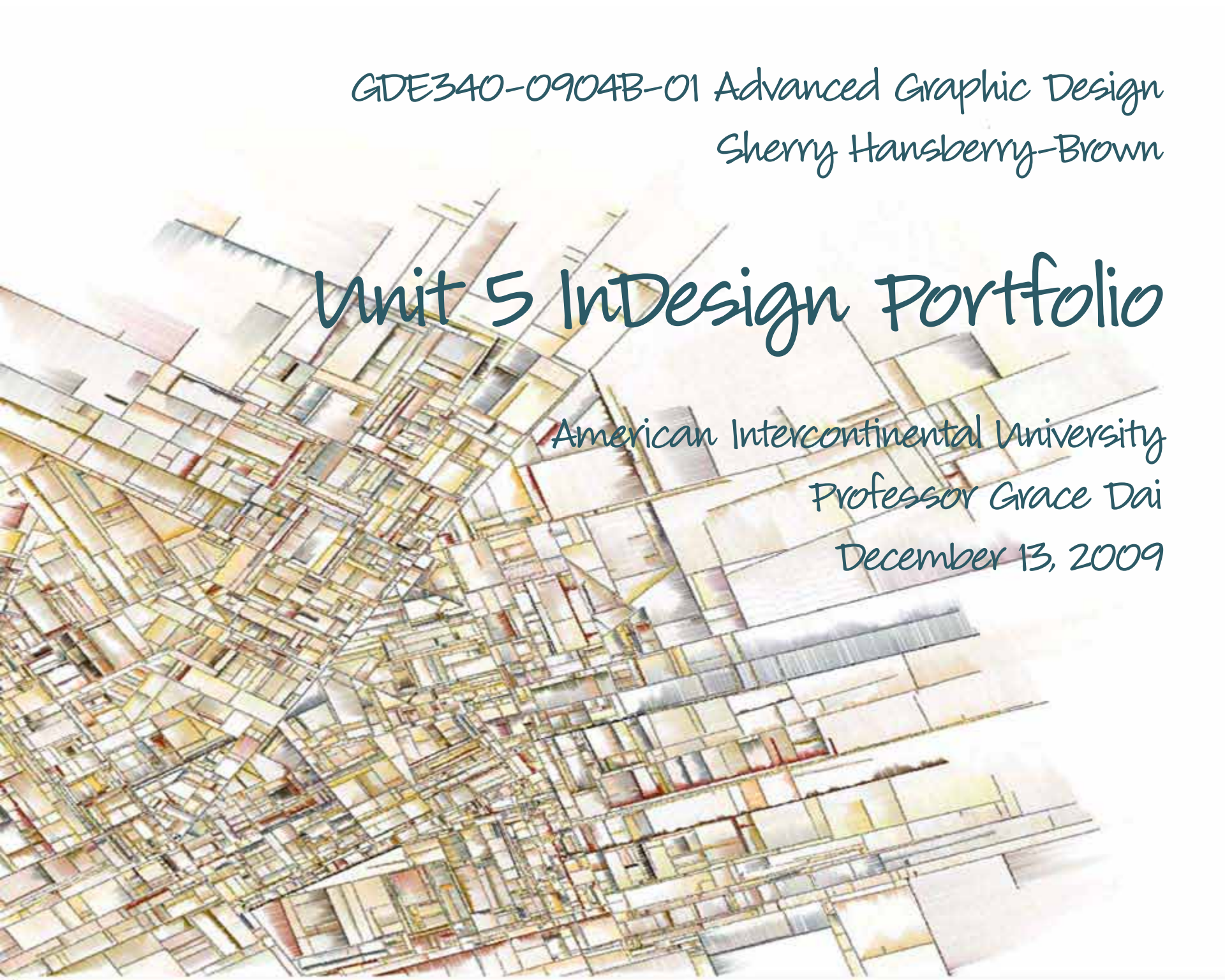




GDE340-0904B-01 Advanced Graphic Design
Sherry Hansberry-Brown

Unit 5 InDesign Portfolio

American Intercontinental University
Professor Grace Dai
December 13, 2009

Foreword

The wonderful page backgrounds are the result of a mathematical algorithm created by Jared Tarbell, cofounder of Etsy.com. "Lines like crystals grow on a computational substrate. A simple perpendicular growth rule creates intricate city-like structures." (Tarbell, 2009)

All of the page background images have been created by starting the algorithm, then stopping the computations at a specific moment and printing the results into a PDF document. The ensuing image is then adjusted in Photoshop and placed in InDesign; where the transparency has been reduced anywhere from 25% to 75%.

It's also been lots of fun combining my analytical side with my creative side!

Unit 5 InDesign Portfolio

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Lyrical Visions

Unit 1 Individual Project

Concept:

Random association is one way designers generate ideas.

Assignment:

To find 3 lyrics or poems that appealed to us and pair them with images that create a statement. In combining the verse and image we were to create a thematic concept and share that new vision with the viewer.

Programs Used:

Adobe Illustrator CS4, version 14.0.0

Adobe InDesign CS4, version 6.0.4

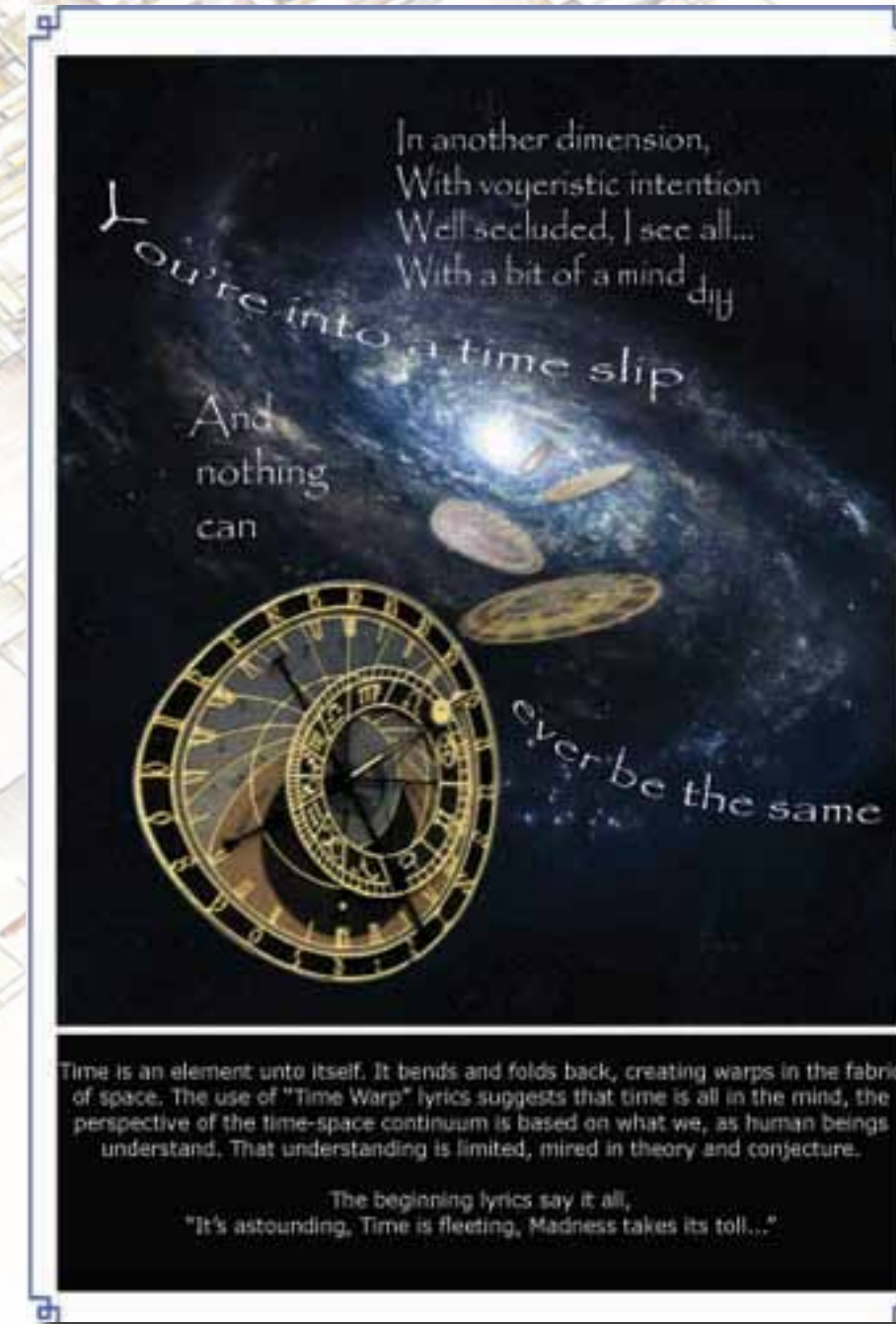
Adobe Photoshop CS4 Extended, version 11.0.1

