

EDASH

George Mason's Design Magazine Spring 2010



THE TOC

Different Strokes

Finding a career path that you enjoy is never an easy choice. Wendi Koontz shares with us what it takes.



Outdoor Advertising

As it becomes a more prominent aspect of our environment, more problems with outdoor advertising are beginning to develop .

18



Arabic Calligraphy

22



The history and variations in Arabic writing are deep and complex, and as changes occur and modern forms arise, varying opinions are produced.

Design Snobs

With the general lack of understanding of the design world, will graphic designers ever shed their elitist perception?

32



CUT+PASTE

23 Skadoo

John Cipriani

Styling the Harvey Nichols 2009 Press Launch

Teodora Blindu

Serge Seidlitz

Kelsey Hunter

Jennifer Murse

Carey Jordan

WeLike LOGOS, SITES and PACKAGES

Carey Jordan and Kelsey Hunter

And much more beginning on pg. 7

ZOOM IN

Charlie Church

Minh Tran

Haroon Gilani

Cara Watters

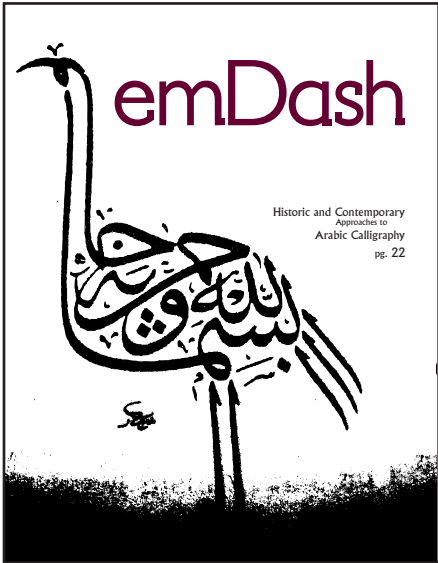
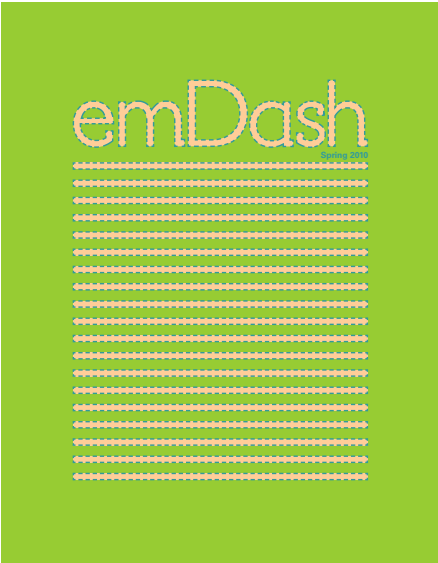
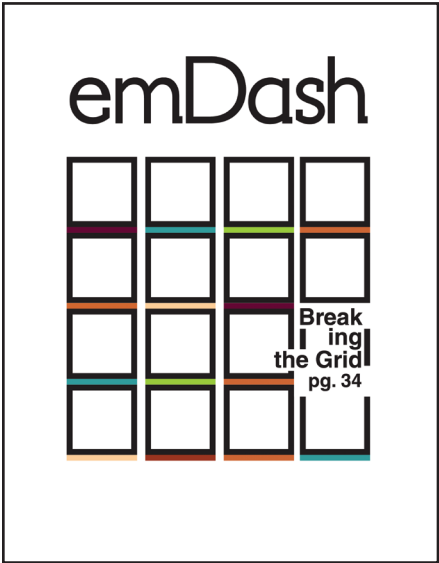
Brad Wanzor

And much more beginning on pg. 38

Covers by Carey Jordan:



Covers by Kelsey Hunter:



LETTERFROMTHEEDITORS



This is the second edition of *emDash*, George Mason's student design magazine. An alternative to the magazine redesign project in Jandos Rothstein's Editorial Design class, its creation has been an enlightening experience and a wonderful opportunity to reach out to Mason's growing design community.

We have spent several months working hard to bring Mason's designers what we hope will be a very valuable resource. Our goal has been to reach out to the various communities of design and create diverse content for our classmates and fellow designers to learn and become inspired from. Here you will find everything from current designer's work, to resources to improve your own work, to even Mason design students work.

EmDash has benefited us with an experience we can grow from and we hope that it will benefit you as well.

Designers and Editors:

Kelsey Hunter
Carey Jordan

Faculty Adviser:

Jandos Rothstein

Proofreading:

Kiley Cogis

Special Thanks:

Charlie Church
Minh Tran
Shanshan Chui
Serge Seidlitz
Wendy Koontz
Jennifer Murse
All of the talented
designers that
submitted their work


carey.jordan@yahoo.com

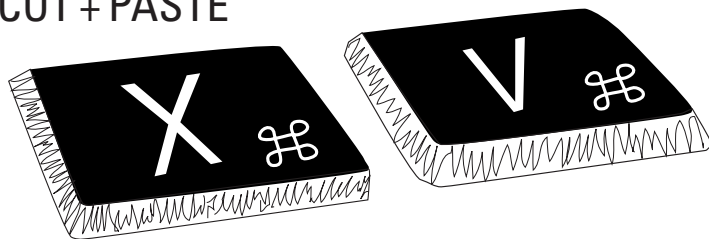

kelsey.a.hunter@gmail.com



aves
ORGANIC SODA

THAT'S PRETTY MUCH HOW IT IS

CUT + PASTE



Styling the Harvey Nichols 2009 Press Launch

TEODORA BLINDU

Abstract, brightly colored illustrations and crisp, detail-oriented photographs mix together into one design piece in Kate Forrester's press launch cover design for the 2009 Harvey Nichols show. The well designed cover is a brilliant combination of both a photograph and illustrative elements.

Kate Forrester was given the challenge of designing a press launch while using a series of illustrations for the spring and summer 2009 collections press day. She solved this problem brilliantly by choosing to combine a regular catwalk photograph with colorful illustration swirls. To balance the static photograph and add flare to the design, brightly colored vector graphics were added around the model's body. The focus starts with the top of her head, where the most swirls and the brightest colors are used, forming pink twirls of hair. From it, building cityscapes are coming out. This wig-like illustration is flowing to the center of the composition and leading the eye towards the skinny, white serif letterforms on the left. Moving to the bottom, more swirls and shapes are wrapping around the girl's legs.

There is a certain playful style used between the photograph and the illustrations. This design may seem a little risky, but the combination between the image and the illustrations was skillfully executed. It is very subtle, each hand-drawn element wrapping across the image and creating one whole composition. The curvy drapings across the model's foot and on top of her hair adds movement to the static, straight lined body of the girl. The illustrations pull you in, adding to the effect of the catwalk model. By adding this playful feel as well as the hand-drawn lettering, Forrester recreated the straight lined, center focused catwalk photograph into a design and art piece.

Don't Judge A Book By The Cover, Right?

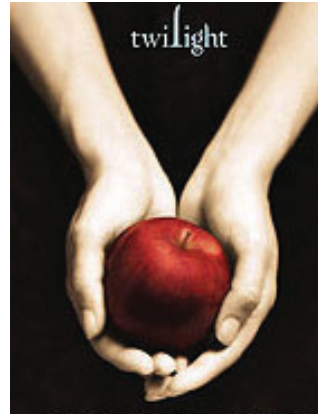
SARAH YARBROUGH

Everyone is taught not to judge a book by the cover. In elementary school, our classes would go to the library at the beginning of each year. There, our school librarian would demonstrate that the proper way to decide on a book was to randomly open to a page, read the contents for a few minutes, and proceed to gauge the author's writing style and determine if the story sounded interesting. Even at a young age I thought, "who has time for this?" I said then and I say now, wipe out the wives tales and eliminate the euphemisms. The best way to judge a book is by the cover!

Designers spend plenty of time, and publishers spend plenty of money conjuring up clever, enticing, and unique book covers to catch the attention of readers. It is quite a daunting task to make one book stand out amongst hundreds, maybe thousands of other books on a library, book store, or local retail book shelf. Yet, designers meet this challenge time and time again.

Probably the most popular book covers on the shelves today belong to the *Twilight* Series by Stephanie Meyers. The covers of this quartet of books all share a thematic design concept. Each cover has a black background with a single crisp photograph that contains some blood red attribute that is a symbolic representation of the major concept or theme of each book. These designs have become iconic to the books and even the movies created based on them. So much so that jewelry, t-shirts, posters, and other merchandise have been manufactured featuring the same designs. Even satirical book covers, t-shirts, and posters have been created mimicking the design theme used in the original book covers. The designs have become a part of the cultural phenomenon surrounding the series and movies.

It just goes to show the importance of designing a good book cover. Book cover design can be the epicenter of a major cultural trend, like with *Twilight*, or it can launch a book to the top of the New York Times best seller list. Regardless, these covers are proof that readers will judge books by their covers.



