



This PDF is a limited preview of *Flaunt: Designing effective, compelling and memorable portfolios of creative work* displaying only 18 pages from a total of 136. It is intended to provide a preview of both the content and the way *Flaunt* works as a PDF.

Please note that for preview purposes the pages in this PDF have been exported as spreads—the final version comes as single pages.

In case you have come across this PDF through a search engine or can't remember why you are looking at this, you can read all about *Flaunt* at underconsideration.com/flaunt.

As a PDF, *Flaunt* is available for \$15.00 and as a printed book for \$24.99.

STRUCTURE

Wire-O-bound book

DIMENSIONS (IN.)

Logo book: 6 x 6

Print book: 8.5 x 11



TYPEFACES

Scala Sans

PAPER

Cover: Gilbert Esse

Interior pages: Strathmore, Writing, white

RETAIL STORES

Paper store

Sam Flax



PRINTER

Canon color laser printer

SPECIAL TECHNIQUES

Hand block-printed cover

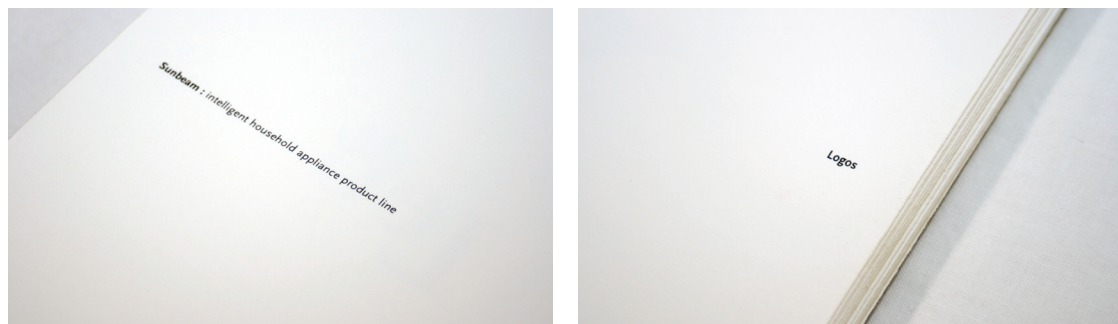


PRODUCTION TIME

A few days

PRODUCTION COST

Minimal... maybe \$30 in paper



Jonathan Selikoff

I CREATED THIS PORTFOLIO IN MID-2002, WHEN I DECIDED TO LEAVE MY JOB AT LANDOR. IT WAS MEANT TO BE SHOWN TO POTENTIAL FREELANCE CLIENTS, AS I WASN'T LOOKING FOR A FULL-TIME JOB.

status I used it for at least two or three years. Occasionally, I'll still show it, but I haven't updated it since it was first made.

approach I had very few real print samples, so a box with scattered samples wasn't really an option. I've always appreciated the small leave-behind books that design graduates tend to put together, and wanted something that felt a little personal. Also, I didn't want to lug something big around. I developed two books—one for logos, and one for packaging and print-based projects.

It was made as cheaply as possible. I got some free Esse paper samples from Gilbert to use for the covers, and the interior pages were all done on a Canon laser copier with tabloid-sized paper. To avoid the difficulty of printing on both sides of the page, the entire book was french-folded, and bound with a silver Wire-O. For the covers, I printed up little name tags, hand-debossed the covers, then glued them in place. The final touch involved block-printing a large red capital "S" from my wood type collection.

flexibility Not really flexible. In order to re-do it, I would have had to cut off the binding. That is the negative aspect; there's just a limited lifespan to it. However, I could print new pages, cut the binding off, and reuse the covers.

display Since it is mostly used towards winning potential clients, I always present it in person.

online I had a PDF mini-book that I could e-mail as needed, where the red "S" from the cover was carried through. I've since developed a web site for my business, and the letterpress "S" is at the heart of my identity.

previously My student portfolio, which I kept very simple, was made out of 11 x 14-inch boards with photographic prints. I eschewed transparencies, which were popular at the time. Logos were presented as white rub-down transfers on the boards. These got a pretty good reaction from interviewers, although I nearly had a heart attack when one interviewer, intrigued by the process, rubbed her fingernail over the transfer. Thankfully, no damage was done.

lastly My ideal portfolio is practical. My student portfolio was a reaction to the overproduced books I had seen done at the time; books with precious shelves and drawers for each sample, and big boxes requiring custom backpacks or luggage strollers. Too much! One student even had a small light table built into the case to view transparencies. I appreciate attention to detail and the desire to create something special to showcase one's work, but there's a point where it becomes more about the case than the work. Besides, you sweat enough when looking for a job. Why work up extra perspiration carrying around something gigantic?

JONATHAN SELIKOFF is a creative director and designer in West Orange, New Jersey, where he founded Selikoff+Company in 2002. He has a degree in history from Emory University and his design training comes from Portfolio Center in Atlanta, Georgia. He worked for five years at Landor Associates in New York City and Hamburg and had previously worked for Cornerstone Branding, Spring Design Associates, and Wages Design. WWW.SELIKOFFCO.COM

What advice would you offer to a designer when creating their portfolio? Or when presenting it?

