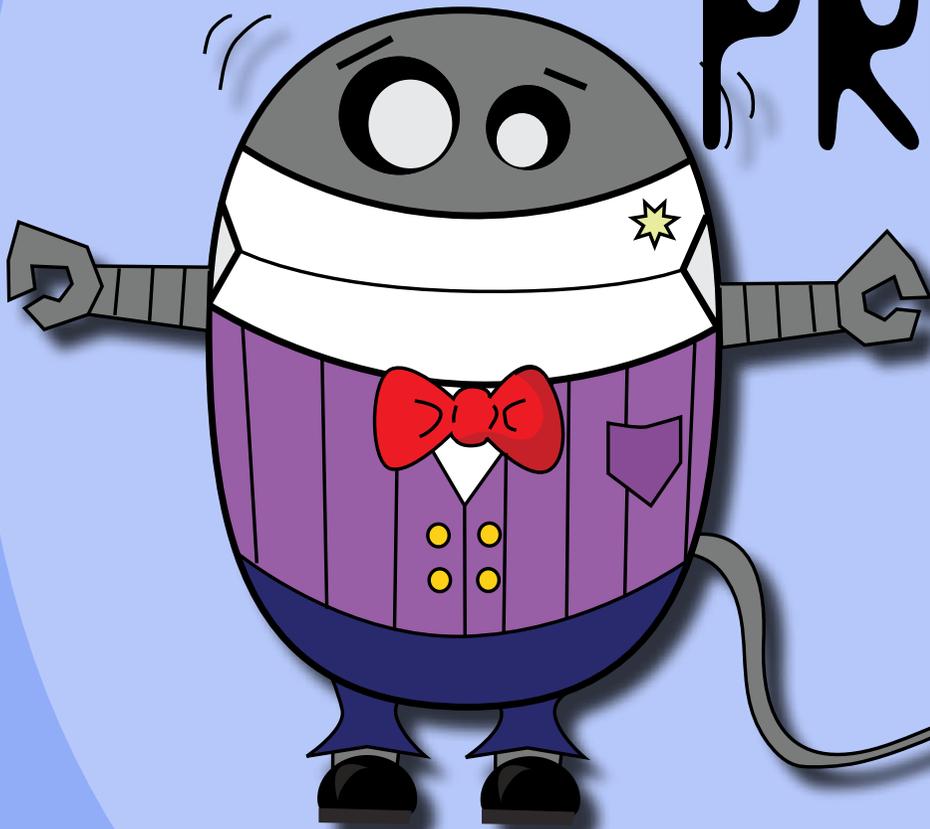


PROCESS BOOK

JILLIAN BLANCO
GOP III



Two Color Design



Post Card

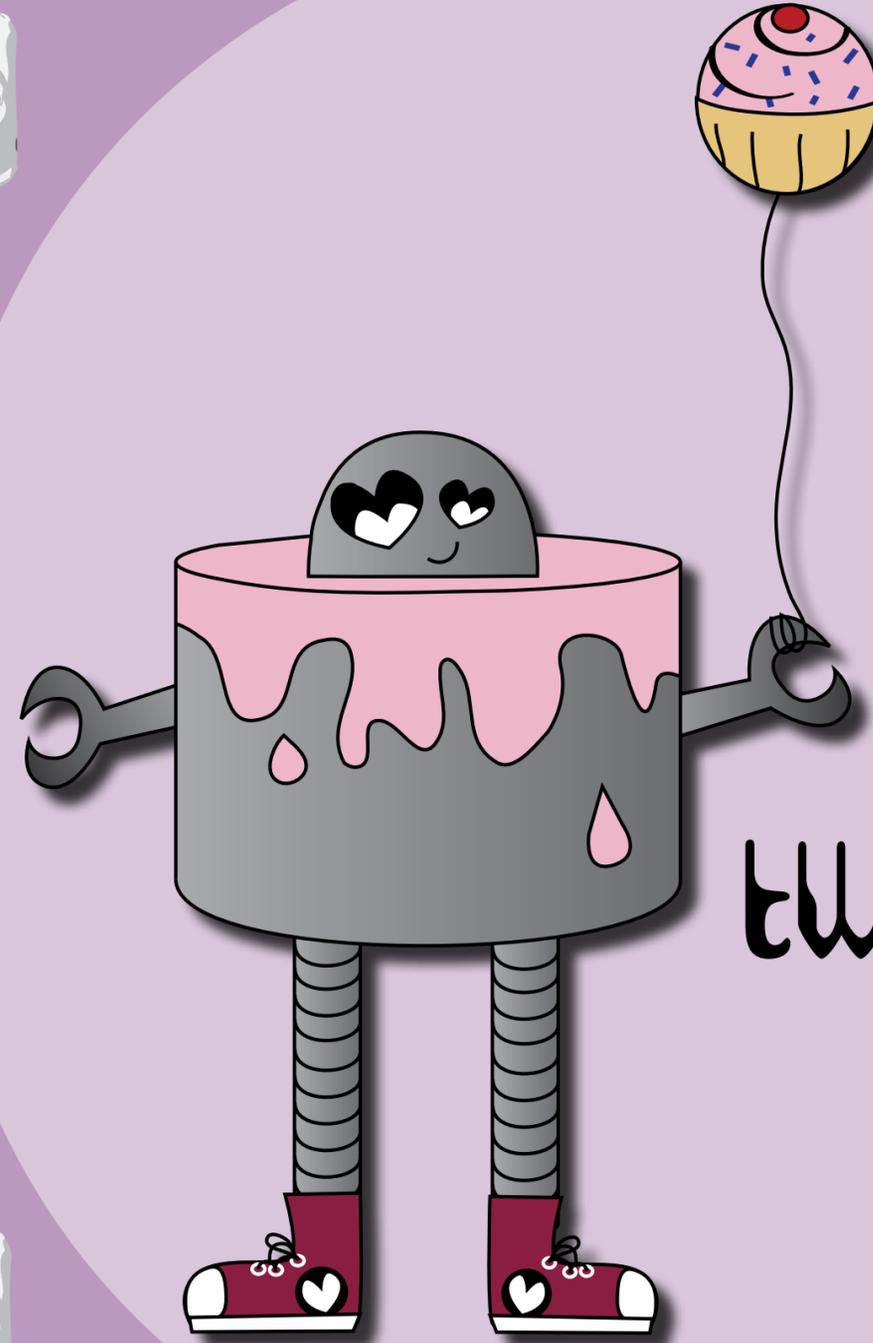
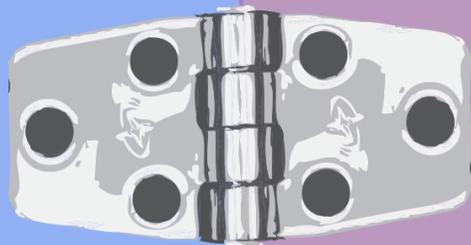
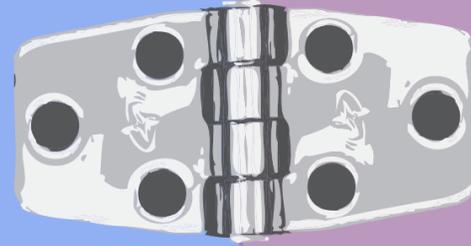


