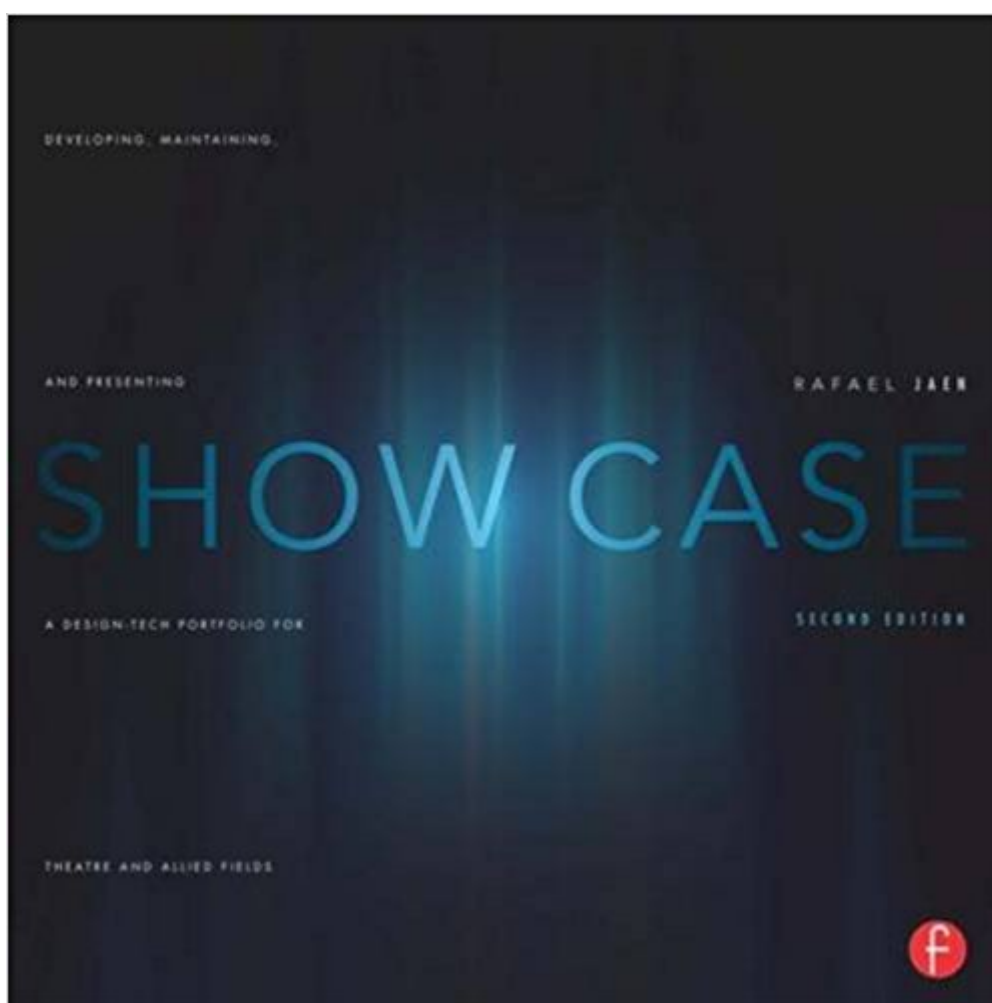


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# Show Case: Developing, Maintaining, And Presenting A Design-Tech Portfolio For Theatre And Allied Fields



## Synopsis

A design tech portfolio showcases a theatre designer/technician's most prized accomplishments in stage design, lighting, costuming, or makeup. The ability to make a winning portfolio is essential to getting into choice colleges, obtaining scholarships, and getting new jobs in the field. Unfortunately the process can become time consuming and challenging if you don't know where to start. Show Case offers students, teachers, and aspiring professionals the information they need to know to create, maintain, and show off their portfolio. This fully revised second edition features new and expanded chapters that explore current and innovative approaches to creating a design-tech portfolio, including branding, social networking, and traditional and interactive e-portfolios. This comprehensive guide also covers planning and developing details such as page layout, content variety, aesthetic sequencing, marketing, personal presentation, and next steps. Each chapter features introductions, samples, and lists of "Do's and Don'ts" provided by experienced professionals in the different design/tech fields. Portfolios featured are from an incredible cast of contributors at different stages of their careers, including recent graduate students, officers of renowned organizations and international theater artists, and art directors representing narrative artists in the allied fields of film, TV, and other media. This book is designed as a reference guide, workbook, and an inspirational tool, assisting designers/technicians in the process of developing a showcase that can be used to apply for graduate school, to pursue new jobs in the field, and for career marketing purposes.

