

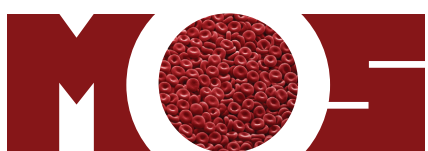
my name is
sally rine-
hart and this
is my port-
folio.

let me introduce myself. i'm a doodler, knitter, karaoke singer, caffeine addict, trivia champion, new yorker, cat lady, chocoholic, and graphic designer.

i do brand-
ing.

MOS

MUSEUM OF SCIENCE



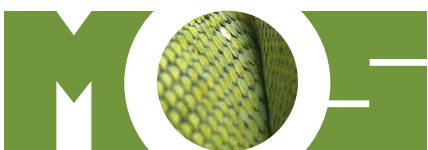
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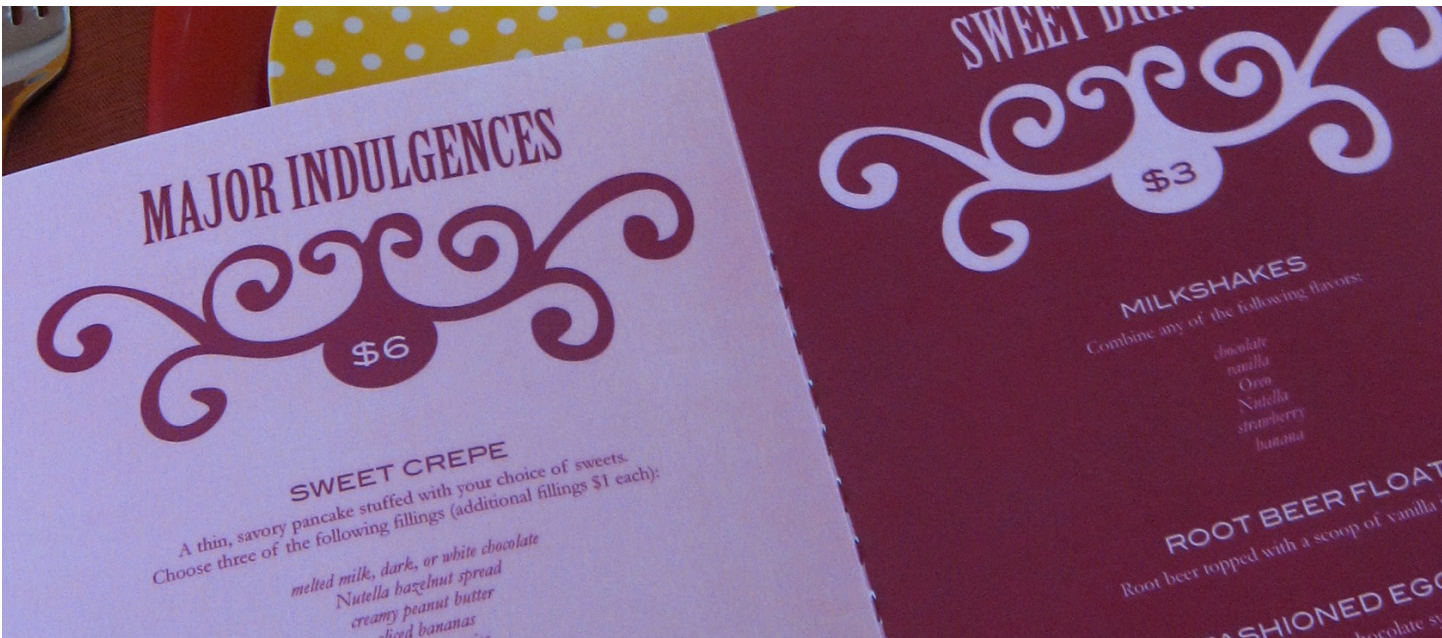
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MUSEUM OF SCIENCE









