







## "THE POCKETBOOK"

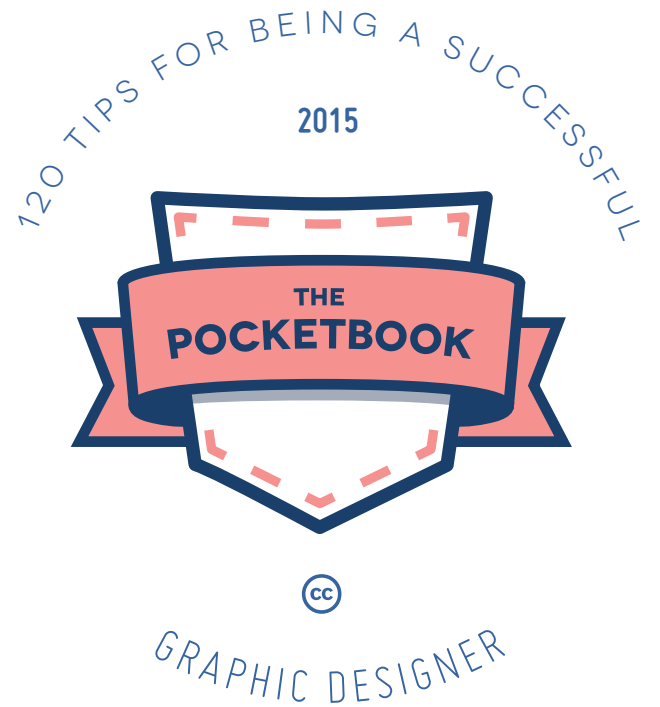
120 TIPS FOR BEING A SUCCESSFUL GRAPHIC DESIGNER

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*Illustrated by CranioDsgn, Grace García and Cristian Eres*



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## ABOUT THIS BOOK

*In order to be a well established graphic designer it's not enough to be good in graphic design related work, you will need a wider range of knowledges and skills. The first requisite is to enjoy and being passionate about this job. This book will try to help you with the rest.*

*The Pocketbook collects tips from featured creatives from the design world. These useful advices focused on personal growth, working smart, self-promo and working with clients are addressed to newcomer graphic designers for helping them to become a well established designer.*

*These tips could be applied to any specialty of design, however, the ideal is that each designer creates his or her own list of tips taking into account their own specialty and their own way of working.*

*So, our first tip is that you must make your own list and read this handbook just as an inspirational guide. Try to figure out what's right for you and no one else. Being yourself is one of the things that can take you extremely far.*

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# PERSONAL GROWTH



SKILL IN THE DIGITAL AGE  
IS CONFUSED  
WITH MASTERY



OF DIGITAL TOOLS,



MASKING THE IMPORTANCE  
OF UNDERSTANDING  
MATERIALS  
AND MASTERING

THE  
ELEMENTS  
OF FORM.

John Maeda

## OBTAIN KNOWLEDGE

*In order to be a professional designer you must have a good foundation in graphic design. Learning the following topics and applying it to your work will make yourself more valuable.*

- 1 Art and Design history.** Having knowledge in art and design history would help you know different aesthetics that will be useful in your work.
- 2 Learn and apply basic design theory.** Composition, balance, shape, spacing, rhythm, image, color, typography, the grid system, layout design, justification, definitely everything involved in graphic design.
- 3 Be an expert in software and printing processes.** Know the variety of printing methods, materials and finishing processes.
- 4 Learning web design is a must.** Your clients will demand you to create their websites. Also, you will need it for creating your portfolio.
- 5 Know your rights.** You must know about copyright, freelancing and the legal rights and obligations for graphic design.
- 6 Devour culture.** It will help you to generate ideas and understanding the different environments where your clients pertain. It's good for your work and good for you.

## NOTHING IS ORIGINAL.

Steal from anywhere that resonates with inspiration or fuels your imagination.

### DEVOUR

old films, new films, music, books,  
paintings, photographs, poems,  
dreams, random conversations,  
architecture, bridges, street signs,  
trees, clouds, bodies of water,  
light and shadows.

SELECT ONLY THINGS TO STEAL FROM  
THAT SPEAK DIRECTLY TO YOUR  
SOUL.

IF YOU DO THIS, YOUR WORK (AND THEFT) WILL BE



AUTHENTICITY IS  
INVALUABLE; ORIGINALITY IS  
NON-EXIST.

AND DON'T BOTHER CONCEALING YOUR THIEVERY  
- *celebrate it if you feel like it.*

IN ANY CASE, ALWAYS REMEMBER

*what Jean-Luc Godard said:*

"IT'S NOT WHERE YOU TAKE THINGS FROM  
- *IT'S WHERE YOU TAKE THEM TO.*"

Jim Jarmusch

## COPY, COPY AND COPY

*To Copy is a nice way to learn graphic design, but it doesn't mean selling the work of others.*

7

**Feel free to copy.** Novice designers often make two mistakes: they think they need to be entirely original, and they think they need to wait for "inspiration".

8

**Ask why.** When you are copying a design you have to ask why the author is using a specific color, shape or typography, you must analyze it carefully. Copy, digest, learn and then create!

9

**Be careful what you copy, and how you copy.** You should copy selectively; a palette of colors, the line, a texture... and whatever you copy, you must transform it so thoroughly into your own persona and into your own style, so everyone would think that the great idea was yours in the first place.

10

**Your job is to collect ideas.** Collect everything that influences you. You should always carry your notebook for collecting all that surrounds you.

11

**You're the sum of your influences.** You're only going to be as good as the stuff you surround yourself with.

12

**Steal from yourself.** You can use your previous work as inspiration and reinvent it by mixing it with your new projects. Take old work to a new place.

13

**Find the first referents.** Try to not to copy from a current designer. It's better to copy from his or her own referents.

14

**Review what has been done before.** You can travel farther carried on the accomplishments of those who came before you.

