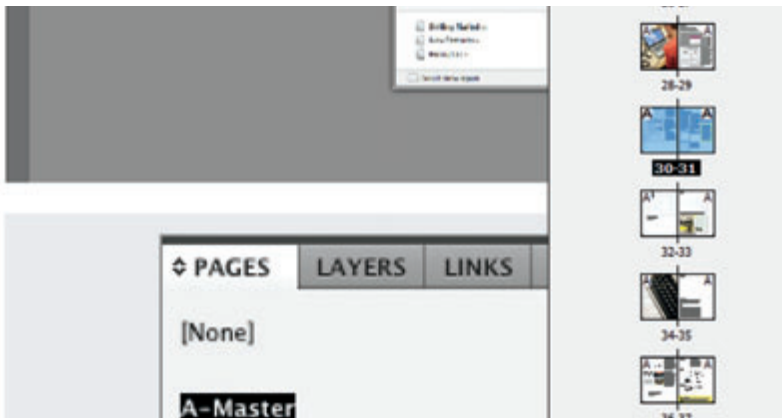
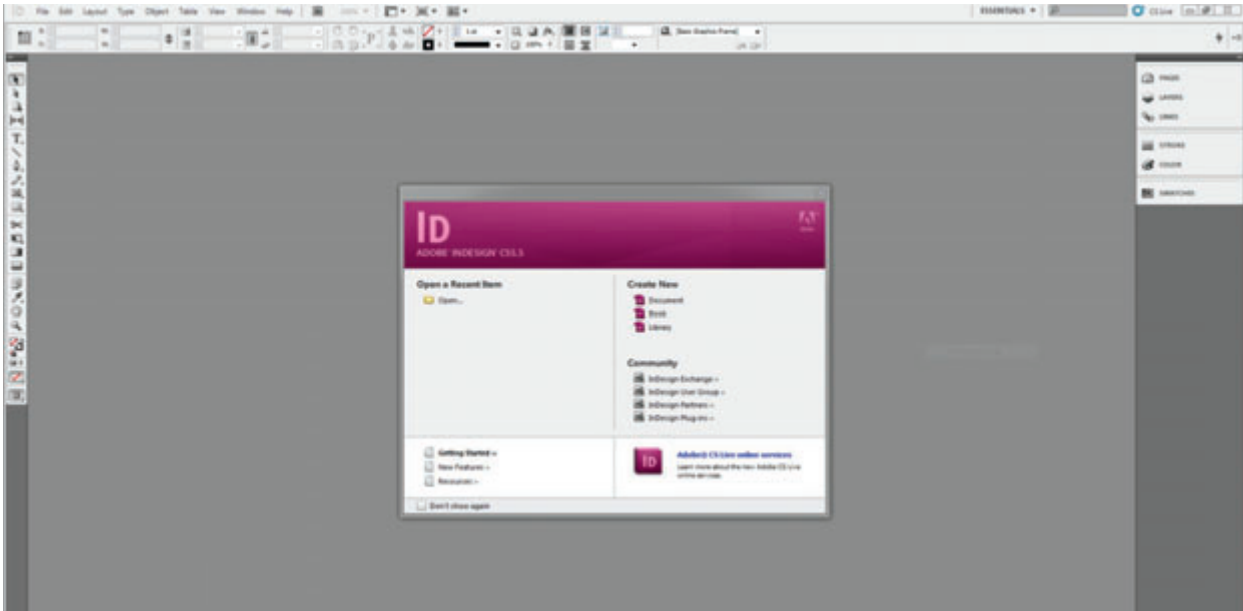




