

GRFX-4803 PORTFOLIO CAPSTONE

Brain Warm-Ups

- Your "Book"
- Everybody's Got An Opinion
- How to Not Get Called Back
- Portfolio Tips 101
- Structure and Flow: Skeleton and Your Guts
- Portfolio Assessments

This five letter word becomes shorter when you add two letters to it.

What is the word?

Many have heard me,
but no one has seen me,
and I will not speak back
until spoken to.

What am I?

Four men were fishing in a boat on the lake. The boat turned over and all four men sank to the bottom of the lake.

And yet, not one single man got wet.

How can this be?

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Your "book" means your portfolio.

This could be your online portfolio, a digital portfolio, a bound book, an archived box with your work, a traditional black case with sleeves, a handmade container, etc.

They are all your **BOOK**.

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Also don't worry about BUYING your archival box yet. Worry about that closer to midterms.

Worry about getting your work approved first.

Give this class a couple weeks so you understand how challenging (or not challenging) this course will be.

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Portfolio Review vs. Job Interview

- ❑ Go to as many Portfolio Reviews as you can to get opinions from many different professionals.
- ❑ The first one you go to may (will) be painful and you will think you are worthless and feel that nobody taught you anything that was worthwhile.
- ❑ The next one will be great and you'll realize that maybe it's ok.
- ❑ Then by the third one, you will realize these are like critiques and it's all about asking **WHY** people said things so that you can filter the information and improve.

Portfolio Review vs. Job Interview

- ❑ It's all about you presenting your work in order to fit into their organization and the position they need to fill/work they need done.
- ❑ They will likely not say anything good or bad. You will get the job or you won't.

Portfolio Review vs. Job Interview

- ❑ "The portfolio review can be one of the more stressful parts of your career. It can be tough to take criticism and hear things you may not want to about your work. A good portfolio review will make you better and it is just as important to understand how to receive a review as well as give a good one."

Tips and Advice for a Design Portfolio Review. Design Shack - <https://designshack.net/articles/business-article/tips-and-advice-for-a-design-portfolio-review/>

Portfolio Review / Job Interview

- ❑ The "**informational interview**" is a portfolio review that you hope leads to a job interview.
- ❑ It's easier to ask someone for an informational interview ["please look through my portfolio and provide advice"] because job interviews are only available when jobs are there to fill.
- ❑ Assuming your work is great, the interviewer remembers your work. This begins a relationship where the person will give your name to another who is looking for a full-time or contract designer now or in the future.
- ❑ It is the **CORE** of networking.

Eventually you will have a lot more work...

- ▣ This class will help you edit your portfolio to the best it can be right now. ☺
- ▣ It will also teach you HOW to create your best portfolio because it should grow with you.
- ▣ For an interview, you should always research before you go. Edit your portfolio to best fit the target job/interviewer's interests.

Remember...

- ▣ **Your book is never a finished project:** You will constantly need to update and revamp it to reflect the job market and your skill set.
- ▣ While it's true that developing an online and hard copy of your portfolio requires significant time and effort, consider it a **long-term career investment**.

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There are many opinions
 about what **to** do.

But there are some things
 everyone agrees you just
 should **not** do.

☹ Not having an online portfolio.

- ▣ If you have landed a job interview, it's really more about how you fit with the team.
- ▣ You wouldn't be asked in if they hadn't seen your work online already.
 - ▣ Exceptions: Your reputation preceded you from some awards show, etc. or somebody recommended you directly to this person.
- ▣ Sometimes (but don't count on it) people don't even ask to look at your portfolio in an interview.

HOW: "Top 10 Portfolio Faux Pas," by The Creative Group : <https://www.howdesign.com/design-career/portfolio-faux-pas/>

☹ Only having an online portfolio.

