

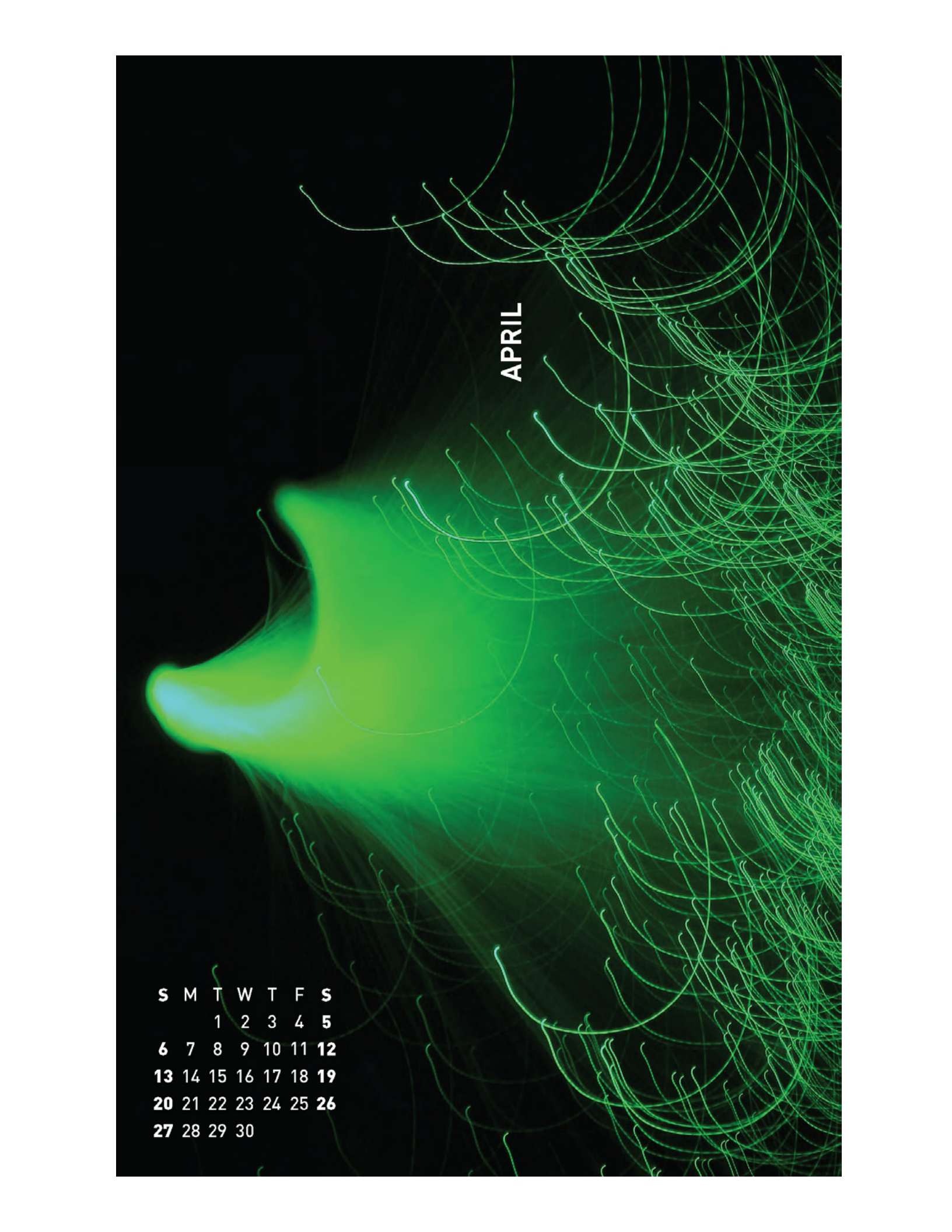
PDF/Printer Friendly Portfolio

Select Works by Mary McCormick

mary-mccormick.com



Selection from 2008 Calendar (Original Photography)

