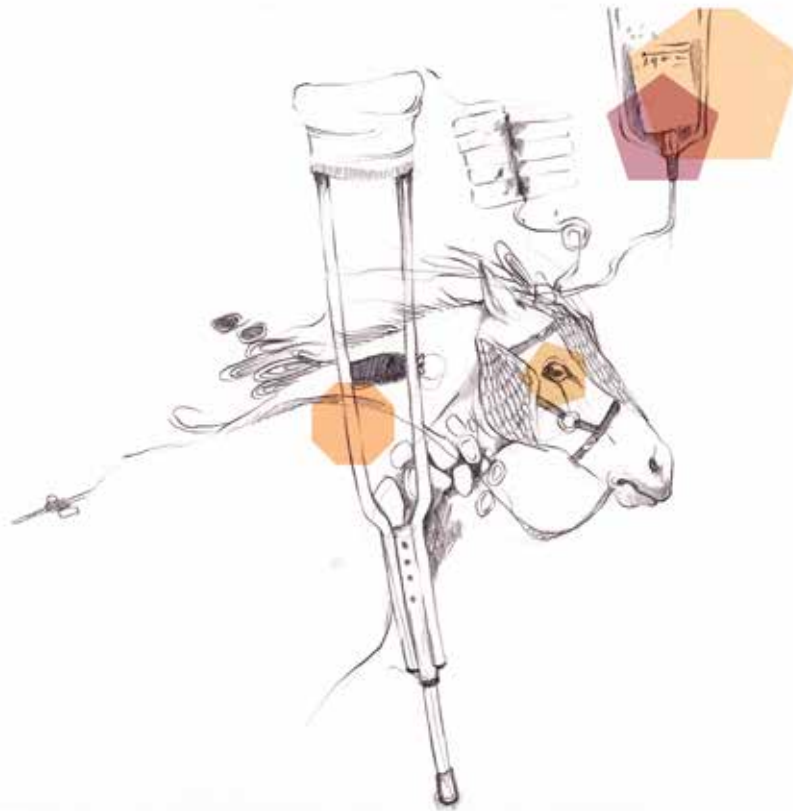




DANIELLE WETHINGTON
Process and Portfolio

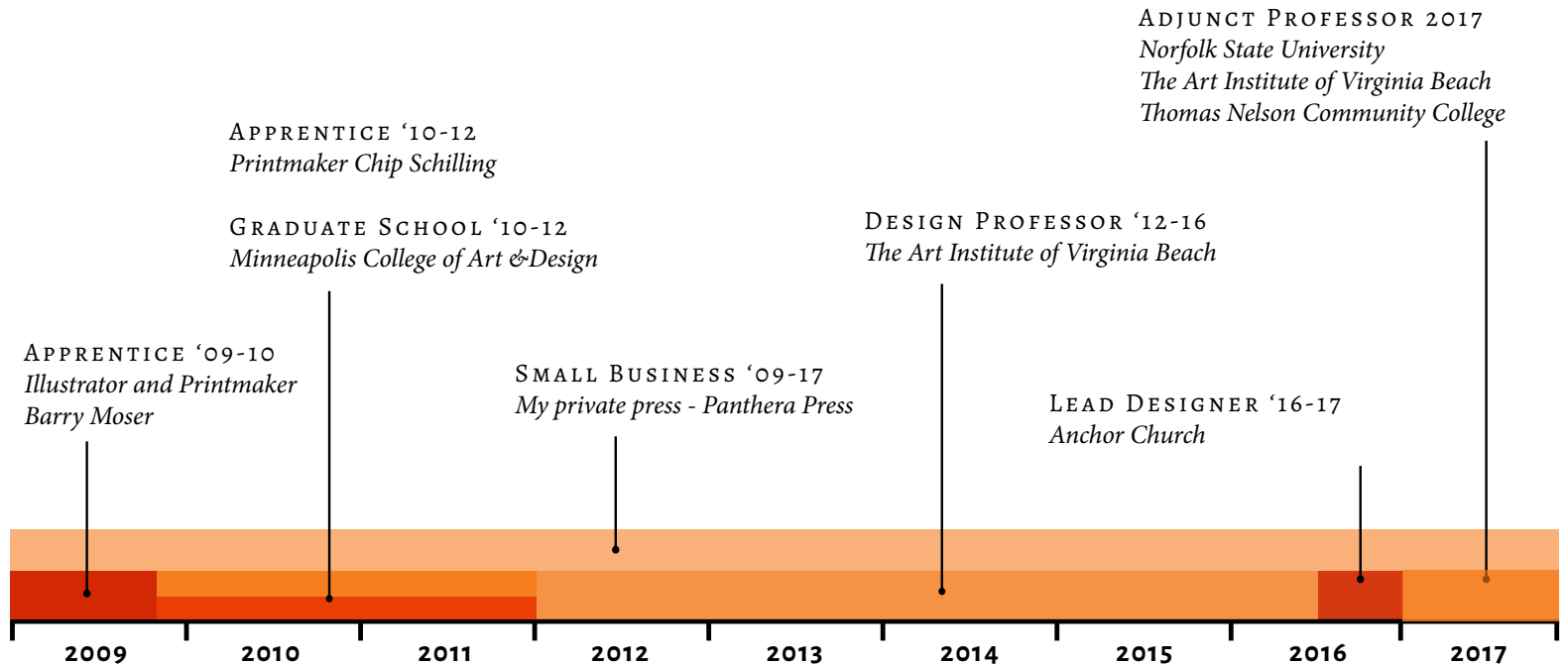


