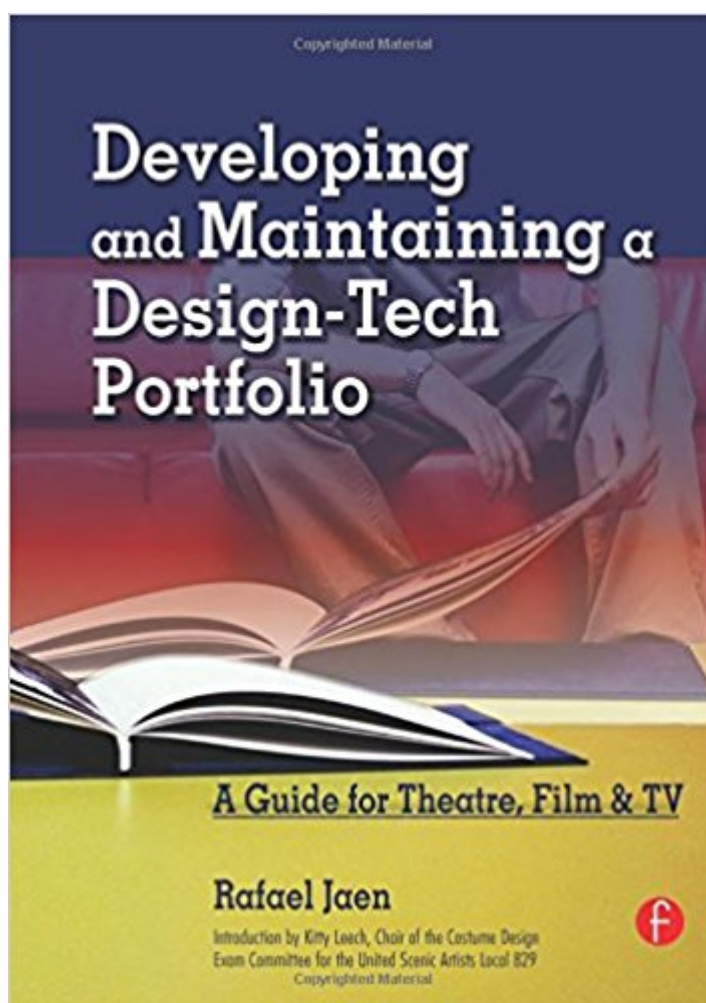


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# Developing And Maintaining A Design-Tech Portfolio: A Guide For Theatre, Film, &TV



## Synopsis

This book is a practical guide to aid in the process of creating, developing and presenting successful Theatre/TV/Film design/technology portfolios in the fields of scenery, costumes, lighting and sound. The book will consist of four sections or chapters. The first section is dedicated to the realization of effective portfolio showcases and it will identify materials and techniques used to produce them. This chapter will also identify specific requirements by discipline including scenery, costumes, lighting and sound and will cover the different portfolio requirements to apply for graduate school, jobs in the field, professional organizations and for promotional purposes. The second section is dedicated to the development and use of digital portfolios and it will look at the different software used in this area. The third chapter is about presentation and marketing and it will describe how to develop personal presentation techniques, resume, business card, and web pages. Finally, the fourth section offers key information in regards to the maintenance and updating of portfolios. Each chapter will feature real samples from the professional field and a page of "do's and don'ts" with comments from experts in each design-tech discipline.

## Book Information

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## Customer Reviews

Quite honestly, this is the best textbook available on the market today for theatre and film students interested in putting together their design portfolios. Professor Jaen has compiled an excellent and practical source for students. It is thorough with insightful tips for developing, presenting, and maintaining visual materials. Included are outstanding samples that best exemplify the traditional

portfolio, digital portfolio samples, and samples for specific presentations, such as the Kennedy Center American College Theatre Festival, United States Institute for Theatre Technology, and the University/Resident Theatre Association. It is a MUST for any theatre or film design student!--David "Kip" Shawger, Jr., Kennedy Center ACTF National Chair of Design/Technology and Associate Chair / Head of Design Department of Theatre and Dance Ball State UniversityI just got a call tonight from my senior costume design student who was at URTAs today, hoping to get a chance with some grad programs - I gave her the book as a good show present last semester, and she re-did her portfolio and her presentation using a lot of the guidelines from the book. She got called back to 21 grad schools!!!--Debra Krajec, USITT Costume Commissioner and Costume Design Faculty at Marquette UniversityMy uncle ordered this book for me when I told him that I planned to interview for MFA Programs in Costume Design. This book was an indispensable resource while developing my portfolio. Although you could spend hours researching different portfolio options and blindly guess how you should prepare for interviews, this book will very clearly explain everything you need to do to make your best impression. This book is an exciting resource for the theatre student or professional looking to take their design/tech portfolio to the next level. If you carefully read through all of the information this book has to offer, I have no doubt you will be impressed with your newly assembled portfolio; giving you the confidence to succeed in your interviews. --Amy Schrag, Furman University Student, Costume Design

