





Tutorial www.acceptandproceed.com

Design a Portfolio Magazine Using InDesign...

Follow this step-by-step guide to creating a clever pamphlet which can be used to showcase your work...

Along with a well-presented portfolio, a promotional magazine containing your work can be an invaluable item for any freelance designer or design company. Use it as a way of making a first contact with a prospective employer or client, or as a reminder of your work after a portfolio presentation. It's imperative that this type of item looks great and showcases your work well, because the recipient will regard this as the kind of work you're capable of. Attention to detail is crucial.

Designers are notorious for finding it hard to design these types of items for themselves, so our advice is to treat it as though it were a job for a client, by writing yourself a project brief with objectives, schedules and budgets. This will help you to be more objective about what it is you're producing.

We'll be working with an A2 poster-sized format that folds up into an A5 pamphlet, using a clever cut in the middle of the page. This format enables you to have a large A2 area inside to show off your work, which folds up into a magazine

with a front and back A5 cover and three A5 double-page spreads. We'll be preparing the magazine for professional printing, but if you'd rather use an A3 home printer, the format can also be downsized to an A3 which then folds down to an A6 postcard-sized pamphlet.

We create the artwork for our pamphlet using *InDesign CS2*, because the program allows us great control of text and grid. *InDesign* files are also fast becoming the preferred choice for printers. Throughout the process of designing this magazine we show you how to create a page and grid, set text, import and arrange images, and touch on how to specify die-cuts, an extra colour and folds.

If you intend to use this magazine as a mailout, the final stage will be to decide on who you send it to. This will vary widely depending on what type of work or job you're going after, but one thing to remember is to always follow up with a telephone call to check if it has been received and whether a face-to-face meeting is possible.



Expertise provided by David Johnston at Accept & Proceed. See more of his work at www.acceptandproceed.com

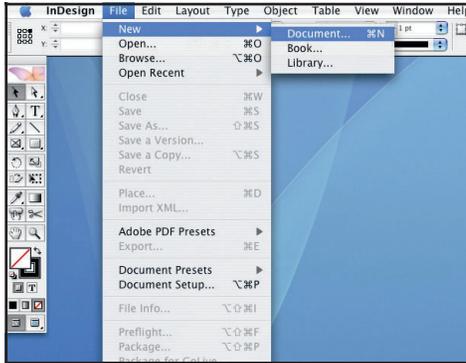


You'll find three *InDesign* documents on the *Computer Arts Projects CD84*, each showing a different stage of this project. Go to the `DiscContent\Tutorials\Tutorial Files\InDesign magazine` folder.

CDesign

Part 1: Getting started

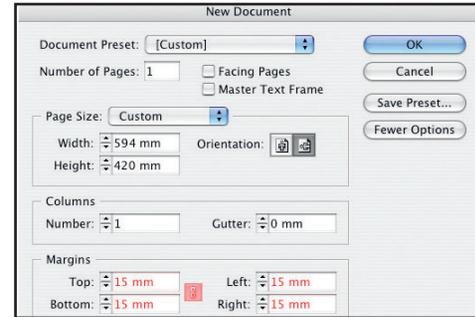
Here are the basics steps for setting up your document in *InDesign*...



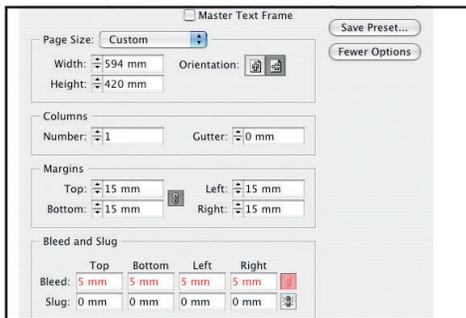
1 The first thing to do is go to the File menu and choose New > Document. A window appears, into which you need to enter the specifications of your document.



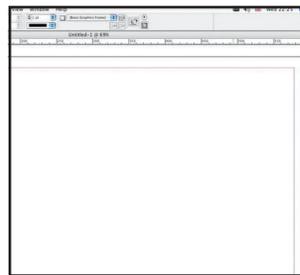
2 For the moment, we're going to set the number of pages to one, because we can add extra pages later. It's also best to deselect Facing Pages at this stage. There's a selection of preset page sizes, but we're going to go for A2 size. Enter 594mm width and 420mm height.



