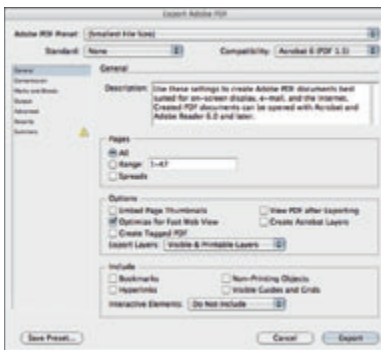




# INDESIGN PDF

EXPORTING A PDF FOR WEB USE.



## STEP 1

- Choose File > Export.
- For Save As Type (Windows) or Format (Mac OS), choose Adobe PDF (Print), and then click Save.
- Choose [Smallest File Size] from the Adobe PDF Preset menu.



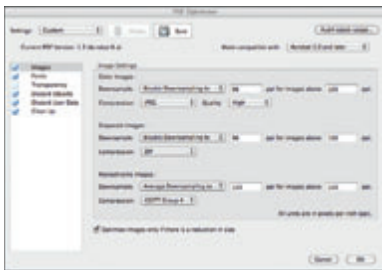
## STEP 2

- In the Compression area, downsample images to 96 pixels per inch, select automatic compression, and select High-image quality for color and grayscale images.
- Click Export



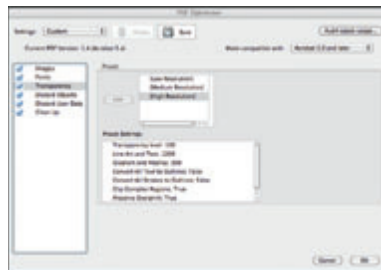
# SIZE REDUCTION

## FURTHER SIZE REDUCTION IN ADOBE ACROBAT PRO



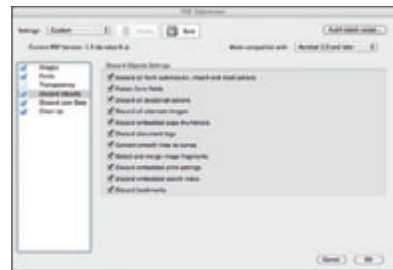
### STEP 1

- Open file in Adobe Acrobat Pro and choose Advanced > PDF Optimizer.



### STEP 2

- Select High Resolution in the Flatten Transparency menu. This option sometimes makes your portfolio larger. Try it first without this option.



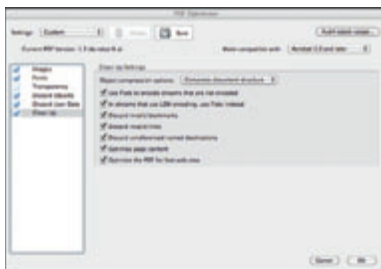
### STEP 3

- Select Everything in the Discard Object Menu



### STEP 4

- Select Everything in the Discard User Data



### STEP 5

- Select Everything in the Clean Up Menu
- Click Export



# PRINTING TIPS

## HOW TO PRINT CORRECTLY

### DOUBLE CHECK YOUR WORK

No. TRIPLE check your work. Read through your portfolio yourself, and then give it to a couple of your peers to proofread. Printing without revision can lead to errors in spelling, alignment, and continuity.

### 150 IS A MAGIC NUMBER

If you're printing your portfolio, make sure your image resolution is at least 150 DPI.

### TEST PRINT

Your colors, gradients, and transparencies may not always print as expected. Print quality is determined by a huge number of factors. Test prints allow you to make sure you're getting a quality print before shelling out a lot of cash.

### LEAVE ROOM FOR BINDING

Make sure your margins are big enough for binding! The last thing you want is cheap plastic coil binding running through your text and images.

### PAPER CHARACTERISTICS

Printing establishments will offer three options of paper finishes: Glossy, Satin, and Matte. Glossy paper will give you richer colors, but is often too reflective. Matte is great for printing text, but can make your images appear flat and dull. Satin falls between glossy and matte and is a safe bet for portfolios. Satin is gonna make you look good.



