Design:
Portfolio

Self-promotion at its best

Craig Welsh/
Go Welsh
To Virginia, Nancy, and Anna.
Self-promotion at its best

Craig Welsh/
Go Welsh

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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
INTRODUCTION

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ABOUT THE AUTHOR

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ACKNOWLEDGMENTS
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Portfolio as object, a case that houses physical samples of work, has seemingly been replaced by portfolio as content, an ever-malleable set of digital samples of work that can morph and adapt at a moment’s notice to all manner of media.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.
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.
“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.
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
her very first laugh; two days ago; held in my heart forever.

mami.


eleven.
Welcome to Oriole Park at Camden Yards - the home of the Baltimore Orioles! We are excited to announce that we have moved our offices to this historic and iconic stadium. As fans of the team, we are thrilled to be part of the Orioles family.

Exit 10 Advertising is proud to be associated with such a great team. We wish the Orioles all the best in the new season and look forward to working with them again soon.

FIRM
Exit 10 Advertising

PROJECT
Exit 10
Christmas Card

ART DIRECTOR
Carl Nielson

DESIGNER
Carl Nielson
FIRM
Base Art Co.

PROJECT
Self-Promotion Mailers

ART DIRECTOR
Terry Rohrbach

DESIGNERS
Terry Rohrbach
Drue Dixon
MANTRA NO. 01

Design is art at work.

At Base Art Co., we uphold certain truths that guide us and fuel our passion to create great design communications that inspire, motivate, and differentiate. Design is art at work. Honestly.

In working with Sakuru Japanese Restaurant, our mission was to create a memorable environment that brought the brand to life through multiple customer touchpoints. Take a look at our case study or check out our website, baseartco.com, for more on Sakuru.

We'd love the opportunity to get together to learn more about your company and share a few case studies that are relevant to the types of services you provide. Call us or we'll call you either way. Let's chat.

Best,

Terry Klymoch
Principal
STAND OUT FOR THE RIGHT REASONS

HOW DO YOU GET YOUR BRAND TALKING ONLINE?

NAVIGATE YOUR CUSTOMERS PATH TO PURCHASE

HOW DO YOU MAKE YOUR BRAND STAND TALL ON THE SHOP FLOOR?

FIRM
Curious

PROJECT
Curious Thinking
Mailer

ART DIRECTOR
Curious

DESIGNER
Curious
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
GANG
MORE THAN JUST THAT
GROUP OF MIDDLE-SCHOOLERS
WHO JUMPED YOU FOR YOUR
MILK MONEY

PROOF
MORE THAN JUST THE REASON
YOU WENT ON A
DAYTIME TALK SHOW
TO FIND OUT WHO’S YOUR
BABY DADDY

SCORE
MORE THAN JUST GETTING THAT
TALL DRINK OF WATER
OUT OF THE BAR
& INTO YOUR BED

RESOLUTION
MORE THAN JUST THAT VOW
TO HIT THE GYM DAILY AND
STOP SNACKING WHILE SITTING AT YOUR

DIE
MORE THAN JUST THAT PREDICTABLE
THING THAT HAPPENS TO EVERY HOT CHICK
INateral FILMS

FIRM
Gilah Press & Design

PROJECT
Designerds
Postcards

ART DIRECTOR
Kat Feuerstein

DESIGNER
Katie Smith
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.
Postal stamp design crafts a sense of the piece being official and authentic.
FIRM
Chris Maghintay

PROJECT
Self-Promotion Materials

DESIGNER
Chris Maghintay
FIRM
9 Myles, Inc

PROJECT
Self-Promotion

ART DIRECTOR
Myles McGuiness

DESIGNER
Myles McGuiness
WITH PURPOSE

Go with your gut.