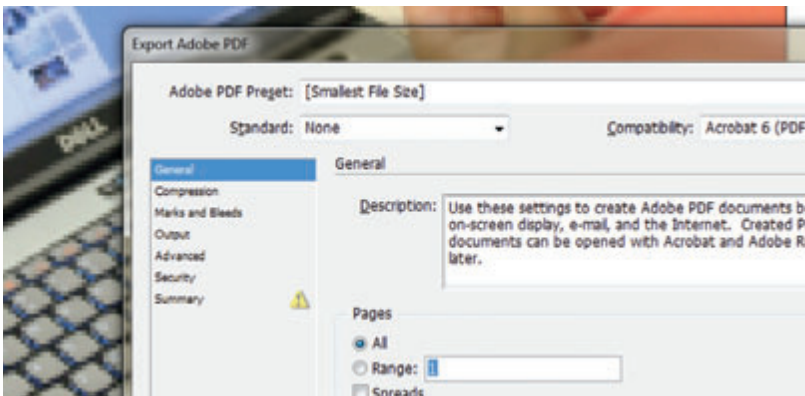
USING INDESIGN

THE GOLD STANDARD FOR CREATING YOUR PORTFOLIO



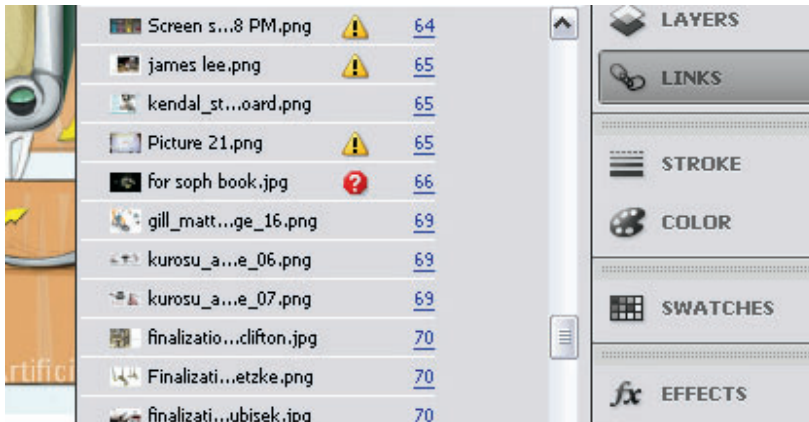
MASTER PAGES

Master pages are used to automatically insert layout elements on various pages. All elements of the master page are placed onto any page you choose, and these are by default not selectable when you are working on individual pages. This allows you to further develop the page without worrying about accidentally modifying the pre-defined elements (such as page numbers, grids and guides, and graphic elements).



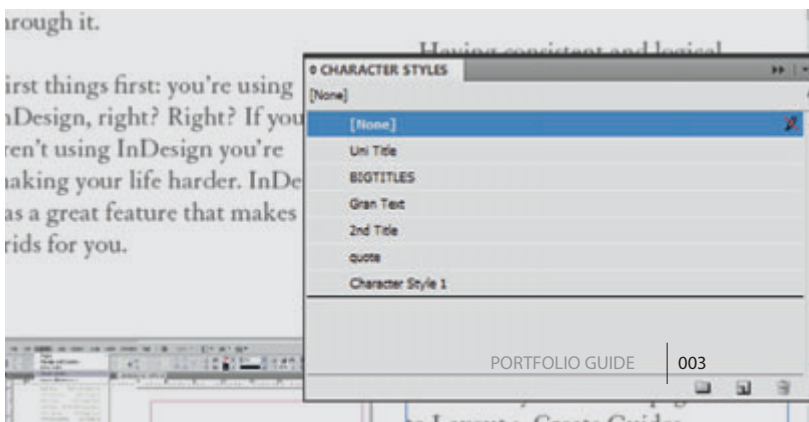
FROM WEB TO PRINTING

InDesign allows you to have control over your export settings, from a high-quality print to a lo-fi web version. You can also establish bleeds, gutter and slug dimensions. These are key if you are printing a portfolio.



