Artist Statement

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Over the past few years in the graphic design program I have acquired a style that I commonly use and can call mine. My style is abstract and uses silhouettes and simple layered shapes that are accented by a cool color pallet. My goal, when I create my graphic design pieces, is to make the piece have a bold and clear meaning and bold imagery that pop to the viewer so they understand the subject matter immediately. Continuing into the future I hope to keep refining my graphic design style and skills through inspirations I find in art and other people and/or co-workers.

	Title	Media	Original Format
Figure 1:	Ender's Game Book Cover	Digital Illustration	Scanned fabric, computer rendering, 5.5"x8"
Figure 2:	HEVE Mailer	Digital Illustration	Computer rendering, 17"x11"
Figure 3:	HEVE Poster 1	Digital Illustration	Computer rendering, 11"x17"
Figure 4:	HEVE Poster 2	Digital Illustration	Computer rendering, 11"x17"
Figure 5:	HEVE Poster 3	Digital Illustration	Computer rendering, 11"x17"
Figure 6:	It Book Cover	Digital Illustration	Scanned fabric, computer rendering, photography, 5.5"x8"
Figure 7:	Political Party Magazine Ad	Digital Illustration	Photography, computer rendering, 8"x5.5"
Figure 8:	Political Party Newspaper Ad	Digital Illustration	Photography, computer rendering, 11"x4"
Figure 9:	Political Party Online Ad	Digital Illustration	Photography, computer rendering, 3"x7"
Figure 10:	Political Party Poster	Digital Illustration	Photography, computer rendering, 11"x17"
Figure 11:	The Voice in the Machine	Digital Illustration	Photography, computer rendering, 17"x11"
Figure 12:	To Kill a Mockingbird Book Cover	Digital Illustration	Scanned fabric, computer rendering, photography, 5.5"x8"