TechSmith Snagit, version 9.1.2 (Build 304)

Execution:

I created a story of how time steals away those precious moments we never have the opportunity to get back. I combined images from a prior assignment, a family photograph and the image of a place my family came from; with verses as random associations.

The initial lyric comes from the Rocky Horror Picture Show; the second, newly found and heartfelt; and the third, so appropriate for all of the men in my family. Most especially now, as my son goes back to war. Time was used as the common denominator in all three sections of the design. Thereby showing how all of the images and lyrics were related through the use of time. By using the stanza "Time is Fleeting - Madness takes its Toll", the project is in concert.



Category: Page Layout

Artist: Sherry Hansberry-Brown

Subject: Class Assignment in ILL310

Year of work: 2009

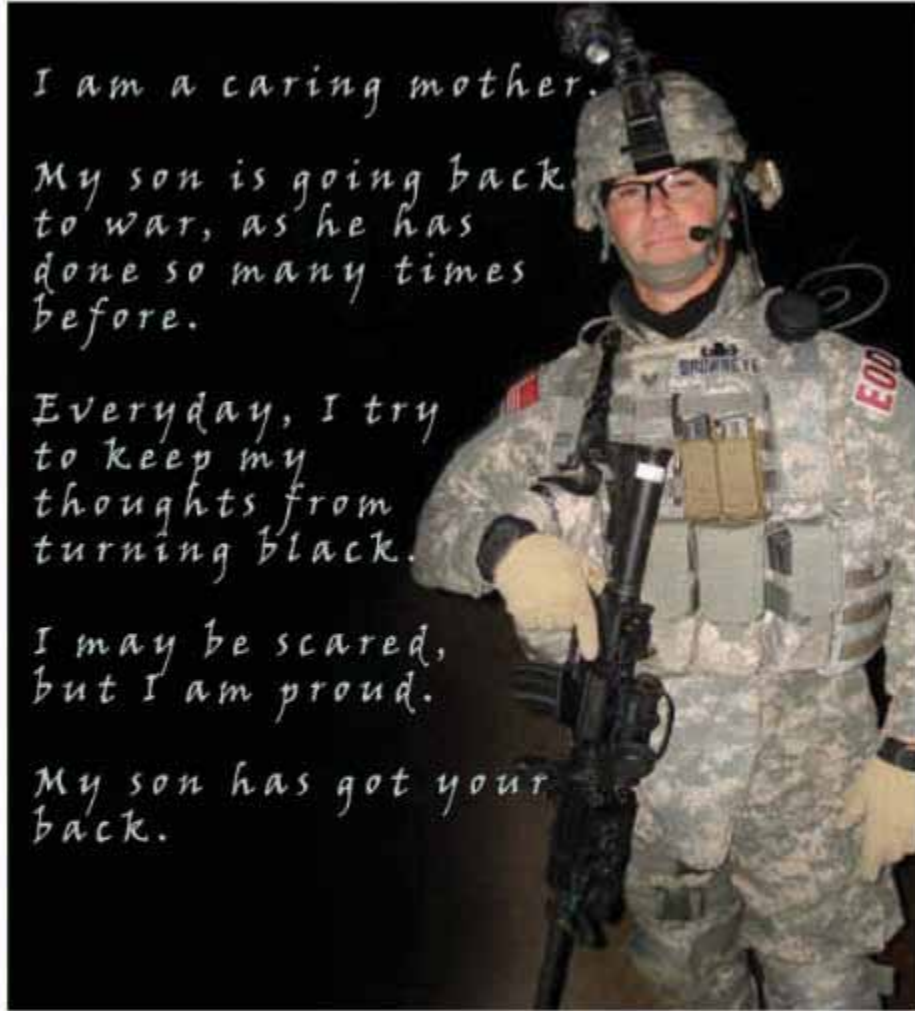
Media: InDesign document

Lyrics: Time Warp

Source: Rocky Horror Picture Show

Process: Used original Photoshop image; added text frame for explanation; did a black fill [0/0/0]; typeface is Verdana 10 pts. Used text frames and a curved text path for the song lyrics in Papyrus from 18 pts to 21.66 pts. Linked the image and text frame with rectangle frame using the Fancy corner option. I am pleased with the results of this particular design.

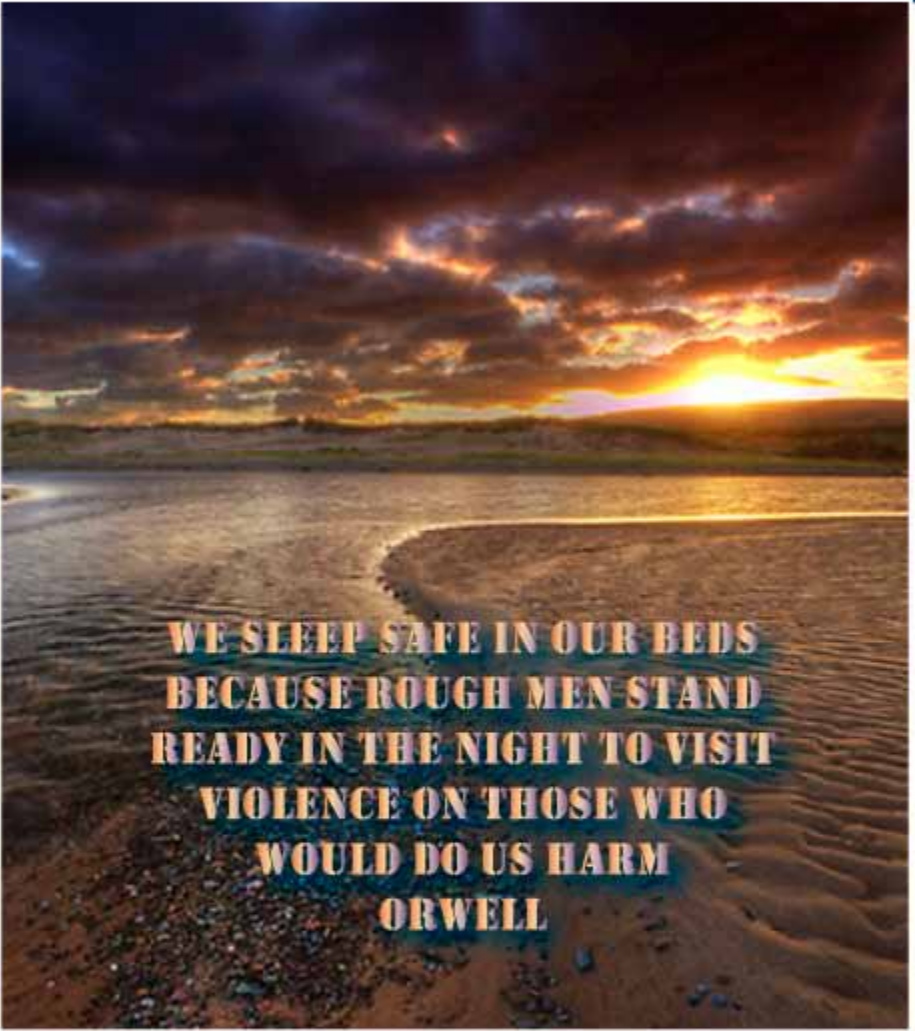
Category: Page Layout
Photographer: Unknown
Subject: TSgt Robert K. Brown, EOD Tech, USAF
Year of Work: 2007
Media: InDesign document
Poem: Who Has Your Back?
Source: Military Wives and Moms (The Mommy Playbook)
Process: Cropped the digital photo in Photoshop. Added text frame filled with black [0/0/0] and Verdana font at 10 pts for the explanation. The poem was altered to fit the circumstance in the second stanza. The typeface used is Viner Hand ITC Regular 18 pts with a light blue #bae5f4 [186/299/244] applied. Also, applied Fancy corners for the outside rectangle box.



