

Travelling to Italy to experience art and historic culture

One student's personal experiences with being abroad, experiencing art, and growing as an artist

Story by Katie Williams • photos by Katie Williams

Living in California my entire life has not lent me to many worldly experiences. Of course the sunshine state has its beautiful landscapes and famous cities but nothing that is too deeply rooted within history. When I saw that Chapman was offering a trip to Italy, I jumped at the opportunity being the art lover, and consequently major, that I am. A ton of paperwork, hard-earned money, and a month and half later, I found myself at the LAX airport about to board a plane to Rome with nine students and one of the two professors.

From the first moment I arrived in Italy, I was smitten by the culture, the people, and the picturesque scenery. I never understood how utterly beautiful a real life Italian fresco could be as opposed to its textbook picture counterpart which I had become so accustomed to seeing. The cathedrals throughout Italy were so ornately decorated both on the exterior and interior that I became almost overwhelmed. Being a graphic design major I feel helped me grasp some of the concepts behind various pieces of art and it



Left top: the Basilica of Santa Croce in Florence; left bottom: view of Siena, Italy; Right: the study abroad group stands in front of the Colosseum in Rome. From left to right: Brittany Wedel, Ariel D'Amelio, Allie Smith, Sarah Rock, Michelle Creek, Katie Williams, Shirah Matsuzawa, Janelle Kruly, and Dr. Liliana Leopardi.

was gratifying when I could see the corresponding formal elements from modern design and the elements from ancient work. After our first week in Florence we journeyed onto Venice and my thirst for knowledge only continued. Venice was by far my favorite city of the trip and a unique place I recommend everyone visit within their own lifetime. I had seen the San Marco Square and Basilica of St. Mark in several pictures and movies but to be able to stand in the iconic square and gaze at the massive

Gothic church is truly breathtaking in person.

Our final week of the trip was spent in Rome, which is a large and noisy city that I found similar to Los Angeles. Rome was by far the most urbanized city of them all but still beautiful in its own right. We saw some of the most well known sites such as the Colosseum, the Forum and the Vatican. The Vatican was the highlight of Rome for me because we were able to see the Sistine Chapel, which contains some of the most famous frescos from the

greatest Renaissance artists including Michelangelo, Raphael, Bernini and Botticelli. Even with all the illustrious works of art, I missed the rural aspects of Florence and Venice that made it so different from what I was accustomed to in the United States. Still, to be in such an urban setting and to walk amongst ruins while seeing a McDonald's across the street was truly unique and somewhat amusing.

Although I was hesitant at first to travel so far away from the familiarity of California, I do not regret

my decision for a second. Traveling to Italy was not only a chance for personal growth, it was a once in a lifetime experience to see the origins of what we consider art. Even though society's taste in art and design has changed, one can still trace the similar principles back to the frescos created thousands of years ago. Italy opened my eyes to an entire world of art that I felt I was missing out on and now I can appreciate the past work while allowing it to influence future work of my own.

Tenure, ten years, what's up now and what's up next

Department chair and professor Eric Chimenti earns tenure while the department builds and expands

Story by Professor Eric Chimenti • photos by Kristen Entringer

Tenure commonly refers to life tenure in a job and specifically to a senior academic's contractual right not to have their position terminated without just cause. A junior professor will not be promoted to such a tenured position without demonstrating a strong record of published research, teaching, and administrative service.

At Chapman, professors who are up for tenure are required to create a tenure file comprised

of 29 sections, including a notice of intent, a philosophical statement, curriculum statement, and sections on the professor's teaching, scholarly and creative ventures, advising and mentoring accomplishments, service, annual reports, and additional letters of support. The file chronicles six years of excellence.

Graphic design professor Eric Chimenti earned tenure and promotion and he became



The tenure file of Art Department chair Eric Chimenti, is about five inches thick.

chair of the Department of Art all within the past year. His colleague, Claudine Jaenichen, is in her fifth year making her case for tenure. The university is also exploring the near possibility of opening a



third full time graphic design position.

