



VERONICA VAUGHAN  
VITAE

# 01 VITAE biography

**VERONICA VAUGHAN** holds a BFA in Visual Communications from Texas A&M University Commerce and an MFA in Visual Communications from Texas A&M University Commerce. She brings 20+ years of graphic design and art direction experience to the classroom, as well as 5 years of teaching. Veronica has a diverse background in print, art direction, web, letterpress and product design.

## Contact Information

[veronica@vaughancreative.com](mailto:veronica@vaughancreative.com)

**EDUCATION**

**Texas A&M University Commerce** — Bachelor of Science Degree in Design Communications completed in 1998.

**Texas A&M University Commerce** — Master of Fine Arts in Visual Communications completed in 2015.

**EMPLOYMENT**

**University of Texas Arlington** — 2015 to current  
 Senior Lecturer for Digital Design, Typography, and Advanced Typography.

**Texas A&M University Commerce Adjunct Professor** — 2017 to current  
 Adjunct Professor for Typography, and Advanced Typography.

**Texas A&M University Commerce Adjunct Professor** — 2013 to 2015  
 Adjunct Professor for Introduction to Visual Communications.

**Texas A&M University Commerce Adjunct Professor** — 2013 to 2015  
 Adjunct Professor for Introduction to Visual Communications.

**Blue Cross Blue Shield of Texas Senior Designer** — 2004 to 2015  
 Designed internal and external marketing material for a major health insurance provider. Projects include: enrollment brochures, posters, direct mail, logos, fliers and interactive brochures.

**Tandy Brand Accessories Designer** — 2003 to 2004  
 Designed hang tags, logos, presentation material and products such as wallets, belts, bags and buckles. Created trend reports under the direction of the lead product designer. Clients include: Surplus, Faded Glory, Levi Strauss, George and Puritan.

**Randstad Freelance Designer** — 2003  
 Designed point of sale and trade show booths. Worked with the clients to concept and create effective marketing pieces. Clients include: N-Gage, Nokia, Perot Systems, Staubach and Trinity Consulting.

**The Creative Group Freelance Designer** — 2003  
 Designed sell sheets, in store displays and vendor price guides. Interacted with the creative director to insure that all assignments met the company's needs. Clients include: Ozarka, Deer Park Water, Levis and Tandy Brand Accessories

**Freelance Designer** — 2001 to 2003  
 Designed newsletters, brochures, marketing kits, letterhead packages, ads, websites, invitations and logos. Interacted with clients, clarifying their needs and implementing solutions. Towne View Estates Home Owners Association, e2o2 and Methodist Health Systems

**RSW Creative Designer** — 1999 to 2001  
 Designed advertising, brochures, posters, direct mail, corporate identity pieces, logos, letterhead packages and trade publication. Worked with web designer to create interactive websites. Client interaction was imperative to ensure that all their needs were met. Clients include: HealthVision, VHA, AT Kearney, Frito Lay, Soneta, Dallas Stars, DSVC, i2 Technologies, Experian, Nokia, Muratec, Dale & Associates and Block Busters

**Squires & Company Designer** — 1998 to 1999  
 Designed brochures, posters, direct mail, corporate identity, building signage and billboards. Presentation skills and client interaction ensured that the client's needs were met. Clients include: Deep Ellum Cafe, Dallas Summer Musical and DFW FastPark

**EMPLOYMENT CONT**

**latitude Creative Intern** — 1997 to 1998

Assisted the Creative Director and the Art Directors with the design of brochures, posters, direct mail, point of purchase and corporate identity. Clients include: ProStaff, Greyhound and Dr Pepper

**DesignSmith Creative Intern** — 1996

Worked with the owner on in store displays, brochures and corporate identities.

**CONTINUING EDUCATION**

**Brookhaven College:** CSS, XHTML and DreamWeaver Introduction

Dallas Society of Visual Communications Meetings

HOW Conference

Art Directors Club of Houston

Workshop for Letterpress

**lynda.com**

Creativity Training: Generate Ideas in Greater Quantity and Quality

InDesign CS6 to EPUB, Kindle, and iPad

Building Business Relationships

Muse Essential Training

Designing a Portfolio Website with Muse

Practical Project Management for Creative Projects

Acrobat X Tips and Tricks

Acrobat 9 Pro: Creating Multimedia Projects

InDesign CS5: Interactive Documents and Presentations

WordPress 3 Essential Training

InDesign CS5 to EPUB, Kindle, and iPad

Up and Running with Adobe Digital Publishing Suite

Illustrator CS5 for Web and Interactive Design

Bridge CS4: 10 Things Designers Need to Know

Acrobat 8 Professional Essential Training

InDesign CS3 Essential Training

InDesign CS3 One-on-One: Style Sheets

HTML Essential Training

Excel 2008 for Mac Essential Training

Excel 2003 Essential Training

Milton Glaser once said, “Computers are to design as microwaves are to cooking.” I believe that concepts are the basis for all good design. Designers are in the business of creatively solving problems to questions that are presented by various clients. The computer is merely an instrument used to shape a good idea. Each solution should be unique in telling a story and communicating a message.

The ability to constantly change, evolve, and adapt to trends and techniques allows us to add tools to our creative suite. I agree that learning is essential to a designers success. Learning keeps you relevant in any market. With that being said, a solid base of good design concepting and a sound creative process will reinforce good ideas.

Design is not about making things “pretty,” it is about solving a problem with appropriateness. I believe that design is intermingled with society in such a way that graphic designers can, will, and do shape the way every person views the world.

In closing, I would like to leave you with a quote by Petrula Vrontikis, “Practice safe design: Use a concept.”

**Practice safe design: Use a concept.**

– Petrula Vrontikis

# 05 <sup>VITAE</sup> teaching philosophy

My teaching philosophy is based on three core concepts: 1) to promote an environment where conceptual thinking is paramount and the creative process is imperative to problem solving, 2) challenge and inspire students to become independent innovative thinkers, and 3) prepare each student for professional practice.

The atmosphere for conceptual thinking would be one in which students are motivated to utilize strategic thinking. Thus, allowing students to establish a foundation for conceptual exploration early in their academic career. This would include researching, brainstorming, sketching, and execution. The purpose of this hands-on learning is to provide a valuable tool for students as their skills progress and develop.

Independent thinking can be achieved by challenging and inspiring students to employ the creative process to sketch and develop their ideas. Acquiring this ability would require repetitive application of projects that utilize creative thinking. In turn, empowering students with the ability to problem solve independently in the design community, as well as, function successfully in team environments.

Accountability is key to a profession no matter what design emphasis you are pursuing. The introduction of creative briefs, timelines, and deadlines will assist in preparing students for professional practice. The assignments in class are intended to challenge each student to become more accountable for their work.

Finally, enriching the conceptual, independent, and professional possibilities of students is essential to my teaching philosophy.

Steven Johnson's 2010 book "Where Good Ideas Come From" says, The trick to having good ideas is not to sit around in glorious isolation and try to think big thoughts. The trick is to get more parts on the table.

Unquestionably, every creative assignment can be solved with imaginative thinking . Yet, the degree to which it is creatively deciphered solely lies on the shoulders of those that interpret the question. Will the creative person/persons be able to go beyond the perfunctory solutions to find greater clarification of the assignment through their solutions? From my point of view, the elusive "great idea" can be attained by following a few simple steps: 1) Re-think, 2) Re-invision and 3) Re-tweek.

1) RE-THINK. All aspects of the process that leads you to the "great idea" are based on preceding information or circumstances that have filled your creative well with untapped solutions. Previous encounters, as well as, new experiences benefit all of the eventual creative outcomes. My best advise is, "Don't be afraid to take risks, don't be afraid to fail and don't be afraid of being wrong!"

2) RE-INVISION. During this step all of your visions should be scrutinized to the nth degree. Examination of your best ideas could point you to an exceptional concept. A word to the wise, "Take credit where credit is due and constructive criticism whenever it is offered."

3) RE-TWEEK. Once the concept is developed it is time to refine and execute the solution to perfection! My suggestion is, "Allow yourself to take creative liberties as long as they make creative sense."

Finally, a strong resolution to a creative assignment comes from what we know, not what we have imagined. Yet, having a lot of existing ideas in the well gives us the opportunity to imagine the "big ideas."

