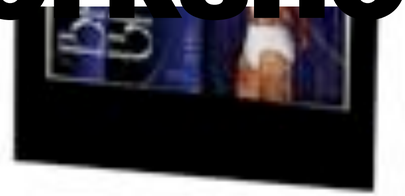
Creative Portfolio Workshop








Greg Orrom Swan

g.orromswan@arts.ac.uk

24—Oct—2023

The plan for the day.

24—Oct—2023

0 — Introduction

1 A — Content

1 B — Audience

1 C — Structure

2 — Format

3 — Visual Style

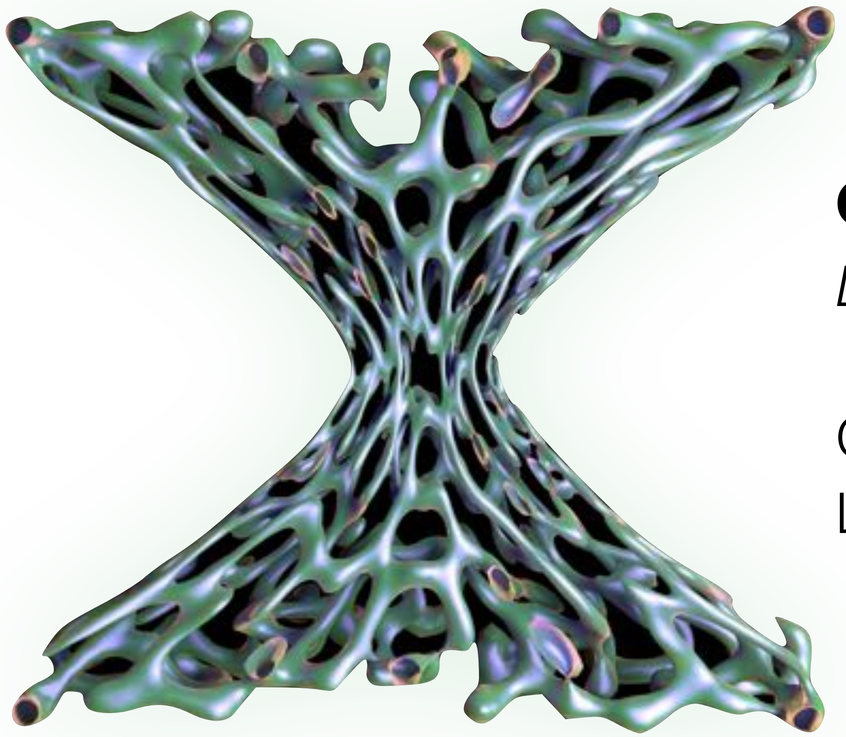
4 — Typography

5 — Visual Treatment + InD

6 — Portfolio Tips

7 — Further Reading

Who am I?



Greg Orrom Swan

Lecturer in Creative Communication

Creative Direction Group, School of Design & Technology
London College of Fashion, UAL

Who am I?



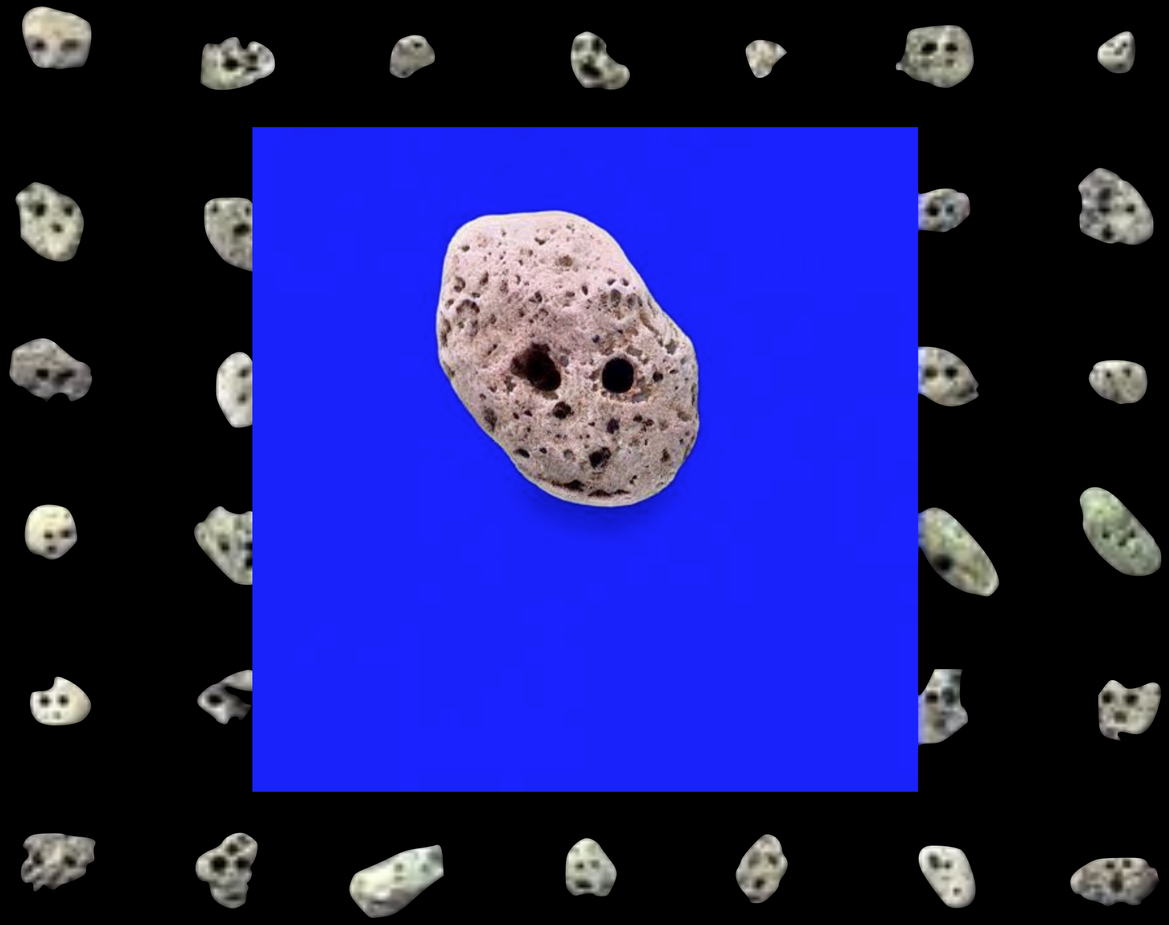


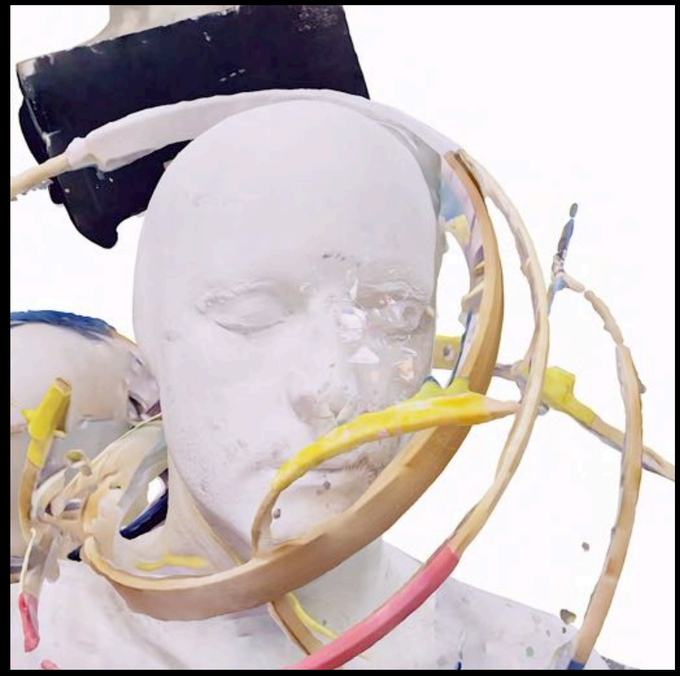


Urban Jungle, Coeval Magazine, 2023

Measure of Rockness, 2018

Who am I?





Anthropostones, with Rose Leahy, 2021

Who am I?



Who am I?



Mikrobia, with Baum & Leahy, Oslo, 2020

Who am I?





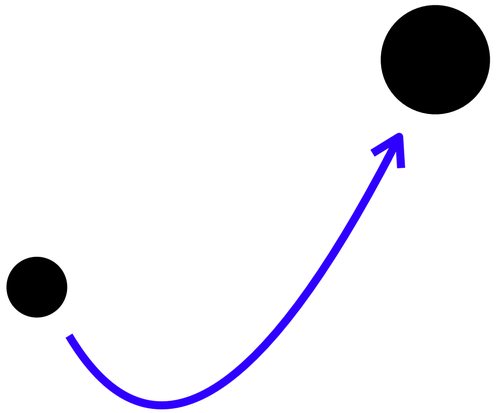
0 — INTRODUCTION

What is creative communication?

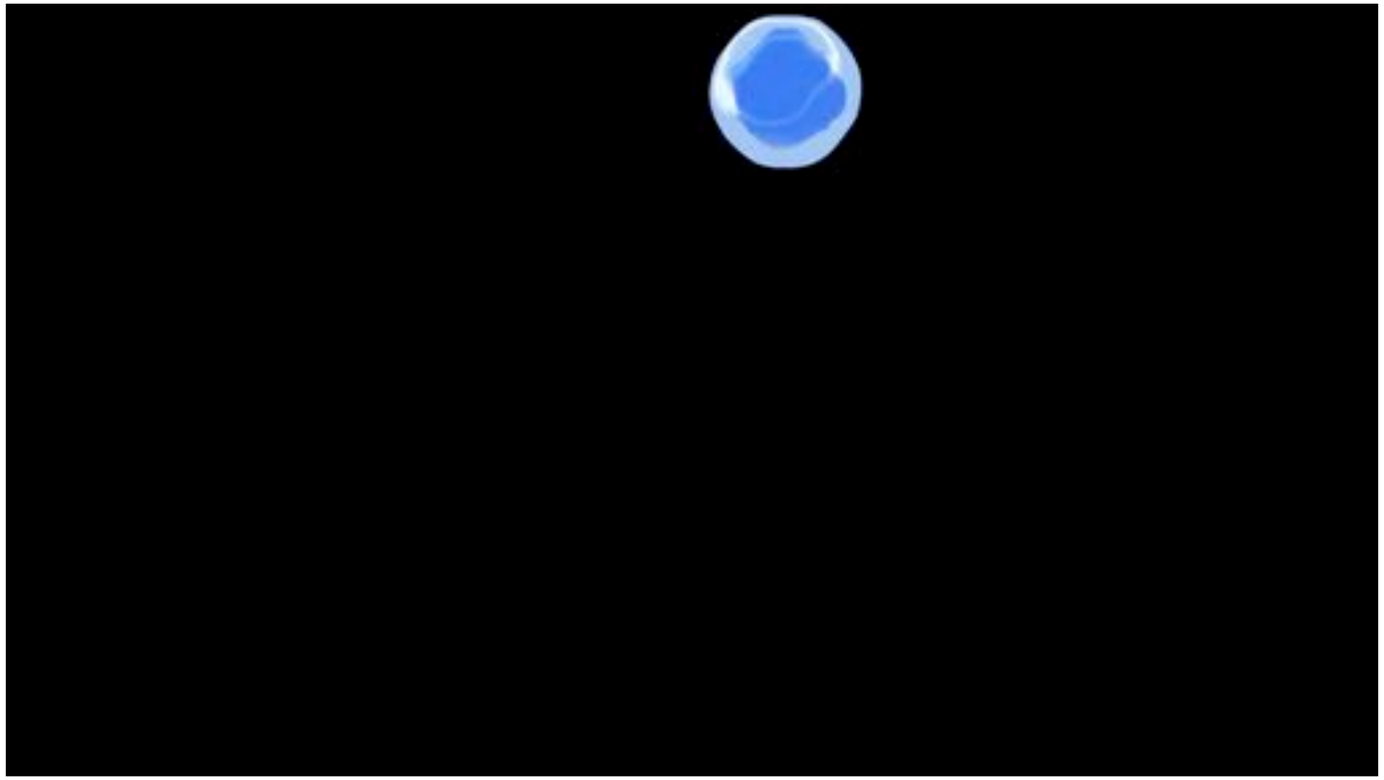


Joe Joiner, Areagen

Communication is the transmission of ideas to an audience



Active & Passive communication



What can creative communication be?