This book is the key to opening new doors and getting into recognized colleges, obtaining scholarships, and getting new jobs in Theatre, Film, and TV.

The book is pretty thorough and does a good job of broadly covering subjects with "Do's and Dont's" as well as more detailed explanations. The one negative is that it is more suited toward costume designers because of the background of the author, though it definitely covers other areas extensively and in detail. You may not get everything you need from this book, but you'll certainly not regret the purchase.

This book is excellent for tech portfolios. It really takes costume and set designers by the hand on creating their portfolios. However, not much is said for filmmakers. In film a DVD or webpage portfolio might be better, and the theories in this book can apply to that, but the book demonstrates the CD portfolio.

My uncle ordered this book for me when I told him that I planned to interview for MFA Programs in Costume Design. This book was an indispensable resource while developing my portfolio. Although you could spend hours researching different portfolio options and blindly guess how you should prepare for interviews, this book will very clearly explain everything you need to do to make your best impression. The book has five chapters: The first chapter outlines what a portfolio is, its purpose, simple do's and don'ts, and introduces you to various portfolio options (with many great pictures included). If you're more interested in developing a digital portfolio--the second chapter has all the necessary steps very simply explained. The third chapter (most important to me) is all about preparation for the portfolio's presentation. This chapter includes--like all the rest--simple do's and don'ts, resume preparation, and suggests that candidates create business/networking cards to hand out to potential employers/professors. The fourth chapter explains portfolio maintenance, how to choose the best work, self-assessment, and planning for jobs. Finally, the fifth chapter gives a short biography of each of the contributors and includes some pictures of their work. The last chapter was very helpful because it gave me an idea of what current graduate theatre students and theatre professionals are up to, what conventions they are attending, what committees they are in, etc. This book is an exciting resource for the theatre student or professional looking to take their design/tech portfolio to the next level. If you carefully read through all of the information this book has to offer, I have no doubt you will be impressed with your newly assembled portfolio; giving you the confidence to succeed in your interviews. Thanks for a great book Prof. Jaen!

very kind and the best seller. delivery on time receive it next day . send it to my teacher as a gift, just OK . This is my first review ever. This product is so sharp it is scary! Best investment ever at a great price!

I'm crazy about this book ! It is the best resource that I've ever found for assembling a portfolio ! Author/Designer/Professor Rafael Jaen holds the reader's hand and guides the reader through the whole overwhelming process of pulling all one's work together, organizing it, and clearly presenting it with labels and 'keys.' I have repeatedly referred to this text as I've purchased my case, drawn and painted my renderings, found swatches, and constructed each page. Reading and following along with each chapter's exercises, is like taking a semester long university course in developing a portfolio, all at the reader's own pace. Professor Jaen gives readers all the necessary tools to confidently create and maintain a winning portfolio.

Jaen's book was indeed very useful to me. I am neither a costume designer nor a student of costume design; I am a professor interested in the art and culture of costumes, and I learned much about the business and the practice of theatre costume design by reading this delightful book. While its principal aim is to help students and professionals alike with the construction and maintenance of their design portfolios, the book is also very informative about the aesthetics, culture, theory, and practice of costume design (as well as stage, sound, and lighting). Jaen illustrates his book with many diverse examples, including his own beautiful sketches. I recommend this book to those, like me, who are outside of the theatre world but who have an interest in learning how it is done from the inside.

This book is only okay. It does have some good ideas but if you are already in the business, or are currently in a theatre program, you probably already know most of what's in this book. It also seems to advocate a larger portfolio but in my experience it seems that smaller and more portable will prove to be more useful. If you are starting from scratch it's worth a quick read but I would borrow it as you will probably outgrow the advice quickly.

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