Make sure that your craft is tight and clean. Pick a device that comfortably holds your work—be it a leather-bound box or a fur-covered suitcase—and reflects the type of work you hope to do. It makes a big difference, since it is usually resting on a table, in plain sight.

John Foster

Package your portfolio so the work is the star attraction—no pink, fur-covered portfolios.

Carin Goldberg

Don't include work just because it's real. The fact that something was actually printed and used doesn't make it more valuable.

Petter Ringhom

The work should be current—ideally from the past year. It's not a retrospective of your time in school, or proof of all of the classes you attended. It's good to think of the collection of work in the portfolio as evidence of your skills and conceptual abilities.

Petrula Urontikis

Show your best work, in a sequence that makes sense. Make sure your resume is flawless, and has excellent typography. Keep it simple: no gimmicks whatsoever—unless the gimmicks are abso-fucking-lutely amazing. But keep in mind that they're probably not.

Marc English

Do good ideas and execute them well. Do not spend an extraordinary amount of time mulling over the size and the form of the portfolio itself.

Stefan Sagmeister

It strikes us that the digital form of the portfolio has now taken on paramount importance. We're much happier clicking through a straightforward PDF of greatest hits than having to waste time hearing about someone's issues with their typography tutor or how they passed their cycling proficiency test. By pre-vetting electronically, it speeds things up massively.

Michael Johnson

Think about presentation, flow of work, consistency, the mediums that are used, and the details, quality, and printing. Basically, look at a portfolio as you would a design project—it is one, after all—and design the hell out of it.

Steve Liska

Design is about taking information, and I am more interested in whether or not a potential designer can be articulate.

Noreen Morioka

Include only work you're proud of. The work should speak for itself. No spelling mistakes.

Michael Bierut

Show your work to the person you are presenting to, and not to yourself. Don't position your work in such a way that you have a clear view of it, but the interviewer has to crane his or her neck to see it. Unless you are sitting side by side with the person interviewing you, this is disastrous. Your work should be placed directly in front of the viewer, and not sideways. It's glaringly obvious, but the number of young designers who commit this error is staggering.

Adrian Shaughnessy

Good communication skills in the age of e-mail can't be overemphasized.

Gail Anderson

In web portfolios, I rarely gravitate toward the fancy stuff. I look for functionality, simplicity, beauty, and restraint. Make the site thoughtful.

Hillman Curtis

Less is more. Don't put anything in unless you believe in it. I hate unfinished work, or when people apologize for something incomplete or unresolved.

Jessica Helfand

Avoid having to over-explain your work to the viewer. Walk into a review, or interview, prepared with the best work possible. Let the work speak for itself.

Carin Goldberg

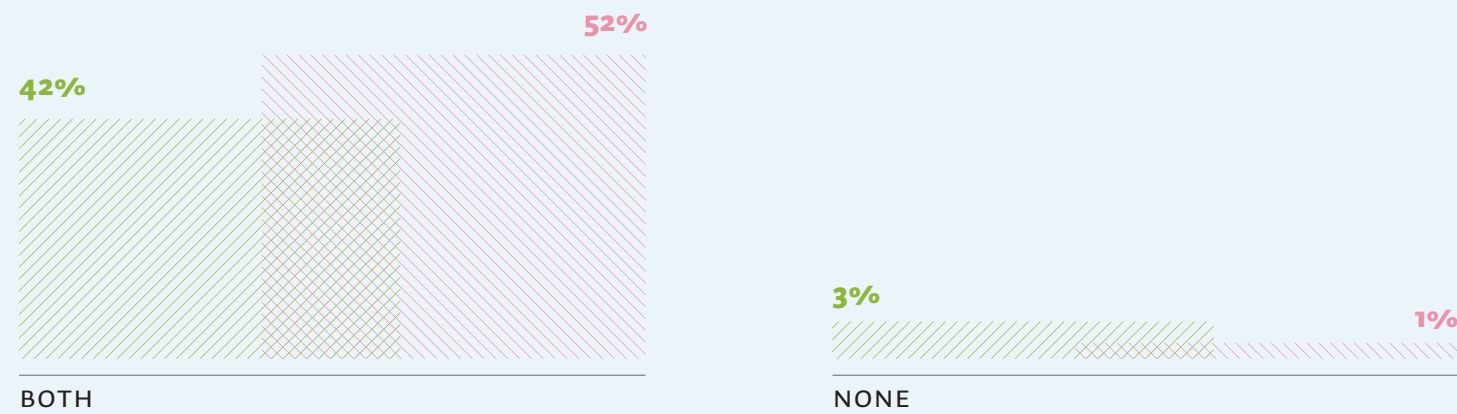
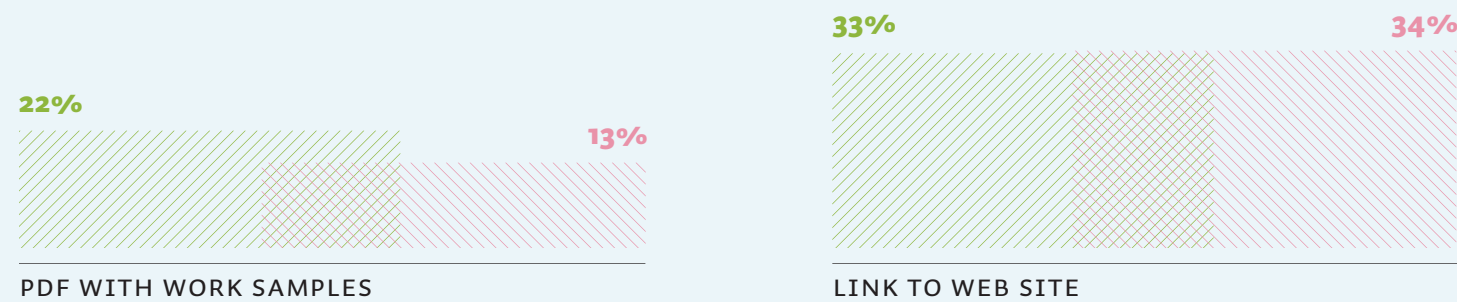
Be nice. Most people don't want to work with talented assholes.

