



SUSANN PAWELLEK

DESIGN
PORTFOLIO

2015



VERSATILE
AUTHENTIC
GOAL-ORIENTED
FLEXIBLE
ORIGINAL

I believe that working as a design professional is a constant journey.

For me, professional development doesn't stop with the fulfillment of a single degree. Acquiring knowledge and improving my design-related skills have molded me into the designer I am today.

I constantly challenge myself for professional growth. Continuous development in life has taught me flexibility. My background in media and communications provided the tools to take a goal-oriented approach to design projects, and enabled me to adapt to versatile media. I start every project from a strategic standpoint to create original artwork that enhance a brand's impact.

I would describe my style as clean, sophisticated and authentic.

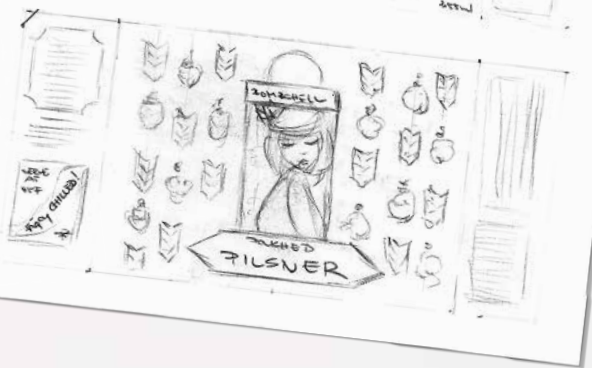
PACKAGING CAN LABELING

BOMBSHELL BREWING
HOLLY SPRINGS, NC

This project for Bombshell Brewing Company was developed from the business objective to start selling different types of microbrews in cans. Since Bombshell Brewing is a 100% women-owned company, the label designs incorporate illustrations of different females for each specific beer. The beer name, illustrations and logo are placed clearly in the viewable section on the can.



SUSANN PAWELLEK



PROMOTION POSTCARDS

PANTONE COLOR
MATCHING SYSTEM

This project for Pantone was developed to master print production skills and to create a self-promotional representation. The eight-piece-set varies in color choices and themes. The wording created for the color themes represent certain characteristics of my personality and go along with the color choices and imagery. The design incorporates the typical Pantone look as it was defined as prerequisite for this project. The calendar design follows the same concept but is altered slightly.



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GALLERY ADIDAS HISTORY

ADIDAS-GROUP
HERZOGENAURACH, GERMANY

This gallery artwork for Adidas was developed to showcase the product history of one of the most famous and well-known brands in the world. There was also the requirement to develop a vision for a product range in 2020. The creation of the artwork is based on intensive content research. The imagery was picked from different sources. The copy was written based on information found on the corporate website of the brand. The vision for 2020 showcases different outfits for women for the sports outdoor, running, training, and tennis.



ADIDAS

100 YEARS OF THE THREE STRIPES

1924 - 1947 **ADOLF DASSLER**
 Adolf Dassler founded the company in 1924. He was a pioneer in the design of athletic shoes, creating the first modern running shoe. The company was initially named 'Gebrüder Dassler Schuhfabrik'.

1949 **THE BUNNING BEAST**
 The Bunning Beast was a revolutionary running shoe designed by Adolf Dassler. It featured a unique design with a thick sole and a high collar, making it a favorite among runners.

1954 **THE STRIPES**
 The iconic three stripes logo was introduced in 1954. It was a simple yet powerful design that became a symbol of the brand.

1964 **THE STRIPES**
 The three stripes logo was further refined and became a central element of the Adidas brand identity.

1974 **THE STRIPES**
 Adidas continued to innovate in footwear, introducing new materials and designs that improved performance and comfort.

1984 **THE STRIPES**
 Adidas expanded its reach into the world of professional sports, becoming an official partner of the Olympic Games.

1994 **THE STRIPES**
 Adidas introduced the 'hype' collection, which focused on urban and streetwear styles, appealing to a younger audience.

2004 **THE STRIPES**
 Adidas launched the 'gold' collection, featuring high-quality, performance-oriented athletic wear.

2014 **THE STRIPES**
 Adidas introduced the 'neo' collection, which combined modern design with classic Adidas elements.

TOMORROW
 Adidas is committed to innovation and sustainability, looking towards the future of sport and fashion.

