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Intro - Computer GR
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Table of contents

1. Planet Bob
2. Quote Project
3. Two color
4. line and Vector
5. Postcard
6. Midterm Project
7. Resolution
8. Bookmark



PLANET BOB

The Planet Bob project was fairly easy once I got the hang of it. Although, since it was the first of our projects it did take a while to figure out how to make it. The columns and setting pictures, etc. were all new things to learn for me. I had no previous InDesign or Illustrator experience before this class. The columns and setting up the page were the hardest part for me on this project. I was very unexperienced so it made it more difficult, but it wasn't that bad. Personally, I think it turned out very nice.

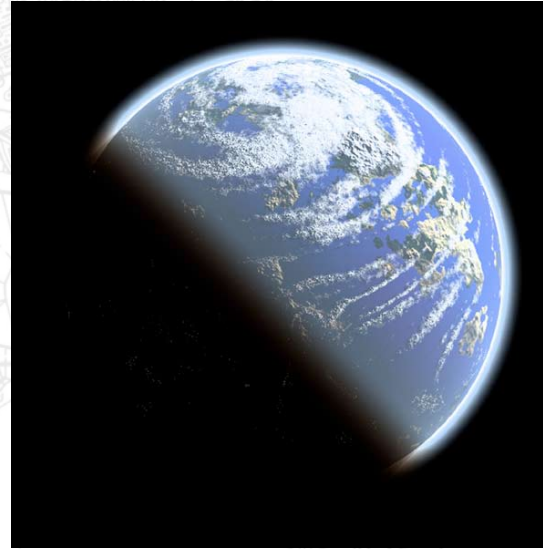
Sky Watch: Earth's Really Weird Twin

Five days ago, the world was stunned by the discovery of an Earth-like planet in tandem orbit with our own luscious planet. When asked why such a significant object had been overlooked, NASA officials pointed to the sky and said, "It's a big-a\$\$ed sky and we've been looking for rouge asteroids to give Bruce Willis a plot device for a new movie. Plus, it's been directly across us, behind the sun this whole time. We only found it because Bob was looking through the Hubble Telescope at the sun with the X-Ray glasses he got from his cereal box that morning."

NASA immediately launched one of its new X-10 titanium (Ti) shuttles to get a different perspective of the freaky chunk of real estate. In a few more months (classified), the astronauts will attempt to touch down on the planet. Sources say that the astronauts have been instructed in possible alien protocol, including not shooting guns in the air in triumph for fear of starting an interplanetary war, and what to do if a red-shirt gets fragged. Astronauts have adopted the traditional Star Trek: The Next Generation regalia for dress uniform. Ensign Smith is reportedly really ticked off that he got the red shirt. "Man, don't they know the red-shirt always gets popped in the first ten minutes!"

As far as we can tell, the planet, which will be renamed "Bob" in honor of its discoverer, is extremely similar to our own. So similar, in fact, that government officials are racing to patent our basic human lifestyle attributes before the alien creatures can rip-off our best ideas, like corporate take-overs, government cover-ups, and digital watches.

Scientists scoff at this action, the general consensus being that we are so far superior to any beings on planet Bob that our technology will seem like magic. "We've taken along cases of bubble-gum, Yo-Hoo and Windows laptops. If that doesn't impress them with our technological prowess, nothing will," said Shuttle commander Gates before take-off. Janitor Gus interrupted Gates by reminding him that he had neglected to pack batteries for the laptops and the clean underwear his wife had sent.



The Earth is very big and blue. People live on it. It sits as the third planet in the milky way solar system. It is heated by the sun.

These proceedings were interrupted by a group of protestors who claimed that Elvis had spoken to them and was, in fact, stranded on planet Bob during a failed attempt to launch himself into orbit shortly after his faked death. NASA officials had no comment, which we all know means "It's true!" The colorful bunch of characters was led off by a friendly group of armed Military police.

Upon reflection, one can almost glimpse the potential of an earth-like twin, gleaming softly in the sky, her soft oceans full of strange creatures, her mountains full of precious gems, her plains full of petroleum, and her dominant life-forms no match for our superior intellect and it's enough to make a power-hungry dictator

