



Chrissy Gronke

Chrissygronke@gmail.com 205-532-6857 www.chrissygronke.com

Chrissy Gronke is a graphic designer who loves illustration and bright colors. Her work mainly features bold marks and supporting mascot designs. Much of her inspiration comes from old cartoons and children's books. She is particularly skilled in type when it comes to pairing fonts with an illustration's style.

Her work is meant to inspire fun for viewers and place them in a world full of adventure, This is accomplished through strong cohesive theming from a main logo to its supporting patterns.

BIG CHEEKS

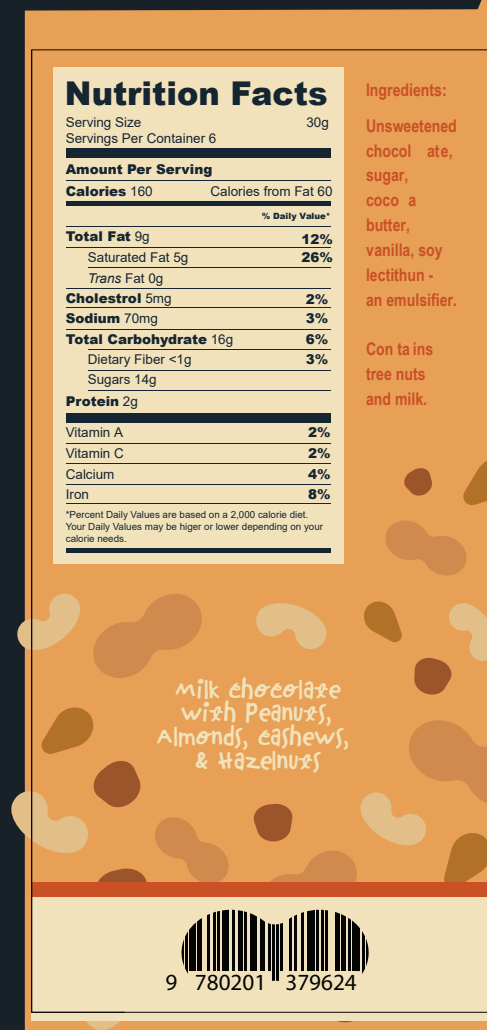
NUTTY-NUT MIX

Big Cheeks is a luxury chocolate bar brand that focuses on inclusion heavy goods that make for a more bark-like candy.

Each flavor mix has a corresponding animal mascot that promotes a fun and friendly experience. Nutty-nut mix for example displays a squirrel with large stuffed cheeks matching the brand name. The bar is also decorated with matching patterns that display what is included inside each Big Cheeks bar.









Orion's is an old-school but sci-fi restaurant that serves classic American diner dishes with an intergalactic twist. The bright colors are pulled from 1950's futuristic art and the logo includes a burger planet to further the theming.

This brand comes with a secondary logo and a pattern for deeper branding and merchandising. The pattern features the burger planet with supporting space and food combinations making for a fun busy supporting pattern.









