



process book

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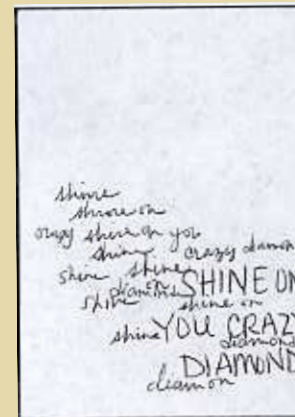
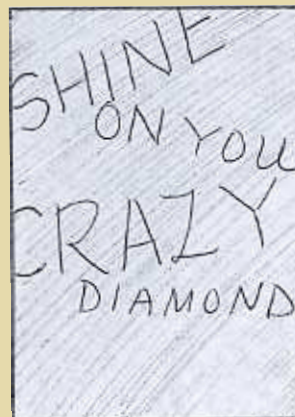
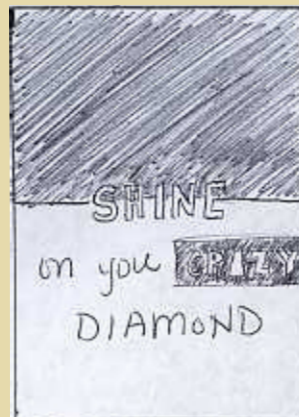


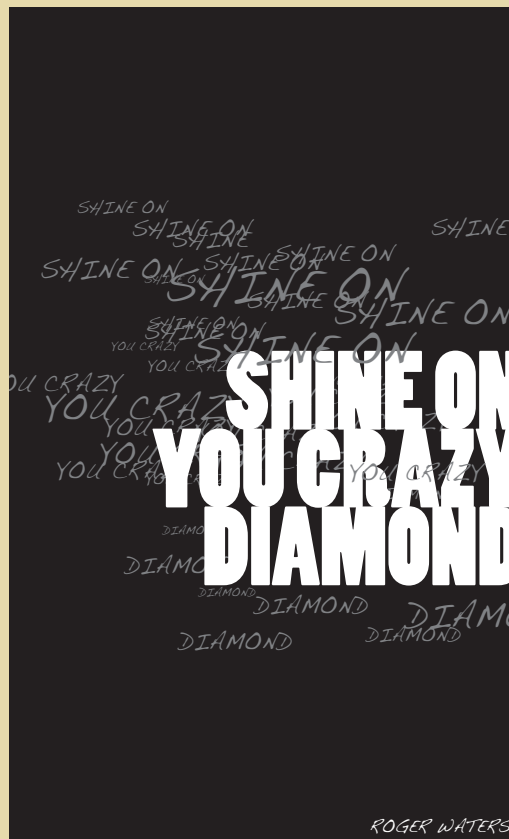
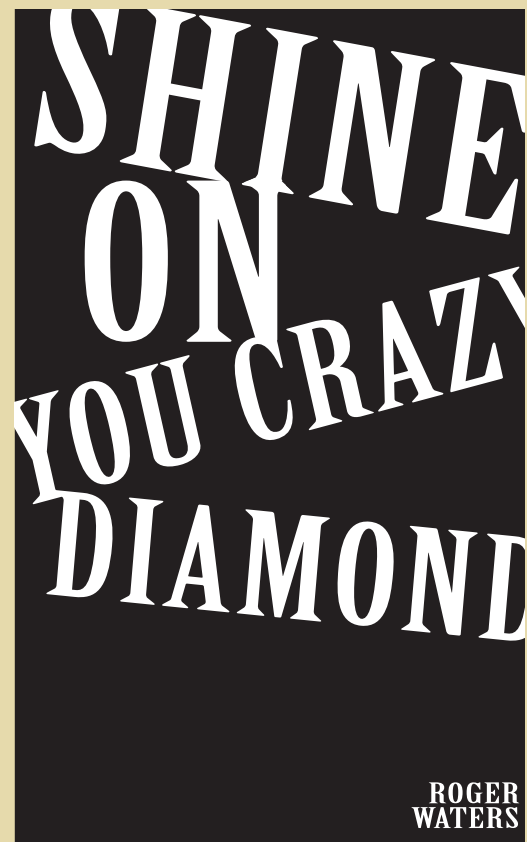
quote project

I was at a loss for some time in trying to come up with a quote that truly represented me. I didn't want to have anything forced, anything cheesy, anything that would be on one of those inspirational posters that run rampant at public schools. I was driving in my car one day and the song "Shine on you crazy diamond" came on and it suddenly struck me that this was the perfect quote to illustrate who I am. I have always been the person to go against the tides and even though I may be met with opposition, I continue to "shine on" and accomplish what I have set out to do.