## 07

TEACHING EXPERIENCE  
teaching

TEACHING EXPERIENCE	<b>University of Texas Arlington Senior Lecturer</b> Typography, Advanced Typography	Fall 2019
	<b>Texas A&amp;M University Commerce Adjunct Professor</b> Typography	Fall 2019
	<b>University of Texas Arlington Senior Lecturer</b> Typography, Advanced Typography	Spring 2019
	<b>Texas A&amp;M University Commerce Adjunct Professor</b> Advanced Typography	Spring 2019
	<b>University of Texas Arlington Senior Lecturer</b> Typography, Advanced Typography	Fall 2018
	<b>Texas A&amp;M University Commerce Adjunct Professor</b> Typography	Fall 2018
	<b>University of Texas Arlington Senior Lecturer</b> Typography, Advanced Typography	Spring 2018
	<b>Texas A&amp;M University Commerce Adjunct Professor</b> Advanced Typography	Spring 2018
	<b>University of Texas Arlington Senior Lecturer</b> Independent Studies	Summer 2018
	<b>University of Texas Arlington Senior Lecturer</b> Typography, Advanced Typography	Fall 2017
	<b>Texas A&amp;M University Commerce Adjunct Professor</b> Typography, Advanced Typography	Fall 2017
	<b>University of Texas Arlington Senior Lecturer</b> Typography, Advanced Typography	Spring 2017
	<b>University of Texas Arlington Senior Lecturer</b> Independent Studies	Summer 2017
	<b>University of Texas Arlington Senior Lecturer</b> Typography, Advanced Typography	Fall 2016
	<b>University of Texas Arlington Senior Lecturer</b> Digital Design for VC Majors, Advanced Typography	Spring 2016
	<b>University of Texas Arlington Senior Lecturer</b> Digital Design for VC Majors, Advanced Typography	Fall 2015
	<b>Texas A&amp;M University Commerce Adjunct Professor</b> Introduction to Visual Communications	Spring 2015
	<b>Texas A&amp;M University Commerce Adjunct Professor</b> Introduction to Visual Communications	Fall 2014
	<b>Texas A&amp;M University Commerce Adjunct Professor</b> Introduction to Visual Communications	Spring 2014
	<b>Texas A&amp;M University Commerce Adjunct Professor</b> Introduction to Visual Communications	Spring 2013



AWARDS		
	Communication Arts Typography Annual – Alzheimer Campaign	2019
	Graphis New Talent Honorable Mention – Circus Animal Cruelty Campaign	2019
	Graphis New Talent Honorable Mention – Legalize Pot Campaign	2019
	Graphis New Talent Silver – Skin Cancer Awareness Campaign	2019
	Graphis New Talent Honorable Mention – The Swing Zine	2019
	Graphis New Talent Honorable Mention – Horse Alphabet	2019
	Graphis New Talent Gold – Downtown Pawz	2019
	Graphis New Talent Gold – Gill Sans Type Book (created in Typography)	2019
	Print Magazine Regional Design – The Straight Line is a Godless Line	2018
	National Student Show – Gill Sans Type Book (created in Typography)	2018
	National Student Show – Project Barbatype (created in Advanced Typography)	2018
	National Student Show – Milk Carton Kids (created in Advanced Typography)	2018
	ADDYs National Bronze – The Straight Line is a Godless Line (created in Advanced Typography)	2018
	ADDYs Silver – Capital City Bakery (created in Independent Studies)	2018
	ADDYs Gold – The Straight Line is a Godless Line (Advanced Typography)	2018
	ADDYs Bronze – Boy Scout Manual (created in Advanced Typography)	2018
	Graphis New Talent – Capital City Bakery (created in Independent Studies)	2018
	Counter Space – Gill Sans Type Book (created in Typography)	2018
	Counter Space – Akzidenz Grotesk Type Book (created in Typography)	2018
	Counter Space – Milk Carton Kids (created in Advanced Typography)	2018
	Counter Space – Experimental Typography (created in Advance Typography)	2018
	Counter Space – Self Defense Manual (created in Advance Typography)	2018
	International Design Awards, Bronze – The Straight Line is a Godless Line	2018
	Creative Quarterly, Winner – Skin Cancer Awareness Campaign (Advanced Typography at TAMUC)	2018
	Print Magazine – The Black Menace Type Book (created in Typography)	2017
	ADDYs Bronze – Inquiry Magazine (created in Advanced Typography)	2017
	ADDYs Bronze – The Black Menace Type Book (created in Typography)	2017
	Society of Korean Illustrators, Acceptional Prize (Advanced Typography) Genesis Alphabet	2017
	Society of Korean Illustrators, Special Selection Prize – Dr. Who Alphabet	2017
	Counter Space – Baseline Magazine Spreads (Typography)	2017
	Counter Space – Baseline Magazine Spreads (Typography)	2017
	Creative Quarterly, Runner Up – Child Abuse Awareness Campaign	2016
	ADDYs Silver – Child Abuse Awareness Campaign (Advanced Typography)	2016
	ADDYs Bronze – Baseline Magazine Spreads (Advanced Typography)	2016

<b>AWARDS</b>	Rosenzweig Biennial Exhibition	2019
	Hamilton Wood Type Museum – New Impressions Exhibit	2018
	Texas A & M Commerce Juried Alumni Show	2017
	Graphic Design USA In-house Design Award for Diversity & Inclusion Calendar	2015
	Communicator Award from the Academy of Interactive and Visual Arts for Diversity & Inclusion Calendar	2015
	MarCom Creative Awards Platinum for TRS Enrollment Training Package	2010
	MarCom Creative Awards Platinum for Choose Well Brochure	2010
	MarCom Creative Awards for Blue Ribbon Agent Bonus Program	2009
	MarCom Creative Awards Gold for First-Class Ticket to Health Care Coverage	2009
	The Communicator Award for FEP Holiday Card	2009
	Graphic Design USA In-house Design Award for FEP Holiday Card	2009
	Graphic Design USA In-house Design Award for HCSC Enrollment Brochure	2009
	Healthcare Marketing Report Award for HCSC Enrollment Brochure	2009
	Healthcare Marketing Report Award for FEP Pre-Open Season Campaign	2009
	Graphic Design USA Gold for HCSC Open Enrollment	2009
	Graphic Design USA In-house Design Award for HCSC Open Enrollment	2008
	Graphic Design USA In-house Design Award for My Learning Logo	2007
	Graphic Design USA In-house Design Award for Discover Your Health Logo	2006
	Graphic Design USA In-house Design Award for First Class Ticket Direct Mail	2005
	Graphic Design USA In-house Design Award for My Learning Logo	2004
	HOW Merit Award for Rough Magazine	1999
	ADCH Gold for Rough Magazine	1999
	DSVC Bronze for Dallas Stars Posters	1999
	DSVC Merit Award for .comet Christmas Card	1999
	ADCH Bronze for Atchafalaya Dark Coffee Package	1997
	ADCH Merit Award for Pet Project Logo	1998
	DSVC Merit Award for Atchafalaya Coffee Package	1998
	DSVC Merit Award for Hummer Campaign	1998

<b>CLIENT LIST</b>	ProStaff, Greyhound, Dr Pepper, Deep Ellum Cafe, Dallas Summer Musical, DFW FastPark, HealthVision, VHA, AT Kearney, Frito Lay, Soneta, Dallas Stars, DSVC, i2 Technologies, Experian, Nokia, Muratec, Dale & Associates, Block Busters, Towne View Estates Home Owners Association, e2o2, Methodist Health Systems, Ozarka, Deer Park Water, Tandy Brand Accessories, N-Gage, Perot Systems, Staubach and Trinity Consulting, Surplus, Faded Glory, Levi Strauss, George and Puritan
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# 10 GRADUATE WORK curriculum developed

**art 300** Creative Ideation  
 Tuesday 4 - 7 pm  
 Veronica Vaughan  
 veronicavaughan3@gmail.com

**ASSIGNMENT ONE**  
**VISUAL RESEARCH**

**OVERVIEW**

Visual research is a tool used to facilitate and promote the understanding of a topic by gathering information from various sources. These sources may include but are not limited to web sites like AIGA, DSV, Thinkstock, istock, Getty Images, HOW Magazine, Communication Arts Magazine as well as words that relate in some way to the project. The aim of this project is to help develop an understanding of the various ways to research a topic.