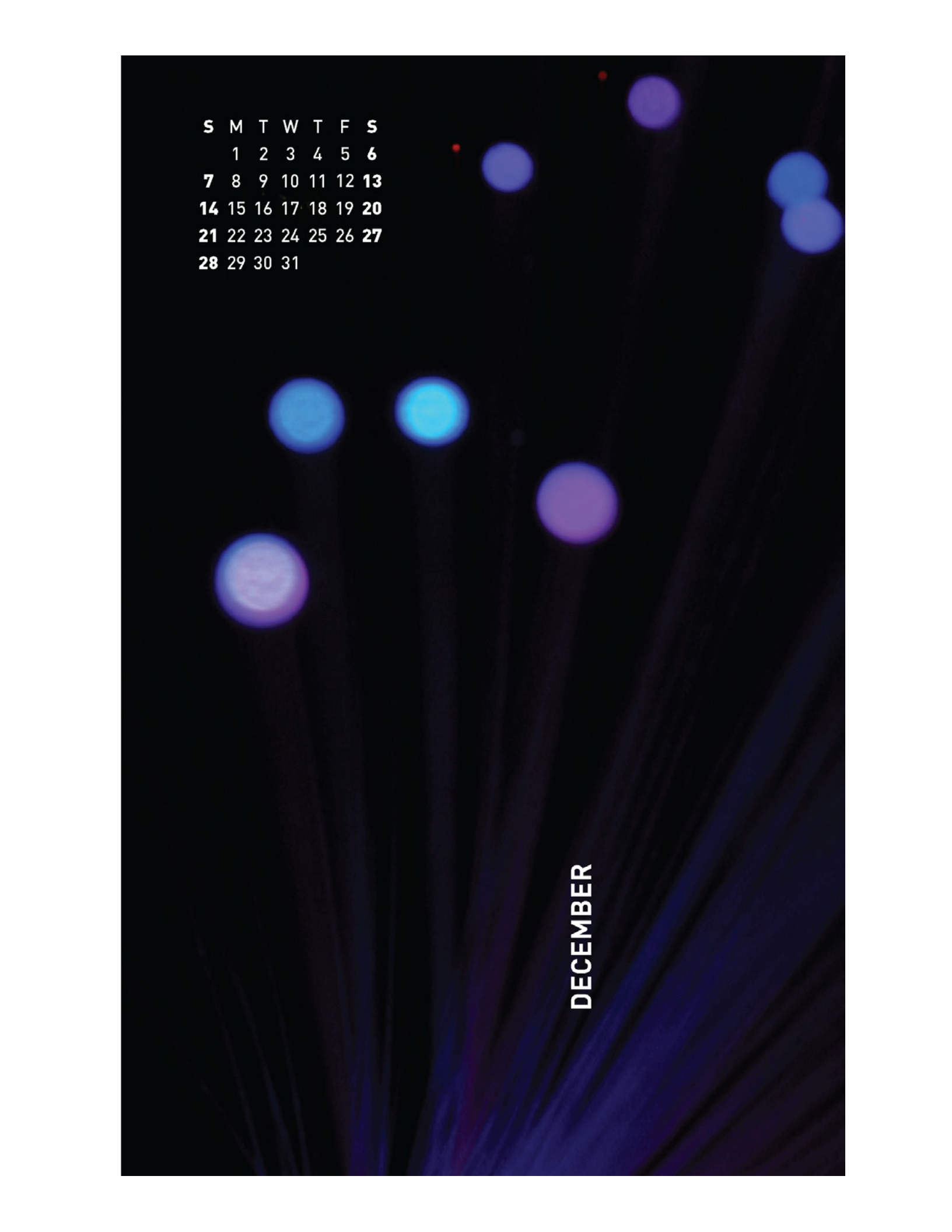
The background of the entire page is a black canvas filled with intricate, glowing green and blue light trails. These trails are composed of numerous thin, curved lines that swirl and flow across the frame, creating a sense of dynamic movement and energy. The colors transition from a bright cyan-blue on the left to a vibrant green on the right.

APRIL

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MAY

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DECEMBER

GRAPHIC DESIGN ON THE EDGE EDGE ON THE DESIGN GRAPHIC

EDGE DESIGN

PROJECT
26

It is scary to be living at a time when a particular creative field grips the public imagination as powerfully as design has in recent years. I can't recall anything like it since the late 60's and early 70's, when movies and pop music exercised a magnetic hold on the minds of baby boomers. Today, the vigor pulses through fashion, furniture, art direction, graphics and product and image design with a similarly captivating verve. Design has taken on its own life, and this raises a problem often encountered in consumer culture. The energy is pure delight. But can we turn it off?