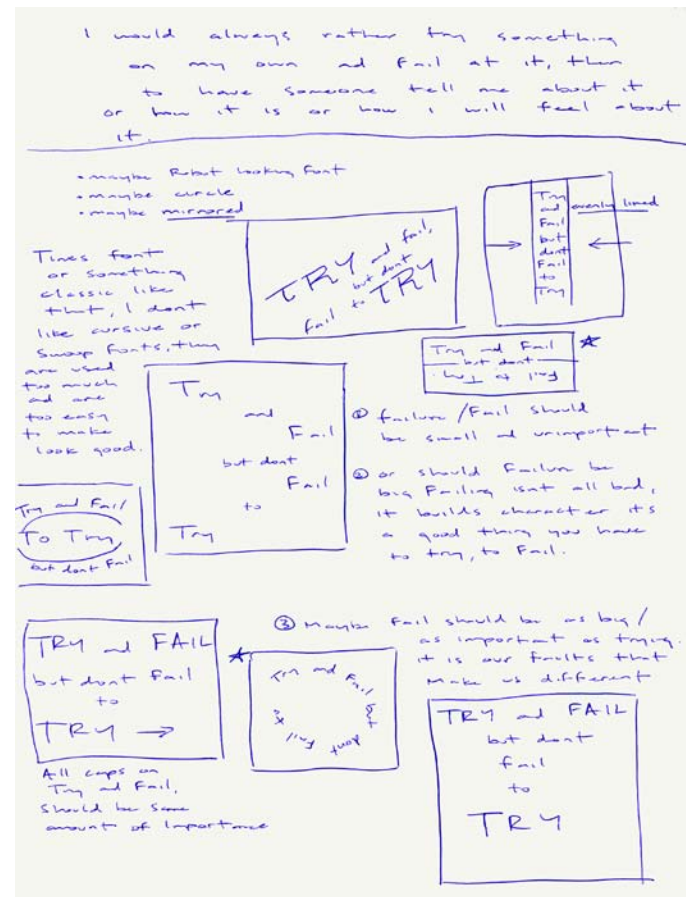
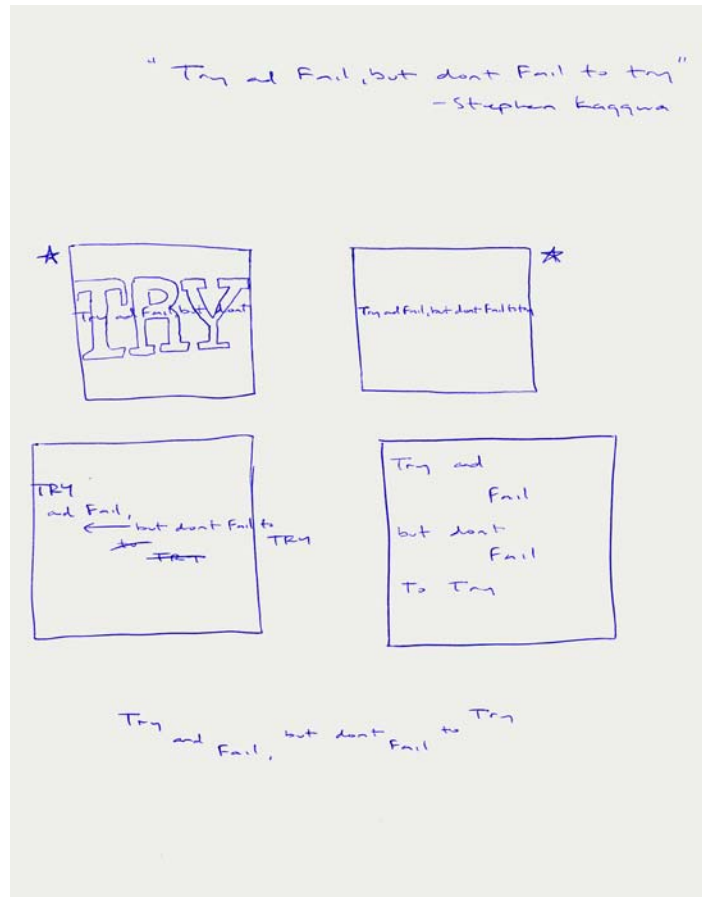
rub his plans and say "It's time to take over the worlds!"

Planet Bob, welcome to the Solar System. It's a crazy, mixed up place with not enough parking, high-energy costs, and people who just want their cake without having to bake it. You should fit right in. Oh, and the rent is \$650 billion a year, no pets allowed.



