

# final portfolios

OVERVIEW

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FINAL FILES

ASSESSMENT

SCHEDULE

**The portfolio is the ultimate display of your design abilities.** This is your key to job acquisition and reputation building. You have worked the entire semester putting together work for this version of your book; however, your portfolio must grow and evolve with your abilities and per job interview throughout your entire career.

## REMEMBER:

- More than 10-12 “pieces” are just too much to take in during an interview situation.
- These 10-12 “pieces” need to be the absolute best expression of your abilities, as your work is only as good as the weakest piece included.

## IN-PERSON INTERVIEWS

The ideal would be to have both a digital portfolio (and device on which to easily show it) and a clean box with a few finely printed tangible items.

## ONLINE INTERVIEWS

Only a digital portfolio is necessary for this, in addition to a device easy to control (laptop or tablet) with a camera and microphone, and strong wifi. (Your final interview will still demand printed process book(s) and business cards.)

## PERSONAL WEBSITE vs. PORTFOLIO FILE

- **Your website is for someone to visit when you are not present.** The user has control of the experience, moving through pieces as they choose in a pick-and-choose format.
- **An interview is first a dialogue between the interviewer and interviewee.** In fact, it's possible – though unlikely – an interviewer may never ask to see a portfolio in an interview if they have already viewed the work online. Assuming the interviewer has seen the work before, the goal of having the designer go through their work is to see how they communicate.
- Also **an interview needs to be in a contained amount of time, so the linear read of a portfolio file allows for a more focused presentation of work** that is more controlled by the interviewee. Even if the interviewer takes over the book/file and goes through the screens, at least the interviewee knows what's coming next and can explain.

# objectives

Stated below are **Real World objectives**, though they obviously correspond to the objectives of this school project preparing students for the Real World.

## **DIGITAL PORTFOLIO FILE**

### **Instead of using a traditional portfolio or book:**

- A traditional physical book for graphic design is now often considered clumsy, old-school, and expensive. The only exception to this might be for non-digital illustrators where a physical book could still be helpful.
- The ability to show movies, motion graphics, and working digital prototypes are impossible to show in a traditional tangible book.

### **Compared to what is shown on your website:**

- Your digital portfolio is more precise than what is shown on your website. More work can be displayed on a website that is intended for individual perusal in a non-linear format.

### **How to visually tell your story:**

- Layout ability, its consistency in the overall visual design system that holds the work, and how this reads on the digital platform is displayed.
- Comprehension of a visual narrative and flow of pieces. This is a skill of subtle awareness, but is a glaring mistake when not done correctly. One must capture the reader immediately, then lead until there is a crescendo about 2/3 through, and end with another bang at the end.

### **How you verbally tell your story:**

- The ability to explain one's work via the required captions demonstrates that the designer understands how to explain her/his work. Most of the work also answers an objective, which shows the designer knows how to solve a problem vs. just making pretty pictures or creating work because a professor demanded it.

### **How your brand lives:**

- The success of one's logo or mark in a compact form showing ownership on every page without being distracting.

## BIG VERSION:

- **Multi-page interactive PDF that does not require an internet connection.**
- This file will be very large if movie files are necessary.
- This must use a laptop or large tablet (in 2021, at least) to display well.
- A mock-up is usually still suggested to be used with a movie file next to it.  
An exception to this may be an app.

### When and for whom this should be used:

- In a face-to-face interview situation where you do not know for sure you will have a strong connection to the internet or ability to use data.
- Though links are also included, viewing the work is not dependent on it.

## SMALL VERSION:

- **Multi-page interactive PDF that requires an internet connection.**
- Size of file will be much smaller because all moving images and prototypes are linked to websites outside of the document.
- A mock-up would be shown with the link accessible.

### When and for whom this should be used:

- When you need to send a digital, self-contained portfolio to somebody.
- If you are absolutely sure of a strong internet connection when interviewing with somebody face-to-face. Beware because it pulls away the interviewer's attention and doesn't allow you to control the narrative.
- On the senior show class website as a quick example of your work.
- *Optional: On your own website as a downloadable self-contained linear example of your work.*

*see next page*

## FOR YOUR FUTURE INTERVIEWS: PHYSICAL SAMPLES

The physical samples are not absolutely necessary to have in every interview you ever have, but they will improve the dialogue dramatically. People like to touch and see your work in its three-dimensional form.