## BE CREATIVE

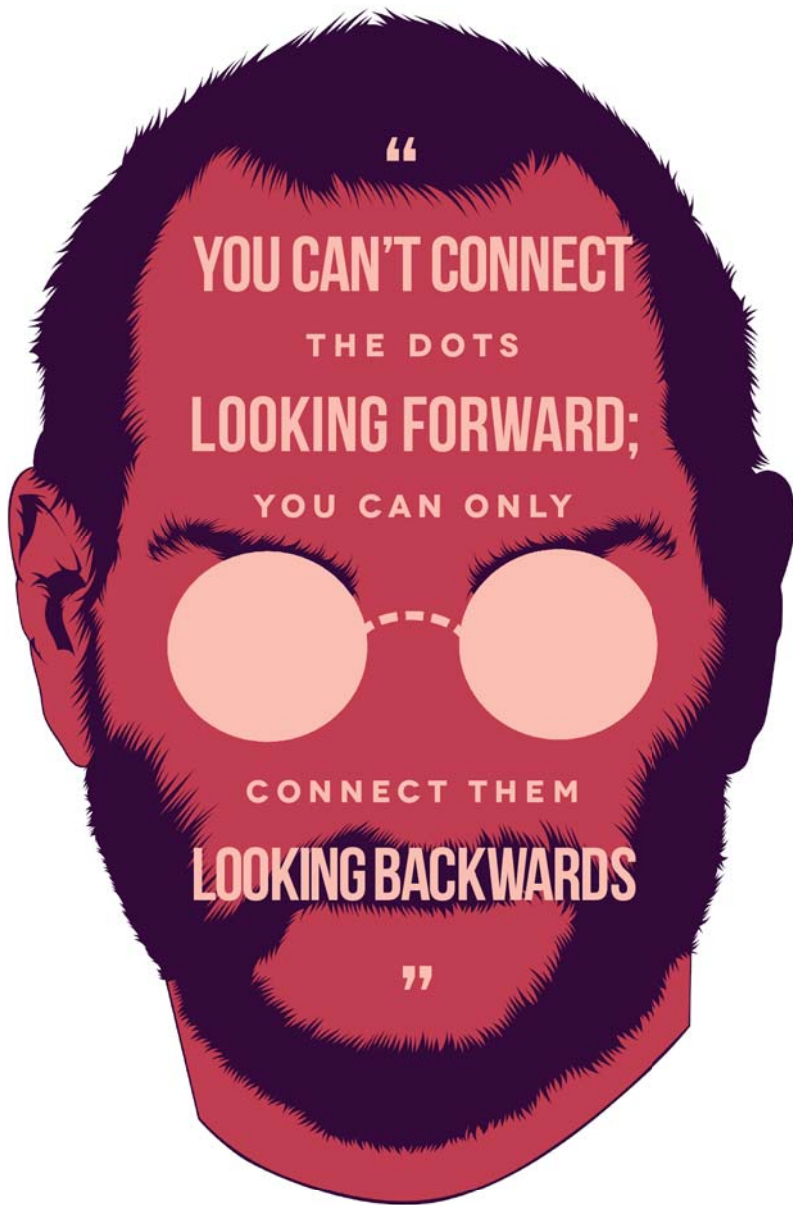
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Scott Adams

- 15 **Forget about good.** Growth is not necessarily good. Growth is an exploration of unlit recesses that may or may not yield to our research.
- 16 **Process is more important than outcome.** When the outcome drives the process we will only ever go to where we've already been. If process drives outcome we may not know where we're going, but we will know we want to be there.
- 17 **Love your experiments.** Joy is the engine of growth. Take the long view and allow yourself the fun of failure every day.
- 18 **Be careful to take risks.** The work you produce today could change all your future.
- 19 **Allow events to change you.** You have to be willing to grow. The prerequisites for growth: the openness to experience events and the willingness to be changed by them.
- 20 **Be constant.** Don't worry about whether or not you are good, just keep making new work.



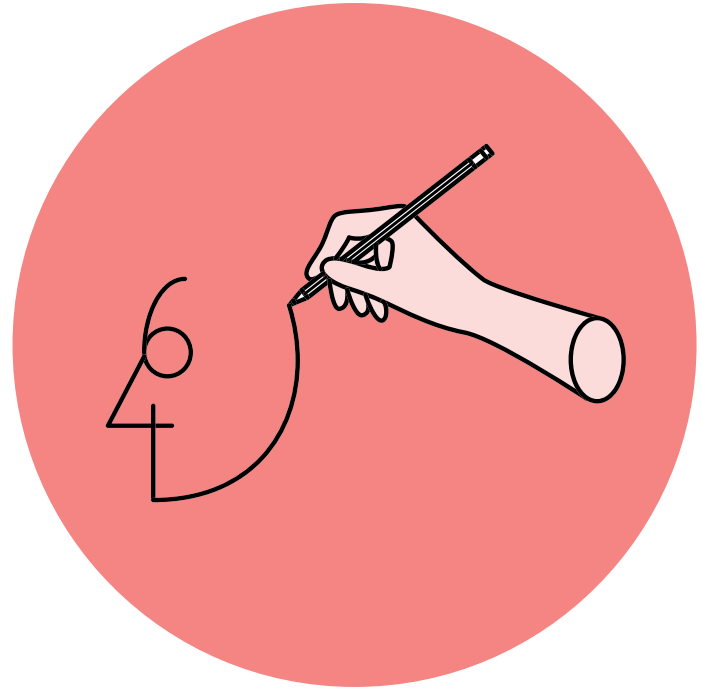
Steve Jobs

- 21 **Always come back to work that excites you.** Even if you get off track for a while. Do personal work on a regular basis, show it to others. You can reinvent yourself at any time.
- 22 **Ask stupid questions.** Growth is fueled by desire and innocence. Assess the answer, not the question. Imagine learning throughout your life at the rate of an infant.
- 23 **Always go further.** Make challenges. Step out of your comfort zone. Feel comfortable doing things you are not good at.
- 24 **Make your own tools.** Tools amplify our capacities and our creativity, so even a small tool can make a big difference.
- 25 **Mix fields.** Jump fences and cross the fields. Discovering other design fields gives us more possibilities.
- 26 **Work the metaphor.** Every object has the capacity to stand for something other than what is apparent. Work on what it stands for.
- 27 **Creativity doesn't mean improvisation without method.** Creativity is a way of making divergent ideas, later you must converge them and treat them reflectively and seriously.

# INSPIRATION

---

- 28 **Try new things.** Not just for work, try new foods, new music, new hobbies, classes, etc. They are your greatest source of play.
- 29 **Look for inspiration galleries on the internet.** It's the fastest way to find new referents or new trends.
- 30 **Watch videos of comedians.** They use metaphors as much as we do.
- 31 **Find a great coworking space.** Community work spaces bring together people with different backgrounds, thoughts and approaches.
- 32 **Attend design conferences.** Not only for knowing what are doing the other designers, but also for having conversations with other designers.
- 33 **Do internships.** Do as many internships as you can stand, but never take an unpaid internship.
- 34 **Travel as much as possible.** When you're traveling, you get a whole new perspective on what really matters.



