



**Don't vote
for a CLOWN.**

WAYNE



2012

Josh Vienx

Graphic Design

Note: Artist Statement and Index Not Provided

Title

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Figure 2: Batman Cards

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Figure 7: Joker

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Figure 11: Rio Poster

Figure 12: RS Amy Whitehouse Zombie

Figure 13: Skypal Logo

Figure 14: Voice



Batman Political Party
1007 Thomas Wayne Rd.
Gotham City, NY
www.batmanpolitics.com



Figure 1: Batman Letterhead

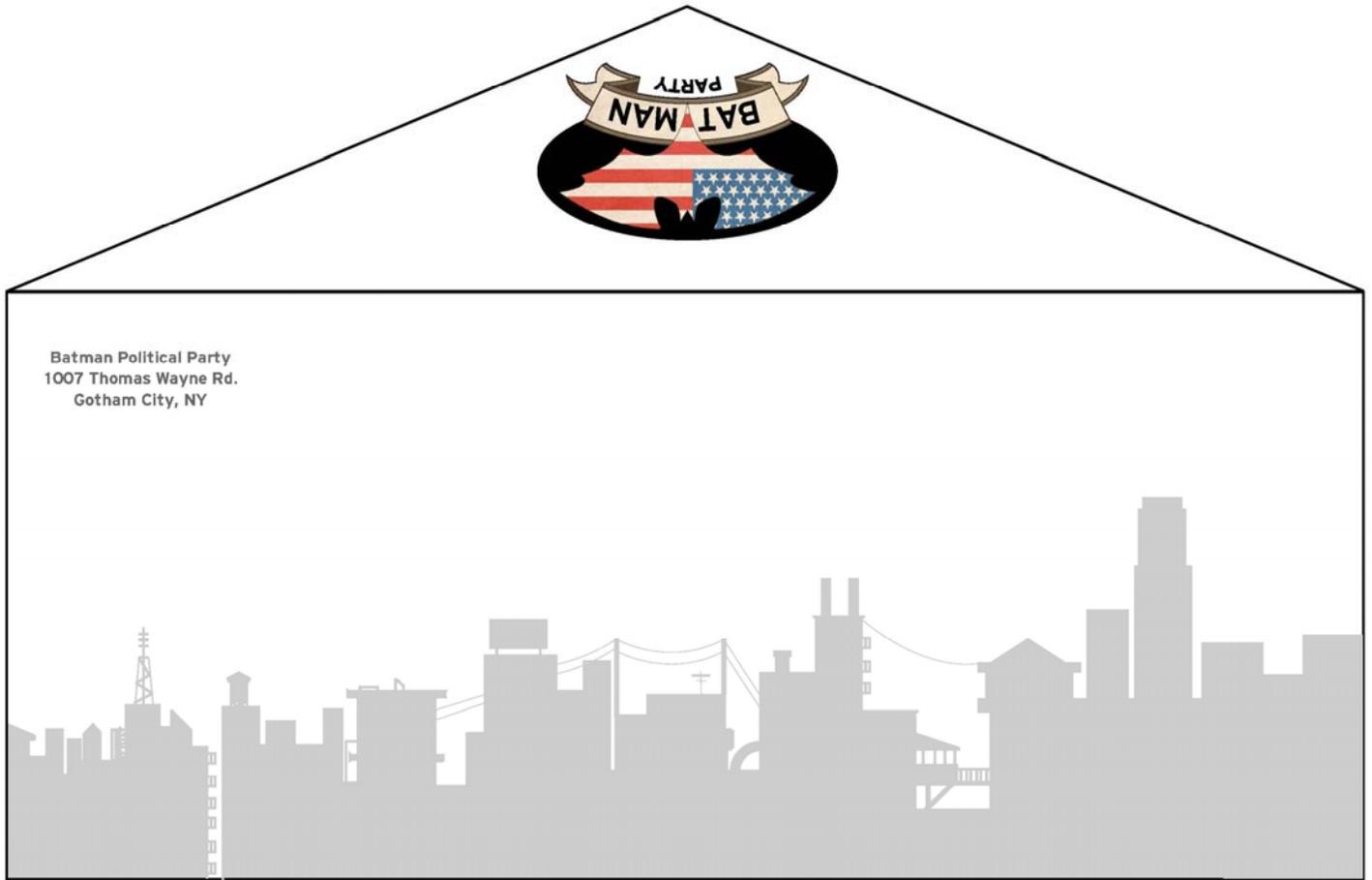


Figure 2: Batman Cards

01

PROJECT INITIATION

Project Submission
Client submits a project via our Project Management System.

