





Tutorial

[Illustration] Ginzberg, www.ginzberg.com

Design a folio slipcase

Follow our practical guide to producing a decorative and protective slipcase with collapsable portfolio pages...

The established format for showing your work to prospective employers is a portfolio, more specifically a ring-binder portfolio with sleeves. This is fine if you can talk people through it in a face-to-face meeting, but what if you need a speculative punt at a company or want to leave something behind after an interview? This calls for a portfolio presentation pack with a difference to get you noticed and remembered.

In this tutorial we show you how to produce a simple and efficient portfolio that you can update and add pages to as your work increases. This project includes setting up the pages, getting the most from your images,

laying out multiple pages for production and the mechanics of producing a hard copy. We also explain handy tips and methods to use within *FreeHand* for creating bespoke grids and type.

In addition, we explain how easy it is to build a home-made portfolio case with a difference, including the technical steps to producing templates for such items and the practical steps for actually constructing it.

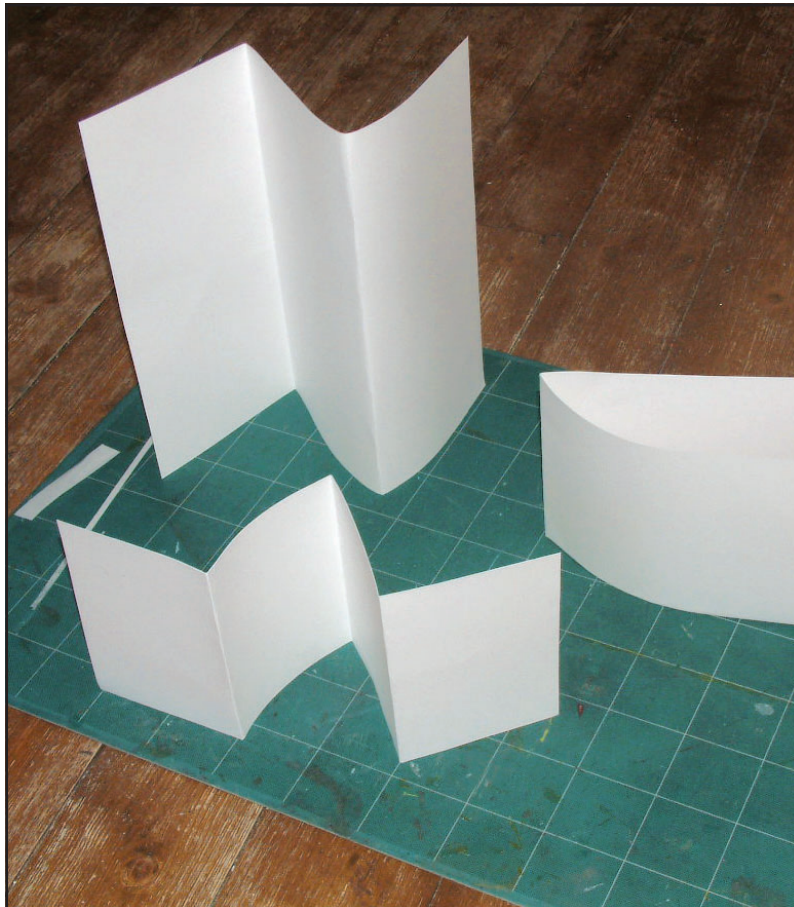
By the end of this tutorial you should have a useful package to promote yourself with and leave your mark on potential employers' bookshelves. So get all your best work together, warm up *FreeHand*, put a sharp blade in your scalpel, and make a bespoke slipcase. ➤



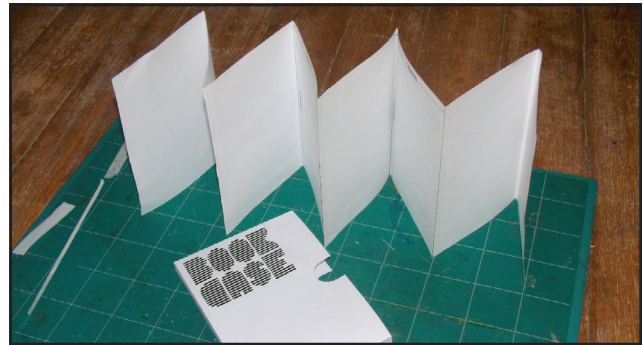
Expertise provided by Ginzberg. See more at www.ginzberg.com.