Who Needs Ethnography Anyway?

RUQAYYAH ALI

An important aspect of graphic design is the use of ethnographic research. Dictionary.com defines ethnography as "a branch of anthropology dealing with the scientific description of individual cultures." Many students don't give this subject much thought, however graphic designers can directly benefit from ethnographic research. Design is everywhere you look, from informative signs to ads for children's cereal. It would be wise for a graphic design firm to hire an ethnographic researcher. This person will be able to inform the firm of the likes and dislikes of a particular culture, and in turn they can better be solicited to, which ultimately will increase sales.

Bubble Project

NATASHA FEDOROVA

Responding to the increasing amount of dull advertising being used in public spaces, art director and designer Ji Lee initiated “The Bubble Project” in 2001. He began his attack on image-based ads all over downtown Manhattan by placing blank speech bubble stickers on phone booths, city buses, billboards, and the NYC subway. He figured people would recognize the empty bubbles as a place to write thoughts. Later, he would go around the city taking photographs of the responses.

Lee’s whole concept is a great example of interacting and communicating through the medium of graphic design. What began as an experiment has grown into a kind of movement. Lee writes: “Once placed on ads, these stickers transform the corporate monologue into an open dialog. They encourage anyone to fill them in with any form of self-expression, free from censorship.” Though the Bubble Project originated in NYC, speech bubbles have started to appear in other cities all over the world.



WeLike LOGOS



INGENIOUSTRIES



friendsinplaces.com

Being able to create a solution to the problem of identity is a designer’s greatest challenge. Depending on the client, a logo design can be the most complicated project to work on. Whether it’s someone who is overly picky with poor taste, or an indecisive entrepreneur who isn’t even sure what kind of business they’re starting, the process can be complex to say the least. But the concept is simple. In fact, the point is to simplify. To sum up the goals, ideas, morals and clearly define someone or something in a legible and elastic logo. Here are some logos that we feel have been successful.

WeLike PACKAGING

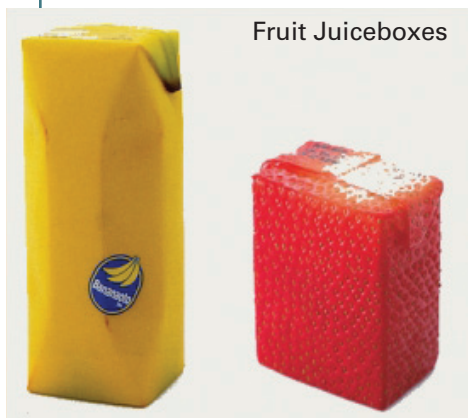


Rellana



Colorless Coke Can

Klein Tools



Fruit Juiceboxes

Packaging plays a key role in brand perception. Providing a memorable experience for the customer is important in differentiation between your product and the competitors'. Because consumers are increasingly faced with overload from more than 55,000 brands on shelf—compared to just 15,000 brands in 1991—companies are going to great lengths to vie for attention, provide brand value and create a competitive point of difference. For many products, packaging can be a lasting brand ambassador throughout the product's use and create desirable and memorable brand experiences. Here are a few examples of packaging that exercise innovation in its field.

A is for Alligator

JOHN CIPRIANI

Jeremy Pettis is a graphic designer who undertook the task of creating a typeface of 26 different animals. He used an animal beginning with each letter of the alphabet, for example he used “a” for alligator and “b” for bear and so on. Each typeface is representative of the animal in either appearance or personality. Each typeface is uniquely interesting, and to add to the type Pettis has included a glyph for each of his animal subjects. Inside each glyph is a silhouette of the animal and a brief description. However, my favorite part of the glyph is a link to his initial sketches for the type face. It is interesting to see a graphic designer's creative thought process beginning from the roughest of sketches to the final product. Some of the text may be difficult to read, but once you stare at it long enough the image begins to emerge. It's almost like being on a safari hunt. I highly recommend looking at the rest of these typefaces.



Reinventing Frozen Water

CALEB PREVATTE

For those who haven't entered the 21st century and still employ the use of archaic ice cube trays, they now have another incentive for agonizing over frozen water. Findmeagift.com is selling a unique alternative to automatic ice makers, in the form of a bullet. The ice cube tray is shaped like a magazine clip from the ak47 assault rifle and has two sides. When combined the two sides form a 3-dimensional bullet mold, leaving a perfectly round bullet-shaped ice cube for your beverage. This idea of creating a shaped ice cube is no revolution. The reinvention is in the product: A 3D bullet is a unique offering for any beverage. A slick looking mold and an ice cube that is shaped like none other shows that a little bit of thought in a design can go a long way.



I Love Graphic Design

JOHN CIPRIANI

I Love Graphic Design, the self explanatory title for the piece done by graphic designer, Thomas Dufranne, is a personal piece that is both urban and fresh. Although flat by nature, the bold black in contrast with the soft blues and pinks creates a pop in this piece that is only heightened by the bold outlines. The unique type face with its overlapping bubble style furthers this piece's connection to its graffiti roots and creates a tension that the piece is pushing and pulling itself. Its soft edges and bright color palette gives it a feminine look, and the way the piece is composed creates an intestinal look. Although a well designed piece, upon closer inspection, the execution could be improved as sharp edges occur among the text. Continuing with the image of the intestines at the top of the piece would flow better if it was thicker, and the "x" in the "e" is unnecessary. Otherwise, overall a very satisfying piece.



Podcasts

KELLY SHARON

Podcasts are incredibly valuable resources, as there are podcasts on thousands of things, ranging from rose gardening to workout tips. After doing some investigating, I discovered that there are a lot of podcasts dealing with graphic design. Most of them are produced by actual working designers, design firms, or organizations dealing with design. Here are some podcasts for you to enjoy:

Dirty Words Design: Brings you InDesign tips, tricks and "dirty" solutions for sticky problems.

Rookie Designer: For the not-so-accomplished designer.

Design Guy: Explores design principles and explains them simply.

Typerradio: Visits different design events around the world and chats with professionals.

Take A Look Around

SARAH YARBOUGH

Environmental Design an area of graphic design that seems to be discussed less than, if at all, typography, web, editorial, and packaging design. It is an area of design that people experience on a daily basis, and one that serves a greater functional purpose than the more obvious areas, in my opinion. This area is Environmental Design.

Whether you are walking through Dulles International Airport, Tyson's Corner Center, The National Gallery of Art, or

even strolling through the George Mason University campus, the spaces we occupy are full of design. The success of the functionality of these spaces is dependent on the success of the design, not only of the architecture, landscaping, or interior design, but the graphic design as well. These designs are responsible for the way the flow of people move through them, the ease of access of information, and the overall aesthetic of the environment.

Environmental design is a lovely marriage of all areas of design, and when done well, is a happy marriage. Good environmental design is evident when it is "unnoticeable". (Happy marriages don't cause a scene, just like dysfunctional marriages do!) The design of an environment should not hin-

der a person's experience in a given place. Rather, it should enhance the experience and make it more memorable, more accessible, and more enjoyable.

Next time you step out into the world, take a look around, notice the design, and appreciate the space that was designed for you, by God and by man.

If you want to learn more about environmental design, visit the website for The Society of Environmental Graphic Design.

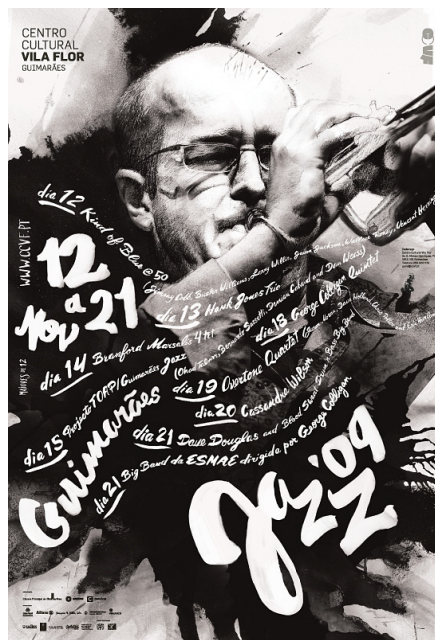
<http://www.segd.org/>



23 Skadoo

JOHN CIPRIANI

Atelier Martino and Jana are two graphic designers from Portugal who paired up to form Martino Jana Design. Their work mainly deals with editorial and print design, but they have occasionally dabbled in web design. However, when the pair includes illustrative elements in their poster designs that's when it really stands out.



When one first comes across the Guimaraes Jazz 2009 posters, they are treated by wonderful movement created by the typographic elements and the postures of the musicians displayed in photographic illustrations. The typography adds vibration, making it seem the figures are actually playing their instruments. I think it was a wise choice to keep the poster black and white; the strong contrast between the dark figures and bright type work brilliantly. Also the black and white is reminiscent of the old 1920's movies, the same era when jazz became mainstream.