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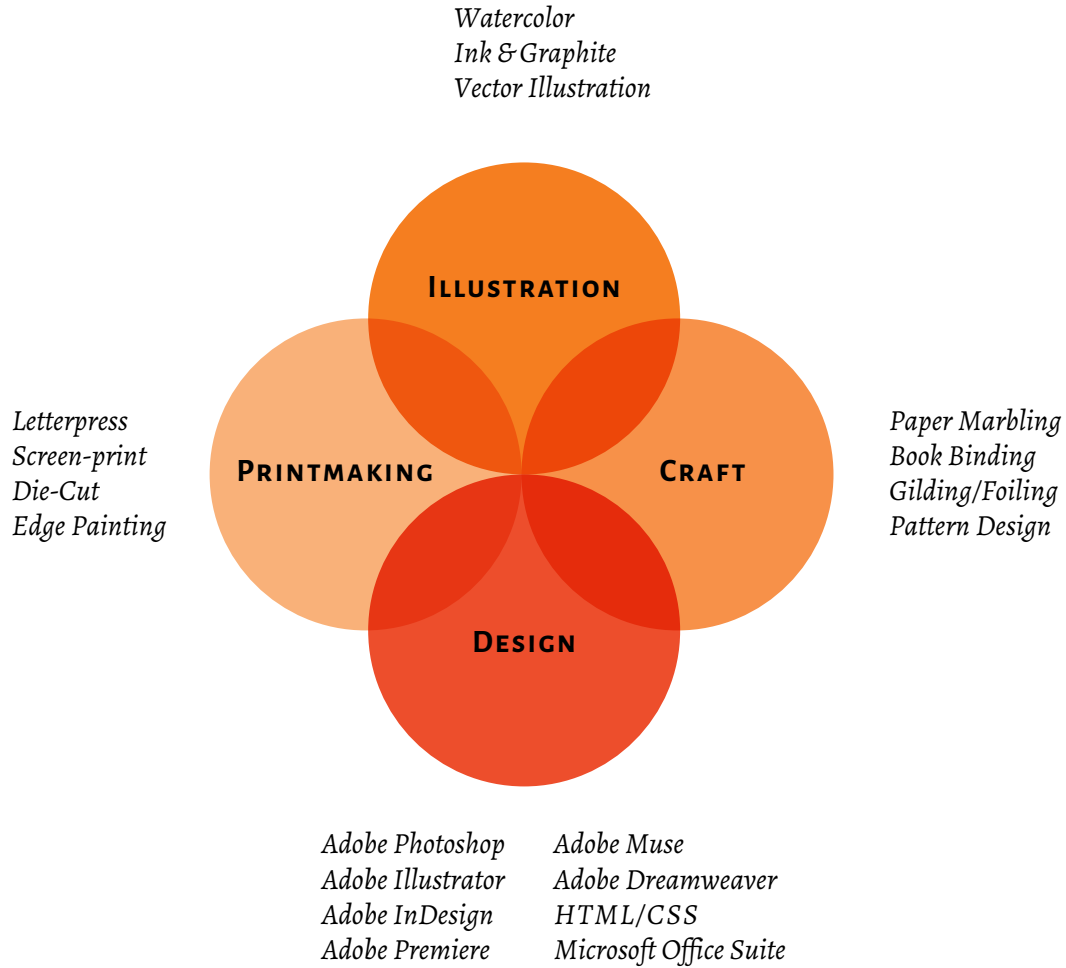
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CAREER