The first version that I came up with is, in my mind, the strongest. I think that it captures the brilliant nature of the lyric itself, not being able to be contained. I feel that it takes on a mind of its own and defines its own space, its own rules. The font is Birch Regular, a classic serif font that doesn't detract from the piece and allows the words to seamlessly integrate with one another.

The second version was the most troublesome of the two. I knew the exact look that I was going for but it was difficult to achieve. The reverse type is Poplar Std, a vintage poster font that I felt was bold enough to mirror the nature of Water's lyric. The Dakota Handwriting font adds not only texture and movement but gives this particular work a feeling of freedom and continuity. Now, at first the Poplar font had its default leading and as I looked at the finished piece, I found it lacked a major element and I almost deleted all of my progress because I couldn't figure out what needed to be changed. I soon found that if I brought the words closer together it gave the quote more unity and fluidity.





A decorative graphic on the left side of the page features stylized branches and leaves. The branches are dark brown with intricate white and pink floral patterns. The leaves are also dark brown with similar patterns. The background is a solid light beige color.

modernist manifesto

Definitely the most practical and systematic of all of our projects and involved a broad use of our skills. The thing that struck me the most about this assignment was that the use of simple elements makes a significant difference in the overall success of the design. A single tinted text box anchors the page and unifies both the text and the graphics. I absolutely can't say that I had a difficult time with this one. It was pretty clear-cut and simple and I can definitely see myself applying this in the near future.



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 Lis- zle, 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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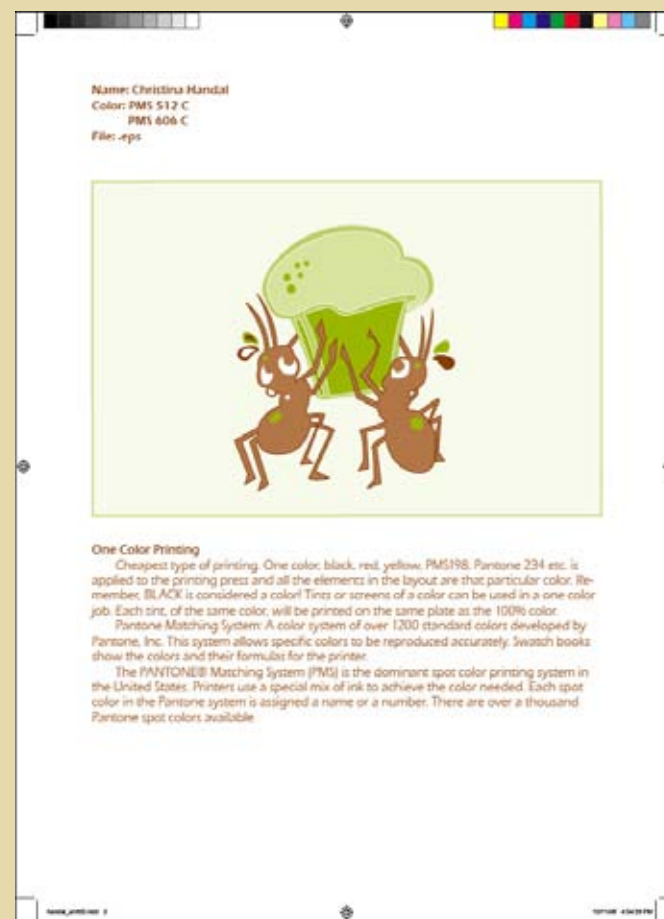
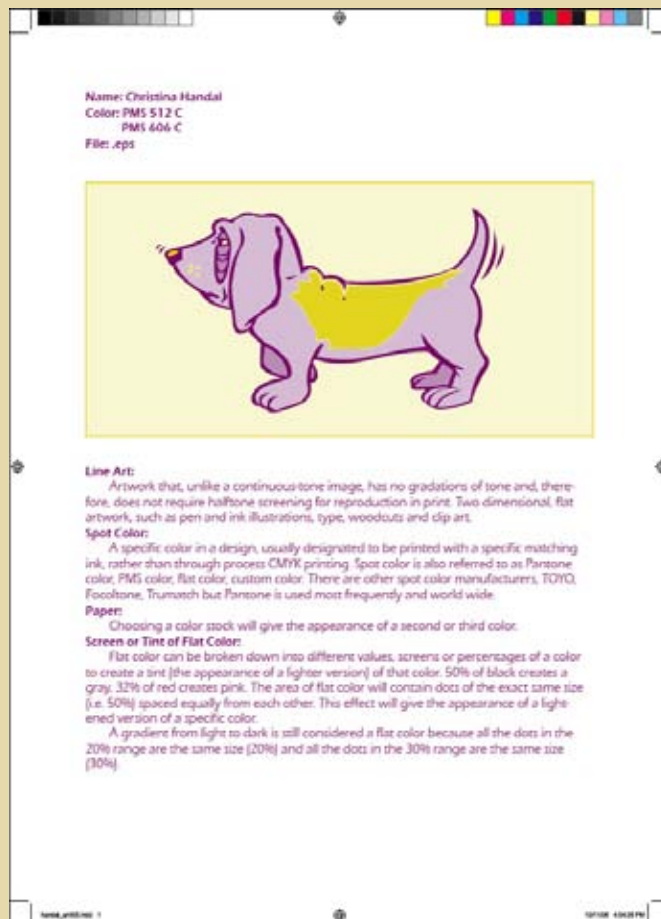




