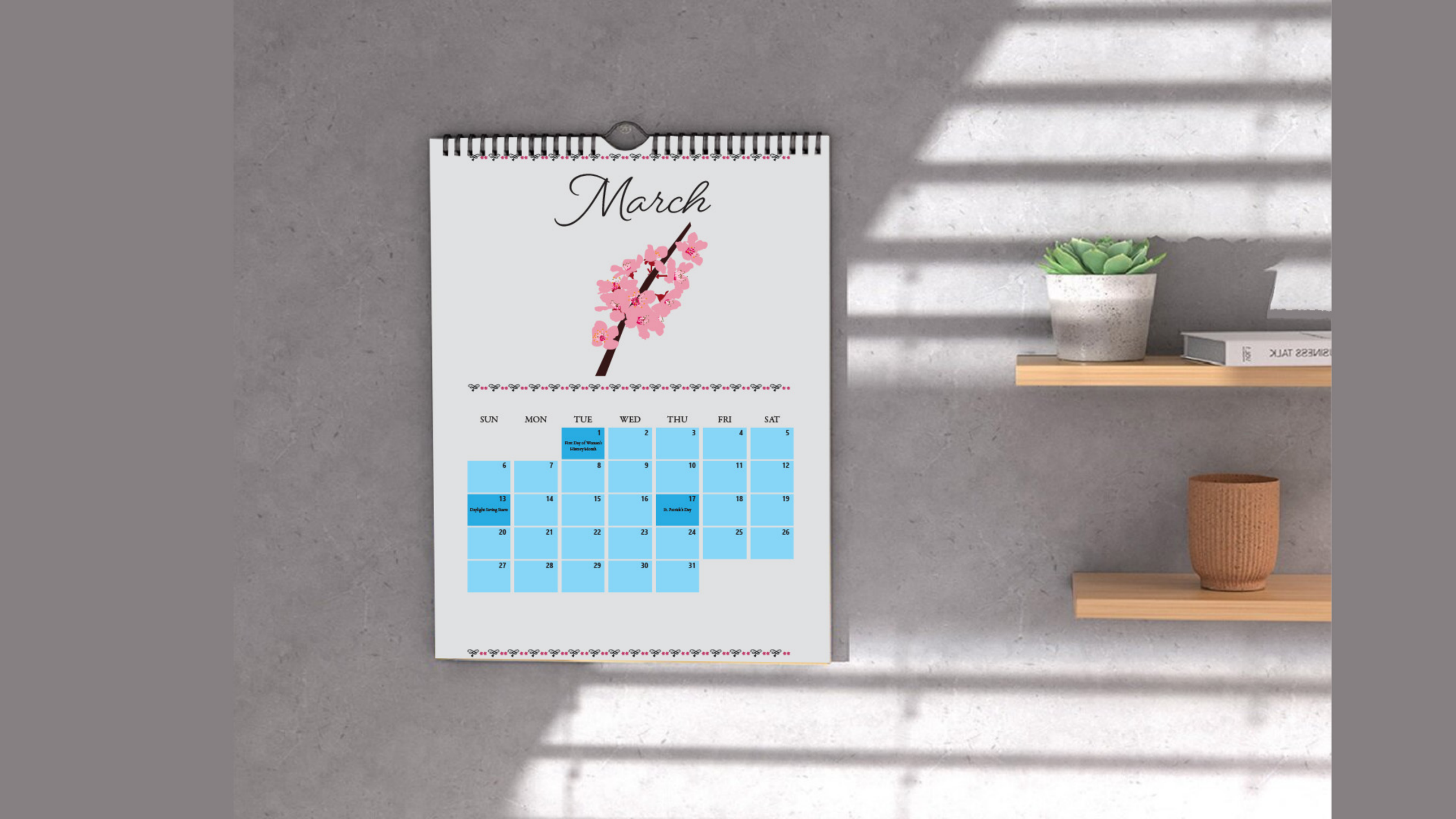
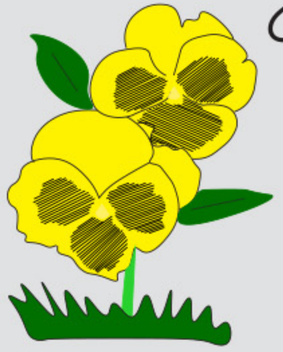
GRAPHIC DESIGN


March
SUN MON TUE WED THU FRI SAT
1 First Day of Woman's History Month
2 3 4 5
6 7 8 9 10 11 12
13 Daylight Saving Starts
14 15 16 17 St. Patrick's Day
18 19
20 21 22 23 24 25 26
27 28 29 30 31

January

SUN	MON	TUE	WED	THU	FRI	SAT
						1 New Year's Day
2	3	4	5	6	7	8
9	10	11	12	13	14	15
16	17 Martin Luther King Jr. Day	18	19	20	21	22
23	24	25	26	27	28	29
30	31					

February



SUN	MON	TUE	WED	THU	FRI	SAT
		1 First day of Black History Month	2 Groundhog Day	3	4	5
6	7	8	9	10	11	12
13	14 Valentine's Day	15	16	17	18	19
20	21 Presidents' Day	22	23	24	25	26
27	28					

March

SUN	MON	TUE	WED	THU	FRI	SAT
		1 First Day of Woman's History Month	2	3	4	5
6	7	8	9	10	11	12
13 Daylight Saving Starts	14	15	16	17 St. Patrick's Day	18	19
20	21	22	23	24	25	26
27	28	29	30	31		

April

SUN	MON	TUE	WED	THU	FRI	SAT
					1	2
3	4	5	6	7	8	9
10	11	12	13	14	15	16
17 Easter Sunday	18 Easter Monday	19	20	21	22	23
24	25	26	27	28	29	30

May

SUN	MON	TUE	WED	THU	FRI	SAT
1 First Day of Asian American and Pacific Islander Heritage Month	2	3	4	5 Cinco de Mayo	6	7
8 Mother's Day	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28
29	30	31				

June

SUN	MON	TUE	WED	THU	FRI	SAT
			1	2	3	4
5	6	7	8	9	10	11
12	13	14 Flag Day	15	16	17	18
19 Father's Day	20	21	22	23	24	25
26	27	28	29	30		