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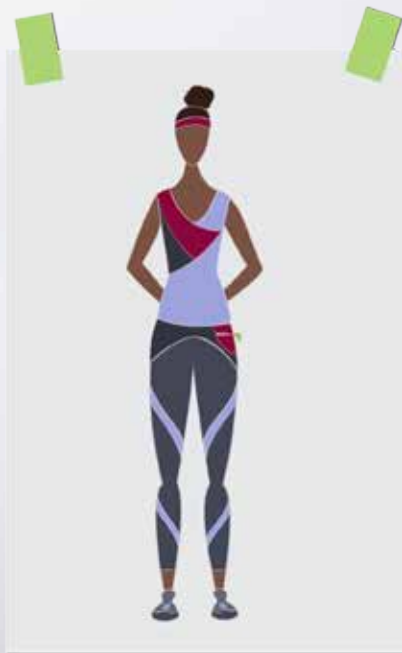
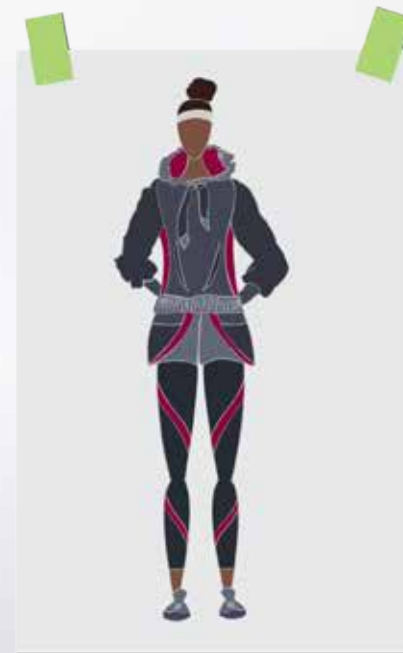
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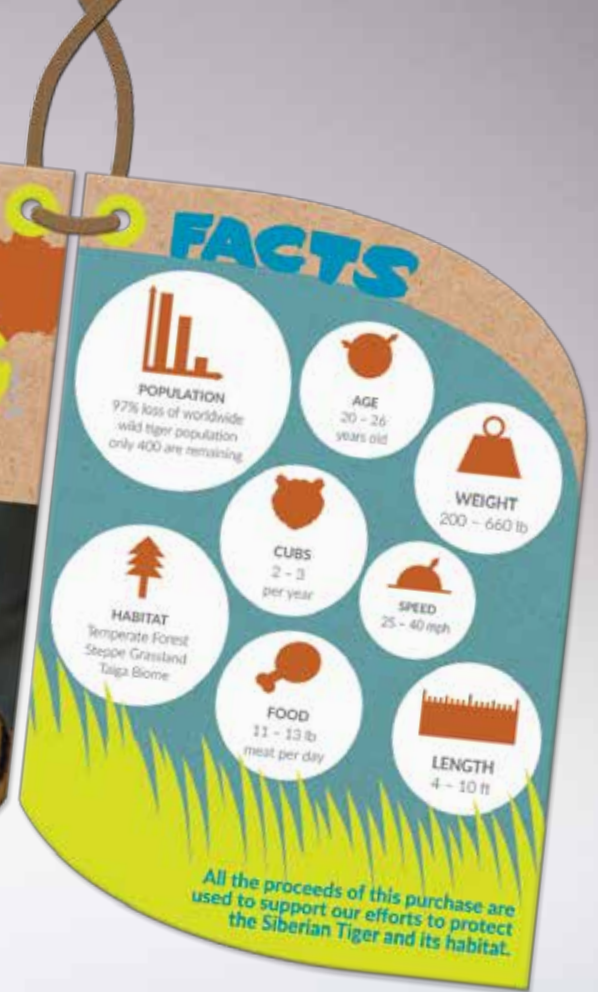


CAMPAIGN FUNDRAISING

WORLD WILDLIFE FUND
GLAND, SWITZERLAND

The impetus of this project was to develop a visual identity for animal adoption kits that are sold by the World Wildlife Fund. The kits are available for all endangered species and proceeds are 100% used to support the efforts of the fund to protect a certain endangered animal. Parents and their children primarily initiate animal adoptions. Therefore, children between four and ten years were defined as the target audience for a visual identity development. The design approach follows a juvenile direction. The information about the endangered species is displayed in a simplified and iconic way.





CAMPAIGN HOLIDAY RECIPES

EXTREMEHOLIDAYIDEAS.COM
TOM NARDONE

The objective of this project was to design versatile printed and digital pieces to promote the website extremeholidayideas.com created by Tom Nardone. On his site the writer describes his cooking experience for the holidays and provides useful recipes to save time and money. For the promotion, Tom's 90-minute turkey recipe was highlighted. The promotional pack contains a magazine article to be distributed via print and digital channels, a postcard and a poster design.