**OBJECTIVES**

- 1 Compile and present samples for the assigned topic
- 2 Develop an understanding of the different approaches and mediums used to research
- 3 Prepare a simple presentation of the findings

**ASSIGNMENT**

In an effort to promote further knowledge of visual research, you will be assigned a topic to explore. Print 3 similar company profiles and present with five bullet points specifying what you learned from each one. Additional research print outs on 8.5 x 11 paper should be the company's logo, and ad campaigns. Print outs of the research is required, as well as, prints outs of your five bullet points in 24 point type.

**PROCESS**

- Topics will be assigned randomly
- Research the assigned topics industry
- Compile three different research findings and print them out to present in class
- Type out five bullet point in 24 point type for each of your print outs. (The five bullets will be brief descriptions of what you learned from your research.

**TOPICS**

- 1 Light company (Hand-made, unique metal light fixtures)
- 2 Glass blowing company
- 3 Front-entry wood and iron work doors
- 4 Pest control
- 5 Cheese company
- 6 Handy man
- 7 Lawn mowing service
- 8 Baby boutique
- 9 Brewery
- 10 Kayak tour company
- 11 Pretzel shop
- 12 Swim lessons

**SCHEDULE**

**WEEK 2** (September 3) – Assignment One – 3 Company profiles with 5 bullet points printed on 11 x 8.5 paper of what you learned from the information  
 Print outs of logos and ad campaigns for each company

**ASSIGNMENT ONE**  
**RUBRIC**

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Tuesday 4 - 7 pm  
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veronicavaughan3@gmail.com

**ASSIGNMENT TWO**  
CREATIVE BRIEF - QUESTION EVERYTHING

**OVERVIEW**

A creative brief is like a road map that provides the creative team with important direction. The brief should include the following information: project description, who is the intended audience, who are the competitors, how should we communicate the message, a list of deliverables, and who needs to be informed of your progress.

**OBJECTIVES**

- 1 Learn how to ask questions about what is not provided on the creative brief
- 2 Research and present additional information on the topic
- 3 Communicate your findings to the class
- 4 Exhibit a thorough understanding of what is gained by this information

**ASSIGNMENT**

Use the research from your previous assignment, as well as any additional information needed to complete a creative brief for your assigned topic. A hand out of the creative brief will be provided for completion. Be prepared to present your brief and answer any questions about the information provided.

**PROCESS**

- Utilize the research on your topic to generate a comprehensive creative brief
- Generate your creative brief using the digital file provided
- Be prepared to present and answer question on your creative brief
- Supply one copy of the creative brief to the instructor after presentation

**SCHEDULE**

**WEEK 3** (September 10) – Assignment Two: Present your creative brief

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**ASSIGNMENT TWO**  
CREATIVE BRIEF - QUESTION EVERYTHING

**CREATIVE BRIEF**

Brief description of the project

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Who is the client?

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Who is your target audience?

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What are the audience demographics?

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What is the audiences current perception of the client?

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What would you like the audiences perception to be?

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Who is the competition?

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**OVERVIEW**

The creative process begins by exploring all possibilities on a topic through research. Exploration helps to prepare the creative with all of the resources necessary to come up with an idea. This leads us to imagining all possibilities. Begin by writing out your thoughts using mind maps, word lists, tag lines, mood boards and thumbnails. At this stage in the process no idea is a bad idea. During the creative process you may find that it helps to take breaks, to revisit your research, or to research some more. The creative process steps are circular rather than linear. These steps are meant to be repeated until the best solution has been attained.

**OBJECTIVES**

- 1 Demonstrate your ability to creatively think through a project utilizing the skills learned in the creative process
- 2 Illustrate the creative process with mind maps, word lists, tag lines, mood boards and thumbnails
- 3 Develop new ways of approaching a problem
- 4 Deliver the message in a compelling manner

**ASSIGNMENT**

Use the knowledge you have gained on your topic to begin mind mapping (one visual representation of an association mind map), word lists (50 to 75 words), and thumb nails. The names will be presented in 24 point type on 11x8.5 page printouts. Your work will need to be presented on 12x9 tracing paper.

Once the name has been chosen you will concept a tag line utilizing statements intended to descriptively convey your company. You will also create a mood board on a 22 x 28 white poster board. Create the mood board on a 22 x 28 white poster board. Be prepared to present your work to the class.

**PROCESS**

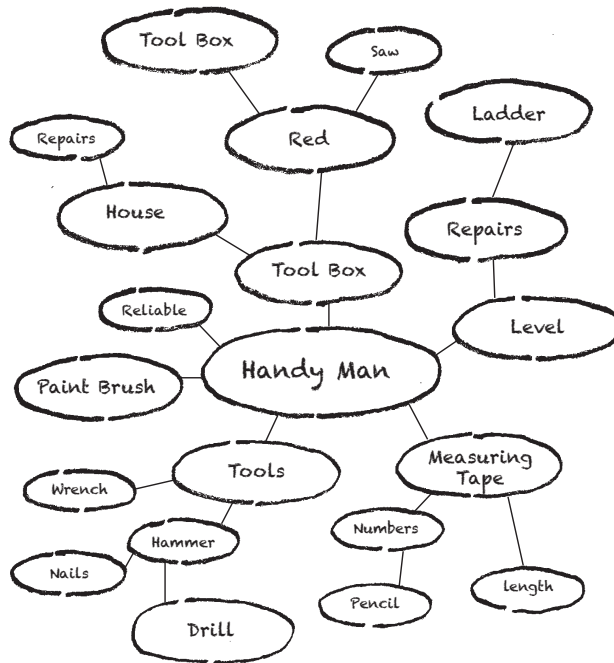
- Utilize your thesaurus
- Generate word lists (50 to 75 words) and mind maps (one visual representation of an association mind map) for 20 company names to be presented on 9 x 12 tracing paper
- Write 5 tag lines (presented in 24 point type on 11x8.5 page printouts)
- Print outs of your top 10 selections will be presented in 24 point type on 11x8.5 page printouts
- Compile images, illustrations, ad campaigns, colors, words and art to create a mood board
- Mood board should be presented on a 22 x 28 white poster board

**SCHEDULE**

- WEEK 4** (September 17) – Review 1 – word lists, mind maps and 20 company names
- WEEK 5** (September 24) – Review 2 – mood board research, 10 company names
- WEEK 6** (October 1) – Final – mood board, company name, tag line

**MINDMAP**

A mind map is a visual representation of information that includes a central idea surrounded by connected branches of associated topics.



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**ASSIGNMENT FIVE**  
LETTERHEAD PACKAGE

**OVERVIEW**

What does a letterhead package say about a company? It is, after all, the first impression on a prospective client. If the design does not accurately represent who the company is then, it is not working. A letterhead package can convey a company's culture. It can say, "we are traditional and solid, we are bright and sophisticated, or we are colorful and funky." In other words, it must communicate the company's culture and beliefs without being present.

**OBJECTIVES**

- 1 Utilize the creative process (all steps) to determine the best solution to brand your company
- 2 Determine what you want your company's first impression to be

**ASSIGNMENT**

A letterhead package communicates who you are as a company. You will create a letterhead, envelope, and a business card. The logo must be present on all pieces. The letterhead must include the company name, address, phone number and email. The envelope must be addressed. Remember, to begin thinking of the paper your package will be printed on.

**PROCESS**

- Begin by researching other company letterhead packages
- Bring in at least five inspirational print outs on 8 1/2 x 11 paper (color and black and white)
- Develop 15 thumbnail concepts for your letter package
- Present concepts and inspiration
- Three concepts will be selected to refine into roughs
- Present refined concepts and paper selections
- Final will be full size tight pencils on 9 x 12 layout paper

**SCHEDULE**

**WEEK 11** (November 5) – Review 1 – Research and bring in 5 print outs. Sketch 15 thumbnail concepts for your company's letterhead package.

**WEEK 12** (November 12) – Refine 3 concepts and create tighter thumbnails. Present paper selections for your package.

**WEEK 13** (November 19) – Final – Present tight pencils for the letterhead, envelope, and business card size. Show paper selection in letterhead, envelope, and business card size.