July

SUN	MON	TUE	WED	THU	FRI	SAT
					1	2
3	4 Independence Day	5	6	7	8	9
10	11	12	13	14	15	16
17	18	19	20	21	22	23
24	25	26	27	28	29	30
31						

August

SUN	MON	TUE	WED	THU	FRI	SAT
	1	2	3	4	5	6
7	8	9	10	11	12	13
14	15	16	17	18	19	20
21	22	23	24	25	26	27
28	29	30	31			

September

SUN	MON	TUE	WED	THU	FRI	SAT
				1	2	3
4	5 Labor Day	6	7	8	9	10
11	12	13	14	15	16	17
18	19	20	21	22	23 Native American Day	24
25	26	27	28	29	30	

October

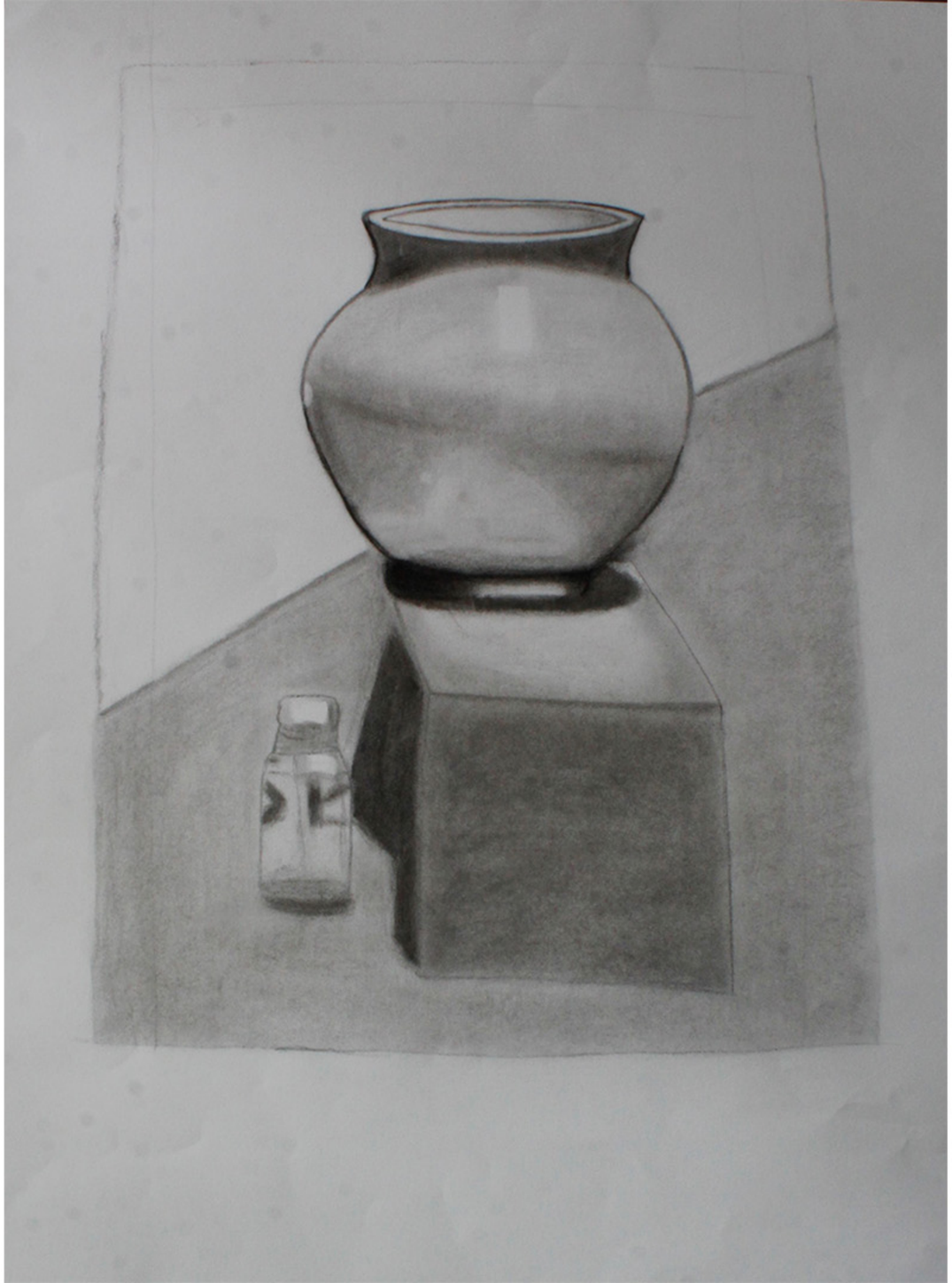
SUN	MON	TUE	WED	THU	FRI	SAT
						1
2	3	4	5	6	7	8
9	10	11	12	13	14	15
16	17	18	19	20	21	22
23	24	25	26	27	28	29
30	31 Halloween					

November

SUN	MON	TUE	WED	THU	FRI	SAT
		1	2	3	4	5
6 Daylight Saving Ends	7	8	9	10	11 Veterans' Day	12
13	14	15	16	17	18	19
20	21	22	23	24 Thanksgiving Day	25	26
27	28	29	30			

