



H1 PORTFOLIO

Jeanette Melin 2022



Trykt Produkt

Typografi &
produktionsforståelse

Trykt Produkt

Redegørelse

NLT Quentel Bibel typesetting & design

Jeg har typesat og assisteret med design af denne NLT Quentel bibel. Kunden havde specifikke ønsker til æstetikken, da denne bibel er en luksusbibel er der mere plads til luft, store bogstaver, flotte uncialbogstaver, og den røde pantone farve.

Afsender

Schyler Bibles Publishing er et hollandsk bibel-forlag, som er kendt for deres bibler i de fineste materialer.

Modtager

Bibellæseren med råd til en luksusbibel.

Opgave

Primæropgave ombrydning af bibelteksten herunder håndtering af både fodnoter og kryds-referencer. Sekundæropgave designvalg og dialog om f.eks. luft over og under overskrifter, valg af paragraphstyles og design af frontmatter mm.

Specifikationer

Trim: 155,575mm * 231,775mm

Cast off: ca.1400 sider, den blev i alt 1466.

Kvalitetsvurdering

For at sikre en høj kvalitet bliver alt sendt igennem huskorrektur flere gange og designet evalueres løbende. Vi har kontinuerlig dialog med kunden og korrekturlæserne om rettelser til manus og evt. design.

GENESIS • 24-25

called Rebekah. "Are you willing to go with this man?" they asked her.

And she replied, "Yes, I will go."¹⁹So they said good-bye to Rebekah and sent her away with Abraham's servant and his men. The woman who had been Rebekah's childhood nurse went along with her.²⁰They gave her this blessing as she parted:

"Our sister, may you become the mother of many millions! May your descendants be strong and conquer the cities of their enemies."

⁴⁰Then Rebekah and her servant girls mounted the camels and followed the man. So Abraham's servant took Rebekah and went on his way.

⁴¹Meanwhile, Isaac, whose home was in the Negev, had returned from Beer-lahai-roi. ⁴²One evening as he was walking and meditating in the fields, he looked up and saw the camels coming. ⁴³When Rebekah looked up and saw Isaac, she quickly dismounted from her camel. ⁴⁴"Who is that man walking through the fields to meet us?" she asked the servant.

And he replied, "It is my master." So Rebekah covered her face with her veil. ⁴⁵Then the servant told Isaac everything he had done.

⁴⁶And Isaac brought Rebekah into his mother Sarah's tent, and she became his wife. He loved her deeply, and she was a special comfort to him after the death of his mother.

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THE DEATH OF ABRAHAM

Abraham married another wife, whose name was Keturah. ²She gave birth to Zimran, Jokshan, Medan, Midian, Ishbak, and Shuah. ³Jokshan was the father of Sheba and Dedan. Dedan's descendants were the Asshurites, Letushites, and Leum-

25:18 The meaning of the Hebrew is uncertain.

24:59 Gen 35:8 24:60 Gen 17:16; 22:17 24:62 Gen 16:14 24:63 Ps 119:15, 27, 48 24:67 Gen 23:1-2; 25:20; 29:18 25:1-4 // 1 Chr 1:32-33 25:5 Gen 24:35-36 25:7 Gen 12:4 25:8 Gen 15:15; 25:17; 35:29; 49:29, 33 25:9-10 Gen 23:19-18; 49:29; 50:13 25:11 Gen 12:2; 24:63 25:12-16 // 1 Chr 1:29-31 25:17 Gen 25:8 25:18 Gen 16:12; 20:1 25:21 Gen 21:2

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mites. ⁴Midian's sons were Ephah, Epher, Hanoch, Abida, and Eldaah. These were all descendants of Abraham through Keturah.

⁵Abraham gave everything he owned to his son Isaac. ⁶But before he died, he gave gifts to the sons of his concubines and sent them off to a land in the east, away from Isaac.

⁷Abraham lived for 175 years, ⁸and he died at a ripe old age, having lived a long and satisfying life. He breathed his last and joined his ancestors in death. ⁹His sons Isaac and Ishmael buried him in the cave of Machpelah, near Mamre, in the field of Ephron son of Zohar the Hittite. ¹⁰This was the field Abraham had purchased from the Hittites and where he had buried his wife Sarah. ¹¹After Abraham's death, God blessed his son Isaac, who settled near Beer-lahai-roi in the Negev.

ISHMAEL'S DESCENDANTS

¹²This is the account of the family of Ishmael, the son of Abraham through Hagar, Sarah's Egyptian servant. ¹³Here is a list, by their names and clans, of Ishmael's descendants: The oldest was Nebaioth, followed by Kedar, Adbeel, Mibsam, ¹⁴Mishma, Dumah, Massa, ¹⁵Hadad, Tema, Jetur, Naphtish, and Kedemah. ¹⁶These twelve sons of Ishmael became the founders of twelve tribes named after them, listed according to the places they settled and camped. ¹⁷Ishmael lived for 137 years. Then he breathed his last and joined his ancestors in death. ¹⁸Ishmael's descendants occupied the region from Havilah to Shur, which is east of Egypt in the direction of Asshur. There they lived in open hostility toward all their relatives.*

THE BIRTHS OF ESAU AND JACOB

¹⁹This is the account of the family of Isaac, the son of Abraham. ²⁰When Isaac was forty years old, he married Rebekah, the daughter of Bethuel the Aramean from Paddan-aram and the sister of Laban the Aramean.

²¹Isaac pleaded with the LORD on behalf of his wife, because she was unable

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to have children. The LORD answered Isaac's prayer, and Rebekah became pregnant with twins. ²²But the two children struggled with each other in her womb. So she went to ask the LORD about it. "Why is this happening to me?" she asked.

