

Students get a European view of information design

International study catered to design students

Story and photos by Professor Claudine Jaenichen

The first travel course for Chapman's graphic design students began on June 27, 2007, as our group checked into our rooms at the City University in the Islington area of London.

We took a misty two-hour night walk past St. Paul's Cathedral, over Millennium Bridge and onto the Embankment where we sighted some of London's most popular landmarks.

The following morning, we attended our first official class in a café two blocks from student accommodations. We reviewed the syllabus, seminar schedule, conducted a travel guide assessment, lectured on Design as Improv: Case Study on Designers and Focus Groups and assigned city ethnographies.

We held class in a bakery and enjoyed fresh scones, coffee and tea with our first seminar on *The Significance of Isotype* written

by Michael Twyman. After a brief break, we discussed the reading on *Serifs, Sans Serifs and Infant Characters in Children's Reading Books* written by Sue Walker and Linda Reynolds. The afternoon was free for more sightseeing, shopping on Oxford Street and getting intimate with the London Underground.

The following day we met Alex Dale at the Design Museum on the east side of the Embankment. Alex Dale is an information designer and wayfinder for the architects Pascall and Watson, where he worked on Heathrow Airport's new Terminal 5 and Dublin airport's new Terminal 2. He shared his experiences in professional practice specific to information design. We then spent time exploring the Design Museum with a special exhibition by graphic designer, Jonathan Barnbrook, and architect, Zaha Hadid.

Visit to Bristol

The day trip scheduled to take place a couple days after our arrival in England was a two-hour train ride from Paddington Station to the "Legible City" of Bristol. The city was designed by graphic designer Tim Fendley. The city welcomed us with walking maps, directional signage on every corner, type design with expert consistency, a color palette that would make any designer's mouth water, and yes, lots of rain.

Visit to Reading

On July 2, we arrived to a downpour of rain and took a taxi to the Department of Typography and Graphic Communication at the University of Reading. We were welcomed with tea, coffee, biscuits, and a schedule that included an introduction from Paul Luna, "Everyday Wayfinding" lecture with Paul Stiff, an isotype



lecture with Michael Twyman and a design studio presentation by Mark Barratt of TextMatters. After six hours of visiting, we walked the same route to the town centre as my own feet had often walked during my graduate years at Reading. Along the way we passed a sign structure that I had contributed to as a design student. We ended our day at the town centre situated around a shopping plaza called "The Oracle."

First days off

July 3 and 4 marked the first free days from the classroom. Students visited Tate Modern, London Eye, Tower of London, shopped (again) on London's high streets, and even had the opportunity to take a day trip to Oxford.

Munich and conference in Schwarzenberg

Much of the morning on July 5 was spent in transit from London to Munich. After a three-hour flight we were in the glory of the wayfinding and signage system of Munich Airport designed by information designer Paul Mijksenaar. My driving skills were put to the test when we rented a nine-person "bus" from the airport. It took teamwork to navigate the German road sign system, including the GPS we eventually named Julie. We made our way to Pension Flor, followed by free time to explore Munich. We did not have much time, however, since we were scheduled for a seven-hour road trip to Schwarzenberg the next morning.

The alarm rang at 5 a.m. and everyone was in the bus by 6 a.m. We made our way towards Schwarzenberg, Austria for the VisionPlus conference. We enjoyed the beautiful countryside and Austrian Alps that lined the horizon in front of us. An hour later we were thick in the Alps, where we would be for the remaining three hours of the drive. Windy turns and rain-slick roads did not distract us from the intimately nestled towns and natural beauty. We arrived in Schwarzenberg to a conference in its second day, running full speed with back-to-back sessions, and were reunited with Paul Stiff and David Sless. The drive back to Munich was shared reflecting the day's events—or sleeping.

Austria

We anticipated a slower routine in Vienna, Austria during our time there on July 7 through July 12. Class was held everyday from 9 a.m. until noon with seminars in the first half and finishing with project critiques. We shared a farewell dinner and toasted to a successful travel course at the Augustiner-Keller, located in a cellar under the Albertina museum.

With the Austrian Rail Pass, students had access to nearby cities. We shared a day trip with students to Linz, and several of us traveled to Salzburg before heading home.



From left to right: Melissa Cruz, Sarah Smetana, Gen Lewis, Melissa Hoffman, Melissa Klotz, Professor Claudine Jaenichen, Melissa Simonian, and Lindsey Alipio

See pg. 8 for information on an Australian Travel Course for Book Design Summer 2009.