QUOTE PROJECT

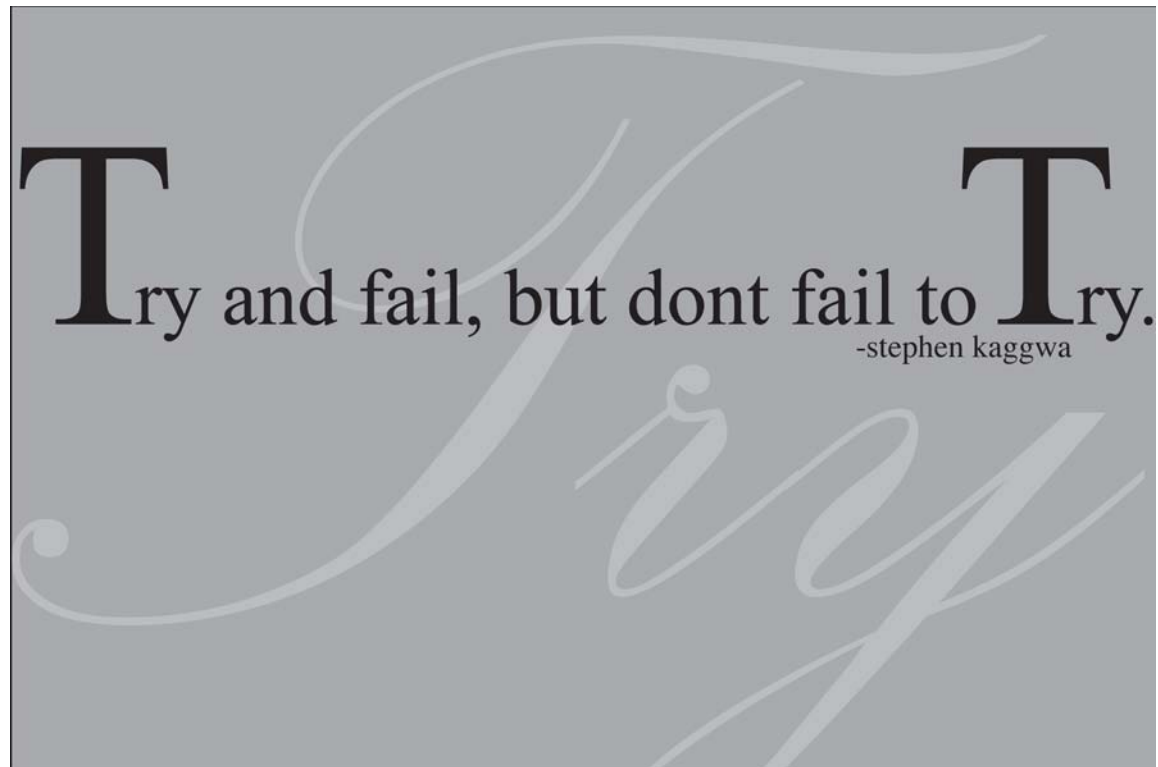
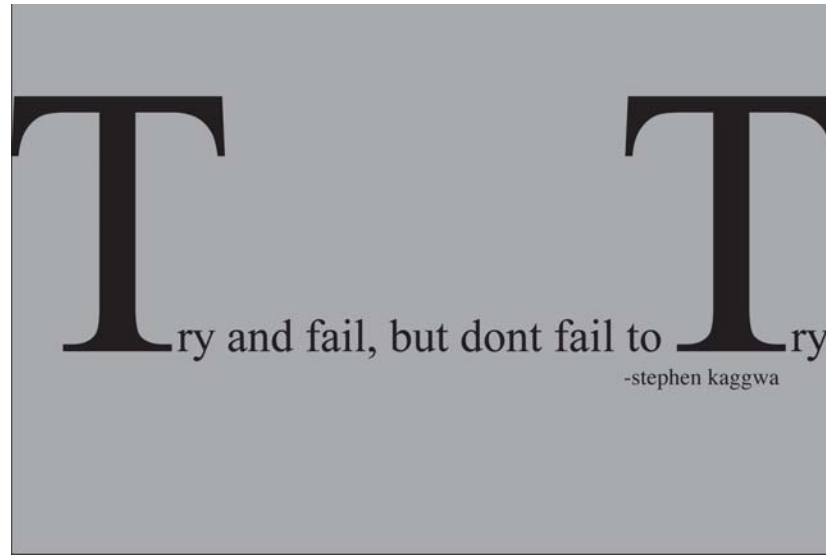
sketches



version 1

For this first design I used Times New Roman - Regular and Palace Script MT - Regular. Times New Roman is a serif typeface commissioned by The Times (London) newspaper in 1931 and designed by Stanley Morison together with Starling Burgess and Victor Lardent. It was first issued by the Monotype Corporation in 1932. Although no longer used by The Times, it is still widely used for typesetting books. Palace Script features "Ball or Ball Terminal" type, which is when the end of a stroke is shaped like a filled circle whose diameter is larger than the width of the stroke. It is a monotype imaging font which came from an English copperplate script. Palace Script was created for the Stephenson Blake foundry in 1923.

The T's are at 100pt. Everything else is at 30pt. I had to use a bit of kerning between the T's and the R's, so that the R's would sit under the arm of the T. Otherwise, the R's would look too spaced from the T's. For the second rendition of the quote I wanted a darker more contemporary look. In this one I used Times - Regular font, designed for The Times newspaper.. Although, I tried many different fonts, I always liked Times the best. I think it always looks the most clean and straight forward. For the quote I used a size 32pt type and for the ghosted "Try" in the background I used 287pt. I offset the quote in this version also, because I think it makes it more interesting. I worked off the basic idea of the first version, but just tried to make it feel a little different. In this version I made both Try and Fail capitalized. I did this because I had the idea of failing being just as important as trying. Failing is what gives us character and makes us different, we have to try, to fail. Also, I tried to set the quote right on top of the word "Try", to do this I used leading. On both versions I tried to feel the whole page across and have the words evenly spaced, for this I used kerning. Most kerning was used between the Y and the period, and the T and the R in the ghosted "Try". When I first ghosted the "Try" in the background it was too dark, so I worked on lightening it and making it easier to see. When I look at this artwork as a whole I see very sharp lines and symmetry. For me, in all my artwork I like to make things symmetrical and clean. and made it too difficult to read. I like the idea of shadowing a word behind the sentence, so I used it in both of my final projects. I used "Try" because I think that it's the most important word to get out of the quote. Furthermore, I only capitalized "Try" because I wanted it to stand out



version 2

For the second rendition of the quote I wanted a darker more contemporary look. In this one I used Times - Regular font, designed for The Times newspaper.. Although, I tried many different fonts, I always liked Times the best. I think it always looks the most clean and straight forward. For the quote I used size 32pt type and for the ghosted "Try" in the background I used 287pt. I offset the quote in this version also, because I think it makes it more interesting. I worked off the basic idea of the first version, but just tried to make it feel a little different. In this version I made both Try and Fail capitalized. I did this because I had the idea of failing being just as important as trying. Failing is what gives us character and makes us different, we have to try, to fail. Also, I tried to set the quote right on top of the word "Try", to do this I used leading. On both versions I tried to feel the whole page across and have the words evenly spaced, for this I used kerning. Most kerning was used between the Y and the period, and the T and the R in the ghosted "Try". When I first ghosted the "Try" in the background it was too dark, so I worked on lightening it and making it easier to see. When I look at this artwork as a whole I see very sharp lines and symmetry. For me, in all my artwork I like to make things symmetrical and clean.



