

DESIGN MEDIA 01

November 01 - REVIEW

## Project 03 / ADOBE ILLUSTRATOR

Review Project 01 .pdf files.

Imagine a magazine about the color that you archived and explored in digital imagery.

The title of your magazine will be the color that you studied:

BLUE

RED

Think about what a logo or logotype would look like for this magazine.

make a minimum of 10 sketches of what the logo will look like.

these will be shared with the class.

pin up sketches for class review

you will select one study from your sketches to draw in Illustrator.

this logo will be the title of your magazine.

Keep it SIMPLE!

We will also have an exercise of using the pen tool in class before we draw the letterforms.

ie. drawing simple shapes and animations

Your magazine contents:

logotype - Illustrator

one animation - Illustrator

one page illustration - Illustrator

color study from project 01 - Mac OSX

illustrations from project 02 [3 total]- Photoshop

**BLUE**

# BlackBook

BBook.com

APRIL 2009

Style. Culture. Substance.

## THE MUSIC ISSUE

*Nicole Richie PJ Harvey Karen Elson Depeche Mode The Killers Marianne Faithfull  
Lady Sovereign Fischerspooner Bonnie "Prince" Billy Little Boots Chairlift Peter Doherty*



/develop/discover/design

www.netmag.co.uk / issue 157 / december 2006

# net

## \* Blogging against the machine

How Web 2.0 journalists  
are fighting censorship

"Digg isn't the only  
site that's suffering."

Gary Marshall reveals why social  
networks are doomed to failure

### Plus >

- Enhance your site with microformats
- Showcase your work with a Flash slideshow
- Discover how blogging can help business
- Make money with osCommerce 2.2

Exclusive CD  
inside >

Free software, videos  
and tutorial files.

Turn to page 66  
for full details

Exclusive .net/interview

"This is a new level of  
the social web, a brand new  
medium, a new space."

Alan Levy

BlogTalkRadio

# > The Jakob Nielsen experience

He's the web's number one usability guru,  
and this month he writes **exclusively** for .net magazine



magazine

**btw**

Mid Reviews  
Pick of the bunch includ. More!

**2006 Events Calendar**  
Start your engines gentlemen

**RED**



# Important Definitions

## **Abstract Symbol**

Abstract symbols usually represent images in a stylized, simplified manner - sometimes with representational images that can be deciphered. The abstract symbol does not clearly refer to the organization it represents and will elicit associations only after the public has been exposed to it for a while. When a business concept is abstract or complex and the name is also non-descript, it most often calls for an abstract logo reflecting the most important attribute(s) of your business.

## **Alpha-Glyph**

Also called a lettermark, an alpha-glyph is similar to a glyph, but uses a letter or letters from the name of a company to represent the company. (Honda, Accura, Mazda, and Hyundai.) Anagrams and monograms are glyphs.

## **Alphanumeric**

An alphanumeric logo is the name of a company or brand spelled out, literally, with a unique typographic treatment that is unique unto the name itself and can therefore be trademarked and treated as a logo. (Kellogg's, FedEx, Microsoft, Sony, Ford) Letter-spacing, color, font choice, word relationships and other factors play into the creation of an alphanumeric logo. Also referred to as a typographic symbol or wordmark.

## **Anagram**

Literally, this means the letters of a word are read backwards. Can also refer to the change of one word into another by the transposition of letters. Often, the letters of a word read out of order to discover hidden meaning.

## **Brandmark**

A simple but strong graphic symbol, often an abstract symbol, that complements an aspect of a business or service and represents a company by association.

## **Combination Mark**

Combination marks are also referred to as iconic logotypes, or descriptive symbols. A combination mark generally combines a brandmark symbol with a wordmark.

## **Descriptive Symbol**

A mark that relates a company's products or services representationally. This type of symbol works best when it suggests the character of the organization, rather than showing products. Also referred to as combination marks or iconic logotypes.

## **Glyph**

A glyph is symbol, icon, pictograph, etc., that is used as a graphic representation of a company. Glyphs are most often used for secondary communication devices however, such as signs and instructional devices.

## **Icon**

Refers to a mark without words that represents a company by association.