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TWO COLOR DESIGN



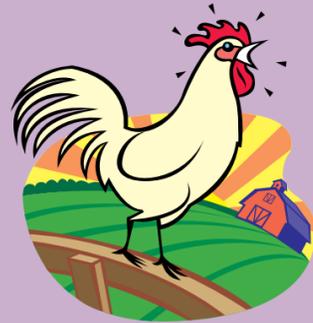
For this assignment we were required to explore the process of creating a design using only two colors. Two color printing jobs are the most cost effective way to create an engaging image. I learned a lot about the different effects you can achieve by simply using tints of the same two spot colors.



Process Colors



Pantone 303C & 2623C

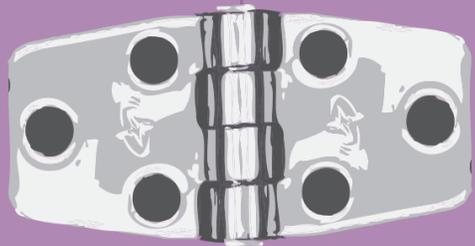
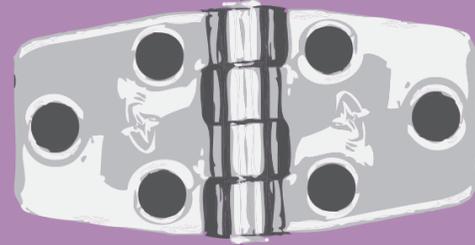


Process Colors



Pantone 7421C & 603C

I created different swatches of tints for each color and selected the appropriate vector shapes to apply my color choices. The chicken graphic is closer to a local color scheme, because chickens can be a light yellow and when I think of a barn I think of a brick red color. The skunk image would be considered an arbitrary color scheme because a purple and blue skunk would just be kind of silly and kind of cute, maybe.



By using a vector graphic I was able to isolate certain shapes and create backgrounds for my two little creatures.



Saving Indesign file as PACKAGE



You can gather the files you've used, including fonts and linked graphics, for easy handoff to a service provider. When you PACKAGE a file, you create a folder that contains the InDesign document, any necessary fonts, linked graphics, text files, and a customized report.

This report, which is saved in the default text editor format, includes the information in the Printing Instructions dialog box; a list of all used fonts, links, and links required to print the document; and print settings.

You don't need to perform a final preflight check (see vocab) before packaging. InDesign performs an up-to-date preflight check. If problem areas are detected, a dialog box appears.

You can also give your service provider a composite PDF file made from your document (see Producing Adobe PDF files for a high-resolution composite workflow) or a PostScript file (see Creating a PostScript or EPS file).

What is PDF?

Portable Document Format (PDF) is the standard for the secure and reliable distribution and exchange of electronic documents and forms around the world, with a ten-year track record.

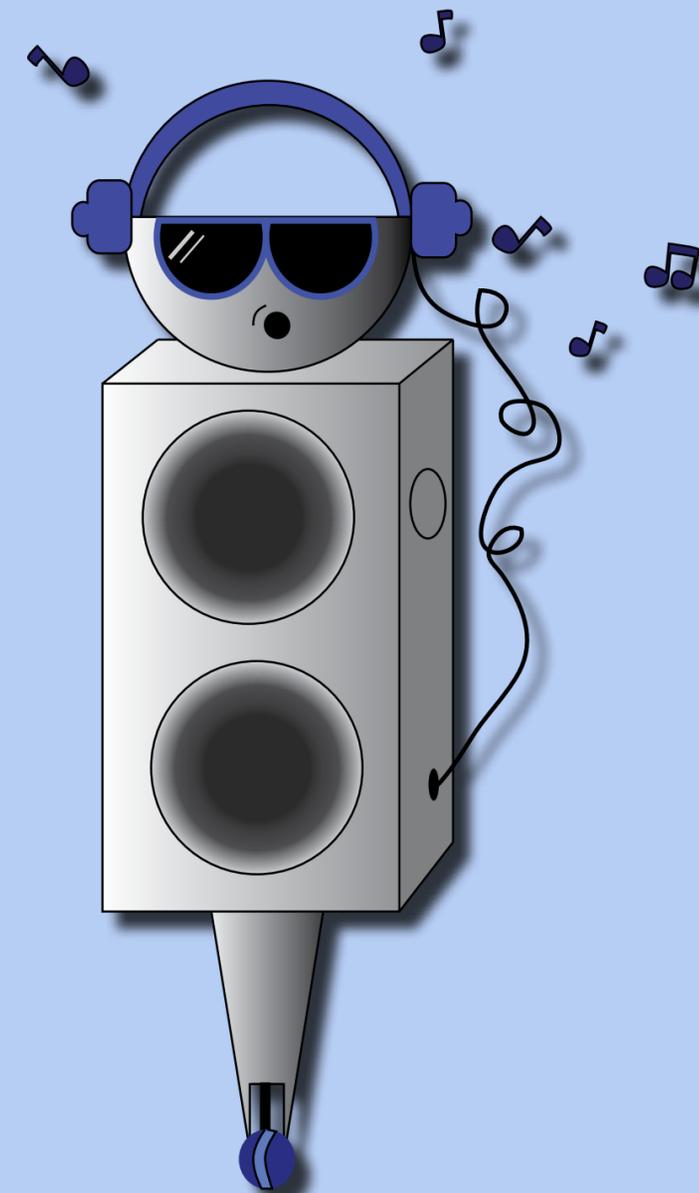
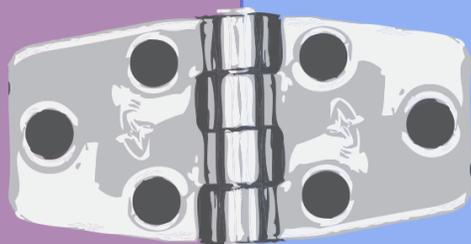
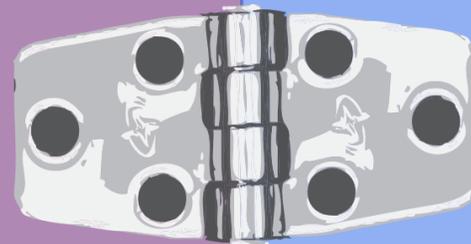
PDF is a universal file format that preserves the fonts, images, graphics, and layout of any source document, regardless of the application and platform used to create it. Adobe PDF files are compact and complete, and can be shared, viewed, and printed by anyone with free Adobe Reader software.