Part 1: Slipcase basics

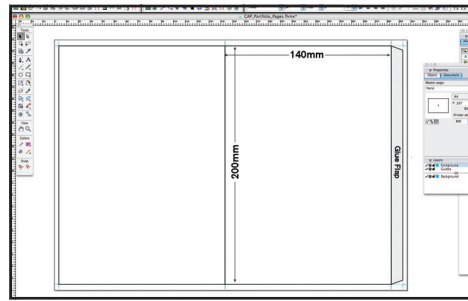
You need to work out how the slipcase and its contents will be pieced together...



1 First, decide on a format for your portfolio. For ease and efficiency of production we've chosen a size slightly smaller than A5, so we can get two pages, including a glue flap, out of a sheet of A4. The pages will be joined together in a concertina fashion to create a pull-out, update-able portfolio.



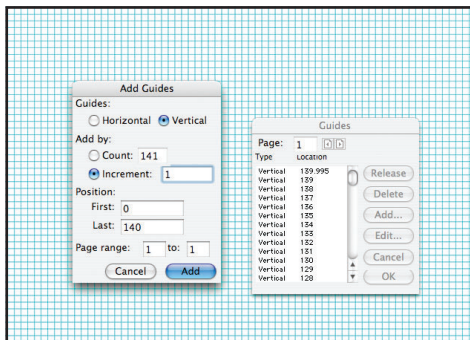
2 It's a good idea to mock up the entire packaging so you can see any functional or mechanical flaws in your design. This process also helps you to get your measurements correct and see how it feels and looks in someone's hands. It doesn't have to be made of the finished material – just use test run-outs and hand drawings.



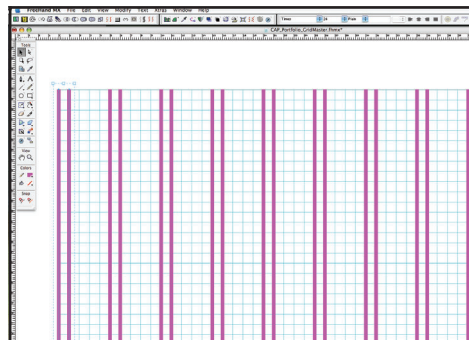
Using grids

You can retain consistency through the layouts by using a grid. The position and scale of images can vary but the grid will act as a support framework behind the surface graphics, forming an unseen structure to your page spreads. Grids are extremely useful at helping to set passages of type on the page along with additional page furniture, such as titles or page numbers.

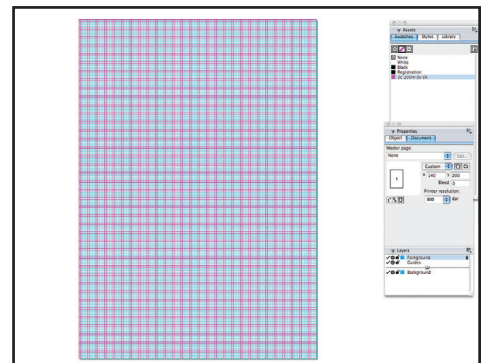
3 Once you're happy with the mechanics, you can move to the computer. Create an A4 landscape document. Draw a box 140x200mm. Duplicate it and move the boxes so that their longest sides butt together. Now draw a glue flap and put this on the furthest right-hand edge. It's also a good idea to drop in fold guides and crop marks on the page at this point. This forms the basis of your pages: A5 when folded and an A4 DPS when open, with the flap to join them together.



4 The next step is to create a new document with page dimensions of 140x200mm. Go to View>Guides>Edit>Add, to bring up the Guides palette. Add guides at increments of 1mm on both the Horizontal and Vertical axes. This will give you a base grid of 1mm divisions. Using the Guides palette in this way gives you quick and precise control over guides that are easily editable.



