the BLEED

the human in design

15

Illustrations by Cassandra Moore
Designed by Milo Gross

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LETTER FROM THE EDITORS:

For the last two years, as a collective we have dedicated ourselves to the study of graphic design. We have become machines that can churn out beautifully constructed ideas and assets for all manner of purpose and situations. The process has done its work on us, and we have brought our new knowledge and experience to the creation of this magazine. We are the humans in the design.

With technology dictating so much of how we express ourselves now, and the landscape of art and design being revolutionized daily, what it means to be a graphic designer is in flux. However, one constant remains: people are the source of imagination, innovation, and creativity. As we crafted this magazine we held in our minds not just the design work that we've studied in class, but the designers themselves; designers like Saul Bass, Vera Molnar, and Gail Anderson, who have inspired countless designers around the world in turn. Without these people, the world around us would look very different. The human behind the design is as important as the design itself.

This magazine is the culmination of the hard work of an astoundingly talented group of graphic designers. We hope you find the joy, excitement, and humanity in our designs. And as our mentor and guide along this extraordinary journey would say, "We thank you all for your time, your attention, and your respect."

Timothy Russell & Queenie Lynne Stuart
Editors-in-Chief

MEET
the
STAFF

Cassandra Moore

GRACE MILLER

amelia mau

TIMOTHY RUSSELL

Tom Tran

Ashley Bakker

Queenie Lynne

Zack Henningsgaard

Lilly Heltman-Hogg

Milo GROSS

Kyle Solomons

Krystyna Jauregui

Ben Ackerman

Bennett Hansen

SADIE RYKER

SAM HEKKER

McKenna Morrison

JAKE SABIN

ANDRÉS Rodríguez Marin

Interview With Don & Nadya Carson

Written and Designed by Ben Ackerman

Photography by Lilly Heltman-Hogg

Nadya and Don Carson are a pair of Eugene-based artists whom I had the opportunity to interview in their home studio. Don is a designer whose career includes amusement park attractions, illustrations, and art education. Nadya is an artist who works on painting commissions, sculptures, as well as her own artistic explorations.

I wanted to get both of you talking about what your specific areas of focus are in your work.

Nadya: I right now am mostly concentrating on both human and animal portraits, but I have a weird sense of humor and that always leads into it, whether I want it to or not. We're getting some stuff done for Dickens Fair for the big six week show that we do in December, so that always is in there in the mix somewhere. But I have a couple of commissions and I have a show coming up in another year.

It's a challenge to do all of this. It's not just the artwork, it's real life gets in the way. So if I could just spend all my time doing everything, that would be really nice, but it doesn't work that way. My main thing is, I like the theatrical personality, because I have a theater background, too. So a lot of my paintings and my sculpture work has something to do with theatrical lighting.

Don: So Nadya and I [met at] Academy of Art College. We were illustration majors, and I think we both went to illustration because fine art didn't seem to be a good fit, so it ended up being a really good foundation, as far as telling stories through art. But, neither of us liked the commercial illustration world. So we were desperately looking for other ways to make livings, and I didn't realize until after graduating college that there was a job where you could design rides for Disney. So that became kind of my life focus.

...My first project was a full-fledged attraction. And in the '90s, realizing the computer games were coming out, I thought, you know, these tools could be used to help us design theme park attractions. And for the last 30 years, it's been my dogged attempt to get the theme park business to realize that, but also to get the game industry to realize that there were some potential lessons to be learned from the theme park business. And so finally, I've landed as the art director for Mighty Coconut, making virtual reality mini golf, and utterly applying all those Disney principles to design these environments.

...Also I think looking back over what, 40 years, I realized that the leaps in my career **came from passion projects that I made no money at.** During COVID, I did this up here on the wall: this paper model of a fictional pumpkin town dark ride. I just did it for myself, I just threw it on the Internet. But I've gotten so many gigs and so many speaking engagements from people who discovered it somehow on YouTube.

Nadya: So this is the idea though, that if you believe in something, and if you follow through on it, it doesn't matter whether you're getting paid for it or not, because eventually, down the line, it may be what actually starts your career and people will see that.

Don: I honestly think the universe is just waiting for you to tell it what you want. Sometimes we spend a lot of our emotions and time wondering whether we deserve it or whether it's possible, so the act of just saying, 'Screw it, I'm gonna just do my own project', is a way for the universe to go, 'That's what you wanna do.' I'll serve it up! And often, it's in hindsight that you realize, 'Wait a minute, I asked for this'...I think it took later in our lives to realize that pure joy comes from the process and not the perceived likes or the potential of working in prestigious contexts, it's just the act of putting the paint on the canvas or the pen on the paper.

> **"The universe is just *waiting* for you to *tell it* what you want."**

Nadya: You give yourself permission...I admire Don though, because he's always gone in this straight line. And I go-

Don: - Ooh shiny! (*Laughter*)

Nadya: Oh, I get to do this now. Oh, perhaps glass, we'll try glass for a while. It's so distracting, 'cause there's so many different things that you can do.

Don: Part of it too, we came from a generation to believe that you would have one job. And that would be your job for the rest of your life, and today and in the future. That's just not real work, that doesn't exist anymore.

...So doubling down on things that interest you, the things that you can't not do is probably the safest recipe, and then sort of allowing the universe to cough up whatever that manifests for you.

And also, I'm often speaking to students, so I want to be the thing I didn't have, which was someone who was in the industry, looking back at me and going 'I believe in you.' I know that the people who were probably discouraging you the most are the ones that love you the most, because they want you to be safe, and there's nothing more like running around in traffic like saying you're going to be an artist.

...So that's what my cramming many words in is, basically I want you all to know, everybody in the room, that I believe in you, if you're in this room, it's because you have a passion for this and that passion will funnel you.

What is a hands-on technique that you both incorporate into all of your projects and processes?

Don: Drawing. All the foundation of even your watercolors and paintings. The watercolors, your sculptures, and paintings, start as a drawing first.

Nadya: Absolutely.

Don: It's exploration. And it's also the shortest distance between the picture in your head and starting to figure it out.

Nadya: ...The last commission that I got last year was to do five paintings. A woman in California wanted me to do all five of her animals and she wanted big things too. So it was a horse, a rabbit, a guinea pig, and two dogs. And she gave me a list of all the things that they were like, and what kind of character they thought maybe that animal would be. So the rabbit ended up being a Victorian detective, the horse was an Irish poet, and it just went down the list like that.

...Sometimes you can be drawing a human and their nose is crooked. If you don't make their nose crooked in the drawing, it doesn't look like them, and so animals too have various attributes that you have to get exactly right, and depending on which angles you're doing them. So drawing is, I think, just the basis, and the other thing is, especially people my age say they are not artists, they'll say, 'Oh, I can't even draw a straight line.' **No one will be drawing a straight line that's very good.**

Don: So in my case, the end result [of a project] is an entire course based on Venice, but I love the research part, looking through pictures and going there, and then my process is to draw the details. I do pages and pages of windows and balconies and boats, and the act of drawing it out is the detective work, very much like when you're working on the animals.

I'm understanding and starting to see similarities, like, oh, these window types have a similarity or there's a certain kind of construction. That informs the 3D models, and then it finally all comes together. I'm the only one at work who draws first... everybody else draws goes right to the 3D model.

But that drawing process is actually the most pleasurable part of doing it, and after 40 some odd years of doing it, when you first start out, it feels a little bit like you're drawing and everything is hard to control. It's like, I have the picture on my head, but I'm having less, you're trying to force it out of you, and as you do it more, all of a sudden, the distance between the picture in your head and what you're able to put on paper gets shorter.

This is one for you, Don. When you're designing attractions or 3D locations that are meant to be interacted with, how do you balance their functionality versus their aesthetics?

Don: I think the thing I love the most about the theatrical making places is it's very much like working in the theater, except rather than your seat being bolted to the floor, it rises up and it takes you in, past the proscenium into it, and then you proceed to pass through many prosceniums as you go from scene to scene. Um, in the physical world, there's the limitations of safety requirements, you know, you don't want to kill anybody. There's capacity and all that determines the budget you have for building it, so if it has a high capacity, you have a bit more money than you do for a low capacity place.

...So I'd say in an entire career, there's probably three things you work on that you say, 'It's exactly what I wanted' and there's probably three things you're like, 'I didn't work on that' you know, even though you did, because it just got out of hand and got value engineered to something you would not recognize.

I think creativity works best within limitations, so if someone says, 'The sky's the limit, here's a blank slate, just do anything you want! Money is not an object,' creativity to a complete standstill like having no limitations.

But if someone said, 'You've got two hours to fill this shoe box with a ride', you go, 'Got it,' and then you just do it, and bouncing and pushing and slamming against the walls of those limitations is what creates brilliant outcomes.

Nadya: Especially before COVID. We're so fortunate that this was built before. Not half finished or something. Basically, we locked ourselves in here, and it was permission to be able to tell people, 'No, we can't come see you. You know, it's COVID, we're just gonna stay in our studio thank you very much!' (Laughs)

Don: ...We now have the ability to use this center area for classes. And every Wednesday, a good half dozen artists come in here, and there's just this energy when

So in the video game world, one would think no safety worries, you know, no capacity worries, but you have CPU worries, you have the VR headset where we work on all of them... So we're way limited to the amount of polygons we can use. So we're creating Venice in a low poly way, like basically 'Here, create Paris with LEGOs.'

And so what you do is you go, 'I'm on it,' and you just make the most beautiful thing you possibly can with the limitations of it.

For each of you, what is your favorite part about having this personal studio space?

Don: It is permission... A friend asked at one point: 'In the morning, do you like to wake [the studio] up? And then at night put it back to bed?' And I was like, 'Oh my god, that's exactly what it's like!' This idea that you get up, you stumble in here, you turn the lights on, you fix the Google Cloud, you turn the heat on or start a fire. And then the day begins, and sometimes you don't know what that means. And then come seven o'clock, it's getting darker and it's time to go eat something, and then you just put it all the way to sleep and you lock it up and it lives out here, so the studio has been just a marvelous permission to make.

you're in classes with other creative people. This sort of energy, we're always talking about stuff. Everybody's talking about your work, models talking to everybody, there's just a lightness and wonderful feeling.

Nadya: There's three teenage boys who just moved in next door, and so I have to cover the windows because we have a naked model in here!

Don: They would all the sudden be very interested! She doesn't care. But yeah, it's been a tremendous gift of permission and positive energy. And I think we're infinitely more productive in the space than our smaller ones like working in the dining room.

Nadya: ...You end up filling whatever space you're in, because this was really empty when we first moved in.

Our overarching theme for *The Bleed* is "finding the humanity in art and design," so I was curious if you had a definition of what that means to each of you.

Don: At Dickens Fair we have a little booth that we sit in... We call it the confessional, where there was this gauzy drape that made it so they couldn't see us, but we can hear everything people say, so it was like the Nadya Carson Admiration Company... they're not just responding to the image or what it's depicting, they're responding to an intangible quality, a sense of humor and a humanity that is infused in all of her work.

Nadya: ...I have a sculpting stand set up behind the booth a lot of the time... so the kids come by and they look at me sculpting and I start from just a wire sticking up or piece of pipe sticking up, and by the end of two days I have a Dickens character as an animal already done. So they come by and keep checking on me to see what I'm doing and they ask ques-

tions. Most of the time, though, the kids ask some questions, but the parents go, 'Go ask her if blah, blah, blah;' you can ask me too, it doesn't have to be a kid!

When I'm right behind the paintings, I get to listen to what people are saying about the paintings... all of a sudden they'll turn around and they'll see me sculpting, and then later they'll go 'Did you do these too?' and I say 'Yes, I do the paintings and I do this sculpting.' So it's interesting to be able to hear people talk about the work. Most of the time, the people either see their own animals in the paintings or somebody, a human that they know in the paintings.

Don: I think it's also confirmation; you hope you touch somebody, and we don't touch everybody. I mean, some people go 'Eh, whatever,' but we both had the experience where we're sitting in the booth, we're kind of tucked inside of it, so we suddenly startle people, we go 'Hi!' and they go 'Ah!'

But lots of people just come by, it's like a crafts fair. People are like, 'That's nice, muh, muh, muh' 'and then every once in a while, someone will go by and go like, (*Don makes a "wow" expression*), and they'll look at us like, 'What is this I am looking at, why do I like this so much,' it's like, well, apparently we did it for you.

And my answer to the question, I think, is that what drew me to the

theme park stuff was as a kid going to Disneyland, there was a transportive quality to being in the spaces, you know; technically I am very near our parked car in Anaheim, but I'm also in the Spanish main in the village or fire, you know, it's like, how can that these two things happen at the same time?

...Whether it's the arrangement of the environment or it's the arrangement of the objects, whether it's bread crumbs or smoking guns or lit cigarettes or whatever it is that's in it, that you're touching another human's experience of the world by transporting them to a place they never thought they could ever go and making it both familiar and then also an adventure.

Nadya: ...I'm going to do whatever I do regardless of what people say, but when somebody comes by... and gets the joke... and just bursts out laughing, I'll look at them and I think 'Oh, it's a kindred spirit!' It's worth it, it doesn't have anything to do with whether somebody buys something or not, it's that they get it.

Don: We've also hit the age where we've done all the taking we were going to be doing in our younger lives... I've reached the part of my life where I'm giving back.

...The act of giving back is a lot like leaving a cake on the beach, and the next day, you come by and the cake is gone and you don't know whether or not someone picked it up and enjoyed it, or whether the surf just took it away, and the act of giving is to come back with another cake...It is not important whether or not you know it was of value, it's more important that you gave of yourself to something... That's the goal of our lives now.

