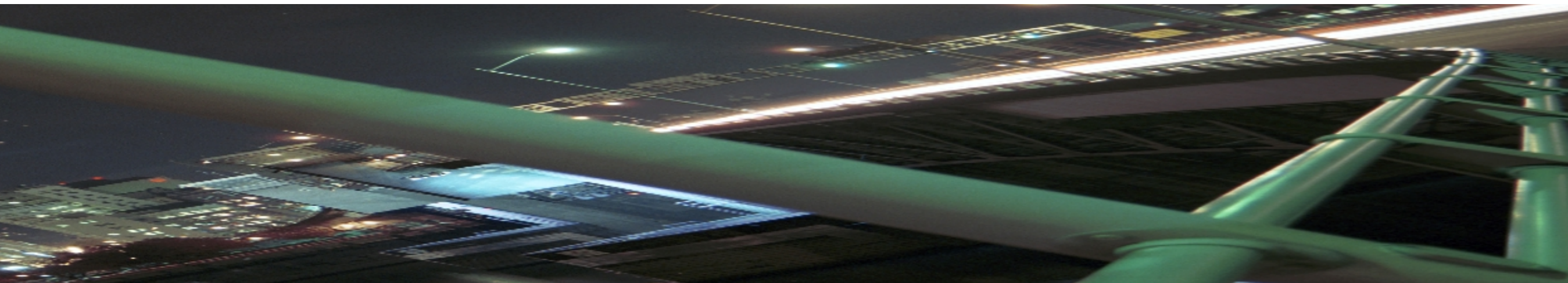






print design



photography, illustration, and type



In the early 90's, at a time when over glossed black and white photography was the very essence of high couture, a company called Diesel came along and shook the foundation of the fashion advertising world with edgy campaigns that screamed out in full Technicolor.

The Diesel Overdose Campaign continues in this direction, borrowing from 80's daytime soap operas. The campaign relates to the current clothing line—made up of



single strapped dresses and revived 80's cuts—while appropriating its own modern spin.

The finished production tells the story of a poor girl who has suffered an overdose of Diesel fashion. The story line in the campaign booklet is told through the eyes of a resident nurse who is a cross between Mae West and Nurse Ratchet of *One Flew Over the Cuckoo's Nest*.



The finished production is edgy and fun, representing my own abilities as a designer and photographer and dramatizing the outrageous camp behind Diesel's "successful living"<sup>(1)</sup>.

## diesel overdose campaign

promotional booklet

# DIESEL

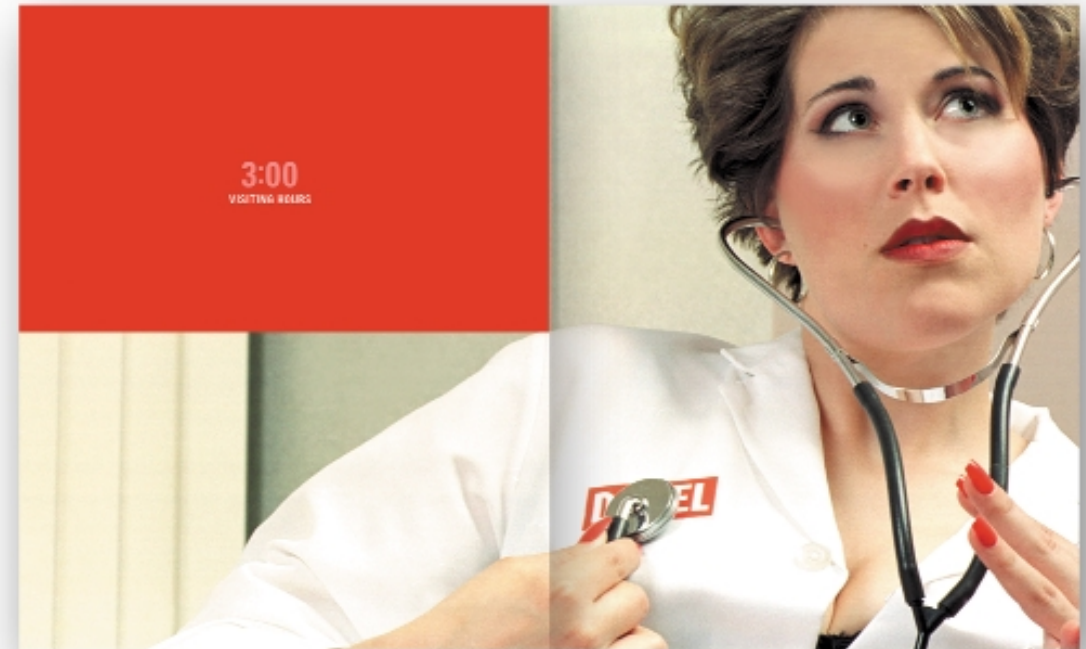


DIESEL HOSPITAL



DIESEL





DIESEL OVERDOSE ADMITTED





## VISITING HOURS





AFTER HOURS







## CAST

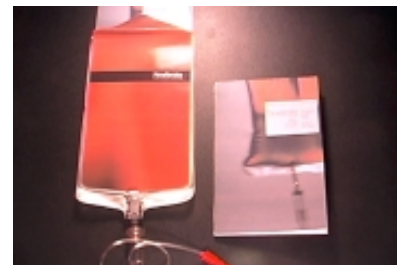
ONCE NERSE KELLY JACKSON  
OVERDOSE PATIENT JESSIE EDWARDS  
PATIENT'S SISTER SUE BLACKWOOD  
PATIENT'S BROTHER DAN EVATT  
PATIENT'S LEVER DALE ELLER  
PATIENT'S WORKMAN PAUL THOMAS  
ONSET DIRECTOR JAMES CHAMPS  
PHOTOGRAPHER

MAKE UP ARTISTS  
ALLEN PETERSON  
JONAH HILBERT  
TERESA LAYCHORD  
CARLOS MAHER

HAIR STYLERS  
ALYSSA HERRING  
JONAH HILBERT  
TERESA LAYCHORD  
CARLOS MAHER

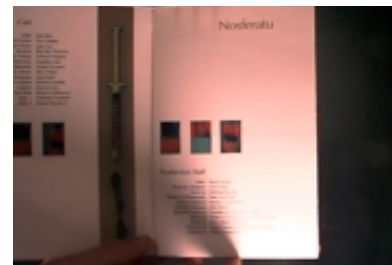
PRODUCTION ASSISTANT DAN WYLLIE  
HOSPITAL COORDINATOR TACE OLIVAS  
TOP OF DOGWOOD KYLE JACOBSON

FOR SUCCESSFUL LIVING



When asked in the fall of 2001 to explore an old film and create posters in a modern to postmodern visual language, I immediately thought of F.W. Murnau's German Expressionist film *Nosferatu*. However, I was stumped when it came to a reason for redesigning the film.

I then realized that a modern retelling of the movie would provide a good reason for a new design. I thought the film should be done by David Cronenberg, whose dark psycho-analytical approach to such



