

ART 606
AUTUMN, 2015
J. O'DIELL



Initial Creative Brief

Art 606, Spring 2015, T/Th 9:45: J. Odell
ASSIGNMENT #1: Branding Exercise

PROJECT SUMMARY: The company name is 'JEKYLL + HIDE'. The product/service provided is custom leatherwork. Working largely on commission (studio work is probably much sought), the artists' actual output no doubt covers a reasonably broad spectrum of genre styles, but the prevailing aesthetic for the company identity is Steampunk. In addition to commissions, the artists also produce decorative or wearable items for general sale, establishing a presence and building their reputation. For commissioned work, design consultation is on offer.

Such a company would depend heavily upon a web presence, personal appearances at crafts shows and other events such as various genre-based conventions, or re-enactors' weekends. Some print advertising is possible, in special-interest publications such as *ORNAMENT*, or hobbyist publications, and there may be a catalog/brochure regarding available services. There would certainly be a business card, or an informational card (at postcard size) for handing out at the company's booth.

AUDIENCE PROFILE: Steampunk is a design movement which cuts a swath across several generations, so marketing targeted strictly to age groups would not be a good fit. Nevertheless, a viable profile of a target audience is readily determined. It is much the same sort of audience (with considerable overlap) as one would expect find in "fandom," which is to say, Science Fiction fandom. Indeed, has always been a strong literary component at the base of the Steampunk movement. One which first found its audience among Science Fiction and Fantasy fans.

To be honest, from where I am standing, the appeal of Steampunk appears to have a great deal in common with the (distinctly strident) Art Nouveau revival of the late '60s and 1970s — which seemed predominantly driven by a couple of generations starved for ornament after some 50 years of deficit in the name of modernism.

PERCEPTION/TONE/GUIDELINES: We are addressing a market which positively embraces the idea of eccentricity. Moreover, it is a market with a stronger bias toward visual expression than verbal allusion to ideas. Whatever is presented needs something to catch the eye, and wealth of detail is desirable. Minimalism is to be largely avoided. This is not a market which appreciates it. In common with most popular genres there are codified motifs which convey the identifying message to the observer. Once identified, the aesthetic automatically loads all its baggage and references some of the more imaginative notions of the late 19th century fantasists. i.e., A world in which science and technology are altogether without natural limits and anything is certain to eventually be possible.

COMMUNICATION STRATEGY: One's first objective is to clearly identify that the prevailing aesthetic is Steampunk — thereby loading the accompanying baggage. Beyond that, the obvious goal is to convey that the work is beautiful, witty, and that there is sufficient value for the money to be worth either purchasing an item already on offer, or to consider commissioning custom work. Given that these are basically luxury items there should probably be more than a nod to snob appeal, with the quality of workmanship a factor. In its own limited way, the purpose of the company is of making dreams come true.

DESIGN SUMMARY: Well, on one hand, Steampunk is a highly recognizable aesthetic, with the aforementioned codified motifs, making it comparatively easy to reference. On the other, the fact that this is an aesthetic which embraces *decoration* means that there is an enhanced need to try to keep everything in balance, and in scale. The client needs at the outset would probably be for a shop sign, possibly an ad for the phone directory (do companies still advertise in phone directories?), and an information/contact card which would be available for handout at the artists' booth at events. Plus, of course, the web page.



Color



Transparent

ASSIGNMENT 1 LOGO & BRANDING



Greyscale



Black on White

Initial Creative Brief (Continued)

I am of the opinion that it is still generally a good idea to avoid the use of serif fonts for body text on the web. (God preserve us from Times Roman in full-page, single column layout.) Unfortunately, despite the growing use of webfont technology, and, much as I dislike using any font that shipped with an operating system, it still probably is wiser to try to limit at least the body text to something that the majority of people on the web have already got installed on their computers. For print, or for signage

one has a greater latitude in regards to typography.

Both print and web presentation will probably be image-heavy. The general palette of Steampunk tends toward darker colors, utilizing many browns with a great many brass and copper accents. There is also a bias toward oceanic greens and blue-greens, but most colorways can be accommodated.

And, for the web, one really does need to avoid wandering off into the land of Too Many Clicks. Organization of one's information is a critical need.

LOGO:



TYPE:

HEADLINE: P22 ARTS AND CRAFTS
(Logo Initials: Aridi 61)

Subhead & Body Type (web) Trebuchet MS
Trebuchet MS Regular
Trebuchet MS Italic
Trebuchet MS Bold
Trebuchet MS Bold Italic

Lorem ipsum dolor sit amet, consectetur adipiscing elit. Etiam eu arcu et diam pharetra commodo. Etiam vehicula sapien venenatis metus scelerisque tempor. Maecenas iaculis lacus sed sollicitudin iaculis. Suspendisse pellentesque ipsum mauris, sit amet luctus lacus consectetur sit amet. Cras dapibus ante id quam rhoncus placerat. Proin mauris lorem, mollis

+SUBHEADS (FOR PRINT) ALSO

Body Type (print) Tribute

Tribute Roman

TRIBUTE ROMAN SMALL CAPS

Tribute Italic

Tribute Roman Ordinals

Tribute Italic Ordinals

(Ligatures available for both Roman and Italic)

Lorem ipsum dolor sit amet, consectetur adipiscing elit. Etiam eu arcu et diam pharetra commodo. Etiam vehicula sapien venenatis metus scelerisque tempor. Maecenas iaculis lacus sed sollicitudin iaculis. Suspendisse pellentesque ipsum mauris, sit amet luctus lacus consectetur sit amet. Cras dapibus ante id quam rhon-

IMAGE EXAMPLES:



NOTE: Since the company does not actually exist, if we are supposed to continue to use the business postulated for our first assignment as the base for future assignments, representations of JEKYLL + HIDE's product line will consist of captured images already posted on the web, or 3D renderings of pre-existing models. I do not currently have a modeling program that I can work in, but could probably do some re-texturing work in Photoshop if necessary.



TAG LINE:

SKIN DEEP



The .pdf has been exported
in static format.

NO ACTUAL ANIMATIONS ARE PRESENT.

ASSIGNMENT 2 WEB ADS (LEADERBOARD)

ASSIGNMENT #2 ENTAILED THE
CREATION OF WEB ADS.

WHICH IS TO SAY,
GIF ANIMATIONS.

This series of images depicts
selected frames of the .gif; at
opening, roughly through the
middle of the sequence, and at
the animation's end.

The 'COME SEE' button fades
in and out once after the rest
of the animation has played.

This ad is a "Leaderboard", i.e.,
a horizontally formatted ad.

Its vertical counterpart is a
"Skyscraper". Both are made
to specific dimensions.