Nadya: Somebody asked about starving artists, you know, 'How many people actually make it?' No no, you don't have to be a starving artist! You can be really well paid for what you do, you just have to be the best at it.

Don: So just go be the best! But be the best at the thing you want to be, don't be in competition with anybody, just be the best you. Absolutely no one else is going to be doing you as well as you can do you.

...Does that do it? Is that enough fodder for four pages?

Absolutely!

Nadya: Because we can just chatter away! (*Laughs*)
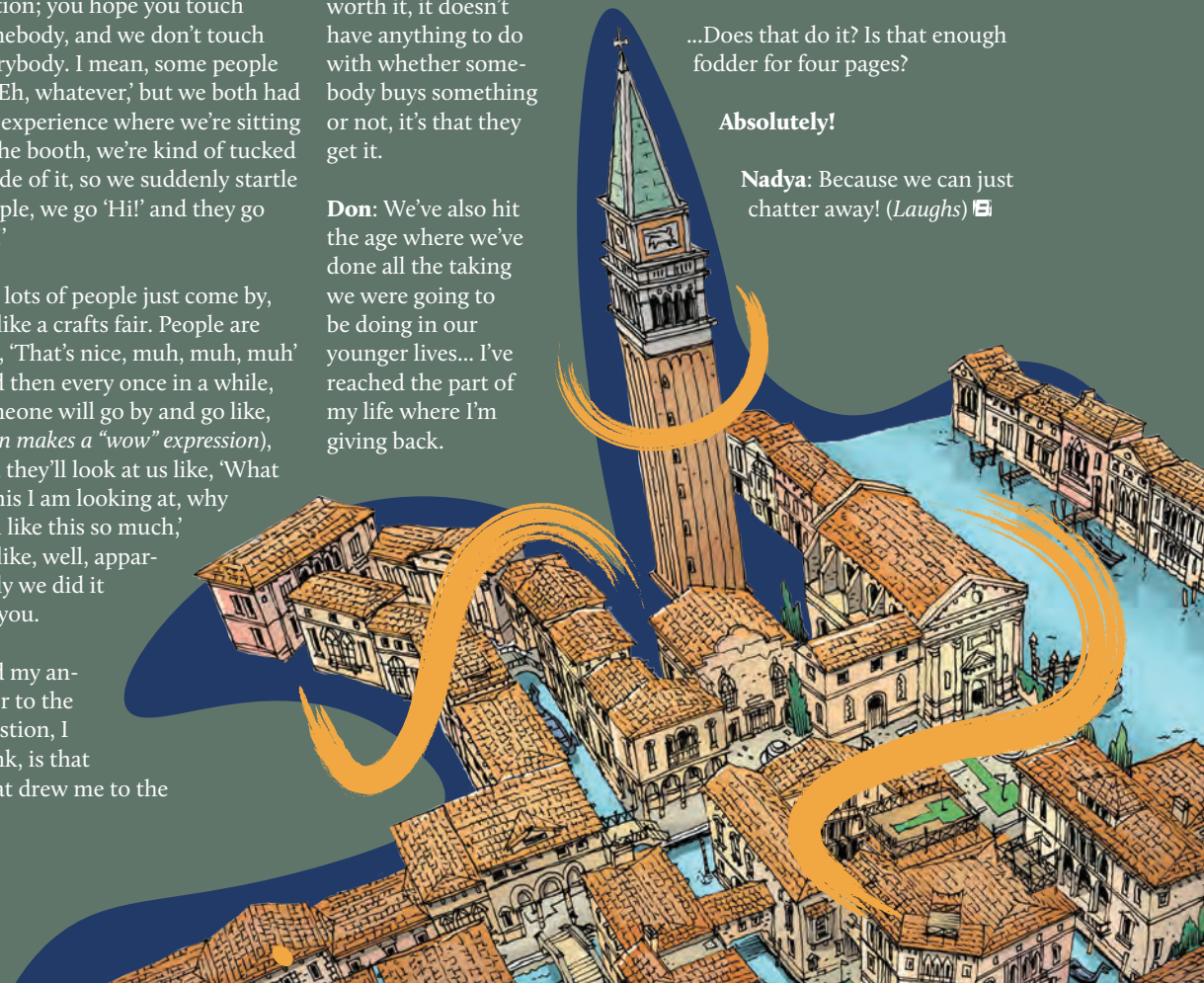
THE PROCESS OF TYPE DE SIGN

Written by Krystyna Jauregui
Designed by Andrés Rodríguez Marín

Designing a professional typeface is like embarking on a riveting journey, ignited by inspiration and propelled by infinite creativity. As you venture from the start of an idea to the realization of a gleaming product, it becomes evident that this procedure is a symphonious blend of artistic talent, technical finesse, and demanding attention to detail. In summary, as outlined by *99designs* in "The Complete Font Design Process in 5 Steps," crafting a typeface unfolds through five discernible stages, each playing a pivotal role in refining the ultimate font.

STEP 1

To get started, we need to study. As designers, we immerse ourselves in the history of typography, exploring trends and cultural influences in the design world to inform our process of discovery and creation. Filled with inspiration (and perhaps a little judgment), designers eventually pivot from the research phase to the ideation phase. Jotting down notes, creating mood boards, and making quick thumbnail sketches and shapes helps us engage with what we've learned in our research and allows us to start teasing out the essential design components that we need for a successful typeface.

> *"Building a good font collection is like populating one's wardrobe. It requires a balance between versatility and expressivity... everyday accessories, and special outfits, for special occasions."*
>
> **—Jean - Baptiste Levée**

STEP 2

Next, a designer will transition to the sketching phase, where ideas are transferred onto paper with a pen or pencil. During the process of sketching, the designer continues the cycle of repetition and refinement. They combine the sketches and start exploring different styles until a draft starts to emerge on the sketchpad. This is the stage of the process where designers pull from other ideas and references to accumulate the concepts and design elements that are essential to typography.

STEP 3

When there is a final sketch, the designer will transition to digital drafting vector software, often using Adobe Illustrator to translate their paper sketch into the digital product. They'll scan their handmade sketches into the computer, and then, using the pen tool and some shapes, the designer will start to manipulate their design into a typeface. This stage of the process requires close attention to detail: having consistent alignment and spacing between each letter is essential for creating a usable face. Taking it slowly during the digital stage allows for more control and accuracy, ensuring that the letterforms are polished and consistent throughout the font.
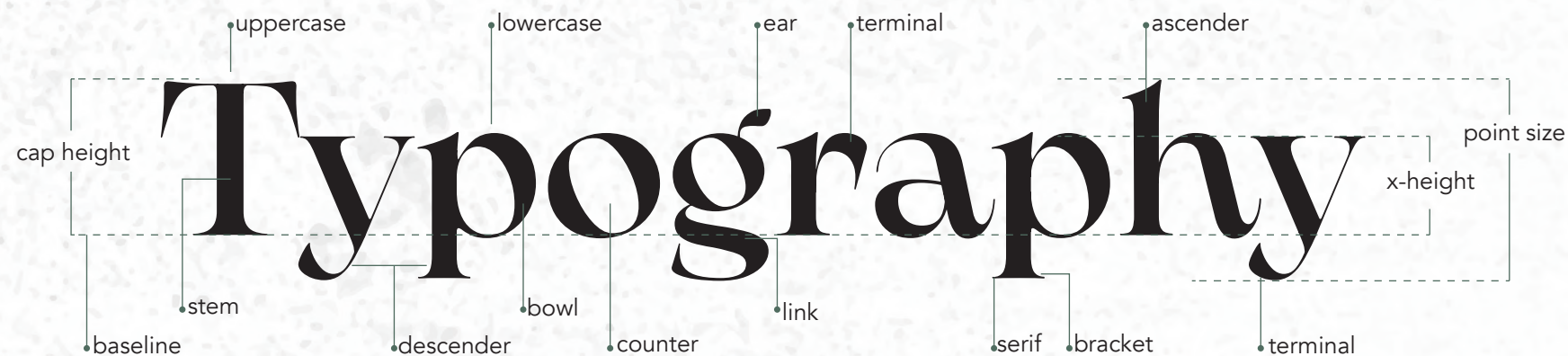
STEP 4

The process of type design is a continuous cycle of refinement. Designers inspect every aspect of their typeface during the refinement step making tiny adjustments and fine-tuning the small details until every element starts to align with their initial idea. At this stage of the process, the designer will often ask for feedback from peers, clients, and type experts. Type design is a culture of collaboration, group work, and critique, encouraging the designer to push their design and make it even better.

STEP 5

As the typeface comes together, the designer will start to go into the testing phase–this is where they evaluate the font in "real-world" scenarios. This part involves attentive user testing across a range of requisitions, from digital screens to printed layouts. The designer might ask the users to consider: is the typeface legible? Is it readable? What is the typeface's aesthetic appeal? Designers will also ask users for feedback on spacing and kerning experiments to guarantee that the typeface maintains an optimal rhythm in a range of sizes and weights.

After

multiple sessions of testing and refinement, the typeface is finally declared ready to be showcased. Designers will prepare a form of documentation, including the character sets, user guidelines, and licensing information that accompanies the new typeface. Then, the typeface can be font released either independently or through a type foundry, ready for designers to download and start using it in the real world. Seeing the new typeface in use marks the achievement of months or even years of dedication, perseverance, and craftsmanship. ◼

Typography (diagram)

- uppercase
- lowercase
- ear
- terminal
- ascender
- cap height
- point size
- x-height
- stem
- bowl
- link
- baseline
- descender
- counter
- serif
- bracket
- terminal

Does ... need To be

Humans have used pictures and representative symbols to convey messages for thousands of years. Images and text go hand-in-hand, communicating simple messages and deeper meanings. Over time, type has evolved according to people's needs. One of the first examples of formal type is the Trajan column, which was publicly displayed to remind the people of the law. The Romans built many such columns with precision and care to commemorate their rule. Today, we still use type to express important information and commemorate our time in history.

While type is certainly utilitarian, it's also artful. As communication has evolved, we have become more connected. We now have thousands of different type-faces to choose from for any purpose–whether that be clarity or expression. onsidering the issues of accessibility and readability, it can be hard to navigate the world of type while creating the right design.

The idea of having good design while having the right design implies that the type should be readable to communicate the desired message. When the lines blur between fine art and type design, deeper mean-ings can be found in the letters we know so well. This prompts designers and artists alike to ask,

"Does type always need to be readable?"

The answer to that question isn't simple and requires the awareness of visual accessibility issues to be fully known. After all, letters were once abstract too, and through association, we have all learned communally what they mean.

Whether you are a trained designer or not, it makes sense to use certain forms of type in their appropriate places to communicate clearly. Wayfinding signs and warnings are examples that show the importance of using clean decipherable types. In literature and scholarly work, it is essential that the type has the veritas from serifs and finials. These little ornaments bring a degree of truth to the text, which is vital for educating and creating credibility. Type has more power than most realize at first glance.

While modern type may seem like it's been the standard for millennia, the letterforms evolved and went through many iterations of redesign before they became the alphabet that we know today. If you think about it, it's not a stretch to imagine that the letters we have redesigned many times have nowhere to go except in the direction of incomprehensibility.

Type will keep changing as designers find a balance between readability and uniqueness. Type is part of life and reflects in everything we do as humans, so naturally, the things we create will morph with us. Designers are constantly searching for the best solu-tion to the problems posed by visual communication. There is a time and place for each typeface that is judged by what it's being used for, and generally, it is up to the designer to decide whether a typeface is ap-propriate. Sometimes, making the type hard to read is part of the experience and message that the designer is trying to convey.

Not all things are meant to be understood by ev-eryone or anyone. Often it can be quite fulfilling if finding meaning is challenging. From heartfelt hand-written letters to a business card, type is meant to have purpose emotionally as well as literally. Type is powerful enough to fill us with unavoidable emotions. Rather than expressing surface-level communication, the type creates an experience.

Communication and expression are human, and it is one of the greatest things that sets us apart from other living things. Allowing type to be unreadable in appropriate situations allows it to become more than just words on a page. The practice of challenging readability in type is just as human as type itself. ◼

MECCA

Material Exchange Center for Community Arts: MECCA

Written and Designed by Queenie Lynne Stuart, Photographed by Zack Henningsgaard

It's a rainy spring day in Eugene Oregon as I drive with my copilot, my whip of a 6 year old, to pick up our photographer and his art donations. Today we are heading to a beloved local gem, the Material Exchange Center for Community Arts. The locals know it as MECCA. True to its name, it is a gathering place for group activities and people with similar interests.

We are meeting Molly, 5 years employed with the exchange center as their warehouse coordinator and a master recycler. Her overall position is a bit mysterious to me, which is okay, because we are here for something else. We are here to showcase MECCA's role in human-centric creations and community outreach.

We are all artists–or at least we have all been at one point in our lives. Often, and sometimes only, in our young lives. Stepping into MECCA is like stepping into your childhood artist for an afternoon. With a soft chime as you enter the store, we are met with a white board reminding us of the "Events @ MEC-CA." Everything has its place. Choose your ride. Either way it's all found objects, something your childhood self would most likely know well.

This is my daughter's favorite medium, found objects. I marvel at her creativity as she gathers colored beads, sparkles, and gold forest animals printed on white paper. She's stated she is about to create a forest-scape with "delicious magic berries" and heads off to search for small figurines who will rule over the landscape and subjects alike. I smile, knowing that in a world saturated with tablets and cartoons, this is good for my daughter's growing mind.

We ask for Molly at the counter, which is watched over by two women, one older and one younger. Everything about them says roots. I feel instantly at home in their company. Molly arrives wide-eyed and all smiles. Her scrunchy looks homemade and is very pretty. She navigates us toward a low table in the corner of the large open room. Here, she graciously shares with us what she loves about MECCA and why it is important to the community at large.

