



## **Artist Statement**

### **DJ Watts**

Since early youth I have been hyper-visual. As far back as I can remember I have been deeply affected by what my eyes take in. Color, form, shape, texture, pattern, line; I have always been extremely tuned-in to these things at a level that is almost visceral. Creative activity has been a part of my life for as long as I can remember.

Although I have always felt myself to be a “creative”, it wasn’t until my 30’s that I discovered my love for design. I excelled in the arts throughout my formative years, and when I finished high school I continued to pursue art in college. I wasn’t really sure what field or medium suited me most, I just knew that I loved creative problem solving. I chose sculpture as my major, but soon discovered that I lacked the discipline and maturity required to do well in school. I dropped out and years later, when I decided to return, I spent a lot of time soul-searching. I took aptitude and personality tests to help me choose the best career path. ‘Graphic Designer’ kept appearing in my results as a strong career choice. Looking back, it’s strange that it took me so long to see this. One of my favorite creative activities as an adolescent was creating imaginary rock bands and designing logos for them. I had been a lover of typography even before I was a teenager. I’m not sure why I hadn’t made the connection sooner, but once I did, I knew I’d found my creative path.

Graphic design is everywhere; in every product you buy, every book, magazine and brochure you read and every app and website you use. It’s in the videos and movies you watch. Graphic design is in your living room, it’s in your bathroom, kitchen, and closet. It’s in your transportation to and from your jobs and classrooms—which also contain elements of design. Graphic designers are even employed by city and state governments for projects like signage, bus routes and subway mapping. One cannot live through a full day in today’s world without witnessing the work of graphic designers. In our ever-increasing visual culture, graphic design is a powerful medium. My love

of design dovetails nicely with the fascination I have of mass media and the power of imagery.

I have never considered myself an artist: the title never agreed with me. It's rather strange—almost like I knew at some level that I was a designer and not an artist. Many of my peers see design and art as synonymous. I do not. Design is deliberate. It serves utility and beauty simultaneously. Design must be discernable. Its purpose is to communicate something and that something needs to be received by its audience. “Artists” can play fast and loose with whatever meaning they see fit. Loose interpretation is practically the definition of ‘art’. This is not the case with design. A designer must be very intentional about what they are trying to communicate. There is much less room for loose interpretation. If I've delivered a solution that my audience can't discern, then I have failed as a designer. That being said, there are many ways to solve design problems, and there are times when one can and should employ subtlety. But at the end of the day, design should solve a problem. Often the ideas that designers are trying to express are quite complex. It is a designer's job to simplify complex problems and deliver simple solutions. I find design as a whole to be deceptively simple.

Delivering simplicity can be a very complicated endeavor, and designers know this best. Irreducible simplicity is what I strive for in my design. I want people to experience my design and think, “This is the way it is supposed to be. What other way could it be?”

## Title

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Figure 1: Book Cover Illustration Series.