EXTREME!!!



TURKEY COOKING

FOOD + NUTRITION

MATERIALS

- TURKEY 12 LB
- POT TO FIT THE TURKEY
- SALT 1/2 CUP
- SUGAR 1/2 CUP
- PAN TO ROAST YOUR BIRD

FURTHER SUPPLIES NEEDED: KNIFE, PLIERS, TIMER, LADLE. DON'T FORGET THE BANNAS!

THANKSGIVING MADNESS

How to Prep a Turkey in 90 minutes

by Tom Nardoni

If you read what a turkey wrapper says, you might figure it takes to cook from a cabinet at 2 PM, you'll need to start at 4 AM. That is insane. But if you report to work earlier and then another 3-4 hours to roast it? That is insane. But if you report to work earlier and then another 3-4 hours to roast it? That is insane. But if you report to work earlier and then another 3-4 hours to roast it? That is insane.

HOW TO GET YOURSELF READY

Before you start thawing and roasting that turkey in 90 minutes, you need to have your turkey ready. Are you ready for that? Are you serious about this? There are a lot of people on the green earth and no one else cooks a turkey like this. But I can tell you what it takes!

TIMING



- PREP 5 MIN
- ROAST 30 MIN
- COOK 55 MIN

90 Minutes TO THAW AND ROAST THAT BIRD

EDITED BY DEN COURT

- Put the pot into the sink, add water and use the pot, leave it on the stove for 15 minutes.
- Now, put the pot onto the stove on highest heat and brown sugar in the water.
- NO TIME TO LOSE
- Every couple of minutes, squirt some of the hot water into the inside of the turkey. Get deep into there.
- Repeat this for 15 min.
- Drain the turkey into the pot, and they are finished. Yum, yum, yum.
- Pull out your turkey, it is done. You just shaved and roasted your bird in 90 minutes.
- YOU'VE GOT IT

working longer it's making me y family. How impress before are?

www.extremeholidayideas.com

BROCHURE PRINT PROCESS

FOR DESIGNERS
AND NON-DESIGNERS

The purpose of this project was to create a short but comprehensive print production guide that could be used as a reference by graphic designers and other professionals. The print production guide is set up in square format booklet that covers the most important topics of print production: 1) color systems and color management; 2) image formats, resolution, and compression; 3) prepress pitfalls: fonts, color, and layout; 4) printing processes; plus a checklist to check off the most common problems when sending a document to print.



1.2 CMYK

In printing, colors are created by mixing three primary-colored printing inks: cyan, magenta, and yellow (CMY). This method is referred to as subtractive color mixing because the ink filters white light that falls on its surface and absorbs all the colors of the spectrum except the tone that is reflected. In practice, black ink is used to complement the other three colors, which leads to the abbreviation CMYK. In the CMYK system the colors are defined by percentages of CMYK inks. For example, a warm red color might be C=0% M=100% Y=100% K=0%.

1.3 PANTONE

Pantone or spot colors are primarily used when there is a need to print a specific color that is hard to reproduce with a regular four-color process.

The Pantone Matching System (PMS) is a useful but inaccurate way to describe color. Pantone colors are often specified for a company's color profile and logotype and are very commonly used when printing packaging to ensure consistency.



Additive Color Mixing with the Primary Colors Red, Green, Blue



Subtractive Color Mixing with the Primary Colors Cyan, Magenta, Yellow

NOTE

When converting from Pantone to the CMYK system, not every Pantone color could be reproduced in CMYK. Therefore, Pantone created Pantone-to-CMYK guides. These guides contain Pantone codes with their corresponding CMYK values. Some colors remain similar, while others vary greatly.

NOTE

Selecting colors based on what could be seen on the monitor is not recommended, because there won't be a color consistency between the monitor and the final print. Further, specific CMYK combinations can vary in appearance depending on ink, paper stock, and printing press. That's why color guides can be purchased on a variety of paper stocks, but printing houses sometimes supply their own color guides as well.



CMYK Color Value Combination

1.4 COLOR MANAGEMENT

There are three main reasons for using a color management system:

1. The first is to ensure that different devices, such as printers, scanners, monitors, and printing presses, will reproduce colors as accurately as possible.
2. The second is to enable images to be converted as accurately as possible between different color systems and color spaces, for example from Adobe RGB (1998) to CMYK, or from Adobe RGB (1998) to sRGB.
3. The third reason is to enable different printing results to be simulated on printers and monitors.

