

# final portfolios

[OVERVIEW](#)

[OBJECTIVES](#)

[DIGITAL FILE BUILDS](#)

[FINAL FILES](#)

[RUBRIC](#)

[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.  
Your work is only as good as the weakest piece included.

**IF YOU HAD AN IN-PERSON INTERVIEW**

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.

**IF YOU HAD AN ONLINE INTERVIEW**

**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.

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**YOUR PERSONAL WEBSITE vs. YOUR FINAL 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.

## A DIGITAL PORTFOLIO FILE...

### ...VS. USING A TRADITIONAL PORTFOLIO CASE OR PRINTED 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 PERSONAL 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.

### ...ALLOWS YOU TO VISUALLY TELL YOUR STORY. TIPS:

- 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.

### ...ALLOWS YOU TO VERBALLY TELL YOUR STORY. TIPS:

- 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.

### ...ALLOWS YOU TO SUBTLY BRAND EACH PAGE.

- 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 e-publication that does not require an internet connection.**  
It is intended to be completely self-contained.
- This **file will be large**, especially if (when) movie files are necessary. Therefore, it is not intended to be sent.
- The ideal device to display will be a **laptop or large tablet\***; however, the page size is also meant to work well on a phone screen\*. *\*in landscape view*
- A mock-up is usually still suggested to be used with a movie file next to it just in case the file doesn't work. *(For example, InDesign's promise last year of movie files working in an interactive PDF already have proven to be incorrect; hence, the use of an .epub file in 2022.)*

### 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 the internet.**

## SMALL VERSION:

- **Multi-page interactive PDF that requires an internet connection.**
- **Size of file will be much smaller** (usually **10MB max**) 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 PHYSICAL SAMPLES SHOULD BE USED:

- Obviously, these are only when interviewing face-to-face. The physical samples supplement the digital portfolio.
- The **3-5** samples repeat work shown in the digital portfolio. They are not additional items.
- **NO MORE THAN 5.** Any more than 5 and you might as well have showed up with a tangible portfolio.

### WHY THESE ARE BETTER THAN 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.

### PHYSICAL SAMPLES MUST CREATE A GOOD EXPERIENCE FOR THE INTERVIEWER.

- 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 business cards, students were not required to print any work for the Spring 2022 semester.** Process books were only highly encouraged. If more than this would have been required, 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 to use in the future.

## FYI FOR YOUR FUTURE IN-PERSON INTERVIEWS:

### BOX REQUIREMENTS FROM 2019:

- **Container**

- *This is the box purchased for students in 2022. 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 for Huntington Square of print ads, poster, social media, and merchandise.

**Tangible Sample:** 1 printed t-shirt and large poster for her Huntington Square 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 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

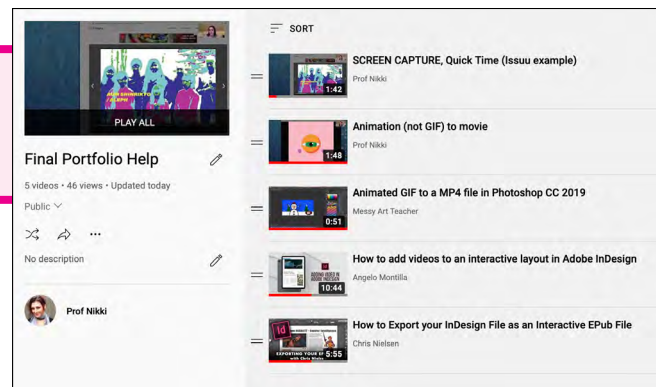
This file must be built in **InDesign**. DO NOT use Illustrator for the portfolio file itself.

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.