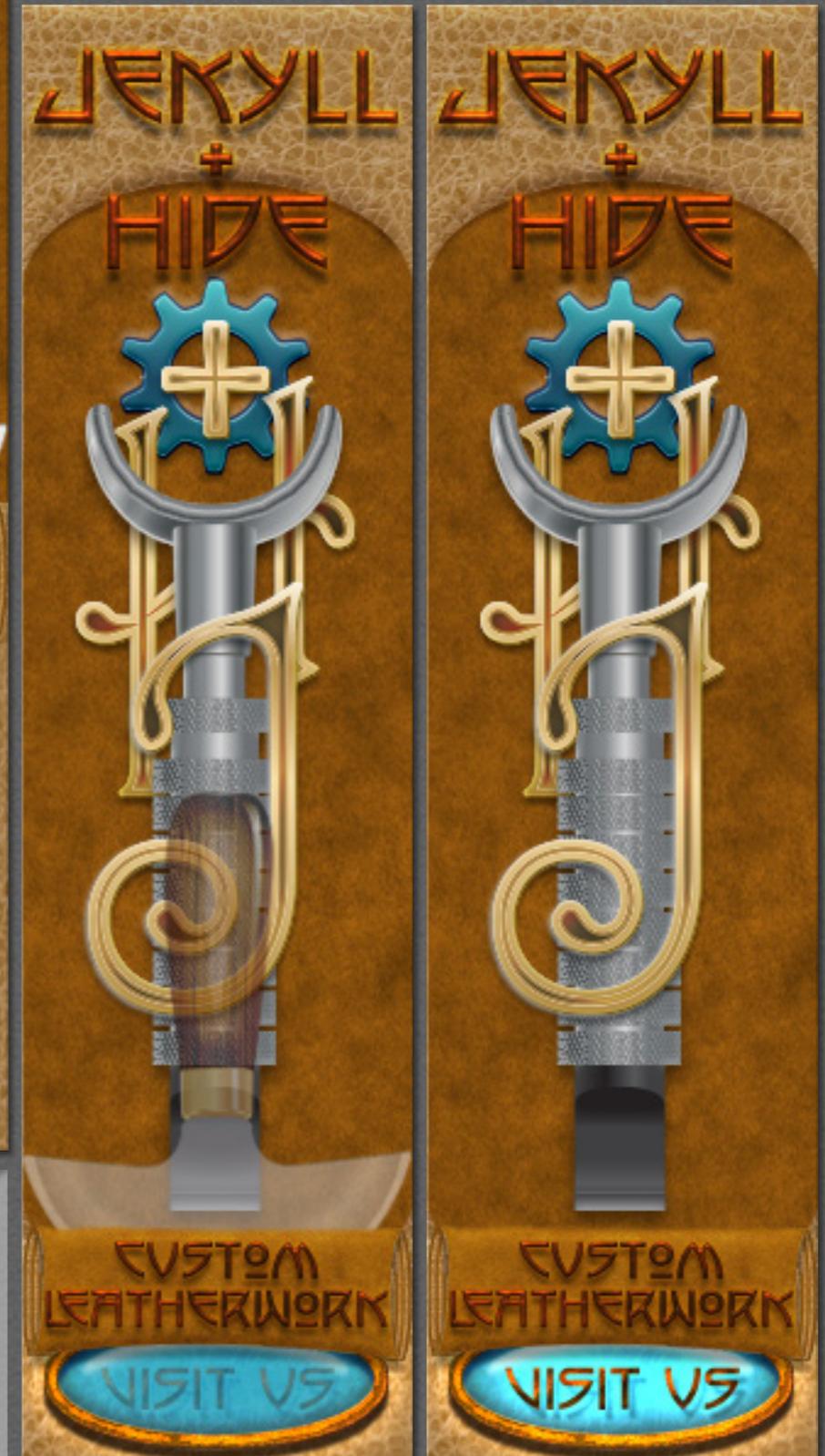
I was disappointed to find that
although there are interactive
.pdfs which will play anima-
tions, they don't work if the
.pdf is opened in a browser.

So, these are in static format.



ASSIGNMENT 2

WEB AIDS (SKYSCRAPER)



And this is my Skyscraper ad.

It's a rather less elaborate animation than the leaderboard one. the 'VISIT us' button nevertheless pulses more than once after the head knife has

completed its run and faded out.

As with the Leaderboard examples, the panels shown are taken from the opening, and run through the mid-sequence to the final frame.



Provided Template

Created Template



ASSIGNMENT #3 WAS PRIMARILY CONCERNED WITH USING AND BUILDING TEMPLATES.

Templates for a billboard and a street poster were provided. We were to produce advertisements for our "brand" using these templates.

Once we had the procedure down, we were to take a simple .jpg image and build a new template based on that. In a class session, suitable images were found on the internet which could be used both for billboard and street poster (i.e., bus kiosk) use.

We were given the option of turning in versions of our billboard and street poster using either, or both.

ASSIGNMENT 3 TEMPLATES (BILLBOARD)

ASSIGNMENT 3

TEMPLATES (POSTERS)



