PB

BENJAMIN WELSH

GRAPHIC DESIGN I – FALL 19

I: CIRCLE, SQUARE, TRIANGLE

II: PICTOGRAMS & ICONS

THE GAME IS NOT A GAME

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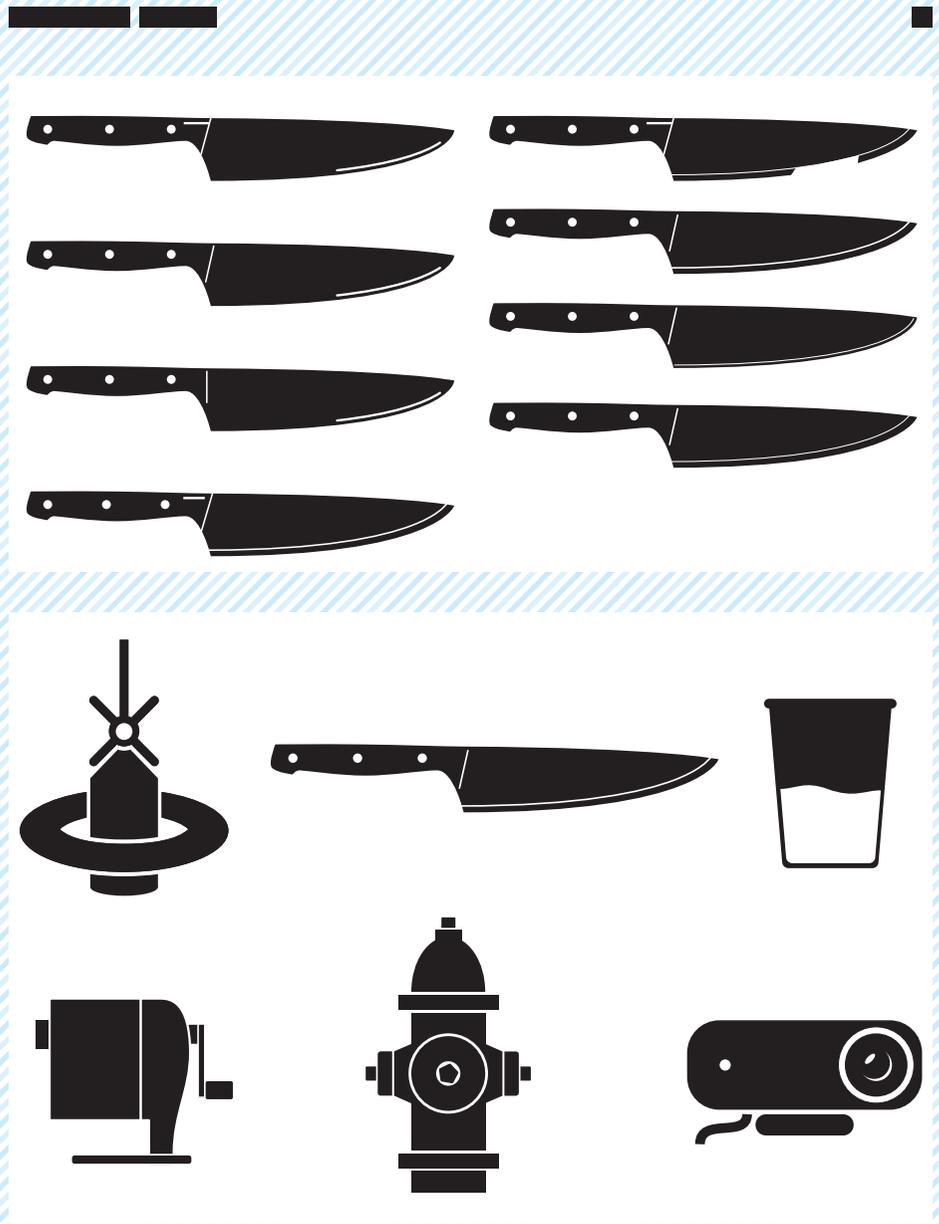
THE GAME IS NOT A GAME

In our first assignment, we were tasked with creating a word or phrase using circles, squares, and triangles to make the letter forms. This project was done in the style of the Bauhaus.
For my design, I created each letter form by cutting parts out of a square. These parts were all portions of a circle ½ the width of the base square.
Once the base text was created, I iterated a number of times playing with the coloring and spacing of each word in the phrase to control the emphasis and pacing of the piece.