two color

I loved that this assignment was surprisingly simple but involved a certain level of intricacy as well. I mean, how difficult could it be to fill a graphic with two colors? It was a bit more of a challenge than I initially thought, but then again I am known to be quite the perfectionist. As mundane as this assignment may have seemed at first, it laid the groundwork for coming projects and allowed me to play with color as an element of design.

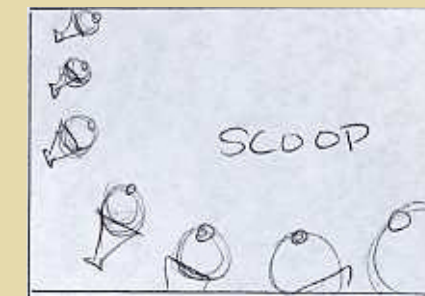
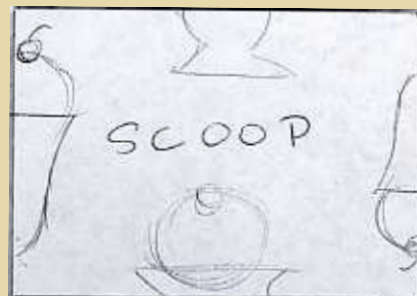
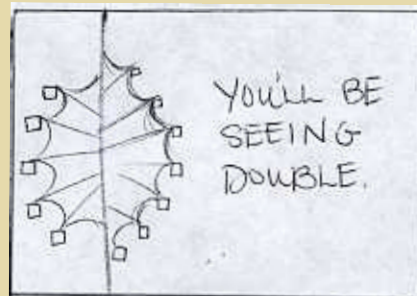
It really came in handy for the postcard project which was also restricted to two colors. I was surprised to find that this guideline was not restrictive at all. It actually helped me to see that there is nothing undesirable about simplicity or, let's face it, resourcefulness.