The new economy has been the major stimulus for the design phenomenon. Its most conspicuous expressions are appliances for data exchange: computers, cell phones, personal organizers, digital cameras and the software programs and communications systems to which they are linked. Another stimulus emanates from the world of medicine: designer drugs, genetic engineering, cyber-prosthetics and advanced techniques in cosmetic surgery.

As expressions of The New, these products have inherited the myth of progress, modernity's defining legend. This is not the first time design has embodied that myth. In the early 20th century, the old economy (machine age) myth revolved around cars, ships, planes and other mechanized forms of transportation. But the myth also reshaped the face of buildings, fashion, decoration, paintings and other conventional forms. The new economic myth is having a similar impact. In addition to generating snazzy new shapes for laptops and hand-helds, this myth is transforming the look of buildings, interiors, books, landscapes, advertisements and other traditional forms of design.

Environmentalists use the term ecotone to describe the area where two adjacent ecosystems—a wetland and a forest, say—overlap. The ecotone has an ecology of its own. It can support forms of life not found in either of the adjacent systems. Today there exists the cultural equivalent of an ecotone between the

REAL DUTCH DESIGN 0607

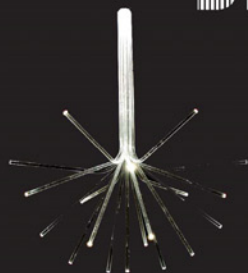
bno

Graphic Design / Grafisch Ontwerp / Grafikdesign
Illustration / Illustratieve Vormgeving / Illustration

Title: Real Dutch Design 0607
Produced by: BNO

THE ECOTONE

LANGUAGE OF PRODUCT DESIGN



Charles Rozier

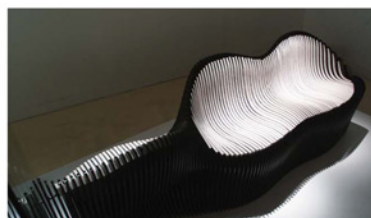
It is scary to be living at a time when a particular creative field grips the public imagination as powerfully as design has in recent years. I can't recall anything like it since the late 60's and early 70's, when movies and pop music exercised a magnetic hold on the minds of baby boomers. Today, the vigor pulses through fashion, furniture, art direction, graphics and product and image design with a similarly captivating verve. Design has taken on its own life, and this raises a problem often encountered in consumer culture. The energy is pure delight. But can we turn it off?

The new economy has been the major stimulus for the design phenomenon. Its most conspicuous expressions are appliances for data exchange: computers, cell phones, personal organizers, digital cameras and the software programs and communications systems to which they are linked. Another stimulus emanates from the world of medicine: designer drugs, genetic engineering, cyber-prosthetics and advanced techniques in cosmetic surgery.

As expressions of The New, these products have inherited the myth of progress, modernity's defining legend. This is not the first time design has embodied that myth. In the early 20th century, the old economy (machine age) myth revolved around cars, ships, planes and other mechanized forms of transportation. But the myth also reshaped the face of buildings, fashion, decoration, paintings and other conventional forms. The new economic myth is having a similar impact. In addition to generating snazzy new shapes for laptops and hand-helds, this myth is transforming the look

