

ITEC 840 Final Portfolio



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MEDIA AND GRAPHIC DESIGN

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Personal Business Materials



## Work Experience

**Web Designer/Webmaster** (August 2002-present): Responsible for the remodeling and maintenance of the Mill Valley Middle School web site. This site was designed using Photoshop, and Dreamweaver.

**Technological Lab Assistant** (September 1999-May 2002): Helping to teach programs to other students and faculty members, fixing computer technical problems, knowledge of other media resources (Hi-8 Cameras, Digital Cameras, Projectors). This lab uses both the Mac and PC platform.

**Web Page Designer** (September 1999-August 2002): Creating web pages for many offices within the University of Vermont using Netscape Communicator and some HTML coding.

**Newsletter Designer** (September 1999-May 2002): Using PageMaker 6.5 to produce a newsletter for the Dean of the College of Education and Social Services every semester.

**Graphics and Multimedia Specialist** (January 2001-December 2001): Editing, manipulating, and producing digital photographs, video, and virtual reality images for the UVM web site. Use of Adobe Photoshop, HTML, CSS, Macromedia Dreamweaver and Flash. Assisted in the development of web sites for UVM web site.

**Technology Mentor** (September 2001-May 2002): Work on-on-one with faculty at the University in order to facilitate the use of technology in the classroom. Programs taught include Microsoft Office, Adobe Photoshop, Netscape Composer, Dreamweaver, and basic HTML coding.

**Web Designer/Webmaster** (December 2001): Responsible for the remodeling and maintenance of the University of Vermont JASON project web site. This site was designed using Photoshop, Dreamweaver, and Fireworks.

**Web Designer/Webmaster** (August 2001-present): Responsible for the creation and maintenance of the Communicable Arts web site. Communicable Arts is a non-profit theater production company based in New York City. This site was created using Photoshop, Dreamweaver, and Fireworks.

**Web Designer/Webmaster** (September 1999-June 2001): Responsible for the remodeling and maintenance of the University of Vermont Chemistry Department's web site. This site was designed using Photoshop, Dreamweaver, and Fireworks.

# Stuffed Red Peppers

## Ingredients:

- 1 tbsp olive oil
- 1 medium onion, chopped
- 2 garlic cloves, minced
- 1/2 tsp salt
- 1/8 tsp pepper
- 12 ounces of fresh turkey sausage (removed from casing)
- 1 can (14.5 ounces) diced tomatoes
- 1 cup water
- 3/4 cup couscous (uncooked)
- 4 red bell peppers, halved lengthwise seeds and ribs removed
- 1/2 cup (2 ounces) shredded Monterey jack cheese

## Prep Ahead:

- Preheat oven to 400 Degrees
- Take out all ingredients
- Take out a large skillet
- Take out a large baking dish
- Take out a measuring cup
- Take out tin foil
- Mince garlic
- Chop onion
- Cut and clean red peppers and place them in baking dish.