- ▣ "Most design firms want **evidence** of your ability to produce excellent work online—in addition to a book you can show them in person.
- ▣ **How you present that portfolio is important, too:** In a survey by our firm, 65% of advertising and marketing executives said they preferred a bound book or **separate container with loose pieces inside.**"

HOW: "Top 10 Portfolio Faux Pas," by The Creative Group : <https://www.howdesign.com/design-career/portfolio-faux-pas/>

☹ An online portfolio that takes forever to download.

- ❑ "Don't make me wait for your portfolio to download. I won't."
- ❑ Skip musical introductions (they used to be a thing). It takes too long, it's annoying, and you probably don't have the copyright anyway.
- ❑ Animated logos are nice*, but only if they are quick and perfectly crafted. Some designers still love them, but many are over them. *on your home page as it loads.

HOW: "Top 10 Portfolio Faux Pas," by The Creative Group : <https://www.howdesign.com/design-career/portfolio-faux-pas/>

☹ A sloppy book.

- ❑ Whether digital or tangible, it must flow well.
- ❑ It should match seamlessly with your explanation.
- ❑ All tangible items must have perfect craft.

HOW: "Top 10 Portfolio Faux Pas," by The Creative Group : <https://www.howdesign.com/design-career/portfolio-faux-pas/>

☹ Misspelling.

- ❑ (diskuss)

HOW: "Top 10 Portfolio Faux Pas," by The Creative Group : <https://www.howdesign.com/design-career/portfolio-faux-pas/>

☹ Providing "over the hill" examples.

- ❑ Don't include dated items in your portfolio, unless they're from a particularly high-profile project/client.
 - ❑ No hiring manager wants to see a logo from a college project you created 15 years ago. Instead, include only pieces from within the last three years.
- ^^^ Most of you don't need to worry about this **YET**.
But you will...

HOW: "Top 10 Portfolio Faux Pas," by The Creative Group : <https://www.howdesign.com/design-career/portfolio-faux-pas/>

☹ Not customizing your portfolio to the client's needs.

- ❑ When preparing your book, make the samples specific to the project type, industry and client.

^^^ Most of you don't have enough great work to target well yet, but you must understand how you will do this in the future. And WHY.

HOW: "Top 10 Portfolio Faux Pas," by The Creative Group : <https://www.howdesign.com/design-career/portfolio-faux-pas/>

☹ Not customizing your portfolio to the client's needs.

- ❑ When preparing your book, make the samples specific to the project type, industry and client.

^^^ For example, if you are applying to a job as an illustrator who also knows design, then be sure you have illustrations as the main part of your book.
But if you're applying for a design job at an ad agency, your illustrations take less priority. Instead you need more work that shows you think strategically and understand marketing and campaigns within multiple platforms (social media, TV, print, merchandising, etc.)

HOW: "Top 10 Portfolio Faux Pas," by The Creative Group : <https://www.howdesign.com/design-career/portfolio-faux-pas/>

☹ Not telling a "story."

- ❑ The way you arrange your portfolio and present it is just as important as the pieces you include.
- ❑ Your samples should spark conversation about your contributions to previous employers. Ultimately, your book should tell a story about the value you provided clients over the years.
- ❑ Always be sure to strike a balance between showing any challenges you overcame and not coming across as a prima donna.

HOW: "Top 10 Portfolio Faux Pas," by The Creative Group : <https://www.howdesign.com/design-career/portfolio-faux-pas/>

☹ Not telling a "story."

- ❑ The way you arrange your portfolio and present it is just as important as the pieces you include.

- I will teach you HOW to tell stories so that you do not come across as little babies with no experience.
- For example, you don't say "For this class, I had to..."
- Instead, you say something like, "In this campaign, the strategy behind the design speaks to..." No "school", "class", "teacher", "assignment", "had to," etc.

HOW: "Top 10 Portfolio Faux Pas," by The Creative Group : <https://www.howdesign.com/design-career/portfolio-faux-pas/>

☹ Creating an unsolved mystery.

- ❑ Be sure to clearly identify each piece in your book and online.
- ❑ Be able to speak about this. Try to give numbers if you can, but only if you can do so with confidence of their truthfulness.
- ❑ Positive reactions by clients (or internship managers) are often great stories to add.

