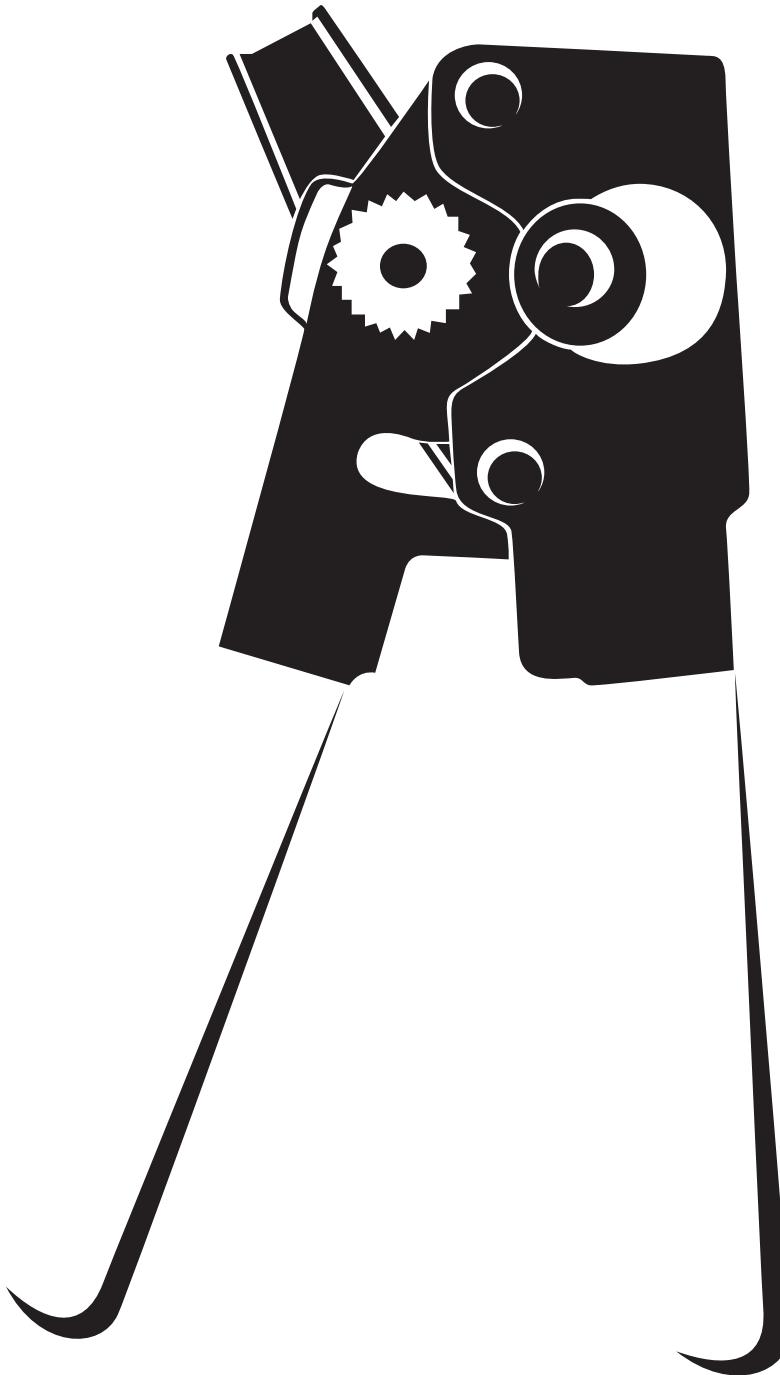


Graphic Design 1
Spring 2010
Nicholas V. Braica

Instructor, John Kane

Assignment 1
Translation drawing



The drawing to the right is a symbol of the can opener. This is the most simplified version of the translation, as there is no apparent light source and the drawing is essentially an outline of the form. Often, this is the first step in a translation drawing, and acts as a jumping-off point for shadow and highlights.

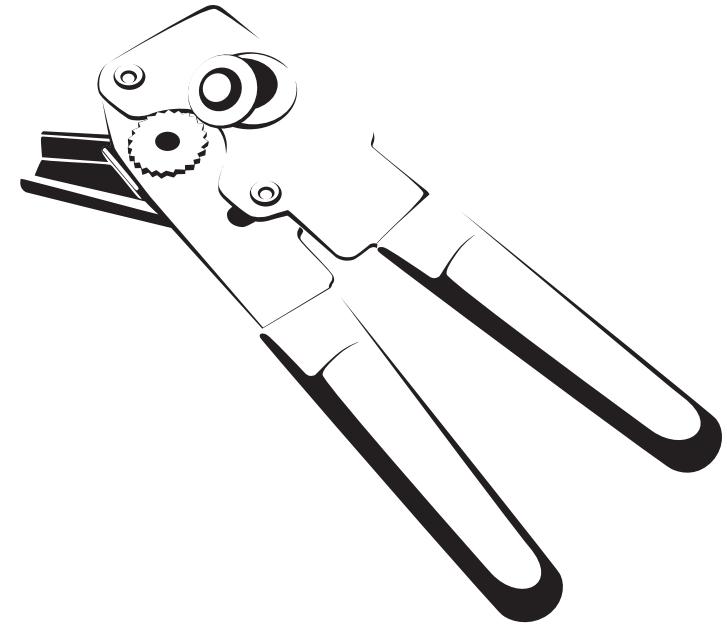


The first assignment was a translation drawing of a household object. In this case, that household object is a can opener. Before using a computer, we sketched 100 different views of the same object in order to see as much detail as possible, and to translate that detail over into this type of drawing.