MORE THAN A DESIGNER, I consider myself a book maker, writer, pressman, illustrator, and print maker. My main interest lies in preserving the technical skills and long held beliefs in both design and image making through re-invention. I have and Master's Degree in design from the Minneapolis College of Art and Design and a Bachelor's Degree in illustration from the Savannah College of art and Design. Although I am originally from Virginia Beach, I have lived and worked in Savannah, Georgia, Northampton, Massachusetts, Minneapolis, Minnesota and Oahu, Hawaii.

SKILL SET

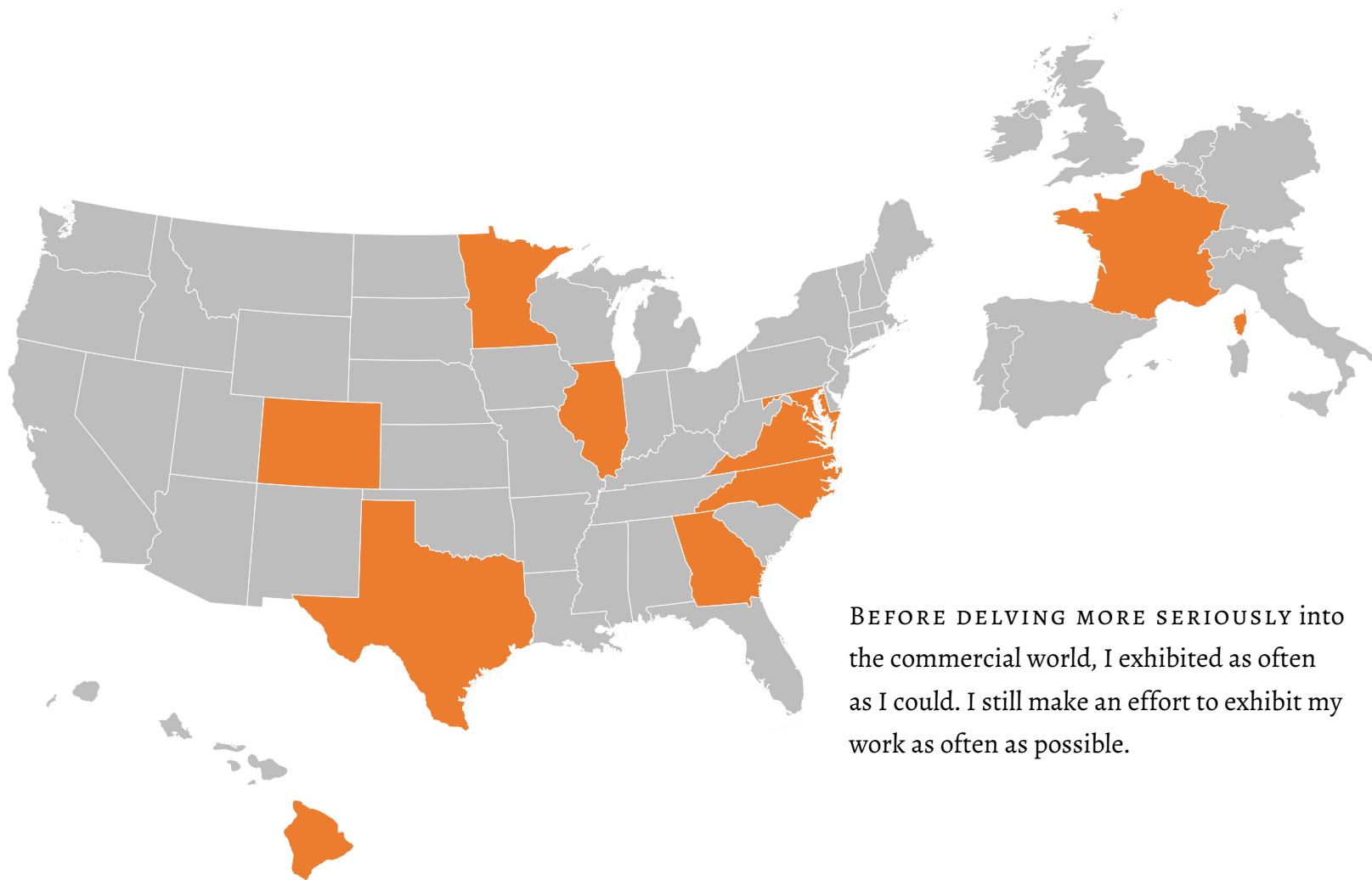


EDUCATION

2010-12 MFA Design, Minneapolis College of Art and Design (MCAD)
2009-10 Apprentice to Barry Moser
2009 BFA Illustration, Savannah College of Art & Design (SCAD)
2008 Lacoste Study Abroad Program, Lacoste, France
2002-06 Governor's School for the Arts, visual arts department, Norfolk, VA (GSA)

WORK

2017 Adjunct Professor - Norfolk State University, The Art Institute of Virginia Beach, & Thomas Nelson Community College
2016-17 Lead Designer, Anchor Church, Kaneohe, HI
2012-16 Full-time Instructor of Graphic Design, Art Institute of Virginia Beach
2013-14 Buzz Picasso Painting Instructor
2010-12 Printshop Graduate Technical Assistant, MCAD
2012 Design Instructor at Diseño Para la Comunidad, Waite House Community Center
2011-12 Family Day Printmaking assistant instructor (Bi-yearly), Minneapolis Institute of Arts
2009-10 MERCYhouse Ministries, Part-time Graphic Designer
Oct 2006 - May 2008 Dimensions Gallery, Event Marketing Manager
2008-09 Event/Exhibition Coordinator, 180 Ministries