HOW: "Top 10 Portfolio Faux Pas," by The Creative Group : <https://www.howdesign.com/design-career/portfolio-faux-pas/>

☹ Not bringing a leave-behind.

- ❑ A leave-behind could count as something simple as your branded business card. (with website and social media links)
- ❑ A bit more expensive could be a postcard or something similar that is branded and has some work sample. (with website and social media links)
- ❑ This class will demand a more expensive and elaborate version that would be left with your most important interviewers.

HOW: "Top 10 Portfolio Faux Pas," by The Creative Group : <https://www.howdesign.com/design-career/portfolio-faux-pas/>

☹ Being an annoying person.

- ❑ **People hire people**, not portfolios. (But portfolios are the first step, obviously.)

• **REQUIRED evening attendance** to AState-IGA event (date and time TBD):

- Guest Speaker Prof. Leslie "How to Not Get Screwed (Reprise)"
- Guest Speaker about building confidence (skills for interviewing and networking...and life) ☹

Week of Apr 22

- Brand Book PDF DUE, which includes revisions on all projects!
- **Website** updated to reflect final work
- **Mon: Portfolios DUE:**
 - Digital (linear flow)
 - Tangible (archival box unless otherwise approved)
- ➔ **Wed: Lecture:**
 - How to Get an Interview
 - How to Rock an Interview
 - How to Continue Networking After the Interview

☹ Being an annoying person.

- ❑ **People hire people**, not portfolios. (But portfolios are the first step, obviously.)
- ❑ Annoying:
 - ❑ Diva
 - ❑ Child
 - ❑ Interrupter
 - ❑ Lack of intelligence
 - ❑ Offensive
 - ❑ Can't hold a conversation
 - ❑ Can't take direction
 - ❑ Has no self-direction

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PORTFOLIO TIPS 101

THE MOST IMPORTANT TIP:

- Your portfolio is a living thing.
- It must evolve with you and adapt to every interview.*

*And review if you can.

PORTFOLIO TIPS 101

- **You'll probably be judged by your weakest work—** so make sure everything you include speaks well to your abilities.

PORTFOLIO TIPS 101

"PORTFOLIO MATH"

- **10-12 "pieces"** in a tangible "book"
 - More online.
- Campaigns (of multiple pieces) can equal 1-2

PORTFOLIO TIPS 101

You must have EXCELLENT craft.

- Book must be clean
- Online must load seamlessly

PORTFOLIO TIPS 101

Flow of Book

- Like a musical score. Begin with a bang, then softer and build slowly up with a climax about 2/3 through. Finish with something memorable.
- That can be for the flow of the entire book or within sections, depending on how you will build your book.

PORTFOLIO TIPS 101

What to do with paintings, sculptures, photos, etc.?

- Put into a piece of graphic design.
When interviewing, mention you did the painting, photo, etc.
- Personal/Experimental section of books now encouraged (but always research your interviewer first to be sure it would be fitting).
- If you have a lot of other work, it belongs in its own portfolio for a different job search.

PORTFOLIO TIPS 101

What to do with websites in tangible book?

If you are a **graphic designer*** >

- ▣ Print screen shots.
Consider including navigation map (sitemap).
- ▣ Online (and interactive PDF) must link to an actual page, regardless of domain name.
- ▣ The majority need to be live in some way.
- ▣ Only show so many comps.
- ▣ You will all show at least one site.

PORTFOLIO TIPS 101

What to do with websites in tangible book?

If you are (or want to be) **UI/UX**>

- ▣ All of the previous, but you must show more of your process and its outcomes.

PORTFOLIO TIPS 101

What to do with websites in tangible book?

If you are a **web designer** >

- ▣ The majority of your "book" is going to be web, apps, and other digital forms.
- ▣ Again, screen shots are often a good answer if no other answer exists; however, much more explanation of process are good.
- ▣ [online: plug-in to show code side-by-side with site]

PORTFOLIO TIPS 101

Does my portfolio work need to be real?