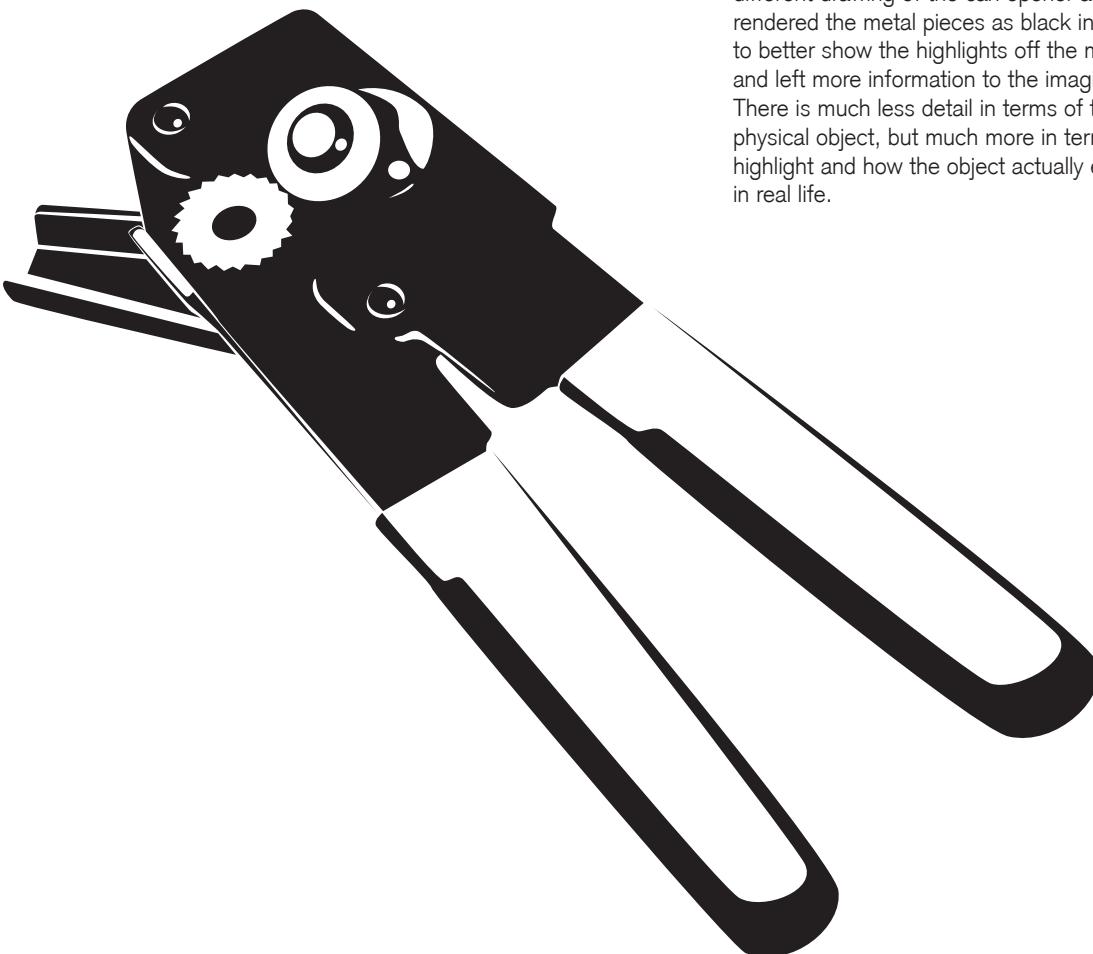
A common visual principle that is used here is closure, as can be seen especially down in the handle area. There is no line that connects the bottom of the handle to the metal above, but the curved line helps the human eye connect the pieces.

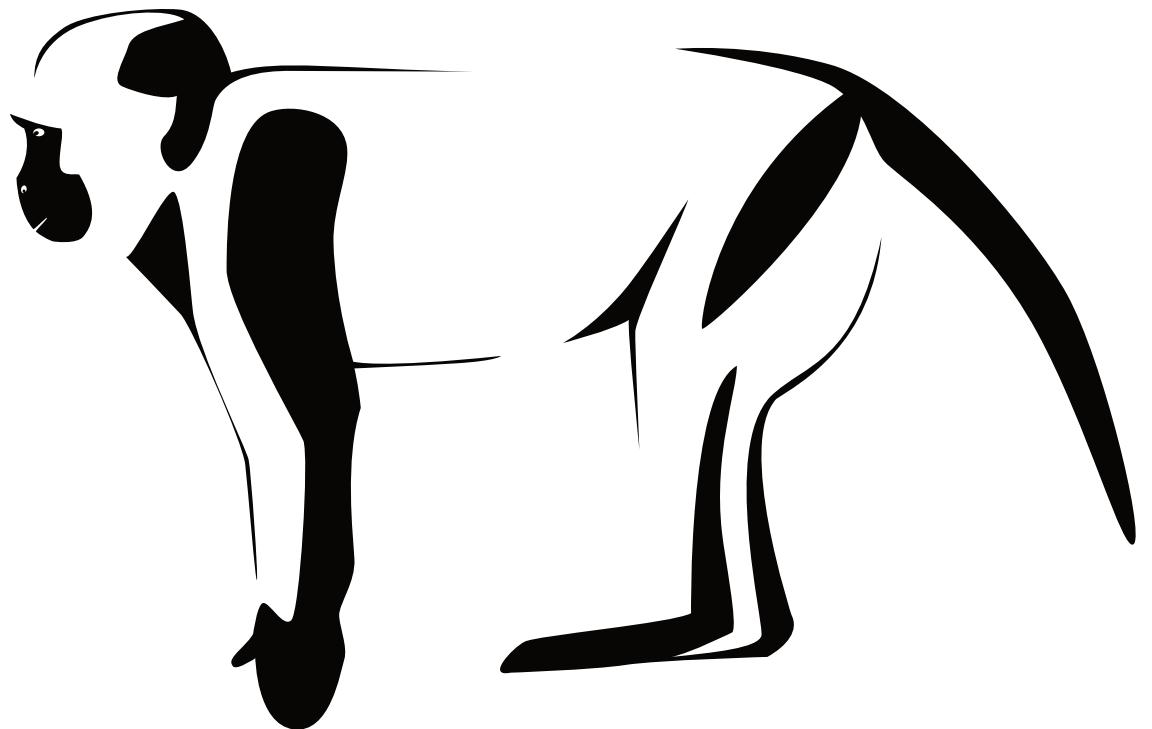
These are second drawings of the can opener. The mostly white one to the right is the original, and the black one below is a stylized translation. In comparison to the first one, the one to the right is drawn almost entirely in highlights. In addition, this drawing is a great example of the concept of closure, especially on the far side where the edge simply tapers off. This drawing focuses more on keeping the shadows black and the highlights and bright surfaces white.

