



Artist Statement

Mirko Erspamer

For as long as I can remember I have had a passion for art. It is this passion and drive to become a better artist that led me to Colorado State University. My long-term career goal is to find a company that will allow me to put my creativity to good use. I plan on working in the field of graphic design. Companies are always on the lookout for creative minds to design their logos, product labels, and communicate visual ideas. I believe that through this school's art programs and studios I have gained a better understanding of what it will take to succeed in the art world. As a graphic designer, I will work alongside clients and other artists to produce and communicate visual ideas.

There are two essential aspects to graphic design: typography and illustration. Over the past two years my main focus has been typography. I enjoy coming up with new typefaces as well as various forms of branding. Producing a new typeface is time consuming as it requires drawing out each individual letter of our twenty-six lettered alphabet. For me, creating a typeface or a logo is like solving a creative puzzle. I am drawn to the classic, bold and simple styles of design. Many of my pieces are bold in terms of color and line work. Recently I have experimented with more illustrative pieces. This means the illustrations were more the focus of the project rather than the typography although the typography of the piece is always vital to its overall flow and composition. My illustrations reflect my passion for the simple and bold design styles, which may have been influenced by my European background. Whenever I can, I incorporate my own hand-made drawings into my designs. I believe creating images by hand helps to add more personality and my own unique style to the pieces.

<u>Title</u>	<u>Media</u>	<u>Original Format</u>
Figure 1: Vin Typeface	Digital	Digital Print; 11 x 17 in
Figure 2: Euro-Vin Stationary	Digital	Digital Print; mix sizes
Figure 3: Euro-Vin Magazine 1	Digital	Digital Print; 9.42 x 11.92 in
Figure 4: Euro-Vin Magazine 2	Digital	Digital Print; 9.42 x 11.92 in
Figure 5: Midtown Logo	Digital	Digital Print; 5 x 5 in
Figure 6: Midtown Typeface	Digital	Digital Print; 11 x 17 in
Figure 7: Midtown Carnival 1	Digital	Digital Print; 17 x 11 in
Figure 8: Midtown Carnival 2	Digital	Digital Print; 17 x 11 in
Figure 9: Strangers on a Train Book Cover	Digital	Digital Print; 21.08 x 9.83 in
Figure 10: Wired Magazine Spread	Digital	Digital Print; 17.92 x 11.92 in

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corporate font

design by

Mirko Erspamer

Euro
Vin

A learned cultural experience

Figure 1: Vin Typeface.



Figure 2: Euro-Vin Stationary.

discover new cultures

Euro
Vin

A learned cultural experience

learn old traditions!!

Have you ever looked out your window and thought about what the rest of the world may be like? Well here is your chance to experience three of the most beautiful and historic countries in the world! Italy, Spain and France are places that everyone wants to see at least once in their lifetimes but few ever get the chance to. These are countries filled with culture and century old traditions and Euro Vin can help you get there! Do not miss out on an exciting adventure across these beautiful destinations. Visit our webpage to find out what Euro Vin is all about and how you could participate in this cultural adventure across these nations!!

FIND OUT MORE INFORMATION AT
www.eurovintravel.com

Figure 3: Euro-Vin Magazine 1.

*Euro
Vin*
A learned cultural experience

A Priceless Experience

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Figure 4: Euro-Vin Magazine 2.



Figure 5: Midtown Logo.

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81 pt. midtown design by Mirko Espamer

Figure 6: Midtown Typeface.

