

# Ethan Clark's Portfolio

# Table of Contents

Acknowledgements .....	iv-v
Biography .....	6-7
Professional Ambitions.....	8-9
Personality .....	10-11
Typography Composition .....	12-13
Poster Series .....	14-15
Game Tip Sheet.....	16-17
Visual Identity .....	18-19
Sketches .....	20-21

# Acknowledgements

I'd like to thank Dr. Barnes for his feedback on my projects throughout the year and for teaching me all the skills I've had the opportunity to learn this year. I'd also like to thank my parents for always being supportive and encouraging me to always pursue something that I enjoy in college. I was never a creative person growing up, and they've consistently been my biggest supporters over the past several years as I've evolved into a creative person. Thank you all!

# Biography

My name is Ethan Clark, and I'm a junior at UNC Chapel Hill studying Media/Journalism with minors in computer science and theatrical design. I'm originally from Fuquay-Varina, North Carolina, located just south of Raleigh. UNC was my dream school growing up, so I like to say that I'm "living the dream" here in college. When I'm not in class, you'll find me playing piano, guitar, or ukulele, listening to old music on vinyl, or watching (every single) Carolina Hurricanes game. Of all the popular sports in North Carolina, I somehow got into ice hockey as a kid - I've been playing since I was 4 and am still an avid hockey fan today.

I never considered myself a creative person growing up. I thought having traditional creative skills, like painting, drawing, or writing, was what made people creative. However, during the pandemic lockdown, I discovered the world of 3D graphics, and my life trajectory was forever changed. This discovery opened my eyes to

see how I could use technological mediums to express the creativity inside me I had been unaware of up to that point in time. Since this moment, I've tried to take advantage of every opportunity to embrace my creative side by working at the intersection of creativity and technology.

At UNC, I've had the chance to explore various fields and skill sets that lie at this intersection. Specifically, I've worked on projects related to traditional graphic design, 3D graphics, video, web design/development, mobile design, UI/UX design, VR/AR technology, and projection design. Today, I work at UNC Blue Sky Innovations, a local emerging technologies lab in Chapel Hill. At every twist and turn, I've always remembered to take a step back and enjoy every moment - after all, I'm "living my dream."

I am, above all else, a kid at heart. My favorite quote, originally stated by Walt Disney, perfectly encapsulates my outlook on life: "[t]hat's the real trouble with the world, too many people grow up." I truly believe the world needs more people who can remember what it's like to look at life from the perspective of a child. I try to live by the mantra - "don't grow up." In everything I do, I try to live life with the same excitement, energy, and optimism that we so often lose sight of as we grow up.



# Professional Ambitions

After college, I would like to work for a company where storytelling would be at the heart of what I do. My core passion is leveraging different technologies to create engaging storytelling experiences because I believe a well-told story can transform lives. I'm specifically interested in 3D graphics, virtual reality, projection mapping, and show set design. In all my creative endeavors, I've always tried to, above all else, prioritize the story I'm telling.

I consider myself, first and foremost, a storyteller, and I'd like to have the chance to create stories that inspire others after I graduate from UNC.

More specifically, my ultimate goal would be to work in the themed entertainment industry. I believe the theme park experience is the most powerful medium through which one can convey an immersive storytelling experience. For me, nothing is more fulfilling than being able to watch someone else enjoy a project I've created. I aspire to work in the themed entertainment industry so I can create experiences on a global scale for people to enjoy from all around the world. More than this, I want to have the chance to work on projects that inspire and create life-long memories for others.

**Curious**

**Optimistic**

**Creative**

**Authentic**

**Sarcastic**

## **Personality**

I consider myself an optimistic and energetic person. I like meeting new people and being the person who tries to lighten the mood and make people smile. I'm also a very ambitious person that's always taking on new projects or learning new things.



# Typography Composition

Having worked with 3D graphics in my own free time, I set out to bring a sense of three-dimensional depth to the projects I worked on this year, starting with our typography composition. I chose to utilize a more diverse color palette for the background to reflect the type founding divisions' versatile collection of typefaces. I also created a "bokeh" effect overlay in Illustrator for the background to make the poster appear more dynamic. Finally, I put what I believed to be the most important information on darker-colored flyouts to draw attention to this information and further add dimensional depth to the overall composition.

## Gestalten Fonts

Berlin, Germany | Since 2003  
Robert Klanten, Michael Mischler, Critzla

Gestalten Fonts is the  
type founding division  
of Gestalten in Berlin.

### Robert Klanten, Founder

As publisher and editor-in-chief of Gestalten, Klanten founded Gestalten Fonts as an offshoot of the publishing house. Klanten has always kept a sharp eye on choosing typography for his own publications—even designing bespoke fonts by in-house designers at times. At a time when there were few foundries offering cutting-edge and experimental fonts and with many book buyers inquiring about where they can purchase these fonts, starting a small foundry to sell and distribute fonts was a logical step.