Serge Seidlitz

KELSEY HUNTER

Illustration and typography are fluidly combined in Serge Seidlitz work. A 31 year-old born in Africa and raised in the UK and Asia, Serge was surrounded by art and culture, and yet his style is distinct and independently his own. His use of text is confident. Every instance seems to show importance and stands out to the extent that is intended. The lines he uses in his sketches, as shown on his website ([www. Sergeseidlitz.com](http://www.Sergeseidlitz.com)), are very similar to the lines he uses in his text. Even if he is using a recognizable font, it is smoothly transitioned with the text showing a very strong understanding of line.

There is an odd humor about his design. All of the work he has done for MTV is incredibly appropriate for the time frame and age group, and shows a great maturity in the use of a few consistent colors. Regardless of the intricate nature of his line work, there is a very simple and strong subject and composition. The standards of design are present in the simplicity of every image and idea, yet they are all entirely unique and strong. He shows his knowledge of the importance of congruent lines, text, and imagery in all of his work and how to develop that differently.

Serge studied at the Camberwell College of Art and graduated in 2000. He now lives and studies in London, working on illustration. He works largely on projects with Cartoon Network and MTV and sells screen prints at a gallery in London. He does not usually do his work in animation, though he has worked with animators before. A large majority of his work is collage and concept using a varying amounts of text. His art interchanges organic with graphic elements, creating a very interesting and fluid transition.



All images are copyright of Serge Seidlitz and can be found at www.sergeseidlitz.com



Olympics logo

SEWIT GEBREMICHAEL

Besides the games and all the hoopla about the sports that we love so much, one of the most exciting aspects of the coming olympics is the logo design that the chosen host country comes up with. This year Rio is chosen and of course I started surfing the internet right away in search of their logo. At first glance, it is obvious to understand their theme – passion. Rio is known for its passion, love, romance, all of which was encompassed in the shape of a heart. The layered heart signifies the passion of the people and the bright upbeat colors show off the playfulness and liveliness of the city. It seems good life has no ending in Rio, and the way the heart is angled to look like the back end of an arrow shot straight to pierce through our hearts is successful in personalizing that message. Their motto “live your passion” is strongly put forward in this logo. Now having said that, I do think the last Olympics logo is more creative and therefore, remains my favorite. There is something about the simplicity of the running man that emerges from the white space of the loosely painted red brush strokes. I love the way the brush strokes thin out and flip up at the end. It looks like he has just crossed the finishing line and has his hands up with joy. In another way, the brush strokes look like they could also be Chinese characters. I cannot read Chinese but as a random viewer, it looks like it might be saying something in Chinese. Whether or not it has a deeper meaning that only the Chinese reader could understand, this logo keeps my mind interested as my eyes wonder from the bright red logo to the contrasting black text, trying to capture all of its simple beauty.

Worth1000

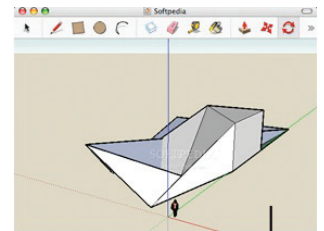
CALEB PREVATTE

In today's modern age practically everybody uses some form of social networking. Websites like Facebook and Myspace make it easy to socialize and/or stalk those important in your life. Social networking allows for a sense of community within a group of people via the internet as well as offering an easy means of communication. Graphic arts thrives on community; critiques and peer reviews help motivate and inspire. The people at Worth1000.com have not only embraced the benefits of a social network, but they have improved them. The website has featured many different facets of design as well as hosted competitions in almost every form of graphic arts with the intention of sharing and inspiring others in the community.

Cool Applications

CAREY JORDAN

Ever wondered how to make an animated story for your niece or how to do a simple sketch on the computer in a jiffy? Well here are a few applications from around the web.



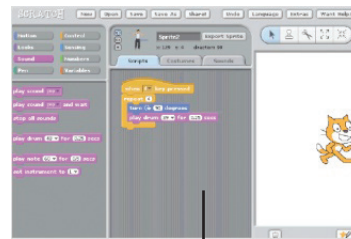
Google SketchUp

We think of it as “the pencil of digital design”. It contains a unique interface that allows 3D forms to be created, viewed, and modified quickly and easily.



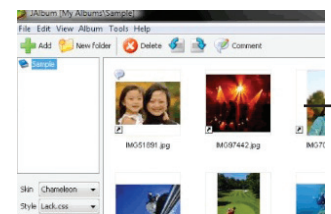
SketchBox

Sticky Notes Manager for your Mac Desktop. You can enter text or make drawings and set individual reminders for each sticky to use them as a visual alarm clock.



Scratch

Designed for children, this freeware multi-media programming tool makes creating animated stories, video games, and interactive artwork a snap.



JAlbum

JAlbum allows you to create nice-looking photo galleries for the Web.

WeLike SITES

Legibility has always been of utmost importance in the process of visual communication. Billboards, advertisements, flyers. The clearer the message, the better the impact it tends to have on the target audience and the greater the sales. Today, there is a changing trend where the rules of traditional design are being applied to the web. We see websites that are more typographically driven, with the main design elements being lines, subtle shifts in color, and maybe one or two large images. This is similar to print design, where the message is relayed through words and images, and thus legibility of those words and pages carries a large amount of importance. Here you will see some examples of this type of design in web format.



theshins.com



colorblzockt.com



designbyable.com



amydresser.com

Making Your Wall a Piece of Art

KRISTIN BILLINGS

Vinyl Wall Graphics are gaining popularity among room-decorators everywhere. As a graphic designer, the presence of vector-based, modern graphics as art on my wall is an attractive concept. It appeals to many people who wish for an economical and interesting way to decorate his or her room. The vinyl is temporary and repositionable.

They make me feel like I have real-life Photoshop power. The graphics can be layered or changed. If they're repositionable they can be moved as well. An artist can use it almost like they might approach a painting or design project. They can use certain elements to frame something, or they might choose to balance. It's interesting the possibilities one could use with them.

The plethora of designs appeal to me as well. There are some very modern ones, and they come in a range

from simple to incredibly elaborate, small to large.

As an artist I wonder if these could be the next big thing in advertising as well. I'm sure the technology has been around for a while, but with this new wave of organic, fresh designs, they could benefit from the flexibility that this medium offers. Can you imagine signs that can be put up and pulled down with very little effort, be inexpensive, and put virtually anywhere? Ads could be put anywhere, and if they are the repositionable kind, the owner could simply pull it down, move it, and put it back up. Especially since the designs can be cut into really interesting shapes. The vinyl could be designed to move around objects on a wall, or to frame or add on to pre-existing features. Layering offers the ability to bring depth and become slightly three dimensional, as well.

Jennifer Murse

Creator of Plastique, plastic jewelry with a graphic designers touch, Jennifer Murse simply known as Jen, is using her background to accessorize the masses.

CAREY JORDAN

Tell me a bit about yourself .

My name is Jennifer Murse but everyone calls me Jen. Funny thing is, when I was younger I used to introduce myself as Jennifer and people would immediately shorten it to Jen. So over time I just made it easier for them and started calling myself Jen.

I'm a graphic designer living in Los Angeles. I do mainly web design work which is partially why I started creating jewelry. It was a way for me to get off a computer a bit. I love tangible things. Web design is nice but it's all digital. It's not really real. 2 clicks and it's gone.

Please describe your creative process.

When it comes to my jewelry a lot of times it kind of just pops in my head. I read a lot of design blogs and I'm around a lot of talented people every day. Sometimes my ideas stem from interactions with people. Sometimes they come from various things I've seen on blogs or magazines. Once I have an idea I hit the computer and render it out in Illustrator. Then I decide what colors to make it in, send off my files to the laser cutter and wait for them to come back. Meanwhile I gather all my other materials such as chains, findings, etc. I design all my packaging as well so I have those printed at a print shop and then alter them to fit my needs. When the plastic comes back I assemble everything in my corner of the office I share at home with my boyfriend. I have all my supplies there to make what I need.

How did you discover plastic as your medium?

I have always loved plastic things and one day I stumbled upon a place that would laser cut plastic for me. I was so excited. I made a few pieces for myself and then just threw the rest up on Etsy for kicks. People liked my stuff and slowly the business grew.

I like how your graphic design pieces relate to real life. Do they reflect your own lifestyle?

Yes that totally do. My pieces are either totally design nerdy, music-related, travel-related or diamond-related. I am a total design nerd. Just ask anyone around me. I geek out on how great Helvetica is. I love music like nothing else. I can't live without music. I'm always looking for new things to listen to. I have traveled a lot around the world and essentially work to make money to travel. And my birthstone is the diamond and I love playing with

the idea of diamonds and making them less traditional.