## Instructions:

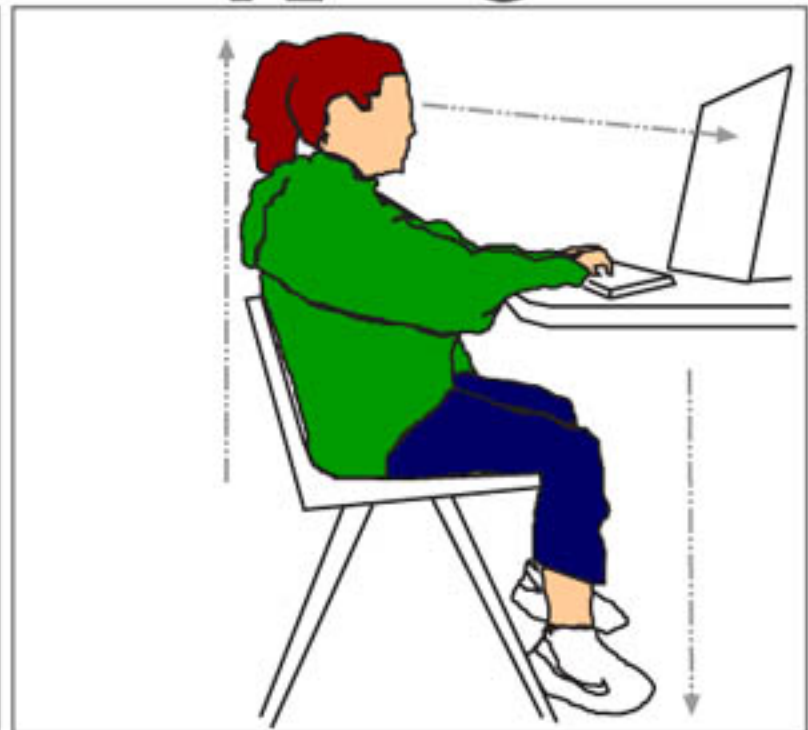
- Heat oil in a large skillet over medium high heat.
- Add onion, garlic, salt, and pepper. Cook until soft.
- Add sausage to skillet and brown (approx. 4 min)
- Add tomatoes and water. Cook for 5 min.
- Remove from heat and add couscous.
- Fill pepper halves with couscous mixture
- Pour 1/2 cup water into large baking dish
- Cover with foil and bake for 35-40 min
- Remove foil and sprinkle cheese over the tops
- Return to oven and bake uncovered for 10-15 min

Serves 4 - Prep Time = 30 min - Cooking Time = 55 min

# The Proper Way To Sit While Typing

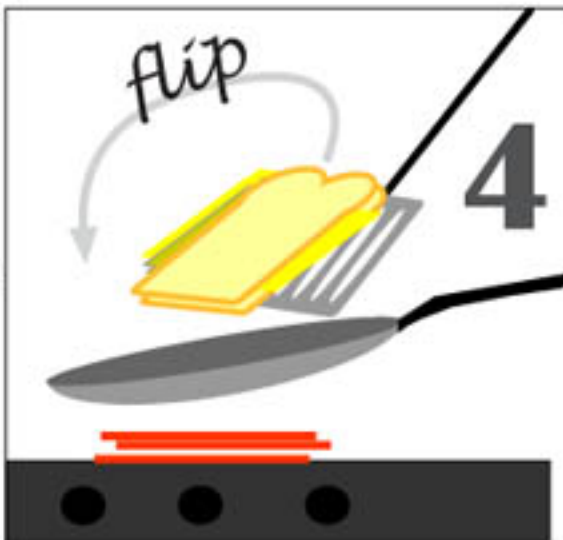
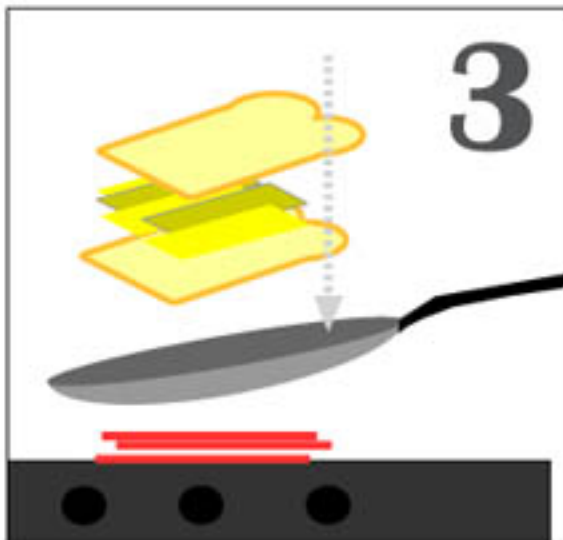
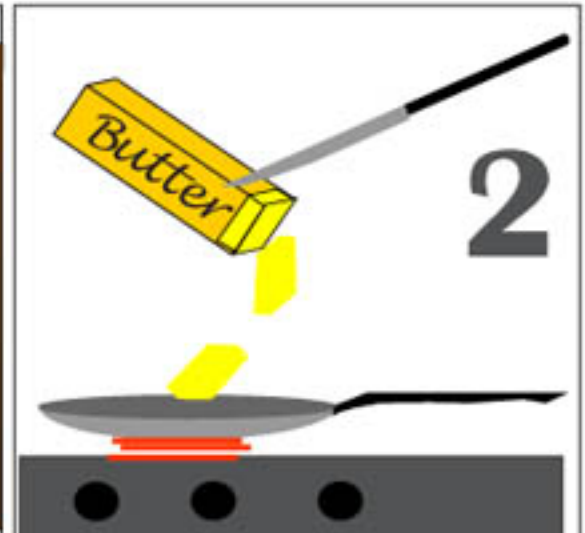
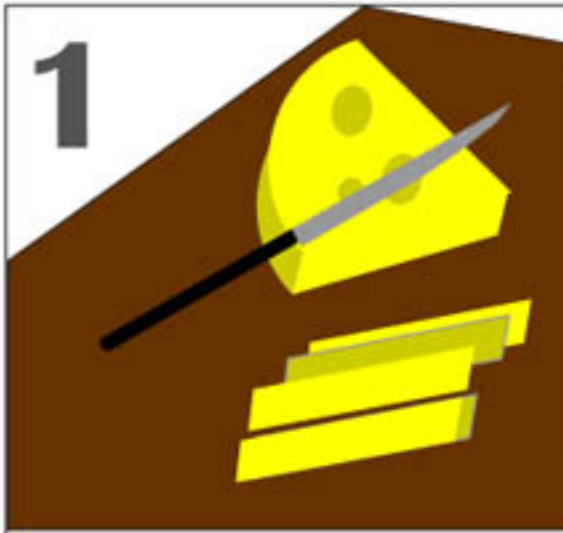