35

**Draw more.**

Drawing is the basic tool for improving your creativity. Drawing also makes you attentive, it makes you pay attention to what you are looking at.

36

**Make something cool everyday.**

Create a logo, an illustration, a fast sketch, build something, just keep making things everyday. You may follow a 30 days challenge like the one in the next pages.

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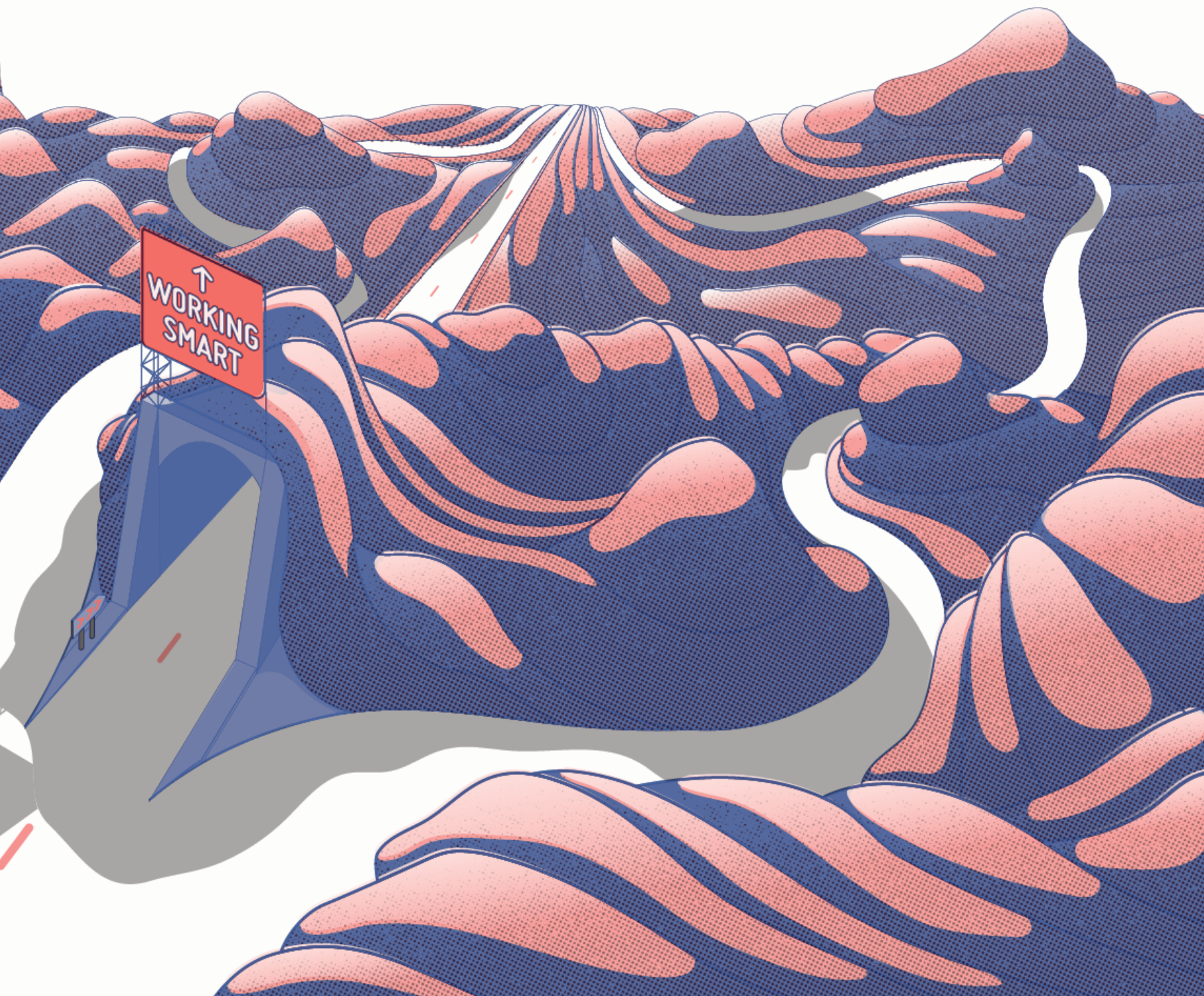
## My 30 days graphic design challenge

- 1- Tell to your community on the internet that you have started the 30 days graphic design challenge.
- 2- Make a logo of your face with your name which describes your personality.
- 3- Make an illustration of your favorite number.
- 4- Choose three awesome graphic designers and try to make a new design mixing their styles.
- 5- Redesign the logo of the nearest shop.
- 6- Choose two objects. Mix them.
- 7- Make a logo for an astronaut's umbrellas shop.
- 8- Draw something with your left hand.
- 9- Redesign the cover of this book.
- 10- Choose your favorite two works and try to mix them.
- 11- Draw your workspace as you would like it to be.
- 12- Choose two animals and draw a hybrid animal from them.
- 13- Make a symbol of your hybrid animal.
- 14- Draw something with your eyes closed.
- 15- Choose an elegant brand and make it funny.
- 16- Choose a funny brand and make it elegant.
- 17- Make a poster of your favorite film.

- 18- Redesign a magazine cover.
- 19- Design a new font. You may design just three letters.
- 20- Create a polyhedron.
- 21- Look at a picture. Think of 15 words about it, write them, and then create a story about it using these words.
- 22- Invent a new useful product.
- 23- Make something with a new tool.
- 24- Draw something that you think it's not easy to draw.
- 25- Design a jewel.
- 26- Draw a character.
- 27- Invent a new letter.
- 28- Design a cover for your favorite music band.
- 29- Design a new toy.
- 30- Make your next "30 days challenge".

note: these exercises are meant for completing them in no more than half an hour. It doesn't matter if they are good or not, they are meant for improving your creativity and keep you making things everyday.





THE SECRET OF JOY  
IN WORK  
IS CONTAINED IN ONE WORD:

**EXCELLENCE**

TO KNOW HOW TO DO  
SOMETHING WELL  
— IS TO —

**ENJOY IT**

—  
Pearl S. Buck

## Working Smart

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37

### *DON'T WAIT FOR THE PERFECT PROJECT*

...