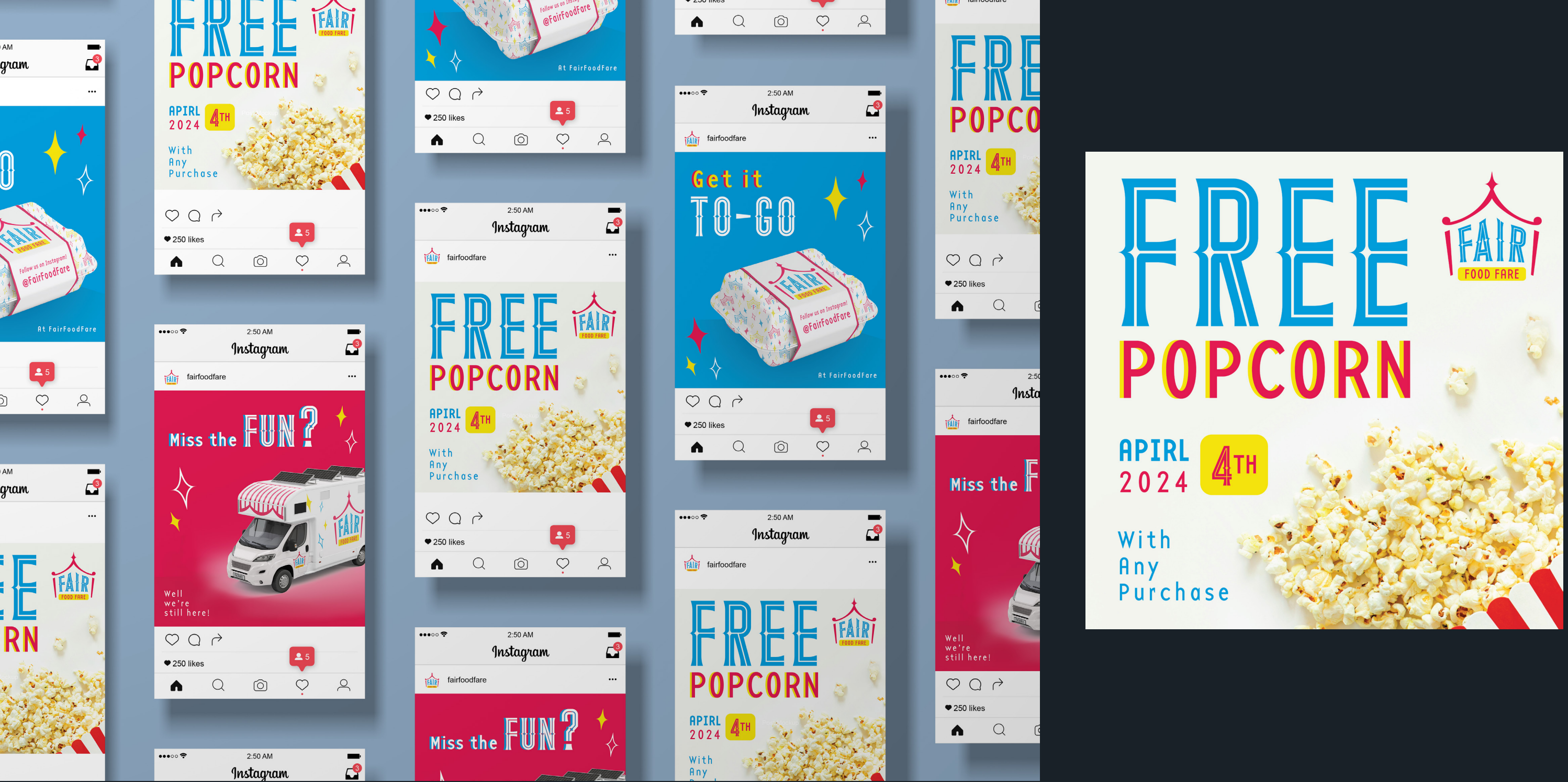


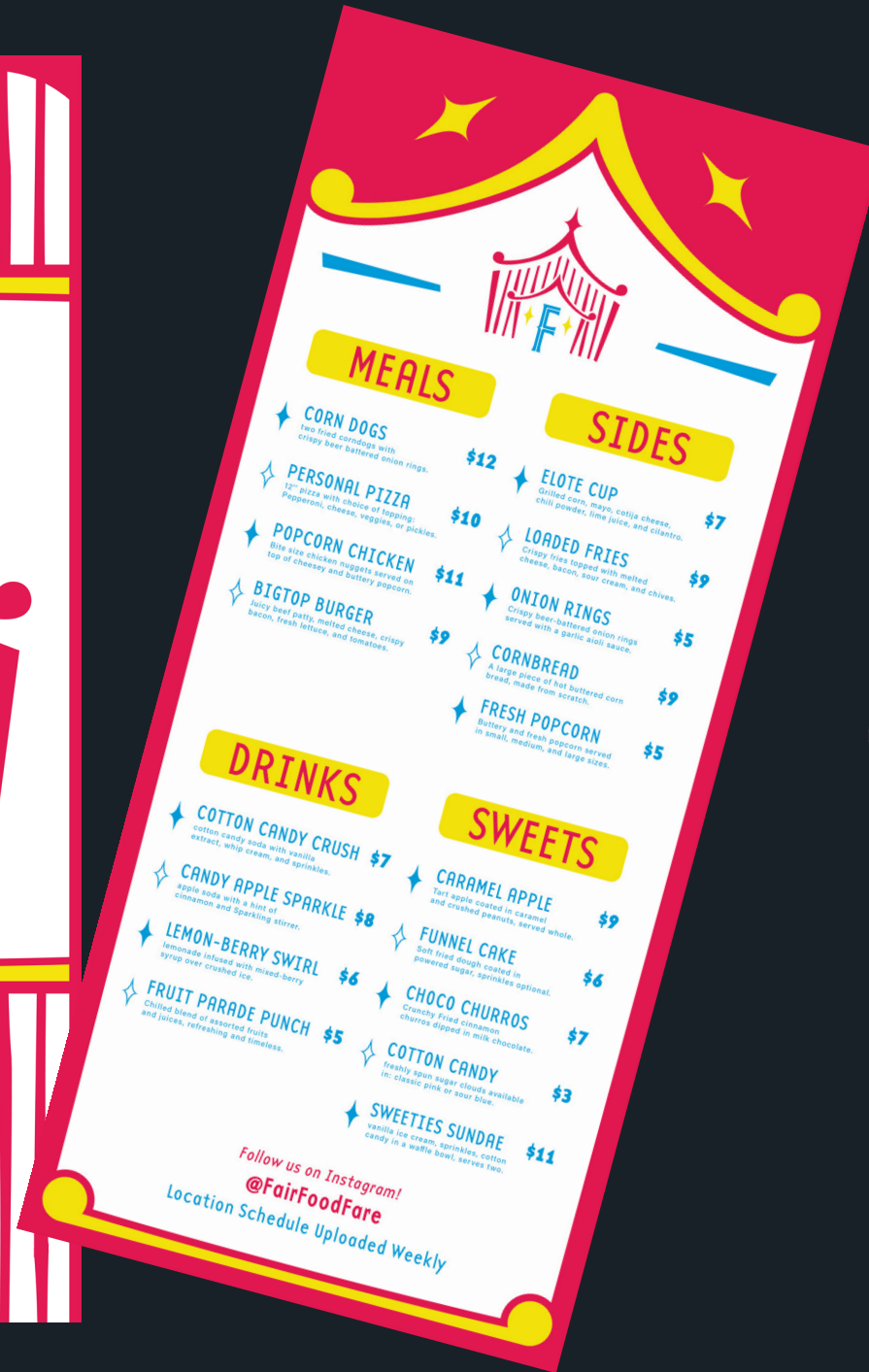
Fair Food Fare serves authentic fair foods year-round. If our truck's weekly schedule isn't convenient enough, don't worry. We are available to rent for public and private events! With fresh popcorn and classic fair meals, we keep the circus in town.















AT 75 LEGENDARY DIRECTOR

JOHN CARPENTER

IS NOT DONE RAISING HELL IN HOLLYWOOD

Using an interview of John Carpenter this editorial works to celebrate the directors long career in the horror genre by highlighting the imagery from his films. The main font, Serif Gothic, supports this as it is the typeface used in most of the credits in his film. The color pallete is a strong contrast of warmth and ice with dark accents to create an eerie vibe.

AT 75 LEGENDARY DIRECTOR

JOHN CARPENTER

IS NOT DONE RAISING HELL IN HOLLYWOOD

By William Earl



"People don't see things like I do."

- John Carpenter

John Carpenter has nothing left to prove.

The writer-director hasn't made a movie in 13 years, and yet he's asked about his work incessantly by reporters, fans and fellow filmmakers. And now, here I am, asking again.

Sitting in a comfy-looking chair in the living room of his Los Angeles home, he's got cable news running on a TV just out of sight, and sometimes, when a question doesn't strike his fancy, his answer will carry on, while his eyes dart toward the flickering box. *"It was a Western they wanted to make. I was unsure about what I would do with it. ... God, Iran just hung a protester, man."*

The occasion of this conversation is his upcoming 75th birthday, Jan. 16, which also marks nearly 50 years since the release of his first movie, the USC student-film-turned-feature *"Dark Star."* Since then, Carpenter's subversive genre films have inspired decades of knockoffs, sequels and reboots. In one six-year stretch alone, he directed three hugely influential works: the 1976 indie *"Assault on Precinct 13,"* in which a small group of cops and criminals defend a police station from hostile takeover by a gang; 1978's *"Halloween,"* in which a teenage babysitter (played by Jamie Lee Curtis in her film debut) is stalked by the unstoppable evil masked murderer Michael Myers; and *"The Thing,"* from 1982 (considered a masterpiece of practical effects), where Kurt Russell and a killer group of character actors are pitted against an alien that has infiltrated their Antarctic research facility. That's not even counting fan favorites like 1980's ghost story *"The Fog,"* starring Curtis, and 1981's dystopic *"Escape From New York,"* featuring Russell in one of his signature roles — the post-apocalyptic badass Snake Plissken.

Lest it seem Carpenter isn't locked into our conversation, when a question conjures a rowdy memory or sets up a funny joke, his eyes light up and he lets out a full-bellied, reedy laugh, which makes his signature handlebar mustache wiggle.

Maybe it was a cold and drunken night in 1981 when he was shooting the shit with Russell while making *"The Thing."* Or the fantasy of giving tough critics a piece of his mind, served with his fists. It's this impish sense of humor and interest in cultural satire that sets his best films apart. That irreverence has made him a cult figure, which was somewhat inevitable considering he created the modern slasher, a classic Stephen King adaptation (the 1983 killer-car flick *"Christine"*) and an '80s creature feature thought to be one of the genre's best.

Despite his fanatical fan base, Carpenter is self-deprecating. *"I don't evaluate myself,"* he says at one point, when asked about skill as a filmmaker. The comment is made not with false modesty, but rather a disbelief that anyone would take the time to analyze his oeuvre — let alone call it an oeuvre.

Elsewhere, he reflects on the decades of analysis moviegoers have invested in his work. *"There's always some interpretation that I have no idea what they're talking about, but I keep my mouth shut. If people put interpretations on my movies, it makes me seem smarter than I really am, which is what I want,"* he says, still stunned that the little boy who grew up watching '50s monster movies would someday be perceived as an auteur.