WE DESIRE
NOTHING
 SO MUCH AS
 WHAT WE OUGHT NOT TO HAVE.
Publius Syrus

THE ONLY WAY
 TO GET RID OF A TEMPTATION
IS TO YIELD TO IT.
Oscar Wilde

A HUMAN BEING HAS A
NATURAL DESIRE
 TO HAVE
 MORE OF A GOOD THING THAN HE NEEDS.
Mark Twain

TOO MUCH OF A GOOD THING
CAN BE WONDERFUL.
Mae West

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the **P**ORTfOLiO

FROM CONCEPT TO HIRE

This exhibition highlights the steps that designers take to put together a successful portfolio by displaying the portfolio work of Pratt students and recent alumni. The show spans the three floors of the library and includes an interactive display on the first floor, as well as important library resources in the new books room ■

February 15 through March 14
Pratt Brooklyn Campus Library

Panel Discussion
Tuesday, February 22 from 6-8
Alumni Reading Room, Brooklyn Library

Moderator

RitaSue Siegel President, RitaSue Siegel Resources

Speakers

Jon Hills Executive Creative Director / Founding Partner, Domani Studios

Jeff Kapec Principal / Executive VP, Tanaka Kapec Design Group, Inc.

Peter Wang, AIA, LEED AP Principal and Design Director, Gensler

Pratt

career:services



DIGITAL ARTS

3D Animation and Motion Arts

Animation and Motion Arts demo reels consist of a compilation of short segments that are used in place of portfolios for time-based arts to illustrate skills and talents. Reviewers look at hundreds of reels so your strongest work should go first. Sometimes reels are specific to a particular aspect of work like modeling, character design, rigging, compositing, etc. Do be sure to follow submission guidelines carefully. Demo Reels should no more than 4 minutes.

INCLUDE

The page will show name and contact information. Show breakdown describing exactly what you did in each segment.
Show work in several stages of production.
All commercial examples must be approved by the contest committee for inclusion in your reel.
Avoid all work in the U.S. should be in American format.

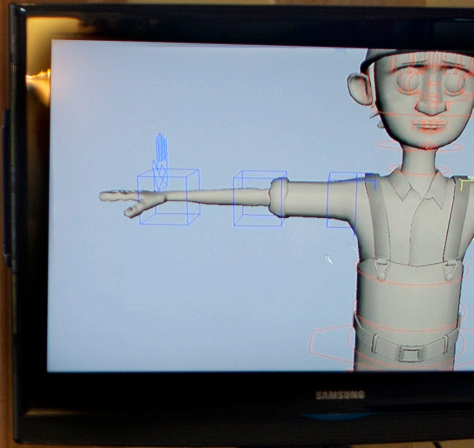
Interactive Arts

Unlike time-based reels, interactive Arts reels are often a single complex work that illustrates a wide variety of skills ranging from aesthetics and conceptual issues to programming and interface design. These interactive site projects are to webby, varied, begin with a concise narrative that describes the general scope of the project so the reviewer understands the context of the work. Then break the project down into the technical and conceptual components important to the work.

INCLUDE

The page will show name and contact information.
Show the work in several stages of development.
Document the project to use in the website.
Indicate the experience and technical skills of the team.

the
PORTFOLIO



INTERIOR DESIGN

The interior designer's portfolio is a collection of the best work samples in a coherent framework.

It displays work in a compact, understandable, interesting manner to an audience not familiar with the contents. It is meant to share one's capabilities, interests, strengths. It is a promotional tool, showcasing your accomplishments, skills and talents. Unfortunately, there is no real formula on how to assemble the best portfolio ever, no guaranteed success. Rather it is an intricate process with a lot of factors to be considered and an intensive process to go through. Be yourself. Choose your best. Be clear.

INCLUDE

Collection and objective evaluation of your work (Context and Presentation)

A design brief including goals and a graphic identity based on your design projects.

A range of work that communicates each design in a compact style showing your interests and skills.

Tell a visual story through your material starting with a three-dimensional image of your final design.

Explain the process through diagrams.

Document the project with technical drawings and further representation of the space.

Format technical drawings to be viewable at a greatly reduced scale.