## Book Information

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## Customer Reviews

Exclusive: A Letter from Rafael Jaen, Author of Show Case, Second Edition Dear Readers, I first got interested in portfolio development in the 1980s. While in college, I created an art-book sampler that helped me transfer from a renowned architectural school in South America to the Theatre Design Program at New York University--not a small accomplishment for someone who didn't speak English! Later, I used various formats to get internships, to get into graduate school, to get jobs, and to get a teaching position in higher education. Through the years one thing has remained constant: the achievement of every goal that I have set for career advancement has been dependent on creating or updating portfolios. I wrote the book's first edition to assist others--a friend who heard me complain repeatedly about the lack of a bibliography on this subject matter suggested that I should write a comprehensive guide. With the second edition, I wanted to expand the content with more contributors, more samples and more images. I also wanted to explore 21st century approaches such as branding, social networking and web based multimedia portfolios. As a comprehensive guide, the book's main objective is to facilitate the process of building an exciting portfolio. The chapters help the reader plan and develop details such as personal presentation, page layout, content variety, aesthetic sequencing, marketing and next steps. They also cover a wide range of aspects, from the beginner's portfolio to the advanced portfolio and from the traditional portfolio to the electronic portfolio. It is my sincerest wish that this book will inspire and help you with the development of your portfolio, whether traditional or electronic, and whether you are a beginner or a seasoned practitioner. Warm regards, Rafael Jaen

Top Ten Tips from Rafael Jaen to Improve Your Design-Tech Portfolio

1. Keep the principles of design in mind when planning your page layout and your rendering plates. Employers will equate the attention to detail in all of your work with the level of detail you put into your portfolio, so pay attention to this. That means use a ruler, don't eyeball!
2. Have stories that tell something about you and your approach to design and/or technology collaboration prepared for each image you show. These stories should reflect positive experiences and demonstrate your skills--and a little humor is often appreciated.
3. Often interviewers will ask questions about what they are looking at--be prepared to answer a range of questions that may allow you to "strut your stuff" a little more.
4. Select images that demonstrate the process, not just the final product. Most employers or schools are interested in seeing how you work through a project (as well as the final results). So, having beginning sketches and finished drawings as well as images of the project on stage can help.
5. Make sure your images and labels are professional in appearance and appropriately mounted, and check for proper spelling on all written work! Neatness and consistency do count here. Sloppy labels, misspelled names and presentations that fall apart are embarrassing for you and indicative

of shoddy work. If the work presented requires a disclaimer or an apology, it probably doesn't belong in the portfolio. 6. Show a variety of work. Take and keep pictures of all that you do. Do your homework on the company, department, individual or job you are applying for, and assemble your work in a way tailored to their needs. This may also mean you assemble more than one portfolio. If you are using copies of work, get the best copy quality you can afford. 7. Do not include the kitchen sink! You may have many projects or many pages per project that you want to include, but most interviews have a limited time frame. If it is difficult for you to eliminate, ask a friend or mentor to help you clean house. 8. Be very selective. It's far better to have two or three very good projects in the portfolio than to have many more mediocre ones. People will remember both the great work and the really not-great work, so work to eliminate the latter. 9. Hang onto materials. Have a folder, drawer, or box that you put materials you've worked on into once you are done using them. Go through the box from time to time to organize the materials. It's much easier to pull together this information into a presentable format if you have it in one place instead of having to go looking for it (or worse, trying to remember that show you did in two weeks three years ago!) 10. Don't scrimp on the portfolio. You are selling a product: your skills. The package where you keep your portfolio says something about you. It might be a large-format traditional hard-copy portfolio, or a small booklet of 4x6 photos, or a CD with images. Take the time to make the package professional-looking and aesthetically appealing.