*You don't have to work with the template file, but it's easy to use and adjust by adding your fonts and logos before you start adding your work. There's not really a good reason not to use it.*

Your file **MUST follow these measurements** exactly:

- **Landscape** (horizontal) orientation.
- Do not use Facing Pages (**no spreads**).
- **20 inches x 11.25 inches** at **150 DPI** = 1920 x 1080 pixels screen size.
- The pages are the same basic skeleton and flow. Use a **consistent design system**.
- **Pages are branded.**
- Ideal device to show: Laptop or large tablet (turned to show horizontally)
  - For an in-person interview, check that movie files (**BIG**) in EPUB play dependably on whatever device you have. This includes having a (usually free) **e-book reader app**.
  - **Be absolutely sure your device is clean when showing in an interview. No fingerprints on the screen or crumbs in a keyboard! :)**
    - *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.*

## CUSTOMIZE PARENT PAGES

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

For these parent 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**.

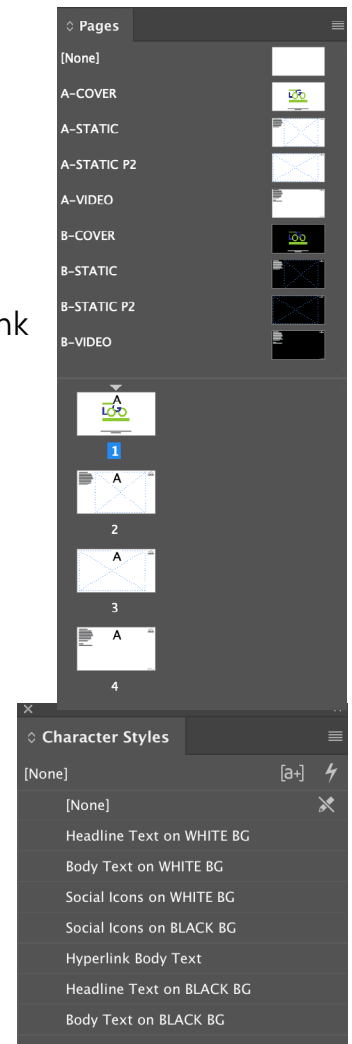
*Note: Though the Social Icons Style remains, Parent Pages have replaced a font controlled icon with vector art with multiple artboards from which to pick or adjust.*

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.
- However, even InDesign won't be able to compress multiple 300-DPI layered PSD files to be small enough for what is required. >>>  
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 layers**, 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.*

## 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.

## MOVIE FILES: SCREEN RECORDING

- **BIG** Version: a **screen recording** movie file (usually an .mov or .mp4) is the **best way to show XD prototypes, web sites being used, Issuu books with turning pages, games, 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**.

## MOVIE FILES: GIF FILES

- **BIG** Version: it's easy to quickly obtain a .mp4 or .mov of your gif file to play sans internet connection.
  - In **Photoshop**, Choose File > Export > Render Video.
  - You can also use [this free cloud Adobe app](#) to do the same quickly.
- **SMALL** Version: As of 2022, you still need to have the GIF published in some way online, which most of you do not have. Instead, upload your movie to **YouTube** and **link it**.

## HOW TO 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!**

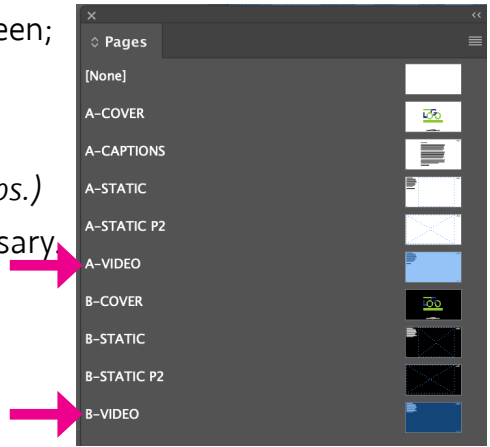
- For example, a Mac can use **QuickTime Player** (New Screen Recording), though the file ends up being huge. If it's just recording 20-30 seconds of something, it'll probably be fine.

### [SEE MORE HERE](#)

- 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.

*see next page*

- 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 an animation that is not a GIF (even though the video uses as gif as the sample).
- See [this video](#) if you have a book on Issuu, an app prototype, etc.