Project is assigned to Project Lead and Creative Contact.

The Project Lead sets up Initial Client Meeting.

PLANNING & CREATIVE

02

Strategic Planning
Timeline, Estimate, and Strategy.

Client approves strategy, timeline and cost estimate.

We begin the creative process.



Copy Edit
**All material must be copy edited before approval for client review.*

Strategy Review, Content Review and Art Direction.

Client Review and Approval.

Copy Edit, Again
**All material must be copy edited before approval for client review.*

Final Strategy Review, Content Review and Branding.

Approved for Production.

03

INITIAL APPROVALS

FINAL APPROVALS

04

Figure 3: CFG_C_InfographicV6

Colorado State University

970.491.4898
140 B Lory Student Center
8033 Campus Delivery
Colorado State University

the lory student center
shop

CSU

WORKING WITH
YOU IS A
BREATH OF
FRESH
AIR

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WORKING WITH
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Figure 4: CG_C_BreathFreshV5-1 2



Figure 5: Covers Final

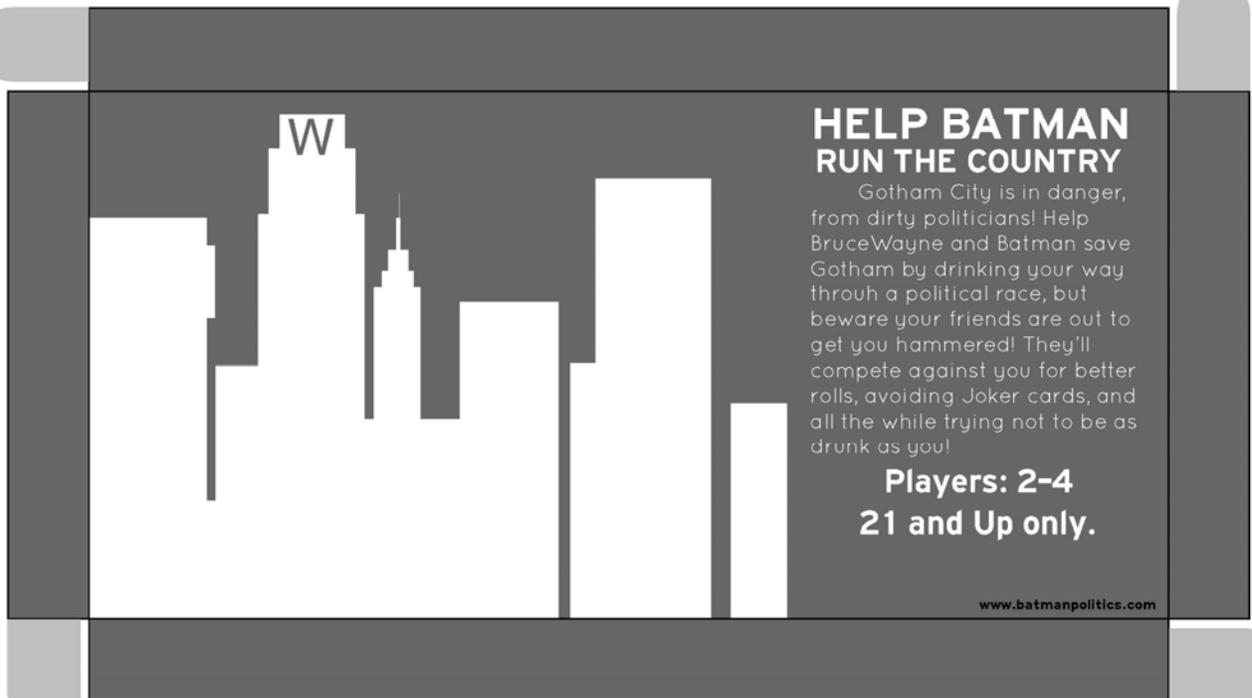


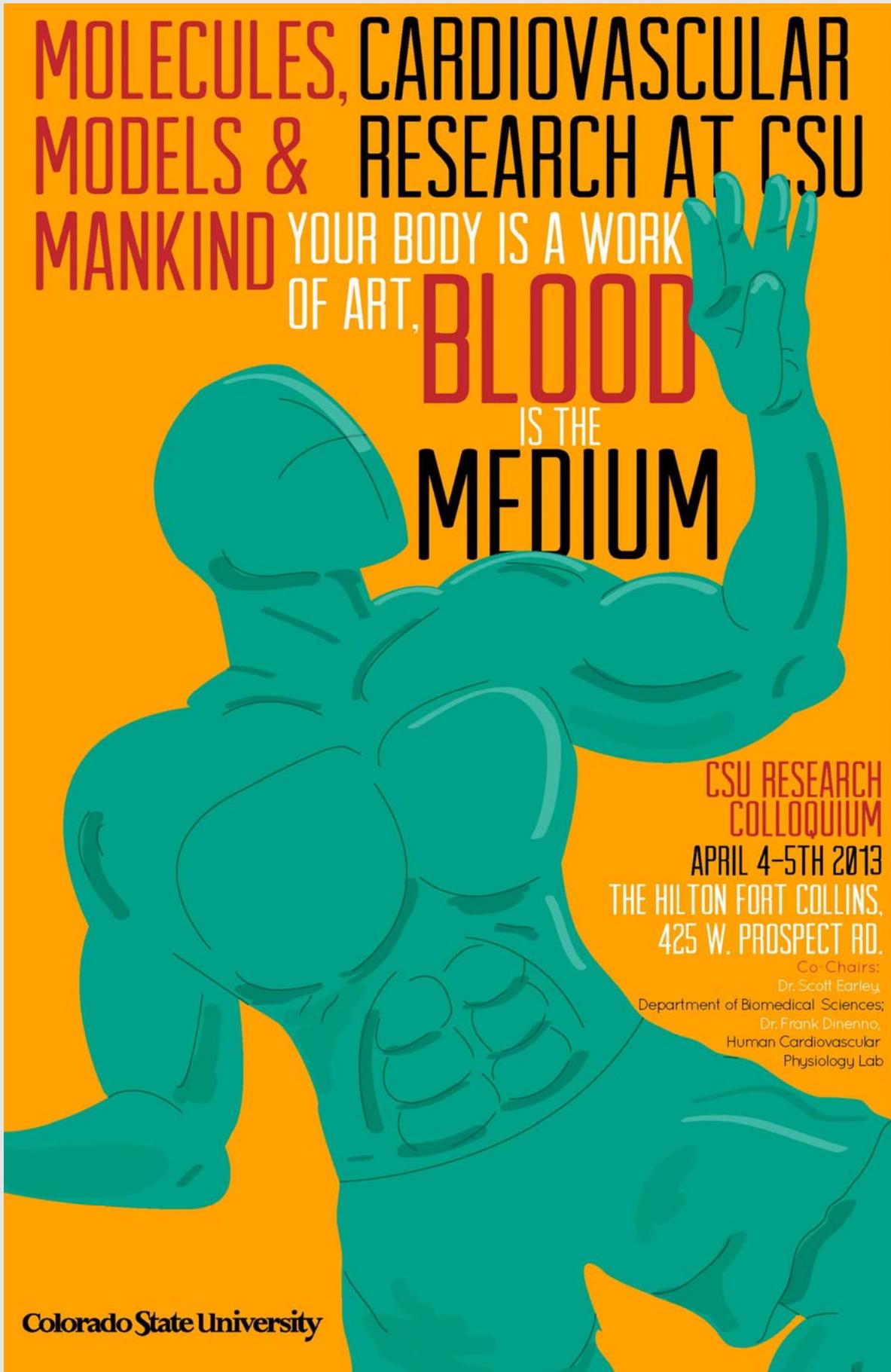
Figure 6: Gameboard



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Figure 7: Joker



**MOLECULES, CARDIOVASCULAR
MODELS & RESEARCH AT CSU
MANKIND** YOUR BODY IS A WORK
OF ART, **BLOOD**
IS THE
MEDIUM

**CSU RESEARCH
COLLOQUIUM**
APRIL 4-5TH 2013
THE HILTON FORT COLLINS,
425 W. PROSPECT RD.

Co-Chairs:
Dr. Scott Earley,
Department of Biomedical Sciences;
Dr. Frank Dinunno,
Human Cardiovascular
Physiology Lab