²³And the LORD told her, "The sons in your womb will become two nations. From the very beginning, the two nations will be rivals. One nation will be stronger than the other; and your older son will serve your younger son."

²⁴And when the time came to give birth, Rebekah discovered that she did indeed have twins! ²⁵The first one was very red at birth and covered with thick hair like a fur coat. So they named him Esau. ²⁶Then the other twin was born with his hand grasping Esau's heel. So they named him Jacob.* Isaac was sixty years old when the twins were born.

ESAU SELLS HIS BIRTHRIGHT

²⁷As the boys grew up, Esau became a skillful hunter. He was an outdoorsman, but Jacob had a quiet temperament, preferring to stay at home. ²⁸Isaac loved Esau because he enjoyed eating the wild game Esau brought home, but Rebekah loved Jacob.

²⁹One day when Jacob was cooking some stew, Esau arrived home from the wilderness exhausted and hungry. ³⁰Esau said to Jacob, "I'm starved! Give me some of that red stew!" (This is how Esau got his other name, Edom, which means "red.")

³¹"All right," Jacob replied, "but trade me your rights as the firstborn son."

³²"Look, I'm dying of starvation!" said Esau. "What good is my birthright to me now?"

³³But Jacob said, "First you must swear that your birthright is mine." So Esau swore an oath, thereby selling all his rights as the firstborn to his brother, Jacob.

³⁴Then Jacob gave Esau some bread and lentil stew. Esau ate the meal, then got up and left. He showed contempt for his rights as the firstborn.

GENESIS • 25-26

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ISAAC DECEIVES ABIMELECH

A severe famine now struck the land, as had happened before in Abraham's time. So Isaac moved to Gerar, where Abimelech, king of the Philistines, lived.

²The LORD appeared to Isaac and said, "Do not go down to Egypt, but do as I tell you. ³Live here as a foreigner in this land, and I will be with you and bless you. I hereby confirm that I will give all these lands to you and your descendants,* just as I solemnly promised Abraham, your father. ⁴I will cause your descendants to become as numerous as the stars of the sky, and I will give them all these lands. And through your descendants all the nations of the earth will be blessed. ⁵I will do this because Abraham listened to me and obeyed all my requirements, commands, decrees, and instructions." ⁶So Isaac stayed in Gerar.

⁷When the men who lived there asked Isaac about his wife, Rebekah, he said, "She is my sister." He was afraid to say, "She is my wife." He thought, "They will kill me to get her, because she is so beautiful." ⁸But some time later, Abimelech, king of the Philistines, looked out his window and saw Isaac caressing Rebekah.

⁹Immediately, Abimelech called for Isaac and exclaimed, "She is obviously your wife! Why did you say, 'She is my sister'?"

"Because I was afraid someone would kill me to get her from me," Isaac replied.

¹⁰"How could you do this to us?" Abimelech exclaimed. "One of my people might easily have taken your wife and slept with her, and you would have made us guilty of great sin."

¹¹Then Abimelech issued a public proclamation: "Anyone who touches this man or his wife will be put to death!"

25:25 Esau sounds like a Hebrew term that means "hair." 25:26 Jacob sounds like the Hebrew words for "heel" and "deceiver." 26:3 Hebrew seed; also in 26:4, 24.

25:23 Gen 17:2-4; 27:29; 48:19 Num 20:14 Deut 2:4, 8 *Rom 9:11-12 25:25 Gen 27:31 25:26 Hos 12:3 25:30 Gen 36:1, 8 25:31 Deut 21:16-17 1 Chr 5:1-2 25:33 Gen 27:36 Heb 12:16 26:1 Gen 12:10; 20:1-2 26:2 Gen 12:11, 7 26:3 Gen 12:7 26:4 Gen 15:5; 22:17 Exod 32:13 *Acts 3:25 *Gal 3:8 26:7 Gen 12:11-13; 20:12 26:10 Gen 20:7-10

A NOTE TO READERS

The Holy Bible, New Living Translation, was first published in 1996. It quickly became one of the most popular Bible translations in the English-speaking world. While the NLT's influence was rapidly growing, the Bible Translation Committee determined that an additional investment in scholarly review and text refinement could make it even better. So shortly after its initial publication, the committee began an eight-year process with the purpose of increasing the level of the NLT's precision without sacrificing its easy-to-understand quality. This second-generation text was completed in 2004, with minor changes subsequently introduced in 2007, 2013, and 2015.

The goal of any Bible translation is to convey the meaning and content of the ancient Hebrew, Aramaic, and Greek texts as accurately as possible to contemporary readers. The challenge for our translators was to create a text that would communicate as clearly and powerfully to today's readers as the original texts did to readers and listeners in the ancient biblical world. The resulting translation is easy to read and understand, while also accurately communicating the meaning and content of the original biblical texts. The NLT is a general-purpose text especially good for study, devotional reading, and reading aloud in worship services.

We believe that the New Living Translation—which combines the latest biblical scholarship with a clear, dynamic writing style—will communicate God's word powerfully to all who read it. We publish it with the prayer that God will use it to speak his timeless truth to the church and the world in a fresh, new way.