Add reference elements that allow the viewer to link the pieces of the project.

Correctly scale and proportion through drawing elements.

Make sure to maintain a mix of media to present the entire project when laying out the page.

Achieve a balance between technical and emotional information (dimensions vs. materials, etc.).

Your layout and graphics should complement the work, not overshadow it.

the
PORTFOLIO

the PORTFOLIO

FROM CONCEPT TO HIRE

STARTING YOUR PORTFOLIO...

Requires research for inspiration.
Requires research into your industry.
Requires and understanding of your competition.

1

TAKE INVENTORY

What do you have?
Gather all your projects
and images.

2

ORGANIZE

Divide work by types.
Provide examples of specific
skills, designs and concepts.

PREPARING TO SUBMIT YOUR PORTFOLIO

Consider packaging, logos, or your brand.
Did you show your thought process?

3

DEVELOP NARRATIVE

Edit projects for a
compelling story.
Show your thought
process, how you think,
and who you are.

4

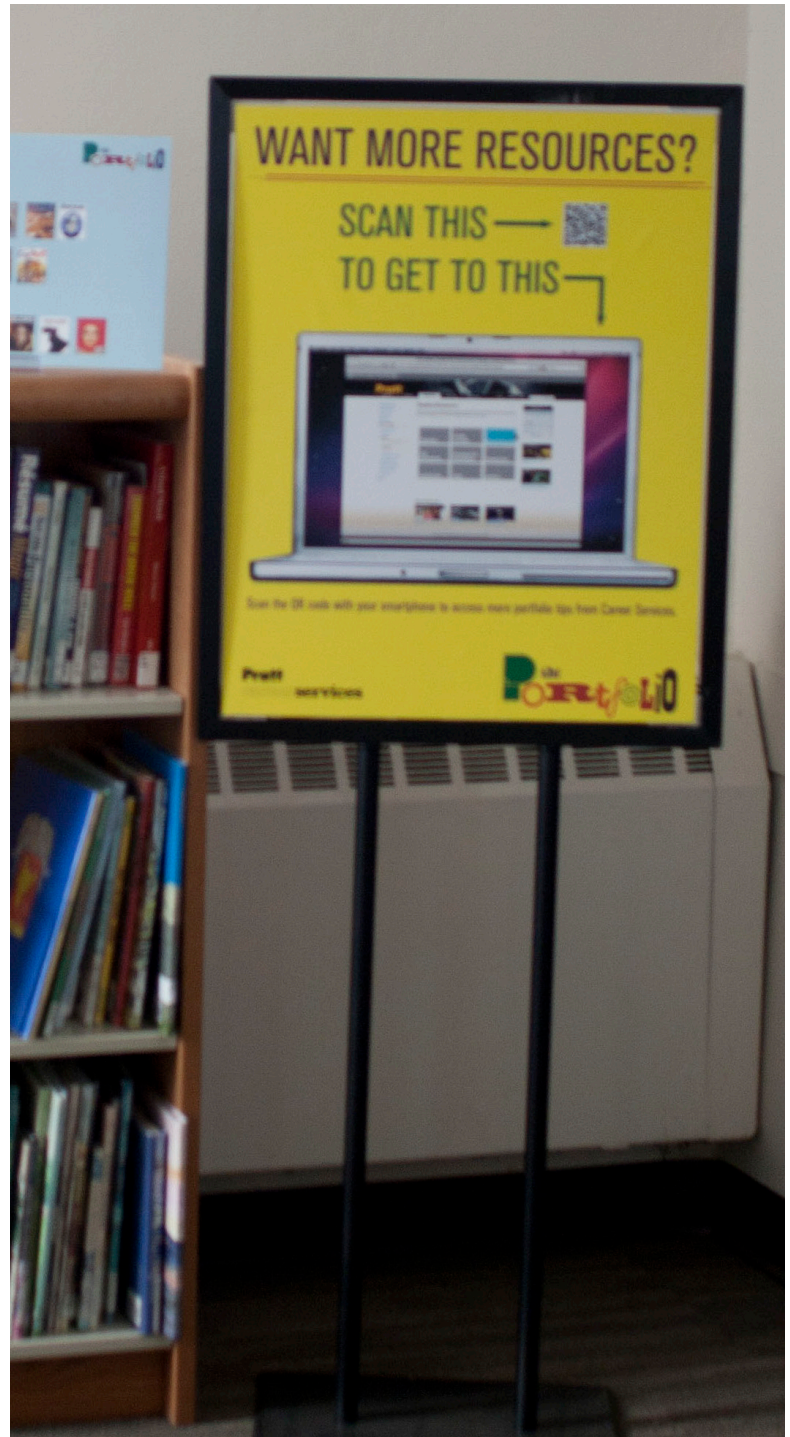
DETERMINE LAYOUT & FORMAT

Visual elements
Text inclusion
The orchestration of your portfolio
The look and feel of your portfolio

PORTFOLIOS ARE ONE PART OF A LARGER PACKAGE THAT INCLUDES:

- Resume and cover letter
- Work samples
- Leave-behinds
- Follow-up thank-you notes
- Website or blog
- Business cards

Pratt
career services



BEING A

RESPECTFUL
COMMUTER

IS

EASY



JUST FOLLOW THESE

12

SIMPLE RULES

BROUGHT TO YOU BY

THE 3RD RAIL

1 CLOSE YOUR LEGS

When you're at home, you can spread out all you want. When you're in public, don't take up any more room than you need to. Save it for the La-Z-Boy.

2 PUT BAGS IN THEIR PLACE

If you're standing on a crowded bus or subway, don't whack people with your backpack - take it off and put it on the floor. And no matter how cute your purse is, it doesn't belong on the seat. Those are for people only.

4 SHARING IS CARING