Figure 1: Ender's Game Book Cover

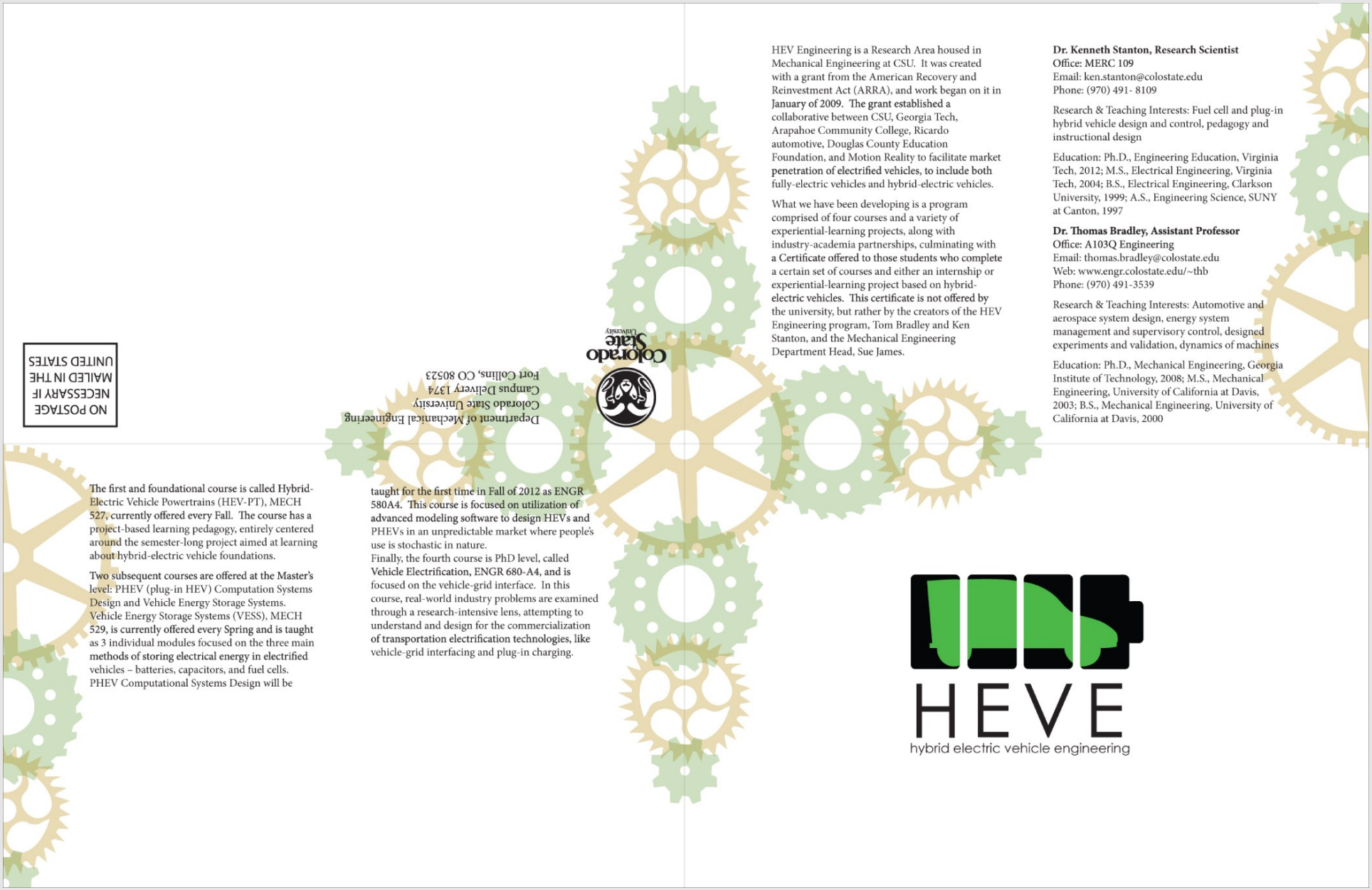

Figure 2: HEVE Mailer

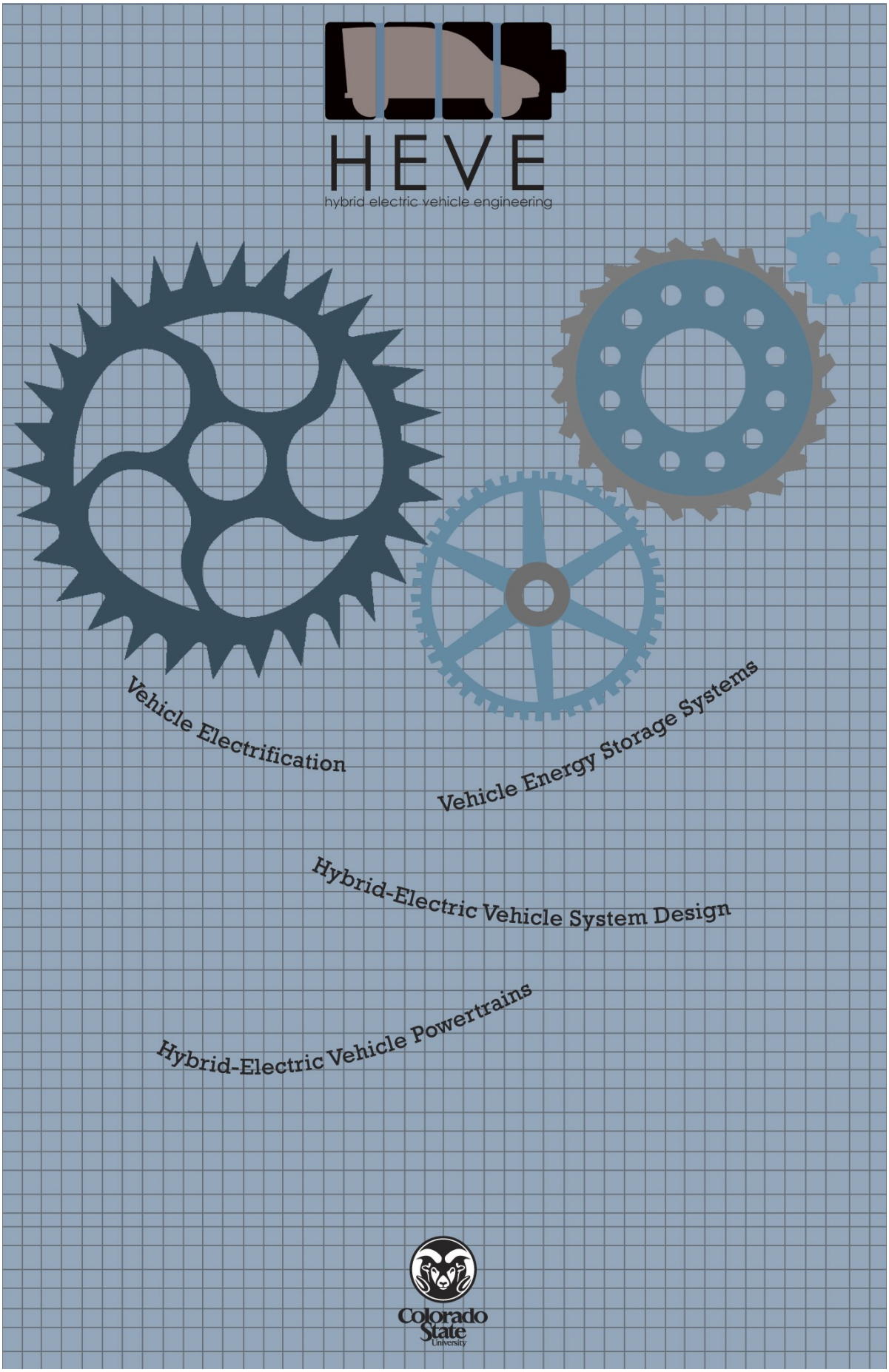

Figure 3: HEVE Poster 1

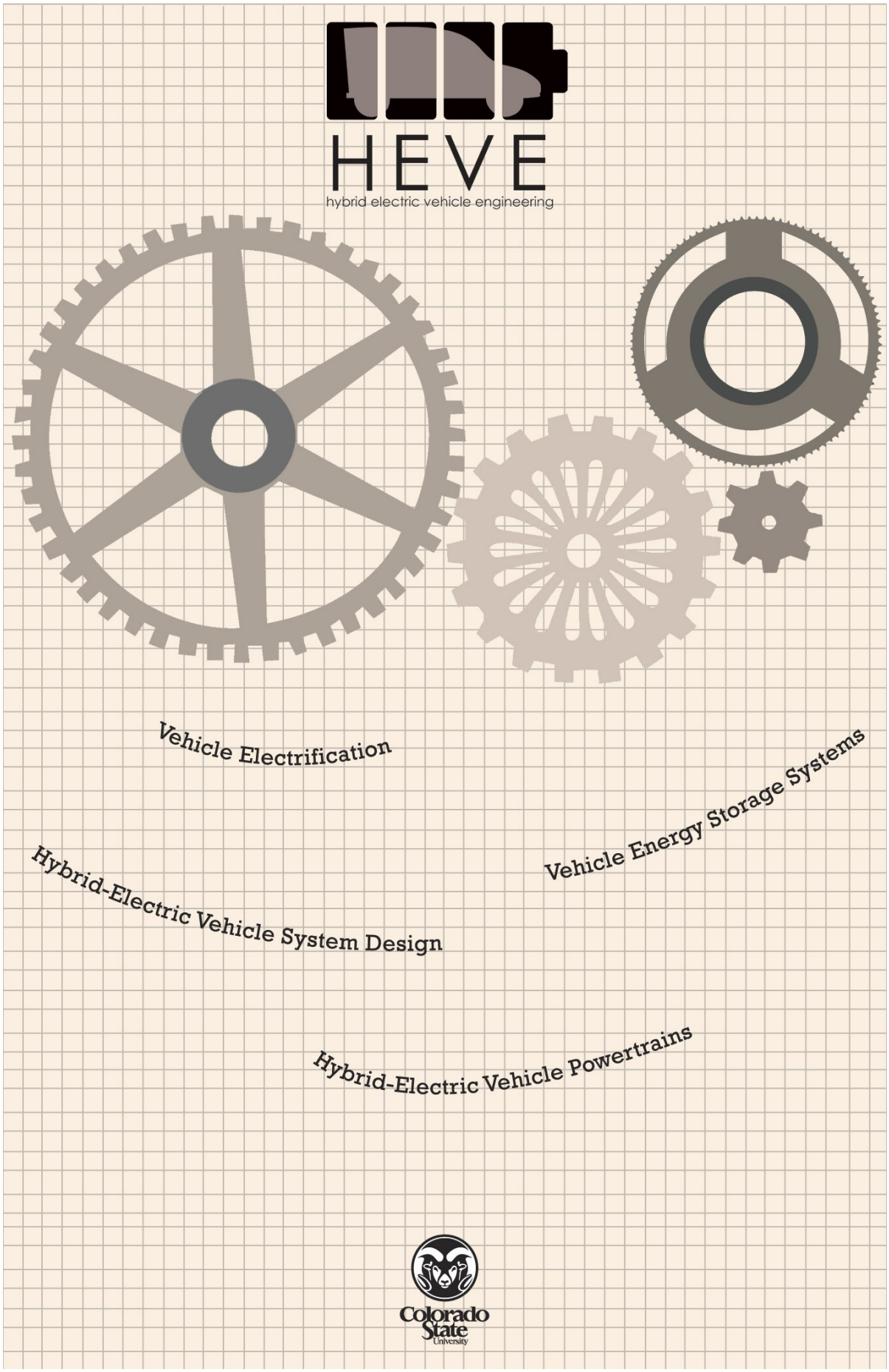

Figure 4: HEVE Poster 2

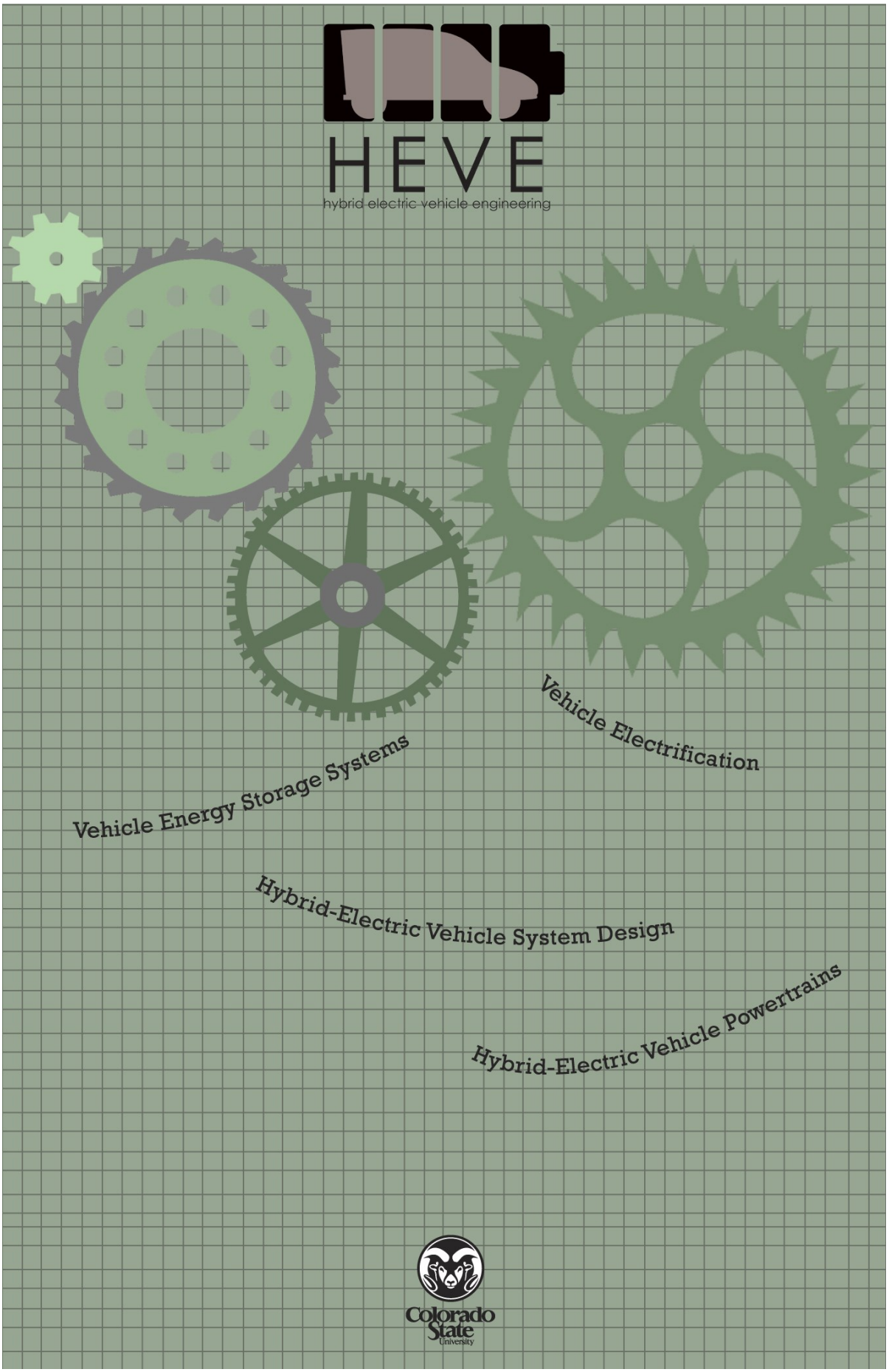

Figure 5: HEVE Poster 3

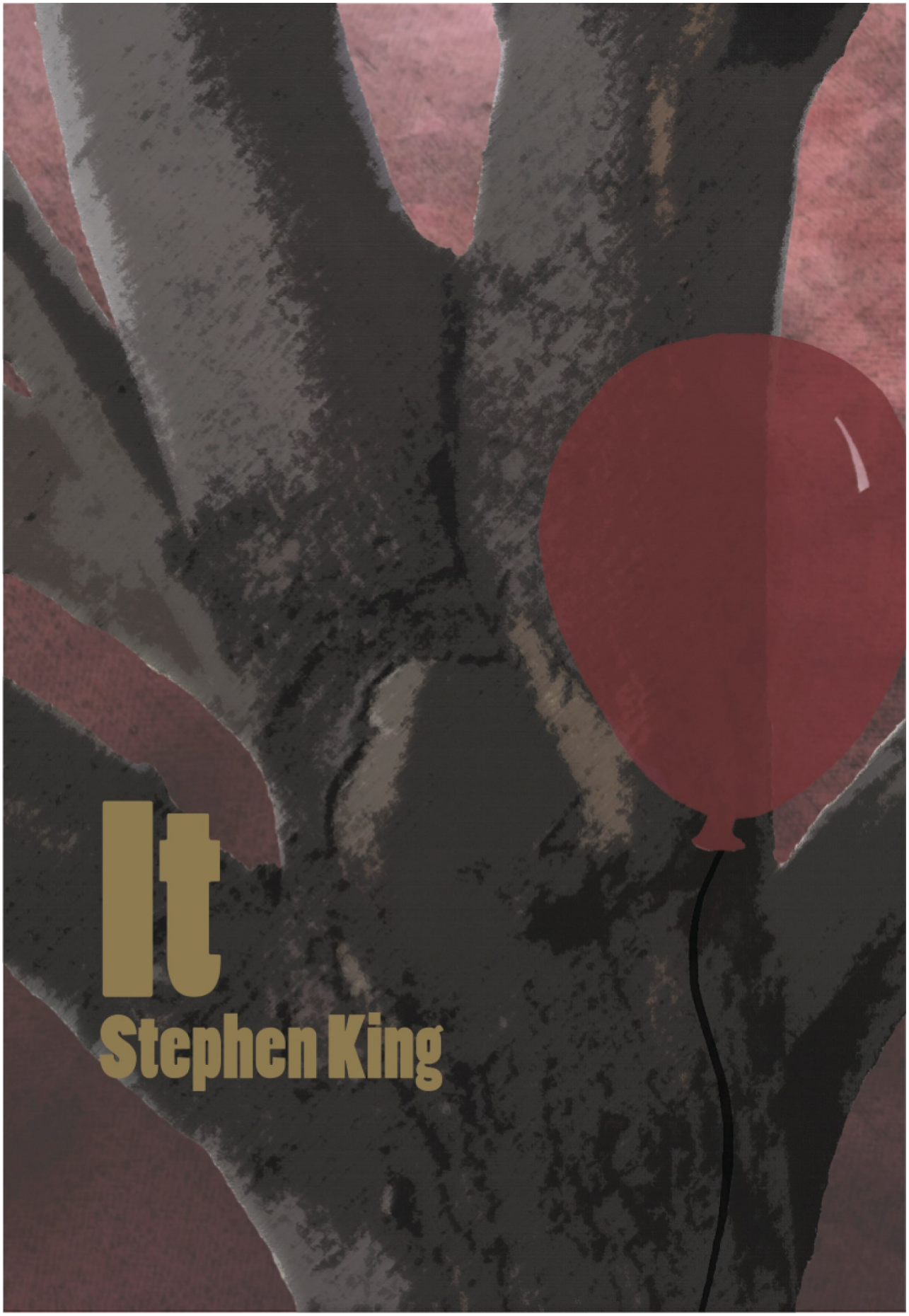

Figure 6: It Book Cover

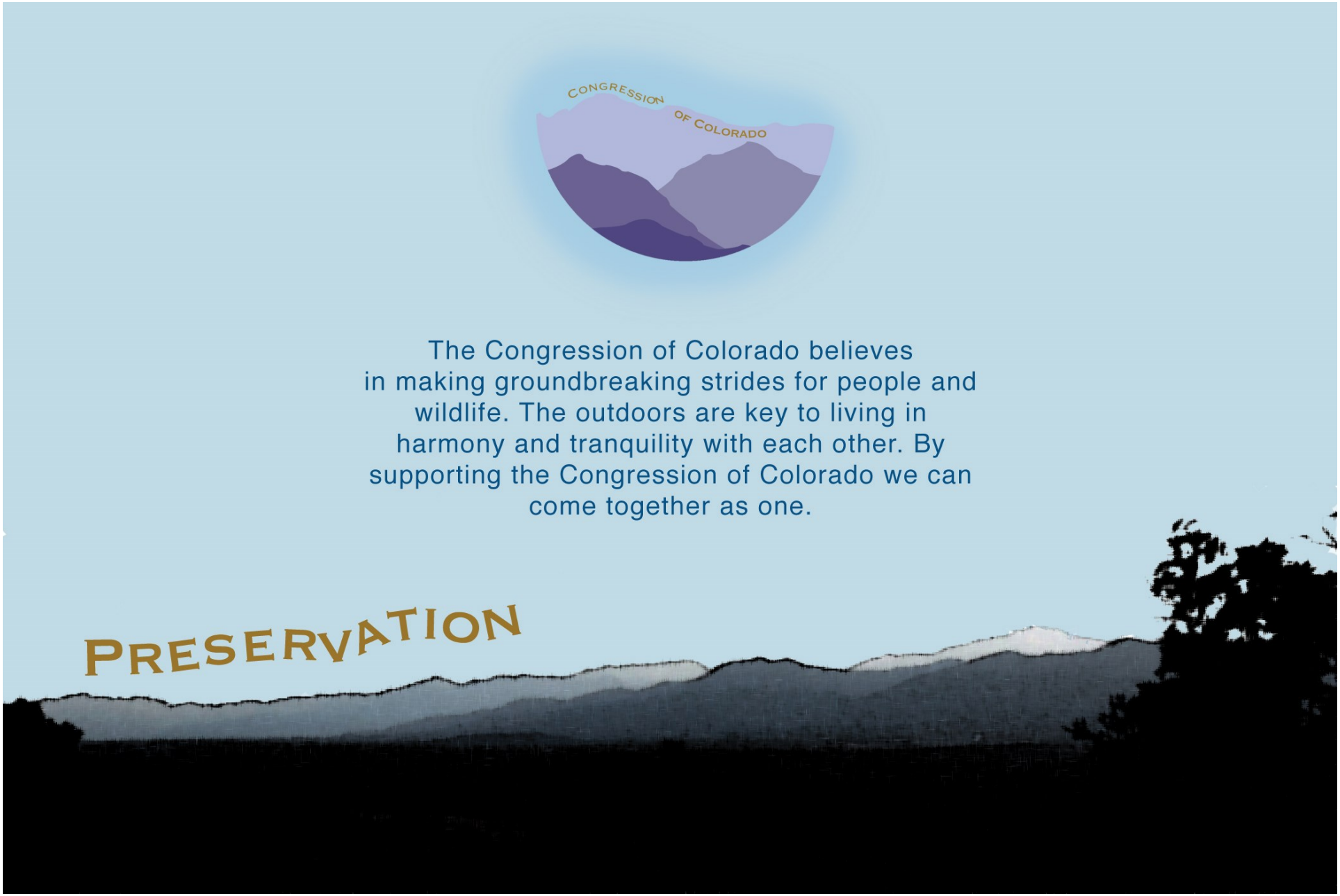