It all starts with MECCA's origins. Serving the community since 1999 and coordinating with another local donation and recycle center, BRING, MECCA has successfully fulfilled their mission to help students and teachers alike. Molly says that they are "highly aware of the budgeting issues that teachers face." Relief is provided through free supplies and discounts offered to educators.

Here is how it works: as a community member, you can donate art leftovers and unused art items. According to Molly, who directly handles many of the donations, "paint and drawing supplies are the most purchased items." Those items are then sorted for teachers to acquire either free or at an affordable price. It does not stop there though; we made our purchases and found that our 12 items cost $20, and we are still enjoying the spoils today. MECCA does cater to the public as well.

As my daughter grows and connects with the community in our little city, I picture her exploring other mediums in MECCA's Network Charter School (NCS). Molly proudly shared, "NCS provides opportunities for experiential work projects in local nonprofits and small businesses and stimulates students to take responsibility for their own learning." What a value to any youth.

Our tour peaked when Molly showed us The Florene Obie Scheid Classroom for the Arts. It's a modest space with tables and well-stocked shelves of all sorts of art supplies. On every wall is an array of different sized pieces in different mediums–everything from watercolor, to sketch, to handcrafted stamps, to impressive papercut. As an artist myself, I could have stayed in there all day, I was so inspired to create. This was the heart of the Network Charter School and I felt honored to have a peek at it. I encourage any parent with a middle school or high school-aged child to be curious about what goes on within these paper mache walls.

It still does not stop here: MECCA has another side to it. One that will seem at once obvious and leave you rooting for this non-profit. Here is their mission as stated on their website: "MECCA diverts materials from the waste stream and brings them into our community's creative endeavors." That's right. When we strive to conserve, reuse, and recycle it keeps our waterways clean and clear of waste. Consider donating to MECCA today.

To make art is to be human, to share in the joy of making art is to be human. With costs of everything rising, we turn ever more to our communities for resources and support. MECCA IS community. MECCA is humanity in action. As a small group of students here at Lane Community College we would like to send MECCA and their staff a huge shout out and a big thank you. ◧

Contact MECCA

Website: materials-exchange.org
Join them in store: 555 High St., Eugene, OR
Call them at: (541)-302-1810
Emai: info@materials-exchange.org
Donations: Wednesday-Saturday, 11am-5pm
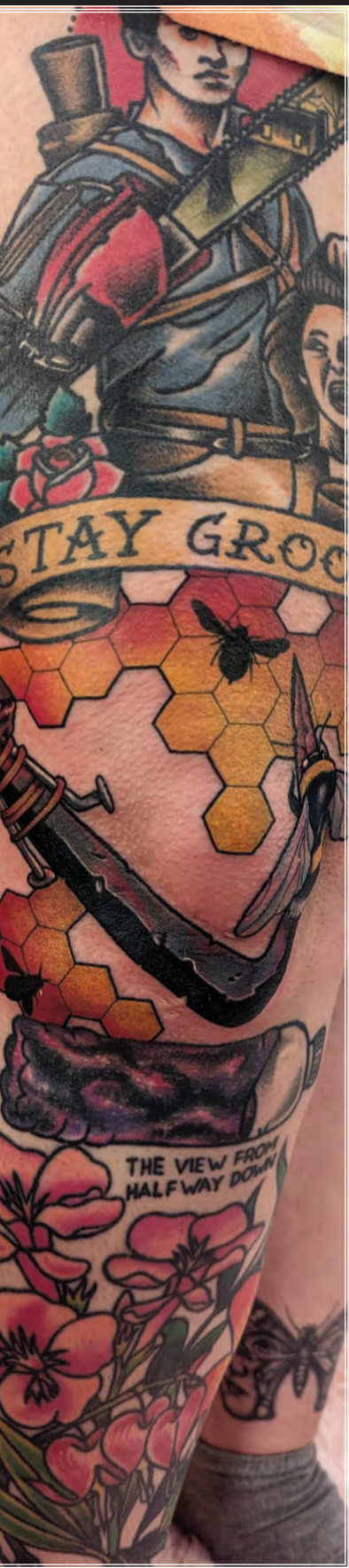
TATTOO DESIGN

Written by Krystyna Jauregui
Photography by Grace Miller
Designed by Andrés R. Marín

The tattoo industry

is a vibrant and evolving world where artists find a different form of self-expression. While tattooing has roots in many ancient cultures around the globe, contemporary tattoos have transitioned from symbols of cultural identity to a more acceptable art form. Today in Western culture, the art of tattooing is a diverse presentation of styles, techniques, and cultural influences.

Now we see the world through the eyes of tattoo artists, studio owners, and artists outside of their work. I interviewed five incredible artists to learn more about what they have to say about tattoo art. Their stories, perspectives, and expertise promise to shed light on the artistry, passion, and community that define this dynamic world of ink.

A quick overview of how to get a license to become a tattoo artist? With the Follow-up question of how long have you been tattooing?

Cali (CaliLou's Tattoos, Reno, NV)
"Nevada is kinda the wild west so we don't need a license. We just need to have our bloodborne pathogens certificate and also work in a licensed facility...It'll be five years in August."

Magen Marie Wade (Subdermal Art Collective, Eugene, OR)
"Unless you've had a previous license that you can test out with, in Oregon you need, like, two years of tax records to prove that you've been a tattooer; otherwise you have to go to school and get licensed through the state. Depending on where you go or where you're coming from it can all take a few months to a year or two...Fourteen years!"

How many years of experience do you have in tattooing?

Lou (CaliLou's Tattoos, Reno, NV)
"I've been tattooing for just shy of fifteen years."

Steven Michael (The Green Room Tattoo Lounge, Richland, WA)
"It'll be thirteen years this August."

Heidi Tufts (Heidi Tufts Tats & Cats, WA)
"I've been tattooing for four years now."'

Do you do any artwork design outside of tattooing?

Steven Michael (The Green Room Tattoo Lounge, Richland, WA)
"It usually all comes back to tattooing. Like all the art I do. I do some painting on the side, but with owning a shop, doing conventions, and having two apprentices, I don't have a bunch of time to paint right now. But once things settle down I plan on doing a lot more painting. Mostly watercolor."

Magen Marie Wade (Subdermal Art Collective, Eugene, OR)
"I do a lot of stuff. I'm like a serial hobbyist, I'll find things that I like and I'll just start doing it and making it. I've made dream catchers my whole life. I taught myself how to make those when I was outside camping. But I'm also a painter."

What is your ideal process when people come to you with tattoo designs?

Lou (CaliLou's Tattoos, Reno, NV)
"So our studio is a custom studio and it's just a two-man shop, so we have everyone go on our website and fill out a request form where they submit their ideas and any reference photos…Then we decide which one of us is more excited about the tattoo, and we will then hit you up about the design."

Cali (CaliLou's Tattoos, Reno, NV)
"Ideally I would like them to start with our booking form just because DMs and email can kinda get a little hectic. For the most part, I work well with someone who has a basic idea and nothing too concrete. I personally like artistic freedom. I'm also really big on [approaching] every tattoo as a group project, so at the end of the day, I just want to make sure that they feel comfortable and can advocate for themselves."

What is your favorite tattoo design to create?

Cali (CaliLou's Tattoos, Reno, NV)
"Oh, any weird animals. Weird, strange animals. More like turkey frog over here."

Heidi Tufts (Heidi Tufts Tats & Cats, WA)
"I love cats! My shop is called Tattoo Cats. I love tattooing any kind of cat. But I'm really into animation. I love doing Disney, I love doing Pokemon with those kinda animated fun colors."

Steven Michael (The Green Room Tattoo Lounge, Richland, WA)
"Black and gray, anything in black and gray really. I like doing portraits, but I like drawing flowers."

Magen Marie Wade (Subdermal Art Collective, Eugene, OR)
"Candy and food! Big colorful girly stuff, that's my favorite."

What is your current favorite trend of tattoos?

Cali (CaliLou's Tattoos, Reno, NV)
"Hopefully turkey frog(s)!"

Steven Michael (The Green Room Tattoo Lounge, Richland, WA)
"The glitter tattoos !"

Our working theme for the magazine is finding the human in design. What does that mean to you?
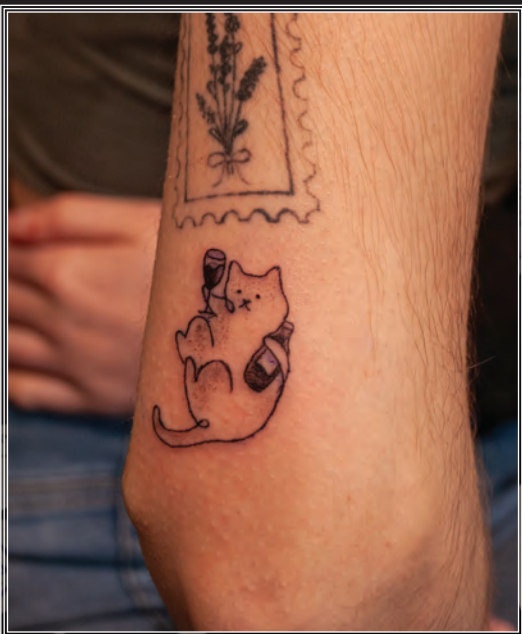
Cali (CaliLou's Tattoos, Reno, NV)
"I think as a tattoo artist it's important to acknowledge the humanity of your client, and it's also important for clients to acknowledge the humanity in you. I think that a lot of people forget that this is still a service industry. I don't believe in coercing anyone into getting any designs. I think marking your body permanently is an honor that I take very seriously. We're all human. And I don't want anyone to feel less connected to their body after they get tattooed. I want them to feel more connected."

Heidi Tufts (Heidi Tufts Tats & Cats, WA)
"Just being real with people. Tattooing is a very personal thing, and [it's important] to find an artist that you love and that you can click with. Just having that personal connection with someone while you're tattooing them and making sure they are totally satisfied with what you've done. And even if you screw up, you can be like hey I'll fix this at no charge. I just find that's the most human interaction."

The tattoo industry is a world rich in history, creativity, and personal significance. As I've roamed its diverse scenery, encountering these skilled artists from various states, I've gained more knowledge of the intricate narratives of each inked masterpiece. Through intimate conversations and shared passion, I've come to appreciate tattoos not merely as decorative art but as a powerful form of identity, culture, and human experience. Each encounter with a tattoo artist revealed a new layer of insight, symbolism, and personal narrative. ◧

The Power of the
Thumbnail

Written and Illustrated by Cassandra Moore
Designed by Grace Miller
Contributed to by McKenna Morrison

At the start of any design, there is an idea. As a graphic designer, you learn the importance of getting your ideas out of your head and onto paper. Creating quick bursts of sketchy drawing to get your ideas on paper is one way to visualize your ideas as they come to mind. The goal is to get numerous concepts down at a fast pace, to explore at a wide range of possibilities without much hesitation. The more sketches, the better the flow for moving forward. This vital stage of the creative process has been coined: "thumbnail sketching."

Thumbnails are meant to be built on. As a primary tool of ideation and communication, it plays a key role in the development phase of any project. Thumbnailing can help build up any design layout project you may have in front of you, from branding to an article layout. The whole point is to assist you by making visible a multitude of ways to create the best composition for your work. Each quick sketch is meant to be a visual representation of an idea that can help elaborate and build a strong and captivating piece, no matter what it is. Understanding that concept sketches have power is key to driving any design development.

"Anything discovered has come through the act of work or making things. That the act itself is the path to discovery," words by Milton Glaser in his interview for *OnCreativity Part 1* on December 26, 2016. In his interview, Glaser encourages us to "Move towards what you don't know," "Go out of your expertise," and remember that "Most works come out of misunderstanding. It is the path to attempt to understand." We should always be pushing ourselves in our development of design and to branch out to a multitude of concepts. The beginning phase of sketching is the ideal place to practice this exploration. There is no limit to your imagination, place any thought or ideas you have on paper and build from each concept.

Want to try this process out yourself? A good guideline is to make quick, abbreviated drawings and to resist the urge to edit or correct as you go. Put your eraser down. The sketches should stay loose and exploratory.

Takeaways: Enjoy the creation of my process on this page! Then go try it out yourself! ◧

FILM ISN'T DEAD

Growing up

as a millennial during the rise of the digital camera, I was born just early enough to experience an analog-centric childhood. The photo albums of my earliest memories are entirely film photography, and I spent my young years documenting life with disposable cameras and the Polaroid my grandparents gifted me at the age of five. While I didn't necessarily know what I was doing, I snapped hundreds of photos on that clunky machine around my neck. I took pictures of my parents, friends, my pets, and the deer that grazed in the hills beyond our backyard. I loved the ability to click a button and have a glossy image dispense instantly that I could share with my loved ones and hold onto forever.

WRITTEN & PHOTOGRAPHED BY ZACK HENNINGSGAARD
ILLUSTRATED BY SAM HEKKER & GRACE MILLER
DESIGNED BY JAKE SABIN

To the dismay of many, in early 2008 Polaroid announced that they would discontinue production of their film stock. This decision, brought on by dwindling demand, caused many instant camera lovers to stock up on as many packs of the film as they could get their hands on. Around the same time, Fujifilm's Instax— a camera system similar to that of Polaroid, started to gain notoriety in the states. Originally released in Japan in the late 1990s, Instax eventually made its way to America after sorting out legal logistics to enter the market. Instax scratched the itch for those longing for the retro feel that Polaroid offered their customers, but the photos didn't quite live up to the quality and feel of the original film stock.