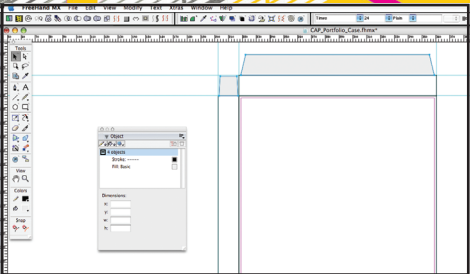
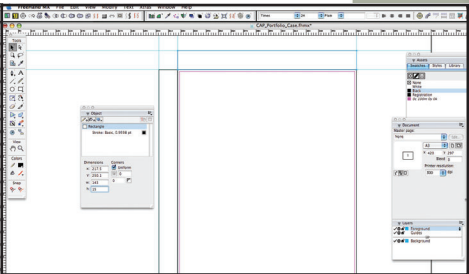
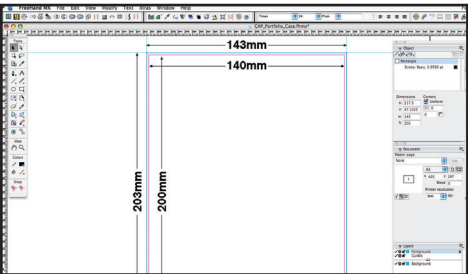
5 You could use this grid as it is, but by making one more decision about its structure a stronger modular grid can be built. Simply draw a vertical line the length of the page and align it to the left edge of the grid. Now Clone it and move it one division to the right. Select both lines, clone them and move them four divisions to the right. Now duplicate the grid (Ctrl/Cmnd+D) to get equal steps across the page.



6 Repeat the previous process for the horizontal axis. This now gives you a modular grid with divisions of 4:1. You should now have a structure, gutters and ratio which will enable you to set multiple images, titles and use columns of text if required across identical pages. It's worth saving this as a master document so you can call on it as required.

Part 2: Creating the case

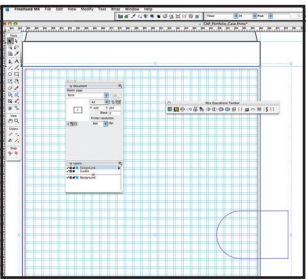
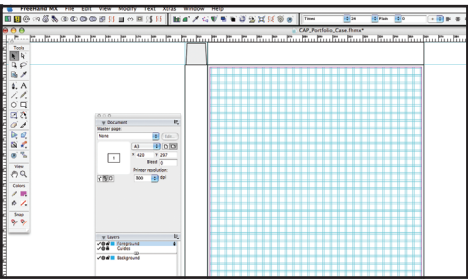
Now draw up the slipcase that will carry the portfolio pages...



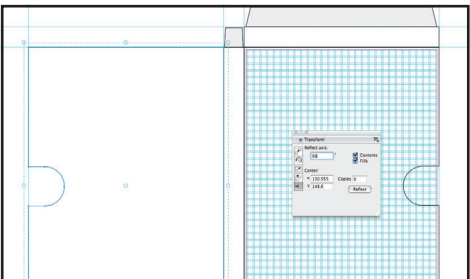
1 For the slipcase template, create another new document, this time using an A3 landscape page in the Document palette. Place the template of a single 140x200mm page into this document. Draw a box 143x203mm to allow for tolerance around the portfolio page. Now align these centrally with each other. Also drop some guides into what will be the front face of the portfolio case.

2 Now you need to add the sides to the slipcase. Duplicate the front but change its dimensions to 143x15mm and butt its bottom edge to the front's top edge. Duplicate this and position its top edge with the bottom edge of the front. For the tall side, duplicate the front and alter its dimensions to 203x15mm and position it with its right side butted to the front's left edge. Drop some guides in again.

3 Add glue flaps to the top and bottom edges of the sides. Make the glue flaps 3mm shorter than the sides they connect to. This will allow tolerance for when they fold in and stick and give clean flush corners. Add the flaps to the tall side 2mm shorter than the connecting edges. Place the flaps in the position shown so they will not overlap with each other when the case folds together.