2007 Chapman Graphic Design Graduates:

What are they up to now?

If you would like to be profiled, please write us with the information and a picture: Commpost@chapman.edu or chimenti@chapman.edu



Name: Timothy Van Atta
Year Graduated: Spring 2007
Job Title: Production artist
Company: ReaMark



Name: Emy Zettner
Year Graduated: Spring 2007
Job Title: Junior Designer/Assistant
Company: On The Edge Design



Name: Lauren Godlove
Year Graduated: Spring 2007
Job Title: Associate Designer
Company: Artiface



Name: Melissa Loschy
Year Graduated: Spring 2007
Job Title: Designer
Company: Roadtrip Nation

Meet the Fall's New Freshmen: The Class of 2011

Since the graphic design department was established in the early 1990s, it has never seen a group as large as the class of 2011 who just arrived on campus this August. With the fall 2007 semester coming to a close, over thirty new graphic design majors are already making the most of Chapman's resources and looking forward to a successful four years. The following five students share a little insight into their experiences so far.

Written by: Kristen Entringer, '11



Kristin Hinkley

What made you choose Chapman?

I was drawn to Chapman's small class sizes and individualized attention.

Why did you choose GD as a major?

I have always been artistic, but I wanted my major to be more flexible and productive in today's ever-changing world. Graphic design is versatile in all industries.

What is your dream job?

I would like to design for the entertainment industry, particularly the music industry. I am drawn to creating advertisements, CD and DVD covers, posters, and tee shirt logos.

What are you looking forward to this year?

I'm excited for the Graphic Design Club camping trip. Hopefully we'll bring some Pat and Oscars breadsticks with us. We had those at the naming party for the Asylum and they made the night quite amazing.

Ian Hutchinson

What made you choose Chapman?

It was one of the only small private schools in the area with a graphic design program.

Why did you choose GD as a major?

I chose graphic design because it is something I love. I've done some design work for bands and I designed shirts for a local clothing company back home in Omaha, Nebraska.

What is your main goal as a GD major?

I want to get an internship in the skate industry and eventually get a job.

What is your dream job?

I want to be a designer for a skateboard company, preferably a company like Fallen Footwear. I'd want to design deck graphics, shoes, and clothing.

Are you currently working on any projects?

I am finishing up some shirt designs for G. Motion.

Kelsey Lounsbury

What made you choose Chapman?

I chose Chapman because it was close (but not too close) to my home, it had a good reputation in the program I wanted, it was a good size, and I loved the campus.

Why did you choose GD as a major?

I chose graphic design because I really love making art! I have always done more art by hand and have never actually used computer graphic programs before, but I have a feeling I'll like it.

What is your main goal as a GD major?

I want to improve my skills in all kinds of art, learn how to use Photoshop, and maybe have an internship.

What is your dream job?

Right now, I would have to say that my dream job is to make wedding invitations, movie posters, or be part of a larger design team.

Simon Blockley

What made you choose Chapman?

I really liked the size of the school as well as its location.

Why did you choose GD as a major?

I have taken summer courses in graphic design and web design through UCLA and the Academy of Art, which led to my interest in the field. Throughout high school I did a lot of web design work and designing shirts and posters.

What is your main goal as a GD major?

I hope to participate in internships which can give me a better idea of what I want to do with a BFA in graphic design.

How do you feel about the GD program?

I like it so far. I am more affiliated with the digital aspect of graphic design, so it is harder working with paint and ink mediums.

Garrett Burk

What made you choose Chapman?

I liked the small town feel and the outstanding art programs.

Why did you choose GD as a major?

I chose graphic design because it allows me to express my creativity. I have done many design projects and I have a strong hobby in photography.

What is your main goal as a GD major?

I want to learn and broaden my skills on new programs.

What is your dream job?

I want to work in fashion design.

Are you currently working on any graphic design projects?

I am currently working on a logo for a clothing company.

If you are a freshman and would like to be profiled, contact [Commpost at: Commpost@chapman.edu](mailto:Commpost@chapman.edu)



COLLEGE OF PERFORMING ARTS

A new chapter for both Chapman University and the art department opened on June 1, 2007, when the performing and visual arts departments came together as a "cultural arts powerhouse" known as the College of Performing Arts (CoPA).