The department has grown 47% in the last five years with today's BFA graphic design majors totaling about 90 students. This growth has led to

two 24 station Mac labs, five medium format color printers, two large format color plotters, four flatbed scanners, four negative/film scanners, and a dedicated production room. It has also led to a mandatory portfolio review and departmental application to gain entrance into the art department. The department is also seeking accreditation from NASAD (National Association of Schools of Art and Design.)

Vernacular designer Ed Fella speaks at Chapman

Story by Kristin Hinkley, '11

Within the culture of the student graphic design community at Chapman University, the arrival of award-winning commercial artist Ed Fella was one of the most exciting events on the Art Department calendar last spring. Fella's lecture *The History of Commercial Art in the American Vernacular* was a fresh look at design that few graphic designers have the chance to experience. Chapman Professor Claudine Jaenichen, one of Fella's former students at The California Institute of the Arts, considers him one of her closest mentors. Through this connection she was able to arrange a special lecture with the design legend.

The event was widely publicized throughout the Chapman campus, AIGA website, and neighboring universities. It took place on Friday, April 4, 2008, at 4 PM, a time in which

good turn-up for lectures is somewhat questionable. Nevertheless, the Irvine Lecture Hall was filled with current students, alumni, faculty, and working designers. Fella began his lecture with playful humor regarding technical difficulties with his projector. His first slide consisted of the basic survival tools of design back when he began to make a name for himself. These tools ranged from the familiar T-Square to a large cup of coffee. He had a surprisingly casual demeanor, even poking fun at his dated lecture method by naming it a "magical lantern show." Even though the slide show was far from what modern day students are used to in the world of PowerPoint, it truly took audience members back to the time in which Fella first began making graphic design history.

Describing himself as an "exit-level designer," Fella pointed out that the

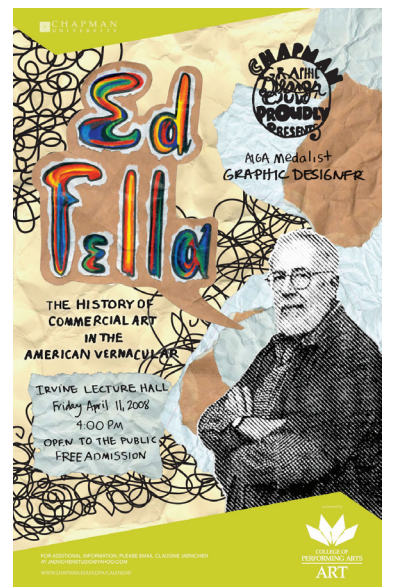
design world was no longer in his hands but in those of students studying design at schools like Chapman. He explained that students have the potential to make design history but in a more technologically advanced way. He claimed to have never touched design software such as Adobe Illustrator. As a matter of fact, he does not plan to do so.

Fella's brief lecture journeyed through his career with a heavy focus on typography and illustration. A large selection of slides consisted of abstract illustrations, obvious products of a blooming imagination. These various illustrations filled about eighty sketchbooks over Fella's career, and he is still in the process of adding to the collection. Some pages consisted of "fake" posters made to spark creativity. There was also a lot of wordplay and ambiguous humor weaved into several typographic pieces.

The lecture also ran through the old-fashioned processes of design, which included scissors and film in place of selection tools and digital photography. As the lecture progressed, it was easy to see how much design has changed. What was even more interesting was seeing how Fella maintained his vernacular, chaotic style while still working under several clients throughout the decades. Last on his list was a preview of his book *Letters on America* which is a collection of photographs showcasing various typefaces.

The evening ended with a round of applause and the distribution of signed mini-posters that Fella made especially for the event at Chapman.

Fella was an honorable guest and his lecture was a departmental highlight. The Graphic Design Club hopes to arrange lectures of similar amplitude for students in the future.



Top: The departmental promotional poster for Ed Fella's slide lecture designed by sophomore Kristin Hinkley. Bottom: A tri-fold handout made specially for the lecture at Chapman made by Ed Fella.

Spring 2008 senior portfolio review a success

Students gather crucial outside feedback on portfolio presentations before graduation

Story by Professor Gina Mims • photos by Eric Chimenti and Emy Zettner, '07

I have had enough personal experience as both a student and a professional to understand the importance of every design student having opportunity to get honest feedback before going out into the real world. At Chapman, graphic design seniors have that very chance before they graduate.