These days, music has become a larger focus. After years spent scoring his own movies, in 2015, he began collaborating with his son, Cody Carpenter, and godson, Daniel Davies, eventually releasing three volumes of his *"Lost Themes"* album series, scoring the most recent *"Halloween"* trilogy, and even taking the band on tour. He also collaborates with his second wife, film producer Sandy King Carpenter, on her Storm King Comics publishing house.

Armed with his wicked humor and irreverent takes on Hollywood, Carpenter speaks with Variety about his career, his biggest triumphs and challenges and what his future may hold.

Page 2

What is the perfect day for you at this point in your life?

Get up late, watch a little news, play a video game, watch some basketball, go to bed. You've overcome so many obstacles making your movies through the years. I'd love to discuss a few titles and have you walk through the biggest challenges to making them, starting with *"Assault on Precinct 13."*

Everything about that was hard. That was the first time I had to work every single day and get up early. That was immediately tough. I was dazed. It was the first time I worked in Panavision. I had worked in regular vision for so long that Panavision came as a bit of a shock and I had to get used to it, but I loved it. And the hardest thing for me really was getting up in the morning. The movie went real well.

Next, "Halloween."

"Halloween" was probably the best experience as a director I've ever had. It was so much fun. We were a bunch of kids who were out to make a movie and make it fast. We shot primarily in Hollywood, which is right near where I was. It was a lot of nights, but it wasn't hard. No, that one was very easy.

Next, "Escape From New York."

We shot it in St. Louis for the exteriors. And because they'd had a big fire there, it burned out the center of town and St. Louis just let us do all sorts of things: Turn off lights, takedown television antennas, allsorts of great cooperation. So we were there in summertime. The heat is really oppressive and it's also humid, so staying up all night and working it had its own challenges, but it wasn't bad. Great crew, great cast. Everything about that part went really well. The great thing about this stuff early on was I really did have final cut on all these movies and no one was judging me, or bugging me, or saying strange stuff.

That's what made it so smooth. That said, one of the hardest projects I had was in between.

Which was?

The hardest thing I've ever done was *"Elvis,"* a three-hour TV show. We had 88 speaking parts and 100 and some odd locations in 30 days. Holy Toledo! I was too dumb and young to realize how tough that is. That was a baptism of fire. Hurry up, let's shoot! It was unreal.

Next, "The Thing."

Oh lordy, that was pretty hard too. But that was my first studio film and it was pretty great. You get a lot of stuff that you didn't have as an independent. It was just incredible that way, and the studio was very nice to me throughout shooting. We had a second unit that went up to the glacier field above the Mendenhall Glacier. We shot for a couple of weeks up there and got some great footage, and we came back to the sound stages and worked there.

Christine from "Christine"

Then we went to our set in British Columbia, which was built on a glacier, and built a set so we could blow it up and burn it down. And that was extremely cold and tough.

It was an active mine, so we'd drive up in the mornings on a bus and the word would come down: *"Get over."* We'd have to pull over the bus because here came the trucks and they didn't stop, roaring down the hill. The crew stayed in a barge that had pulled into the harbor there. And me and the actors and producers were staying at this hotel in town. And wow: Actors on a location with nothing to do on a Saturday night, it's a dangerous situation. But this was in Stuart, British Columbia, and it was right near Hyder, Alaska. It was right there on the border. This was a town where they had thrown out the sheriff and burned down the police station, so it was completely wild there. It was a quite a location, but lots of things went on that I cannot discuss with you here. (Laughs)

Anyway, we finished that up and came home, and then it was finishing up the special effects, and of course that was a horror and the studio was kind enough to give me some more money to finish it right, and we did. So the movie was finished but all of a sudden nobody liked the ending. It was, *"Oh no, it's not like that, is it? We want it triumphant."* [Universal exec Sidney] Sheinberg said, *"Well, you know what, it'll be great when you have this big orchestra and they're killing The Thing."* That's not the kind of movie we made, so we previewed it and it didn't do so great. So then they were on me pretty bad to change it.

So we previewed it with a different ending. It didn't matter. The movie was about the end of everything right from the start. You felt it right when that dog was running through the snow. You felt the feeling of it. And we were going to change that with some ending? That's just not going to happen. So my cut went out and it was great. Then the movie was attacked like nobody's business. The fans hated it, because the original *"Thing"* is kind of a beloved movie. I love the original *"Thing."* So I lost a job because of it, got fired off a movie because it didn't make enough money. It was a hated, cursed movie for a very long time. And I was out of work and feeling pretty bleak, but you know, I'm happy that my movie was not compromised. I didn't give in.

Next, "Christine."

"Christine" was the movie right after *"The Thing."* It wasn't right after, but it was the movie I made when I needed a job and *"Christine"* came along. I love my cast in that movie. Keith Gordon was fabulous, and Alexandra Paul was... I believe she'd been a model, and she's just a terrific actress. And the great character actor Harry Dean Stanton was on that. Harry Dean is quite a character, I really loved him. But it was a fun movie to make and easy — nothing tough about it. And it did OK, you know, it opened alright. So people were kind, which is nice.

"THAT WAS A BAPTISM OF FIRE."

A lot of fans who saw "Halloween Ends" felt like it shared a lot of DNA with "Christine." Did you see that at all?

Not a bit. Nope, I didn't see that at all. I guess I'm much happier nowadays, I'm just a musician. I'm like a carpet guy. A movie needs some music. OK, that's like, *"I'll carpet your front room"* and I just do it and go. And get my lunch paid and I go home. I love it.

Next, "They Live," which has one of the best fight scenes of all time.

That fight was pretty cool. The stunt coordinator Jeff Imada, Roddy Piper and Keith David worked the fight out in the backyard of the office. Then we shot it over about three days, and I'm really proud of it.

Did you get a lot of notes on that movie? It's driven by such a subversive anti-consumerism message.

Yeah, I got some notes. *(Laughs)* Yeah, which I ignored completely, but they didn't want the aliens to be capitalists. They wanted to gut the whole movie. "Why don't you make them cannibals from outer space?" It was just ridiculous. But anyway, we did it and I got the movie I wanted to make.

Next, 1992's "Memoirs of an Invisible Man" was a bit of a departure for you.

It gave me a chance to make a quasi-serious movie. But Chevy Chase, Sam Neill — who I love and had a longtime friendship with — and Warner Bros. ... I worked for them, and it was pleasant. No, it wasn't pleasant at all. I'm lying to you. It was a horror show. I really wanted to

quit the business after that movie. God, I don't want to talk about why, but let's just say there were personalities on that film ... he shall not be named who needs to be killed. No, no, no, that's terrible. He needs to be set on fire. No, no, no. Anyway, it's all fine. I survived it.

Speaking of Sam Neill, "In the Mouth of Madness" is a wild one.

Sam is a terrific actor. I love working with him. He's very similar in working style to Kurt Russell, so he comes prepared. He knows what he's going to do. He reacts to other actors who are there. I mean, he's just a dream come true.

Were there unique challenges in making that film?