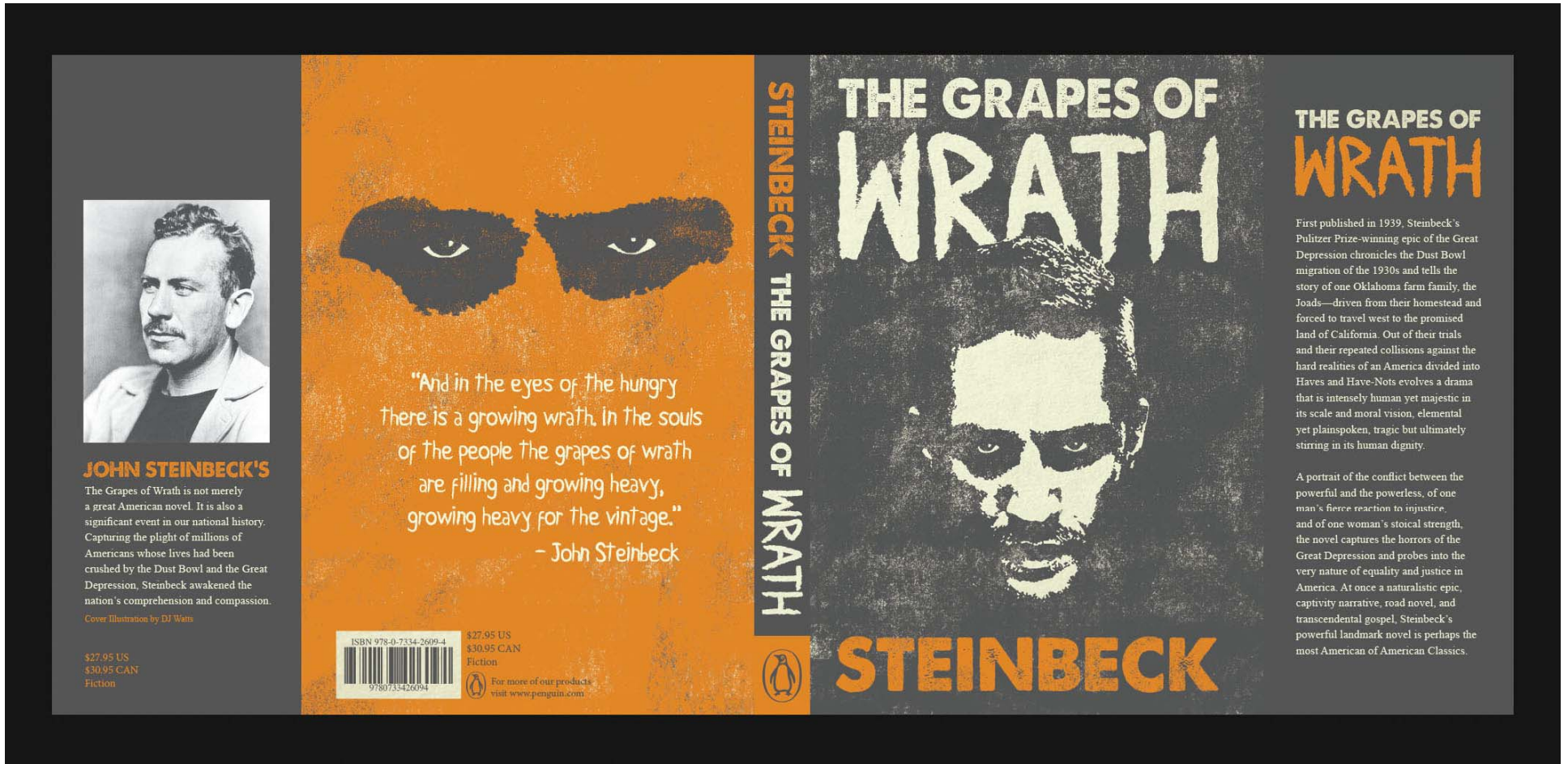


Figure 2: The Grapes of Wrath Dust Jacket Illustration.