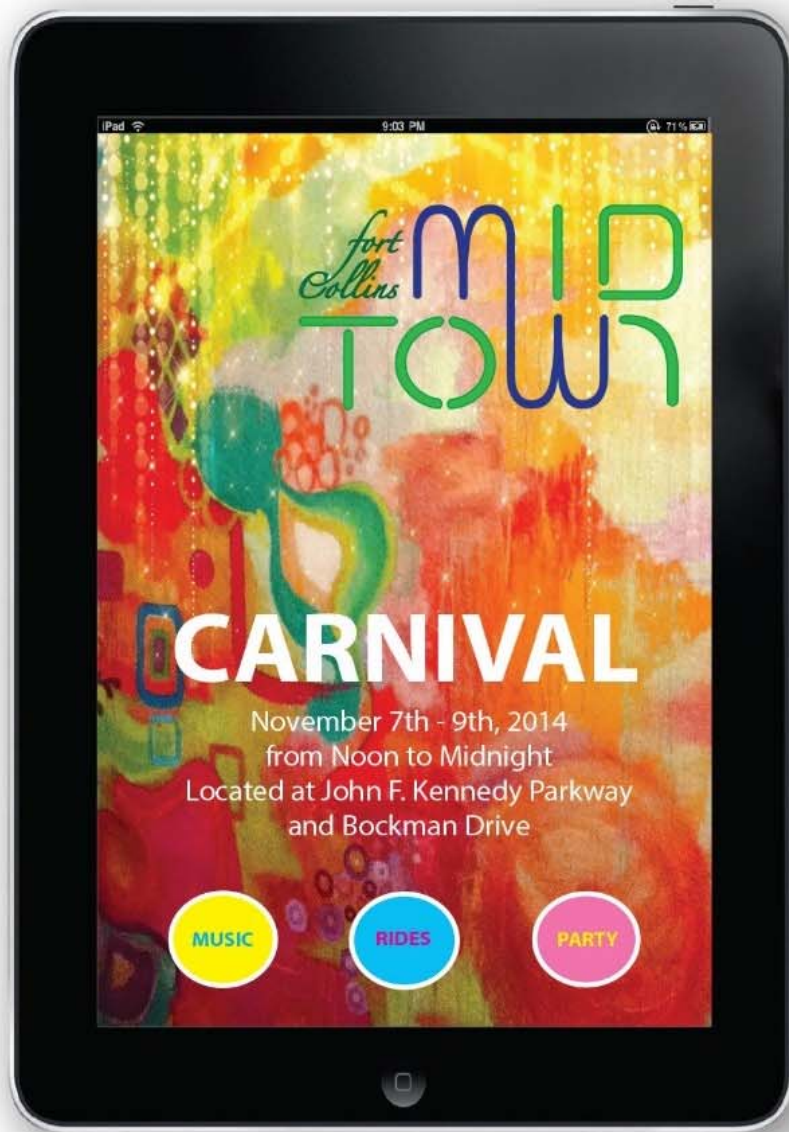


Figure 7: Midtown Carnival 1.

