

Healthy Appetite for Design

Sabrina Davis Visualizes the Food of Randall Dining Commons

I was able to combine two things I love: nutrition and design. Many people often question me as to why I chose to minor in Food Science and Nutrition while my major is Graphic Design. Usually science and art majors don't go hand-in-hand. However, this Spring semester I was given the

opportunity to combine them both through an independent study project advised by Dr. Anuradha Prakash, professor and program director of Chapman's Food Science department. I created a nutritional labeling program for Chapman's residence hall cafeteria. Prior to this program, the cafeteria did not offer signage to help students make healthy dietary choices. I wanted to create a way of

providing students a means of viewing key nutritional information while selecting meals in the cafeteria in a manner that would be readily recognized and understood. To encourage healthy food choices, the layout of the signs was developed in an organized, color-coded, easy-to-view format designed to aid students in making nutritious choices when choosing food items. The ideas for the signage designs were drawn from front-of-package (FOP) labeling on retail products and from point of purchase signs in restaurants and cafeterias. The signs were designed in Adobe Illustrator, and nutritional data obtained from the head chef at Sodexo was further analyzed using the food analysis software called



Food Processor. I organized the recipes by station and included those that are served on a regular basis. The signs are now laminated and posted in the cafeteria for students to use when making food choices. According to a student survey, "The signs are awesome, make sure Chapman keeps them up permanently". Having completed the project, I now feel it to be one of my most valuable educational

experiences here at Chapman. The project gave me the opportunity to use what I have learned in my classes and work in an area of the design field in which I am most interested.



Written by: Sabrina Davis

make sure Chapman keeps them up permanently - Chapman students who enjoy Sabrina's design

Food Processor. I organized the recipes by station and included those that are served on a regular basis. The signs are now laminated and posted in the cafeteria for students to use when making food choices. According to a student survey, "The signs are awesome, make sure Chapman keeps them up permanently". Having completed the project, I now feel it to be one of my most valuable educational

INSIDE

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Across the Pond for the Third Time

Students Learn and Work on the London 2012 Summer Olympics

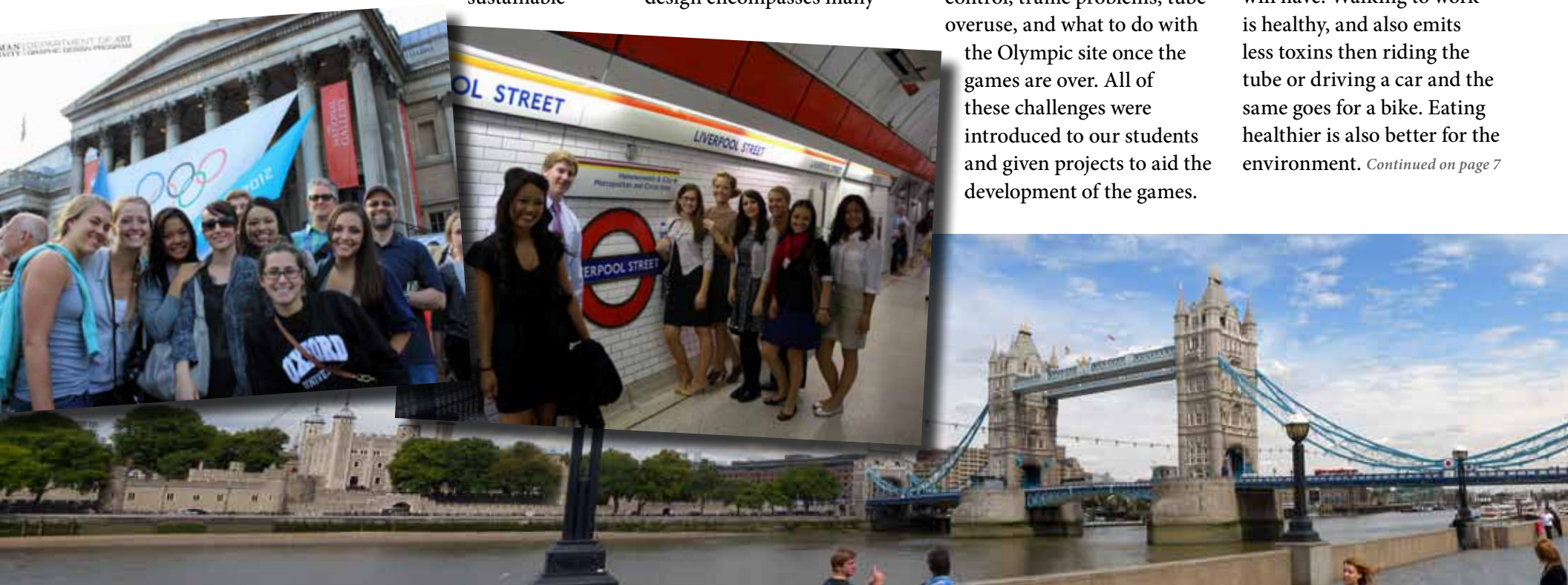
For the third summer in a row, Professor Eric Chimenti and a group of Chapman's graphic design students traveled to London, England to continue their study on brand identity for the 2012 Olympic Games. The students lived and worked