Both of these drawings are of a different angle of the can opener, which make for a different drawing in and of itself. Different angles produce different details and aspects of the object that can't be seen in other views, and the shadows cast by one placement of the image will be different than any other.



The stylized version to the left is a much different drawing of the can opener above. I rendered the metal pieces as black in order to better show the highlights off the metal, and left more information to the imagination. There is much less detail in terms of the physical object, but much more in terms of highlight and how the object actually exists in real life.





These two drawings just expand upon the knowledge already learned from the can opener, and extends it to living things. Both utilize closure and the inclusion of white space within the drawing, and both are stylized translations of the object they exist as in real life.



In this part of the assignment, we tackled the concept of combining these translation drawings with images or text, in order to reinforce or introduce meaning through hierarchy.

In the example to the left, the can opener translation is clearly in front of the text, just as the soup can is shown in front of the can opener. However, the size of the three images combined here do not indicate a hierarchy, as they are all approximately the same size.

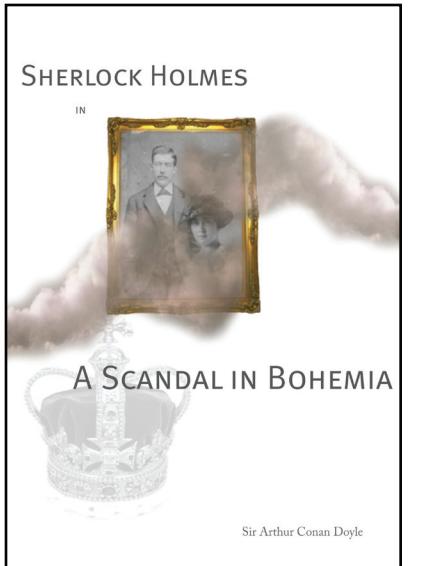
The image below does better at combining the images, but is still not quite there yet. There is no sense of depth, as none of the images are on top of another. However, the scale does indicate a hierarchy, as the can opener is much larger than the other two objects in the composition.





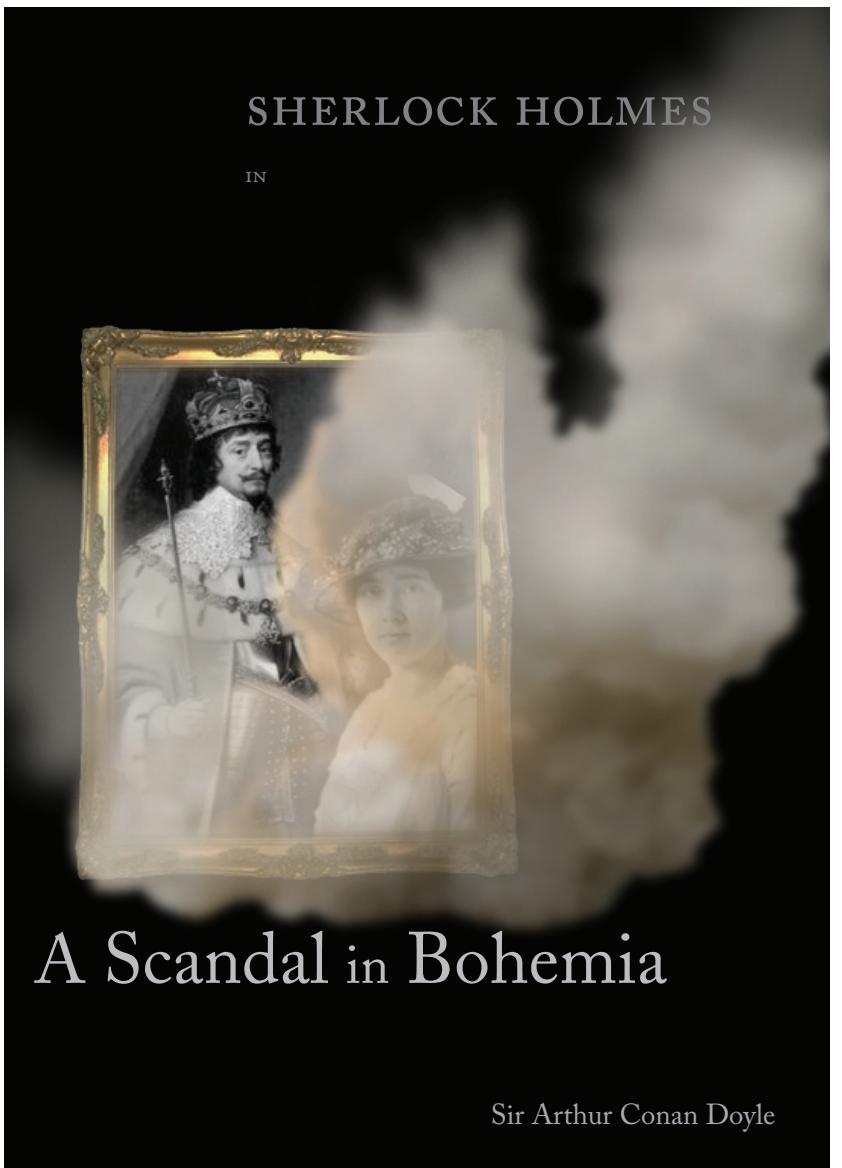
The image above goes that one step further than the previous one, in that it layers the can opener over the image of the can, indicating that it is in front of it. This, combined with the difference in height, make this a much more engaging composition as there is a hierarchy of content. The text "open" indicates direction of movement, along with the function of the can opener and the purpose of the image.

Assignment 2
Book covers



For this assignment, we made book covers that exemplified main themes in the book. The cover to the left is my original, using a picture, smoke, and a crown to represent the themes in the book. The smoke, however, looks corny, and the picture does not convey the scenario portrayed in the book. Further, the font used is Meta, which is inappropriate for a book written and set when it was.

The revise below is a much better book cover, and much more appropriate for the assignment. The font is Caslon, which more accurately represents the style of the book; the smoke looks more realistic and is identifiable; the picture clearly includes a king and gives a potential reader a better sense of what they will read about in the book. In addition to these revisions, the black background looks much better than the white, and the positioning of the text and the images was adjusted so that the composition is more interesting.