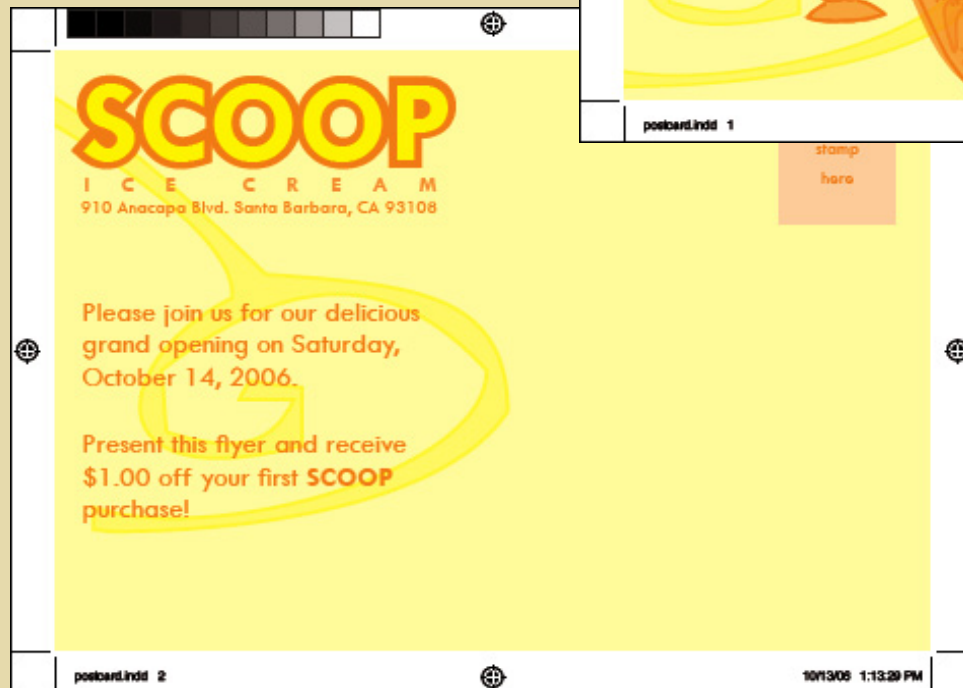


postcard

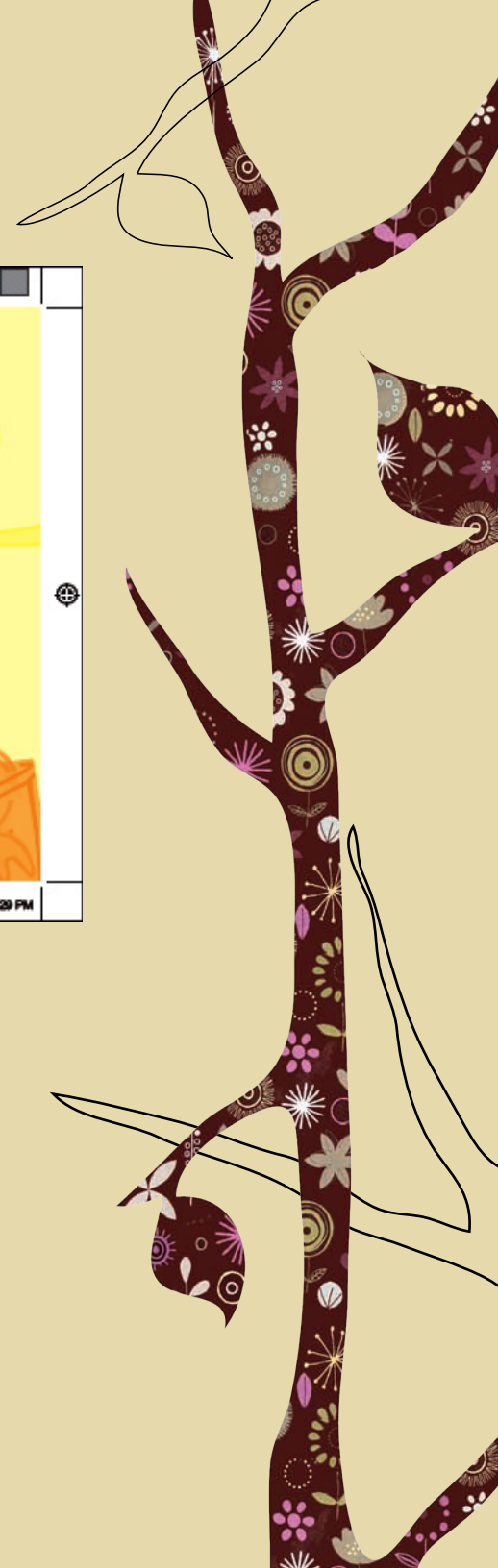
This project was more fun than anything else. I struggled at first having been given such broad guidelines, but I knew that I wanted to do something fun and lighthearted. I toyed with a few ideas of doing a carnival announcement but because of some serious computer complications was unable to get the graphics I needed and didn't dare endeavor into the world of creating my own. I was convinced that I had hit a wall until I soon got some inspiration from one of the assigned vector graphics of an ice cream sundae; but my frustrations didn't end there.