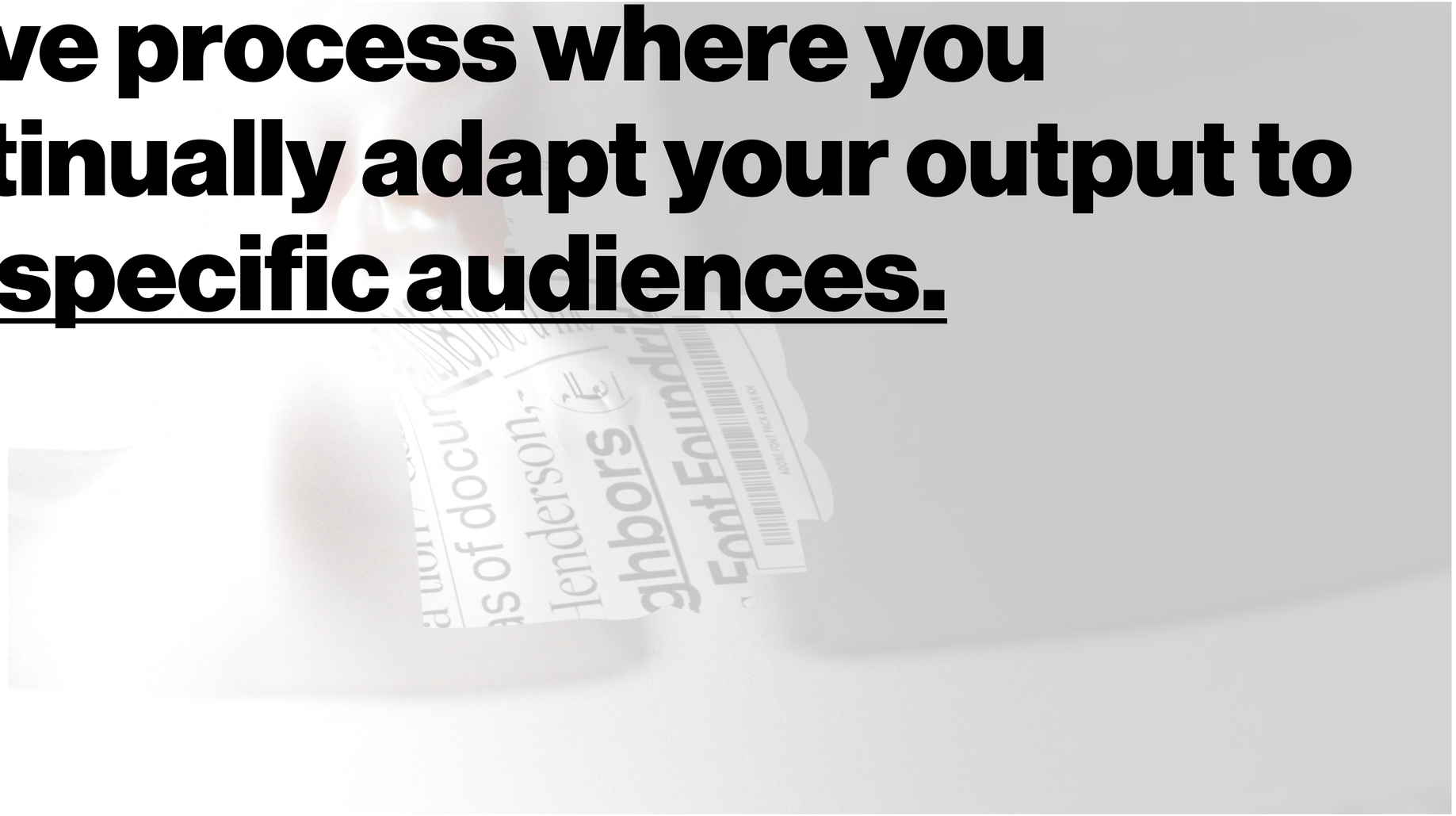


Phillip Kim, Sundae School

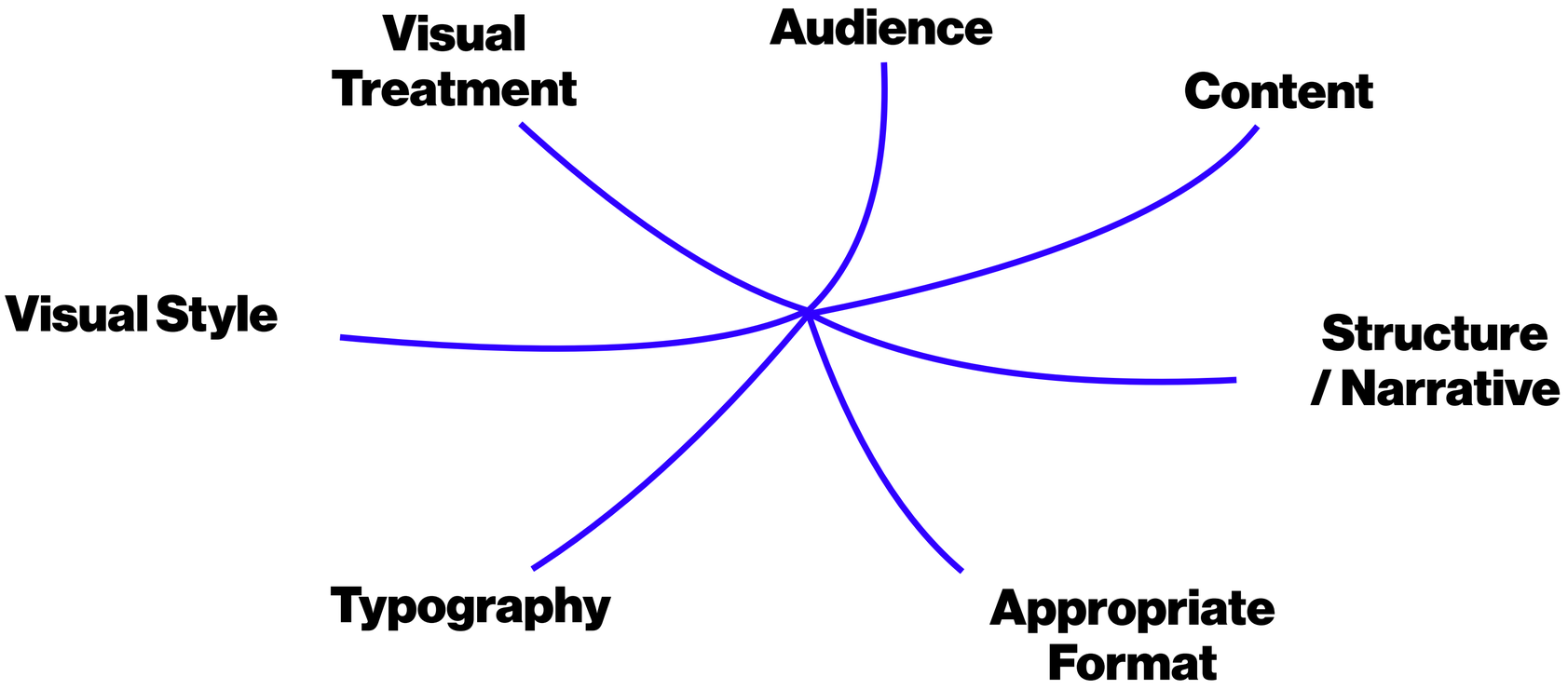
How does this relate to your practices?



Creative communication is an active process where you continually adapt your output to suit specific audiences.



What elements make up a creative portfolio?



Where we’re at

0 — Introduction
1 A — Content
1 B — Audience
1 C — Structure
2 — Format
3 — Visual Style
4 — Typography
5 — Visual Treatment + InD
6 — Portfolio Tips
7 — Further Reading

We are going to frame your practice so you can design appropriately

1 — CONTENT + AUDIENCE + STRUCTURE

1A — CONTENT

The first question should always be:

What am I communicating?

Is it:

DESIGN

Ideas – Research – Reference

Concept – Mood – Aesthetic – Feeling – Atmosphere

Drawing – Sketching – Painting – Collaging – Illustrating

Materiality – Colour – Texture – Fabric – Technique

Designing – 2D – 3D – Abstract – Realistic – Technical

Toiles – Prototypes – Finish – Fittings – Practice

Beauty – Styling – The Look

PROCESS

Audience – Customer – Demographic – Location

Manifesto – Collection Statement – Press Release

READ PORTFOLIO REQUIREMENTS!

—

If, where you are sending the portfolio specifies *what* you need to include the application, then of course include *that*.

If it’s not communicating something new, supplementary, or exciting, get rid of it

Is your content saying what you want it to?

Don’t keep things just because you like them or they took a long time.



Try not to hold on:

“ KILL YOUR DARLINGS ”

Don’t show everything:

SELECT, EDIT, CURATE

Seriously, be as concise as possible.

Aim to select a set of work which communicates your skill set most appropriately to the audience.

Always include:

- **Process!**
- **Research + Influences**
- **Design development**
- **Outcome(s)**



TASK 01 — 10min — Gather your image content

Gather 5-10 images from any of your sources (your phone, Google, Pinterest etc)

- **REFERENCES** *(research, influences etc)*
- **DESIGN DEVELOPMENT** *(samples, materials, sketches, flats etc.)*
- **FINAL OUTCOME** *(photos, image, drawing etc)*

***** IMPORTANT: You will work with these images later *****

TASK 01 — 5min — Gather your image content

Download / get access / bring onto desktop the images from prep task:

- **6–10 images of: REFERENCES** *(research, influences etc)*
- **4–5 images of: DESIGN DEVELOPMENT** *(samples, materials, sketches, flats etc.)*
- **2–3 images of: FINAL OUTCOME** *(photos, image, drawing etc)*

***** IMPORTANT: You will work with these images later *****

Where we’re at

0 — Introduction

1 A — Content

1 B — Audience

1 C — Structure

2 — Format

3 — Visual Style

4 — Typography

5 — Visual Treatment + InD

6 — Portfolio Tips

7 — Further Reading

1B — AUDIENCE

The second question should be:

Who am I
communicating to?

The content you choose must be appropriate to the situation.

NO piece of communication can be appropriate to everybody.

So, immediately reject the idea that your portfolio is aimed at whoever will look at it.

So, immediately reject the idea that your portfolio is aimed at whoever will look at it.



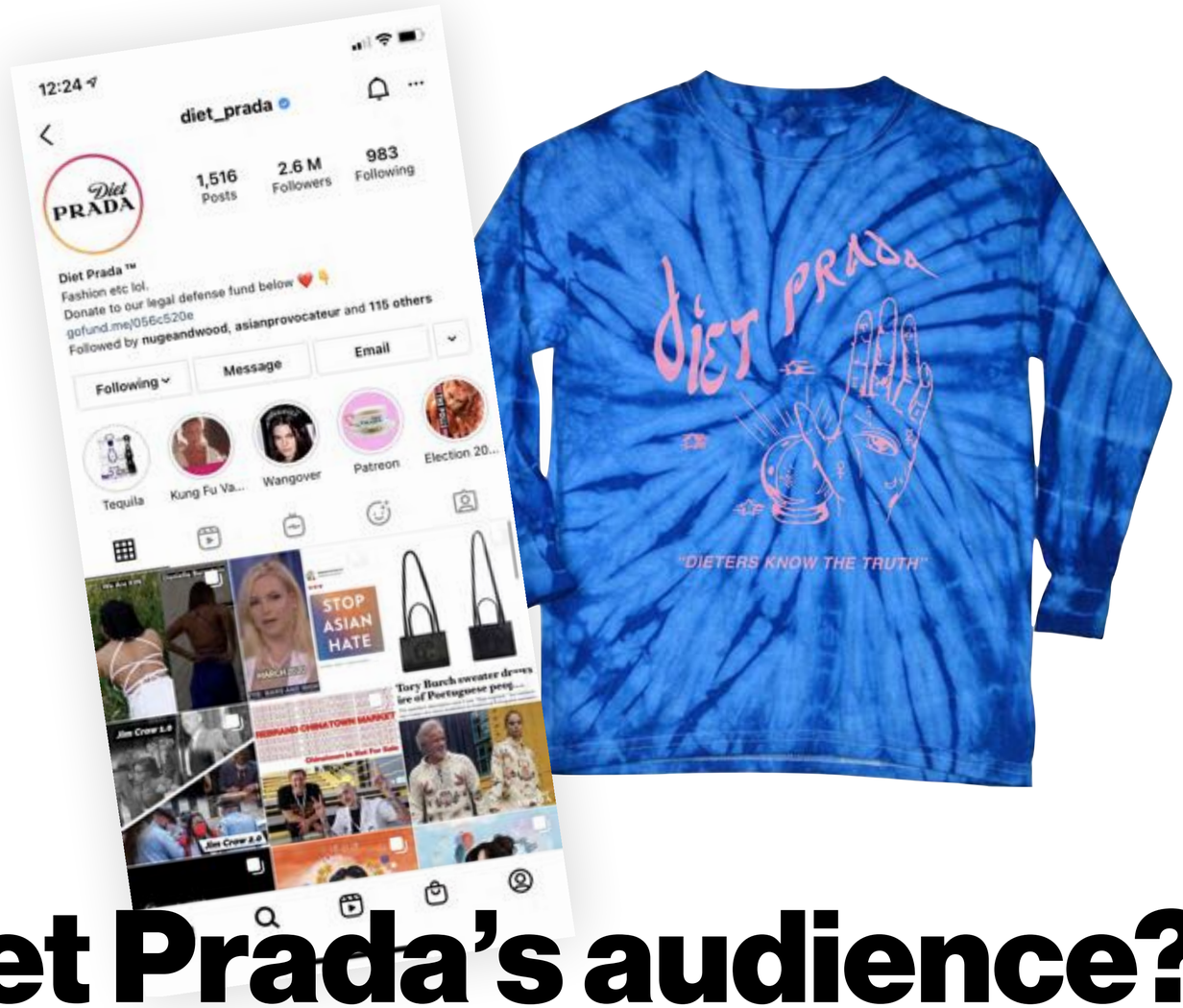
Lets think about this in context:

Lets think about this in context:



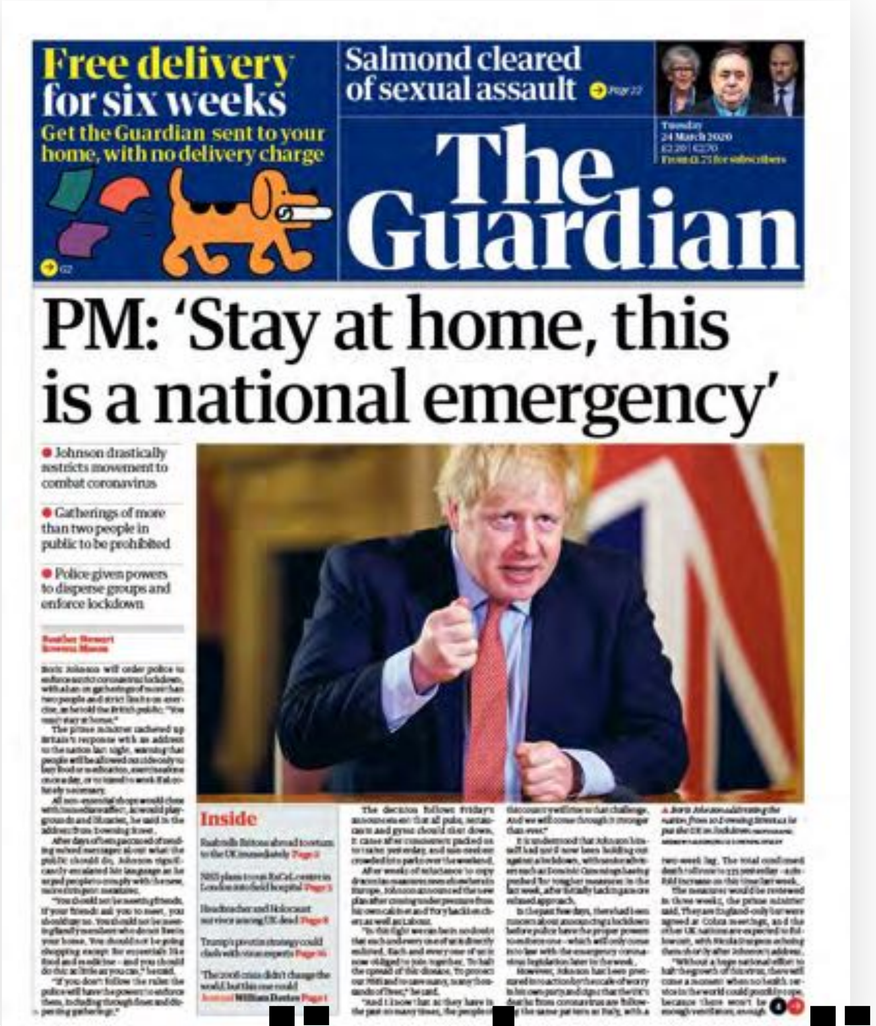
Who is Vogue's audience?

Lets think about this in context:



Who is Diet Prada's audience?

Lets think about this in context:



Free delivery for six weeks

Get the Guardian sent to your home, with no delivery charge

Salmond cleared of sexual assault

The Guardian

Tuesday 24 March 2020

PM: 'Stay at home, this is a national emergency'

- Johnson drastically restricts movement to combat coronavirus
- Gatherings of more than two people in public to be prohibited
- Police given powers to disperse groups and enforce lockdown

Inside

Who is The Guardian's audience?

Portfolio content should always be tailored to the audience.

What do I mean by this?

Your viewer, the audience, is often looking at your portfolio for a specific reason (job, opportunity, scouting, etc).
Which means the audience are looking for specific people who showcase the skills/design/ vision they are looking for.

TASK 02 — 10min —
Choose an audience.
Discuss in 2s or 3s and write down what you would emphasise in your portfolio if you were sending it to them.

Audience options:

1. Technical / Maker internship application
2. Junior Design Researcher position
3. Applying for fashion sponsorship for showrooms
4. Education advancement (MA / MSc / MRes / MPhil etc.)