Typography is the means by which a written idea is given a visual form. The selection of the visual form can dramatically affect the readability of the written idea and a readers feelings towards it due to the hundreds if not thousands of typefaces available. Typography can produce a neutral effect or rouse the passions symbolise artistic political or philosophical movements or express the personality of a person or organization. Typefaces vary from clear and distinguishable letter forms that flow easily before the eye and are suitable for extended blocks of text to more dramatic and eye-catching typefaces that grab attention and are used in newspaper headlines and advertisements.

Typography is anything but static and continues to evolve. Many typefaces in use today are based upon designs created during earlier historic epochs. The fledgling printing industry established Roman capitals and Carolingian minuscules from the reign of Charlemagne as standard forms in the 15th century which are still widely used today.

Typography sets the tone of a piece of text and a typeface should be chosen that is appropriate and sympathetic to the message being presented and the audience being presented to. While there are no hard and fast rules, there are technical aspects to bear in mind that will help with typeface selection. This section will dissect the anatomy of a typeface, provide examples of typefaces from the main classification categories and comment on their usability. As with many other elements of design; typeface selection is heavily influenced by the taste, style and personal preferences of the designer; together with current fashions, and is thus open to a great deal of experimentation.

Ta Da! The final composition! Much more interesting than I anticipated when I first read about this project. I was able to get a lot of depth and detail using only two colors.

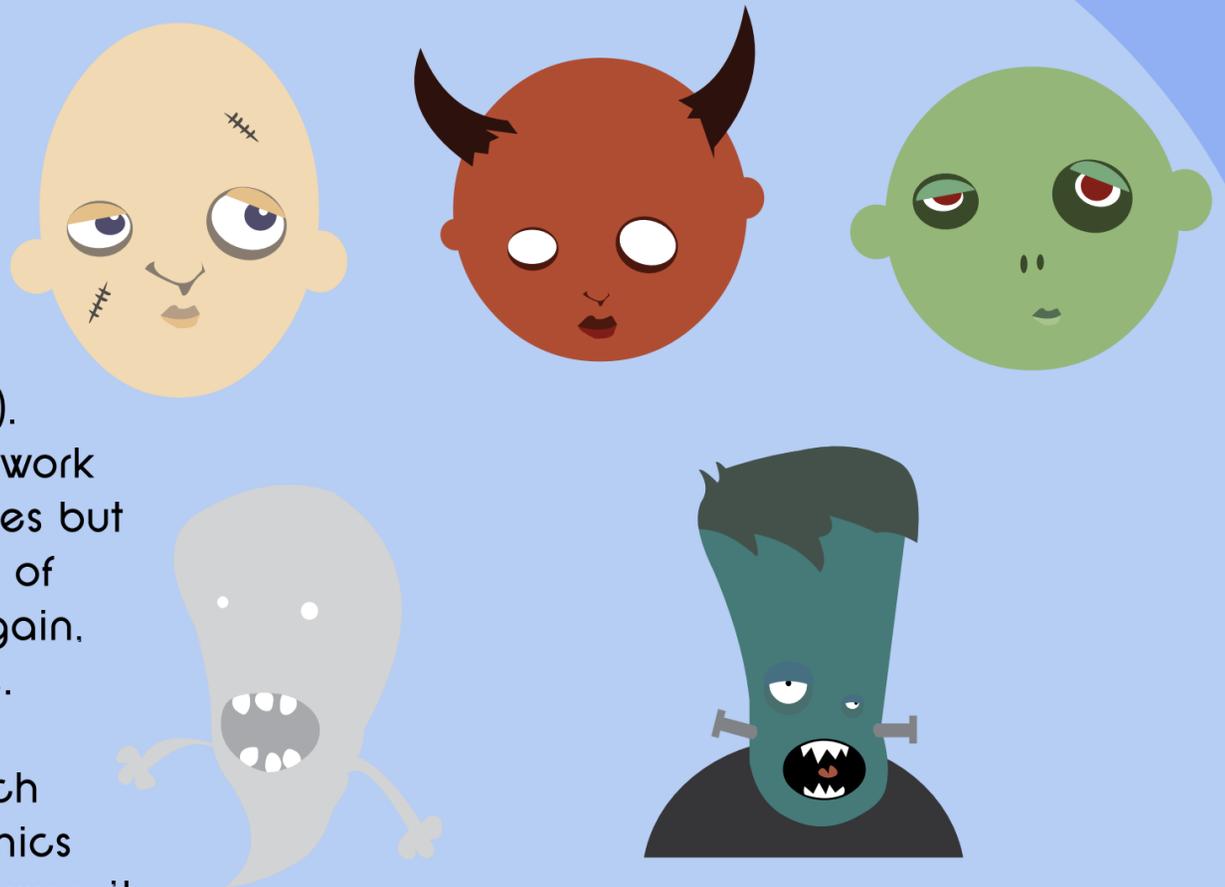


POST CARD

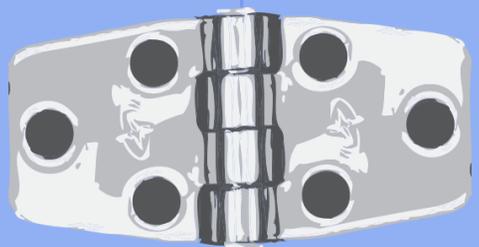
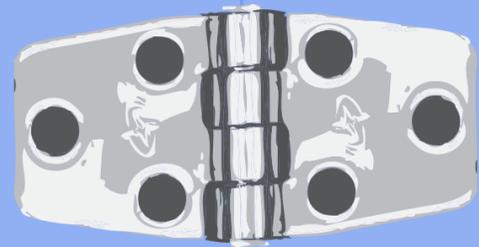


This project was a follow up to the two color design principle. The objective was to create a post card that fit the requirements of the United States Postal Service (they are very picky). Our designs had to work around the guidelines but still maintain a level of creativity and be again, only two spot colors.