Provided Template



Created Template

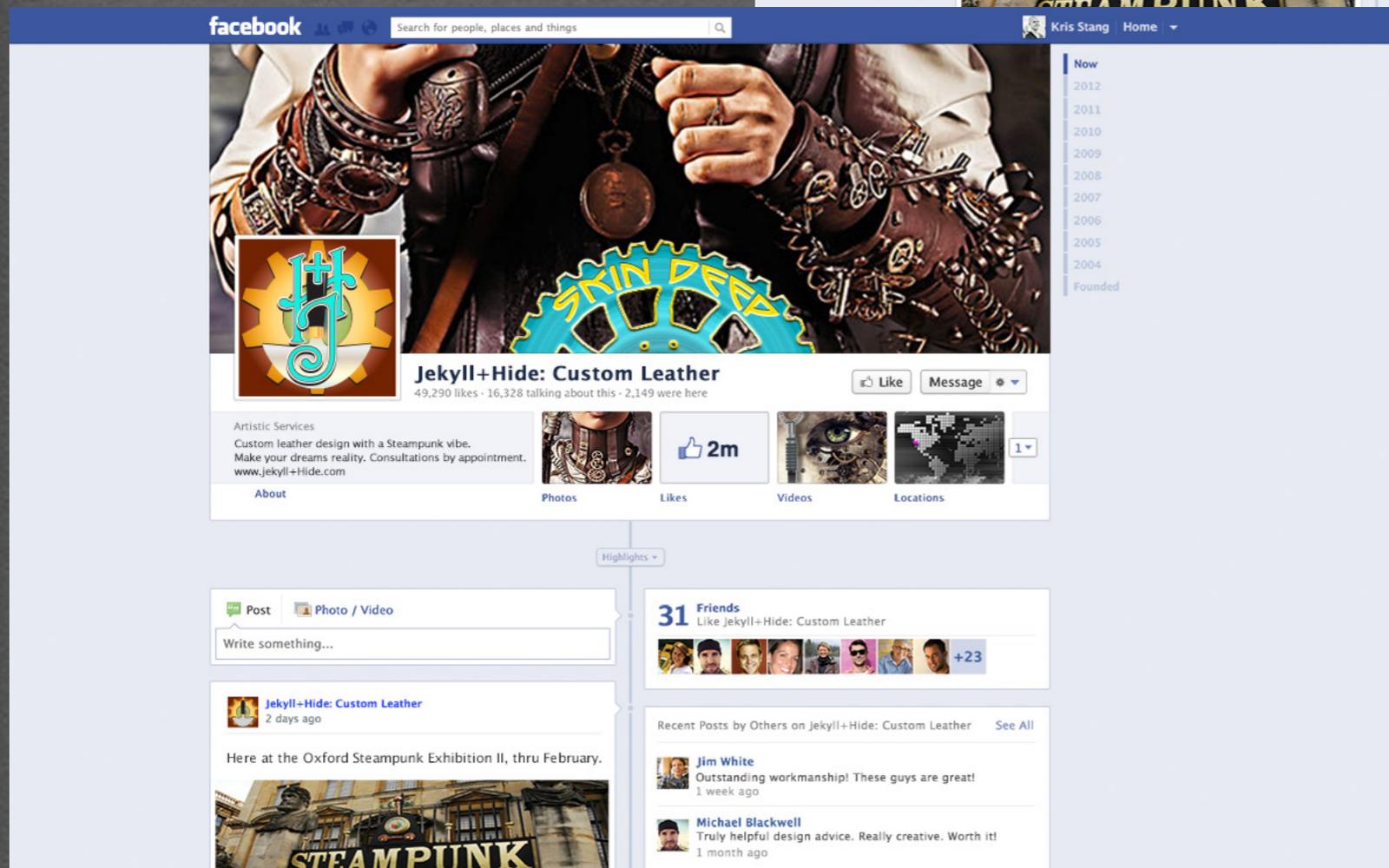
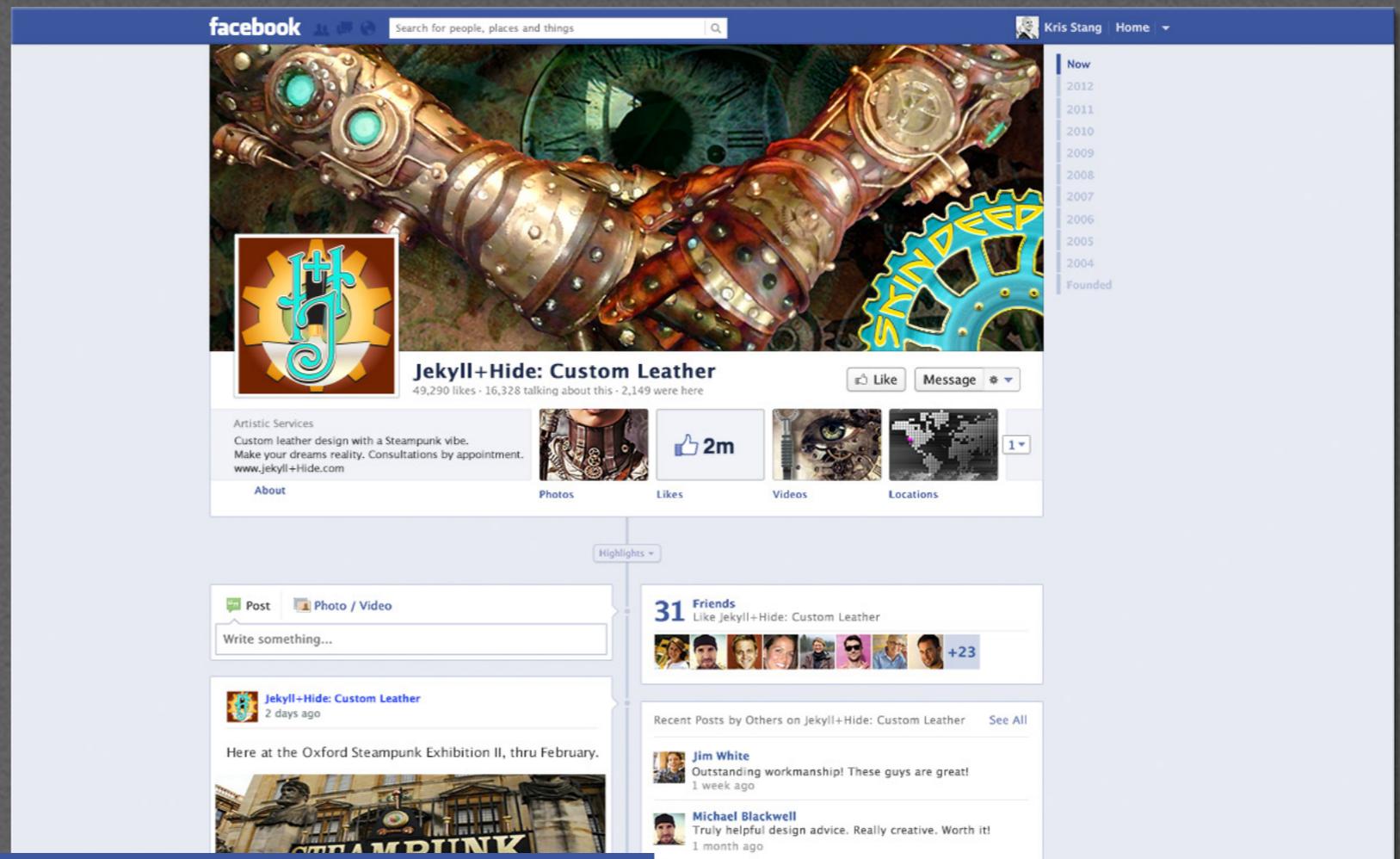
ASSIGNMENT #4 ADDRESSED WORKING FROM THE TEMPLATES USED BY SOCIAL MEDIA SITES, AND THEIR RELATED MOBILE APPS.

For this project we were provided with templates for a Facebook web page, as well as a template for a page from their mobile app.

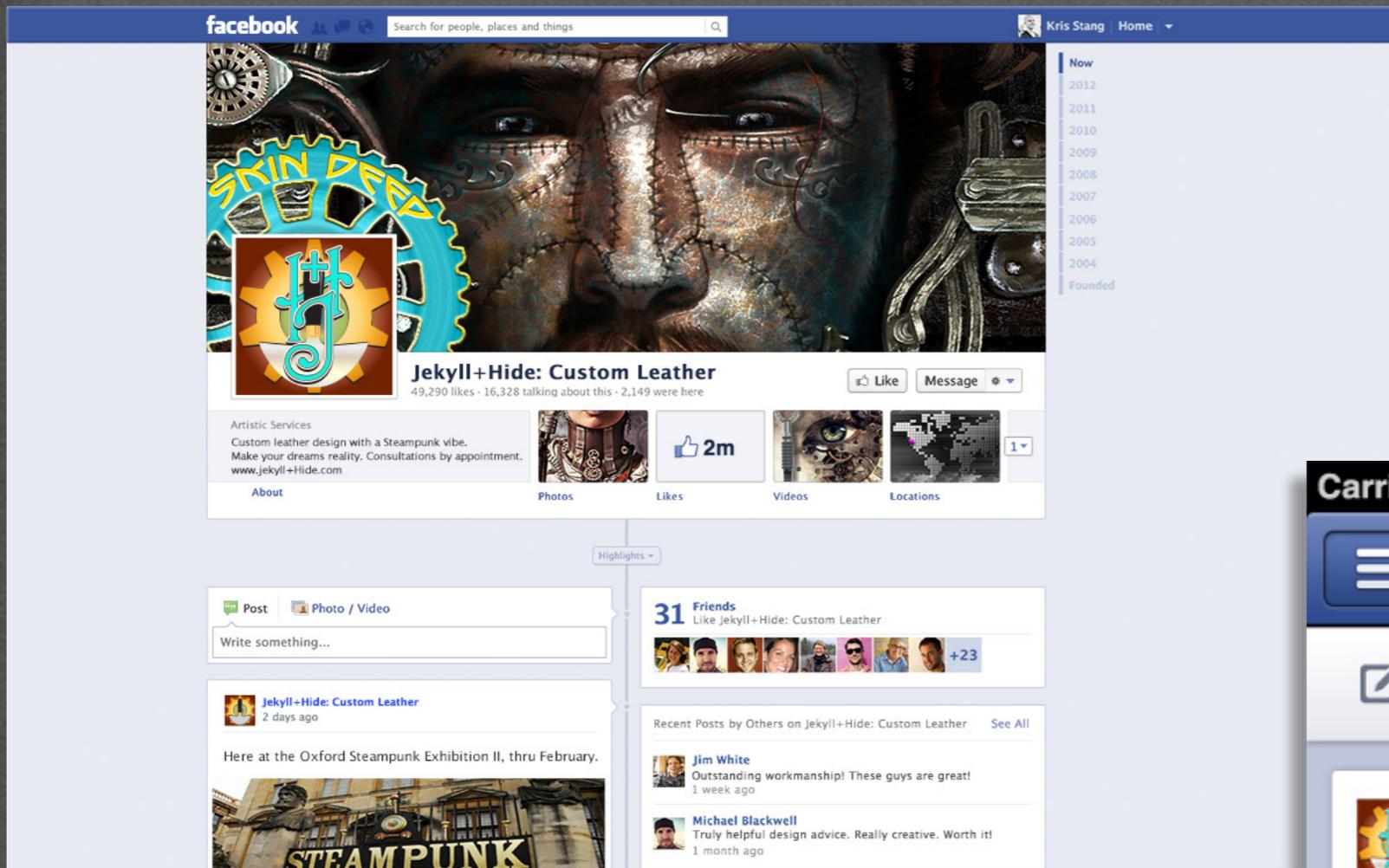
We were to create three versions of the web page, each using a different header illo, and one page for the mobile app.