- No. It's nice, but not necessary.
- Great work is much more important than produced work. This will hold true throughout the majority of your career; however, you will hopefully have work that does both the better jobs you get.
- Think of your own clients or redesign existing work.
- Do not say "I made this up" or "I did this in school."

• Instead, you say something like,
"In this campaign, the strategy behind the design speaks to..."
No "school", "class", "teacher", "assignment", "had to," etc.

PORTFOLIO TIPS 101

Does my portfolio work need to be real?

- Work produced at an internship, etc. in a book is great to include if the work is great.
- If it's something like a yellow pages ad, just keep it and I will explain where to put it when we get to portfolio construction.

PORTFOLIO TIPS 101

Should I use work I did from my graphic design classes at A-State?

School work is a nice starting point, but you must improve it. Take your best* work and try again now that you have developed your talents.

*Best:

- You received an A, especially in upper-level classes you have taken recently.
- You earned an Addy for anything.
- You worked for a client.

PORTFOLIO TIPS 101

Should I use work I did from my graphic design classes at A-State?

You should put forth your best class work in assessments, *but always suggest how you could improve it.*

Example:

- If it is just a poster (or similar ONE item), give it "legs". Add a ticket. Add a POS (point-of-sale) banner. Add a web page. Etc. Lots of easy-to-add pieces that instantly make the ONE piece not a school project and instead, shows you can think Big Idea.

PORTFOLIO TIPS 101

Should I include a Process Book*?

YES.

PORTFOLIO TIPS 101

Should I include a Process Book?

- Who the client is
- The problem you were brought in to work on
- Your approach
 - Research (why, how, cite)
 - Ideas (high-quality sketches)
 - Revise (critique/feedback)
 - Final
- The results (in a clear format)
- What this meant for the rest of the project

PORTFOLIO TIPS 101

Should I include a Process Book? Or for UI/UX:

- Who the client is
- The problem
- Who you worked with
- What tools you used
- Discovery phases (how did you go about solving the problem)
- The process you used to overcome the problem: lo-hi wireframes, prototypes, sketches, personas, user journeys, and research
- The final outcome (both of your work, and what happened after it was handed over, e.g. to a UI designer or developer!)

PORTFOLIO TIPS 101

Is the portfolio I present in an interview and my portfolio online the same thing?

Kinda.

- The flow and the amount of work you can include are different. More for your online than in a book.
- The digital portfolio is more like the linear flow of a book than your website. This is why you wouldn't show up with a tangible book that flows the same way as your digital book. It's the same thing.

PORTFOLIO TIPS 101

• Things designers tend to look for:

- Typography
 - If you are not good at typography, you are not a good designer. End of explanation.
- Details like spelling, alignment, color choice, craft
- Originality
- Logos
 - They very quickly tell what kind of designer you are. If you are great at logos, your designs are most likely pretty strong. If your logos are weak, your designs might be strong.
- Awards? From what/whom?
- If they know you are a student, they will recognize assignments and know what you were supposed to learn. SO do not use assignments and if you do, make sure they are GREAT.
- Are you competition? @

PORTFOLIO TIPS 101

• Things ad creative and art directors look for:

- Everything designers do, but even more to concept, strategy, and Big Idea.
- Copywriting skills?
- Between a logo and a campaign, a campaign would interest them more. But logos are still very important.
- How does an idea carry over multiple executions.
 - One ad is fine. How does a campaign idea carry over multiple mediums and have multiple executions under the campaign strategy.
- Awareness of social media and its use in strategy.

PORTFOLIO TIPS 101

• Things UI/UX designers tend to look for:

- Your process and problem-solving
- Typography
- Details like spelling, alignment, color choice, craft
- Results
- Apps
- The more towards web/app design, the more with your own code (though everyone borrows bits of code).