Colorado State University

Figure 8: Kinkos Print 2



Figure 9: Kinkos Print

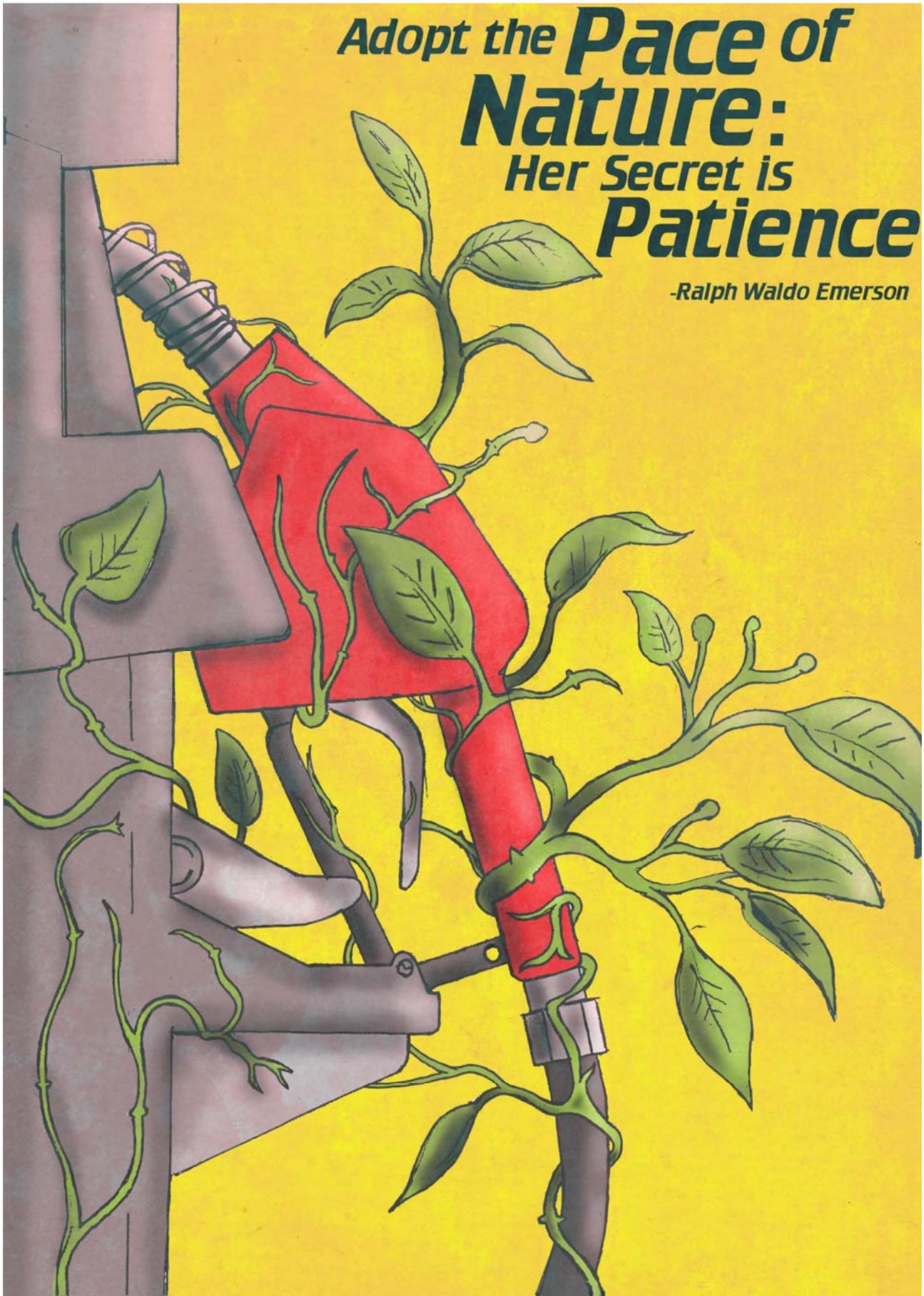


Figure 10: Poster Bienal Photoshopped Yellow 4



Figure 11: Rio Poster

SPECIAL EDITION ISSUE

Rolling Stone

WHAT IF
AMY
CAME BACK?