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**ASSIGNMENT FIVE**  
LETTERHEAD PACKAGE

**LETTERHEAD PACKAGES**



**TYPOGRAPHY****2354-001, 002** | SPRING 2019

Professor Veronica Vaughan

Office: Fine Art Building, #347B

Email: [veronica.vaughan@uta.edu](mailto:veronica.vaughan@uta.edu)

Office Hours: Tuesday 4:50 - 5:50 pm,

Thursday 4:50 - 5:50 pm

[https://mentis.uta.edu/explore/profile/](https://mentis.uta.edu/explore/profile/veronica%20vaughan)[veronica%20vaughan](https://mentis.uta.edu/explore/profile/veronica%20vaughan)**COURSE DESCRIPTION:**

Typography will build a foundation for your ongoing and future graphic design courses and is the center point for a successful career in visual communication. This course will introduce the fundamentals of typography as a critical skill for the communication design practice. In order to be a successful designer you must know and love letter forms, their technical aspects, aesthetic aspects and how to use and combine them successfully.

**COURSE STRUCTURE:**

This class is a combination of lecture, critiques, in class work, and out of class work. The workload is meant to mimic the real-world professional environment. Additional hours will be needed outside of class to finish assignments.

At the completion of assigned projects a critique/class review will take place. Grades will be presented after each project. During the semester if you have any questions please contact me by e-mail, during class, office hours or by appointment.

**COURSE OBJECTIVES:**

- To introduce the language of type, its practical use and historical grounding
- To recognize, evaluate and think critically about typography
- To equip students with aesthetic and conceptual problem solving skills
- Demonstrate the principles
- Apply and manipulate the g
- To develop in the student s
- To explore the expressive p
- Examine the expressive qui
- Select and arrange type to
- Develop knowledge of grid
- Introduce and develop type
- Develop an awareness of t

**COURSE PROJECTS:**

1. Part 1: Historical Paper, PD
2. Expressive Words
3. Magazine Spreads
4. Part 2: Brochure

**YOU WILL NEED**

- one USB flash drive
- a selection of art pencils (H)
- black Sharpie ultra fine poin
- one package of 8.5" x 11" p
- spray mount as needed
- black on black presentation
- self healing cutting mat
- xacto knife and blades
- scoring bone
- metal ruler
- black 1.5" binder with plast
- access to the Box with Mav
- computer with Adobe Illustr

**ASSIGNMENT 1: HISTORY OF TYPE AND TYPOGRAPHER AND BROCHURES (PART 1 and 2)****TYPOGRAPHY****2354-001, 002** | SPRING 2019

Professor Veronica Vaughan

Email: [veronica.vaughan@uta.edu](mailto:veronica.vaughan@uta.edu)

Office: Fine Art Building, #347B

Office Hours: Thursday 4:50 - 6:50 pm

**OVERVIEW**

A solid foundation in typography is based on the history, theory and practice of letterforms as they apply to visual communication. Projects will cover the principles of typography, letter structure, typeface selection, fundamentals of computer typesetting, and typographic layout.

**OBJECTIVES**

- 1 Provide a historical foundation of the development of letterforms and typographic design
- 2 Develop a typographic vocabulary and an understanding of typographic terminology
- 3 Present samples for visual research (pdf)
- 4 Develop skills involved in verbal presentation
- 5 Develop an understanding of the elements and principles of design in relation to type
- 6 Develop skills in the working with typographic hierarchy and grids
- 7 Develop comp skills

**ASSIGNMENT****PART 1:**

A typographer and related typeface will be assigned. A minimum 1000 words, 1" margins, 12-pt. type, double-spaced paper will be created about that specific typographer and typeface. The paper should include a biography of the typographer, background information on the typeface, as well as any other interesting facts or theories. In addition, include high quality images related to the subject you have been assigned (photos of the typographer, examples of the typeface in use, etc.). In addition, a PDF presentation will need to be created to summarize the findings of your paper. The PDF will then be presented by you to the class.

**PART 2:**

Once the research is complete, a designed brochure (6" x 8.5" - 12 page minimum plus cover) related to your specific topic of study will be created. A cover, table of contents, 2 history spreads, type specimen, type anatomy, and type usage spreads will be included in the publication.

**PROCESS****PART 1**

- Research paper: minimum 1000 words, 1" margins, 12-pt. type, double-spaced
- Present your findings (during class) in PDF format 10" x 7.5" (use your typographers font)
- Works sited in MLA format please

**PART 2**

- Prepare a complete dummy of the interior of your book
- Utilize the research on your topic to generate 5 pencil concepts for the brochure (cover and spread)
- Refine the option/s chosen in class critique (make adjustments, use a sharp pencil and make sure it is on 8.5" x 11" copy paper, 1 up per page, following the template provided)
- Develop pages in the book that relate to the terminology you have learned
- Make it digital. Convert your concepts to digital format
- Be prepared to present and answer questions about your project
- Turn in all electronic files as a PDF (final piece) and printed comped brochure
- Turn in your process book binder

**SCHEDULE – (Part 1)**

WEEK 1 CLASS 2 – Introduce Assignment 1 Part 1

**TYPOGRAPHY**

2354-001, 002 | SPRING 2019

Professor Veronica Vaughan

Email: veronica.vaughan@uta.edu

Office: Fine Art Building, #347B

Office Hours: Thursday 4:50 - 6:50 pm

**OVERVIEW**

The purpose of this assignment is to typographically enhance the meaning of a word. Reinforce the meanings of these words by intelligently playing with shape and position of the letterforms.

**OBJECTIVES**

- 1 Manipulate individual letterforms to visually represent a word
- 2 Learn how to create and work within a black and white color palette
- 3 Establish the importance of research in relation to typographic design

**ASSIGNMENT**

Three adjectives will be selected from the list. Legibly compose that word on an 7" x 7" square page in a way that mimics the meaning of the word without directly illustrating it. You will create 2 final versions of each word—one pragmatic solution and one poetic solution—both for the same word. A pragmatic solution is one that is literal, and direct. A poetic solution is one that is expressive, artistic and creative.

To do this successfully you need to address the mood and feel of the word rather than its direct meaning. For example Shy might be small and in a light font and in the corner of the page. You are not to personify the font—for example the word shy should not have a set of eyes, or be blushing, but instead you are to use the space plane, the font, and its color to convey the meaning. Your edges should be clean, and precise. Your edges should be clean, and precise.

**PROCESS**

- Utilize research on your topic to inform your design. Print your work on copy paper per template.
- Refine the option/s chosen in your design. Final size will be 8.5" x 11" copy paper, 1 up per page.
- Make it digital. Convert your work to digital files.
- Do not distort your letterform.
- Final size will be 7" x 7", 1 m.
- Be prepared to present and answer questions about your project.
- Turn in all electronic files as instructed.
- Turn in your process book bin.

**SCHEDULE – 4 WEEK PROJECT**

- WEEK 2 CLASS 1 – Introduce Assignment 2
- WEEK 2 CLASS 2 – Bring in 10 samples of magazine covers and spreads that inspire you in PDF format. Bring in your findings in PDF format. Bring in completed creative brief (turn in a single PDF file).
- WEEK 3 CLASS 1 – Bring in 6 copies of your work on copy paper per template.
- WEEK 3 CLASS 2 – Review your work. Clean. These are your final pieces. Bring in your work on copy paper per template.
- WEEK 4 CLASS 1 – Make it digital. Convert your work to digital files.
- WEEK 4 CLASS 2 – Continue with your work.
- WEEK 5 CLASS 1 – Continue with your work.
- WEEK 5 CLASS 2 – Continue with your work.
- WEEK 6 CLASS 1 – Print out your work. Be prepared to present and answer questions about your project. (NO FOAM BOARD. Binders are available.)

**ASSIGNMENT 2: EXPRESSIVE WORDS**

**TYPOGRAPHY**

2354-001, 002 | SPRING 2019

Professor Veronica Vaughan

Office: Fine Art Building, #347B

Email: veronica.vaughan@uta.edu

Office Hours: Tuesday 4:50 - 5:50 pm,

Thursday 4:50 - 5:50 pm

Award winning magazine layouts organize and map out the visual path for readers to follow - it shows what comes first, second, third, etc. If readers have to work at reading your message, they won't bother. Arrange and emphasize information to make your message as clear as possible.