in London for three weeks and reported to the London Organizing Committee for the Olympic Games while completing challenging and innovative assignments. The design internship primarily focused on defining what sustainable

design really means and how it ties into the upcoming games. To many, sustainable design is thought of as a "green" product or packaging made from recycled water bottles, but when it comes to the Olympic Games, sustainable design encompasses many

logistical aspects other than recycling and old plastic. The 2012 Organizing Committee is working towards making England a healthier, more sustainable place in general, while also masterminding the challenges of crowd control, traffic problems, tube overuse, and what to do with the Olympic site once the games are over. All of these challenges were introduced to our students and given projects to aid the development of the games.

For example, the first project involved the inclusion of all British people in sport, not just the Olympic athletes. The aim was to introduce the idea that more health-conscious a person is, the less environmental impact they will have. Walking to work is healthy, and also emits less toxins than riding the tube or driving a car and the same goes for a bike. Eating healthier is also better for the environment. *Continued on page 7*

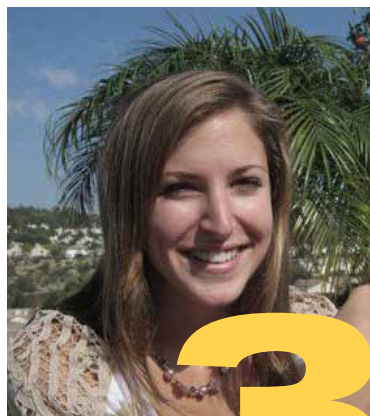


Oh, the Places You'll Go

Students Succeed in Summer Internships Around the Country

Breanna Rawding

GENERAL DYNAMICS
Advanced Information Systems



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What were your favorite/least favorite parts of the internship?

The unfabulous nature of the jobs. It pays the bills and gives experience. I have to work on a PC a lot and use powerpoint because they need to be able to edit presentations and graphics when im not there. You learn to be like water and work with whatever is presented to you.

Was the work easy or difficult for you?

Sometimes difficult to concept because im working with ideas and concepts that are so far beyond my comprehension - computer science, engineer and programming things. Very very technical speak.

Who did you work with?

No other designers or right brainers or interns, all programmers and engineers and program managers. Everyone is much older than I am.

How did you find out about this opportunity?

Online.

Do you have any advice on how to find an internship like yours?

Search, search and repeat. Apply, apply and repeat. Get an online portfolio up and running.

Are there any fun facts about the company/your internship?

Its super serious. I have a badge. lol.

Deena Edwards

Production Resource Group



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Any advice on how to find an internship like yours?

PRG has a really good internship program, so if you find a company that like to take on interns, you could probably convince them that they need a graphic designer.

Who did you work with?

I worked with human resources and the companies's plotter. He draws all the blueprints for stages and where the lights will be placed. I worked under him; he some design experience. I also worked next to another intern who was his assistant.

How did you find out about this opportunity?

My dad is the general manager and in the past I've done some small design work for him and the Los Angeles depot. The first summer I applied just because I needed a job.

What was the most valuable thing you learned from this internship?

I learned how to work with people who don't know how to work with designers sometimes it can be frustrating but I learned how to be patient with those people. Also, learning how to say "No sorry, that's not going to work."

What were your favorite parts of the internship?

My favorite project was when I got to design brochures and a users manual for some of the heavy duty equipment.

Did you feel that your classes prepared you for the work?

The work was difficult but they didn't ask for things I couldn't figure out because they had never had a graphic designer before. I hadn't taken Intro to Graphic Design yet so I went off of my past design experience and also experience from working as a Graphic Design assistant for Eric.



Any fun facts about the company/your internship?

The light that PRG designed was in the movie Cowboys and Aliens as the spaceship light because its the brightest moving light in the world.



From LA LA Land to the Big Apple, and even across the country to the middle east, our students interned at extremely unique places. Learn about their favorite moments, toughest projects and tips on how you can score an internship just like theirs!



Ariel Roth Blade Design

What were your favorite parts of the internship?

My favorite part of my internship was the feedback and advice I got on my projects. My boss was very straightforward about what he was looking for and I appreciated having clear direction. He taught me a lot about presenting my work professionally and communicating what my design objectives were.

Was the work easy or difficult for you?

There was definitely a range of easy and hard jobs that I worked on. I felt very comfortable doing layout designs on InDesign from my previous design classes. I got to design PR packets and packaging for Essie's Winter 2011 nail polish line. Essie chose my design to wrap around their PR giftboxes.

What was the most valuable thing you learned from this internship?