3 For now, you can leave the Columns and Gutter settings at default, but you need to specify the Margins. *InDesign* CS has a new feature which enables you to lock together your Margin settings, so all you need to do is key in 15mm to the first box and click the lock icon to change all the other settings.



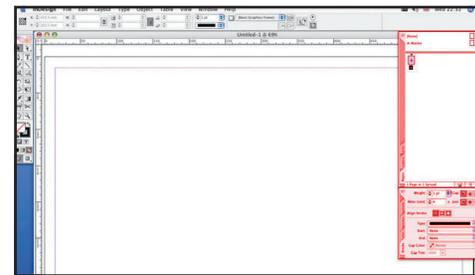
4 Further down this window is the Bleed option, where you can specify the amount you want material to bleed off the edge of the page. Enter an amount of 5mm, and then click the lock button.



5 Click OK and you'll see your document set up inside the *InDesign* interface. The *InDesign* palettes are all stored down the right-hand side of the screen, and they can be opened and closed with a mouse-click.

Saving work

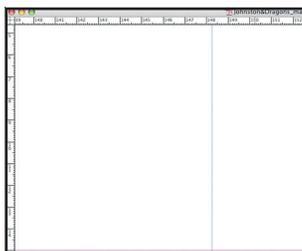
It's always best to name and save your document as soon as you've created it, because even though the *InDesign* software is very reliable there's always the risk of the program crashing and you losing your work. We recommend naming and saving your document after Step 5, and then saving at regular intervals thereafter.



6 The palettes stored here control the pages and layers, and also show document information. Below that you have stroke attributes, colour, transparency and gradient controls. If you're new to *InDesign*, take a few moments to familiarise yourself with these palettes – you may see some similarities between these and other Adobe programs.

Part 2: The grid

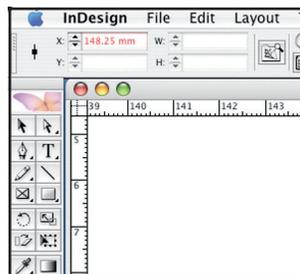
Set up your basic grid – this is the backbone of your design...



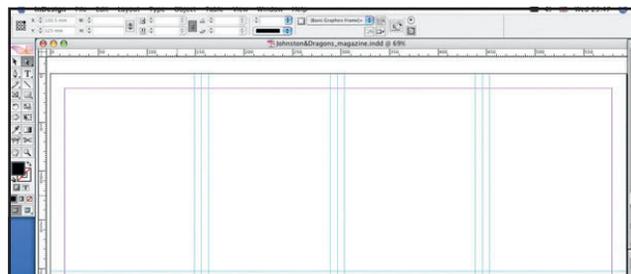
1 Our portfolio magazine will fold down from A2 to A5. Split the page into four sections vertically and in half horizontally. The width of the page is 594mm, so the first fold will be a quarter of this amount in from the left. Drag a guide from the left ruler to 148.5mm.