Chapman's first annual Portfolio Review included about 32 students and 12 reviewers. It had originally started with colleagues of art faculty who were willing to give up a Saturday to help out. Every year the numbers grew and the caliber of reviewers increased as well. Last year there were 85 design students from all over Orange County. There were 23 reviewers and some larger companies that have the ability to hire as well as just give feedback.

In the past few years we have also introduced the design competition which allows students to display their best work. It is fun to have all of the schools



together and a great chance for everyone to see what others are doing as well as connect as a community.

Now in its sixth year with 25 reviewers from large yet local companies such as Disney, Oakley,

Menagerie Creative, Capstone Studios, Y&R and Sketchers. This year's review on April 18th is sure

to be a huge success for all involved, and seniors will no doubt gain insightful feedback on their work.

First book arts course arrives over 2009 Interterm

Story by Rachelle W. Chuang, adjunct professor and Alison Conners, class of '10 • Photos by Rachelle Chuang

The Chapman Art Department debuted its first Book Arts class during Interterm this January. Twenty students from various majors embarked on this intensive hands-on adventure designing and making books. This was no easy feat since each student was required to make a book per week.

Instructor Rachelle W. Chuang is the director of the Book Arts Institute at the International Printing Museum, and she teaches at area colleges and is both a graphic designer and fine artist. Her unique artist books and handmade paper sculptures have been exhibited across the country. As a professor, Chuang believes in experiential learning after several years of teaching Book Arts on both East and West coasts.

"So many students today are taught in single modes of instruction," she said. "We're beginning to lose learning that comes through the entire engagement of the senses, especially the tactile sense. Books are engaging at every level: intellectually, materially, visually and

even spiritually since books can deeply affect the soul. I teach by facilitating many levels of engagement in the creation of books."

Some of the topics covered in four weeks were folded book structures, sewing techniques, pop-up books, altered books, and decorative paper techniques such as Japanese marbling. By asking students to learn by doing, Chuang hoped that a dialogue with materials emerged, something that can easily be lost in the digital age.

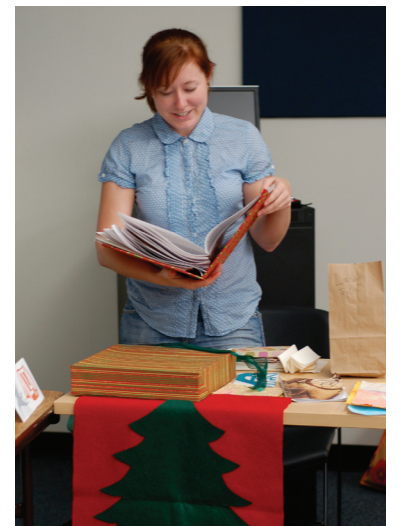
"It's amazing what creativity is unleashed by teaching real hand skills alongside digital processes (which many students were used to)," said Chuang.

Beginning with a one-day book, students used a folding paper structure to tell a story or explore a subject in a final, produced book, in just a day. Subjects included tea drinking, Alice in Wonderland, Hindu gods, movie storyboards, and fashion. The second book required each person to include elements from a page done by somebody else into a book with a cohesive look

and some sort of narrative. One of the more interesting ones was a celebration of Black History Month by Junior Graphic Design student Ramona Rose. Chuang gave each student a fictitious client they had to design a booklet for, which some students chose to expand upon for their final project.

During the final week students were required to select structures and techniques to create a totally original final project. The results were astounding given the limitation of time during Interterm. Fine Art major Sydney Snyder created a visually arresting, illegible book using broken glass pieces in a handmade box. Sociology major Sun Kim carved a found object and added envelopes containing suicide notes conveying the "relatability of despair" in this conceptual piece.

Other final projects included a flag book with names of presidents, an Advent calendar, a miniature pop-up book and many more. Chuang feels most successful as a teacher when students



Jen Peters (top) and Lindsey Taylor (bottom) present some work during book arts class.

take the skills they've learned and go creatively and conceptually further in their own work beyond the duration of the class.

Introduction to Book Arts will return on Fridays this Fall and a second course is being developed for the Spring 2010 semester.