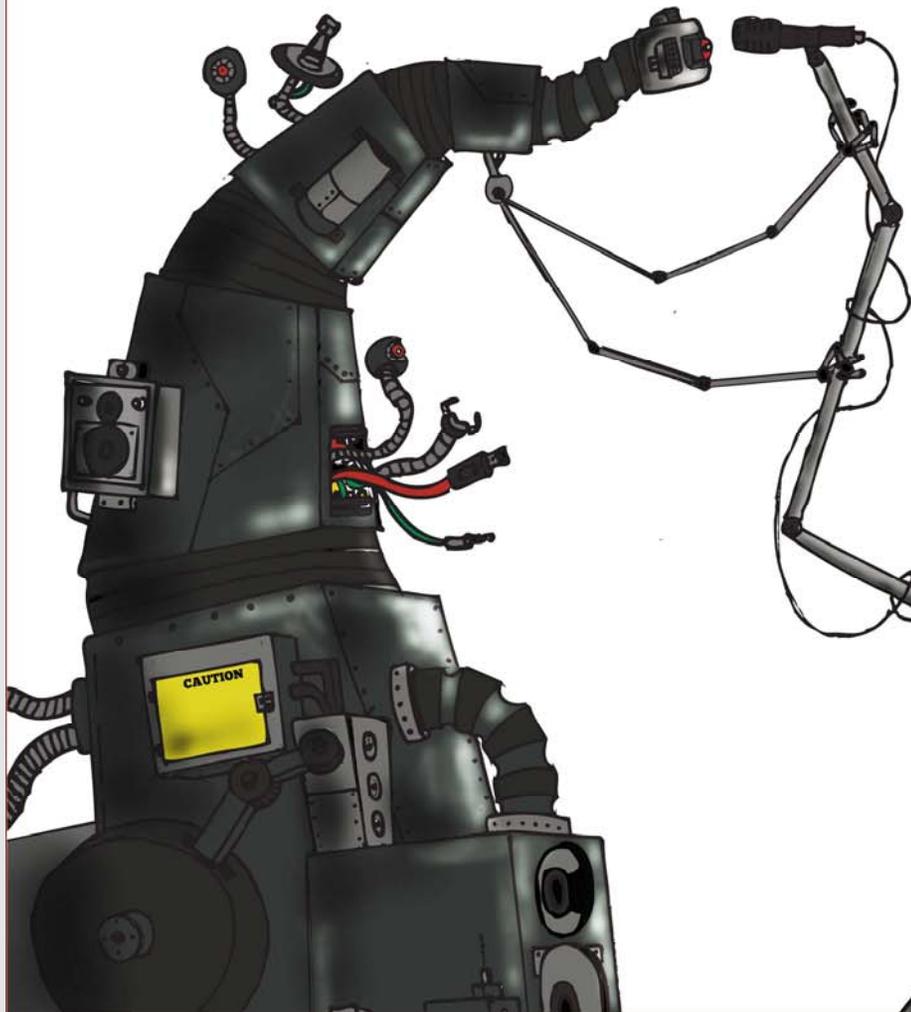
**WE TAKE
A LOOK AT
THE ARTISTS
WE LOST
TOO
EARLY**



Figure 12: RS Amy Winehouse Zombie



Figure 13: Skypal Logo



VOICE IN THE MACHINE

Article: ARNIE COOPER
Illustration: JOsh Vieux

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 continued refining their synthetic voices through the 1960s. In the 1970s, 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 re-form those bits into words, phrases, and sentences. Unfortunately, such utterances sounded pretty much the way "re-formed" chicken nuggets taste. Since the mid-1990s, 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.

That's exactly what Gershon Silbert, a 61-year-old former concert pianist and the CEO of VivoText, an Israeli start-up he founded in 2008, hopes to achieve. VivoText's text-to-speech engine draws on two pieces of technology: a proprietary voice-sample database that enables the portrayal of "emotion"; and software that Silbert devised to generate virtual-music performances that capture the expressiveness of professional musicians.

Not that Silbert thinks the best text-to-speech platforms used in audio books, video games, and e-mail readers lack expressiveness. "The pitch goes up and down," he told me. "The timing changes. They do have expression; it's just that what they're expressing is sometimes inappropriate and inaccurate, and in many cases not enough."

Most phoneme databases have been created by voice actors who maintained a neutral tone to generate what Silbert calls "okay speech that works." But when generated through these machines, sentences that demand emotion tend to fall flat. Silbert also wants to move beyond the pre-programmed phrase templates of existing technologies and allow a more open-ended sentence structure. To do that, the VivoText software interprets... (Continued on the next page)

Figure 14: Voice