PORTFOLIO TIPS 101

• Things non-designers tend to look for:

- Your skill with print and web –what can you produce?
- Awareness of social media and its use in strategy.
- For what clients have you worked?
- Spelling.
- If you can write, it is something to which they can relate and will attach to this. So if you wrote a great headline, etc. point it out to them.
- Awards? Wow.
- Are you professional in the interview?

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Brain Warm-Ups

Your "Book"

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How to Not Get Called Back

Portfolio Tips 101

Structure and Flow: Skeleton and Your Guts

Portfolio Assessments

Examining your guts

- ▣ Take out a pencil and paper
- ▣ What do you really want to do?
Where do you really want to work?
- ▣ What steps can you take to acquire this job?
 - ▣ Hardly any big places hire directly out of school. For example, nobody starts at Disney.
 - ▣ Also if you want to work on big clients - and lots of them - you will probably have to go to a larger city with significant ad agencies.
 - ▣ If you want to work on a big client, then find where the corporate headquarters is (or where the design is created).
- ▣ **GROUPS > DISCUSS**

Examining your guts

- ❑ On your own again and not worrying about that last frame. ☺
- ❑ Make a list of pieces you think could work. A good start for most students are projects for your upper-level classes. (LIST VERBALLY PROVIDED IN CLASS and later slide ☺)
- ❑ Start thinking of ways to grow or refine these pieces.

Examining your guts

- ❑ Categorize this work that you have so far.
- ❑ Examples include (some could fit into multiple):
 - ❑ Logo and visual branding work
 - ❑ Advertising campaigns
 - ❑ Digital illustrations > applied to what?
 - ❑ Merchandising
 - ❑ Book covers
 - ❑ Magazine (periodical) layout
 - ❑ Photography
 - ❑ App design
 - ❑ Website design

The skeleton

- ❑ There are opinions on how portfolios should flow, but these all depend on how much work the person has (and the goal of the interview).

Week of Jan 28

- **Monday:** Be prepared to show proof of notes or highlighted book from previous week's readings.
- **Mon:** Group A Portfolio Assessment A1 Review
 - A Group students' correctly titled Assessment PDF is DUE in shared folders by Mon 1:30pm every week.
 - See marked PDF in shared folder after in-class within 24hrs, but only to keep track of approval process.
- **Wed:** Group B Portfolio Assessment B1 Review
 - B Group students' correctly titled Assessment PDF is DUE in shared folders by Wed 1:30pm every week.
 - See marked PDF in shared folder after in-class within 24hrs, but only to keep track of approval process.
- **READ Caldwell pp. 20-91 Chpt. 2 Editing Your Archive**



The skeleton

- ❑ ~~1- Chronological~~
- ❑ ~~As you tell your story, your work develops.~~
- ❑ **NO.**
You are always judged by your worst work. It's inevitable.

The skeleton

- ❑ **2- By Industry**
 - ❑ Work is organized by what you've created for different specialties per the industry that requires it
 - ❑ For example,
 - ❑ Advertising
 - ❑ Logo design and collateral
 - ❑ Merchandise
- ❑ **NO.**
You don't have that much work yet. This is also an antiquated way of viewing how media works.

The skeleton

- ❑ **2- By Media**
 - ❑ Similarly, work is separated by its end form.
 - ❑ For example,
 - ❑ Print
 - ❑ TV reels
 - ❑ Social media and apps
 - ❑ Websites
 - ❑ Fabric-
- ❑ **NO.**
You don't have that much work yet. This is also an antiquated way of viewing how media works.

The skeleton

Flow of Book

- Like a musical score. Begin with a bang, then softer and build slowly up with a climax about 2/3 through. Finish with something memorable.

- 4: You can include all of the following as one story, one flow:

The skeleton

- Logo work
 - Visual Guidelines AND/OR
 - Brought out to full campaign
 - *Your Brand Book is not allowed @*
- Digital Illustration
 - If you did a pattern, it must go on something
 - If you did a self-portrait, I need at least 2 more
- Package Design

The skeleton

- Advertising campaigns
 - Print ad series, social media, merchandise
 - Work with teams is great! (If its quality is MUCH lower than other pieces in your book, consider that.)
- Photography campaigns
- Event series ads
- Internship work

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Portfolio Assessments

NAME: Information Here.
 DUE DATE (name of folder): Information Here.