Chapman Art Department grows with new opportunities

Story by Kristen Entringer, '11

When Wendy Salmond arrived at Chapman to teach art history in August 1989, the school did not offer a degree in art history and did not have any full-time professors teaching the subject. The curriculum had little conceptual focus. In just twenty years, nearly everything has changed.

Salmond explains that interest in the department has mostly been gradual, with one exception. Although the art history program slowly developed into an autonomous degree program and the studio art program has had gradual growth as Chapman becomes more recognizable as a liberal arts school, the graphic design program is different. It has fully developed since its inception in the early 1990s due to statistically high demand and prospects for future growth.

Both gradual increase in student enrollment and the department's new position within Chapman's flourishing College of Performing Arts (CoPA)

have lead to new leaps in development. These leaps include the addition of a supplemental application process for prospective art majors and the pursuit of certification by the National Association of Schools of Art and Design (NASAD).

The accreditation body inspects every detail of the department: learning resources, department philosophy, operational standards, and faculty and student progress. Accreditation from NASAD is not only a persuasive marketing chip for the department's perspective student outreach, but the Chapman art community hope that it will lead to improved facilities, increased faculty and an increase in budget. The art program is required to meet national standards in order to receive accreditation, but the department's facilities currently appear to be the largest hindrance. If the department fails that aspect of NASAD inspection, the Chapman administration will likely implement a

budget increase to meet or exceed the standards.

"Accreditation is going to drastically help because they need to expand in terms of their facilities," said Liliana Leopardi, an assistant professor of art history. "After an external body looks at the drawing studios and says they aren't big enough, then art can ask for assistance from administration in the hopes of creating a more vibrant atmosphere for students."

Running parallel with NASAD pursuit of approval, the department's ties to CoPA has led to a mandate for a supplemental application. Newly released during fall 2008, the departmental application is required for all freshmen and transfers interested in the majors of art history, studio art, and graphic design. Included are a short interview, a packet of essays and short answer questions, a statement of intent, and a portfolio. Due to the fact that student enrollment is now at capacity with the current facilities available,

the application is expected to reign in the best possible students and maintain small class sizes. Even if the number of applications does not exceed the number of spaces available, art faculty believe that it will allow increased selectivity for enrollment, which may boost the level of students interested in the program.

The art department is buckling down to make their long time goal of accreditation and facilities expansion a reality. Graphic design students have been granted all new computers and Wacom tablets within the last year in the two computer labs on campus. A separate production room with two spray booths, two light booths and cutting tables was just opened this year. With the design major the most popular of the department by a wide margin, the department hired professor Claudine Jaenichen a few years ago to bring specialization to typography and information design courses. Several new part-

time instructors have also recently joined Chapman's design community, and department chair Eric Chimenti is working with them to diversify the graphic design curriculum.

The art department is ensuring that student needs are met while expanding and modifying each curriculum. Student input has lead to new course offerings, art clubs, internship programs, study abroad opportunities, and information sessions on portfolios and outside internships. These changes are not only improving student education, but it will lead to their degrees being recognized by NASAD, giving their education more credibility.

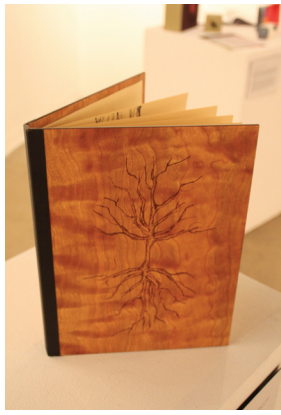
"Accreditation is important to me," said Sophia Thomas, a junior graphic design major. "When I am applying to jobs out of school, it will be great for my degree to be linked with a school that has been nationally recognized for its past and current achievements."

Junior shows showcase students' designs

Story by Kristen Entringer, '11

Chapman's design program is centered around a the students' gallery exhibition during their junior year that provides an opportunity to display their accomplishments and defend their works during a faculty panel critique. The show educates students on production, presentation, and articulation of ideas.