## **Iconic Logotype**

Iconic logotypes are also referred to as combination marks or descriptive symbols. An iconic logotype generally combines a brandmark symbol with a wordmark.

## **Lettermark**

Similar to a wordmark, a lettermark is a typographic symbol, usually involving initials or abbreviations. Monograms and anagrams are lettermarks. The representation of the letter(s) essentially become a symbol of the company. Also referred to as an alpha-glyph.

## **Lockup**

A lockup is the final form of a logo with all of its elements locked in their relative positions.

## **Logo**

A logo is a graphical, illustrative or typographical representation of a company's identity. The word "logo" is short for "logotype."

## **Logotype**

A logotype is a typographic symbol that is a powerful visual representation of a company and forms the basis of its corporate identity. The word "logo" is short for "logotype," referring to a company signature or mark. It is a name, symbol or trademark designed for easy and definitive recognition. A logotype refers to a broad group of designs commonly used as corporate signatures including symbols, glyphs, logos, marks icons etc.

## **Mark**

A sign made in lieu of a signature. A corporate logotype.

## **Monogram**

A typographic symbol that is composed of one or more letters, typically the initials of a name devoid of any containing form.

## **Pictograph**

A pictograph is a symbol that is used to wholly communicate a simple message without words, such as in traffic signs and restroom door signage.

## **RGB**

The three colors of a monitor, Red, Green & Blue.

## **Signature**

A distinctive mark indicating identity. A corporate logo.

## **Seal**

A word, group of words or initials designed to fit within a form. A typographic symbol.

## **Symbol**

Refers to a mark without words that represents a company by association.

## **Tradedress**

Color(s) that are strategically selected to reflect the brand attributes of a company. The final colors applied to the lockup of the brandmark and typography ultimately define the trade dress of the logo.

## **Trademark**

Any corporate mark, when registered and protected by law is referred to as a trademark.

## **Typographic Symbol**

A typographic symbol is often text only with unique typographic treatments. Most often however, the company name is incorporated together with simple graphic treatments to create a clean, simple identity. The representation of the word essentially becomes a symbol of the company. Also referred to as alphanumeric or wordmark.

## **Wordmark**

A wordmark is often text only with unique typographic treatments (Microsoft, Sears, Yahoo). Most often however, the company name is incorporated together with simple graphic treatments to create a clean, simple identity. The representation of the word essentially becomes a symbol of the company. Also referred to as alphanumeric or typographic symbol.

DESIGN MEDIA 01

November 01

Project 03 / ADOBE ILLUSTRATOR

Exercise 05

Review Project 01 .pdf files.

The title of your magazine will be the color that you studied in

Project 01

Blue

Red

Green

Yellow

Words can be represented uniquely:

BLUE

RED

GREEN

blue

blUe

Adding an exercise of using the pen tool an introduction to working with Typography

Redraw a logotype.

Make an 8" X 5" document with multiple art boards

Explore 5 versions of a logotype with 5 different type faces

Create 5 versions on 5 art boards

Choose one of the 5 options and redraw it in Illustrator using the pen tool.

Change the color of the logotype from black to the color of the name of your magazine.

Consider the letterspacing

Kerning

<http://type.method.ac/>

# Roissy

- Both
- Solution
- Your kerning

Your score  
77 / 100

Next

Your solution is better? [share it](#)



Change the convention of the word

Remember words can be uniquely represented....

for example turn a letter upside down or make one letterform capital etc.

b|Ue

*b|Ue*

**b | U e**

explore letterspacing

# Illustrator Short cuts to practice:

zoom in

zoom out

cut / paste

cut / paste in place

copy / paste in place

group and ungroup

# Illustrator Tools to practice using:

Transform

create multiple art boards

work with layers / locking layers

point size vs. inches in type size

create outlines

group and ungroup

color palette / fill / stroke / border / stroke weight

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Project 04 / ADOBE InDesign

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BLUE

RED

# MOD

**DESIGN & ART  
PHOTOGRAPHY  
ARCHITECTURE  
FASHION**

JOHN MAYSON



...to a Faber  
...and a Project  
...for the building  
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MAGAZINE TEMPLATE