Costings
The portfolio case cost just £2.20 for an A1 sheet of 300gsm coloured card. It's possible to get four cases out of a sheet. The nine pages of the portfolio were run out at a copy shop for less than £6 a copy. You could always run these off at home using an inkjet to keep the costs down. The only other extra costs are envelopes and postage.



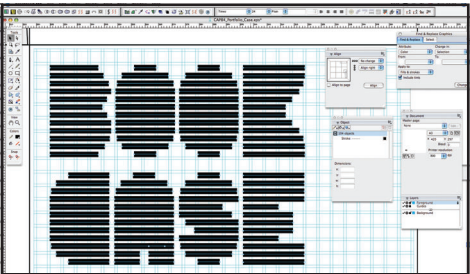
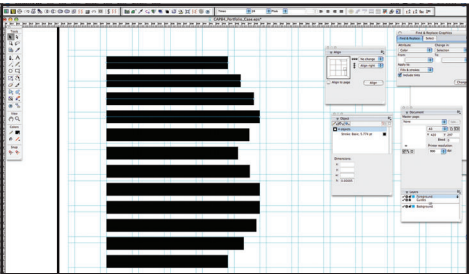
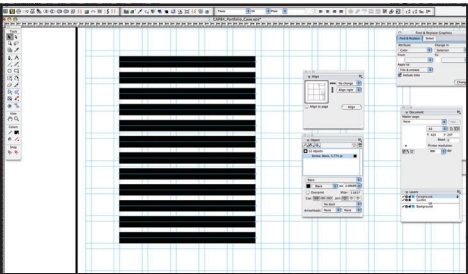
4 Now place the grid made of paths that you created earlier onto the front of the case. This gives you continuity to the proportions for any extra elements you choose to add to the case. Align the grid centrally on the front, then, with the grid selected, click on the guides layer and the paths will become guides. This is a particularly useful method for making bespoke guides easily.

5 Next, make a thumb catch. Simply draw a circle to your desired size, keeping to the grid if possible. Now draw a box that overlaps the circle and Union these from the Xtra Operations toolbar. Once you're happy with it, punch it through the front of the case.

6 With the three sides and flaps in place, clone the front, and flip it 90 degrees in the Transform palette. Position it with its right edge against the left edge of the tall side. It's good to get into the habit of holding down Shift when moving elements that need to be positioned precisely, because it holds them along an axis of 45-degree movement.

Part 3: Embellishing the front

Create bespoke type that will be cut out of the front of the slipcase...



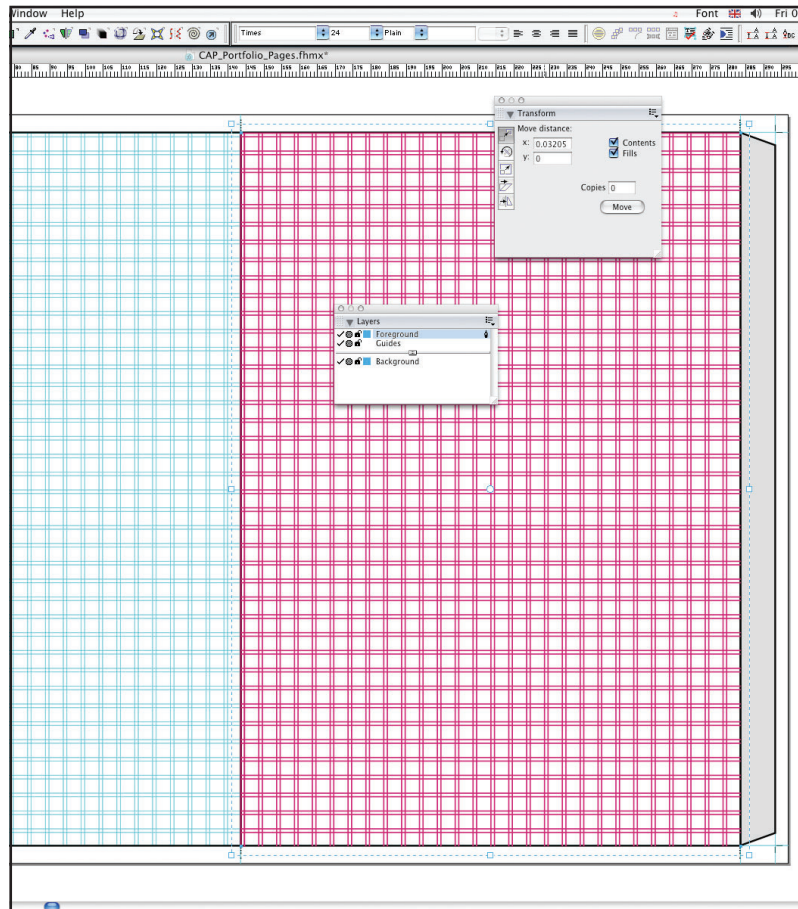
1 You can now add some detail to the case. For this we're going to cut the type out of the front, replicating how a die-cut would work. Draw a 2pt stroke to five large divisions of the grid. Now duplicate this so you have 12 strokes spread over 7 large divisions of the grid.