I learned a lot of technical skills and shortcuts so that I could design more quickly. On my first day, my boss asked me to create a background for mascara packaging on Photoshop. I got more confident using Photoshop by the end of my internship because we did a lot of digital mockups of what the cosmetic product would look like on the shelves in stores like Walmart and Target. I asked a lot of questions about my assignments but I also learned to take the initiative to solve problems on my own.

Do you have any advice on how to find an internship like yours?

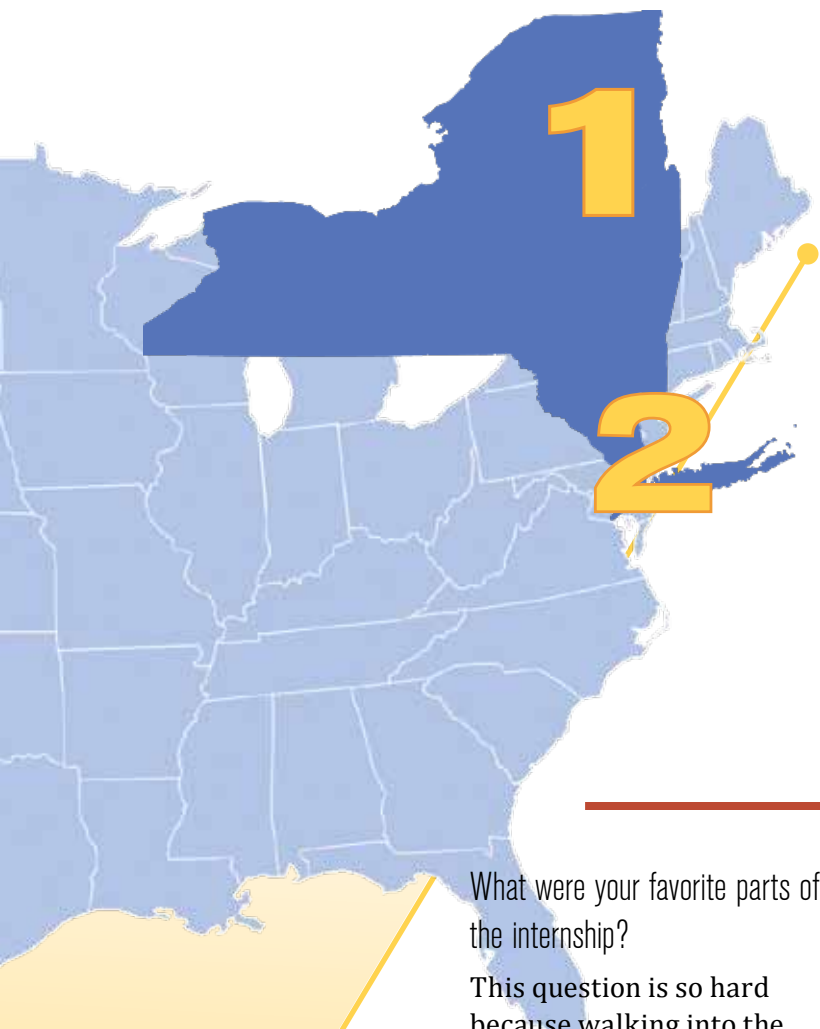
I got lucky having my dad work for a design company but it's all about connections and being persistent. Securing my internship involved a lot of emailing back and forth to make sure it would all happen. Don't be afraid to put yourself out there.

Are there any fun facts about the company/your internship?

Since it was such a small company, I got to know everyone very well. On my birthday, they even bought me a cake!



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Katrina Chen Seventeen Magazine

What were your favorite parts of the internship?

This question is so hard because walking into the office every morning feels like my best experience! Everyone in the office is so stylish, smart and welcoming, and it's such a great atmosphere to work in. I love being a part of the Art Department; my boss Emily Addis is a beautiful woman and role model that I was so lucky to work with and learn from.

Being able to see the entire magazine come together and the design and stories before it was even printed was so amazing. The best part is seeing the end result, and knowing I had a part in making it happen. If I had to pick out one experience, I'd have to go with the opportunity to have the creative responsibility as an intern to design flyers for the Pretty Amazing contest and Hot Guy Panel.

Was the work easy or difficult for you?

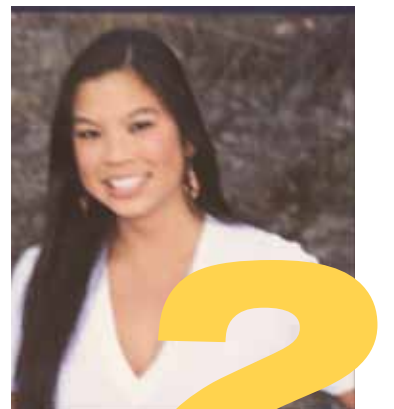
The work itself was fairly straightforward, but I was always so busy, working on lots of different tasks all at once, that sometimes it's hard to keep track of what you were doing before a new task came along. I picked up a few tricks early on – like ALWAYS do what needs to be done by the end of day first.