### When and how this should be used:

- Obviously, these are only when interviewing face-to-face. The physical samples supplement the digital portfolio.
- The 3-5 pieces repeat work shown in the digital portfolio. They are not additional items.
- Only 3-5 pieces should be included. It's not the same portfolio twice.

### Instead of using a traditional portfolio or book:

- The work in a traditional portfolio book is usually protected behind a plastic sheet and/or mounted flat to a board. The interviewer can't touch or experience the work.
- Oftentimes, the light glares off the plastic sheets if these are used.
- A bound, printed paper book is beautiful, but again, the interviewer can't actually touch and experience the work or even view it at actual size. It is also an expensive investment in work that should change out often.

### Create a good experience of interacting with tangible pieces.

- Consider the feel of a nice paper stock and weight. Avoid ordinary copy paper.
- Interaction with a physical piece like a brochure or book is the best way for the work to be viewed. No digital mock-up can truly copy the user's experience.
- Display of professional print knowledge when viewing the size of a poster or other piece larger than a laser-printed 11 inch x 17 inch.
- The clear display of your craft and care of your materials.

**Aside from process book(s) and business cards, students were not required to print any work for the Spring 2021 semester.** If they would have been, further discussion each week in assessments would have occurred as professor and students picked the ideal 3-5 pieces to be professionally printed and produced. Students are still encouraged to obtain the clamshell boxes from Prof. Nikki, which were purchased for them on behalf of the department for when the world (hopefully) returns to safe in-person meetings.

## FYI FOR YOUR FUTURE INTERVIEWS:

### BOX REQUIREMENTS FROM 2019:

- **Container**

- *This is the box purchased for students in 2021. Students had to purchase their own before.*
- Box must be clean and of a sound structure. Black is suggested.
- Size of box must be larger than 11 x 17 inches, but not ridiculously huge.
- The depth must be about 1.5 - 3 inches.
- *Though "archival box" search can work, it does not need to actually be archival. The term is inherited from photographers' boxes. It is also why many Google searches will result in boxes that are far too small for your needs.*

- **2 Process Books** (or 2 in 1 book) - professionally printed and professionally bound.

- **3-5 "pieces" samples** should be included.

- These should be of the highest quality only. Consider paper and craft.
- Any more makes the digital portfolio pointless. Any less makes the big box pointless.
- No new work that is not also in the digital portfolio. A different version is sometimes ok, but not a completely new piece.
- Not every work should be shown in a "piece" from your digital portfolio.
- Not all 3-5 samples should be from the same "piece". Have 3-5 different samples from different projects.

### Ideal examples of digital and supplemental tangible items from a student:

- **Digital Portfolio "Piece"**: 5-6 items from internship.
- **Tangible Sample**: A professional printed book from her internship with NEA Baptist.
- **Digital Portfolio "Piece"**: Full campaign of print ads, poster, social media, and merchandise.
- **Tangible Sample**: 1 printed t-shirt and large poster for her FOA campaign.
- **Digital Portfolio "Piece"**: 3 seamless patterns, each shown on a mock-up.  
One of these mock-ups is wrapping paper.
- **Tangible Sample**: Wrapping paper professionally printed of a seamless design.
- **Digital Portfolio "Piece"**: Flat art and mock-ups of 3 soapboxes in a series for children.
- **Tangible Sample**: One soap box example that has absolutely perfect craft and uses professional grade paper that resembles an actual box of soap. This must look professional.  
Because she didn't want to mess up this perfect box, but wanted to show the inside artwork for kids, she had 2 produced. 1 box stays closed and 1 is already unfolded to quickly showcase the inside.