In ten years I'd like to be...

Owning my own business doing the design I want to do. Whether it's web, print, jewelry or something else. I'd like to be my own boss and make the decisions.

Pieces can be purchased at etsy.com/plastique. Clockwise from top: Typographic Kern Acrylic Ring Set; \$15, Helvetica Typography Acrylic Necklace (red); \$20, Ruler Acrylic Earrings; \$15.



Mary Loomis, 2009

IT'S YOUR NIGHT



To join the party visit
STILETTO.COM

STILETTO

OUTDO



SM
city
cebu



THE EFFECTS OF OUTDOOR ADVERTISING

Outdoor advertising has become an increasingly dominant part of the landscape. But is it ok to commercialize our public spaces, and is anyone fighting back?

By John Orrand



photo by Don Dexter Anontio

Public advertising is a major part of the landscape in most major cities. Billboards, posters, stickers, ads on every surface, moving or otherwise—the visual clutter of advertising has polluted public spaces in order to sell products and services for decades. It is hard to imagine urban sites such as New York’s Times Square, D.C.’s Georgetown, or any commercial city block without hundreds of signs advertising everything from pizza to iPods. The colorful hodgepodge of advertisements does add a certain “urban” excitement to major cities. However, there are significant concerns that should be considered when conceptualizing, designing, or viewing public advertisements.

The chief issues that need to be taken into account when dealing with public advertising are: the privatization of public space, aesthetics of the advertisement, and sensitivity to culture and location. So who is responsible for dealing with these topics? Everyone is, because we all have an active role in public advertising. Companies are at the nucleus of public advertising due to the fact that they are the ones inventing the idea or concept of the ad. Designers are next in line and are the individuals who turn the ideas into organized graphics intended to communicate the ideas to the public. The public is at the bottom of the food chain, but not too far removed. The public are the ones who will benefit, or suffer, as a result of the advertisement, and are also the inspiration for the company’s ideas and the designer’s choices.

The summative outcome of companies advertising in communal areas is the privatization and commercialization of the public space. When a public space is consumed by corporate advertising it becomes less of a mutually owned area and more of a stomping ground for companies to force their images and products down your throat. Unlike a television or internet site, a public billboard cannot be turned off or avoided. For most of us going outside is not an option; it is a necessity. Companies and ad agencies meet behind closed doors deciding what new visual tactic will be seen on every corner and the public, aside from the role of consumers,

are not always considered as a vital component in the production of an ad. As a result citizens are forced to view these advertisements whether they like it or not, and whether the ad works or not. When the populace is not the primary voice in the matter, it is hard to call a public space full of logos and pictures of hamburgers truly public. Your local city sidewalk becomes a corporate platform owned and operated by advertising campaigns.

There is also a question of the visual pollution that can be caused by ill-conceived public advertising. Aesthetics is

“Unlike a television or internet site, a public billboard cannot be turned off or avoided.”

an important factor in the effectiveness, or provocation, of public advertising. Advertising guru David Ogilvy states that, “Bad advertising can unsell a product”. Attention to an ad’s aesthetic value might prevent it from being viewed as “clutter” and typically results in a more effective campaign. The three primary elements of public advertising aesthetics are placement, size, and number.

Placement of a billboard is an important factor in getting noticed, and marketing consultants know it. To sell a product with a sign, care is usually taken in

deciding where to place it. But placing an image of the Marlboro man that blocks the scenery or covers beautiful architecture will not be received well no matter how great the design. Companies should consider what will be covered by their ad—something is always veiled when a sign is erected or a bill is posted. Considering what will be blocked and how the consumer might respond to that should be part of the equation. Also, placement in hard to read or awkward positioning can result in unsuccessful advertising and end up adding to the negative clutter. Ergonomics, or how the viewer will interact with the ad, must play a key role in ad placement.

The size of the bill is also important. The “bigger is better” mentality has become a pervasive method for contemporary American advertising. Oversized prints that cover an entire side of a building are seen in almost any major city. While huge displays certainly grab attention quickly, they typically do not communicate intimately with the viewer and can become just a distracting background. Giant McDonald’s arches that block out the sun are simply not effective and often end up inspiring negative feelings toward a company despite the quality of their products. Perhaps smaller, well-designed advertisements would be less invasive and more effective.

Finally, the number of billboards is a concern for the aesthetics of public ads. Certainly unique rhythms and patterns have been created by the repetition of images, but the obvious overuse of an ad can reverse any positive effect it might have. As the viewer is inundated by a rapid repeat of the same image or logo the effectiveness of even a well thought out design can be lost. If the ad was frugally distributed rather than just slapped over any available space, the design might not only have a better effect, but also would not appear as though quantity had been the only concern of the company. It is true that repetition of an ad can embed its message into the public viewer’s subconscious by means, but it is more likely that a constant bombardment of the same image or slogan will irritate instead of

inspire. Furthermore, the overuse of any image or slogan makes them ubiquitous and eventually become either ignored or the target for negative commentary.

Sensitivity to culture and location should also be a leading concern for marketing departments, designers, and the citizens who, consequently, end up financing the ads they see. The consideration of an ad's environment should govern its placement and content. An enormous ad for hotdogs should probably not be erected next to a Hindu temple, where many of the members might be vegetarian. Ads glamorizing drinking a Corona by the beach might not be appreciated near a building where the local Alcoholics Anonymous meetings are held. The list goes on, but the point is being sensitive to culture and location when exhibiting an ad. The demographic that an advertisement is aimed at should automatically be at the top of any advertising campaign, but the location in which an ad is to be placed might include beliefs, people, or cultures that conflict with the ad's message and should be taken into consideration. Companies and designers should not overlook the fact that the setting holds a major impact on the effectiveness of the ad.

More than likely public advertising will be used by every company to sell its products until the end of human existence—unless of course our retinas are burned out by the neon glow and garish colors beaming from Mountain Dew ads. Therefore, companies should take great care in developing their advertising concept, designers should make wise choices when creating visual communication, and the public must view and critique them with discretion. Making effective public advertising choices requires diligent consideration on the effect of privatization of public spaces, the placement, size and quantity of the ad, and the culture and surroundings of the ad's location. We are each responsible for the well being of our shared and public space, and because visual advertising is the first thing that is seen when stepping out in any major city, we should all be conscious of the effects that these marketing tactics have on us all and how adverse results might be avoided.



photo by Glutnix

Above you can see the dreary scene of NYC, littered with advertising. Below a lonesome plain is kept company by a pepsi ad.



photo by Bossco

DIFFERENT STROKES

BY CAREY JORDAN

You attended School of Visual Arts in New York City and have been practicing design for the past eleven years. What was your experience upon graduating?

My first job out of school was computer based. They were hiring so many people out of school because they needed people who knew how to use them. People they had on staff already were not really familiar with it. Later, I worked as a graphic designer at a greeting card place for a while in then I went back to school in New York. From there I worked at a children's wear company for a bit, basically doing graphic design for children's clothing. It was kind of half way between

graphic design and illustration. I still had to do a lot of illustration and different designs. We had to do all the packaging too. Everyone there were pretty good multi-taskers.

You create your own type. Is that something you were taught in school?

Oh my gosh, when I was in school it was way before computers were being acknowledged for graphic design. This was the early 90s. At that point, computer stuff wasn't required—you didn't have to take a computer class—it was becoming pretty obvious that you needed to know it because a lot of companies didn't like the idea of hiring a graphic designer and then someone who was good at typesetting. Most of the companies were impressed that I could do both. At that time it was all this freehand [drawing] and Photoshop, then a few years later

Illustrator came out. I think it was good that I graduated the time I did because it gave me that opportunity. We were required to do a lot of hand technical stuff, whereas now they don't necessarily have kids do that stuff anymore. We had to sit there and draw letterforms over and over and then ink them—make sure every last bit was mechanical ready, there was nothing out of place and all the lines had to be perfectly straight. I'm really good at scratching ink of a clay-covered board with an x-acto knife.

Is that your introductory into illustration?

Yes and no, I always just drew. When I first went to school I started in premed and the girl in the dorm next to me was in graphic design. I was looking at the projects she was doing and then I was looking at the mounds of books I had to read and I'm like I can do that. I always



Like many people, Wendi Koontz realized she was in the wrong field. Redesigning her fate, she finally gets to make the art she always dreamt of.





From left to right: Maybel the Bird Girl, Bon Voyage Connie Pickles; book cover. Facing Page: Body Art Mini Kit; Running Press.

never realized that the two [design and illustration] go together. They're still different disciplines but they need each other. Back in college in my hometown of Ohio, if you were in a graphic design program they had a couple of illustration classes that you could take and turn it to a more of an illustration concentration. So you are required to take at least one of them, and I just realized I like that a lot more than graphic design. I started veering towards illustration and then when I got out of school, I really wanted to go to an art school for illustration so that's how I ended up going to the School of Visual Arts.