December

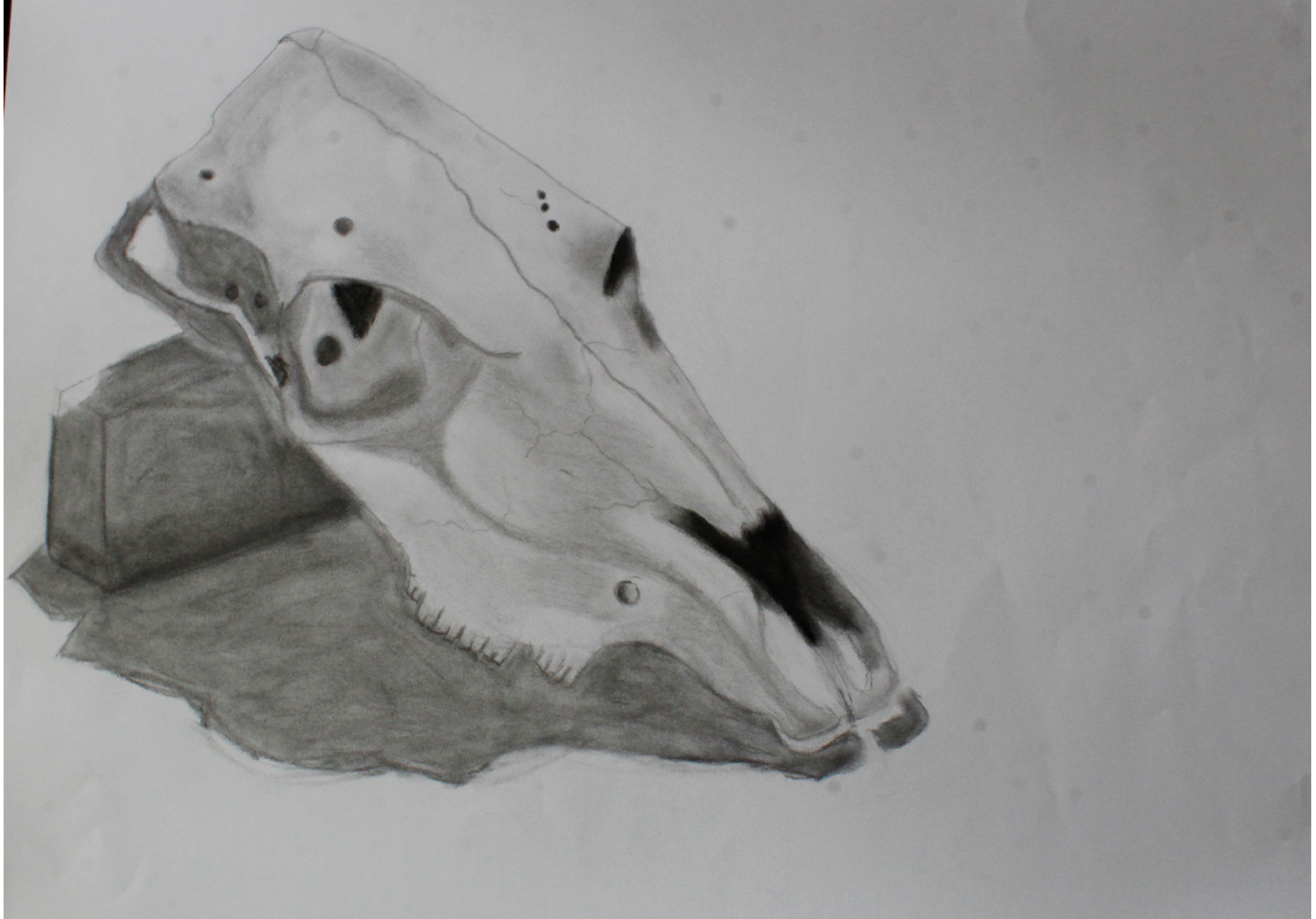
SUN	MON	TUE	WED	THU	FRI	SAT
				1	2	3
4	5	6	7	8	9	10
11	12	13	14	15	16	17
18	19	20	21	22	23	24 Christmas Eve
25 Christmas	26	27	28	29	30	31 New Year's Eve




You are my
missing slice
ZZZ


zzz


You are my
missing slice



Divine

Divine.com
https://chemeketa.vc/

visual communications

Divine

Divine.com

https://chemeketa.vc/

these objects, he needs knowledge of anatomy, physiology, and causes of illness.

The info-designer approaches the domain of communication from the perspective of organizing information with the aim of taking possible effective action. With a slight degree of exaggeration one could say, that the final aim of the info-designer is not communication, but effective action.

In the same way that a doctor takes care of human illness, the info-designer concentrates his or her attention on what I call "informational opacity." The info-designer would be a specialist in articulating information and provides techniques to navigate in a highly complex information universe. Apart from the traditional printed objects, the info-designer would assume responsibility for new groups of communication artifacts that are based on informatics or computers:

- Interface design for computer programs;
- Design of "information bodies" (texts in both a metaphorical and broad sense) for formation, instruction, and entertainment;
- Design of audio-visual means.

To intervene as designer in these new fields that are part of the world-wide process of digitalization, the info-designer needs the following competencies:

- Be capable of selecting and structuring information and building coherent bodies of knowledge;
- Be capable of interpreting information and transforming it into objects of the retinal space, be capable of understanding in productive terms the interaction between language, graphics, sound, and music (in the dimension of time),
- Be capable of using computer programs for scripting, illustration, image editing, animation and desktop video, apart from programs for layout and letter design;
- Be capable of managing the constitutive elements of the retinal space (color, texture, size, orientation, contrast, transitions in time, transformation, rhythm, etc.)
- Be conversant with the analytical apparatus of visual rhetoric;
- Be familiar with theories and techniques required to evaluate the communicational efficiency of design proposals;
- Be capable of realizing design studies and design research(the cognitive dimension of the design process) and present design proposals in a coherent manner;
- Manage design projects and companies (taking into account that an info-designer as partner or owner of a design studio is and has to be a manager of a firm).

To this incomplete list I would add the competencies that are considered standard in the profession and academe:

- Open historical formation in the domain of graphics, literature, art, music, science, technology, and industry;
- Training in the professional aspects, such as contracts, determining fees, and professional ethics;
- Knowledge of production processes in the domain of info-design and the socio-ecological impact of the work of the info-designer.

Core-Curriculum for Info-Design

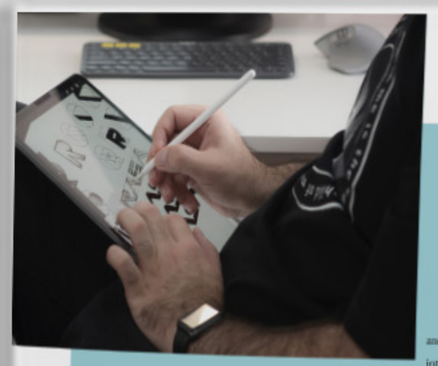
The list of responsibilities and competencies of the info-designer can be mapped onto a study program in different ways. The resulting program would reflect the local conditions and above all the interests and experiences of the persons which formulate the program, i.e. the faculty staff. In opposition to current models of design education, I would emphasize that an up-to-date study program should include the cognitive domain of the design process. As far as I know, this is not standard practice, though there are certainly attempts in different parts of the world to find a new approach to design education.