To help give you additional context and clarity.
Here are a some short videos of industry experts talking about how important communicating to your audience is.

Michela Carraro,
Speaking about her successful portfolio when she applied for SPONSORSHIP.



Naomi Filmer,
Speaking about portfolios when applying for a MASTERS.



TASK 02 — 10min —
Choose an audience.
Discuss in 2s or 3s and write down what you would emphasise in your portfolio if you were sending it to them.

Audience options:

1. Technical / Maker internship application
2. Junior Design Researcher position
3. Applying for fashion sponsorship for showrooms
4. Education advancement (MA / MSc / MRes / MPhil etc.)

Use the program you feel comfortable using.

It could be:
Word
Text Edit
Pages
Notes
Evernote
Etc.

RECAP

CONTENT is the backbone. It makes the vast majority of your portfolio, and is what communicates the most to your audience.
Make each page count, select your best pieces, and make sure images say what you want them to.

AUDIENCE are the readers, the decision makers—make sure your portfolio communicates what they are looking for. Always tailor your portfolio to each audience and application.

Where we’re at

0 — Introduction
1 A — Content
1 B — Audience
1 C — Structure
2 — Format
3 — Visual Style
4 — Typography
5 — Visual Treatment + InD
6 — Portfolio Tips
7 — Further Reading

1C — STRUCTURE

The third question should be:

In **what order** am I communicating?

Consider narrative structure / arc
Each page/spread/section is telling the reader something new about you.

You are telling a story, so make it as clear as possible.
Try to find a narrative between pages, and if applicable, projects.

It should have a natural flow to the order of pages.
For example, it could follow the projects development from concept to outcome.

What could create the feeling of flow or development?

Repeating elements work well. Is it colour? Style? Theme? Intensity? Clarity of concept?

REMEMBER:
It doesn’t need to be totally chronological, think of it as though you are telling a story and an opportunity to present yourself in the best way possible

A GOOD STRUCTURE
(for a single-project folio)

1. Start with a communicative image of the project as the opening page, with project title and your name.
2. Have a natural flow from concept, research, influences to development + outcome.
3. End with a memorable amazing image.

AN ADDITIONAL STRUCTURE
(for a multi-project folio)

1. Start with your best / most appropriate project to audience.
2. Have interesting contextual project(s) in the middle.
3. End with a memorable amazing image.

Where we’re at

0 — Introduction
1 A — Content
1 B — Audience
1 C — Structure
2 — Format
3 — Visual Style
4 — Typography
5 — Visual Treatment + InD
6 — Portfolio Tips
7 — Further Reading

2 — FORMAT OF COMMUNICATION

FORMAT IS LINKED TO AUDIENCE



What situation are you communicating in?

Has the audience specified a format?

PRESENTATION

DYNAMIC PRESENTATION METHOD, VIDEOS POSSIBLE — KEYNOTE, POWERPOINT etc

DIGITAL PDF PORTFOLIO

OPPORTUNITIES OFTEN SPECIFY A PDF PORTFOLIO, EMBEDDED VIDEOS NOT POSSIBLE

WEBSITE PORTFOLIO

A MARGINALLY MORE GENERAL/LESS TARGETED, VIDEOS POSSIBLE — SEE LIST AT END

PHYSICAL PORTFOLIO

HIGH QUALITY PRINTED IMAGES, CONSIDER BINDING IT PROPERLY

SOCIAL MEDIA PORTFOLIO

SOCIAL MEDIA IS AN ACTIVE STYLE OF PORTFOLIO

PRESENTATION

DYNAMIC PRESENTATION METHOD, VIDEOS POSSIBLE — KEYNOTE, POWERPOINT etc

DIGITAL PDF PORTFOLIO

OPPORTUNITIES OFTEN SPECIFY A PDF PORTFOLIO, EMBEDDED VIDEOS NOT POSSIBLE

WEBSITE PORTFOLIO

A MARGINALLY MORE GENERAL/LESS TARGETED, VIDEOS POSSIBLE — SEE LIST AT END

PHYSICAL PORTFOLIO

HIGH QUALITY PRINTED IMAGES, CONSIDER BINDING IT PROPERLY

SOCIAL MEDIA PORTFOLIO

SOCIAL MEDIA IS AN ACTIVE STYLE OF PORTFOLIO

RECAP

STRUCTURE is the order in which you communicate in. Ensure it makes sense to the audience.
Imagine you've never seen your work before — does it make sense? Do you get it? Are the concepts coming through?

FORMAT is the medium in which your portfolio is communicated.
Its dependent on the context of the audience — have they specified a format?
A PDF? A live presentation? Your website? Instagram?

Where we’re at

0 — Introduction
1 A — Content
1 B — Audience
1 C — Structure
2 — Format
3 — Visual Style
4 — Typography
5 — Visual Treatment + InD
6 — Portfolio Tips
7 — Further Reading

3 — VISUAL STYLE

Having a clear sense of the person’s identity / direction / ‘brand’ coming through in a portfolio is very important.

A portfolio is about communicating who you are, what your work is, what its about, in your own visual style.

Every aspect of the portfolio communicates.
The content, image style, layout, typography etc, all of it needs to be designed in your visual style and considered as a whole.

Visual style is individual, different for each designer / maker / practitioner.

‘Visual style’ can take many forms:

‘Visual style’ can take many forms: BOLD & BRIGHT







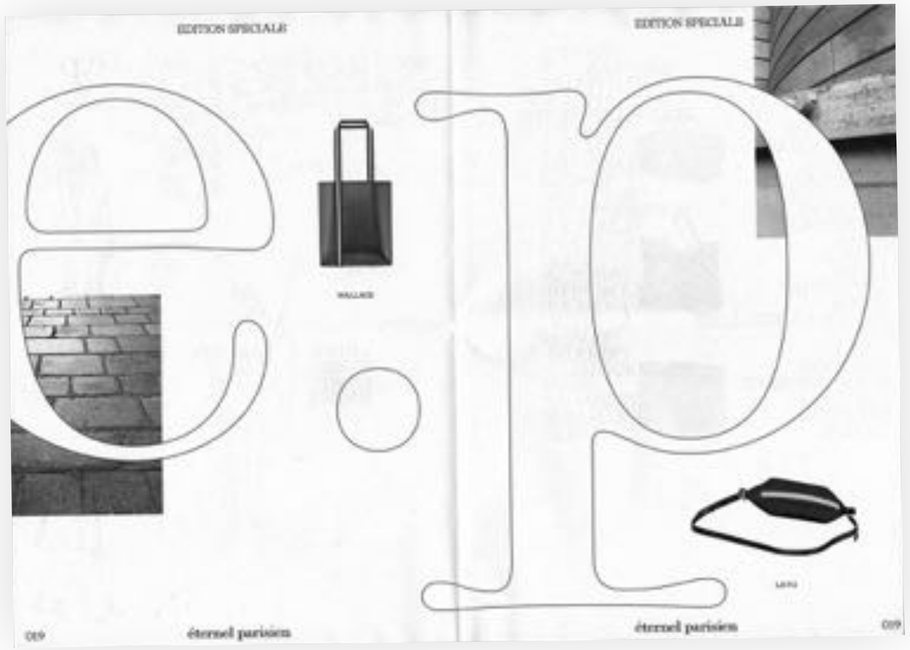




Stephen Sprouse, 1980s

Boah Kim, Balenciaga Winter 18 Book

‘Visual style’ can take many forms: SUBTLE & AIRY



office_hlc, Edition spéciale, 2018



Encens Magazine, 2020 Edition

‘Visual style’ can take many forms: FUTURISTIC





Hajime Sorayama (1980s) × Dior, 2019

Joe Joiner, Bricks Magazine, 2020

‘Visual style’ can take many forms: SLEEK & MODERNIST



Armin Hofmann, 1959 + 1957



Alyar Aynetchi, Closer, 2017

‘Visual style’ can take many forms: GRAPHIC & ILLUSTRATIVE

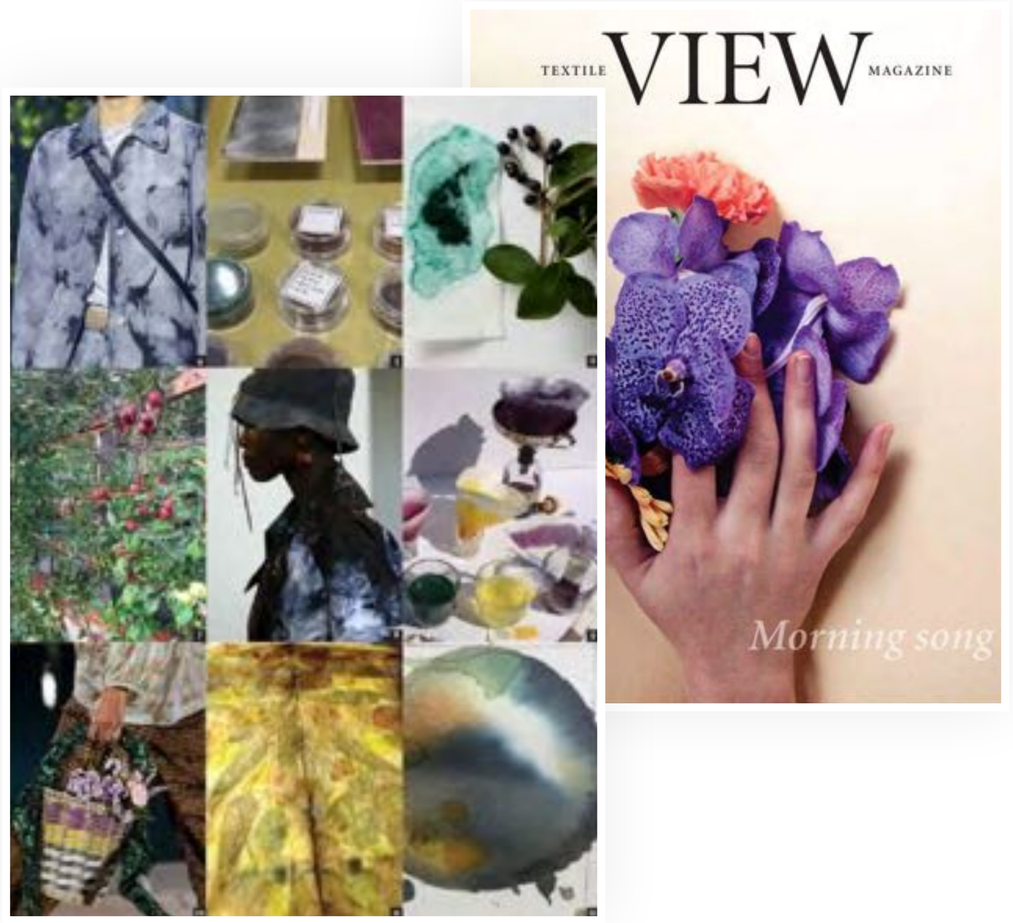


Simon Foxton, 1990s



Versace Jeans Couture, 2021

‘Visual style’ can take many forms: MATERIAL-BASED



Textile View Magazine, 2019



XYZ Lab Rouge Fashion Book, Issue Five, 2019

‘Visual style’ can take many forms: HAND-RENDERED



Basia Rochowczyk, LCF DrawFashion, 2020

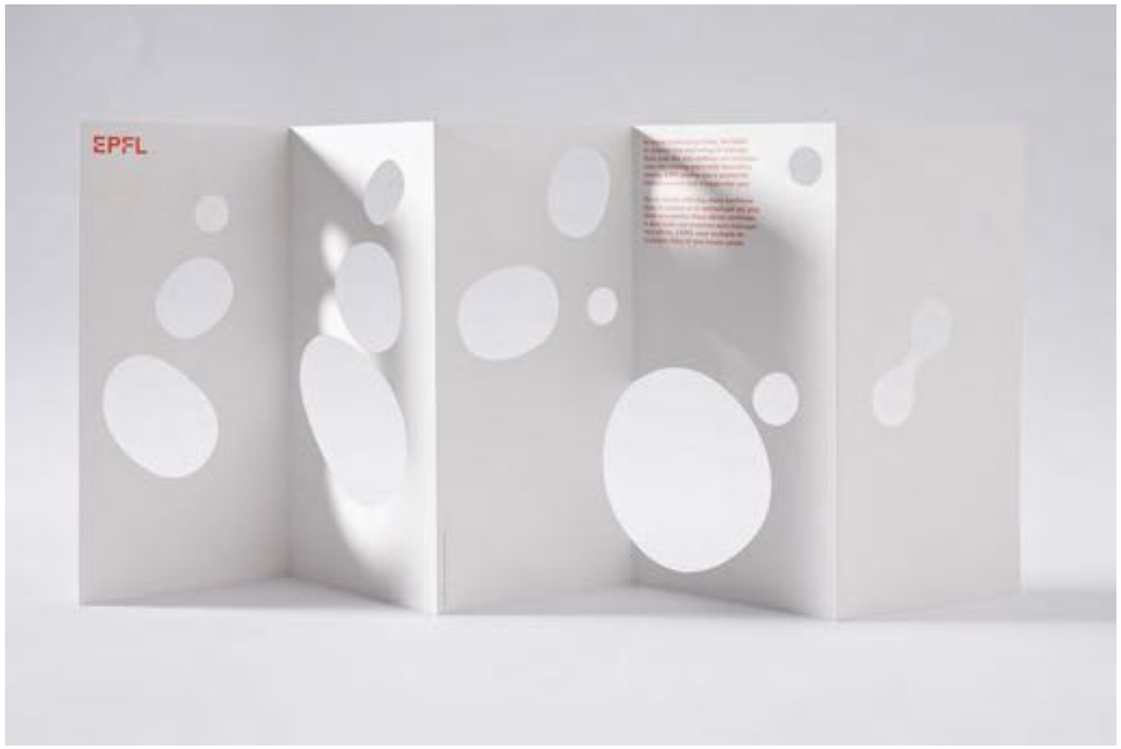


Joe Castro, Everything we love is slowly becoming fiction



Abimbola Akande, LCF Print, 2020

‘Visual style’ can take many forms: CRAFT





Automatico Studio, EPFL, 2019

Flair Magazine, by Fleur Cowels, 1950s

That was a small selection of graphic communication styles, and there are many, *many* more.
As the designer, your portfolio should communicate and reflect your visual style.

We will now quickly analyse a portfolio to give more context

CHEW BY CHU

How do we associate our bodies with anonymous designs such as a vegetable peeler, a juicer, or a funnel?

Through visionary and colourful pop accessories by Clara Chu, she re-imagined and re-created textures of the edible by re-appropriating mundane kitchenware and mixing mass production with the hand-crafted.



Chew ITS Portfolio, Clara Chu, 2020



Sian Bonnell, Everyday Dada, House Beautiful, 2011



Han Bing, Walking The Cabbage in Tiananmen Square, 2000-2009



Jan Svankmajer, Food, 1992

Research - 'Playfulness that celebrates a joyful and unashamed awkwardness'



Jana Sterbak, Cake Stool, 1996



Pop Mashups, Paul Fuentes





Der Schrei, frei nach Edvard Munch, 2013



Dennison Bertram, One to Twenty Nine, 2015

Research - Mixed reality worlds that stretch and explore our senses further, where aesthetic is defined by the balance between real and surreal. Why are things what they are?