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# How to Make A Grilled Cheese Sandwich





**FONT & TYPOGRAPHY** manual

Typography Manual (7 pgs)

# Old Style

1

Garamond  
Goudy  
Palatino

Old style fonts are organic in their feel on the page because of the generous bracketing on the serifs, which makes them appear to gently grow out of the stem strokes. The round, cup-based serifs have great similarity to the arch of the human foot, and the gently curved or bracketing are measurably comfortable. The hairline strokes in Old Style faces have mass to them, and they reinforce the sense of stability and groundedness that resonates through these historic fonts.

Old style typefaces are easy for the eye to discern because they tend to be heavy on the page. Because they were designed in the era when type punches were hand-cut and then cast by hand in lead, it was essential that there was sufficient mass to them for the human hand to manipulate during the cutting process. They also had to be strong enough to withstand the pressure of the adapted wire press without breaking or chipping. Their greatly bracketed serifs evolved as much from the practicality of the lead character lasting longer as from the aesthetic preference for this style of font.

The calligraphic practice of allowing the height of the ascenders to pass beyond the height of the capital letters was carried over into Old Style faces. The x-height of the lowercase letter sometimes appears small by comparison to newer fonts, but this is only because we are more familiar with faces where the x-height of the characters has been enlarged to improve readability at small sizes.

There is a distinct grace in Old Style faces; their close relationship to handwriting is evidenced in the beautiful teardrop-shaped terminals on the lowercase "a," "i," and "l." This subtle design element enhances the organic sense of the fonts; these terminals appear to bulge gently out of the stroke, like an emerging seed. The Old Style fonts can have a very classic or traditional feel when used carefully, or they can be used in contemporary applications when paired with a font that contrasts with their historic style.

## Old Style Font Characteristics

- ▶ Little thick/thin contrast between stem and hairline weight.
- ▶ Heavily bracketed serifs.
- ▶ Oblique stress in the characters.
- ▶ Capital height is shorter than the height of the lowercase ascenders.
- ▶ Often cupped serifs.
- ▶ Terminals on some lowercase letters are shaped like teardrops.



AaBbCcDdEeFfGgHhIiJjKkLlMmNnOoPpQqRrSsTtUuVvWwXxYyZz  
1234567890

TYPE MANUAL - OLD STYLE

# Transitional

2

Baskerville  
Bell MT  
Hoefler Text  
Book Antiqua

As their name implies, Transitional fonts form the bridge between the organic design of the Old Style fonts and the mechanized structure of the Modern fonts. Transitional faces owe something to both camps. They still retain elegant although understated bracketing on the serifs, yet they are more precisely drawn than the Old Style fonts. The hairline stems have been gently thinned down, and the serifs end in tapered points rather than the bulbous "feet" of Old Style fonts. To improve readability, the width of the lowercase letters has been slightly extended, creating wider, fuller counter forms. The curves on the face are wider, round and heavy, almost giving the impression that they are extended.