STYLISH MAGAZINE  
 INDESIGN TEMPLATE  
 FULLY EDITABLE  
 NINE PAGE LAYOUTS



STYLISH AND ELEGANT DESIGN  
 HUGE SELECTION OF PAGE LAYOUTS...  
 EVENTS CALENDAR, CONTENTS PAGE, EDITORS MESSAGE, CONTACT DETAILS, INTERVIEW LAYOUT, SINGLE PAGE SPREAD, MULTIPLE DOUBLE PAGE SPREAD LAYOUTS, PRODUCT/SHOPPING LAYOUT

ALL STYLES SETUP EASY TO USE AND FULLY EDITABLE  
 FULLY CUSTOMISABLE  
 A4 SIZE - PRINT READY



In the middle of Chile's pine-tree coastline, a place with unique architectural history, architect Mathias Kluge's house for the Foster family is full of idiosyncrasies, but devoid of pretensions.

## Strangeness by the Sea

With pine needles and a rolling landscape north, the house is a mix of modern and traditional architecture.

It was on a January evening in London, Chile, that the architect Mathias Kluge was introduced to the Foster family. The architect was sitting with a family that was making soft noise, and conversations about the possibility of playing a game of tennis on the island. In the past, the architect had been a member of the family's tennis club. Mathias Kluge is sitting on a bench with his wife, Magdalena Magalanes, looking at the house. Mathias is holding a golf ball in his hand and looking at the house. The house is a mix of modern and traditional architecture. Mathias Kluge is sitting on a bench with his wife, Magdalena Magalanes, looking at the house. Mathias is holding a golf ball in his hand and looking at the house.

During the week, the architect visited the construction site. Mathias Kluge is a architect — an architect for the professional world, a man of the architectural world, a man of the architectural world. Mathias Kluge is a architect — an architect for the professional world, a man of the architectural world, a man of the architectural world.

Mathias Kluge is a architect — an architect for the professional world, a man of the architectural world, a man of the architectural world. Mathias Kluge is a architect — an architect for the professional world, a man of the architectural world, a man of the architectural world.

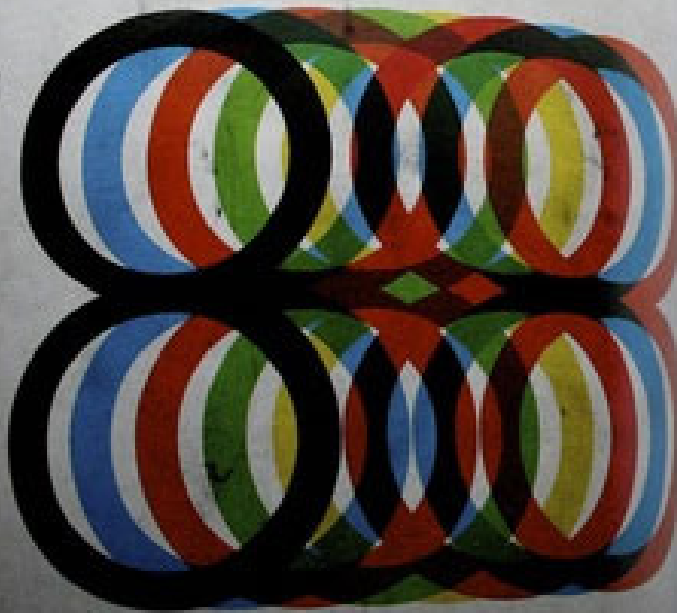
Mathias Kluge is a architect — an architect for the professional world, a man of the architectural world, a man of the architectural world. Mathias Kluge is a architect — an architect for the professional world, a man of the architectural world, a man of the architectural world.



Home by Virginia Sorensen | Photos by Claudio Estigarribia | Dwellings

Project: Home by Virginia Sorensen | Photos by Claudio Estigarribia | Dwellings

### Eight Queens Puzzle



By Nora Casanada

**T**he queens were not to attack others. The others were not to attack the queen. Louise pulled the party soprano out of her stinky pale lips. She blew her breath against into the greeny air and looked empty when she was out of words. She did not look at the computer doing the brute force on the maze. Then she asked her three fingers and the tower of the largest ring and said this might be the combination. Divide  $\pi$  by whatever radius. I was only praying for one of the rings to fit around my skeleton frame.