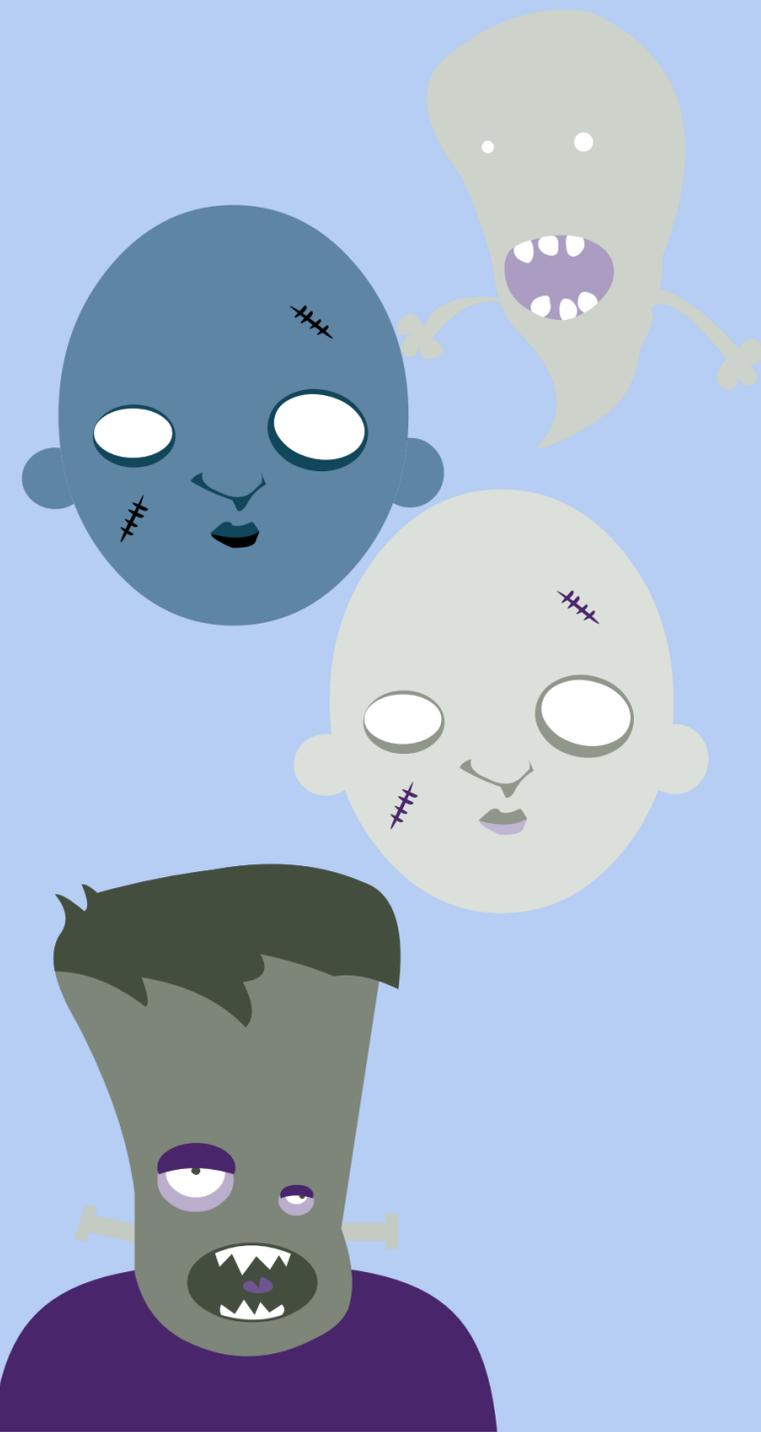
I began my search for free vector graphics on freevectors.net. I wasn't sure what kind of postcard I wanted to create. I had too many ideas and desperately needed to narrow it down. I didn't know exactly what I wanted, but I would know what it was when I saw it.



Then, I saw it. THIS was going to be the inspiration for my final composition! I have a strange fascination with zombies, monsters movies and makeup, so a Halloween invitation was very fitting.

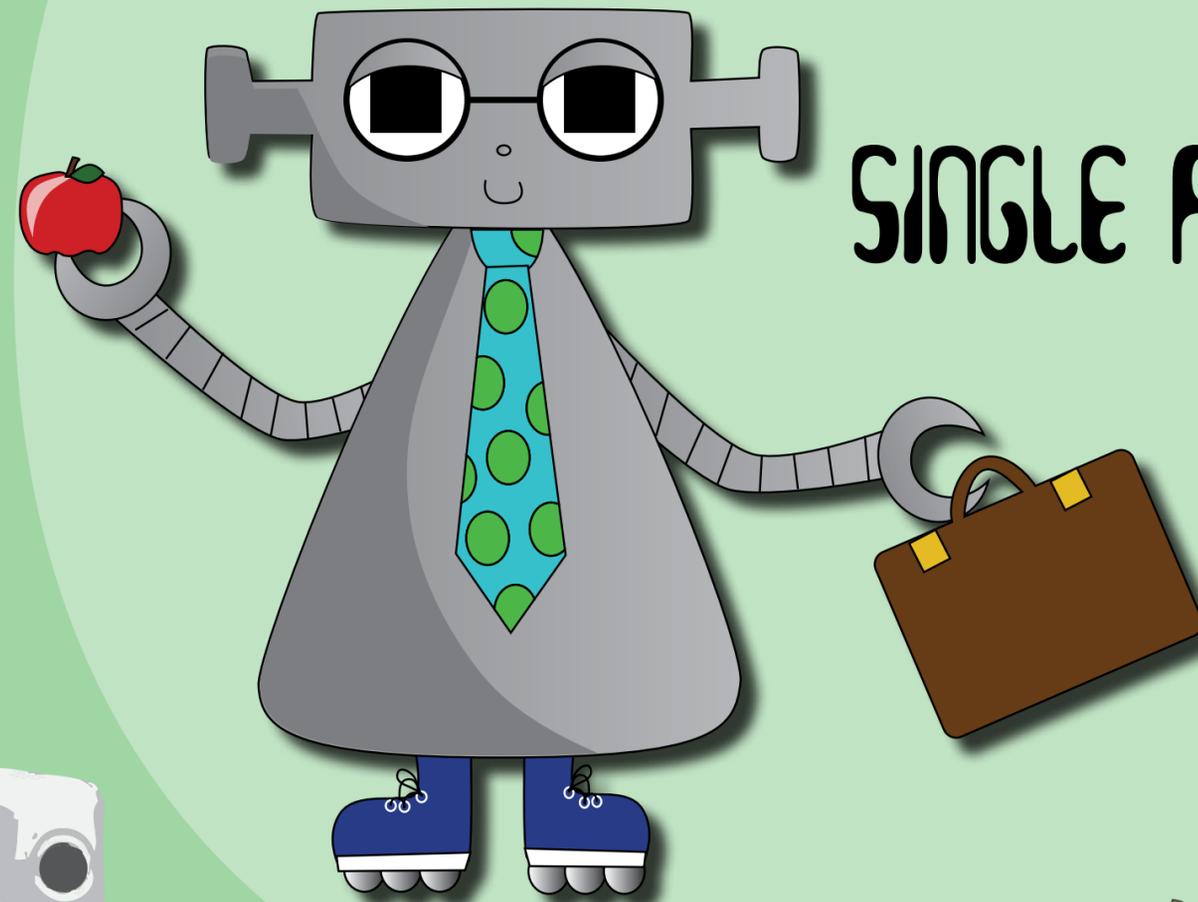
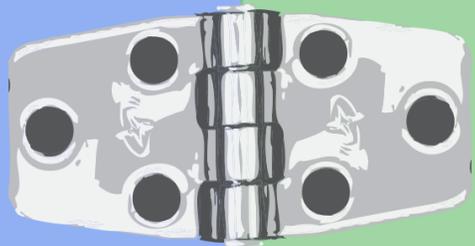
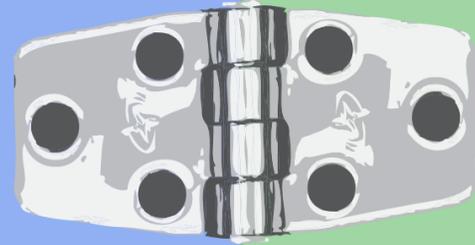