GRFX-4803 • SPRING 2019 • PORTFOLIO ASSESSMENT FORM

- Follow all directions or I will count the work as incomplete. This includes the name of the piece by the placed images and every single line on the form EVERY TIME.
- Save this file as YOUR LAST NAME, Name of Folder.PDF. For example, Jessie Smith would title her PDF as SMITH_MAR17.PDF and place it in the March 17th folder on the shared drive.
- The file must be less than 10MB. (5MB is preferred)
 - > Compress file in InDesign to 100 DPI
 - > Only if after you have done this and the file is still larger than 5MBs should you create more than one file (SMITH_MAR17_1.PDF, SMITH_MAR17_2.PDF, etc.)
- Remember that if I have 1 empty with revisions either an approval on a piece, revise it another round. It does not need to be the next round. In other words, there is only one "SMITH_MAR17.PDF" (using the previous example). You would then revise work file a month from now, but on the form there is only for the name of the file in which a previous round had been included.
- For each piece, please do the following. Revise any written explanation each round? Remove any explanation that is not helpful.
- **FILE INFO:** (Required for the skeleton but not with name of piece)
 - **File name:** What is the name of the file? Answer that it is not apply to this piece and supply information.
 - Work for real client - Client's name
 - Work for imaginary client - Client's name
 - Then work - Creative name
 - **Challenge:** What was the primary objective? (2-3 sentences or less)
 - **Result:** Specify your role and give a result when it is done.
 - **Results:** Describe in a simple way what the work you created helped - or would help - the client achieve. Why should this be your portfolio? Explain why this would be good for your portfolio. Remove all social media information unless it is relevant and helpful to your work.
 - **How will you improve upon this work? Be specific.** Perhaps the work was for a client and you are going to improve the typography. Perhaps it is a great poster to which you are going to add "tags." Maybe the piece is just a sketch and you have big plans. They really in the work usually they will be used for improvement on the final round. So you may propose this if you wish.
 - **How would you present this work in a portfolio interview?** What points would you specifically explain? Do you have actual data or a specific objective? Explain as much as you can at this point (reiterate the work you can do in this as well if appropriate).
- Please use Master Pages (and Overlays Master Page items) to add more images or to submit more work. Remove any pages you are not using.
- **APPROVAL - ARTISTS:**
 - This means the work is approved as is, but the caption explanation is not finished.
- **APPROVAL - BIDS:**
 - Everything is approved as is. I do not need to see the piece again until your Final Round.

NAME: Information Here.
 DUE DATE (name of folder): Information Here.

GRFX-4803 • SPRING 2019 • PORTFOLIO ASSESSMENT FORM

- Follow all directions or I will count the work as incomplete. This includes the name of the piece by the placed images and every single line on the form EVERY TIME.
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 - > Compress file in InDesign to 100 DPI
 - > Only if after you have done this and the file is still larger than 5MBs should you create more than one file (SMITH_MAR17_1.PDF, SMITH_MAR17_2.PDF, etc.)

NAME: _____
 DE GRUYER School of Business Administration

GRFX 4803 - PORTFOLIO - SPG19 - PORTFOLIO ASSESSMENT FORM

- Editor of illustration or layout used the work as inspiration. This includes the name of the piece by the client.
- Illustration was used for the purpose of the work. This includes the name of the client.
- Illustration was used for the purpose of the work. This includes the name of the client.

The file name for this work is: _____

Remember that if (when) I reply with corrections rather than an approval on a piece, revise it another round. It does not need to be the next round. In other words, there is only one "SMITH_MARI7.PDF" (using the previous example). You could then revise work five rounds from now. See on the form where it asks for the name of the file in which a previous round had been included.