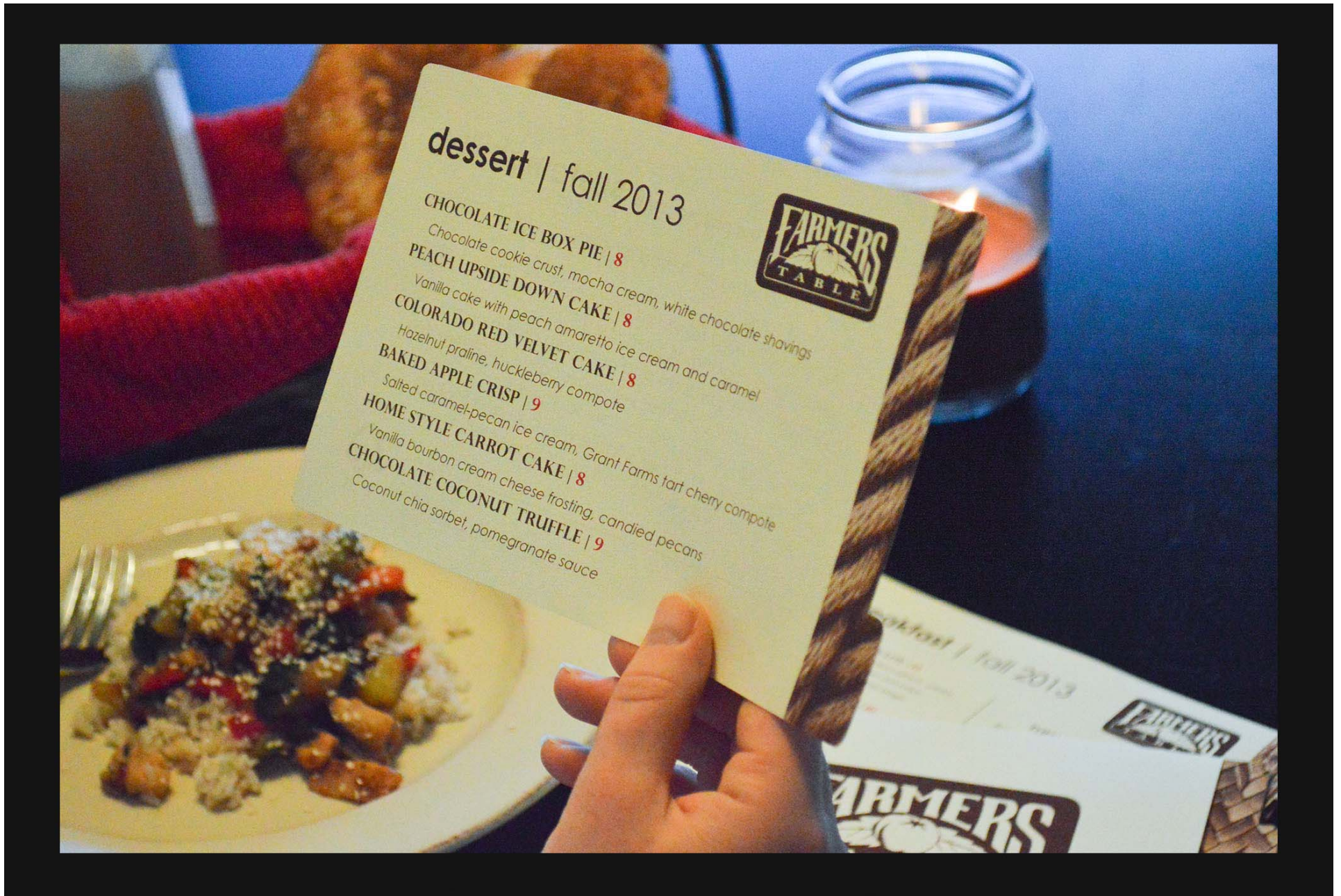


Figure 3: Restaurant Rebrand: Menu Design.





Figure 4: Restaurant Rebrand: Logo and Packaging.



**Inside: Hat Help**  
A guide to help you find the perfect hat to flatter your face and make you look your dapper best.

# FOCOUTURE

FORT COLLINS COLORADOAN, WEDNESDAY, JANUARY 15, 2014

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## Fedora

The Fedora is creased down the center of the crown with bands at the front and traditionally has a broad brim. The style actually originated as a woman's hat, with the name Fedora coming from the title character of Victorien Sardou's 1882 play, *Fédora*, played by Sarah Bernhardt in a fedora on stage. By the 1920s it had been adopted as a men's hat, and now is often associated with the prohibition gangster culture of the 20's and film noir of the 40's. The fedora is prevalent in modern pop culture and can be seen in numerous films and television shows like the hit series *Mad Men*.



## Newsboy

The Newsboy has the same overall shape and stiff peak in front as a flat cap but the body of the cap is rounder, fuller, and padded with a button on top. Like the flat cap, it also has many names, i.e. a baker boy, a big apple, an eight panel, a Gatsby and a Lundberg Station. As the name suggests, many newsboys in the early 20th century wore this cap, giving it a "working class" reputation. However this is a misunderstanding - the newsboy was commonly worn by teenagers and young men of all social classes.



## Bowler

A Bowler is traditionally a hard felt hat with a rounded crown and a curled brim. It was created in 1849 by the London hat-makers Thomas and William Bowler. In America, the hat is commonly referred to as the "Derby" after the Earl of Derby wore one on a visit to this side of the pond. It was popularized in modern society by Charlie Chaplin. Having evolved from a working hat, the bowler came into popularity as an alternative for the elaborately tall and cumbersome top hat. While still representing respectability and propriety, the bowler was a more modest hat than the top hat, and was worn by all classes of men.



## Flat Cap

The Flat Cap is a rounded cap with a small, stiff brim. It is also known as a driver, a caddy, a golf cap, an ivy cap and a paddy cap in Ireland. The Flat Cap can be traced as far back as the 14th century in Northern England. They were a common sight in the 19th century on the heads of working class men throughout Britain and Ireland. Finer versions were often a part of upper-class casual country wear. When Irish and English immigrants came to the United States, they brought the flat cap with them through Ellis Island.