Perhaps there exists a consensus, particularly in the group of design students, that the central function of a study program consists in stimulating creativity. Sometimes, designers behave as if they own the monopoly on creativity, an attitude that can be found also in art circles. This attitude seems to me arrogant and obnoxious, and probably has contributed to the counterproductive tendency to set the world of design apart from the rest of the world. Creativity is not a gift of a happy few privileged persons selected by divine providence. Furthermore, it might be more appropriate to talk of competence to innovate. To be competent in innovation implies breaking of routines, and therefore courses devoted to creativity techniques consist basically a set of recommendations to break routines and taboos. I propose to put the term creativity into the deep freeze for a while.

With regard to the terminology for the various disciplines in a graphic design course we observe a certain incoherence. For example, what in one program is called "visual methodology", is called "basic design" or "design fundamentals" in another program. The content of the design discipline sometimes cannot be deduced from its name.

If we use the name of a scientific discipline, for instance, psychology, we don't get a clear idea about its content. For this reason, it might be more appropriate to use more descriptive names to characterize the various course items. To create such a program it is necessary to refer to diverse areas of human knowledge and to scientific disciplines that provide the know-how for grounding the work of the info-designer and protect it against the danger of short-sighted pragmatism:

- Theories (psychology) of perception
- Theory of language (in particular of speech acts)



"The effect of digital technology on the design process has yet to be fully understood..."

interactive media design and digital animation). More recently, product design and textile design have also been included in the study. In the final project, intended to complete the research program by taking stock of cur rent practice, the author focused on two groups of designers namely, visual communication designers, for whom the use of digital media has long been ubiquitous, and textile designers. A somewhat slower adoption of computer-aided design (CAD) in tex tile design than in other disciplines has meant that traditional drawing methods are still used by many textile designers,2 and drawing maintains a significant place in textile design education'. Therefore, a comparative analysis of the drawing practices of these two groups has proven both timely and instructive.

The effect of digital technology on the design process has yet to be fully understood,' particularly with regard to the applica tion of hybrid and convergent drawing systems.' While numerous visual communication designers extol the virtues of "hand-drawn" methods/ some new approaches merge the digital with traditional forms of drawing.7 Although educators must be alert to the ways younger textile designers, for example, are now required to inte grate new technology into their practice to identify new opportu nities for design,' continuing to monitor whether and how traditional paper-based forms of drawing are also to be integrated remains important, as does facilitating opportunities, where appropriate, to achieve such integration.

Monitoring Change

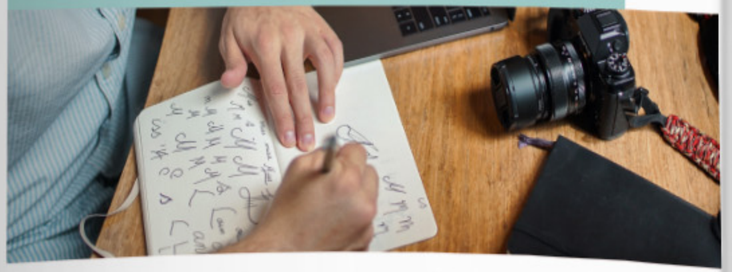
A consistent aim throughout the long-term study was to inves tigate and analyze the individual designer's experience of design ing in the commercial environment, particularly with regard to their use of drawing. Since the inception of this study, the author has elicited the views of hundreds of designers and more than a hundred academics, plus those of numerous students. In addition, she has analyzed well over a thousand drawings by designers, as well as numerous sketchbooks and notebooks, and has regularly monitored both studio practice and design degree shows. She has visited more than 50 design consultancies/ groups in the United Kingdom, ranging from those in major corporations employing large numbers of designers, to medium and small enterprises with just a small number of designers, The latter have included some of the most influential and innovative organiza tions of their era.9

Although ambitious in scope, the research program also needed to be both intuitive and reflexive in conduct, so that the author could ascertain the essentials of drawing practice in a wide range of studio environments and with a varied sample of design professionals. The implicit and tacit understanding of designers regarding their own practice is recognized as difficult to inter pret.10 However, interviewing designers and observing them at work has proven to be an effective way to elicit both their personal approach to drawing and their experience of the requirements of working for industry. Similarly, analyzing the drawings produced, particularly in dialogue with the designer, yields still further information. A semi-structured interview approach combines con sistent investigation of predetermined topics with the opportunity to explore new lines of enquiry.11 Whenever possible, each round of interviews and discussions was conducted at the respondent's workplace, where the activity of drawing could be witnessed and examples of drawings were available for reference, recording, and close examination.

In the final stage of investigation, conducted over a two year period, the author selected the views of 20 textile design ers and 20 visual communication designers to compare with earlier findings. These designers worked in both commercial and academic organizations, and discussions with students and obser vations of work in the studio, as well as an analysis of recently recorded drawings all informed the process. The analysis of the detailed and extensive findings that accrued in the long-term study, including the classification of drawing uses and types, resulted in the development of a regularly updated taxonomic system,12 a section of which appears in Tables 1 and 2. The taxon omy was devised to present findings in a succinct form and to aid with consistency in conducting ongoing research, thus inform ing the contextualization process.

Seeking Inspiration

Designers interviewed more recently expressed concern with the ease with which digital systems facilitate simple manipulation and repurposing of archive or other source materials, thus some times impeding real innovation. These designers emphasized the crucial divide between creative reinterpretation and a merely mechanistic copying and repurposing, and the difficulties in achieving a balance between the two, particularly for novice designers. According to one senior academic, this dilemma can cause confusion among design students about the nature and purpose of copying, but he argues that "[c]opying need not be seen as either fake or plagiarism. Indeed, student designers have a deep anxiety about originality, which can put them in a kind of 'Ivory Tower,' when, in reality, authorship is generally collective." Along with many of the respondents in the recent study, this same academic believes that students should still be encouraged to copy through drawing, as a way of actually analyzing and genuinely reinterpreting, while seeking inspiration from visual sources. The historical importance of copying in the education and professional development of artists and designers is well described in the literature." Cain confirms that copying has been a time-honored method used by artists as a fundamental way of observing, and it is a necessary aspect of the training for practitioners in many cultures.14 That the term "copying" has become more associated with the theft of intellectual property is unfortunate, given its use fulness in design training and education.