Grab the reader's attention and pull them into your piece. A piece cannot communicate unless it gets noticed. To get noticed, it has to stand out from the crowd by being different from everything around it. Depending on the piece, that can mean being startling, pretty, surprising, entertaining, unusual, or simple and direct.

How do you know which one to choose? The approach you use depends on the audience and environment (where it will be seen.) For example, a person wearing bold colors would not stand out at a beach party but would definitely turn heads at a black-tie formal affair.

Baseline magazine is for people that are interested in type, typography, graphic design and art related themes. Their website is <http://www.baselinemagazine.com/>.

**OBJECTIVES**

- 1 Select a topic pertaining to graphic design (i.e. typography, design, colors, layout, a famous graphic designer, packaging, etc...). You will need all of the copy for the article.
- 2 Conduct research on your topic of choice as well as magazines that you find inspiring (PDF)
- 3 Create creative brief while conducting market research
- 4 Exhibit an understanding of your topic
- 5 Enhance skills for magazine layout (grids, hierarchy, photography, illustration)
- 6 Refine technical skills for engaging page layouts
- 7 Develop a cover, content page and 2 spreads using original art and/or photography

**ASSIGNMENT**

Design a cover, content page/s, and 2 spreads for Baseline magazine. Explore the use of type, shapes, color, grids, hierarchy, and page layout/structure.

**PROCESS**

- Bring in 10 samples of magazine covers and spreads that inspire you in PDF format.
- Research the topic. You must show knowledge of your chosen topic. Bring in your findings in PDF format. Complete your creative brief.
- Develop 4 unique concepts for your magazine cover, content page, and spreads (8.5 x 11 Copy Paper, 1 per page, use template). Print visuals of 3 font selections on 8.5 x 11 pages from our list of fonts (you should show 2 fonts each, one for the headers and one for the body copy). Final file size will be 9 3/4 x 13 3/4
- Refine the option/s chosen in class critique (Indicate fonts so that we can give a fair assessment on the direction. These should be on copy paper)
- Make it digital. Convert your ideas in to digital files. (Final magazine size will be 9 3/4 x 13 3/4)
- Be prepared to present and answer questions about your project.
- Turn in all electronic files (final piece and digital creative brief).

**SCHEDULE – 4 WEEK PROJECT** (schedule subject to change)

WEEK 7 CLASS 1 – Introduce Assignment 3

WEEK 7 CLASS 2 – Bring in 10 samples of magazine covers and spreads that inspire you in PDF format. Bring in your article for approval. You must show knowledge of your chosen topic. Bring in your findings in PDF format. Bring in completed creative brief (turn in a single PDF file).



## ASSIGNMENT 1: FESTIVAL POSTER

## ADVANCED TYPOGRAPHY

3355-001 | SPRING 2019

Professor Veronica Vaughan

Email: veronica.vaughan@uta.edu

Office: Fine Art Building, #347B

Office Hours: Tuesday 4:50 - 5:50 pm,

Thursday 4:50 - 5:50 pm

## OVERVIEW

A poster should have a focus and impact. Let one element or idea dominate. If done well, poster design can be both demanding and stimulating. Appearing in context with other visual notices, a poster must compete aggressively for the viewer's attention. An effective poster requires integration of text and images, clarity of communication, and visual inventiveness.

Poster design is a difficult problem. It requires a basic understanding of typography, sensitivity to client needs, and skillful manipulation of all the elements and principles of two-dimensional design.

## OBJECTIVES

- 1 Learn hierarchy by determining how the copy should be organized and sized. The usual ranking is: (1) name, (2) date, (3) place, (4) time, (5) admission
- 2 Enhance skills for shaping verbal messages through typographic design
- 3 Explore the expressive range of typography as a primary visual, illustrative element
- 4 Refine technical skills for layout

## ASSIGNMENT

Develop a poster for a festival conceptually with tons of type and when it takes place.

## PROCESS

- Research the topic and present and be knowledgeable about
- Develop a mood board that is 17x11 in size.
- Develop 10 typography solutions following the template provided
- Refine the option/s chosen (template provided)
- Make it digital. Convert your work to digital files.
- Be prepared to present and answer questions about your project.
- Turn in all electronic files as PDFs.
- Turn in your PDF process book.

## SCHEDULE – 4 WEEK PROJECT

WEEK 1 CLASS 1 – **Introduce**

WEEK 1 CLASS 2 – Bring in 10 samples of

WEEK 2 CLASS 1 – **MLK DAY**

(8.5x11 color everything

fonts max

WEEK 2 CLASS 2 – Refine the following

## ADVANCED TYPOGRAPHY

3355-001 | SPRING 2019

Professor Veronica Vaughan

Email: veronica.vaughan@uta.edu

Office: Fine Art Building, #347B

Office Hours: Tuesday 4:50 - 5:50 pm,

Thursday 4:50 - 5:50 pm

## OVERVIEW

The creation of custom typography is inspiring and experimental and was largely replaced by computers in the 1980s. But, in recent years there has been a return to the popularity and originality of creating custom type. I believe that in order to become good at something you need to study other good examples. Looking at the fonts in a critical way, from a contextual or historical perspective, as well as a creative way will help you understand why certain design choices have a particular effect. Pay close attention to how the system of shapes (letters) work together consistently while forging the fonts identity.

## OBJECTIVES

- 1 Present 15 samples for inspiration in PDF format
- 2 Conduct research on approved topic (PDF)
- 3 Create creative brief while conducting market research
- 4 Refine creative and technical skills for custom type
- 5 Explore the expressive range of typography as a primary visual, illustrative element
- 6 Create art that is readable and display it in an art exhibition

## ASSIGNMENT

This is your opportunity to let your creative and conceptual skills shine. The content you choose will ideally lend itself to interesting letter forms, and a clear style (fun/fancy/bold/delicate). Develop the alphabet from A-Z for a poster. Your typeface should represent something of interest to you personally. Typeface should be based on one of the greats: Herb Lubalin - ITC Avant Garde, Claude Garamond - Garamond, John Baskerville - Baskerville, Giambattista Bodoni - Bodoni, Robert Slimbach - Minion, Eric Gill - Gill Sans, Adrian Frutiger - Frutiger, Morris Fuller Benton - Franklin Gothic, Fredrick W. Goudy - Goudy, Paul Renner - Futura, William Caslon - Caslon, Max Miendinger - Helvetica, Günter Gerhard Lange - Akzidenz Grotesk, Erik Spiekermann - Officina, Adrian Frutiger - Univers, Hermann Zapf - Optima, Frank Hinman Pierpont - Rockwell, Justus Walbaurn - Walbaum, Oswald B. Cooper - Cooper Black, Jackson Burke - Trade Gothic, Morris Fuller Benton - News Gothic, Adrian Frutiger - Avenir, Lucian Bernhard - Bernhard Modern, Rudolf Koch - Kabel, Benjamin Fox - Clarendon.

The poster will be 15" x 20" with bleed / 4 color process. Save all of your work!

## PROCESS

- Bring in 15 samples for inspiration in PDF format.
- Complete your creative brief.
- Develop 10 unique concepts utilizing type as the primary visual (9x12 Tracing Paper, 2 per page, following the template provided). Photos and illustrations may be used.
- Refine the option/s chosen in class critique. These should be on 9x12 layout paper, 1 per page, following the template provided.
- Make it digital. Convert your ideas in to digital files. (final posters will be 15"x20")
- Be prepared to present and answer questions about your project.
- Turn in all electronic files (final piece and digital creative brief as PDFs).
- Turn in your process book binder.

## SCHEDULE – 4 WEEK PROJECT (schedule subject to change)

WEEK 4 CLASS 1 – **Introduce Assignment 2**

WEEK 5 CLASS 1 – **Due** - Bring in 15 samples for inspiration in PDF format (one per page please in PDF format). Research the topic. You must show knowledge of your assigned topic.

## ASSIGNMENT 2: CREATIVE ALPHABET POSTER

**ADVANCED TYPOGRAPHY**

**3355-001** | SPRING 2019

*Professor Veronica Vaughan*

*Email: veronica.vaughan@uta.edu*

*Office: Fine Art Building, #347B*

*Office Hours: Tuesday 4:50 - 5:50 pm,*

*Thursday 4:50 - 5:50 pm*

ASSIGNMENT 3: CREATIVE ALPHABET GALLERY OPENING / INVITATION AND POSTCARDS

**OVERVIEW**

An invitation is utilized to bring awareness and increase attendance at an event. Think about what will make a lasting impression on the recipient that receives the invite. (Is it some sort of gift or leave behind i.e. poster, postcards, etc...)