Our second assignment consisted of two parts. In the first part, we created a series of six pictograms.
My goal with the top left pictogram was to try and create one for a non-existent or fictional object. Pictograms work by distilling the identity of an object we know so we can recognize it, so creating one for an unrecognizable object was an interesting challenge.
When working on the knife pictogram in particular, I created a large variety of versions to experiment with depicting the bevel of the blade and reflections of the metal at the base of the blade, shown at the top of the page.
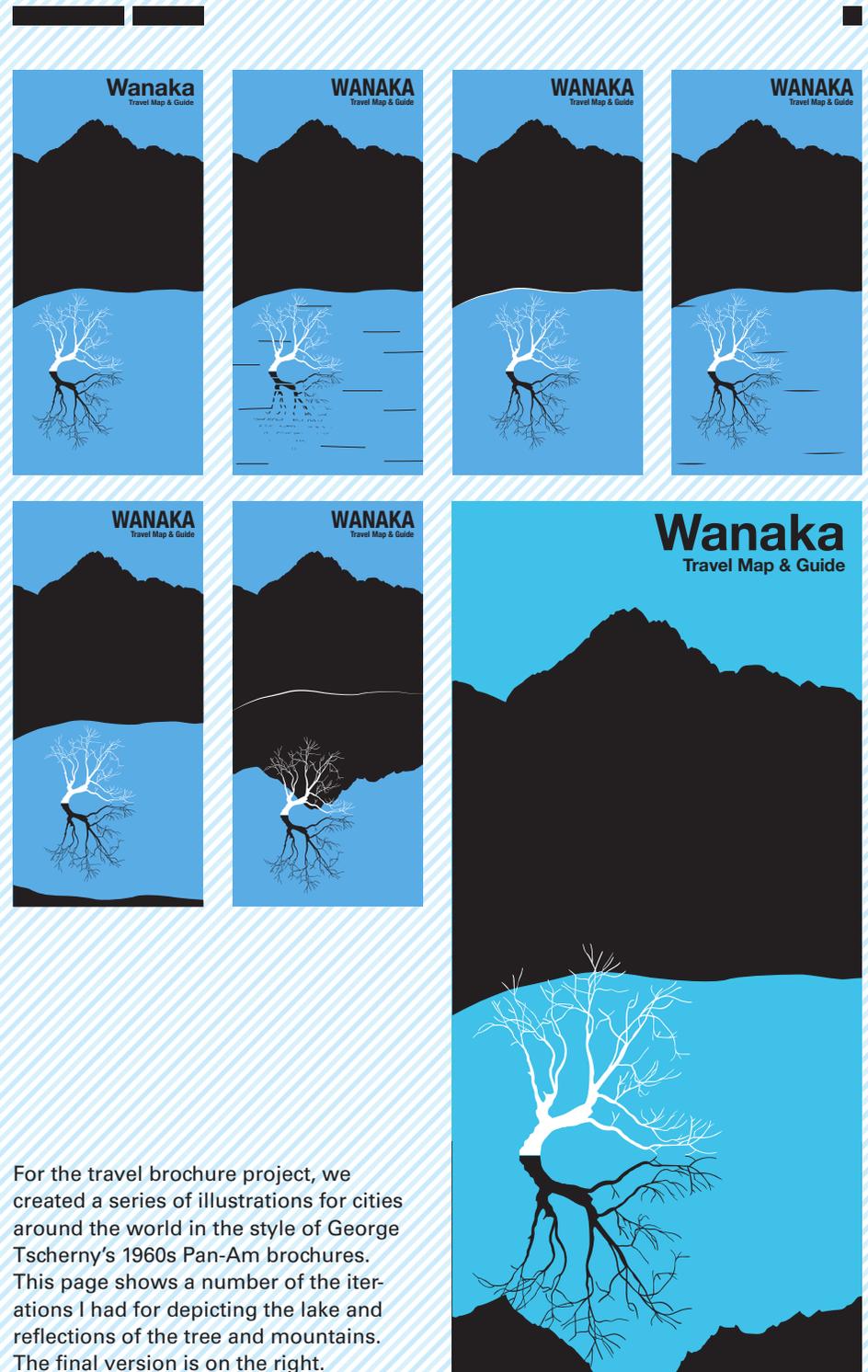
III: PICTOGRAM FOR A CAUSE