### Michael Mischler, Co-founder

Hailing from Bern, Switzerland, Michael Mischler is a graduate of Schule für Gestaltung Biel where he studied graphic design. One of the first graphic designers and editors at Gestalten, Mischler conceived, edited, and designed over 20 publications on graphic design, typography and visual culture while working at Gestalten between 1998 and 2006. Mischler co-founded Gestalten Fonts in 2003 and continues to scout fresh type designing talent for the foundry. In 2006, together with Nik Thonen, he also founded the independent font platform Binnenland.ch. He currently lives and works in Bern.

### Critzla, Co-founder

Critzla started out as a sign and poster painter in East Germany. Deeply rooted in the Berlin music scene, he became an independent designer in 1994 - designing flyers, record sleeves, and posters, not to mention the first 12 issues of Flyer, a magazine about Berlin's club scene. Critzla is a founding member of Pfadfinderei, a graphic and motion design studio that doubles as one of the world's most popular groups of VJs. Having designed the typeface Localizer for the book of the same name - Gestalten's first release - Critzla released many other fonts through Gestalten Fonts, for which he has been a contributing editor since 2003.

Type Families: People on Staff:

≈120

6

Designers  
Represented:

50

Type Designers  
on Staff:

3

Typefaces: Calcine, Maksim, Malaussene Translation,  
Nautinger, Sensaway PRO, T-Star Pro, Treza

Web shop: [www.gestaltenfonts.com](http://www.gestaltenfonts.com) | Webfront services in development

## Why?

Gestalten specializes in developing content for aficionados of cutting-edge visual culture worldwide. Keeping with the Gestalten philosophy, firmly committed to presenting design excellence in visual culture, Gestalten Fonts was founded in 2003 to offer a versatile selection of contemporary typefaces by designers for designers. Handpicked by the in-house graphic design and editorial team, the independent font foundry now features over 120 contemporary typefaces that range in style from refined, elegant, and minimal text fonts to more experimental display, ornamental, script, blackletter, monospaced, stencil and typewriter fonts.

**Laure Afchain** is a graphic designer and type designer living in Paris. Having graduated from the Fine Arts School of Toulouse, she went on to study Type & Media at the Royal Academy (KABK) in The Hague.

**Martin Aleith** is a contemporary graphic designer whose fonts, design work and video installations are closely associated with music. Since 1998, he has been a founding member of the Berlin-based collective Pfadfinderei.

**Sofie Beier** is a designer, researcher, and lecturer currently employed at the Danish Design School, where she teaches graphic and type design. She has written extensively on the subject of typeface legibility.

**Matthieu Cortat** is a typographer currently working at the Museum of Print and Banking in Lyon and is also on the graphic design team at the Swiss publisher Editions de la Societe jurassienne d'Emulation.

**Boris Dworschak** is a graphic designer whose main focuses are corporate design, editorial, poster and type design. He describes his approach as clear, conceptual, multi-disciplinary and type-oriented.