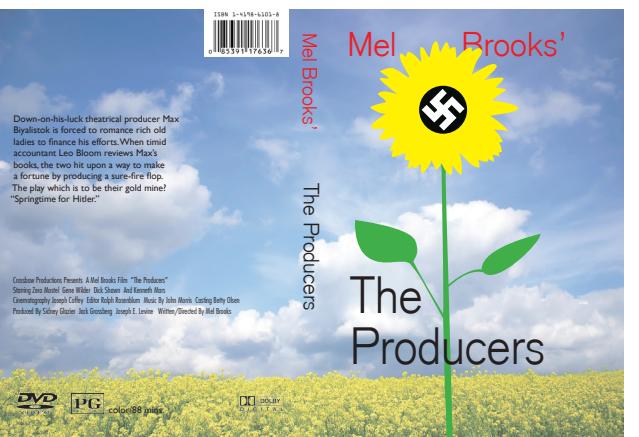


Assignment 3 DVD covers

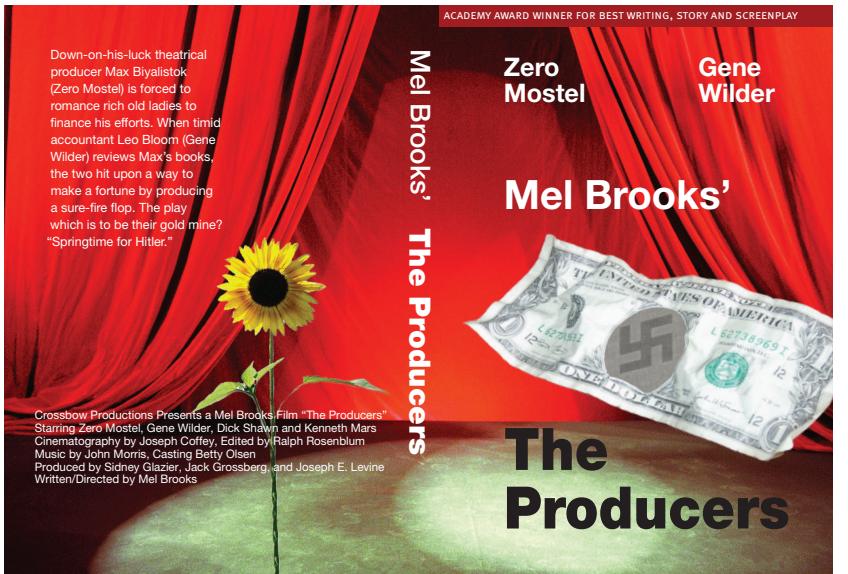
Similar to the book cover assignment, this exercise had us applying the same principles to DVDs. To add a further stipulation, all the covers were to look like a series.

The cover to the right is my first attempt at a cover for The Producers. The main issue with this cover is that it tells the viewer nothing about the movie. In addition, the elements on the back, like the bar code and the DVD logo, were not supposed to be included.

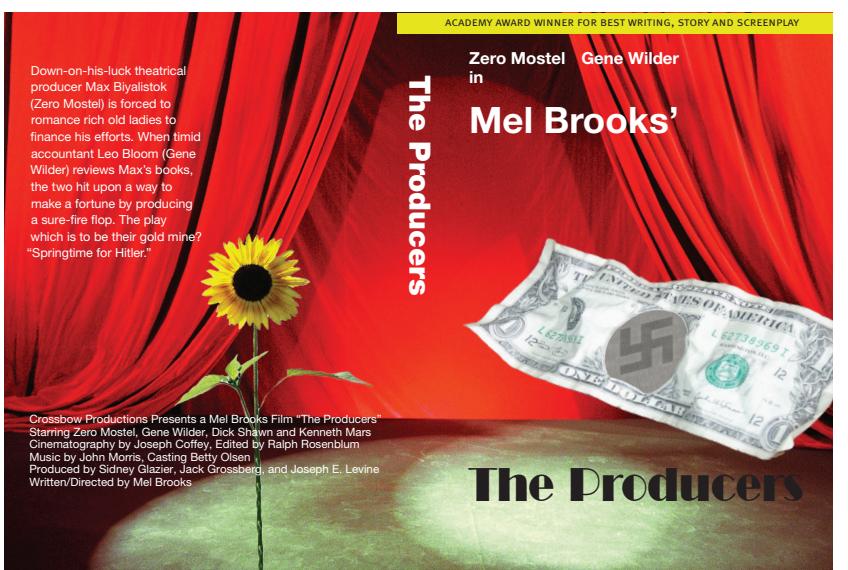
One of the hardest things to do for this project was to ignore the standards that exist in DVD covers today, like the director's name, or the rating on the back, or the positioning of the actor's names on the front.

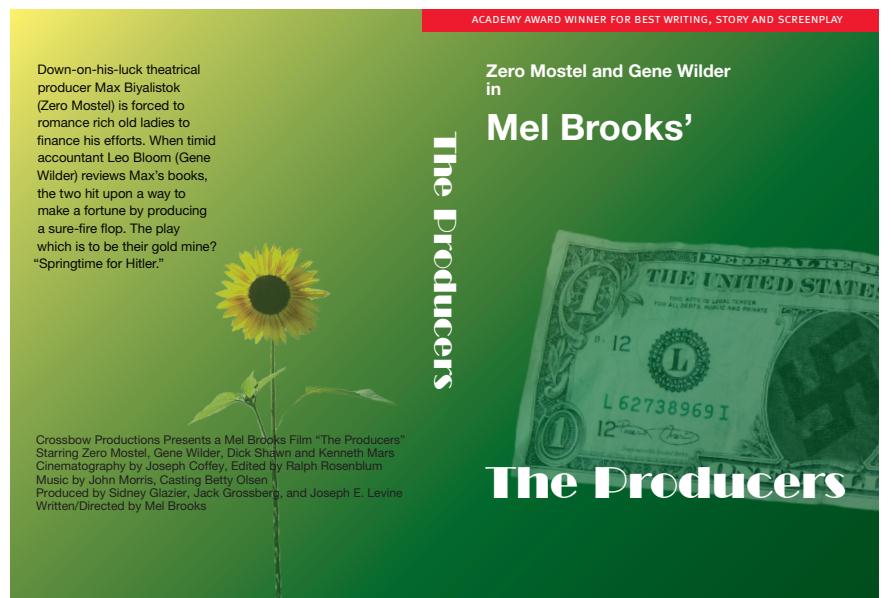


For the second draft, I tried to focus in on the main themes of the movie, in order to create an appropriate visual for the film. I also included a band at the top of all my covers at this point in order to tie them all together as a series.