Try and Fail, but don't Fail to Try.



Try and Fail, but don't Fail to Try.

version 3

For this version I tried the idea of having Try be visually higher than Fail, to show its importance. This version took a long time just to get the words to fit right and not be too hard to read. Again Leading and Kerning were a huge part of the final look. I used Birch Std (50pt), and Vivaldi (50pt). Vivaldi was designed by Friedrich Peter, it is a script typeface. Birch is an Adobe created font.

Try

and

but don't

to

Try.

fail

fail

Try

and

fail

but don't

fail

to

Try

version 4

This version is one of my favorites. This one definitely took tons of leading and kerning, to get the letters and words close. In this version I used Outright Televism (24pt.) and Arial (30pt). I wanted to try something new in this one. I tried to make it look more interesting and artistic. I was going for blaxploitation mixed with modern. For excitement, I used over-sized quote's and a '70s remenicient style font, created by Ray Larabie. The second font I used was Arial, which is a Monotype Helvetica substitute. Furthermore, I capatalized 'Try' and 'Fail' in the quote because I feel that they are the most important point to get from it.



-stephen kaggwa



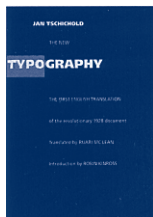
Two COLOR

The two color Modernist Manifesto project was pretty difficult for me. I found it hard just because I had never done anything like it, other than the Planet Bob project. The hardest time I had was trying to get the header to look right, for some reason I was having trouble making all the words align to one side. Again, I had problems with the columns and font size; Although, the two color part was easy for me. Furthermore, this project called for a lot of leading and kerning to make the words fit right and look good. For example, the horizontal Books in Print, took a while to make just right.

Modernist Manifesto:

The New Typography

By Jan Tschichold



Books in Print

University of California Press, Berkeley, Los Angeles, London
Translated by Ruari McLean
Introduction by Robin Kinross
280 pages; 8.5"x 6",
147 b&w illustrations; \$40 cloth.
Reviewed by Victor Margolin

In a special issue of the German printing journal *Typographische Mitteilungen*, entitled "*Elementare Typographic*" and dated October 1925, Jan Tschichold, its editor, proposed a radically new direction for German typography and advertising art. Amidst reproductions of avant-garde books and Constructivist influenced periodicals, as well as manifestos by Lissle, Moholy-Nagy and El Lissitzky, Tschichold presented his own manifesto of ten principles and rules for a new typographic practice that summarized convictions about elemental forms and clarity of communication that avant-garde artists in Germany had called for earlier.

Tschichold's special issue provoked considerable debate in subsequent numbers of *Typographische Mitteilungen*, and in 1928 he followed it with an entire book, "*De Neue Typographie*" (*The New Typography*), which was brought out by the *Bildungsverband der Deutschen Buchdrucker*, the educational wing of the German printing trade union that also published "*Typographische Mitteilungen*." By 1931, the book was out of print and was not reprinted in German until 1987. In the years following the publication of "*The New Typography*", Tschichold had recanted some of his earlier positions and adopted what he considered to be a more mature and inclusive approach to typography. This change had aroused the ire of his more doctrinaire followers such as Max Bill, who in 1946, wrote an article in the Swiss printing journal *Schweizer Graphische Mitteilungen*, attacking Tschichold for his shift of views.

In 1967, Tschichold asked the British author Ruari McLean to prepare an English translation of "*The New Typography*" that would include extensive revisions. After Tschichold's death in 1974, when no publisher

could be found, McLean placed his translation of the revised manuscript in London's St. Bride Printing Library. Fortunately for the historical record, this version was not published. Instead, a new translation by Ruari McLean from the original edition of the book, without Tschichold's later revisions has been brought out by the University of California Press. This distinction is particularly important because Tschichold's original, unrevised book is the most complete exposition we have from the 1920s of "*The New Typography*" and embodies the argument that must be engaged by those who have rejected it.

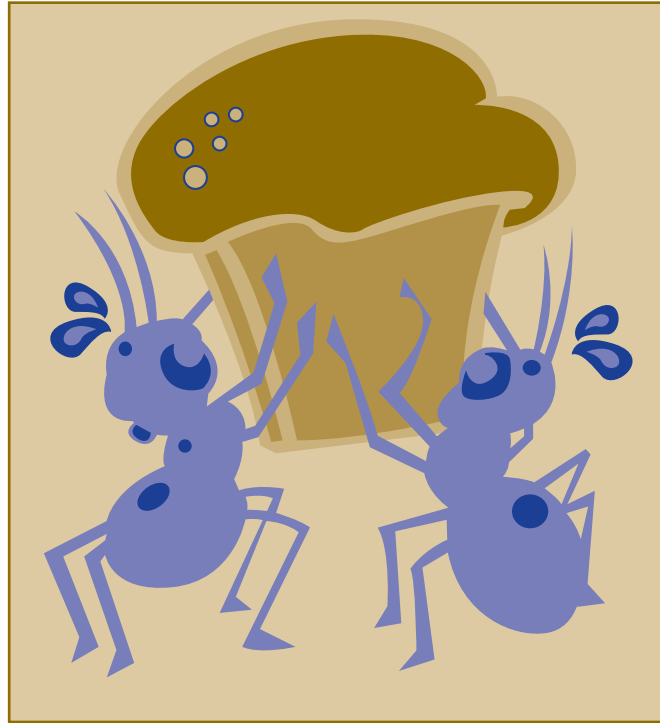
In recent years, it has become fashionable to decry the formal limits of the modern movement, whether in architecture, furniture design, or typography, and to position this perceived reductionism against a richer, denser, more complex contemporary practice. Most often, however, critics have done so with little or no understanding of the original Modernist argument. This is not to say that Tschichold's justification for the new typography is without its reductive side. Tschichold adopts a form of binary rhetoric which polarizes the old and the new, with the new being superior to the old.