FIRM
Ologie

PROJECT
Ologie
Capabilities Book

ART DIRECTORS
Bev Bethge
Kelly Ruoff

DESIGNER
Dan McMahon
SQUEEZE IN AN EXTRA MINUTE
TO HELP YOUR BRAND SHINE

ON THE LONGEST DAY OF 2010

STUDIO USHER
DESIGN SOLUTIONS FOR PRINT, WEB, AND BEYOND
CALL Kate Larkworthy: 718.652.1100 VISIT studiousher.com

06/21/10

SUNNY SUMMER SOLSTICE
06/21/10
Firm
Smbolic

Project
SM Self-Promo

Art Directors
Kevin Krueger
Dave Mason
Greg Samata

Designer
Kevin Krueger
CLOSER LOOK

Design Ranch

One-color printing on textured cloth creates a tactile experience.
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.
Dramatic scale shift provides a memorably big impact.
FIRM
C&G Partners

PROJECT
Yankees
Monograph

ART DIRECTOR
Emanuela Frigerio

DESIGNERS
Craig Gephart
Keith Helmetag
Hello neighbor,
We'd love to chat to you about how we can help your business grow a coffee. Feel free to knock on our door (room 202) and say hello to James, Paul, Paula, and Mike.

Growing Brands
Creating Conversations

Design: Money well spent...
*Lorem ipsum dolor sit amet, consectetur adipiscing elit.

FIRM
The Allotment

PROJECT
Seed Packet
Business Card
and Mailer

ART DIRECTORS
James Backhurst
Michael Smith
Paula Talford

DESIGNER
James Backhurst
MAYOR BLOOMBERG WANTS TO
DOWNSIZE YOUR SODA

YUP

NOPE

STUDIO USHER WANTS TO
SUPERSIZE YOUR BRAND

03/2013

03/2013

TO

FROM

STUDIO USHER
WEST 13TH STREET
MANHATTAN

OFFICE

0212 414 2687

EMAIL

studiousher.com

REFRESHING IDEAS
TO QUENCH YOUR CREATIVE THIRST...
FROM CONCEPT TO EXECUTION
IN PRINT, WEB & BEYOND.
NOW THAT'S SWEET.

CALL Kate Lanworth:
718.877.1180

FIRM
Studio Usher

ART DIRECTOR
Naomi Usher

DESIGNER
Naomi Usher

PROJECT
Postcard:
Supersize
Your Brand
Silly Willie.

FIRM
Base Art Co.

PROJECT
Base Art Co. Postcards

ART DIRECTOR
Terry Rohrbach

DESIGNER
Terry Rohrbach

BASE ART CO.

www.baseartco.com
CLOSER LOOK

Alex Trochut

Embossed cover pattern provides degree of care and importance to the piece with minimal typographic intrusion.
More Is More title and cover aesthetic are ironically minimal.
Sketches provide backstory to process by which design is achieved.
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<th>DESIGNER</th>
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<tr>
<td>Hucklebuck Design</td>
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<td>Andy Hayes</td>
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<td></td>
<td>“Living” Postcard Mailer</td>
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FIRM
Spunk Design Machine

PROJECT
Sweet Life Promo

ART DIRECTOR
Jeff Johnson

 DESIGNER
Lucas Richards
10 Things You Should Know About Branding

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

AvroKO

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
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.”

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 die-cut 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 die-cut out and then the resulting puzzle piece could be vacuumed away.
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
Thanks for stopping by today. I hope to be able to share more of my latest works with you. As you can see, my design style is diverse, and I love to experiment with different colors, shapes, and patterns. My latest collection focuses on creating unique and eye-catching pieces that are perfect for trade shows. If you have any questions or would like to discuss potential collaborations, please don’t hesitate to reach out. I’m always looking for new opportunities and love the opportunity to bring new, fresh ideas to life.
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<tr>
<td>Gilah Press  &amp; Design</td>
<td>Hello Postcards</td>
<td>Kat Feuerstein</td>
<td>Nathalie Wilson</td>
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</tbody>
</table>
FIRM
Curious

PROJECT
Curious Work Mailer

ART DIRECTOR
Curious

DESIGNER
Curious

“i didn’t know a great crested newt could stop a jcb.”
FIRM
LimePickle LLC

PROJECT
Identity & Stationery Suite

ART DIRECTOR
Mark Jenkinson

DESIGNER
Mark Jenkinson
CLOSER LOOK

Elfen 10

Reversed type on cover appears incorrect but leads to reveal within.
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.”
“Now I see why I see the giant,” said Jack, thinking of the mirror in the giant’s room.

“I see what you are thinking,” said the giant.

The mirror was a piece of bread in the giant’s mouth and ended up not working.