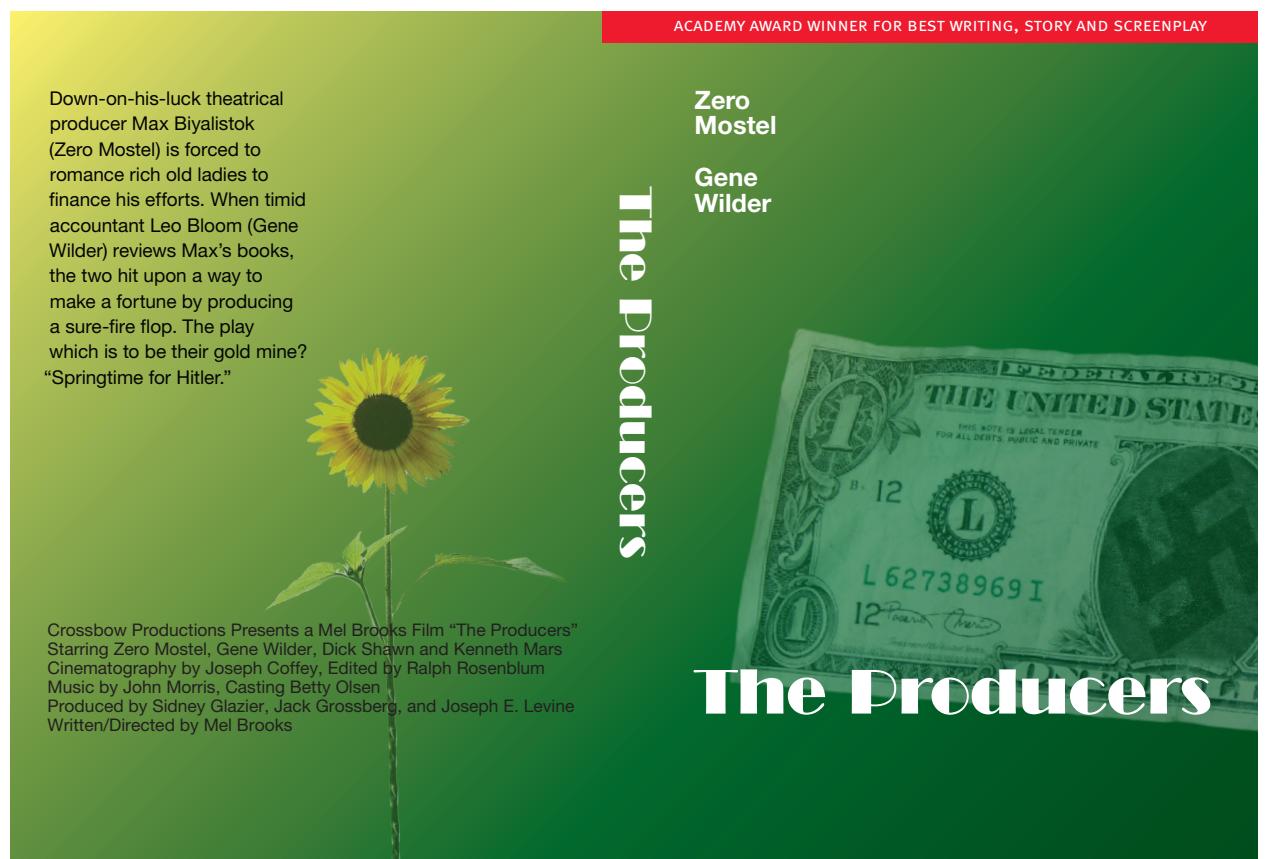
In the next draft, I adjusted the color of the band at the top so that it will stand out more, and rearranged some of the elements on the front to make the composition more interesting. I also changed the font on the front to more accurately depict the film.





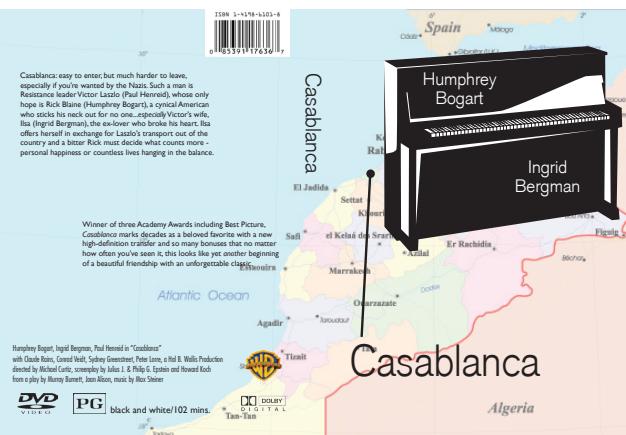
The last two revises were mainly focused on getting this cover to look like the other three covers in the series. I realized that all of the others had a gradient background as opposed to an image, and also had the text on the front and on the back aligned in the same way. I also faded the image on the front to make it a little more subtle.

For the final, shown below, I put the final touches on the cover by removing the director's name, as that is something I didn't have in any of the other covers.

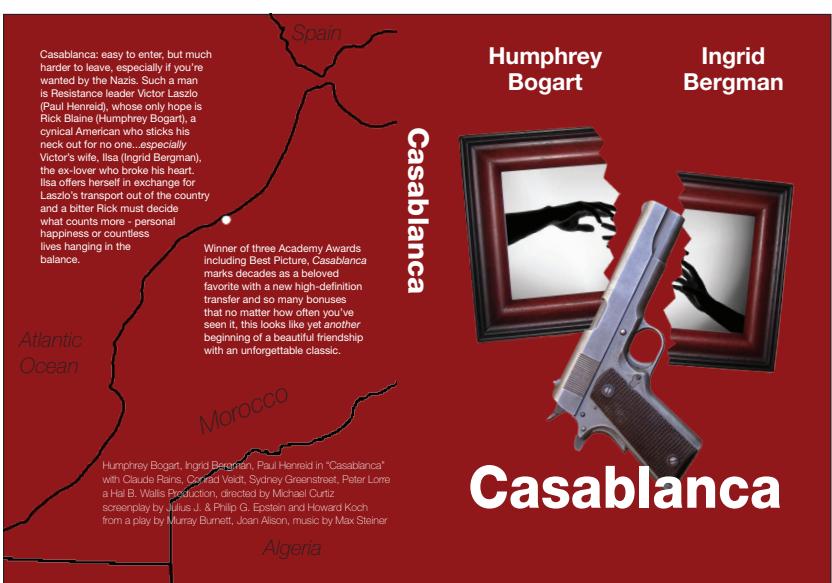


The next movie on my list was Casablanca, a film that is completely different from The Producers. This, in itself, was part of the challenge in creating a series.