ALPHABETICAL LISTING OF BIBLE BOOKS

Acts	1232	Judges	275
Amos	1032	1 Kings	376
1 Chronicles	450	2 Kings	413
2 Chronicles	488	Lamentations	926
Colossians	1341	Leviticus	114
1 Corinthians	1293	Luke	1156
2 Corinthians	1311	Malachi	1081
Daniel	995	Mark	1129
Deuteronomy	202	Matthew	1085
Ecclesiastes	752	Micah	1047
Ephesians	1330	Nahum	1055
Esther	562	Nehemiah	543
Exodus	62	Numbers	151
Ezekiel	935	Obadiah	1042
Ezra	530	1 Peter	1387
Galatians	1323	2 Peter	1393
Genesis	01	Philemon	1365
Haggai	1059	Philippians	1336
Habakkuk	1067	Proverbs	714
Hebrews	1367	Psalms	611
Hosea	1014	Revelation	1404
Isaiah	769	Romans	1273
James	1382	Ruth	303
Jeremiah	849	1 Samuel	307
Job	571	2 Samuel	343
Joel	1027	Song of Songs	762

Typografi

1 MASTERSIDER

- ↪ A-parent spread med running header og automatisk paginering
- ↪ Runningheader lavet med tekstvariabler, som bruger bogens titel f.eks. "genesis".
- ↪ B-parent uden headers og pagina til bogens første side.

2 BASELINE GRID

- ↪ Indstilles med hensyn til margener, spalters bredde, papirets størrelse og skriftens størrelse.
- ↪ 11,75 pt skydning
- ↪ alle paragraphstyles er låst til baseline og mellemrubrikker justeres i stylen ved at hæve eller sænke skriften.

3 MARGENER OG SPALTER

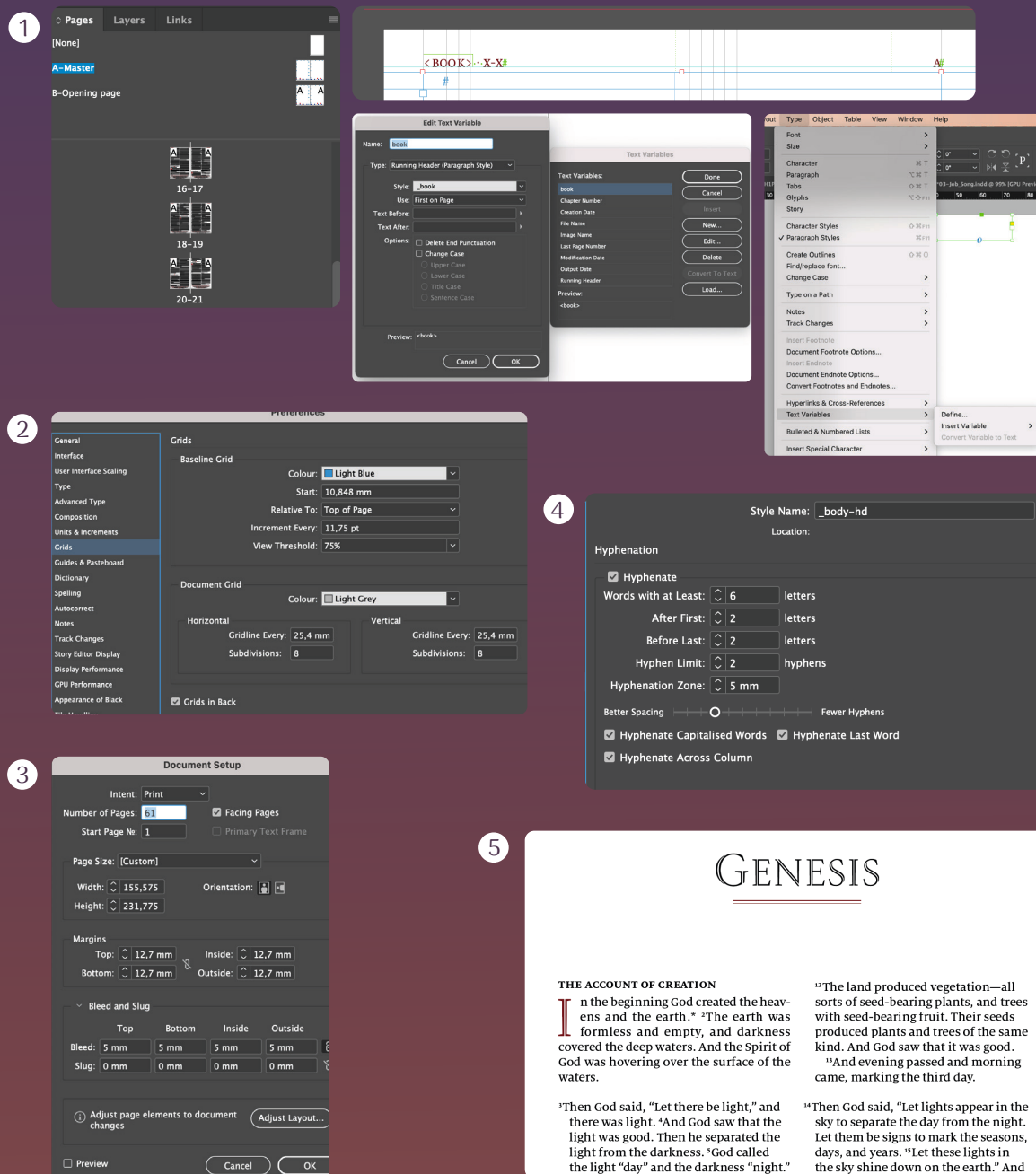
- ↪ Margener sat i mm:
Top 10,848/bund 9,525/ydre 10/indre 14
- ↪ 2 spalter med 3,704 mm mellemrum.
- ↪ Bibler skal ofte have en bred indermargen, da den er omfangsrig, og dermed har brug for plads til sidernes samling.

4 HYPHENATION OG JUSTIFICATION

- ↪ Orddeling med plads til bedre ordmellemrum.