The International Color Consortium (ICC) defined standards for color management and for the conversion of colors from RGB to CMYK based on CIE LAB.

The CIE LAB color system is referencing to the eye's perception of color and specifies its exact physical expression. In comparison to RGB and CMYK, CIE LAB is an independent color system.

CHECKLIST

COLORS

Technical problems while printing can be avoided by checking the layout document proactively beforehand. The following checklist provides the most critical points that could make your project fail or succeed.

- Remove all unused spot colors from the document.
- If the printer uses CMYK only, remove all spot colors from the document.

FONTS

- Include fonts in the PDF that is sent to press. Alternatively, provide font files if open document is delivered.

IMAGES

- Images should have a resolution that corresponds twice the screen frequency of the printer.
- Images shouldn't be cropped to size within layout program because this maximizes file size of final layout.
- Images must be in RGB mode or print-adjusted for exact printing.
- Never use images from the web.

LAYOUT

- Avoid designing with thin lines to avoid misregistration.
- Add 1/8-1/4 inch bleed. For the cover of a binder apply at least 3/8 inch.
- Remove unused pages.

2.2 RESOLUTION

The resolution of an image in ppi (pixels per inch). The more pixels an image contains, and the higher the resolution, the more detail an image could be reproduced.

For the definition of an image, it is important to check the resolution (ppi) of the image that should be used between the image and the screen frequency.

The optimal screen frequency means that the image should be twice the resolution of the screen frequency. For example, if the screen frequency is 150 ppi, the image resolution should be 300 ppi. If the image resolution is too low, the image will not be seen clearly by the eye.



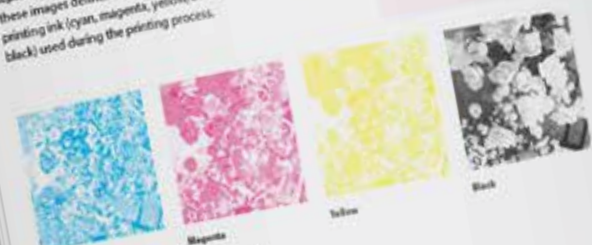
Resolution: A single pixel size of 1/300 inch for the right resolution of an image is that it should double the screen frequency of the printer.

IMAGE	SCREEN FREQUENCY	PRINTING METHOD	SCREEN FREQUENCY
Newsprint	65 - 100 lpi	Offset	65 - 300 lpi
Uncoated	100 - 133 lpi	Gamma	120 - 200 lpi
Coated, matte	133 - 170 lpi	Screen	88 - 140 lpi
Coated, glossy	150 - 300 lpi	Photographic	88 - 120 lpi

Screen Frequency: Above is a list of the recommended screen frequencies for different paper types and printing methods.

NOTE

A pixel-based image consists of a continuous tonal range of color. A printing press could not reproduce continuous tones. That's why images are reproduced by dividing them in small parts, so called traditional halftone dots, that have always the same distance but vary in size to create versatile tones. Small dots create light tones, large dots create dark tones. In comparison to traditional halftone dots, stochastic halftone dots have the same size but vary in distance from each other.



CMYK mode: CMYK mode prints halftone dots in each of four inks on top each other. The result is a color image.

3.4 PREPRESS PITFALL: LAYOUT

BLEEDS

Images or tint areas that reach all the way to the paper edges are called bleeds. It is important that these objects stretch slightly outside of the page format so they will remain as bleeds after the printed product has been cropped, finished, and bound. A safety margin of at least 1/8 inch is recommended. When a cover is made that is placed on a binder, the bleed should be approximately 3/8 inch.

CROSSOVER

Sometimes an image or object is placed across the spread. During printing, the two pages of the spread will be printed on different sheets or on different parts of the same sheet. When the final print is finished and folded, it can be difficult to achieve perfect registration. That is why, delicate objects or small and thin text shouldn't be placed on a two-page spread. Include printing checklist on one full page (front/back).