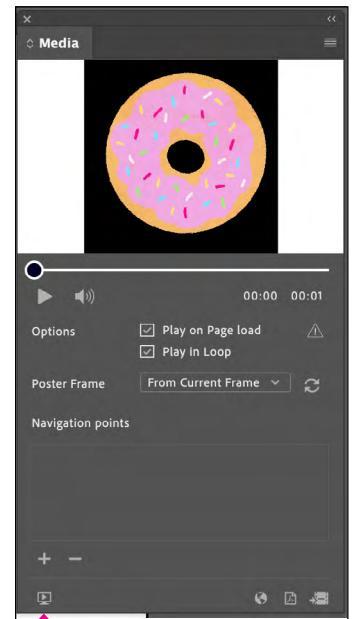
## HOW TO PLACE AN MP4 OR MOV FILE IN INDESIGN

Pull down one of the VIDEO Parent 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 ONLY UNTIL 6:40.](#)

After 6:40, he explains how to publish online. You are not required to do this; rather, you will [create an epub file](#).



Preview Movie on Page

## 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 EPUB. **Select the box that contains your movie** and go **Window : Interactive : Media**.
2. Click Play on Page Load (unless you'd rather make the reader hit play) AND Play in Loop. If you want the user to hit play, then you must instruct them to do so in the caption!
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.

## 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.**
  - **AND [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
  - **AND [Link](#)** to Issuu or PDF

**App:**

- **BIG** Version:
  - **Movie of app prototype being used.** XD prototypes don't always work correctly on your phone, so just screen shot the prototype of the phone interface on your laptop (see earlier directions how to do this).
  - **AND** Some (not all) app screens on mock-ups.
  - **AND [Link](#)** from 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.**
  - **AND** Main page screens on mock-ups.
  - **AND [Link](#)** to website home page, though not expected to be used in the **BIG** file.

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

### Game:

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

### Gif:

- **BIG** Version:
  - **Movie of animated GIF.**
  - **AND** [Link](#) to page online with gif in use OR YouTube of the movie file, though neither is expected to be used in the **BIG** file.
- **SMALL** Version:
  - One image of GIF.
  - *Optional: **AND** nice screenshot or multiple image frames showing the different steps.*
  - **AND** [Link](#) to page online with gif in use OR YouTube of the movie file.

### Other Animation:

- **BIG** Version:
  - **Movie of animation.**
  - **AND** [Link](#) to YouTube of the movie file, though it is not expected to be used in the **BIG** file.
- **SMALL** Version:
  - One image of the animation.
  - *Optional: **AND** nice screenshot or multiple image frames showing the different steps.*
  - **AND** [Link](#) to page YouTube of the movie file.

# final files

After building the **two separate InDesign files from the same basic template**,

*Warning: InDesign doesn't package files for an EPUB; therefore, things like MOV files that aren't in the packaged SMALL pdf might get lost. Be very careful and very organized!*

All that is due for this project are the 2 interactive files.

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

For **SMALL** Version:

- **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**

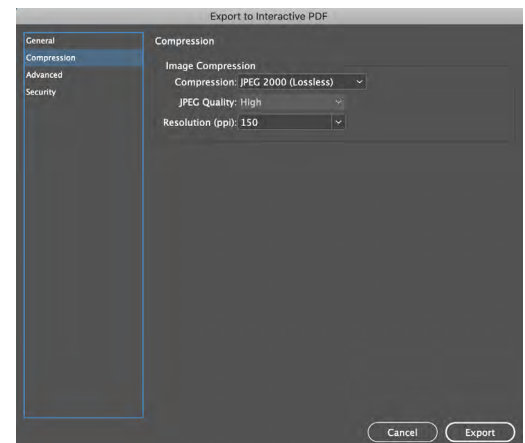
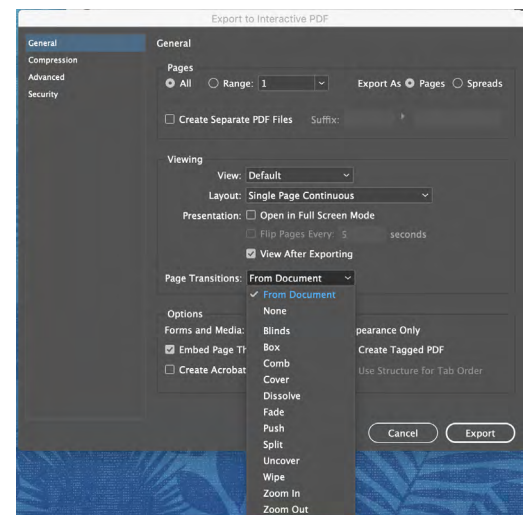
- **Image Compression:** Automatic
- **JPEG Quality:** High.
- **Resolution (ppi):** 150.

- **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.

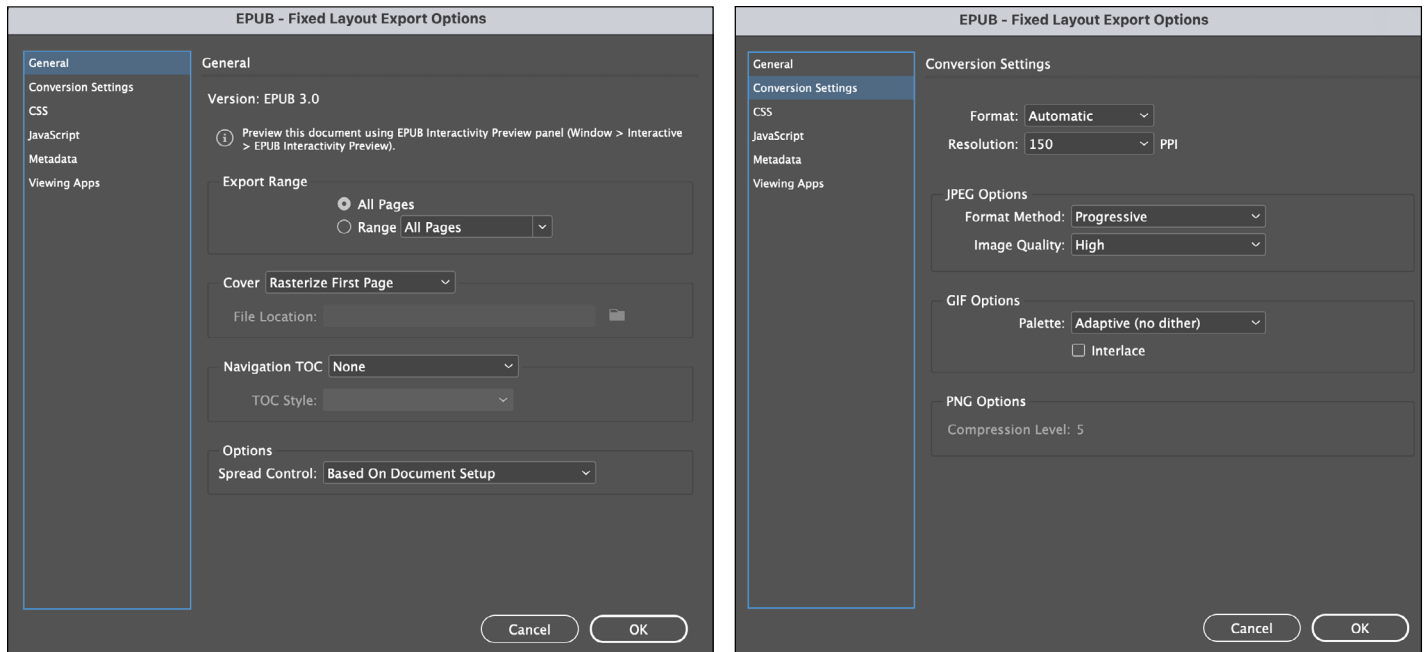
- **CHECK YOUR WORK!**

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



For **Big** Version:

- **File : Export** as an **EPUB (Fixed Layout)**.
- Do as shown below (also as explained at the beginning of [this movie](#)).



