



# JONFERLAND

DESIGN **A N D** ILLUSTRATION

*W: [www.jonferland.com](http://www.jonferland.com)*

*E: [hello@jonferland.com](mailto:hello@jonferland.com)*

*P: 503.853.1188*

*A: 42 Narraganset St, Gorham, Maine, 04038*



COVERS WITH  
CONCEPT ART  
DIRECTION, PHOTO  
ILLUSTRATIONS

*NOTES: In instances where  
conceptual covers are selected,  
I produced several photo  
illustrations for Oregon Business  
using Photoshop and other  
Adobe programs.*



VARIOUS COVER DESIGNS,  
OREGON BUSINESS MAGAZINE

*NOTES: As Art Director for Oregon Business Magazine, my  
duties included conceptualizing and executing cover designs for  
the monthly magazine.*





COVERS WITH PHOTO DIRECTION

NOTES: I collaborated with photographers to get the exact photo that will work for our cover and design.



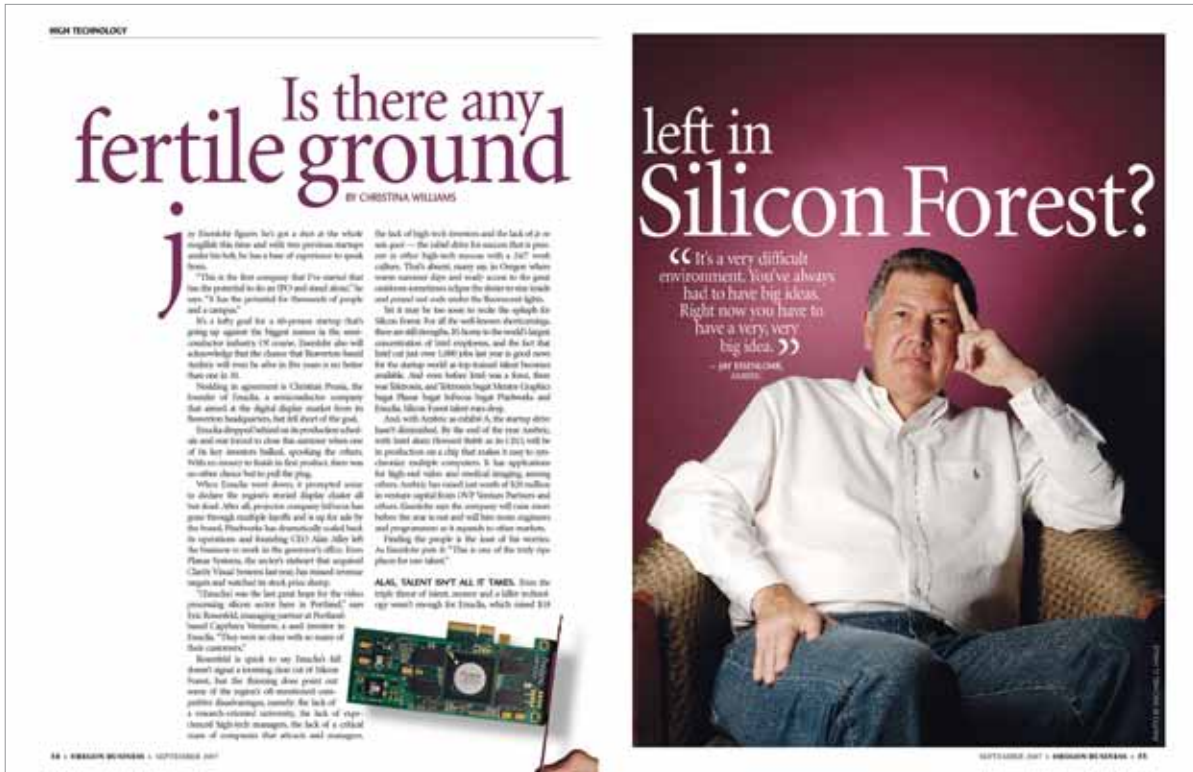


OREGON BUSINESS MAGAZINE, 2007

NOTES: This design is a prime example of one of my pictorial display spreads, setting the scene for the story to come.