**OBJECTIVES**

- 1 Learn the logistics for setting up a file for print and mail
- 2 Conduct research on invitations
- 3 Enhance skills for layout (grids, hierarchy, photography, illustration)
- 4 Refine technical skills for engaging page layouts as it applies to an invitation

**ASSIGNMENT**

Design an invitation for the gallery opening of our third annual Advanced Typography student show. The invitation should bring awareness and interest to our event. It should also be able to be mailed (whether it is in an envelope or it is a self mailer).

**PROCESS**

- Bring in 10 samples of invitation
- Complete your creative brief.
- Develop 4 unique concepts for invitation
- Refine the option/s chosen in class
- Make it digital. Convert your design to a digital file
- Be prepared to present and discuss your design
- Turn in all electronic files (final design files, process books).

**SCHEDULE – 4 WEEK PROJECT**

WEEK 7 CLASS 1 – **Introduce**

WEEK 7 CLASS 2 – **Due** - 10 ir

WEEK 8 CLASS 1 – **Due** - Loos

WEEK 8 CLASS 2 – **Due** - Loos

WEEK 8 CLASS 2 – tight pencil

WEEK 9 CLASS 1 – **SPRING BREAK**

WEEK 9 CLASS 2 – **SPRING BREAK**

WEEK 10 CLASS 1 – **Due** - Paper

**Introduce**

WEEK 10 CLASS 2 – **digital** - R

WEEK 11 CLASS 1 – **Due** - Full

WEEK 11 CLASS 2 – **Continue**

WEEK 12 CLASS 2 – **Due** - Final

PDF (digit

mail one f

delivered,

2 require

**ADVANCED TYPOGRAPHY**

**3355-001** | SPRING 2019

*Professor Veronica Vaughan*

*Email: veronica.vaughan@uta.edu*

*Office: Fine Art Building, #347B*

*Office Hours: Tuesday 4:50 - 5:50 pm,*

*Thursday 4:50 - 5:50 pm*

ASSIGNMENT 4: PODCAST ZINE

**OVERVIEW**

**WHAT IS A ZINE?**

A "zine" is a kind of amateur DIY-style magazine produced in small numbers and sold, traded or distributed for free. The format and style of zines varies as widely as the content. Some are intentionally low-fi, handwritten, crudely photocopied, while others are collaborative, highly-produced art books.

The publication design of a zine has the power to become more part of the narrative work itself, augmenting and enhancing the reader's perceptions of the content, this is very apparent in zine culture, where the visual art and narrative content sometimes comes from the same artist.

"Zines are typically experimental cultural fragments defined by being created and distributed outside of mainstream publication centers. They have the opportunity to reach selected, specific audiences, and often create pockets of intimate, subcultural communities." – Matern, Shannon (2011). "Click/Scan/Bold: The New Materiality of Architectural Discourse and Its Counter-Publics"

**WHAT IS A PODCAST?**

Podcasts are episodic audio programs typically dedicated to a specific topic, hosted by one or a few people, and sometimes include guest hosts, interviews or other supplemental audio content. Genres include news, entertainment, comedy, spoken-word / storytelling, politics, and many more. While the bar for entry is very low (just about anyone with a microphone and a computer can launch a podcast), some podcasters have elevated the art form to include creative sound design, originally-scored music, and other highly-produced elements.

**OBJECTIVES**

- 1 Typographically capture the message
- 2 Enhance layout skills by shaping verbal messages through typographic design
- 3 Explore the expressive range of typography as a primary visual
- 4 Refine technical skills for hierarchy and grid
- 5 Content should be communicated effectively
- 6 Copy should be organized and sized according to importance

**ASSIGNMENT**

Select a single episode from a highly-produced, well-crafted podcast and create a companion "podcast zine" based on the episode's transcript. The zine must include a unique publication design style, typographically-focused editorial-style visuals, page layouts, and consistent page elements and structures found in magazines.

Since podcasts are an inherently non-visual medium, you will be starting without imagery. Do not source imagery from existing key-art of the episode / podcast, or any other visuals found the podcasts' website.

**CHOOSE AN APPROPRIATE PODCAST**

The podcast must be 15 to 45 minutes in length. The podcast should be single-topic or story focused, avoid talk-radio style banter with no clear narrative. See attached page for recommended podcasts.

**THE TRANSCRIPT**

Some podcasts regularly publish transcripts of each episode on their website, some do so to only select episodes, some podcasts do not publish transcripts at all. You must have a full transcript of the episode to use for your project. If you select an episode without a published transcript, you must produce a transcript from listening to the audio file. Count on about 2+ hours transcribing time per 30 min of audio.

**DIGITAL DESIGN****2304-004, 006** | FALL 2015

Professor Veronica Vaughan

Email: [veronica.vaughan@uta.edu](mailto:veronica.vaughan@uta.edu)

Office: Fine Art Building, #347B

Office Hours: Tuesday 4:50-5:50 pm,

Wednesday 9-10 am

**COURSE DESCRIPTION:**

This is your introduction to digital design. We will use Adobe Illustrator CC and Adobe Photoshop CC to produce a series of two dimensional projects that explore the applications of viscom.

We will look at project management and work flow, organization and stress the correct production of projects.

You will be required to read articles on the web, watch videos, and contribute to class discussions.

Your semester will also contain tutorials, done both in and out of class and quizzes that cover the material taught in class.

**COURSE STRUCTURE:**

This class is a combination of lecture, critiques, in class work, and out of class work. The workload is meant to mimic the real-world professional environment. Additional hours will be needed outside of class to finish assignments.

At the completion of assigned projects a critique/class review will take place. Grades will be presented after each project through blackboard. During the semester if you have any questions please contact me by e-mail, during class, office hours or by appointment.

**COURSE OBJECTIVES:**

- introduce creative process
- produce and strengthen Adobe Illustrator CC and Adobe Photoshop CC application skills set to include software concept understanding, and correct tool usage
- gain understanding of professional expectations, presentations and processes through assignment work flow
- incorporate visual vocabulary into critiques and project conversations
- deepen students visual well

**COURSE PROJECTS:**

Develop the name, logo, tagline, letterhead package (letterhead, business card and envelope) and an awareness poster campaign (series of three posters) for a company that assists homeless teens.

**YOU WILL NEED**

- one USB flash drive
- a selection of art pencils (HB, 2H, 4H, etc.)
- 9 x 12 tracing paper
- spray mount as needed
- black presentation board as needed, 15" x 20"
- self healing cutting mat
- xacto knife and blades
- Adobe Illustrator and Photoshop Creative Cloud

**CLASS ATTENDANCE POLICY:**

Attendance is required and roll will be taken by a sign-in sheet. It is your responsibility to sign the attendance sheet. I will give handouts to absent students, but will not re-lecture missed material.

Absences over 3 will result in a reduction of your final grade by one letter grade. With each additional unexcused absence, the grade will drop an additional unit. A 15 minute absence during scheduled class time will be considered an absence. Absences on critique day or during final critique will be counted as two absences.

**LATE WORK:**

**ASSIGNMENT 1: LOGO & LETTERHEAD PACKAGE**

**DIGITAL DESIGN**  
2304-004, 006 | FALL 2015  
Professor Veronica Vaughan  
Email: [veronica.vaughan@uta.edu](mailto:veronica.vaughan@uta.edu)  
Office: Fine Art Building, #347B  
Office Hours: Tuesday 4:50-5:50 pm,  
Wednesday 9-10 am

**OVERVIEW**  
A brand is a company's promise to their customers. In order to create a brand's strategy you must first answer how, what, where, when and to whom the company plans on communicating and delivering the message to. The foundation of a brand is its logo. Additional marketing material like awareness posters and letterhead - all of which should integrate the logo - will communicate the brand. Consistent brand strategy brings value to the company.