You may find boring projects in your career, but you must ALWAYS have fun doing whatever you do.

38

### *EMBRACE CONSTRAINTS*

...

When you have a constraint you have a challenge, so it's easier to solve the problem. You may create your own constraints, this could help you to start.

39

### *CONSIDER YOUR MATERIALS*

...

Don't take shortcuts on the quality of your materials. Trying to save a few coins, but spending an extra hour or two because those cheap things didn't install properly doesn't make any sense.

40

### *LOOK FOR SHORTER METHODS*

...

If you are making repetitive things, try to find a way for making them faster.

41

## *ALWAYS PUSH YOURSELF TO DO YOUR BEST*

...

Logically, there's no way you can be dissatisfied with 'having done your best'.

42

## *ALWAYS TAKE FEEDBACK/CRITIQUE*

...

You won't see everything with two eyes and one mind. Only take feedback/critique that is clearly constructive.

43

## *HAVE AN ORGANIZED WORKSPACE*

...

An organized work desk will help improve your productivity. Make sure you have enough light on your desk.

44

## *EVALUATE YOUR METHODS*

...

Do your work when you have no distractions surrounding you. You want your time to be maximized as much as possible.

45

## *EVALUATE THE PROJECT*

...

You must do a quality control check of your projects for learning from your mistakes and improving in future projects.

46

## *DEADLINES RULE*

...

Assess everything that needs to be done and do it, respect ALWAYS the deadline.

47

## *AUTOMATE THE PROCESS*

...

Use tools to make each part of your schedule automatic. There are a vast number of web applications for scheduling tasks that can provide the specific features you need.

48

## *BE FLEXIBLE*

...

Your day will not always go as planned. Be open to trying new methods and doing new things.

49

## *LEARN TO SAY NO*

...

Avoid overscheduling yourself and be realistic about what you can accomplish in a single day.

50

## *WORK IN INCREMENTS*

...

Working in increments is important to tracking how long you've spent on a project and how you much money you're making on it.

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# Rest Tips

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51

## TAKE PERIODIC BREAKS

...

Even at the office, you need to allow time for your mind to regroup and recharge. Push yourself hard for the first 50 minutes of every hour and then reward yourself with a 10 minute break.

52

## RECOGNIZE YOUR BEST WORKING HOURS

...

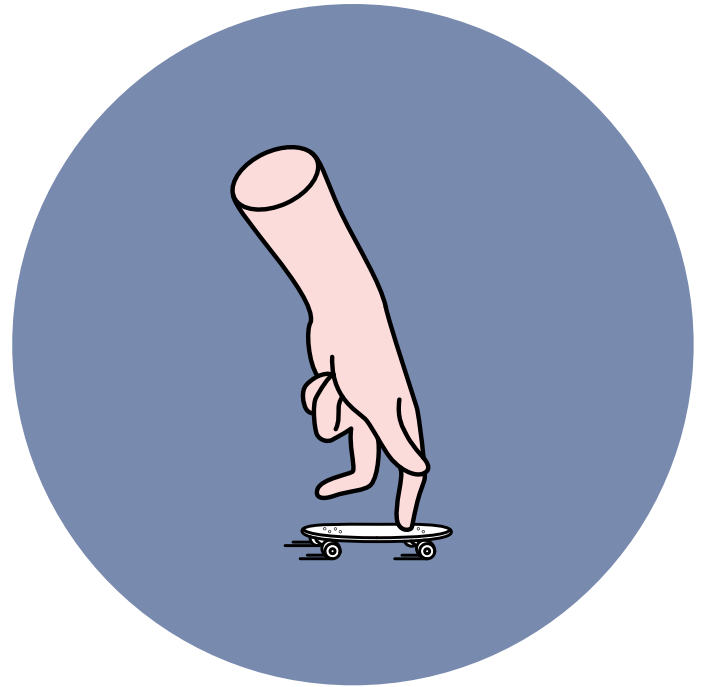
You must recognize when you work more efficient. It could make a huge difference in both the quality and quantity of your work. Also, your client meetings can be held during those parts of the day when you're less likely to get a lot done on projects.

53

## RECOGNIZE THE POINT OF 'DIMINISHIN RETURNS'

...

When you're so tired that you realize it's taking you twice or three times longer to do a job than normal, you should rest at least a few hours and come back refreshed.



54

## MOVE YOUR BODY EVERY DAY

...

It helps you to work on ideas subconsciously. Increasing oxygen to the brain is a greater source for creativity than creative brain exercises.

55

## SLEEP EIGHT HOURS

...

Sleep eight hours everynight. You can certainly pull continuous 12 hour days at work, but it's not sustainable.

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***Procrastinators** say that the cause of procrastination is due to external forces, beyond their own. They say: "I'm procrastinating because the project isn't cool enough".*

...

***Procrastinators** actively look for distractions. They distract themselves as a way of regulating their emotions such as fear of failure.*

...

***Procrastinators** reframe the intended but procrastinated task as being not that important. Such as, "I'm putting off going to the dentist, but you know what? Teeth aren't that important."*

...

***Procrastinators** tell lies to themselves. Such as, "I'll feel more like doing this tomorrow." Or "I work best under pressure."*

...

***Procrastinators** are not different in their ability to estimate time, although they are more optimistic than others.*

# Avoiding Procrastination

.....

## 56

### DO IT FOR THREE MINUTES

...

Starting anything requires energy. It's easier to start working if you think you will only spend few minutes, at the end you will work much more time.

## 57

### BEGIN ANYWHERE

...

Not knowing where to begin is a common form of paralysis. Begin anywhere.

## 58

### THERE'S NEVER A PERFECT TIME

...

