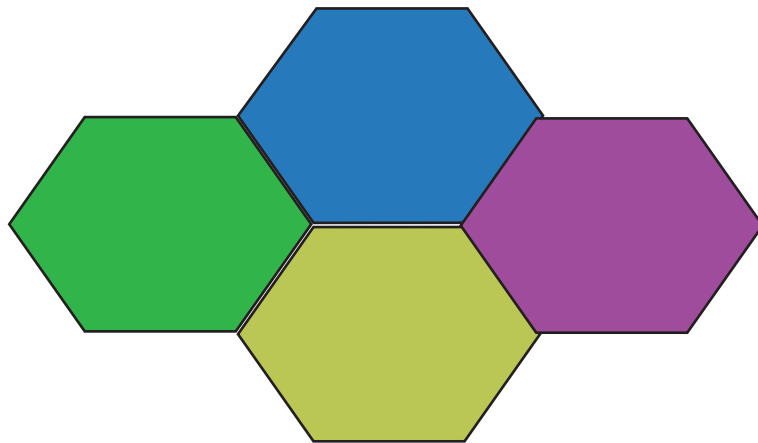
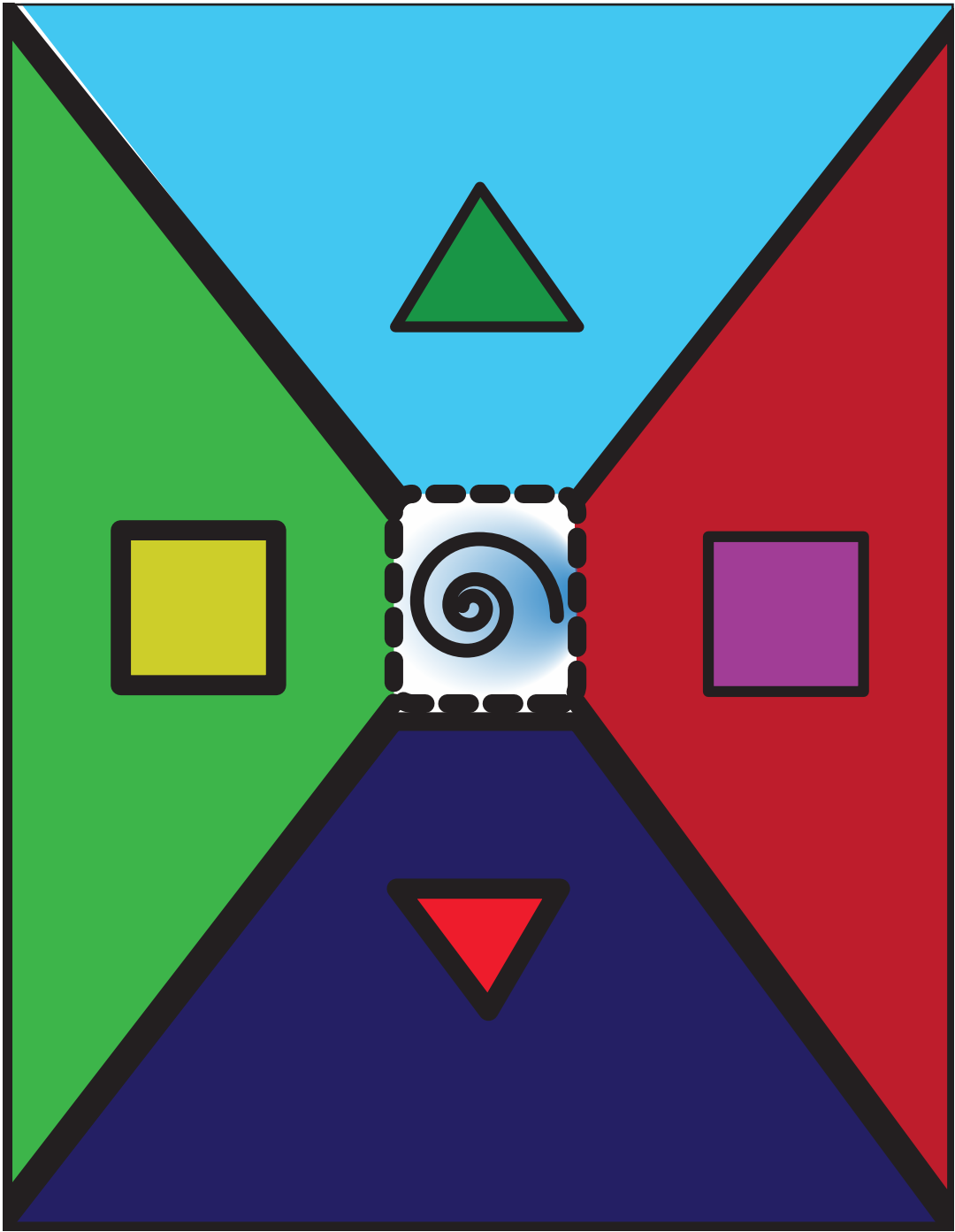