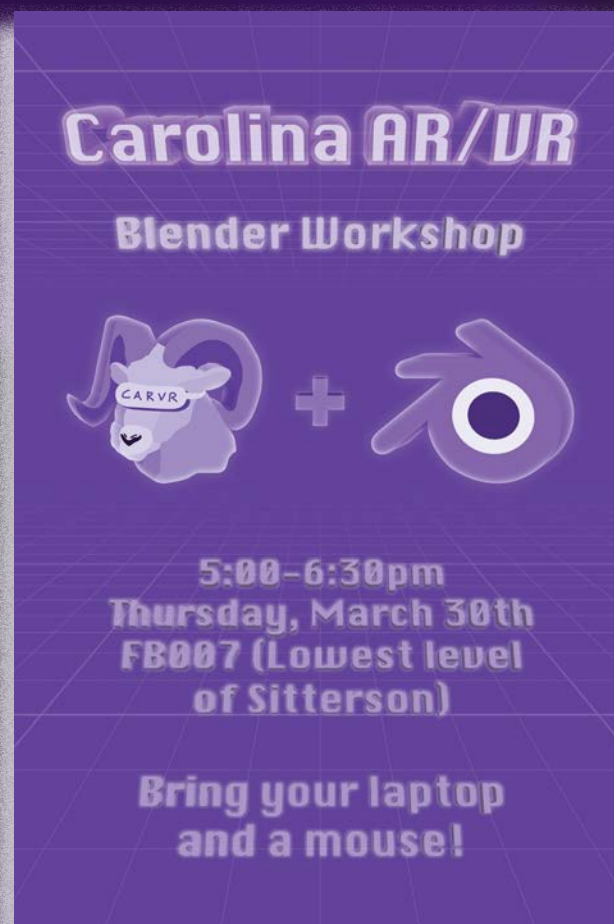
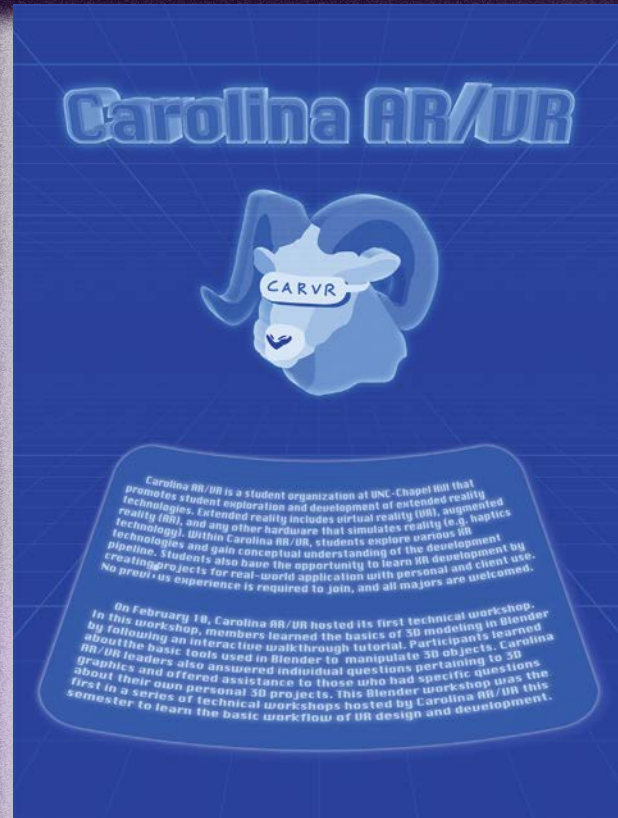
**S. W. Bugten & S. P. Egli. Stian Ward Bugten** lives in Trondheim, Norway, working as an art director at HK Reklamebyrå. His main areas of work are in advertising and developing concepts in film, web, and print. Simon Egli graduated from Central Saint Martins in London and subsequently worked for clients including MTV, TESS supermodel agency and StudioAchermann. He works and lives in London and in Zurich.

**Benjamin Gomez** studied in Valence and Strasbourg before graduating from the Ecole Nationale Supérieure des Arts Décoratifs in Paris. In 2007 he founded the design collective Depli Design Studio with Aurelie Gasche and Vadim Bernard.

**Aron Jancso** was scouted by Gestalten Fonts as an amazingly fresh talent from Budapest. A self-confessed type addict, he devotes his time to meticulously drawing and designing alphabets. **Joerg Schmitt** is constantly searching for new ideas for typefaces. At the moment he is working for the global branding agency Interbrand Zintz-meyer & Lux in Cologne.

**Nik Thonen** is a member of the Vienna-based design collective Re-P.ORG. His work for cultural institutions for the contemporary art sector, film and architecture betrays his interest in functional graphic design reduced to pragmatic language.





## Poster Series

For my poster series, I chose to make posters advertising a VR/AR club I've worked with, which offered me the chance to really lean into a more 3D aesthetic. I created a subtle grid design for my background to create the illusion that the viewer is looking at my entire composition(s) inside a VR headset. I worked extensively with filters in Photoshop to create three-dimensional, holographic versions of Carolina AR/VR's club logo, the Blender logo, and the posters' titles. On the blue poster, I created a 3D panel similar to what a viewer might see inside a VR menu in order to more clearly display text-heavy paragraphs.



# Game Tip Sheet

With my game tip sheet, I set out to emulate the aesthetic of the original Sorry! Sliders packaging. The background and side borders are recreations of the actual pattern seen on the Sorry! Sliders sliding boards. I recreated the actual Sorry! Sliders logo and game boards in Illustrator, utilizing the same bright color palette associated with the game pieces. I also chose to make my text white to avoid overloading the viewer with bright colors.

**SORRY!**  
**SLIDERS**

Sorry! Sliders is a spin-off of the original game Sorry!. Sorry! was created in 1929 and has remained a popular board game for nearly a century. Sorry! Sliders, created in 2008, puts a new twist on this classic game. Unlike Sorry!, Sorry! Sliders is a shuffleboard-based game where players slide Sorry! pieces on a ramp to score points. Although the game pieces might appear similar to the classic Sorry! game pieces, Sorry! Sliders is quite a different game.

Players slide their Sorry! Slider pieces along their colored ramp towards the centerboard to gain points.