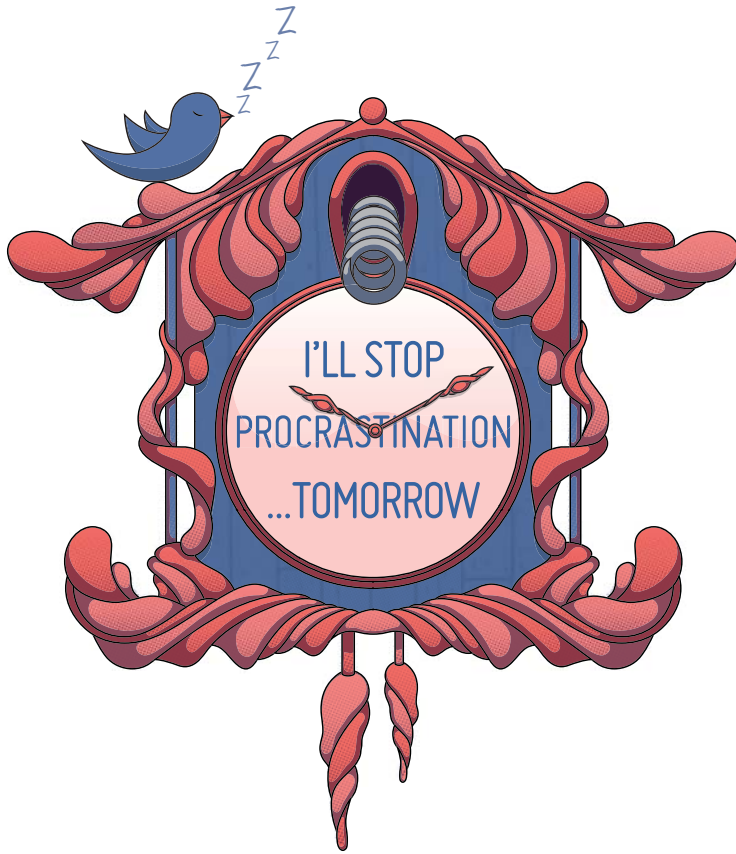
If you keep waiting for one, you are never going to accomplish anything. Do it now.

## 59

### IDENTIFY THE CONSEQUENCES

...

Identify the unpleasant consequences of not doing the task. If you do this, you will notice how important your task is.



---

Dan Ariely

60

### *KEEP A TO-DO LIST*

...

Keep a To-Do list so that you can't "conveniently" forget about unpleasant or overwhelming tasks. Use an Urgent/Important Matrix to help prioritize your to-do list.

61

### *BREAK YOUR WORK INTO LITTLE STEPS*

...

We may be procrastinating because we find the work too overwhelming. Break it down into little parts, then focus on one part at the time. Create a detailed timeline for each small task.

62

### *FIND SOMEONE WHO HELPS YOU*

...

Find someone who will help you stay on track. Ask him to help keep you from procrastinating. All he has to do is periodically ask you how your project is coming along.

63

### *ELIMINATE DISTRACTIONS*

...

Avoid social networking applications and notifications. Separate your work favs from your leisure favs.

64

### *MAKE UP YOUR OWN REWARDS*

...

Promise yourself a reward if you've completed a certain task. And make sure you notice how good it feels to finish things.

---



SELF-PROMO

---

**MORE  
DESIGNERS**

**SHOULD**

.....  
**SHARE  
SPACE**

**SHARE  
RESOURCES.**  
.....

**SORT OF AN UPSCALE  
COMMUNISM**

---

April Greiman

## *SELF-PROMO*

**65**

### **FIND YOUR NICHE**

The more unique or different the service you have to offer, the more chances you have to stand out and gain more customers.

**67**

### **DON'T WORK FOR FREE**

Only work for free if you are passionate about the cause or receive something of value in return, not for promoting yourself.

**66**

### **DON'T UNDERSTIMATE SELF-INITIATED WORK**

Clients get in touch because of self-initiated work. Ironically, business is excited by ideas untouched by the concerns of business.

**68**

### **MAKE FREE RESOURCES**

A good strategy may be creating and sharing free resources such as fonts, tutorials, brushes, textures...

**69**

### **USE THE CREATIVE COMMONS LICENSE**

Creative Commons helps you share your work and resources without losing the attribution of your work.



**70**

## **DON'T ENTER AWARDS COMPETITIONS**

Don't enter them if you are just pursuing promotion. They are extremely difficult to win. Remember that you're as good as your last work, not your last award.

**71**

## **GIVE FREE DESIGN CONSULTATIONS**

It's worth the time and effort, even if you don't get their business the clients may refer you or hire you for a different project.

**72**

## **KEEP IN CONTACT WITH THE DESIGN COMMUNITY**

Stay in contact with your colleagues and professional design organizations.

**73**

## **START SHARING MORE**

Share your last work, your likes, your concerns, your inspiration...

**74**

## **BE EXCITED**

If you don't believe in your product, service or idea how is anyone else supposed to believe in it?

**75**

## **GET TO THE POINT**

Avoid profuse humor or gimmicks when contacting clients or agencies for work, they've seen it all before.

**76**

## **MAKE A RESUME WITH YOUR OWN STYLE AND PERSONALITY**

Put only the important stuff and be as brief as possible. Do not include your portfolio works.

**77**

## **MAKE YOUR INVOICE STAND OUT**

Businesses are deluged with invoices. Make your invoice stand out with color or shape.

**78**

## **TEACH OTHER DESIGNERS ABOUT WHAT YOU KNOW**

Teach others designers about what you know. By sharing your knowledge you will also become more motivated because you want to make sure you are sharing something that's useful and worth sharing.

**79**

## **JOIN SOCIAL NETWORKING SITES**

Joining social networking sites can promote you and your work and keep you in touch with other designers.

**80**

## **SEND SUBMISSIONS**

You will get a lot of traffic in your web if you get your work listed on popular design sites. Don't hesitate to contact to blogs or magazines for publishing your work.

---

# *FINDING YOUR FIRST JOB*

**81**

## **WORK FOR YOUR FRIENDS AND FAMILY**

Jobs for friends and family are usually easy to find and they can be a good way to build your portfolio when you don't have one.

**82**

## **SPREAD THE WORD**

Let people know what you're up to and ask them if they know anyone who might need what you're offering.

**83**

## **FIND POOR DESIGN**

Find poorly designed print materials or web sites and offer your design services.

**84**

## **GO TO LIVE CONFERENCES, TRADE SHOWS, AND EVENTS**

If you show up at relevant events and meet people live, then you're bound to start having success.

**85**

## **VOLUNTEER TO HELP WITH EVENTS**

You get in free and you will get to meet influential people in your design community.

**86**

## **JOIN A GRAPHIC DESIGN ORGANIZATION IN YOUR AREA**

By this way you can network with other designers. Oftentimes you can get your best work referrals this way.

**87**

## **LOOK FOR WORK LIKE YOURS**

Look for publishers, magazines, art directors or agencies that use work like yours. Contact them and tell about your services.