Prior to this change, the departments of art, theater, and dance had been in a separate school apart from music within Chapman. When Chapman's new Chancellor, then Provost Dr. Daniele Struppa, arrived on campus, he saw an opportunity to combine the performing and visual arts together in hopes of fostering new artistic collaborations among the creative talents of the four divisions.

"Chancellor Struppa decided to merge at least theater and dance with music," Eric Chimenti, head of the graphic design program, said. "However, art was caught in the middle because there are three disciplines within the art department: studio art, art history, and graphic design. Graphic design, according to some, could be linked with advertising in the film school, or it could stay with art. Studio art could go with theater and dance, and art history could join the Wilkinson School of Letters and Sciences."

This presented a problem early in the creation of the new college, as the art department felt strongly against splitting apart and many felt that Chapman should utilize the common model of having one large artistic unit within today's universities.

"The faculty of the art department felt that it made conceptual sense, administrative sense, and it would make sense in what is going on in the larger art world if [art] was with music, theater, and dance rather than with academic

units such as English and social sciences," Richard Turner, co-chair of the art department, said. "In the contemporary world of the arts, there is a steady movement towards blurring the boundaries between the performing arts such as theater, dance, and music with visual arts. We felt that was an appropriate model for the art department in the twenty-first century."

Dale Merrill, the new associate dean of CoPA, agrees. "It is a very traditional model. Most universities have a fine art department, which is usually music, art, theater, and dance together. This makes a more cohesive grouping versus having art in with social sciences."

For this reason, the art department lobbied to become the fourth division of CoPA and has already been enriched by its new association with theater, dance, and music. Just as Struppa and others had hoped for, the four groups have already collaborated on a variety of projects.

"As a single administrative unit, there are more chances on a daily basis for us to cross paths with theater, dance, and music and consequently collaborate on things and have mutual support among us," said Turner.

He believes all departments benefit by creating one cohesive experience for both the audience and the students putting on shows.

"Next spring, the music department is hosting the conference of American composers in February and a part of their conference is a screening of a famous government documentary from the 1930s called *The Plow that Broke the Plains*," Turner said. "They are going to play the score for the film live and [the art department] will have an

Art Department Joins New School

Alliance of Creative Departments Allows for Improved Artistic Collaborations

Written by: Kristen Entringer, class of '11

exhibition in the gallery that will relate to this piece of American history while the conference is going on."

By working with Chapman's nationally recognized music program, the other departments in CoPA hope to improve and become just as successful. With all the departments in one unit, each group receives equal opportunities to promote its program and events.

For the art department, and more specifically, the graphic design department, this means more resources to reach new students and a possibility of becoming nationally accredited.

"The music school is already accredited, and the university, as it grows to gain a national or international reputation, is very interested in having programs like music," said Chimenti. "The push has been made that [the art department] become accredited, so Claudine [Jaenichen, assistant professor of graphic design] and I went to the national accreditation meeting in Kansas City in October. We are slated to be reviewed in two years."

Accreditation will mean improved facilities, more classes offered in each major, an increased faculty, and an increase in budget for the art department. At this time, the art department faculty is working on finding resources for these expansions and estimates that it will be a two to five year process.

"Accreditation works both forwards and backwards in that it brings in more students in the future but it also benefits the students who have already graduated because, although it was not accredited when they were here, the strength of the department and in a sense, fame of the department,

could help the alumni be recognized for going to a more well-known college," said Chimenti.

He mentions that accreditation will mean growth for the department. Studio art, art history, and graphic design are each developing their curriculums and looking to hire more full-time faculty. The graphic design department hopes to create a supplemental application to attract top students to its improving program.

As co-chair of the art department, Turner is looking forward to improving the program, and he believes the combined strength of CoPA will help the process.

increased financial support from the university as well as interest in what we are doing."

Each party involved is optimistic about the future of CoPA and what it is destined to become within the next few years. Several plans are being laid out for new improvements, events, and collaborations for each of the four departments.

"Chapman's reputation as a strong liberal arts school will hopefully be helped by the collaboration of the College of Performing Arts," said Merrill. "Being able to pull together our resources, we will have a stronger artistic voice

"As a single administrative unit, there are more chances on a daily basis for us to cross paths with theater, dance, and music and consequently collaborate on things and have mutual support among us," said Turner.