Produced by: Joans Wasnfors
Title: Kristall

PROJECT
26

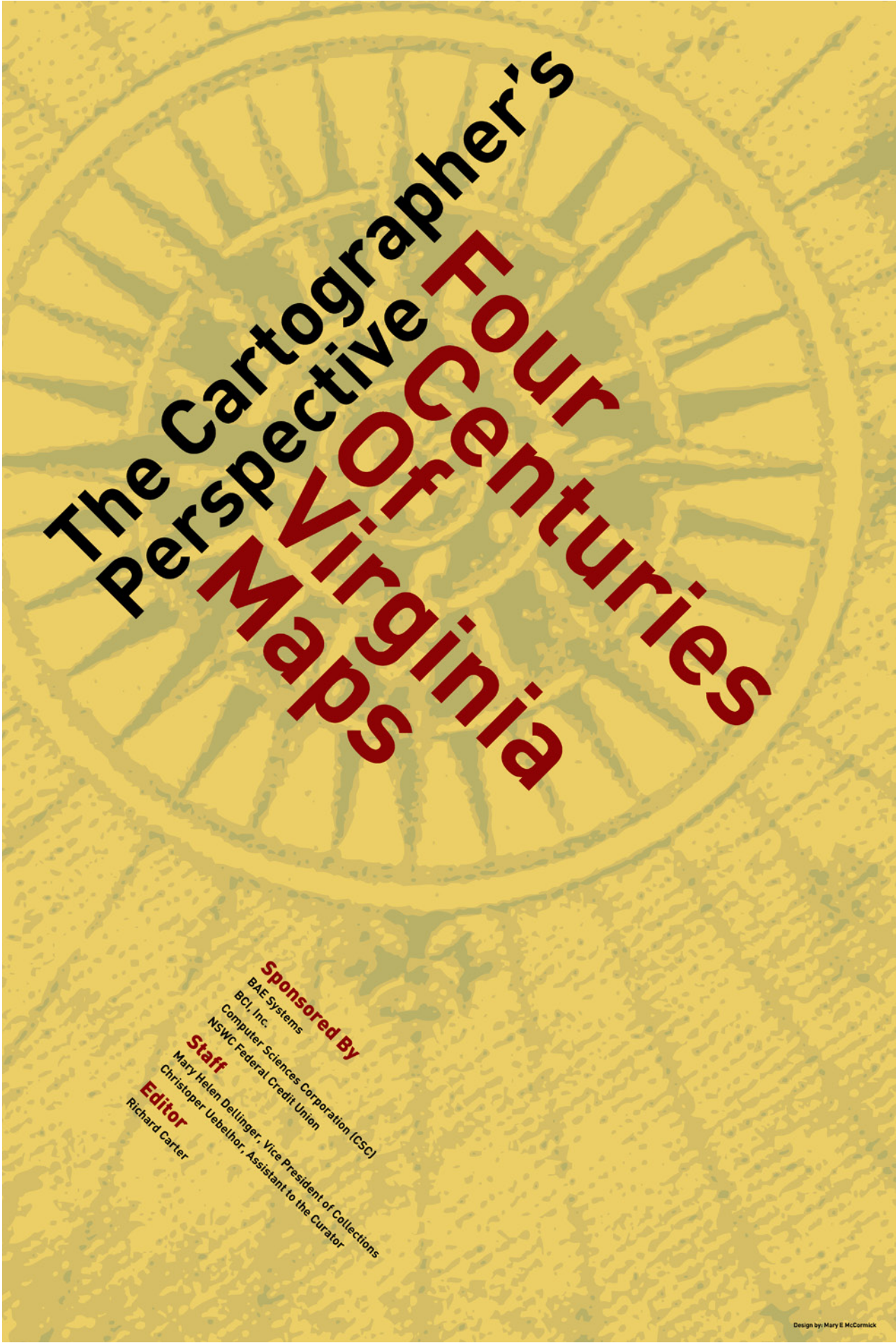


Environmentalists use the term ecotone to describe the area where two adjacent ecosystems—a wetland and a forest, say—overlap. The ecotone has an ecology of its own. It can support forms of life not found in either of the adjacent systems. Today there exists the cultural equivalent of an ecotone between the old and new economies, between the culture of industrial production and that of informational exchange. Design today is flourishing in this region. Its symbol is the veil, a graphic device that conveys the conflicting desire to conceal and reveal. Shadow, translucency, reflection, refraction, dappling, stippling, blurring, shimmering, vibration, moiré, netting, layering, superimposition: these are some of the visual devices used to render the veil in contemporary design. Recent examples include the Apple G4 Power Cube; shadow riches in the walls of the British architect John Pawson; the spring 2001 collection by the fashion designer Helmut Lang; curtains by the Dutch designer Petra Blaisse; a new book, "Life Style," by the Canadian graphics designer Bruce Mau. His book, which is to be published next month, is an ideal opportunity to examine the significance of the veil as a contemporary design motif.