For many of us this entailed a redesign of our brand's logo in order to fit into the 22-pixel space of the comments area. There are two variants of the redone tiny logo shown here.

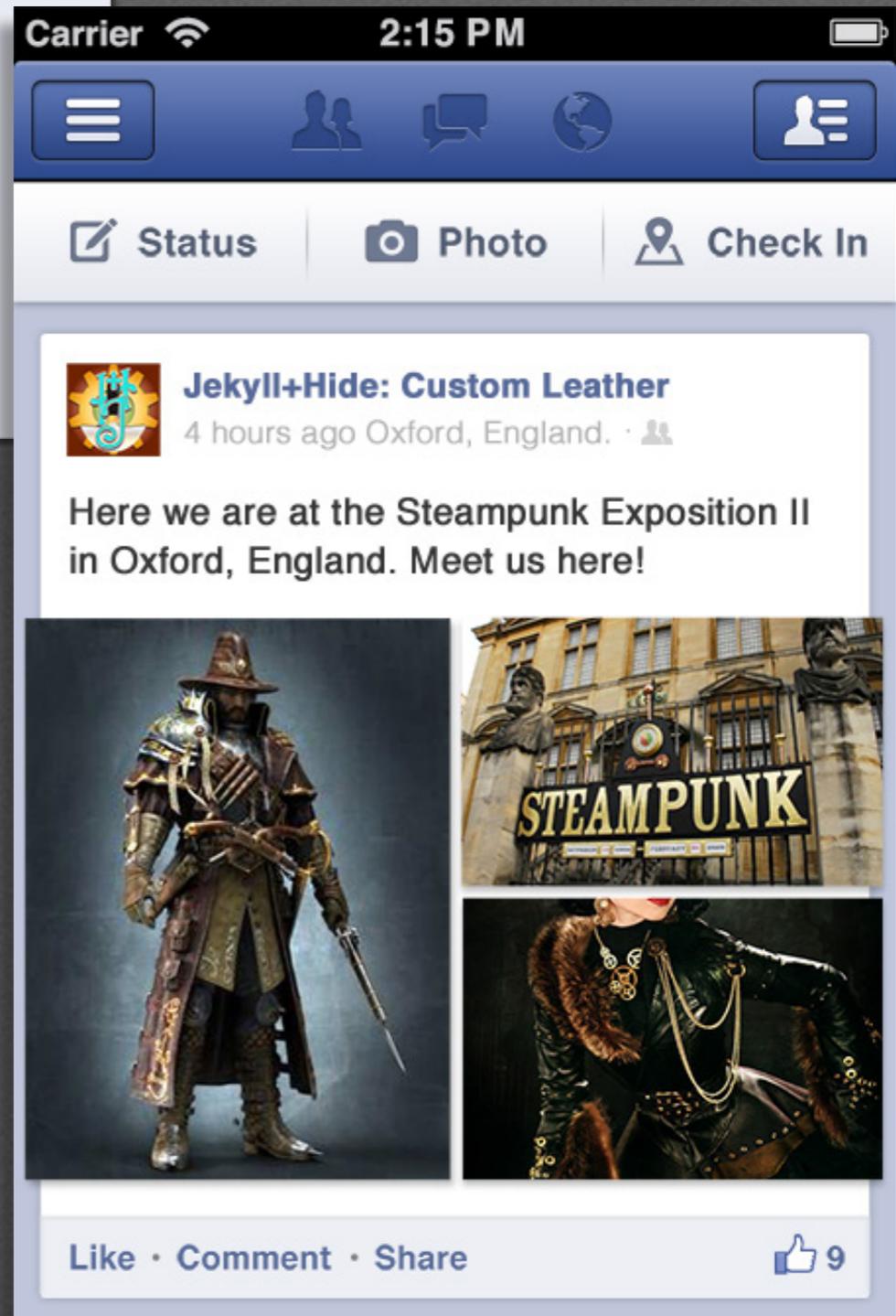
I also had to name-change from "leatherwork" to "leather" since there simply wasn't room.



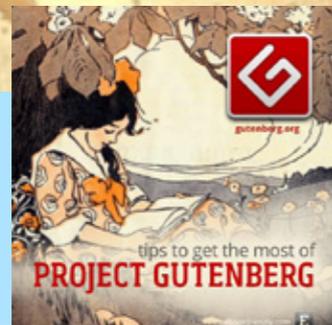
ASSIGNMENT 4 SOCIAL MEDIA



I will have to admit that I was greatly relieved to discover the screen display for the mobile app gave me space enough to be able to use a version of the full logo, since in the mobile app the logo appears only once on the page.



Johann Gutenberg and the Amazing Printing Press



ASSIGNMENT 5 GRID EXERCISE

ASSIGNMENT #5 WAS PRIMARILY CONCERNED WITH THE USE OF BASELINE GRIDS IN INDESIGN.

We undertook this exercise twice. First, laying out the article using the provided text and illustrations. And then doing it again, using the same text — but with whatever illustrations we chose to use.

Only one of these layouts needed to be included in this collection. This version uses my own selection of related graphics collected from the web.

Page size was necessarily reduced. Less for the cover than for the 2-page spread which (for both this and the following assignment) is depicted at 75%.

GRAPHIC ARTS

THE MOST significant event of the century — and one that dramatically affected the course of history — was Johannes Gutenberg's invention of printing from individual pieces of cast type. The success of Gutenberg's press was phenomenal. It is estimated that by the end of the century more than a thousand printing shops were operating in more than two hundred centers, and that 40,000 editions, or 10 to 20 million books, had been printed — a total that represents more books than had ever been produced before Gutenberg's time.

PRINTING IN GERMANY

JOHANNES GUTENBERG was born in Mainz, Germany, some time around 1397. Little is known about his early years, but it is clear that he was the right man, in the right place at the right time.



Gutenberg was the right man because of his familiarity with the craft of the goldsmith and the diemaker. He was in the right place because Mainz was a cultural and commercial center. It was the right time because the Renaissance thirst for knowledge was creating a growing market for books that could not be satisfied with the traditional handwritten manuscripts.



Handwritten manuscripts were made to order and were usually expensive. They were laboriously copied by scribes who had either to read from a manuscript or have it read to them while copying. This process was not only time-consuming, but led to many errors, which had to be corrected. Adding to the expense was the scarcity and high cost of vellum and parchment. As a result, handwritten manuscripts were limited to a select few: clergymen, scholars, and wealthy individuals.

A relatively inexpensive means of producing multiple copies of books seems to have been developed just a little before Gutenberg began his experiments with printing. This was the so-called block book whose pages had illustrations and minimal text cut together on the same block. The carved blocks were inked, and images were transferred onto paper in multiples by rubbing or by the use of the screw press. Block books were believed to have been

made for semiliterate, preaching friars who brought the word of God to the urban working class and the poor.

INSIGHT AND INNOVATION

GUTENBERG'S GENIUS was realizing that printing would be more efficient if, instead of using a single woodblock to print an entire page, the individual letters were cast as separate blocks and then assembled into pages. In this manner, pages could be made up faster, errors could be corrected more rapidly, and, after printing, the type could be cleaned and reused.