**OBJECTIVES**  
1 Present samples for visual research (pdf)  
2 Develop an understanding of the different approaches and mediums used to research  
3 Illustrate the creative process with mind maps, word lists, mission statements, mood boards and thumbnails  
4 Exhibit a thorough understanding of what is gained by the creative brief  
5 Demonstrate your ability to creatively think through a project utilizing the skills learned in the creative process  
6 Develop new ways of approaching a creative assignment  
7 Deliver a cohesive letterhead and tagline

**ASSIGNMENT**  
The company is a non-profit that these teens with skills training. The letterhead package will be participate in the awareness ca also gives teens facing homeless. Develop the name, logo, tagline, company that assists homeless

**PROCESS**

- Research the topic (i.e. logos, that age group)
- Utilize the research on your to
- Develop the name for the compa
- Write a tagline for the compa
- Create a conceptual logo, tag
- Be prepared to present and a letterhead system
- Turn in all electronic files (fina

**SCHEDULE – 4 WEEK PROJ**  
WEEK 5 CLASS 1 – Visual res teens, col inspiratio  
WEEK 5 CLASS 2 – Generate name cho  
WEEK 6 CLASS 1 – Choose y options fo  
WEEK 6 CLASS 2 – Tight penc

**ASSIGNMENT 2: SOCIAL AWARENESS POSTER CAMPAIGN**

**DIGITAL DESIGN**  
2304-004, 006 | FALL 2015  
Professor Veronica Vaughan  
Email: [veronica.vaughan@uta.edu](mailto:veronica.vaughan@uta.edu)  
Office: Fine Art Building, #347B  
Office Hours: Tuesday 4:50-5:50 pm,  
Wednesday 9-10 am

**OVERVIEW**  
Raising awareness refers to alerting the general public that a certain issue exists. A well-made social awareness campaign is designed to grab your attention and to remain in your memory long after you've left it behind. Getting people to think and worry about various social and environmental issues (or even simply getting them to be aware of them) is important for raising public support and affecting meaningful changes. In social awareness campaigns having just the facts is not enough. They are important, but the posters must also appeal to the observer's emotions. Many studies have indicated that emotion can have a powerful effect on memory formation, ensuring that memories with emotion will last longer than those without.

**OBJECTIVES**  
1 Present samples for visual research (pdf)  
2 Create creative brief while conducting market research  
3 Illustrate the creative process with mind maps, word lists, mood boards and thumbnails  
4 Demonstrate your ability to creatively think through a project utilizing the skills learned in the creative process  
5 Deliver a cohesive social awareness campaign (consisting of 3 posters, 12x18)  
6 Apply concepts of advertising (bringing awareness to an issue) to develop a unified social awareness campaign  
7 Show proficiency in photoshop

**ASSIGNMENT**  
Develop a social awareness campaign that consists of 3 - 12x18 posters that appeal to the observer's emotions. Before starting on any creative, you should do extensive research on what other social awareness campaigns are doing. In addition, you should refer back to the creative brief for your company. Remember, to complete the creative brief before brainstorming any ideas. Throughout the project make sure the campaign stays on top of what was outlined in your creative brief. The challenge is to make sure the concept photographically illustrates how the campaign will bring awareness to the issue.

**PROCESS**

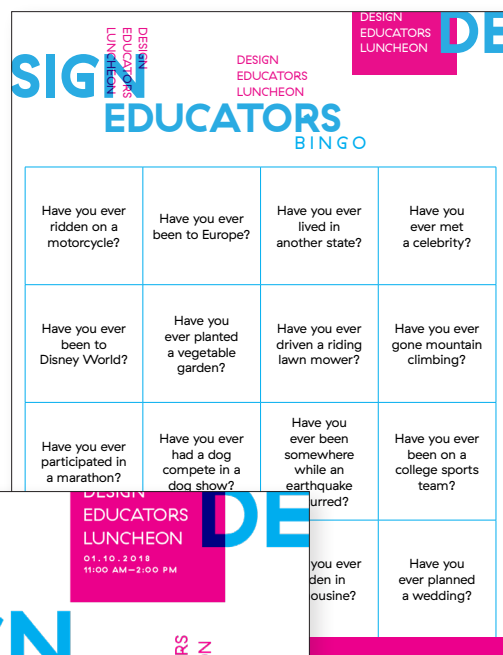
- Research the topic (social awareness campaigns)
- Utilize the research on your topic to generate a comprehensive creative brief
- Develop visual images that portray your concept
- Utilize photoshop to create your campaign with images that you take or create
- Be prepared to present and answer questions about your project
- Turn in all electronic files (final campaign, creative brief, mood board, mind maps, and word lists)

**SCHEDULE – xx WEEK PROJECT** (schedule subject to change)  
WEEK 11 CLASS 1 – Introduce Assignment 2.  
WEEK 11 CLASS 2 – Bring in 10 samples of social awareness ads/posters in PDF format (two per page please). (What are other social awareness campaigns doing? Remember, we will visually represent our concepts.)  
WEEK 12 CLASS 1 – Generate mind maps and word lists for the posters. (Bring in work) (Emphasis should be visual.) Develop 12 unique concepts utilizing imagery as the focal point. (Remember, campaigns have 3 posters.)  
WEEK 12 CLASS 2 – Refine the option/s chosen in class critique (Keep in mind this is a campaign of 3 posters. These should be on 9 x 12 layout paper.

**AIGA DFW DESIGN EDUCATORS LUNCHEON**

**JANUARY 2018**

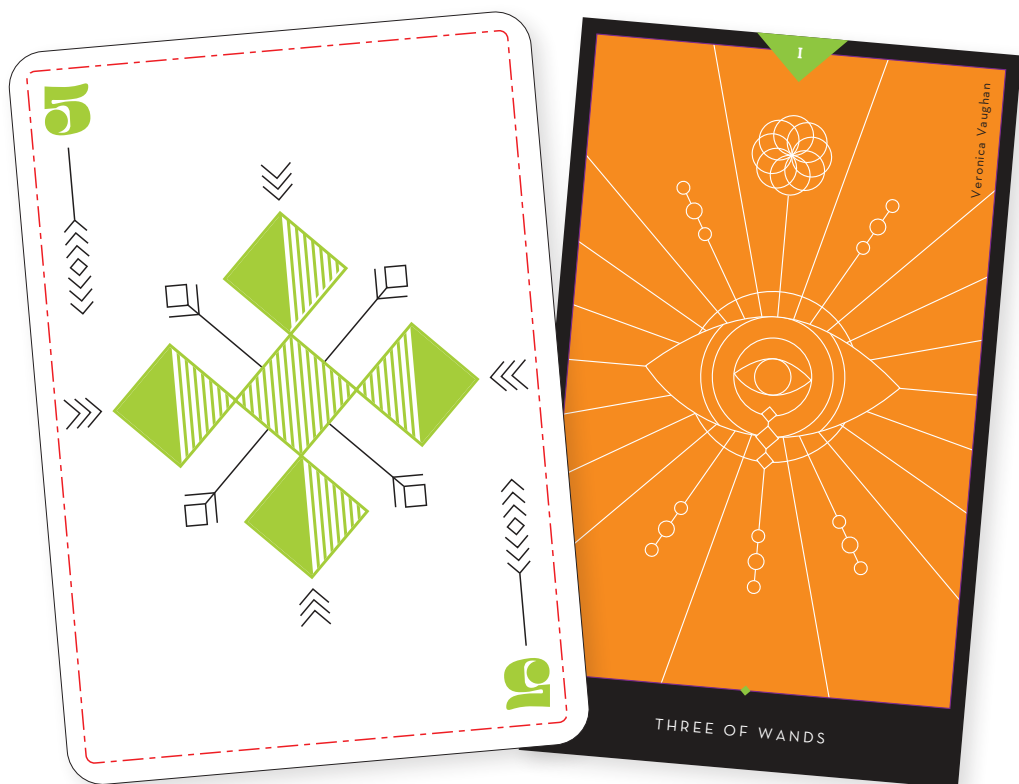
The Design Educators Luncheon was an event that I organized on behalf of AIGA DFW. The event brought together 30+ design educators in the Dallas / Fort Worth metroplex to discuss all things pertaining to design education. Our gracious hosts at Clampitt Paper Company gave the educators a paper school. In addition, two guest speakers, Willie Baronet (SMU educator and We are all homeless advocate) and Michael Gibson (UNT educator) presented their research.