You are also a tattoo artist. Was that a difficult transition?

I think it's pretty much people do it and don't realize how similar it is. I didn't realize how much they were helping each other out. The tattooing was helping out the illustration and the illus-

tration was helping out the tattooing. So they were kind of one in the same. Actually from watching other people and producing work, it's almost the same how you would go about doing illustrations. It's weird because you don't necessarily realize that one is the same as the other. The graphic design stuff definitely helped with the typography when you're talking about tattoos with lettering. Tattooing probably put me into the direction of doing illustration because tattooing is illustration. The client is the art director and you have to work it from there.

Their is a certain style that is visible in your work. Where did you get your influence?

I think it's just different things. I like to look at books a lot. When I was an undergrad, I use to drive up to Borders all the time and just sit there and look at books all the time. A lot of it was just something about certain type of images just motivated me. I think everybody

has a style of drawing that they're more comfortable with and I think you just naturally go in that direction. So it wasn't like anything I was aiming for it just kind of happened. I think that's why it's good for people to try just about everything [be]cause you don't really know what you like until you try it. Usually if I'm working on something I just look at a lot of books. Not necessarily things that have to do with the subject. I'll look at magazines, flyers that people drop on the ground. If it's something I like or different elements in there that's really good, it inspires me to put something similar or work from that. I accumulate a lot of stuff and just go from there.

Has your style changed since you first started out?

Oh yea, I could not draw hands or people. When I first started I drew mostly animals and now it's funny I end up doing all people. You kind of don't realize your style changes over time. You'll see it when

FIVE YEARS AGO, I COULDN'T DRAW HANDS OR PEOPLE. I WOULD DRAW LITTLE MITTENS ON EVERYBODY. NOW IT'S FUNNY I END UP DOING ALL PEOPLE.

you start looking at the older stuff.

Is it challenging going from your own personal work versus what the client wants?

No, but I think that's how I got use to working. For me, when someone says do something it's just so much out there. It's kind of like when you go shopping at a boutique and you have a couple of ideas and then you can get creative from there. I found it easier to take one subject and go from there. It's more challenging when someone says I want something like this but I'm not sure how to handle it, it actually becomes more like a game, I'm like okay, how do I figure this out.

What are some of your vices when it comes to design?

Sometimes I can get really lazy about things and if I can't figure out how to do something I kind of procrastinate to the very last minute. In a way that seems to

work for me sometimes when I'm forced to sit down and do something it ends up being a little better. I wish I was much better managing my time. I know its horribly bad and I feel really guilty about it but I kind of like the excitement, of like oh crap I only have three hours to finish this. Especially with lettering, I wish I had more natural instinct to know with typography when it looks good and when I need to fix it.

What is something you know now that you wish you knew before?

I wish I had more confidence when I was younger with the things that made me happier that I wanted to do even though other people may not be all that thrilled with it. Sometimes you have to do what makes you happy.

Do you find that people get discouraged easily?

I still do that. I just look at other artists

and I'm like wow I'll never be that good or that talented. It is discouraging but I also keep thinking I couldn't draw hands five years ago. I use to draw little mittens on everybody. I guess it's being able to kick yourself in the butt and say just keep trying. Its incredibly discouraging to see so many amazingly talented artists out there and I think I never will be at that level.

How do you defeat your mental bully?

You just have to do it. I just keep trying and if it looks really bad I just have to draw it again. I think it's just one of those things that after you realize you can do it, that you just have to keep doing it over and over. I think if you realize the first couple of times that it works, it's easier to say I'm going to put this down, say alright I'm going to come back to it later and I'll figure it out then. It's a very fine line between that and procrastination.


What would you say to someone who wanted to go into illustration?

Really make sure that's what you want to do because it really is a lot of work. A lot of drawing, sketching, redrawing, resketching, making work in addition to the work you are hired for to promote yourself. Far more work than you will ever imagine. You really need to have a lot of motivation and a lot of commitment. You are responsible for getting paid. If a client doesn't pay you have to be your own debt collector, and you have to have a good understanding of contracts and what is fair in negotiating fees, royalties, and usages of your work. On top of that, you really need to have a good grasp of time management. A due date is a due date. You won't get any more work if you can't deliver it in on time.

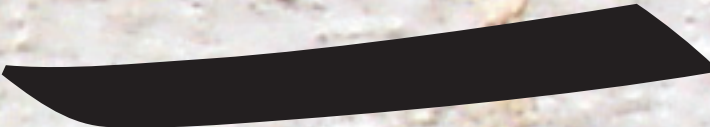
For more artwork and illustrations visit
www.wendikoontz.com







◆ Historic and Contemporary Approaches to Arabic Calligraphy.◆



By John Orrand

Arabic lettering has a rich and complicated history—one that is sometimes in conflict with contemporary adaptations. Its ornately decorated letterforms have caught the attention of historians and designers alike for centuries. All of its variations and styles have, and continue to evolve as an expressive and elegant, decorative and purposeful writing style.

Arabic calligraphy is rooted in the Islamic religion and its texts. The Arabic letterform and calligraphic styles are considered by many to be holy and sacred. Today, Arabic lettering continues its expressive legacy as new forms and figures have taken shape to meet the needs of modern industry and graphic design. However, this new usage has caused some to feel that a sacred writing form is being devalued and misplaced.

A History of Arabic Letterform

The Arabic writing system has transformed and developed into many styles through its history. The genesis of Arabic letters is found in a variation of the Phoenician alphabet that appeared in Southern Arabia in the 8th century BCE. By the first century CE, this early Arabic alphabet took on several unique forms. Syriac, Palmyrene and Nabataean developed into a letter style that used ligatures to connect many letters within a word. Each of these styles also added small dashes and lines that decorated the letters and defined them. Further refinement of the Nabataean lettering, such as Kufic, dates to as early as the 3rd century CE. It is believed that the modern Arabic alphabet originated with these Nabataean letters. A number of different design styles developed from the original Nabataean letters.

There are five major styles of Arabic calligraphy, which are: Naskhi, Kufic, Nustalik, Thulth, and Maghribi. In 1000 CE a script style known as Naskhi became the new standard for scribes copying the Quran. The Naskhi script is a basic cursive style which links most letters in each word and uses simple dots and dashes to distinguish certain letters from others. Naskhi-style script remains one of the more popular styles of everyday Arabic writing. Kufic was also often used in architectural decoration and tends to have an angular, gridded composition. The Persian style, Nustalik, made use of a flat pen's thick and thin capability. Nustalik has many variations, but the standard form features thick to thin, or alternatively thin to thick organization. Thulth was a development of Naskhi style but is usually much larger allowing for more decoration in its negative space. The Maghribi style has more circular features than oth-

er styles and typically has an elongated and curved stem of the letters.

In addition to these five basic styles there are various sub styles, each unique and based on its own set of rules and concepts. For example, 13th century Persian scribes invented the Ta'liq style. Ta'liq translates as "suspension" and takes on a character that is well suited to its name. Each word in Ta'liq drops down from the previous one, creating a floating feel in the lines of text. Many variations continued to evolve over the next centuries. Riq'a is a simpler form used mainly for quick handwriting in everyday use. In the 16th century, the Diwani style was created, which made use of elegant strokes and ornate decoration. Each of the many styles in Arabic calligraphy

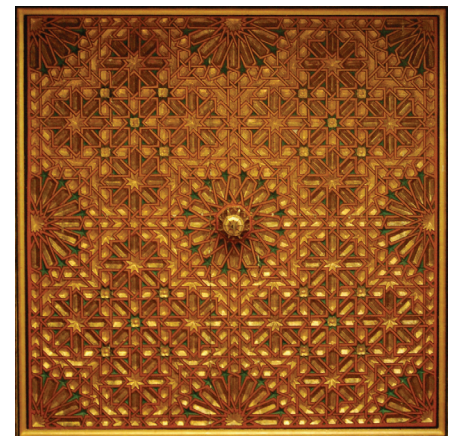


Anamorphic Calligraphy

Naskhi Style



Ta'liq



Architectural Installations photo by Simon Blackley

Comb Technique





Diwani



Kufic Script



evolved as a result of exploration in the decorative possibilities of Arabic letterform. In addition, diverse applications such as stone carvings, metal work, and leather stamping all led to further refinement and handling of Arabic calligraphic styles.

Arabic calligraphy throughout its development has been closely linked to the Islamic religion. Every style in its rich history was created to illustrate holy texts such as the Quran. Even today Arabic calligraphy stands as a symbol for the Islamic culture.