Using his knowledge of die making, Gutenberg created several pieces of type, not in wood but in metal. It was this process of printing from cast type and not the process of printing *per se* — which already existed — that was Gutenberg's great contribution to the graphic arts. Technically speaking, Gutenberg's invention, the letterpress, was so well conceived that it remained the dominant printing process for almost five hundred years.

With his chief assistant, Peter Schoeffer, and his financial backer, Johann Fust, Gutenberg was now ready to set up shop and embark on great masterpiece, the forty-two-line Bible, so called because its columns were forty-two lines long. It is a great irony that just before the publication of the forty-two-line Bible around 1455, Gutenberg seems to have lost control of his establishment for the nonpayment of his debt to Fust. The operation was then taken over by Fust and Schoeffer and unfortunately, there is no evidence as to whether Gutenberg oversaw the completion of the job or gained any financial rewards for his efforts.

After the judgement, it is believed that Gutenberg set up another shop and continued printing books and other materials for another ten years. In 1465, he received a generous pension from the local archbishop but died three years later.



Gutenberg



According to an early source, he was buried in the Franciscan church at Mainz.

CONTINUING A LEGACY

AFTER FUST AND SCHOEFFER took over Gutenberg's shop, the first book they printed and published was the MAINZ PSALTER of 1457. This psalter was notable for a number of reasons: it was the first book with a colophon showing the printer's name, location, date of publication, and printer's mark or device. It was also the first book in which the display initials were printed in color rather than painted by hand. The partners printed a number of important books, two of which were the Latin Bible of 1462 and a Cicero of 1465. While on a book-selling trip to Paris in 1466, Fust died of the plague. After Fust's death, Schoeffer continued publishing until his own death in 1502.



The Art... Of Print

How Many Types of Printing Can You Think of Off the Top of Your Head?
Was the Answer Four? Can You Describe Them? How Do They Work?

IN A CONVERSATION some years ago, I made a passing reference to “posterization”. One of the people listening, being unfamiliar with the term, asked what was meant by it.

On consideration, a definition of this procedure (i.e., posterization) turned out to be somewhat broader than seemed immediately evident. A bit more background on printing itself might be useful in explaining it.

The questioner’s supposition about what “posterization” might mean — so far as I can recollect — was that the colors of the image were highly saturated in order to make the photo, or drawing, look like a poster.

Well, no. That’s not it. Or not exactly. He was quite right in that the end result is intended to resemble a poster. And he was also right in that, in the majority of cases, it does look as if that end was accomplished by going in and highly saturating the colors. But however it may appear to a graphics novice, increasing color saturation is more in the nature of a side effect of the process than the actual procedure which is being invoked when one selects the “Posterize...” command in Photoshop.

Saturation is not really what is going on under the hood. What is being done, is not to deliberately saturate the color of the image, (since it is just as easy to posterize a grey-scale image as a color one) but to limit the number of colors used in the image.

The reason why this procedure makes a photograph look like a poster is tied to the methods traditionally used to produce posters. What “posterization” (which is a photographic term, by the way) does, is to make the end result look as though it was produced by one of the methods used in traditional printing.

During a grading interview for the Graphics Designer test, somebody on the panel decided that it would be cute to ask me if I could name the four different methods of printing. I was able to reel three of them off the top of my head, but I went dry on the fourth. With the predictable end result that I have never been able to forget it since. Yes, Virginia, there are four separate and distinctive printing techniques used in traditional printing. What is more, three of these methods still have their own equivalent techniques in the traditional craft

of printmaking, which is nowadays classified as a fine art, rather than merely an aspect of commercial publishing.

One of these four methods, during the formative period of this art form, has been so typically favored for the printing of posters that its specific traits have, in the common eye, become so solidly identified as those properly belonging to a “poster”, that they are now invoked deliberately in the preparation of artwork, in order to invoke a mood or to communicate a message. These particular characteristics are not intrinsically shared by other, historically more commonly used printing methods, even though modern “posterized” artwork is typically printed using one of them.

The most familiar of these traditional printing techniques to most of us, is, of course, letterpress, or “relief”, or “block” printing. This was Guttenberg’s press.

To be strictly accurate, this method of printing predated Guttenberg. And its basic principle has remained unchanged for nearly 600 years. This technique is replicated in woodblock printing, or rubber stamping.

For relief printing, you take a block of wood

Photo By ThinkStock | a division of Getty Images

ASSIGNMENT #6 WAS TO DO A MAGAZINE ARTICLE.

For this project we were to create a magazine article providing (or crediting) original text and graphics.

These articles were to be at least three pages long and to include several elements common to magazine publications. Slug, folio, headline, subhead/deck, body copy, factoid, photo credits, any other credits, and a sidebar, or related secondary article with its own headline.

I re-purposed (and rewrote) an old article — which already had both text and graphics — which I had written and run through an Apa (Amateur Press Association) publication several years earlier.

ASSIGNMENT 6 MAGAZINE ARTICLE

(or half of a potato — anyone remember doing that?) and you draw your design on it, and then you carve away everything that isn't part of the design. In order to print your design, you give the surface of what is left a thin coating of ink and press it



p a p e r

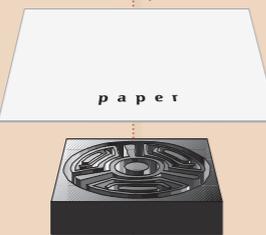
into your paper, or other medium. The ink is transferred from the block to the paper.

Well, that's all very well, but you have to re-ink the block for just about every other copy, and, well, just try to do something in more than one color. Traditional letterpress is just not your go-to method when you contemplate going into color work.

Which brings us to gravure, or "intaglio". Aka, "rotogravure", where you may turn up in your Easter bonnet if you are fortunate, and songs are to be relied upon. Gravure was the traditional technique which was used whenever photographs were to be converted into print, as done for newspapers.

Gravure's fine arts equivalent is etching, or linoleum block printing. To produce a linoleum block print, you take your block of wood — which now has a sheet of linoleum applied to one side, and you sketch your design on the linoleum. Then you take your tools and carve your design into the linoleum. In order to print your design, you fill the depressions with ink, clean the excess off of the surface of the linoleum, and press the damp paper (hard!) into the block.

Since the depressions each hold a "well" of ink, it may be possible to print a couple of copies between reinkings. And, given that the depressions are separate, it becomes marginally possible to use more than one color of ink, (or to put a thin layer of a second color onto the linoleum itself), but all of this fiddling is not feasible for long print runs.



p a p e r

Well, so far, so good. But still pretty clumsy and finicking, and very expensive in setup costs. Gravure was commonly used in newspapers, (for one-color printing) but it was not, typically, used for posters.

Enter offset printing, or "planographic" printing. Designs are not carved into anything for offset printing. The printable areas of the plate are first treated to attract grease and to resist water. The plate is then passed under rollers which are either moistened with water, which dampens the non-printing areas, making them resistant to ink, or inked with an oil-based ink which adheres to the print areas.

The inked design is then transferred or "offset" from surface to surface, from the original plate, to a smooth rubber "blanket", and finally pressed onto the paper.

This underlying transfer principle, dried out and repurposed to do its thing by means of charging areas of the paper or rollers with static electricity to attract finely powdered ink — which is then fused in place by the application of heat is the basis of xerography and its younger brother, laser printing. Although a comparative latecomer, by 1984 offset printing already accounted for nearly half of all print jobs in the United States. And I'll bet you anything you care to offer that that percentage is much higher today.

With all of this modern technology in action you would think that here, at least, is a procedure which is totally industrial in nature, having no hand-produced fine-art equivalent. Not so. The mutually exclusive properties of oil and water do not invariably require a few tons of heavy machinery in order to exploit. Not to mention that waxy crayons are every bit as good as oil at resisting water. We are

A variant of gravure, steel-die engraving, produces a highly embossed ink surface, typically used in custom work such as formal invitations, foil stamping, or letterheads.

describing stone lithography here. Oh, what have you wrought, Mr Currier? Oh what have you wrought, Mr Ives? Well, no, Masters Currier & Ives were not the inventors of stone lithography, but even though the process had been known since 1798, it did not begin to become widely used until they popularized it in the mid 19th century. It is a form of printing which readily lends itself to producing color images.