TY JOHNSON'S

GRAPHIC DESIGN
PORTFOLIO





Jeffery's Bar & Grill

Located on 212 Main Street, Waverly, Iowa | Hours: Mon-Sat 10 am - 9 pm | Sunday - 4 pm | Number: (319) 123-4567

Starters

\$5 Cheese Curds

\$8 Basket of Wings
Flavors: Buffalo, Honey BBQ, Lemon and Teryaki

\$7 Shrimp Cocktail
Comes with a basket of 15 shrimp

\$5 Chips & Salsa
Choice of queso

\$6 Pretzel Bites
Served with a side of beer cheese

Entrees

\$12 Fish and Chips
Three pieces of cod along with a basket of fries and coleslaw

\$9 Chicken Sandwich

\$10 Pizza
10" Pizza. Toppings include: Pepperoni, Mushroom, Green Peppers, Olives and Onions

\$11 Filet Mignon
6 oz steak served with a side of steamed broccoli and mashed potatoes

\$13 Prime BBQ Ribs

Desserts

\$3 Sundae
Vanilla ice cream topped with fudge and sprinkles

\$4 Hot Fudge Brownie
Comes with a scoop of ice cream

\$2 Cinnamon Sticks
Choice of chocolate dipping sauce

Beverages

All Drinks are \$0.99

Water

Lemonade

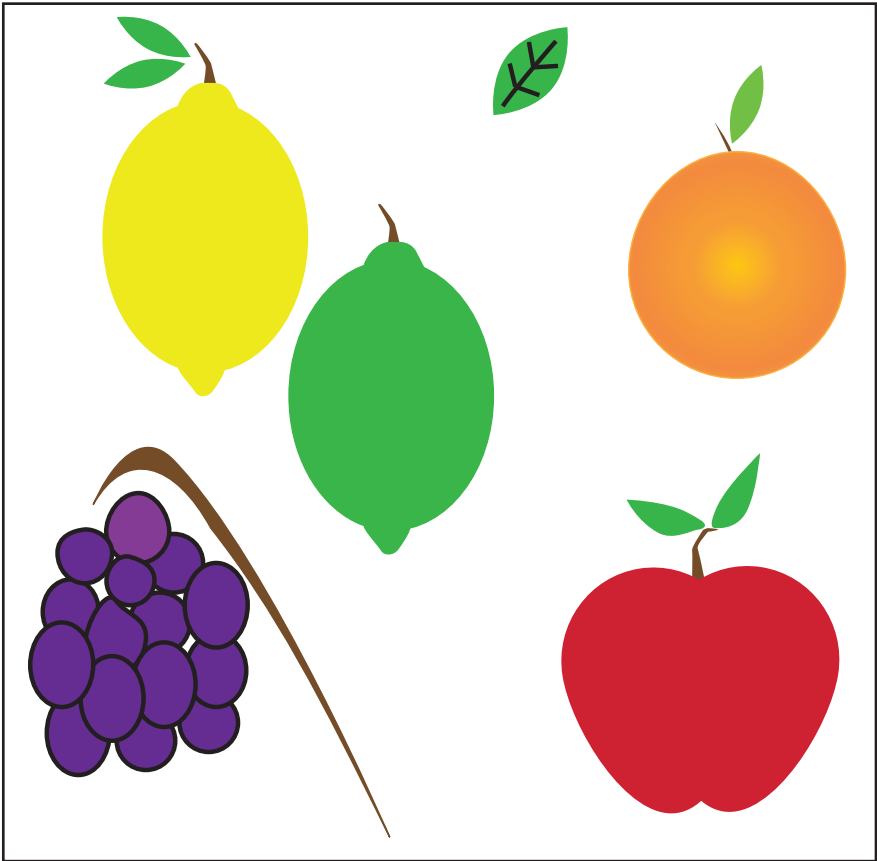
Coke Products
Sprite, Coke, Dr. Pepper, Fanta, Root Beer