Calligraphic Designs

This highly decorative writing employs many rules for placement and ornament interaction. Words are written from right to left and are typically linked by ligatures and lines. Meaning is sometimes defined by either placement of a word or by using dots and dashes. To achieve balance and rhythm, strict measurement rules were created. The Aleph, the measuring

standard for the Arabic alphabet, and the rhombic dot (the size of the pen width) were both used to create a symmetrical and standardized text. While many styles contain rules for their composition, there are countless methods of arrangement and decoration.

Each of the various styles of Arabic calligraphy is aimed at uniting beauty and elegance with purpose and meaning. Certain styles and applications use geometric layouts that illustrate and incorporate the actual message. Some designs use an oversized capital letter or word with smaller text and decoration surrounding it. Other methods employ an anamorphic shape that contains words or entire stories.

One interesting technique found in Arabic calligraphy is the word tessellation. This is a highly complex and mathematical rendering of a word into patterned shapes within a circle, octagon, or hexagon where the shape's entire surface is utilized with no overlapping shapes or gaps between them. The "Six Ali" tessellations are the most common and decorate many temples and holy sites. [The architectural image shown above is] an example of this patterned decoration where each small octagon contains a tessellated word.

Comb patterns are found in several of the Arabic calligraphy styles. In the comb style, the calligrapher would begin by drawing the teeth, then insert letters which make use of the parallel lines, and finally stack lines of text by filling space between and around the comb pattern. [The image above] shows how the comb-like lines interact with the lettering.

Tughra style calligraphy contains an enlarged and decorated initial letter with the remaining letters or words surrounding the central character. This was traditionally used for royal seals and official signatures. [Shown to the left] is an example of an Ottoman seal using the Tughra style.

Symmetrical designs within a shaped border are common as well. These are usually contained within a circle, oval or boxed frame and feature a name or passage written twice—one from right to left and the other in reverse. The two interact and

overlap in the center creating intricate and ornate patterns.

Many shapes and forms are created with letters and words. Anamorphic and zoomorphic figures are common. These are created by fashioning letters and decorative elements into the shape of an animal. Illustrations of mosques and other architectural forms are created from words and extended ligatures and ornaments. There are also styles where each letter is transformed into botanical and other patterned forms.

Contemporary Use

With its rich ornamentation and beautiful detail, it would follow that Arabic lettering would easily find its way into design and artistic uses. Arabic calligraphy has gone through many changes and developed into dozens of styles. Modern designers continue with this tradition, creating new variations and styles that are as expressive and artistically oriented as their precursors. As these new forms develop, some Islamic traditionalists feel that the lettering, which originated with holy texts, is being transformed into an irreverent arrangement and handling. Today there are no official laws regulating the use of Arabic lettering, but given that many Arabic-speaking countries are influenced by Islamic tradition, there is some controversy with this modern interpretation of its writing. Alia Hasan, a researcher of Arabic art and architecture, states, “to Muslims, calligraphy is used as the ultimate expression of God’s words.” This feeling behind the sacred tradition of Arabic writing certainly explains why many are unimpressed by the new forms of Arabic calligraphy.

When movable type and the printing press were introduced to Persia and other Middle Eastern countries, there was a popular opinion among calligraphy masters that many of the subtleties of Arabic lettering were being lost. The metal cast type could not imitate many of the delicate lines of a pen. Also much of the ligature and letter interaction were impossible with early set type. Even the tools used to create the elegant writing were being lost to modern advances in technology. David Roxburgh, in a study of calligraphy master Ibn al-Bawwab, states, “given the importance

attached to the instrument of writing, the pen [was] regarded as a vital extension of the calligrapher’s body.”

Across the world, Arabic writing is now seen in many applications of design. There are dozens of fonts based on Arabic styles, readily available for Western and non-Islamic audiences. Computer-based programs have been created to recreate Arabic lettering. Thomas Milo, creator of Tasmeeem, makes it possible for users to explore new designs using Arabic letters and themes. With many schools teaching new, left to right reading of the language, and very few of the younger generation learning how to actually write in the traditional styles, it is no wonder that people like Hussein Amin, a senior professor at the Royal School of Calligraphy in Cairo, feel that an art is being lost.

In many Islamic countries there are cultural and religious taboos against the use and display of Arabic calligraphy and writing. These regulations stem from the belief that Islamic writing is based on tawqif, or the “language established by God”. Baba Shah Isfahani, author of a Persian treatise in the seventeenth century, claimed, “the practice of the calligraphic art requires moderation and balance of the soul, without which the expression of the divine beauty with pen and ink becomes flawed.” Many of the taboos, such as the exclusion of animal depiction in fear of it becoming an icon, have dissipated in later Islamic art. As a result, creations like the anamorphic styled calligraphy have been allowed to develop.

Today Arabic calligraphy is seen in hundreds of forms and variations. Modern advertising has pushed these letterforms to new bounds. [To the left you can see] an interpreted Mountain Dew can in Arabic. The advent of computer-based technology has also had its influence on Arabic calligraphy. Contemporary designers and illustrators have incorporated traditional Arabic calligraphic forms into their work. While modern design thirsts for the elegant structures found in Arabic calligraphy, some feel that this new environment is not suitably fit for it. Huda Smitshuijzen AbiFares, an expert on Arabic typography, states, “when Arabic type



Tide Logo



Mountain Dew Cans

is applied to situations where order and clarity prevail—such as newspapers, signage, on-line... etc.—it is often stripped totally of its beauty and rendered sterile.”

Arabic calligraphy would seem to be one of the most versatile writing forms both historically and in contemporary settings. It contains some of the most detailed ornamentation of any letterform and has been shaped and molded into dozens of forms and designs. This ancient writing certainly has an important and relevant place in today’s design world. However, new reproductions of Arabic calligraphy are not without certain drawbacks. The Arabic alphabet and various written styles are all deeply rooted in the Islamic religion. As a result, any deviation from its original form is seen by some as not only aesthetically inaccurate, but offensive and sacrilegious. Contemporary reproductions of Arabic calligraphy typically overlook many of the subtle characteristics of the traditional lettering and subsequently lose much of its original beauty. For designers using this expressive writing form, perhaps the best practice would be to make every effort to preserve its fundamental standards by being conscious of the complex tradition associated with Arabic calligraphy.



drink sustainably.

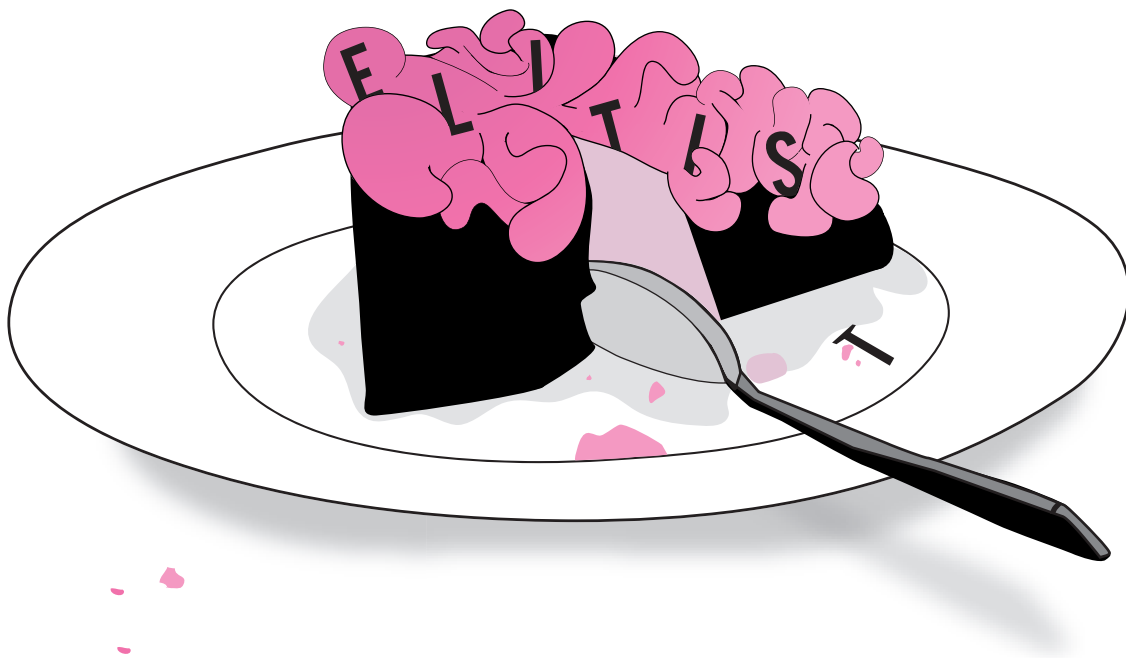


WINDMILL
ORGANIC

ARE GRAPHIC DESIGNERS SNOBS?