---

IDEALLY,  
ANY PORTFOLIO REFLECTS  
*the taste & aesthetic*  
OF ITS OWNER

*IT SUPPORTS THE THEORY THAT*

DOGS  
TEND TO LOOK  
LIKE THEIR OWNERS  
AND VICE VERSA



*IT SHOULD BE A TRUE REPRESENTATION OF*

WHO THAT PERSON IS  
AND  
WHAT THEY'RE CAPABLE OF DOING

Michael Borosky

## DIGITAL PORTFOLIO

88

### DEFINE YOUR PURPOSE

You may need a portfolio for searching a full-time job, for gain clients, for acceptance into an academy...

89

### DETERMINE

Determine clearly your abilities, needs and goals. And be sure to define clearly your audience. To get your share of the current opportunities, you need to be aware of what your market desires, and show that awareness explicitly with your portfolio.

90

### CREATE WRITTEN CONTENT

Identify your work and explain your ideas and process, introduce yourself, create a short bio and don't forget to include the resume. Avoid writing errors and keep it simple. Speak directly to your determinated audience.

91

### SELECTING YOUR WORK

Your portfolio must have between ten and fifteen works. Your works must represent your style and show the full range of your capabilities. Do not include any project that is clearly inferior to other work, keep the good quality. Always showcase the type of work you want to be doing in the future.

92

### UTILIZE THE RIGHT TECHNOLOGY

If you are a web designer you must show your capabilities, if not, you must try to simplify your site. You should consider how long takes loading your site and your different artworks. Also you must consider the time you'll have to spend uploading new stuff.

93

## DESIGN AN INTERFACE

Organize your work by groups and by hierarchy. Outline a grid, keep it simple and don't fill up the page. Look for a design idea that will be easy to create.

Try to keep always the same navigation system.

94

## ORGANIZE THE ELEMENTS

Your portfolio could have up to ten elements: your personal logo, a tagline summarizing what you do, your work, your full services, your biography, your contact information, your client list, your colleague list, your blog or your inspiration site.

95

## DON'T FIGHT WITH YOUR WORK

Keep your work the focus of each page. Set animated actions small and discreet.

96

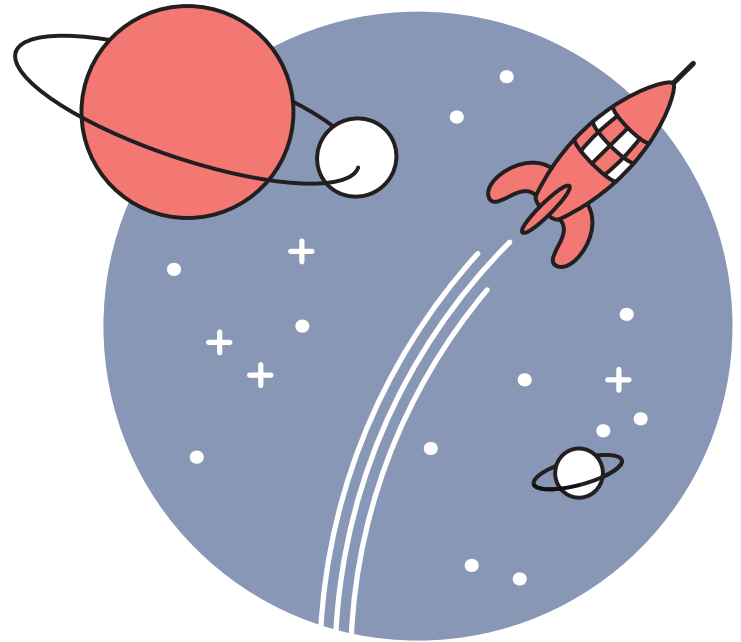
## THE SCREEN IS NOT A BOOK

Choose a page size considering your audience, if your audience are agencies they usually have bigger monitors. Think about the type, try to use screen fonts and try to avoid italic fonts in small sizes.

97

## TEST IT

Test carefully every aspect of your site. Test it on different computers, different browsers and different platforms.