Proposed signage and graphics for Moulton Center

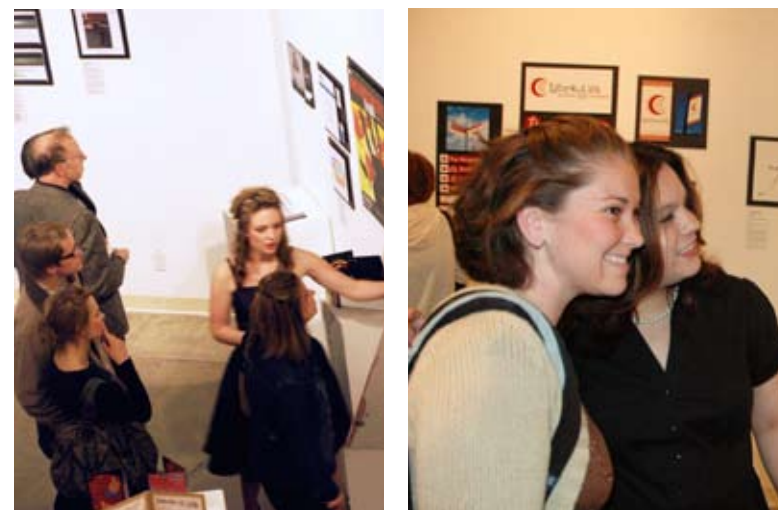
"We have already begun to see the fruits of this union in terms of support from the university at large," he said. "Because the president of the university and Chancellor were behind the formation of CoPA, the art department has benefited from

on campus, so we will have a stronger identity and image within the community. We want everyone to know that this is one of the top-notch places to go for the performing and visual arts. Collectively, we will be able to have that happen."

Spring 2007 junior design show leaves its mark

Mark of Design (M.O.D.) impresses both students and faculty with elegance and class

Written by: Madeleine Pisaneschi, class of '07. Photography by: Madeleine Pisaneschi, class of '07, and Professor Eric Chimenti, Faculty Advisor Graphic Design Club.



Not to rush you, but "hurry up!" laughed Lindsey Alipio, '08. She explains that those words were the "unofficial motto" of the junior show that took place during spring semester in March 2007. Alipio was one of four talented graphic design majors, including Kristen Adams '08, Amanda Bell '08, and Brooke Moore '08, whose artistic works were

featured in an exhibition at Chapman's Guggenheim Gallery.

Each participant hung ten to fifteen of their most innovative creations in order for students, faculty, and proud parents to enter in from the March weather to view the four ladies' commercial art. Keeping with the show's stylish "MOD: Mark of Design" theme, each poster,

website, and packaging design was both sleek and chic.

Yet the creation of the junior show was not so elegant. Said Alipio, "It was one of the most stressful times of my life. The four of us were practically living in the lab by the final days. But at the close of it all, I became better at design, if a little less sane."

Amanda Bell, '08, started working on her many artistic projects in September, six months before the show. "I also did a ton of work for it over the interterm, and made the computer lab my home away from home," she said. "Junior show is not to be taken lightly!" Graphic design professor Eric Chimenti agrees. "Junior shows always have this

feeling for students of, 'It was the best of times, it was the worst of times,' though hopefully not in that order," he said. Despite the blood, sweat, and tears that went into the show, the final polished and classy result that shined in the gallery proved to Adams, Alipio, Bell, and Moore that all of their efforts had been absolutely worth it.

Breaking in the new "Asylum"

GD Club welcomes the new lab with a crazy name

Written by: Alison Conners, class of '10 • Photos by: Lindsey Alipio, class of '08

White, padded walls, locking doors, caffeine fixes, crazy and stressed students—this sounds like an Asylum.

Those who came to the October GD Club housewarming party thought it an obvious name for the newly christened computer lab in Moulton Center.

Over the summer, the Graphic Design Lab moved from the cozy little upstairs room to Moulton Center 168 to a larger room downstairs that has also become an extra classroom. With two classrooms able

to hold class, the Asylum is still accessible 24/7 except from 9-11:50 a.m. and 1-3:50 a.m., during which classes are held.

The new lab has more space for producing grand master works of design, a separate room for the Beast and Momma Beast (you know, the giant monster printers that used to be in Eric Chimenti's office), and unfortunately, no air conditioning. With twenty-five computers and usually around twenty or more people in the lab, it gets a bit warm.