I tried all different color combinations and simply couldn't find the right one. It wasn't until I had walked away from the project altogether and came back to it with a fresh mind that I was finally able to compose exactly what I had wanted all along: sunny, playful and inviting.





stamp
here





midterm

Now the midterm was perhaps the most frustrating of all. It was so limiting that I often found myself just stuck staring at a blank screen wondering what the heck I was going to do with all of the cheesy graphics in front of me. I didn't even bother with thumbnails because I sincerely felt that whatever I came up with would be awful and I didn't want to disappoint myself. What was even more frustrating was that this was probably one of the most real-world assignments because of the limitations and strict deadline. I realized that I'm not always going to be the one dictating where a certain project is going to go. After all, it's the client who decides. In the end, I ended up handing in a project that I felt was pretty cliché and mediocre. Don't get me wrong, I did put forth effort but I just didn't feel like my creative juices were flowin' on this one.





resolution

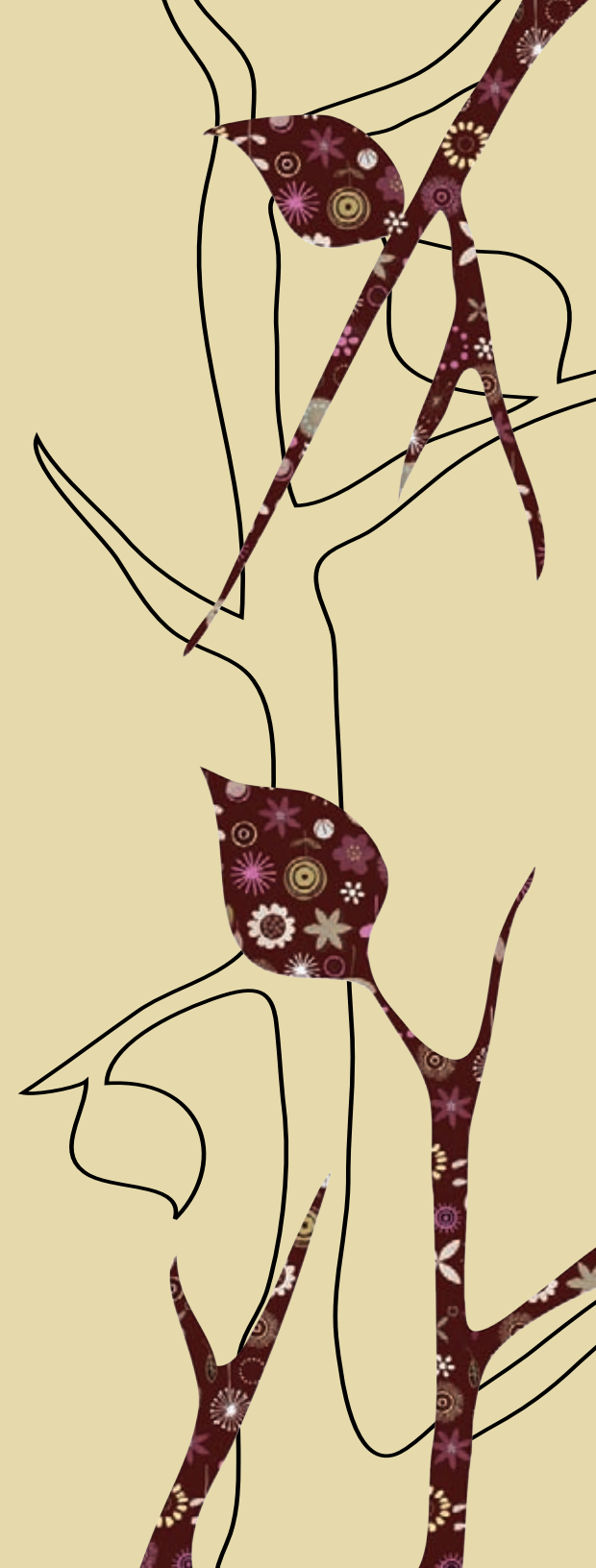
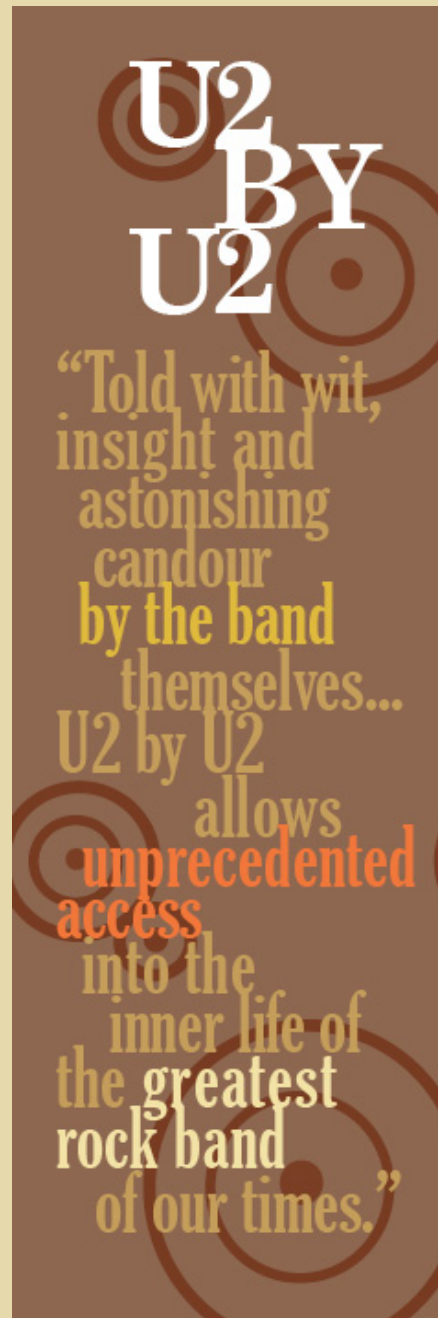
I definitely enjoyed myself with this project because I was once again taught that even under limitations and restrictions, I can easily make a beautiful piece of art. Taking bland black and white photos (some in which the subject was painfully outdated!) and infusing them with color is such a simple way of adding a little pizzazz to drab art and also solves the problem of wondering how to make interesting design with only two colors. And I'm thankful because for once I had no computer problems to work through :)