Do you have any advice on how to find an internship like yours?

I got lucky having my dad work for a design company but it's all about connections and being persistent. Securing my internship involved a lot of emailing back and forth to make sure it would all happen. Don't be afraid to put yourself out there.

What was the most valuable thing you learned from this internship?

During my time at Seventeen, I've learned just how much time and effort goes into every single page of the magazine. This is no easy job! For every image that you see on a page, over a hundred emails and phone calls have been made to get the end result just right. So many people become a part of each singular feature, from the public relations, photography team to the art department to Ann Shoket, editor in chief, herself, with countless editors in between. I love seeing how much effort and details go into making the magazine perfect.



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Oh, the Places You'll Go

International Humanitarian Internship in Iraq



Anton Warkentin Preemptive Love Coalition

disease. Iraq doesn't have doctors and nurses who can handle this backlog, and most families cannot afford to take their children outside of Iraq for surgery. PLC is changing this and much more in Iraq.

I spent much of my time working in Iraq to improve and develop the overall brand of PLC. I spent my time designing T-shirts, advertisements, informational postcards and more. My biggest project is a new fundraising campaign that I created. After pitching it to my supervisors, they got on board and gave me the responsibility for developing and designing everything for

the campaign. The campaign is centered around the sale of Recovery Bonds, certificates that a supporter can purchase in order to invest in the recovery/rebuilding effort in Iraq. Conceptually and aesthetically, it aims to reflect the World War II era when the government sought to finance the fight by means of War Bonds. Instead of our Recovery Bond yielding interest to the buyer, it is a certificate of investment in Iraq's future. With impact rates starting at 10 to 1, a \$100 bond purchase accomplishes closer to \$1,000 in true impact in Iraq. Thanks to critical partnerships with the Iraqi Ministry of Health and the International

Children's Heart Foundation, bonds with higher face values carry impact rates greater than 50:1, meaning a \$1,000 bond holder can boast a \$50,000 impact in Iraq.

Outside of designing, I spent my days wandering the bazaar making friends with the locals, teaching english to eager Kurds in an ESL school, eating delicious traditional kurdish cuisine with my fellow interns, and learning the kurdish language from the pizza shop owner down the street from my home.

This truly was the most incredible experience of my life. It was an opportunity to

blend my passions of service and design in an incredibly effective and lasting manner. While I was impacted greatly by this trip, I also left a lasting impact on the work that PLC does through my design work. The recovery bonds alone have game changing power in the future of Iraq, and I am very excited to see what happens in the next couple of years.



Written by: Anton Warkentin

This summer I had the incredible opportunity to live and work in Sulaymaniyah, Iraqi Kurdistan with the Preemptive Love Coalition, a non profit that works to provide lifesaving heart surgeries for the more than 30,000 Iraqi children who suffer from congenital heart

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I designed this logo for the Kurdish Klash maker Kak Aram. He is a master at making the traditional shoes, which take upwards of 40 hours per pair, by hand. The kurdish reads the same as the English, Awesar (his hometown).



Fall Student Show

Imprint

Written by: Deena Edwards



On October 24th at 5:30, the Guggenheim Gallery was lively with the opening of a new graphic design show *Imprint*, a Junior Show featuring the work of four seniors. Students Kelly Lonergan, Marian Huang, Danielle Hebert, and Katelyn Bianchini presented their best graphic design work from their time at Chapman while working towards their BFA or minor in Graphic Design. Some highlights include Marian's large pantone annual wall calendar and Katelyn's movie poster advertising her digital arts thesis. The three designers will graduate this May, and I believe after admiring their work, have a bright future in the field of design. The show ran for a week from the 24th to the 28th. This was the first Junior Show to experiment with the new criteria of how to present work as a junior. In the past, the Junior Show for graphic designers was similar to that



of a traditional art gallery showing with lots of mounted work and signage, however that style is not realistic for designers. When designers present work it all goes into a printed or digital book that can be passed around for clients or employers to view. From now on juniors will put together a well-rounded and attractive portfolio that will sit

on a table for spectators to look through. There will also be two "openings" to the show. One for friends and family, and another that will have a more professional atmosphere. Though all of the work will be in the book, there will be one or two of their best works mounted and displayed as a featured piece. This provides an opportunity to use the books for interviews and self-promotion. ☺

Graphic Design Speakers From Fall 2011

Melissa Simonian & Cecilia Gorman

Written by: Deena Edwards & Ariel Roth

On September 28, Melissa Simonian, a 2007 graduate who received a B.F.A in graphic design, stepped back into the halls of Moulton to talk about her journey after Chapman. Currently, Simonian works for FILTER magazine as a member of the Creative Group team. She is in charge of fully branding FILTER's music festival collateral each year and is an integral part of the magazines current issues and the FILTER Good Music Guide. Simonian designed that last eight issues and adapted a new and improved horizontal

layout since working there. She shared with us her love for the 40th FILTER magazine issue, the one that changed it all. Because of the orientation of the content used the format needed to be changed, and ever since then it's stuck.