I am a caring mother.
My son is going back to war, as he has done so many times before.
Everyday, I try to keep my thoughts from turning black.
I may be scared, but I am proud.
My son has got your back.

Time is a bandit; it steals from us, those we love and cherish. There are pockets of time; eddies, if you wish, where a river backwashes and stays stagnant. When the one you love disappears into the miasma of time; deployment to a war zone reduces the entire family to a holding pattern. Waiting for him to come home becomes our own personal time warp.

"It's astounding, Time is fleeting, Madness takes its toll...."



WE SLEEP SAFE IN OUR BEDS
BECAUSE ROUGH MEN STAND
READY IN THE NIGHT TO VISIT
VIOLENCE ON THOSE WHO
WOULD DO US HARM
ORWELL

One of the guardians, my son, one of the rough men is home again. The sun rises again in our world. We breathe more deeply, we are no longer prisoners of time; held in the chokehold of fear. No longer in the backwash and eddies of time. The clock begins to tick - again. The second hand sweeps the face - again. Marching forward relentlessly... until the next TIME.

"It's astounding, Time is fleeting, Madness takes its toll..."

Category: Page Layout
Photographer:© Eva McDermott
Subject: Inverness Beach, Nova Scotia, Canada on Cape Breton Island
Year of Work: 2008
Media: InDesign document
Quote: George Orwell
Source: International War Veterans' Poetry Archives
Process: Downloaded image from Internet, cropped it in Photoshop. Added text frame filled with [112/0/11] and used Verdana 10 pts. Added Fancy corners to the rectangle box. Used Stencil STD bold in 18 pts and applied Desert Sunset gradient to the typeface placed on the image; since it is so typical of the writing on G.I. boxes and duffle bags.

Expanding Our Vision

Unit 2 Individual Project

Concept:

Using the combinations of photographic images to bring out an inner meaning for art or a marketing campaign.

Assignment:

Creating 4 separate layouts using various techniques such as hue, value, filters, saturation and brushes to enhance the images. Adding different images to each other to show another potential vision to the viewer. At the same time, using words to convey the new meaning.

Programs Used:

Adobe InDesign CS4, version 6.0.4

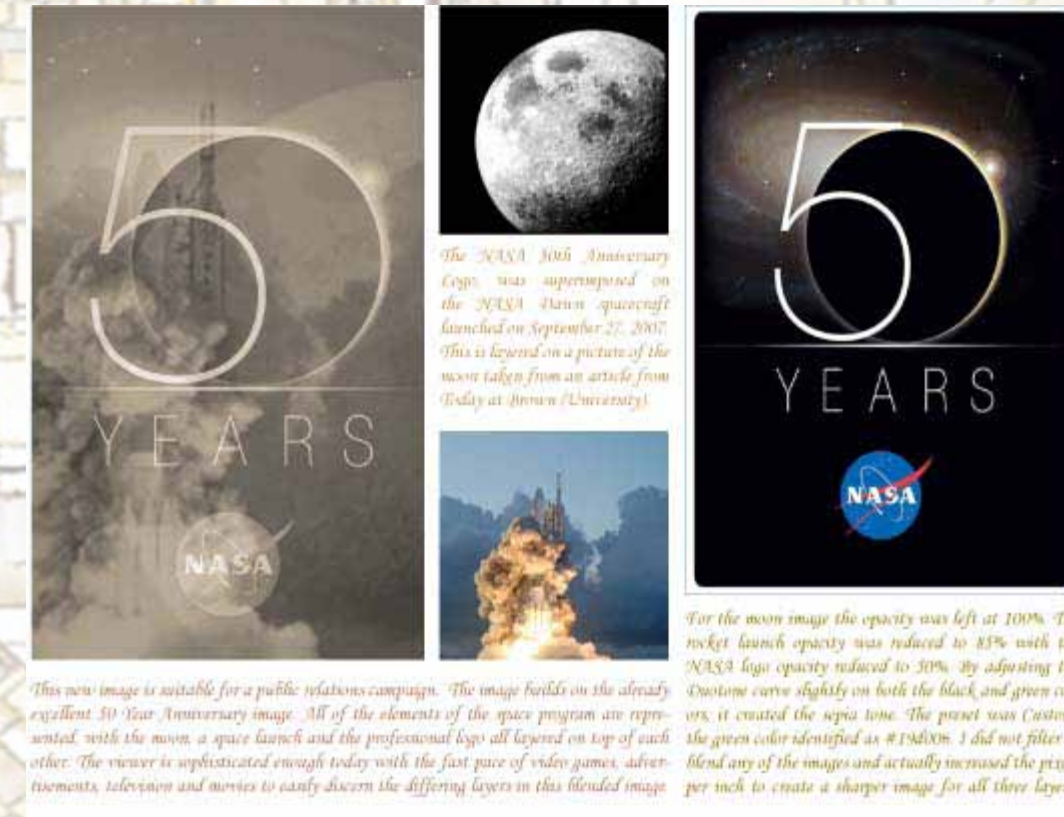
Adobe Photoshop CS4 Extended, version 11.0.1

Execution:

My first image was an homage to NASA and 50 years of successes and failures, but ever hopeful of the future. The second image was using my sister's photographs of Nevada scenery. The third image combination was my son's family and the fourth is my family, both from a few years ago.

- Image 1 was to be combined using opacity factors and a duotone process.
- Image 2 was to be combined using opacity factors and the paint brushes.
- Image 3 used the hue, value and saturation factors of 4 different images.
- Image 4 used several filters so that it wasn't obvious which filters were used.

The fun part of this assignment was speaking to my granddaughter, Ashlee and learning about her class in InDesign. Since this was one document I used the same typography throughout and only varied font size for titles.



