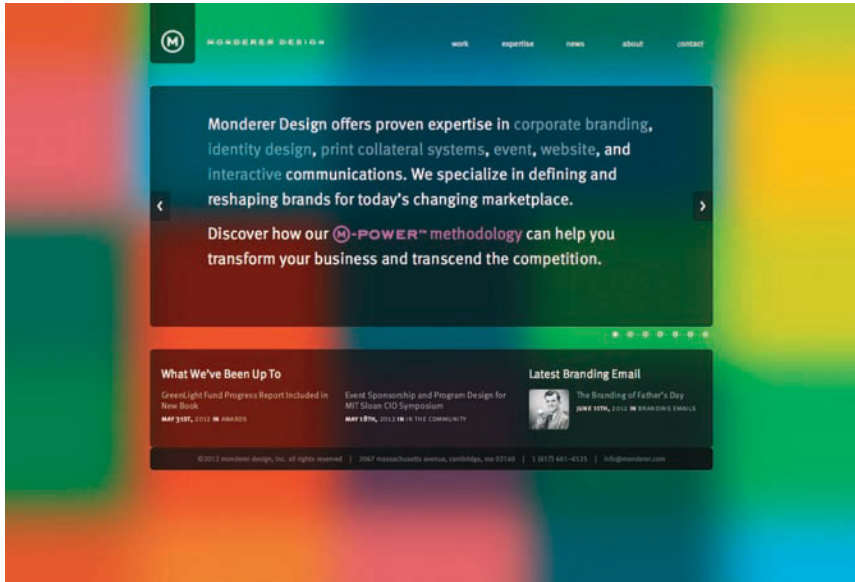


FIRM
Willoughby Design

PROJECT
Willoughby
Holiday Card

ART DIRECTOR
Ann Willoughby

DESIGNER
Kevin Garrison



FIRM Monderer Design

PROJECT Website

ART DIRECTOR Stewart Monderer

DESIGNER Stuart McCoy

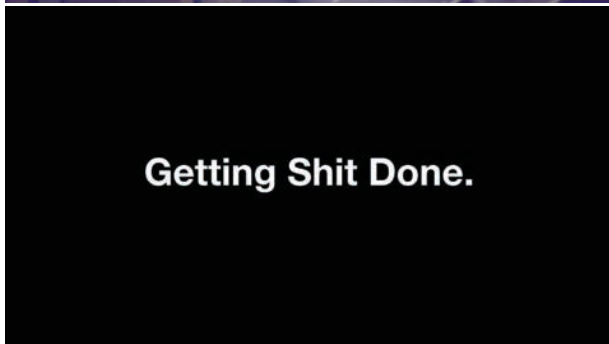
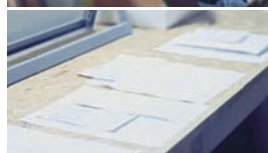
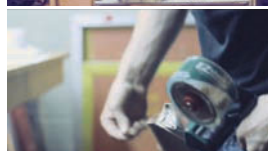
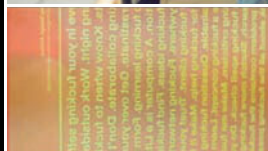


FIRM
mono, inc.

PROJECT
monotunes

ART DIRECTOR
mono, inc.

DESIGNER
mono, inc.



FIRM
Good Fucking
Design Advice

PROJECT
Video

ART DIRECTORS
Jason Bacher
Brian Buirge

DESIGNERS
Jason Bacher
Brian Buirge

ANDREW SHEA
New York, New York

Write, Designers, Write.

We write more than ever. Many of us spend several hours each day crafting emails. We fine-tune creative briefs and send scores of text messages. Our sketchbooks include lists, reminders, and the occasional epiphany. Yet few of us consider ourselves to be writers. In fact, most of the designers I talk to claim to be bad writers.

So where do timid writers start? Here are three suggestions:

First, recognize a key similarity between good writing and good design: it results from a process. This short passage involved research, brainstorming, a first draft, revising, a final draft, revising, and proofing. It is similar to most design projects that I start. I had no idea what the final product would be, but I trusted the process and each step revealed a new idea or detail until I finished it.

Next, designers can become more confident writers by telling the stories about their projects. For example, you might describe the different stages of a project: the design challenge, the research, your goals for the design, how you executed highlights of the design, and what your design achieved. This approach will make the writing process more enjoyable because it invites more of your voice, opinions, and personality.

Last, edit and refine the text until it clearly conveys what you want to communicate. I usually follow three simple edit tips: read the text out loud, listen to your computer read the text, and change the typeface of the text to something dramatically different every time you edit it. These tips should help you locate errors with ease and will likely inspire you to make important updates along the way.