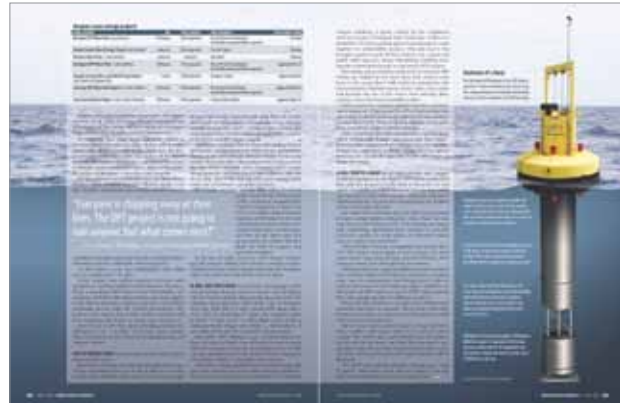
OREGON BUSINESS MAGAZINE, 2007

NOTES: In many cases, there is a lot of text and not enough space. The balance of text and photo is key.



OREGON BUSINESS MAGAZINE, 2007

NOTES: Sometimes visual options are limited. In this instance, I took a supplied press shot and diagram of a buoy and produced a 3-D representation of the buoy below the water line.



PHILANTHROPY
PHILANTHROPY

# Targeted giving

Companies see philanthropy as a smart investment to be managed for the good of their community—and their business.

By Abraham Hyatt

**O**ver the past 10 years, corporate giving in Oregon has undergone a profound transformation. Major sources of funding have disappeared. Employees are playing a larger role in determining the direction of their company's philanthropy. And the business world is rethinking how it gives—and what it expects in return.

Perhaps the most powerful shift has been to "focused giving": companies donating to or working closely with nonprofits that are directly related to their industry, as opposed to a more general, blanket philanthropic strategy.

It's based on a simple idea. "People found out a while ago that being involved in the community and linking that work to a product or service can help with branding and how people feel about you," says Conde Morse, community investment officer for PGE and president of the company's foundation.

Think of it as philanthropic investing—helping others in a way that would provide a nonmonetary payoff for your company. It's proving to be a successful strategy for companies big and small. It's getting rave reviews from the nonprofit world because of the deep connections it creates between companies and charitable organizations.

However, the forces that have been transforming corporate philanthropy over the past decade haven't been all positive. Some nonprofits have been bolstered by the rise of targeted giving, while others have suffered as Oregon's—and specifically Portland's—business makeup has changed.

Gone are many of the "headquarter companies," as Greg Chaffé, president of the Oregon Community Foundation, calls the businesses that once were based out of Portland and were major philanthropic sources: Georgia-Pacific, US West, US Bank, Oregon Bank, Willamette Industries, Louisiana-Pacific, Food Meyer. The list of headquarter companies that have left the area, mostly due to mergers and acquisitions, goes on and on.

Other mid-level and small companies are now feeling pressure to take up the slack; Chaffé's foundation found that local businesses have experienced a 49% increase in requests for donations over the past few years. Complicating matters are the growing number of young companies—businesses that may be more focused on internal affairs and global competition rather than the admirable but second-tier priority of charitable giving.

"We know that the new guard of business leaders are very concerned about the community, but I don't think that they're yet in a position to be the old guard of philanthropy," Chaffé says.

When that new guard steps into the old guard's shoes, they're going to have a very different relationship with corporate humanitarians than their predecessors. They're entering a world where targeted giving is intertwining charity and corporate strategy; a world where philanthropy isn't just a warm feeling, it's a smart, proactive business strategy.

Welcome to the new corporate philanthropy.

26 • OREGON BUSINESS • OCTOBER 2007
DECEMBER 2007 • OREGON BUSINESS • 27

OREGON BUSINESS MAGAZINE, 2007

NOTES: Above is an illustration I did for a philanthropy package. Below are art directed shots utilizing black and white outfits with a red velvet background for the same package.