Like the Producers first draft, the Casablanca first draft doesn't tell the viewer anything about the movie. While playing an important metaphorical role in the movie, the piano simply doesn't exemplify what the film is about.



In all my second drafts, I tried to focus more on creating a visual metaphor for what the movie is about. In this case, I was trying to convey how the main character is torn in a moral dilemma, one that involves love lost (the broken picture) and violence (the gun). I did like the map image in my first draft and kept a similar image in all of the following drafts.



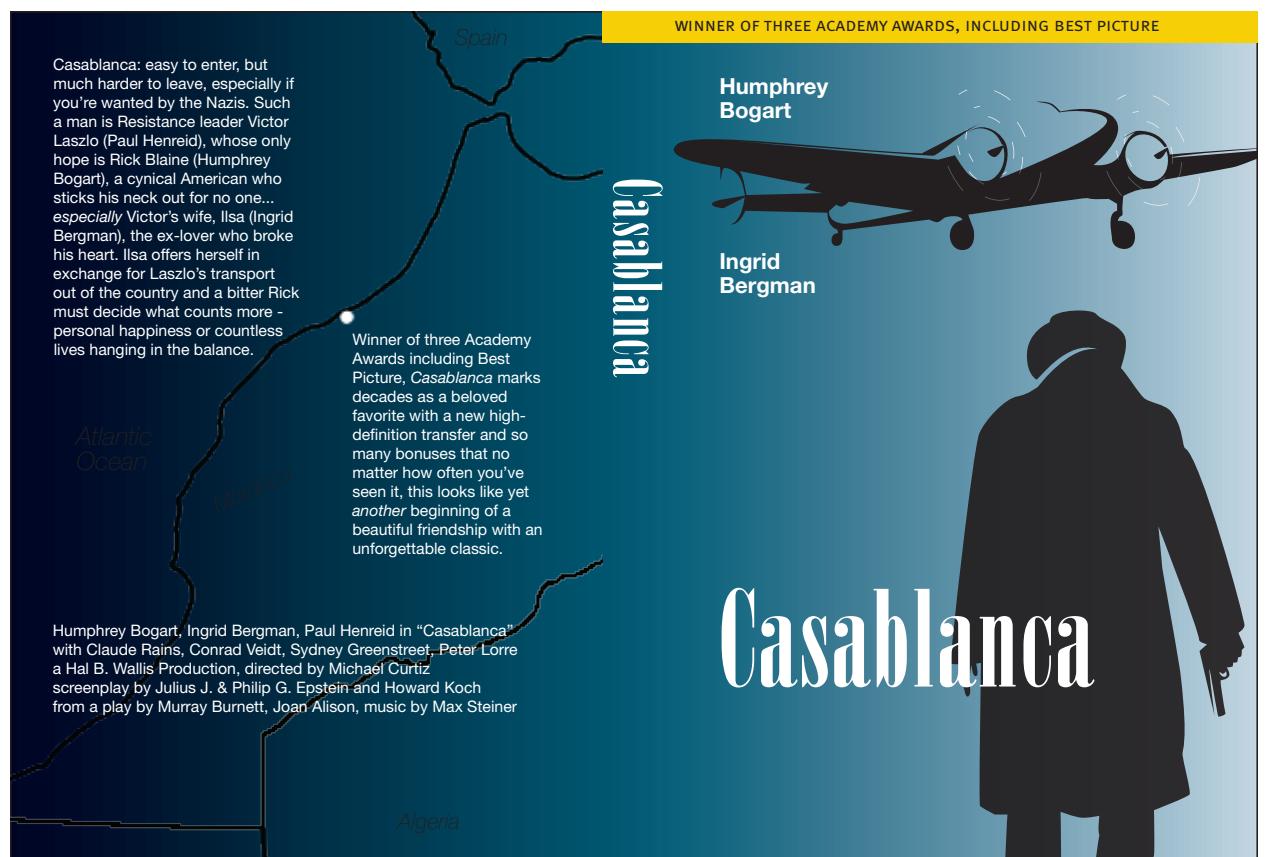
This was the first draft that included the series' band at the top. It also included a font style that is appropriate for the film. However, the image I created includes two completely different styles of drawing, providing an inconsistent image.





This draft sees both images as translation drawings, which is much different from the silhouetted image in the Producers' cover. However, moving the text on the front cover to the left side, keeping the movie title in the same spot, and making the font of that title represent the movie are all aspects that are consistent to the rest of the covers in my series, which make the image style irrelevant to the series.

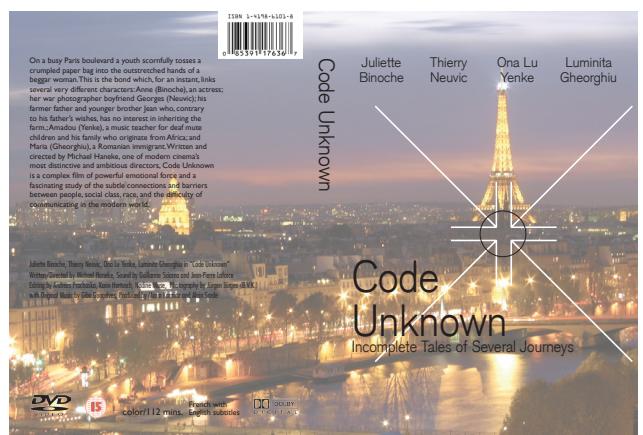
The final below includes only a few changes, including fading out the silhouetted translation of the man, moving him to the right, and changing the titles on the map to black so they don't stand out.