The search continued on freevectors.net. It was very useful to me because at this point I wasn't very familiar with Adobe Illustrator yet. I collected several Halloween related graphics and played with colors. I tried using dark blue and black, it was too depressing and lacked contrast. The green and purple reminded me of the Goosebumps books I used to read in elementary school. I colored each of my little monsters individually in Illustrator. Then placed them into an Indesign document.





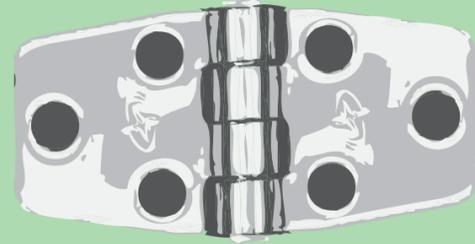
I was pleased with my final card. After adding my text, I tweaked and twisted my images to get it just right. Too bad I'm not really having a Monster Mash!



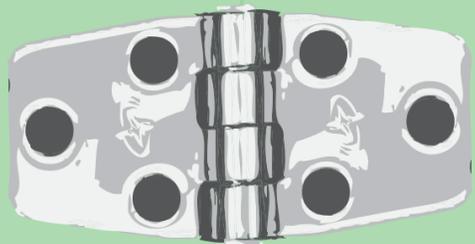
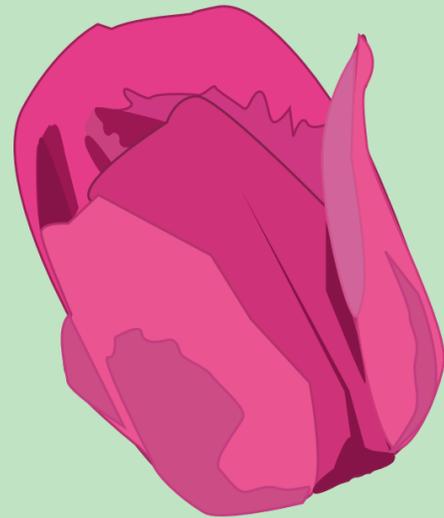
SINGLE FOLD CARD



The challenge in this assignment was to create a single fold card in InDesign. The card could be anything, as long as it was something that you would be confident enough to send to someone. With Mother's Day coming up I thought a card for my mom would be perfect. One of the requirements included using a photograph and recording the image resolution. Again, two spot colors were to be included like the previous projects.

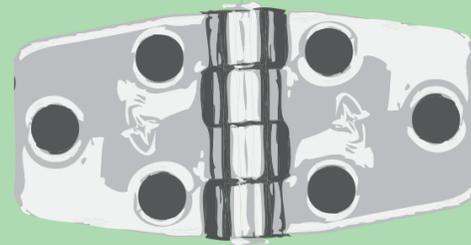


We have a beautiful garden at home, so I knew I wanted to use flowers in my design. I decided to use vector graphics for my main artwork. I have been experimenting in Adobe Illustrator throughout my projects and wanted to test my skills. I had recently learned how to use the pen tool, which was pretty exciting to me. I wanted a different looking image than what live trace was creating, so I decided to use the pen tool and trace photographs of flowers for my main artwork.

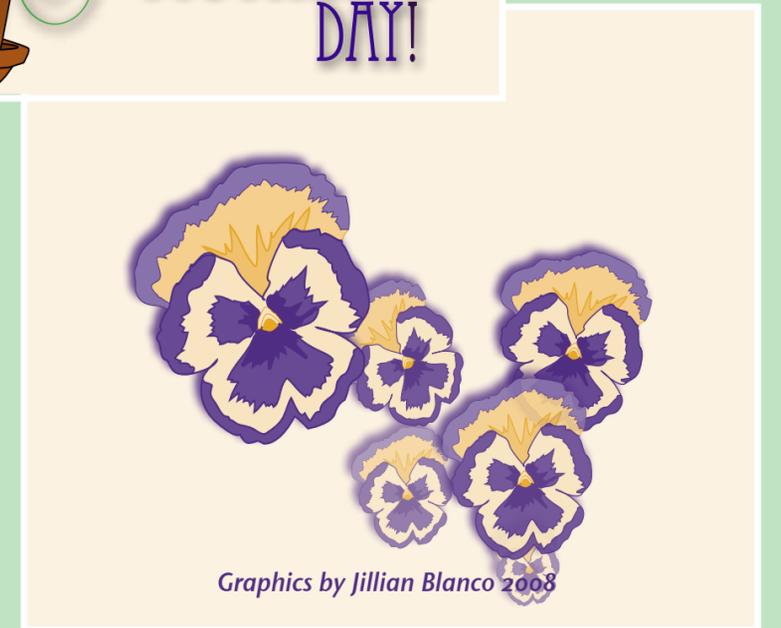
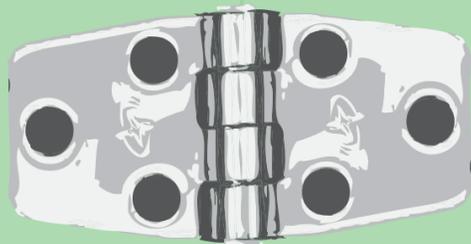




Once all my images had been traced I started assembling all my vector graphics into one composition.

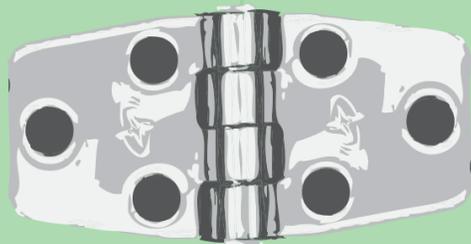
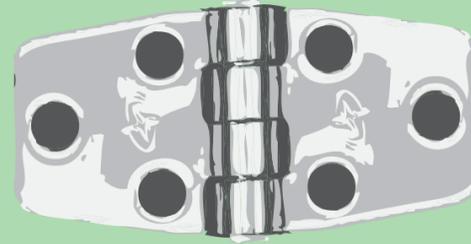


With my image complete for the front of my card. I arranged the text and added effects on the image and text. For my two color design, I changed the colors of my original pansy flower to pantone 131C ■ and 268C ■. I Resized, rotated and changed the opacity to create the back of my card.