Colour match

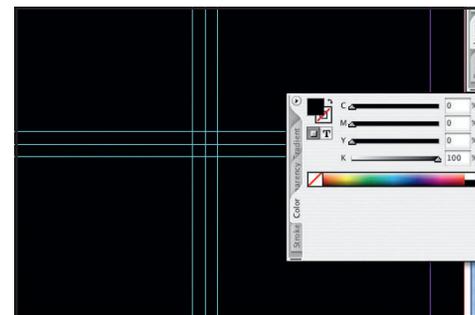
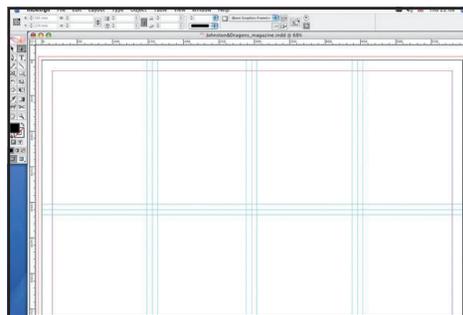
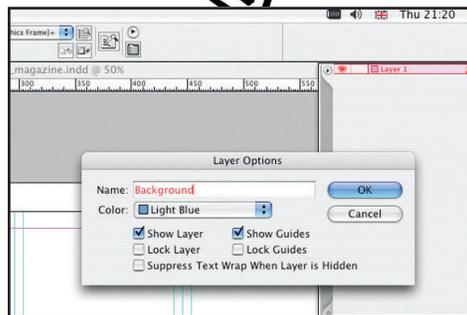
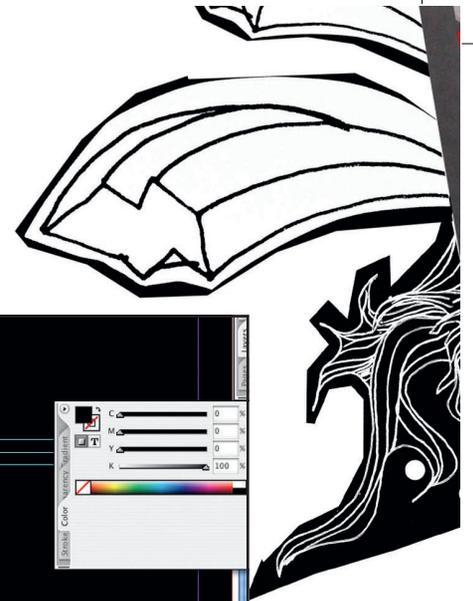
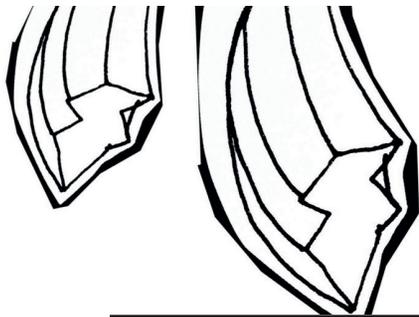
Whenever you're working with a layered document with a coloured background it's easy to miss slight differences in colours, but these are noticeable once your document is printed. So double-check all document backgrounds are the same. We've chosen a CMYK black at C:30, M:30, Y:30, K:100 – a bold, dense black.



2 You can also specify where the guides sit using the Control panel in the top left of the screen. The next two vertical guides should sit at 296mm and 445.5mm, and the horizontal guide goes halfway up the page at 210mm.



3 Now you need to draw the grid over the guides for each page of the magazine. We decide to allow a 7.5mm space around each of the folds, so set some more guides to mark out these areas. You can do this using the rulers along the top of the document or by checking the guide locations in the Information panel. You should already have set up the 15mm guide around the outside when you opened the document, so you don't need to worry about that.



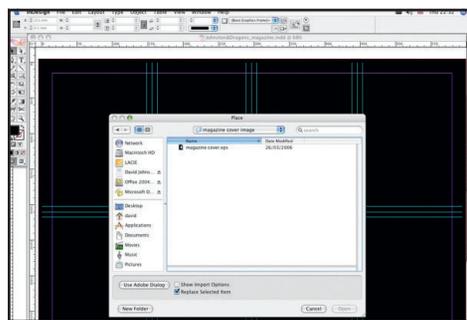
4 Before you go any further, take a moment to name the layer that you're currently working on. Open the Layers palette on the right-hand side of the screen. Here you'll see that the layer has been called Layer 1 by default. Double-clicking on this will bring up the Layer Options window. Name this layer: Background.

5 Now we want to set up a black background for our document. Use the Rectangle tool to simply drag a rectangle from the top-left bleed guide, which is marked in red, down to the bottom right-hand corner. You can see in the information area at the top of the screen that the size of this box is 604x330mm.

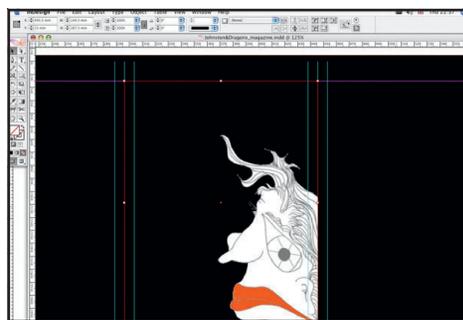
6 Now fill this box with black by clicking on the Colour palette lower down on the right-hand side and entering 100 per cent into the K (black) box. Leave the other colours as 0 per cent. If the CMYK slider isn't showing, you can bring this up by clicking the little arrow on the top left of the Colour palette, and selecting CMYK.

Part 3: Importing images

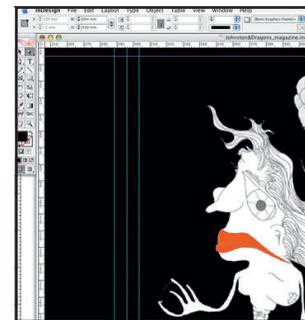
You'll need to import images of your work whatever format you use for your magazine...