Well, when you work with a bunch of rubber, which we did on that film,

there are always problems making it not look so ridiculous because it is ridiculous: There's a bunch of rubber moving around!

That movie had some interesting notes when I showed the final cut to the studio and, oh man. The head of the studio wanted to gut it and throw it out, said it didn't work. And I thought, *"What the hell are you talking about? We can't. This is the movie."* I didn't want to throw out Hobb's End, I was in such shock. I've gotten some great notes. Let me tell you, just great. *(Laughs)*

I'd love to hear about some of the worst notes you've ever received in your career.

Note on the script for *"Halloween"*: *"This is not scary."* I'm not kidding. You just keep moving when you hear things like this. *"Big Trouble in Little China"*: *"Can we cut out the comedy in this?"* Those are my two favorites. But, believe me, there is always something.

And reviews?

Even *"Halloween"* did not get great reviews in the beginning. And I remember some of the sweeter lines in the review. One was: *"Carpenter does not have a lot of talent with actors."* Oh man. And then *"Assault on Precinct 13"* got pretty heavy-duty negative reviews. I remember a line from those: *"This is an example of how not to make a thriller, and the man in charge is John Carpenter."* Whoo! You might say, *"This guy only remembers his bad reviews,"* but they're teaching moments in my life. Not everyone has thick skin, and they could learn from that attitude.

I have no thick skin at all. I have real thin skin. I have some plans for these reviewers down the road; I just want five minutes with each of them in a room. That's all I want. No, that's the way they see it and it's fine. It's all good.

Alien from *"The Thing"*

Films like "The Thing," "Halloween 3" and "In the Mouth of Madness" all amassed cult followings in recent decades. Do you sometimes feel your ideas are too ahead of the curve?

Yeah, way ahead of the curve — way, way ahead. People don't see things like I do. Kurt Russell's story to others is that I set up a camera shot, and he went over and looked at it and said, "He doesn't see things like other people do." And I guess I don't. Yeah, either that or he's just bullshitting, I don't know.

If I had to say, that might be your greatest strength as a filmmaker.

Bullshitting? Yes, I agree with you. Boy oh boy.



John Carpenter

Do you have a favorite decade in horror history?

I guess the 1950s are my favorite decade, because movies then would scare the shit out of me. A famous example was the movie called "The Fly," a Vincent Price movie from 1958 by 20th Century Fox. Kurt Neumann directed it. "The Fly" was a short story that appeared in "Playboy." The scientist goes through a teleporter and mixes his atoms up with a fly, and the consequences are not good. His wife thinks that she's found a way to cure it by sending him back through; she thinks it's going to change the fact that he's part fly. But when she rips off the hood that covered his head and there's this giant fly head, boy, the popcorn went flying for me. I was up out of my seat. Such a great scare. You know, nowadays you look and it's a little funky fly there, with a big fly head. But it was cool.

As we get older, you know what the dangers of life are about. They're not under the bed. Let me just get this out of the way before you might ask it: What scares me the most is real life.

Your "Sight and Sound" top 10 films of all time ballot came out recently, and you included four Howard Hawks movies. What about his work has inspired you?

It's a long discussion to have about Howard Hawks, but he was a very straightforward visual director for the most part. But he just believed his movies were about characters: Cary Grant being emasculated by modern life, or Katharine Hepburn. But he loved to turn around sexual role play, and so he would put Cary Grant in a bathrobe. You know? I mean, they're just amazing things. But you have to bow to Hitchcock, who was a great formalist.

"WHAT SCARES ME MOST IS REAL LIFE."

His whole use of montage to convey certain things, you can study that forever. And one of the best movies ever made is "Vertigo." I mean, talk about a nightmare. And it doesn't have a happy ending. But you know what? I will complain a little bit. I don't think the modern movie industry knows much about film history. They don't know where it came from really. They don't care. Anyway, that's another subject.

Are there any plans to do more "Lost Themes" albums or tour again?

I can't tell you the answers to those questions because they're secret, but yes, we have plans to do all of that.

Are there any other projects coming along that you can speak about? Could we see a John Carpenter-directed movie in the future?

We might see something, but they are shrouded in total mystery, like Skull Island in "King Kong." But, yeah, I'm open to it, given that it's honestly budgeted and there's plenty of time to do it — and that people allow for the basketball season and the playoffs.

If the opportunity came and it involved a streaming platform, would you be amenable to that, or would you want your film to go theatrical first?

I'm wide open to anything. It's fine, I don't care.

If somebody offered you a blank paycheck to go back and remake any of your films, is there one you'd revisit or add more to?

God, no. Nope I wouldn't.

You've spoken recently about directing a "Dead Space" movie. Is there any movement on that?

No, no, no. I can't believe how that spread. I'm a big video game fan, so I played all the games. I was down looking at the new digital cameras, the RED, and happened to mention to them that I would love to do a "Dead Space" film. That just went around, and everybody said, "Oh, when are you gonna do it?" I'm not gonna do it. I think they already have another director involved. And they haven't asked me to do it. So until someone asks me, I wouldn't do it. But there's a new version of the "Dead Space" video game coming out in January, and I'm there.

Are you going to be involved at all with the new "Escape From New York" film? The news just came out a couple weeks ago.

No one told me about it. This is the thing about my career in Hollywood — no one tells me anything. They never tell me things. Have they cast it yet?

Not that I know of. The group that did the latest "Scream" movie is going to do this one. I don't know if it's a remake or a third Snake movie. Hey, great. The last I heard was they were developing it where Snake would be a woman.

"At age 75, Legendary Director John Carpenter" by William Earl

But, no, I haven't heard about this latest thing. No one wants me around, and they don't tell me anything to keep me in the dark. It's safer for them. *[His wife says something in the background.]* Apparently, we got an email. My wife tells me we got an email.

If you could go back now and talk to yourself as you're about to start your film career, what advice would you give?

Well, I probably wouldn't listen to myself, so I don't know if it would be worth it saying anything. But I'll sum up John Carpenter: I dreamed of being a movie director ever since 1956, and my dream came true. Whether it's hard, whether I'm always successful, I don't care. I'm living my dream, and there is nothing better as a human being. So I would say to myself, "Man, go to it. You're going to have a drink. You'll have your dream fulfilled. Go make your movies."



Young John Carpenter

"MAN, GO TO IT. YOU'RE GOING TO HAVE A DRINK. YOU'LL HAVE YOUR DREAM FULFILLED. GO MAKE YOUR MOVIES."



Squid Game Icons / Emojis

This set of icons is inspired by Netflix's Squid Game. Each icon corresponds to an episode or a game played in the show. These can be used as emojis, editorial art, and be used in merchandising for the show.

The bright colors represent the child-like aesthetics in the set design while keeping the more unnerving aspects of the show's violence.