2019

In the early 2000s, digital cameras came on the scene—little cameras that could fit in the palm of your hand, known as the "point-and-shoot." For the first time, folks had access to a sleek camera that wasn't limited by the number of film exposures in it. It didn't make sense to not carry one with you at all times. The point-and-shoot enabled you to capture moments that otherwise might have been missed while setting up an analog shot. As digital started to take over, film was seemingly found less and less of a necessity. People traded in their dark rooms for SD cards and Photoshop.

As for me, even though I appreciated the infinite possibilities that digital photography provided, I always kept my hands on a film camera. In high school, my grandpa passed away and left me his Minolta SLR that I would use to shoot dozens of rolls of film in my mid-teen years. I gathered a handful of other film cameras during my adolescence and experimented every chance I had. My attachment to film ebbed and flowed but picked up a bit more in my early twenties.

2024

From 2019 to 2021, I borrowed a Nikon FM series camera from my coworker in New York City, and the photos I captured during the years I was "borrowing" her camera far surpassed anything I shot as a teenager. When COVID lockdown began, I moved home and spent my isolation shooting film on long bike rides and capturing moments of the intimate gatherings I had with my friends. I shot more and more, and I sought out higher quality scans, and I eventually discovered Pacific Photo Lab here in Eugene.

Before, I had attempted to scan my own film with a cheap scanner I bought online, but I found the end result to be less than satisfactory. I worried that this was perhaps the camera or the film quality I was working with, so I decided to take a roll of film to Pacific and have Max, the owner, scan it in at 4000 DPI. I was blown away with the quality. I took pride in the fact I created such beautiful images that I wouldn't be able to see until they were developed. It reminded me of the power of film, and how you simply cannot recreate that feeling with a digital camera.

2023

2023

2018

2010

However, It would appear I was not the only one that had a similar revelation. While film photography has continuously been alive and well in the artistic community, the apparent "trendiness" of film has skyrocketed in the last few years. While I was pursuing my interest in film at the height of the pandemic, so were tons of other young people around the world. The price of film skyrocketed and the availability of stock plummeted. It became harder and harder to find certain types of film, and the prices nearly doubled to meet the demand. The cost of used film cameras rose immensely on sites like eBay, and it seems that cameras were being bought up only to be re-listed at a much higher price point.

Another phenomenon of the film trend to note is the development of looks-likes-film filters on apps dedicated solely to giving your photos the "look and feel" of film. Apps like VSCO come with filters that are "inspired by film stocks from renowned manufacturers like Kodak and Fujifilm" and Huji Cam, adds "random light leaks, lens distortions, and date stamps" to your images to replicate the results of a disposable camera. While editing capabilities like this are likely ephemeral, it's hard to say if it takes away or lends to keeping the film industry in business.

2016

In May of 2024 I interviewed Max to find out what he thinks of film photography today. I wanted to hear his take on the future of film photography in a world where digital is king. While there are plenty of us who are part of the film renaissance, is it just a trend? With 40 years in business under his belt, I was eager to hear his thoughts. He talks about how in the early to mid-aughts, over half his business vanished seemingly overnight as digital cameras started to come out. "Even Kodak admits digital happened five years earlier than they thought it would. It just happened so fast." Though there was a long period of time where the film industry experienced decline, in 2017 Max purchased replacements for the developing and scanner machines he sold roughly a decade prior. Trends in social media have increased the popularity of shooting film, and everyone wants a taste. For now, it appears film is around to stay, just as long as we continue to have the chemicals and equipment necessary to make it.

Q&A

Zack: "What do you think caused the spike in film and film camera prices in the last few years?"

Max: "I think part of it's an Instagram thing, people started posting film on there and it was new and unique. Film definitely has a different look, so I think that kind of resonated with some people, younger people. There's people that just do it because everybody's doing it, and there's people (like yourself) who actually are interested in it and got the bug, who probably will keep doing it. But it's a good question about how long it'll go, because it's not cheap."

Zack: "Did you notice a decline in film interest and/or production when digital cameras first came out?"

Max: "Yes, a huge decline. I actually got rid of my film machine at one time, because we just didn't get any film in. I gave it away twelve years ago because we had no demand. So we did other things, digital prints and other digital services, and it wasn't until just the last seven years that film has come back for us."

Zack: "Do you think film will be around for the foreseeable future? Or does it have a shelf life?"

Max: "There's a couple things that might affect that. One is how expensive it gets, it got really expensive a couple years ago and you just couldn't get it. But it seems like supply has finally caught up now. The other issue is will the manufacturers keep making the product? They tend to quit before the demand is gone, like with Polaroid for example. So that would be the main thing, if the supplies are still available."

Zack: "When did you first get into shooting film? Do you prefer it to digital? What do you appreciate about each medium?"

Max: " I started shooting film when I was about twelve years old. I was very lucky to have a family friend who had a Leica and he just let me have it to play with. I taught myself how to shoot it and how to meter the light, and then I always just shot film. I had a dark room for a while and then just ended up doing it as a career! I don't do as much shooting now, but I kind of use a little of each medium. I'm pretty much just taking pictures of my family. Film has a different look than digital, but I like the control that digital offers."

Zack: "Do you have a favorite film stock? Least favorite?"

Max: "Favorite: Kodak Portra 400, but I don't stock it or recommend it which may sound weird but you have to get the exposure just right. It's not as forgiving as, let's say, UltraMax. Least favorite: the "psychedelic" films, the pre-exposed ones. I understand why people like to shoot them, but sometimes people will have really nice photos and they're ruined by the effects that are already on the film. That bothers me!"

PeachFuzz

Designed and Illustrated by Sadie Ryker

PANTONE COLOR OF THE YEAR 2024
13-1023

HOW WILL WE COMMUNICATE WITH HUMANS IN THE FUTURE?

Written By Amelia Mau
Designed By Tom Tran
Illustrated by Cassandra Moore

Sometimes "graphic design" is called "visual communication." As designers, we use imagery and type to clearly convey our thoughts, needs, and ideas. Most of the time, we are designing for people that read and speak the same language as us, and have the same shared experiences and relationships to communication. But even when there is a language barrier, we can use common symbols to convey meaning; anyone who has traveled in a country where you do not speak the language knows that, with a little effort, you can make yourself understood. But what happens when you are trying to communicate with someone that may be completely removed from contemporary culture and language? Could we effectively communicate with humans in the future?

In 1992, the Waste Isolation Pilot Plant, or "WIPP" near Carlsbad, New Mexico received its first shipment of highly reactive nuclear waste. Over 2000 feet underground, WIPP contains several rooms for disposing waste items, keeping the radioactive contaminants far from the surface as they slowly break down. There are no natural aquifers nearby.

According to wipp.energy.gov, the facility receives "defense-generated transuranic waste from sites around the country. [The] waste consists of clothing, tools, rags, residues, debris, soil, and other items contaminated with small amounts of plutonium and other man-made radioactive elements." The facility also operates as a laboratory for scientific research.

The WIPP facility outside of Carlsbad is due to reach capacity sometime between 2025 and 2035. At that time, the caverns will be collapsed and covered with layers of concrete and soil. Salt from the surrounding strata will seep into the various fissures and cracks containing the waste; the waste should be fully sealed approximately by 2115. After the facility is sealed, we'll be able to start using the next waste isolation plant, which is currently slated to be built at Yucca Mountain, Nevada, about 25 miles outside of Las Vegas.

Once the Carlsbad facility is sealed, it should hold the radioactive waste for a very long time...but will it be long enough?

It's estimated that the Carlsbad seals will weaken one day—about 10,000 years from now. While we will be long gone by then, it's entirely likely that future humans will still be human-ing at that time. So the question is, how do we let them know that the Carlsbad site—and the Yucca Mountain site, and other nuclear waste containment sites—should be avoided?

In 1993 Sandria National Laboratories published a report exploring the messaging of nuclear semiotics. The *Sandria Report* explored the gamut of challenges: what will language be like in 10,000 years? Can we depend on technology or binary code to be comprehensible then? If we leave a message in a coded format, will humans be able to interpret it? Would iconography be effective?

With these questions, nuclear semiotics and future warnings became a design problem. Here are some of the solutions that folks put forward:

Solution 1: Use your words.

We probably can't depend on any language we use today to still be used by humans in 10,000 years because languages change.

Until we discovered the Rosetta Stone, we'd completely lost Egyptian hieroglyphs, and pictorial language system that was in use as late as the 5th century CE. We had the Rosetta Stone, but the translation was still not intuitive. One of the challenges that we found with translating hieroglyphs is that the system works differently from how we expect written language and grammar to function. Linguists had to codify a new approach to interpreting pictographs in order to make sense of the hieroglyphs...and the glyphs aren't even that old.

It's safe to assume that the world's languages will be very different in 10,000 years, in the wake of conquerings, changes in religion, technological advancement, the democratization of education, and the globalization of trade. As our communication needs evolve, our vocabulary and grammar may eventually become unrecognizable.

Hungarian scholar Vilmos Voigt embraced the assumption of language evolution in his proposal to the future warnings problem: he suggested that we surround nuclear waste storage sites with concentric circles of warning messages in a variety of languages, such as English, French, Mandarin, Japanese, Arabic, and Russian. Every few centuries, Voigt proposed that more rings be added around the core rings, bearing the message in the newest evolutions of the original languages. And if a new language has become prominent, then we should add the message in that language as well.

The idea is that, 10,000 years from now, we will have created a new Rosetta Stone, and the message will have evolved alongside the world's languages.

Solution 2: Use icons to say "stay away!"

There are some problems with the concentric language proposal—mainly, what happens if we forget to update the messages? If we don't want to depend on our descendents to keep the languages up to date, then we could just use images instead.

It's not that simple though. Like words and languages, images and symbols change meaning over time, sometimes drastically over a short time. The swastika, for example, is an ancient Hindu symbol representing the sun and prosperity, but in the West it's widely perceived as a symbol of World War II-era German Naziism. Using a standard radioactive

hazard symbol to signal "danger" and "do not pass this point" might not be a very effective way to communicate with people who are so far removed from us because they probably won't know what the symbol means anymore.

Even if future humans did understand the well-intended meaning behind our "hazard and zone" icons–the radiation symbol–what if the message of being told "no" tempts them to explore further? It's not hard to imagine that a group of explorers would be tempted to see what all the fuss is about.

So that brings us to the solution of an interpretive symbol–a symbol that's complex enough to make future humans believe in our intelligence, one that makes them sit with it and parse out how the different pieces fit together. And that brings us to...

RAY CATS.

This solution was proposed by Françoise Bastide and Paolo Fabbri in the 1980s. We estimate that some sort of domesticated cats have lived alongside humans for 10,000-12,000 years, and it's likely that they'll live with us for many generations to come. There is a decent chance that humans of the future would look at an icon of a cat and still recognize it as a friendly companion.

Bastide and Fabbri assumed that if we saw images of cats that had been deformed due to exposure–that they'd be glowing or malformed–then our descendents would deduce that the area is unsuitable, and they'd stay away. They even composed a catchy children's song to help pass the message down through the generations. I know if I happened upon a masonry relief of a terrifying glowing kitty in 10,000 years, I'd probably take heed! I don't want to suffer the same radioactive fate as my furry friend!

The Ray Cats suggestion is near and dear to my heart because I like the idea that we assume that future humans care about each other and about their furry companions. In a way, I think that the Ray Cats are hopeful. I like the idea of somebody, 10,000 years from now, coming home to a soft bed with a cat curled up right smack where your legs should go. It's heartwarming to think that they'll make an effort to keep their furry friends from getting sick. I think that the Ray Cats are a great reminder that, even though language and culture will change from age to age, we can depend on humans to continue to value empathy and care for our companions. 🐾

SCREENPRINTING HOBBY VS. PRODUCTION Q&A

INTERVIEWS BY LILLY HELTMAN-HOGG
WRITTEN BY LILLY HELTMAN-HOGG & QUEENIE LYNNE STUART
DESIGNED BY SAM HEKKER
PHOTOGRAPHY BY SAM HEKKER & LILLY HELTMAN-HOGG

At Lane Community College there are numerous specialized professors with great knowledge to impart to students, but there is one who stands out. Kristie Potwora has educated countless students in screen printing techniques and natural science illustration. In our interview with Krisitie, we take a look into her life in the craft and how she thinks about the creative process.

Q. How did you start screen printing?
A. I took my first screen printing class while working on my art education degree at Humboldt State University (Now, Cal Poly Humboldt). It was an incredibly challenging medium for me initially. But after observing others, and experimenting with a lot of trial and error, I began to really love it. While studying and considering an emphasis in graphic design while at Humboldt State University, I also ended up creating several of those design projects in Screen Printing, and discovered along the way that I was inspired most by the world of fine art versus commercial art.

Q. What makes screen printing appealing?
A. Oh, there are so many things I love about screen printing! Its versatility is probably first. I can print on just about anything. The cost of equipment is very low compared to other printmaking mediums. It's lightweight. I use the most environmentally responsible products available. I can create something that's painterly. I can replicate some of the drawings I've done in another medium (woodcut, drawing, painting, etc.) and I can include screen printing into other work that I'm doing. I can make gifts with it. And, there's always something new to learn and try with screen printing.

KRISTIE POTWORA
LANE COMMUNITY COLLEGE

Q. What's your favorite part?
A. That's a hard question to answer. I love hyper-focusing and creating a piece of work that involves using just the hand-generated technique of screen filler, and creating layers and layers in reduction printing. I also love the intuitive playfulness that comes from having multiple images that I've created on numerous screens that I can just grab and print over or next to each other. And, I love exploring and wondering, "Hey can I use screen print here?" Or "Is this going to work?" The exploration and excitement that comes from learning something new or discovering ways to create, hide, or reveal imagery always excites me.