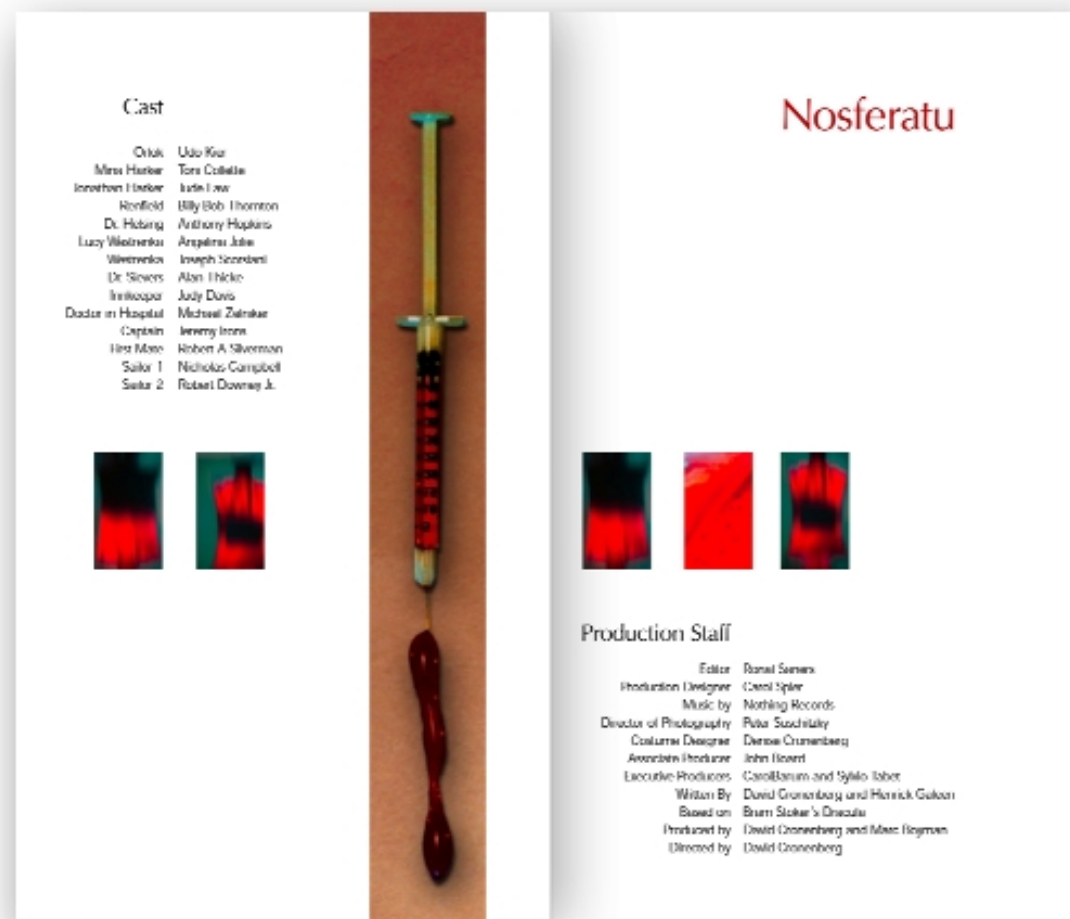
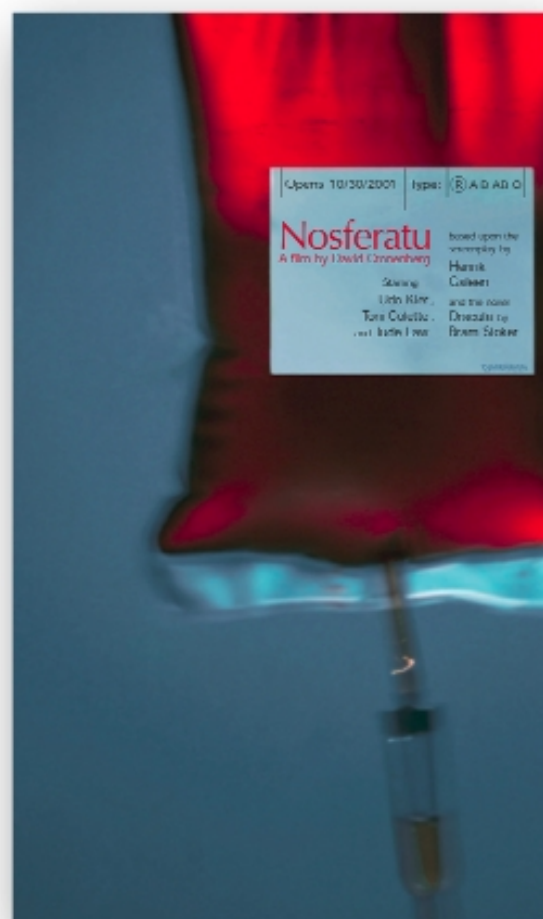
films as *Dead Ringers*, *Naked Lunch*, and *Crash* give a unique approach to stories difficult to translate to celluloid. Cronenberg not only visually translates the work for the viewer, but also does so in a style that is both modern and uniquely his own.

Deciding on Cronenberg, I created a promotional booklet, postcards, and opening credits that fused the story of *Nosferatu* with Cronenberg's unique style and vision. The finished outline puts the



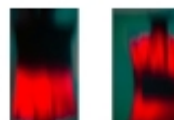
Count in the roll of a respected doctor. The state of vampirism is no longer a monster with teeth, but a person plagued with an illness who infects others. The lead character played by Udo Kier uses vampirism as a metaphor for his condition. He doesn't have teeth; he uses a needle to extract blood from his trusting patients. He doesn't have magical powers; he uses the addictive viral agent of his own blood<sup>(2)</sup>.

nosferatu campaign  
promotional booklet



## Cast

Orlok	Udo Kier
Miss Harker	Tara Collette
Jonathan Harker	John Kline
Renfield	Billy Bob Thornton
Dr. Harker	Anthony Hopkins
Lucy Westenra	Angelina Jolie
Werner	Joseph Scobell
Dr. Seward	Alan Thicke
Irishwoman	Judy Davis
Doctor in Hospital	Michael Zelniker
Captain	Jeremy Irons
First Mate	Robert A. Silverman
Sailor 1	Nicholas Campbell
Sailor 2	Robert Downey Jr.



## Nosferatu



## Production Staff

Editor	Ronal Senn
Production Designer	David Siler
Music by	Nothing Records
Director of Photography	Peter Suschitzky
Costume Designer	Dennis Crumbees
Associate Producer	John Hertz
Executive Producers	Carrollan and Sybil Hertz
Written By	David Cronenberg and Henrik Galsen
Based on	Bram Stoker's Dracula
Produced by	David Cronenberg and Alex Haysman
Directed by	David Cronenberg

nosferatu campaign  
promotional booklet

## Storyline

In 1922 the film *Nosferatu* set out to tell the story of Bram Stoker's *Dracula* before the vampire motif became lost in cliché. The film that was created was an intellectually haunting, silent film that sought to harness the power not through shock, but through the use of imagery that often led into real photos of death.

Cronenberg brings back the vampire as a medium of psychological dread in his retelling of *Nosferatu*. In the 1922 film, the vampire Orlok fed in a coffin filled with earth from the black plague. Cronenberg replaces this earth with actual blood, which has become synonymous with pathogen in modern times.

Lido Kier skillfully plays the role of Orlok the vampire, whose presence broods over the film. Orlok has lost his fangs in place of sucking blood through the use of a needle. He is no longer a count, but placed in the equitable modern prestigious role of a doctor. Vampirism becomes reimagined in the role of parasite. Orlok needs his patients' blood to live and keeps a hold of his victims by injecting them with his own, which in turn creates a state of debilitating, addictive euphoria.

Orlok meets and plagues the lives of medical colleagues Jonathan (played by Julie Harris) and Wierzbicki (Joseph Scorsone). He infiltrates their lives and begins a game of deadly seduction with their wives Maria Harker (Tara Cullis) and Lucy Wierzbicki (Angeline Jolie). As usual Cronenberg sees his story around a framework of unforgettable, hallucinatory imagery.

Although, Cronenberg may stray from the story of the original film he makes up for it by capturing the actual essence. Cronenberg's *Nosferatu* creates the same tier of mortality found in previous generations when viewing the silent original. Through Cronenberg, *Nosferatu* remains a movie haunted by the imagery of death, disease, and addiction.



## Director David Cronenberg

Since 1976, audiences worldwide had been aware of Cronenberg as director of some of the most shocking, perverse, and original screens of body horror ever conceived for the cinema. His early recording excursions into science and the flesh were often dismissed as low budget "schlock horror" by conservative critical establishments. But Cronenberg had long since matured as a filmmaker, even as his characters remained intact. And over the years, in the tradition of Europe's greatest auteurs, he had imposed an entirely new, heretofore unseen sensibility on cinema: Foliesque, Bergmanesque, and now Cronenbergesque.

Cronenberg, who has dared to translate Burroughs in *Naked Lunch*, catapult the real deaths of Jean Genet's *Querelle* into an unforgettable occasion of nightmare reborn in *Dead Ringers*; now takes on another landmark challenge in reviving the 1920's vampire masterpiece *Nosferatu*. Here Cronenberg touches on such earlier vampire works as *The Fly* with a compelling psychological examination that redefines the vampire for the modern world. Cronenberg's compelling work in *Nosferatu* will haunt audiences long after leaving the theatre.