Category: Page Layout

Subject: Combined NASA Logo and Images

Year of work: 2009

Media: InDesign document

Source: Google.com Images

Process: Downloaded images from Internet into Photoshop, reduced opacity of launch by 15% and logo by 50%. The images were sized for compatibility. I applied Image > Mode > Grayscale and Image > Mode > Duotone with green and black. The image took on a sepia tone effect. The typeface used was Monotype Corsiva Regular at 11 pts. In each text block, I varied the color to make the text more interesting and add additional emphasis to that particular description section.

Category: Page Layout

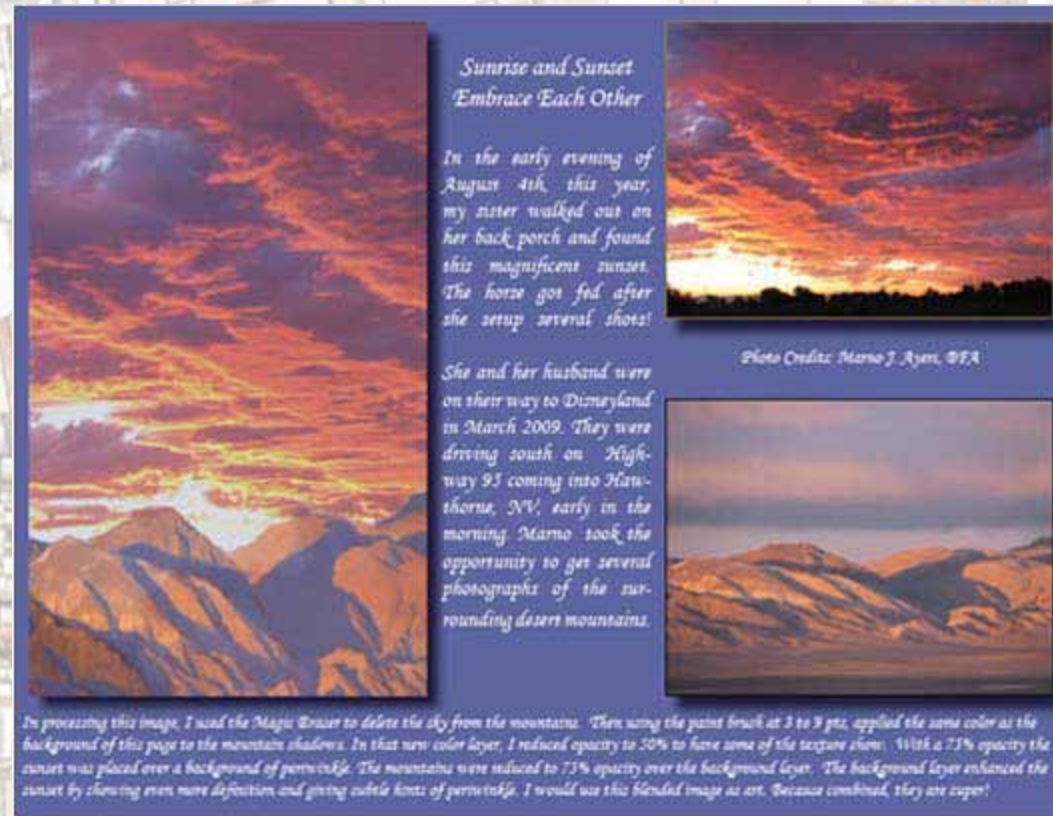
Subject: Nevada's Grandeur

Year of Work: 2009

Media: InDesign document

Source: Marno J. Ayers, BFA

Process: Cropped image to the required 3" x 5" size. Created 4 layers to work the design. Layer 1 was a background color layer using #6065a0 at 100% opacity. Layer 2 was the sunset, erased bottom black and used art history brush for fill-in. Layer 3 is the mountain image with the sky removed by the Magic Wand Tool, reduced to 80% opacity. Layer 4 is where the paint brush was used at between 3 px and 9 px to paint the shadows in at the ridge lines, increasing the definition of the piece. The opacity is at 50%.



Category: Page Layout

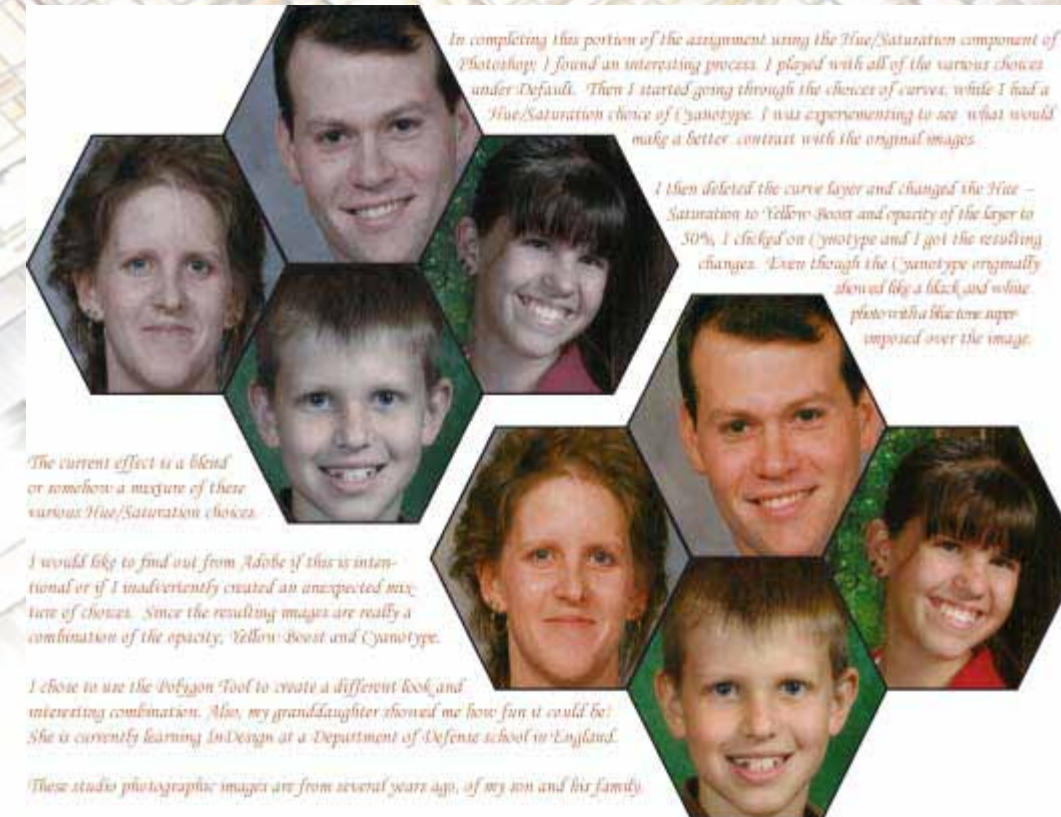
Subject: The Robert K. Brown Family

Year of Work: 2009

Media: InDesign document

Source: Family Photographs

Process: Scanned and downloaded into Photoshop, cropped as required and inserted them into InDesign in polygonal frames for the original images. Needed to separate the images first, as one of the originals is a family picture. Made the hue, value and saturation adjustments in Photoshop. Initially, the image was adjusted by Cyanotype, then made choices on the curves. The final result was a combination of a reduced opacity, Yellow Boost and Cyanotype. Very interesting!