So, here we have a process which, with the modern registration methods built into a typical multi-fountain press (the "fountains" are the inking stations, one per color of ink) is certainly equal to producing any number of posters. Or just about any other form of printing which a normal person might require. But, apart from the exceptional smoothness in the outline of the printed characters produced by offset printing, there are no characteristics peculiar to this process which make it scream "poster" to the observer.

Despite the fact that it is the method actually used to produce nearly all modern posters, it is not the technique which was used to establish the poster as the unique art form it appears to be today.

The Poster — as an art form, (a bastard child of Art and Advertising) had already established itself before the end of the 19th century, and was chiefly a European development. The offset press, as we know it, was not developed until in 1906, in New Jersey. And stone lithography, hand-done, is a highly complex procedure (just ask Michael Parkes) and is not necessarily what anybody would care to engage in for something so ephemeral as a piece of advertisement.

And, so, we arrive at the fourth technique of traditional printmaking. Silk screen. This is the method that screams "Poster!"

Silk screen is essentially stenciling. And qualifies as a fine art in its own right. Stenciling can be done in any number of colors, limited only by the amount of time it takes for each successive application of ink to dry.

In silk screen, a stencil is produced, mechanically or photo-mechanically, on a fine mesh screen of silk, monofilament fiber or stainless steel, the ink, which is of paint-like consistency, is forced through the silk with a squeegee onto the paper which is laid out on a board underneath the stencil box. Registration between the board and the screen is comparatively easy in this printing form. One of the beauties of silk screen is that once the individual screens are produced, almost any bonehead can handle the actual production.

Although silkscreening is done by machine, the traditional hand-built method used in fine art is still quite manageable for print runs of a hundred or so posters. Once the process was mechanized, it could handle the larger print runs typical of the first half of the 20th century fairly easily.

Since the inks used in silk screening are rather thick, and, moreover, are forced through a mesh, really fine detail, such as halftoning, is not suitable for this method of printing. When it is used, halftoning in silkscreen tends to be extremely crude, which is why this method has

Meanwhile; Someone Asked About Posterization



been traditionally used for banners, posters and multi-sheet billboards which are designed to be seen from a distance. Most artists working in silk screen carefully design around halftoning, building up detail in layers of overlapping flat color. Opaque inks are often used in silkscreening, and the particular "look" of a silk screened poster, comprised from a finite number of flat layers of overlapping color is highly distinctive. There are no true color gradations, and the colors (spot, not process) used are usually fairly well-saturated.

This effect is almost laughably reproducible on the computer. In many cases one merely invokes the command "Posterize" in Photoshop, and specifies the number of "levels" of color desired, and the computer does the rest, converting a continuous tone photograph into an image composed of a limited number of flat colors. Artists working in vector illustration programs can produce poster-like artwork from the ground up, by layering color and gradients in their designs, or convert a photographic image by using an image trace function.



It's Really Easy —

APPLY POSTERIZATION
IN PHOTOSHOP
(5 LEVELS USED HERE)



And that's all
there is to it!

This article in its original form was published as a section of FURTHER CORRESPONDENCE FROM THE EDGE #23, a contribution to APANAGE Issue # 156, July 1996. Text and diagrams © J. Odell

ASSIGNMENT 7 PORTFOLIO 1

ASSIGNMENT #7 WAS TO CREATE THE FIRST VERSION OF THIS PORTFOLIO/PRESENTATION. (NO WAY TO INCLUDE IT HERE.)

For this, we were to design and produce a .pdf portfolio showcasing all of our work from all of our assignments over the first half of the semester. We were permitted to choose whether to use our first version of Assignment # 5, using both the provided text and graphics, or our second iteration of that assignment, using the provided text and our own choice of graphics — or to include both versions.

It quickly became evident that it would probably be a good idea to produce both a dynamic version and a static version of the .pdf since the .gif animations won't run when the .pdf is opened in a browser.

The original color scheme of this album was far more vivid utilizing a green/cyan/blue gradient for various page elements, a rather gaudy title box for the assignments and a gold and brown cover. For this second and final iteration I changed the backgrounds to black, white, and grey, and let the artwork itself provide the color.

TO BE CONTINUED

After all, we're only half-way through the semester...

Arts & Letters
Quarterly

Volume IV: Issue 4
Winter 2016

Printmaking Issue

Celebrating 566 Years
of Reading & Fine Art

In this Issue:
The Art of Print
Glorious Gravure
Spectacular Silk Screen
A Legacy of Letterpress
Written in Stone: Lithography

Dr. Franklin
had a Press
(Ee-ee-ee-ee-oh)

ASSIGNMENT #8 WAS TO CREATE MAGAZINE COVERS.

We were to design two magazine covers, which were related to our magazine article. These were each to include a date, a masthead, main cover line, secondary cover line, and the image caption. Our cover image was also supposed to overlap the masthead text. The designs were to be different, but related. These are reduced to 75%.

ASSIGNMENT 8
MAGAZINE COVERS

Arts &
Letters
Quarterly

Volume IV: Issue 4
Winter 2016

Printmaking Issue

Fine Printmaking
Around the World

In this Issue: The Art of Print
Glorious Gravure
Spectacular Silk Screen
A Legacy of Letterpress
Written in Stone: Lithography