SPECIALTY PAGE DESIGNS, PHOTO ILLUSTRATION, 2003, BANGOR DAILY NEWS

NOTES: When press photos are all I have to work with, sometimes I need to get a little creative.



SPECIALTY PAGE DESIGNS, PHOTO ILLUSTRATION, 2003, BANGOR DAILY NEWS

NOTES: The photographer and I worked very closely on this illustration so that the pizza would fit perfectly into the design.

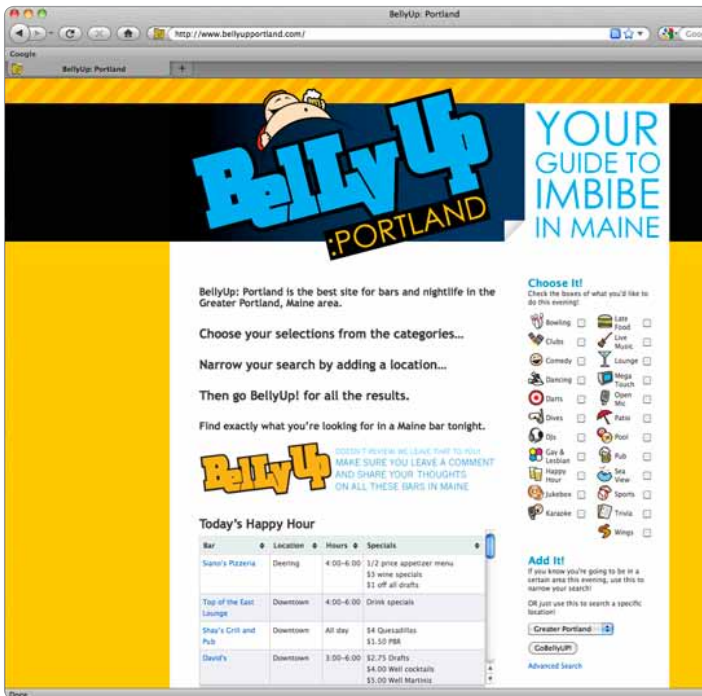


OREGON BUSINESS MAGAZINE, 2007

*NOTES: To depict the business of higher education, I came up with this illustration that I utilized on both the cover and inside spread.*