IV: TRAVEL BROCHURE

Wanaka
Travel Map & Guide

The second part of our pictographic project was to create a pictogram to solicit action for a cause. For my pictogram, I decided to focus on voting for climate change. To depict this, I created a globe with a melting ice cap revealing a ballot box slot.
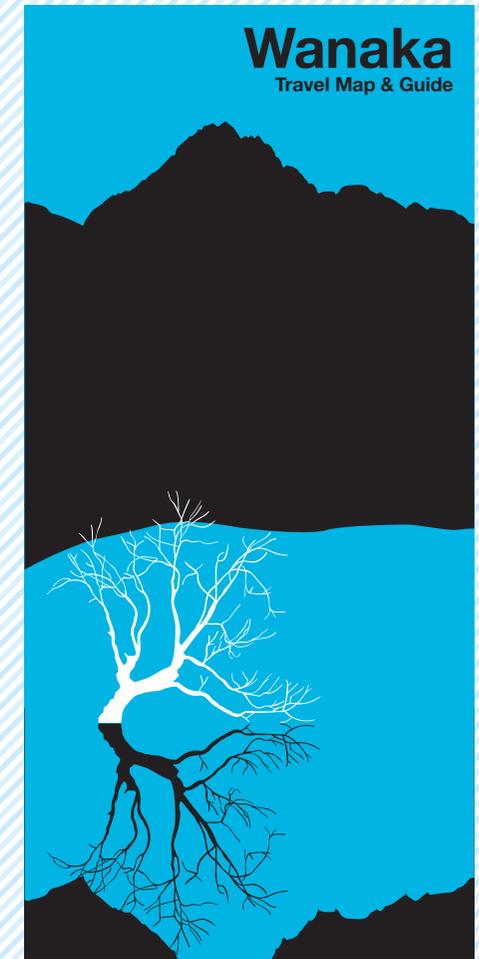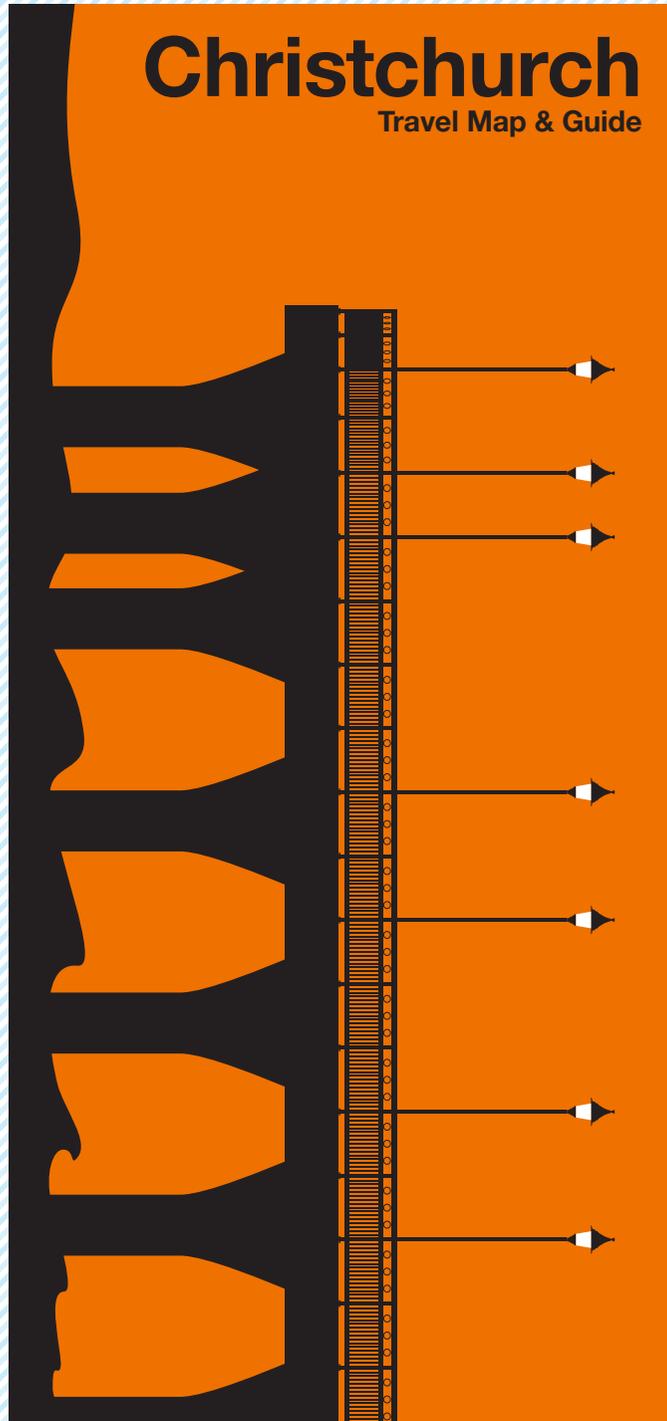
One of the principal challenges I faced through this project is that the act of voting is not easily depicted without the word "VOTE". When looking through prior work depicting voting, the word "VOTE" was almost universally used, and reflects the strong and relatively exclusive connection between the word and the action.