5 FONTE (MODERNE BYGGER PÅ NOGET KLASSISK)

- ↪ Rubrikker og uncial - Argon Initials
- ↪ brød - Milo serif pro medium (høj x-højde - god til bibler)
- ↪ Ref. og noter - Milo Pro



Typografi

6 PARAGRAPHSTYLES

Dokumentet genbruges og indeholder derfor mange styles. Der er meget at finde rundt i.

- Paraphstyles: 243
- Characterstyles: 80
- Objectstyles 11

7 UNICIAL VERSETAL SOM BOGSTAV

Kunden ønsker unicial ved hver versbegyndelse

- Tre linjer højt
- En linje bredt
- Sat i pantone 7323C rød.

8 FODNOTER OG KRYDSREFERENCER

Boksene placeres i lag. Bibeltekstboksen er ned-
erst, derefter fodnoter og tilsidst/øverst kryds-
ref. Med objektstyles defineres en tekstwrap,
som skubber til boksene i lagene under. Kryds-
ref-teksten formes, så den spidser nedad.

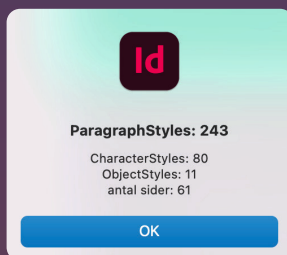
9 SCRIPTS

Til denne bibel brugte vi følgende scripts. Scripts
er kode, der automatiserer processer i InDesign.

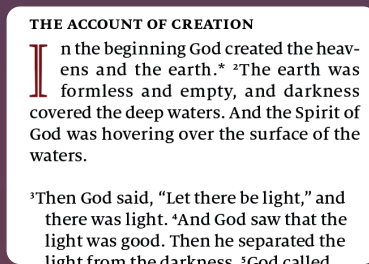
De er i sproget javascript -JSX.

- chapterNumbersGraphics.jsx
 - Dette script tilføjer kapitelgrafik og tal, og fjerner kapiteltallet ved versstart, sådan at det første bogstav bliver et unicial i stedet.
- NLT-fix-refs.jsx

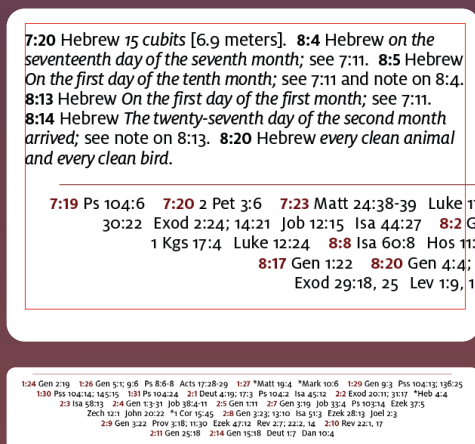
6



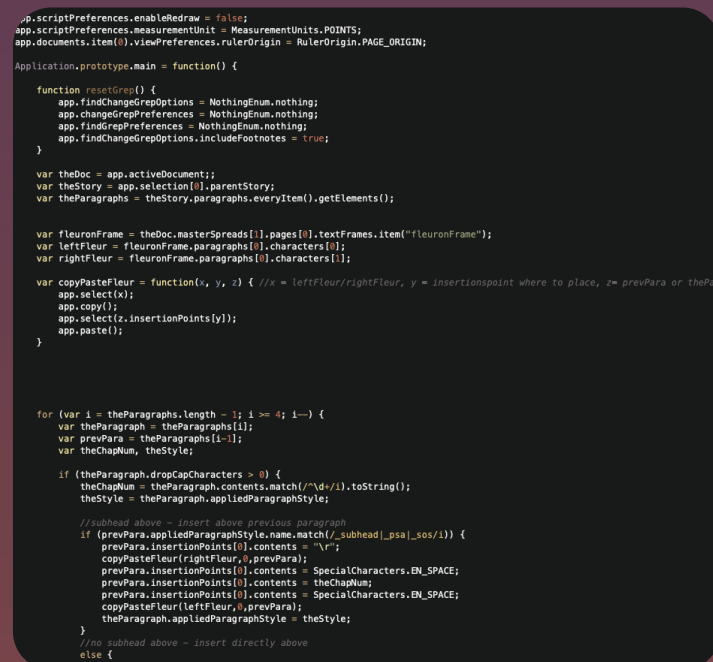
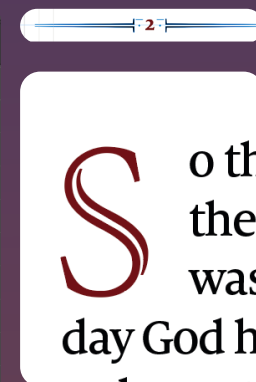
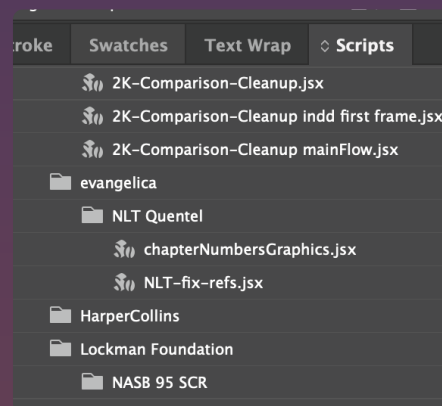
7



8



9



Produktionsforståelse

1 PRODUKTIONSFLOW

Først skal biblen igennem designafdelingen, hvor designløsninger præsenteres for kunden. Efter designet er godkendt kommer biblen ind til typesetting, hvor Genesis ombrydes og herefter sendes til endelig godkendelse ved kunden. Herefter kan ombrydningen og færdiggørelsen påbegyndes.