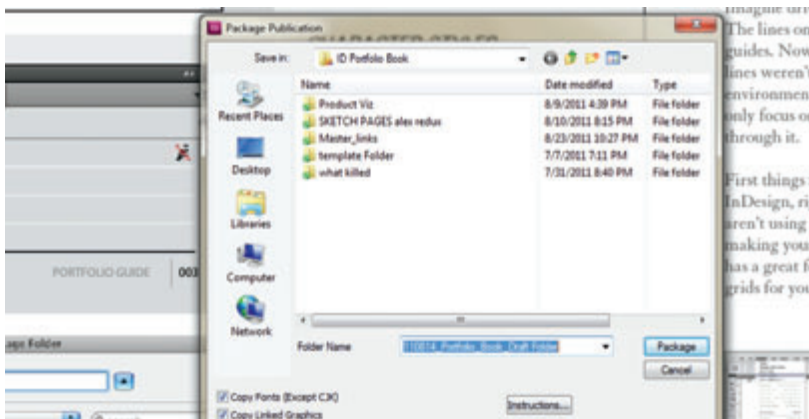
AUTO UPDATE PAGES

If you have an image that has been modified in another program such as Illustrator or Photoshop after it was placed in InDesign, a small yellow triangle warning sign will display in the Links panel. Just click on the link and the link will update immediately. There is no need to manually replace images after you update them.



CHARACTER STYLES

Let's say all of your titles need to be a certain font, size and color. You can set all of this information in a Character Style Sheet and then apply it to each title with a click. Now, let's say that you decide that the titles are too small and they all have to be made 4 points bigger. Just go to your Character Sheet, modify the size and everything associated with that character style will update.



PACKAGE

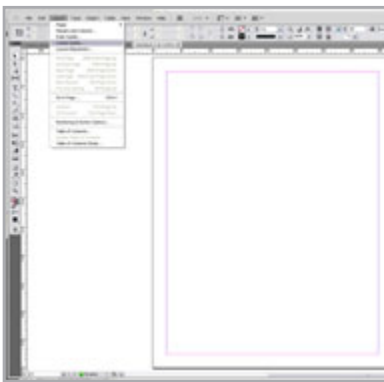
After you're done, you can package your PDF and create a single folder that contains all your fonts, images, and linked files. This makes backing up your work super simple. Preflight also ensures that there are no RGB colorspace pics in a CMYK doc (key for printing).

USE A GRID

GRIDS ARE A GREAT WAY TO LAY OUT YOUR CONTENT

Use a grid. Seriously! A grid is not an arbitrary smattering of guidelines across the page. It's a legitimate structural guide. Imagine driving in a new town. The lines on the road act as your guides. Now, imagine if those lines weren't there. It's a stressful environment where you can only focus on one thing - getting through it.

First things first: you're using InDesign, right? Right? If you aren't using InDesign you're making your life harder. InDesign has a great feature that makes grids for you.



There are examples of grid systems on the following pages that you can use as a guide.

Use your grid to line up your graphics exactly and to inform yourself as to where things look evenly placed. Use a copy and paste workflow to keep titles, subheadings and different blocks information all in the exact same place.

Having consistent and logical alignments throughout your portfolio is essential. It's important to stick to your grid. Arbitrary combinations of columns, lines, and rows do not project a logical

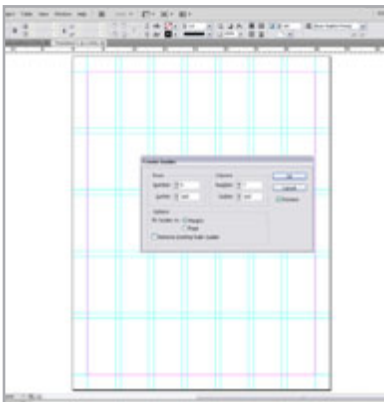
sequence of information. A 3 x 3 grid is the easiest, but feel free to experiment with 11 x 4, or 7 x 7. Look at some cool-kid magazines (NYLON, i-D, Metropolis) and copy their grids. Their grid systems are complex but consistent throughout and make sense for the content displayed on the page. Choosing the right grid and sticking with it will make your portfolio look baller.

"Less is more. Your work should be the first thing people see. No crazy logos for your name, use simple, readable fonts, and no outrageous visual punctuation. You want people concentrating on your work and not the graphics that accompany it."