## nosferatu campaign promotional cd

### Soundtrack

1. **GunGun**  
Produced by  
Courtesy of  
**In Jesus Year (Self)**  
Gun Gun & Phil Borg  
Time Warner Records
2. **Aphex Twin**  
Produced by  
Courtesy of  
**Come To Daddy**  
Richard D. James  
Sire Records
3. **Ticky**  
Mastered by  
Courtesy of  
**Burning Babylon**  
Damon Doctor & With  
Hazel Boreas
4. **Haze Bkba**  
Mastered by  
Courtesy of  
**Spiral and I**  
Joe White-Russell  
Time Warner Records
5. **Nine Inch Nails**  
Mastered by  
**The Pilgrimage**  
David Winters
6. **Download**  
Mastered by  
Courtesy of  
**Sown Plagues**  
Chris Poy & Ken Marshall  
Network Records
7. **The Damage Manual**  
Produced by  
Courtesy of  
**Damage Addict**  
Marty Aron  
BMJ Music
8. **Marilyn Manson**  
Produced by  
**King Kill**  
Marilyn Manson & D. Saddy
9. **Aphex Twin**  
Produced by  
Courtesy of  
**The Woven Web**  
Richard D. James  
Sire Records
10. **This Mortal Coil**  
Produced by  
Courtesy of  
**I've**  
Joe White-Russell  
Time Warner Records
11. **Chemical Brothers**  
Produced by  
Courtesy of  
**Awake From Day**  
The Chemical Brothers  
Virgin Records Ltd.
12. **This Mortal Coil**  
Produced by  
Courtesy of  
**Cathedral Dual**  
Joe White-Russell  
Time Warner Records
13. **Nine Inch Nails**  
Mastered by  
**Curve Up**  
David Winters
14. **Laurie R**  
Mastered by  
Courtesy of  
**Murder Will Come**  
When I'm Not Ready  
Kevin Madsen & Moya Iyem  
Time Warner Records

Nothing/Interchange Records  
10800 Wilshire Blvd., Suite 1220  
Los Angeles, CA 90024  
Manufactured and Distributed  
in the United States by 1997 CD Distribution Corp.

**nothing**

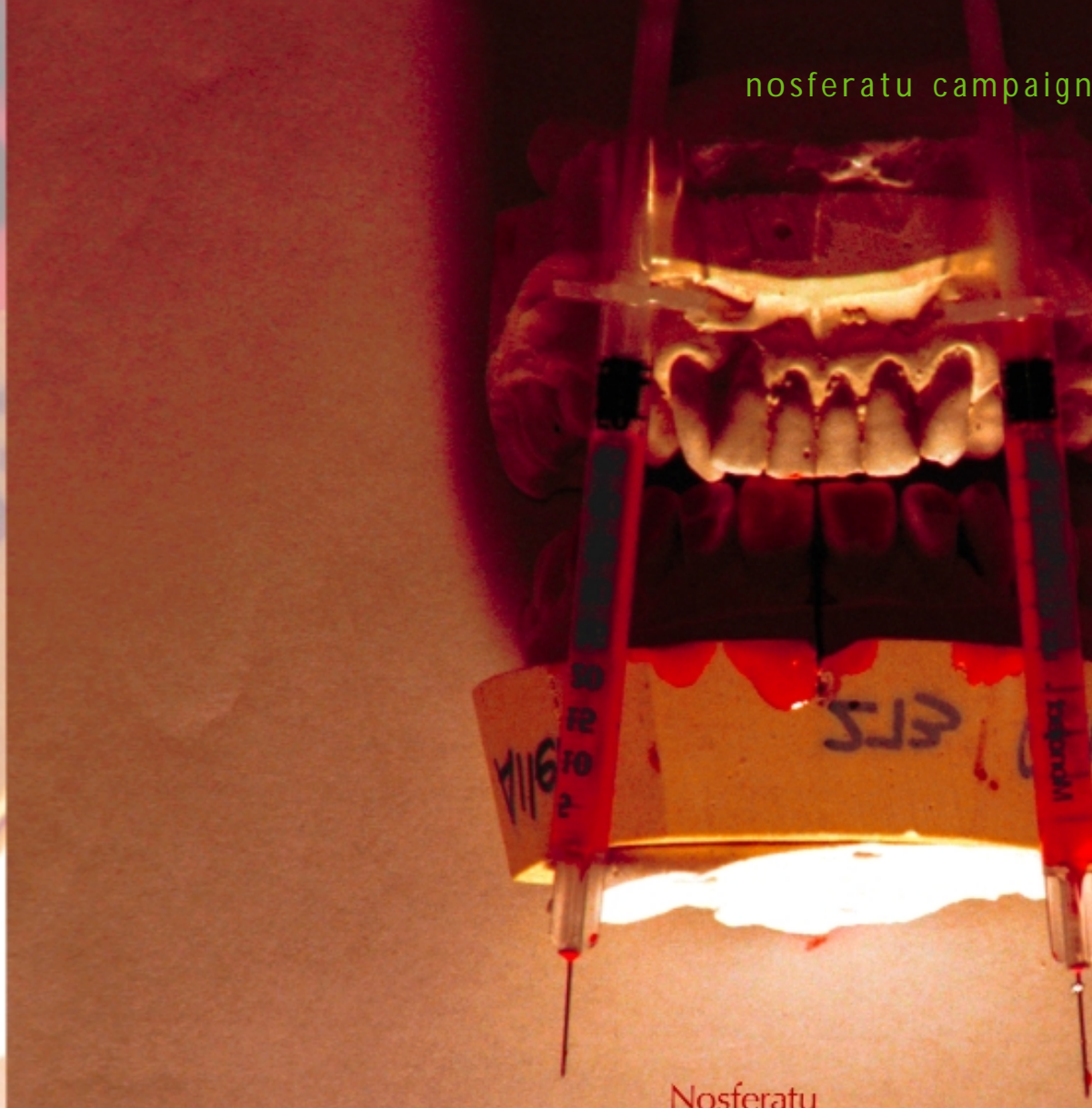
©1997 Interchange Records  
All Rights Reserved. Printed in USA.  
Warning: Unlabeled reproduction  
of this recording is prohibited  
by federal law and subject to  
criminal prosecution, 18 U.S.C. 1030.

Nosferatu

David Cronenberg

FEED





nosferatu campaign fang poster

**Nosferatu**  
A film by David Cronenberg  
Dimension Films/Alliance Atlantis/present  
a Robert Lantos Production  
a David Cronenberg film  
Starring  
Udo Kier, Toni Collette, and  
Jude Law "Nosferatu"  
Billy Bob Thornton,  
Anthony Hopkins, Angelina Jolie,  
Joseph Scosioni, Alan Thicke,  
Judy Davis, Michael Zelniker,  
Jeremy Irons, Robert A. Silverman,  
and Robert Downey Jr.  
Casting by  
Associate Producer  
Co-Producer  
Costume Designer  
Special Effects Supervisor  
Music  
Editor  
Production Designer  
Director of Photography  
Producer  
Executive Producer  
Diedre B...

Type: (R) A B AB O

Quarta 10/30/2001

**Nosferatu**  
A film by David Cronenberg

Dimension Films/Alliance Atlantis/present  
a Robert Lantos Production  
a David Cronenberg film

Starring  
Udo Kier, Toni Collette, and  
Jude Law "Nosferatu"  
Billy Bob Thornton,  
Anthony Hopkins, Angelina Jolie,  
Joseph Scosioni, Alan Thicke,  
Judy Davis, Michael Zelniker,  
Jeremy Irons, Robert A. Silverman,  
Michael Zelniker,  
and Robert Downey Jr.

Cast by  
Associate Producer  
Co-Producer  
Costume Designer  
Special Effects Supervisor  
Music  
Editor  
Production Designer  
Director of Photography  
Producer  
Executive Producer

Diedre Bower, CDC  
Nancy Jordan  
Allison Wainwright  
Dorine Lussier  
Jim Jones  
Paul  
John  
Michael Lussier  
Director of Photography  
Produced by  
Robert Lantos  
David Cronenberg  
David Cronenberg

Written & Directed by  
David Cronenberg  
Based upon the character by Henrik Stoker  
and the novel Dracula by Bram Stoker



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Dimension Films





Opens 10/04/2001 Type: (R) A B AB O

## Nosferatu

A film by David Cronenberg

Executive Producers: Robert Towne, Peter Jackson, and David Cronenberg

Cast:

Udo Kier, Toni Collette, and Jude Law "Nosferatu"	Costume Designer: Denise Cronenberg
Billy Bob Thornton, Anthony Hopkins, Anjelina Jolie, Joseph Scosiani, Alan Thicke, Judy Davis, Michael Zelniker, Jeremy Irons, Robert A Silverman, Nicholas Campbell, and Robert Downey Jr.	Special Effects Supervisor: Ben Tupper
	Music Editor: Ronald Saunders
	Production Designer: David Spier
	Director of Photography: Peter Sullivan
	Edited by: Andrew A. Kosove
	Produced by: David Cronenberg

Written & Directed by: David Cronenberg

Based upon the characters by Henrik Galeen and the novel Dracula by Bram Stoker

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Dimension Films

nosferatu campaign blood bag poster



photography  
collage and design



The design projects covered throughout this section represent my skills in digital painting and collage. The projects are photograph collages spliced together to create new meaning.