2 You now have the basis of the letterforms. Create the letter shape B by simply dragging the right points of the lines into positions that make the shape. To keep the lines equal length where required, simply select the points and use the Align tool.

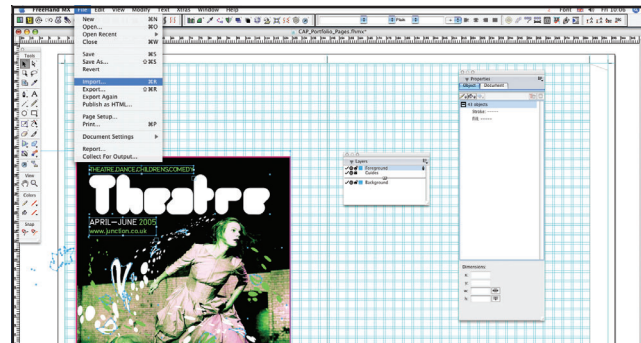
3 Use this process to create the rest of the letterforms. Make sure you don't place the letters so close that it would make cutting them out difficult. Also be aware of the gaps between the lines themselves: the front still needs to be strong when you've lost the trimmed-out material.

Part 4: Laying out pages

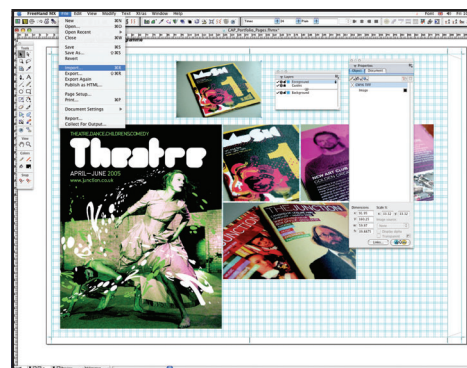
Begin setting out the pages, and importing and organising your portfolio images...



1 Open the Portfolio Page document. Now place the master grid you've already created onto the pages. They will match exactly. Select the grids and click it on to the Guides layer to turn the grid to guides. Lock the layer by clicking on the padlock to ensure you don't move things by accident.



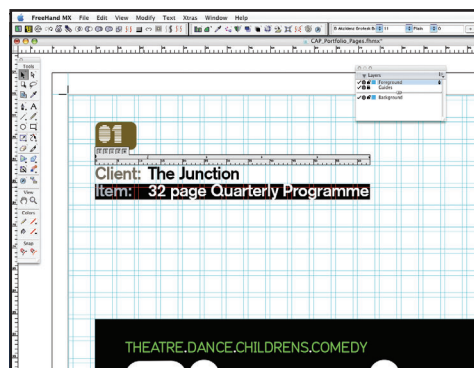
2 Now you're ready to start laying out your images. Draw a box for your first image, using the grid as a guide. Import the image, cut it then select your box. Use Paste Inside (Ctrl/Cmd+ Shift+V) to paste the image within the box.