"Life Style" (Phaidon, \$89.95) is one long Salome's dance. A 627-page strip tease performed with an endless variety of veils, the book tantalizes readers with glimpses into the thinking of one of the most creative minds at work in design today. Book covers, posters, videos, exhibitions, collaborations with architects, editors, filmmakers, performance artists and writers: Mau's projects in these and other media are

Produced by: Joans Wasnfors
Title: Topografi

PROJECT
26



The Cartographer's Perspective Four Centuries of Virginia Maps

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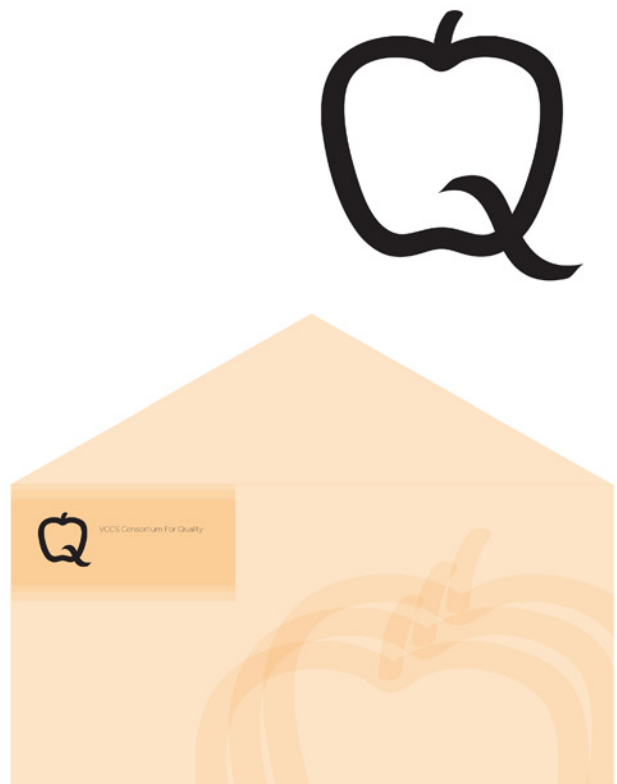
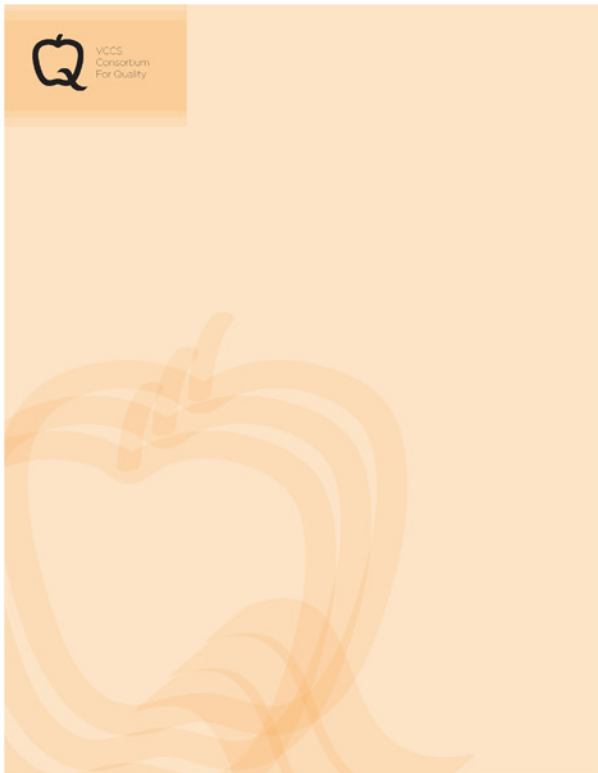
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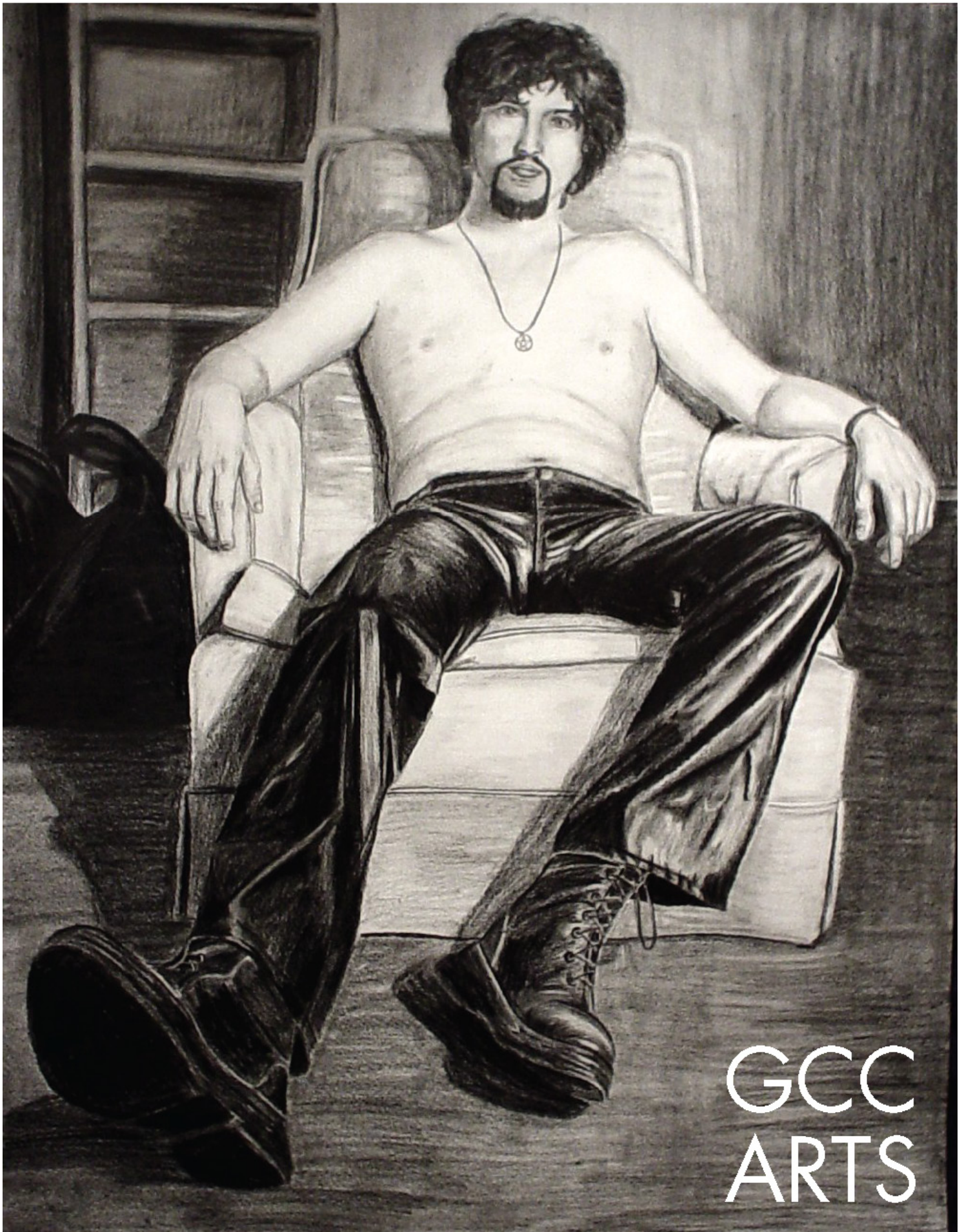
Editor