My digital painting and use of color was heavily influenced by my education in figure painting. I have found from experience that one cannot fully comprehend the color models they are working with, whether it is

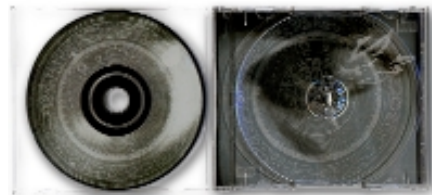


with printing ink, paint, or the RGB light of a monitor, without hands on experience. The work that follows stands as testimony to that belief.





encyclopedia of the supernatural cd cover



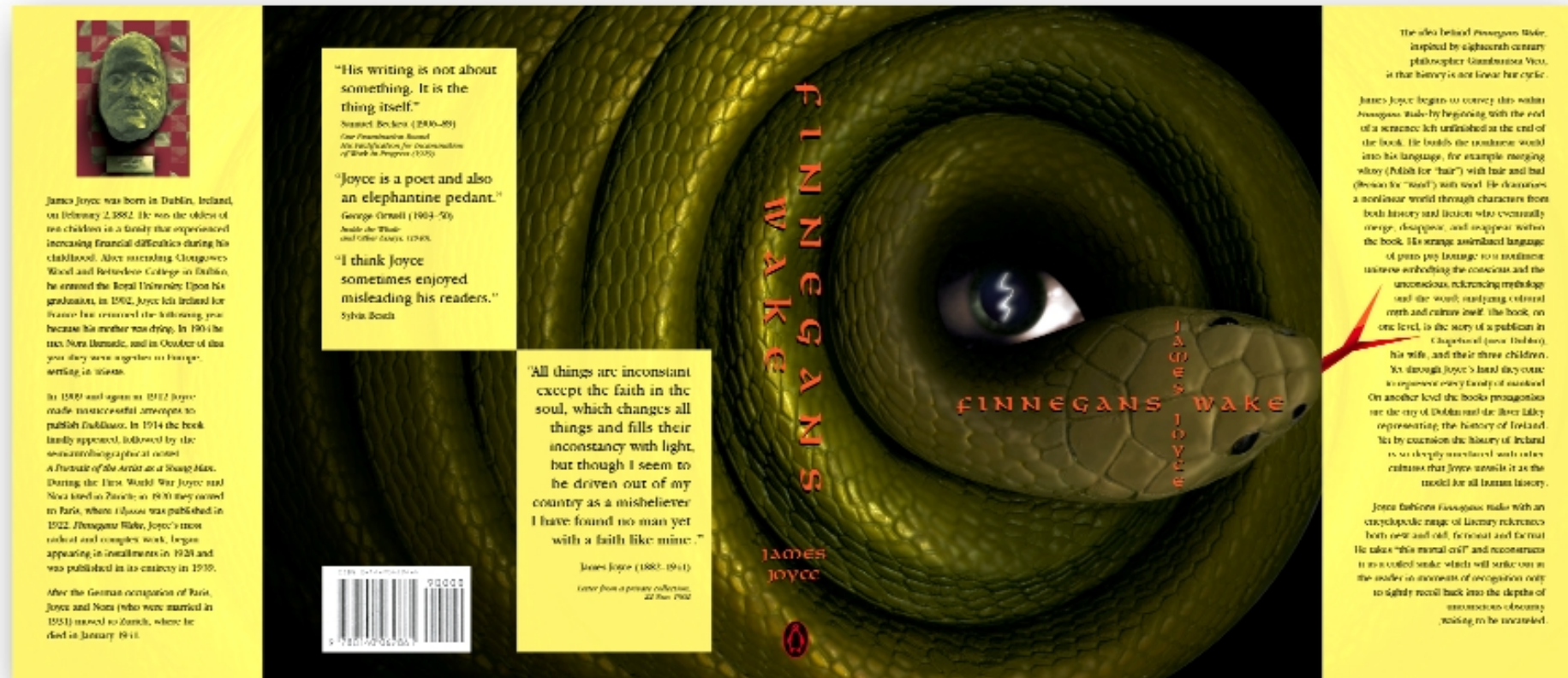
*Encyclopedia of the Supernatural* was a product aimed at the CD ROM audience. A market filled with interactive games, *Star Trek* and *X Files* packages, and informative children's products. I decided to create a CD cover with imagery and lay out that would speak to that market.

For the layout, I began by examining the six interactive areas of the CD—haunting, dreams, the zodiac, aliens, paranormal mind activity, and witchcraft. I created a center image from various mediums that could be used as the program's interactive menu. The image is a collage comprised of different parts that reference areas of the application. Each section is captioned with information explaining what section that area of the menu leads to and what that section contains.





## finnegan's wake book cover



Designing a cover for James Joyce's *Finnegans Wake* was a difficult challenge. After all, the book is a fragmented work comprised of hundreds of traditional symbols and folklore from eastern to western philosophy embedded in linguistic puns.

My approach was to attempt to look at the big picture and grab at important visual symbols in the book that could translate in various religions and mythologies. I chose the symbol of the snake, for it is one of the most universal metaphors standing for knowledge, rebirth, and the after life. The symbolism is further strengthened by having the serpent in a never ending coil that moves into shadow and is echoed on the back of the book.

The open eye in the center of the snake's coils was used as a metaphor for the rebirth written about in James Joyce's novel.

With two fairly simple images placed within one another, I was able to get the feel and universality conveyed in *Finnegans Wake*.



## brain: the world inside your head

oregon museum of science and industry exhibit

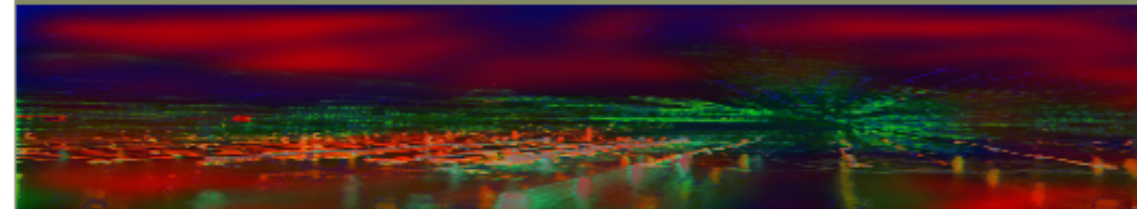
*Brain: The World Inside Your Head* is an exhibit for the Oregon Museum of Science and Industry. I decided to present the viewers with just that, a scene that is not tangible and just beyond reach.

The exhibit includes a section that covers vision and how the eye perceives light waves as color. In this section are chromatic glasses that create the illusion that certain colors, such as red, are closer than other colors. The glasses assign depth to color according to where that color is on the visual spectrum of light.

Using this to enhance my design, I created a layout using an almost neutral spot color. I then laid in a visual abstraction of a city that I broke down into solid, pure fields of color. When the glasses are off the neutral field holds the viewer back and reminds them they are peering into a colorful abstract world beyond reach. When the glasses are on, that world achieves depth and the viewer feels they are spying through a peephole into the mind.

OMSI

1/26 — 5/5  
Portland, OR



**Brain**  
the world inside your head

Discover how the brain thinks and remembers. Learn the secrets of sleep and dreams. Delve into the inner workings of the brain, including its processes, potentials and mysteries. Come experience the brain.



evian  
promotional advertisement



The Evian advertisement is an ad that the company wanted to be unique, refreshing, and say something about the origins of Evian spring water.

I approached my sketches with a firm belief that I should stay away from the standard Alps landscape. After careful consideration, I thought the ad should depict the moment of discovering Evian, the first commercially sold bottled spring water.