Stefan Sagmeister

E-mail Contents

Expected contents of a first-contact E-mail

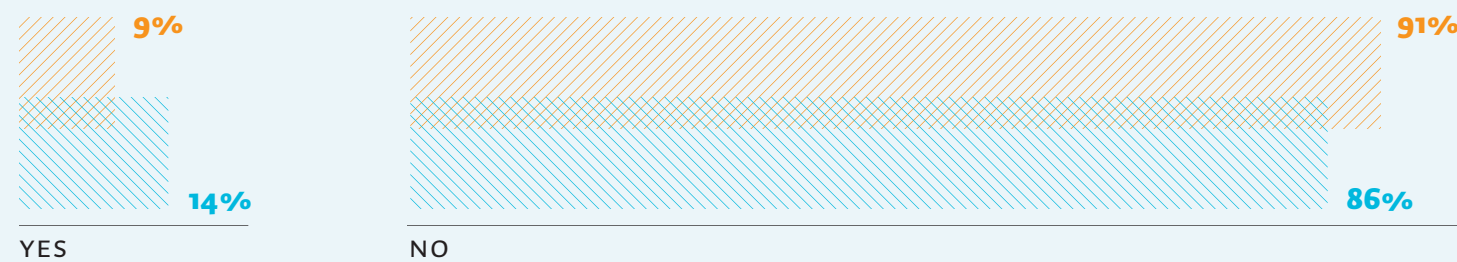
KEY INTERVIEWEE INTERVIEWER



LESSON Don't send an empty e-mail. Give potential interviewers options to see your work.

Are recommendation letters expected at this point?