# digital file builds

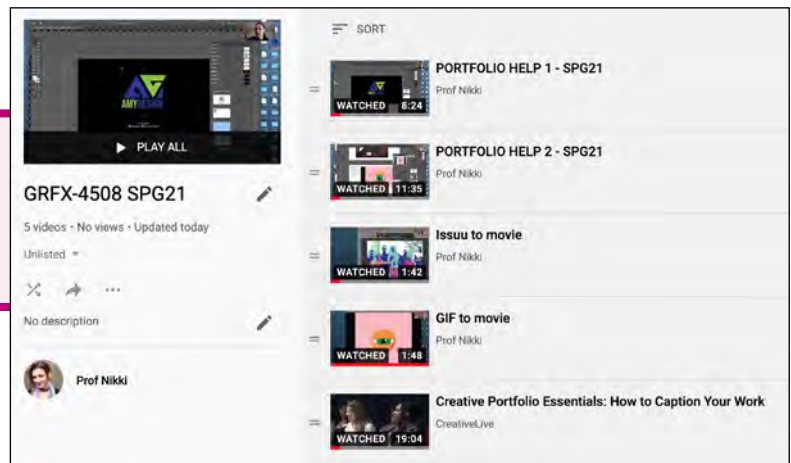
This file must be built in **InDesign**. DO NOT use Illustrator for the portfolio file itself.

You will build two related files:

- **YourLastName\_Portfolio\_BIG**
- **YourLastName\_Portfolio\_SMALL**

It is *HIGHLY SUGGESTED* that students use the packaged InDesign file *Optional\_Template\_PORTFOLIO* found in Google shared FINAL PORTFOLIOS folder and adjust as one wishes to follow their branding guidelines and page layout.

See [this playlist](#) for help with building your files.



## DIMENSIONS

Dimensions of both **BIG** and **SMALL** portfolios:

- Landscape (horizontal) orientation.
- Do not use Facing Pages (no spreads).
- 20 x 11.25 inches at 150 DPI = 1920 x 1080 pixels screen size.
- *The files are the same basic skeleton and flow. For example, captions page are the same and most pieces will have the same images.*
- Device to show: Laptop or large tablet
  - For an in-person interview, check that movie files (**BIG**) in PDF play dependably on whatever device you have. In 2019, they only played on a laptop.
  - The dimensions of your digital portfolio should respond to the device on which you will show it. Consider this after this class is over if you only have a smaller tablet by displaying fewer pieces per screen than one might who has a large tablet or laptop.
  - **Either way, be absolutely sure your device is clean when showing in an interview. No fingerprints on the screen or crumbs in a keyboard! :)**

## SET UP MASTER PAGES

All directions below assume student is using the template provided. Use (and adjust) the existing Master Pages and Character Styles, relink logo files, and type in correct captions.

*For these master pages from the provided template, A means the page has a white background and B means it is black. Choose one or adjust your own, but be consistent.*

- **COVER:** Your brand logo (large), name, linked socials, linked website
- **STATIC:** Your brand logo (small), image box, caption box and optional link using Character Styles, automated page number using Character Style.
- **STATIC P2:** (Page 2) Same as STATIC, but with no caption box.
- **VIDEO:** Your brand logo (small), text box for caption and optional link, automated page number using Character Style. No image box.

## CHARACTER STYLES

Adjust all text quickly by doing so in **Character Styles**. You only need to adjust three on the template - **Headline**, **Body Text**, and **Hyperlink Body Text** on either **WHITE BG** or **BLACK BG**.

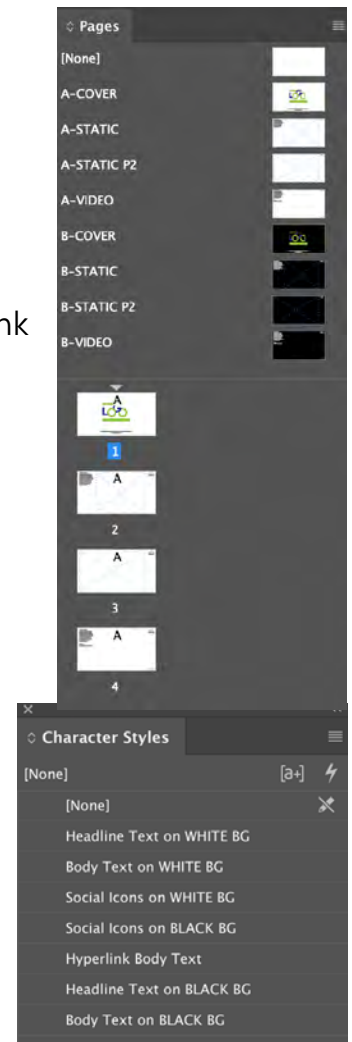
*Note: Though the Social Icons Style remains, Master Pages have replaced a font controlled icon with vector art with multiple artboards from which to pick or adjust.*