Richard Carter





GCC Arts poster (Original Illustration)



GCC Arts poster (Original Illustration)

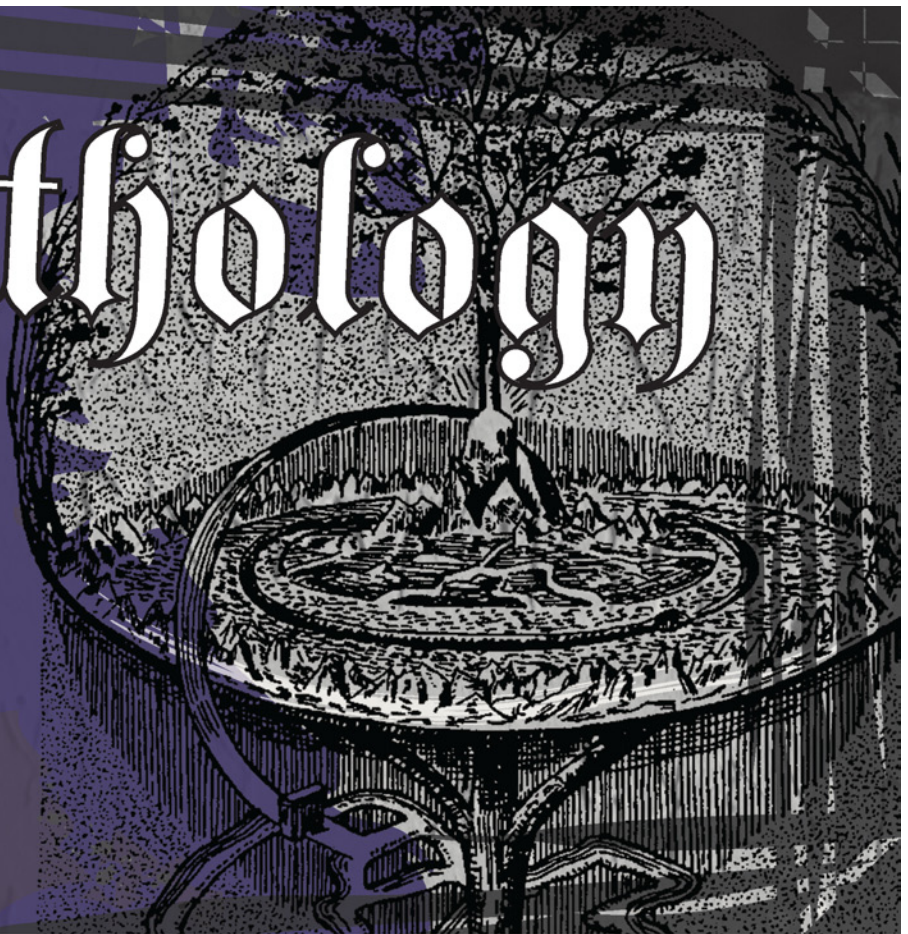
Ancient Mythology

The first historical mythological context of the Drow was seen in ancient Norse, Germanic, and Scottish mythology/folklore. The Drow are also called Dark elves in Germanic/Norse mythology the dark elves were called the *Dökkálfar* (old Norse) and the *Svartálfar*. However, the *Svartálfar* were mainly referred to as black elves, while the *Dökkálfar* were referred to as the dark elves. These Germanic myths of the dark elves originated from the Eddic. These were considered the opposite of the *Ljósálfar* (light elves and/or high elves).

The *Svartálfar* from Norse mythology were humanoids that lived underground and they flourished in a place called *Svartálheim*. According to the folklore they worked forges on the world tree (*Yggdrasil*) at the lowest level, and it was thought that they developed their black skin from working the forges. Also these elves were believed to act either benign or evil, but most myths told of the elves acting evil.

The *Dökkálfar* from Norse mythology in reality were a bit different from the *Svartálfar*. While they did not like the light they did not live underground usually and were considered ancient male spirits that could protect humans, however they were often malevolent. They were considered the opposite of the *Ljósálfar* (light elves and/or high elves).

Scottish folklore developed their version of dark elves from the Norse. They were referred to as *Trow* or black elves and were homogeneous to the *Svartálfar*. They lived in mines and caves and were sometimes considered to be good, but most stories portray them as being evil.



ONE

Novels

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Station is the paradox of the world of my people; the limitation of our power within the hunger for power. It is gained through treachery and invites treachery against those who gain it. Those most powerful in Menzoberranzan spend their days watching over their shoulders, defending against the dangers that would find their backs. Their enemies usually come from the front.

—Drizzt Do'Urden

The third context Drow are found in is really an off shoot from D&D. Again the cultures involved are gamers and nerds, and mostly males read these novels. Many books were written about the Drow from the mythology found in D&D. These books again depict the Drow, as being evil however there are a few exceptions. In the Forgotten Realm series the Drow Drizzt Do'Urden and Liriel Baenre reject their evil culture and choose to follow a moral path they felt in their hearts.



The last and fourth context for the Drow can be found in video games. Again, the cultures involved are gamers and nerds, and again most males play these. Some video games are part of the D&D world and those games include: Dungeons & Dragons MMORPG, or Massively Multiplayer Online Roll-Playing Game, and the Neverwinter Nights series, Icewind Dale, etc. Other video games, however, are not related to D&D directly; yet still contain Drow by other names. The Drow are referred to as dark elves since they did not have the copyrights to call them by the same name as D&D. Dark elves can be played in the following role playing games: The Elder Scrolls Series, Everquest (mmorpg), Everquest II (mmorpg), Lineage (mmorpg), and Lineage II (mmorpg) are just some of the examples. Again, generally the dark elves are socially-aligned as evil.



1. What culture do you most associate yourself with?
I would consider myself to be a Nerd. I have been a bit of a Goth and definitely an outcast. My personal "cultural" affiliation would be with Nerds.