Biggest shock? "Time!" Simonian describes how deadlines and time management are very important when working on the magazines. She mentions that in the past, she feels like she has to sacrifice good design just to get the work "out of the door" on time.

What have you learned? "The programs!" She feels as though her knowledge of the program has greatly improved since working at filter. Simonian also talks about the more technical "stuff" like packaging files and printing. FILTER has also taught her to plan ahead when working on projects.

On November 30, 2011, Cecilia Gorman spoke for the art departments Visual Speakers Series. She shared with us her journey and said that when she went to college she didn't know what she wanted to be but she knew she wanted to be

a creative person. She became a creative recruiter, a person who looks for talent and figures out what a person will thrive in. She aids creatives in figuring out the best place for them and helps them find the perfect job. She also provided a ton of helpful tips to remember while moving into a profession career. She mentioned that every place you work you have to love, even if it is menial and ultimately not what you want to do. If you put passion and interest into your work, something good will always come out of it. Try to make changes because it will give

you a new perspective. Explore, travel, see new things and do something you wouldn't normally do because you can only go off of past experiences. The more you know and experience, the more you can use it to benefit yourself. She also says to remember that normal people look at your portfolio, so choose your best work that you are confident with and be excited about your work, because when you are excited, they are excited. In an interview, don't discount the random things; they are what make you unique. ☺

CHAPMAN UNIVERSITY | DEPARTMENT OF ART
ART • ART HISTORY • GRAPHIC DESIGN

PRESENTS
MELISSA SIMONIAN GRAPHIC DESIGNER

In 2007, Melissa graduated with a B.F.A in graphic design from Chapman University. She currently works for FILTER magazine as a member of the Creative Group team. Since joining FILTER, she has worked with clients such as Denny's, Macys, Dickies, Toyota, Landmark Theaters, Hyundai, and Sony Playstation. Melissa worked with Orange County design firm, BXC for clients such as Kelly Slaters Community Project, Felt Bicycles, and Hasbro, Inc. She is currently in charge of fully branding FILTER's music festival collateral each year. Besides working for these clients, Melissa has also designed the last eight issues of the magazine and FILTER Good Music Guide, adapting a new and improved horizontal layout.

Where are our graduates now? Back at Chapman! Through the art department's Visual Speaker Series of course!

CHAPMAN UNIVERSITY | DEPARTMENT OF ART
ART • ART HISTORY • GRAPHIC DESIGN

PRESENTS
CECILIA GORMAN CREATIVE RECRUITER

As VP, Director of Creative Services, Cecilia is the creative recruiter at Y&R/Wunderman in Irvine. Her recruitments have gone on to create award-winning advertising, design and digital work for brands such as Land Rover, Mattel, Jenny Craig, Callaway Golf and Toshiba Laptops. Cecilia's true passion is helping students and young professionals discover their creative potential. Cecilia owns Creative Career Management, a career development firm, and she authors "Confessions of a Creative Recruiter," a junior-focused advice blog.

Meet our Part Time Professors



Gail Griswold

Our Q&A with part time professor Gail Griswold, who teaches Intro to Typography, History of Graphic Design and the 2012 interterm Portfolio Development class. Find out what she loves about design and teaching at Chapman.

Q: Why did you choose to teach at Chapman?

A: Years ago, I had instructed design and advertising in an adjunct capacity at Fullerton College. The experience was exceptionally fun and kept me on my toes professionally. More recently, I participated as a reviewer in a Chapman sponsored AIGA portfolio review. Meeting the Chapman students and faculty— seeing their energy and commitment to their craft—reminded me how fulfilling the classroom could be.

Q: What do you want students to get out of your class?

A: The class is designed to introduce an understanding of the market. All professional fields demand, from an employee, a high level of skill and talent. While these qualities are exceptionally

important, the added value for a student seeking a career in design—an arena whose main product is intellectual property—is insight. When a graduate leaves the class with a working understanding of the design community and what it expects from an employee in addition to their design skills, he or she is empowered to be more competitive.

Q: What major brands have you designed for?

A: I've been very lucky and have worked with over 200 brands. All have been challenging, most have been interesting, but some of the more well known are Mazda, Toyota, Microsoft, Kodak, Nestlé, Disney, Black & Decker, United Parcel Service and (one of my favorites) Pacific Sunwear.

Q: What do you find prepared you the most for the design world?

A: Unfortunately, I wasn't the best student I could be and I entered the job market with a new sport coat and a portfolio, but no clue. However, Q:once employed and forced to prove myself, a profound love of the work drove me to ask as many questions as possible of the professionals around me. I think that's why I now enjoy teaching a class in the business of

design. It allows me to expose students to knowledge I didn't take full advantage of while in school.