- Marnie Meylor, Mayo Clinic

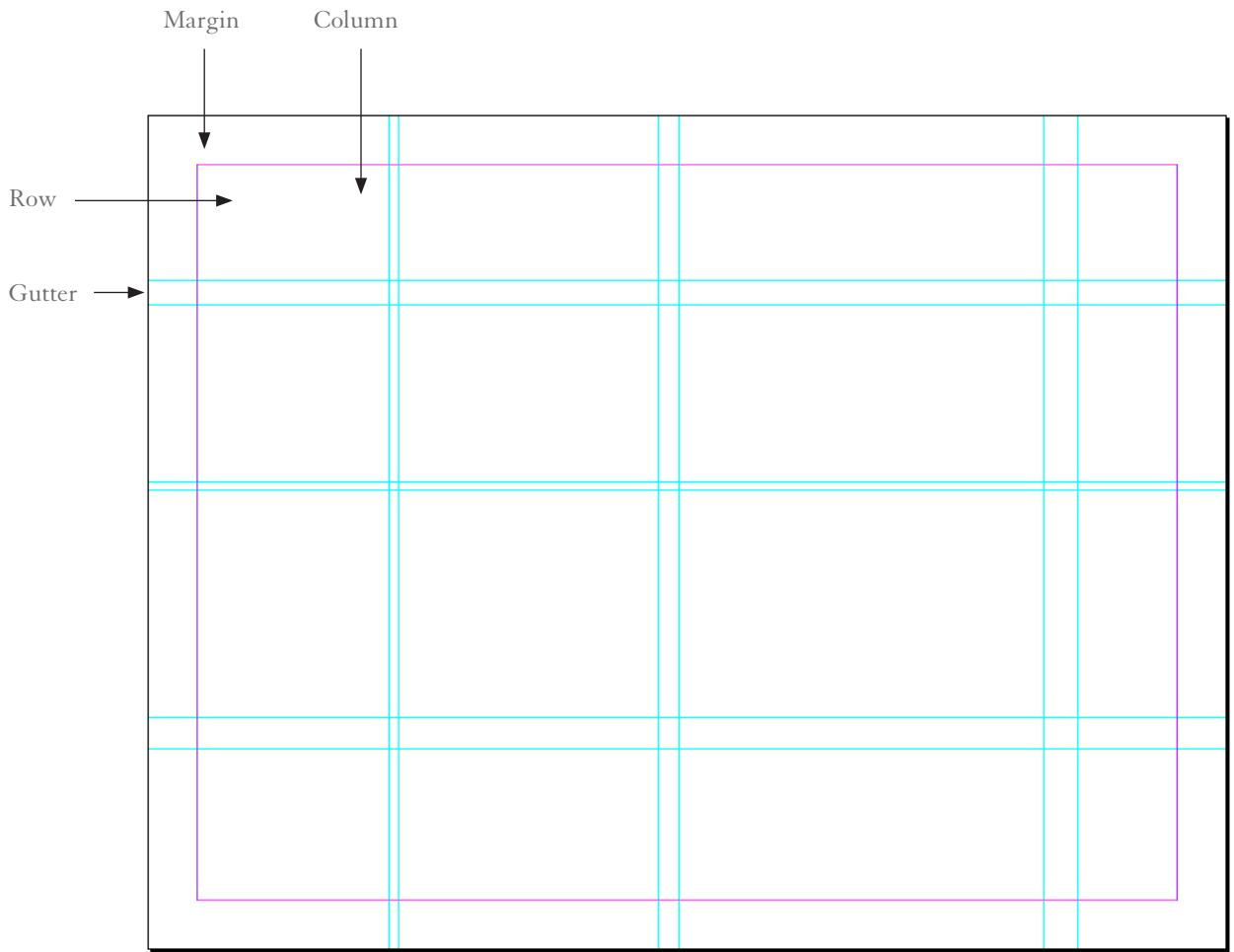
STEP 1

Click onto your master pages. Go to Layout > Create Guides.