"ruled by logic and by the mathematical law that underlies the world of external appearance."

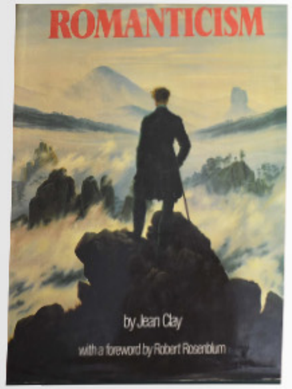
-Author Jack H. Williamson

The latter is a theory that rejected formal religion and the concept of supernatural revelation but argued that the logic of nature demonstrated God's existence. Conceived as the Great Clockmaker, God had designed the world as a machine run by natural laws and then had abandoned it to run by itself. This mechanistic determinism informed the use of the grid by the French neoclassicist painter Jacques Louis David in his painting The Death of Socrates of 1787. In the charcoal study of this paint ing (figure 5), David used the grid not merely as an illusionistic tool for transferring the drawn figure of Socrates from paper to canvas; rather, the rigid network of horizontals and verticals, evi dent in the wall behind Socrates, is represented in the finished painting as well.1616 The grid, which invades and integrates itself into the figure's very gestures, signifies the rational, impersonal, and inevitable character of natural law, which deterministically controls the structure of the material world and of events within that world. Indeed, the main theme of David's painting is the syl logistic inevitability of Socrates's death by his own hand as a con sequence of his rigid adherence to the laws of rational thought and logically determined behavior.

The Modern Grid

By the second decade of the twentieth century, the full develop ment of the Cartesian grid was realized. The dual emphasis on appearance and structure that had characterized the symbolism of the grid during the Renaissance, scientific revolution, and Enlightenment now moved strongly toward structure and away from appearance and the illusionistic depiction of external phenomena. The architectonic and constructive values so central to the early twentieth-century modernist canon were inherited from the preceding century. Violet-le-Duc's or Joseph Paxton's promotion of exposed iron structure in buildings, Christopher Dresser's functional Arts and Crafts design of teapot handles based on bird and fish skeletons, or art nouveau's rejection of the applied surface decoration of Victorian design were all nineteenth century expressions of this exodus from a belief in surface appear ance as an esthetic end in itself.

The Cartesian tradition in France continued to act as the major stimulus for the grid as it assumed its modernist embodiment. For practical purposes, the process may be said to begin with Paul Cezanne's initial move away from Renaissance illusionism toward the abstraction and geometricization of nature and an emphasis on the flat field of the picture plane.



Romanticism

16) Jean Clay, Romanticism (New Jersey: Chartwell Books, Inc., 1981), 35.

This impulse continues through the faceting of the picture plane by synthetic cubism to produce an overall effect, and it peaks when Piet Mondrian takes up the picto rial grid of synthetic cubism to explore and purify it in virtual iso lation from other pictorial elements. Under cubism's influence, Mondrian's naturalistic subject matter became progressively abstracted until, in 1915, he could paint a circular field of short horizontal and vertical bars and title it Pier and Ocean. His paint ings in the years immediately following continued to employ ver tical and horizontal bars, sometimes colored and usually not touching, on a white field. Often these bars appear to continue off the edge of the canvas, suggesting that the field extends infinitely in all directions although the viewer sees only that portion visible within the "window" of the canvas. By 1920, Mondrian's pictorial vocabulary is established and consists of a white field through which travel continuous black horizontal and vertical bars that bound intermittently occurring rectangular zones of primary color (figure 6). The composition still implicitly extends beyond the borders of the canvas, and (according to Mondrian) the bars cross one another and overlap, but do not actually intersect. The res\lting grid is of the line-based type and is thoroughly Cartesian in its presentation of an unchanging regular and isotropic universal field, ruled by logic and by the mathematical law that underlies the world of external appearance.

Fig. 5) Jacques Louis David, charcoal study for the painting The Death of Socrates, 1787.

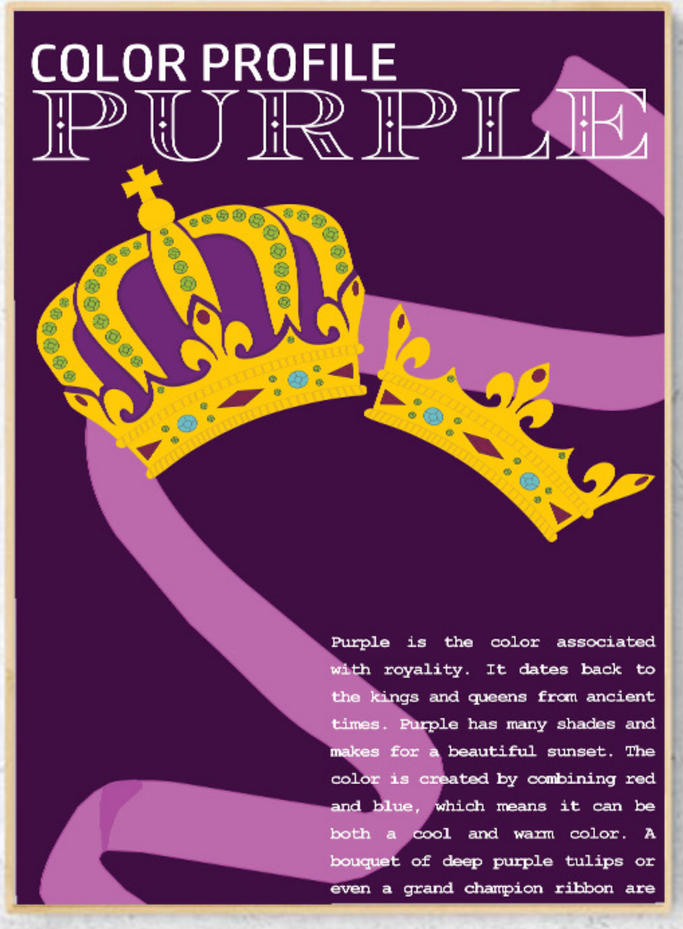
Christophwe Dresser's Teapot 1873-83

Christopher Dresser's functional Arts and Crafts design of teapot handles based on bird and fish skeletons, or art nouveau's rejection...