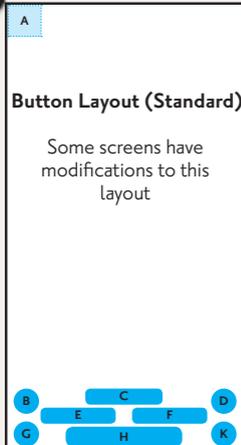
Printmaking
in Japan
Today

星間大戦絵巻
暗黒師
壁紙集俵茶

JERYLL+HIDE CUSTOM LEATHER

Smartphone App Site Map

Art 606, Fall 2015 T-Th 9:45-11:50am
Assignment #9: App Design
J. Odell

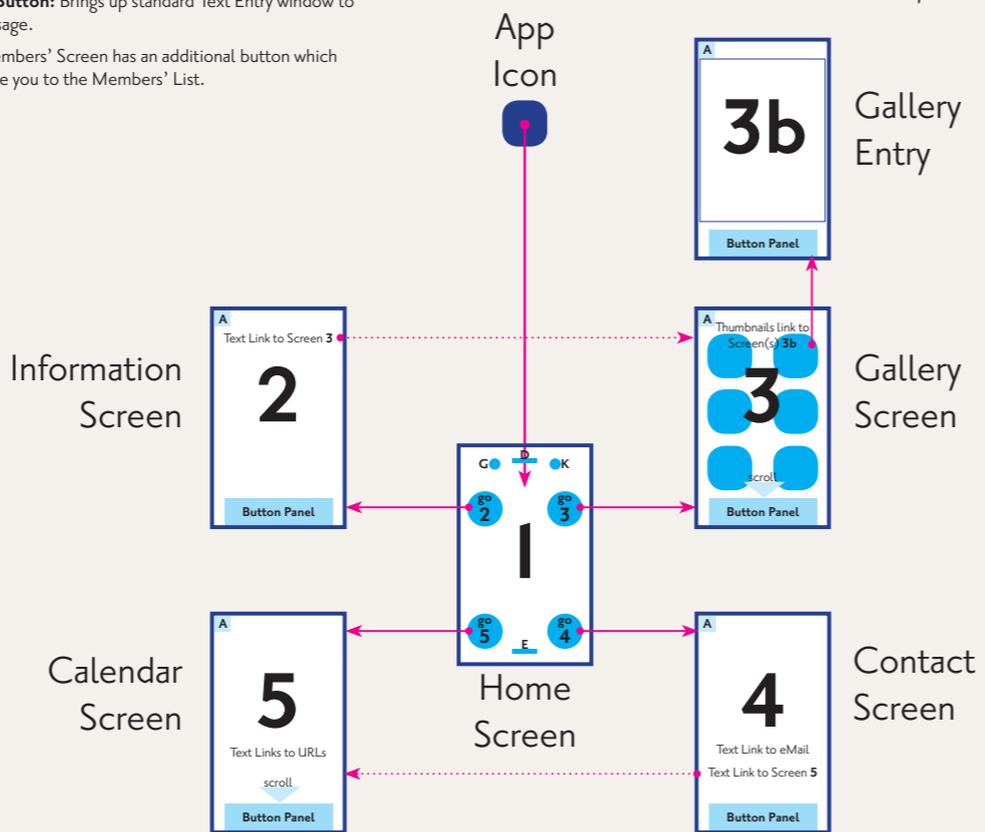


Button Behavior

- A. Back Button:** Returns you to previous page.
- B. Like Button:** Displays number of Likes. Tap to add to Likes.
- C. Latest Button:** Takes you to list of Latest Additions.
- D. Search Button:** Brings up text entry page to initiate a search.
- E. Sign In Button:** Brings up standard Sign-In Screen to sign in as a Follower. When done, one moves to Member's screen.
- F. Follow Button:** Brings up standard Join window to add one's account to Followers. When complete one returns to the Sign-In Screen to sign in.
- G. Home Button:** Returns you to Home Screen
- H. Comments Button:** Brings up text entry window to write a comment. One may sign-in, or comment as a Guest.
- K. Messages Button:** Brings up standard Text Entry window to send a message.

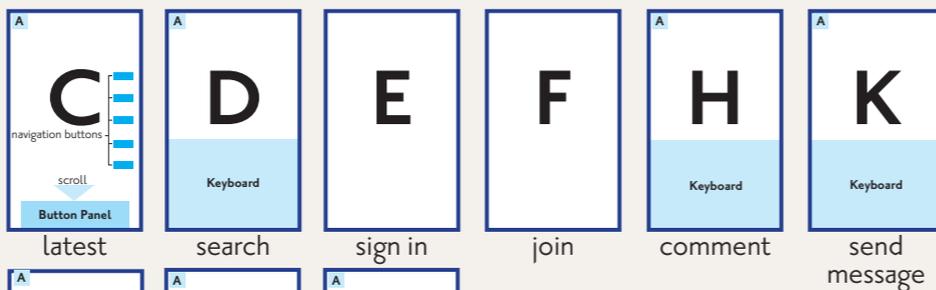
Note: The Members' Screen has an additional button which will take you to the Members' List.

Primary Screens



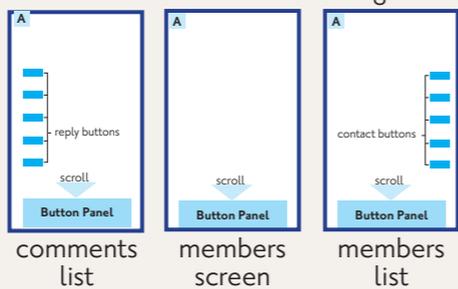
Secondary Screens

(invoked from main button panel)



Secondary Screens

(from secondary buttons)



ASSIGNMENTS #9 & 10 WERE TO DESIGN A SMARTPHONE APP.

This project morphed into a multi-week project. First week; to research and to sketch out basic screen layouts and plan out the site map. Second Week; to build the screens that our App was going to need. Third week: to do the finishing off and possible animation (not shown here).

This iteration of the site map is not my original sketch, that map was redone in the course of drafting out a redesign of the button panels and button behavior. Note: I was working at a disadvantage since I refuse to get involved with social media and have no idea of how such Apps work, or what is possible in the programming of one.

The concept kept spawning new screens as I was working on it. We were only to turn in our logo design and five screens, but I ended up needing fifteen different screens (that I knew of) before I was finished planning out the whole app.

And, yes, they are all included in the next couple of pages.