Be sure the typeface follows rules you stated in Visual Guidelines when people use your brand because that's what you're doing. In other, words, **I should not see Arial** (the default Style) on any of your portfolios unless that's what you set forth in the Visual Guidelines in your Brand Book.

## RASTER IMAGES

For most of the files discussed here, this means the mock-ups you will create to show your work.

- Consider first creating work at a higher resolution than 150 and keep work layered. You can't make up lost digital information.





Many of you have already completed this when required for weekly assessments; however, layered high-rez files will be too large for your portfolio file; therefore:

- File : Save As and name it something else, flatten it, make another file type, etc. to be placed in your InDesign portfolio template.
- Work should be **RGB** and a **minimum of 150 DPI** at **100% of size in page**.
- *If the file is just too big, simply using a high-resolution PNG screenshot is another option.*

Then use an Image Box in InDesign and File : Place file. Make it fit correctly.

## VECTOR ART

- These are usually low enough resolution to not be problematic.
- However, it is always an option to take a high-resolution PNG screenshot of the file to be placed in your digital portfolio if necessary due to a highly detailed AI file that demands too much processing.

## MOVIES

- **BIG** Version: a movie file (usually an mp4) is the best way to show XD prototypes, web sites being used, Issuu books with turning pages, games, gifs, and anything else that is best displayed in use sans internet connection.
- **SMALL** Version: If representation of the piece requires a movie (like for a game background that was built but not accessible for play), upload your movie to YouTube and link it.

## STEP 1: RECORD YOUR SCREEN

Google the best way to create an **MP4 file** of your screen recording on whatever device makes sense per the item shown. **Be careful of the file size!**

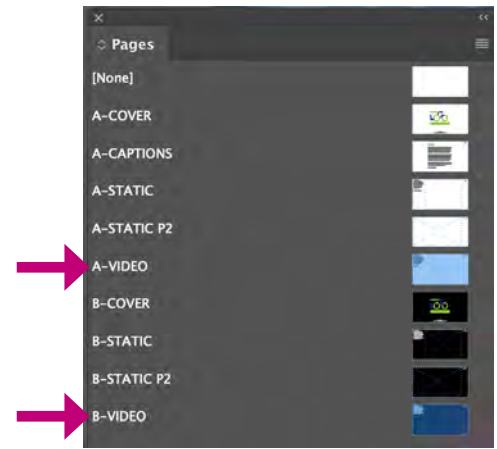
- For example, a Mac can use QuickTime Player (New Screen Recording), though the file ends up being huge. If it's just recording 20-30 seconds of something, it'll probably be fine.
- Another option for PC and Mac is to use Zoom and record yourself in your own meeting that you created. Just don't have your face showing on the screen.
- Androids and iPhones both have apps that will record your screen; however, sometimes certain apps might not record if private information could possibly be illegally obtained.  
(Don't worry - just realize that might be an obstacle on some apps.)
- Be aware audio in the recording and whether or not it is necessary. Of the above options, only Zoom would also have audio. *Both explanation videos below were recorded using Zoom.>>*
- See [this video](#) if you have a GIF or other animation.
- See [this video](#) if you have a book on Issuu.

## STEP 2: PLACE MP4 FILE IN INDESIGN

Pull down one of the VIDEO Master Pages to Pages.

When **placing your MP4 file in InDesign**, **do not use an Image Box**. Simply **File : Place** then scale the size down accordingly!