2 ALLE BIBELBØGER SAMLES I EN BOOK

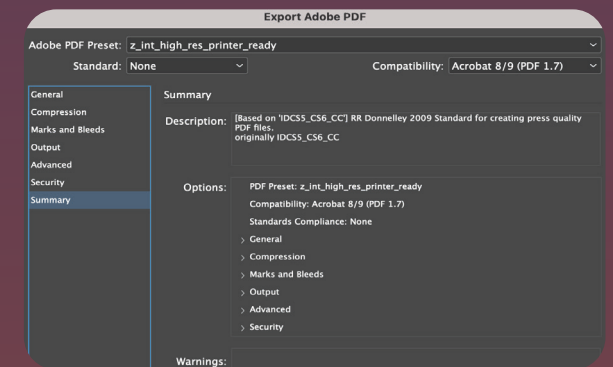
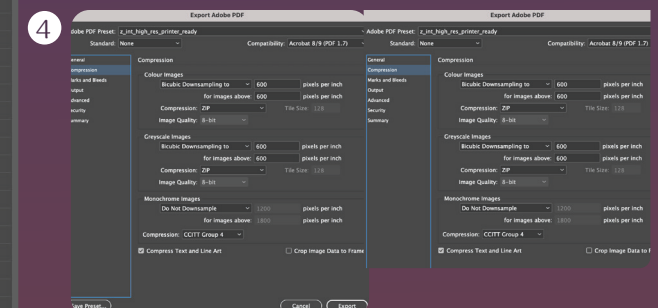
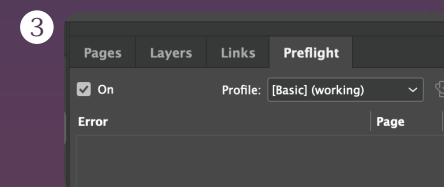
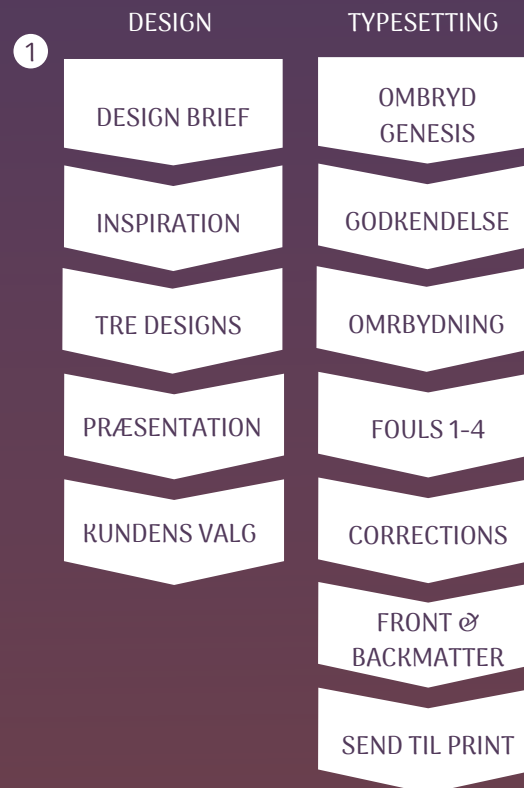
Alle biblens kapitler(bøger) samles i en "Book". En book er et virtuelt bogomslag, som samler kapitlerne. Disse er i hvert deres InDesign dok. Med bogen kan man eksportere det hele og holde styr på processen, samt få sidetal for den samlede bog.

3 PREFLIGHT

Til denne bibel er der brugt en preflight med fokus på overset-tekst og manglende fonte.

4 EKSPORTERING AF PDF

Vi har faste print pdf-eksporteringsindstillinger, som passer til et trykkeri i Kina, der har specifikke krav. De resterende trykkerier finder selv ud af det.



Produktionsforståelse

5 OMBRYDNINGSPROCESS

Denne Bibel har fast bagkant, hvilket giver udfordring med ordmellelrum. Derfor har jeg skulle knibe eller spærre ved behov, og når jeg har skulle eliminere horeunger både alm. og franske, samt widows (afsnit der slutter med et ord på en linje alene).

- Vi spærre og kniber maks 20
- noter må kun deles ved semikolon
- alle callers skal være på samme side som noten
- Kapitlerne slutter med en side der balancerer og den næste bog starter på siden derefter "run on"

6 FRONTMATTER

Frontmateria består af en copyright-side, en oversigt over Bibels bøger med brug af Tabs, et forord med introduktion til Bibeloversættelsen NLT "The new living translation", og en oversigt over bibeloversættelsesteamet med mellemrubrikker over teammedlemmerne og nedenunder med indryk ved linjens turn over (når linjen deler sig). Frontmateria designer typografen med udgangspunkt i Bibels design.

7 BACKMATTER

Denne Bibels backmatter består af en Concordance, som er en ordliste, læseren kan slå op i.