I wanted a background of polar ice, but I didn't have time to visit the mountains. The finished background for the advertisement was completed with ice that was scanned into a computer, then adjusted through levels and curves. The ice pick was created from a hammer.

The completed advertisement looks like the discovery of a polar expedition. The blue ice is tantalizing, refreshing, and suggests Evian's Alps origins. The viewer would never guess the ad is a product of my freezer at home<sup>(3)</sup>.



## portland postcard

promotional booklet



When I was given the creative assignment of designing a postcard for Portland, Oregon, I approached the work as a creative investigation. I wanted to capture that haunting storybook quality that one gets when they come into Portland.

While storyboarding and researching the project, I stumbled across the 19th century romantic landscape paintings of Caspar David Friedrich. Friedrich, known for his beautiful paintings of *Monk by the Sea*, *Abby in the Oak Forest*, and *Woman at the Window*, often used an overwhelming landscape to convey the sublime in nature.

Friedrich also frequently used characters in the painting with their back turned toward the viewer. In doing this, Friedrich created a dichotomy, where the viewer of the painting and the viewer of the landscape become one and the same. Used in a promotional piece, this relationship between viewer and subject would be a great way to hold the viewer's attention.

The finished piece is contemporary with a flare of Romanticism plays off the character of Portland.



## lgbt film festival

promotional work

The *Lesbian, Gay, Bisexual, and Transgender Film Festival* is a yearly event I work on with Gabriel Mendoza. The work came about when Gabriel, who has been doing publicity for independent films, decided to use his connections to contribute to the pre-existing film festival.

The posters are from this year and use sassy stock photography to catch the viewer's attention. My poster design was used on the cover of a thirty-page brochure and on the VIP passes. Since Gabriel started working and booking the festival, *Seattle Weekly* has listed it as being better than the same film festival in San Francisco.







6

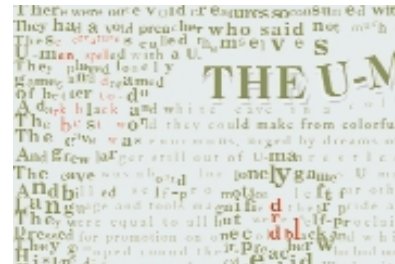
SIXTH ANNUAL PORTLAND LESBIAN GAY BI TRANS  
**F I L M F E S T I V A L**  
S E P T E M B E R 1 9 - 2 9 , 2 0 0 2



The design projects covered in this section show my skills in typography and digital illustration. While there are a few assignments that incorporate bitmap images, the projects overall are vector based, utilizing type, digital illustration, and page layout as key elements in their compositions.



The digital illustrations were heavily influenced by my education in figure drawing. My year of figure drawing trained me in drawing fast accurate sketch work in order to quickly research and develop effective design solutions.



My use of typography stems from years of study in typographic history. The end result is a clean design that effectively communicates the work and concept.

vector design  
typography & digital illustration





## typographique

promotional cd package

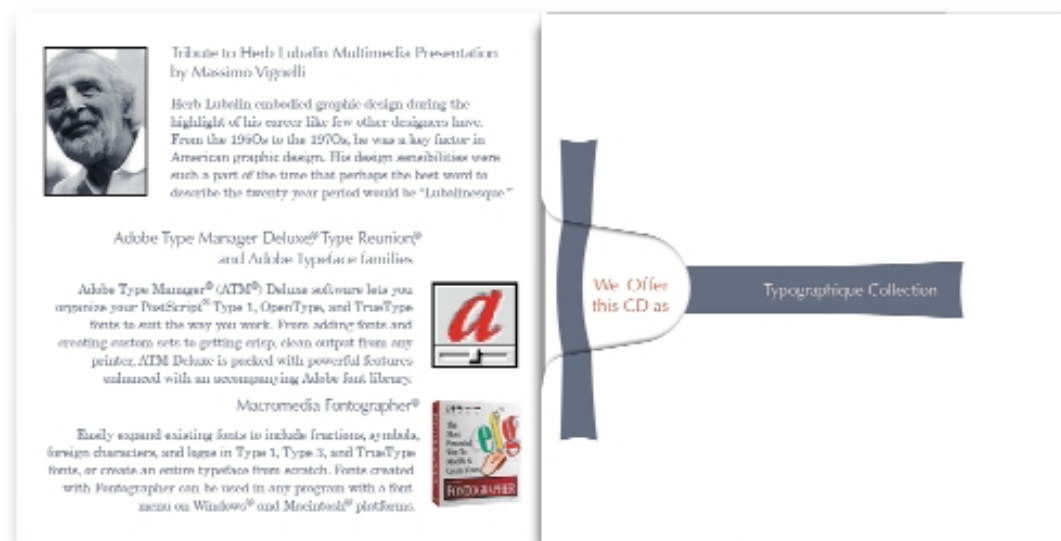
*Typographique* is a type symposium for which I created a poster, mailer, and CD package. The client wanted a two-color press job for the poster to cut back on costs. They preferred that one of the typefaces being given away for promotional purposes be the main emphasis on all three pieces.

My final design uses the pleasing thick/thin line weight of Optima in a way that departs from its previous general use. The type is shown in varying point sizes, where kerning and baseline change from letter to letter. On the poster the letters create a sentence where each letter of the alphabet is present, giving the viewer a full idea of the forms that make up the Optima alphabet. The letterforms create a crowd, while the letters O, P, T, I, M, A, are spatially removed, appearing to walk on a catwalk above. The letters are placed on the page to mimic the participants of a fashion show.

The cover of the CD is a simplified version of the poster taken from a different perspective. Inside, the letter T has been combined with the letter O on both the CD and CD insert, through use of a die cut. The end result is a *Typographique* T, which changes to an Optima O, when the CD or mailer is removed from its packaging.

The mailer is an even simpler version of both poster and CD cover, with just the word Optima playfully printed in the cover.

The three pieces work well together, yet each offers its own unique approach. Together, the pieces promise a fun, elegant event that will promote enthusiasm for typography.





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this CD as

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A thank you for your participation in the 2001 Typographic Symposium. It is our pleasure to be able to give to you this free Typographic Collection. For us type is fun, colorful, and has a form that is equally important to its function. Type is a fashion. It is our hope that the software on this CD will inspire designers and typographers everywhere.



# Tribute to Herb Lubalin Multimedia Presentation by Massimo Vignelli

Herb Lubalin embodied graphic design during the highlight of his career like few other designers have. From the 1950s to the 1970s, he was a key factor in American graphic design. His design sensibilities were such a part of the time that perhaps the best word to describe the twenty-year period would be "Lubalinesque."

## Adobe Type Manager Deluxe® Type Reunion® and Adobe Typeface families

Adobe Type Manager® (ATM®) Deluxe software lets you organize your PostScript® Type 1, OpenType, and TrueType fonts to suit the way you work. From adding fonts and creating custom sets to getting crisp, clean output from any printer, ATM Deluxe is packed with powerful features enhanced with an accompanying Adobe font library.



## Macromedia Fontographer®

Easily expand existing fonts to include fractions, symbols, foreign characters, and logos in Type 1, Type 3, and TrueType fonts, or create an entire typeface from scratch. Fonts created with Fontographer can be used in any program with a font menu on Windows® and Macintosh® platforms.



typeface

Typographic Collection



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typeface

and

Macromedia

Easily expand existing fonts to include fractions, symbols, foreign characters, and logos in Type 1, Type 3, and TrueType fonts, or create an entire typeface from scratch. Fonts created with Fontographer can be used in any program with a font menu on Windows® and Macintosh® platforms.