The Swedish Tetrahedron packaging revolution of 1951



Collapsible silver cup in leather case, 1881



Kiddy Phone Drinks, Walkmate, From the Walk Line Series
Factory Design, 1990s



Cups and brushes in silver made for
the suitcase of The Maharaja, 1928



Handle / fitting references, own photographs

Research - Food On The Move; construction and material references


TUPPERWARE



Collages
Pink supermarket shopper with kitchen utensil handles

Opposite: Bag designed from own photographs of food packagings







Above: Coffee Beans Crossbody Bag
Below: Inflatable Crisps Bag



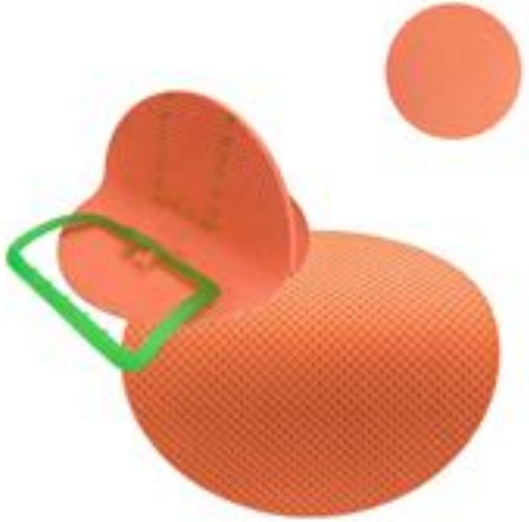


Orange Bag : Collage



Prototype in veg tan leather, 3D printed FDM and acrylic





Peach Waffle Wallet
Made with 2 silicone heatproof kitchen mats, 2 towel rails and leather; riveted

Objects collected from Wanchai Market, Hong Kong



Peach Waffle Wallet
Set design, March 2019, London



Ice Cube Bag

Opposite: Made with 1 silicone ice cube tray, 2.5 rubber jar openers, leather gussets and lining
Name tag as bag closure in acrylic and leather





Mango Jello Shopper
Made in silicone, foldable





French Fries Bag

Opposite: Material and colour board - leather, suede, pvc tube, strawberry laces
Sample bag with inner compartment - thermal insulated lining and detachable cooling ice packs





Above: Chew By Chu Orange Slice Belt
Opposite: Fork choker, 'Lick Your Lolly' Belt

Made with resin, rubber, bungee cords, acrylic, leather, PVC, velcro, suede

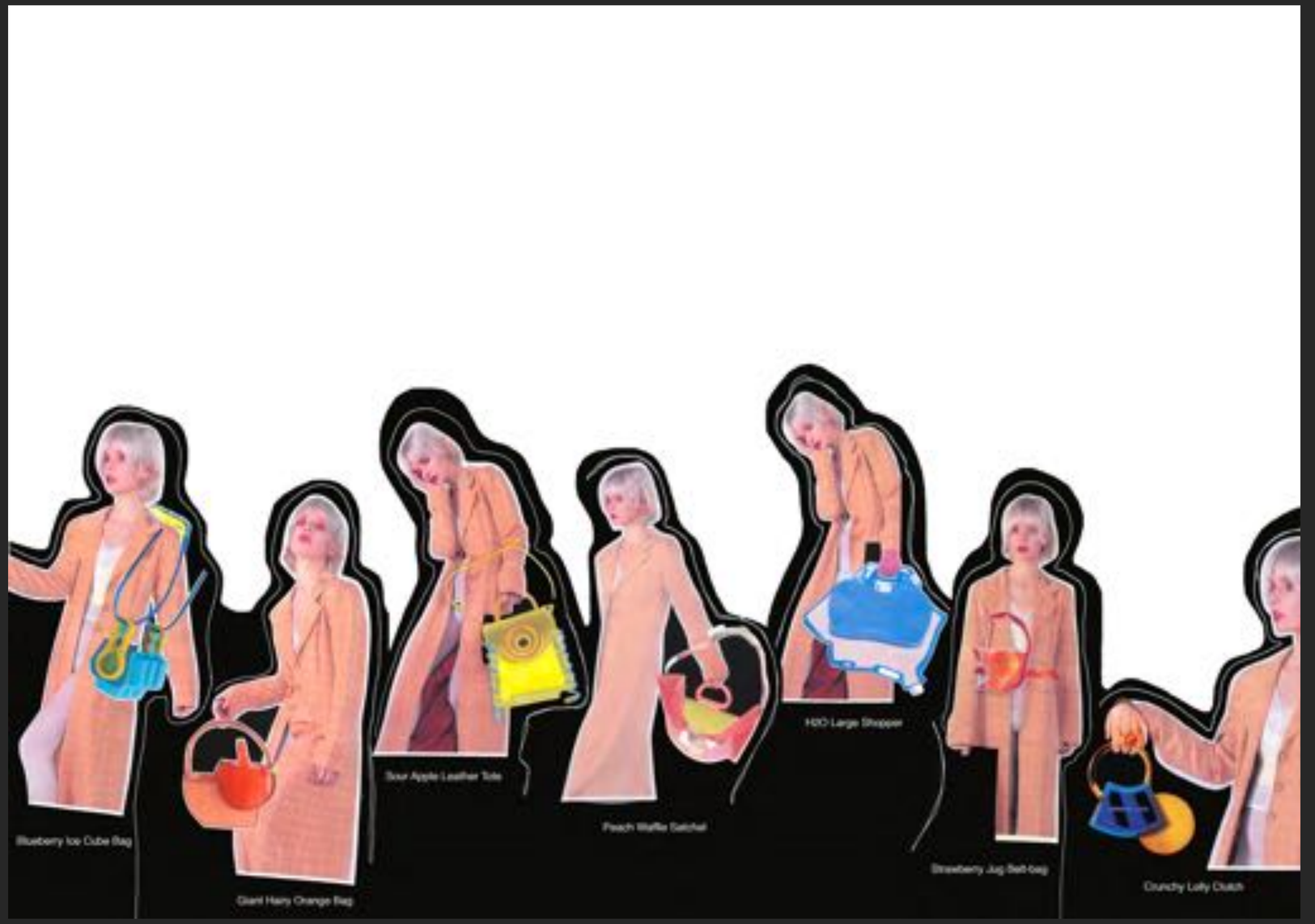




Collages

With own photographs of materials: water bottle, silicone kitchen mats, egg ring, funnel, towel rails, Tupperware components, takeaway food packagings, straws

Materials collected from Sham Shui Po Market, Hong Kong


Blueberry Ice Cube Bag
Giant Hairy Orange Bag
Sour Apple Leather Tote
Peach Waffle Satchel
H2O Large Shopper
Strawberry Jug Belt-bag
Crunchy Lolly Clutch

MENU 1

CHU'S PEACH WAFFLE SATCHEL

MENU:

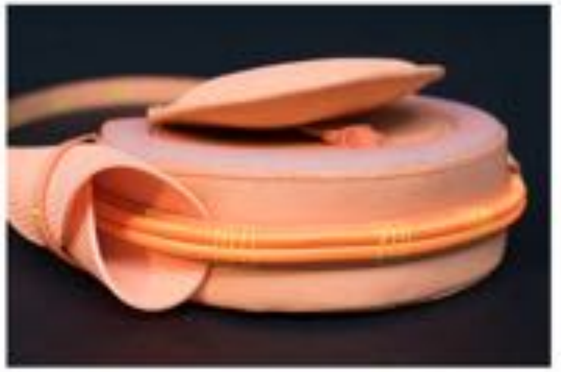
Peach waffle
Waffle cones
Peach hard candy
Orange pencils candy
Lemon laces

RECIPE:

Silicone mat X 3
3D printed SLA resin
Powder coated metal fitting
Veg tan leather
Bungee cords
Suede









CHU'S PEACH WAFFLE SATCHEL

MENU 2

CHU'S GIANT HAIRY ORANGE BAG

MENU:

Strawberry laces
Cherry hard candy
Orange noodles
Orange peel

RECIPE:

Red pigmented resin
3D printed FDM
Veg tan leather
Laser cut acrylic
Bungee cord
3M carpet
Suede



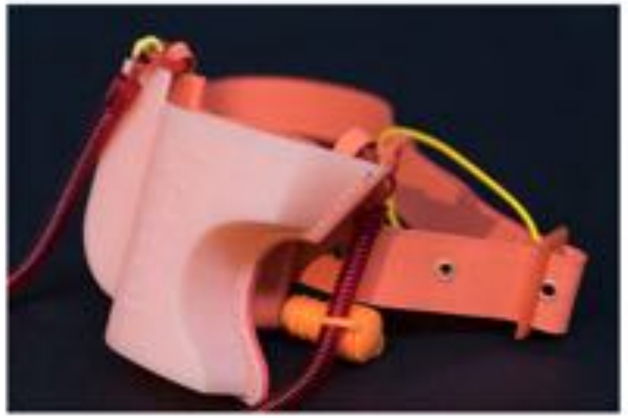








CHU'S GIANT HAIRY ORANGE BAG



MENU 3

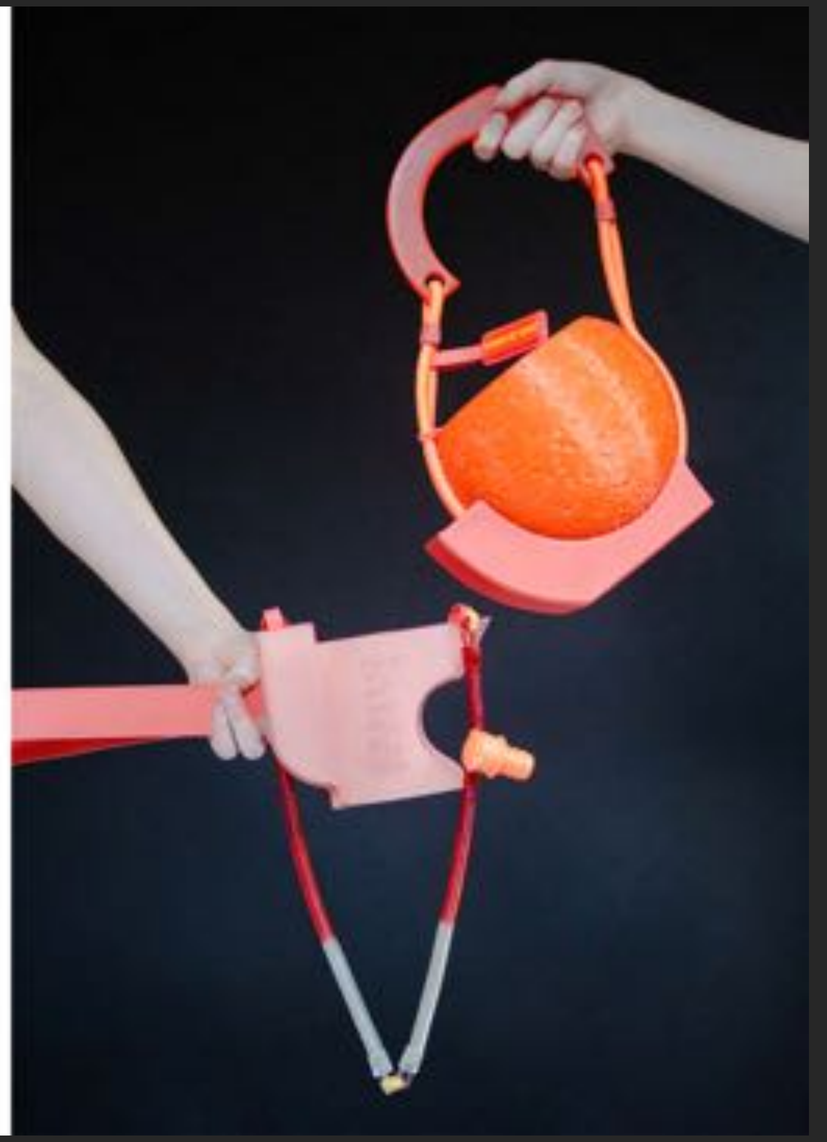
CHU'S STRAWBERRY JUG BELT BAG

MENU:

Cherry gummy worms
Milk peach hard candy
Strawberry fizzy belt
Lemon spaghetti

RECIPE:

Red pigmented resin
3D printed SLA resin
Plastic spiral cord X 2
Veg tan leather
Bungee cord
Suede



MENU 4

CHU'S BLUEBERRY ICE CUBE BAG

MENU:

Blueberry ice cubes
Pineapple chocolate
Lemon laces
Blueberry pencils candy
Mango candy dots

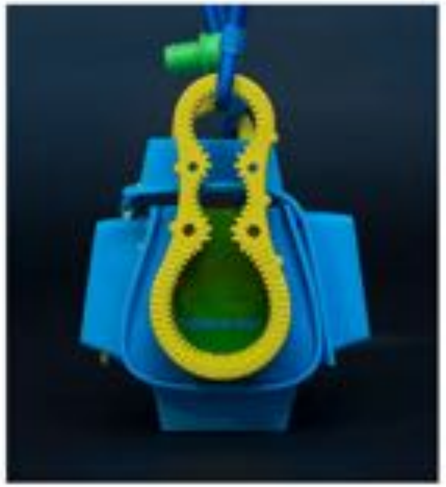
RECIPE:

Silicone ice cube tray X 2
Rubber lid opener X 2.5
Laser cut acrylic
Bungee cords
Calf leather









CHU'S BLUEBERRY ICE CUBE BAG

Above: Leather lining with card and lipstick compartments

MENU 5

CHU'S CRUNCHY LOLLY CLUTCH

MENU:

Mustard jelly
Blackberry Pacman candy
Blueberry pencils candy
Blueberry laces

RECIPE:

Mustard yellow pigmented resin
3D printed SLA resin
Laser cut acrylic
Bungee cords
Calf leather