NAME: _____
 DE GRUYER School of Business Administration

GRFX 4803 - PORTFOLIO - SPG19 - PORTFOLIO ASSESSMENT FORM

- Editor of illustration or layout used the work as inspiration. This includes the name of the piece by the client.
- Illustration was used for the purpose of the work. This includes the name of the client.
- Illustration was used for the purpose of the work. This includes the name of the client.

The file name for this work is: _____

Remember that if (when) I reply with corrections rather than an approval on a piece, revise it another round. It does not need to be the next round. In other words, there is only one "SMITH_MARI7.PDF" (using the previous example). You could then revise work five rounds from now. See on the form where it asks for the name of the file in which a previous round had been included.

For each piece, please do the following. Revise any written explanation each round too! Remove any explanations that no longer apply:

PIECE #X: (Replace the italicized text with name of piece)
Has this piece been shown in an previous round? If so, what was the file name of the last round?
Client: Which of the following apply? Remove those that do not apply to this piece and supply information.

- Work for real client > Client's name:
- Work for imaginary client > Client's name:
- Class work > Course name:

Challenge: What was the primary objective? (2-3 sentences at least.)
Role: Specify your role and give credit where it's due.
Results: Articulate in a simple way what the work you created helped – or would help – the client achieve.
Why should this be in your portfolio? Explain why this would be good for your portfolio. Reasons should include information obtained in lectures and readings in relation to your goals.
How will you improve upon this work? Be specific. Perhaps the work was for a class and you are going to improve the typography. Perhaps it's a great poster to which you are going to add "legs." Maybe the piece is just a sketch and you have big plans. Very rarely is the work actually fine with no need for improvement on the first round, but you may propose this if you wish.
How would you present this work in a portfolio interview? What points would you specifically explain? Do you have actual data or a specific objective? Explain as much as you can at this point (revise/update this each time you turn this in until it is approved).

NAME: _____
 DE GRUYER School of Business Administration

GRFX 4803 - PORTFOLIO - SPG19 - PORTFOLIO ASSESSMENT FORM

- Editor of illustration or layout used the work as inspiration. This includes the name of the piece by the client.
- Illustration was used for the purpose of the work. This includes the name of the client.
- Illustration was used for the purpose of the work. This includes the name of the client.

The file name for this work is: _____

Remember that if (when) I reply with corrections rather than an approval on a piece, revise it another round. It does not need to be the next round. In other words, there is only one "SMITH_MARI7.PDF" (using the previous example). You could then revise work five rounds from now. See on the form where it asks for the name of the file in which a previous round had been included.

Please use Master Pages (and Override Master Page items) to add more images or to submit more work. Remove any pages you are not using.

APPROVED - ART ONLY:
 This means the work is approved as is, but the caption explanation is not finalized.

APPROVED - DONE:
 Everything is approved as is. I do not need to see the piece again until your Final Round.

SPRING 2019

GRFX-4803 Portfolio Capstone

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 branding spg19
 portfolio spg19

ASSESSMENTS

design blog
 extra credit
 directions
 astate
 career
 aiga
 aaf
 links

PROCESS BOOKS

LEAVE-BEHIND

PRESS RELEASE

BRANDING PROJECTS

LECTURES

Portfolio_Assessments_SPG19_Folder

- Document fonts
 - AdobeFnt20.lst
 - MinionPro-Regular.otf
 - Times New Roman Bold.ttf
 - Times New Roman Italic.ttf
 - Times New Roman.ttf
- Portfolio_Assessments_SPG19.indml
- Portfolio_Assessments_SPG19.indd
- Portfolio_Assessments_SPG19.pdf

PIECE #10: Replace this red text with name of piece

Has this piece been shown in an previous round? If so, what was the file name of the last round?
 Replace text here.

Client: Which of the following apply? Remove those that do not apply to this piece and supply information.

- Work for real client > Client's name: Replace text here
- Work for imaginary client > Client's name: Replace text here
- Class work > Course name: Replace text here
- This is a sketch or rough idea to propose for my portfolio.