Fig. 6) Piet Mondrian, Composition with Red, Yellow and Blue, 1920

COLOR PROFILE
PURPLE

Purple is the color associated with royality. It dates back to the kings and queens from ancient times. Purple has many shades and makes for a beautiful sunset. The color is created by combining red and blue, which means it can be both a cool and warm color. A bouquet of deep purple tulips or even a grand champion ribbon are both welcome items wished by many.



Why the Sun and the Moon are in the Sky

African Folktale

Illustrated by: Makenna Creech

Many years ago the sun and the water were great friends, and both lived on the earth together.

The sun very often used to visit the water, but the water never returned his visits. At last the sun asked the water why it was that he never came to see him in his house.

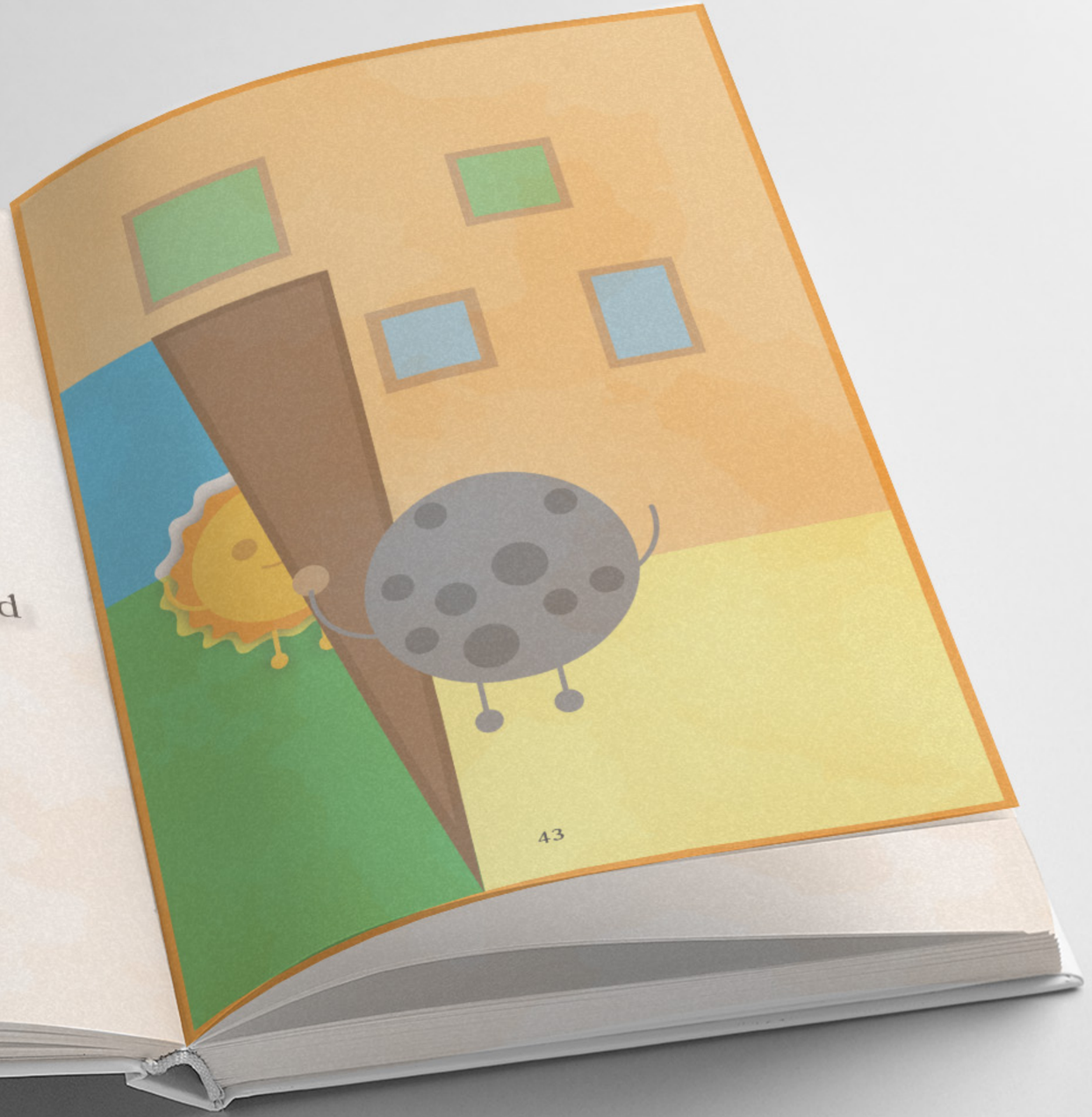
At last the sun asked the water why it was that he never came to see him in his house.