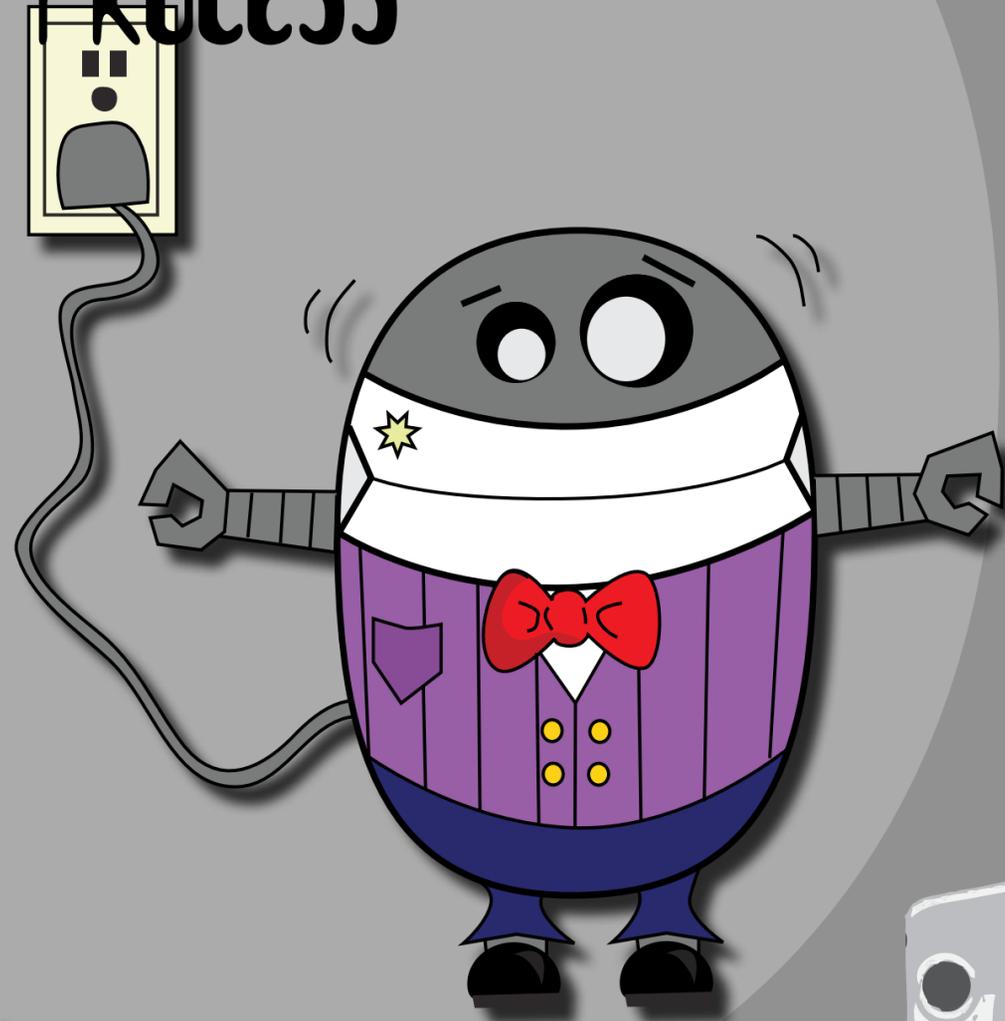
The inside consisted of a photograph, altered in Photoshop. I added the text in Photoshop as well and added clipping masks, and filters. I again, incorporated my vector images in my inside design.



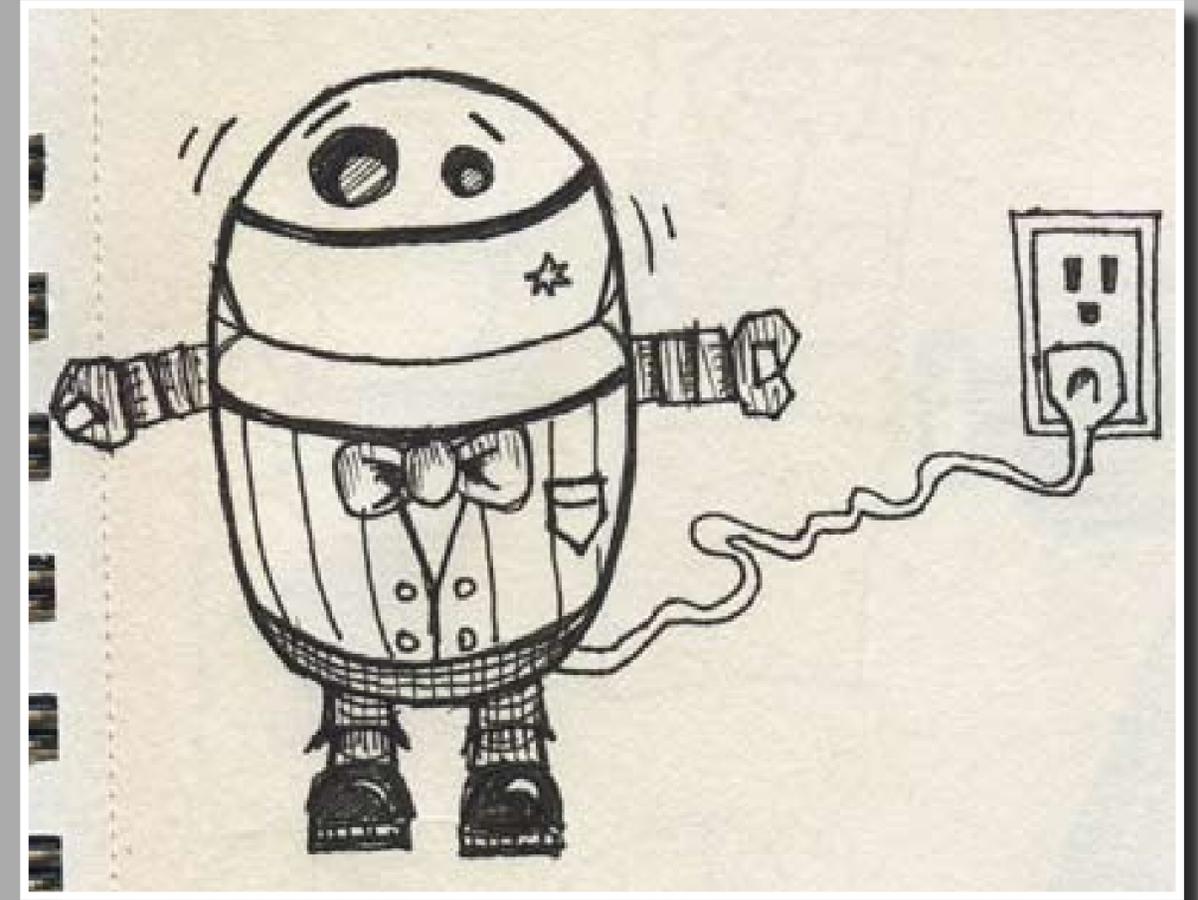
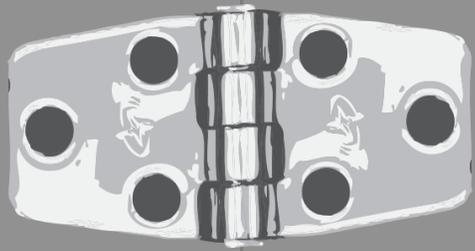
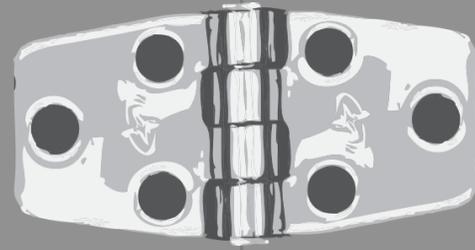
My finished card came out better than I expected. I was quite proud of myself for creating all my own graphics. The pen tool was something challenging for me at first, but this helped me practice. My mom really liked the card too! It was good for her to see all the new things I had been learning in school.