- **CHECK YOUR WORK!**

- Check the EPUB (**YourLastName\_Portfolio\_LARGE**.EPUB) on a machine other than your own using an appropriate app. *Books –formerly “iBooks” comes default on all Macs!*
- Be sure **all links work**.
- **If your file is larger than 100MB, please speak with Prof. Nikki.**

- **CHECK YOUR WORK!**

I will use **Books** on a **laptop** and/or an **iPad** to grade it, so please make sure it works.

FOR A FUTURE INTERVIEW:

- Check EPUB 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.

*see next page*

## **SMALL** Portfolio Interactive PDF file

### **DUE > WHAT • WHEN • WHERE**

#### **SLACK**

Post your **YourLastName\_Portfolio\_SMALL**.PDF in the **#4803\_final\_portfolio** channel by **Tuesday, April 19th, 11:59pm**.

Note: Your final Brand Book is due at the same time. Plan your time accordingly! There are no second chances for revisions on your Brand Book.

The QRC on your Senior Show poster will link to a page that contains your:

- Portfolio (small file)
- Logo
- Brand Book
- Resumé
- Job Hunt Journal
- Process Book
- Instagram
- LinkedIn
- Website (hopefully!)
- Behance (if ready)

## **BIG** Portfolio interactive EPUB file

### **DUE > WHAT • WHEN • WHERE**

#### **GOOGLE**

- **YourLastName\_Portfolio\_BIG**.EPUB

Upload to the new Google Drive folder called "[FINAL PORTFOLIO EPUB FILES](#)", which is shared by the entire 4803 class by **Wednesday, April 27th, 11:00am**

You will use this file when you share your screen in the final Zoom interview on **Friday, April 29th**.

## **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 EPUB and PDF.
- **SMALL VERSION**
  - \* File is an interactive **.pdf**.
  - \* File is self-contained.
  - \* All links are live and [clearly formatted in some way to signify this](#).
  - \* File size is 10MBs or less.
- **BIG VERSION**
  - \* File is **.epub**.
  - \* File works well and transitions smoothly when placed in Mac’s “Books” (or similar) and trusted.
  - \* All pieces that should contain movie versions do.
  - \* All links are live and [clearly formatted in some way to signify this](#).





[SEE GRFX-4803 GOOGLE CALENDAR](#) FOR  
MOST UP-TO-DATE SCHEDULE ON ALL COURSE PROJECTS.

## WEEK OF APR 11

### MON APR 11

- **GROUP A:** *Meet for weekly assessments*
- **GROUP A & B:** Begin **Final Portfolios**

### WED APR 13

- **GROUP B:** *Meet for weekly assessments*
- **GROUP A & B: (All) Captions DUE**

## WEEK OF APR 18 -

**BOTH GROUP A & B MEET MON & WED FOR REST OF SEMESTER**

### MON APR 18

- **GROUP A & B:** Meet in class. Work in class. Senior Show prep TBD.

### TUES APR 19

- **GROUP A & B: Final Portfolios SMALL DUE by 11:59pm (23:59)**

### WED APR 20

- **GROUP A & B:** Meet in class. Work in class. Senior Show prep TBD, including any final revisions needed on final portfolio files.

### THURS APR 21 - GRAPHIC DESIGN SENIOR SHOW

## WEEK OF APR 25 -

### MON APR 25

- **GROUP A & B:** Meet in class. Interviewing Workshop Day 1.

### WED APR 27

- **GROUP A & B:** Meet in class. Interviewing Workshop Day 2.
- **GROUP A & B: Final Portfolios LARGE DUE by 11:00am**

### FRI APR 29 - FINAL INTERVIEWS (ZOOM)