The Junior B.F.A. Spring Show included works by Laura Crosswaite, Felicia Gill, Warren Wallace, Nell Becker, Sarah Buczek, Mallory Arabe, Rico Lorroque, Andrew Bain, Andrew Campbell, Rosario Rosales, Ryan Huddleston, Darren McCardle, Ann Kong, Melissa Hoffman, Cambria Cavanagh, Adam Torres, Jessica meister, and Sarah Donoghue. The fall show, shown at the right, included works by Brooke Brisbois, Nina Torino, Morgan Pemberton, and Amanda Eisenberg.



Graduates jump into fashion and clothing design

Trend pinpoints clothing design industry as a popular career path for Chapman alumni

Story by Kristen Entringer, '11

Just before her graduation from Chapman, Erin Fry took stock. Determined, bright-eyed, and soon to be armed with a BFA in graphic design, she needed to pave her career path. Luckily, this seemingly daunting task did not even faze her; she quickly chose the clothing design industry.

Fry openly admits to never having much cash during school to spend on clothes, but she was known for creating cute outfits out of anything. She grew up in Huntington Beach one mile from the Quiksilver headquarters, which she drove by every day during her dreary commute while daydreaming about working there someday.

Nearing graduation, Fry applied for a design job with Quiksilver but did not expect a phone call. To her surprise, however, her dream job became reality

a month after she left Chapman. Quiksilver was her first career move.

Fry's interest in fashion is not unique, and her dream of working in the related industry is not unlike the aspirations of her peers. Nevertheless, her case began a trend that has grown since her graduation in 2003: more Chapman alumni are heading into the clothing design business than ever before.

"It was a snowball effect," said Chapman Art Department Chair, Eric Chimenti. "Erin Fry began working at Roxy and opened a door to the Chapman design community. After that, many students who started working there went on to work for competitors."

Chimenti believes Chapman's location is a possible cause of the trend.

"Youth skate and surf culture is a huge

business in the U.S. and many of those companies are located here," said Chimenti. "It is natural and symbiotic that design students would gravitate towards industries here that offer opportunities."

Fry agrees. "The area is booming," she said. "For students, it is a great opportunity in the industry. It is competitive, but you can get a good salary and title designing clothing for the action sports business."

The location is especially advantageous for Chapman designers like Darla Nesbit. Nesbit landed an internship with Roxy due to connections with the company that stemmed both from her friendship with Fry and from a small retail job she previously held with Roxy.

"Clothing has always been a huge emphasis for me, so it was really

exciting," said Nesbit. "Due to networking, I worked at Roxy for three years directly out of school and then went to Hurley."

Nesbit and Fry are not alone in their emphasis on networking. Since 2003, clothing companies have noticed that Chapman alumni are equipped with the knowledge and drive needed to succeed and have been contacting the school for interns and entry-level designers.

"Every year, we have one or two students who do an internship with one of the companies," said Chimenti.

Although Chapman's location and connections play a major role, student interest in the industry is crucial to the trend. Sera Burke, a recent Chapman graduate who works at St. John Knits in Irvine, believes that fashion is an appealing niche in the design field.

"Working on designs that include images of models in beautiful clothing beats doing brochures for medical equipment," said Burke. "It's not worth my time and creativity to try to make a catheter look beautiful. But when working with content that's already beautiful, I can focus on innovation and the details of a design."

As Burke and several others are discovering, the clothing industry is a great fit for Chapman design students who may not even have passion for clothing.

"It is a lot easier than people think," said Fry. "Once you are a designer, you understand the concept of a design whether it is a piece of furniture, clothing or art. I think that designers can design anything they choose. For me, it was clothing."

Meet the professors: Gina Mimms

Story by Alison Connors, '10

Gina Mimms is a part-time professor at Chapman who is currently teaching the portfolio class. She explains a little bit about her background.

Compost: How long have you been in the graphic design industry?

Gina Mimms: I have been in the industry for almost fifteen years.

C: What is your favorite place that you have worked or your favorite client?

GM: I was at On The Edge Design for 13 years (as an employee for seven then became partner for six) and obviously loved being there. One of my favorite clients was JT Schmid's, I designed their logo and brand work, then maintained everything and helped open their new location in Tustin. They were great to work for because they are personable, appreciate good design, and if they don't like something, they are actually able to say what they would like.

C: If you could work for any client, who would it be? Or if you could be assigned your dream design problem, what would it be?