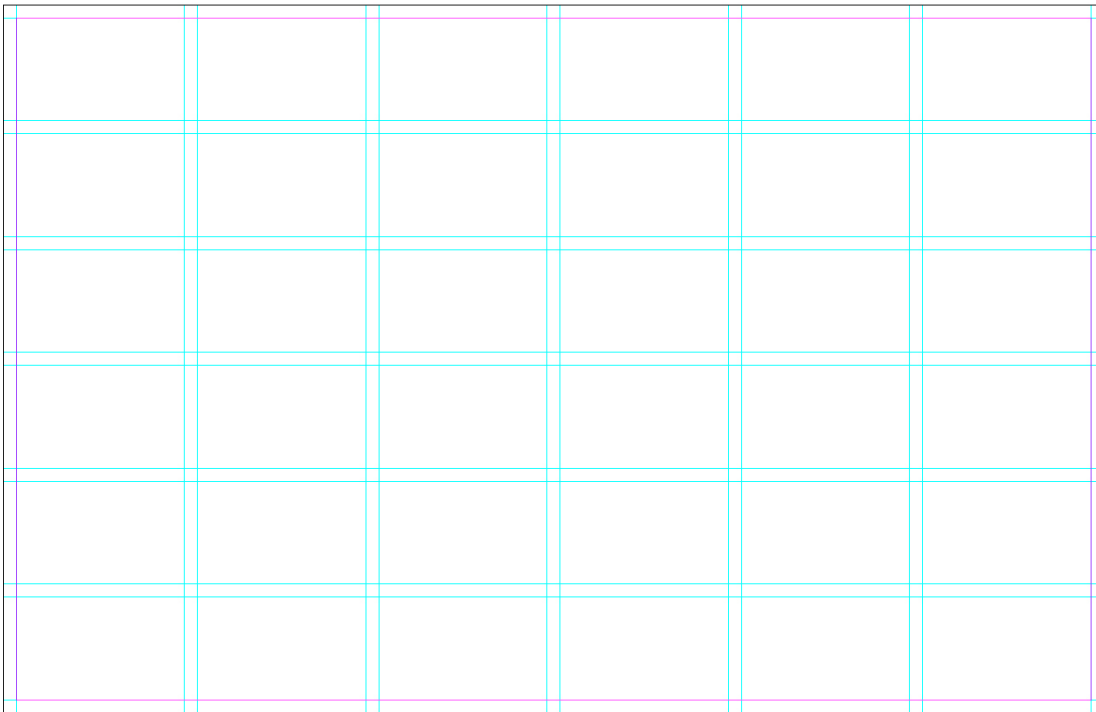
STEP 2

Choose the number of rows and columns to create your grid. The guides feature also lets you control your gutter (the space in between grid sections) and whether your margin is or isn't included in the grid.