## Trilby

The Trilby—little cousin of the fedora—is named after the female heroine of a novel of the same name written by George du Maurier. Trilby O'Ferral, the beautiful artist's model who fell under the spell of Svengali, wore the soft indented felt hat in an 1895 dramatization. After the turn of the century the Trilby became more popular as men rejected the more formal stiff hats that were the vogue of the previous century. The Trilby was very much an American fashion but quickly spread to the rest of the world helped by the medium of film.



## Pork Pie

A Pork Pie is a short crowned, brimmed hat with a flat top and a round crown shape. The hat is primarily recognized as the hat of many Jazz and Blues musicians in New Orleans. Its name has a very literal meaning: the Jazz musicians commonly worked as food sellers during the day, which gave them easy access to pie trays. They would take battered old dress hats, trim off the damaged outer brim and reblock the hats over pie tins. Nowadays various versions of the pork pie are available, with various crowns and brim widths.

## The Perfect Hat For Your Ugly Mug

by BRETT & KATE MCKAY

Up until the 1950s, men were rarely seen out and about without a hat sitting upon their head. Since that time, the wearing of hats has seen a precipitous decline. No one is precisely sure why. Some say the downfall of hats occurred when JFK did not wear a hat to his inauguration, thus forever branding them as uncool. This is an urban myth, however, as Kennedy did indeed don a hat that day. Another theory posits that the shrinking size of cars made wearing a hat while driving prohibitively difficult. Most likely, the demise of hats can simply be traced to changing styles and the ongoing trend towards a more casual look. Hats are due for a full resurgence. They are both functional and stylish. They can cover a bad hair day, keep your head warm, and shade your eyes from the sun. They can also be worn to cover a receding hairline, which interestingly enough is why Frank Sinatra, an iconic hat wearer, started

**Mil·li·ner·y**  
Millinery is the designing and manufacture of hats. A milliner designs, makes, trims, or sells hats.

wearing one in the first place. They give you a touch of class and sophistication, impart personality, and add an interesting and unique accent to your outfits. And hats are a sure-fire way to boost your confidence. A cool hat can quickly become your signature piece and give you extra swagger.

What humans find attractive is largely based on symmetry. The more symmetrical a face is, the more appealing it appears to others. But there's not much we can do, short of surgery, to change the symmetry of our faces. There are ways to mitigate our asymmetries, however. You may have heard a woman in your life talk about getting a haircut that flatters her particular face shape. While dude's haircuts don't come in enough varieties to have the same effect, there is another way guys can balance out their faces: hats. All hats make a man look more dapper. But picking a hat that is right for your face shape will in-

Figure 5: Newspaper Broadsheet: Infographic.



# Saving the Lost Art of Conversation

Why We Expect More From Technology and Less From Each Other

By Megan Garber, Illustration by DJ Watts

“I am going to be a little boring,”

Sherry Turkle announces as we sit down to tea in the living room of her sprawling Boston townhouse. “And you’re going to be a little boring, too.”

Turkle, for the record, is not boring. She is a psychologist and a professor at MIT whose primary academic interest—the relationship between humans and machines—is especially relevant in today’s networked age. Her most recent book, *Alone Together: Why We Expect More From Technology and Less From Each Other*, explores our reliance on devices that can isolate us under the auspices of connection. Published in 2011, it poured 384 pages’ worth of water onto technological optimism at a time when most of the culture preferred to focus on the promise and allure of digital devices. In this environment, Turkle has been one of only a handful of experts willing to come out as tech-skeptical, which has made her a regular on the op-ed/Colbert Report/TED Talk circuit.