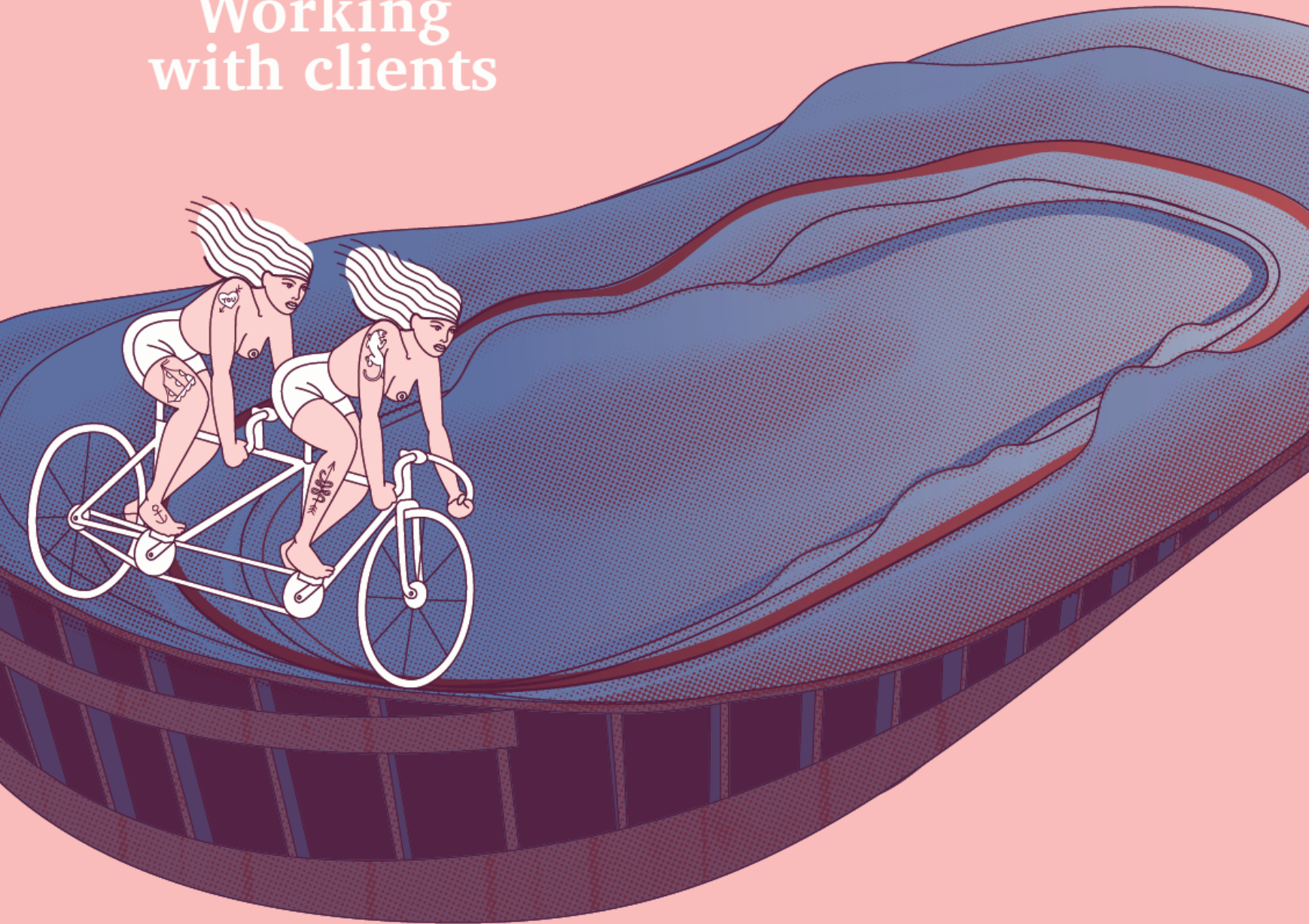
98

## LAUNCH IT

Place your portfolio within different communities. Don't forget to use social networking buttons in your website.

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# Working with clients



## WORKING WITH CLIENTS



99

### NEVER ACCEPT A BAD JOB

A client who pressures you into areas where you are not comfortable needs to be made immediately aware of your discomfort with the job as proposed. Declining a job like this is much smarter even though it's hard to let money go.

100

### IF YOU REALLY HAVE TO WORK FOR NOTHING, NEGOTIATE

Clients have access to many resources that can be viewed as 'payment'. Also, working for free devalues the profession and it makes you look weak.

101

### THERE'S NO SUCH THING AS A BAD CLIENT

The onus is on you to make a client relationship work, not the other way around. If it's not working out, 'fire' them as a favour.

102

### SHOW SKETCHES, NOT POLISHED IDEAS

Clients often mistake 'rough' digital work for the final design. Show sketches for as long as you can, it makes them feel involved.

103

### WORK WITH THE CLIENT, NOT AGAINST THEM

You may think you're right, but look at the client's solution along with yours.

104

### CONNECT EMOTIVELY WITH THE CLIENT

Spend time with your client to build consensus and create shared goals.

105

### TEACH THE CLIENT YOUR LANGUAGE

Explain to the client the level of beauty, execution or aesthetic cleverness of your work and, even more important, how these will help them drive business.

106

### LEARN THE LANGUAGE OF THE CLIENT

The designer must listen, learn and adapt the language he or she hears from the client.

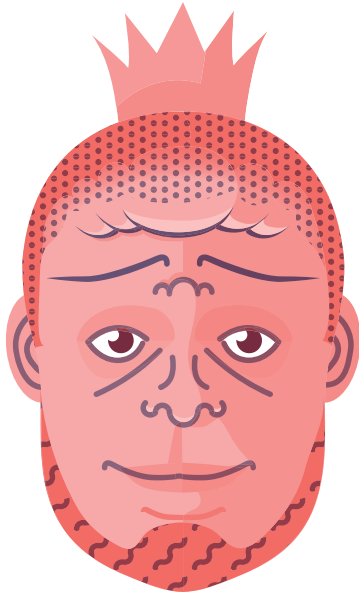
107

### CONTROL CLIENTS BY COMMUNICATING PROPERLY

Make sure your clients will understand what the normal turnaround time will be for a project. Do not be influenced by their insistence that their job requires a big rush.

## THE CLIENT

MAY BE A KING



THE ART DIRECTOR

BUT HE'S NOT

Von R. Glitschka

# 108

## CLIENTS FEAR ARBITRARY DECISIONS

They want problem solving. You must have a reason for everything, even if this is "post-rationalized".

# 109

## DRESS SMART, LOOK BUSINESS LIKE

Take your appearance seriously. Clients are more likely to deal with people who look like they care.

# 110

## CONSIDER AMPLIFYING YOUR RANGE OF SERVICES

The client will thank you if you offer him a wider range of services.

# 111

## SHOW THE CLIENT THE BENEFITS

Showing the benefits and results of contracting you will improve your relationship with the client.

# 112

## EVERYTHING COMES WITH A PRICE

The client will want the best results but never willing to pay the best price for it. Explain the quality of time, effort and research you put in, for which you deserve to be paid accordingly.





## INVOICING

113

### CHARGE YOUR CLIENTS BY A FIXED RATE

A fixed rate has a number of advantages over hourly rates or daily rates: clients know how much they are expected to pay, the price is easier to break down for upfront partial payments and invoicing is easier.

114

### PLAN OUT THE PROJECT TO THE LAST DETAIL

You must know exactly the length of the project. You must talk with the client and make sure they give you everything you need before you start.

115

### SET A GENEROUS TIME FRAME

It's better to add a few days or more to your estimated project deadline to give yourself a buffer.

116

### READ CONTRACTS

Never sign a contract before reading it. Subsequently, don't begin any job without a contract.



*DESIGNERS*

*have a dual*

**DUTY;**

**CONTRACTUALLY  
TO THEIR CLIENTS**

&

**MORALLY**

**TO THE LATER**

**USERS AND RECIPIENTS**

*of their work.*

Hans Höger

**117**

**MAKE A PARTIAL  
UPFRONT CHARGE**

Clients are happy with making a partial upfront payment and paying the remainder upon delivery. Use this system specially if the client is new.

**118**

**USE BILLING SOFTWARE**

A number of excellent billing software programs are available for making your work easier.

**119**

**SIGN THE BUDGET  
WITH YOUR CLIENT**

You should protect yourself with a contract because if not a client may drop you in the middle of a project.

**120**

**RE-BID IF NECESSARY**

Don't accept so many changes that you end up doing a much more complicated or expensive job than you bid for. Set a certain amount of revisions and then charge for those that go over.