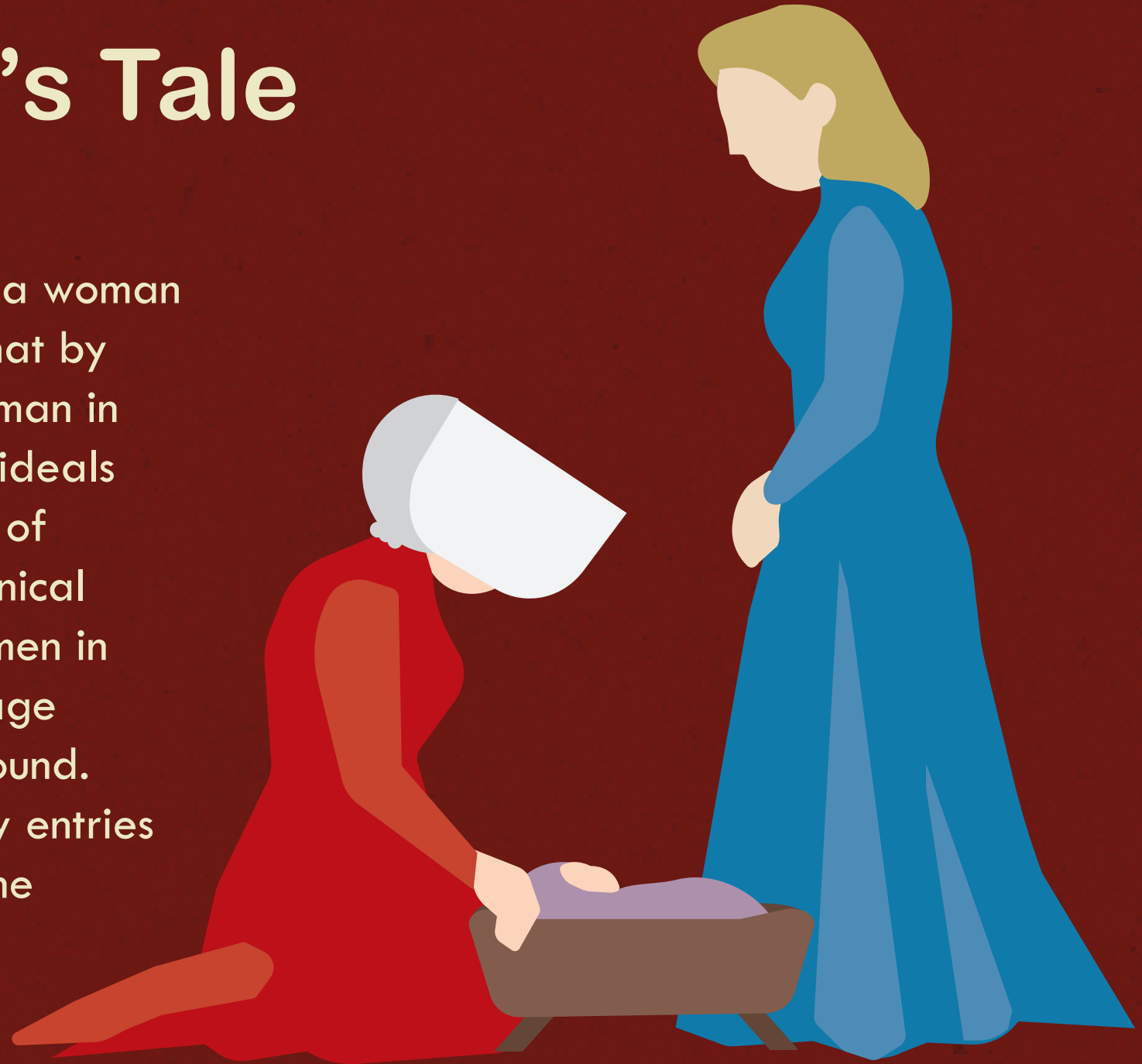






The Handmaid's Tale

The Handmaid's Tale is a harrowing story following a woman forced to bear children. This cover redesign exemplifies that by showing the handmaid offering her child to another woman in imagery reminiscent of Jesus in the manger, as Christian ideals and themes are present throughout the book. The table of contents was created to resemble receipts and other cynical documents to support the dehumanization of fertile women in the book. At the start of each section there is a bold page declaring the title in white against a blood red background. Toward the end of the book the writing shifts from diary entries to a conference transcript, this change is also shown in the formatting as a script layout like in plays and theatre.





Composition Design Book

This introductory book to graphic design uses child-like imagery to explain basic design concepts such as font anatomy and brochure shapes.

The colors and font serve to promote a child friendly read reminiscent of gradeschool books while staying as educational with the text and diagrams present.