1 The first thing to do is create an image layer. Open a new layer in the Layers palette and name it Images. This is the layer on which all the images will be placed. Click on this layer, go to File, and then Place. Then select the image you want to place by locating it on our hard drive, selecting it and clicking Open.



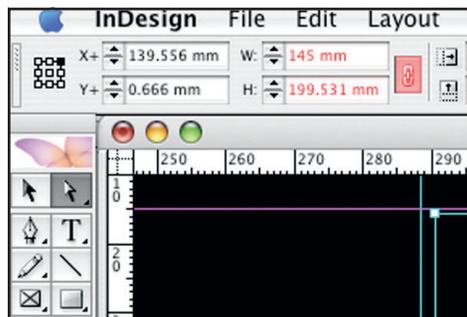
2 You'll see that your cursor is now charged up with a graphic content icon. This icon changes depending on whether you're importing images or text. Drag out a box to the size of one page of the magazine. Notice that the picture box is the correct size but the dimensions of the image you've imported isn't quite right.



3 Go to the Tools palette and select the Direct Selection tool (the white arrow). You can now select the image within the box, move it around, and resize it to fit the box. Hold down the Shift key to restrain the proportions.

Shortcuts

As in any creative application, there are many keyboard shortcuts in *InDesign* to help speed up the design and layout process. One of the most useful time-saving functions is using a single key to change tools rather than having to select the new tool in the Tools palette. A full list of *InDesign* shortcuts can be found within your Adobe Help centre, so see what works for you.



4 If you need to be exact with your image sizes, you can also resize the image using the Control panel at the top of the screen. There is a lock icon next to the measurements, which can be selected if you want to constrain the proportions of the image. This has the same effect as holding down the Shift key while resizing an image with the Direct Selection arrow.



5 The images of your work are the most important thing in this piece of design, so their presentation is crucial. You need to show the image as large as possible without making it look cramped. We've chosen to show the work white out of black because it's strikingly different from the norm. Ensure that whatever colour you choose doesn't detract from the work you're showing in any way.



6 As well as showing your actual work, it's also worth including an image of it in context. For example, if the image has been used on a billboard then show it on a billboard. Likewise, if you're showing a letterhead design, show a photo of the printed piece. Here, we show a T-shirt design used to good effect. Displaying the realised piece adds credibility to your work.

Part 4: Formatting type

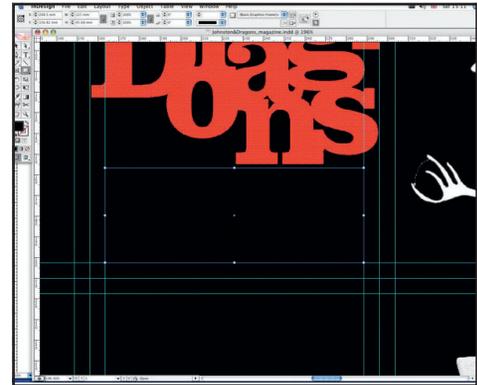
Information about your work and your contact details should be clearly laid out, and easy to read...



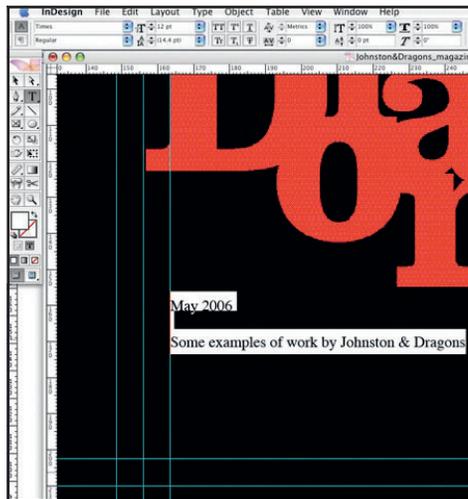
1 First, we import the text for the front cover. We've designed this logo for Johnston & Dragons in *Illustrator*, because the program allows more freedom and control for creative type than *InDesign* does.