“The giant saw a happy boy,” said the giant.

“Jack is happy. He saw a mirror with a giant in the mirror, not the giant himself. He didn’t know what the giant was thinking or what the giant was about to do.”

“The story of Jack and the Giant Recession”

“By the Allotment Brand Design and The Bard of Bray”

“Scott Perrry”

FIRM
The Allotment

PROJECT
Jack and the Giant Recession

ART DIRECTORS
James Backhurst
Michael Smith

DESIGNER
Michael Smith
My story as the strangest fact of life and the wholly
hand of fate into the ghastly one resolved the mystery
and I am filled in two And that is the head of two
and the head of two
and the head of two
the head of two
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<tr>
<td>Knock Knock</td>
<td>Clump-o-Lump</td>
<td>Jen Bilik</td>
<td>Brad Serum</td>
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<td></td>
<td>Promotion</td>
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<td></td>
<td>Mix &amp; Match Book</td>
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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.
Design promotion in the form of out-of-home advertising.
FIRM
Christine Blystone

PROJECT
Self-Promotion

ART DIRECTOR
Christine Blystone

DESIGNER
Christine Blystone
FIRM
Marius Fahrner Design

PROJECT
Stationery

ART DIRECTOR
Marius Fahrner

DESIGNER
Marius Fahrner
"Es ist immer ein großer Moment, bevor man zu einem völlig neuen Auftrag geht. Man lüftet Geheimnisse und läßt sie Form werden."

"To create, one must first question everything."

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

Jars, boxes, racks, shelves—variation in displaying pieces.
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.
Highly focused, two-color treatment creates brand consistency.

No detail—patterning and binding included—is overlooked.
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
ART CHANTRY
POSTERS AT
DAMAGED GOODS.
12-10-2010 6:30 PM
2316 2ND AVENUE
SEATTLE

FIRM
Art Chantry

PROJECT
Art Chantry at Damaged Goods

ART DIRECTOR
Art Chantry

DESIGNER
Art Chantry
AN EVENING WITH ART CHANTRY

MARCH 7, 2012, 7 PM
FINE ARTS BUILDING, RECITAL HALL
UNIVERSITY OF NEBRASKA
AD KEARNEY

ADMISSION IS FREE AND RAPID TO THE PUBLIC.
FOR MORE INFORMATION CALL 402-472-4577.
SPONSORED BY THE UNK DEPARTMENT OF ART &
ART HISTORY AND A GRANT FROM THE UNK FISCHER
FAMILY ARTS AND LECTURE SERIES COMMITTEE.
ADDITIONAL SPONSORS: DPI GRAPHICS, AGA-UNK.
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.
Writing plays a valuable role in effective design projects.
Translucent stock captures attention even before the piece is unrolled.
Flipped type in the studio’s logo has informed the decision to have the poster type running two directions.
PROJECT
Poster for Lecture at Art Directors Club of Tulsa

FIRM
Bad People Good Things

DESIGNER
John Foster
FIRM
karlssonwilker

PROJECT
Lecture Posters

ART DIRECTORS
Hjalti Karlsson
Jan Wilker
There’s no school like the old school.

Thursday, April 30th
6:30 PM - 9:30 PM

Send an RSVP email to info@gilahpress.com

3506 Ash Street | Baltimore, Maryland 21218
INFO@GILAHPRESS.COM | WWW.GILAHPRESS.COM

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 Mailing

ART DIRECTOR
David Plunkert

DESIGNER
David Plunkert
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<td>Tyler School of Art</td>
<td>Mucca Design</td>
<td>Kelly Holohan</td>
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</table>
SO MANY BOOKS, SO LITTLE TIME

Roberto de Vicq de Cumptich

{prolific designer of books & more}

Friday · March 19 · 2010
Tyler School of Art · Temple University
2:00 pm · Room 210B

sponsored by the Graphics & Interaction Design (GAMD) Department
TYLER SCHOOL OF ART & TEMPLE UNIVERSITY 3301 NORTH 13TH STREET PHILADELPHIA, PENNSYLVANIA 19122

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

FIRM
CF Napa

PROJECT
99 Bottles of Wine Poster

ART DIRECTOR
David Schuemann

DESIGNER
Dana Deininger
KNOCK KNOCK’S TRADESHOW

ALL OUT OF

MOJO  ASPIRIN  WITTY RETORT
SMILES  BREATH MINTS  MONEY
CAFFEINE  COURTESY  COOL WARES

NOTES:

VISIT KNOCK KNOCK—STOCK UP AND FEEL BETTER!

