Don't vote for a CLOWN.

WAYNE 2012
Josh Vienx

Graphic Design

Note: Artist Statement and Index Not Provided

Title

Figure 1: Batman Letterhead

Figure 2: Batman Cards

Figure 3: CFG_C_InfographicV6

Figure 4: CG_C_BreathFreshV5-1 2

Figure 5: Covers Final

Figure 6: Gameboard

Figure 7: Joker

Figure 8: Kinkos Print 2
Figure 9: Kinkos Print

Figure 10: Poster Bienal Photoshopped Yellow 4

Figure 11: Rio Poster

Figure 12: RS Amy Whinehouse Zombie

Figure 13: Skypal Logo

Figure 14: Voice
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.

**02 PLANNING & CREATIVE**

- Strategic Planning
  - Timeline, Estimate, and Strategy.
- Client approves strategy, timeline and cost estimate.
- We begin the creative process.

**03 INITIAL APPROVALS**

- Copy Edit
  - *All material must be copy edited before approval for client review.*
- Strategy Review, Content Review and Art Direction.
- Client Review and Approval.

**04 FINAL APPROVALS**

- Copy Edit, Again
  - *All material must be copy edited before approval for client review.*
- Final Strategy Review, Content Review and Branding.
- Approved for Production.
Figure 5: Covers Final
Figure 6: Gameboard

HELP BATMAN RUN THE COUNTRY

Gotham City is in danger, from dirty politicians! Help Bruce Wayne and Batman save Gotham by drinking your way through a political race, but beware your friends are out to get you hammered! They’ll compete against you for better rolls, avoiding Joker cards, and all the while trying not to be as drunk as you!

Players: 2-4
21 and Up only.

www.batmanpolitics.com
Don't vote for a CLOWN.

WAYNE 2012

Figure 7: Joker
Molecules, Cardiovascular Models & 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 Dorenbos,
Human Cardiovascular Physiology Lab

Colorado State University
Adopt the **Pace of Nature: Her Secret is Patience**

-Ralph Waldo Emerson

Figure 10: Poster Bienal Photoshopped Yellow 4
Figure 11: Rio Poster

(Three’s the limit)
WHAT IF AMY CAME BACK?

WE TAKE A LOOK AT THE ARTISTS WE LOST TOO EARLY

Figure 12: RS Amy Whinehouse Zombie
Figure 13: Skypal Logo
Ever since the "Vader, Bell Labs" anti-Voxtel 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 Vader required an operator who knew which keys to press to elicit "speech" that, for all its artificialism, sounded like it was coming from a human being.

Scientists continue refining their synthetic voices through the 1990s. 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 mixing software programs to re-form them 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 specificity to the "voice." But even today's state-of-the-art systems, like AT&T's Natural Voice, still don't capture the range of human emotion.

That's exactly what Gemphon Silbert, a 61-year-old former concert pianist and the CEO of VivoText, an Israel startup he founded in 2006, hopes to achieve. VivoText's text-to-speech engine draws on two pieces of technology: a proprietary voice-sampling database that enables the portrayal of emotion, and software that Silbert devised to generate vocalistic performances that capture the expressiveness of professional musicians.

Not that Silbert thinks the best text-to-speech patterns 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."

Many phoneme databases have been created by voice actors who maintained a neutral tone to generate what Silbert calls "playback that works." But when generated through these machines, sentences that demand emotion tend to fall flat. Silbert also wants to move beyond the preprogrammed 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)