Poles are there for you to hold - not to lean against with your entire body. It only takes one hand to keep your balance on a moving train. Let other people hang on too.

5 YOU'RE NOT AT A DINER

Smelly or messy food drives other people nuts. If you really need to eat on the go, grab a granola bar - not a bucket of chicken. And if you're prone to spills, wait until you get off to start your morning coffee.

3 YOU'RE NOT AT A CLUB

Not everyone wants to rock out to your iPod. If you don't have headphones, don't play your music out loud. And if you do have headphones, keep the volume low - it's better for your hearing anyway.

6 DON'T BLOCK THE DOORS

Let everyone off the bus or train before you get on. And if people need to get past you in order to exit, move aside and let them. That way, everyone can get where they're going a little bit faster.

7 YOU CAN'T READ THE WHOLE PAPER AT ONCE

So don't open the whole thing at once. No one wants to get punched in the face with the sports section every time you turn the page.

8 COUNT, THEN MOUNT

Count your change before you get on the bus. Don't leave other people crammed in the stairwell while you dig through your coin purse.

9 DON'T BE GROSS

It's not that hard to throw your trash away. And while you may not be grossed out by other people's nail clippings or dental floss, there's a good chance someone else will be. Save it for when you're at home.

10 TEXTING CAN WAIT

When you get to the top or bottom of a flight of stairs, don't stop to check your phone - you'll cause a domino effect of angry commuters behind you. Move out of the way, then resume your texting.

11 ESCALATORS ARE FOR WALKING, TOO

Not everyone chills out on the escalator. If you're standing, stay on the right so that anyone who wants to walk can pass you on the left.

12 CHIVALRY ISN'T DEAD

Commuters are people too. If you step on someone's foot, say "sorry." If you need to get past someone, say "excuse me." It's basic etiquette.



RULE NUMBER

3

PUT BAGS IN THEIR PLACE

THE 3RD RAIL

Not on the seat.