FIRM
Knock Knock

PROJECT
Tradeshow
Promo—
Sticky Note

ART DIRECTOR
Trish Abbot

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

Greetings for 2012

Happy holidays!

www.estudiodorian.com

FIRM
Dorian

PROJECT
The Studio’s Greetings for 2012
Dorian

Joyeuses fêtes!

www.etudiocdorian.com
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
CLOSER LOOK

Anthropologie

Fabric and thread add texture while the closure adds a touch of expectation.
Understated color palette adds sophistication and assuredness.
Blind debossing adds dimension.
Colored felt filler adds playfulness.
FIRM
Wallace Church, Inc.

PROJECT
Tuna Invite 2010

ART DIRECTOR
Stan Church

DESIGNER
Becca Reiter
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<th>PROJECT</th>
<th>ART DIRECTOR</th>
<th>DESIGNER</th>
</tr>
</thead>
<tbody>
<tr>
<td>End of Work</td>
<td>Wine Packaging</td>
<td>Justin Smith</td>
<td>Justin Smith</td>
</tr>
</tbody>
</table>
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
Design: Portfolio

DESIGNER
Nathalie Wilson

ART DIRECTOR
Kat Feuerstein

PROJECT
Trade Show Giveaway—Cootie Catcher

FIRM
Gilah Press & 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.”
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 Sheeps 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 Momircevski
Justin Smith

FIRM
End of Work

PROJECT
Death to Average
Gift Sacks

ART DIRECTOR
Justin Smith

DESIGNERS
Bec Macdonald
Goran Momircevski
Justin Smith
FIRM
Test Monki

PROJECT
Test Tubes

ART DIRECTOR
Suzy Simmons
CLOSER LOOK

KesselsKramer

In today’s business climate, you don’t want mediocre, ordinary, or run-of-the-mill solutions. You need a team that’s driven, innovative, and fast. You want solutions. You need a winning strategy.

The secret is inauthentic, hard-crusted, cookie-frame chest wigs. Tired executives can simply apply CHEST WIG and instantly pack enough charisma to make them look convincingly impressive. Men and women from every walk of life can feel a new, vital presence, walking out with an unmistakable aura of success.

Obviously, CHEST WIG is not for everyone.
Wide range of styles, objects, printed matter, websites

Underlying sense of positivity throughout
A design voice that is playful and unexpected
Variation leads to a consistent design approach.
<table>
<thead>
<tr>
<th>FIRM</th>
<th>PROJECT</th>
<th>ART DIRECTORS</th>
<th>DESIGNERS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Good Fucking Design Advice</td>
<td>Erasers</td>
<td>Jason Bacher</td>
<td>Jason Bacher</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Brian Buirge</td>
<td>Brian Buirge</td>
</tr>
</tbody>
</table>

*Image: Erasers with the text "Make fucking mistakes." with the Good Fucking Design Advice website.*
DESIGNER
Kris Greene
ART DIRECTOR
Tim Merry
PROJECT
Fresh Air Mailer
FIRM
MDG
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 Gutsalyuk

DESIGNER
Yurko Gutsalyuk
CLOSER LOOK

Thomas Printers

Circular format is engaging in a rectangular world.
Grommet in center is a visual accent around which content is presented.
Key words lead to expressive statements and visuals that summarize the company's voice.
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
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.
ART DIRECTOR
Jessa Arneson

PROJECT
Mayan Calendar—Cats of the Apocalypse

FIRM
3 Advertising
turning 10 in twenty10

We really like to say hi to all our friends, associates, and partners – thanks for being part of our egging journey. It's been a wonderful decade and we look forward to those good years ahead. And for those who wonder, yes, these are a set of coasters, with our own little interpretation of what 10 means. Go ahead, put them off and have a drink ON US! Happy 2010!