In this draft, I included an image of four people walking away from each other, along with a piece of trash on the back cover. All of the covers in my series have some sort of image on the back that references the movie in some way.

Code Unknown was probably the hardest movie to find a visual metaphor for, as the themes focus in on four different story lines, all of which are intertwined.

My original image was four converging arrows, which is actually inverse to the actual concept of the movie, since it's about their lives after all four meet.

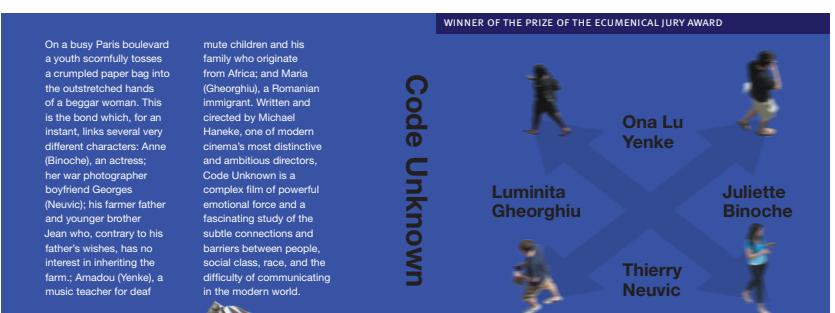


After realizing that the covers in my series were going to have color backgrounds, I switched the photo of Paris out for a background that has the colors of the French flag, to subtly reference the setting. I also stuck with the arrow metaphor. However, the image was still not getting across what the movie was about, and it lacked a personal quality to it.



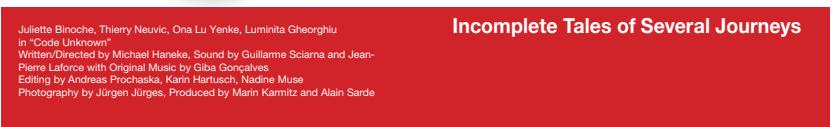
Code Unknown

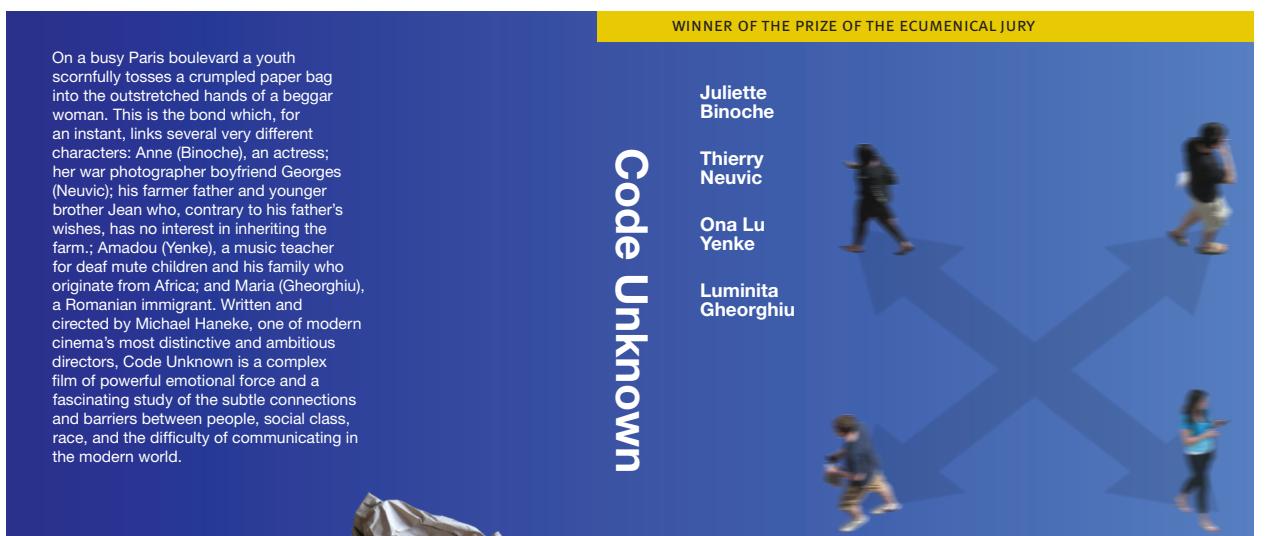
Incomplete Tales of Several Journeys



Code Unknown

Incomplete Tales of Several Journeys



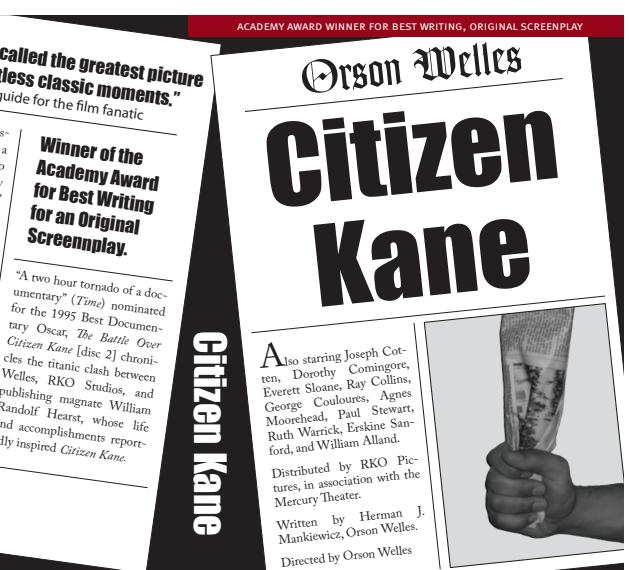
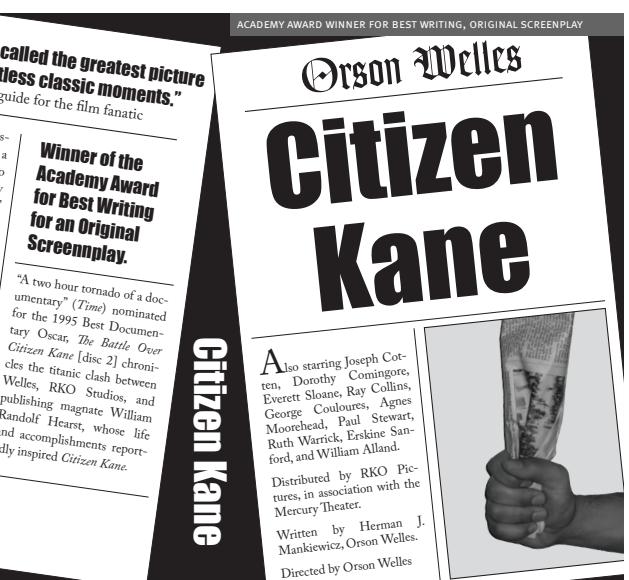
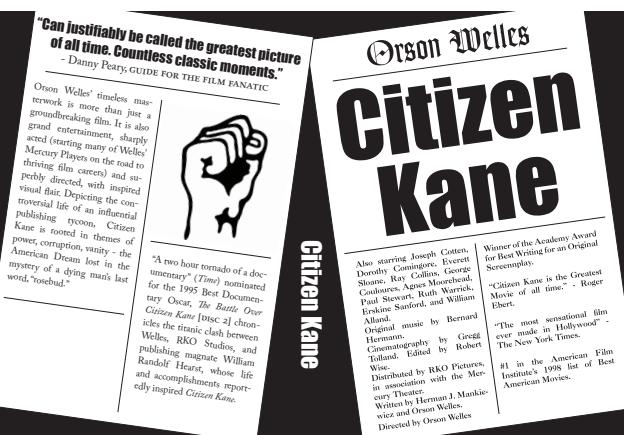