Challenge:
 Replace text here. What was the challenge? The objective?

Role:
 Replace text here. What was your role in this project?

Results:
 Replace text here. Do you know results on this?

Why should this be in your portfolio?
 Replace text here. Refer to lectures and readings to answer this intelligently.

How will you improve upon this work? Be specific.
 Replace text here. Refer to lectures and readings to answer this intelligently. And as I ask, BE SPECIFIC.

How would you present this work in a portfolio interview?
 Replace text here. Refer to lectures and readings to answer this intelligently. Consider your process. Consider your story.

10 are supplied (10 explanation pages, 10 image pages) > 5 REQUIRED

PIECE #1: Replace this red text with name of piece

Has this piece been shown in an previous round? If so, what was the file name of the last round?
 Replace text here.

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Replace text here. Do you know results?

Why should this be in your portfolio?
Replace text here. Refer to lectures a

How will you improve upon this work?
Replace text here. Refer to lectures a

How would you present this work?
Replace text here. Refer to lectures a

For each piece, please do the following. Revise any written explanation **each round too!** Remove any explanations that no longer apply.

PIECE #N: (Replace the italicized text with name of piece)

Has this piece been shown in an previous round? If so, what was the file name of the last round?

Client: Which of the following apply? *Remove those that do not apply to this piece and supply information.*

- Work for real client > Client's name:
- Work for imaginary client > Client's name:
- Class work > Course name:
- This is a sketch or rough idea to propose for my portfolio

Challenge: (What was the primary objective? (2-3 sentences at least)

Role: Specify your role and give credit where it's due.

Results: Articulate in a simple way what the work you created helped – or would help – the client achieve.

Why should this be in your portfolio? Explain why this would be good for your portfolio. Reasons should include information obtained in lectures and readings in relation to your goals.

How will you improve upon this work? Be specific. Perhaps the work was for a class and you are going to improve the typography. Perhaps it's a great poster to which you are going to add "legs." Maybe the piece is just a sketch and you have big plans. Very rarely is the work actually fine with no need for improvement on the first round. *Are you may propose this if you wish.*

How would you present this work in a portfolio interview? What points would you specifically explain?
Do you have actual data or a specific objective? Explain as much as you can at this point (revisit/update this each time you turn this in until it is approved).

PIECE #1 : Replace this red text with name of piece

[None]

B-Master

C-Master

Do not number pages for this piece, open up Pages. Upload page or pdf from B-Master and Overide Master to attach.

Week of Jan 21

- No classes Mon, Jan 21
- Lectures:
 - Understanding and Communicating Your Process
 - Writing Captions
 - Process Books
 - How to Show Your Portfolio
 - Physical Forms
 - Goal of Interaction
 - Always Reinforce Your Brand
- READ Caldwell pp. 8-9 10 Pointers for a Perfect Portfolio, pp. 10-19 Chpt. 1 Preparation¹, pp. 140-141 Resources

Week of Jan 28

- Monday: Be prepared to show proof of notes or highlighted book from previous week's readings.
- Mon: Group A Portfolio Assessment A1 Review
 - A Group students' correctly titled Assessment PDF is DUE in shared folders by Mon 1:30pm every week.
 - See marked PDF in shared folder after in-class within 24hrs, but only to keep track of approval process.
- Wed: Group B Portfolio Assessment B1 Review
 - B Group students' correctly titled Assessment PDF is DUE in shared folders by Wed 1:30pm every week.
 - See marked PDF in shared folder after in-class within 24hrs, but only to keep track of approval process.
- READ Caldwell pp. 20-91 Chpt. 2 Editing Your Archive

GRFX-4803 PORTFOLIO CAPSTONE

Brain Warm-Ups

Your "Book"

Everybody's Got An Opinion

How to Not Get Called Back

Portfolio Tips 101

Structure and Flow: Skeleton and Your Guts

Portfolio Assessments