For the travel brochure project, we created a series of illustrations for cities around the world in the style of George Tscherny's 1960s Pan-Am brochures. This page shows a number of the iterations I had for depicting the lake and reflections of the tree and mountains. The final version is on the right.

FINAL VERSIONS

IV: TRAVEL BROCHURE

Christchurch
Travel Map & Guide

Wellington
Travel Map & Guide

Wanaka
Travel Map & Guide

This spread shows the three final versions of the travel brochures I created in the style of George Tscherny's Pan-Am brochures.
For my work, I picked 3 cities I visited while studying abroad in New Zealand.

Rather than creating a strict system of depicting the same element from each city, I tried to find a single element for each that encapsulated the spirit or feel of the city, much like Tscherny did with his work.

V: IMAGE TRANSLATION BOOK

VI: POSSIBLE FUTURE

Discord

Unity

Movement

With this project, we created a booklet of images of ourselves, each edited in a different way. For mine, I took side profiles of my head facing left and right. I then worked with different combinations of the two, creating image overlay effects to complement the relation between the images.
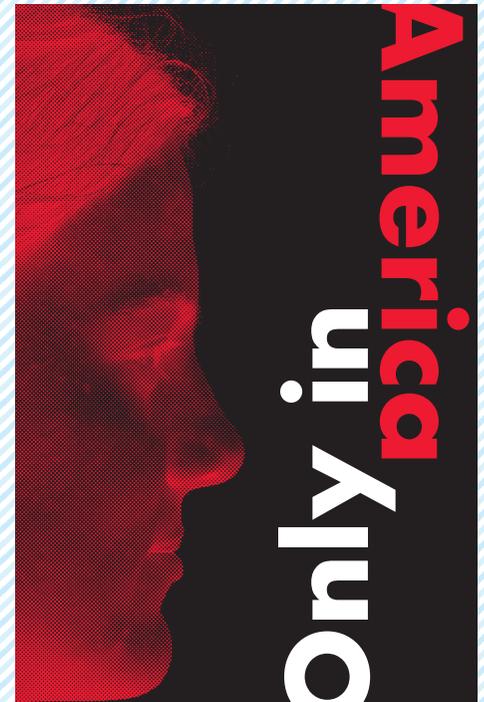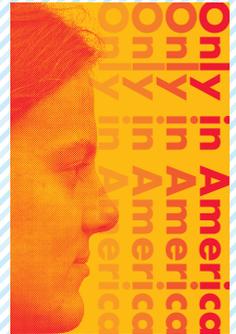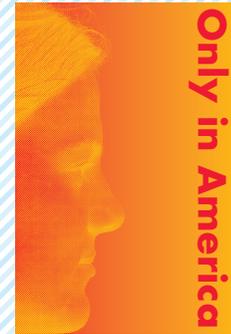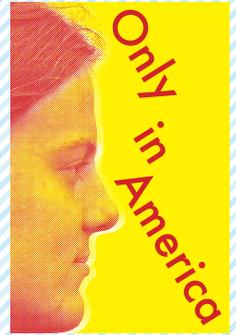
Only in America