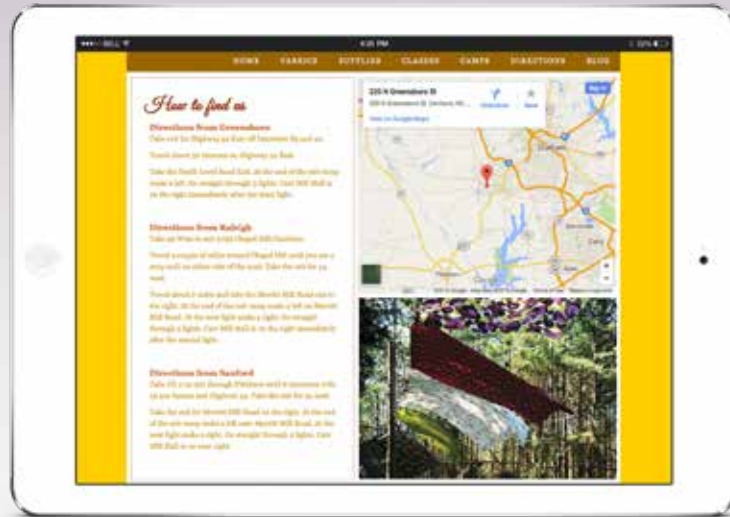
1. Color bars to check the correct ink coverage of the print.
2. Crop Marks to show how the sheet should be cut to correct format.
3. Registration Marks to check that the different component colors are registered (placed exactly on top of each other).

DIGITAL FRONT END

MULBERRY SILKS & FINE FABRICS
CARRBORO, NC

This project was developed for a family-owned fabric and sewing supply store in Carrboro, North Carolina. The store already had a web presence but requested a design and content update. After the analysis of the target audience and their needs, I decided on seven content categories. The template design contains the logo of the store which already existed. The layout of the website is based on a simple two-column grid as requested by the client. The overall look adapts to the style of the store, which is situated in an antique mall.



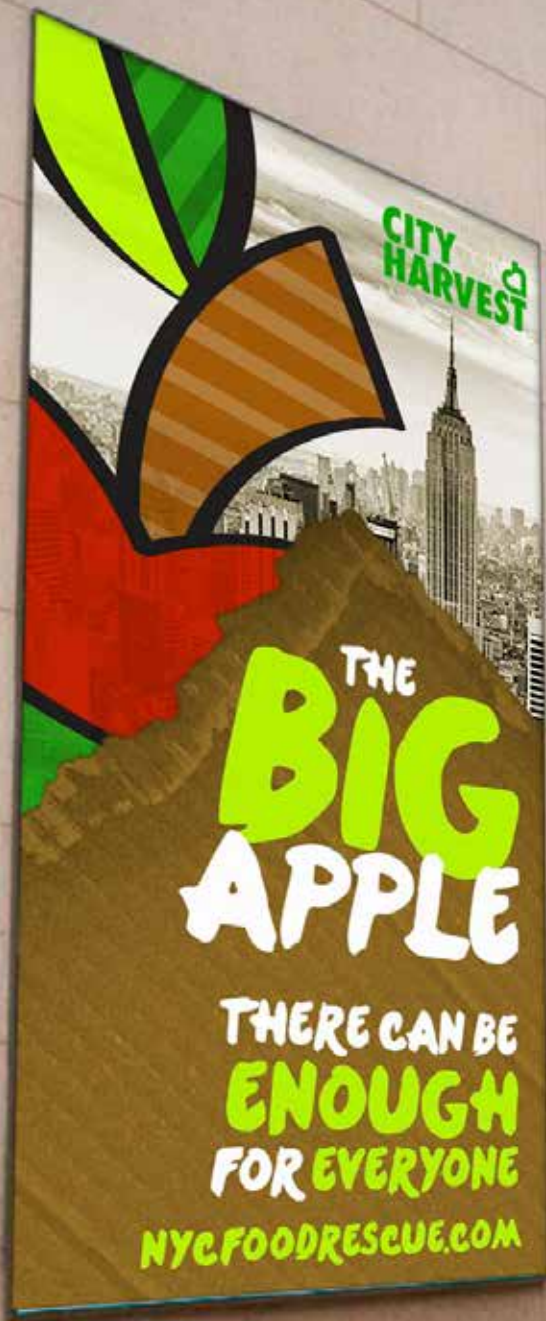


CAMPAIGN FUNDRAISING

CITY HARVEST INC.
NEW YORK CITY, NY

This campaign for City Harvest, New York City was developed to raise funds and establish awareness for the food waste and hunger issues in New York City. City Harvest is a non-profit organization that works in cooperation with over 800 food donors to rescue over 100,000 pounds of food each day. City Harvest delivers food to more than 500 community programs. The campaign for the organization emphasizes the conflict between wealth and hunger. Outdoor advertisement was the primary communication vehicle.







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