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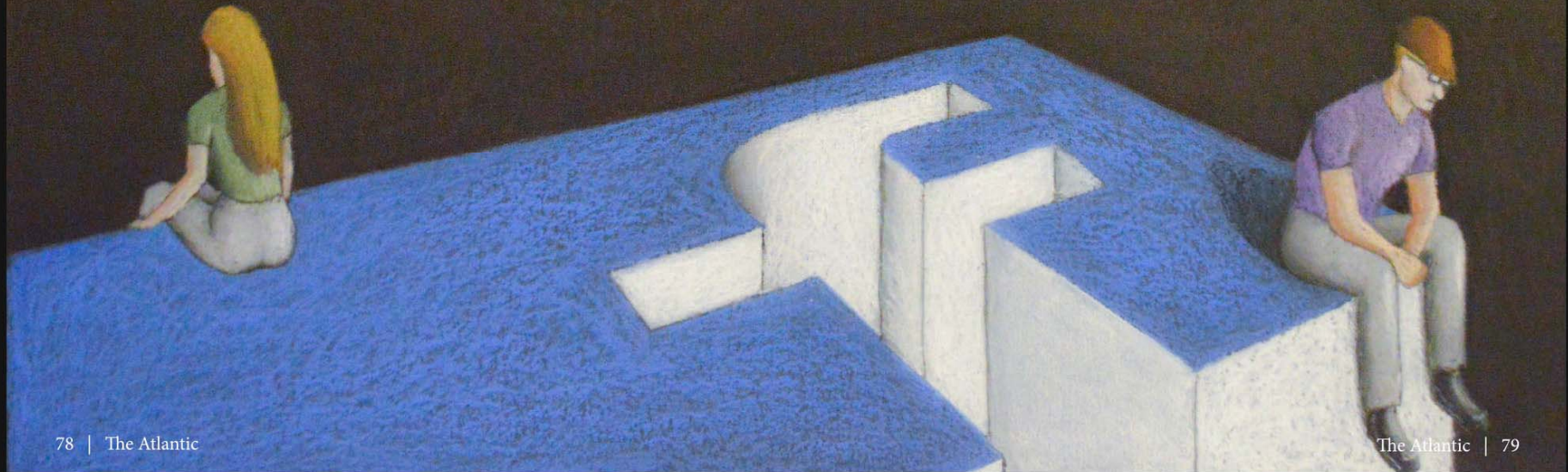


Figure 6: Magazine Spread Illustration.