→ [WATCH THIS VIDEO](#)

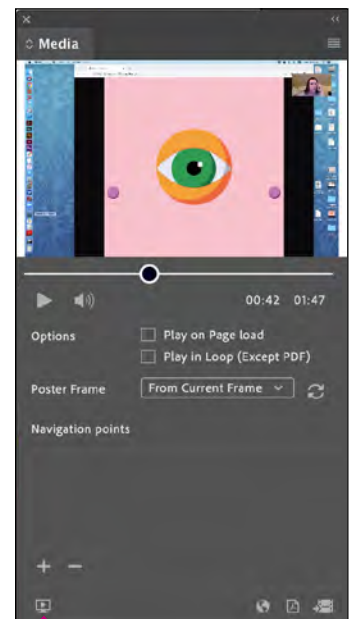
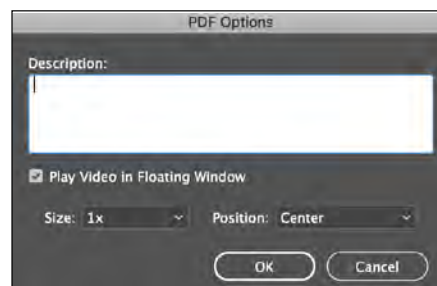


## STEP 3: SET UP MOVIE TO PLAY

1. Now that your movie file is present, it needs to be told what to do when exported to an interactive PDF. **Select the box that contains your movie** and go **Window : Interactive : Media**.
2. We want the user to be control when to play the file, so do not click Play on Page Load or Play in Loop.
3. The Poster Frame is like a thumbnail, so play the movie until it arrives at the scene you want, then select "From Current Frame". (Hit the refresh icon and it should update on your layout.) Or create your artwork to use as the thumbnail.
4. At this point, the interactive PDF will not show controls on the movie to stop or pause it, and that will just end up annoying the viewer. Instead, on the top of the Media panel, find **PDF Options**.



Do as shown here.



Preview Movie on Page

## TO CHECK PDF QUICKLY:

### BIG Version:

- **File : Export** as an **Interactive PDF**.
- Check the resulting PDF on the machine you would use for an in-person interview.
- Be sure all links work, though they are intended to be used only as a last resort on this file.

## MOVIE REQUIREMENTS:

Everyone should have at least one movie file and therefore, both a **BIG** and **SMALL** version. If you had absolutely no movies to show, please speak with Prof. Nikki as soon as possible because there was likely a miscommunication. **Some helpful examples:**

**Book or Magazine** that was approved for its contents (not just book covers):

- **BIG** Version:
  - Mock-up of book - cover and at least a page AND
    - Each spread shown clearly on large, clean mock-up.
  - OR
  - **Movie of user (you) going through the Issuu pages or the PDF.**
  - [Link](#) to Issuu or PDF, though not expected to be used in the **BIG** file.
- **SMALL** Version:
  - Mock-up of book - cover and at least a page AND
  - [Link](#) to Issuu or PDF

**App:**

- **BIG** Version:
  - **Movie of app being used, preferably on phone if designed for this.**
  - Some (not all) app screens on mock-ups.
  - [Link](#) to XD or Sketch (or other) prototype, though not expected to be used in the **BIG** file.
- **SMALL** Version:
  - Some (not all) app screens on mock-ups.
  - [Link](#) to XD or Sketch (or other) prototype.

**Stand-alone Website** (not a mock-up within an ad campaign):

- **BIG** Version:
  - **Movie of website being used, perhaps both on phone and on laptop.**
  - Main page screens on mock-ups.
  - [Link](#) to website home page, though not expected to be used in the **BIG** file.

- **SMALL** Version:
  - Main page screens on mock-ups.
  - [Link](#) to website home page.

## **Game:**

- **BIG** Version:
  - **Movie of game being used.**
  - Title screen of game and one frame on a mock-up would be helpful.
  - [Link](#) to working game, though not expected to be used in the **BIG** file.
- **SMALL** Version:
  - Title screen of game and one frame on a mock-up would be helpful.
  - [Link](#) to working game. If this is not available, [link](#) to the movie of game being used on YouTube or similar.