CHU'S CRUNCHY LOLLY CLUTCH

Opposite: Detachable 3D printed coin purse with leather flap

MENU 6

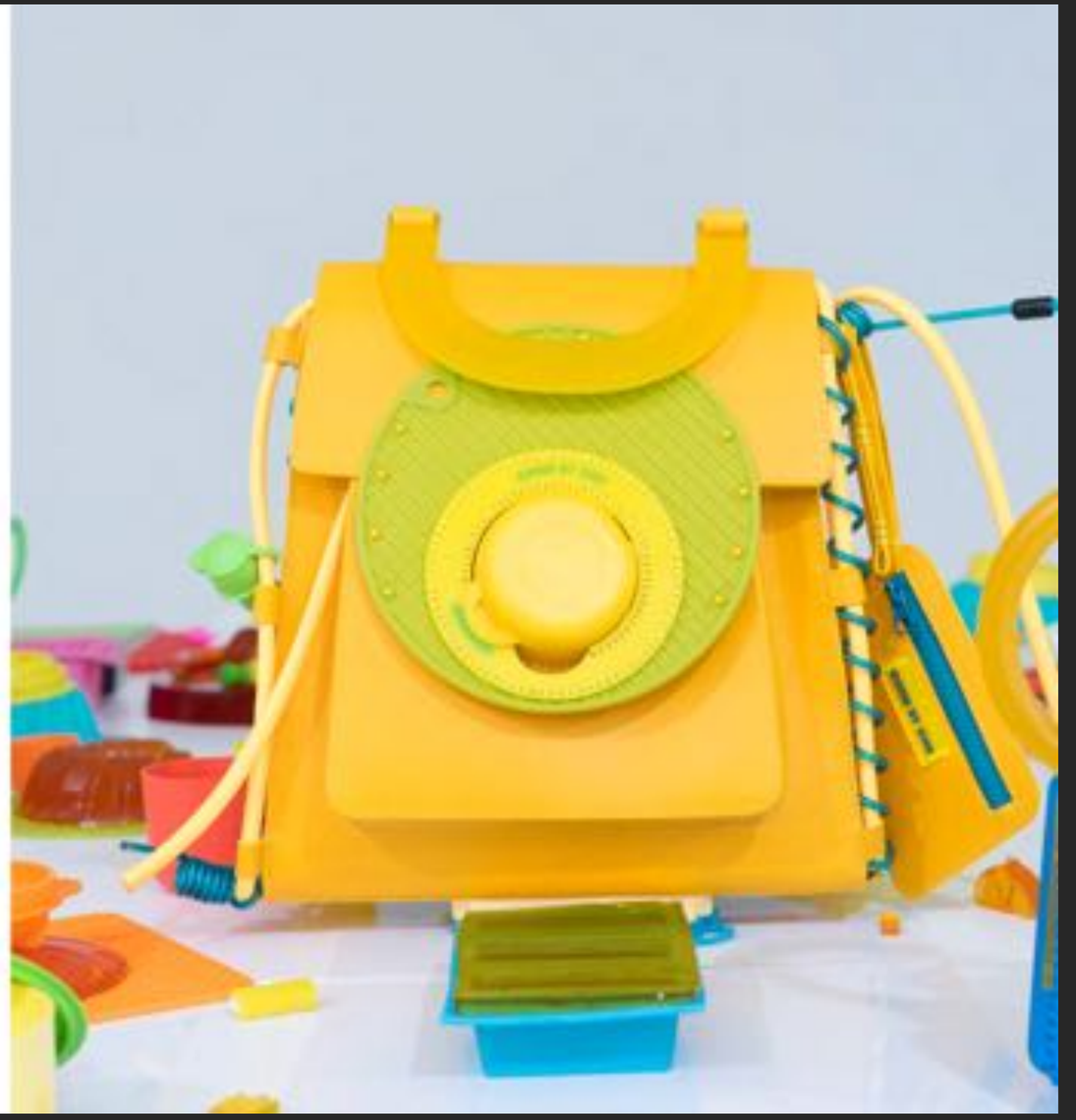
CHU'S SOUR APPLE LEATHER TOTE

MENU:

Green apple waffle
Lemon hard candy
Lemon pencils candy
Spiral gummy worms
Lime jello

RECIPE:

Silicone mat X1
Silicone expandable cups X 2
Yellow pigmented resin
Plastic spiral cords
Water bottle cap
Laser cut acrylic
Veg tan leather
Bungee cords
Suede













CHU'S SOUR APPLE LEATHER TOTE
with detachable zip wallet

Opposite: Top - Water bottle turn-lock, bottom - silicone expandable cups



Photography by Daniele Fummo
Model: Soraya McGinley

Cork Street Galleries, All At Once, RCA 2019 Show, London



Chew ITS Portfolio, Clara Chu, 2020

Remember, this is just an example of visual style, and it worked well for Clara's work when applying to ITS. It doesn't mean it would work for other work.
Use your visual style.

Think of your portfolio as you would a mood board or project showcase —

It must fit together as a collection.

It should feel cohesive and use the same visual language throughout.

To ensure it fits visually together, you will need to have an idea of what you / your practice / project / work is trying to speak about.

BUT DON’T WORRY

IT DOESN’T NEED TO BE FULLY FORMULATED AT THIS POINT.

What we are going to do now is to try and define and contextualise / frame your work / practice so you can design appropriately.

We’re going to begin (or continue) making your DESIGNER STATEMENT

TASK 03 — 10min —
Think about your current practice or project and write down responses to:

At its most basic, what is it that you do?

THINK ABOUT:

WHO **WHAT** **WHERE** **WHEN** **WHY** **HOW**

TASK 03 — 10min —
Think about your current practice or project and write down responses to:

At its most basic, what is it that you do?

THINK ABOUT:

WHO

Who is it for?
Is it for somebody/something?
Is it about someone/something?
Who made it?

WHAT

What do you make as a designer?
Clothes / Concepts / Video / +ETC

WHERE

Where is the work situated or made?
Is location important?
Is it aimed at a specific place?
REMEMBER: Doesn't need to be physical space

WHEN

Is the work positioned in time?
Past / Present / Future

WHY

Concept.
Why is the work made?
What inspired you?
Does it have an aim?

HOW

Process.
How is it made?
Is it humorous? Or Serious?

At its most basic, what is it that you do?

THINK ABOUT:

WHO

Who is it for?
Is it for somebody/something?
Is it about someone/something?
Who made it?

WHAT

What do you make as a designer?
Clothes / Concepts / Video / +ETC

WHERE

Where is the work situated or made?
Is location important?
Is it aimed at a specific place?
REMEMBER: Doesn't need to be physical space

WHEN

Is the work positioned in time?
Past / Present / Future

WHY

Concept.
Why is the work made?
What inspired you?
Does it have an aim?

HOW

Process.
How is it made?
Is it humorous? Or Serious?

TASK 03 — 10min —
Think about your current practice or project and write down responses to:

TASK 03 — 10min —
Think about your current practice or project and write down responses to:

At its most basic, what is it that you do?

EXAMPLE:

“I paint abstracted pictures, in watercolour, of various people”

“I upcycle mundane domestic objects to create accessories by mixing the mass produced with the hand-crafted”

TASK 04 — 5min —
Write down 3 key words you would like people to remember after viewing your portfolio

EXAMPLES:

Futuristic · Brave · Ecological

Playful · Bright · Upcycled

Pictures · Watercolour · People

5min feedback

Who will share their 3 words?

RECAP

VISUAL STYLE is the language you use visually to communicate.
There are many different visual styles and approaches.
It should be unique and appropriate to you as a designer, don't be afraid to be different.

A DESIGNER STATEMENT is you taking a position as a designer and maker.
Its <u>your</u> voice.
It may not be clear, that's ok, it will develop over time.
You've made a good start.
Return often to reframe your visual and written statements of direction.

Where we’re at

0 — Introduction
1 A — Content
1 B — Audience
1 C — Structure
2 — Format
3 — Visual Style
4 — Typography
5 — Visual Treatment + InD
6 — Portfolio Tips
7 — Further Reading

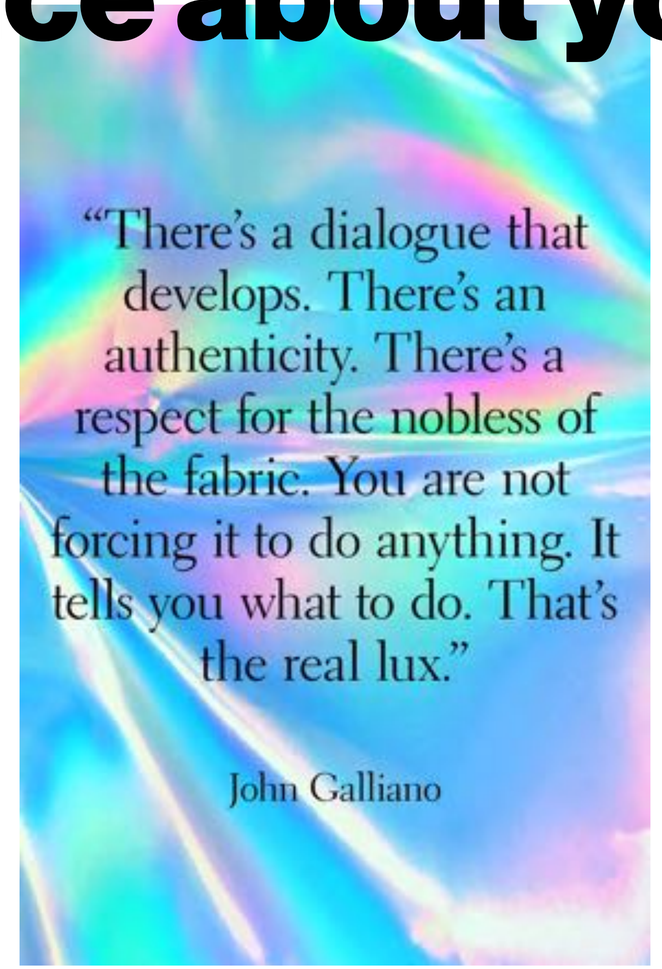
Now that we have thought about your position as a designer we will talk about graphic design

4 — TYPOGRAPHY

Typography is super important, as it speaks directly to the viewer using words.



Typography is expressive and communicative, it can speak a lot to your audience about you.



Studio Blanco, MM Code, 2019

This is why appropriate typography makes sense in your portfolio



TYPE
IS LIKE
A VOICE

TYPE
IS LIKE
A VOICE

In context:
What feeling does this logo give?

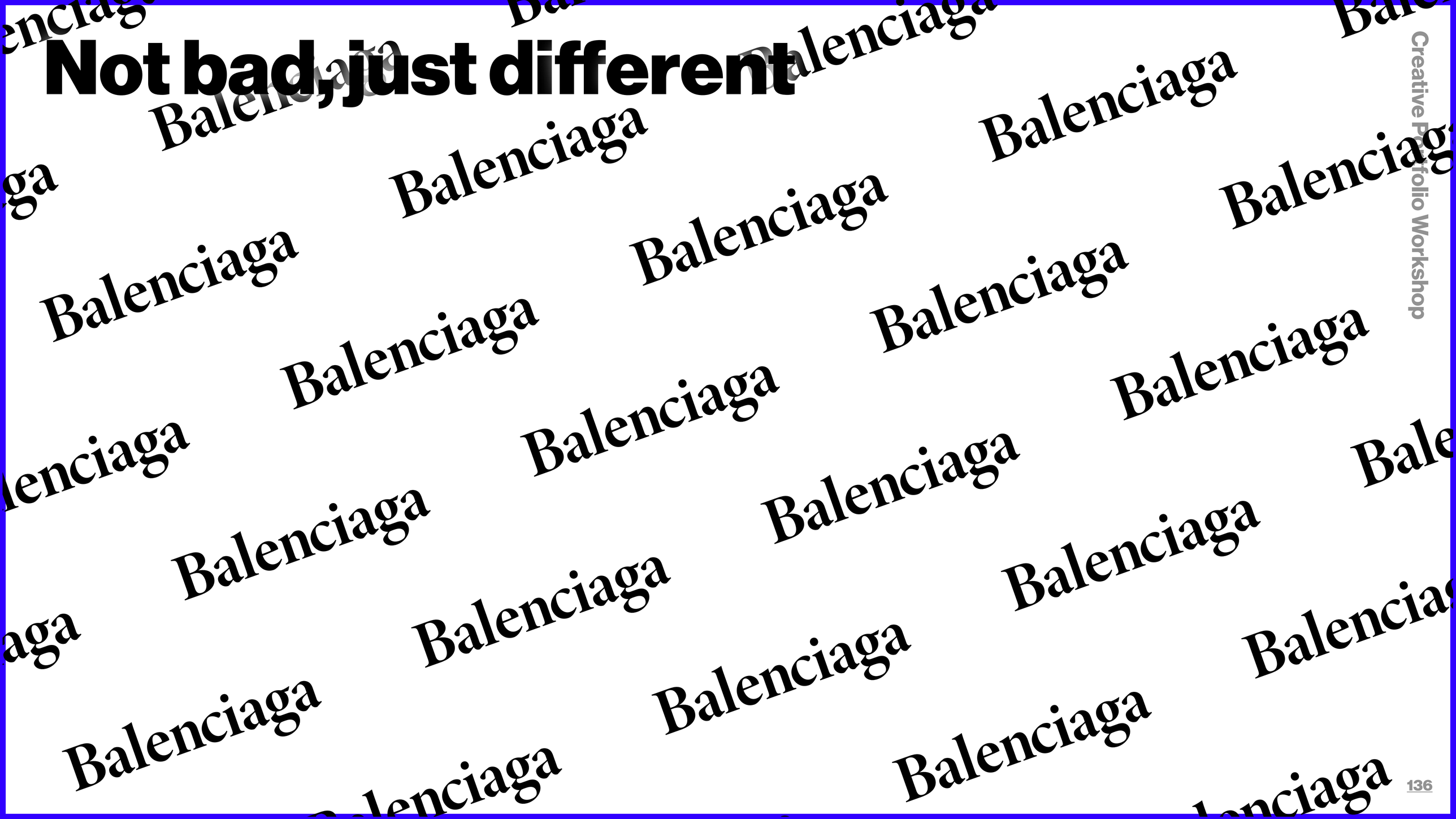


Bureau Borsche + Gian Gisiger, 2018

In context:
What about now?

Balenciaga

Not bad, just different



Not bad, just different


tm
crocs
tm
CROCS

Type can be used to show a change in direction of an identity or brand



1999—2018

Designer: Fabien Baron, 1999



2018—2023

Designer: Peter Saville, 2018



2023—

Designer: Daniel Lee, 2023

Type can be used to show a change in direction of an identity or brand...





Type + Image together form the basis of graphic design



Paul Rand

Quick crash course in typography

Quick crash course in typography

Typography = Style, layout, and appearance of letters + words

Typeface = A specific design of letters

Font = Digital version of a typeface

Basically: typeface = font

There are two basic categories of typeface:

There are two basic categories of typeface:

SERIF:

Times New Roman

Plantin

Didot

Caslon

Rockwell

SANS SERIF:

Helvetica

Futura

Gill Sans

Arial

Avenir

There are two basic categories of typeface:

SERIF:

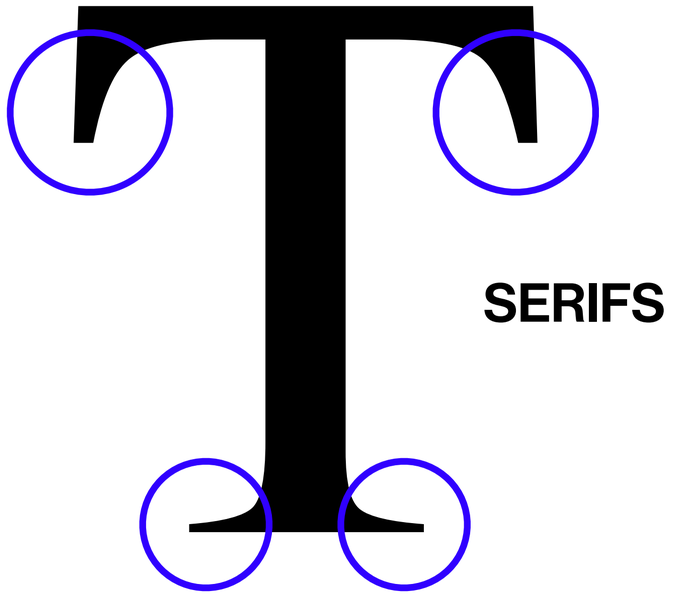
Times New Roman

Plantin

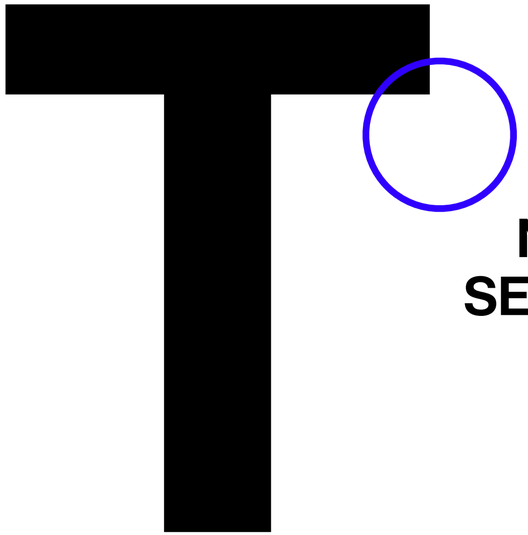
Didot

Caslon

Rockwell



There are two basic categories of typeface:



SANS SERIF:

Helvetica

Futura

Gill Sans

Arial

Avenir

Other useful typographic principles:
FONT PAIRING
Opposites attract. Nothing too similar.