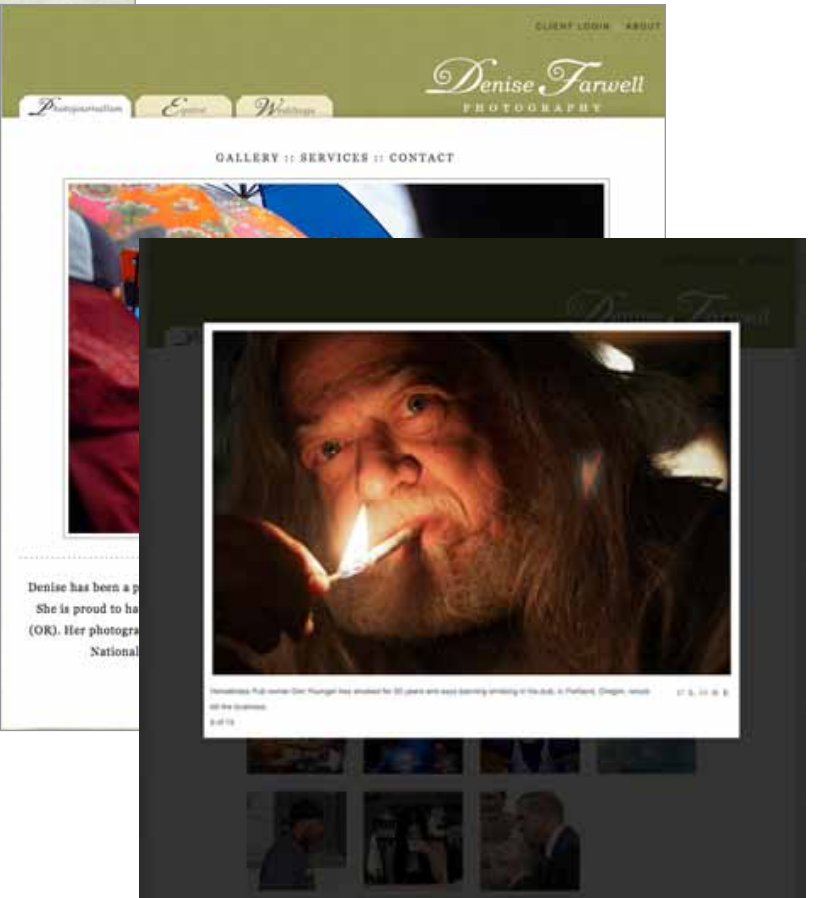
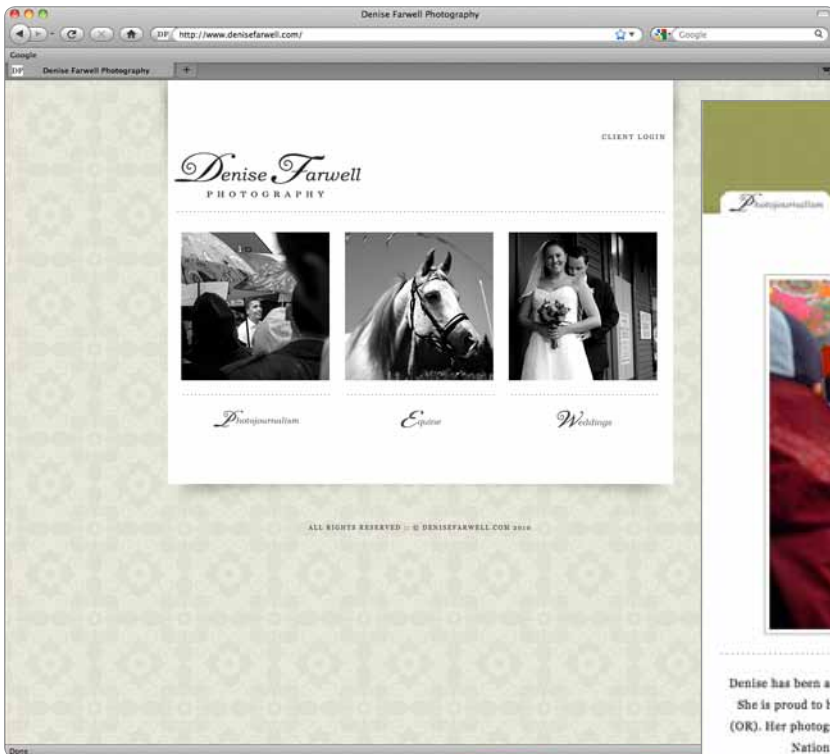






BELLYUP: PORTLAND, WEBSITE & IDENTITY

NOTES: BellyUp: Portland is a bar listing website for the Greater Portland, Maine area. It was created, designed and produced by Jon Ferland