Hold doors

R8

Priority
for persons

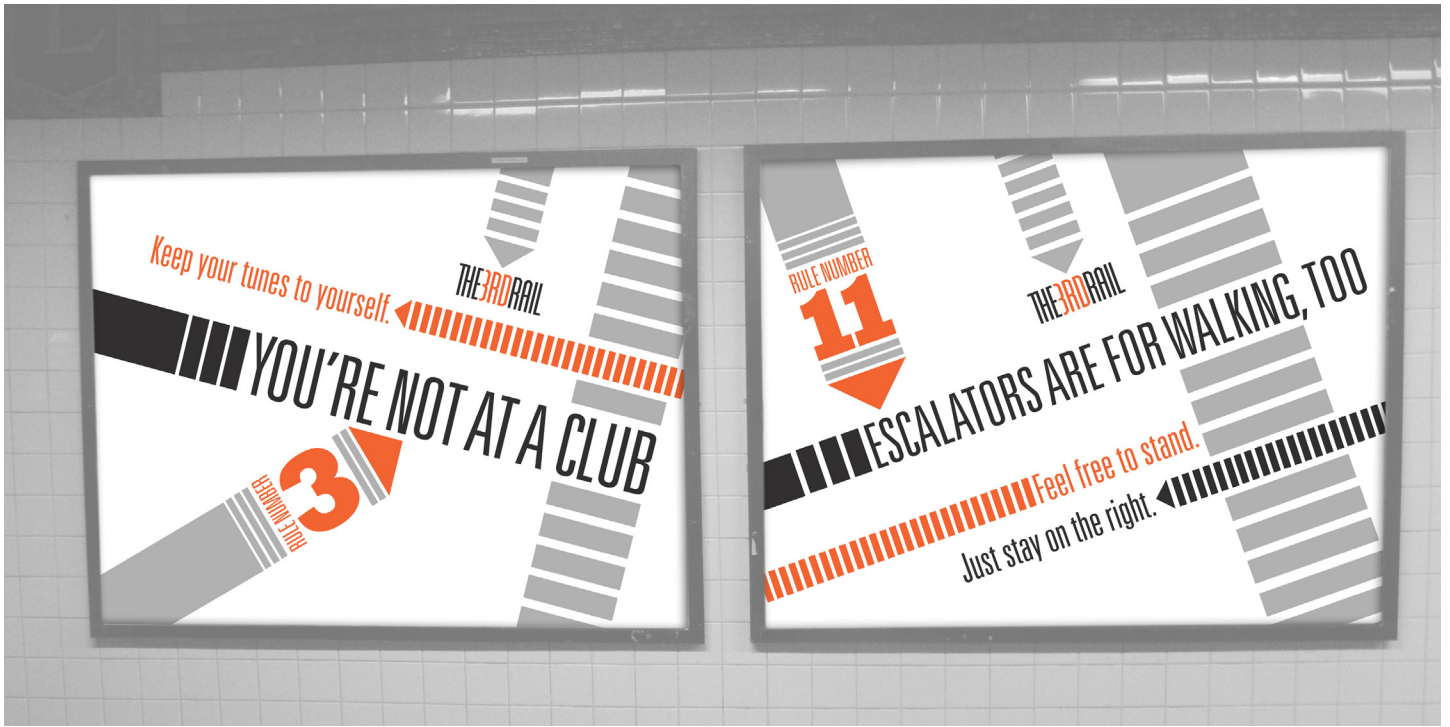
You're one person. That means you get one seat.

THE 3RD RAIL

CLOSE YOUR LEGS

RULE NUMBER

1



i design

books and

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FACTORY NOW

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ANDY WARHOL MOVED TO NEW YORK CITY IN 1949.

Warhol's initial goals were to become a successful commercial artist and designer - yet by the early 1960s he had abandoned his corporate career and immersed himself in the city's underground art, film, and music scene. Warhol began exhibiting his own work and quickly gained recognition within the New York art world, eventually becoming a central figure within the emerging Pop Art movement.

Drawing inspiration from the commercial industries that brought him to New York, Warhol saw his work as a commodity and sought not only to produce it but to mass-produce it. This innovative mentality earned his art studio - and, eventually, his entire social and artistic circle - its distinctive name: The Factory.