Figure 7: Political Party Magazine Ad

Figure 8: Political Party Newspaper Ad

Figure 9: Political Party Online Ad

Figure 10: Political Party Poster

Ever since the Voder, Bell Labs' artificial-voice machine, blurted out a barely intelligible "Good evening, radio audience..." at the 1939 New York World's Fair, voice engineers have been striving to generate lifelike synthetic speech. Unlike today's automated systems, the Voder needed an operator who knew which keys to press to elicit "speech" that, for all its marvels, sounded like it was coming from a tuba rather than a human being.

Scientists contined refining their synthetic voices through the 1960's. In the 1970's, advances in computers ironically brought human voices back into the mix, with digital recorded speech providing canned audio responses. Researchers began chopping up dialogue into the smallest units of speech, phonemes, and using software programs to reform those bits into words, phrases, and sentences. Unfortunately, such utterances sounded pretty much the way "re-formed" chicken nuggets taste. Since the mid 1990's, expanding "digital libraries" have allowed for storage of more phonemes that could be split into even smaller units, adding authenticity to the "voice." But even today's state-of-the-art systems, like AT&T's Natural Voices, still don't capture the range of human emotion.

While Silbert acknowledges that VivoText is not about to compete with Derek Jacobi reading Shakespeare, he says that for informational or technical books, his relatively mellifluous text-to-speech engine will do just fine. The same goes for other voice-supported platforms like toys and games, GPS navigation, and SMS and e-mail reading. Though Silbert won't say which of those platforms will first use VivoText, the company plans to launch its first product roughly in time for you to not just read this, but hear it—and, he hopes, with F-E-E-L-I-N-G.