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## USED FONTS

*This book uses a lot of fonts in order to show to the newcomer designer a wide range of possibilities of font combinations. Try to use the less possible fonts in your projects.  
As a new designer you won't be disposed to buy expensive fonts. You will find in the following list a collection of free fonts that has been used in this book. (They are 10pt and those which are written in full uppercase haven't available lowercase letters.)*

## SANS SERIF

**GOVERNOR** · Riley Cran  
< <http://www.losttype.com/font/?name=governor> >

**MONTERRAT** · Julieta Ulanovsky  
< <http://www.fontsquirrel.com/fonts/montserrat> >

**NOVECENTO WIDE FAMILY** · Synthview Type Design  
< <http://www.fontsquirrel.com/fonts/novecento-wide> >

## SANS SERIF - CONDENSED FONTS

**BEBAS NEUE** · Dharma Type  
< <http://www.fontsquirrel.com/fonts/bebas-neue> >

**BLANCH FAMILY** · Atipus  
< <http://www.losttype.com/font/?name=blanch> >

**DUKE FAMILY** · James T. Edmondson  
< <http://www.losttype.com/font/?name=duke> >

**FRANCHISE** · Weathersbee Type  
< <http://www.fontsquirrel.com/fonts/Franchise> >

**League Gothic** · The League of Moveable Type  
< <http://www.fontsquirrel.com/fonts/League-Gothic> >

**Miso Family** · Mårten Nettelbladt  
< <http://www.fontsquirrel.com/fonts/Miso> >

**SIX CAPS** · Vernon Adams  
< <http://www.fontsquirrel.com/fonts/six-caps> >

**Steelfish Family** · Typodermic  
< <http://www.fontsquirrel.com/fonts/steelfish> >

## SERIF

**Arvo Family** · Anton Koovit  
< <http://www.fontsquirrel.com/fonts/arvo> >

**Charis Sil Family** · SIL International  
< <http://www.fontsquirrel.com/fonts/Charis-SIL> >

**ChunkFive** · The League of Moveable Type  
< <http://www.fontsquirrel.com/fonts/ChunkFive> >

**HOMESTEAD FAMILY** · Lule Lisi  
< <http://www.losttype.com/font/?name=homestead> >

**Museo Family** · Exljbris  
< <http://www.fontsquirrel.com/fonts/Museo> >

## SCRIPT

*Lavanderia Family* · James T. Edmondson  
< <http://www.losttype.com/font/?name=lavanderia> >

*Learning Curve Pro Family* · Blue Vinyl Fonts  
< <http://www.fontsquirrel.com/fonts/Learning-Curve-Pro> >

*Mission Script* · James T. Edmondson  
< [http://www.losttype.com/font/?name=mission\\_script](http://www.losttype.com/font/?name=mission_script) >

## DISPLAY

**AIRSHIP27** · James George Dunn  
< <http://www.losttype.com/font/?name=airship> >

**Sansita One** · Omnibus Type  
< <http://www.fontsquirrel.com/fonts/sansita-one> >

**Kokekoko** · Puño  
< <http://www.dafont.com/es/kokekoko.font> >

**VALENCIA FAMILY** · Joe Prince  
< <http://www.losttype.com/font/?name=valencia> >

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### BOOKS

Cynthia L. Baron, *Design a digital portfolio*  
New Riders, Second edition, 2010

Plazma, *100 Habits of succesful graphic designers*,  
Rockport Publishers, First edition, 2005

### TALKS

DNOiSE - MADinSpain (spanish)  
< <http://blog.d-noise.net/2011/08/documentando-nuestro-paso-por-el-madinspain-2011/> >

Nick Campbell “The Creative Gap: Becoming Better Than Most”  
< <http://greyscalegorilla.com/blog/2011/02/the-creative-gap-becoming-better-than-most/> >

Puño - MADinSpain (spanish)  
< <http://vimeo.com/27285817> >

### WEBSITES

“10 Excellent Advices for Designers”  
< <http://abduzeedo.com/10-excellent-advices-designers> >

“11 Practical Ways To Stop Procrastination”  
< <http://www.lifehack.org/articles/lifehack/11-practical-ways-to-stop-procrastination.html/> >

“4 Steps to Creating a Freelance Schedule”  
< <http://studioblog.envato.com/4-steps-to-creating-a-freelance-schedule/> >

“5 Ways To Get Your First Freelance Client”  
< <http://studioblog.envato.com/get-your-first-client/> >

Austin Kleon “How to Steal Like an Artist”  
< <http://www.austinkleon.com/2011/03/30/how-to-steal-like-an-artist-and-9-other-things-nobody-told-me/> >

Bruce Mau Design “ Incomplete Manifesto for Growth”. 1998  
< <http://www.manifestoproject.it/bruce-mau/> >

Good Designers Copy, Great Designers Steal  
< <http://www.sitepoint.com/copy-great-designers-steal/> >

“How to work smart, not hard”  
< <http://www.wikihow.com/Work-Smart,-Not-Hard> >

Keri Smith “How to Start as an Illustrator”, “Seven Steps to Getting Published” & “Secrets shared”.  
< <http://www.kerismith.com/popular-posts/seven-steps-to-getting-published/> >

“Procrastination: Ten Things To Know”  
< <http://www.psychologytoday.com/articles/200308/procrastination-ten-things-know> >

“Teach Yourself Graphic Design: A Self-Study Course Outline”  
< <http://psd.tutsplus.com/articles/inspiration/teach-yourself-graphic-design-a-self-study-course-outline/> >

“The50 things every creative should know”  
< <http://www.the-50.org/> >

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## THE AUTHOR



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*Cristian Eres is a graphic designer and illustrator based in Valencia, Spain. He graduated with a degree in graphic design and he's a member of the digital art collectives Depthcore & The Luminarium.*

*He has developed a recognizable style inspired by surrealism, nature and abstract sculptures. He is currently working as a freelance illustrator.*

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## CONTRIBUTORS



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*Cranio Dsgn is a vector illustrator and graphic designer. He loves vector, design, create, experience and convey his tastes and hobbies through his artwork. He was born in Valencia, where he studied a Graphic Design degree and he worked at several agencies and design studios before he decided to attend a Master in Digital Creation.*

*Now he's working as a freelance for magazines, fashion brands and a wide range of different studios, agencies and clients. In addition to developing his own personal style, he has made several collective exhibitions and projects in different galleries.*

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