WRITTEN BY STEPHEN SHERWOOD

ILLUSTRATIONS BY CAREY JORDAN



A

re graphic designers snobbish? Do they act superior, stuck-up or arrogant? This characteristic, being applied to designers, at first, struck me as odd. Most professional graphic designers are highly educated, meticulous, and precise. They apply formal technical training with ingenuity and creativity in order to solve problems the same way a computer programmer might when creating an application. Both groups are highly skilled, but one seems more respected for their specialized knowledge than the other. With the visual arts, there is a perception that anyone can do it, and probably has, at least in grade school. That feeling is not shared within the programming profession.

The perception that art or design can be done by anyone is aided by do-it-yourself shows such as painting with Bob Ross, HGTV, cable design makeover shows, and Ellen Lupton's book "Design it Yourself". When looking at contemporary paintings in a museum most people have heard someone say "I could have painted that", or thought it themselves. However, art education teaches that it is difficult to make art or graphic design with traits like clarity and simplicity.

Another link to "anyone can do it" is some graphic designer's tools, for example the computer, which has a commonality to it. The ease of use of computers and software has progressed so that a whole group of, for lack of a better word, amateurs have sprung up. With people having design work done by their sister's cousin's thirteen-year-old brother, the field of graphic design holds little mystique. With the "anyone can do it" perception in mind, outsiders may not understand why graphic designers charge as much as they do, or why they make certain comments.

Writings by designers like Rudy VanderLans has aided in the creation of a snobby, elitist perception. Being an elitist in the art community is common, but not a positive label, except when in the company of others who share your values. VanderLans, in his article "The Trouble with Type," talks about his believed decline in typography design and sales. He states, "With a few exceptions, the bulk of the new or surviving foundries and distributors have only one goal: to sell as much type as cheaply as possible without concern for quality, use, conservation or development of type faces." This does not paint a positive image of the industry that he is part of. It is acceptable to criticize, but the manner in which it's done says volumes about the person. And



----- ” -----

The tension between amateurs and professionals springs from the speculative manner in which they work. It is considered unethical so it's only natural that people taking part in it would be looked down upon.

----- “ -----



when multiple artists and designers chime in with the same opinion it is quickly applied to all in the trade. VanderLans continues in his article, “Educate users about type and crummy rip-off versions will simply disappear.” There are three problems with a statement like this. First, as stated above, the manner in which something is critiqued sets a tone, and labeling someone’s work as “crummy” is not tactful or effective for someone with talent and an education. Secondly, by labeling something as crummy, because it doesn’t conform to his ideal, is a close-minded. An outcry in the fine art community arose against museums and those who ran them, for what they included and excluded. The museums held to more classical taste or values, as Vanderlans does. Finally, what one person considers “crummy” another may find likable or more appropriate than a \$3,000 type family. Outsiders with the “anyone can do it” opinion may see nothing wrong with some type, and in fact their customers probably won’t take issue either, leaving designers the only people who notice.

Continuing on the path of elitism, so called, self proclaimed radicals can be just as detrimental to the perception of designers. When designers say they’re bleeding edge or the next big thing, it brings a negative, conceited, self-indulgent connotation with it. “Émigré” presents this with their front line graphic evolution attitude. “Émigré” also just happens to be a creation of VanderLans. In “Kicking up Dust,” an article by Michael Dooley, VanderLans is quoted in response to criticism from Massimo Vignelli, a conservative designer, “For all I care, Massimo Vignelli can hate Émigré—Esthetically. But then to go on and say it’s bad for culture as a whole, that really hurts. Because how, then, do we go about making culture? By just copying Massimo Vignelli? Or is it maybe possible to create our own ways of expression?” This behavior for both parties’ is negative and petty. Vignelli’s critique is similar to the “crummy” comment above, and VanderLans thinks he is creating culture. To believe that is bold. Even though he very well may be creating culture, his lack of humility in this instance is haughty and brash.

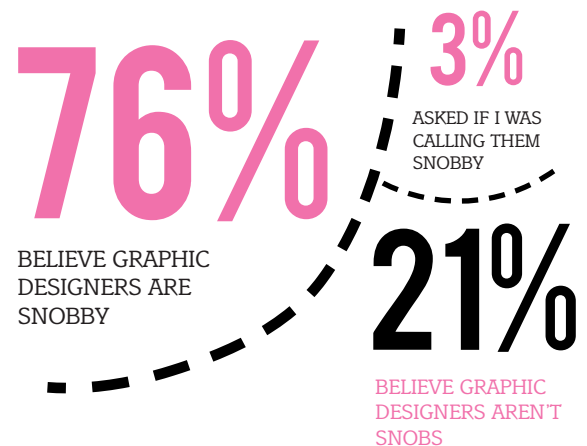
This haughty perception has not gone unnoticed by the media or potential design clients. With a lack of understanding of the design world and a negative perception, there has been a response from the media and competitors of the traditional graphic design system. The voice of both can be seen in a Forbes article “Creativity of Crowds,” by Christopher Steiner. It contains a subtitle of “Crowdspring aims to slash the cost of graphic design world – and democratize a snooty business”. This article highlights three issues: one being the perception of snooty designers; two, the creation of speculative sites; and three, the riff between

speculative designers and professionals.

The perception of designers as described above is manifested into Steiner's opinion. He has been criticized by the design community for not hearing from them on this issue. One blog states there were four or five prominent designers willing to talk with Steiner about the emerging trend of speculative work (work done without the promise of payment). Was Steiner annoyed by these designers? Were they too eager to give their point of view? Did they come across as superior? Perhaps that was his interpretation. The willingness of designers to speak out about sites like Crowdspring is not surprising. Crowdspring claims to unite design clients with designers for nominal fees. The minimum fee is \$200 and the client will post their needs on the website and people will respond with graphic solutions in hopes of winning the \$200. Some designers feel that this is devaluing the work of professional designers, but the obvious fact is, there is a market for inexpensive design work. It only seems natural that designers are speaking out against competition.

These sites highlight the difference in perception and needs of design customers. There is a value to having a well designed brand identity. One study suggests that children as young as two have already developed brand loyalty and the Coca Cola logo was once the most recognized image in the world. Benefits like these are clearly helpful for sales, but not all companies need or can afford such marketing/design campaigns. Small business may have a hard time spending \$2000 on a new logo, so sites like Crowdspring offer them a feasible alternative. Resisting competition is a common trait in business, but how much competition are speculative sites really? They both target different markets within the design field. What should a client do if a typical design firm cannot meet their needs? It would be similar to Mercedes Benz saying the Kia shouldn't sell cars because their quality isn't perceived as good, but in reality they play in different segments, luxury vs. economy. In the end the resistance to competition by designers can be seen as an elitist based idea claiming the devaluing of design work and the rampant improper use of type/design.

The amateurs who post work on speculative sites are thought to be just that, amateurs. The tension between amateurs and professionals springs from the speculative manner in which they work. Speculative work is considered unethical by the "Graphic Artist Guild Handbook", so it's only natural that people taking part in it would be looked down upon. With the growth and change in the demands of graphic design there is a need to redefine the ethical considerations of speculative work. One line from the "GAG Handbook" is that designers, "give up the opportunity for more lucrative



design work by competing for speculative work." If there were lucrative jobs available that fit the individual needs of the designers and clients, they would certainly be pursuing them. Also, the quote points to a monetarily driven code of ethics. But then again, some people only strive for amateur status. Should they be looked down on if they achieve this goal? Being happy with mediocrity is not something our society typically considers since our culture has taught us to always look for the next big thing.

For graphic design the next big thing is a new niche for the low cost design. From what I've read, stock photography created a bit of controversy when it started to become more popular too. Is it now acceptable, maybe to some and not others? Pop art was a huge upheaval in the art world when it was introduced, but now that it's been accepted it seems hard to imagine an art world without it. Some may argue that despite the nature in which pop artist worked, there was still a technical proficiency to their work, that is absent from amateur work. Keep in mind that not all professional work is considered good. Look at the reception that the 2010 Olympic logo has received. New isn't always bad, it just may be different, and different isn't always easy to swallow.