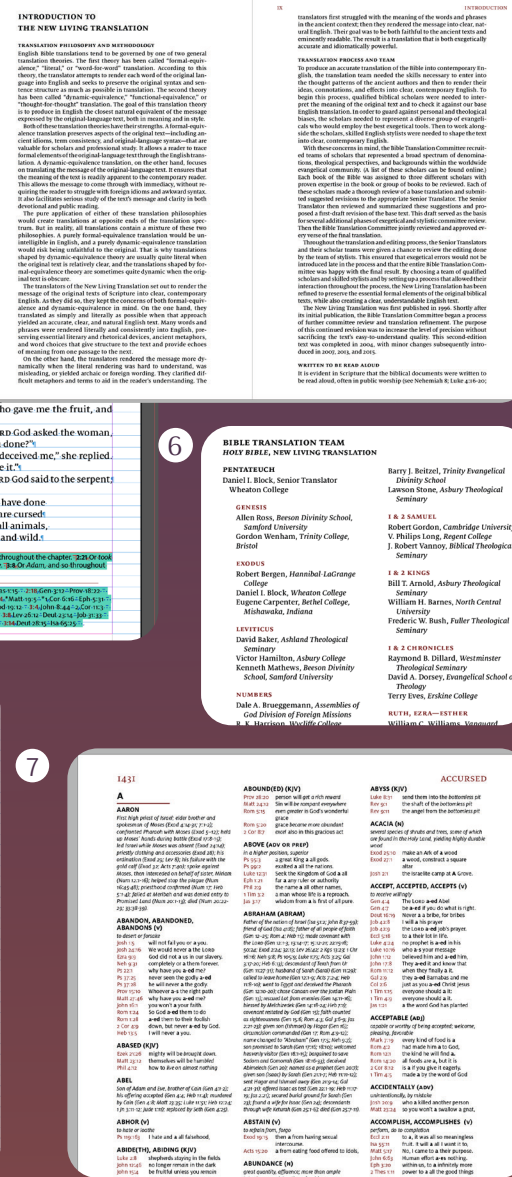
8 KORREKTUR

Vi modtager fous fra korrekturlæserne løbende, Vi retter dem, når de kommer, dog altid efter hele biblen er ombrudt første gang.

5



6





Digitalt Produkt

Grafisk design &
Billedbehandling

Digitalt Produkt

Redegørelse

Desktop Baggrund - Fan Art

Jeg har designet denne desktopbaggrund, som fanart til spillet Spiritfarer. Baggrunden viser en ikonisk scene fra spillet og budskabet er, at din slutning er en ny begyndelse.

Afsender

Jeanette Melin/Thunder Lotus Games. Spilfirmaet har udviklet tre spil alle med temaer fra mytologi indeholdende sjæl, skæbne og eksistentialisme ofte med brug af smuk håndtegnet artwork.

Modtager

Fans af Spiritfarer spillet

Baggrund

Spiritfarer et et indie-adventure spil udviklet af Thunder Lotus Games, og det udkom i 2020. I spillet spiller du pigen Stella, hvis opgave er at hjælpe ånder videre med deres uafsluttede dilemmaer, så de kan komme igennem The Everdoor og videre i efterlivet. Hver ånd er unik og har deres egen udfordring og historie.

Kvalitetsvurdering

Slutresultatet er blevet godt, dog med plads til forbedring f.eks. er der en tynd streg omkring "glow" linjen, der åbner the everdoor. Denne kunne jeg ikke fjerne.



Grafisk Design

1 IDÉER

Jeg ønskede en håndtegneteffekt på selve fotografiet, og at baggrunden blev som hvidt kridt på farvet papir. da det ville være i tråd med spillets stemning.

2 LYSET BETYDNING

I spillet har protagonisten sine tro følgesvende katten og "The Everlight". Denne magiske lyskegle kan forandres til alle mulige slags redskaber f.eks. åren i dette billede. Derfor havde jeg fokus på at få disse everlights og the everdoor til at lyse ud af billedet.

FONTVALG

- 3 Apple Chancery er en script skrift og dermed fremstår den håndskrevet. Denne skrift har nogle elegante svungne seriffer, som ser ud som om, de er skrevet med en gammeldags fjerpen. Dette giver skriften et eventyrligt look og dermed passer den godt ind i et mytologisk univers. Skriften varierer mellem hårstreg og tyk streg, som giver en skarp kontrast også set i kalligrafi. Skriften er designet af Apple.

VIRKELIGHED OG FANTASI SAMMEN

- 4 Det er set før tegninger og virkeligheden sammenkoblet f.eks. filmene "Space Jam" og "Cool World" mf. Jeg tog udfordringen op og forsøgte at manipulere virkeligheden, sådan at fantasi og virkelighed mødtes
- 5 LOGO - SPILLETS EGET ORIGINALE LOGO

1



2



3

Apple Chancery Font View

*The quick brown fox jumps over the lazy dog.
Jackdaws love my big sphinx of quartz.
0123456789 (.,;:-*!?)*

Apple Chancery Font View

5



Grafisk Design

6 INSPIRATION

- ↻ Screenshot fra spillet
- ↻ Billede fra Gablenz, SN, Tyskland (fra Pexels af Martin Damboldt)

7 BUDSKAB

Din slutning er en ny begyndelse.

Virkemidler:

- ↻ Tekst
- ↻ Genkendelighed figurer og scene
- ↻ Diagonal/cirkel komposition/den gyldne brøk
- ↻ Døren der åbnes mod budskabet (glow cirkel linje)
- ↻ Lys og mørkekontrast (lysende figurer, bro og glow på træer)

MEDIE/MODTAGER

- ## 8
- ↻ En gratis skrivebordsbaggrund
 - ↻ Nostalgisk stemningsskabende memorabilie
 - ↻ Budskabet skal vække nostalgi og tanker omkring spillets åndelige præmis. Det er primært tiltænkt fans, som i forvejen elsker spillet.
 - ↻ Et gratis produkt lavet af en fan til fans.