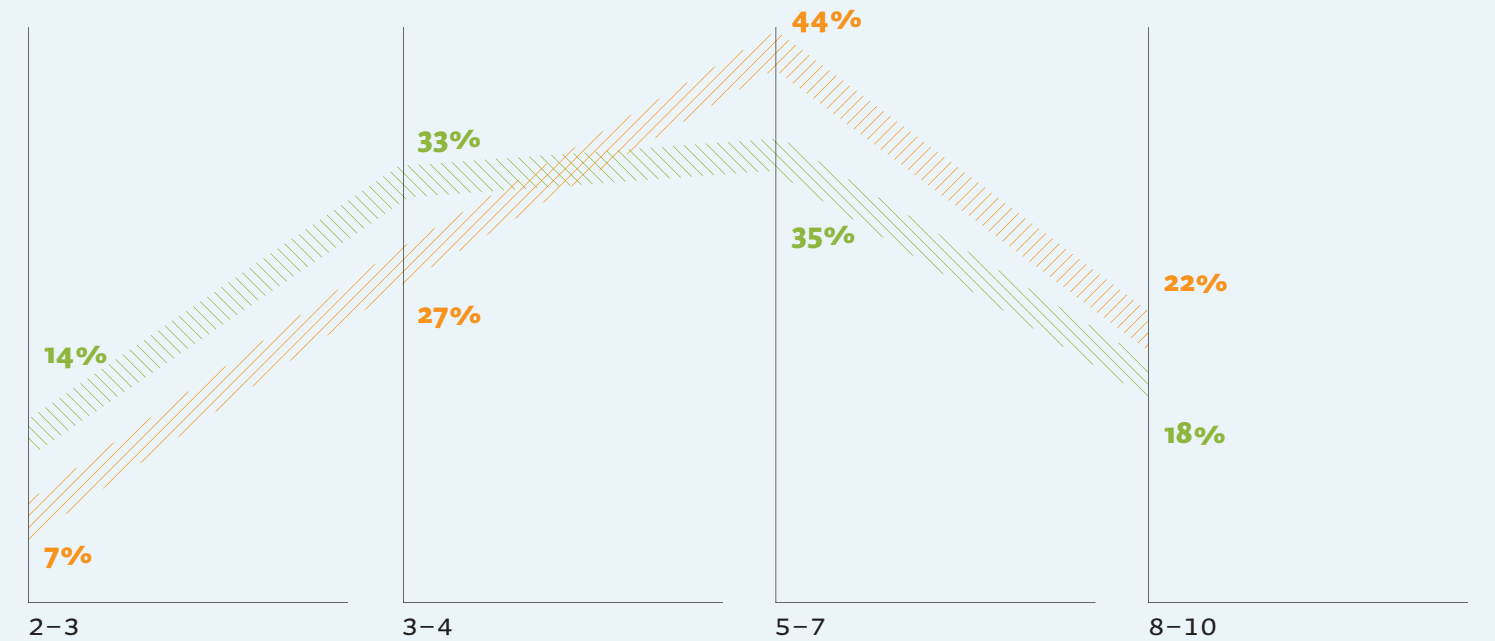
KEY INTERVIEWEE INTERVIEWER



LESSON It's agreed: they are not.

Appropriate amount of samples in a PDF

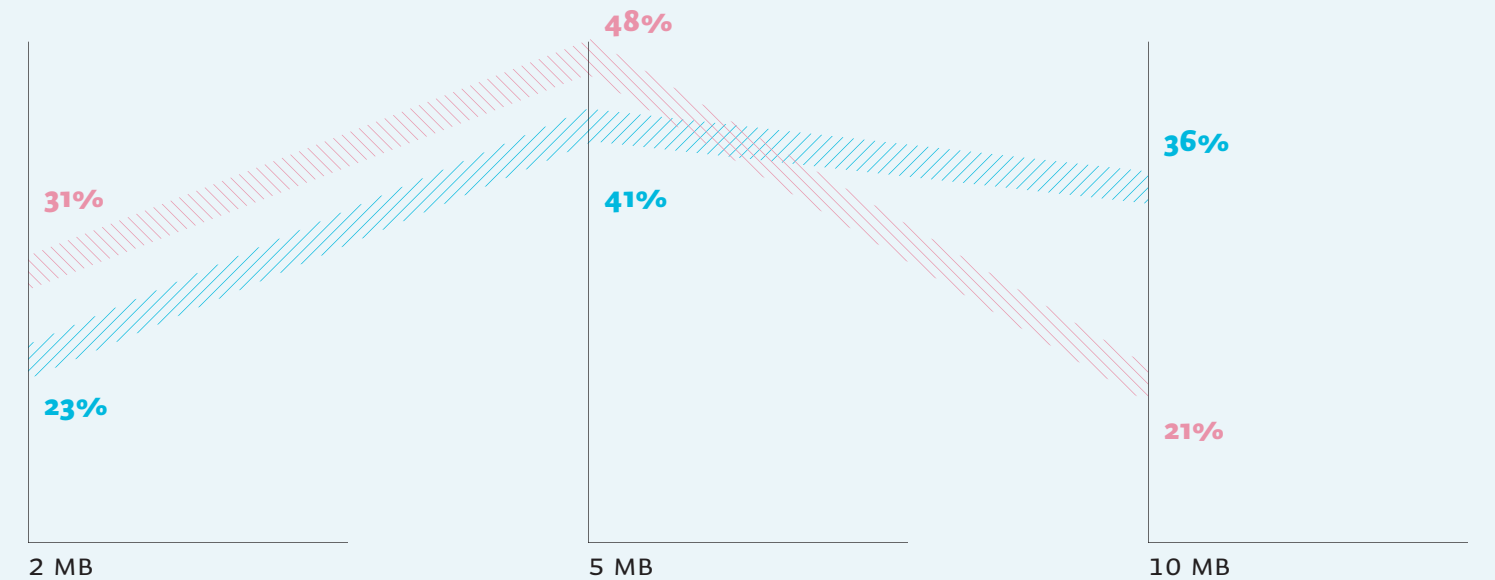
KEY INTERVIEWEE INTERVIEWER



LESSON Interviewers want to see more work than you would have thought. That's a good thing!

Point at which an attachment is considered too big

KEY INTERVIEWEE INTERVIEWER



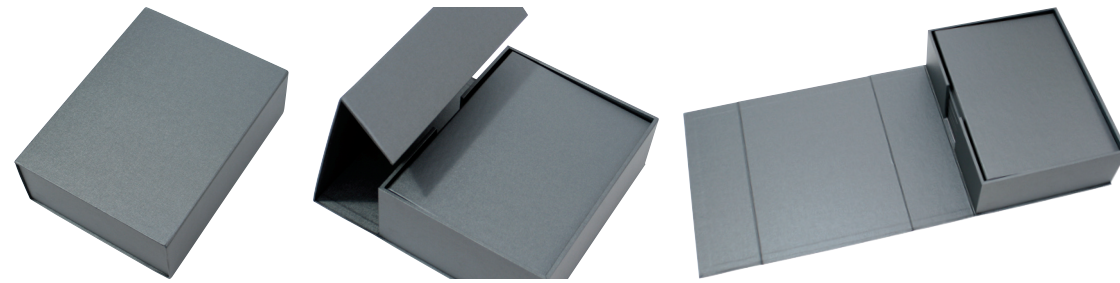
LESSON Clearly, their bandwidth is bigger than yours. Just don't exceed 10 MB.