To solve this problem, a big box fan has its

own special spot by the back door, which unfortunately was recently made an emergency only, alarmed door.

Owing to the fact that there is now a new home for all the crazy graphic designers on campus, the Graphic Design Club decided to hold a little housewarming party to not only welcome the lab, but also the new students to a new year of madness. Club President Lindsey Alipio wanted to give students the "idea of home" that the old lab had. We all know how comfortable the old lab was—the drafts of proj-



ects on the walls, former student Emy Zettner's 3D mobile hanging from the ceiling, the quote board, and the closeness of all students because the room was so small. "I'd like to think of it as breaking in the lab."

The party had plenty of Pat & Oscars, homemade cookies, Scene It, and of course, Pictionary. New students got the

opportunity to get to know one another and feel at home in the new lab.

It was a successful event, and the GD Club got the year off to a great start.

A new year, a new lab, and a whole new batch of crazy graphic design students make the lab what it is—our home.

Junior organic design exhibit grows on audience

Natural Selections Junior Show goes green in the Guggenheim Gallery in spring 2007

Written by: Madeleine Pisaneschi, class of '07. Photography by: Professor Eric Chimenti, Faculty Advisor Graphic Design Club.

With painted vines crawling, birds perching, and tree branches stretching along the walls of the artistic exhibition "Natural Selections," the Junior Graphic Design Show could not have created a more organic or elemental atmosphere.

From April 10 through the 13, each of the innovative student designs

that had been hung on the walls of Chapman's Guggenheim Gallery was creatively accented with outdoor motifs.

Yet none of these environmental ornamentations could distract students, parents, or faculty from the installation's true focus: the graphic art of Melissa Cruz '08, Peter Fiek '08, Jessica Jarvis

'08, Melissa Klotz '08, Lilit Novruzyan '07, and Barry Parker '08.

The spring evening featured commercial art to fit every market. For the parched was Fiek's collection of enticing "Family Heritage Wines" with golden labels, and the colorful Art Nouveau bottles of "Melissa's Pure Sparkling Water" available

in blueberry, pomegranate, and pear.

Movie aficionados could view revamped movie posters for "Walk the Line" and detailed DVD packages for "Amelie" while inventive illustrations were screened onto various apparel.

Speed-demons were in luck as well with a chance to "Behold the

Rare and Incredible Gullwing" of a Mercedes-Benz advertisement or discover the adventure of a candy-apple-red 1973 Jaguar.

Those who came to the event were all taken aback by the astonishingly creative and wildly innovative pieces. The six "Natural Selection" graphic designers finished the evening with relief and pride.



The beginning to a new kind of design education

IGA portfolio review gives students a taste of the industry and a place to start

Written by: Alison Conners, class of '10, Photos by: Professor Eric Chimenti, Faculty Advisor Graphic Design Club

Argyros Forum was alive with laughter and the nervous talks of senior graphic design students from the Orange County area as they brought their portfolios to be reviewed by professionals in the field. For Chapman Seniors, the event was required for their portfolio class, but students from CSU Long Beach and CSU Fullerton also attended.

Two of the Chapman students who brought portfolios to be reviewed were Melissa Loschy and Brooke Dombrowski.

"I was excited to apply what I learned in the graphic design program to

a 'real life scenario,'" said Dombrowski, looking back at her senior year.

Loschy spent most of her time before the review in the production phase of her book. "I was confident going into the review because I had spent so much time looking at the work that I knew so well, and since I had designed it so early, I was really able to weed out the projects that I didn't want to include and focus on the ones I felt were strongest," she said.

Dombrowski came out of the process with advice for younger designers who have their portfolio

ahead of them.

"Show up prepared!" she said. "Practice articulating your book in front of a mirror or with a roommate so that you are not slipping up on your words during reviews."

After finishing the program and going through the entire process, it is important to remember that, as a culmination of their best work, the portfolios must represent the designer as both a designer and as a person.

Staying true to yourself while being a good designer is a point both Loschy and Dombrowski



agree is significant.

While many will feel like graduation is the end of exploration in the design field, Loschy had a very different message.

"You don't have to have everything figured out yet!" she said. "Explore and

work jobs in different disciplines. Find what you're passionate about and make sure to do that."

Hopefully after four years studying design, each student is passionate about it, but the portfolio review is a good starting point.