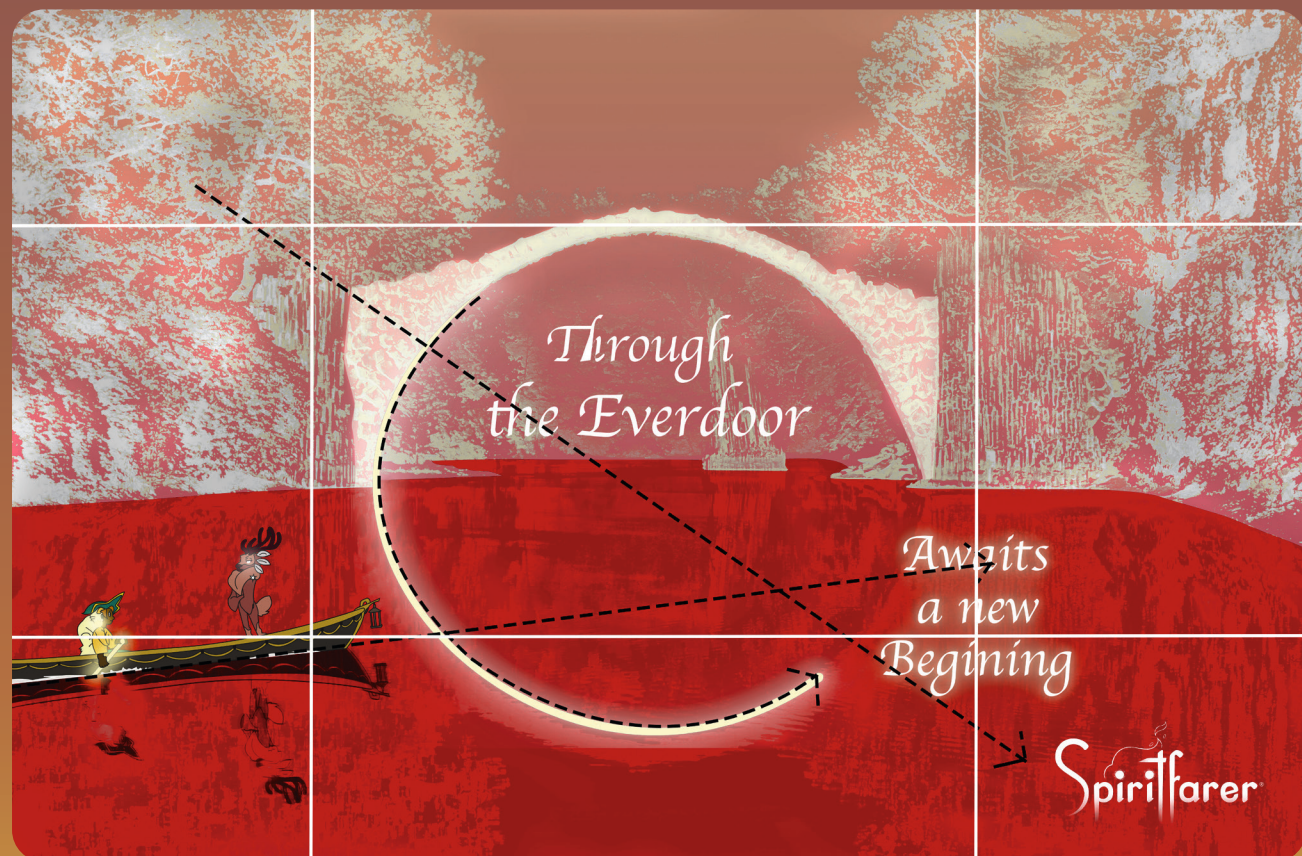
EFFEKT

- ## 9
- ↻ Aflæses ved at se på downloads
 - ↻ Jeg bør sende den til spiludviklerne som gestus