BEFORE DELVING MORE SERIOUSLY into the commercial world, I exhibited as often as I could. I still make an effort to exhibit my work as often as possible.

GALLERY EXHIBITION

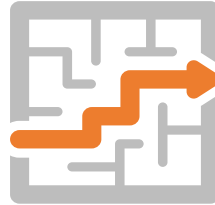
2017 The Path of Winged Souls, Bath House Cultural Center, Dallas, TX
2017 Courage, Fort Worth Community Arts Center, Crowley, TX
2017 Spectrum, Cade Art Gallery, Arnold, MD
2017 A Climate of Change, Kahilu Theater, Hilo, HI
2013,14,15 Those who Teach, Ai Faculty Exhibition, Virginia Beach, VA
2013 Richmond Zine Fest, Artist's Book Alley, Richmond, VA
2013 Block Party, Virginia Museum of Contemporary Art, Virginia Beach, VA
2012 Goodbye Moments, Compound Gallery, Minneapolis, MN
2012 Faculty Exhibition, The Art Institute, Virginia Beach, VA
2012 MFA Thesis Exhibition, Northrup King, Minneapolis, MN
2012 Pop up Show, Art Du Nord, St. Paul, MN
2012 Belles Lettres (Featured Artist), Altered Aesthetics, Minneapolis, MN
2012 Made, M C A D, Minneapolis, MN
2011 Bureau of Artistic Validation, Gallery 148, Minneapolis, MN
2011 Hand Lettered Prospectus, Abecedarian Gallery, Denver, CO
2011 Fear Itself, Altered Esthetics, Minneapolis, MN
2011 On and Of Paper, Springfield Art Association, Springfield, IL
2011 Home, Altered Esthetics, Minneapolis, MN
2011 Ladies of Letterpress Exhibition, Ashville, NC
2011 Get Started, Chambers Gallery, Minneapolis, MN
2011 Share | Space 2, Tarnish and Gold Collective, Minneapolis, MN
2011 Memory Exhibition, M C A D, Minneapolis, MN
2009 Illustration Department Senior Show, Savannah, GA
2009 Misplaced, Displaced, & Forgotten, Savannah, GA