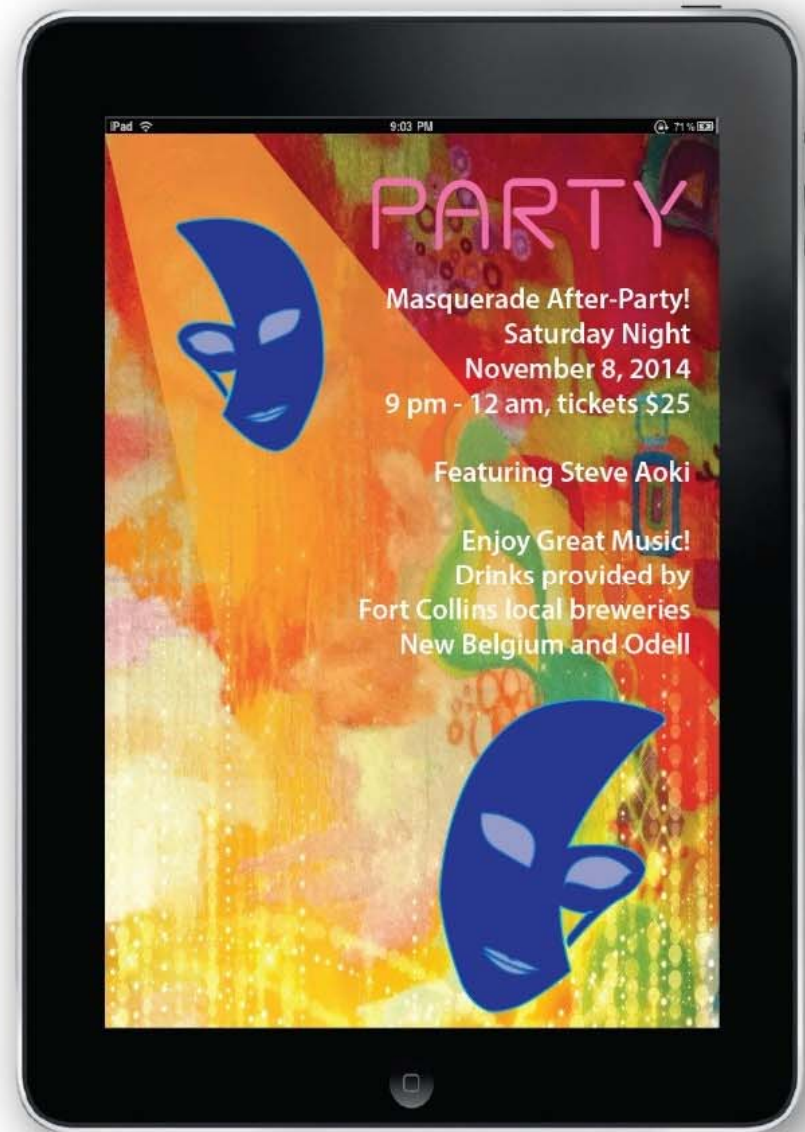
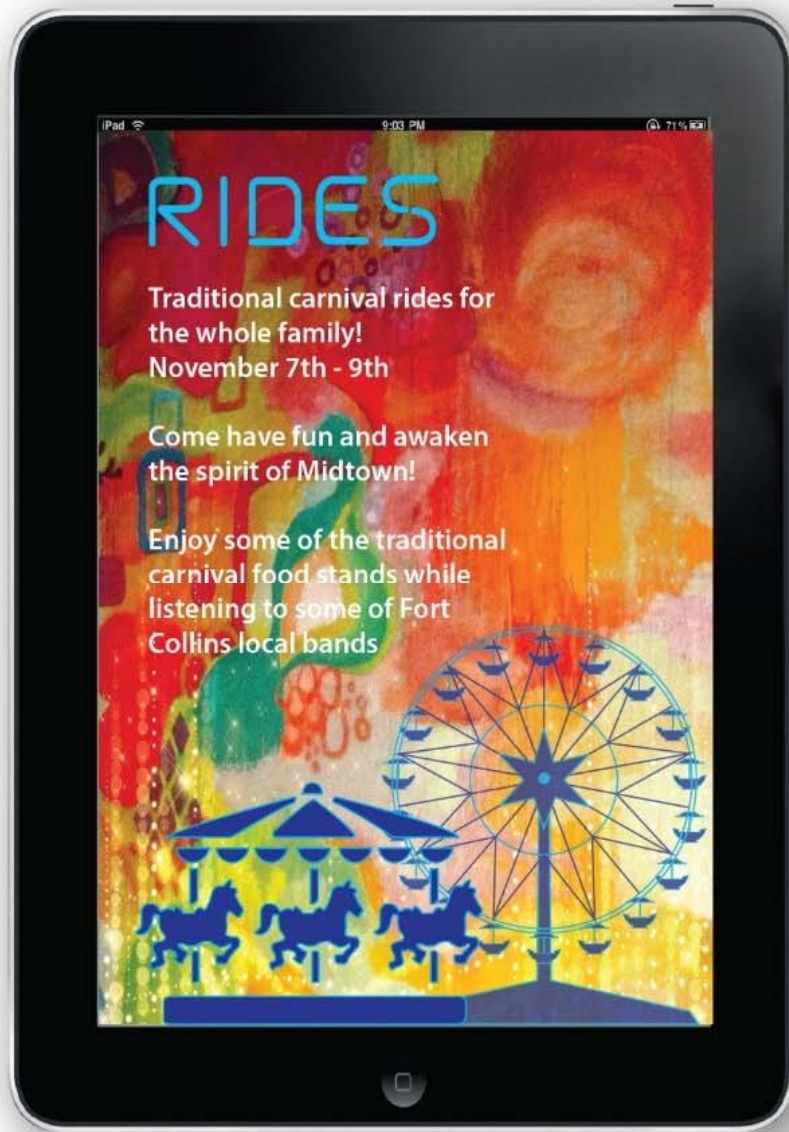