Typographic Collection

# Tribute to Herb Lubalin Multimedia Presentation



## Adobe Type Manager Deluxe® Type Reunion® and hundreds of Adobe typeface families



## Full Version of Macromedia Fontographer®



For Mac OS® and Windows®  
Minimum System requirements for MAC OS®  
68080, 68040 or Power PC processor  
System 7 or later, minimum 8 MB RAM

Minimum System requirements for Windows®  
486 processor or higher  
Windows® 95 or NT, minimum 8MB RAM

For detailed information on installation  
and usage please see the Read Me file.  
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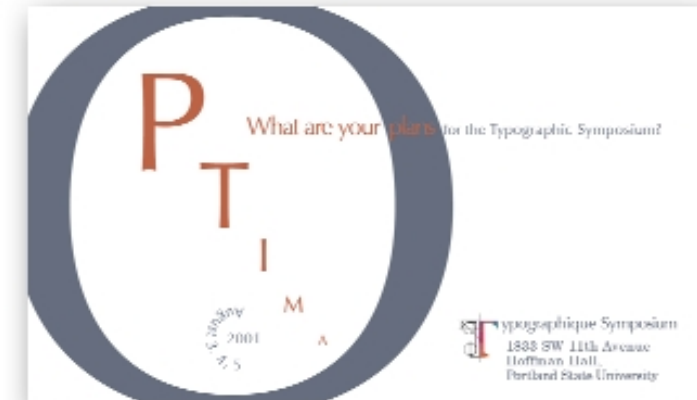


Includes

Every major designer exhibits crazed behavior when fabulous Optima quietly enters the runway. In 10, 9, 8, 7, 6, 5, 4, 3, 2, 1 seconds the star enters and exits, but the impression lasts on the audience all night.

Optima  
Every  
Designer  
Exhibits  
Crazed  
Behavior  
When  
Fabulous  
Optima  
Quietly  
Enters  
The  
Runway  
In  
10, 9, 8, 7, 6, 5, 4, 3, 2, 1  
Seconds  
The  
Star  
Enters  
And  
Exits,  
But  
The  
Impression  
Lasts  
On  
The  
Audience  
All  
Night.

**T**  
Typographique Symposium  
August 3, 4, 5 2001



#### "What Type R U?"

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#### "Tribute to Herb Lubalin"

Hosted by Massimo Vignelli

Speakers: Clyde Viai, Steve, David Carson, Zuzana Licko, Rudy Vanderhaeghe, Neville Brody

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typographique  
poster and mailer

# roland barthes and metalanguage

magazine spread

In his book *Mythologies* Barthes addresses mythical language as the conceptual distortion of the spoken word and physical object, interpreted through social preconceptions and preferences based in personal and social history.

To understand Barthes' study of mythical language, one must look at the foundation of his ideology built upon semiotics. Barthes, who was born in 1915 and studied French literature and the classics at the University of Paris, was influenced greatly by the emerging study of semiotics and linguistics.



In Barthes' definition of metalanguage, language and the physical object become distorted through social myth and can be classified as signifiers. An apple presented visually or within the context of text can be read quite literally. However, if the apple is placed in a context filled with a social preconception, such as a classroom, a new meaning is brought about. The apple becomes perceived as the traditional student gift equating knowledge. The equation of the apple with knowledge comes from biblical tales of Eden. The preconception, according to Barthes, is the signified. A concept harbored in every individual from previous social experiences. The interpretation and distortion of the object in the classroom by the individual is what Barthes defines as myth.

Signifiers are quite abundant and can be projected through a literal or visual context. Such literal signifiers as a book take on a known interpretation in that the conception of the myth is read and deciphered from text. Language and text are themselves made up of a signifier—object—and signified—written and spoken word. In this way myth becomes a

distorted growth from language from which the association is pretty direct and linear. Such song lyrics as REM's *Supersona*, directly suggest to the reader with a previous history of Superman comics, that I am the literary analogy of a comic book hero. I feel invincible and strong.

Visual signifiers are more multidimensional. A poster ad from *The Anniversary*, a Bette Davis movie from 1946, shows Bette in mid cackle. Upon her face sits a patch, which forms a visual signifier laden with the connotations of piracy. Miss Davis, pictured in all her post Baby Jane wickedness, presents yet another signification at this point in her career. The composition of the picture, set in a blotchy red at a sharp diagonal creates yet another signifier. The flat color and sharp angle mimic such promotional works as *The Bride* movie poster and hint at the dark subject matter within this black comedy. The blood red suggests primitive terror, while also playing crudely on the blood ties between mother and child.

The history built into every individual and leading to the interpretation of the signifiers is defined by Barthes as the signified. The signified is in direct relation to every individual's history and creates preference in an individual's reading of a myth.

Individual interpretation may lead to many different readings of *The Anniversary* poster. A person familiar with Bette Davis might see the lunacy of the Baby Jane Hudson character underlying the poster. They might also remember that Davis was one of the few to be blacklisted in Hollywood and survive triumphantly with her career intact. Another person might view the poster as a rip off of Hitchcock's imagery, or perhaps a parody of that imagery. Yet another unfamiliar with Bette Davis, may take note of the eye patch obstructing Davis's gaze. The patch



implies a mood of secrecy, murder, and theft. The signified is not just the memory of life events, but the history of post-racial mythology.

The signified is always disproportionate to the overwhelming wealth of visual imagery. Many images work in relation to convey similar concepts. For instance, *The Anniversary* had four promotional pieces. One for a window display, one for a stand display, and a poster book all making use of different overall imagery and design. The screenplay filling pages with thousands of literal signifiers would most likely yield the same overall singular concept as any of the various promotional posters and books.

In this way, signifier and signified create a relationship that establishes the mythology that constitutes advertising. Understanding Roland Barthes' concepts can help advertisers reach and affect their intended audiences through the use of appropriate promotional work.

## Roland

and metalanguage

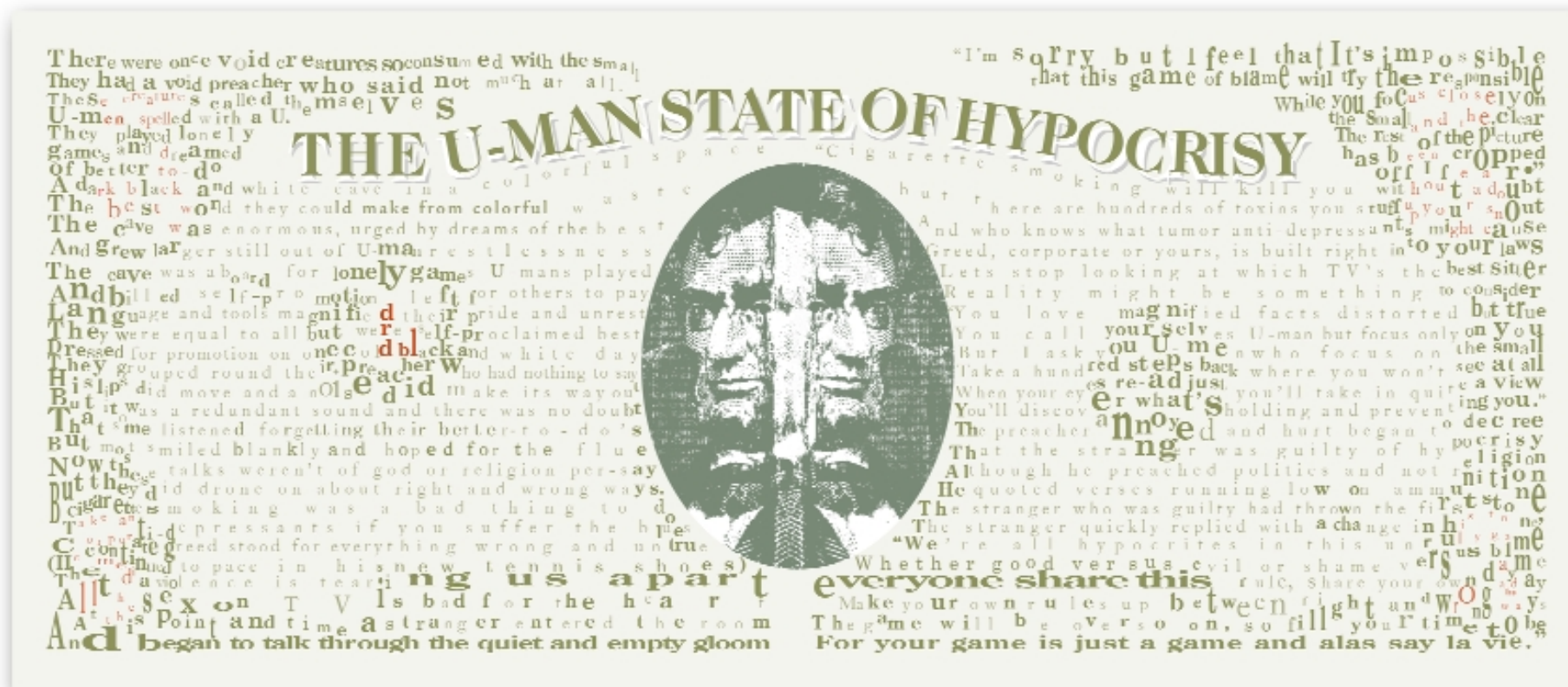
## Barthes



The magazine article on Roland Barthes and metalanguage is my own quick synopsis of *Mythologies* last and longest chapter. In the chapter Barthes attempts to take language apart and identify how language works with signifier, objects signified through written and spoken word, and subject, the individual presented with the signifier.