TEACHING METHODOLOGY



RESEARCH & PROCESS

It's more important to me that students develop a successful process for producing quality work than a distinct visual style.



OPEN ENDED PROBLEMS

I challenge students to wrestle with creating their own parameters for an assignment so that each outcome is unique.



COMMUNICATION

I think it is essential that an artist can talk about their work and situate it within the context of their respective field



COMMERCIAL VIABILITY

Designers especially must learn to frame their work to show marketable solutions. Even fine artists may find their work can have interesting, profitable outcomes.



TECHNICAL EXPERIMENTATION

I highly encourage the use of alternate materials and approaches. Acquiring a bigger toolkit of techniques enhances a student's ability to solve visual problems.



IDENTITY

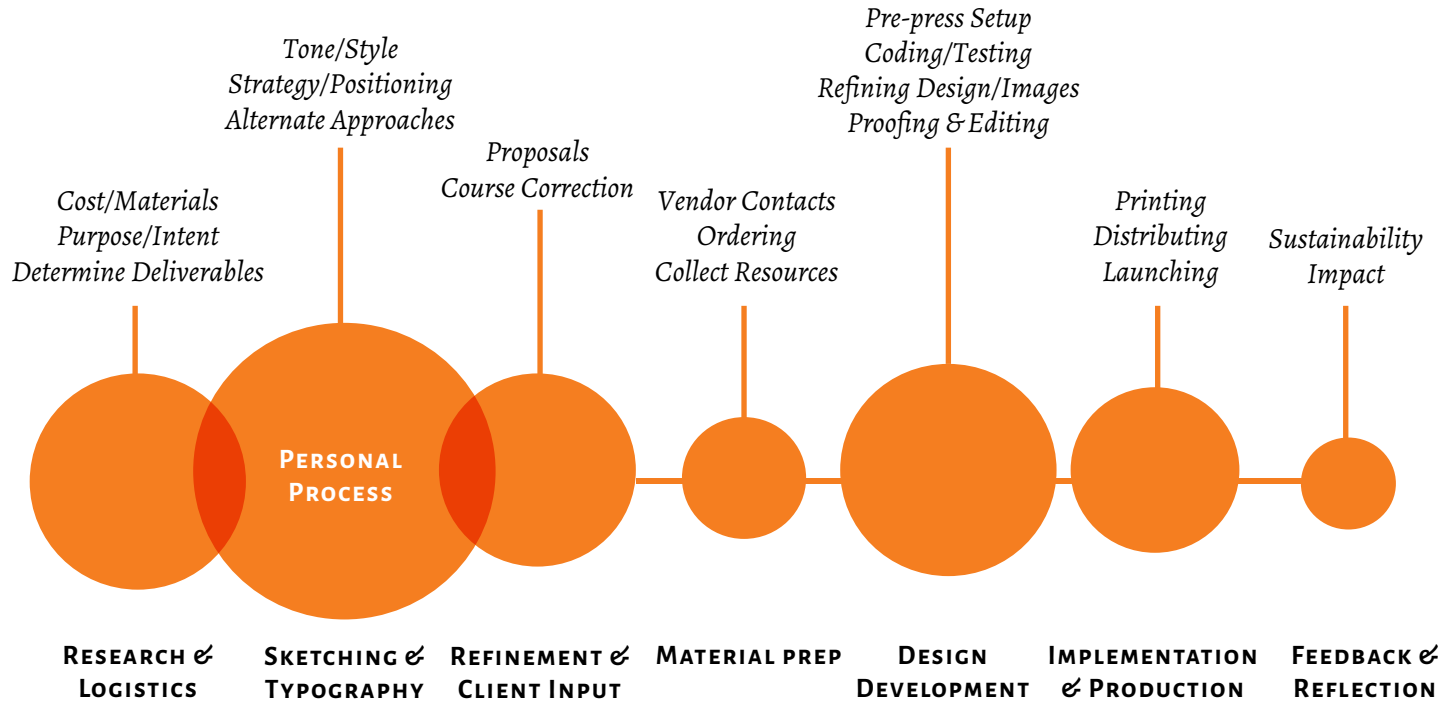
Developing agency and self-awareness are key skills for any artist. I like to cultivate a classroom that pushes students to explore and defend their point of view.