Figure 8: Midtown Carnival 2.

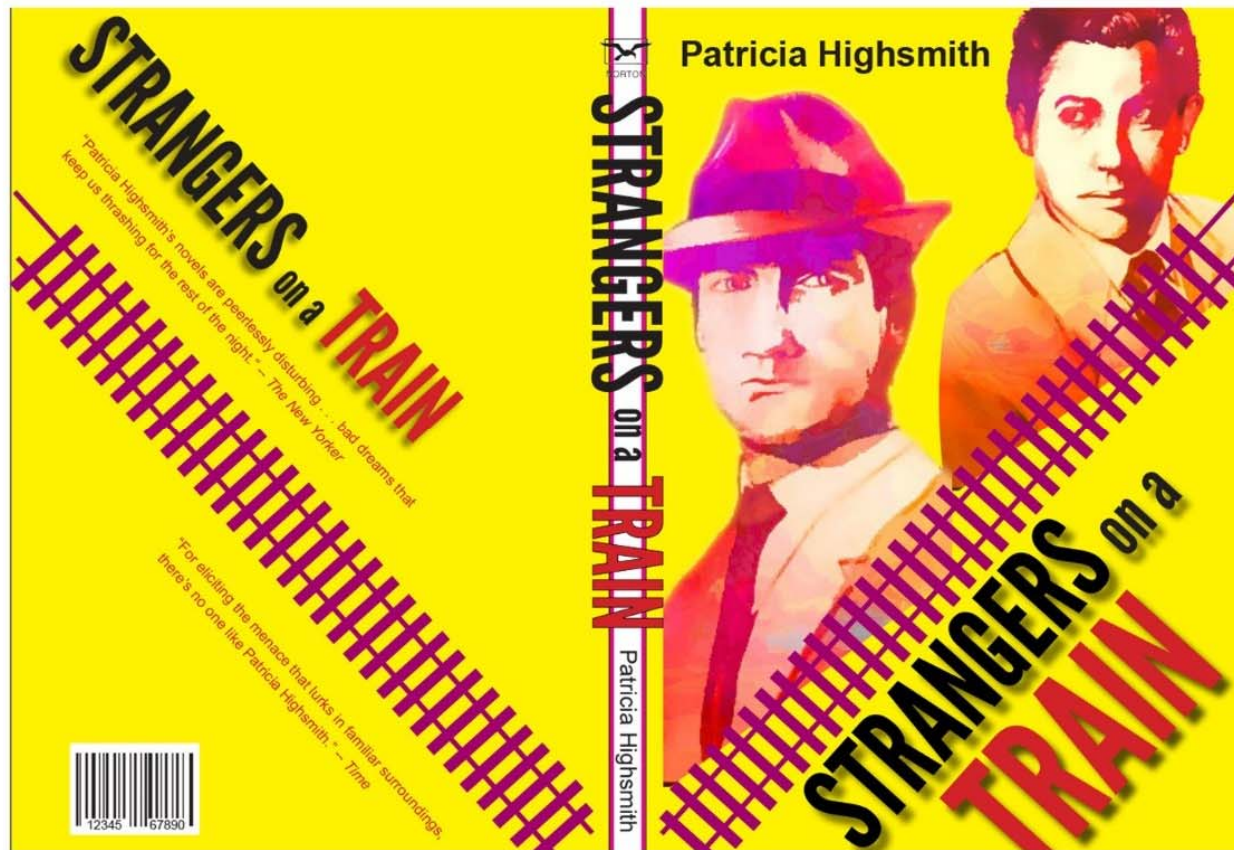


Patricia Highsmith was an American novelist and short story writer from Fort Worth, Texas. She is widely known for her psychological thrillers, which led to more than two dozen film adaptations.