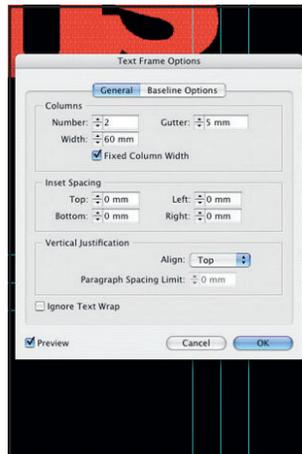
2 The logo has been designed to fit to the exact size of the page, and it's been saved as an .eps file so that when we import it, it's already the correct size. The size of text can sometimes be deceptive on screen, so it's well worth doing some test prints so you can see how big the type is going to be once the magazine has been printed.



3 Now you need to write the title of your magazine on the front page. Another essential element needed is your contact details on the back cover. If you have information like this already written in another file format, say as a Word document, you can import it in the same way as you would import an image. In this instance, we're going to type the information by hand, so we begin by creating a box within the grid using the Rectangle tool.



4 If you click in this box with the Type tool, it becomes a text box. Now type in the information you require. We've decided to keep these details simple, just stating that it contains some examples of your work, along with the date on which this magazine has been produced. Initially, this text will be set in the default font and size, but over the next steps you can style it to your particular requirements.



5 If you want the text to sit in two columns on the front page, go to the Object menu and select Text Frame Options. Select the amount of columns and the amount of space between the columns: the gutter. Clicking the Preview box in the bottom left of this window allows you to see the changes as you're making them.



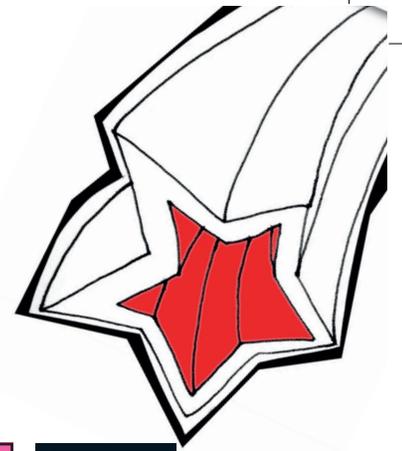
6 We set all the text in caps in Avant Garde at 16pt with 15pt leading, and 8pt for the smaller text. You can select a different case for your text – choose between upper case, lower case, title case and sentence case by going to the Type menu and selecting Change Case.

Using FD Design

Show your best pieces

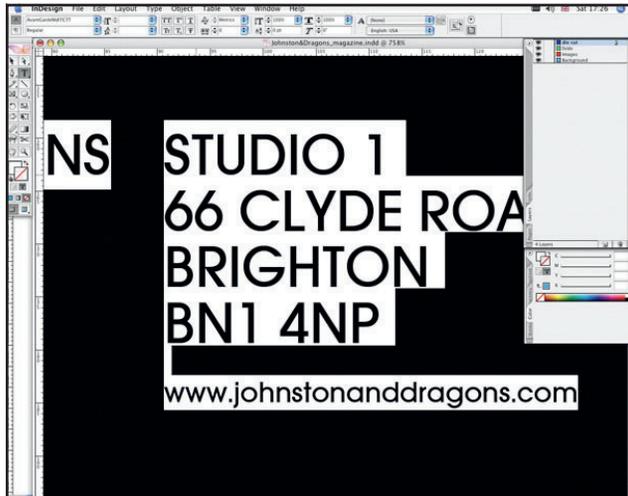
It's worth remembering that your portfolio magazine will act as an example of the standard of work that you're capable of, so mistakes are unacceptable. Try to put yourself in the mind of someone who is viewing your work for the first time and ask yourself if its presentation is the best it can possibly be: if it's not then why not?

Design



Part 5: Adding extras

Specify a die-cut and folds, and decide if you want to use an extra colour ...



Special treatments

If you want to use a special finish on the cover, or throughout, your magazine, it's essential that you talk to your printer early in the process. Using Pantone colours, foil blocks or opting for a die-cut treatment will add to the cost and the printing time. You'll also have to work to particular specs and delivery instructions to ensure that you get exactly the result you're looking for.

1 When you've finished the artwork, make sure you check everything. Check for any spelling mistakes or extra spaces in text. Also check that you're happy with all the sizes, that all colours are consistent and that any images that bleed off the page hang at least 3mm over the outside of the document.

2 If you want to use a Pantone colour to give your magazine that extra special finish, open the Swatches palette (Window>Swatches). Click the 'more options' arrow in the top left and select New Swatch. In the New Swatch window you'll find the option to select the Pantone colour of your choice.

