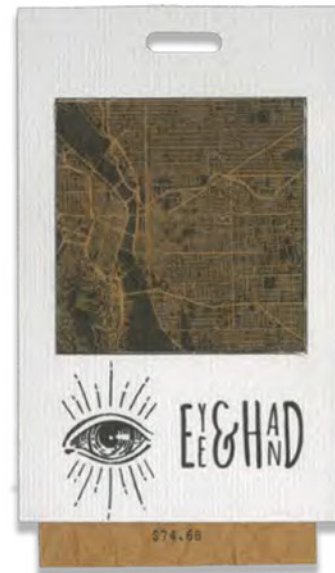
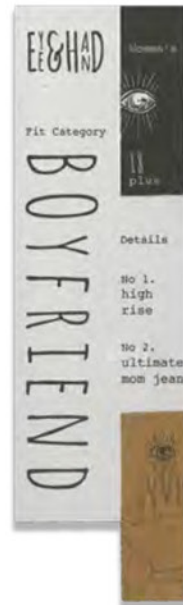


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SHELBY **HOFFMANN**



**Eye & Hand Clothing Supply Identity Tag System**





**Wire Frame Design for Area Business/Coffee Shop**



Porter

**PORTER**

Be the gate keeper to your night.

**Women's Perfume Brand Design "Porter"**



**KRISTENSEN**  
**CROCKER**  
2019

**Student Body Regent President & Student Body Vice President  
Campaign Design, UNK**







Nebraska Brew Company Design & Brand



## WHERE THE WILD THINGS WERE



Children's Pop-Up Book "Where the Wild Things Were"

# WHERE THE WILD THINGS WERE





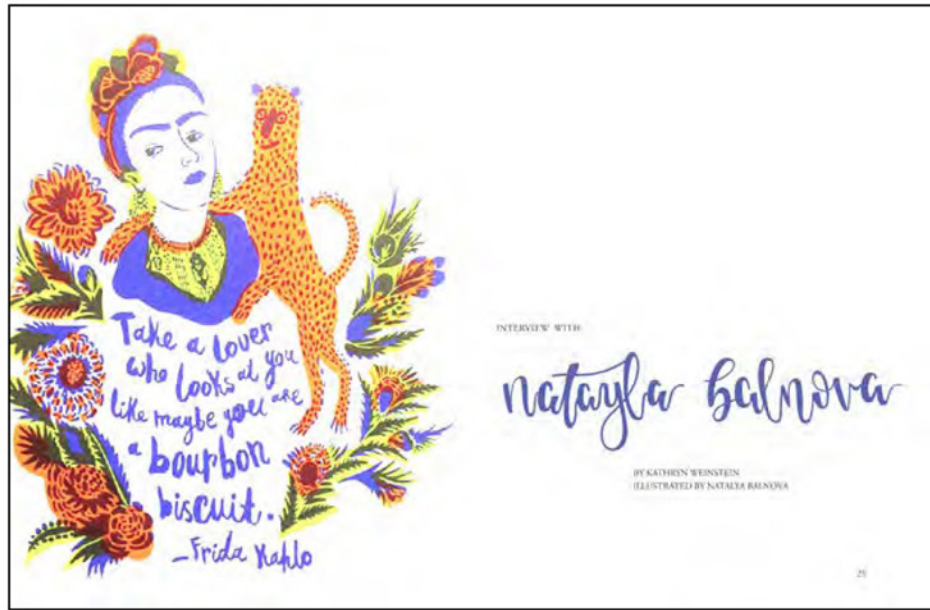
**I "heart" NU Days Awareness Poster Layout**



*natayla balnova*

**Natayla Balnova Interview Layout Design**





INTERVIEW WITH

# Natalya Balnova

BY KATHRYN WEINSTEIN  
ILLUSTRATED BY NATALYA BALNOVA

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## NATALYA BALNOVA

By Kathryn Weinstein  
Illustrations by Natalya Balnova

Illustration inspired by Frida Kahlo's *Myself with My Dog* (1931)

Natalya Balnova is an illustration program designer and artist. She has worked for various publishers, including *Illustration*, *Book Design*, *Production and Color and Design*.