**AIGA DFW GROUP PROJECT**

**2017 / 2018**

AIGA DFW challenged designers in the area to create one of 52 different cards in a deck and one of 78 cards in a set of tarot cards. The cards were printed and distributed at a member events.



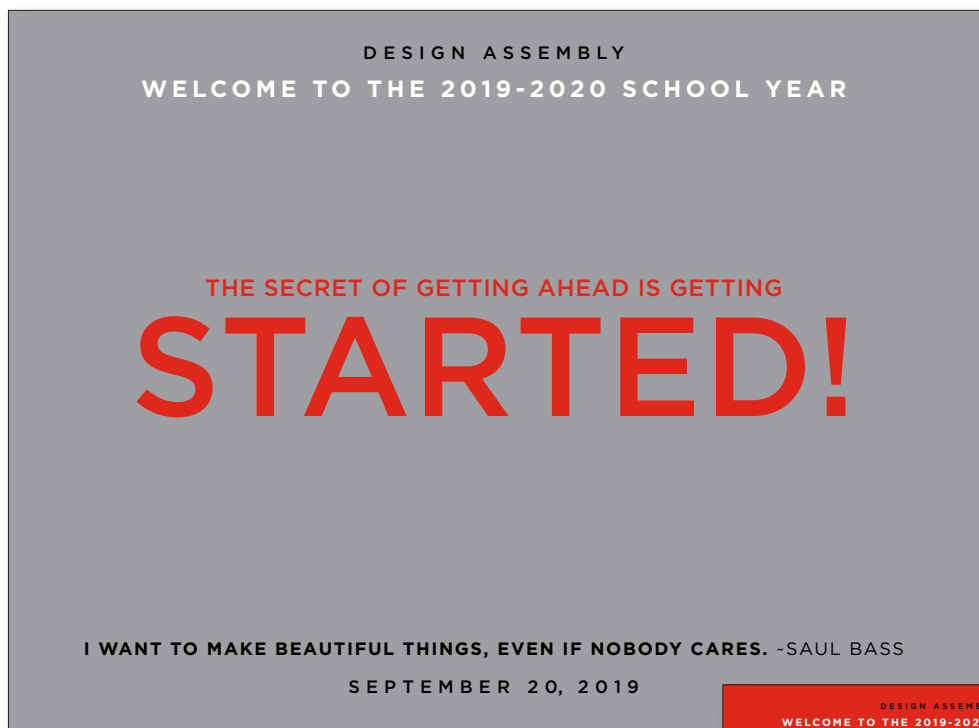
**AIGA DFW Playing Card 2017 and Tarot Card 2018**  
Group Project

<b>FACULTY ADVISOR</b>	<b>General Body Meeting – Internship Presentations</b>	<b>2016</b>
	Tips and Tricks	2016
	<b>General Body Meeting – Guest Speaker Ash Huong</b>	<b>2016</b>
	Game Night	2016
	<b>General Body Meeting – Japan Study Abroad Presentations</b>	<b>2016</b>
	Bookbinding Workshop	2016
	<b>Pumpkin Carving</b>	<b>2016</b>
	Design Expo – Various Professional Guest Speakers	2016
	<b>FabLab Tour</b>	<b>2016</b>
	Thanksgiving Potluck	2016
	<b>General Body Meeting – Design Jeopardy</b>	<b>2017</b>
	CPR Workshop	2017
	<b>Dinner with Designers</b>	<b>2017</b>
	Design Expo – Guest Speaker Aaron Draplin	2017
	<b>Game Night</b>	<b>2017</b>
	Bookbinding Workshop	2017
	<b>Handlettering Workshop – Bobby Cerda</b>	<b>2017</b>
	Counter Space Award Show	2017
	<b>Movie Night</b>	<b>2017</b>
	Dallas Museum of Art Field Trip	2018
	<b>Valentines Workshop</b>	<b>2018</b>
	Valentine Card and Bake Sale Fundraiser	2018
	Spring <b>21 Hour CPR Workshop</b>	<b>2018</b>
	Spring 36 Hour Workshop	2018
	<b>Counter Space Award Show</b>	<b>2018</b>
	Professional Studio Tours	2018
	<b>Mentor Match Making Event</b>	<b>2018</b>
	Illustration Workshop – Steve James	2018
	<b>Game Night</b>	<b>2018</b>
	Professional Studio Tours	2018
	<b>Halloween Card Workshop</b>	<b>2018</b>
	Halloween Card and Bake Sale Fundraiser	2018
	<b>Fall 21 Hour CPR Workshop</b>	<b>2018</b>
	Fall 36 Hour Workshop	2018
	<b>Design Expo – Guest Speaker Alumni Elena Chudoba</b>	<b>2018</b>
	Fall 36 Hour Workshop	2018
	<b>Under Construction Portfolio Review - Guests 10 Alumni</b>	<b>2018</b>
	Game Night	2018

## VISUAL COMMUNICATIONS DESIGN

### Design Assembly

The Design Assembly was created to bring new and existing Visual Communication students together for the fall semester to learn about important dates, awards from the past year, meet the faculty, and enjoy a guest speaker. Guest speakers have included **Magdiel Lopez**, **Ashleigh Axios**, and **Raul Varela**. The event was attended by 75+ students each semester.



Design Assembly  
2016, 2017, 2018, 2019



**SPEAKERS**

2019

**ROSIE ROSALES** is an art director for The Richards Group and Richards/Lerma for almost 7 years. He has worked on accounts like; The Home Depot, Jeep, Dodge, Ram, Metro by T-Mobile, Dr Pepper, 7Up, Clamato, Advanced Auto Parts, MD Anderson Cancer Center.

He is also on the board for the American Advertising Federation as vice president and co-chair of Diversity and Inclusion where the goal is to highlight Dallas' advertising landscape while giving equal voice and representation to current advertising professionals.

2018

**MAGDIEL LOPEZ** is an artist/creative director born in Cuba, living in Dallas, Texas. Through his 12+ year career, Magdiel has worked on, and lead, projects ranging from brand identity to conceptual art and environmental design. He is currently on staff at Fellowship Church in Grapevine, Texas.

Magdiel's passion for excellence and creativity show in his artwork. He is in the process of a year long experimental design project that has gained him notoriety from respected publications across the globe.

2017

**RAUL VARELA** is the owner of High Bandwidth, an agency located in Dallas, Texas. Raul shared his journey from a graphic design student to company owner. High Bandwidth does brand strategy, brand positioning, and brand content. Raul is also a founding partner in PICKUP, an Addison-based on-demand delivery service.

2017

**ASH HUANG** is an artist, author and designer. Her essays have been featured in Fast Company, Off-screen Magazine and Lean Out. Her first novel, The Firesteel, won First Place for Literary Fiction in the 3rd Annual Writer's Digest Self-Published e-book Awards. She works on Adobe XD in San Francisco.

2017

**ASHLEIGH AXIOS** currently works at Automatic, a company whose mission is to democratize publishing and make the web a better place. She is also a board member for AIGA, the professional association of design, and on the editorial board of Design Observer.

Prior to her role at Automatic, Ashleigh served as the creative director and a digital strategist at the White House. As a part of the Obama administration.

## PERSONAL EXPRESSIONS IN TYPE

### Advanced Typography

Annual typography exhibition presenting the work created by 3355 sections 1 and 2 Advanced Typography students during the Spring and Fall semesters. The type show is held in Gallery 295 in the Art + Art History Building. Attendance for the past 3 years has been 80+.



PERSONAL EXPRESSIONS IN TYPE  
Fall semesters of 2016, 2017, 2018, 2019

# 26 PROFESSIONAL SERVICE committees

<b>COMMITTEES</b>	<b>Visiting Artist Committee</b> The Visiting Artist Committee is tasked yearly with planning and scheduling respected established and emerging artists in various art and art history fields to host lectures and/or small workshops.	2016 to current
	<b>Women's Advocacy Committee</b> The Women's Advocacy Committee supports efforts for equity and respect for female/female identifying students, faculty and staff, through advocacy and care.	2018 to current
	<b>Graduate Committee</b> Participated in reviewing thesis proposals and papers.	2019
	<b>Art + Art History Search Committee for Tenured Faculty in Art History</b> Participating in review of dossiers for prospective candidates, selecting finalists, on-campus interviews, and selection of finalists for the position.	2019