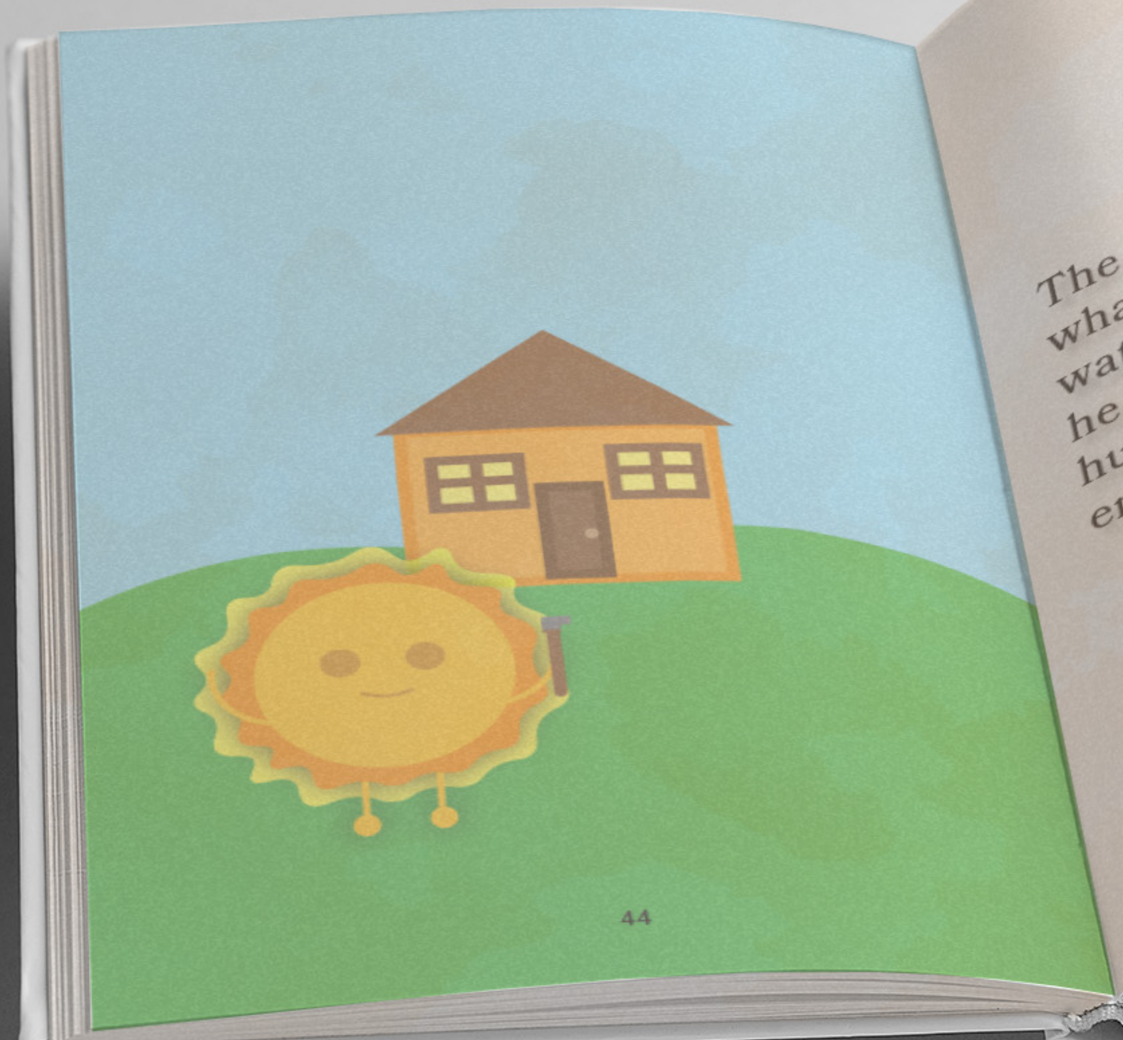
The water replied that the sun's house was not big enough, and that if he came with all his people he would drive the sun out.

The water then said, "*If you wish me to visit, you must build a very large compound; but I warn you that it will have to be a tremendous place, as my people are very numerous.*"

. . . "*And take up a lot of room.*"

The sun promised to build
a very big compound, and
soon afterward he returned
home to his wife, the moon,
who greeted him with a broad
smile when he opened the
door.





The sun told the moon what he had promised the water, and the next day he commenced building a huge compound in which to entertain his friend.

46

When it was completed, he asked the water to come and visit him the next day.

When the water arrived, he called out to the sun and asked him whether it would be safe for him to enter, and the sun answered, "Yes, come in, my friend."

47

The water then began to flow in, accompanied by the fish and all the water animals.

Very soon the water was knee deep, so he asked the sun if it was still safe, and the sun again said, "Yes," so more water came in.

When the water was level with the top of a man's head, the water said to the sun,

"Do you want more of my people to come?"

The sun and the moon answered, "Yes," not knowing any better, so the water flowed in, until the sun and moon had to perch themselves on top of the roof.

Again the water addressed the sun, but, receiving the same answer, and more of his people rushing in, the water very soon overflowed the top of the roof, and the sun and the moon were forced to go up into the sky where they have remained ever since.


OPTIMIST
FINNEAS
A Concert Six Months from Now 3:25
The Kids Are All Dying 2:47
Happy Now? 2:52
Only a Lifetime 4:16
The 90s 3:23
Love Is Pain 3:44
Peaches Etude 2:15
Hurt Locker 3:26
Medieval 2:51
Someone Else's Star 3:29
Around My Neck 2:55
What They'll Say About Us 3:01
How It Ends 4:37
2021

OPTIMIST

FINNEAS

A Concert Six Months from Now	3:25
The Kids Are All Dying	2:47
Happy Now?	2:52
Only a Lifetime	4:16
The 90s	3:23
Love Is Pain	3:44
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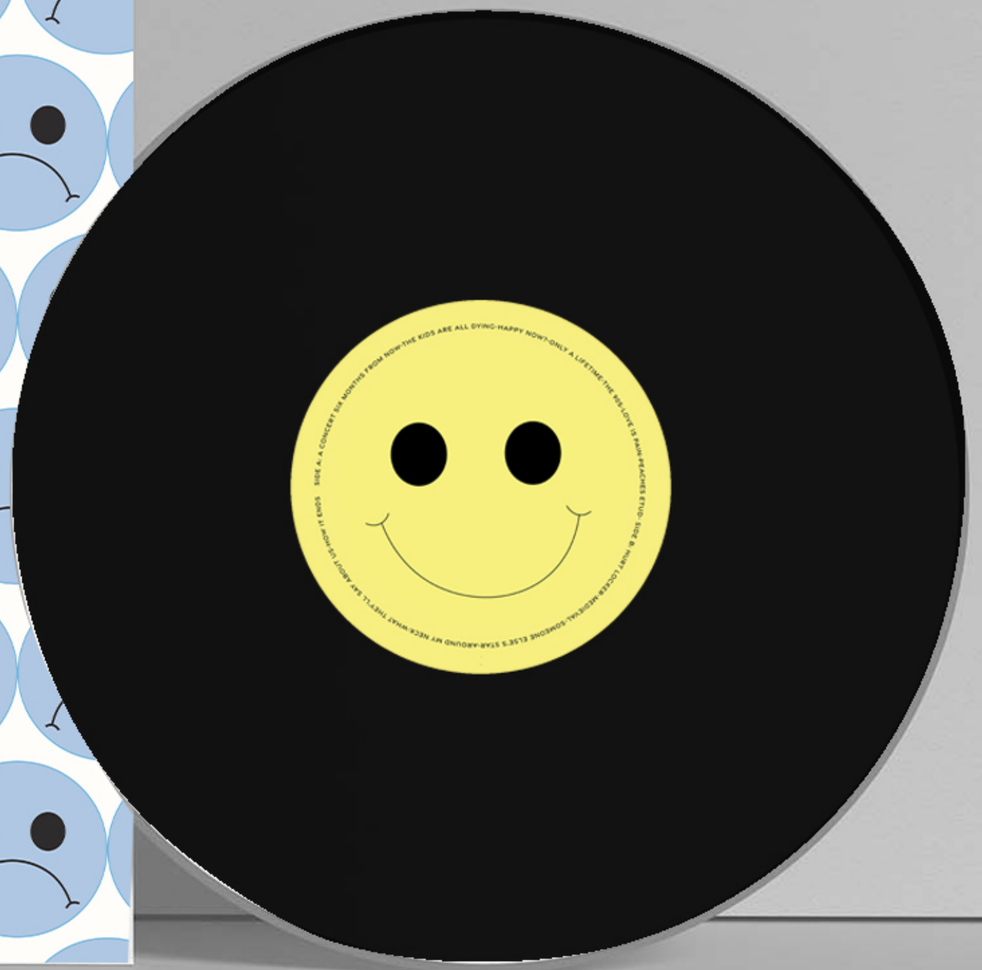
2021