"Jaen helps readers assess the success of their portfolios and interview abilities, in order to further refine their materials, a great reminder that our portfolios are never done. I will return to this book with frequency as I update my own portfolio, encourage my students to own a copy, and use it in my classes. Show Case is an outstanding resource."--Theatre Design & Technology

I have taught technical theatre apprentices for years with only a few donated portfolios to use for a guide for my charges. I found the first edition very helpful, and this one is even more wonderful to work from. It is the first time I have been able to find a book of this nature. Great information and suggestions. Downsides include links to websites that are no longer active, and a lot of time spent on the author's favorite printer, which will be quickly replaced and forgotten as the world of printers go. As a result, another update will be coming. College students and their professors tire of parades of books being replaced by new editions every few years, so perhaps authors may strike a compromise and have the changeable web content available on a website that can morph as time goes by, with some of the print content in physical form. I work both with the physical text and the

eprint edition, and have not determined which I like the best, but as I teach out of multiple texts, the ease of having them all in my iPad is wonderful.

Great book! Really helped me get my portfolio together!

Invaluable book! Excellent resource for both students and working professionals. The color pictures are exceptional quality. A very good price too.

I have spent some time with this book before writing this review. I had hoped so much that it would be a real asset (being as I am an artist and designer, etc.) because as we all know you must have a portfolio that is dynamic, easily maneuvered and shows off your creative skills and talent clearly and to the best effect. Surely the most difficult project(s) I have ever had to tackle is putting together a presentation such as "the dreaded portfolio" ...and so I eagerly awaited the arrival of this book. I was delighted when it came and I got a look at the outside and the quality of the printing/binding. However, a quick flip-through sort of left me a little "cold" so to speak. Upon sitting down to really peruse it, I found myself quite disappointed. A second session with it has now cleared up my expectations and so I write my review. Printing/production/etc. of this book is truly first class...I was and am very impressed with it for that aspect. Presentation, however, falls seriously inferior to what a book like this should be and what it should show/demonstrate to the prospective portfolio builder. More clarity, more detailed and descriptive help and advice are sorely needed here and my personal thoughts are that the author should reconsider rewriting and editing this presentation. Further, the designers of the book desperately need to enhance the usefulness of the illustrations and photos. They are mostly useless because of their WAY too small size for one to look at. Also, many of the examples used here look, to me, to be totally amateurish and unworthy of being in a portfolio of a professional in the first place. SO, I have very mixed feelings and disappointment with it, as I had really hoped that this book would be a real asset to myself and others like me. Sadly, we need to look elsewhere I feel. Another negative, that might have become a positive, is that perhaps the inclusion of a cd or dvd of the illustrations, and perhaps some step by step or progressive presentation, which would allow the user to view and watch on their computer screen where images would be brighter and much larger to look at. Another missed opportunity. I am not fond of leaving "unsatisfactory" type views and reviews here, but feel that this book falls seriously short of what it claims to be, and should be. It desperately needs further work to make it the useful tool that it desires to be. ~operabruin

In the creative fields, if you don't have a good portfolio, you don't stand a chance, especially with this depressed economy. Job competition is even fiercer and you really need to make a powerful first impression with your portfolio. Speaking as someone who has been on both sides of the job process, I can say for sure that a memorable portfolio means the difference between getting hired and being skipped over. I've seen portfolios from designers that have clearly been meticulously crafted with a lot of love and attention, and I've seen embarrassing ones that are a textbook example of what not to do. What this book is great at is giving you ideas for how to create hardcopy portfolios for stage, costume and fashion design, etc, and this can be extended to other related industries like product design, web, and film. This book will not only give you some terrific ideas for layouts and designs, but also Do's and Don'ts on each section and type of portfolio. The book also covers creating CV's, resumes, business cards, CD demo reels, presentation and interviewing tips. Nowadays, many employers ask for online or digital portfolios to evaluate candidates before inviting them in for a face-to-face interview. Being in IT, I felt the digital portfolio section was the weakest, especially recommending Powerpoint for slideshows over better alternatives like Apple's Keynote. (Keynote is what we used at MTV for high-profile company events and presentations). Most designers use Macs so this isn't an issue. The section on creating web portfolios lacks enough detail and technical how-tos for anyone not familiar with HTML to be able to create one. It also does not mention important portfolio sites like Coroflot where a lot of designers have their work hosted, requiring no technical expertise. For someone new to website building, advice on registering a domain name and finding a hosting provider will sound daunting. Overall, a very solid book on how to create portfolios and get yourself noticed and marketing yourself. The construction of the book itself is very good, with heavy glossy pages and an attractive front cover with embossed letters.

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