Category: Page Layout

Subject: The Kenneth L. Brown Family

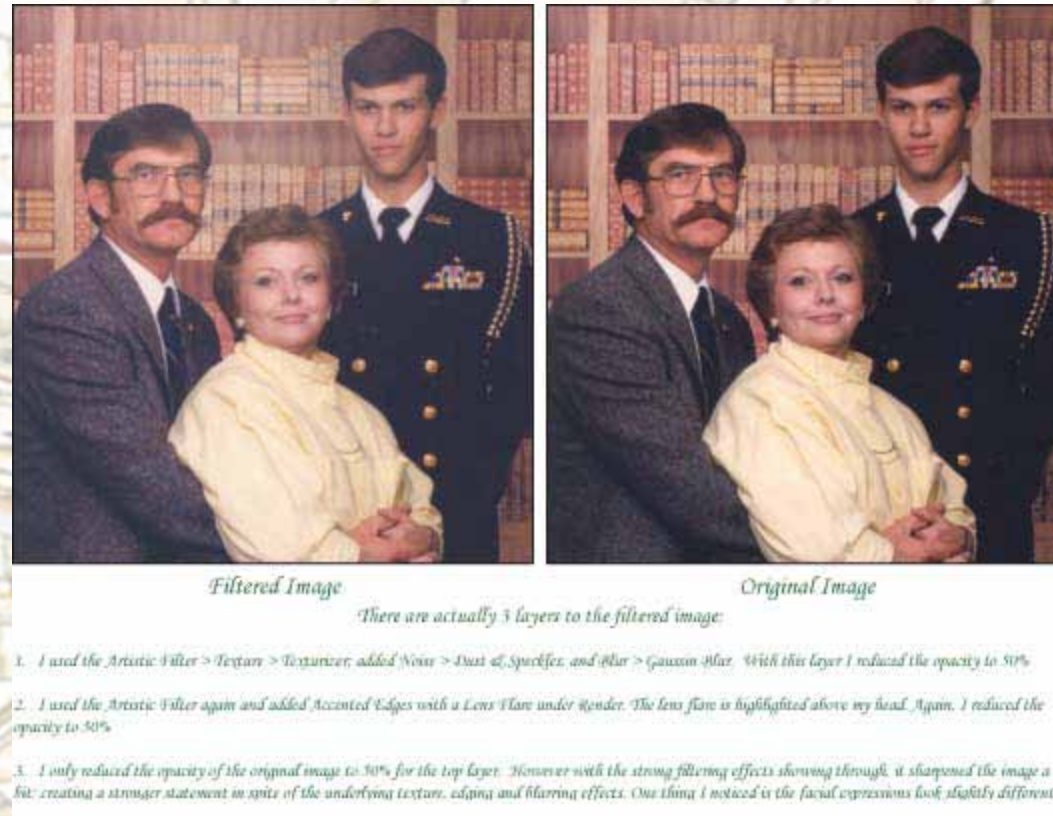
Year of Work: 2009

Media: InDesign document

Source: Family Photograph

Process: Scanned and downloaded into Photoshop, and cropped as required. In Photoshop copied the image and created 3 separate layers.

Layer 1 - used Artistic Filter > Texture > Texturizer; added Noise > Dust & Speckles and Gaussian Blur; and reduced the opacity to 50%. Layer 2 - used Artistic Filter > Accentuated Edges and a Lens Flare under Render. On Layer 3 - only reduced the opacity to 50%. The differences are very subtle in the family's facial expressions. Interesting!



Unit 2 Additional Notes:

I really had to work hard in Photoshop to create the various effects I wanted to achieve. This particular assignment was especially helpful in an unexpected manner. The critique portion of the Live Chat meetings is really great since there is immediate feedback and direct questions can be asked. This is one of the most valuable portions of the class to me. It also helped me to evolve my own critical thinking process and instead of looking at an entire design, be able to reduce it down to its most prominent elements. Thereby being able to isolate a positive or negative design feature. That being said, this unit has given me even stronger insight into the design process. And helped me tremendously to really understand the reasons why; instead of just relying on instinct for my overall design choices.

My Designer's Vision

Unit 3 Group Project

Concept:

Choose a designer whose work is appealing, research their work; and create an idea book about the designer's body of work and style.

Assignment:

Create 15 images in total - 10 from the chosen designer and 5 from members of the small group. By working together this will expand knowledge gained and there will be a greater appreciation of differing styles. The idea book was to be stylish in a manner emulating the chosen designer's work; making certain that various features were utilized in InDesign.

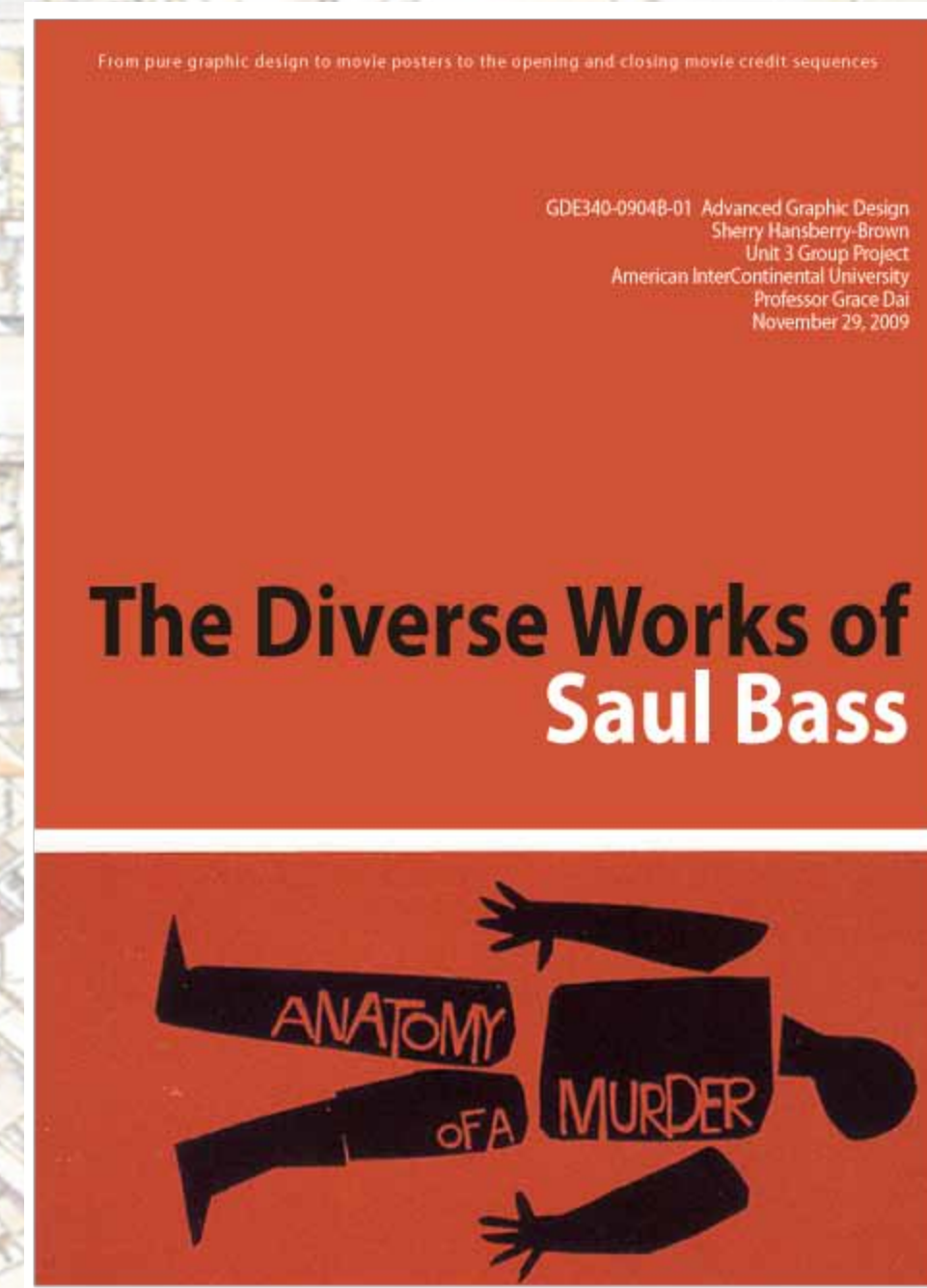
Programs Used:

Adobe InDesign CS4, version 6.0.4

Adobe Photoshop CS4 Extended, version 11.0.1

Execution:

The primary focus of this assignment was to determine which designer spoke loudest to me. As soon as I completed a bit of research it became apparent that Saul Bass was my designer. Most images found on the Internet were saved as jpgs, then opened in Photoshop to be resized. I setup the idea book with 4 columns per page, with the left column being the time line and page border color. The middle two columns then were filled with text or images and the right column was left blank to allow for a strong proportion of white space. I sectioned the idea book into 4 chapters and a couple of reference pages - lots of research on this project! The orange-red [208/81/52] was derived from the Photoshop eyedropper tool from the cover's poster image. In order to maintain consistency that color was used on all page borders and both covers.



Category: **Book Layout**

Subject: **Saul Bass, Graphic Designer**

Year of work: **2009**

Media: **InDesign document**

Source: **Google.com Images**

Process: **Downloaded images from Internet into Photoshop, cropped them. The typeface used was Myriad Pro Regular and Bold from 10 pts to 72 pts for the title. Where there were quotes from the designer, I used the italicized version of the font. There is a total of 12 pages including the front and back covers. I used the Rule of Thirds for the front cover to create a structured layout; however the image of the movie poster for 'Anatomy of a Murder' created certain layout constraints.**

Category: Book Layout

Subject: Saul Bass, Graphic Designer

Year of work: 2009

Media: InDesign document

Source: Google.com Images

Process: Downloaded images from Internet into Photoshop to resize them to 2"x2.5" to maintain a consistent size for the idea book. For the album cover I set it at a 45 degree angle for interest, This allowed me to place 6 images and text on the 2 page spread. For the logo spread I only placed 4 images and no angled image for a more structured look. In the timeline column the font was set at 12 pts and the text boxes were at 10 pts. The images all had red, white and black.

1950
1954 - Movie titles for "Carmen Jones"
1955 - Movie titles for "The Man with the Golden Arm"
1956 - Movie titles for "Edge of the City"
1956 - Movie titles for "Storm Center"
1957 - Movie titles for "Love in the Afternoon"
1957 - Movie titles for "Saint Joan"
1958 - Movie titles for "Bonjour Tristesse"
1958 - Movie titles for "Vertigo"
1959 - Movie titles for "Anatomy of a Murder"
1959 - Movie titles for "North by Northwest"
1959 - Movie titles for "The Cardinal"
1959 - Corporate logo for Kose Cosmetics
1959 - Corporate logo for Lawry's Foods
1960
1960 - Movie titles for "Exodus"
1960 - Movie titles for "Spartacus"
1960 - Movie titles for "One, Two, Three"
1961 - Movie titles for "West Side Story"
1962 - Movie titles for "Advise and Consent"
1963 - Movie titles for "The Victors"
1963 - Movie titles for "It's a Mad, Mad, Mad, Mad World"

"My initial thoughts about what a title can do was to set mood and the prime underlying core of the film's story, to express the story in some metaphorical way. I saw the title as a way of conditioning the audience, so that when the film actually began, viewers would already have an emotional resonance with it."
~ Saul Bass

During his career in Hollywood creating the title sequences that graced so many well known movies, Saul Bass paved the way for others to follow. Prior to his inovative work most projectionists didn't bother to close the curtain until the story actually started. An often repeated anecdote is that when the "Man with the Golden Arm" was aired; a note was placed on the film can. "Projectionist - close curtain immediately".

Pamela Haskin said of Bass in Film Quarterly, "His titles are integral to the film. When his work comes up on the screen, the movie itself truly begins." (answers.com, n.d.)

As you can tell by the timeline, there are way too many images to choose from to fit into this assignment. His work spans more than 60 movies; either creating the titling, the poster, directing, producing, writing, or acting as a pictorial consultant.

Movie Titling and Film Industry Work



Title: Love in the Afternoon
Director: Billy Wilder
Year: 1957



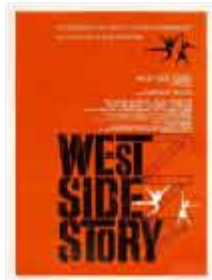
Cover Image:
Title: Anatomy of a Murder
Director: Otto Preminger
Year: 1959



Title: Vertigo
Director: Alfred Hitchcock
Year: 1958



Title: The Man with the Golden Arm
Director: Otto Preminger
Year: 1955



Title: West Side Story
Director: Robert Wise and Jerome Robbins
Year: 1961



Title: Around the World in 80 Days
Director: Michael Todd
Year: 1956

1963 - Corporate logo for Warner Books
1964 - Movie titles for "In Harm's Way"
1964 - Directed short film "The Searching Eye"
1964 - Corporate logo for Kilbun Foods
1964 - Corporate logo for Wesson Oil
1965 - Movie titles for "Bunny Lake is Missing"
1965 - Corporate logo for Celenese
1966 - Corporate logo for Security First National Bank
1967 - Movie titles for "The Firemen's Ball"
1967 - Movie titles for "The Two of Us"
1967 - Wrote, produced and directed "Why Man Creates"
1968 - Corporate logo for Rockwell International
1968 - Corporate logo for Continental Airlines
1969 - Academy Award* for best short documentary, "Why Man Creates"
1969 - Corporate logo for Dixie Cups
1970
1970 - Movie titles for "Tell Me You Love Me, Junie Moon"
1971 - Movie titles for "Such Good Friends"
1972 - Corporate logo for United Way
1972 - Corporate logo for Warner Communications



Organization:
Girl Scouts of America
Year: 1978



Corporation:
Quaker Food & Beverages
Year: unknown



Organization:
United Way of America
Year: 1972

1987 - Movie titles for "Broadcast News"
1987 - Movie titles for "The Two of Us"
1988 - Movie titles for "Big"
1988 - Corporate logo for YWCA
1989 - Movie titles for "The War of the Roses"
1989 - Movie titles for "84 Charlie MOP-IC"
1990
1990 - Movie titles for "Goodfellas"
1990 - Produced with Elaine Bass the movie "Dun-Huang The Silk Road"
1991 - Movie titles for "Doc Hollywood"
1991 - Movie titles for "Cape Fear"
1992 - Movie titles for "Mr. Saturday Night"
1993 - Movie titles for "The Age of Innocence"
1993 - Movie titles for "Shindler's List"
1995 - Movie titles for "Casino"
1995 - Movie titles for "Higher Learning"
1995 - Movie titles for "A Personal Journey with Martin Scorsese through American Movies" (TV)
April 25, 1996 Saul Bass died of non-Hodgkin's lymphoma

TIMELINE OF SAUL BASS

Category: Book Layout
Subject: A. M. Cassandre, a French Designer
Year of Work: 2009
Media: InDesign document
Source: Yvonne Casiano, Small Group Member
Process: Downloaded the five images after speaking to Yvonne and getting further information on the dates from her. Maintained the same 2” x 2.5” size as the other images in the idea book. All fomatting remained the same throughout the document, except instead of a timeline in the last sections of the document; I just used the orange-red color and the black line emulated in the timeline. The designer’s picture was 2.36” x 2.36”. Titles were not bold.