Because of the refined hairline stroke, the stem strokes can appear too thick to be supported by the delicate hairlines. But the italic version of Transitional faces are unsurpassable. They combine elegance, balance, and penmanship details to create an outstanding italic that seems to dance along the baseline. There is so much energy and creativity in these characters that it is difficult to believe that they are over 200 years old. Baskerville Italic, for example, has graceful loops and creative thickenings of line weight and curves that resemble the fine-penned flourishes of the era, as shown on the italic question mark. The designer of the font Baskerville, John Baskerville, was a lettering teacher before he turned his interests to type design. The stress of the characters has mobilized from the clearly angled stress of the Old Style fonts to a more upright bias in Transitional fonts, which owe less of their design to the marks of the scribes of the time.

## Transitional Font Characteristics

- ▶ Strong thick and thin contrast in weight of stem and hairline.
- ▶ Finely bracketed serifs.
- ▶ Almost vertical stress.
- ▶ Capitals are same height as lowercase ascenders.
- ▶ Lowercase letters are very short and wide, and almost appear extended.



AaBbCcDdEeFfGgHhIiJjKkLlMmNnOoPpQqRrSsTtUuVvWwXxYyZz  
1234567890

TYPE MANUAL - TRANSITIONAL

# Modern

3

**ITC Fenice  
Bodoni  
Triste  
Onyx**

Modern fonts are the beginning of the mechanized appearance of type. No longer does the character's stress gently sit on the oblique; in Modern faces, the stress is a vertical, rigid, up-and-down format. The gradual emergence of the serifs from the stem strokes is replaced by precise 90-degree angles; there is no bracketing. The two strokes meet as if they were beams in a house. The former tapering ends of the serifs are replaced with sharp, square right angles. These are fonts that are built on precision with a sanitary, ascetic appearance to them. The calligraphic beauty of a character was sacrificed in order to maintain the consistency of the geometrically based font. Clean and crisp are words frequently used to describe Modern fonts. The characters are all slightly condensed, and the feeling from Transitional fonts of bowls that are too full is completely removed in Modern Fonts.

The draftsmanship qualities of this font (Bodoni) make it appear architectural, and its mathematical properties render it timeless. It is a font that is designed more by logic than by guts or by hand or by eye, and it follows no trends of style or fashion. Its conservative appearance and upright structure imbue it with qualities of solidity over time, and rigorous attention to the details of the font, interestingly, the italic face of Bodoni does have beautiful teardrop terminals and sweeping curved strokes that give a glimpse of the flair of the type designer. Structured and straightforward, this no-nonsense type can be used very tastefully, but it tends to break up at small point sizes (under 7 point) if the resolution of the hairline stroke isn't good, and reverting it out of a solid color at small sizes is not advisable because it will be difficult for the printer to reproduce the fine hairline strokes, which may fill in.

## Modern Font Characteristics

- ▶ Extreme contrast of thick and thin in weight of stem and hairline.
- ▶ No bracketing of serifs.
- ▶ Strong vertical stress.
- ▶ Lowercase letters have small body height in proportion to cap height.
- ▶ Terminals on some letters are circular.



AaBbCcDdEeFfGgHhIiJjKkLlMmNnOoPpQqRrSsTtUuVvWwXxYyZz  
1234567890

TYPE MANUAL - MODERN

4

# Egyptian

**Rockwell  
Ll Memphis  
Clarendon**

Egyptian fonts are a different breed altogether. They are similar to Modern fonts in their geometric precision and vertical stress in the characters, but the similarities end there. Egyptian fonts have the appearance of a massive font, or a font that appears to be constructed of lines that are all approximately the same weight. This divergence from earlier fonts which had thick and thin strokes is a major step in type design. The innovation of the large, square serifs also call attention to themselves because of their dominant visual presence on the page. These fonts are designed with thick, generous slab serifs.