Sorry! Slider piece; each player slides four of these along their ramp towards the centerboard to win points each round.

Classic Sorry! piece; a player must move all four of these pieces to the Home position on their individual board.

In Sorry! Sliders, players set up attachable ramps to a centerboard that contains circular rings with different point values. The closer the piece lands to the center ring, the more points that player gains. Similar to curling, players slide their game pieces up the ramp and attempt to land them within the circular rings. Players take alternating turns, with each person sliding four pieces each per round. At the end of each round, players add up their total points based on the final resting location of their four pieces.

Each player also has an individual Home board with four classic Sorry! pieces. To win the game, a player must move all four of their Sorry! pieces from their Start positions to the final Home position. However, players can only move their pieces at the end of each sliding round. The number of points a player obtains in a sliding round is the number of positions they can move their personal Sorry! pieces up their individual Home board. Play continues until one player has successfully moved all four of their individual Sorry! pieces to the Home position.





**Ethan Clark**

ehclark63@gmail.com  
(919) 770-6882



**Ethan Clark**

ehclark63@gmail.com | (919) 770-6882

# Visual Identity

While creating my own visual identity, I strived to capture my optimistic, light-hearted nature along with my passion for 3D design. In Illustrator and Photoshop, I created a 3D version of my initials with a realistic metallic texture to encapsulate the three-dimensional, realistic style found in most of my creative work. I made the "E" green to reflect my energetic and optimistic personality, and I made the "C" a more sleek silver color to reflect my interest in various forms of technology. To bring my logo together, I made it appear as if the "C" is hanging on the bottom of the "E," which reflects the lighthearted and informal aspect of my personality.



# Sketches

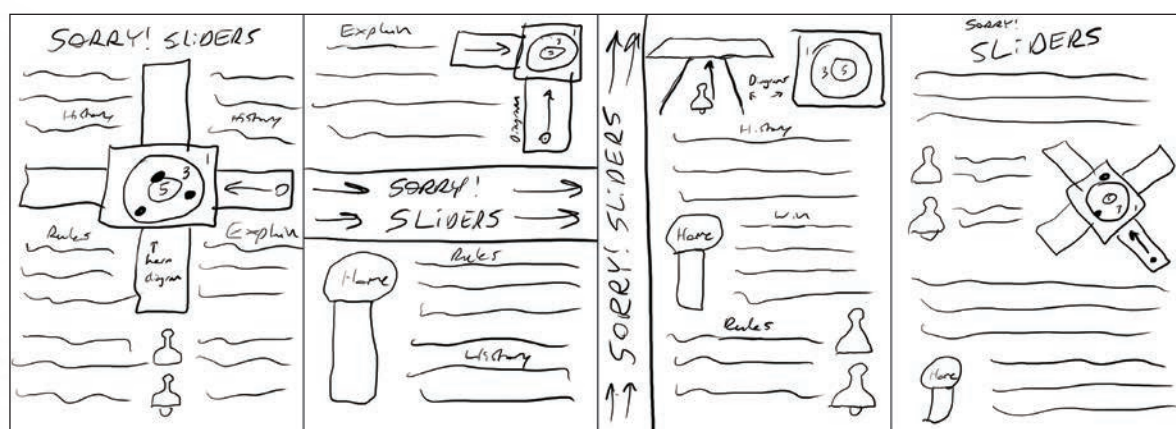
Typography Composition



Visual Identity/Brand



Game Tip Sheet



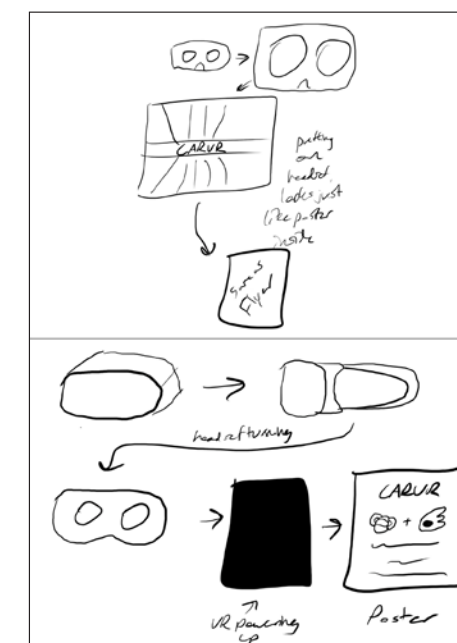
Social Media Graphic



Flyer



Poster



One of my favorite quotes about creativity: "There are two ways to look at a blank sheet of paper. You can see it as the most frightening thing in the world - because you have to make the first mark on it. Or you can see it as the greatest opportunity - you get to make the first mark on it." -Marty Sklar