Whether you need to write project descriptions for potential clients, essays about design, or cover letters for job applications, clear writing can distinguish inexperienced designers from experienced ones.

CLOSER LOOK

Base Art Co.

...KED AND SOUNDED SO WELL. SEE FOR YOURSELF. BASE ART COMPANY. LAME. SEE WHAT WE MEANT BUT THEN SOMETHING HAPPENED. SOMETHING MAGICALLY. ACTUALLY WE JUST LOST T

Close inspection reveals copy that runs around entire piece.

Close inspection reveals copy that runs around entire piece.



Varied visual experiences when comparing close and far views

FIRM

Base Art Co.

PROJECT

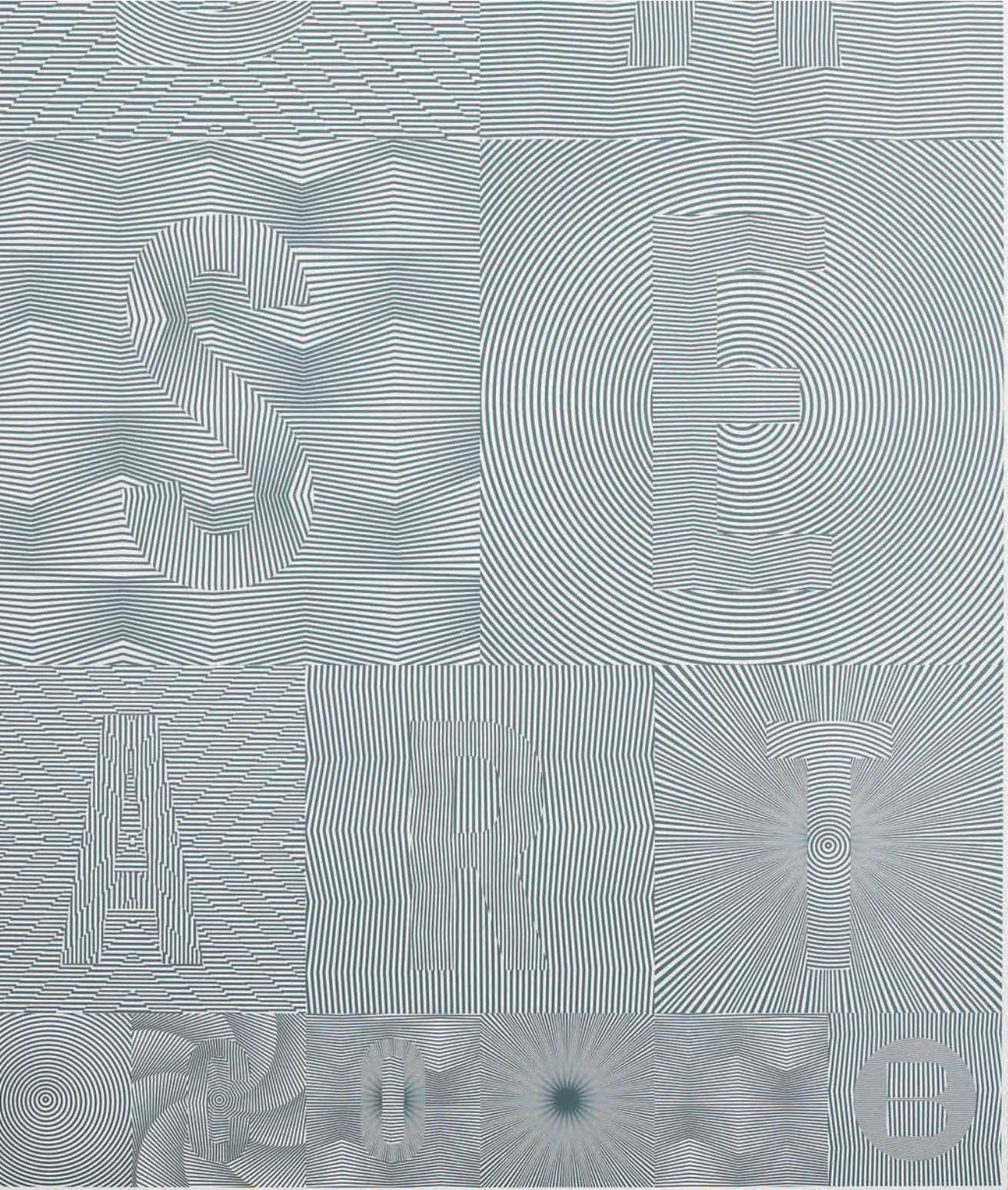
"The Story of How"
Poster

ART DIRECTOR

Terry Rohrbach

DESIGNERS

Terry Rohrbach
Drue Dixon



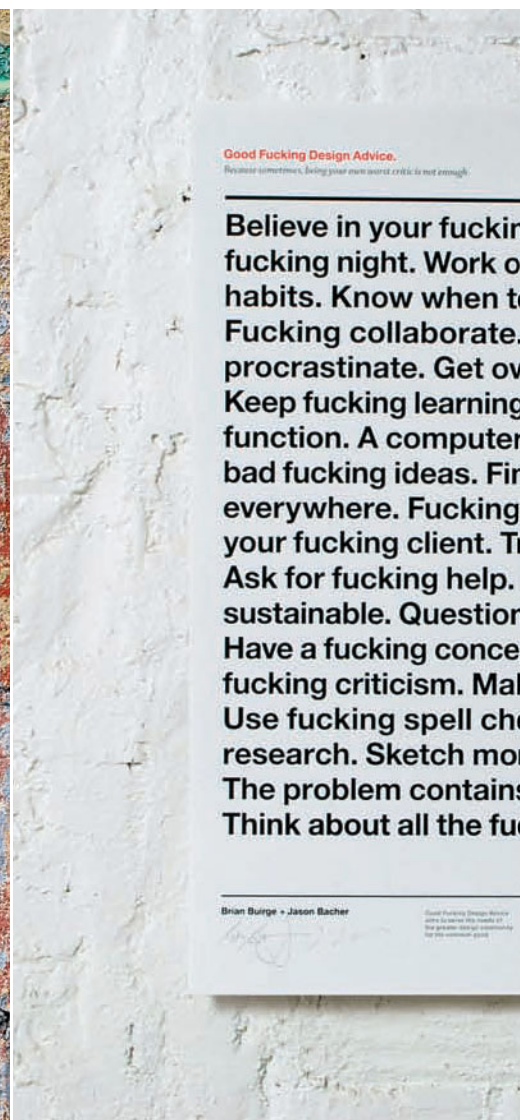