Other useful typographic principles:
FONT PAIRING
Opposites attract. Nothing too similar.

London College of Fashion

School of Design & Technology

Helvetica Neue + Freight Big Pro

London College of Fashion

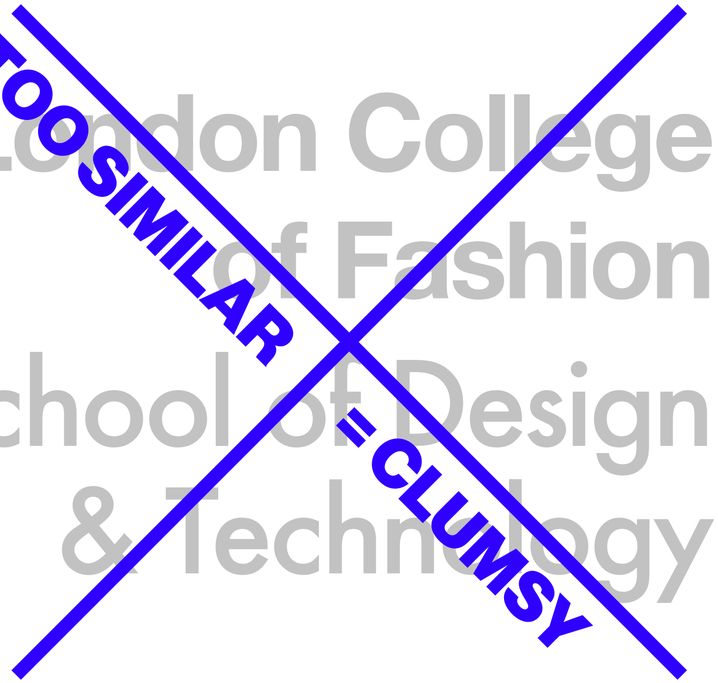
School of Design & Technology

Helvetica Neue + Futura Medium

Other useful typographic principles:
FONT PAIRING
Opposites attract. Nothing too similar.

London College of Fashion

School of Design & Technology



Helvetica Neue + Freight Big Pro
Sans-serif + *Serif*

Helvetica Neue + Futura Medium
Sans-serif + *Sans-serif*

Other useful typographic principles: HIERARCHY

Other useful typographic principles: HIERARCHY

Ensure important info is most clear.





IMPORTANT:
Consider type as a voice in your portfolio work, as you would material in your practice

Decent hand-rendered typography is fine, but only if it stylistically fits with your identity as a designer

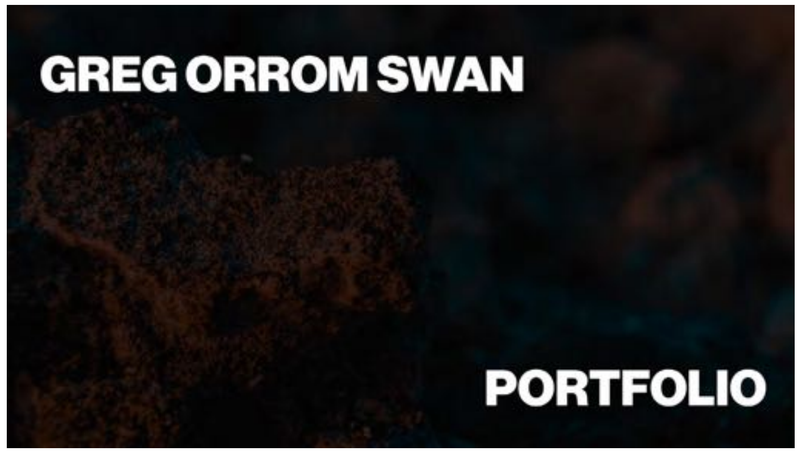


THINK: how different these pages feel.











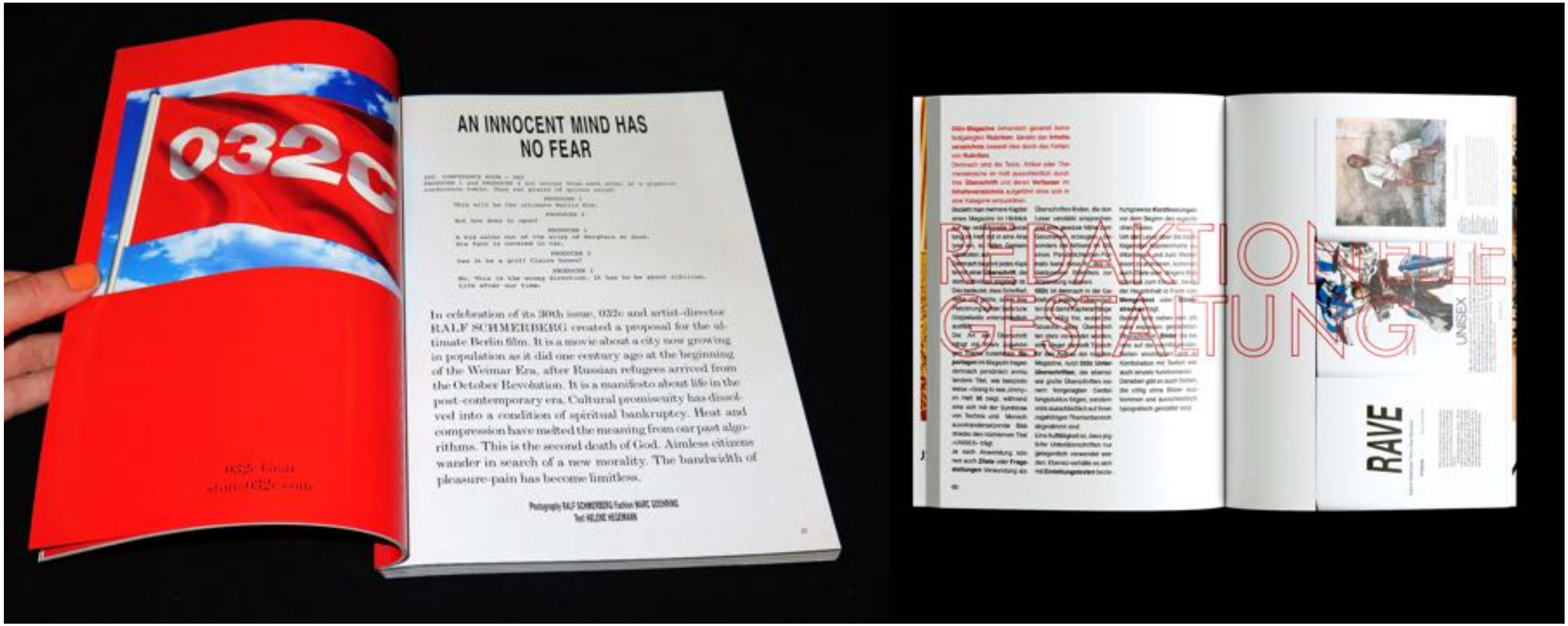


Textual examples





Textual examples



RECAP

TYPOGRAPHY is the style, appearance, and design of words and letters.
Typography along with images is the basis of the design of your portfolio.
Type communicates like a voice does, so ensure it speaks in the same way as you.

Where we’re at

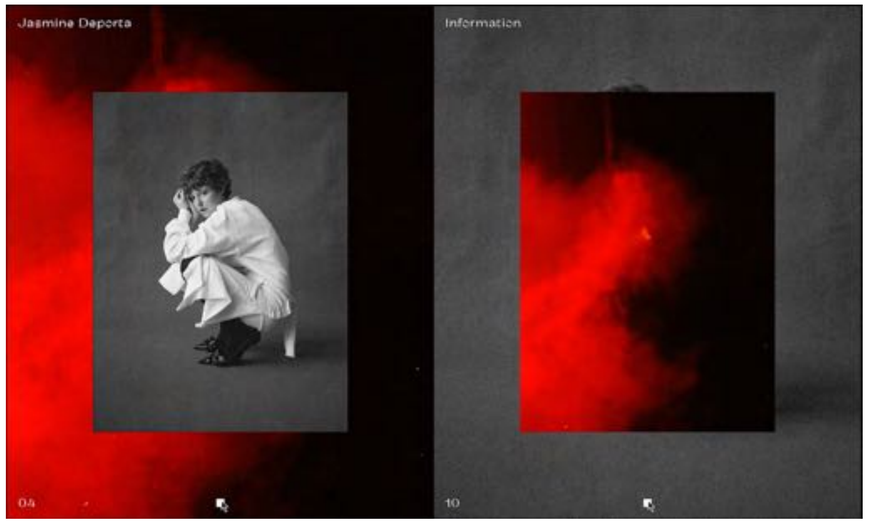
0 — Introduction
1 A — Content
1 B — Audience
1 C — Structure
2 — Format
3 — Visual Style
4 — Typography
5 — Visual Treatment + InD
6 — Portfolio Tips
7 — Further Reading

5 — VISUAL TREATMENT

What is visual treatment?

Visual treatment is the way images are graphically used and displayed in your portfolio.

EXAMPLE: BOXES





The MM Code
a few important
things we should
all know about
Maison Margiela
one post at time.