Beer
Buweiser, Miller Lite, Corona, Coors, Heinekeln, Stella, Ale and Blue Moon

Thank You For Dining With Us!

McCartwright's Book Publishing

Ty D. Johnson
Editor-in-Chief
222 Main Street
Waverly, IA
(319) 123-4567



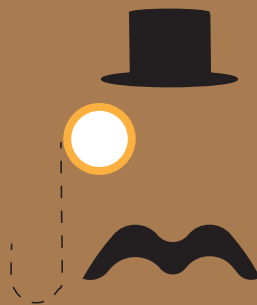
You are cordially invited to participate in:
Mystery Dinner Party!

The dinner host has requested you to attend a small gathering at Afton Manor
Once you arrive, please be seated at your assigned spot and wait for further intrusions

Arrive on time at 7 pm this Saturday and bring a guest!

Address is 100 Wartburg Blvd. Waverly, IA, 50677

Please dress formally



RSVP

To Ty Johnson at (319)123-4567
or tyler.johnson1@wartburg.edu

Note: No one will be harmed - but expect the unexpected

ANIMAL OF THE WEEK
THE LATEST IN THE WILD



WHAT IS A MOOSE?

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m o

no

no

The letters m and o go a lot together in words. This new letter combines the two and provides a new and easier way to spell them out when writing them.

I created an outline over the letters m and o and put them in minion font. I then aligned them together using the pathfinder tool. Lastly, I used the pen tool to stretch out the m so the o can be see better.



Contrast

Contrast various elements of the piece to draw a reader's eye into the page.

- Made different items in the coupons to include both a beverage and a food item. The coupons were made with a different color so they can stand out.

Repetition

Repeat some aspect of the design throughout the entire piece.

- Used the same font for the words. Included dashed lines in the perimeter and the coupons. They also have the same color. All rectangles have smooth corners.

Alignment

Every item should have a visual connection with something else on the page.

- I aligned the lines of words together for an easier read. Also evenly aligned the coupons with each other.

Proximity

Grouping related items together. Physical closeness implies a relationship.

- The coupons were put close to each other because they have the same purpose of what they are trying to offer.