PROCESS OF THE PROCESS

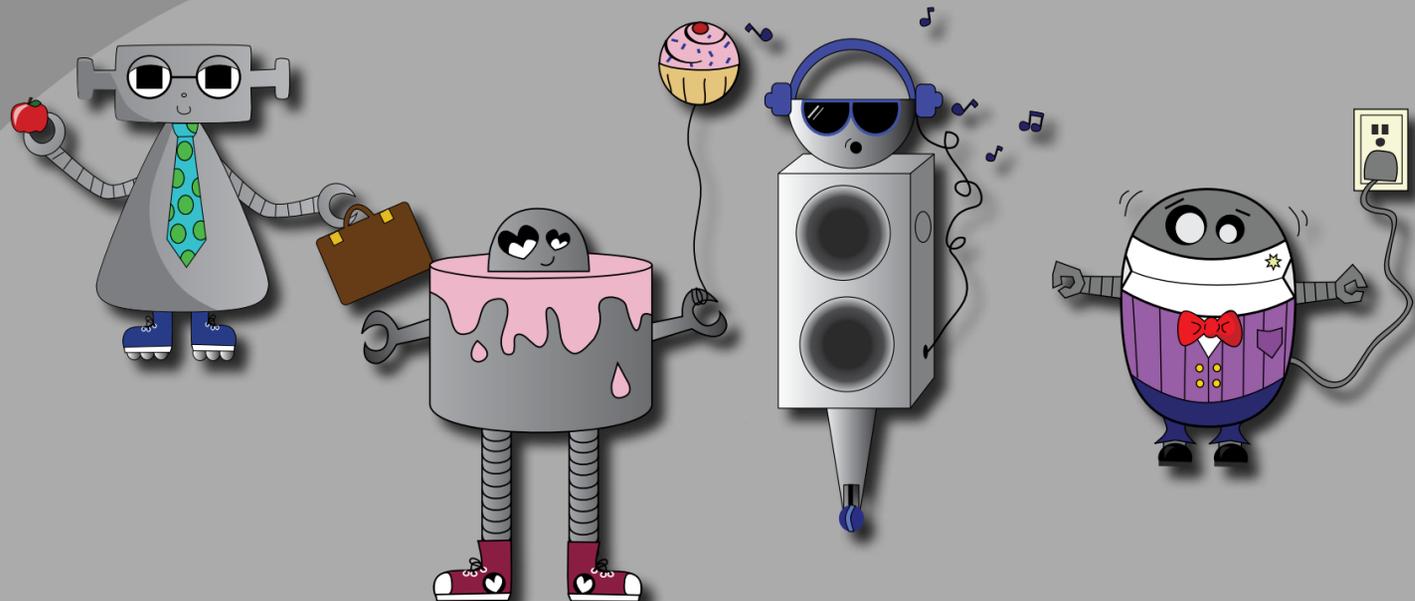
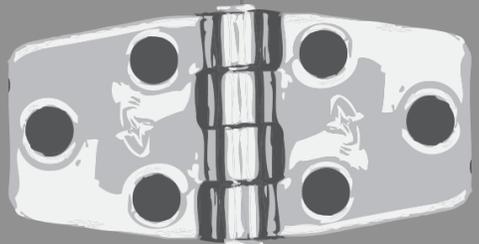
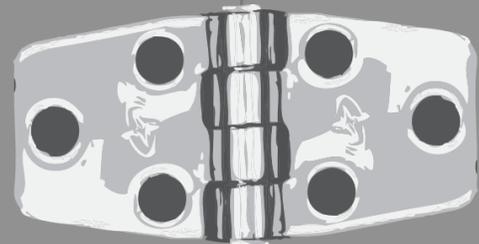
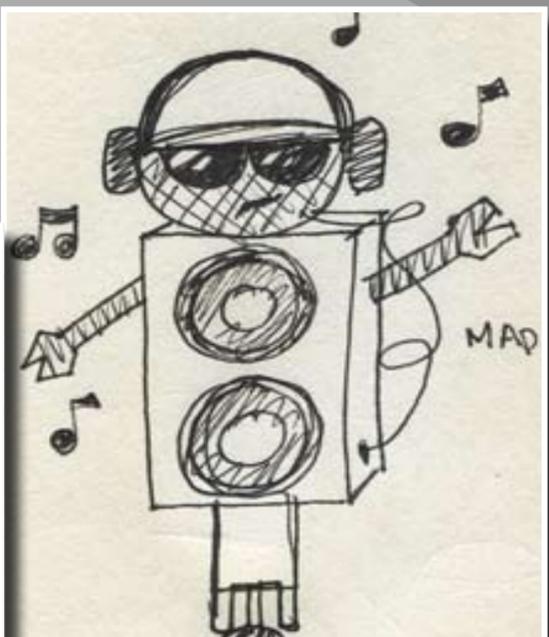
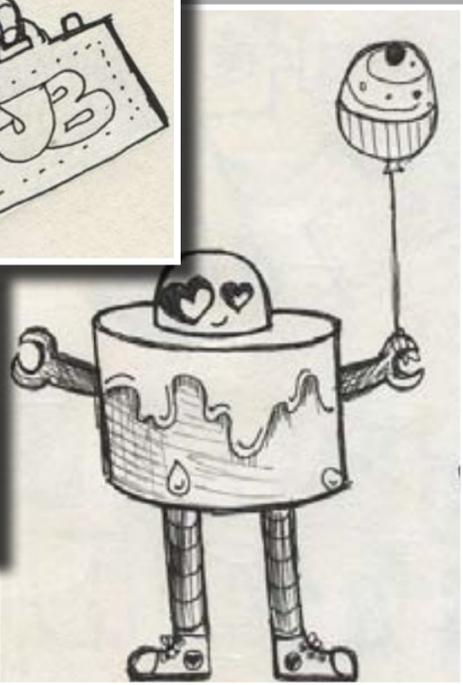
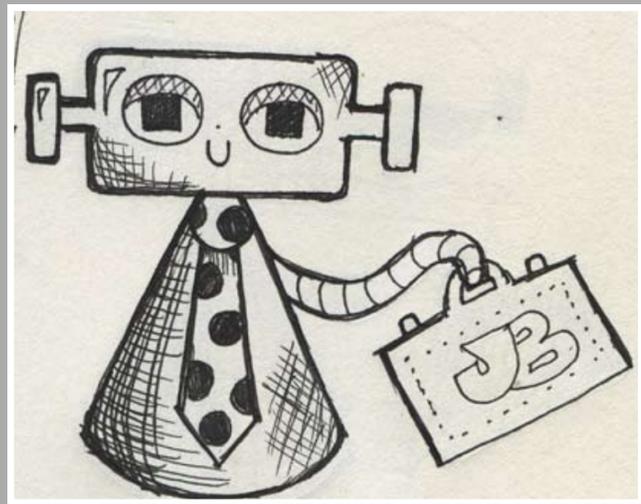