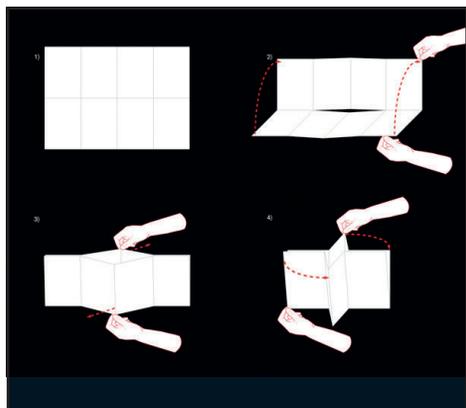


3 Setting up a fold line in InDesign is easy. Simply add a new layer and call it Folds, then draw lines where you want the paper to fold. You can see these lines highlighted above in pink.

4 A die-cut is shown in the same way, by adding an extra layer and naming it Die-cut. Here, it's simply a cut down the centre of the poster that's needed, but die-cuts can be fairly intricate. Send artwork of your intended design to your printer so you've got time to consider any comments they might have.



5 We make things completely clear for the finishers by drawing this diagram showing how the folds work. Although not essential, this kind of instruction can be helpful to the printer and should prevent any mistakes – the last thing you want is for the magazine to be printed back-to-front.

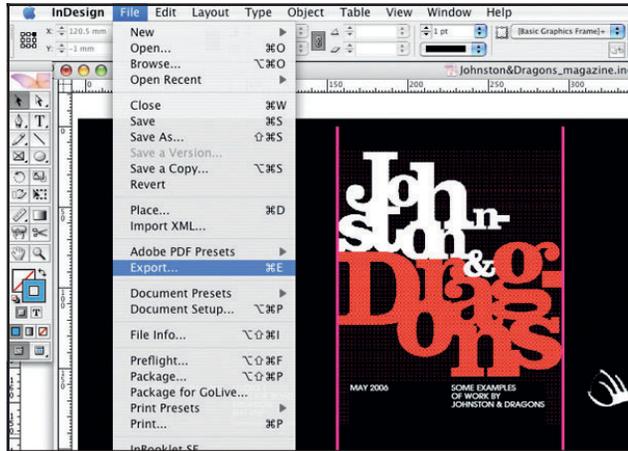
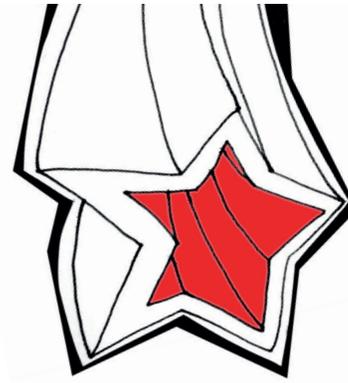


6 You also need to consider what kind of paper stock you'd like to use, or you could go for a special print finish such as a UV, spot varnish, emboss or a fifth spot colour. These processes can really make your magazine come alive, and can be set up in the same way as the die-cut and folds.

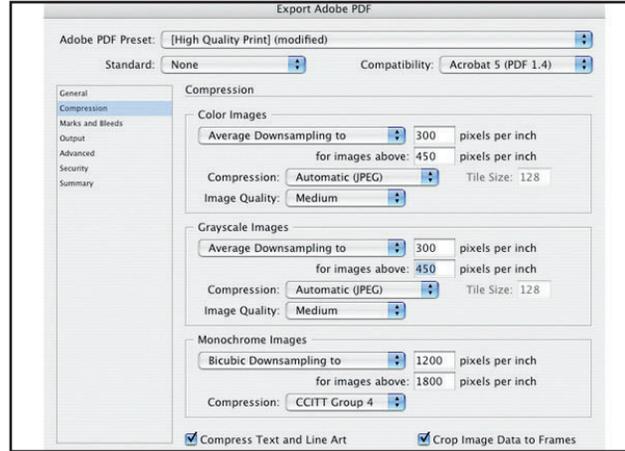


Part 6: Printing

The final step is to set up your magazine for print...