This book seeks to document what remains of the studios, venues, galleries, and restaurants that were significant to the Factory during Warhol's time in New York City. Warhol left a remarkable footprint on the city, and this book reconstructs that footprint through chronology and location, across New York City.

DOWNTOWN





Paul Morrissey
the West Village.
band and suggested that
Furthermore, they suggested that
Factory star – German singer-songwriter
them during future performances.

en interested in rock and roll, and
Velvet Underground thought that a
ould boost their success in the music
he notion of a partnership, the three
of the Velvet Underground – teamed

ly involved booking the Velvet
erground venues around New
tribution was the \$800
bum during moments of
Studio in Midtown.

Norman Dolph also helped
ough Columbia records
ventually,
the recordings and

largely unsuccessful,
and lack of radio
ne one of the
albums of the



WARHOL'S MOST SIGNIFICANT CONTRIBUTION TO THE VELVET UNDERGROUND
AND NICO WAS THE \$800 THAT ALLOWED THEM TO RECORD AN ALBUM
AT SCEPTER RECORDS STUDIO.



ZAGAT
NEW YORK CITY
RESTAURANTS
2010



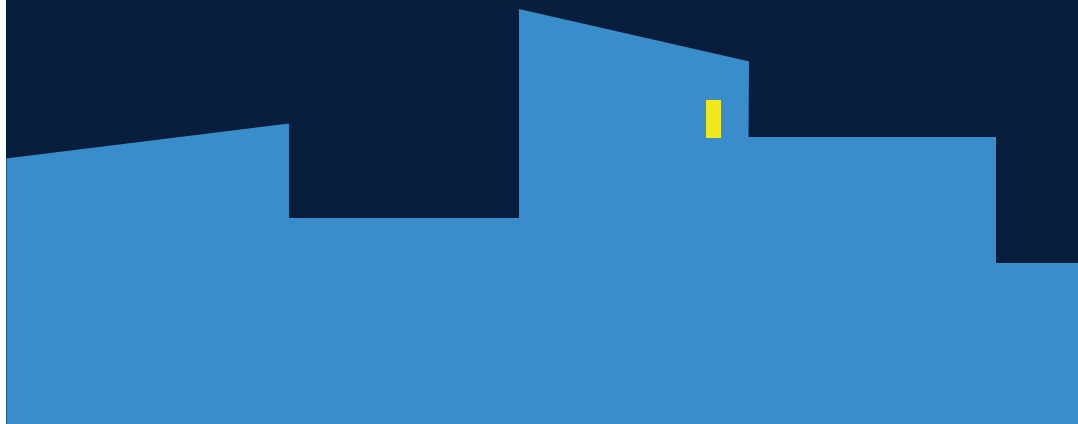


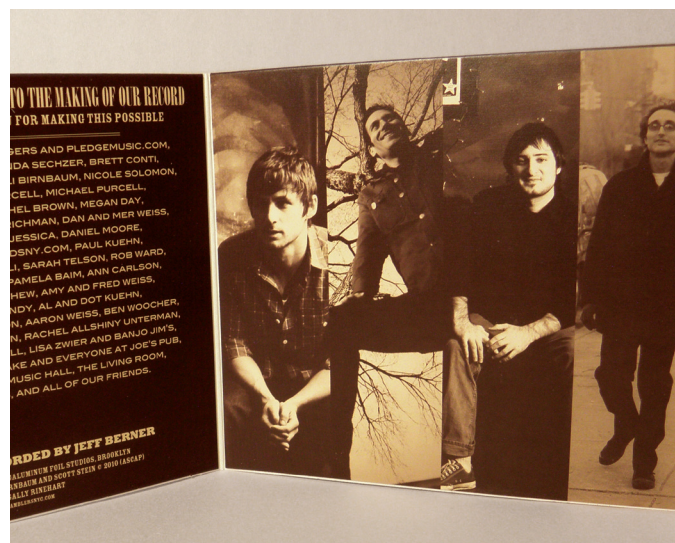
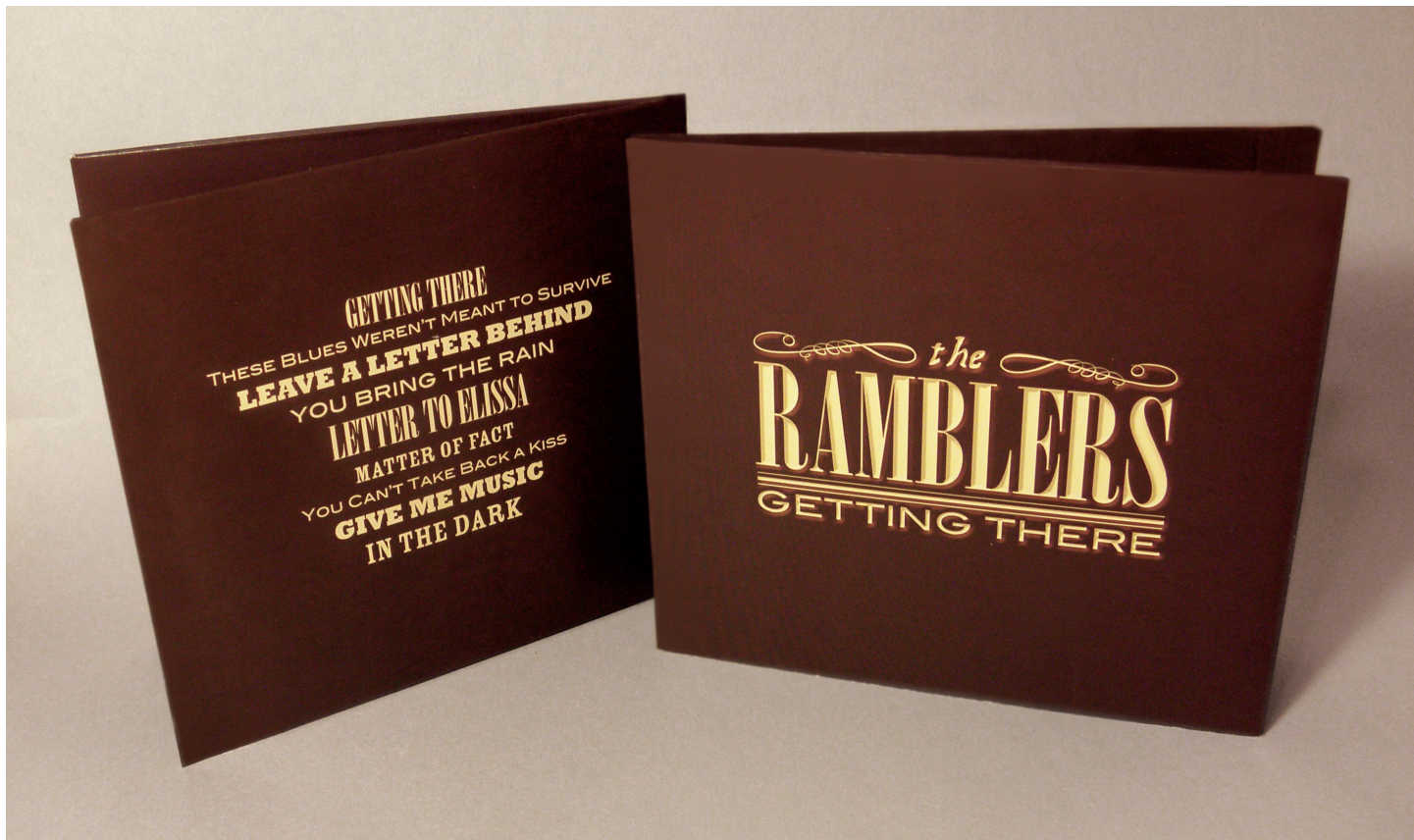
girl, interrupted

susanna kaysen

ONE FLEW
OVER THE
CUCKOO'S
NEST

KEN KESEY





**and i also
make
posters
and ads.**

the

RAMBLERS

GETTING THERE

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AS YOU
WANT***



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