STRUCTURE

Box with screw-post book and trays

DIMENSIONS (IN.)

12 x 19 x 7



TYPEFACES

The Sans

MATERIALS

Wood

Fabric

PAPER

**Various samples
finagled from
paper reps**



PRINTER

EPSON



PRODUCTION TIME

5-9 Weeks

PRODUCTION COST

\$1,200



Christian Helms

THE MAIN PURPOSE OF THE PORTFOLIO WAS TO SECURE MY EXIT FROM PORTFOLIO CENTER IN 2002, AND CONVINCING AN UNWITTING DESIGN STUDIO TO PAY ME MONEY TO DO SOMETHING I WOULD HAVE DONE FOR FREE.

status I used it until I got a job. Shortly after, I caught wind of a great secret: once employed, your big box of student work is essentially useless.

approach My choice was handed down to me by via divine proclamation. At the Portfolio Center, no box equaled no graduation. Although I hated this orthodoxy, I have to admit that it is a clean and professional form of presentation. I chose the simplest, least flashy box I could order. I saw other people binding theirs in pink cowhide and realized that even after all the anticipation, the work could still prove to be a disappointment. You never want the package to oversell the contents.

I had the box built, but all of the contents were meticulously hand-made by me. In school, we all spent countless hours perfecting the craft of the hand-held parts, and they were beautiful. I remember the terror I experienced during interviews, watching as an art director strolled into the room with a sloppy sandwich, and thinking of my poor, defenseless portfolio, sitting helplessly by.

Even more important than the work itself was the opportunity to tell my story, to talk about what I loved and what I hoped to do as a designer.

flexibility Had I needed to update it, I'd be in trouble.

display Always shown in person. It's a one-off, so the thought of shipping that thing to a studio was unbearable. Plus, you lose the chance to talk about the work and connect with your audience.

memories In true Portfolio Center fashion, it weighed at least 30 pounds. I am not a large man, and dragging it through New York City in 3 inches of snow wasn't much fun. I'd show up at interviews looking as if I'd just finished a triathlon.

online My class may have been the last year of design grads not to have a web site. Hard to imagine now.

lastly Despite all of my complaints, this book got the ball rolling for me professionally, and Portfolio Center played a huge part in helping to make it happen. These days, it's rare to see strong craft and good production in student books. When I do, I'm immediately impressed, and more predisposed to taking the time to talk through the work.

CHRISTIAN HELMS is a graphic designer in Austin, Texas, where he co-founded The Decoder Ring Design Concern in 2004. He has a BA in journalism from University of North Carolina at Chapel Hill. Subsequently, he attended Portfolio Center in Atlanta, Georgia. He previously worked at Pentagram in New York City and was one of the participants in the inaugural Project M by John Bielenberg. WWW.THEDECODERRING.COM

STRUCTURE

Case with screw-post book and boards

DIMENSIONS (IN.)

Case: 13 x 18 x 6.75

Book and trays: 16.5 x 11.5



TYPEFACES

Trade Gothic Condensed

MATERIALS

Vanguard camera case

Foamcore

Book board

Book cloth

Elastic cord

Thread

PAPER

EPSON, matte, heavyweight

RETAIL STORES

Michaels

Sam Flax



PRINTER

EPSON 1280



PRODUCTION TIME

4 Months

Updates require 8-12 hours

PRODUCTION COST

\$450



Josh Berta

I CREATED THIS PORTFOLIO IN THE SPRING OF 2005, IN MY FINAL QUARTER AT PORTFOLIO CENTER. IT WAS ORIGINALLY CREATED TO ATTRACT ATTENTION IN THE JOB MARKET, BUT I WON A FULL-TIME POSITION AT PENTAGRAM THAT BLOSSOMED FROM AN INTERNSHIP WITHOUT EVEN SHOWING IT.

status I did not use the portfolio immediately after school, but in the fall of 2007, when I began job hunting. I updated it with some professional work and used it in interviews. It is now inactive, and would require more updates were I to take it out again.

approach Portfolio Center has a seemingly rigid formula on how to make a portfolio: custom-made, with a custom book, and trays that retain handhelds. Many students follow this prescription blindly, but I sensed the shortcomings and rethought my approach based on my economic limitations.

So, instead of a custom-made, expensive portfolio box, I purchased a camera case and modified it to fit my purpose.

TIP Showcasing loose samples shouldn't feel messy. Berta used elastic loops to secure the samples against black boards.

I made the book myself, devising a front and back cover with book board and cloth, using post-screws to sandwich the Epson-printed pages. I also made pocket pages to hold letterhead suites and other printed samples, and simple accordion folded pages to show larger poster series. Instead of special trays, I used sheets of foamcore with elastic loops to secure my handhelds.

flexibility I can swap out or rearrange pages and boards as I see fit. The lid of the carrying case used to have eggshell foam in it, but I pulled this out and filled the case with sheets of foamcore instead. I can remove layers of foamcore to make room for more work if required.

display Always in person.

online I do have a web portfolio. The layout is very simple. The primary commonality, other than the work, is the use of Trade Gothic Condensed, and the black and white palette.

lastly One of the most crucial bits of guidance I got was to make my book as diverse as possible. That means I show a variety of pieces in my book, geared toward a wide audience, without limiting myself to one apparent area. I try to share this advice with anyone whose book I'm reviewing.