1 If you're going to have your magazine printed professionally, it's best to deliver the artwork to your printer as a PDF. You can create this by exporting your document directly from *InDesign*. Go to **File>Export...**

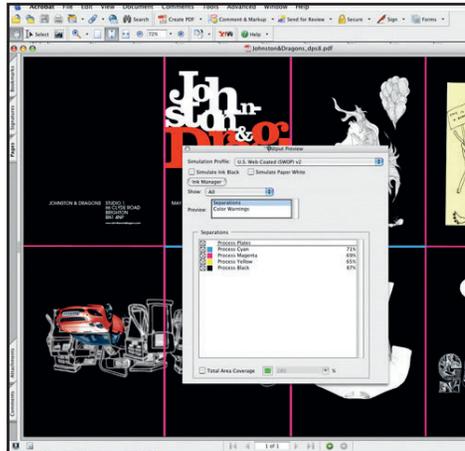


2 In the Export Adobe PDF dialog you can find out if your images are currently at a larger resolution than needed. If so, you can downsize them in the Compression setting. Usually printers print at 300dpi, but some can print at higher resolution – make sure you check with your printer before preparing your artwork.

Contacts

You'll need to put some effort into compiling a list of people to send your magazine to. You can get names of the people in charge of purchasing commercial art or employing designers by calling the company directly. And a few days after your prospective client has received the brochure you should contact them requesting a meeting to talk them through your work, and discuss what you can do for them.

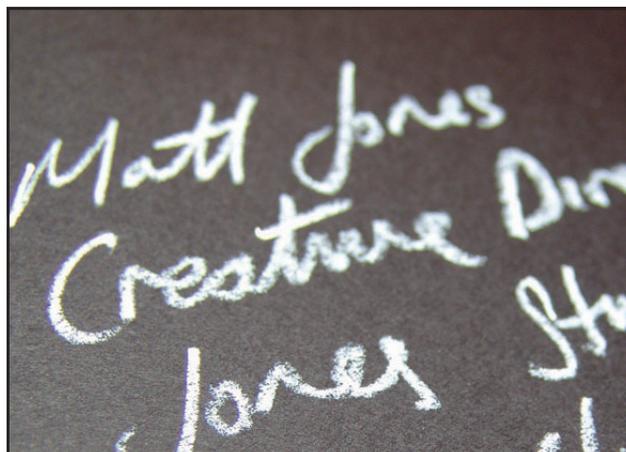
3 Once you've exported your pages, open the PDF in *Adobe Acrobat Reader* and check how your print-ready document looks. This is where you'll see if there are any discrepancies in colours. Preview individual plates such as the C, M, Y or K plate and go to the Advanced menu and Output Preview for any extra colours.



4 If you're going to print your magazine using an A3 home printer, you can do so by reducing the artwork from A2 to A3. This way your magazine will fold down to postcard size – handy for posting. You might want to make the poster the envelope itself, by applying a stamp and writing the address directly on to the cover.



5 Once you've finished creating your magazine, you'll need to decide on who you're going to send it to: the press, clients, job advertisements, or elsewhere. It's a good idea to hand write the address on the envelope, because people always open hand-addressed mail first.



6 Once you've sent out your promotional brochure there's one more thing to do: follow it up by calling to check that your prospective client or employer has received it. Use this call as an opportunity to try to arrange a meeting so you can present your portfolio. **CA-P**





Expert profile: David Johnston

Ex-Red Designer David Johnston has recently set up his own creative venture: Accept & Proceed. Never has his portfolio been more important...

BACKGROUND:

Johnston studied Graphic Design at Central St Martins, graduating in 1999. He then worked at the fashion brand management company Overland in London on brands such as Caterpillar and Paul Smith, also art directing a new identity for the fashion brand Stride. Following this he worked for Interbrand, the world's leading branding consultancy at its Amsterdam office, and then as a Senior Designer at Nike European HQ in Hilversum, Holland. Finally he did a two-year spell as Designer and Art Director at Red Design in the UK, working on all of the agency's major projects. Johnston recently left Red to set up his own personal venture: Accept & Proceed.

YEARS PRACTISING AS A CREATIVE; Eight.

CLIENTS:

Audio, *Dazed and Confused*, Delicious, Nike, Penguin, Smartcar, University of the Arts London, 180.

FAVOURITE TOOLS:

Photoshop, 3ds max, Poser.

MISSION STATEMENT:

- Connect and recognise.
- Formulate and compose.
- Amend and establish.
- Advance and delight.
- Accept and Proceed.

WEBSITE:

www.acceptandproceed.com



Left: Promotional poster for Albino Promotions / International Digital Art Exhibition, to be held in London UK & Dubai world trade buildings.

Below: Identity for Nike International: Future Golf Project, due to be launched in spring/summer 2007.

Bottom: Three CD sleeves for the Swedish electro artist, Daseldorf. Independent release 2006.