Only in America

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Only in America
Only in America
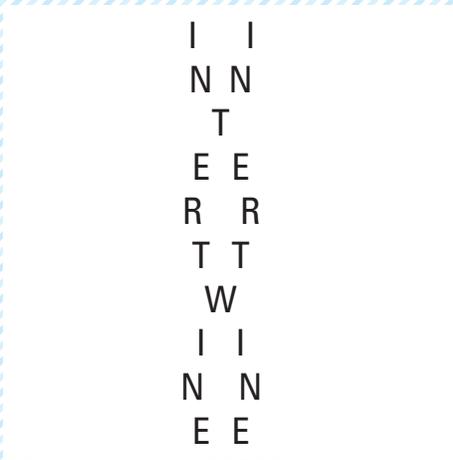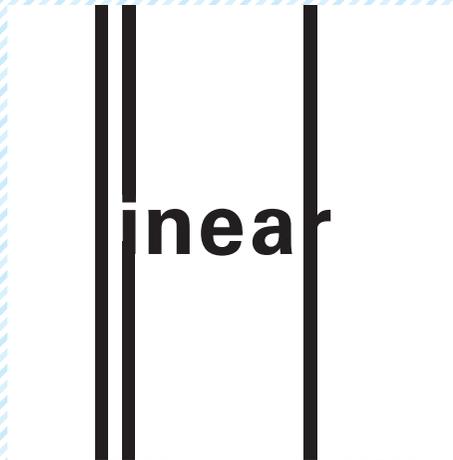Only in America
Only in America

Only in America

Only in
America

We continued our work on image processing and working with our faces by creating posters with a quote talking about possible futures.

While originally we the quotes were supposed to celebrate small victories, such as "return of the honeybees", I strongly felt that doing so was disregarding the overwhelming problems still occurring. To combat this, I chose the phrase "Only in America". Originally a phrase heavily associated with the American dream, I try to subvert this and call attention to things happening in America that never should have.
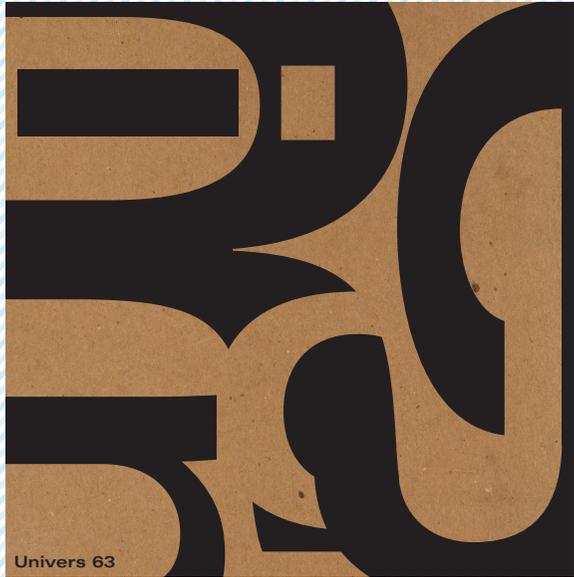
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VIII: TYPOGRAPHIC LAYERS

VII: TYPE AS IMAGE

spe

perspective

linear

I I
N N
T E
E R
R T
T W
W I
I N
N E
E

walking up.
predict. kill.
jump. hit.
knocked back.
die. jump.
direct. kill.
jump. miss.
miss. search.
airshot. kill.
jump. miss.
jump. hit. die.
see. jump.
miss. turn.
miss. fall.
dodge. die.
jump. hit. hit.
kill. jump.
splash. die.
jump. spash.
track. kill.
jump. splash.
splash. die.
jump. splash.
surf. wait.
unseen. jump.
shoot. splash.
kill. jump.
hop. miss.
miss. dodge.
die. jump
over. beef.
jump. hit. hit.
melee kill.