I also strongly feel that student work should look like professional work. That is to say, the work should suggest knowledge of how to make things in a professional, real-world setting. I have no interest in seeing Type 01 exercises in a student portfolio.

I think the case can be a bit intimidating for some people. After all, most people just have a book, and no handhelds. But, in the end, showing fully-realized comps and/or actual printed pieces makes for a more complete overview of the work, and I think interviewers appreciate that. Of course, if need be, I can always leave the case and handhelds at home, and take my book solo.

JOSH BERTA is a graphic designer in New York City who currently works at Piscatello Design Centre. He received a BFA from the School of the Art Institute of Chicago and later attended Portfolio Center in Atlanta, Georgia. He previously worked for Pentagram, with partner Michael Bierut. He runs the blog Pr*tty Sh*tty. WWW.JOSHBERTA.COM

STRUCTURE

Case with Wire-O-bound book

DIMENSIONS (IN.)

13 x 13



TYPOGRAPHY

Bureau Eagle

Futura Condensed

MATERIALS

Two red serving trays

Assorted hardware

PAPER

EPSON, inkjet



PRINTER

EPSON Photo printer, circa 2004

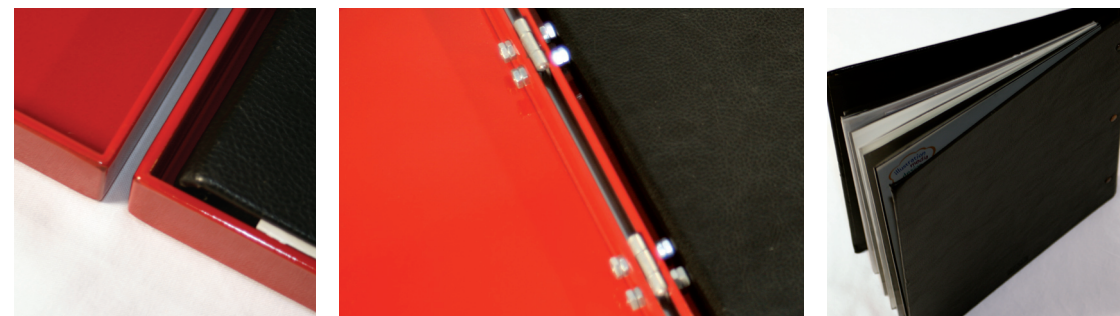


PRODUCTION TIME

1 Day

PRODUCTION COST

Less than \$100



Joshua Keay

IN 2004, I WAS PREPARING TO MOVE TO NEW YORK. I HAD SENT APPLICATIONS TO TOY COMPANIES AND VIDEO GAME STUDIOS. THE AESTHETIC OF MY WORK IS VERY PLAYFUL AND BOLD, AND I WANTED SOMETHING MEMORABLE—THE SHINY RED CASE HELPED ME LEAVE A LASTING IMPRESSION.

status

I don't do much freelance work nowadays, so the portfolio could be considered retired.

approach

I knew I needed something to carry the leather book with—if only for protection from the rain—though I wasn't particularly satisfied with the other portfolio cases I was seeing on the market. I was also shocked by how expensive many of the standard cases could be. I have a background in industrial design, so I figured I could probably make something nicer for far less money.

The case itself was modeled after a traditional red tool chest. It looks like metal, with red enamel on it, though in actuality it is made of high-density plastic. The top and bottom of the case are serving trays that I spotted in a home-goods store. The metal hardware I purchased from a variety of sources, mostly by hunting around in little stores—including the cabinet handle on top.

flexibility

The leather book inside is a standard portfolio book, which makes the overall package very updatable—the pages slide in and out of the cellophane. I can put almost any kind of flat art, or book, in the box itself.

display

Usually it's shown in person, although I've left it behind once or twice.

memories

As soon as I told people that I made it myself, the reactions varied. Most people began to treat it gingerly, as if they thought the clasp would snap at their touch. Then there was the one guy who decided to stress-test it, particularly the hinges... I had to politely ask him to refrain.

lastly

As two-dimensional artists, it's really easy to get stuck in flatland. But at the end of the day, human beings live in a three-dimensional world with a sense of weight and touch and texture. Emphasizing the tactile experience of a portfolio, and improving the narrative process, will enhance the experience of the viewer. There are tons of interesting treatments for a portfolio, particularly if you're willing to experiment and get your hands dirty.

JOSHUA KEAY is a product designer based in New York City. He graduated from Massachusetts College of Art, majoring in Design, with a focus on new media and industrial design. He founded Magnetism Studios in 2005, a small product design firm specializing in new media. He is the creator and illustrator of a series of picture books for children. WWW.JOSHUAKEAY.COM + WWW.MAGNETISMSTUDIOS.COM

What kind of projects should be included in, or excluded from, the portfolio?