17: The Designer Rules

by Stephen Mumaw [Chapman Graduate, '96, now practicing and writing about design]

1. Pay attention to detail and everything that surrounds you.

A designer be able to pay attention to the small details in both design and life. Sometimes the details that most individuals would either overlook or be too lazy to pay attention to will make a project great. Spell check everything, find value in correct punctuation, calibrate your monitors, color-correct images, go to press checks, make sure it works on every browser and every platform, build a mock-up, name your layers, organize fonts, call rather than email, backup your files and stop naming things "FINAL." Like insurance, the positive and negative results are usually magnified in crisis. This is true of one's environment too. Noticing the details of an eroded piece of wood might lead to you using it as a brush or background image in a project that you're working on. Design is all around us wherever we go (even nature has its own design), and being able to pay attention to it often helps in some way or another.

4. Know your limitations.

My kids often bite off more than they can chew at dinner and the result is really uncomfortable to watch. It usually involves watery eyes and a fresh napkin. Know what you have the ability to do and where you'll need help early in the process. There's nothing wrong with getting help or saying "no."

5. Respect your barista.

9. Nice Printer...

The printer is not your friend. Expect it to (insert appropriate defeatist verb here) you at all times.

11. Take advantage of the perks.

Have fun. We'll never get paid as much as the sales guy in the building next door. I guarantee we have more fun at work though.

14. Assemble the right group.

Surround yourself with people who are smarter than you and truly support your creative endeavors. Don't underestimate the importance of people who genuinely encourage your passions. You'll need them. A lot.

15. Look behind all in front of you.

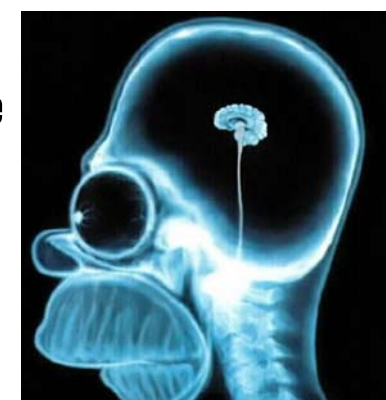
The obvious may be the right answer, but you'll never know until you've looked beyond it to see.

16. Fall in love with the aesthetics of the world.

Typefaces, color, architecture, music, the human body...there are even beautiful curves to emotions and conversations. Pay attention to the beauty in mediums outside of that project on your desk and you might find the inspiration you're looking for.

2. Outwardly express your passion.

Passionless design is like a grill with no propane. If you're not passionate about what you do, your work will show it, your character will show it, your life will show it, so find some charcoal or do something else.



7. D'OH!

Constantly save your work.

3. FAIL TRIUMPHANTLY.

This is stolen from Disney's "Meet the Robinsons" but it's 100% true. If you're not willing to go so far out on a limb that you fail miserably, you're not getting any better. Success may not be at the end of the branch, but anyone and everyone can grab the answers that are around the roots.

8. Remove thy pride.

We pour ourselves into our work, we're proud of the solutions and ideas we generate, but what separates us is the client. We do this for them, we are communicators first, and as such, we need to be able to put aside our pride for the sake of the client and their wishes, goals, and business. It's completely acceptable and encouraged to defend one's work, but it's also equally acceptable and encouraged to be able to remove our own pride from a situation and serve the client.

13. Never, ever, ever stop learning.

The moment you think you know everything, your learning/growing/executing curve stops and you will be doomed to a life of simply repeating what you know. This industry is constantly changing with new technology, new avenues of communication and new techniques to reach new people. The desire to constantly relearn the technical skills required to execute our ideas is crucial to our future success, but moreover, our desire to improve our ability to generate better ideas and conceptualize stronger solutions is of greater importance. Anyone can use Photoshop. Only you can decide why to use it.



17. If all else fails:

<http://www.happyafro.com>



Watch for bios on more faculty members from fall: Art history, Typography, Digital Media, and Web Design professors

In search for that one perfect job

A mini autobiography of Lecturer Bridget Soden

I grew up in a large house in rural Pennsylvania with a dark room in the basement that held my mother's oil paintings on every wall.

Needless to say, I developed a strong passion for art and design at a young age. I even knew in ninth grade what my major in college would be, but the problem was deciding on only one art school to apply to. I didn't feel it was a good return on investment to write more than one application or pay more than one application fee.

