

Scott W. Santoro

Worksight, 347 East 5th Street, New York, NY 10003
t 212.777.3558 • c 917.565.2994 • scott@worksight.com
www.worksight.com • www.guidetographicdesign.com

Experience

Worksight, Principal, New York, NY, 1988–Present

A graphic design studio in lower Manhattan with a broad scope of work and clientele. Projects include: Identity and branding programs; collateral material such as brochures, posters, newsletters, interactive design, production and maintenance for web sites, trade exhibits, advertising design and placement for magazines, newspapers and the internet, book projects for both interior and jacket designs, publisher catalogue designs and production, and music retail packaging. Clients include NYC Department of Transportation, Mount Sinai Hospital, Pace College, and the Rainforest Foundation US.

Total Design, Amsterdam, The Netherlands, Summer Internship, 1987

Dutch graphic design studio established in 1963 whose founders include design legends Wim Crouwel and Ben Bos. Clients included international corporations and museums.

Doyle Dane Bernback (DDB) / Mobil Corporation, New York, NY, 1984–1986

On location at DDB's largest client at the time, Mobil Corporation, creating internal communications such as newsletters, posters, and brochures, as well as external communications including Mobil's quarterly and annual reports.

Landor Associates, New York, NY, 1982–1984

Junior designer within Landor's corporate identity department. Clients included Chase Manhattan Bank, Cranes Paper, Gloria Vanderbilt, Wellcome Pharmaceuticals, and Wolverine/Hush Puppies.

George Tscherny Design, New York, NY, 1981

Graphic design internship at this AIGA medalist's office whose projects included annual reports for General Dynamics and W.R. Grace & Co.

Education

Cranbrook Academy of Art, Bloomfield Hills, MI, M.F.A. in Graphic Design, 1986–1988

The cross-pollination that existed between the applied art majors and the fine art majors make Cranbrook unusual in the sense that everything I learned previously was flipped on its head. Sharpening my concept creation and formal technique took second seat to my understanding of the very structures that define communication design and why they exist.

Yale-Brissago Summer Design Program, 1982

Intensive five-week design program based on formal, Bauhaus traditions.

Instructors: Armin Hofmann, Herbert Matter, Paul Rand, and Wolfgang Weingart.

Pratt Institute, Brooklyn, NY, B.F.A. in Graphic Design, 1980 to 1982

Dean's List; Walter Scott Perry Award winner; Art Director of the *Prattler* student newspaper.

Hartford Art School, University of Hartford, CT; Graphic Design major, 1977 to 1979

Art Director—*The Informer* student newspaper.

Memberships

American Institute of Design (AIGA); Manhattan Chamber of Commerce; Co-Op member and Vice President of the 83-85 First Avenue Owners Corp.

Teaching

Adjunct Professor (CCE), Pratt Institute, Undergraduate Communications Design, 1997–Present
Classes include: Light, Color & Design, Visual Communications I & II, Graphic Design I & II, and Graphic Design Senior Project I & II. Assignments range from basic visual editorialization and composition, to intensive problem-solving campaigns. Classes include lectures, group critiques, off-campus site tours, and visiting professionals.

Visiting Professor, The Cooper Union, School of Art, Undergraduate Program, 2005–2009
Graphic Design 1 + 2 (2007 to 2009), and appointment as **Frank Stanton Chair in Graphic Design** to teach *Advanced Graphic Design* (2005).

Visiting Professor, NYU, Graphic Design Certificate Program, 2003–2006
Weekend workshops: 1) *Brand Identity/Logotype Design*, 2) *Design Fundamentals*

Visiting Professor, Parsons School of Design, *Graphic Design 1*, 1984
Introduction of interpretive visual metaphors as a problem solving process.

Visiting Professor, Fashion Institute of Technology, *Typography 1*, 1984
The history of letterforms, type familiarity, sensitivity to typefaces, structure and use in illustrative and informational design were covered.

Jury Member; Committee Member; Distinguished Critic

Pratt Institute Faculty Development Fund Review Committee, 2011–Present
Review of over 100 grant submissions for professors in fine and applied art departments.

Pratt Institute Faculty Peer Review Committee, 2017
Chair of the annual Institute-wide process of faculty promotion.

WorldStudio Foundation, Scholarship Review Panel, 2009, 2014
Review and award art school scholarships to high-school and college-level students.

Pratt Institute Design School Dean Search Committee, 2014
Review and interview Dean candidates for the newly created Design School.

24th International Biennial of Graphic Design Jury, Brno, Czech Republic, 2010
Hosted since 1963 by the Czech Ministry of Culture and the Moravian Gallery, the Brno Biennial is the oldest and largest exhibition of corporate, informational, and poster design.

Australian Graphic Design Association (AGDA) 2010 Poster Jury, 2009
Review, select and critique of poster that best reflected the theme: Graphic designers are positive contributors to the economy and act as catalysts for social change.