### Caution

Don't Stretch Images It automatically destroys the credibility of your skills. This will be a deal breaker for employers. Besides, why would you want to stretch an image when the Shift key is so close by?



## *GOOD LUCK*

Portfolios are a bitch to make.

At it's basest level, a portfolio is a collection of work you've completed. At it's loftiest, a portfolio is a visual representation of your thought processes. It's your face to the world and it had better be a good one. Portfolios are one of the most stress-inducing aspects of your design life right now (and they rightly should be).

A portfolio gets you a job, and that job gets you experience, and that experience will make your portfolio better and better. It's a cycle that all starts right now, with your first portfolio.

Now...before you go and jump off the roof in utter exasperation, remember that portfolios are never good on the first go-round. Whether you're a sophomore or a professional with 25 years of experience, it's going to suck the first time you sit down and start hashing out your next draft. That's OK. Right now, you're surrounded by people who may be competing with you for jobs, but we are all actually pulling for each other. That's the joy of a design studio.

You've made a portfolio and you may think it looks pretty good, great even, but show it to any one of your fellow ID students and they'll pick holes in it like moth in a wool coat. It's not out of malevolence, but, just like your mom harping on you to stand up straight, it's for your own good. Talk to everyone you can about your portfolio, and actually listen to their advice. You're going to get quite a bit of conflicting input but eventually you'll be able to condense the critiques into actionable items to change. Look at and critique other people's portfolios, too. Find out what you really love in someone else's portfolio and do it in your own. The more you develop the language of portfolios and critiques, the better you will become at expressing design intents in your own portfolio.

So there you have it, just about everything we know about crafting a portfolio. Think of this as an overall guide, and send us your stuff. We'll want to see it and we're all a bunch of opinionated hooligans who will tell you what we think. Our degree is only worth as much as the following graduating classes make it worth. Be better than those who came before you. Build on our experience. Learn from our mistakes and from our successes. Be honest with your studio mates, watch out for each other, demand the best from everyone around you, and never take the easy way out. Portfolios tell your story, but we're all here to make sure that the story is a good one.



*CREATED BY:*

CARLIE BARRETT  
ALEX BROERMAN  
EMMANUEL CARRILLO  
MORGEN DEPENTHAL  
KEVIN DOYLE  
ALLISON DUNPHY  
MATT GILL  
NATALIE MIKLOSIC  
SAMANTHA GUSTAFSON  
MEI HSIEH  
AARON KUROSU  
RACHEL LANG  
ANDREW LEEMHUIS  
JON PANICHELLA  
CASEY SCHNEIDER  
JAMES SLOSS  
STEVE SPEAKER  
AARON WATKINS  
JACKLYN WONIGER

## *THANK YOU, WE LOVE YOU*

We'd like to shout out special thanks to the people who made this book possible:

Mike Roller assigned this book as a project in his Design Communications class. Without his enthusiasm for improving the design community, this book wouldn't have been possible. Special thanks to Mike Roller.

Darrin Hunter generously allowed us to use his examples of resume makeovers and gave us some much-needed graphic design feedback. Special thanks to Darrin Hunter.

Design Professionals provided invaluable insights into their experiences with creating and evaluating portfolios. They offered great advice supported by years of experience. Special thanks to: Rachel Kroft, Chris Witham, John Murphy, Bryan Hammer, Richard Kuchinsky, Tom Pelzer, Jacob Ballard, John Turner, Jaime Sanchez, Julius Tarnig, Doug Laib, Marnie Meylor, and everyone else who gave us their thoughts and advice.

Recent UCID alums wrote "Wisdom from Above," offering relatable advice and perspectives. Special thanks to Jince Kuruvilla, Ming Hsieh, Kristen Beck, and Dan Clifton.

*Class of 2012 Industrial Design, DAAP*



WE WANT TO HELP.

## PORTFOLIOS ARE A BITCH TO MAKE.

That's why we wanted to help. It's been a while since we were sophomores, but we never forgot the emotional roller coaster of trying to get our first job (we still go through it). Looking back, we wish we would have known what we know now. This book is for you: a collection of our knowledge passed down to you in the hopes that you become better designers, better professionals, and better people.

-UCID 2012