Q. How does screen printing show the human in design? A. That's an interesting question. That's something that I struggle with in my teaching to convey to my students all the time. In screen printing, with the inclusion of the photo emulsion process, it's incredibly easy for the "hand of the artist" to not be seen in the work. It's quite simple to reproduce photos, vector graphics, text, etc. where homogenized images are printed. That's why I use my own drawings, writings, and motivations to create my own art. I also strive to create work that is individual and has elements of a hand-generated quality. I encourage students to develop their own drawing skills, create a large cache of ideas, color palettes, mark making, and creativity boosters that are important to them as individuals. I use multiple activities to encourage students to find their own voice and their own motivations for creating artwork rather than to focus on what's popularly selling, or the latest trends. And, I try to do that for myself as well. For me that goes back to paying attention to my subconscious, giving myself space and time for reflection, meditation, writing, and connecting on an emotional/personal level with whatever it is that I'm creating. And I think that comes through in my work. I think that keeping the commodification of artwork out of the equation, and not focusing on the commercialization or product creation of art definitely influences how comfortable, free, authentic, and experimental an artist can be with their own work. And, ultimately how to be successful creatively. Also, allowing themselves to work at their own pace and honoring their own internal creativity cycles (however, fast or slow that might be) allows for a deeper, richer, and more resonant experience. Which, inevitably, is reflected in the artwork itself.

You may have heard of the Eugene print house Threadbare; you might even have a shirt that was printed there. At the heart of Threadbare is Amy Baker, owner and entrepreneur. Her expertise in the craft and love for screen printing have caused the sustainably-minded business to thrive amongst competitors in the fashion industry. This interview outlines Amy's journey of becoming a business owner and how her business became a standby in the community.

AMY BAKER
THREADBARE

Q. Why screen printing? A. I've always liked graphic T-shirts. In college, I printed some Sublime graphics onto transfer paper and ironed them onto t-shirts for my friends. Fast forward several years, I was staying home at the time with kids, I just started teaching myself how to screen print, which was before YouTube. It was hard to learn something like that back then without something like YouTube. At the time I was taking wood frames, stretching the mesh across, and stapling it down with a staple gun. It was a very rough process in the beginning. Eventually, I started my brand making organic onesies for babies, because I had babies. I tried the Saturday Market route, but eventually, I realized I preferred the screen printing process. I found that I did not enjoy selling my designs. I just wanted to screen-print. So, I took it from there to do more of the commercial screen printing. I wanted to screen-print other people's designs. Finally, once I found YouTube I was able to get going on it.

Q. What's your favorite part of screen printing?

A: I started with very little materials in my garage and little knowledge, and because of that, I feel that accessibility is my favorite aspect of screen printing. Screen printing is great at that because you can just make the same image over and over and communicate to a wide audience that way, as opposed to fine art, which screen printing can be. I think the appeal to me with screen printing is the grassroots nature of it.

Q: How does it feel to make prints for the community?

A: I have that small business mentality, and quite a few other small businesses started up around the time that I did. It seems a lot of people my age were starting businesses and those companies have grown and stuck with us. When owning a small business gets stressful, which it does, and when it's hard, I do have to remind myself that this business has come a long way in the community. We print for a lot of local businesses, and they put trust in us. It's still cool to see Threadbare things that we've printed out in the wild. We print a lot of Threadbare-themed t-shirts that we give away as advertising. Recently I was at a thrift store in Seattle and found one of our printed tees. It reminds me of how far we have come after 13 years since I started this company.

Q: How do you see the human in design here in your shop?

A: Tell us about your staff and the designers behind the art. All the people working here get excited when somebody sends us something that we really want to print. If it's cool and if it's technical, it makes us feel as if we're furthering their craft. Luckily I have employees who want to push to make us better. Our team is inspired to produce products that can impress the customer. If you're an artist or a graphic designer who's worked on the computer, getting to see the physical product afterward is pretty exciting.

Q: Tell us about your mission here at Threadbare.

A: Our mission is to create as sustainably-minded products as we can while still being able to make money. We offer recycled and organic cotton garments and shirts that are dyed with less water. We're committed to our mission in a toxic industry. Not screen printing itself, but the garment industry. We're a teeny part of it but it is the second most polluting industry behind oil.

Overall, this is a pretty bad industry to be in as far as the environment is concerned. So, trying to do little things like that is a large part of who Threadbare is, such as sourcing sustainable garments and using water-based inks and trying to be as conscious as possible can make a difference. Our mission overall is to try to incorporate that. I think that every business has to do that nowadays. We all live and work in this town and drink this water and want to breathe this clean air. Every effort matters in the bigger picture of what we're putting out there. We try to do the best we can.

Especially in a place like Eugene. As a community, we are very sustainably minded. It's very important, not only for our client base to keep our business going, but to be a part of the community in this way. I think it is very responsible. Here people do care, you know? We try to be super honest and we try not to greenwash this industry. None of this saves the oceans, but if you need t-shirts, we are an option for the community to make it slightly better. One step at a time. ⬛

"Listen to the Verbose Little Hobbit"
A Mad Collection of Tom-isms

Article by
Ben Ackerman

As our design cohort has gotten to know each other and our instructors throughout our time in Lane's graphic design program, one thing has remained constant: Faculty head **Tom Madison's** endless catalogue of memorable classroom quotes. From words of wisdom on design and professionalism in the workplace to nonsensical non sequiturs, here's our class's (until now) secret list of favorite quotes compiled onto one page. ⬛

"Say what you'll do, do what you say"

"One schtick to rule them all!"

"I'm just a little design freak gnome"

"If I sees it, I says it!"

Referencing Mad Men's "Toasted Tobacco" scene (at least 5 times!)

"Any questions, comments, concerns, 'how do I drop out of the program?'"

"If everything's gooey, nothing is."

"Shallot it up."

"We kill question marks!"

"You can slay so many different ways, or at least I do. I'm a Slayer!"

"Wean you off the teat of Tom"

"Badass, cause that's what graphic designers are"

"Hey there Gangaroos!"

"This better be one FUCKING AWESOME potato"

"In the words of Bill and Ted: Be excellent to each other."

"I want you to be haunted by me"

"Be curious, not judgmental"

IN THE AGE OF AI, IS DIGITAL THE NEW ANALOG?

WRITTEN BY TIMOTHY RUSSELL   DESIGNED BY MILO GROSS
ILLUSTRATIONS BY SAM HEKKER & CASSANDRA MOORE

AS ARTISTS AND DESIGNERS WE ARE ALL ACUTELY aware of the ongoing conversation regarding the place of AI generated art and design. Not a week goes by in a classroom or place of work without discussion of what AI will mean for our future, short term and long term. As a group of freshly minted Graphic Designers, this new technology will affect us directly in our careers, and it is already starting to affect us in the classroom. On a recent trip to a printing press, a pressman pulled us aside to show a recently produced poster, and to ask us, "Is this AI?" The answer was yes; a company had generated a 24" x 36" promotional poster using AI, added a logo and a campaign slogan, then shipped it to have hundreds of copies printed. Something that might have taken a Graphic Designer a week or more to create was probably generated in an afternoon.

This unsettled feeling that a new technology might be coming for our jobs feels unique and personal, but we have grappled with this more recently than perhaps we think. About 40 years ago a new technology showed up, found its way into our workplaces and eventually our homes (welcome or not), changed the way we did everything, and really scared the shit out of artists and graphic designers.

The Artistic Promise of Machines
In the early days of computing, scientists creating these new tools had art on their mind from the very beginning. In 1843 Ada Lovelace, a designer and programmer of one the first computers, the Analytical Engine, wrote to her friend that her invention "might compose elaborate and scientific pieces of music of any degree of complexity or extent." In ever accelerating steps, we see Lovelace's prediction begin to become a reality.

In the 1950s mathematician and artist Ben Laposki created "electrical compositions" using long exposure photography and oscilloscopes. In the 1960s, as computers became more sophisticated and accessible, more artists began experimenting with them. Bell Labs developed a system that could create short animations of computer graphics, and IBM produced plotters that could output images from computers. Vera Molnar was an art student at Paris University that convinced the head of the computing department to allow her to experiment with creating art using computer algorithms. She is now considered a pioneer of computer art and graphics. Computers kept advancing, as did the software artists have used in order to create digital pieces. In the 1970s Harold Cohen wrote the program Aaron, which would generate human-like drawings, first in monochrome, and then later, in full color.

The 80s saw the widespread use of the personal computer, as well as programs designed just for making art. This expanded the access to digital art to a whole new group of artists. People that would have otherwise not had access to formal artistic training could create with this newly ubiquitous tool. Art took another step forward in democratization. With the proliferation also came major pushback from more traditional and established artists and institutions.

Fear and Rejection of Computer Art
In his essay "Up for Grabs: Agency, Praxis, and the Politics of Early Digital Art," Grant David Taylor collects experiences of artists using computers in their work:

"What made the art world even more forbidding were the responses to the computer itself, which ranged from deep suspicion to total indifference.

> "...the art world was against anything using a computer."

"Grace Hertlein remembers vividly being mocked and insulted by traditional artists. Some in the arts were uncomfortable with the fact that the computer had technocratic and militaristic origins, deeming it to be part of the dehumanizing tendencies of the military-industrial complex.

"Other critics were more dismissive, viewing computer art as just another example of the vulgarization of science, where besotted artists, flirting with the latest scientific and technological media, produced what was tantamount to science as kitsch.

"While some galleries showed computer art, these exhibitions were often 'condescendingly reviewed,' as though the medium was 'without serious intent or noble aspiration.'"

Taylor concludes this section with "As a result, the term "computer art" was so thoroughly denigrated that its usage declined in the 1990s, eventually being replaced by the more expansive descriptor: 'digital art.'" The derision of computer generated art was such that a new term had to be introduced.

Eventually these sentiments faded, and by the 2000s and especially in the 2010s, digital art began to be seen as just as valid and important as traditional art mediums. MoMA has showcased digital art for years, and the Guggenheim has hosted many digital art exhibitions, including a retrospective on derided digital art from the 80s. In 2019, The Louvre had virtual reality exhibitions.

Today, digital and computer generated art is perhaps the most viewed medium of art, as we have access to it in our homes as well as our pockets 24 hours a day. Depending on how you classify art, kids and adults immerse themselves in artistically created atmospheres through video games for hours a day. The controversy of "Is computer art real art" has been thoroughly decided now that we can see the importance of the humanity in the creation.

The Cycle Iterates
So, what can we learn from this as AI art has sprung up into the world seemingly overnight, like a flower or weed? Are there parallels we can draw on the experience of digital art? Could our current fear and derision of AI art just be a knee jerk reaction, as was the rejection of digital art in the 80s?

I do not believe that anyone wants to live in a world where AI art is the dominant form of artistic expression. But we may want to live in a world where artistic creation and expression is as accessible as possible. After all, computer art allowed people with different abilities and backgrounds to create. AI may be able to grant that same access to an even wider audience.

Art has always thrived on new ideas. During the Vienna Secession, a small group of artists changed the face of the art world with a new vision, which can still be seen today. In their official magazine *Ver Sacrum*, art pushed the boundaries of what was considered acceptable, and directly influenced Art Nouveau, Art Deco, and even Modernism and Contemporary art. They moved away from the insular traditional art establishment that was stagnating in tradition and rejected new ideas. Many ideas of modern art and design were born out of this movement.
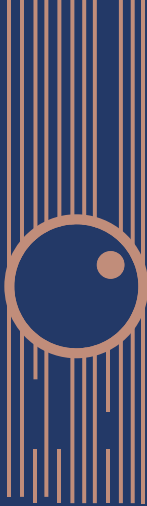
Tool or Intelligence?

Unlike the pioneers of the Vienna Secession and members of every other artistic movement that changed the world, AI cannot create its own ideas; everything it creates has been synthesized by something that it has seen before. When Ada Lovelace mentioned that her Analytical Engine could be capable of generating infinitely complex art, she knew that the creation would be by a person, telling the machine what to create, using their own ideas. The same is true with AI; it can take an unfathomable amount of information and compile it into a simulacrum of art, but it is missing a key element, the idea, the creation spark of a person.
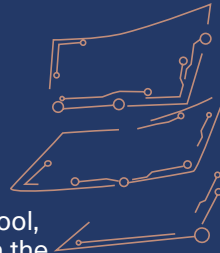
Because it can't ideate on its own, AI is just a tool, and a tool in the hands of the right person with the right idea is where new forms of art come from. In a decade or two, we may see new forms of art that are a collaboration between human and AI in the Louvre, right next to painting, sculpture, and digital art, and it won't feel out of place. ◧

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ADAPTING DESIGN IN A WORLD WITH AI

Visual communication is the core of what it means to be a graphic designer. AI technology is continuing to advance, we are actively shifting our approach of combining the human element of our work with the scope of these tools. As designers, our job is to create a look and a vision that fits our clients' needs by following "the design process." A series of guidelines that helps us complete the task at hand. Of course, while every designer has their own approach to this process, here at Lane, we have learned to use an established list of steps that helps us solve design problems.

Working with clients, we create a sense of trust and understanding with clear communication. When we're defining the problem, we're collecting information that could be useful, such as defining the target audience, the client's values and what makes their message different from others. The next step is brainstorming: in class, we gather together in a group to generate as many ideas and approaches as possible. This "ideation" process can be delivered in sketching, bulleted lists, pinning images from the web, and newly using AI for inspiration. We then show our ideas to the client in the

form of mood boards and inspiration presentations. When we meet with the client, we narrow down all the ideation content to get a better idea of the look and feel they want their brand to have. The next step is the drafting process, which could be more sketching, and eventually going into the computer to develop assets. For the best outcome, we work with the feedback given by the client until their needs are satisfied.

Visual communication is key in creating effective branding. Anyone can use premade templates from the web. But designers naturally carry their own intuition and imagination that comes from a life's worth of experience. It is our job to find a way through research and brainstorming to create an impactful, trusting visual brand.