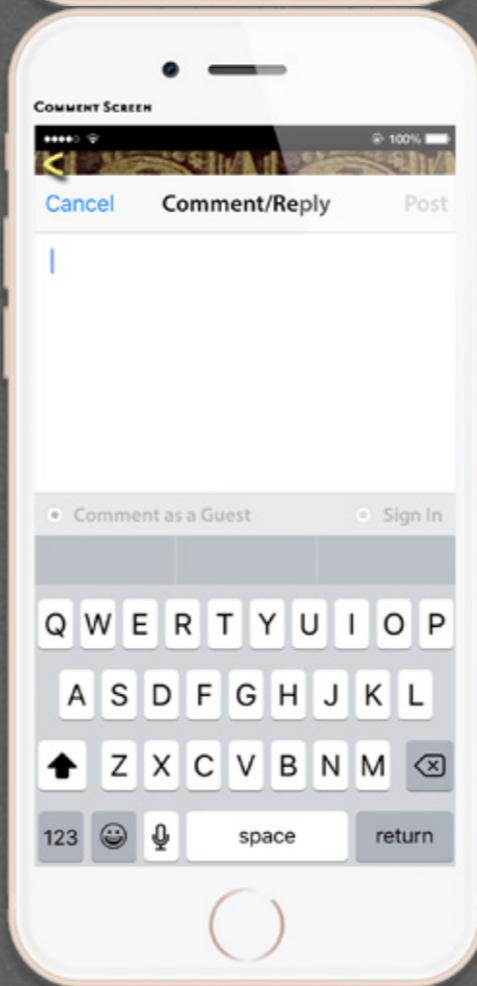
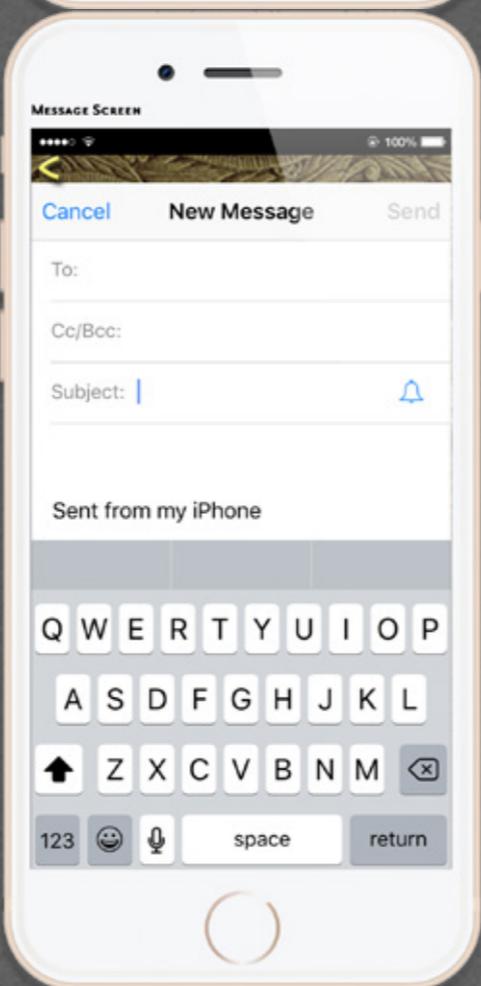
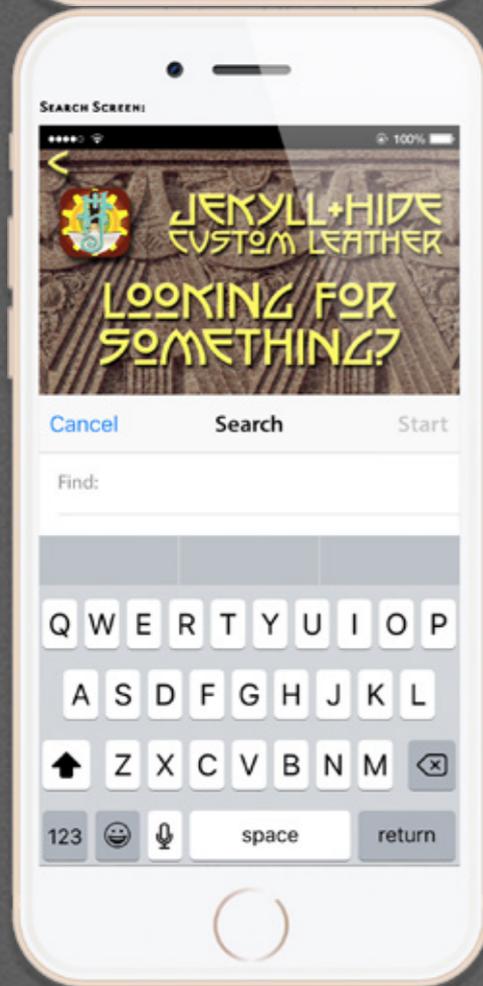
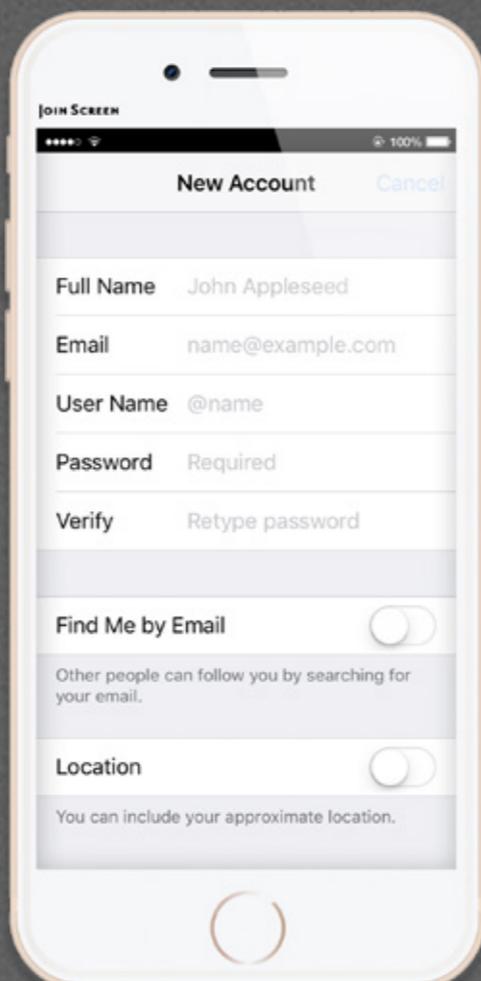
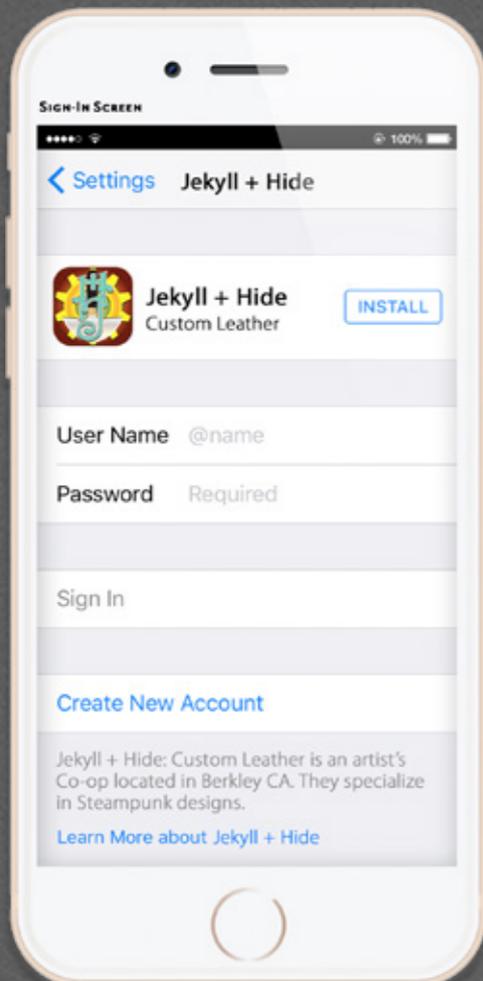
It should hardly surprise anyone that my ignorance of how a social media App actually works was made glaringly evident during the class critique.

Since the ignorance remains invincible, no correction has been made to the following designs.

ASSIGNMENT 9&10 SMARTPHONE APP



Smartphone App Primary Screens



Smartphone App Secondary Screens

ASSIGNMENT 11 WEBSITE MOCKUP

ASSIGNMENT #11 WAS A WEBSITE MOCKUP.

This was another multi-week project. First; collect screen caps followed with research, and to sketch out basic screen layouts and a site map. Over the next two weeks; to build mockups of pages. We went back and forth on additional research from the web over those weeks, and also experimented with HTML coding.

This was another extended exercise since I came at it with a mandate. This was to redesign the Monastery of Herbs website (which does exist — and NEEDS a redesign), and further, to create two new associated sites for the owner's seminars on New Decision Therapy and Behavioral Eye Reading.

We were to turn in three final page designs, which could be three pages from a single site or three different home pages. Since I was dealing with three different sites, I turned in the three different home pages.

These images are very much reduced to fit. The originals are 1240 pixels wide.



Various elements such as the social media links and the search field were class requirements. I do not know whether the client will be willing to incorporate either of these elements into the final redesign. The Monastery's company logo has been deployed prominently across all three site designs.

Exploring New Decision Therapy



Welcome!

Defining the Problem

Opening the Box

How NDT Works

Meet the Trainer

Case Studies

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Search:



Are You Happy with Where You are in Your Life?



Is Your Life where You want it to Be?
Or, do you get Setbacks that Keep Repeating?

Is something holding you back?

Could that something be you?

Have you managed to pack yourself
into a box – and stow yourself away
with all your baggage?

Isn't it worth trying to
open that Box?

[\(Next\)](#)

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The Eyes Have It!



Welcome!

Our History

What The Eyes Say

The Rings of the Eye

Mapping the Iris

Putting it Together

Case Studies

Sessions & Seminars

Seminar Schedule

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Search:



Understanding Behavioral Eye Reading

Imagine this:

Someone you've never met before looks into the colored part of your eyes and gives you an amazingly accurate description of your personality, talents, and gifts. They also tell you information about your early childhood that only could be known by reading your soul. They even describe the personality of your spouse and what the two of you are really learning from each other! Then, before you can recover from your astonishment, you realize that a roadmap of your life and family history can be seen in your eyes.

The saying; "*The eyes are the window to the soul*" suddenly has new meaning and importance. This material is fresh, exciting, and something everyone wants to know more about.

[\(Next\)](#)

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ASSIGNMENT 12 PORTFOLIO 2

ASSIGNMENT #12 WAS TO CREATE OUR SECOND PORTFOLIO/PRESENTATION.

For this assignment we were to create a portfolio which would showcase ALL of the work produced over the course of the WHOLE semester.

We were allowed to extend our first portfolio, the one produced for the midterm; Assignment #7. Since I'd already continued to update my midterm file, intending to post the complete version on my own website, I took that option. The text has been written for an audience who has not taken the class.

And of course, this time I did not even attempt to use dynamic content. I'd already learned better.