A portfolio represents how a designer visually and verbally approaches a problem, and how this relates to the intended audience. Anything that helps me to understand that process is great. Personal photography, illustration, and paintings are usually not worth including.

Steve Liska

You should include the projects that best represent you. If you've done a lot of gig posters and CD packaging, you're probably not looking to work for a firm that engages in corporate communication. Be honest.

Petter Ringbom

They should be as varied as possible. We are a small company, so we all have a great amount of differing tasks to attend to. I am looking for the same varied qualities in the people I hire.

Stefan Sagmeister

One personal project, and the rest composed of real-life scenarios.

Noreen Morioka

I don't mind seeing one or two examples of personal work; though I'd much rather see how a young designer tackles an identity for a local dentist, or something equally mundane. How designers design the everyday is a good measure of their ability. Anyone can make a gig poster look good.

Adrian Shaughnessy

I am fine with whatever you think best showcases your potential as a designer. If your portfolio is composed of all posters or personal projects, then so be it. I'd love to see some real experience, only this usually comes in the form of a dentist's web site or brochure for a landscaper.

John Foster

Students should use their time in school to push the boundaries of what's possible in graphic design—we're not terribly interested in the dodgy logo for the local hairdresser, or tacky gig flyers (unless they are brilliant). The placement/intern system works well for us, because we can see how someone whose mind is open can handle the day-to-day realities of graphic design. The colleges that stuff vocational, "real world" projects down their students' throats don't get much support from us because the students seem to have closed themselves too early. They develop an inability to think outside the box and that is a real pain. We have to undo all their preconceptions before they begin to work properly.

Michael Johnson

I hate "create an identity for a fake company" projects. I also don't want to see exploratory pages, wherein you examine how you put a single page of type together in black and white. I want to see projects that tell me who you are as a designer, and I want you to reinforce it again and again.

Patric King

Anything that represents your passion. I like to see projects in their true form—full-size posters, editorial projects that require thumbing through, or CD cases that have removable booklets. Touching the work makes me appreciate it on a deeper emotional level.

Petrula Urontikis

I have had it up to *here* with gig posters. So many of them today are so subjective that it becomes all about style. Now, if there is an idea that must be expressed, I'm willing to take a look. But more often than not, that whole angle becomes a dead-end if they fail to develop a truly unique style.

Marc English

It's less about the type of project and more about the thought and care that went into each project.

Hillman Curtis

I prefer projects that solve real problems. Maybe one fantastic personal project is all right, but generally those don't address whether or not the student knows how to solve problems.

Carin Goldberg

Personal projects are fine, but they can't be too esoteric.

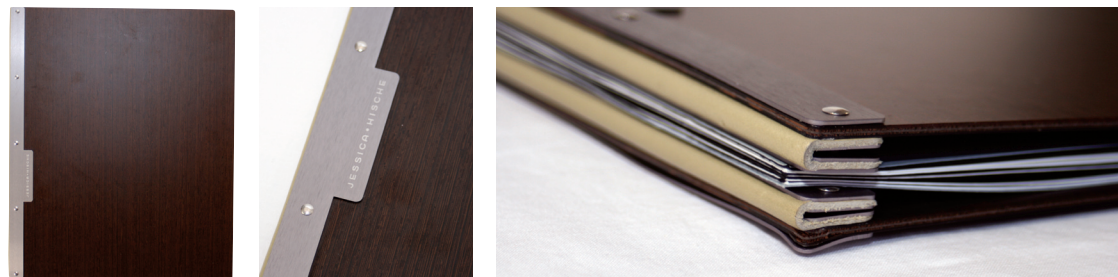
Gail Anderson

STRUCTURE

Screw-post book

DIMENSIONS (IN.)

11 x 14



TYPEFACES

Archer

PAPER

Moab Entrada, double-sided matte inkjet, 300 gsm

RETAIL STORES

Lost Luggage



PRINTER

EPSON 1280

SPECIAL TECHNIQUES

Tipped-on artwork on black paper



PRODUCTION TIME

24 Hours

PRODUCTION COST

\$500



Jessica Hische

THIS PARTICULAR VERSION OF MY PORTFOLIO WAS CREATED IN LATE 2008, FOR PRINT MAGAZINE'S NEW VISUAL ARTISTS COMPETITION. I NOW USE IT TO PURSUE FREELANCE WORK, AS WELL AS POTENTIAL CLIENTS.

status Still in active duty.

approach I wanted a portfolio that I could easily edit and change depending upon who it was going to. A friend recommended Lost Luggage, a company that made really beautiful book portfolios for photographers and other businesses. The general look and feel that they provided complements my design and illustration work—they feel hand-crafted, yet are still very polished and sophisticated.

The actual book is made of wenge wood, aluminum, and leather, with a screw-post bind, wherein the screws are flush with the cover. I purchased pre-drilled Mohawk paper that prints excellently through Epson printers, which I alternated with black paper. They also offer customizable features, like silkscreening and engraving. The one I ordered has a metal tab engraved with my name in a typeface that I designed.