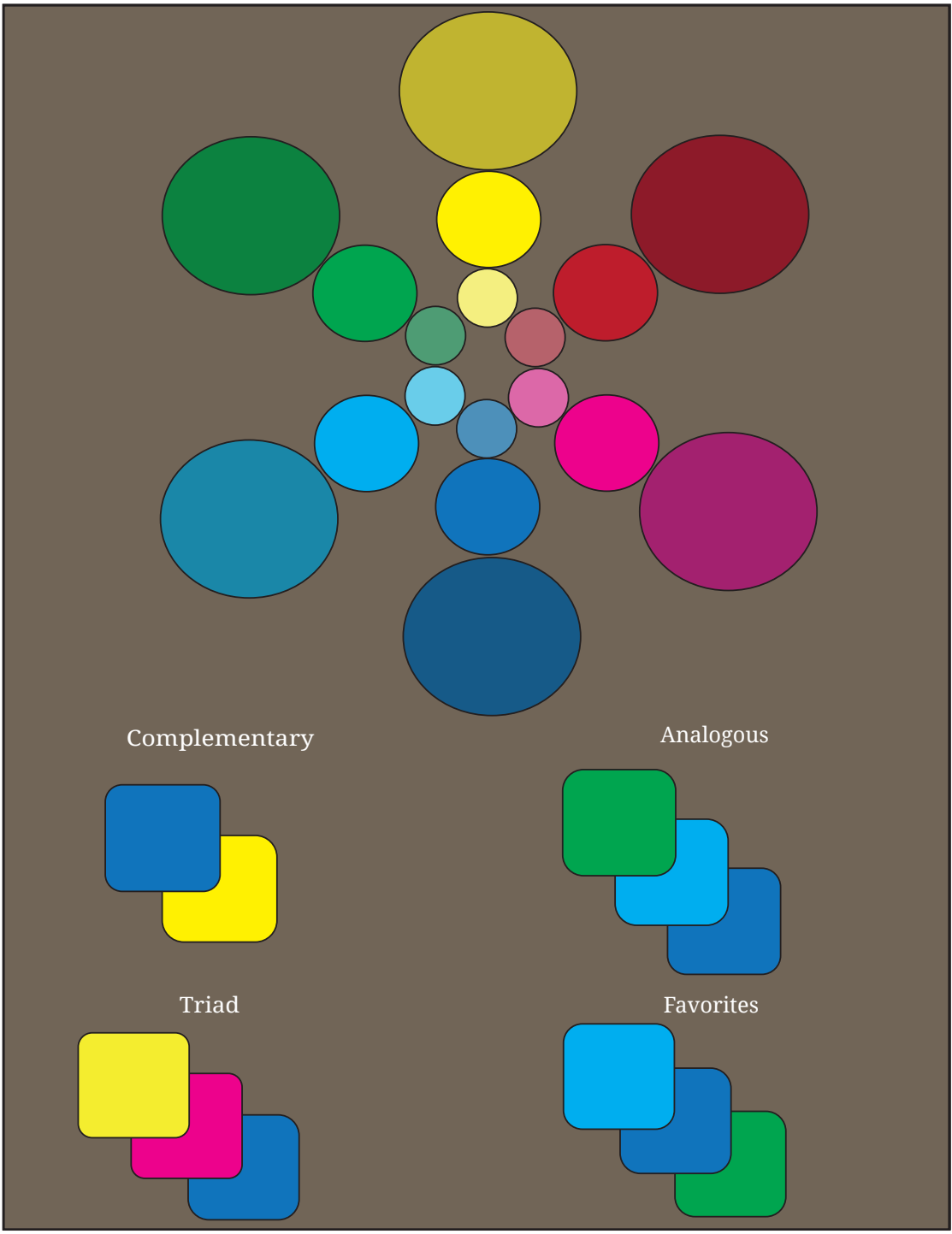
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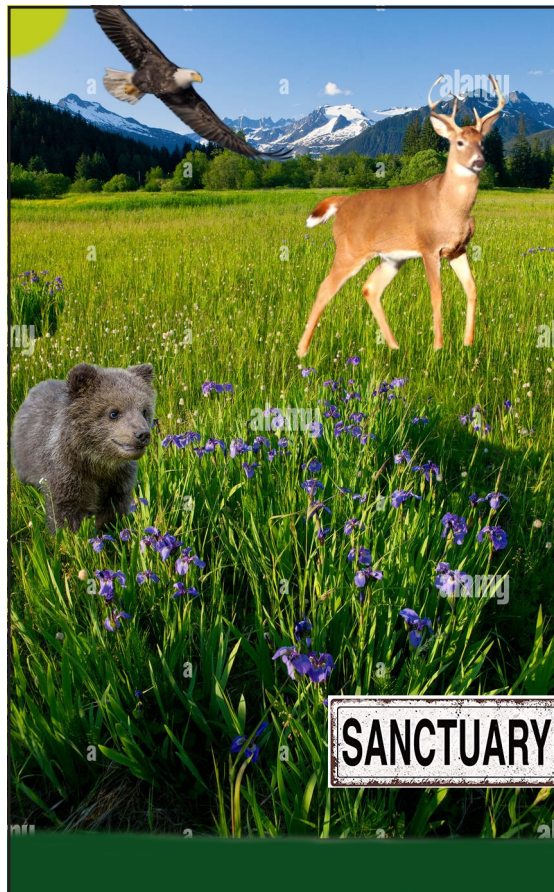