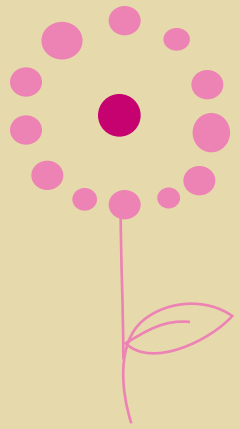


bookmark

This was my kind of project. I just now realized that as the semester has progressed that the projects have granted more creative freedom. Genius! I loved this project so much because I got to work in my all time favorite band into the design which is always so stimulating. I was initially going to do the band's signature black and red but decided to try and go a different route and make the colors earthier. From the beginning I knew exactly where I was headed with this and set to it. For this reason I thought that it would be a quick process but was of course frustrated when I hit a major problem. For some unknown reason, the pantone colors that I used in Photoshop to construct the graphic on the front of the bookmark refused to transfer into InDesign. I tried to figure out the problem for hours and finally had to relinquish all of my efforts. I spent so much time trying to fix this problem, in fact, that I neglected the development of the design and feel that it is somewhat lacking something that I can't quite pinpoint. Still, throughout all of the struggles that I had with this project I feel that I acquired the most knowledge of the programs.







“Every artist dips his brush in his own soul, and paints his own nature into his pictures.”





**christina
handal**