Q: Are there any awards that you have won?

A: Sure, but the one for which I'm most grateful was a "best in print" award for a campaign promoting my town, Ladera Ranch. It's a wonderful place to live and, during its development, I wrote a series of ads that spoke about its sense of community. I had just moved my family there so the ad copy was truly from the heart. Needless to say, the award meant quite a bit to me.

Q: Are there any interesting projects you are currently working on now?

A: Yes, but I now work with an industry that values its pre-launch secrecy. Suffice to say that the project is for a medical device that's not only "science-fiction-cool" but, when employed, will save a lot of lives.

Q: What do you love about design?

A: I love creative problem solving—finding the "a-ha" solution hidden in every challenge and knowing that a truly good solution will speak to someone whom I've never met, maybe even a world away, and inspire him or her to act.

Find out more about part time professor Ken Camastro. He teaches Business Practices during fall semester for senior graphic design majors. Find out what he's enjoys about teaching at Chapman and his current design projects.

Q: What have you enjoyed the most while teaching at Chapman?

A: Truly, my students. I love my students at Chapman and enjoy developing a relationship with them; Chapman's philosophy and size encourages supportive interaction and I find that very meaningful. And, I love spending time on such a beautiful campus. After 30 years designing, it's wonderful to be able to pass on a few professional tips that I hope will help my students in their careers, and it's a real pleasure to talk with others who share a passion for design. I'm hoping to instill a passion for typography in students also, as an integral and vital part of design.

Q: What do you find prepared you the most for the design world?

A: Although Chapman instructors (and my instructors 30 years ago) do their very best to prepare a student, most will readily agree the best designers never stop learning. As a student and young professional, practicing designers prepared me best for the design world. Seeking them out, talking with them about the business and working with them was

excellent preparation. My advice would be; in addition to developing relationships with your practicing professors, talking with designers in the end will be invaluable. I encourage my students to aim as high as possible for their first jobs— not in position, but in quality of the agency or studio itself. When you're starting out, a low position in a good firm is better than a high position in an unremarkable one. That's because you need to learn from the best. Embrace the idea that although you've got a diploma, there is much to be learned in the practical world, and give yourself permission to learn it for the first few years. Consider yourself an apprentice. Discouraged in the particular position you find yourself in? Don't be. Look at each job you take as a stepping stone to the work and position you ultimately want.

Q: What important lessons do you expect your students to execute in their career?

A: I expect them to execute excellent typographic taste and principles because to me, the printed word is so beautiful, and powerful. As graphic designers our role is to effectively communicate using text and visuals, and since Typography is the art of converting language into the printed word, it is absolutely the cornerstone of good design. In this highly competitive business I am concerned with giving my students the edge; poor typography is shockingly pervasive in the United States so one very effective way for young designers to distinguish themselves is to practice good typography.

Another discipline that is lacking is... well, discipline! I see many talented young designers who lose their opportunity for an exciting career due to an inability to meet their promises to clients. Design is a service-oriented business and as such, clients demand that their designers deliver work as promised, when promised. I want to instill a professional work ethic in my students that includes such fundamental but vital attributes as: projects delivered on time, detailed follow-up, courage to work to the highest possible result, and the integrity to deliver only original design. If client/employers see these attributes in my students, they will always have work.

Q: Are there any interesting projects you are currently working on?

A: One book/advertising campaign is particularly interesting to me. It is for an exceptionally talented artist who works primarily for the lm industry as a background painter, specializing in creating sets that cannot be built, i.e., mats for scenes in movies such as Star Wars and Titanic. After 9/11, he painted a 3D panoramic sphere depicting the view from the observation deck of the World Trade Center. It is remarkably realistic and quite breathtaking. He intends to show it this year in New York City as a 10th anniversary commemoration. I am designing the companion book and poster/point-of-purchase campaign for the exhibition.



Ken Camastro

A healthier society equals a more sustainable England.

In the second project, students worked for AECOM, the urban planners who are responsible for what will happen to the Olympic site after the games end. This time, the students' needed promote the Olympic site to developers who might be interested in buying the property after the Olympics, thus converting spaces to productive areas rather than letting them go to waste. It is already established that the Olympic Village will be converted into low-income housing. All of the structures built for the Games were made to be repurposed and engineering projects such as these will allow London to continue to develop post-games.

In my opinion, the two teams developed campaigns that actually raise the bar on what has been achieved in London to date!

-Andrew Corner
Director of Environment and Infrastructure
Buro Happold Engineers Limited

For the third project, the students worked for Buro Happold, the engineering firm that worked on many environmental and sustainable influences of building the Games. The project dealt with solving the population problem. What will happen when 6 million visitors pour in to London during the games; how will Londoners continue to go about their daily lives within an inundation of people? One solution that students promoted was biking.