The title text in this draft connects with the red background on the bottom, integrating it into the background and adding interest. The image was also moved around to create a more active composition, and the actor's names are aligned vertically, to counteract the horizontal band at the top.

Realizing that all the other covers in my series have gradient backgrounds, I applied a gradient to this draft to stay consistent. I also made the title text larger, in order for it to have more of a presence on the cover.

Citizen Kane was the only movie of the four I did not watch, which helped in terms of trying to find a visual metaphor for something in the movie. As I had seen the other three movies, it was hard to distance myself from the visuals that the film already provided me. In the case of Citizen Kane, however, I had nothing to go on, except for a plot summary.

I decided to make the cover look like a newspaper, as that is a main theme in the film. In addition, it would provide an interesting visual as a front cover.



The first draft was too convoluted with text, and the other three covers in my series all had images. However, that is the only consistency between this cover and the other three. This draft, nor the next one, look like they belong to the series, as the image is slanted, the title is in the wrong place, and the text is handled completely differently.

The only difference between this draft and the previous draft is the red color on the band on the front. I still had not realized that this was not a part of the series.

As I wanted to keep the newspaper metaphor, I kept the same style in terms of the lines that separate text, and the serif font style. However, I got rid of the slanted image seen in the previous versions and placed all the text and images directly onto the background. I also adjusted the title and the actors to be in the same place as the other covers, and removed the director's name to make this cover feel like one of the series.

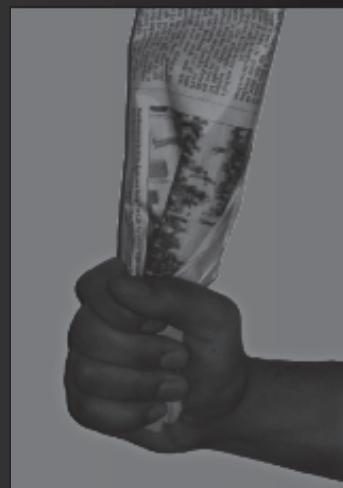
Orson Welles' timeless masterpiece is more than just a groundbreaking film. It is also grand entertainment, sharply acted (starting many of Welles' Mercury Players on the road to thriving film careers) and superbly directed, with inspired visual flair. Depicting the controversial life of an influential publishing tycoon, Citizen Kane is rooted in themes of power, corruption, vanity - the American Dream lost in the mystery of a dying man's last word, "rosebud."

"A two hour tornado of a documentary" (*Time*) nominated for the 1995 Best Documentary Oscar, *The Battle Over Citizen Kane* [disc 2] chronicles the titanic clash between Welles, RKO Studios, and publishing magnate William Randolph Hearst, whose life and accomplishments reportedly inspired *Citizen Kane*.

Joseph Cotten, Dorothy Comingore, Everett Sloane, Ray Collins, George Couloures, and Agnes Moorehead in *Citizen Kane*
Distributed by RKO Pictures, in association with the Mercury Theater.
Written and Directed by Orson Welles

ACADEMY AWARD WINNER FOR BEST WRITING, ORIGINAL SCREENPLAY

Joseph
Cotton
Dorothy
Comingore
Ray
Collins
William
Allard



#1 in the American Film Institute's 1998 list of Best American Movies.

Citizen Kane

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Written and Directed by Orson Welles

On a busy Paris boulevard a youth scornfully tosses a crumpled paper bag into the outstretched hands of a beggar woman. This is the bond which, for an instant, links several very different characters: Anne (Juliette Binoche), an actress; her war photographer boyfriend Georges (Thierry Neuvic); his farmer father and younger brother Jean who, contrary to his father's wishes, has no interest in inheriting the farm; Amadou (Yenke), a music teacher for deaf mute children and his family who originate from Africa; and Maria (Gheorghiu), a Romanian immigrant. Written and directed by Michael Haneke, one of modern cinema's most distinctive and ambitious directors, *Code Unknown* is a complex film of powerful emotional force and a fascinating study of the subtle connections and barriers between people, social class, race, and the difficulty of communicating in the modern world.

Juliette Binoche, Thierry Neuvic, Ona Lu Yenke, Luminita Gheorghiu
Written/Directed by Michael Haneke, Sound by Guillarme Sciarra and Jean-Pierre Laforce with Original Music by Giba Gonçalves
Editing by Andreas Prochaska, Karin Hartusch, Nadine Muse
Photography by Jürgen Jürges, Produced by Marin Karmitz, Alain Sarde

ACADEMY AWARD WINNER FOR BEST WRITING, ORIGINAL SCREENPLAY

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WINNER OF THE PRIZE OF THE ECUMENICAL JURY

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Code Unknown

Incomplete Tales of Several Journeys