The game is called eight queens puzzle. Louise calls the first six, Sue, Ed, Jan, Jane, Julie and Sam. The last two are the queens and she forgets to name them. Yet they are the real queens. From the water balloon material at the table and the laptop Louise reaches her pale fingers inside her jeans pocket and brings through rubber bands, metal, rock and sticks. She draws them out by their names and places them by height.

"The keeper of bees ... to meet Ed mother ... inside legs Jan daughter of ... up to look like girlfriend ... in octo Sally sister of ... glider were Sam cousin of ... they'd marry. What are yours? What are their names?" At a loss for words and a feeling like the cables were going all the way up and down the perimeter of my throat, I said the real queens and swallowed them.

#### Eight Queens Puzzle

Nora Casanada  
University of Texas at San Antonio



# Make Believe

PHOTO: GABRIELA MULLER — ARTIST: GORHAM OF SAN FRANCISCO & THE GREAT ESCAPE

## KIUME YAMASHITA > The Art of Illusion

When you're a kid, you're always looking at walls and floors, wondering how the walls of old rooms, or the patterns on the floor, or the way the light comes through the windows, could have not gotten there. When you're a kid, you're always looking at walls and floors, wondering how the walls of old rooms, or the patterns on the floor, or the way the light comes through the windows, could have not gotten there. When you're a kid, you're always looking at walls and floors, wondering how the walls of old rooms, or the patterns on the floor, or the way the light comes through the windows, could have not gotten there.