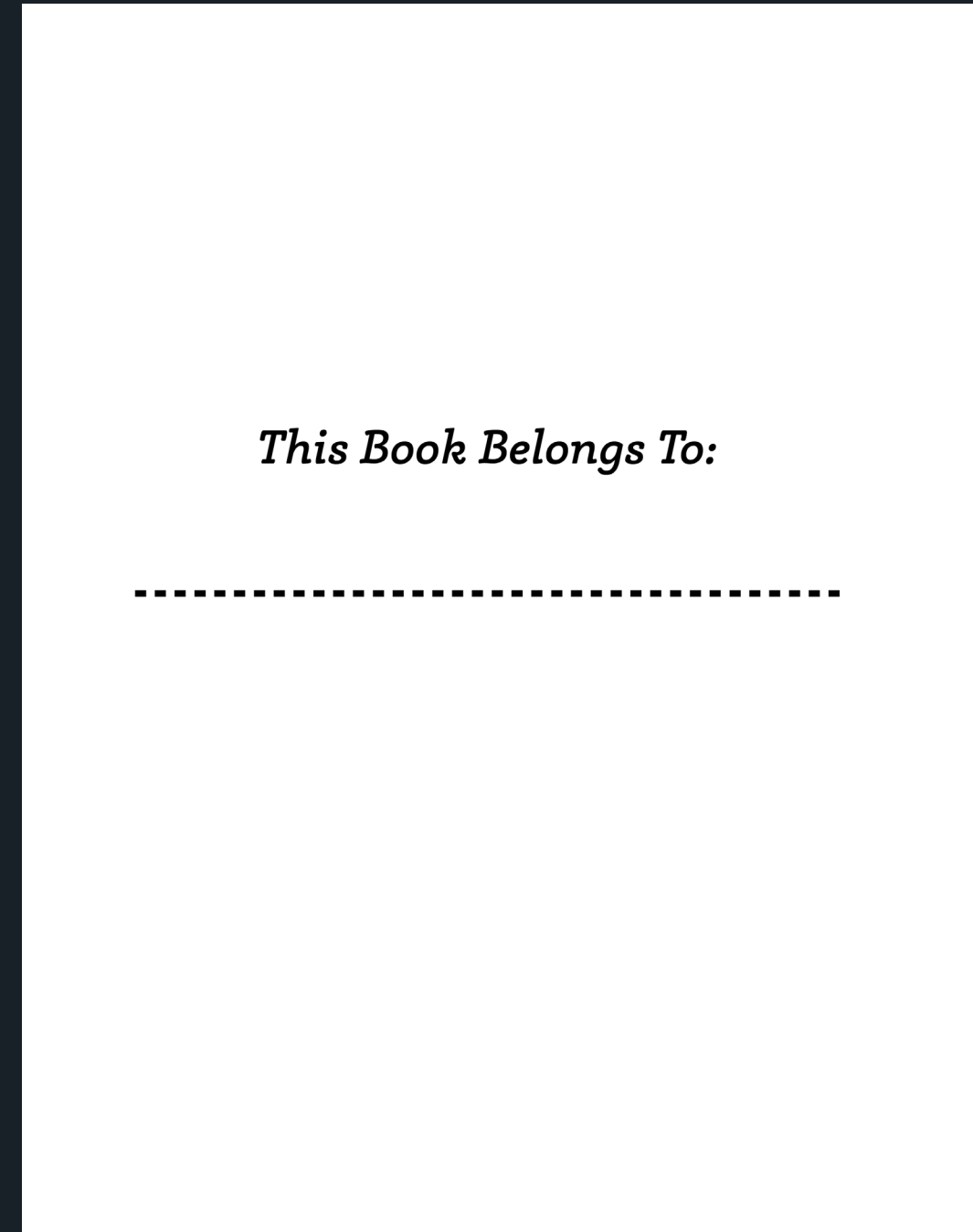
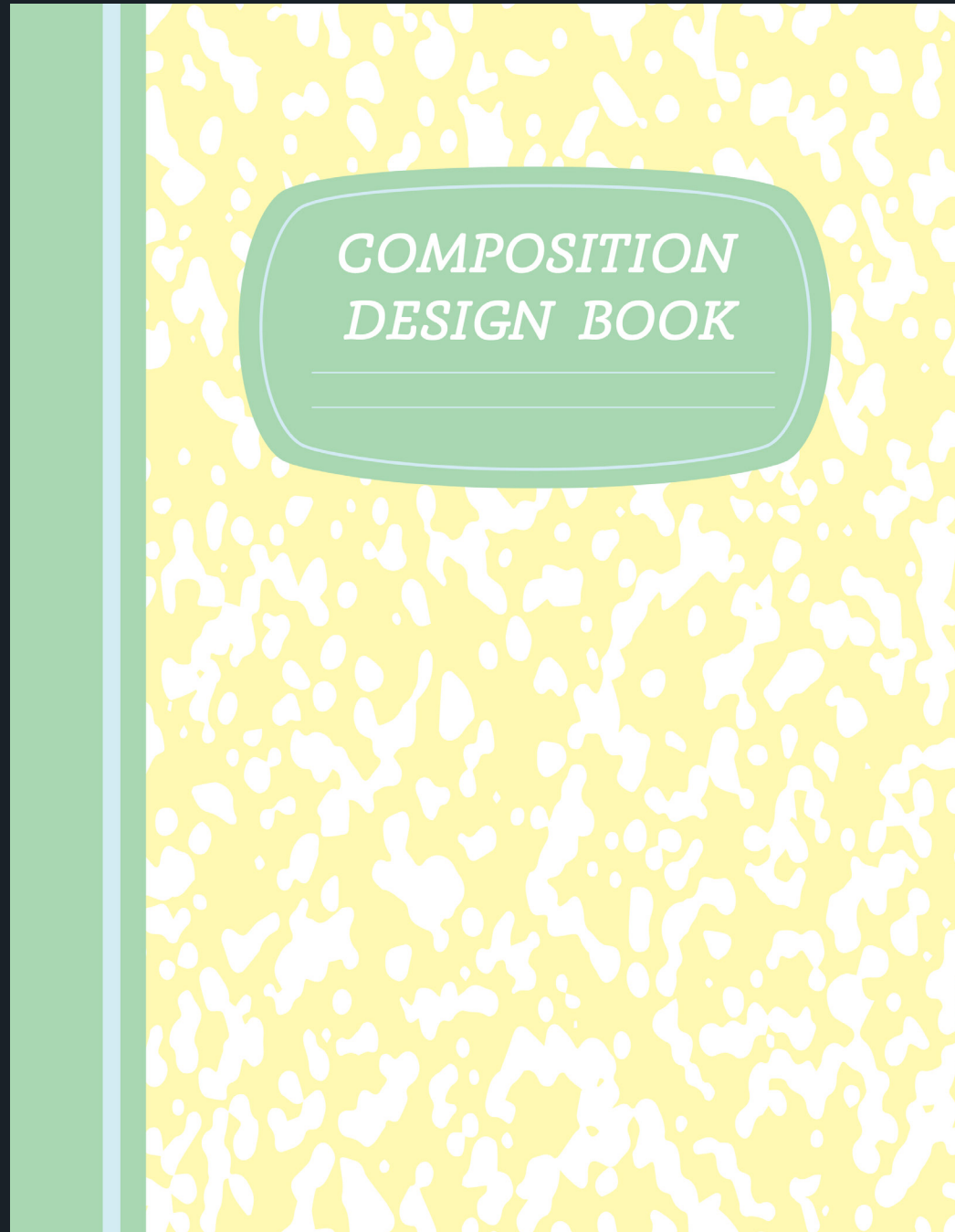


Table of Contents

Pg. 1 **Basic Printing**

Letterpress
Offset Print

Thermography
Silk Screen

Pg. 2 **2 vs. 4 Color Print**

Two Color Prints
Four Color Prints

Key Differences

Pg. 3 **RGB vs. CMYK**

RGB Printing
CMYK Printing

Key Differences

Pg. 4 **Letter Anatomy**

Letter Anatomy
Letter Line Guide

Serif v. Sans Serif

Pg. 5 **Die Cutting**

Materials
Cutting Process

Examples

Pg. 6 **Emboss & Deboss**

Embossing
Debossing

Key Differences

Pg. 7 **Varnishes**

Matte Finish
Gloss Finish

Satin Finish
Glitter Finish

Pg. 8 **Brochure Styles**

Single Style
Tri-Fold Style

Gatefold Style
Accordion Fold

Pg. 9 **Envelope Styles**

Commercial Style
Catalog Style

Baronial Style
A-Style

Pg. 10 **Binding Styles**

Saddle Stitch
Perfect Bind

Spiral Bind
Hardcover

Pg. 1

Basic Printing

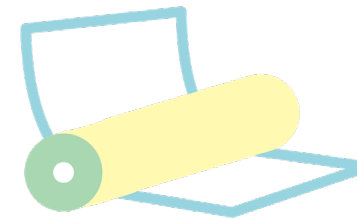
Letterpress

This way of printing refers to the process of applying ink to a raised surface and then pressing the ink covered surface onto paper. This transfers the design. It's called letter press because this method was invented to print type.



Offset

Offset printing is when images and/or letters are transferred to a rubber roll from a hard surface covered in ink. This rubber piece is then rolled onto paper in order to mass produce prints.



Thermography

Continuing from the offset process, this method uses powered resin that creates a raised texture effect when heated. Instead of ink a type of glue is rolled onto the paper. The paper is then coated in the resin powder and heated until cured.



Silk Screen

With this method a mesh is stretched over a frame. Then glue or another sealant is applied to create a negative of the desired design. This allows ink to be applied through the screen in the shape of the design. This is commonly used for graphic tees!



Two Color Printing

Pg. 2



Two color printing is characterized by how only two colors of ink are used. These colors can overlap to create the illusion of a third color.

In the above example you can see the two separate color shapes and how they overlap to make the green seen in the final image.