THE VOICE IN THE MACHINE

Written by: Arnie Cooper
Illustrated by: Kimberly Saye

Figure 11: The Voice in the Machine

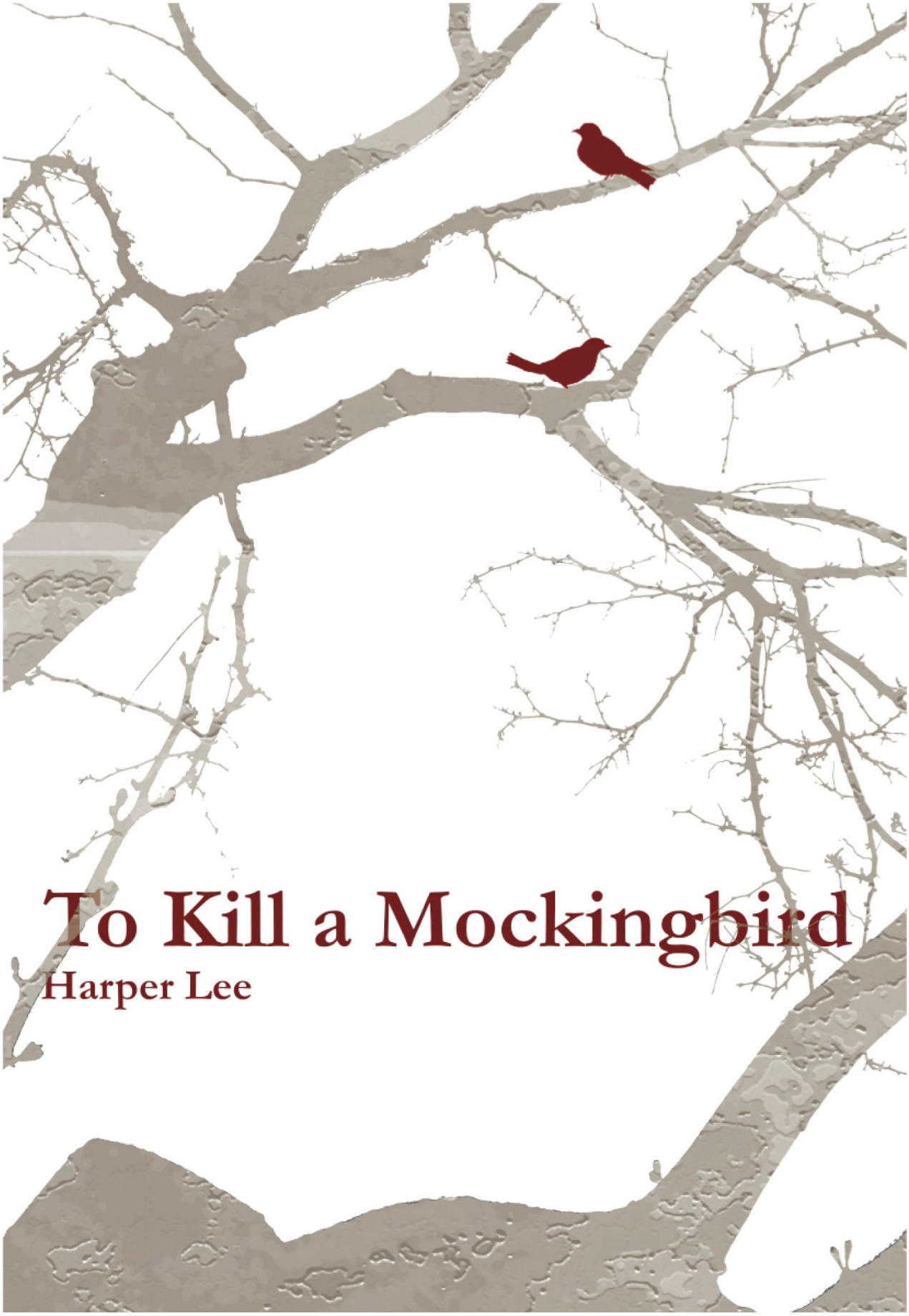

Figure 12: To Kill a Mockingbird Book Cover