Go to reindeergames.com
for more instructions.

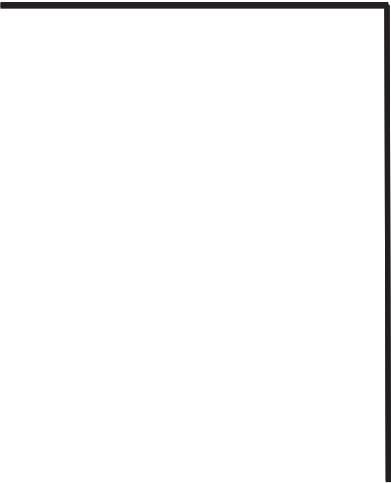












T¥ JØHNSØP

JOHNSON
JOHNSON
JOHNSON

Ice-cream
2001–2022
I called my family —on Friday

I **BIKED** TEN MILES YESTERDAY
I BIKED **TEN** MILES YESTERDAY
I BIKED TEN **MILES** YESTERDAY
I BIKED TEN MILES **YESTERDAY**

Concordant:

“**B**elieve you can
and you’re
halfway there.”
-Theodore Roosevelt





Conflicting:

“Believe you can
and you’re
halfway there.”
-Theodore Roosevelt

Contrasting:

“**B**elieve you can
and you’re
halfway there.”
-Theodore Roosevelt



	<div><p>Johnny Cash's Essential Hits</p><ol style="list-style-type: none">1. Ring of Fire2. Hurt3. Folsom Prison Blues4. I Walk The Line5. God's Gonna Cut You Down6. I Hung My Head7. Rose Of My Heart8. Ain't No Grave9. The Ballad Of Ira Hayes10. You Are My Sunshine11. I Still Miss Someone12. Silver Stallion13. Give My Love To Rose14. City of New Orleans15. Jackson</div>	<div><p>The Johnny Cash Essentials</p></div>		

InDesign Techniques

Paragraph Styles

Defining and using styles is important for two main reasons. First, it makes it very easy to make changes. For instance, instead of going through all your headers and changing the point size a half-point, you can just make one change to see how it looks throughout your document. Second, styles promote consistency. You cannot have that mistake where you left one line a quarter-point larger than the rest of your text. For type changes within the paragraph (like italics), styles are easily over-ridden.



Columns & text threading

Chances are good that you will want more than one column on a page (see Length of text lines). In InDesign you should thread the text frames together across columns and across pages.

Type aesthetics

The point of typography, and also pretty much all of design, is to communicate clearly and beautifully. We want to attract the reader and have them think about what is said, not about the design. The best design is invisible to the reader.

Learn from the experts

When you are doing any project that requires text you can easily learn how it is done with instruction by some of the best designers. Just pick up a magazine, a book, or look at web pages for screen design. Look closely. What is the type choice, point size, leading? How are the headers done, how is the right margin handled? Etcetera.