During our Small Group Chats and on the Discussion Board, I spoke to Yvonne Casiano about her choice of A. M. Cassandre, a French designer.

He was older by almost 20 years than Saul Bass and his designs more within the time that he created them. The style displayed within these is a “vintage art deco” according to Yvonne.

I'm impressed by the perspective that he gives his travel posters; the eye level is from below, looking up. This gives the machinery that he is highlighting more stature. A serious mind adjustment is needed to reflect just how large the train, and the ships are.

The 'vintage art deco' is carried on in the two beverage images shown, with a different perspective. Both being at direct eye level, making the products seem even more important. They seem to be saying, “Go now to Willi's to have this wonderful wine or pineapple juice with a taste of the tropics”.

All of these images are minimalist in their lines and shapes, without any extra noise thrown in. In this respect, even though both men use different overall styles, they are similar in concept. The timing of these images is from 1925 to 1939.

Small Group Images



Corporation: Dole Pineapple Company
Year: 1938

Therefore, I do not see a major shift in Cassandre's style. However, consideration must be given to the fact that this was pre-World War II and he had his own very successful design firm.

I would like to have seen some images from after the war to be able to make a comparative analysis. As I am certain a difference will be seen. He served in the French Army during the war, unlike Saul Bass who was still in his very early twenties and never served during the war.

Both men made major contributions to the graphic design world each in their own ways, through their passion and eye catching images.



Corporation: Willi's Wine Bar
Year: 1938



Corporation: Goedkoope Retours
Year: 1932



Corporation: C. G. Transatlantique
"French Line"
Year: 1935



Corporation: Compagnie des Chemins de Fer du Nord
Year: 1927

Biography



Saul Bass was born on May 8, 1920, raised in New York City between two World Wars.

He had been a creative child and at age 16 enrolled in the Art Students League to study minimalism. Even while he was still a student he was doing freelance graphic design work .

Prior to World War II, many of the artisans of the Bauhaus Movement moved from Germany to New York as the Nazi Regime closed the movement down.

Saul had the opportunity to study with Gyorgy Kepes at Brooklyn College shortly

after the war ended. He had been active in the New York graphics design scene for various companies and as a freelance designer for almost 10 years already.

After the war, in 1946, he moved from the East Coast to the West and opened his own firm, Saul Bass & Associates.

He was still doing design work by introducing a more sophisticated East Coast style to the West Coast ethos. (answers.com, n.d.)

He hired Elaine Makatura who later became his wife. She was Otto Preminger's daughter. In 1954 after a successful graphics design career, he was asked to design the poster and titles for Preminger's "Carmen Jones".

It is my belief that he rarely looked back after that! He became more involved with the movie industry but never lost sight of his graphics design business. The interesting thing about Saul Bass is how well he actually did in both fields.

Some of the best known films of his time start and end with his credits and titling sequences.

Some of the best known corporate logos known throughout the world were created by Saul Bass.

TIMELINE OF SAUL BASS

- May 8, 1920 - born in New York City
- 1936 - enrolled in Art Students League in New York to study minimalism.
- 1939 - completed study at Art Students League under direction of Howard Tafton
- Freelanced while still in school as a graphics designer in New York City.
- 1944-1945 - enrolled in Brooklyn College, studied with Gyorgy Kepes; a proponent of the Bauhaus Movement.
- 1946 - moved from New York City to Los Angeles, CA.
- 1946 - opened Saul Bass & Associates.

Eco-Friendly View

Unit 4 Individual Project

Concept:

Develop an advertising campaign strategy using the client's logo, colors and text provided, without changing any of them.

Assignment:

Create an effective advertisement that catches the eye and relates to the environmental goals of the the client. Also create a postcard mailing piece that is effective. The director wants several additional thumbnail sketches for the client to review and all of the work needs to convey the concepts that renewable energy is the future.

Programs Used:

Adobe InDesign CS4, version 6.0.4

Adobe Photoshop CS4 Extended, version 11.0.1

Execution:

My first thought was to use the corporate logo behind the text for a subtle touch. After the critique, however, I went a bit bolder, less like a letter to the viewers and more in your face with images. I found an award winning photographer from Michigan, Mike Moats who had amazing pictures of leaves. I fell in love with the photograph of "Morning Rain" and used that as the header and footer of the advertisement. I saved the images as jpgs and opened them in Photoshop to make my adjustments. The assignment was to use the client's colors, text and logo without changing them. The colors of green, blue and black were very specific. I kept a matrix of the R/G/B values and verified that all typography maintained those colors precisely. I added another leaf for emphasis and found an image of recycled paper to add additional eco-flavor.



Category: Advertising Layout

Subject: Consumer Environmental Information

Year of Work: 2009

Media: InDesign document

Source: mikemoats.com

Process: Downloaded images from Internet into Photoshop, and cropped for sizing. The header and footer typeface is AR Berkley at 36 pts to 72 pts with a drop shadow and the Bevel & Emboss effect added. The body type is the Maiandra GD font in 10 pts to 14 pts. For the organization name I followed the logo colors, however the green did not have enough contrast, so I used the black color, copied the name and placed it like a drop shadow down and to the right of the colored name.