6



7



Billedbehandling

DEL. 1 forbehandling af Baggrund

1 BAGGRUNDEN - TEGNET EFFEKT

Opnåes med Filtre

- ↪ Gaussian Blur
- ↪ camera raw filters
- ↪ glowing edges effect

2 INVERT

Invert for at få hvid på sort/farvet baggrund

DEL. 2 efterbehandling af baggrund

3 ÆNDRE SORT

Image>adjustments>replace color

4 MERGE LAYERS

For at mindske filens størrelse

5 ÆNDRE BLÅLIGE NUANCER

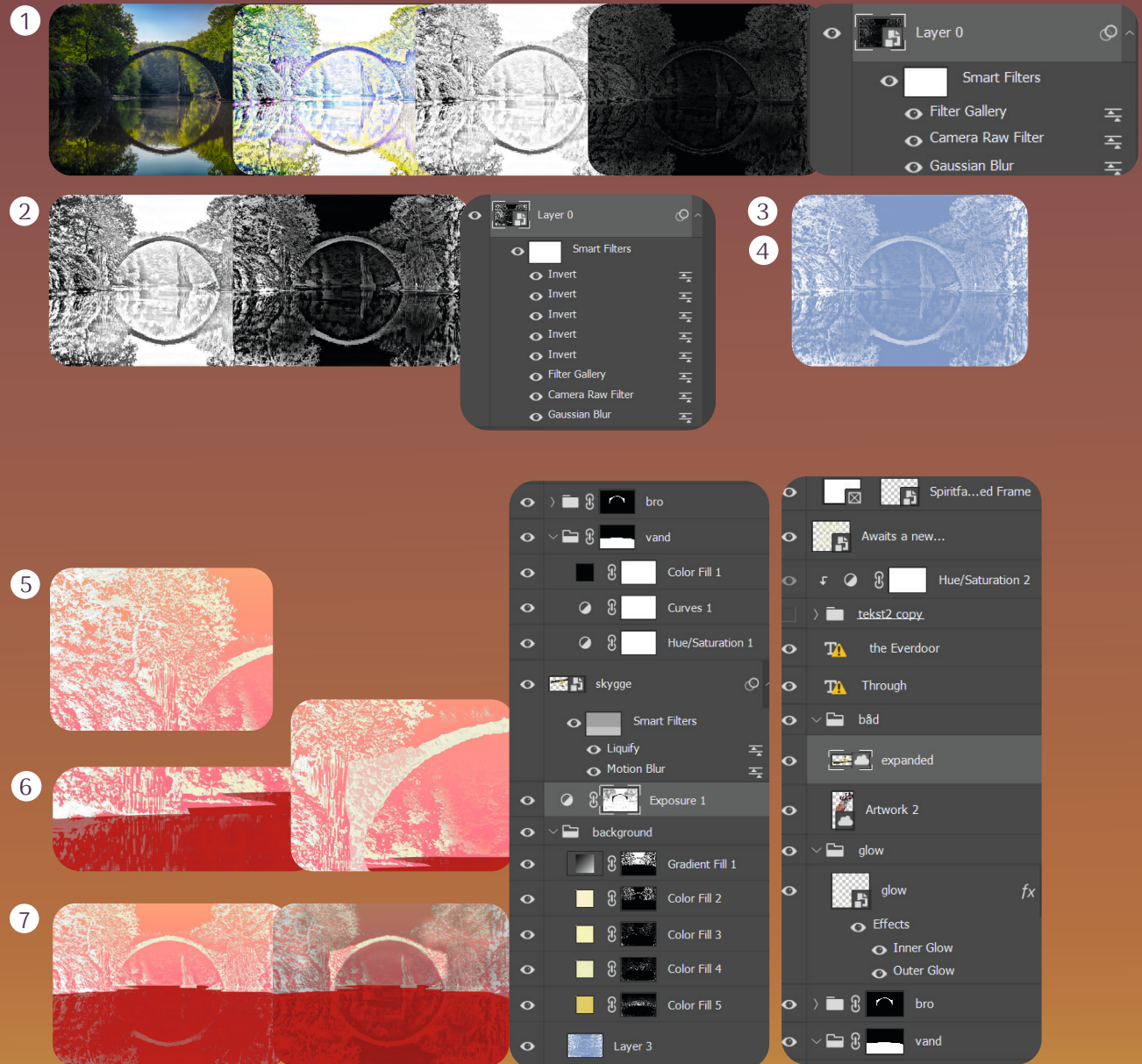
Forkellige gulige nuancer til bladene for spil, dybde og fornemmelse af lyset fra solnedgangens gradient baggrunden. Image>adjustments>replace color.

6 PENTOOOL VANDLAG Ø BRO

Med pentool har jeg valgt vandet og tilføjet det den røde farve med kontraster og ekstra saturation. Broen er optegnet med pentool og har et gennemsligtigt vidt farvelag.

7 EXPOSURE LAG TIL "GLOW EFFECT"

Med nedtonet exposuremaske har jeg malet igennem masken og fået træerne til at gløde og jeg har fremhævet broen med lyset. Kontrasten skaber spil og spænding.



Billedbehandling

DEL. 3 elementer i billedet

8 RENTEGNING AF KARAKTERER

Via pentool og arbejde med lag.

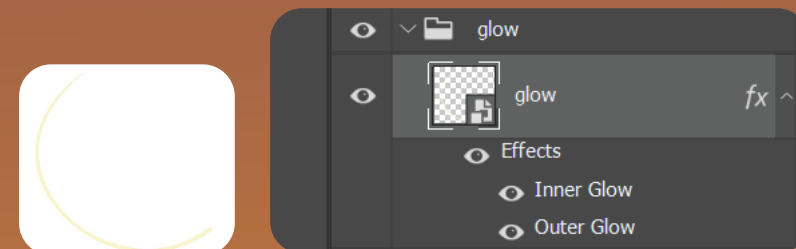
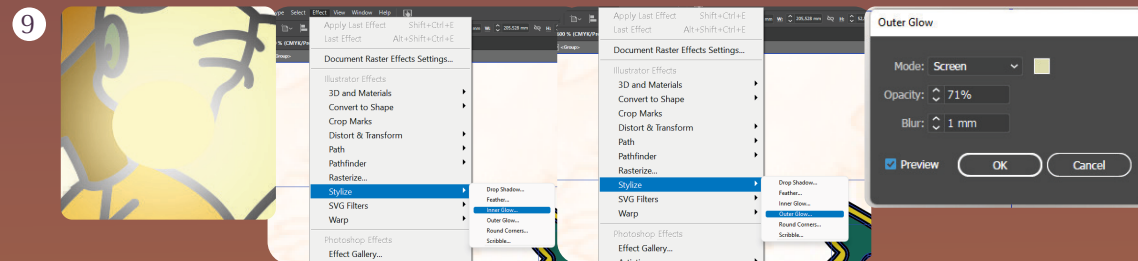
- ↻ Første lag gjort til template
- ↻ Andet lag båden og stella tegnes
- ↻ tredjelag er ånden
- ↻ Farvelægning med Live Paint Tool
- ↻ glow objekter farves for sig selv

9 GLØDENDE OBJEKTER Ø TEKST

- ↻ Farve er taget med pipette fra spillet selv
- ↻ glow tilføjes ved først apply inner glow
- ↻ Så apply outer glow
- ↻ Apply outer glow igen for rigtigt at få lys på

10 IMPORT VIA BIBLIOTEK

Hvert lag er gemt som artwork i biblioteket, sammen med farverne. Jeg har trukket disse illustrationer ind i billedet herfra.



A decorative mandala with a central circle containing the text "Tak for nu". The mandala is composed of intricate white line art patterns on a background that transitions from dark purple at the top to a warm golden-brown at the bottom. The central circle is a solid dark purple, and the text is written in a clean, white, sans-serif font. The surrounding patterns include concentric circles, teardrop shapes, and floral motifs, creating a symmetrical and ornate design.

Tak for nu