DENISE FARWELL PHOTOGRAPHY, WEBSITE & IDENTITY

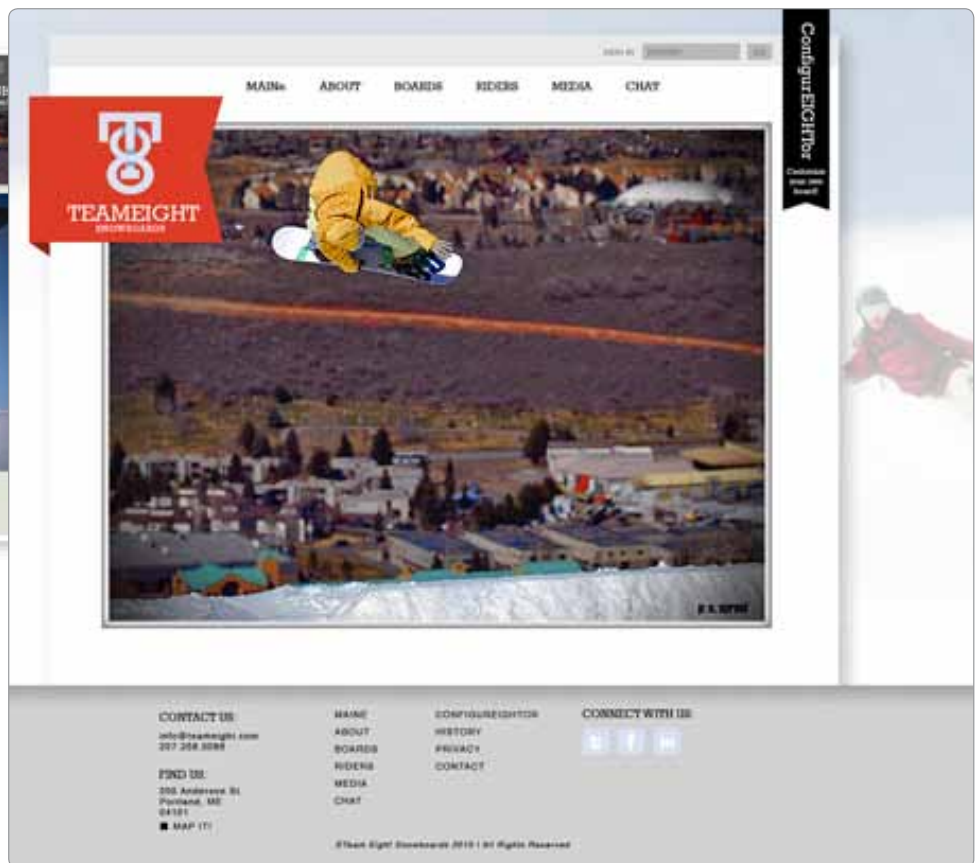
NOTES: Denise Farwell is a professional photojournalist and she wanted a website that was very clean, visual appealing simple to use. She has 3 aspects of her photography she wanted to showcase, photojournalism, equine photography and her wedding business. Creating a 3-tab design was the best solution to get visitor to where they needed to be. Visit at www.denisefarwell.com





TEAM EIGHT SNOWBOARDS SPEC WEBSITE

NOTES: Contacted Team Eight about a redesign of their site. Submitted 3 examples for consideration.





CLIENT: AMERICAN FOLK FESTIVAL, 2005-2006

*Working closely with the American Folk Festival committee, we created a logo for the main festival that embodied imagery of the host city with representations of the main buildings and the river that runs through it, with a whimsical feel. The second year we were asked to make a variation of the logo for the 2006 season. Changing up the colors and imagery was the key in creating this logo.*

CLIENT: PUB X

*NOTES: The Pub X team required a logo that was fun, playful and had imagery from Bangor where the pub crawl is located. Settling on a custom beer label for the logo, there was a chance to accomplish all that. After taking one of the main icons from Bangor, the Paul Bunyan statue, and adapting it working it into the label, the Pub X team loved the solution.*



CLIENT: IVY HOLLOW AFFAIRS

*NOTES: This wedding planning company required a logo that was both sophisticated and elegant with a standalone element that could be used in branding.*



CLIENT: ADVENTURE MOMS OUTING CLUB

*NOTES: Recreating and adapting this icon seemed very appropriate for a womans club that focused on the strength and empowerment of women in their first years of motherhood.*



TRIMET PROMOTIONAL STICKER

*NOTES: This promotional sticker was meant to grab the attention of commuters with bold colors and simplicity.*



BUS WRAP, "THE TOUR" 2007

*NOTES: This design was an adaptation of a logo I created for the 2007 tour around the state of Oregon.*





OREGON BUSINESS MAGAZINE MEDIA KIT, 2007

NOTES: I worked closely with marketing managers to create selling sheets and marketing material, including press kits.



100 BEST EVENT PROMOTIONAL MATERIAL, 2006-07

NOTES: In both years of designing for these events, I've been asked to create invitations, brochures and branding logos, so that each year's event has a consistent feel.

*For more information and examples, please  
visit my website, [www.jonferland.com](http://www.jonferland.com)*

*E: [hello@jonferland.com](mailto:hello@jonferland.com)*

*P: 503.853.1188*

*A: 42 Narraganset St, Gorham, Maine, 04038*