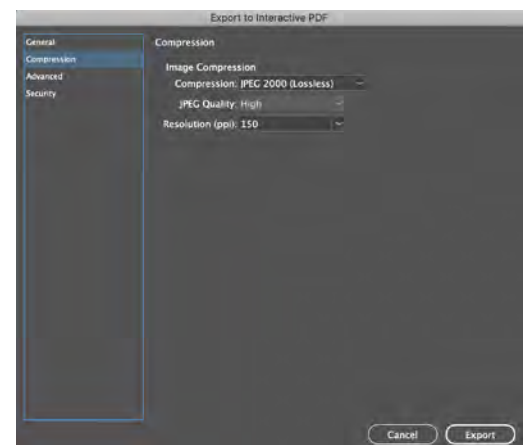
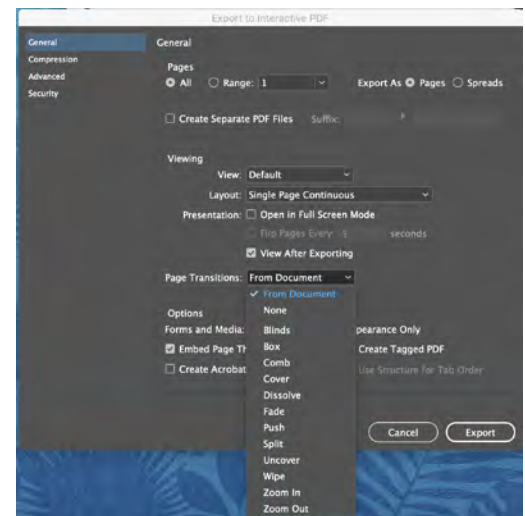
# final files

After building the two separate InDesign files, File : Package just so you have all of your files in one place; however, all that is due for this project are the 2 **interactive PDFs**.

- **YourLastName\_Portfolio\_BIG.PDF**
- **YourLastName\_Portfolio\_SMALL.PDF**

Both **BIG** and **SMALL** Versions:

- **File : Export** as an **Interactive PDF**.
  - **General**
    - **Pages:** All
    - **Export As:** Pages
    - **View:** Default
    - **Layout:** Single Page Continuous
    - **Presentation:**  
DO NOT select Open in Full Screen Mode.  
View After Exporting is up to you.
    - **Page Transitions:** Mess around with these options and see what you prefer.
    - **Options:** Forms and Media - Include All, Embed Page Thumbnails
  - **Compression**
    - **Image Compression:** Automatic
    - **JPEG Quality:** High.
    - **Resolution (ppi):** 150.
  - **Security:**
    - Do not use anything for this project.
    - If you would like to use a password to restrict anything, you may do so in the future.



## **BIG** Version:

FOR THIS CLASS:

- Check the PDF (**YourLastName\_Portfolio\_BIG.PDF**) on a machine other than your own.
- Be sure all links work. *see next page!*

- **To check movies:** I will use **Adobe Acrobat (Pro)** on a **laptop** to grade it, so please make sure it works that way.

FOR A FUTURE INTERVIEW:

- Check PDF on the machine you would use for an in-person interview.
- Be sure all links work, though they are intended to be used only as a last resort on this file.
- For files with movies: Use whatever works on your computer, but make absolutely sure they work perfectly!

### SMALL Version:

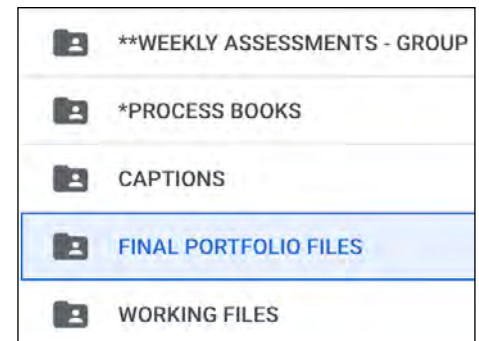
- Check the PDF (**YourLastName\_Portfolio\_SMALL.PDF**) on a machine other than your own.
- Be sure all links work.
- File should be less than 15MBs (10 MB is great!), but beware compressing too much.