Civ: It actually kinda startled me.
Ant: I know I was like "wait, is it right outside my window now."
rrrrr
Civ: I always wondered what it's like to live inside a lawnmower.
Phil: Now I know. my life sucks living inside a lawnmower, dude.
mmmmmMMmmm
Chandler: Can confirm.
Civ: Chandler, can you look out the window and tell me what brand of lawnmower it is?
Benjamin: Can't you tell by the sound?
VVVVVRRVRVRRVVVVRv
mmmmMMMmmm
can you?
Chandler: I can't remember.
Phil: Is it one of those push lawnmowers or is it like a sitting lawnmower?
Chandler: It's a push one; it's an electric one.
rrrr
Benjamin: How is an electric one that loud?!
Ant: It has to be gasoline powered. but it's definitely not push, that's the thing.
Chandler: No, it's push.
VVVVVVVRRVRVRRVVVRvr
Civ: Holy shit!
Phil: That sounds like a push, aww yea.
Grumpy: Dude, if you were my neighbor, you would end up on the news tomorrow. "And they still haven't found the suspect."
Phil: The fuck does that mean?
Benjamin: Are you saying you killed your neighbor? Cause that's what I heard.
rrrrRRRRRRORVRVRVVVR
Chandler: I think it's farther away now.
Grumpy: Don't worry that's the whole point of lawnmowering. it comes back.
mmmmmmmmm
Chandler: It does kinda go back and forth.
Civ: Now I see where Arnold Shwartzenegger got that line from terminator.
Benjamin: He was driving a lawnmower?
Civ: He was driving a lawnmower and said "I'll be back."
Phil: This is true, actually I just recently rewatched the terminator series. I think so.
he's returned.
rrrrRRRRRRORVRVRVVVR
Chandler: Yea, it came back.