# MOD

**DESIGN & ART  
PHOTOGRAPHY  
ARCHITECTURE  
FASHION**

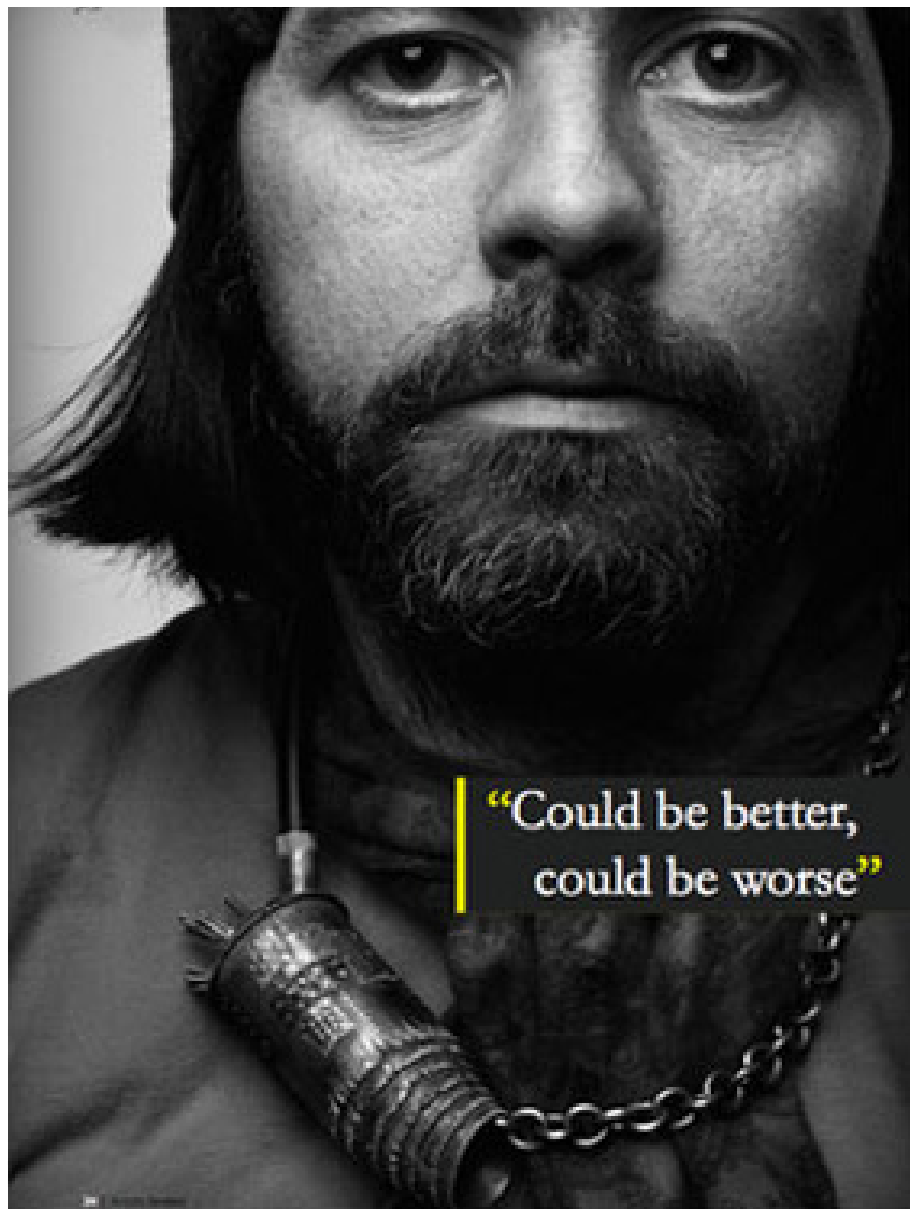
JOHN MAYSON



...in a fabric  
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“Could be better,  
could be worse”

# A PIECE OF PIERCE

Short talk with a contemporary sculptural artist from Ireland



**S**inger, manufacturer, musician, bluesman, Pierce Study may be many things but nobody is likely to mistake him with a tightly coiled spring. The strength he is in his face today after a slight over-exaggeration of glass about three. Behind - as an upright as one expects he may gaze - and dressed in rugged jeans and an attached like glass shirt, he became every word of the conversation in a classically drilled tone.

In 2006, after deciding to take a break from life as a musician, Pierce enrolled in The National College of Art & Design, Dublin, to further his proficiency as a metal worker. I can vividly remember the first day of college as though it was only last week. Pierce and I sat huddled and our spiky watches on the top their metal filled with attention and enthusiasm in the form of tall silver structures. Myself and Pierce sat side by side, engaging in occasional jokes, during the formation of Core Studies and sporadically sharing about the whims of our artists class. When asked how he liked his course Pierce replied, “Could be better, could be worse”, that’s the name.

“Oh great” now we’re on to something”, Pierce’s reaction during the phone shoot as I presented him with a resistance metal Punker. The moment he got the guitar in his hands nothing could stop him, making chords, humming notes, breaking into a smile and head banging were all included, after which he exclaimed “wow, if only I could play it sometimes”. I could not be kind this piece of metal sculpture. His spiky notes are deftly reflected in everything he does. His sculptures are detailed, slightly abstract and highly polished, his sculpture is similarly finished with a soaring level of attention to detail and experience. He has deftly established his own domain the eye.

The Dirty Pianos, Pierce’s band, are full of character and are often to cover their own way to music. The Dirty Pianos have created an album that transcends and defies its influences to create a body of work that speaks of genius. *‘Shake’* *‘Get the Field’*, an album and record which is clearly not contemporary, but shows all a highly original.

Working with Pierce was a great experience, making time for a photo shoot and interview at each show market was greatly appreciated.

Here are Pierce.



DESIGN MEDIA 01

November 01

Grid Exercise

## Project 04 / Exercise 01

### SHOW ME THE GRID

let's learn about: layers and creating templates

favorite shortcuts and how to let them help you...

cut and paste is your friend. group / ungroup. USE THEM.

zoom in and zoom out

InDesign Tools:

creating shape, designing typographic space,  
the mechanics of the grid.

typographic color / creating shades of gray

place web page image onto the letter sized page.

name the layer and then make new layer

lock layer with web page image on it.

view rulers to pull down guides

copy the guides onto the Master Page.

draw the grid that the typographic elements on the page are following.

create modules with the rectangle shape tool

fill them with a shade of gray that simulates the shade of gray of the bodies of text.

managing snap to guides

zoom in and out

STEFAN  
KILLEN  
DESIGN

## Clients

We work with terrific clients all over the country, from small businesses and not for profits to publishers and large corporations. Past and current clients include:

### Art + Culture

Aisle 10 Productions  
Barter Theater  
Bargemusic  
Mark DeGarmo Dancers  
Open Fuse  
Out of the Blue Films  
PAMAR

### Communication

Carrigan Communications  
Essay Solutions  
Influens  
K Squared Productions  
Nicolosi & Co.  
Small Business Strategy  
Streetwise Promotions  
Transition Networks

### Corporations

Dewey Electronics  
Thermaco  
TrialTrac  
Workflow  
Worldco

### Design

Bothwell Site Design  
CODE

### Education

Cathedral Preparatory  
Yoga for Living

### Not for Profit

American Council on  
Africa  
Cancer Research Institute  
Dreyfus Charitable  
Foundation  
El Guapo  
Ford Foundation  
Vashon Household  
YMCA

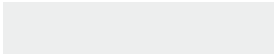
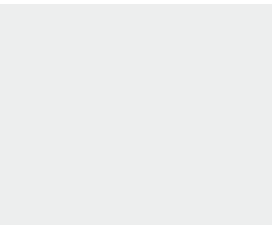
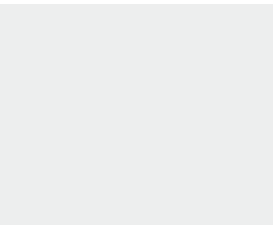
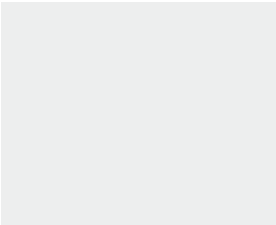
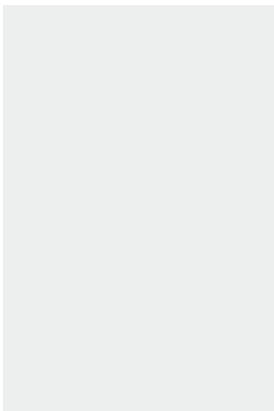
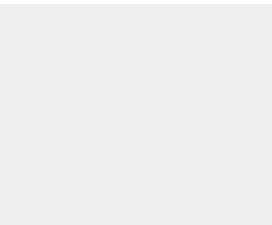
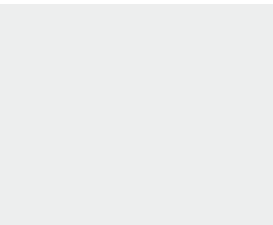
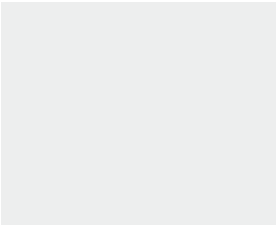
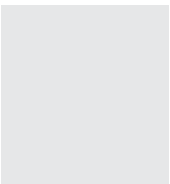
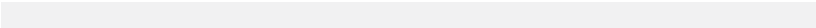
### Publishing

ABC-CLIO  
BlueBridge  
Booklight  
Brasseys  
Chatham House  
Publishers  
Church Publishing  
Continuum Publishing  
Crossroad Publishing  
Departures Magazine

Greenwood Publishing  
Guilford Press  
HarperSanFrancisco  
Hendrickson Publishers  
Island Press  
Lantern Books  
Mother Earth News  
Orbis Books  
Oxford University Press  
Palgrave Macmillan  
Parabola Magazine  
Rockport Publishers  
St. Martins Press  
Seven Bridges Press  
Tharpa Publications  
Tricycle Magazine

### Restaurant

Paladar





[VIEW MAGAZINE LAYOUT]

02-Dwell Magazine



she writes, must "move away from purely abstract formal expression of its animate form—its 'softness'—into an intelligent negotiation of force fields, meaning form." Taking cues from evolutionary, Duttalban makes the case for a "generative process-oriented approach" to architecture that is "responsive to organic shapes, human forms, and functions it houses."