I BELIEVE THAT DESIGN and illustration are quickly evolving beyond service professions. Young artists are being thrust into a world where their skills must go beyond making logos or painting portraits in order to compete. I feel the education system must reflect this shift. As an educator I encourage students to push their practice past the expected and look for relevant problems where a visual approach can make a difference.

During my time as an instructor I have taught courses at every level, from the first computer applications class to the final senior portfolio course. I also worked within the department on a variety of committees and projects.

- Assessment Committee Member
- Institutional Curriculum Committee
- Created Student Work Archive
- Open House Presenter
- Sumer Studio Workshop Developer

PROCESS



A STRUCTURED PROCESS IS ESSENTIAL to the work I do both personally and for clients. In technical, labor intensive media like letterpress a project must move forward in a systematic way. With more conceptual design or illustration projects the client must be involved. A thorough process helps everyone to visualize the final work and allow both parties to participate in guiding the outcome. I believe process is one of the most important things I can help a student develop and it remains integral to my own working style.

PERSONAL PRACTICE



I'M AN DESIGNER AND PRINTMAKER interested in the relationship between craft and concept. How can the materials of an object, enhance the reading of the work and provide context? I explore this question by juxtaposing contrasting ideas. Type and image work together to develop meaning in my work in the same way that craft and concept inform each other. My work exists at the intersection between religion and science - it is deeply rooted in the doctrinal traditions of my bookmaking craft and yet it embraces change, reason, and biology. In this way it attempt to bridge these two ways of being and prove that tradition can be re-invented through modern practice.

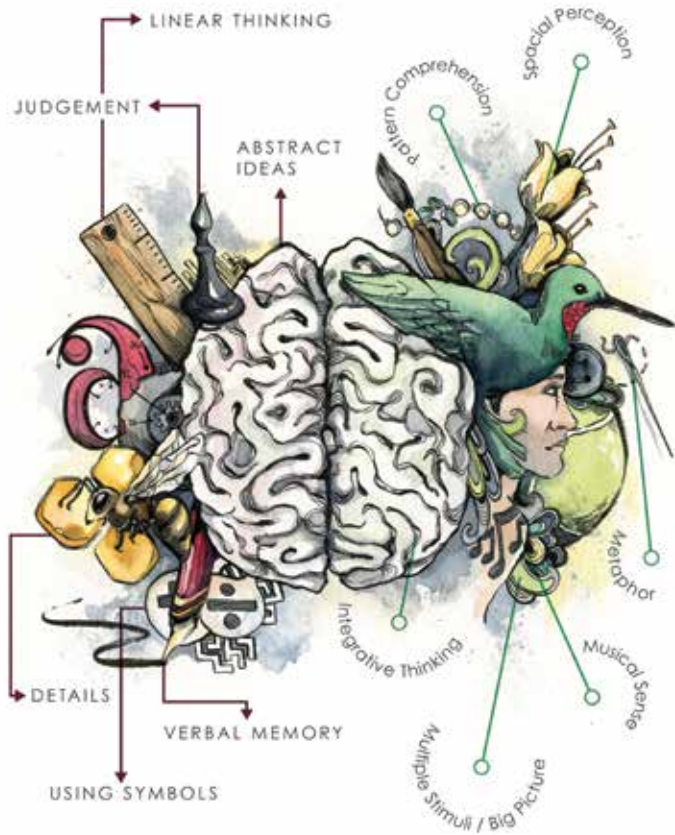
Techniques like gilding, letterpress, and paper making are given a new vitality when combined with modern ideologies, tools, and design strategies. Digital printing and gold leaf can exist side by side harmoniously, and in doing so forge new conceptual connections. In this way my work is a study in balance - a practice in learning to merge the handmade and the digitized, the sacred with the scientific.