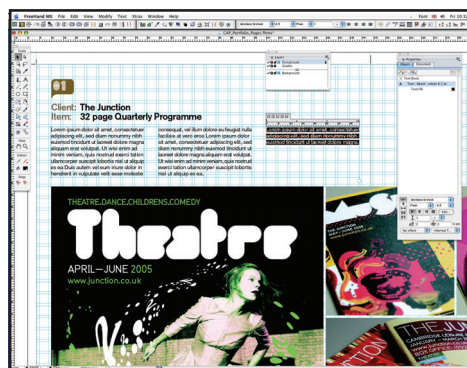
Put in context

It's good to show your work as traditional flats so the full design can be seen. It's also useful to show your work in some kind of context, so take photographs of your work in situ: for example, showing hands flicking pages. Think about other ways you can show its scale. If it's surface or garment design then show it worn on someone to really get an idea of how your work relates to the world around it.

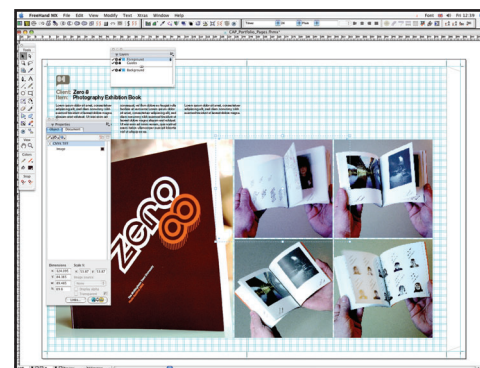
3 Once you're happy with the position of your main image you can begin to place secondary images if they're available. Again use the grid, and allow the single divisions to set the gutters between them. The pages will eventually be opened into double-page spreads so you can use this to your advantage and run images across the centre.



4 With your images in position on the grid, add titles to help explain the work. We have only included a client name and project title, but you could add more information, such as date created or type of work: print, illustration, photography, web, and so on. We've also added a page-numbering detail.



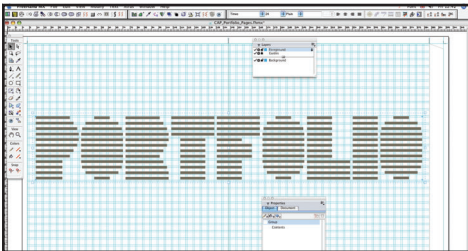
5 It's also a good idea to write a small description to explain the work depicted. Again, use the grid to help you make decisions about type size, position and column width. This doesn't have to be a heavy read – keep it specific to the job and if you have a positive result, hook or story to the job, include that here too.



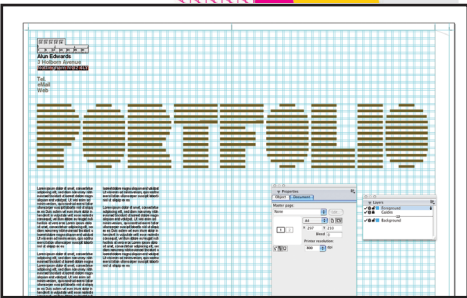
6 A nice extra touch is to show your work in some kind of context. This A5 version of the portfolio probably won't enable you to show your work at actual size, but you can use this to your advantage by concentrating on details of the work. Alternatively you could show the full work in relation to objects, such as hands, giving it a sense of scale.

Part 5: Final touches

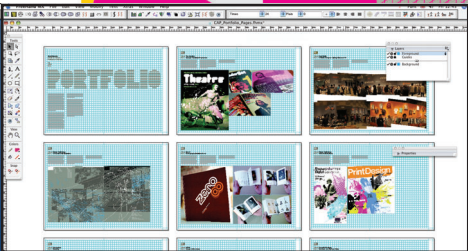
Create the final parts to your portfolio before getting hands-on...



1 Open the Document palette and duplicate the first page – FreeHand is excellent at handling multiple pages. Now you need to produce a Front Page for your portfolio that can carry extra personal or contact details. We've taken the bespoke type from the front of the slipcase and written the word Portfolio with it.



