

RICHARD LIN
graphic designer

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goal // statement of intent

To secure a graphic design position in the visual communications industry.

training // education

Academy of Art University, San Francisco // 2005–2009
Master of Fine Arts, Graphic Design

University of California, San Diego // 1995–2000
Bachelor of Fine Arts, Interdisciplinary Computing and the Arts

positions // work experience

Freelance Graphic Designer and Writer // 2005–present
Branding and identity. Print, packaging, and promotional design. Instructional writing, editing, and proofreading for college-bound and English as a second language students.

Marketing Specialist, TransWestern Publishing // 2002–2005
Print, advertising, and promotional design for national telephone directory company. Fact checking, editing, and proofreading of marketing and demographic research.

Graphic Designer, Younglin Vegetarian Oriental Market // 1997–2000
Branding and identity for retail supermarket chain. Advertising, brochure, catalog, and environmental design. Development, design, and maintenance of company website.

Graphic Designer, Epiq Technologies, Inc. // 1998–2002
Creation, development, and design of original website content. Print and information design for press releases and training materials.

Graphic Designer, Byte and Floppy Computers // 1997–2000
Advertising, brochure, catalog, and promotional design for retail computer chain. Design and maintenance of company website.

Graphic Designer, Computer Resource Magazine // 1996–1998
Layout and advertising design for biweekly technology magazine. Writing, proofreading, and editing of articles. Photography, photo editing, and cover illustrations.

skills // applications

Publishing // Acrobat, InDesign, PageMaker, QuarkXpress
Imagery // FreeHand, Illustrator, ImageReady, Photoshop
Web // Director, Dreamweaver, Flash, GoLive
Programming // CSS, HTML, JavaScript, LINGO
Office // Excel, PowerPoint, Word
Platforms // Mac OSX, Microsoft Windows

dialects // languages

Fluent in Chinese (Mandarin and Taiwanese dialects)
Knowledgeable in Japanese and Spanish

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PROJECT 01 //
CRYSTAL LIGHT REBRANDING



rebrand // repackage Crystal Light has always been a product that stressed the importance of health, but while the public perception of health has changed over the years, the branding of Crystal Light has not. Thus revisions were made to the brand logotype, advertising, and packaging to reflect the ideals of a modern, healthy lifestyle and to expand the Crystal Light brand beyond that of just powdered mixes and bottled beverages.

PROJECT 02 //
FAST FORWARD MAGAZINE



extreme // adrenaline "Fast forward" is a term coined by snowboarders to describe someone that enjoys all types of activities based around speed and risk. Thus the term was an appropriate choice for a magazine based on winter sports. The magazine was given an overall clean design to reflect the atmosphere of the winter environment as well as distinguish itself from other magazines of this type in the industry.

PROJECT 03 //
WHEN WE ARE GONE



loves // deterioration When We Are Gone is a love story about the love that we have for each other, our possessions, and the similarities that these two types of love share. The love we have for each other, much like the love we have for our possessions, must be nurtured or else it will deteriorate over time. To illustrate this comparison photographs of abandoned homes in various states of decay, once prized possessions, serve as a symbol of this love.

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PROJECT 04 //
TYPE SURVEY II PORTFOLIO



typography // academia This portfolio serves as a collection of the work created in the Type Survey II course at the Academy of Art University. The overall body of work for this course, which included the reproduction of works by historical typographers such as Hermann Zapf and Firmin Didot, exuded historical and academic importance. Thus all the items created in this project were designed to look like traditional academic workbooks.

PROJECT 05 //
HOW TO USE THIS PAPER



instructional // whimsy How to Use this Paper was created in partnership with Cenveo, Inc. of San Francisco and is designed to highlight the abilities of their Goss 150 non-heatset web press. This project focused on the importance of the paper by listing a series of activities that can be carried out with the paper itself, encouraging the reader not only to read the content, but to also use it for other paper-related projects.

PROJECT 06 //
THE RED CORD



historical // folklore The red cord is a Chinese folktale which tells us that all couples are born attached to each other with an invisible red cord, thus all men and women are destined to be together even before they have met. To reflect the subject matter and the origin of the story, the red cord motif is used throughout the storybook, used not only to bind the book itself but also for decorative purposes. Illustrations were created using brush art and cutouts to reflect the cultural origins of the story.

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PROJECT 07 //
A LITTLE MORE CONVERSATION



unpaused // conversation Perhaps the most difficult aspect of speaking with a stranger is maintaining the flow of a discussion. A Little More Conversation is a tool that assists in these situations in the form of six 20-card decks, with each deck covering a different theme. These facts are presented in card form so that they can be discreetly pulled out used during a chat. One need not worry about a lull in a conversation ever again.

PROJECT 08 //
TO BE THE WEED



urban // survival To Be the Weed tells the story of plantlife in the urban environment. Plantlife continues to survive and even thrive in cities despite the constant threat of annihilation by humans, a trait that mankind should look upon with admiration. To reflect the grit of the setting for this story, the illustrations are done in the style of spray-painted templates and the entire book is enclosed in a metal cover.

PROJECT 09 //
A PRIMER OF VISUAL LITERACY



redesign // repackage This project is a redesign of *A Primer of Visual Literacy* by Donis A. Dondis. The simple paperback design of the original *Primer* detracted from the importance of the information within, and thus the redesign increased the dimensions of the book as well as encased the contents in a hardbound cover to emphasize the importance of the content. The new design was also adorned in red and the cover was covered in cloth and embossed with one of Dondis's classic illustrations.