**KW:** Tell us a little bit about your background?  
**NB:** I grew up in St. Petersburg, Russia. My original background was in fine art, then I switched to a design major. I graduated from the Academy of Industrial Art and Design, St. Petersburg, Russia, after studying design and premaking. Later, I received my second BFA in design at Parsons School of Design in New York, and last year I graduated from the MFA illustration program from the School of Visual Arts in New York.

**KW:** Why did you decide to pursue a BFA in Communication Design at the Academy of Industrial Art and Design in St. Petersburg?  
**NB:** It was an amazing and fun place to be, known for its experimental spirit, very challenging with inspiring, creative people. Students from different departments interacted with each other, making shows, performances, exchanging ideas. It was an ideal environment for artistic and intellectual growth. I wanted to be a part of this world.

**KW:** Why did you decide to pursue another BFA in Communication Design at Parsons New School of Design?  
**NB:** Studying at Parsons became a logical step after moving to the US. I wanted to continue my education in order to expand my knowledge in design, get some practical skills in computer technology, and meet people from my professional field.



**KW:** Do you think there is a difference in the way design is taught in Russia versus United States?  
**NB:** I am not sure how different it is now since I moved to the US many years ago, but at that time the main difference was in the intensity of the program, structure of the classes, and the overall program set up. It felt more intensive in New York and was shorter and more complex. In St. Petersburg we had a certain curriculum for each semester with a focus on a particular field and with one teacher for each topic of design. In addition to graphic design classes we took painting and drawing on a regular basis during the whole program. We also had printmaking classes for five years, each semester was dedicated to a certain printmaking technique. At Parsons we could choose classes and teachers and had to complete various assignments in a very condensed period of time with a focus on conceptual thinking and experimentation. On a top of that, the attendance was very strict, and I felt like an army. Also, New York's diverse cultural mix of people brings a wide array of artistic aesthetics and visions from around the world, which added a lot to the program.

**KW:** How did you become involved with designing book covers?  
**NB:** A year after graduation from Parsons, I luckily got into the publishing industry and have been working in this field ever since. I had several internships prior to that, including an internship at Pentagram and at Interview magazine. My friend and classmate from Parsons School of Design was working in an independent publishing house and they needed an intern, so I started from an internship and three months later led to a designer position. It was great, since working in book publishing was my dream work. I always wanted to work with books or poster design or create design products that connect to the music industry or theaters. So working in the publishing house was within my sphere of interests. Since it was a relatively small publishing house we had a chance to see all stages of book publishing, from meeting with authors and the approval of the manuscript to the color proof in the printing factory. We worked very closely with the editors, authors and marketing department. Publishing has a special flair, which I really like.



JEAN-LUC GODARD



INGMAR BERGMAN

Legendary Film Directors  
Series of prints  
MFA + Digital  
Jean-Luc Godard & Ingmar Bergman

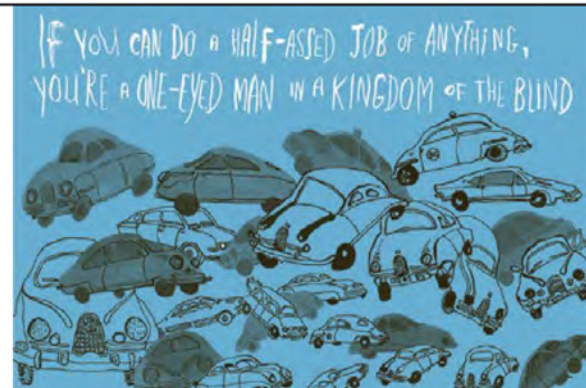
**KW:** Why did you decide to pursue an MFA in illustration at the School of Visual Arts?  
**NB:** Since my original background was in Fine Art, I always missed this part in my life. While I was working, I started to take continuing education classes at the SVA printshop, which literally became my second home. I met many graduate students from the MFA illustration department so I had a very good feeling about this program. I have been drawing all my life and illustration feels very natural to me. Plus I felt certain emotional and professional stagnation and wanted to move forward, to see new people and get new experiences. It was necessary to make this step in life.

**KW:** What was the inspiration for "Day Job"?  
**NB:** My Day Job book project which I did in my first year of the MFA program was based on biographical facts from the lives of famous artists, writers, poets and musicians and the day jobs that allowed them to maintain their creative careers. I felt very passionate about this subject matter since the dilemma of making a living doing art and not succumbing to the daily routine is quite familiar to any creative person. I wanted to do it as an inspiring and at the same time a very personal book with a sense of drama and hope. The book has a lot of funny, sarcastic, bitter and sad quotes that reflect the emotional tension and sensibility of the characters. Spreads from *The Day Job*.