This assignment involved taking 3 concurrent narrative pieces of text and creating a composition of them. My narrative occurred while warming up for a competitive Team Fortress 2 match. I was practicing with one of my teammates as we were all chatting. In the background, Chandler's mom was mowing the lawn. However, his microphone was picking up the lawnmower a little too well. What resulted was a narrative of my gameplay, the lawnmower, and our conversation about both. When creating the design, I focused most on the rhythm and interaction between the 3 dialogs. My gameplay was a base underlying the conversation, rhythmic and uninterrupted. Our conversation was syncopated, and was completely drowned out by the lawnmower's aggressive interruption.
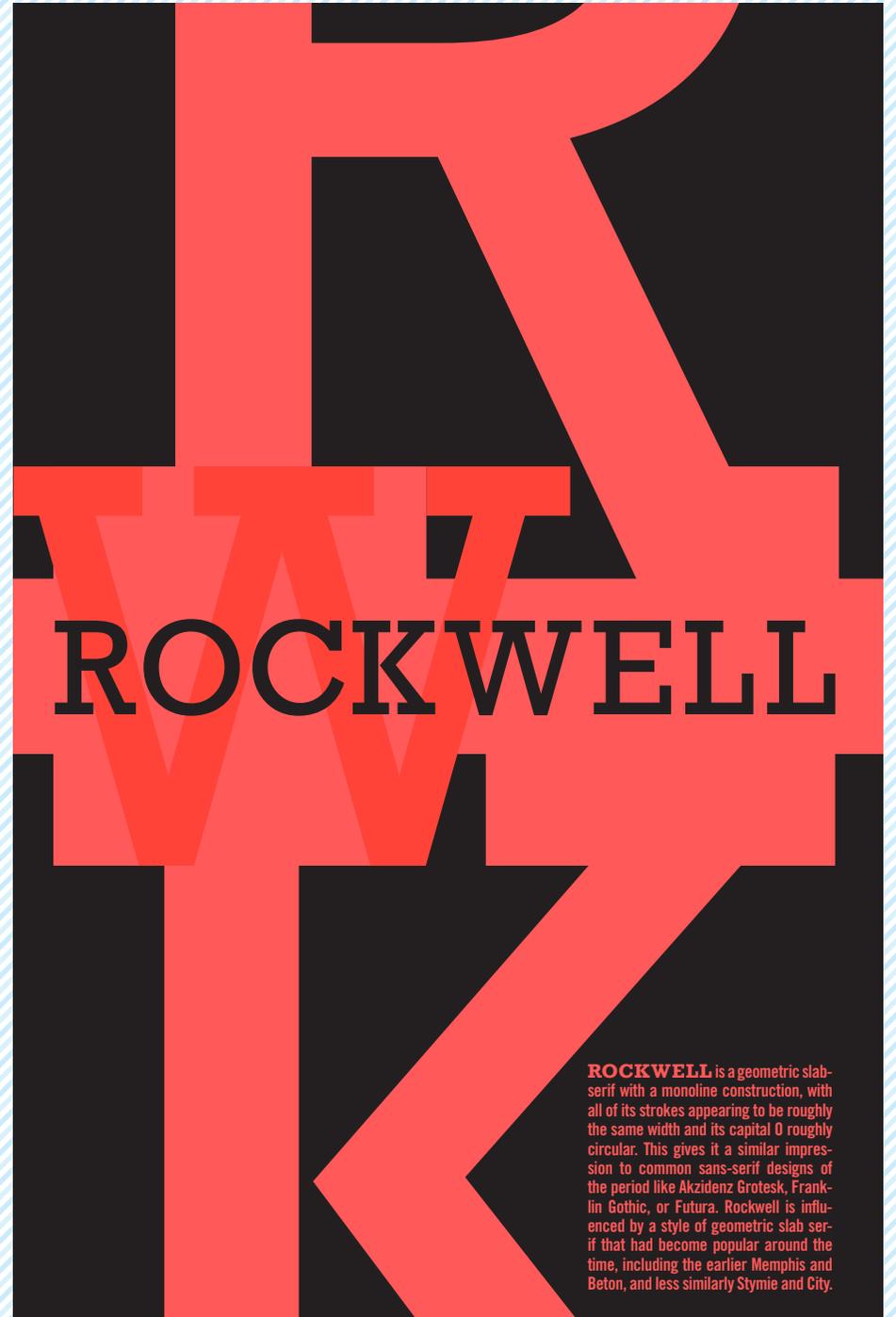
Univers 63

Bodoni 72

X: TYPOGRAPHIC POSTER

IX: TYPE STUDY

ROCKWELL

The exercises above were two studies of type we did in between projects. For these, our goal was to play with negative space, breaking up the complete letter forms while leaving distinctive elements of the typeface recognizable.

On the facing page is my typographic poster for Rockwell. To create this design, I focused on a simple layout which highlighted the bold and distinctive slab serifs of Rockwell.

ROCKWELL is a geometric slab-serif with a monoline construction, with all of its strokes appearing to be roughly the same width and its capital O roughly circular. This gives it a similar impression to common sans-serif designs of the period like Akzidenz Grotesk, Franklin Gothic, or Futura. Rockwell is influenced by a style of geometric slab serif that had become popular around the time, including the earlier Memphis and Beton, and less similarly Stymie and City.

ELAINE LUSTIG COHEN

PRIMARY STRUCTURES

Elaine Lustig Cohen was an American graphic designer and painter. She is best known for her work on book jackets and catalog covers during the 1950s and 1960s.
In 1948 she married the renowned graphic designer Alvin Lustig. While she had no formal training in graphic design, and Alvin didn't train her while she was working as his assistant, by the time Alvin passed away in 1955 she had learned enough from experience that she was able to become a graphic designer in her own right.

Elaine's work is characterized by a focus on representing the voice of the book or catalog, rather than a more literal depiction of the contents, which was the norm at the time. This is similar to Alvin Lustig's approach, although they differed in execution.

I picked Elaine because I found her work with merging shapes and layout with letter forms to be particularly compelling. Each three color design above has a simple structure, using negative space to create letter forms out of bold blocks of color.

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