**THE INTERIOR**

For the Gypsy Trail house, the main instrument for this purpose is a computer-generated form that Duttalban calls an "armature"—a wood-framed structure inserted into the center of the house that contains all of its mechanical elements, including the kitchen, bathrooms, heating and cooling ducts, electronic devices, a fireplace, and storage space. Digitally modeled using 3-D animation and exhibited at the Fredericks Taylor Gallery a few years ago as a photographic projection, the armature introduced a level of industrial efficiency into the organization of the interior and served as the rationale for the house's overall composition. It's largely by virtue of this efficiency that Duttalban has described the Spain residence in passing as her "anti-Gehry" house—its exterior is intended as a reflection of its interior functions rather than an expressive aesthetic gesture. The functional logic made sense to the client, who was interested in the idea of creating a more compact suburban environment in the picturesque Hudson Valley

setting. "Throughout the process there were constant discussions of form versus function," says Michael Spain, who commissioned the house from Duttalban after interviewing a list of architects suggested by Dan Lerner, director of the Museum of Modern Art and brother of his wife, Vicky. "I had come from a bigger house, and I wanted to build a house where I used every room."

While the separation of the mechanical elements in a core unit yielded certain efficiencies in terms of use, it would be a mistake to call the house an entirely "small structure." Like a lot of contemporary architecture, it was built using the ancient expedient of cheap labor. "Right now only a small part of the construction of buildings can be done in the way that computer make form" say Jerry Riley. "In a way it's humbling when a carpenter has some Mitosaw saws that he's supposed to build with a table saw, trimmer, and screwdriver. Usually it's a nightmare. I think we're well past the digital euphoria where the virtual world is supposed to take over the real one."

The insertion of the wood-framed central core into the rectangular volume created a good excuse for all kinds of Cubist angles where the two forms intersect—Duttalban is partial to abstract angles in her interiors—making the inside of the house visually striking but the construction process labor-intensive. "It was definitely more time-consuming than straight walls, but it was

not an effort," says Lida Wlazlowska, and engineer trained in Poland whose firm, C & J General Construction, specialized in custom houses and is currently at work on an unrelated project by Frank Lloyd Wright in Putnam County. "You simply had to hide the bearing points so that the impression of these long walls was not dulled." For the most part the angles seem to be there for the purpose of aesthetics, begging the question of whether the house's interior isn't as expressionistic in its own way as Gehry's monumental swags of titanium.

**THE EXTERIOR**

On the outside the house has a beguiling simplicity, which conceals the insertion of digitally-generated structure into the conventional form of a box with a second box on top that leans toward the water on steel cantilevers. The only evidence of the armature from the outside is a distortion in the middle of the second volume, where it encloses a skylight that extends the entire length of the armature and wraps around the facade to become the glass wall of a shower that has the forest as a backdrop. The surface materials too—a base clad in stones from a local quarry, untreated cedar on the second floor that will turn silvery grey with age, and a zinc roof that channels water into gutters on either side of the skylight—have a site-specific resonance. The rough patch of land on the edge of a forest and lake is transformed into a viewing platform that frames and merges with the landscape.



**THE FUTURE**  
The counterintuitive reality of the Gypsy Trail house is that it works well despite the limits of its meaning as a rhetorical form (and despite a few problems with an circulation that operable windows should help resolve). It's proof that if the discipline is practiced with enough skill and attention to detail, the architect doesn't necessarily need to rationalize its form—particularly with references to a philosopher as abstract as Deleuze—in order for the work to have a kind of logic. "I think what it comes down to is that in our present condition you can't be too ideological about form," Riley says. "You might be a digital baby, but you still might have to learn how to do things the good old fashioned way." It's unlikely that the ideas manifested in the Gypsy Trail house—or the digital post-trapped inside—will be generative of future forms of housing in the way that Frank Lloyd Wright's Jeffersonian ideals, or Le Corbusier's socialist sympathies, were to housing forms in the twentieth century. That may be a consequence of the reified context, the house would be virtually impossible to mass-produce with the technologies currently available, and in that sense it can be understood as a high-end product. But one has to admire her ambition, and for her attempting to bring thinking about architecture into the twenty-first century.

**GUEST HOUSE**

A tiny stone guesthouse was built for the client while the main house was under construction. It's mostly shaded from the main house by its orientation towards the water and has its own private view of the lake.