**KW:** Who have been your biggest influences?  
**NB:** My mother. She was my biggest supporter, a very brave, enthusiastic person and an original thinker. She was a designer, and introduced art and design to me.

**KW:** What projects are you working on now?  
**NB:** Several book covers for non-fiction titles, a series of illustrations for a novel, and I am working on my personal silk-screened book about alternative visions of sweets and desserts.

**KW:** What's on your reading list?  
**NB:** Most recently I was rereading Chekhov and Dostoevsky. I love poetry, so a big portion of my reading list belongs to this form of literature. To name a few poets whose work is very important to me: Arthur Rimbaud, Charles Baudelaire, Francis Picabia, Paul Éluard, Tristan Tzara, Vladimir Khlebnikov, Vladimir Mayakovsky, Aleksei Kruchenykh, Marina Tsvetayeva, Charles Bukowski. In terms of literature on professional design practice, I look forward to reading Peter Mendelsund's book *What We See When We Read*.



"Day Job" book project is based on biographical facts from the lives of famous artists, writers, poets and musicians and the day jobs that allowed them to maintain their creative careers.

**KW:** What was the best exhibit you've seen in the last year?  
**NB:** I can give you a list of events and shows that I like to visit. I am very interested in printmaking, so I try to visit exhibitions that relate to printmaking. IPCNY (International Print Center New York) usually has great shows, which gives a lot of inspiration on techniques and ideas. MoMA has great shows on printmaking and drawing. I am looking forward to seeing "The Paris of Toulouse-Lautrec: Prints and Posters" exhibition. The New York print week is always great. It is running in November! really love alternative book publishing and New York Art Book Fair is a great event to visit. It is coming soon on September 26-28 and will be running at MoMA PS1.

**KW:** What skills are needed to become successful in the field (either as a designer or as an illustrator)? What advice do you have for students on how to break into the field?  
**NB:** Persistence, hard work, creativity, faith in what you are doing, and love of what you are doing. Find an internship

in your creative field as soon as possible, so that you can get to know the industry and get a sense of what you like and what you do not like. Try not to waste your time on jobs that do not relate to your profession, it has to connect somehow, otherwise you just lose your professional skills. Keep in touch with your classmates, because they are your support group and your first network. You also have to know the industry and be aware of what is new in your creative field. Experiment, self-initiate projects, since a lot of your professional projects might not live up to your expectations. You have to deal with tons of restrictions and it might dull down your passion for design and art in general. I personally love to work on my own projects to keep an interest in art, where I can experiment and say what I want to say. You have to do something crazy, don't let boring jobs drain your energy and talents.

**KW:** What was the most valuable advice you ever received?  
**NB:** Don't give up and trust your intuition.

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**Southern Poverty Law Rebrand & Brand Guideline Book**





A vision for equality.



The Southern Poverty Law Center is dedicated to fighting hate and bigotry and to seeking justice for the most vulnerable members of our society. Using litigation, education, and other


forms of advocacy, the SPLC works toward the day when the ideals of equal justice and equal opportunity will be a reality.







## Clear Space & Sizing

At Southern Poverty Law Center we emphasize the importance of our brand and the understanding of the brand sequence. To keep this importance of the brand we have a clear space and sizing restrictions. To ensure visibility and prevalence, a minimum amount of space around the logomark should remain clear of text, symbols, other logos and graphics. The clear space specifications are proportionate to the size of the logo, equating the height of the wordmark. In general, a larger amount of visually uninterrupted space should surround the logo for optimal visibility.




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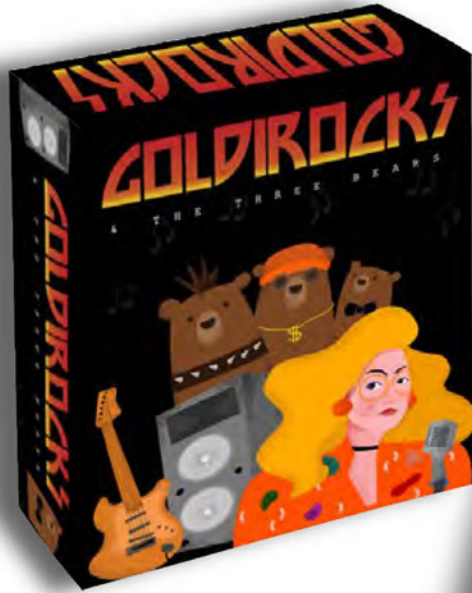
To guarantee optimal readability, there are certain limitations to the size in which the Southern Poverty Law Center logomark should be displayed. When printed, the full logomark (both vertical and horizontal) should never be shown smaller than one and a half inch wide.