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LINE AND VECTOR

This project went fairly quick, I didn't find it very hard. Working with vector images and switching colors came easy to me. The only hard part was having to work in Illustrator for the first time and making sure i only used two colors. Moreover, by this time placing images and text was cake walk, so i enjoyed this project very much.



Line Art:

Artwork that, unlike a continuous-tone image, has no gradations of tone and, therefore, does not require halftone screening for reproduction in print. Two dimensional, flat art work, such as, pen and ink illustrations, type, woodcuts and clipart.

Spot Color:

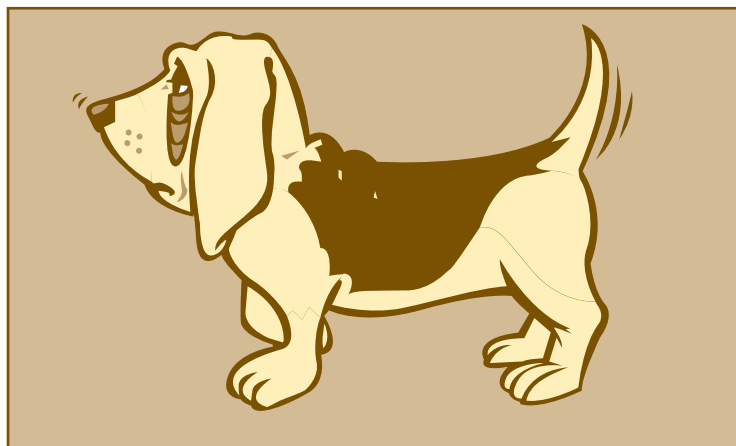
A specific color in a design, usually designated to be printed with a specific matching ink, rather than through process CMYK printing. Spot color is also referred to as Pantone color, PMS color, flat color, custom color. There are other spot color manufacturers, TOYO, Focoltone, Trumatch but Pantone is used most frequently and world wide.

Choosing a color stock will give the appearance of a second or third color.

Color:

Screen or Tint of Flat color can be broken down into different values, screens or percentages of a color to create a tint (the appearance of a lighter version) of that color. 50% of black creates a gray, 32% of red creates pink. The area of flat color will contain dots of the exact same size (i.e. 50%) spaced equally from each other. This effect will give the appearance of a lightened version of a specific color.

A gradient from light to dark is still considered a flat color because all the dots in the 20% range are the same size (20%) and all the dots in the 30% range are the same size (30%)



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Paper:

Choosing a color stock will give the appearance of a second or third color.

Color:

Screen or Tint of Flat color can be broken down into different values, screens or percentages of a color to create a tint (the appearance of a lighter version) of that color. 50% of black creates a gray, 32% of red creates pink. The area of flat color will contain dots of the exact same size (i.e. 50%) spaced equally from each other. This effect will give the appearance of a lightened version of a specific color.

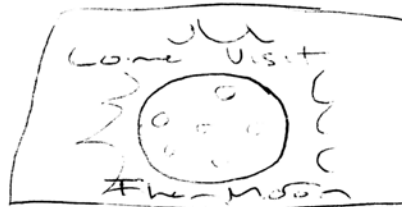
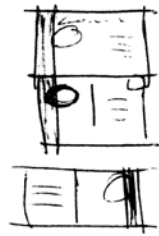
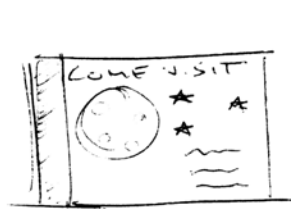
Gradient:

A gradient from light to dark is still considered a flat color because all the dots in the 20% range are the same size (20%) and all the dots in the 30% range are the same size (30%)

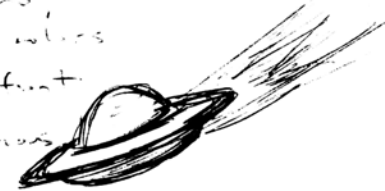


POSTCARD

sketches



retro,
light colors
funny font
not serious



earth is boring! we explore
Come Visit
The moon
no gravity!



"Get that weight
of your shoulder!"

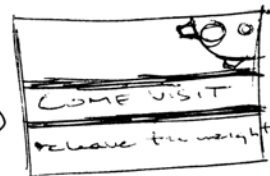
14 -
Galaxy St.
Milky way



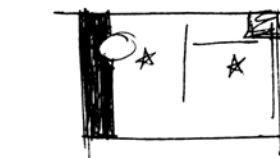
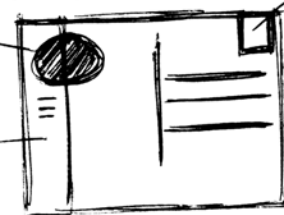
The moon

THE MOON

The Moo



Picture
of man
modern-retro Stamp
line
on side

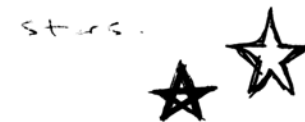


weightless, perfect vacation line!
get the weight off!