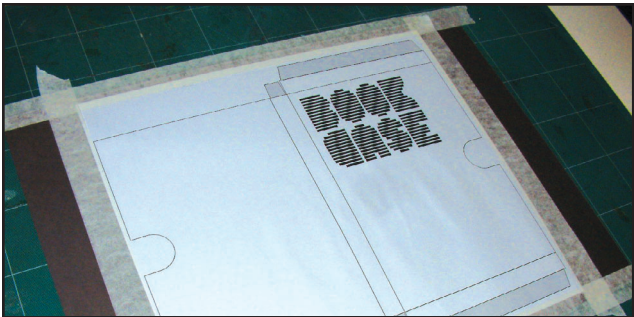
2 Now you can begin to add contact details to this page. Remember the grid it there to help you. It's also a good idea to add a small amount of text about yourself. Once again, keep it direct and jargon-free.



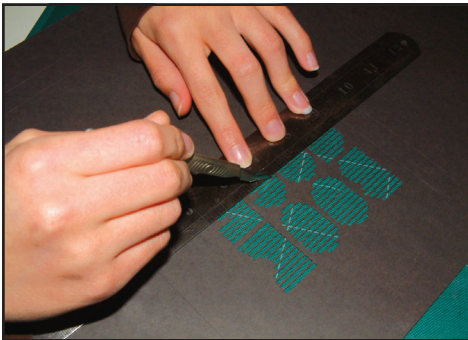
3 You can now duplicate the first page and simply work through each page adding the images and relevant details. The beauty of this system means that you can easily update or add pages to your portfolio without much trouble. Remember to check the spelling and proofread it, because prospective employers will judge you on any mistakes.

Part 6: Building the case

Get out your scalpel and double-sided tape, and start assembling the slipcase...



1 Choose the material you want for your slipcase. We're using dark brown, 300gsm card – the case needs to be made from something of this weight to give it rigidity. Then simply run out a black-and-white version of your case template and tape it onto your chosen sheet of material.



2 Now cut through the template into the card. You may not get all the way through, but don't force it – it's better to go through the sheet and just mark and score the card. Remove the sheet and then follow your marks to cut the type element cleanly out of the card.

Practicalities

Here are some simple rules to follow when doing practical work:

- Always use a sharp blade.
- Cut on a sensible surface, preferably a cutting mat.
- When cutting straight edges use a metal ruler.
- Always cut with the ruler, covering the work so if the blade does slip it won't go into the finished surfaces.
- Most importantly, take your time.

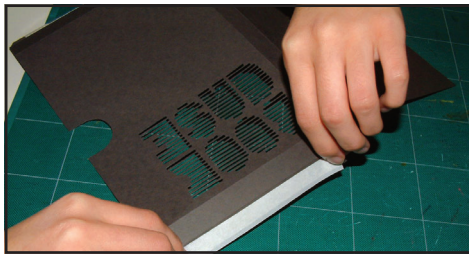


3 Once the type has been trimmed out, you can cut out the case itself. Remember that you want to leave tolerances on the glue flaps – those couple of mms will make a difference when the case folds together. Make sure you have a sharp scalpel throughout the whole job, because blunt blades can slip and you don't want that to happen on the last cut.

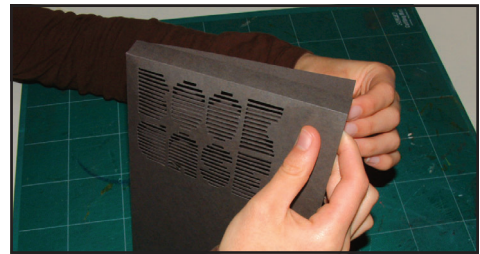
Building the case continued...



4 Turn your scalpel over and use the back of the blade to score down the fold lines. By weakening the card in this way it'll give you a clean snap to the folds. Once you've done this, break your folds ready for it to be stuck together.



5 With all your folds prepared for assembling, cut some double-sided tape to the length of the flaps, making sure there isn't any loose tape running off the ends. Now you're ready to put the case together.