FIRM
Egg Creatives PTE LTD

PROJECT
10th Anniversary Coasters

ART DIRECTOR
Jason Chen

DESIGNER
Egg Creative Team
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.
Layering of diecut typography on printed typography

Grommets add an industrial sense—getting things done.
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 Rawlin
Paper Saw Blades

Heavy Duty

Wood. Chuck!
PAPER WITH A BITE

YES, WE’LL LETTERPRESS FOR YOU!
STUDIOONFIRE.COM
BEASTPIECES.COM
NUMBERS AT STUDIOONFIRE.COM
FOR A GOOD TIME CALL 612 379 3000

FIRM
Studio on Fire

PROJECT
Saw Blades

ART DIRECTOR
Studio on Fire

DESIGNER
Studio on Fire
FIRM
Studio on Fire

PROJECT
2012 Letterpress Calendar

ART DIRECTOR
Studio on Fire

DESIGNER
Studio on Fire
FIRM
Fuszion

PROJECT
“As the Crow Flies” Moving Announcement

ART DIRECTOR
Rick Heffner

DESIGNER
Dan Deli-Colli
FIRM
Flywheel Design

PROJECT
Splash Mob
Public Water Fight
in Downtown Durham

ART DIRECTOR
Woody Holliman

DESIGNER
Nicole Kraieski
FIRM
Justin Colt

PROJECT
Holiday Mailer

ART DIRECTOR
Justin Colt

DESIGNER
Justin Colt
FIRM: SK Designworks
PROJECT: Website Promotion
ART DIRECTOR: Soonduk Krebs
DESIGNER: Vicki Gray
ART DIRECTORS
Katie Jain
Joel Templin

PROJECT
5th Annual Egg-Coloring Kit

DESIGNER
Will Ecke
ART DIRECTORS
Katie Jain
Joel Templin

PROJECT
4th Annual Egg-Coloring Kit

DESIGNER
Jeffrey Bucholtz

FIRM
Hatch Design
Hatch Design

Form of dimensional object mirrors forms and proportions of printed illustrations.
Blind debossing adds subtle shadowing and dimension.
Typography extends to space within the vertical stem of the H.

Dimensional wood with laser etching.
FIRM
Gilah Press & Design

PROJECT
Holiday Card

ART DIRECTOR
Kat Feuerstein

DESIGNERS
Kat Feuerstein
Ahn Hee Strain
LOCAL PROJECTS INVITES YOU TO SPREAD SOME CHEER THIS HOLIDAY SEASON!

GOOD FORTUNE IS LIKE A LETTER: IT NEEDS TO BE SENT BEFORE IT IS RECEIVED.
THE GIFT THAT KEEPS ON GIVING

TO: ____________________________
FROM: __________________________

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
Happy Holidays
Mutlu Yıllar

2011
New year
Istanbul, Türkiye

Salih Kucukaga
Graphic Design

FIRM
Salih Kucukaga
Design Studio

PROJECT
2011–2012
New Year Card

ART DIRECTOR
Salih Kucukaga

DESIGNER
Salih Kucukaga
FIRM
Design Is Play

PROJECT
2010 New Year Card

DESIGNERS
Mark Fox
Angie Wang
Season's Greetings
FROM
sk designworks

FIRM
SK Designworks

PROJECT
Season's Greetings
Holiday Promotion

ART DIRECTOR
Soonduk Krebs

DESIGNER
Soonduk Krebs
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.
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
Clean, open layout creates immersive experience with images.
FIRM: The Allotment  
PROJECT: Website  
ART DIRECTORS: James Backhurst, Michael Smith, Paula Talford  
DESIGNER: James Backhurst
Promote your fucking self.

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

Fail, fail, and fucking fail again.

Learn to fucking improvise.

Good Fucking Design Advice

FIRM: Good Fucking Design Advice
PROJECT: Website
ART DIRECTORS: Jason Bacher, Brian Buirge
DESIGNERS: Jason Bacher, Brian Buirge
Younicorn is brought to you by the creators of Younicorn, who believe in the magic of simplicity, and that everyone deserves better with a little magic in their daily life.

The makers of Younicorn are Younicorn. They added this special blend of sparkle and pathos to help us make Facebook better.

If you have any comments or questions on Younicorn, please send them our way.