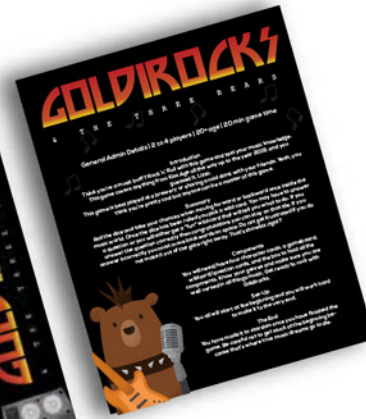
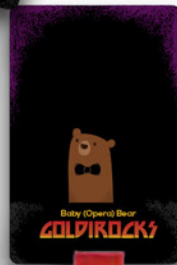
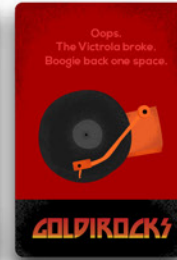
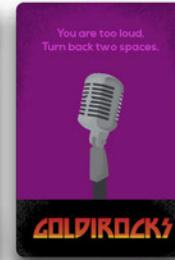
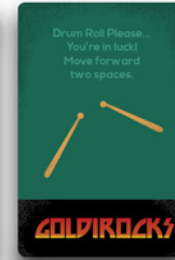
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90

**GOLDIROCKS**

**"GOLDIROCKS" Brand & Game Board Design**



# GOLDIROCKS





# shelby hoffmann

Graphic Designer

hoffmannsk@lopers.unk.edu

<https://cutt.ly/jrHBmIb>

402.631.3654

Kearney, Ne

## Interests

Management/Marketing  
Major Adobe Applications  
Communications  
Photography  
Illustration

## Accomplishments

Robert Hillstad Gallery  
Dean's List Honorary  
AIGA Nebraska  
UNK Staff Picked Art Show

## Education

*Pursuing B.F.A in Visual Communication & Design*  
Minor in Marketing & Management  
Department of Art & Design

University of Nebraska at Kearney  
Fine Arts Building 301  
Kearney, Nebraska 68849

## Experience

*eCampus Designer*  
May 19' - Present

Contacts vendors and books spaces for advertisements. Updates recruitment plans and markets for each online department offered. Designs creative for the department following brand guidelines from the University of Nebraska at Kearney creative services department.

*Resident Assistant*  
August 17' - May 19', UNK

Makes sure all residents are safe and following the rules and regulations of Residential Life on campus. Works duty shifts, answer calls, and plans fun educational programs. Designed multiple posters for students for the programs.

*New Student Enrollment Leader*  
February - August 18', UNK

Welcomed UNK's incoming class of 2023 to campus and helped students sign up for classes. Was a team leader and facilitated ice breakers with students, kept a level head, and was someone students could reach out to if they needed anything in their first year of college.

## Activities

*National Panhellenic Conference - Executive Vice President*  
January 19' - Current

Actively updates bylaws for the University of Nebraska at Kearney. Deals with Social Events and Risk Management.

*Gamma Phi Beta*  
August 16' - Current

Works hard on perfect attendance and is a very active member. Elected Historian 2016, elected Administrative Vice President 2018, and Ritual Chair 2019, also served at Resident Assistant for the house in 2019.

*Student Government Executive Cabinet*  
August 18' - April 19'

Serves on the Student Body President and Vice President's executive cabinet. As Secretary of Community Relations successfully put together The Big Event that hosts over four hundred UNK students and sends them out to over forty five job site locations to do community service work in the community of Kearney, Ne. Event was held April 6, 2019.

# shelby hoffmann

Graphic Designer

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<https://cutt.ly/jrHBmlb>

402.631.3654

Kearney, Ne

## References

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*Alyssa Wyant - University of Nebraska at Kearney*  
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