The structure and presence of the serifs are as important as the forms of the letters themselves. The letters are based on simple geometric shapes in this font (Lubalin Graph). The round characters are perfect circles, and square characters are perfectly constructed at 90 degrees. There is something about these fonts that is reminiscent of railroad ties and lumber; they almost seem as if they could have been cut out of wood. Often the height of the lowercase is tall because so much of the characters is taken up with the thickness of the serif, which gives the font great readability at small sizes. On the other hand, the staccato rhythm in the text created by the heavy serifs can act as small hurdles to interrupt smooth reading. These faces feel as though they are rugged enough to have children climb all over them. Their structure is sturdy, down to earth, and pragmatic.

## Egyptian Font Characteristics

- ▶ Little contrast of thick and thin in weight of stem and hairline.
- ▶ Large body height to lowercase letters.
- ▶ Thick, squarish or slab serifs.
- ▶ Little or no bracketing between stem and serif.
- ▶ Vertical stress.



AaBbCcDdEeFfGgHhIiJjKkLlMmNnOoPpQqRrSsTtUuVvWwXxYyZz  
1234567890

TYPE MANUAL - EGYPTIAN

# Sans Serif

5

Gill Sans  
Akzidenz Grotesk  
Kabel Book  
Skia

Sans serif fonts come in many weights, shapes and styles. There are those that have modified serifs or played strokes, those that are based on geometric shapes, and those that harken back to the proportions of the Roman capitals. Sans serif fonts are such a broad group that many type suppliers have created their own subcategories by which they group sans serif fonts. This makes categorizing easier for a newcomer in the world of fonts.

Sans serif fonts appear at first to be serif fonts minus the feet, or what serif fonts look like when they put on their sweats at home and lounge around. That is, until you learn that there are very elegant sans serif fonts (Optima or Gill Sans, which you are reading, for instance) that hold a candle to any serif face in terms of style and grace. The assumption that all sans serif faces are designed to have unistroke appearance just because the overused one (Helvetica) is unistroke is a fallacy.

Many sans serif fonts vary the weight of the stroke to add interest and nuances of detail to the forms of the characters. They do not strive for a mechanical appearance which denies the existence of the human hand. Some type designers have gone back to old and ancient inscriptions for their inspiration for new sans serif fonts. That something old can become new again as the hands of a designer is part of the magic of type design. Each artist who looks at a character is able to see something different in the font that triggers a new direction in type design.

It is advisable for a newcomer to fonts to beware of overused fonts that have lost their effectiveness in the world of communication because we are so often bombarded with them. It is helpful to seek out less recognized fonts that have fine readability as well as character in their type design, and to familiarize yourself with these lesser-known faces. Although it's a good idea at first to become familiar with a stable of tried-and-true fonts, it's important to vary your font use, to prevent getting into a type rut, where you use the same faces all the time, regardless of whether or not they have just the right feel for the project.

## Sans Serif Font Characteristics

- ▶ No serifs.
- ▶ Little stress, because weights of stem and hairline optically appear even.
- ▶ Large body height in proportion to capital height.
- ▶ Often squared-off terminals.



AaBbCcDdEeFfGgHhIiJjKkLlMmNnOoPpQqRrSsTtUuVvWwXxYyZz  
1234567890

TYPE MANUAL - SANS SERIF

L. MICHAEL GELLES • TYPOGRAPHY manual • FALL 2003

# ANIMATION CREATIONS!



home

## Welcome

Welcome to the Animation Creation web site. This web site was designed to help teach animation skills. In order to complete this training lesson, you will need to have Adobe Photoshop Elements 2.0.

This lesson has eight steps. As you move through the site, take notice of the images on the right-hand side of your window. These images are there to help give a visual cue for the step that you are completing.

In order to move from one step to another, you can click on the different steps on the film strip at the top of the screen or by simply clicking on the arrow at the bottom right corner. Have fun!

VROOM VROOM!





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D GRAPHIC DESIGN



L. M. Gelles