Londoners could bike to work and use specialized bike lanes to get around faster. Rentable bikes are already in the works; all that is left is to educate people about biking. The students aimed to communicate that biking is not only a healthy and environmentally friendly method of transportation, but come the Olympics, it will be the fastest; given that the tube, which is already busy, will be crowded with tourists and athletes. This campaign will be

aimed at commuters who will continue to work in London while the Olympics are going on.

The internship was a huge success and many of the clients were very impressed with the student's creativity. One even said the work was better than past work from their design agencies. Now I know it sounds like a ton of hard work, designing, planning, idea creating, from nine to five Monday through Friday, but the group was able to fit in a few fun activities as well. In the past students have gone

taken a train to Paris for the weekend to see the Eiffel tower, bike tours around London, and many foodie adventures at foreign restaurants. The weekends allowed for sight seeing, museum touring and lots of European shopping. Professor Chimenti plans on going back to London summer of 2013 to continue the program and introduce new projects to Chapman graphic design students. If you are interested in attending please feel free to talk to Professor Chimenti about the details. ☺

Even though this was their first attempt at using the brand the creativity shown would rival the standard of work produced by our own design agencies!

-Vance Ng,
Mascot Marketing Executive
-Yasmine Raffoul,
Brand Marketing Executive LOGOC



Written by: Valarie Rustad



Graphic Design Majors, Get Ready for London 2013!

In this 5-week course, Graphic Design students will spend three action packed weeks in London, working with the leading design Firms directly involved with the the Olympic Village repurposing and possibly work on the 2016 Olympic Games, as well as other design firms.

- Gain valuable exposure to real-world ad agency challenges.
- See Frst-hand what it takes to stage an international event.
- Build your design portfolio and resume.

Chapman University is the only school offering this program, so take advantage of this unique opportunity!

SEE ERIC CHIMENTI FOR MORE DETAILS

SIGN UPS AND MORE INFORMATION TO COME

Third Edition Posters

Kailah Ogawa Designs this Years Chapman Commemorative Poster

Kailah Ogawa

BFA Graphic Design 2012

Artists Biography

Kailah Ogawa was born and raised in the small town of Hilo, on the Big Island of Hawaii. The oldest of three children, Kailah has a younger brother and sister whom she looks up to very much. In her free time, Kailah enjoys surfing, swimming, music, spending time with people she loves, and playing guitar. Her most absolute favorite fruit of all time is mangoes. She is intrigued by the natural world and conspiracy stories. Most importantly, she loves art and design.

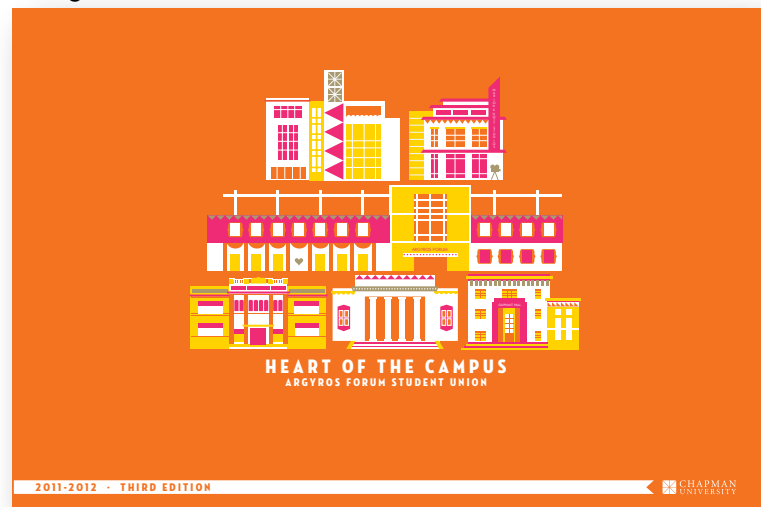


Today, Kailah is a student at Chapman University in Orange, California perusing a BFA in Graphic Design. She anticipates graduating in 2012 and looks forward to using her design talent professionally.

In fall 2011, the Advanced Graphic Design class was given the traditional assignment of designing a commemorative poster for Chapman University. Again, the students worked with Chapman University's President Doti to design a poster specifically highlighting, this year's theme, the new Student

Union and Emergence statue. The commemorative poster features illustrations of the statue, and everything one might find in the new Student Union. All of the images show the diversity and unique qualities of Agryros Forum and the campus in general. Get this year's poster at the student store or in the art department's office while this limited edition poster lasts.

Designer: Ali Labelle



The third annual commemorative poster, designed by Kailah Ogawa is available for \$15. The special edition posters (printed with metallic ink and signed by the artist) will be sold for \$50. All proceeds benefit the art department. They will be available starting February 6th 2012 and you can buy them from the art department office and in the bookstore, but hurry! These posters are limited edition, so get yours while supplies last.