Because the text was rather heavy, I decided to use a bunch of playful images that I could then refer to in the text as examples. I used posters and advertisements from around the time *Mythologies* was written and contrasted these images with modern advertisements. By doing this I present the ways in which Roland Barthes' analysis of language could be useful to graphic designers and advertisers.





the u-man state of hypocrisy  
experiment in da da typography

The U-Man State of Hypocrisy is a poem I wrote that plays on Dr. Seus's children's literature. The poem uses Dr. Seus's language and character construction to examine the complicated two-faced nature of politics.

To play on the Dr. Seus construction of my poem I chose Caslon, Century and Garamond typefaces. The poem is assembled as if cut from a variety of children's books. Yet, when the viewer backs away, order takes the place of chance and the image becomes that of a five-dollar bill.

Using money as an embedded symbol within the chaotic letterforms allows the poem to further convey the idea of corruption and greed in politics.

## embodiment fragrance ad

The Embodiment campaign was a billboard ad for a fragrance line that I was working on for Calvin Klein. The advertisement was to be unique, yet fit in with the rest of Calvin Klein's fashion branding.

After several sketches, I decided on replacing the d in embodiment with a human figure contorted into a capital D. The figure plays off the definition of the

word and the word body. To balance out the word I capitalized the E and the T. Not only do the letters balance out the word, they become the container for the word. A person that embodies an emotion would become a symbol for that emotion; they would contain its meaning. In my depiction of the word embodiment, the E and T spatially act out what the word is able to do when applied in a sentence.

The end result is an ad that is timelessly elegant, yet delivers a quick, direct and memorable impact for the consumer by simply underscoring the definition of the word and, therefore, the product being sold<sup>(4)</sup>.



## shape, line, + color

book cover

*Adobe Shape Line + Color* is a manual cover I worked on for the companies popular young adult version of Illustrator. I stayed with the company's visual style, while conveying the possibilities of the application.

I created several prototypes, the first being a set of building blocks that mimic the look of a city. On a separate version I created a title rendition of the *Mona Lisa* that is cropped in an unfamiliar way. After listening to various viewer responses, I decided to merge the two

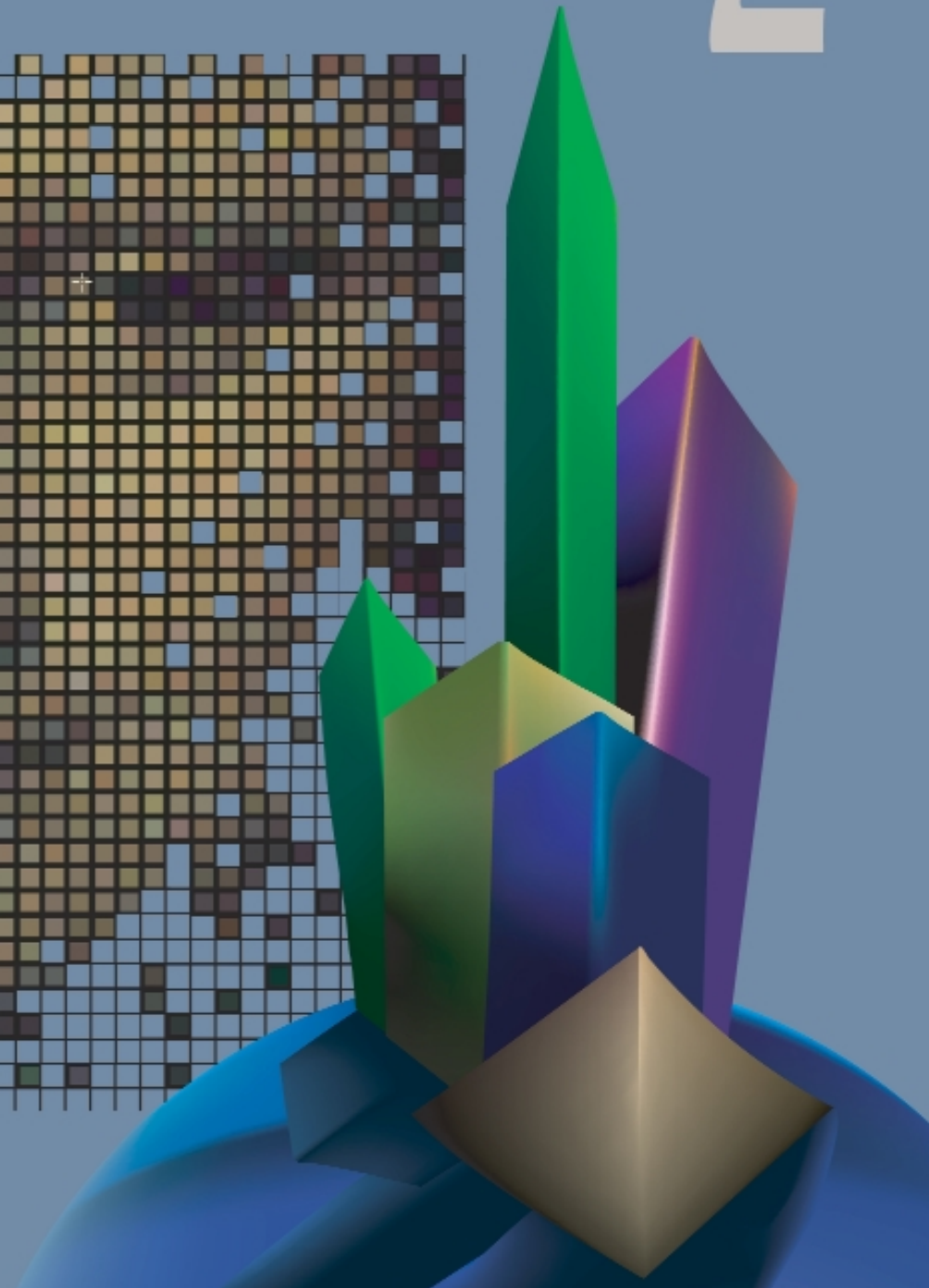
works, implying that the application is the educational foundation of a future Da Vinci. By combining the works, the cover speaks to both the children that want the product and the adults who will most likely be purchasing the application.

The cover conforms to the visual language of other adobe products, yet still has a uniqueness that informs the viewer of the possibilities offered by the manual for the vector application<sup>(5)</sup>.

# Adobe Shape, Color + Line

User Guide for Macintosh®

2



tualatin valley water quality endowment fund

logo applied to stationary and van / promotional origami fish



The Tualatin Valley River Project is a group located in Beaverton, Oregon, who are concerned with the quality of the watersheds of the Beaverton area.

The nonprofit organization wanted a simple modern logo capable of communicating their organization's involvement in cleaning the rivers of pesticides and run-off chemicals from the surrounding suburbs. The organization wanted a logo that would be highly visible and easily understood by the families and small businesses that occupy the area. Clear communication was important because statistics show that mainly households are polluting the watersheds.

The final logo that was agreed upon was a symbol that incorporated a fish above a row of simplified homes. The simple shapes of the homes simultaneously create the perception of houses and waves below the fish. The symbol communicates the interconnectedness of people and their environment.

The completed logo creates greater public awareness by being easy to read at a variety of scales. This flexibility keeps clean water on the minds of the citizens of Beaverton, through business stationary, signage, and company van applications.