INTERSCOPE RECORDS
OPTIMIST
FINNEAS
2021
SIDE A: A CONCERT SIX MONTHS FROM NOW-THE KIDS ARE ALL DYING-HAPPY NOW?-ONLY A LIFETIME-THE 90S-LOVE IS PAIN-PEACHES ETUD-
SIDE B: HURT LOCKER-MEDIEVAL-SOMEONE ELSE'S STAR-AROUND MY NECK-WHAT THEY'LL SAY ABOUT US-HOW IT ENDS


SIDE A: A CONCERT SIX MONTHS FROM NOW-THE KIDS ARE ALL DYING-HAPPY NOW?-ONLY A LIFETIME-THE 90S-LOVE IS PAIN-PEACHES ETUD- SIDE B: HURT LOCKER-MEDIEVAL-SOMEONE ELSE'S STAR-AROUND MY NECK-WHAT THEY'LL SAY ABOUT US-HOW IT ENDS

CRAFTWORK
BREWERY

HOW WE MAKE OUR CRAFT BEER
Water, malt, yeast and hops are combined to create a balanced beer with equal parts sweet and bitter. Then the fruit is added, so that the hungry yeast can eat the sugars in the fruit as well. This creates a beer that has all of the flavors of the fruit, without overbearing sweetness. All of our base recipes are rooted in, but not limited to, classic beer styles and brewed in small batches.

FARMER'S RESERVE

PLUOT

7%ABV
12oz.

Farm to Barrel
est. 2010

CRAFTWORK
BREWERY

PLUOTS ARE SOME OF OUR FAVORITE FRUITS. Created by crossbreeding apricots and plums, there are dozens of varieties with an amazing range of color and flavor. All through the summer, Baird Family Orchards in Dayton, Oregon picks each variety at its peak: Dapple Dandy, Honey Punch, Flavor Queen, Black Kat & Dapple Jack were all added to a sour blonde ale and aged in wine barrels to create this funky oak-aged brew.

GOVERMENT WARNING: (1) According to the Surgeon General, women should not drink alcholic beverages during pregnancy because of the risk of birth defects. (2) Consumption of alchpic beverages impairs your ability to drive a car or operate machinery, and may cause health problems.

OR-CASH-REFUND
H1-ME-OR 15¢

CRAFTWORK
BREWERY

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FARMER'S RESERVE

STRAWBERRY

7%ABV
12oz.

Farm to Barrel
est. 2010

CRAFTWORK
BREWERY

A CELEBRATION OF THE SUMMER HARVEST, this blond sour ale is loaded with Seascape Strawberries grown at Nanneman Farms in Salem, Oregon. These delicious juicy berries are swept by cool evening breezes and drenched in warm daytime sun before being hand-picked and added to this tart and refreshing ale. Enjoy paired with classic charcuterie and summer salads.

GOVERMENT WARNING: (1) According to the Surgeon General, women should not drink alcholic beverages during pregnancy because of the risk of birth defects. (2) Consumption of alchpic beverages impairs your ability to drive a car or operate machinery, and may cause health problems.

OR-CASH-REFUND
H1-ME-OR 15¢

CRAFTWORK
BREWERY

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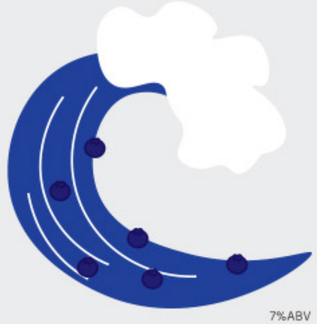
FARMER'S RESERVE

BLUEBERRY



7%ABV
12oz.

Farm to Barrel
est. 2010

CRAFTWORK
BREWERY

BLUEBERRIES ARE ALL ABOUT THE COLOR: that deep, luscious purple reminds us of summer blueberry cobbler, still-warm pie on a window sill and perfect blueberry muffins. We set out to capture that summer in a glass feeling in our barrels, and the result is this delicious beer. We selected the very best Oregon grown hand-picked blueberries and added them to oak barrels with our sour blonde ale. Blended for a bright color, delicate fruit flavor, refreshing sourness and a touch of wine barrel oak. The resulting beer is infused with delicate blueberry essence, a reminder of long summer days.

GOVERMENT WARNING: (1) According to the Surgeon General, women should not drink alcholic beverages during pregnancy because of the risk of birth defects. (2) Consumption of alchpic beverages impairs your ability to drive a car or operate machinery, and may cause health problems.

OR-CASH-REFUND
H1-ME-OR 15¢

CRAFTWORK
BREWERY

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BREWERY


CHEETAH


CHIMPANZEE


ELEPHANT


FLAMINGO


GIRAFFE


HIPPO


LION


SNAKE


ZEBRA


KANGAROO


ELEPHANT


CHEETAH


CHIMPANZEE


FLAMINGO


CAFE


FIPPO


LION


SKATE


KANGAROO

PHOTOGRAPHY