BASEARTCO.COM / 814.224.9033

CLOSER LOOK

Good Fucking Design Advice

Black on black
printing creates
a subversive
feeling.





Neutral, sans serif
typography provides a
sense of calm among
hard-hitting copy.



FIRM

Good Fucking
Design Advice

PROJECT

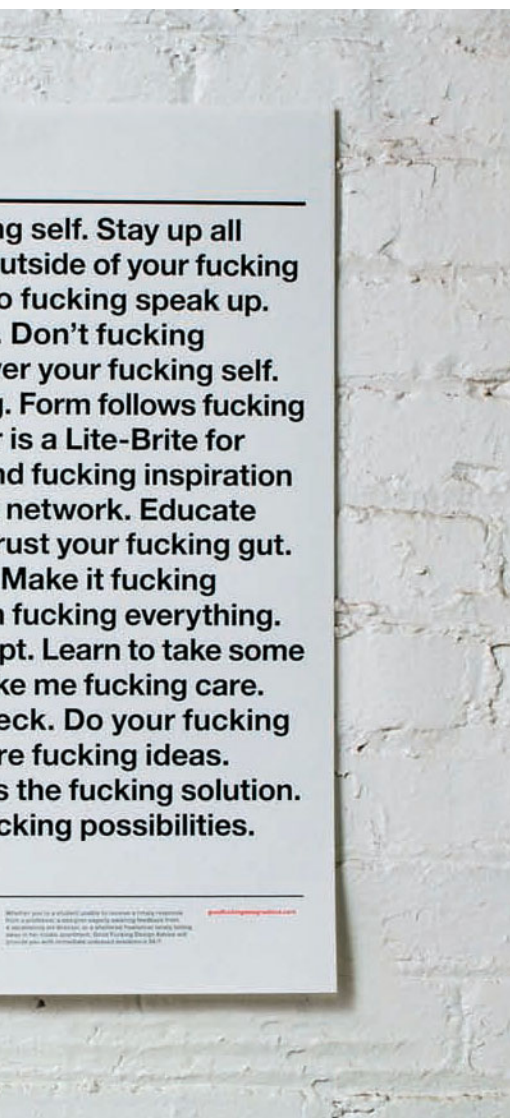
Posters

ART DIRECTORS

Jason Bacher
Brian Buirge

DESIGNERS

Jason Bacher
Brian Buirge



Raw language shot
on rough surfaces to
reinforce message



About the Author

Go Welsh is a design studio based in Lancaster, PA.

Its work has received recognition from the world's leading creative competitions (Cannes Lions, D&AD, One Show, One Show Design—Best of Show) and publications (*Communication Arts*, *Coupe*, *Graphis*, *How*, *Print*, and Rockport Publishers).