2. Why do you think you belong to that culture?
I tend to enjoy science and learning a bit too much. I would rather watch a TV show on how a cell divides than a sporting event, aside from a Manchester United game. My interests involve such nerd worthy pursuits as plasma physics, lasers, mineralogy, science fiction, and fantasy role-playing games.

3. How do you think others see your culture?
As best as I can glean from popular media, Nerds are both a resource and a source of annoyance. People seem to wish us around for the hard and complex tasks, yet they seem to want us to stay away from any popular event. It seems that our presence can cause people to become nervous or even angry. I have always felt that this was a reactionist response to what they perceive as a personal inferiority. The result is a lashing out of their dominant skills.

4. What is your opinion and interest with Drow?
In my opinion Drow are the most interesting of the fantasy creatures known as Elves. I have always found Drow to be more interesting than their more colorful counterparts. Unlike other elves, Drow have such a more interesting outlook on life. They are very Machiavellian and I enjoy that. I guess it is their stuck-up aristocratic behavior coupled with their never ending and complex plots, which interest me.

5. How did you learn about the Drow?
My first run in with Drow involved some Dungeons and Dragons books I read in hobby shops. Of all of the creatures, I was most interested in Dryads, Akefoids, and Drow. All three of these creatures are rather odd and very smart. I guess that I shared a touch of their out-casting features. It is not that I like evil creatures or violent creatures, all three of these creatures are rather violent, rather, I like the calculating ways they go about doing things. After a time I was properly introduced to the Drow through some friends who played Dungeons and Dragons with me regularly.

6. What hobbies do you have which are generally part of your culture; and what interests do the Drow play in your hobbies?
I play Dungeons and Dragons. This is nearly a hallmark of being a Nerd. The act of proclaiming that you do or have played Dungeons and Dragons, or "D&D", automatically casts you as a Nerd in most people's eyes. I play a Drow character quite often when I play D&D. I am also a video gamer, or "Gamer". Many video games have either Drow or Drow in all but name. Dark Elves are extremely common in video games and I tend to play them when I can.

7. Why do you partake in these hobbies?
I enjoy playing D&D and video games because I enjoy entering into imaginary realms. Video games and D&D allow me to enact fantasies, such as flying a dragon or slaying vile bad-guys (or be the bad-guy) all while being in the comfort of my own home. I guess they are also a distraction for the trivial nature of our modern world. A sword and a shield do make life a bit more interesting.

8. What are your interests with Drow and D&D?
As a Drow character in D&D, playing a Drow gives me a challenge. Drow, in most D&D settings, are hated and attacked (in game play) where ever they go. This gives me a chance to use cunning and wits against powerful adversaries. It is really just too much fun playing a Drow. My other reason is to be different. Everyone else always plays an Elf or a Human. I hate following the crowd.

9. What is your interest with Drow in video games?
Drow are fun to play because they distinguish you as not being common. A Dark Elf will set you apart as being different. They are also rather exotic in games. Their dark skin and pointy ears make them so different that normal life. I play video games to escape life, so why would I want to look human in my games?

10. What is your interest which Drow in novels?
Drow are extremely fun in books. They tend to back stab each other constantly. I enjoy reading how they outwit each other. I like trying to guess their plots before they reveal them. Drow are just smarter than most other races in books. Even when Drow interact with extremely exotic and strange races, they still have something interesting to say and some elaborate trap to spring.

11. What is your interest which Drow of ancient mythology?
I am a student of ancient history. I have devoted a great deal of time learning about ancient northern Europe. I am ancestrally a Pict (an ancient kingdom of Celts from northern Britain). People seem to be wrapped up in understanding the history and mythology of all sorts of people, but I never seem to see people trying to learn about ancient Celtic and Norse mythology. These mythologies are rich with Dragons, Dwarves, Elves (including Dark Elves), and faeries. I am fascinated by my own ethnic ancestral mythology.

12. Is there anything else you would like to add to this discussion?
Tolkien based much of his books, The Lord of the Rings, on the ancient mythology of ancient northern Europe. Dungeons and Dragons, Arthurian legends, and nearly all fairy tales come from this diverse mythology, yet it is often forgotten as a whole. It is my hope to understand the culture of my ancestors. Dark Elves are just an interesting part of that culture.

With Tom Watson