This leads to an important question : can you trust AI to complete all of these tasks? If you have a problem with the look or mechanics or your brand, can you depend on an AI to solve that specific problem? The short answer is no. Sure, an AI can generate amazing ideas, and it can even make some tasks more efficient. But it can't go through the same problem-solving

process the way a graphic designer can. There is no history panel in AI artwork; it's very difficult to edit, and it is tedious to trace back steps.

If you're the client with design needs, going through the design process with a design studio is an experience in itself that will be extremely beneficial in the long run. Working on a project with an experienced designer allows the opportunity to re-approach the way you view creating a brand from start to finish, and by the end of the project, you'll feel assured that you've landed on the best solution.

There is truly no guarantee as to how this convergence of technology and human creativity will look in 15-20 years, but it is exciting to witness and be a part of an important era in graphic design. AI has become a useful tool that designers can use to generate ideas, draft content. It really comes down to the designer's experience they bring and their creativity to create a visual identity that connects the people to the product. Visual identity is the core of what it means to be a graphic designer. ◧

DESIGNED BY MILO GROSS
WRITTEN BY SAM HEKKER
ILLUSTRATED BY SADIE RYKER

The Typeface of the Year

Written by Krystyna Jauregui, Designed by Jake Sabin, and Illustrated by Ashley Bakker

In the ever-evolving world of typography, certain typefaces emerge and capture the hearts of designers. In December of 2023, *Fiverr* declared Montserrat the 2024 Typeface of the Year. Standing tall and proud, Montserrat pulls together elements of tradition and modernity. Montserrat is a perfect choice to use in logos, printed materials, branding, books, and posters.

Named after the Montserrat neighborhood in Buenos Aires, Argentina, this typeface embodies a sense of harmony and elegance inspired by the lettering on street signs, posters, painted windows, and cafe canopies seen throughout the city. Developed by talented designer Julieta Ulanovsky, Montserrat champions the rich cultural heritage of Latin America.

The font offers a range of weights and styles that cater to diverse design needs. From its sweeping curves to the clean lines of its sans-serif counterparts, Montserrat boasts balanced proportions and diligent attention to detail.

In addition, Montserrat's accessibility and readability make it a more appropriate choice for designs that demand a clear readable typeface. Whether displayed on a billboard or shown on a phone screen, Montserrat is a clean and timeless font choice for any designer.

Montserrat's timeless elegance and cultural resonance make it a fitting choice for Typeface of the Year. Its versatility and rich cultural heritage solidify its deserving status. Montserrat's seamless blend of classic typography with contemporary design trends further cements its status as a staple choice for designers worldwide. ◧

MONTSERRAT

LOCAL DESIGN:
FOOD + BEVERAGE

Written & Photographed by Zack Henningsgaard
Designed by Tom Tran & Zack Henningsgaard
Illustrations by Tom Tran

When it comes to designing a logo, we typically recall the brands that stand out because of their iconic symbols or unique play on type. If you see a silhouette of an apple with a bite missing, you'll likely associate it to the global technology company who makes our phones and computers. The golden arches, McDonald's. An isosceles triangle comprised of three slanted rectangles, Adidas. If you haven't noticed it yet, you surely will start to see and never forget the arrow in the FedEx logo. These brands and many more around the world have become memorable at first sight due to the creative solutions found during their creation, with the goal to create a trademark that was memorable and spoke to the nature of the business.

On a personal level, I find this to be the case for me with restaurants and other food & beverage entities. Branding that is eye-catching and that relates to the principles of the business stands out more and feels meaningful and thoughtful.

I was fortunate to connect with several local graphic designers about their process when it comes to designing for a restaurant, and what factors are important to take into consideration. Drawn Agency, a Eugene-based design studio came up with the branding for ColdFire Brewing back in 2015 when they launched their business. Bryan Taylor of Drawn Agency says, "During the conversations, the brothers (ColdFire owners Stephen and Dan Hughes) kept using their hands to talk about these intersections of art and science, of being true to the Germanic roots yet being modern, and having a Northwest feeling." Their name stems from a reference in a cook book which refers to nature's fermentation as being a cold fire.

"The ColdFire icon is built upon the basis of the endless knot (a symbol for eternity), but given its own unique shape that resembles a shield."

"old, earthy, and natural"

The color palette they landed on is described by Taylor as "old, earthy, and natural," consisting mainly of warm earth tones, which ties into the original ethos of the company. Due to the rooted history of ColdFire's origin, the logo is paired with a more rustic-feeling set of typefaces, including one that Drawn Agency made from scratch, which they dubbed ColdFire Slab. In six months' time, after several rounds of ideation and some back and forth with the brothers, Drawn Agency branded the company with a logo solution that everyone was excited about. Taylor shares that ColdFire was not as involved as most clients due to their trust in the process, and their logo stands strong eight years later.

Jerril Nelson of JLN Design, another local graphic artist who has been designing in Eugene since 1978, shared with me some of her insights when it came to working with restaurants. While well thought design should maintain a certain amount of longevity, Nelson shares that "it is not as long as it was 30 years ago. . . because of the market volatility in this business sector." Nelson branded a lot of local spots in the general downtown and campus area that, unfortunately as is the case with many small businesses, are no longer around. Over the course of her career, she learned that "a restaurant brand will have to work much harder than a product, service, or corporate brand."

She adds that restaurateurs have very specific ideas and goals, which can make the project easier or harder. Other branding considerations include location and competition. "Once I have a clear understanding of the 'feel' of the restaurant, and who would likely be eating there, I will also look at competitors' designs and any symbolism that would naturally be a good fit for the business." When it comes to a design aesthetic, Nelson says she sees herself more as a "midwife" in the process, with the goal in mind to create content that serves the needs of the business and the client. She was trained to design for "form follows function" in publication design, so she wouldn't say she necessarily has a personal style when it comes to branding.

"a restaurant brand will have to work much harder than a product, service, or corporate brand."

Logos designed by Jerril Nilson for Triomphe, formerly occupying 1591 Willamette Street (now *The Bier Stein*).

Designing a logo for a restaurant can be a long and arduous process. It may be that you spend many months or even a year trying to come up with a final product that an establishment can use as their mark. You must take into consideration seeing the logo at many sizes; as small as on a business card or as large as signage on the exterior of a building. Bryan Taylor shares that "a logo has to work somehow at 50 pixels x pixels in one color." When speaking with Jerril Nelson, it came to my attention that you must wonder "what does it look like when you walk in the door? How is it recognized from the street views?" You also have to consider the potential competition of the brand you're working with, and how you can make it stand out. While this all may sound daunting, branding a restaurant can be a fun process! Being able to help bring a client's vision to life by coming up with a mark that will represent their business is an exciting and rewarding experience. Just be sure to get creative, and check any personal aesthetics at the host stand. ▣

Tacovore logo, designed in 2014-2015 by Eugene-based designer Eric Keskey. The typeface was inspired by baseball scripts, due to how they fill up the space on garments. Paired with a sugar skull made to appear somewhere between a wry grin and "absolutely demonic." The logo was inspired by taco trucks and carnicerias where he grew up in the Delta of the San Francisco Bay area.

Listen to Free Creatures

Photo courtesy of Free Creatures

Local Bands and their
VISUAL IDENTITY

Article by Jake Sabin

On a blistering Fourth of July afternoon years ago, our family band was playing a gig in an empty Grocery Outlet parking lot—yes, you read that right—in an empty Grocery Outlet parking lot. While everyone was rushing past to get their last minute ketchup and beer, we were lugging our amps around, plugging our guitars in, and going through sound check. Before we played a single note, the heat was already taking its toll. We were set up underneath a blue pop-up tent which was hardly keeping us cool, and even though the situation was far from ideal, we played on. As I've come to learn, that's part of playing gigs; sometimes you just have to play through unforeseen situations like a hot, empty Grocery Outlet parking lot.

When you play a show, people tend to trickle in. By the third or fourth song, the chairs are full, but not this time. Even though we sounded great, no one paid us any mind, besides the two or three stragglers killing time. We got the occasional pause and look, and I

wonder, if we'd had some sort of visual identity, a graphic or poster, or whatever—maybe playing our music would've been worth it that day. Maybe we would have made a connection with somebody. Maybe a visual identity would have bridged the gap between the unknown parking lot band and the passing grocery store goer.

What if we had a poster or a recognizable logo? What if we had our Instagram with all the photos and videos accessible? I think if we'd had a visual identity alongside our music, the effort and toil in the heat would've come to fruition and somebody may have asked us to play one of their gigs, or at the very least, we would have piqued the interest of some new followers on Instagram.

After all, music is about connection, right? Right. Well, as a graphic designer and a musician I have to ask the question, "how does graphic design help musicians connect and promote themselves?" And I did just that: I had the opportunity to interview a couple of local musicians from Oregon and ask them questions about the relationship between graphic design and their music.

Emily Turner, a vocalist and upright bassist for the local band *Free Creatures*, describes their music as "a mix of alternative hip-hop and psychedelic indie rock." And when you listen to it, you can't help but want to dance to the fun, high-energy beats, something the trio achieves in many of their songs. Emily happens also to be a graphic designer and contributes to *Free Creatures'* graphic design, and she had some great insight into how their visual identity helps their musical endeavor.

Emily says that immediately upon booking *Free Creatures'* first performance, they needed some sort of visual identity. "You can deduce a lot about an event by the look; as a music consumer as well, if that's not a name I already am familiar with, I investigate their look, and I can tell if that's going to be something I want to attend, based on my musical and volume preferences."

As consumers, how can we put the face to the name? When we hound our friends to check out a new band, do we sing them the song we like or do we show them a picture of the album cover?

Mitch Wilson, an indie-pop musician based in Portland, says, "I knew I needed a more defined visual identity when my music matured and started becoming bigger than myself. It's almost like an alter ego, but not quite…[visual identity] has definitely garnered attention. When people see me on stage or my LP cover art, it's always received well. No one else is hitting the stage in a tailored 80s oversized suit."

When you boil down the term "visual identity" it basically means what people are looking at to recognize you. What are they looking for? If I had to guess: nothing in particular. I'd also add that they are looking for something subconscious - something that catches their eye. "The dressed-down suit," Mitch says, "is an idea I've had since the beginning. Think mid-Bowie. A straight pleated pant in a fun color strikes a great balance of professionalism, costume, class, and playfulness." You can see it in *Mitch Wilson's* photography too: his visual identity is synonymous with his music. In essence, the music and visual

Listen to Mitch Wilson

Photo courtesy of Mitch Wilson

identity are like the individual foods of a meal being served on a silver platter. The music and graphic design create one larger, memorable experience that you can savor with all of your senses.

According to Emily, the process of developing a visual identity was uncomfortable for *Free Creatures*. However, as they started working with more professional photographers and designers, they were blown away with how polished it all appeared and developed a trust in the creative process. "Sometimes I look at our image online and I can't believe it's us! …With time, things have accumulated and our presence in the industry is solidified. It's similar to watching hair grow, sometimes we look back and are able to realize the growth, and it's very rewarding." On the other hand, *Mitch Wilson* explains that he's never had to change his visual identity, but rather, it's in constant development. "There will always be a new approach, a new photographer, a new inspiration to draw from. Evolution keeps it fresh," he reiterates.

As time goes on, the *Free Creatures* logo has become a recognizable image amongst their fan base. Their logo has developed a symbolism of "trusting that you'll have a good time," as Emily puts it. The band gets photos from people around the world with sightings of band t-shirts or their stickers on vehicles. "I think we're experiencing the unfolding of the saying, "if you build it, they will come…" but more like, "if you just keep using the logo, people will start to recognize it and come to your shows." *Mitch Wilson* feels accomplished when he sees his graphics in the wild. "It feels like I'm out there doing 'it,'" he says.

The basis for this article is the theme, "The Human in Design." Interviewing both *Free Creatures* and *Mitch Wilson* made me wonder what makes our creations feel human in the first place, whether they are graphic design or music or anything else? At what point does what we create feel authentic?

According to Mitch, it's the "finding" that intrigues him. He's always listening to the personality showing through a song. "Is there a moment, an element that shows this artist's unique take on the world?" With a more design-minded approach, Emily answers, "Design's main purpose and application in my life is to communicate visually and quickly with other humans to advertise my business and share my art. Knowing how to communicate my message relies on considering human psychology first and foremost…What season is it? What is the aesthetic of the venue like? What other bands are in the lineup? Does that lead to a certain overall genre or sound for the event? Is it on a holiday? All of these elements I believe help the consumer feel a bit more comfortable or subconsciously energetically aligned with the event."

Looking back, questions are what those grocery store goers were left with on that blistering Fourth of July Day. And empty hands are what the random parking lot band was left with. We still had a good time making music that day, but I can't help but think that having a memorable visual identity would've locked in the gig for us that day.

Imaging Space

Written & Designed by Amelia Mau

Illustration by McKenna Morrison

Photo Assets from NASA and Smithsonian

Photography Then and Now

The word *photograph* is a mashup of two Greek roots: *photo*, meaning "light," and *graph*, meaning "written." The idea of "written light" is the heart of the what a camera does: to make a photograph, you only really need light and a way to record the light.

One of my favorite examples of a simple camera is the massive wooden camera built and used by pioneer landscape photographer Carleton E. Watkins. To make an exposure, Watkins would prepare a poster-sized glass plate with photosensitive chemicals, set the plate inside his camera, and then open the shutter to expose the image onto the glass. Watkins would leave the shutter open for several minutes or even hours, waiting for an image to expose. He would then transfer his images from the plates to paper prints; the paper had to be the same size as his plates, as there wasn't any technology available in the 1860s to enlarge images from a smaller negative.