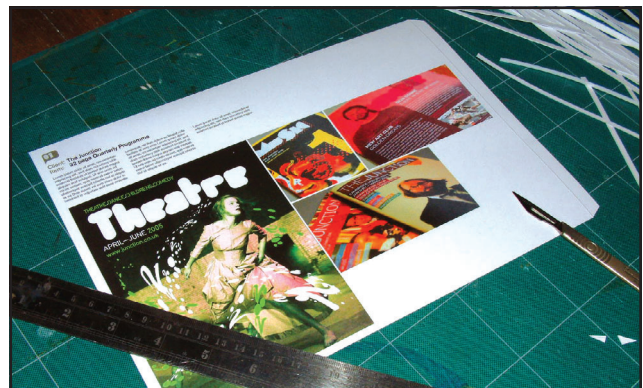
6 Begin with the small flaps of the tall sides, sticking them on to the top and bottom sides. Then stick the top and bottom sides to the rear of the case. Once the case is complete, turn your attention to making the actual portfolio pages.

Part 7: Preparing the slipcase contents

Practical steps to preparing the flat sheets to go inside your cardboard case...



1 Print out your images on A4 paper. You can do these on an inkjet at home, but a copy shop should be able to offer you higher quality and better weight of card.



2 Before you begin cutting out the pages, use your scalpel point to put two marks through the card, at either end of the fold line. Then turn the page over and score down the fold. Now you can carefully cut out each page with its glue flap.



3 Score down the glue-flap fold. With the centre score on the reverse and glue flap on the front, you can break the folds in the directions shown in the picture.





4 Use double-sided tape on the glue flap to attach one page to the rear of the next, as shown here. This allows the pages to form a rigid free-standing display which can be collapsed down to fit in the slipcase.



5 Now you can see the full effect of your pages. Whether they're viewed as a long, flat layout or a freeforming upright display, the result will impress. This system also allows for you to expand the pages as your work increases.



6 Collapse the portfolio and insert it into the slipcase for a snug fit. You can also see how the cutout type on the case works. All that remains is to create a few more and make sure potential employers or clients get to see it. **CAP**

Expert profile: Ginzberg

Ginzberg has used his multi-disciplinary skills and hands-on approach to produce many a practical project for *Computer Arts Projects*...

BACKGROUND:

Ginzberg is a British graphic designer with a degree in graphic design and illustration under his belt. After completing his studies he got a "foot in the door" job, before spending two years working at various agencies. He's been working at his current studio for six years.

YEARS PRACTISING AS A CREATIVE:

Nine.

CLIENTS:

Paul Smith, Duck & Cover, Howies, Size?, Lisa Lashes, DJ Fergie, Future Publishing.

FAVOURITE TOOLS:

FreeHand and *After Effects*.

MISSION STATEMENT:

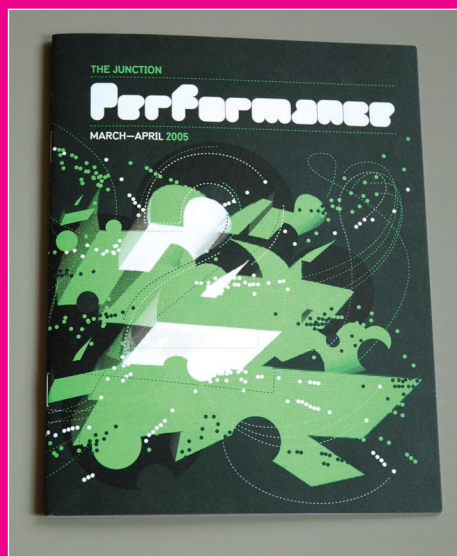
Ginzberg is a multi-disciplinary designer specialising in "producing honest and creative work for the music, fashion, the arts, publishing and leisure industries."

WEBSITE:

Coming soon to www.ginzberg.com.



Right: Having worked with the Peaceful Hooligan fashion label for five seasons producing surface designs, Ginzberg was commissioned to produce a double-sided A2 poster so retailers could choose which side to have on display.



The Junction is an innovative artistic centre in Cambridge. To coincide with the expansion of its facilities in March 2005, Ginzberg built a long-term look and feel across a range of printed material, from 32-page quarterly programmes to monthly music guides.



Seven T-shirt designs for R Newbold in Japan based around the seven deadly sins. Their success has led to Ginzberg designing more ranges for Paul Smith, including Olympic Specials and this year's World Cup Range for Japan.