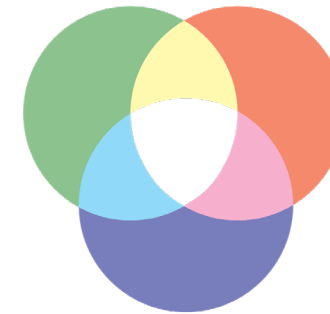
Four Color Printing

Four color printing is characterized by how colors of ink are used. These colors can overlap to create the illusion of many colors. Typically the four colors for this kind of printing are Cyan, Magenta, Yellow, and Black. You'll learn more about CMYK later!

In the above example you can see the two separate color shapes and how they overlap to make shadows and highlights appear.

Pg. 3

RGB Vs. CMYK

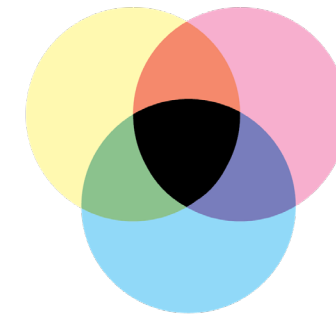


RGB

The RGB color mode is considered an additive format of coloring. It is intended for screens and other digital displays as it uses light to create the colors.

In the diagram above you can see how Red, Green and Blue create new colors together. The reason they do not mix into black like CMYK is because black is the absence of light. So when displaying with a screen, black is actually created by having unlit pixels.

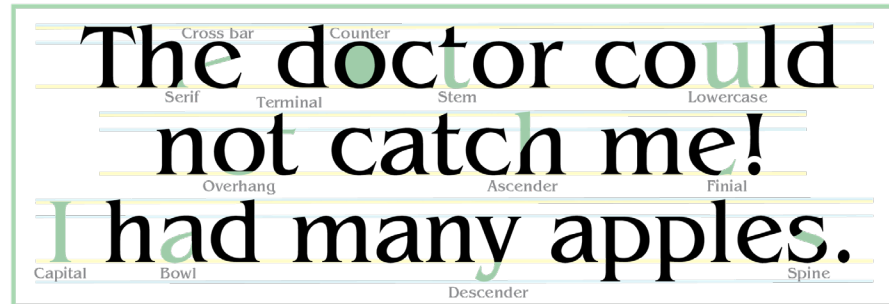
CMYK



The CMYK color mode is considered a subtractive format of coloring. It is used for printing photos and it gives more "accurate" color results.

In the diagram above you can see how Cyan, Magenta, Yellow, and Black create primary colors together. The "K" in CMYK stands for Key, which means Black. This black is created by mixing the other colors all together. Instead of relying on light, CMYK relies on pigments or paints.

Font Anatomy



Lettering Lines Key



Text Tip !

There's more than one style of font. The font pictured in the example is a Serif font, but Sans Serif fonts also exist.

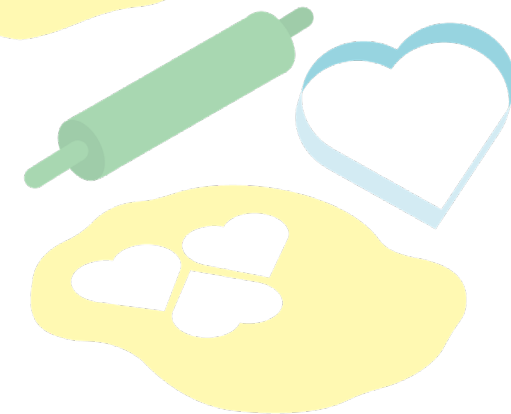
Sans Serif fonts lack the serifs pictured in the diagram.



Die Cutting

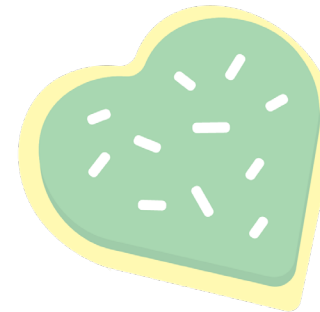
Die Cutting is a method of shape making often used in product production and scrap-booking.

This process is quite like making cookies. Just replace the dough with paper or other thin materials.



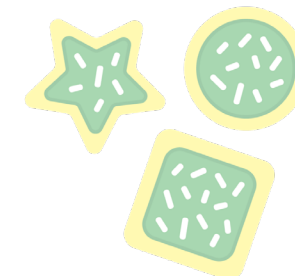
A die is made out of metal, much like a cookie cutter, and is placed on top of the chosen material. Together these are passed through a press.

The press provides the pressure necessary for the die to cut the desired shape out of the material. Dies can be made in a number of shapes ranging from simple to complex.



This is a very common process for material cutting when the desired outcome is anything other than a square or rectangular shape.

There are less industrial ways to complete this process, but it is less customizable as most craft stores only sell dies for common shapes.



Emboss & Deboss

Embossing is the process in which the backside of paper or other materials is indented with a textured stamp, which leads to portions of the front side having a raised surface level.

Embossing is great for drawing attention to smaller details in a design, such as a logo.

V.S.

Debossing is the process in which paper or other materials are indented with a textured stamp, which leads to portions of it having a lower surface level.

Debossing lasts longer because of how the design is recessed into the paper, which protects it from erosion.

PUNCH
SLAP

Tip!

To take your design a step even further, consider using both embossing and debossing together to create an extra layered effect!

Varnishes

Varnishes are coatings that are applied to a surface in order to change its texture and/or give it a protective coating.

Real world examples can be found everywhere, especially on magazines and books.

Matte

Matte coatings can be identified by their smooth but non-reflective surface. This coating is typical for soft-cover book pages and professional documents.

Gloss

Gloss coatings are common on magazines and hardcover books. Its surface reflects light and provides an extremely smooth finish.

Glitter

A glitter coating is a rare varnish, but it is very eye catching and full of personality. Typically it is a clear gloss varnish with tiny glitters mixed into it creating a unique look.

Satin

A satin coating is a compromise between gloss and matte. It reflects light but is not as reflective as gloss. It feels velvety or silky rather than completely smooth.

Brochure Styles

Single

Brochures are not only used for advertising hot vacation spots, they can promote a multitude of businesses ranging from pet care to nursing homes.

Gate-fold

Accordion

Tri-fold

Tip!

There are more layout styles not featured on this page. The styles above are simply the most popular, try using unique styles!



Envelope Styles

There are many styles of envelope used for a variety of reasons. Here are some of the most common and popular styles and their uses!

Commercial

Used for direct mail, invoices, checks, and statements.

Catalog

Used for face-to-face sales, and leave-behind presentations.

Baronial

Used for invitations, greeting cards, and announcements.

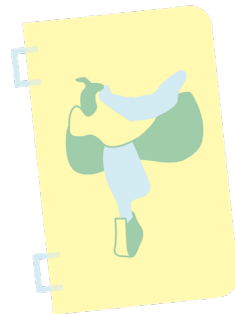
A-Style

Used for invites, small brochures, booklets, and promotional pieces.



Binding Styles

Saddle Stitching



This style's construction can be done with staples or actual sewing. It is characterized by its rounded spine and how the binding runs down the middle of the book when open flat.