Introduction by Gillian Flynn
Jacket design by Mirko Erspamer



NORTON



ISBN 0-233-15455-1

\$ 18.95

The World of Patricia Highsmith has always been filled with ordinary people, all of whom are capable of very ordinary crimes. This theme was present from the beginning, when her debut, *Strangers on a Train*, galvanized the reading public. Here we encounter Guy Haines and Charles Anthony Bruno, passengers on the same train. But while Guy is a successful architect in the midst of a divorce, Bruno turns out to be a sadistic psychopath who manipulates Guy into swapping murders with him. "Some people are better off dead," Bruno remarks, "like your wife and my father, for instance." As Bruno carries out his twisted plan, Guy is trapped in Highsmith's perilous world, where, under the right circumstances, anybody is capable of murder.

The inspiration for Alfred Hitchcock's classic 1951 film, *Strangers on a Train* launched Highsmith on a prolific career of noir fiction, proving her a master at depicting the unsettling forces that tremble the surface of everyday contemporary life.

Figure 9: Strangers on a Train Book Cover.

One doctor's quest to save people's lives by injecting them with scorpion venom

HARD TARGET

by
BRENDAN I. KOERNER

illustrations by
MIRKO ERSPAMER



Because it's so late on a Monday afternoon, there is a listless vibe inside the University of Washington lecture hall where Jim Olson is about to speak. The audience consists of a few dozen grad students struggling with end-of-day fatigue. They scarf down free chocolate-chunk cookies as they prepare to take notes, but sugar can sharpen mental alertness only so much. The talk they've come to hear, part of a biweekly series on current topics in neuroscience, doesn't exactly seem like edge-of-your-seat material.

Olson's first slide wakes them up. It is a pixelated photograph of an adorable 6-year-old boy named Hayden Strum, who sports a white Quicksilver T-shirt and a pirate-style eye patch. Hayden, who suffered from a pernicious brain tumor, came to Olson in 1995, back when Olson was just starting.

A preoperative MRI provides only a rough guide to a tumor's fuzzy edges; the scans can often miss slivers of cancer that seamlessly blend into the surrounding tissue. Surgeons often face a brutal catch-22: Either cut out any suspicious tissue, an approach that can lead to debilitating side effects, or risk leaving behind malignant cells that will eventually kill the patient.

Olson tells the students that he finally has a solution. His laboratory at the renowned Fred Hutchinson Cancer Research Center, located just down the road by Seattle's Lake Union, has developed a compound that appears to pinpoint all of the malignant cells in a patient's body. It gives those cells a bright fluorescent sheen, so that surgeons can easily spot them in the operating room. Olson calls the product Tumor Paint, and it comes with a surprising twist: The compound's main ingredient is a molecule that is found in the stinger of *Lekurus quinquestratus*, deathstalker scorpion.

A scorpion-venom concoction that makes tumors glow sounds too outlandish to be true.



A scorpion-venom concoction that makes tumors glow sounds almost too outlandish to be true. In fact, Olson explains, that's what troubled the big grant-making organizations when he came to them for funding. But when those organizations dismissed his ideas as too bizarre, Olson started accepting donations from individuals — particularly the families of current and former patients — quickly raising \$5 million for his research. It was a bold and unprecedented tactic: Though patients and their families are often asked to donate to foundations with broad goals, Olson raised money for one specific, untested technology — a much riskier gamble. But thanks to his efforts, Olson's fluorescent scorpion toxin is now in Phase I clinical trials, an impressive accomplishment for a compound with such a peculiar lineage.

Figure 10: Wired Magazine Spread.