GM: I left OTE a little over a year ago and truly have found my dream job. I own my own firm called Inspiro Brands, Inc. but am helping put together the first

all Orange County Restaurant Week. I get to do all of the design, marketing and even sales. It is a ton of work but to know that the success or failure is all yours is very motivating.

C: Why did you decided to teach the Portfolio Class?

GM: I had been doing portfolio reviews for CSUF for a couple of years. I thought it would be a great idea to do that for all of Orange County, but there was nothing like that at the time. I helped bring that into action through AIGA and have chaired the event for the past five years. I knew that I wanted to help the students prepare for their futures.

C: What do you think is the unique thing that you bring to the seniors as they prepare your portfolio?

GM: I have viewed more than 200 books in the past few years. If I want them to leave with anything, it is a piece they are proud of that reflects who they are. Back in my day, every book looked the same, black clamshell box with mounted 15x20 boards. There are so many options now, it is important to just show everyone the options, and let them create a brand for themselves.

C: How does the portfolio class work? what is done



Photo provided.

in the class, how has the student response been?

GM: The very first assignment we do is the "perfect client." I think it is important to have a piece in your book that reflects your dream job or at least rounds out missing pieces from your book. I taught this class last year and it was everyone's favorite. I like it because I feel everyone truly does try their best because it is not just about a good grade, but a nice presentation. The rest of the class is spent building the final portfolio, a leave behind piece and digital portfolio. We work in a workshop setting so there are times spent talking about careers, billing and life in the real world.

Meet the professors: Erin Fry Patterson

Story by Katrina Chen, '12

Creative, honest, loyal, social, and passionate – these are the words that Erin Fry Patterson used to describe herself. She has a long-term relationship with Chapman University, having graduated just recently from Chapman in 2003, and now teaches here.

Fry Patterson graduated with a Bachelor's of Fine Arts with an emphasis in Graphic Design. As a part time instructor, the Chapman professors and instructors in the art department have influenced her tremendously. Being able to share her personal experience from the real world and bring it into the classroom encouraged her to be a teacher. She currently teaches Color.

"This is definitely one of my favorite subjects because it is one I can relate to," she said.

She hopes to give real

world experiences and help the students grow. Her main theme with Color is portfolio building.

During class, she motivates her students to become active learners by having the students meet in peers and work in teams. She continuously walks around the class to see what each student is doing and provide critiques.

"I break the class into smaller groups so the time flies a bit faster. I try to break it up and do fun activities such as technical workshops and demos. The students can learn something new," said Fry Patterson.

Fry Patterson also has an inspiring concept she hopes to instill in her students regarding their strengths and weaknesses. **"I have learned to turn my weakness into a strength, I may not be the best at everything, such as the**

best designer, illustrator, or drawer, but I take what I know and put 150% into it," she said. **"You must have confidence."**

Since college, she has had amazing jobs at Quiksilver, Roxy, Assoluto, and Broke Down Clothing and well as spending six months working in the birdal design industry. One of her favorite jobs was at Hang 10 in Quiksilver. There, she did textile prints, graphics for apparel, line guides, and apparel design. She was able to relate to this the most because of the wide use of color that the job allowed her to incorporate. She currently works at Famous Stars and Stripes and hopes to one day open her own design firm.

She has had a significantly positive impact in the Chapman graphic design community as a professor since 2008.

Class contest a success Student wins poster design competition for local Mercedes-Benz Classic Center

Story by Kristen Entringer, '11

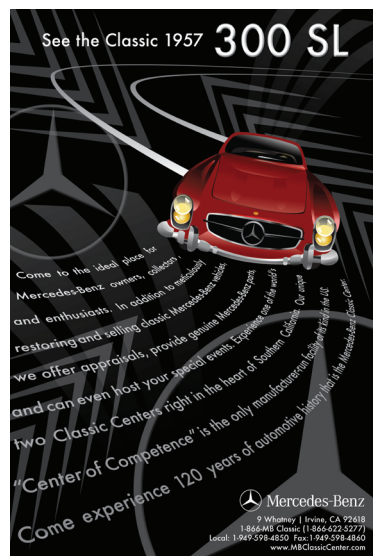
For the third year in a row, all students enrolled in Chapman's sophomore-level Introduction to Graphic Design course participated in a design competition to create a new promotional poster for the Mercedes-Benz Classic Center located in Irvine, California. This year's competition was the second time that the top three designers received awards for their work, and it is the first year that the owners of the Mercedes-Benz Classic Center have requested full-sized prints of the top posters to hang up in the center's front gallery.