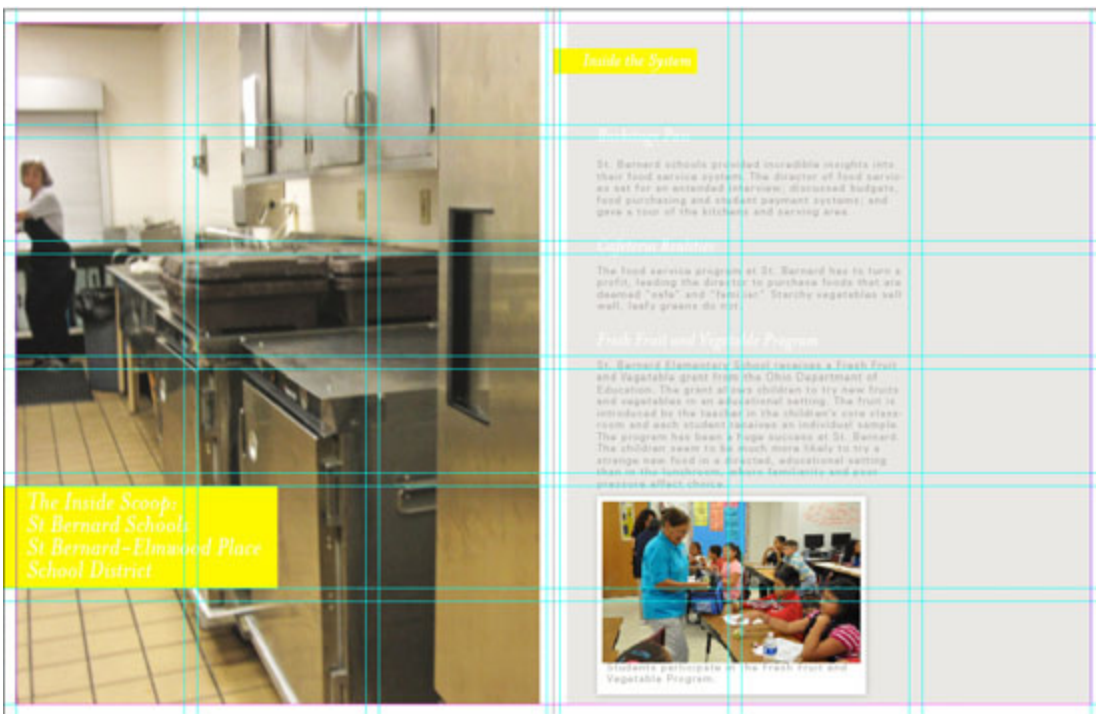


This grid illustrates things to avoid:

- Uneven columns
- Uneven rows
- Uneven gutters



This is an example of a clean 6 x 6 grid. The rows, columns, and gutters are clean and logical.



This is an example of a 6 x 6 grid in use in a portfolio.



...the way ...
...to ...

...that story ...
...I know ...

...a million years ...
...I love you ...
...as born this on ...
...all luck you up ...
...duh hahaha ...

...in lo e with you ...
...at you know that I am toxic ...
...can't read this well ...
...am addict d to you dont you know ...
...This M achine has becom ...
...HI ... IN A LY EWRITER ...

I
CAPS LOCK IS ON
Love and happiness

TYPOGRAPHY

It's four in the morning, you've just tossed back a little bottle of Five Hour Energy, and you're thinking to yourself, "I need to pick a font. Everyone else is using Helvetica/Futura/Univers...I want to be different. I want to stand out. I know! I'll use Curlz!"

Stop.
Right.
There.

Fonts are not a good way to differentiate yourself. Your work *is*. It may be tempting to make a splashy page with crazy fonts, but unless you've thought it over (and it still seems like a good idea when you've finally gotten some sleep), then step back from the computer and settle down with your wild ideas. And Curlz? What were you thinking? Go to bed.

The fonts you choose to use will dramatically affect your portfolio. One big mistake that many portfolio newbies make is allowing your text to take away from your work. Your type should be readable when important and nearly fade into the background when it's not essential. Typography is more than just choosing a font; it is about making your information legible and readable while still keeping an aesthetic layout. The following is a quick run-down of the basics so you can avoid common mistakes. The more you know...

Serif

Sans-Serif

I BE TITLE
I'm a sub-heading
I'm just body text.



CHOOSING A TYPEFACE

There are two families of typefaces: Serif and Sans-Serif. Serif type has a short line or finishing stroke on the end of each character. Serif typefaces are more traditional and formal and are easier to read in a large block of text. Serifs help guide the reader's eye along the page. Sans-serif typefaces do not have finishing strokes. They are modern, less formal and easier to read in titles and small amounts of text.

MIXING TYPEFACES AND HIERARCHY

Too many typefaces can confuse the reader and become distracting. Keep the number of typefaces to three or less to better create a hierarchy on the page. Choose typefaces that compliment each other in mood and energy. Then create a hierarchy of text by giving each typeface a set purpose in the portfolio (ex. A bold sans-serif for titles and a light weight serif for body text). With this organization, the reader will know what information is being delivered and where to look for specific information.

WHEN IN DOUBT

Typefaces vary greatly in style and attitude. There is display type, script, hand-rendered type and more, but for the purpose of a portfolio it is best to stick to simple, clear, legible typefaces. Here is a list of safe typefaces to use when you just aren't sure, as well as a list of typefaces to avoid at all costs!