TIP Alternating between white and dark paper breaks the monotony of white and showcases the versatility of colorful work.

flexibility Very flexible. The way it is bound makes it easy to swap out projects, which I often do, depending on who the portfolio is sent to.

display I use this portfolio for send-outs more than anything else. I actually have two identical books, this way, I'll always have one on hand for an in-person review.

online My printed portfolio is definitely more succinct than my online portfolio. Because I do design, illustration, and typography, it would be impossible to show a wide range of work in a book portfolio. For that reason, the

printed portfolio tends to be tailored to specific clients. For example, if I'm submitting a portfolio for a holiday ad campaign, I have to be selective about the work that I send. The online portfolio is far more extensive, but I tried to give both the same general feel.

previously After graduation, I had a large box portfolio that was really impractical. Even though it demonstrated my range of work beautifully, to ship it would have cost me hundreds of dollars. Lugging it around town was such a pain that I'd end up trying to schedule geographically-convenient interviews. I also created a few small hand-bound portfolios after that, which elicited "ooohs" and "aaahs." Yet, they were impractical, because I couldn't tailor the content.

lastly I'm a huge believer in a portfolio that's easy to change and edit. Like a web site, if it's not easy to update, in the long run, you never will. You'd wind up starting over again in six months, when you have newer, and better, work. I always try to include a few actual pieces, along with the portfolio—seeing and holding books or packaging in person is different from seeing it printed out on paper.

I've seen some amazing and intricate portfolios with crazy die-cut covers or hand-bound edges, but in the end you should try to create a portfolio that makes your work look best. It's not always the flashiest one that is best suited for the job.

JESSICA HISCHE is a typographer and illustrator working in Brooklyn, New York. She graduated from Tyler School of Art with a degree in Graphic Design. Previously, she worked in Philadelphia, at Headcase Design and as senior designer at Louise Fili Ltd., in New York City. She has been selected to STEP magazine's Fresh Talent, Print magazine's New Visual Artists and the The Art Directors Club's Young Guns. WWW.JHISCHE.COM

STRUCTURE

Box with boards

DIMENSIONS (IN.)

21 x 17 x 3



MATERIALS

Photobox

Canson paper

Brown denim

Cotton straps

Quilting fabric

PAPER

EPSON

Red River, inkjet



VENDORS

Cenveo



PRINTER

EPSON 1280

RETAIL STORES

Jo-Ann Fabrics

Michaels

Pearl Paint

The Quilters Barn



PRODUCTION TIME

75 Hours

PRODUCTION COST

\$400.00



Lila Symons

I CREATED MY PORTFOLIO IN 2006, A YEAR AFTER EARNING MY BFA. I WAS UNHAPPILY WORKING AS AN ENTRY-LEVEL DESKTOP PUBLISHER FOR A MEDICAL DEVICE COMPANY. THERE WERE NO OPPORTUNITIES FOR ADVANCEMENT, SO I HAD TO LOOK ELSEWHERE FOR WORK.

status I used this portfolio for a year. I took it with me on nearly thirty-five interviews. Toward the end, the boards were starting to show signs of wear, and now it's the perfect storage box for posters and other large samples.

approach I made a box portfolio instead of a bound book because I thought my work looked better mounted. I also liked the fact that I could add or take out work without having to completely rebind a book. I found brown Canson paper, mounted on white board, and a photo box that was just the right size. Since the box was black, I decided to wrap it in matching brown paper—it took many sheets, in addition to Twin Tak, but it was worth it. I also used Twin Tak to wrap the backs of all my boards with my custom logo pattern. Finally, I sewed a bag to put the box in, making it easier to carry.

flexibility If I wanted to, I could still update the portfolio and use it. The boards show less fingerprints than paper. If someone gets a huge fingerprint on one, you don't have to worry about replacing the whole portfolio. You simply replace the board.

display Mostly in person, except for one time, when I dropped it off for a review.

memories Though I accomplished my goal of creating a unique portfolio, it was bulky and heavy—especially when I was on the subway, and walking around Manhattan. There were a few awkward moments in tiny offices. I often had to place the box on the floor, which kept the interviewer from seeing it.

online I've always had an online version. I could never understand why so many designers don't (especially these days). So many places ask to see a web site, and sometimes, it could prove to be the deciding factor.

previously I constantly update my online portfolio, especially since my out-of-state clientele has increased. If I do show my work in person, I now show samples kept in a small binder that I have customized in the same fashion as my box portfolio.

lastly If you are looking for work in New York—or any major city with a public transportation system—do not go for the gargantuan box.

The most memorable students and designers I have come across are either those who have given me their well-designed business cards, or those with amazing online portfolios. If someone were to leave something behind, I'd want it to be useful, or so beautiful that I would want to save it.

As much as I want to leave a little something for my potential clients, I'm not a big fan of the leave-behind. The idea of giving people things they might not want, need, or appreciate—especially these days when many studios and companies are very waste conscious—simply does not work for me.

LILA SYMONS is an independent designer in Princeton, New Jersey. She attended the Savannah College of Art and Design and previously worked at Martha Stewart Living Omnimedia. WWW.LILASYMONS.COM