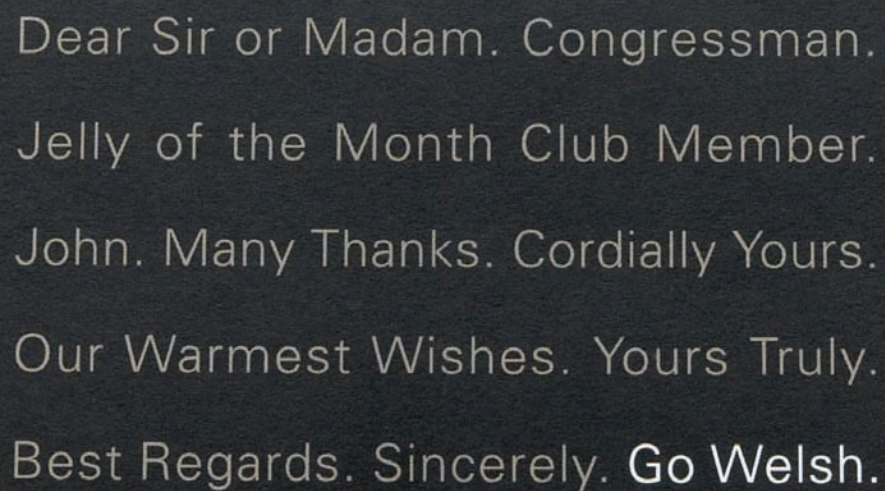
The studio's principal, Craig Welsh, serves as an assistant professor of communications and humanities at Penn State Harrisburg and teaches in the MFA graphic design program at Marywood University in Scranton, PA.

gowelsh.com



PROJECT

Custom Moleskine® Notebook Printed in
the Go Welsh Letterpress Print Shop



Dear Sir or Madam. Congressman.
Jelly of the Month Club Member.
John. Many Thanks. Cordially Yours.
Our Warmest Wishes. Yours Truly.
Best Regards. Sincerely. Go Welsh.

PROJECT

The Every-occasion Notecard

Craig Welsh
cwelsh@gowelsh.com

3055 Yellow Goose Road
Lancaster, PA 17601

tel 717 898 9000
fax 717 898 9010

www.gowelsh.com

Most people have good business cards. So do we. Loads of them. But we're not handing them out anymore because we're sick of good business cards. We want great business cards. That's why we're still working on them. We're not satisfied with 99% good enough business cards. So until they're done, all you get is this. But be assured, in the not too distant future, you're going to get a great business card. **Go Welsh**

Scott Marz
smarz@gowelsh.com

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No, I don't have a title. None of us do. Something about titles don't amount to much, it's a level playing field, we all do everything and aren't confined by what our business card says. Because one day I'm designing but the next day I could be asked to come up with a headline or direct a photo shoot or take out the garbage and this way I can't say "Whoa, hold on there. That's not what my business card says." **Go Welsh**

Corie Deshong
cdeshong@gowelsh.com

3055 Yellow Goose Road
Lancaster, PA 17601

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We actually started with a business card design that was really interesting. Absolutely amazing colors. They were beautiful! Then we got the printing quotes. Ouch. Paper cut ouch. But we needed something. ANYTHING. Which is how we arrived at this sucker. I don't have anything against black. Or gray. Or white. My beef is with drab. I pray this card meets the shredder and the pretty ones are resurrected. **Go Welsh**

PROJECT

Personalized Business Cards Written by
Individual Staff Members

Contributors

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Bill Simone: 1956 – 2012

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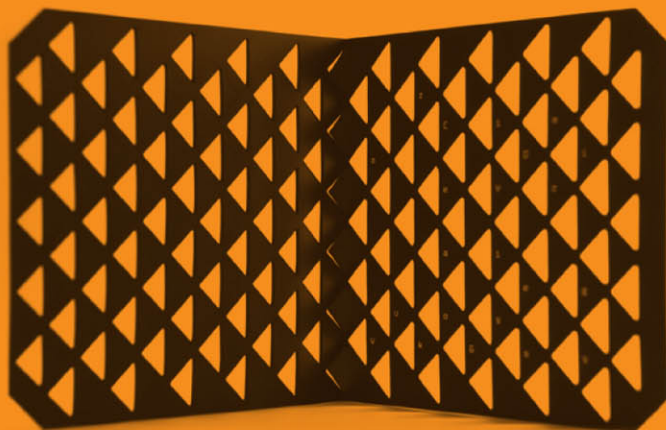
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Craig Welsh is the principal of Go Welsh, a design studio based in Lancaster, Pennsylvania.



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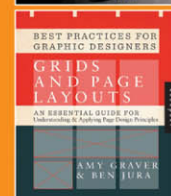
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