As the history of design is written, it will include the gradual acceptance of CrowdSpring, the realization of a new category of graphic designers has emerged, and ethical consideration will be altered. The amateur will be welcomed with the hope of new thought and ideas that will help further the field of graphic design. Designers will not welcome amateurs with open arms, and for that they are labeled snobbish. In reality designers are artists who care deeply about the technical and creative aspects of their field, and, because they may not welcome this change, it highlights their dedication and value placed on education. Snobbish is the wrong word for designers. So what is the appropriate word? I'll leave that up to you.

looks ARE DECEIVING

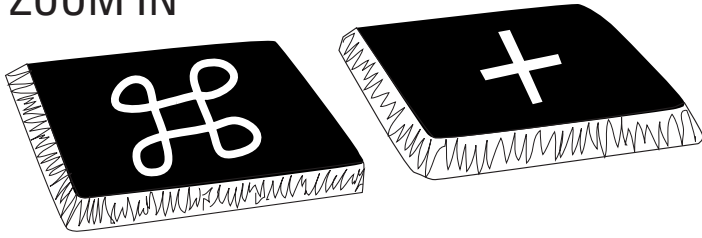
A modern glass bottle would take 4000 years or more to decompose. RECYCLE

b**RE**athe
CYCLE

GEORGE
MASON
UNIVERSITY

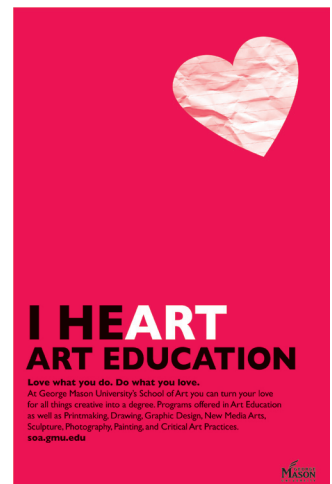
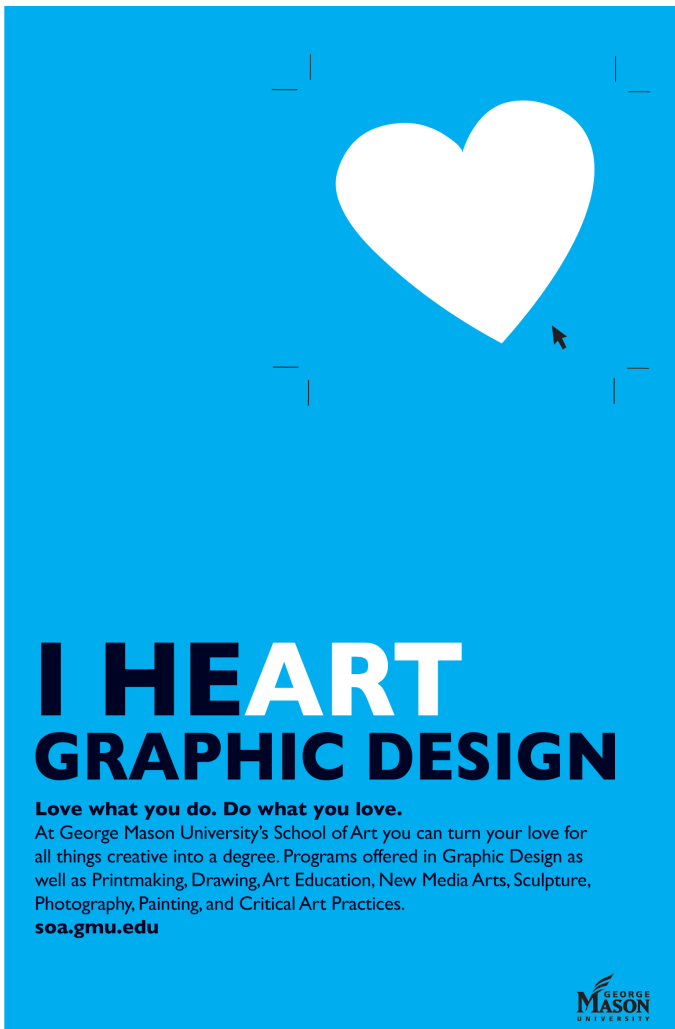


ZOOM IN



School of Art Ad Campaign

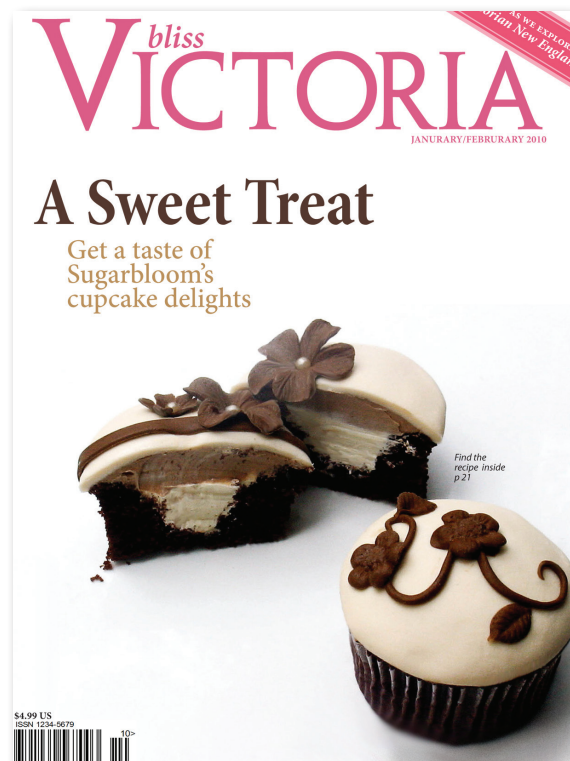
Haroon Gilani
Cara Watters
Brad Wanzor
Minh Tran



School of Art Ad Campaign

Charlie Church
Lauren Tokarski
Chris Aguilar
Hyunchu Ji

PRINT



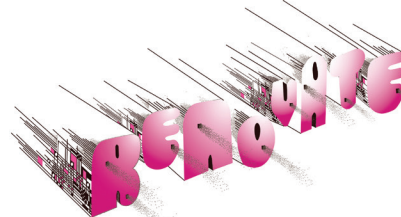


The Fantasticks Poster and Postcard Design

Ala Yaktieen

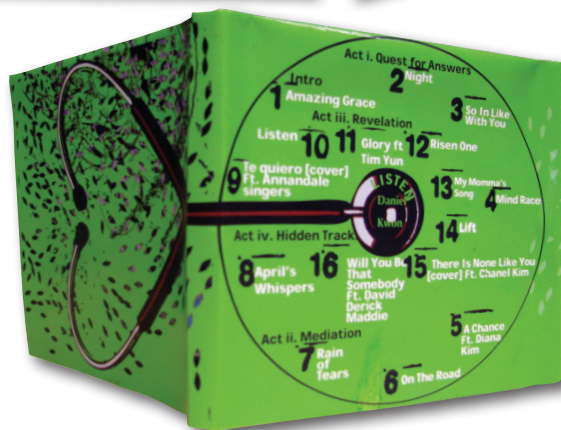
Magazine Mashup Design

Natalie Brown





Daniel Kwan CD Package
Brian T. Dang

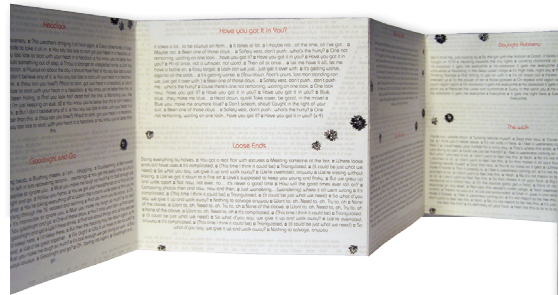


Feist CD Package
Allison

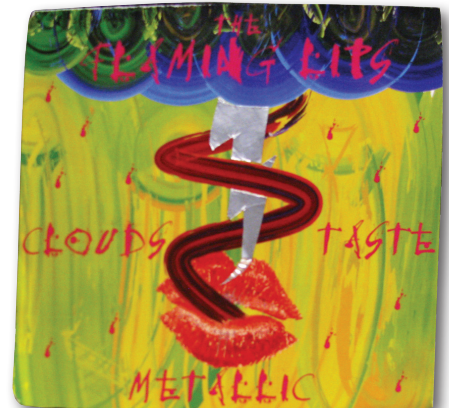




Imogen Heap CD Design
Teodora Blindu



Flaming Lips CD Package
Joe Morris





Cafe' Sol Web Design

Jamielyn Smith

Mexican Village Web Design

Heejoon Ahn



Artists Foundation Web Design

Mazin M. Abdelgader



Cafe Sol Web Design

Lauren Tokar





BE OUR PERSPECTIVE.

SCHOOL OF ART

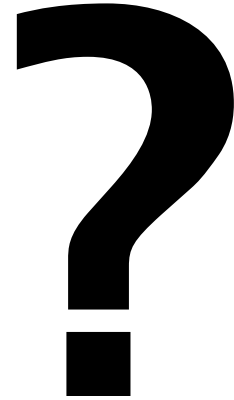
SCULPTURE
PRINTMAKING
PHOTOGRAPHY
PAINTING
NEW MEDIA
CRITICAL ART
GRAPHIC DESIGN
DRAWING

soa.gmu.edu

emDash



ΣDASH



Will YOU be Featured?

Design work and articles will be needed for publication in next semester's *emDash*—Mason's design magazine. Take advantage of the opportunity to have your artwork or writing published. Designers can submit any type of design (ie Editorial, Web, Branding etc.,) and writers can submit any length, from a hundred word piece to a 5-page article.

Keep an eye out for submission deadlines in Spring 2010!