This year's first place winner was Ian Hutchinson from Eric Chimenti's section of the course. Hutchinson's design was influenced by Futurist designs from the early twentieth century. Second place was awarded to Kristin Hinkley for her Futurist-inspired work and third place went to Kristen Entringer for her poster design influenced by the art and architecture of the American Art Deco period. The students took a field trip to the center to see the cars in person, take photographs, and learn

about the company as their "client" for the project. The designs were created as part of a class project for introduction to Graphic Design in Adobe Illustrator and then sent to the Classic Center for judging by the owners of the company. For many students, this was their first venture into designing for a real client and gaining outside recognition for their work.

All three winning designs, as well as those of last year, are currently displayed in Irvine's Mercedes-Benz Classic Center's front display room for all visitors to see. Since its opening a few years ago, the center is the first and only manufacturer backed classic center of its kind. It offers a full compliment of services including retail sales, restoration, appraisal and vehicle search assistance for Mercedes-Benz car models that are twenty years and older.

For more information about the Classic Center or for directions to see Chapman students' poster designs in person, visit the company's website at WBClassicCenter.com or call 949-598-4850.



Top: First place winning design for the Classic Center by Ian Hutchinson. **Above left:** Second place design by Kristin Hinkley. **Above right:** Third place design by Kristen Entringer

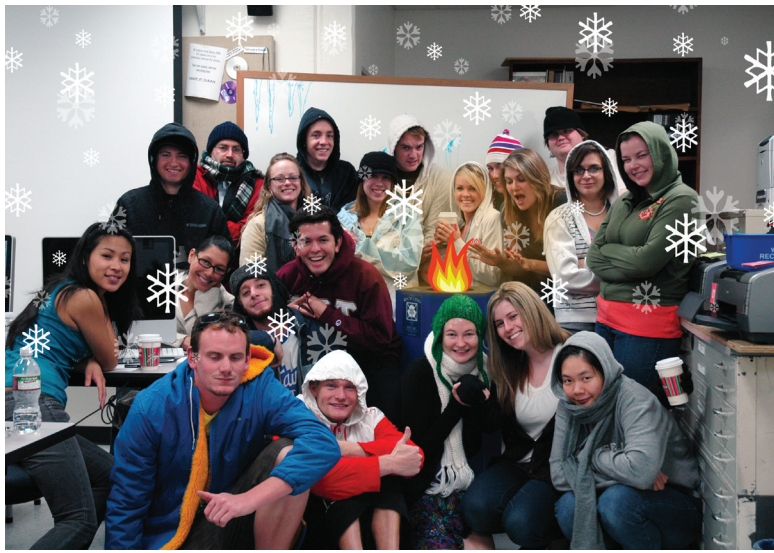
Moulton 168 design lab gets a facelift

Story by Kristen Entringer, '11

The beloved design lab, located in Moulton Center 168, has received several updates recently, including five Epson medium format color printers, two large format color plotters named the Big Beast and the Baby Beat, four flatbed scanners, four negative and film scanners, and a dedicated production room.

The production room is attached to MC 168, allowing students quick access to two convenient, indoor charcoal-filtered spray booths and surfaces for trimming and mounting projects. The production room also includes three large lightboxes, four self-healing cutting mats, and a large dry-mount machine for graphic designers and photography students.

Both the production room and design lab have been granted an entirely new air conditioning system, which has led to freezing temperatures during the hottest months and even in the dead of winter. Students have 24/7 access to the Moulton Center and its design lab and production room so that they can enjoy many late-night work sessions and pizza parties the day before projects are due.



From top to bottom: Fall 2008 ART 430 Advanced Graphic Design course enjoys frigid air conditioning in the lab; the Big Beast printer in a printing room adjacent to the lab, (left) a spray booth in the production room, (right) the Baby Beast in the printing room.

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