Tired of all that gravity?



floating weight
no gravity



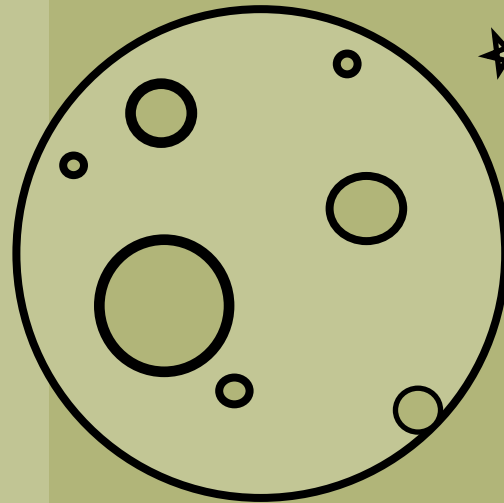
When I first heard of this project, I had many ideas. Although, all my ideas had something to do with vacation and going away to another country or state. At first I couldn't think of anything, I kept looking at pictures online and wasn't really inspired by any of them. Then, I realized the answer was right in front of me. I had been looking at pictures of space and distant planets, since i'm in a astronomy class, and it came to me... A vacation in space. I have always been very interested in space and I thought this was the perfect time to incorporate it into my art. After thinking about which planet would be my destination I quickly realized the moon was probably the only one you'd want to spend any time on, unless you like freezing or burning.

When I thought about what postcards usually have I realized most of them have a catch phrase, something that will intrigue you or make you remember them. The catch phrase I chose is "Get all that weight off your shoulder." When I thought about the moon and no gravity to hold you down, it sounded like a perfect vacation spot to releave stress.

My concept for how my postcard would look came farely easy. I knew I wanted it to look like it came from the late 60's, early 70's era. My font choice's and art style came farely easy after that, I just had to make it look as obviously retro as possible. The color choice also came easy for some reason, I knew I wanted something desaturated but still bright. I did my best to make the front of the postcard fill even and well proportioned. Although, I couldn't do the same for the back because of the requirements of the post office, but i think it still looks good.

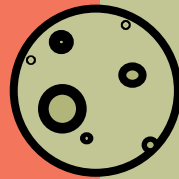
All of the art (moon, ufo, stars) was made by me, because I couldn't find what I was looking for on the internet. I figured it would be a lot faster and better if I just did it myself. I tried to make this postcard extra athentic by adding what year we went to the moon and where it's located, for the address.

Come and visit!



The Moon

Tired of being stuck to the ground, We'll be the first of your friends to visit the newest hot spot, and get rid of all that weight on your shoulder.



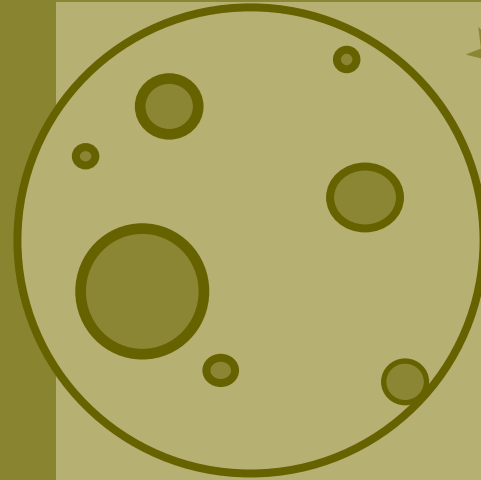
1969 S. Milky Way
Galaxy, SP
31415
777.454.3321

Flights leave daily!
- Get your tickets today.

After finishing the project I realized that I had used three colors. This would be very costly if i were to mass produce this postcard. So, to save money I changed the card so that it was made up of only Two Spot Colors (Pantone 581 C & 032 C).

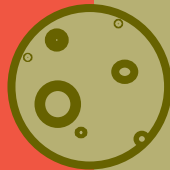
I used kerning to make the C and O in "Come" closer. The moon is stroked with 2 and 4pt lines. I used negative space, knockouts, reverse type, and manual flush left to construct the project.

Come and visit!



The Moon

Tired of being stuck to the ground, We'll be the first of your friends to visit the newest hot spot, and get rid of all that weight on your shoulder.



1969 S. Milky Way
Galaxy, SP
31415
777.454.3321

*Flights leave daily!
- Get your tickets today.*



MIDTERM PROJEKT

At first, this project sounded scary to me. Although, I usually do work fast and can usually figure out how to get my ideas down and out pretty quick, I didn't want to be required to. Luckily, two of the vector images caught my eye right away and from there my idea grew. As soon as I saw the sky diver I knew I wanted to use him, then I saw the hot air balloon and they just seemed perfect together. Furthermore, I had just finished my postcard so I had the idea of visiting other planets fresh in my mind, so I used it again. This time I went for mars, thinking it would be a good place for those summer lovers.

I knew if I picked mars I would have to use red, so I made the top of the postcard dark blue (space) and the bottom fading into red (mars). I used StarTrek Film BT font, to make it look extra spacey. I used kerning to move the text closer to each other and space words evenly. I used knockouts and reverse type to make certain things stand out more.

All artwork used is vector (AI) graphics turned into EPS files.