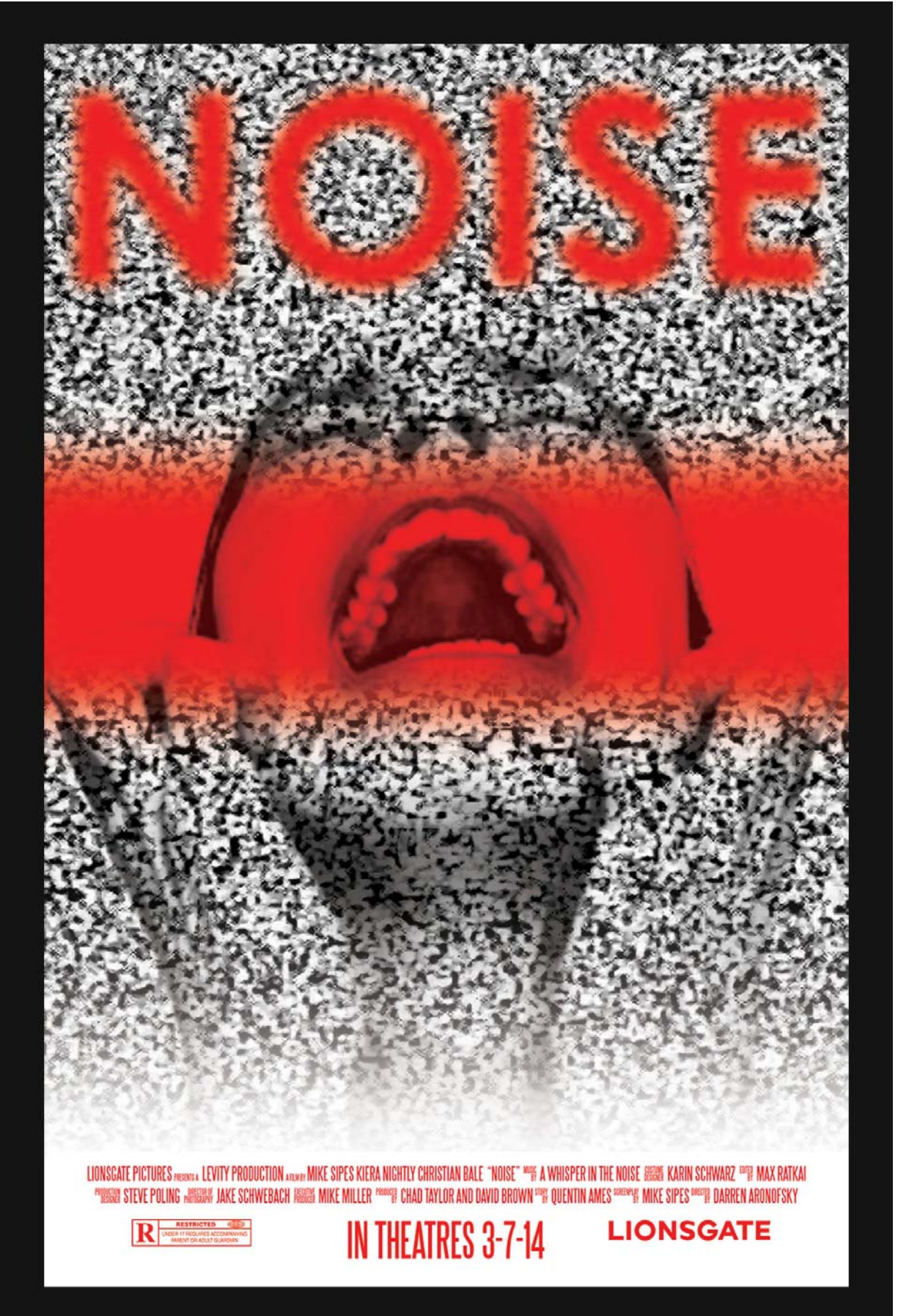


Figure 7: Hitchcock-themed Movie Poster.





Figure 8: Smithsonian Institution Playing Cards: American Heroes.



# The Cost of Going Rogue

Dan Snyder spends \$20 million on brand overhaul. Here's how it breaks down.

**\$2 Million**

For new uniforms (both home and away), new helmets, pads, gloves and other new accessories.



**\$3 Million**

For merchandise, including apparel for men, women and children and various other products.



**\$5 Million**

For design, including new logo, letterhead, web development, new smart phone app, not to mention lawyer fees for vetting new name options.



**\$10 Million**

For stadium changes which includes a new sign, replacing the logo throughout the entire stadium, a new scoreboard, new seats and an entire new line of merchandise.



## The Cost of Not Rebranding

By DJ Watts

Washington Redskins owner Dan Snyder used to be able to ride out the storm whenever critics mounted another campaign to get him to change the team name. Some consider a racist slur against Native Americans. "Never," is the answer he's given in the past. But this year, the barrage of criticism -- fanned by social media, regular media and advertising -- has reached an all-time high, leading some to wonder if

the team that plays in Washington will have to plunk down \$15 million to change its name. The Onondaga Indian Nation, based in upstate New York, has been making headway with a radio campaign and "ChangeTheMascot.org" website declaring it's "simply wrong to use the offensive term 'Redskins' to sell anything, much less an NFL team." And Sports Illustrated's Peter King and USA Today's Christine Brennan have vowed not to use the word "Redskins" again. Most disconcerting for fans of the name, NFL Commissioner Roger Goodell seems to be backing ever so slightly away from his former support of Mr. Snyder by telling a D.C. radio station on Sept. 11: "If one person is offended, then we have to listen."

All of this comes after 10 members of Congress sent letters to Mr. Snyder, Mr. Goodell and FedEx CEO Fred Smith urging a name change in late May. A group of Native Americans have launched a trademark suit challenging the Redskins' ability to exclusively use or profit from the name. But Mr. Snyder and his team do have the backing of most Americans as well as the stadium's sponsor. A June Washington Post poll found that two-thirds of Washington-area fans opposed a name change. In a national Associated Press-GfK poll, 4 out of 5 Americans were against such a change. "We understand that there is a difference of opinion on this issue," said a FedEx spokeswoman. "Nevertheless, we believe that our sponsorship of FedEx Field continues to be in the best interests of FedEx and its stockholders." In today's politically correct environment, the Redskins are probably "delaying the inevita-

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Figure 9: Corporate Identity: DC Rogues: Infographic.



Figure 10: Corporate Identity: DC Rogues: Packaging.





Figure 11: Corporate Identity: DC Rogues: Uniforms.



**DC ROGUES**



Figure 12: Corporate Identity: DC Rogues: Logo.