

designer's note

The design for the 2017-2018 issue of *Brushing* came, conceptually, from a number of different places. First and foremost, the content of the pieces themselves drove the design decisions, and each element was included with the intention of emphasizing the works themselves. With a concept as broad as “identity,” however, a clear direction was necessary. Given the primarily serious themes of this issue’s pieces, I wanted design elements that enhanced rather than distracted from the literature. I took inspiration from poetry publications, like Rupi Kaur’s *Milk and Honey* and *The Sun and Her Flowers*, as well as the clean but detailed designs of old anatomy textbooks. Finding a balance between detail and simplicity was difficult, especially for an illustrator accustomed to semi-realism and cartoons, like myself. To mediate my style, many of the graphics were done using a single line. With each drawing, I tried to get to the crux of the subject, only including what was absolutely necessary to convey the meaning of the piece.

On a more technical level, the design of the book was, again, inspired by traditional poetry books. The font used is Baskerville, a simultaneously classic and modern typeface that is more visually interesting than the commonly-used Times New Roman, but is still recognizable and easy to read. The decision to divide the work into chapters was my own, and it was done with the hope of adding organization to the publication, and maybe to emphasize the meanings of certain pieces. Ultimately, each piece speaks for itself, and my designs exist mainly to decrease the amount of blank space in the final book. It is my hope that the reader can enjoy text and image, both separately, and as singular work of art.

Sincerely,
Anna Wenzel
Head of Design