Pantone 484 C (also at 29%)
540 C (also at 55 & 40%)





RESOLUTION / HALFTONES

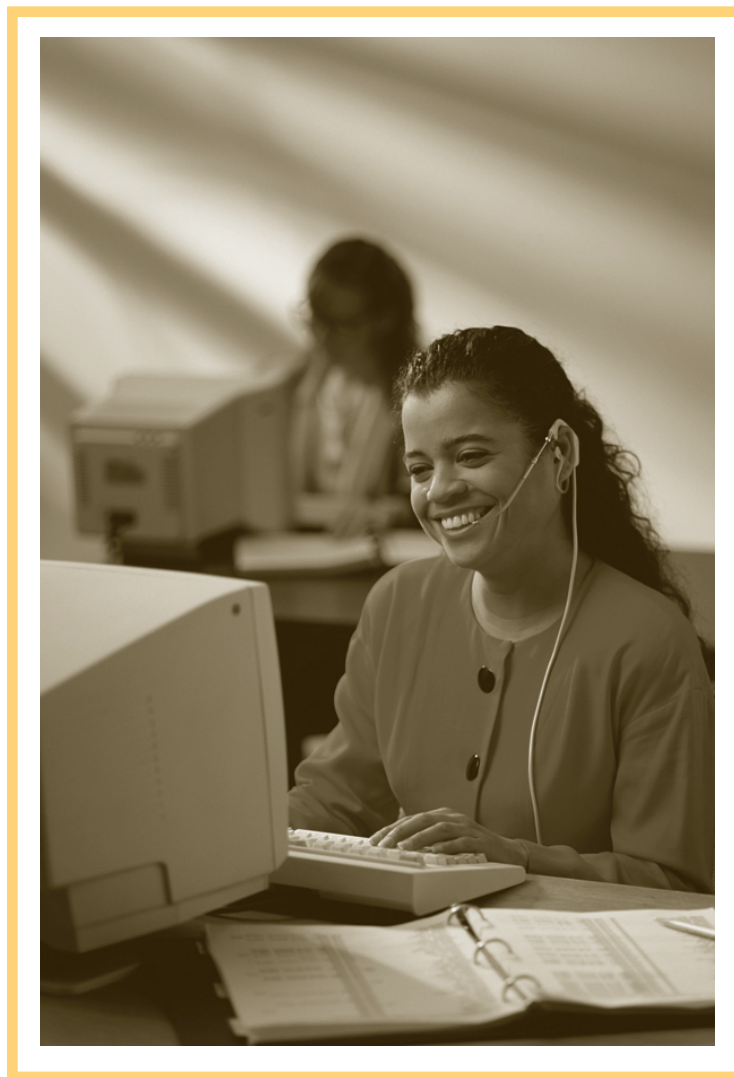
This project was no problem, since we did most of it in class. The concepts we learned were not hard to grasp. The only hard part was making sure you followed directions exactly, because one wrong thing would make the whole picture look bad. Also, keeping track of all the information (file size, dimensions, format) made you pay even more attention.

I liked this project because you had the chance to see what all the different color modes looked like and how they changed a picture. I especially like duotone, I think it can really make a picture look different. In addition, having the chance to play with border point size was fun, it definitely makes a picture look finished. Also, finally being able to work in photoshop was a plus for me, since it's the program i'm most familiar with.



Final Resolution: 300ppi
File Format: Photoshop (PSD)
Color Mode: Grayscale
Color Separations: 1
3.75" x 3.75"
1.21 MB

Final Resolution: 170ppi
File Format: EPS
Color Mode: Grayscale-Duotone
Color Separations: 2
3.512" x 5.253"
520.6 KB





Rigoletto, a full bodied wine

Final Resolution: 350ppi
Final Format: PSD
Color Mode: CMYK
Color Separations: 4
4" x 5"
9.35 MB



BOOKMARK

sketches

World of Warcraft
All of your treasures
will have to be
in the world
defeat the world!

anyone
- picture
of my
character
Purple on front -
- glucose, carbohydrates,
- NPGs

like
postcard pro

Back



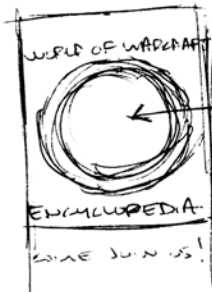
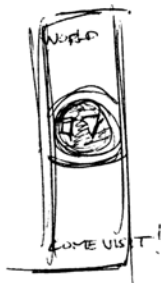
- All of your fantasies will be realized
- come visit
- welcome to the wsw. welcome to

- Use encyclopaedia

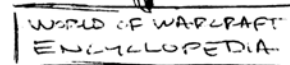


May be
have lower
turn character

Simplifying



empting,
in colder water, so
it can also be
hung on shorter
limbs



welcome to the world of
marcraft

- fantasy
- colorful
- energetic
- magical
- mysterious
- demons / dragons



- human, hunter, grime, priest,
Pallidus, Rogue, warlock,
mage, dwarf.
- Night elf.