Designer: Chase Conching



Designer: Devin Valdivia



Designer: Kate Spencer



Designer: Breehn Sasaki



Graphic Design Club

What's happened and What's to Come in the Future



This semester, the Graphic Design Club continues to grow as events are added and its presence throughout Moulton expands. Speakers Melissa Samonian and Cecelia Gorman were welcomed to the campus to talk about their experience working as a graphic designers. For the first time, the club attended the LA Printers Fair. The Executive

Committee went on its first-ever camping retreat, and had elections for the next term. The club congratulates Annie Unruh and Valarie Rustad as new members to the executive committee as Public Relations chair and Treasurer. The final event of the year, the annual Sweet Exchange was filled with holiday cheer and yummy treats.



The 2012 GDC Committee

President:

Deena Edwards

Vice-President:

Diana Goldberg

Communications Chair:

Ariel Roth

Events Chair:

Ryley Schlachter

Treasurer:

Valarie Rustad

Public Relations Chair:

Annie Unruh



Isn't this poster awesome? Our very own Devin Valdivia designed it for the Graphic Design Club. If you are a member of AIGA it is yours free! Contact us on our facebook page if you want to pick one up or talk to a committee member for more information. If you aren't an AIGA member we are selling them for \$5.

But what's to come?

Well that is entirely up to you! The club will continue to have it's bi-monthly community meetings. More details about when and where to come. Other activities will include a trip to the Y-Conference, more graphic design speakers and portfolio review. If you are interested in any of these events, let us know on our facebook page. While your there, let us know what you want to do. Laser-Tag? Design competitions? Movie Night? Dinner with professors? Or whatever else you can think of. You can also attend the committee meetings and see what sorts of things we discuss and bring up topics of your own. More details about when and where the meetings will take place to come.

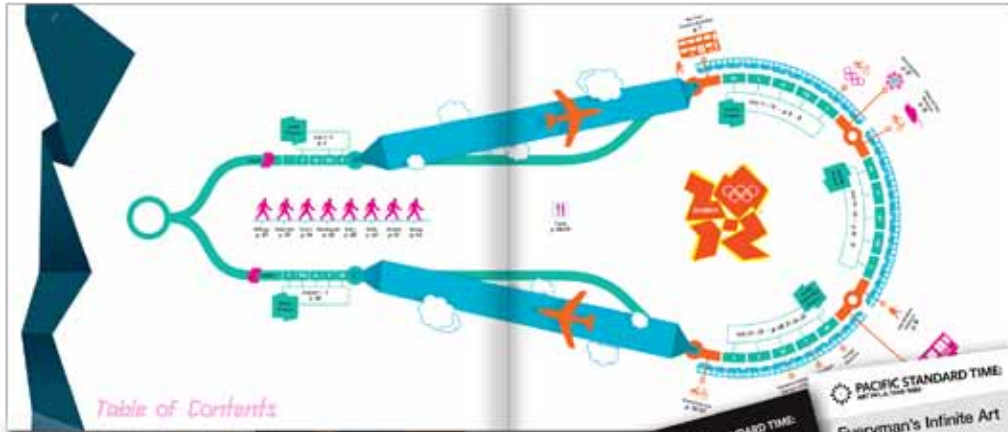


Full-Time Professor Update

Professor Chimenti

worked with several of the graphic design student assistants on redoing and improving the Department of Art tracking sheets. He also designed and created the new Department of Art Brochures. He designed and created the Guggenheim Gallery essays for the summer show, the Fall Faculty show, and the

Ad, Banner, Brochure, and Commemorative book for the Pacific Standard Time show. Finally Professor Chimenti designed the 48 page London Olympic book chronicling the 3rd graphic design program trip. The book includes a table of contents that visually displays the 5 week course.



Professor Jaenichen

will be presenting her cognitive recall study for the Santa Barbara evacuation design campaign at the National Evacuation Conference in New Orleans this February. The following research team

members include; Dr. Stephen Schandler (Professor of Psychology); Tavish Ryan (Graphic Design); and Marissa Bredice (Psychology) Working with Dr. Anna

Leahy (Professor of English), Professor Jaenichen is currently design editor for Tabula Poetica, a literary journal. The date of the inaugural issue will be released soon.

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AIGA is the American Institute for Graphic Artists. It is the leading association for visual designers, identity designers, environmental designers, information designers, editorial designers, package designers, motion graphic designers, interaction designers, customer experience designers, strategic designers, and more. Its members are empowered through information, education, recognition, and advocacy. AIGA offers students the inside track to mentors and collaborators. AIGA student groups get students involved in the design community, help them build their own communities, and develop leadership skills. AIGA memberships let students gain national exposure by creating the chance to post their resumes and portfolios online. With a student ID, a student membership is \$75. For a group of 20 or more, memberships are \$50.

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