We hope you enjoy it.
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.
FIRM
Willoughby Design

PROJECT
Willoughby Holiday Card

ART DIRECTOR
Ann Willoughby

DESIGNER
Kevin Garrison
Moherer Design offers proven expertise in corporate branding, identity design, print collateral systems, event, websites, and interactive communications. We specialize in defining and reshaping brands for today’s changing marketplace.

Discover how our POWER methodology can help you transform your business and transcend the competition.

FIRM
Monderer Design

PROJECT
Website

ART DIRECTOR
Stewart Monderer

DESIGNER
Stuart McCoy
Getting Shit Done.
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.
Close inspection reveals copy that runs around entire piece.
Varied visual experiences when comparing close and far views.

Visually arresting with competing patterns.

Firm: Base Art Co.
Project: "The Story of How" Poster
Art Director: Terry Rohrbach
Designers: Terry Rohrbach, Drue Dixon
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.

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.
Our Warmest Wishes. Yours Truly.
Best Regards. Sincerely. Go Welsh.
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.

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 “What, hold on there. That's not what my business card says.” Go Welsh.

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 this. I pray this card meets the shredder and the pretty ones are resurrected. Go Welsh.
Contributors

3 ADVERTISING  88, 165, 200-201
3advertising.com

5SEVEN  24–25
5seven.com

9 MYLES  37
9myles.com

10 ASSOCIATES  60
10associates.co.uk

AIRTYPE STUDIO  152–153
airtypestudio.com

ALEXANDER CAMLIN  103
alexander.camlin@gmail.com

ALEX ROBBINS STUDIO  142
alexrobbins.co.uk

ALEX TROCHUT  54–57
alextrochut.com

THE ALLOTMENT  51, 84–85, 244
theallotmentbranddesign.com

ALT GROUP  41, 173
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ASHTON DESIGN  47
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BRUCE MAU DESIGN  78–79
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CHRISTINE BLYSTONE  96–97
christineblystone.com

CHRIS MAGHINTAY  34
chrismaghintay.com

CF NAPA  66–67, 140
cfnapa.com

CREATURE  151
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curiouslondon.com

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designisplay.com

DESIGN RANCH  42–45
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DORIAN  248–249
estudiordorian.com

EGG CREATIVES PTE LTD  179, 202
eggcreatives.com

ELFEN  10  17, 80–83
elfen.co.uk

EME—DESIGN STUDIO  119
hechoporeme.com

END OF WORK  162
endofwork.com.au

ENTERMOTION  250
entermotion.com

EXIT 10  19
exit10.com

FACE.  161
designbyface.com

FK DESIGN  48–49
fkdesign.it

FLYWHEEL DESIGN  219
flywheeldesign.com

FUNNEL: ERIC KASS  36
funnel.tv

FUSE DESIGN  89
fuse-design.co.uk

FUSZION  216
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THE GENERAL DESIGN COMPANY  113
generaldesignco.com

GENSLER LOS ANGELES  71
gensler.com

GILAH PRESS & DESIGN  29, 75, 132, 166, 178, 228
gilahpress.com
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Lastly, heartfelt recognition of the thoughtful, inspired photography of Bill Simone. You helped fill many portfolios with beautiful, compelling images.
Design portfolios (Rockport Publishers)

Design Portfolio: Self-promotion at its best

Summary: “Featuring a curated collection of approximately 300 exquisite designs, along with essays from designers in the field about the essence and importance of a good portfolio design, Design: Portfolio contains mini-workshops that dissect several featured projects and highlight the effectiveness of exceptional design treatments from around the world. Designers will discover the underlying details that make each design so special. This is an exciting new addition to the informative and inspiring Design series by Rockport Publishers that offers the best of design in practice”—Provided by publisher.


1. Art portfolios. 2. Commercial art--Themes, motives. 3. Design services--Marketing. I. Go Welsh (Firm) II. Title.

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Design: Go Welsh

Printed in China
Design:Portfolio features a curated collection of more than 300 exquisite designs by more than 100 design studios, along with essays from creative experts in the field about the essence and importance of good portfolio and self-promotion design. You’ll also find 20 “Closer Look” featured project reviews that highlight the underlying details that make each design extraordinary. This informative and inspiring title offers the best of design in practice.

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