## DUE > WHAT • WHEN • WHERE

### GOOGLE

- **YourLastName\_Portfolio\_BIG.PDF**
- **YourLastName\_Portfolio\_SMALL.PDF**

**DUE** in Google Drive shared 4803 folder titled "FINAL PORTFOLIO FILES" by **Wednesday, April 28th, 11:00am**:



### SLACK

Post your **YourLastName\_Portfolio\_SMALL.PDF** in the **#4803\_final\_portfolio** channel by **Wednesday, April 28th, 11:00am**.



**Nikki Arnell** 10:18 PM

Post your **YourLastName\_Portfolio\_SMALL.PDF** in this channel by **Wednesday, April 28th, 11:00am**.  
(Not in a thread. Just post it. Be sure it is less than 15 MBs!)

Note: Your final Brand Book is due at the same time. Plan your time accordingly as these are each **the final** for the two classes (Brand Book for GRFX-4503, Portfolios for GRFX-4803), supplemented by the final interview and overall class performance.

# assessment

## **RUBRIC:**

- Directions were followed accurately with absolutely no errors.
- Ambition - How much did you challenge yourself?
- No misspellings. Misspelling = F
- No grammatical errors
- Captions are intelligent explanations explaining what was required for Captions Project
- Composition and typography skills displayed in digital portfolio.
- Brand consistency shown on pages that “hold” the portfolio pieces.
  - \* Consistent design “container” featuring logo in a non-distracting way on every page.
  - \* Typography follows student’s brand visual guidelines.
- All images shown are clear and clean.
- All colors in work in a “piece” display consistently. In other words, the red of a logo looks the same on every piece shown from flat art to a mock-up.
- Files are interactive PDFs.
- **BIG VERSION**
  - \* File works well and transitions smoothly when placed in Adobe Acrobat and trusted.
  - \* All pieces that should contain movie versions do.
  - \* All links are live and [clearly formatted in some way to signify this](#).
- **SMALL VERSION**
  - \* File is self-contained.
  - \* All links are live and [clearly formatted in some way to signify this](#).
  - \* File size is 10MBs or less.

## *SUN APR 18 by noon*

Both GROUP A and GROUP B:

**FinalCount\_SPG21** (with **Captions**) files as directed **DUE** by noon on Google and Slack.

*Prof. Nikki will check and edit these as soon as possible, but student should begin building files.*

*Any edits can be completed when Final Count files returned.*

## **WEEK OF APR 19**

MON APR 19 - Both **GROUP A** and **GROUP B** - *be ready to meet 11am-4:50pm, Zoom or F2F*

- Begin Final Portfolios project.
- Interviewing Workshop
- Discuss final count and flow.

WED APR 21 - Both **GROUP A** and **GROUP B** - *be ready to meet 11am-4:50pm, Zoom or F2F*

- *11am: Prof. Gipson online to discuss capstone paperwork required by department.*
- Interviewing Workshop
- Discuss final count and flow.
- All social media posting **DUE** by this day. Update Brand Book files.

## **WEEK OF APR 26**

MON APR 26 - Both **GROUP A** and **GROUP B** - *be ready to meet 11am-4:50pm, Zoom or F2F*

- Websites (personal and Behance) **DUE**

## *TUES APR 27*

- **Conversations with Designers - 6pm Zoom (REQUIRED)**

WED APR 28- Both **GROUP A** and **GROUP B** - *be ready to meet 11am-4:50pm, Zoom or F2F*

- *Last day of classes before finals*
  - Brand Book **DUE**
  - Final Portfolio(s) **DUE**
  - Any remaining files not turned in yet are **DUE** by 11am.
- No other work will be accepted after this time.

## *FRI APR 30*

- **Proof of printed business cards and process books in your hands DUE**



## **WEEK OF MAY 3**

### *Finals Week*

MON MAY 3 - Final Interviews

WED MAY 5 - Final Interviews