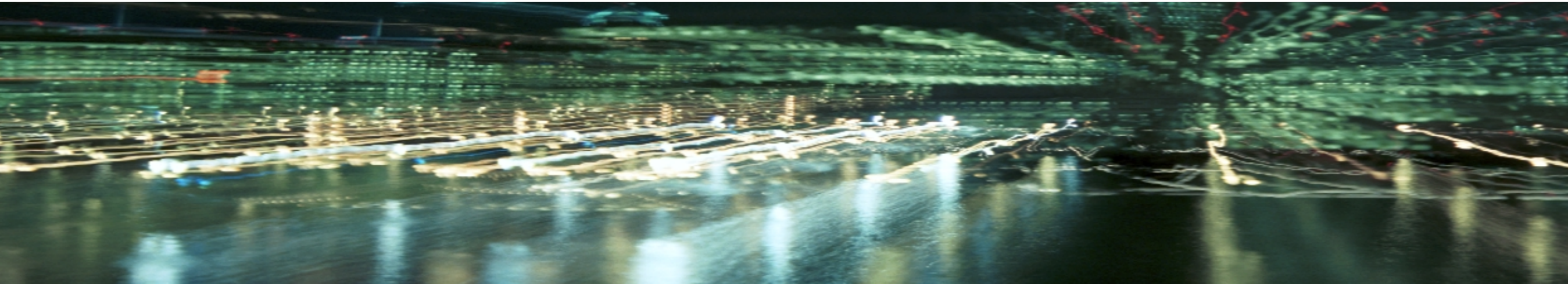


The Oregon Community Foundation  
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video



video, animation, and type



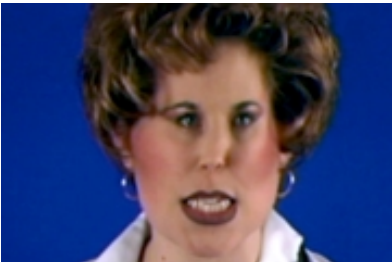
The Diesel commercial was created with the Diesel overdose campaign in mind. I wanted to create work that would elaborate on the booklet and play with viewer expectation.

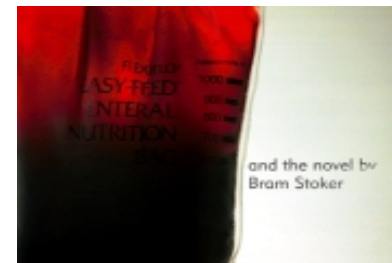
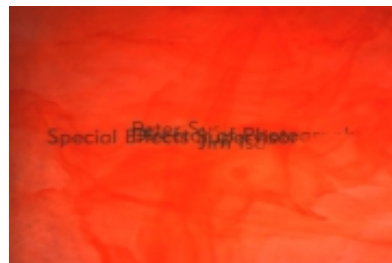
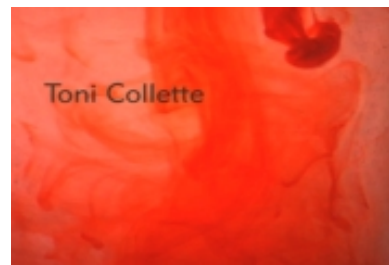
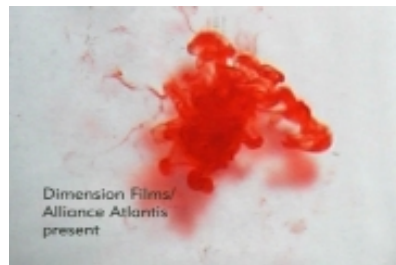
The commercial is a public service health announcement that begins with Celeste, the nurse character from the original brochure, warning viewers against the side effects of having too many Diesel clothes in their closets. She asks the viewers if they are experiencing specific symptoms, such as being off balance or ringing in the ears. As the commercial progresses, it shifts to a hallucination sequence, ignited when the nurse asks viewers if they "are experiencing slight

perceptual hallucinations." The nurse's face becomes distorted and begins to change shape as she tells viewers how to get help. The commercial escalates to a point where the nurse's face stretches, engulfing the viewer's screen. The hallucination is followed by a sudden jolt back into reality. The nurse's face pulls away and slaps back onto her head. She turns to the viewer with a devilish smirk and proclaims, "Diesel, it may be bad for your health, but you want it anyway."

The commercial continues Diesel's trend of mixing various media clichés with over-the-top campaign productions<sup>(6)</sup>.

**diesel overdose campaign**  
public service health announcement





## nosferatu opening credits



After completing the story line, posters, and promotional brochure for *Nosferatu*, I wanted to complete a promotional sequence that would give me the chance to experiment with animated type and video, realizing that opening credits would offer me the best opportunity to utilize both type and video in my presentation.

I decided to film dye falling into and diffusing through water. I cut the video into various segments and animated it to Gus Gus's song, *Is Jesus Your Pal?* The video animation was completed with Premiere and it interacts with the song's lyrics. As the singer proclaims

"enjoy the view of this water while my life boat is sinking," the dye reacts by swirling backwards and disappearing down to the bottom of the screen. The finished animation and song were then taken into After Effects, where the credits were animated to flow, disappear, and reappear with the motion of the dye.

As the credits finish and the dye is allowed to fully diffuse, filling the screen with red, the camera pulls away to reveal the blood bag that will transfer into the opening film sequence. The end result is a successful short work of Modern design in motion<sup>(7)</sup>.





## suspended

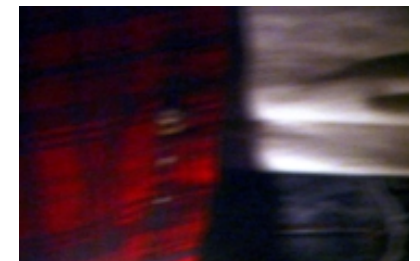
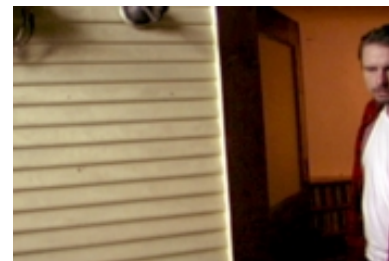
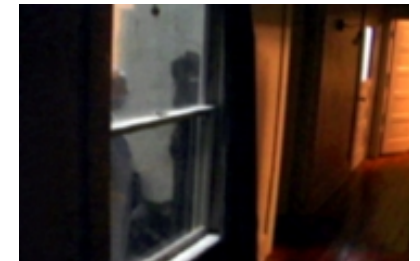
short thriller

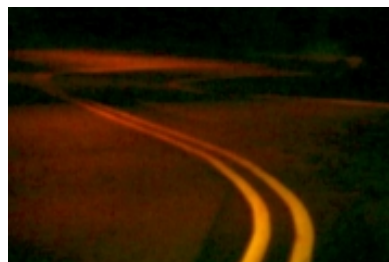
*Suspended* is a seven-minute short thriller that incorporates my aesthetic love of Bergman and German Expressionist films. The story revolves around a loop in time where the main character, played by myself, is trapped. Slow pacing, set against a landscape of minimal atmospheric sound and ominous mounting clues, leads to the film's eerie climax.

The short was a technical challenge for me, with only a day for shooting; much of the video was constructed with a Cindy Sherman approach to filmmaking, with me as both cameraman and actor.

With only one camera at my disposal I would shoot a sequence several times, then relocate to get the next frame.

The resulting video is held together with careful edits, fades, and the occasional After Effects animation. The complete work is an eerie journey through a cold limbo that is bound to send the occasional chill. The video created the foundation for my later excursions into video animation found on the *Nosferatu* credits and Diesel commercial.





## detour conceptual film



*Detour* was one of my first excursions into video. The work was created as an investigation into the car accident that nearly killed me and put me in the hospital for a week and a half when I was sixteen.

The work was developed at a time when I was exploring Romantic and Symbolist poetry and, therefore, the short contains several metaphors. My mother starts in the one-minute short and plays the role of both mother and fate. She starts the film off by dropping a glass representing life.

The glass falls into a series of images consisting of an open, winding road mixed with photos of my car accident and silhouettes of tomb-stones. The video fades back to the glass, which breaks momentarily and then resurrects itself in my mother's hand. The video presents a dramatic moment in time that has opened up to reveal life and death possibilities, where viewers are set on a detour through the sublime only to be jolted back to a conscious reality.

The short uses sound and imagery to convey how I feel analyzing the possible outcomes of the accident.



- 1 The Diesel brochure was not made for commercial use and was created to demonstrate the ability of the artist. The artist's work does not represent Diesel or the Diesel logo. The artist does not own or claim ownership of the Diesel logo.
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- 7 The *Nosferatu* credits were not made for commercial use and were created to demonstrate the ability of the artist. The artist's work does not represent any company or individual listed in the credits.



david chipps