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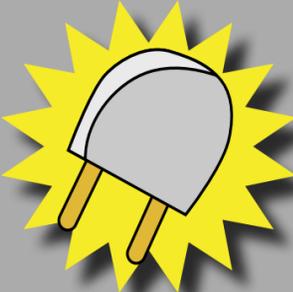
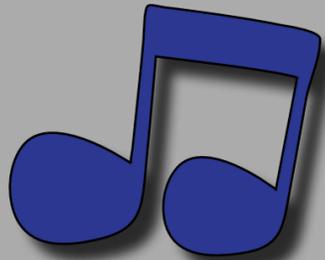
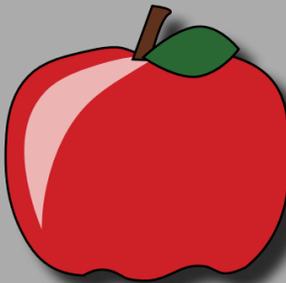
A lot of work went into the making of this book. It all started with brainstorming ideas of what I wanted to represent me in this class, and as a beginning designer. I gravitate towards geometric shapes, bright colors and things that are a little strange. I began sketching in my notebook and the drawing above was the start of my whole robot themed book. As the sketches came out on to paper, it just sort of took off from there.

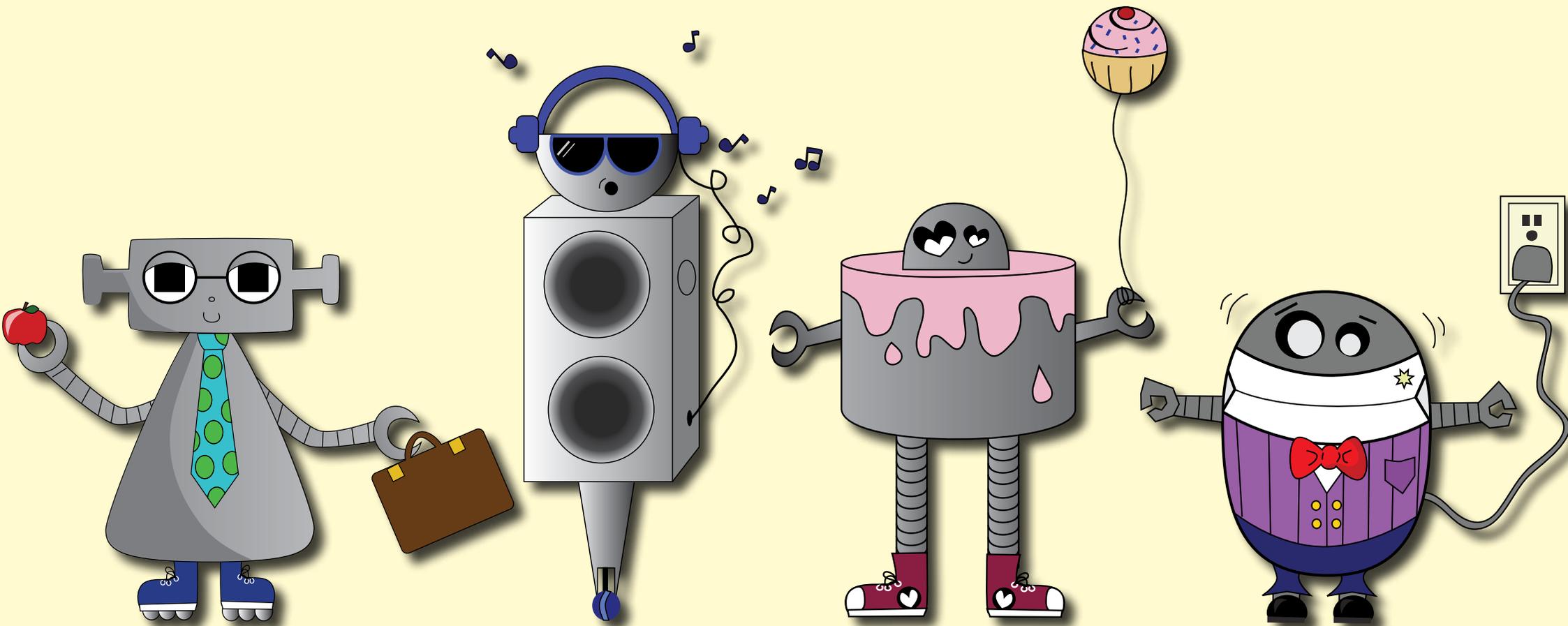
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Looking through this book, I realize how much I have progressed as a designer, and how much valuable knowledge I have gained in only a few months. When I started the spot color project I didn't even know how to use the pen tool or what master pages are. I may not be fluent in these programs, yet, but I was able to do much more than I had imagined.

I translated all my sketches to Adobe Illustrator to create my vector robots. All the practicing I had been doing in Illustrator and InDesign has definitely paid off.





Jillian Blanco 2008©