Studio 24/24, 3
Phillip Kim, Holy Water
Studio Blanco, MM Code

EXAMPLE: BOXES





Julie Peeters Bill
032c Magazine

EXAMPLE: BOXES

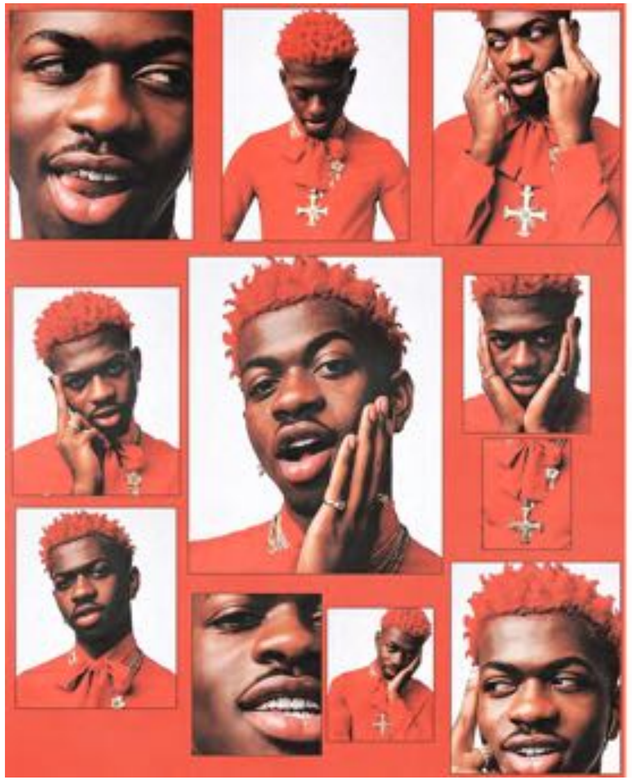




Experimental Jetset
032c Magazine

EXAMPLE: CUT OUT



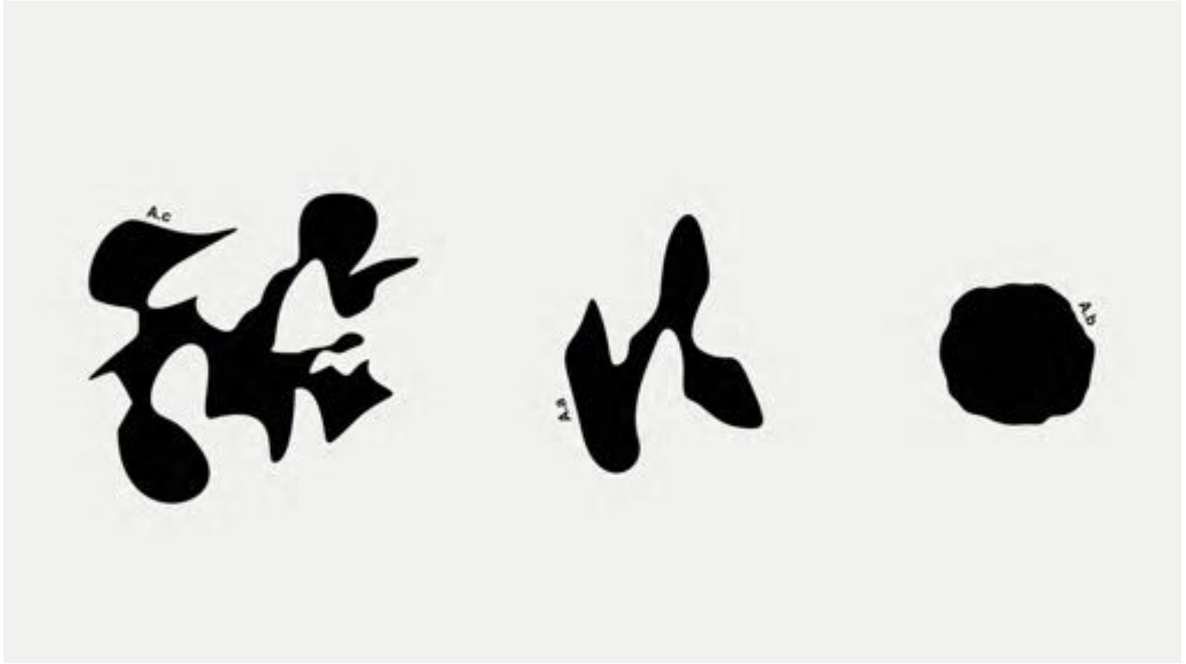


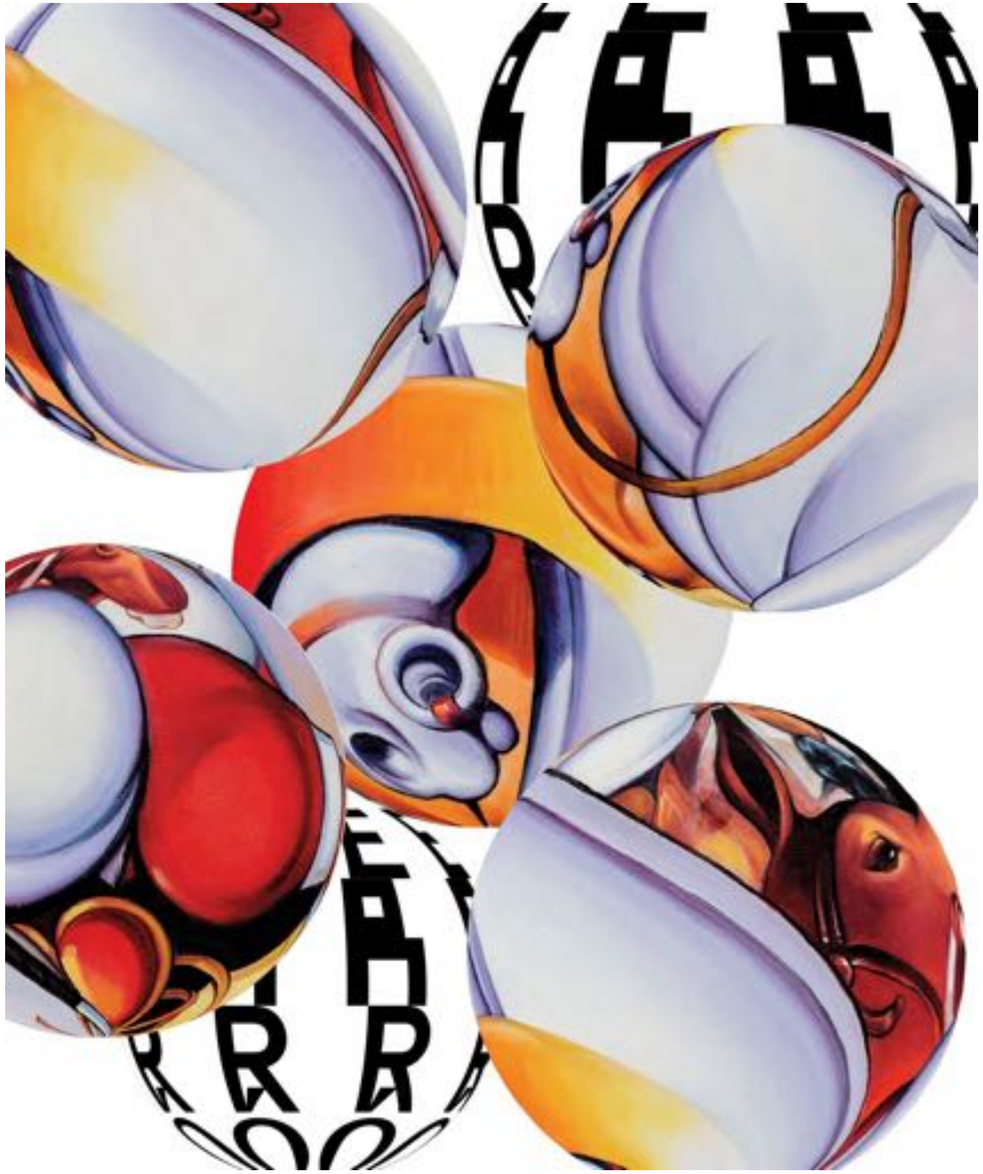


‘Gays’, photo by Jean-Paul Goude, 1975

Conor Cunningham, Lil Nas X, 2018

EXAMPLE: ORGANIC SHAPES





Boah Kim, Erró 2
Post Archive Faction x Phillip Kim

EXAMPLE: FULL PAGE



Phillip Kim, Holy Water

EXAMPLE: SCATTER



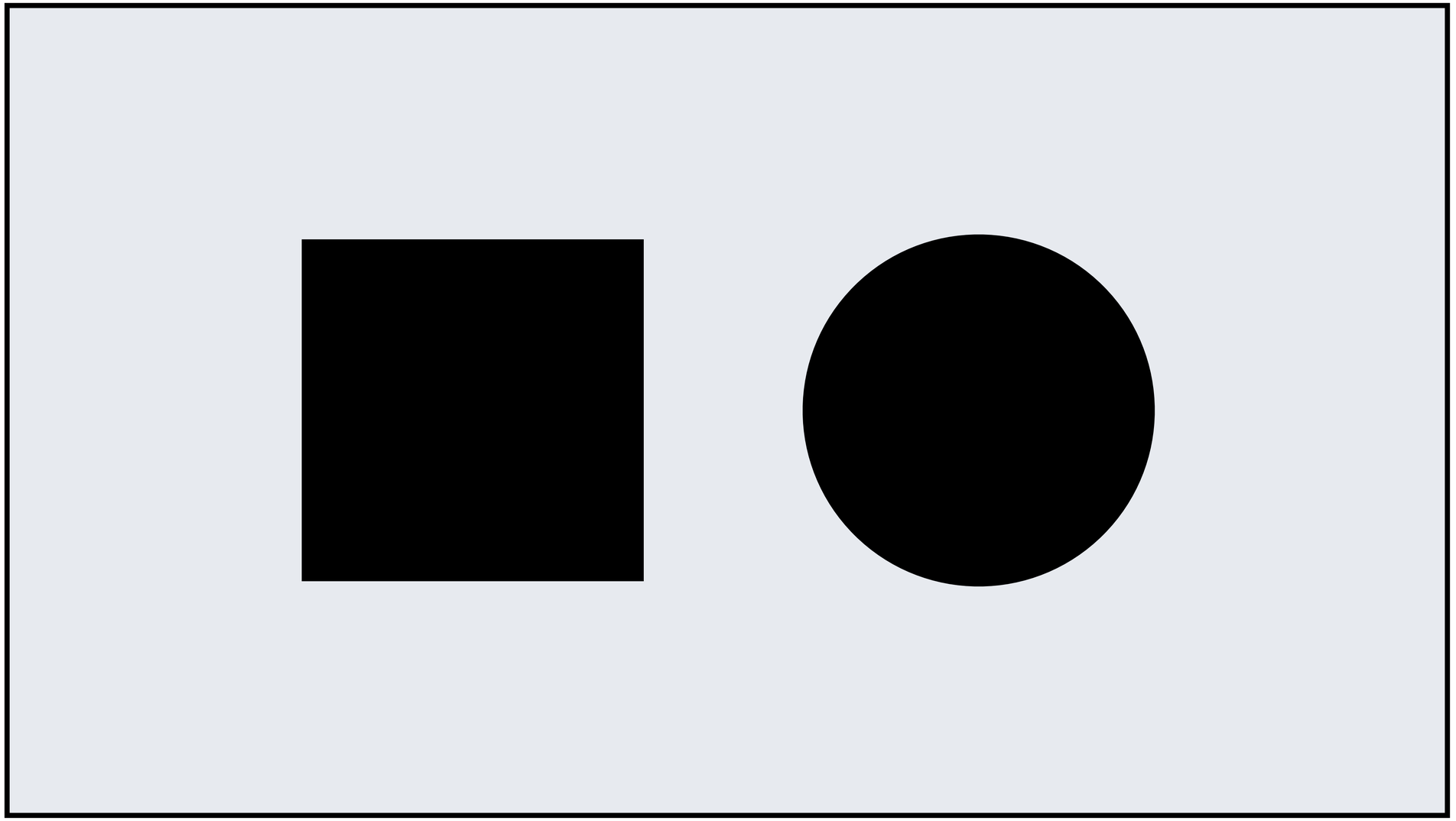
Some principles of graphic design composition

BALANCE + TENSION

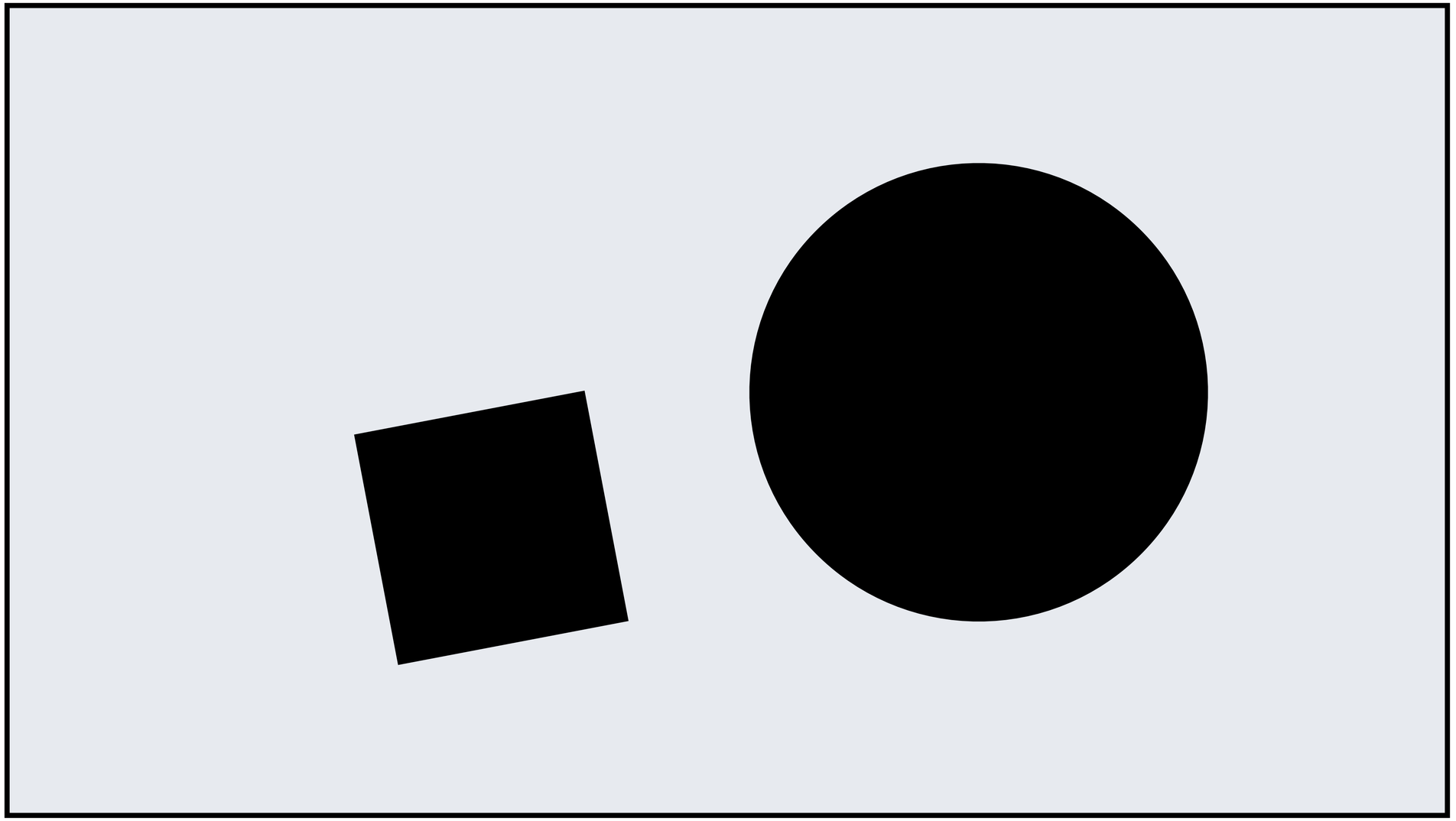
BALANCE + TENSION

An intuitive process where you look to create and maintain interest for the audience who hasn’t seen your work before

Balanced + neutral



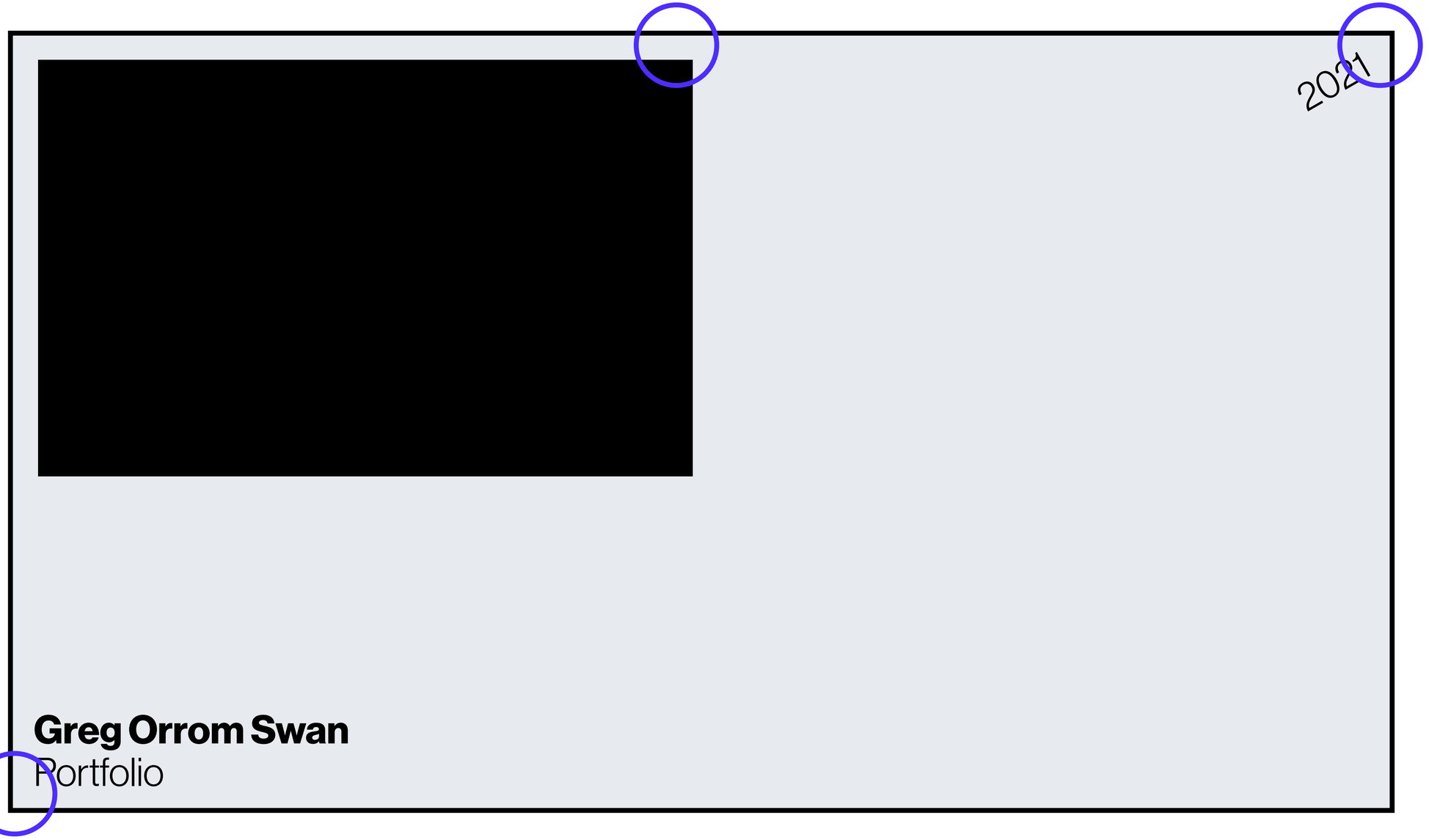
With Tension + dynamism



Use negative space



Tight margins also create tension



This is acceptable, just not dynamic

Greg Orrom Swan Portfolio



2021

CONTRAST + SCALE

CONTRAST + SCALE

There must be difference and contrast between the elements on the page.