Spiral Binding



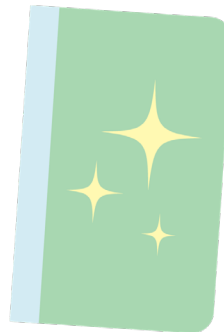
The "spiral" in this binding refers to the plastic or metal twist that is weaved into the books pages.

For this method your pages will need to be hole punched for the spiral to twist into.

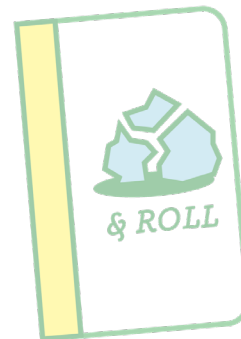
Perfect Bind

This style uses adhesive to group pages together. The book is then trimmed creating even pages.

It creates a "perfect" rectangular spine that is long lasting and professional.



Hardcover



These pages are combined into signatures and then combined again. Typically these books are sewn and binded with strong adhesive.

The front and back covers are also made of hard materials like chipboard.

Notes



Ghost Hunting Brochure

This ghost-hunting brochure explains the basics of the hobby to beginners in a creepy but friendly fashion using photo-bashing. Its dynamic shape makes for an interactive experience while learning about a new hobby.

On the back is contact information for an expert in the field for any questions beginners might still have.





THE PROCESS

This process starts with a team of ghost hunters exploring locations that are believed to be haunted and attempting to capture evidence of paranormal activity. The team then uses various tools and techniques to try and gather evidence, such as audio and video recordings.



"Spooky spirits meet their match with high-tech DOTS projector equipment."

This can include using electromagnetic field (EMF) detectors, and even communicating with spirits through tools like Ouija boards or handheld radios known as spirit boxes. Ghost hunting can take place in a variety of locations, from abandoned buildings to cemeteries and historical sites. Some people prefer to visit locations that are known to be haunted, while others enjoy exploring lesser-known spots in search of paranormal activity. Often, the hobby involves visiting these locations at night, when the atmosphere is more conducive to experiencing supernatural activity.

GHOST TYPES

There are various types of ghosts that are commonly depicted in literature and media. The three most common types of ghosts include residual, intelligent, and poltergeist. Residual ghosts are characterized by their repetition of the same actions or events in a particular location. They are often associated with previous occupants of a building or location and are believed to be non-intentional and harmless.

Intelligent ghosts, on the other hand, are believed to be spirits that are fully aware of their surroundings and can interact with individuals. They are often associated with a particular person or event and are believed to have a specific purpose or message. Finally, poltergeists are known for their mischievous and disruptive behavior, which typically includes moving objects, making noises, and causing physical harm. Overall, while residual and intelligent ghosts tend to be more passive, poltergeists are known for their active and sometimes aggressive interactions with humans.

THE LOCATION

When it comes to ghost hunting, location is everything. Choosing the right location can make or break a ghost hunting expedition. There are several factors to consider when choosing a good location for ghost hunting.

"Echoes of the past linger in this forgotten, haunted house."



One of the most important factors to consider is the history of the location. Look for places that have a rich and intriguing past, such as old hospitals, prisons, and cemeteries. These locations often have a higher probability of paranormal activity, which can result in a more successful ghost hunting expedition. Another factor to consider is the reputation of the location. Look for places that have a reputation for being haunted. These locations have a long history of paranormal activity and are often frequented by experienced ghost hunters.

TOOLS OF THE TRADE

A spirit box is a device used in paranormal investigations to communicate with spirits. The device generates a white noise that is believed to provide energy for spirits to communicate. The user asks questions and the spirit box will pick up responses in real-time by scanning through radio frequencies. The responses can range from simple words to phrases or even full sentences.



An EMF reader is a device used by ghost hunters to detect changes in the electromagnetic fields in a location. It is believed that ghosts or spirits may manifest as anomalies in the electromagnetic fields, so EMF readers can help identify areas of high activity and potential paranormal activity. The reader works by measuring the strength and frequency of the electromagnetic fields present in the surrounding environment, alerting ghost hunters to any unusual fluctuations or anomalies.



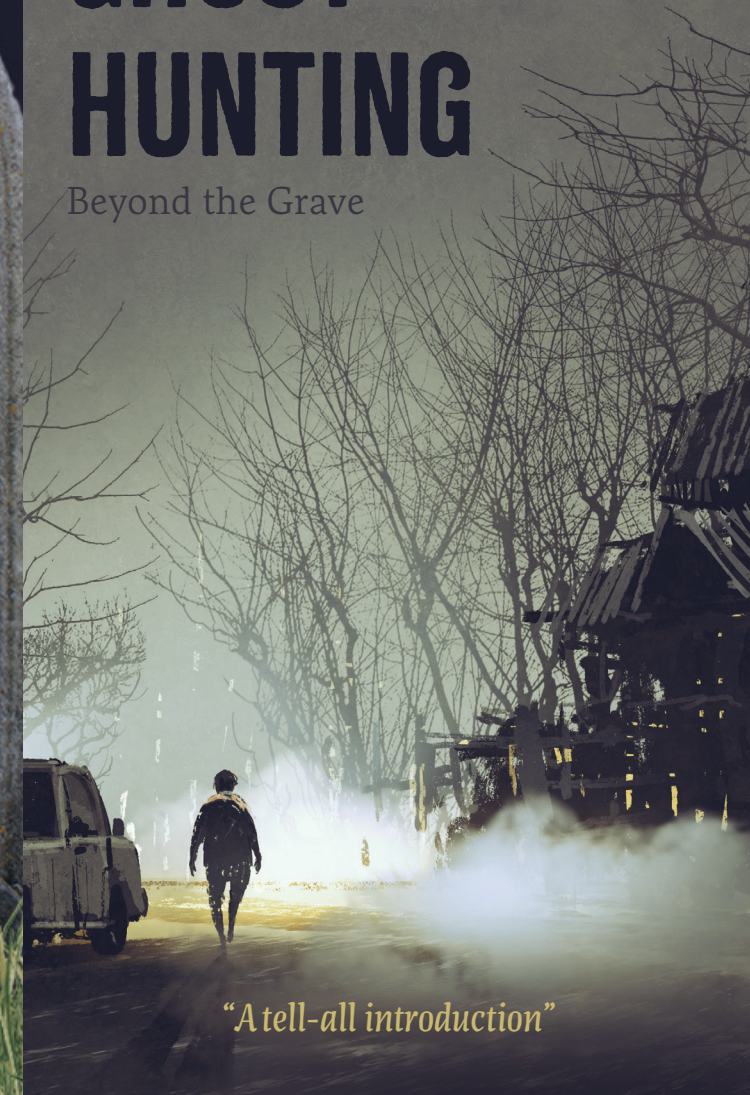
Zak Bagans, Paranormal Investigator

"My advice for anyone who wants to start ghost hunting is to always keep an open mind and be respectful of the spirits you're investigating. It's also important to have a basic understanding of the equipment and techniques used in ghost hunting and to always prioritize safety. And finally, always be patient - sometimes it takes a long time to get any conclusive evidence of paranormal activity."

ZAKBAGANS@GHOSTADVENTURES.COM

GHOST HUNTING

Beyond the Grave



"A tell-all introduction"