After graduating with a BFA from Edinboro University of Pennsylvania,

I moved to Charlotte, North Carolina, where I began my search for the perfect job.

Little did I know that such a position would be further away than I had ever imagined. After three years filled with mostly automotive and B2B apparel work, I decided to pack everything I could ship FedEx and board a plane all the way to Irvine, California.

With no friends or family living in the Pacific time zone, I decided to join the AIGA/OC family as VP of Programs. Everybody loves a good party, right? I met new friends at AQUENT, a job place-

ment firm, and landed my first Southern California job at PacificCare.

Being in a corporate environment was a learning experience all its own. Nothing I learned in school could have prepared me for corporate America. Thank God for that internship and ad agency experience I had on the East Coast.

Two-and-a-half years later, I moved on to a boutique agency in Irvine, The Marketing Partners, which was acquired by Alcone Marketing Group. There I worked on household names such as ConAgra Foods, Fosters

Group, Chicken of the Sea, Authentic Specialty Foods and WD40.

With more than eight years of design experience in print and package design, I believe I have finally found the perfect job making my mark working as the creative director of WunderMarx|PR and building my own business, Creative Vortex.

So to answer the question of how I found the perfect job, it took lots of energy and attention infused with willingness to become well-entrenched in the new communities in which I live.

Gypsies stole my sister...well, almost

A mini autobiography of lecturer Ruxandra Isai

I was born in Bucharest, Romania. When I was six, my family migrated to the US along with my two sisters and two brothers, and the other one my parents had after they arrived. I'm the third of six; I'm in the lucky middle. And no, I do not have the middle child syndrome.

Here is a quick and interesting story for all to know, that will thus explain the title of this story. If you travel to Romania you will see gypsies everywhere: in the markets, on the trolleys, everywhere. One day my oldest sister Raluca was on the playground in front

of our apartments and my mother had a clear view of her from the kitchen window. As she was washing dishes she would occasionally look up and check on Raluca, but then suddenly she looked up and saw my sister being dragged by a gypsy woman. She dropped everything and ran after her. Luckily she was able to get my sister back. Apparently many children would get abducted during those times, but I am not sure if it is still the same in Romania today.

This story is one that we like to tell, especially when we are all sit-

ting around the bonfire. We laugh, we cry, we look at our sister and wonder why my mom decided to save her. Just kidding.

I love art, and I always have. I devoted my most of my time during high school to the wonderful subject, but when college came around I knew that I wanted to major in communications. Art plus communication equals visual communication and graphic design.

I've been designing ever since and I love it, but that's not to say that there have not been some unpleasant moments. I have

not had a nightmare client (knock on wood) but I have worked for some, well, let's say "interesting" people in my past. That's the thing about being in design, although this goes for any career: you never know how the art director will treat you. I have had everything from a micro-micro-managing art director to one with wandering eyes. In retrospect their flaws had nothing to do with design, but everything to do with egos and insecurities.

On the other hand there have been amazing, confident, directors who encouraged me to grow as



a designer. They were my mentors who gently showed me the way.

The big lesson I have learned is that ultimately I can decide whom I call boss. Sometimes it isn't about the money, although some might disagree. It's about self-respect because in the end, it will affect the way you design.

AIGA rocks Chapman with Adobe training at OCDC

written by Alison Conners, class of '10, photos by Professor Eric Chimenti Faculty Advisor Graphic Design Club



Top right: Freshmen Laura Brewer, Kelsey Lounsbury, and Kristin Hinkley enjoy the HOW show; Far Right: Warren Wallace and Emy Zettner relaxing at the after party

Once again, the HOW Magazine Self-Promotion Design Awards Show is brought to Chapman. See page 8 for more information about the upcoming re-showing.

As a rainy sequel to last year's Boot Camp, OCDC was the AIGA Orange County's Adobe training event held in Memorial Hall this fall. Students and professionals alike attended an all day training event which included the HOW Magazine Self-Promotion Design Award Show and an after party, complete with ACDC cover band, OCDC. The informational sessions covered new features of Adobe CS3 in Illustrator, Photoshop, and InDesign, as well as Acrobat, Flash and Dreamweaver.

Warren Wallace, a junior graphic design student who attended the

event, said, "The most useful thing about it is just getting to know the Graphic Design world and make connections with a lot of local professionals."