CONTRAST + SCALE

Colour, scale, opposites, similarities, juxtapositions etc. can all be used to create contrast and variation.

Using various scales



Maisie Chalk, 2021

Objects at a single scale



Maisie Chalk, 2021

Like typography, all pages should have hierarchy, what's important should be seen first.

Dynamic scale + negative space + hierarchy



Maisie Chalk, 2021

RHYTHM

RHYTHM

There must be a changing rhythm across multiple pages.
This means variety in design and visual treatment approaches.

RHYTHM

Not visual treatment methods or similar design layouts being repeated or feeling the same.

A similar rhythm across the 3 pages

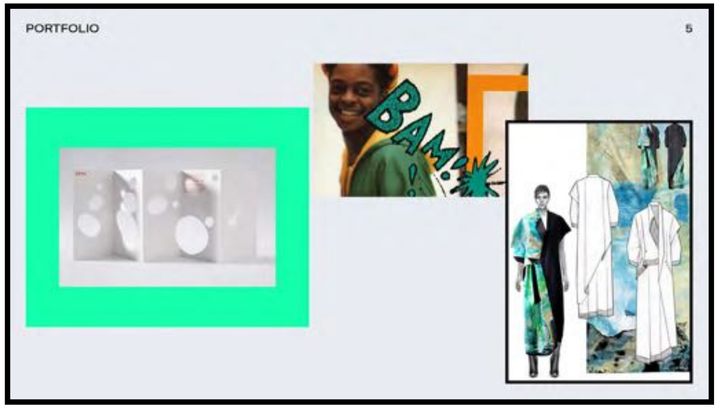






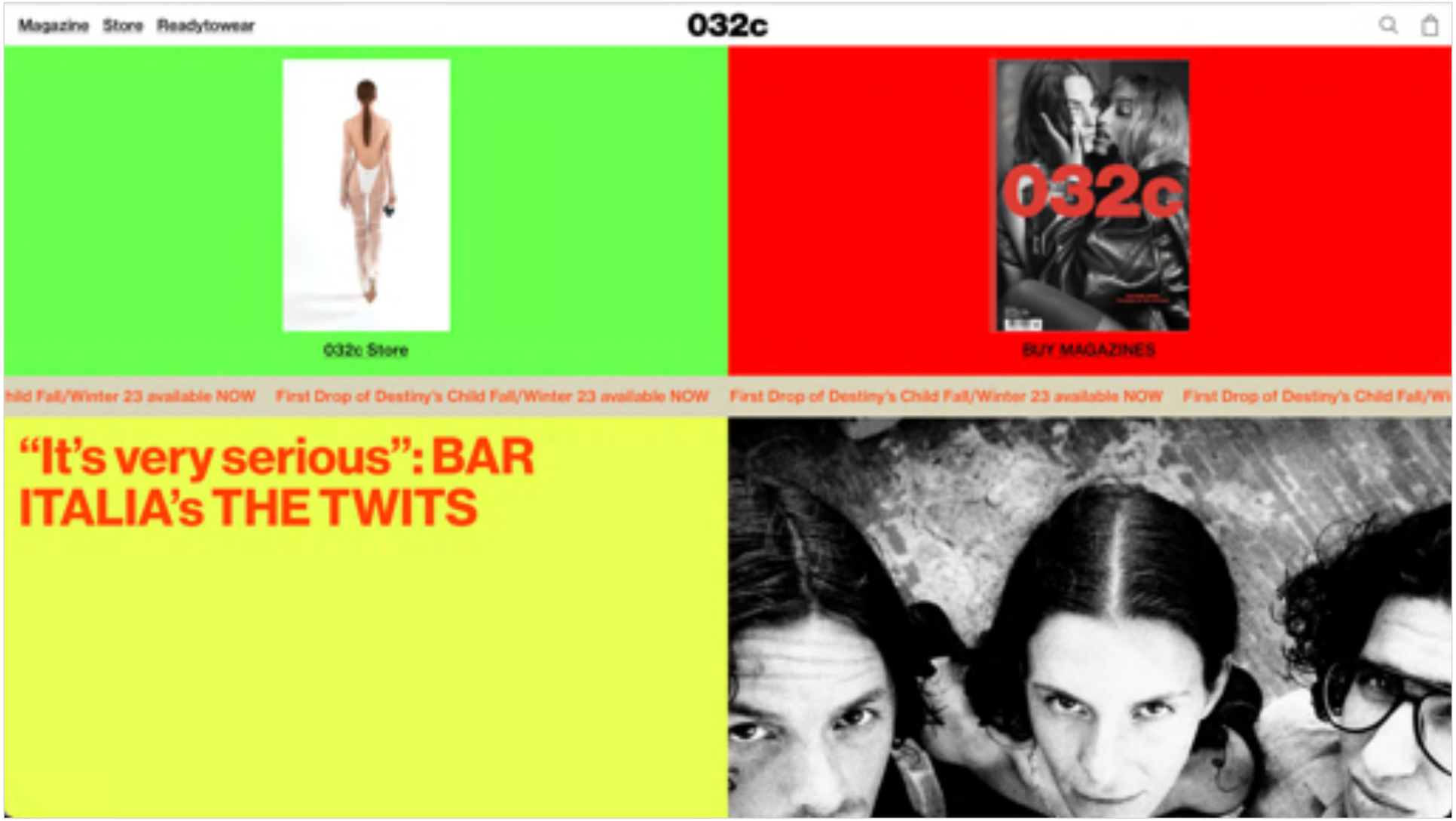
Varied rhythm across the 3 pages







032c Magazine online



032c Magazine



Using these principles, you keep your designs dynamic not just on the individual page, but across multiple pages.
You don’t want the audience to get bored or overwhelmed.

RECAP

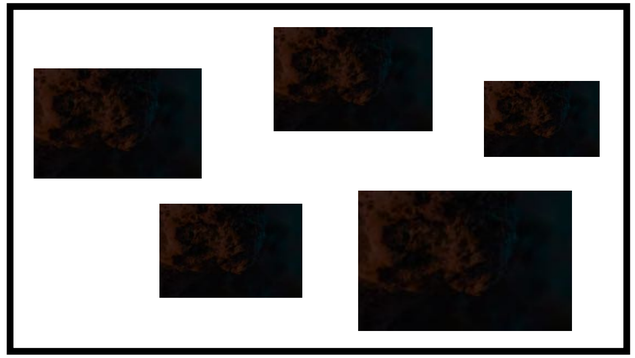
VISUAL TREATMENT

Using these principles, you keep your designs dynamic not just on the individual page, but across multiple pages. You don’t want the audience to get bored or overwhelmed.

LESSON — 40min —

InDesign

We will design 3 page styles looking at rhythm and dynamic composition.







LESSON — 40min —

InDesign

We will design and layout focusing on typography:

Table of contents

Citations

Text + image, inc captions

Where we’re at

0 — Introduction
1 A — Content
1 B — Audience
1 C — Structure
2 — Format
3 — Visual Style
4 — Typography
5 — Visual Treatment + InD
6 — Portfolio Tips
7 — Further Reading

6 — PORTFOLIO TIPS

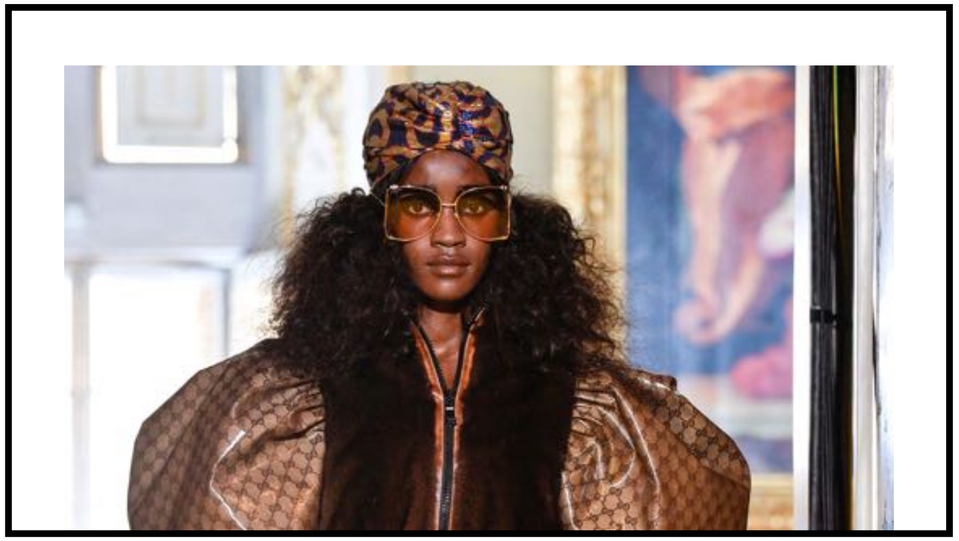
MAIN TAKEAWAYS:

- ★ **Every aspect of your portfolio communicates.**
- ★ **So, consider everything a design decision, you have full control.**
- ★ **As its solely speaking to its audience, make sure it says what you want it to.**

PHOTOGRAPHY:

- EDIT your photographs
- Shoot clean background photos, or cut them out on PHOTOSHOP
- Using the camera on phone is fine, just make sure to use:
- DAYLIGHT (overcast weather is best, as gives flattest lighting, direct sunlight creates harsh shadows)
- Straight on flat angle with camera (not angled down where head looks oversized; or or angled up where the lower-body looks disproportionate).
    - Squat down if taking picture of a person, so vertical lines are parallel to the edges of the screen.

EXTRA LESSON — 20min — Advanced Photoshop Cut Out





SHAREPOINT LINK ↪

Pietro D'Aprano, Gucci Cruise '18

USE THE CAMERA RAW FILTER:

ALWAYS EDIT YOUR PHOTOGRAPHS QUICKLY IN PHOTOSHOP



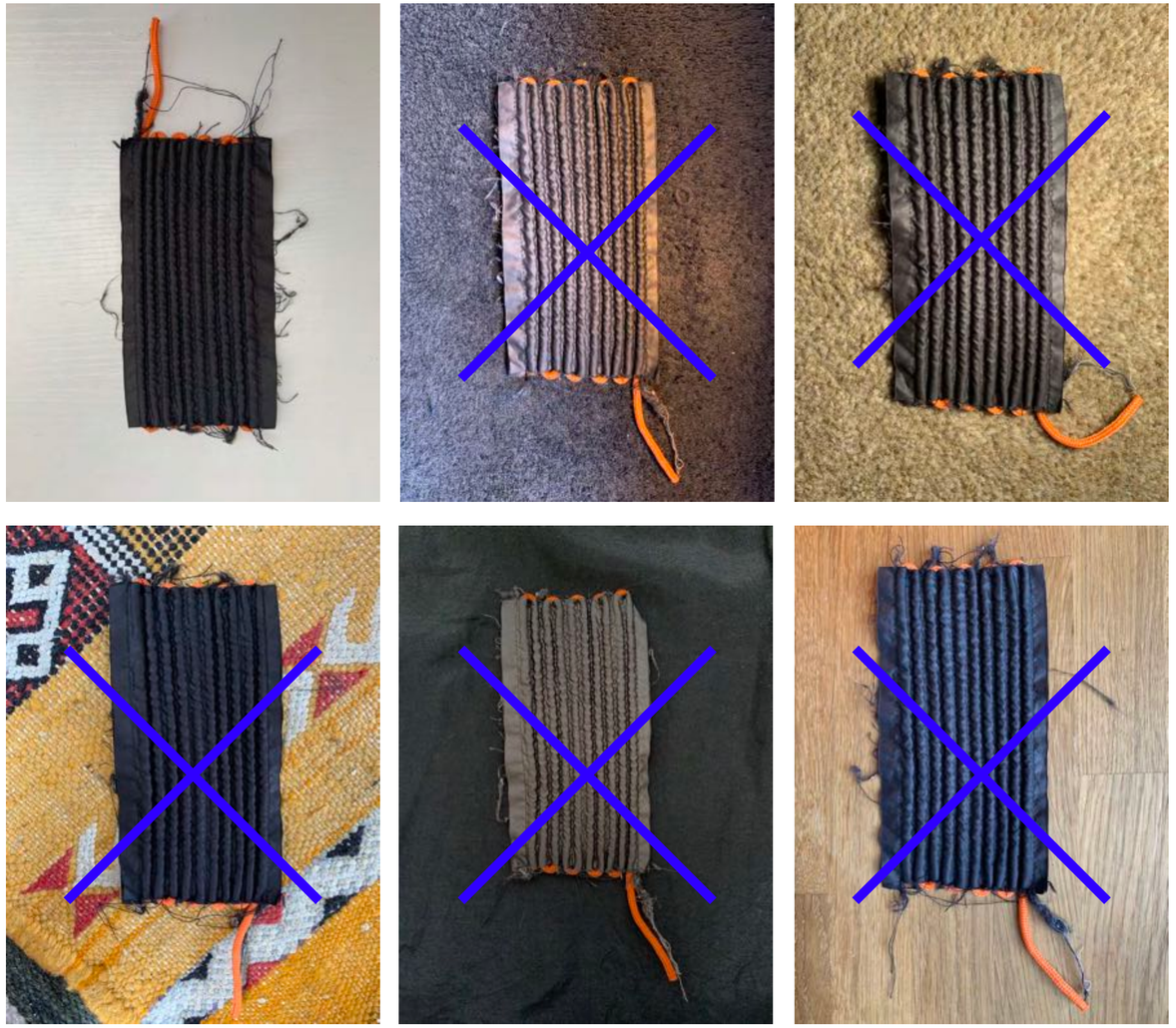


Junchen Zhou, Dancing on Grave

ALWAYS EDIT SAMPLES:

TAKE CLEAN IMAGES + EDIT + CUT OUT FABRIC SAMPLES





7 — FURTHER READING

RECOMMENDED ONLINE PORTFOLIO SITES:

— Carbon Collective — Carbonmade — Squarespace —
— Cargo Collective — Ready Mag (50% student discount) —

GRAPHIC DESIGN:

Graphic Design Foundations: Layout and Composition — https://www.linkedin.com/learning/graphic-design-foundations
The designer's guide to grid theory — https://www.creativebloq.com/web-design/grid-theory-41411345
Swiss Design Theory — https://99designs.co.uk/blog/design-history-movements/swiss-design/

TYPOGRAPHY:

Contemporary / Fresh / Independent Typefaces (Paid) — https://type-department.com
40 Best Adobe Fonts (All available free with Adobe CC Sub) — https://www.typewolf.com/adobe-fonts
Modern + Independent Open-Source (Free) fonts — https://open-foundry.com
Typographic Grid — https://www.creativebloq.com/features/typography-getting-more-from-the-grid
Typography Basics — https://edu.gcfglobal.org/en/beginning-graphic-design/typography/1/

FASHION PORTFOLIO LINKS:

Zoe Hong, Critiquing 2 Portfolios: 1 Student, 1 Pro — https://www.youtube.com/watch?v=ccqGvYlOecg
Zoe Hong, Fashion Design Tutorial 8: Portfolios — https://www.youtube.com/watch?v=-TOfTBil2cE

Greg Orrom Swan
g.orromswan@arts.ac.uk

ual: london college of fashion