Ideas that Matter, Sappi Paper Judge (North America), 2009
Review and selection of design applicant projects for allocation of funds (\$400,000).

Fulbright Scholar Program, National Screening Committee (Design), 2008, 2009, 2010
Review and nomination of US student applications for study grants abroad.

American Institute of Graphic Arts (AIGA) Pratt Student Group, Faculty Advisor, 2002–2006
Initiated and served as faculty leader for Pratt design students outside the NY chapter's usual program of events.

AIGA NY Chapter; Treasurer (1998), **Vice-President** (1999–2001)
Overseeing of the chapter's administrator, communicating with the national organization, and general programming responsibilities for the season. Chair of the following events: AIGA Season Opening Party, NYC park cleanup, NYC high school mentor program, *Obsessive-Compulsive Design (OCD)* series (1, 2, + 3); *How to Touch Someone's Heart: Stefan Sagmeister*; *Demand the Impossible: Pierre Bernard*; and *Typography: Wolfgang Weingart*.

Lectures and Presentations

- Type Directors Club; *Devising Design Projects: From Conception to Deployment*, 2017**
Design Incubation panelist on the development of college course plans and design projects.
- Graphic Design Is...*, ANO Art China (overseas art studies consulting firm), New York, NY, 2016**
Live lecture translated to students in Beijing and Shanghai, explaining the graphic design profession with work from Pratt design students, and finishing with a Q&A.
- 24th International Biennial of Graphic Design, Brno, Czech Republic, 2010**
Lecture as part of the symposium's title question posed: *Are Ideas Enough Today?*
- AIGA Medalist Introduction and Presenter, American Institute of Design (AIGA), 2007**
Introduction and award presentation to Medalist, Edward Fella.
- Studio Tour, 1999–Present**
Instructor-led, chaperoned studio tour stop for college-level graphic design students
1) Arnhem School of Art, The Netherlands, 2) Central St. Martins, London,
3) The Cooper Union, NY, 4) Eastern Michigan University, 5) Suny Purchase, NY.
- Rockwell Group Guest Presenter, Studio Red, 2005**
Presentation of design work and lecture to Studio Red's design staff.
- Psychedelic Language*, Hood Museum of Art, Dartmouth College, 2003**
Lecture given as part of the exhibit, *High Society, Psychedelic Rock Posters of Haight-Ashbury*,
- Australian Graphic Design Association (AGDA) International Speaker, 2001**
Presentation of Worksight studio work in a lecture titled *Plumbing Design*, to AGDA Chapters in Sydney, Brisbane, Canberra, Melbourne, Hobart, Adelaide, and Perth.
- Insider's Tour*, AIGA/NY Chapter 2001**
Host as part of the student members studio tour.
- Center for Creative Studies (CCS) and the AIGA Detroit Chapter, Michigan, 1999**
Student portfolio review and Worksight presentation.
- Pratt Institute Graduate Design Program, New York, 1997**
Presentation of design work and lecture titled—*Lubricating the Vernacular*.
- Fresh Dialogue Series*, AIGA/NY Chapter, 1997**
Presentation of design work & panel discussion with Barbara Glauber and Jonathan Hoefler.

Published Writing

- Guide to Graphic Design*, Pearson Education, 2013**
Textbook composed of 12 chapters (360 pages) including an e-book, audio version, online test per chapter, and 12 video interviews.
- From Cave to Code*, Eye Magazine design blog article, July 29, 2013**
Designer Scott W. Santoro writes about the lessons he learned while producing a textbook for graphic design students. eyemagazine.com/blog/post/from-cave-to-code
- The Education of a Graphic Designer*, Allworth Press, Steven Heller, Editor, 2005**
Essay on teaching students to include their history and experience in their work, titled *Making Connections. Vol. 2's* collection of essays and interviews examines how changing professional standards in graphic design have revolutionized the way design is taught, learned, and practiced.
- The Whitney Clothesline*, United Designs: Graphic Design Practice & Education, Inyoung Choi, Editor, 2005**
Essay on the blend of art and design, as part of a collection of essays published by the Center for Design, Research & Education, Hanyang University, Korea

Exhibitions

30 Over 30: The Cooper Union's Lubalin Center, 2015

Critique and presentation by 30 designers of pieces from the Center's archive collection, with quotes turned into large exhibit graphics to accompany each design.

Pratt Institute, The Rubelle and Norman Schafler Gallery, 2013 + 2014

Juried exhibition of Communications Design undergraduate department faculty.

Moravian Gallery, Brno, Czech Republic, 2010

Exhibition of work as part of the 24th International Poster Biennial jury.

***The Urban Forest Project*, International Project, 2006**

Times Square Alliance + Worldstudio Foundation invitation to interpret "tree" as a Times Square lamp post banner; later recycled as totebag for arts scholarship auction.