GOOD FONTS

Gotham

The quick brown fox jumps over the lazy dog.

Gill Sans

The quick brown fox jumps over the lazy dog.

Helvetica

The quick brown fox jumps over the lazy dog.

Univers

The quick brown fox jumps over the lazy dog.

Baskerville

The quick brown fox jumps over the lazy dog.

Futura

The quick brown fox jumps over the lazy dog.

Bodoni

The quick brown fox jumps over the lazy dog.

Clarendon

The quick brown fox jumps over the lazy dog.

FONTS TO AVOID

Comic Sans

The quick brown fox jumps over the lazy dog.

ROSEWOOD

**THE QUICK BROWN FOX
JUMPS OVER THE LAZY DOG.**

Brush Script

The quick brown fox jumps over the lazy dog.

Papyrus

The quick brown fox jumps over the lazy dog.



Caution

Font ≠ Typeface: A typeface is the design/body of work of a character set. A font is the delivery mechanism of those characters. If a typeface were a song, a font would be the MP3.

LEGIBILITY

The most important part of text is that it is readable. The typeface can be perfect but if you can't read it, perfection doesn't matter. There are many aspects to typography that affect the legibility of your text. First there is the size- make sure the body text is not below 10pt. Next there is the use of white space; you must let the type breathe. Leading is the vertical spacing between lines of text. Proper leading keeps the reader's eye from losing its place between lines. It also affects the overall aesthetic style of a page. Kerning is the spacing between individual characters and tracking is the spacing between groups of characters- both affect the flow of text. A readable page requires adequate contrast between the text and background. For example, white text on a 30% gray background is not very legible, but white text on 70% gray is clear.

LEADING

✗ Nam, suntium qui omnis et qui tem quo odissitate liatia quatiis resent. Ibus natet rem eum, venim dolesti ntotatur minullabori odit atem illant et, quatatur arumquam, cusci occusam que perorporio ma debis eatincte pliquas volupta sitibus amendis.

✓ Nam, suntium qui omnis et qui tem quo odissitate liatia quatiis resent. Ibus natet rem eum, venim dolesti ntotatur minullabori odit atem illant et, quatatur arumquam, cusci occusam que perorporio ma debis eatincte pliquas volupta sitibus amendis.

KERNING VS. TRACKING

Kerning
Kerning

Tracking
Tracking

CONTRAST

I'm at 30% gray!

I'm at 70% gray!

TEXT LAYOUT

Alignment - Generally it is best to align text to the left because this is the way we are used to reading (centered and right-aligned text can be used in moderation). Justified text (when text is aligned to create straight edges on both sides) can be used in moderation as well, but it can create a rigid and unnatural feel with awkward spacing).

Measure - The length of a line of text (aka column width). The length of the text affects the movement of the reader's eye. If the length is too long, the eye may be lost in the transition from line to line. If it is too short, the reader's eye may tire. A line of text is usually about 50 characters across and no more than 65 characters across.

Rag - The uneven vertical edge of a block of type. The rag affects the flow of the reader's eye, so try to avoid a shaggy rag.

MEASURE

- | | |
|---|---|
| <p>✗ Dinosaurs are my most favorite thing ever. If you hired me I can tell you all about Apotosaurs, Oviraptors and the Archaeopteryx. But all pale in comparison to the designosaurus.</p> | <p>✓ Not only are dinosaurs my favorite thing but they should be YOUR favorite thing. Who the hell can resist the mystique of the world's true monsters? A bygone era of the most epic creatures to ever touch the surface of the planet. Of course, if you don't believe in that sort of thing dinosaurs won't necessarily be your favorite thing.</p> |
|---|---|

RAG

- | | |
|---|---|
| <p>✗ Now on to robots. If robots are not the absolute amazingest creations you have ever seen then I just don't know what we could possibly say to one another that would be worthwhile for either of us.</p> | <p>✓ But perhaps, you do not enjoy all the same things that I do. You should know that is okay and that no matter what happens I will respect you if you format your text in a way that is not atrocious. Are you really reading this? I'm not.</p> |
|---|---|