Category: Advertising Layout

Subject: Advertising postcard for environmental group

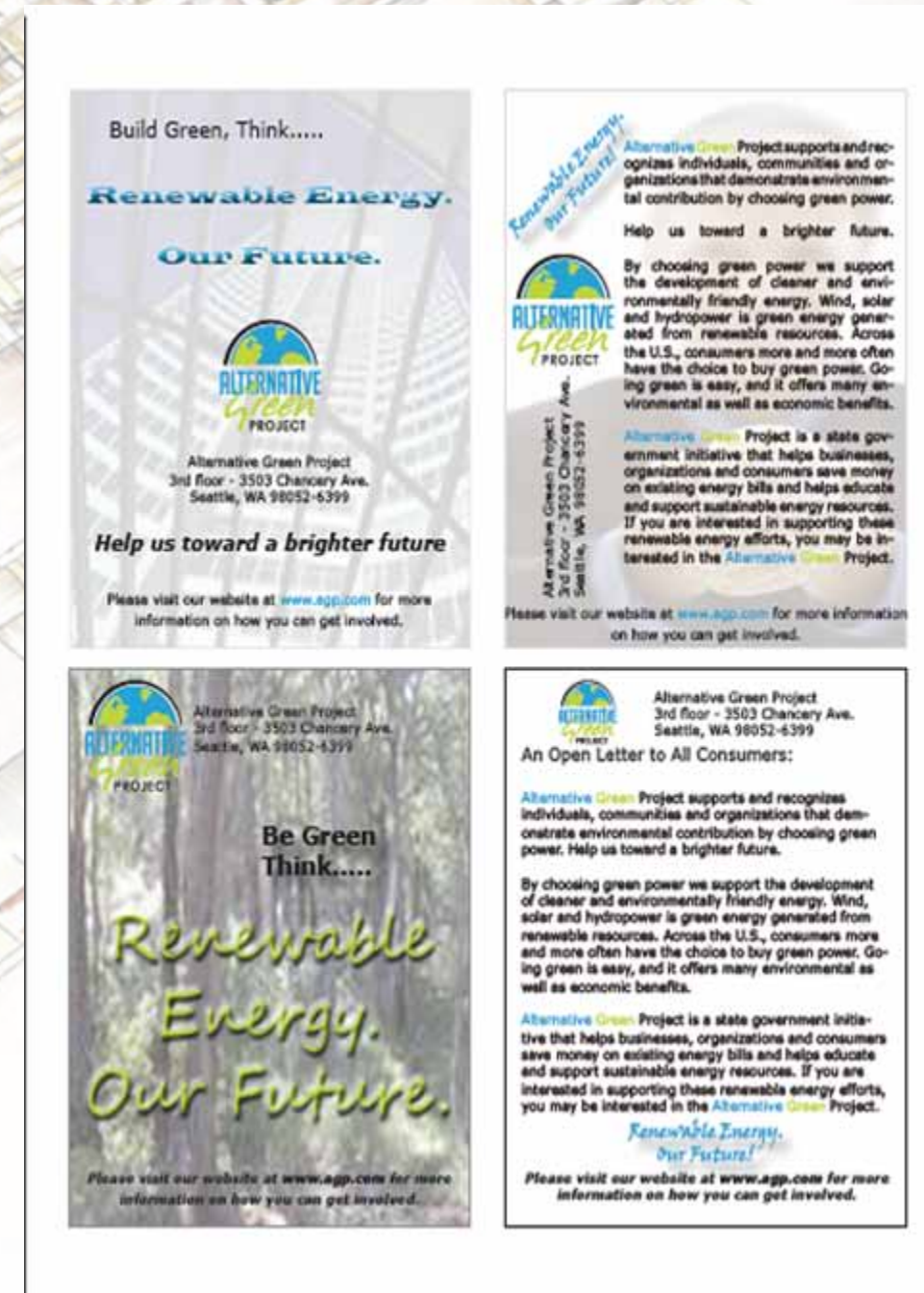
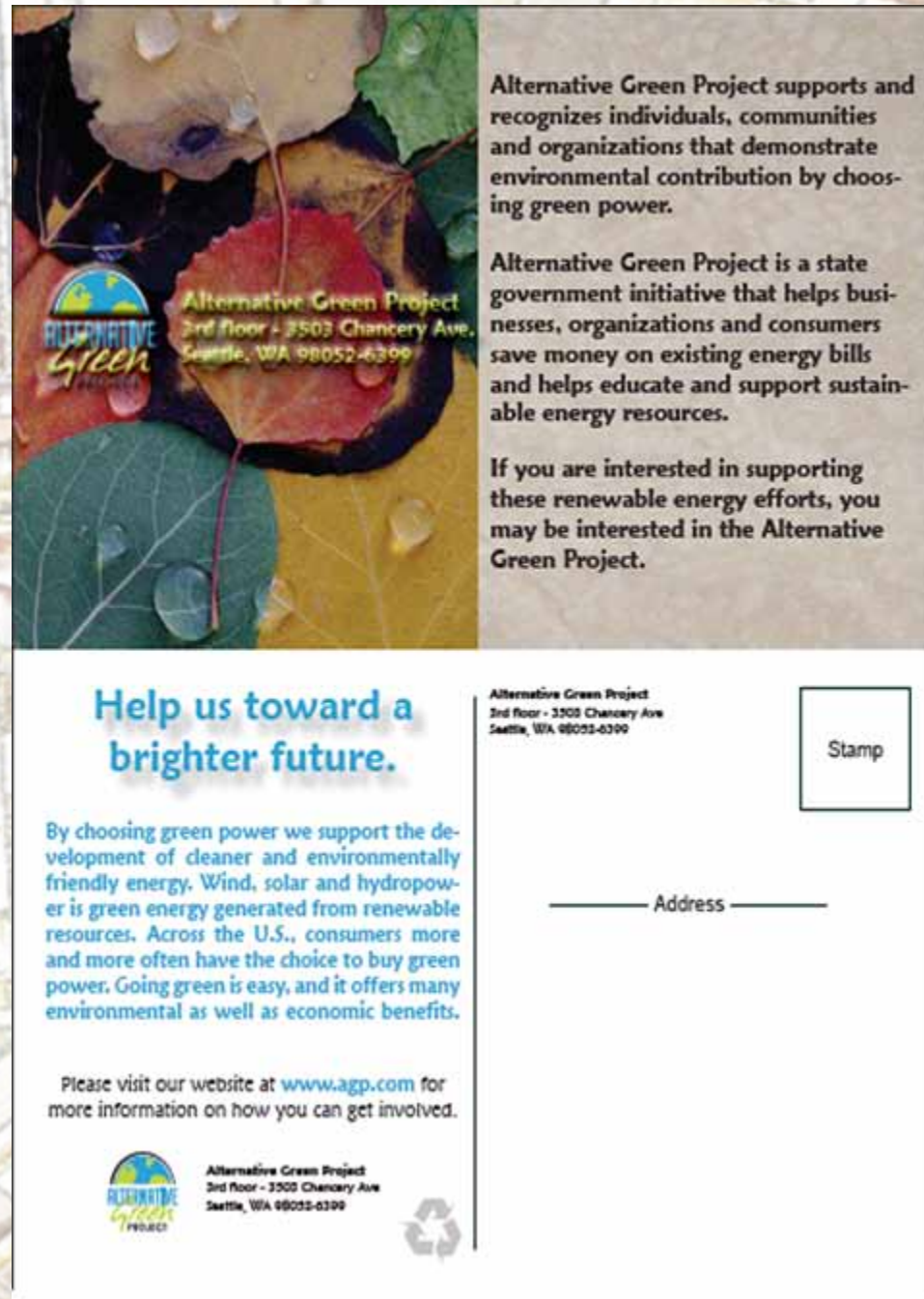
Year of Work: 2009

Media: InDesign document

Source: www.mikemoats.com

Process: Scanned and downloaded into Photoshop, and cropped as required. For the front of the postcard I used the image of recycled paper from the advertisement, in this case however the opacity was higher than the first image. Therefore the Maiandra GD font was entered as Demi Bold instead of Regular for more of a contrast. The logo was Beveled & Embossed and the organization's name in green on the face is the same with a drop shadow. Blue was used on the back.

27 Unit 4 - Eco-Friendly View



Category: Thumbnail sketches

Subject: Consumer Environmental Information

Year of Work: 2009

Media: InDesign document

Source: Google.com Images

Process: Scanned and downloaded into Photoshop, cropped as required. The left two thumbnails are meant to be used with the Open letter as a two page spread or they can be stand along pieces. The background images have been reduced in opacity from 75 to 90%. The fonts vary between thumbnails and the focus is different on the logos as well. I angled the top right's tag line and put the address vertical rather than horizontal for emphasis. I'm not sure if it really worked.

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Unit 5 InDesign Portfolio Execution

For this InDesign Portfolio I used a consistent layout regarding typography and colors. For the general text boxes the font is Louisiana in a dark blue [0/56/170] from 18 pts to 72 pts. The titling, footer page numbers and the Category text boxes are green [0/70/29]. In the Category text boxes the titling is the Louisiana font at 18 pts and the body text is Arial Rounded MT Bold at 14 pts. For the background of each page I've used the Computational Crystal Substrate process to create the images from the Gallery of Computation at <http://www.complexification.net/gallery/machines/substrate/index.php>. However, rather than have a separate image for each individual page, I used the same images for the Unit section break pages and followed a system of same type of images on the same type of backgrounds to create less confusion. This design concept gave me the opportunity of going a bit wild, but not totally!

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December 13, 2009