I wanted to talk about Watkins's process because it's a great introduction to how cameras still work today. Our film and digital cameras are still equipped to capture light so that they can translate the photo images to film or to a digital file. While our technology is much more compact and efficient, and while we certainly have more post-production tools available to us now, there is one foundational concept about photography that hasn't changed since Watkins's time: we can't capture an image without light.

Now I know what you're thinking...if we need light to make a photograph, how does NASA manage to take photographs of outer space? There doesn't seem to be a lot of light to work with out there!

I am so glad you asked! Strap in, because there are a few different methods that NASA uses to capture their images, plus many post-production practices that NASA scientists and citizen scientists–folks like you and me–use to help render those images so that we can understand them and learn more about space.

While NASA maintains and gathers data from spacecraft missions and from several telescopes–including James Webb Space Telescope, the Lunar Crater Radio Telescope, and others–we will focus on the images from one of NASA's greatest and most versatile telescopes: the Hubble Space Telescope.

All the Light
We Can and Cannot See

Many images of space are actually captured using visible light from stars. The Hubble has taken hundreds of thousands of images using just the visible light spectrum, including some of our most stunning images of nebula and celestial bodies.

However, things start to get really interesting when Hubble's sensors pick up wavelengths that are longer and shorter than visible light: in addition to visible light, Hubble can also "see" infrared and ultraviolet light, allowing it to observe objects and events farther away from us and further back in time.

Let's talk about the electromagnetic spectrum. Energy is constantly moving through space at different wavelengths. As humans, we sense longer wavelengths as audible sound. Slower waves make deeper sounds, sometimes so slow that we can physically feel their vibrations, and faster waves make higher sounds.

If you go a little further down the electromagnetic spectrum, wavelengths get shorter, and we start to get into visible light, with red light being the longest wavelength, and violet light being the shortest wavelength. When you and I make photographs with our cameras on earth, our camera sensors are picking up these mid-sized wavelengths.

Our digital cameras use a sensor to convert visible light into digital data that can be stored and displayed as pixel data. Pixels are tiny little dots of light that, when viewed from a distance, come together to make a coherent image.

Our cameras then divide the wavelengths into red, green, and blue (RGB) channels, which then translate to a pixel grid. These channels are saved in "RAW" files, an advanced imaging format which gives photo editors a lot of options for editing the images in post-production. Hubble's cameras sense and compile RAW images as well, giving photographers, designers, and imaging specialists flexible options for editing and interpreting images of space.

The Hubble Telescope also has special camera sensors that can detect infrared light, and ultraviolet light, both of which are wavelengths that humans cannot see. Hubble's digital sensors process infrared and

ultraviolet signals as their own digital channels, which give scientists more information to work with. Using post-processing tools, the infrared and ultraviolet information is converted to the visible spectrum.

Infrared wavelengths penetrate dust and ice in outer space, helping us see stars and entire galaxies within and beyond nebulae–including the famous breathtaking images of stars being born at the top of the Eagle Nebula column.

Ultraviolet wavelengths help us detect radiation from hot new stars that are REALLY far away in deep space. And closer to home, ultraviolet light allows us to view auroras on planets in our own solar system. Using ultraviolet light channels, we have rendered images of the "northern lights" at Jupiter's poles and learned about the elemental composition of Saturn's rings. We never would have seen these phenomena with the visible light alone.

Hubble's First Photo Editor

So, now that we know a little bit more about light and how space cameras capture it, let's talk about the next step: rendering an image that helps us understand what we're looking at.

In 1983, computer scientist and astronomer Zoltan "Zolt" Levay joined the Space Telescope Science Institute (STScI) as a contractor; he started working on the software for the new Hubble project. Zolt is also a photographer, and in 1993, just a few years after Hubble started taking its first images, he joined the staff of the STScI Office of Public Outreach. His new position, he helped astronomers prepare their Hubble image data for press release; the government was ready to share the telescope's images with the public.

Zolt described his editing process to TED in the 2016 interview–and it's a process that pretty much anyone with Photoshop proficiency can try today.

Hubble's camera makes three exposures of each image–this allows photo editors like Zolt to combine the images and find the best contrast. Then, after a tedious session of cleaning up noise from random cosmic rays, the photo editor can assign RGB channels to the different wavelengths represented in the image's metadata and begin rendering a full-color image of outer space. The TED interview will be linked in *The Bleed's* bibliography online.

Even though Zolt's images are stunning, he says he always sought to enhance the images in a way that helped the viewer tease out what events were happening out in space. Zolt said to TED about the Eagle Nebula, "I hope the image gives people some inkling of the size, complexity and the dynamism that's happening in a region of space like this." For him, the images are all about teaching the public about space.

Zolt worked as NASA's photo editor for almost thirty years until he retired from STScI in 2018. His scientifically-informed artistic decisions have helped shape the style of space imaging.

You Can Do It Too!

Most folks know that NASA's images are available to the public free of charge–NASA is, after all, an independent agency of the federal government, and the organization has a strong commitment to outreach and education. Not only can anyone download high-resolution finished images (a great idea for an inexpensive art piece for your home!), but countless RAW files are available for download as well. That means that anyone with some Photoshop proficiency can download NASA's files, bring them into photo-editing software, and start playing with them today. ◧

WHY DO WE LOVE
MONSTERS

Taken literally, a monster is a dangerous and unnatural creature which is a threat to human lives. The Minotaur of Crete ate the victims sacrificed to it, the vampire steals human blood, and the succubus seduces humans to steal their souls; monsters don't look like pleasant company at first glance. So what is it about them that draws us in?

Written & Designed by Bennett Hansen
Illustrated by Timothy Russell
and Ashley Bakker

A MONSTER

A **MONSTER** can be taken to represent societal fears and disgusts, but aren't there a number of humans who undergo the same scrutiny? How many gay and lesbian children have been told that their sexuality is a sin and a danger to those around them? How many transgender children told they've been deluding themselves and that their desire to change themselves is unnatural? Despite the best efforts of equality movements nationwide, the United States is still not a pleasant place to be the 'other' in. Given that, what's so wrong with reveling in being different?

It's easy to dismiss 'being a monster' as an idle and impossible fantasy. Fantasies, however, have a long-standing place in human history as sources of strength. A Grecian warrior on the battlefield attempting to embody Ares to find courage and strength draws just as much power from a fiction as a certain college student (who shall remain unnamed) embodying their Dungeons and Dragons character's patience in order to do their laundry last week.

Unlike what the word suggests, 'escapism' is not an escape from reality. There's no way to completely cut yourself away from the world. What escapism is, then, is a refuge to draw power from. It may be easier to face oneself in the mirror if you can imagine your slim frame replaced by the gargantuan form of the Minotaur. And if you've had your sexuality repressed all your life, then embodying the sexual self-confidence of the succubus can help you keep your head up in dark times. Even though those monsters are unmistakably the villains in their stories, they are also unbound by societal expectations. Nobody's demanding that the Minotaur uses the women's bathroom.

While being a monster in real life is unattainable, the internet provides a platform through which the only things anyone can judge you by are the image you pick as your profile picture and the text which acts as your voice. In this way, the profile picture you select can either be a direct representation of yourself or an abstract representation of your personality and your interests. So to speak, a personal logo. If the ancient Greeks had social media, they would likely have used images of Ares, Artemis, or Medusa to represent themselves in much the same way that modern internet users use Sonic the Hedgehog, Hatsune Miku, and Darth Vader. I can speak from experience when I say that representing my identity through the lens of a fantasy creature rather than my physical body has brought me great comfort in times of stress, as well as a way to express myself in ways that, up until recently, were impossible for me.

I have always experienced insecurities about my physical body, and I've never felt like it has accurately represented me. Looking at me now, you see a tall man with broad shoulders and a tangled forest of body hair, yet since I was a child I have felt this (until now) inexplicable desire to be smaller, slimmer, and cuter than I am. One childhood memory which has stuck with me for all my life was when a child-aged me put on my older sister's fairy princess costume, and I was laughed at in turn. A few years later, I unlocked a princess costume in a free online game and accidentally put it into my character, and I was suddenly overwhelmed by emotion; a sudden rush of warmth, embarrassment, confused hope, and fear. Rather than just remove the costume from my character and go on with my day, I immediately closed the game and never returned to it.

As I grew older and learned about the existence of other transgender people, I found myself slowly embracing my ability to represent myself in ways completely unaligned with my external identity. Coping with my clunky size became easier when I considered the myth of the woman with the lower half of a snake. Balancing a human upper form on the body of a snake would require a very long and thick tail. And even though the snake-woman is large, clumsy, and heavy, nobody can deny her as a woman. The moral of the snake-woman is that you don't need to be small to be feminine, and role-playing out a story where I played a snake-woman on an online forum helped me learn that and overcome my emotional distress.

While I couldn't simply cut off my legs and graft myself onto a particularly well-fed python, playing that role as a snake-woman helped me find new

We as humans represent our 'selves' through abstractions

confidence in my body. In this same way, the internet provides the anonymity necessary to safely reveal the 'true' self. On the internet, you can act cuter, bolder, kinder or maybe even meaner than you can be in the real world. We as humans represent our 'selves' through abstractions. Our names, for example, are simply combinations of letters, but they mean 'us.' The internet is simply another version of that abstraction; it's a place where our abstract internal selves can emerge from our safer, socially acceptable external identities. Interacting over the internet, be it online games or social media, allows you to live out those parts of yourself that are either unaccepted socially, hidden away, or unattainable in vibrant and audacious ways.

A 2014 study conducted by Cacioli and Mussap noted that when men were asked to create an ideal avatar for themselves, they created avatars even more muscular than what they had described as their 'ideal body.' If you lack a given trait, then identifying with a creature that exemplifies and exaggerates that trait can give you an anchor of strength. A creature that has utter confidence in itself, the strength to defend itself, and the body to make its identity undeniable. A creature which does not fit into societal norms in a way that makes it powerful, wonderful. In this way, a monster is a perfect representation of rebelling against harmful societal norms by simply existing as yourself. "A life well-lived is the best revenge" after all.

In the age of the internet, we represent ourselves through ideas and concepts. We make avatars to represent ourselves, but also the 'selves' that we want to be. If we want to be seen as stronger, cooler, or more charming than we are then we can represent ourselves as such. Adopting a false persona like that can seem like lying about who you are, but faking it is the first step before making it. We admire monsters because they are many things that we cannot be: dangerous, confident, supernaturally charming, overwhelmingly strong, and free. Even if being a monster is something unreachable, physically or morally, adopting the confidence of one can help you overcome societal pressures, biases, and anxieties by being clearly and unilaterally 'yourself.' If not the 'self' you are at the moment, then the 'self' that you truly want to be. The way we present ourselves has a great influence on the way people see us, so put your best scaly foot forward. ▣

History and evolution of the iconic vw beetle

Article by Kyle Solomons

The Beetle was designed during the 1930s by Ferdinand Porsche, at the request of the German government, who wanted a car for "the people." Thus the "People's Car" project kicked off. It was later rebranded as "Volkswagen," which means "folk's car" in German.

The production of the Beetle started in 1938 and continued until production was interrupted by World War II. Production resumed after the war and continued until July 30, 2003 when the last "Classic Beetle" rolled off of the line with a total of approximately 21.5 million produced. Volkswagen continued production of the modern models until 2019. A decade later, Ferdinand Porsche released the Porsche 356. *Sports Car International* magazine recognized the Porsche 356 as the "Car of the Century" in 1999. The model clearly contains the DNA of the beloved Beetle with its rear-mounted engine and round headlights. Classic cars, such as the Beetle with its circular headlights, often bring a sense of nostalgia to me because round headlights were the first and easiest way to draw car headlights as a child.

Now, let's examine the iconic features of the Beetle that give it its friendly personality:

I'll begin with the most apparent element: the round-shaped bug-eye-looking headlights. According to author Jason Torchinsky's theory, the headlight design did not originate on the Beetle, the 1937 Adler 2.5 liter had nearly identical headlights, with both designs featuring the same round chrome border and a small tab at the center bottom of the unit. It is believed that Bosch may have been the supplier to Tatra, and these headlights could have eventually made their way to Volkswagen. The design also varied slightly for a brief period after the war because the factories were still being rebuiltm thus resulting in many models being released with a slightly oblique headlight unit.

The latest Beetle kept the traditional round headlight, but it now has the ability to turn on and off automatically. Furthermore, it is equipped with automatic high beams, adaptive lighting systems, and integrated daytime running lights making it safer and more convenient compared to the original.

The shape of the Beetle is also an iconic visual feature that has evolved while maintaining its essence. The Beetle has always been known for having a rounded, dome-like roofline that gives it a distinctive, friendly appearance. This design has always been both functional and aesthetic. Because of the shape, the beetle has ample headroom and is recognizable throughout all the generations. The modern Beetle has refined this shape but it offers a slightly lower and wider stance that gives it a sportier look while still echoing the classic lines that fans of the car have come to love.

In addition to the roofline, the fenders and bumpers of the Beetle have seen significant changes.

The original Beetle had prominent fenders that housed the headlights. Over the years, these fenders have been integrated more smoothly into the body, contributing to a more streamlined and modern appearance. The bumpers, once simple and chrome, now blend seamlessly with the car's design, flowing into the shape of the bumper. The newer Beetles are made using lighter materials and incorporate modern safety features.

The interior of the Beetle has also transformed dramatically. The original model featured a minimalistic dashboard with basic controls and instrumentation, reflecting the car's main function. In contrast, the modern Beetle boasts a sophisticated interior equipped with advanced technology, including touchscreen infotainment systems, a digital display between the gauge cluster, and ergonomic controls. Despite these advancements, the modern interior often includes retro-inspired elements, such as a dashboard design and seat design that nods to the original Beetle's simple charm.