Break the typewriter

Typewriters have been obsolete for a while, but many people still cling to their limitations. Do not underline: Instead use italic or bold. Do not put two spaces after a sentence: Computers can figure out the correct space to put after a period with one space. Use the



correct dash: Hyphens connect words that make up one word or spread a word across lines. En dashes (command+hyphen keys) connect numbers or words like in dates or addresses. Em dashes (command+shift+hyphen keys) connect thoughts in a sentence. More info on Wikipedia...

Body copy and text choices

Serifs fonts are easier to read in a large bit of text and many are classic looking. Sans serif can look cleaner, simpler and more modern. The little tags on the end of serif letters help the eye distinguish one letter from another, which is important because when we read we read patterns, not letters. There are exceptions to this, such as type on a low-resolution screen and short bits of big type (like headers). Type size is also important, and unfortunately can only be judged in a print (if that is the final medium). Different typesets will look different sizes at the same point size, but generally point sizes from 8 to 11 are good. Type that is too large looks awkward and amateurish, and type that is too small is hard to read. And never use decorative type for your text unless you do not want anyone to read it. Times and Helvetica are bad choices if only because they are over-used.

Alignment

Justified left and ragged right is the best option, but if you want your page more regimented, or if your columns are close together, you might want to use fully justified type (left and right). Watch the spacing of your words when you fully justify, and to help word spacing you should probably have hyphenation turned on. Centered text and ragged left text are really just for special purposes. Save them for your poetry.

Leading

How much leading to set is a personal thing, and it also depends on what you need. Too little leading will make your lines crowded and jumbled. Too much leading will make your body of text look unconnected with itself and give the feeling of stripes. Start with a leading 2 points larger than your type size and print it out to see if you need more (or less).

Length of text lines

A general rule of thumb is to keep lines to 50-60 characters (letters and spaces). Longer text lines makes it hard for the reader to pick up the next line as they are reading. If you want to use longer lines, keep the text down to only three or four lines and do not fully justify it. Increasing leading will also help. Very short lines of text should never be fully justified, since the word spacing will suffer, even with hyphenation. There are controls in InDesign with which you can vary how words are spaced and how they are hyphenated, but for now just make sure you do not have rivers of white space running down your body copy from poorly spaced words.

Paragraphs

Paragraphs are good. They group the text into inviting chunks and help the reader skim. Paragraphs can be separated with a line return or by indenting

rated with a line return or by indenting the beginning of each paragraph after the first. The ideal indentation is usually around the width of the letter M in your typestyle (that width is called an em), but some designers use a bit more.

Use as few fonts as possible, and do not beat the user with decorative fonts. Layout and what is said can communicate something such as fun better than Comic Sans. Decorative fonts work best when they silently quietly communicate a mood.

Italic & Bold

Italic and bold versions of your typeface are great ways of emphasizing words or separating them from the rest of the text. Get used to using them. Color changes can also be used for the same purpose, although that technique is much less common.

/ B

Header & Title Text

Make sure your headers and titles play nice with your body copy text. They do not have to be in the same typestyle at all, and often times serifs and sans serif styles are mixed between headers and body copy. Whatever your choice of header typestyle or size, make sure it does not speak too loud (usually too bold or big) or too soft in comparison to your body copy. All caps is fine in headers. All caps is harder to read, but headers are short.

Fun with type

The point of typography is to communicate, not show how many fonts you can use or how creative you are (ugg).

Kerning

Headers should always be scanned to see if they need any letters kerned. Body copy does not generally need it at all (whew), but if it is not good try setting kerning to optical or better yet, change your typestyle to something with better kerning pairs built in. There is much more to typography, but this should get you started. A well set page with a good layout is inviting and beautiful. You have seen them, but I am sure you have not noticed them. That was the intent of the designer.

Get your type under control, dang it!