house work
showing but I
Races



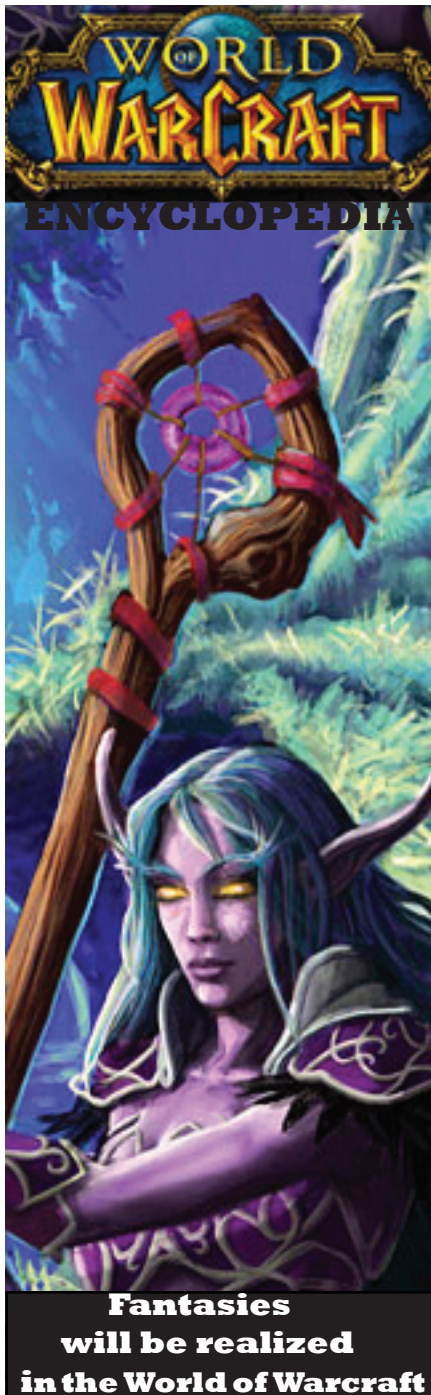
changes
Principles

I was excited when I heard that we were going to do a bookmark. I thought that it was something I could really use and a nice skill to have. The initial setup of the project was hard, just because of all the math, which i hate. Although, once we were done with that the project was fun.

I decided to do a bookmark for the game World of Warcraft, because sadly this game takes a lot of my time and energy. They have many books for this game because it has been around for along time and many different versions of it have come out for the PC and MAC. There is actually a long history that the creatures of the game have made up for it, such as different races and classes of players in the game and there history. I decided to make a bookmark for the games encyclopedia, which has the history of the make-believe classes and definitions for many things. The game is also the number one online game in the World, with over 5 million players world wide. The people futured on the bookmark are Night Elve Druids. In the game they can heal other players, keeping them from death and turn into many different animals.

The design of the bookmark came from looking at other bookmarks. Also, I wanted to make sure it was very colorful and really caught your eye.

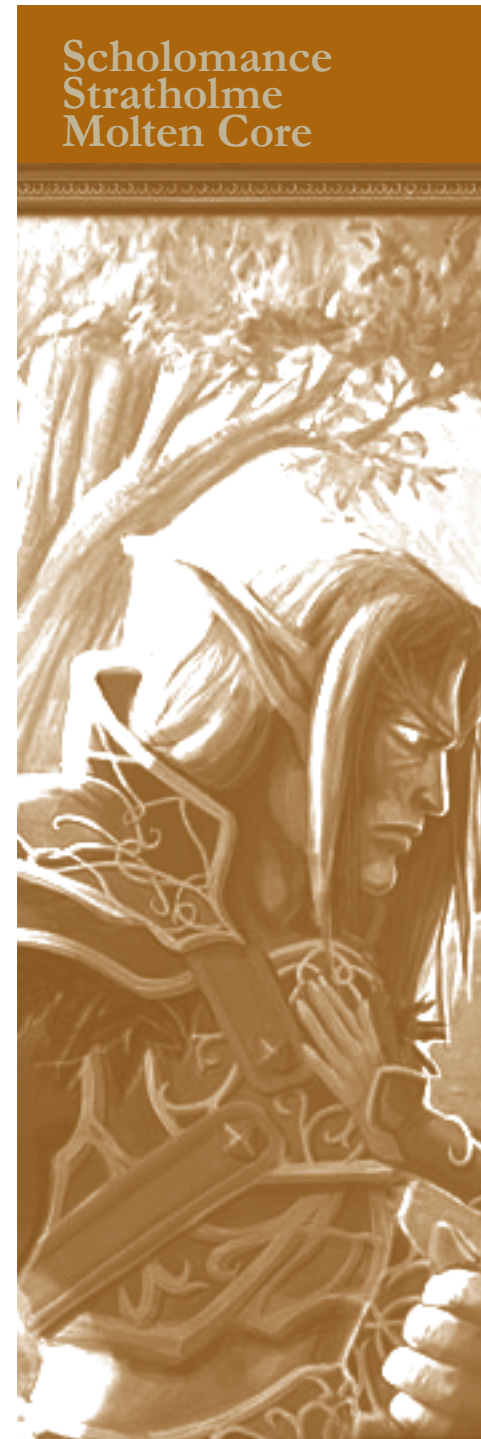
For the first version of the bookmark I used the font, Rockwell Extra Bold.



After finishing the first version I decided it didn't come out perfect, I had some things I wanted to change to give it that finished expensive look. First, I lowered the banner at the top to reveal the rest of the world and to make it look more like a banner. Second, I changed the color of the word encyclopedia and shadowed it. Third, I changed the font to Garamond Bold, so it matched the name of the game better. Finally, I made the black bounding box at the bottom bigger and changed the colors of the whole bookmark a bit.

(Front) CMYK Process Colors

(Back) Duotone, Pantone 873 C
724 C



It was a process, a very long process.