The wheels and tires have also evolved. The original Beetle was equipped with relatively small wheels that contributed to its compact and economical design. Modern Beetles, however, come with larger, more stylish wheels that not only enhance the car's aesthetics, but also improve handling and performance. These wheels often feature intricate designs and high-quality materials, reflecting the advancements in automotive technology and design standards.

The design of the VW Beetle may have evolved over the years, incorporating modern features and technologies, but it's managed to keep its unmistakable charm and cultural significance intact. From its humble beginnings as the "people's car" to its enduring status as a symbol of freedom and individuality, the Beetle has transcended generations and left an indelible mark on automotive history.

CARS

And the Identities You Buy with Them.

Article by Bennett Hansen

Just a few weeks ago I went shopping for a new car to replace my old 1997 Jeep Wrangler. The Jeep was a lovely car, if you enjoyed driving a car with the stability of a two-legged stool and the gas mileage of a brick. When I began my search for a safer and more efficient car, initially my only criteria for the car was that it could take me from place to place efficiently with no extra fluff or noisy, powerful engines. Just a hunk of metal to take me from A to B, I said. Nothing more.

Accompanied by my more knowledgeable dad, we started visiting used car dealerships around the city. I've been offered cars with racing stripes and elaborate LED displays which changed as you twisted the air conditioning dial; cars which had enough trunk space to fit eight clowns and and came with the inexplicable smell of dog; and cars with black window lining stretching to the back of the car which looked remarkably like eyeliner.

Not one for gaudy details, after going through my distinguished car-buying education, I was set on the gas-efficient Prius… until, while me and my dad were scrolling through car listings online, and I became reacquainted with a lost love of mine from early childhood: the Volkswagen Beetle.

When I looked at the other cars presented to me, I saw heavy 'chins' on the front fender, blocky body shapes, and a remarkable number of headlights which resembled serious or angry faces. It became clear to

me how instead of simply selling me a car, the dealers were intending to sell me a fantasy. An identity as a street racer, or a manual worker, or a successful person.

The reason I first fell in love with the Beetle was because, as a child, there was an old woman who went to the same church as me with this adorable bright red beetle which she put eyelashes on. It always brightened my day when I walked past it. My rekindled admiration for the Beetle, however, was spurred on by the aesthetic eye I've been training during my time in Lane's graphic design program. I was able to notice the rounded body, the 'bounce,' the chipmunk cheeks, and the way the fenders stuck out from the rest of the car. It was opposite to all those other identities being sold to me. It wasn't burly or tough or self-sufficient to a fault; instead, it was silly. Funny. I realized it was selling me the identity of 'having fun.'

In a culture as car-dependent as the United States, the way your car looks can represent you before you even step out of it. How many times have you pictured a pickup truck being used to lug logs around, regardless of how squeaky-clean the bed actually is? Seeing a convertible driven around conjures a picture of someone younger and freer, regardless of who you actually see in the seat. Perhaps you were just looking for an old friend with cheery headlights and an unmistakable elliptical roof. Next time you go out to buy yourself a car for one reason or another, look a little closer at the 'face' of the car, the curves and the color of it all, and ask yourself what identity the dealer is trying to sell you.

WE ARE ALREADY DESIGNING THE FUTURE

(WHETHER WE KNOW IT OR NOT)

The *icon*, the ubiquitous gatekeeper of modern technology. One tap and our pocket computer is transformed: weather, movies, games, rides, meals, and dates; the whole of the human experience is available behind their glowing icon faces. And we recognize them like faces; it only takes a short time for a vibrant color and odd assortment of shapes and lines to become as familiar to us as family.

While the discoveries of pictographic carvings continue to push back in time the advent of written communication, modern iconography in the west began very recently. In 1930, economist and social scientist Otto Neurath commissioned graphic designer Gerd Arntz to create an "international unified visual language." These images were intended to supplement written language to help ordinary citizens better understand the complex and changing industrial, social, and political environments of the 20th century. As numbers and statistics informed more of public policy and governmental decision making, Neurath believed that information needed to be more readable and understandable, and that easily comprehended iconography was the answer. Many of Arntz's symbols, now close to a century old, are still immediately recognizable, as they continue to influence visual communication and iconography. The best examples surround you in your everyday life if you know where to look.

As you delve deeper into Neurath's work, more and more familiar symbols pop out: a factory, electricity, government building, grain… the list goes on. But the most iconic and surprising of his symbols is for the mail. The outline of an envelope, showing the lines where the paper is overlapped and affixed. Today, this near century-old symbol is universally used as the default icon for every email software.

While Neurath's iconography has had a huge influence on icons of the technological era, we can't ignore how the media has also influenced our visual jargon.

In 1978, while working on set design for *Alien*, the artist and graphic designer Rob Cobb created a series of icons for what he called "Semiotic Standard For All Commercial Trans-Stellar Utility Lifter And Heavy Element Transport Spacecraft." Cobb wanted to bring life and authenticity to the spaceship Nostromo. His symbols are excellent examples of straightforward, robust design: clean lines, color coding, and a grid-based design approach.

In *The Book of Alien*, Cobb stated that he preferred to "design a spaceship as though it was absolutely real, right down to the fuel tolerances, the centers of gravity, the way the engine functions, radiation shielding, whatever." With this adherence to realism and his ample imagination, Cobb accurately predicted the size, ratio, and approximate look of what would be a standard computer interface icon five years before the first Apple Macintosh and 25 years before the first smartphones. Any of the icons designed by Cobb would be right at home on your smartphone's desktop.

In 1987, while most computer users were still navigating text-based interfaces, Michael Okuda, technician consultant for the upcoming show *Star Trek: The Next Generation*, was imagining the future of human and computer interaction. The interface he designed for the new *USS Enterprise* would reconfigure itself based on the information needed by the user. Menus would update and move based on the dimensions of the data, as well as the size of the screen. The designs for *Star Trek* were not just meant to be colorful, flashy, and "futuristic." There was a thoughtfulness in Okuda's design philosophy: "The design work must be guided by the knowledge that the graphic exists to accomplish a particular goal. I try to be guided by that ethic."

In the late 2000s, as smartphones began changing the landscape of the web, HTML and CSS were updated to include responsive design, where the information on a website could automatically reconfigure itself to fit a device by size and usage. By imagining how a user might interact with advanced technology, Michael Okuda envisioned the real future of how we design computer interfaces and user experiences.

As designers, we are often solving an immediate problem while looking ahead to the future to implement stability and longevity into our designs. We should also be looking ahead to predict the future needs of our audience. How will technology of the future advance? We have seen a few instances of how thoughtful and clever designers have imagined our future. Can we use this same forethought to envision how users will be interacting with our designs one year, 10 years, 50 years from now, and if so, can we implement a design that will be as recognizable and useful as it is today? After all, some day we may get flying cars; plan your designs around it!

WRITTEN BY TIMOTHY RUSSELL AND TOM TRAN
DESIGNED BY TOM TRAN
ILLUSTRATION BY SAM HEKKER

Designed by Cassandra Moore

Designed by Ben Ackerman

Designed by Ashley Bakker & Lilly Heltman-Hogg

Designed by Zack Henningsgaard, Illustration by Sad DevilClub Tattoo & Subdermal Art Collective

Cherish Your Hobbies

Written by Milo Gross

Designed by Timothy Russell

Illustrations by Ben Ackerman

I am someone who has never had many hobbies. The few that I do have, I have had for most of my life. Even though I have a hard time calling it a hobby, playing video games has always been the go-to activity when I want to relax and have some fun; I grew up playing video games and they have been a central part of my upbringing. The other hobby I have is photography, which is something I have always had an interest in. I have found photography a great way to get outside and discover new things in my local area, and it has also helped me understand my aesthetic and what I find interesting and beautiful. Both photography and video games allow me to de-stress and spend a moment on myself.

Hobbies are important; when we don't have any outlet for self-discovery, we start losing our connection to ourselves and bottle up our stress. Physical hobbies, arts and crafts, and even more leisurely hobbies are all ways that we take charge of our lives and take a moment to forget about that presentation you have on Tuesday. Hobbies are things we do for ourselves and ourselves alone, and while they can include other people, the focus should be on you. Hobbies should be cherished, because you do not often have time to do things solely for you.
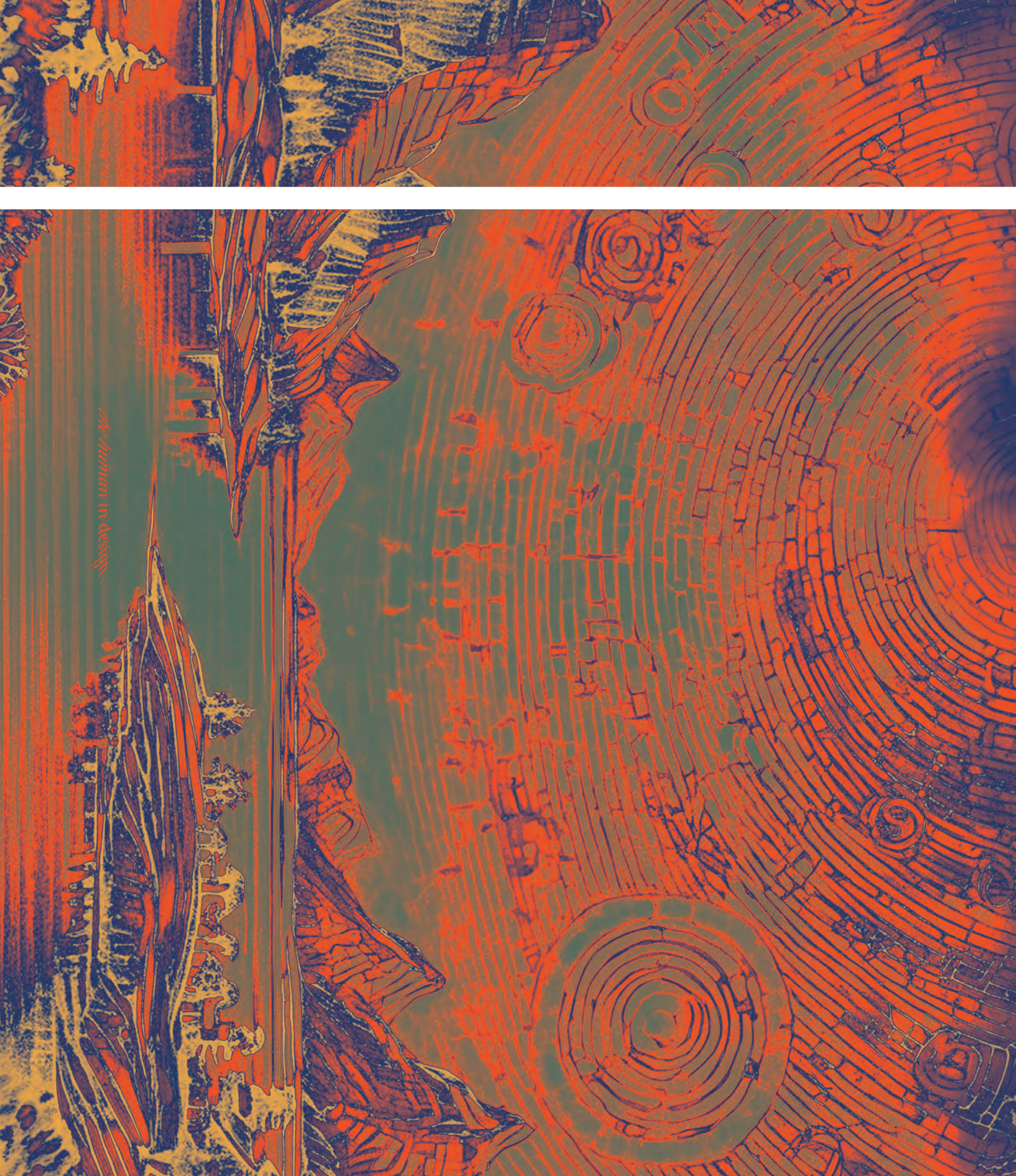
In recent years, however, there has been a trend of people monetizing their hobbies and turning them into side hustles. Hustle culture and the need to be productive have become increasingly popular, and the prominence of hustle culture has caused many people to see hobbies or leisure activities as a waste of time. This mindset often occurs during times of economic downfall, and the current spike in hustle behavior is much more prevalent today than ever before. There are two main reasons for this: the invention of the internet, and the ability to start businesses and reach large amounts of people has never been easier. The other reason has to do with the COVID lockdowns: during lockdowns, everyone was working from home, and they were expected to be always online and available. Blurring the boundaries of our work environment and home environment has made it much more difficult to feel the need to participate in leisure activities and hobbies.

The temptation to monetize your hobbies is completely understandable. We are all in need of an extra source of income. With how easy it has become to start an online business, it is only a matter of time until we come to the idea of capitalizing on our hobbies. If we love our hobbies, why not make some money doing things we enjoy, right?

It's not really that simple though. We enjoy our hobbies because we can relax, there are no deadlines, no considering what is marketable, the only pressure comes from within. In a 2021 *Vox* article, Marian Bull said regarding her hustle, "I had lost my hobby and gained a revenue stream." Before you jump into monetizing your hobby, consider how this may affect your passion for it. Do you have other hobbies to act as your safe space from the stresses of life? If you are someone like me, who has few hobbies, the possible loss of them is serious enough for me not to consider it.

Video games and photography give me the chance to occupy my mind when stressing about life isn't important. It is hard to be happy when you don't spend time pursuing yourself. The real magic of hobbies comes from within. Your mindset and relationships with your hobbies are what's important. Cherish your hobbies, and you will find your happier self.

the human in design