***I Profess: The Graphic Design Manifesto*, Poster Project, 2004**

One of 30 poster winners as part of a juried selection from of over 100 design educators in collaboration between Michigan State University and Montserrat College of Art to visually explain the wide range of pedagogical viewpoints of design educators throughout the US.

***What's Your Problem: Graphic Design with Conscience*, , Poster Project, 2002**

Fordham University exhibition at Lincoln Center, New York, NY.

***Strathmore Letterhead Designs of 2001*, AIGA National Gallery, New York, NY, 2002**

***3000 Chairs: A Benefit for World Studio Foundation*, 1999**

Silent auction of stylized chair designs sponsored by Architectural Digest/NY Design Center.

***Looking Back to the 20th Century*, 1999**

Shenzhen Graphic Design Association exhibition of design work in Shenzhen Guan Shanyue National Art Museum, China.

***Cranbrook Design, The New Discourse*, Yamagiwa Gallery, Tokyo, Japan, 1992**

***Speaking With Images*, Pratt Institute Gallery, Brooklyn, NY, 1991**

***Cranbrook Alumni Show*, Cranbrook Museum, Bloomfield Hills, MI, 1990**

***Self-Image (The Letterhead)*, The Israel Museum, Jerusalem, 1989**

Awards

Ideas That Matter, Sappi Paper, 2007

\$12,400 grant awarded to produce materials for the NYC Alliance Against Sexual Assault.

Special Library Association's Annual Conference, Swap & Shop Event, 2000

Brooklyn Business Library Capabilities Brochure—First Place/Print Materials.

Continental Anchor Engravers Award, 1997

Antarctica Business Card—Best of Category.

A.I.A. International Book Award, Chaired by Philip Johnson, 1995

Saarienen House and Garden—Related Arts.

The Bookbinders' Guild of NY, Annual Book Show, 1994, 1991

The Art of Light and Space—First Place Jacket and Merit Book Interior '94.

Joseph Beuys—Second Place Jacket '91.

Strathmore Graphics, Gallery Award, 1994, 1992

Finish Resource Studio Letterhead '94 / Arkitektura Stationery Program '92.

AIGA 50 Books, 50 Covers, 1990

Book award for the jacket design of *Artspeak*.

**Articles Featuring
Worksight**

Intuit Quickbooks online magazine: What Are the 5 Working Relationships Every Small Business Owner Needs? We Asked OWN IT Member Scott Santoro. July 2017

DesignNET, Graphic and Product Design Magazine (Korea), 2004 vol 78 March
A Philosophical Plumber: Scott Santoro

2 + 3D, Graphic and Product Design Magazine (Poland), 2003 #7 April
Works of Scott Santoro

Art and Design, Central Academy of Fine Arts Magazine (Beijing, China), 2002 # 1
Worksight Design

Plus Eighty One, Graphic Design Magazine (Japan), 1999 vol 6 winter
Cranbrook in New York

inForm: Pratt Institute's Graduate Newsletter (NY), 1998 vol 3 # 1
Lubricating the Vernacular

Étapes Graphiques, Design and Culture Magazine (France), 1997 Jan # 25
Graphics for Public Consumption in the USA

Print, Graphic Design Magazine (USA), 1996 Nov/Dec, *The McCoy Generation*

Baseline, Typography Magazine (UK), 1994 # 17, *Type and Other Debris*

Graphics International, Graphic Design Magazine (UK), 1993 Aug/Sept
New York Design; Special Report

**Work Included in
Design Publications**

Brand Design: Communication Design for Branding Albert Inyoung Choi, 2013

The Ultimate Graphic Element Collection: Liaoning Science & Technology Publ. House, 2008

KAK Magazine (Moscow): Vol. 1/41: creative gifts issue, 2007

Logos: Logotypes from North, Central South America, Index Book—Barcelona, 2007

Typography Workbook: A Real-World Guide to Using Type in Graphic Design, Rockport, 2005

Graphis Logo 6, Graphis Publications, 2004

100 Habits of Successful Designers, Rockport, in conjunction with Plazm Publications, 2004

Black and White and Two Color Design, Graphic Idea Resource, Rockport, 2004

Graphic Design on a Limited Budget: Vol. 2, Rockport, 2003

The New American Logo, Madison Square Press, 1999

Unholy Alliance, NYC '94 Text and Image, Museum Boymans-Van Beuningen, 1994

Non-Traditional Design, PBC International, 1994

Cranbrook Design: The New Discourse, Graphis, Book Review, 1994

Low-Budget/High-Quality Design, Watson Guptill, 1992

The Art School That Matters, The Journal of the Chartered Society of Designers, 1992

Cranbrook Design: The New Discourse, Rizzoli, 1991 #2

American Graphic Design Expression, The MIT Press, Design Quarterly,
"The Evolution of American Typography," 1990 #148

Trademarks & Symbols of the World, Kashiwashobo, 1989