For professionals, all aspects of the Creative Suite were exciting parts of the presentation, but for most students in attendance, the sessions were too long. However, students still found the event to be very helpful.

Freshman Kristin Hinkley knows the importance of student participation at events like OCDC. "I think students get a hands-on taste of what's new in the industry as well as a chance to view art from potential future inspiration."

That inspiration came from the HOW show, which was set up in the lobby of Memorial Hall. Similar to the HOW show from last year, those in attendance were permitted to pick up, flip through, and be awed by award-winning designs.

Kristin was very impressed with the show. "There was a great variety of material that probably wouldn't come together at once anywhere else."

In fact, only Chapman University was the exclusive exhibitor of the award show.

After the four information sessions, the conference moved to the fourth floor of Beckman



Hall where food, drinks, and music greeted those who stayed. Vendors lined the walls as the music of an ACDC cover band coursed through every ear in the room. Apple had a table where they showcased the iPod Touch, iPod Nano, and the new Mac OS Leopard. Other vendors included paper companies, printers, and Adobe.

The event wrapped with giveaways of both iPods and a full version of the Adobe Creative Suite.

News & Notes from Spring/Fall 2007



Finally, the art department found Carole McCarty, who started here in fall 2007. Look for more information about how she came to be our new favorite person in the spring 2008 issue of the *Commpost* publication.

Options are being explored for a study abroad program with the **PARSONS SCHOOL OF DESIGN IN PARIS**. You've seen the campus briefly on Project Runway, but we won't be studying fashion design. This time, it is all about graphic design. This partnership will allow students to study abroad for a semester without the hassles of making up design courses before or after their semester away. More information is to come, so look for it in upcoming issues of *Commpost*.



The 1st Annual Dwiggin's Award (for an explanation of who Dwiggin's was and why he is significant, please consult the previous issue of *Commpost*) was presented to six students at the Art Department Art Show last May for outstanding service to the graphic design program. The winners were:
Class of 2007:
Emy Zettner
Class of 2008:
Amanda Bell & Peter Fiek
Class of 2009:
Sarah Smetana & Sarah Buczek
Class of 2010:
Alison Conners & Maddie Pisaneschi

The art department has a **NEW SECRETARY**. After Sylvia Groves found a new position last year, it's been a struggle, if not an all-out quest, to find a replacement.

In October of this year, our favorite professors Eric Chimenti and Claudine Jaenichen traveled across the US to Kansas City to attend the NASAD Accreditation conference. **THE ACCREDITATION PROCESS HAS NOW BEGUN** to give the Chapman Art Department recognition by the National Association of Schools or Art and Design. For more information, see the article about CoPA on page 3.



Art professor Dave Kiddie's laptop computer was stolen out of his office in the ceramics lab. A reward for return was offered, but nothing has turned up.

Spring 2008 Junior shows are coming.

**GD EXHIBITION 1
MAR 24 – MAR 28
GD EXHIBITION 2
MAR 31 – APR 4**

Come support fellow students and see what this year's students have accomplished. Celebrate and relax. You will love it!

ENTER Your Best Design Work in

THE NO GO LOGO SHOW.

Remember that logo you presented? That one you loved and tweaked until it couldn't possibly get any better? The one that you were really fighting for?

You know, the one the client (or professor, or class) hated. Time to dust it off, bust it out and let it shine.

Also on display is the HOW Magazine Self-Promotion Awards, where you can pick up, thumb through, and be inspired by award-winning design.

Chapman University, Guggenheim Gallery
Feb. 4 – Mar. 15; Awards Reception Feb. 21

Any and all professional and student work produced in Orange County is eligible. (Prizes will be awarded)

See AIGA Orange County website for details and to submit:
<http://orangecounty.aiga.org>

We're Goin' Down Unda'

Summer 2009 Travel Course
"Book Design"



stay tuned for more info

Plug-In

Let us know what you are doing and how you're doing. Send us digital samples of your work and/or update us on what you are doing. Then we can include you in our next newsletter.

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Or send an email to chimenti@chapman.edu

For further details and more events, check our website
www.chapman.edu/art/programs/graphicDesign.asp

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The College of Performing Arts
Mission Statement:

We bring together Chapman University's Conservatory of Music and the School of the Arts, comprised of the Departments of Art, Dance, and Theatre. This partnership strengthens each discipline, while positioning the College of Performing Arts as the cultural and aesthetic center of the university.

commpost

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