CONCEPTUAL & BOOK WORK





LETTERPRESS, DIGITAL, & SCREEN-PRINTING



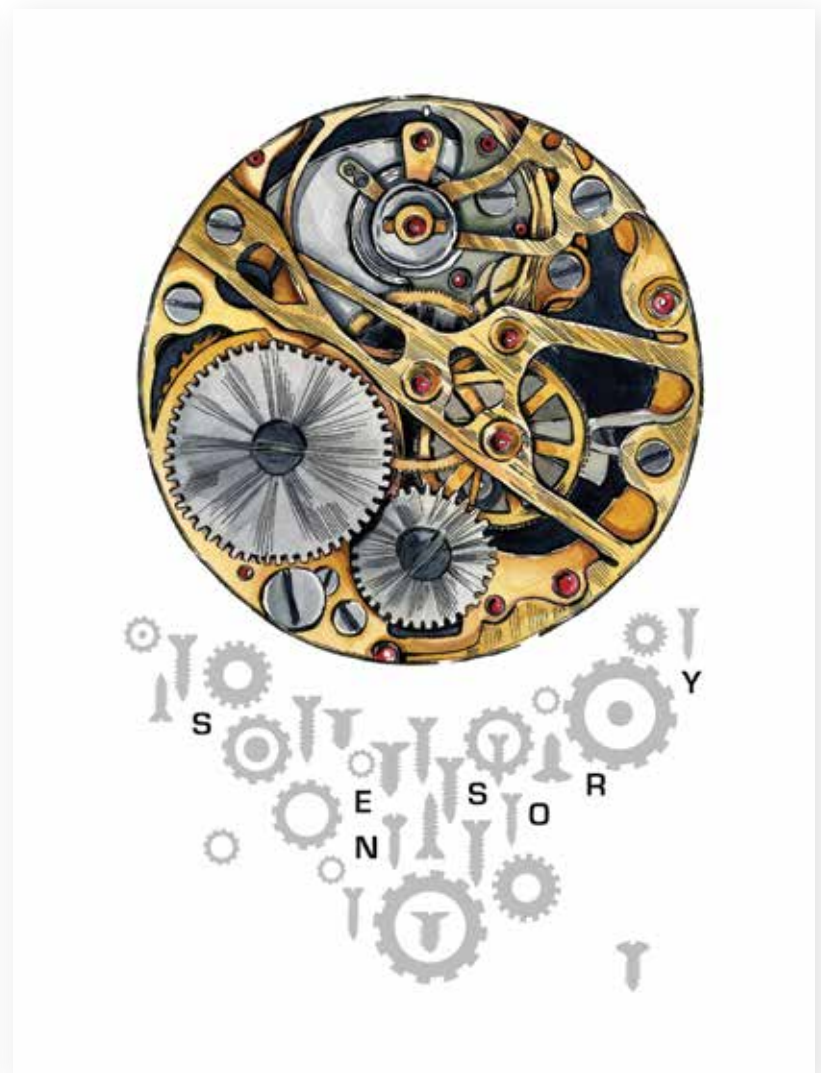
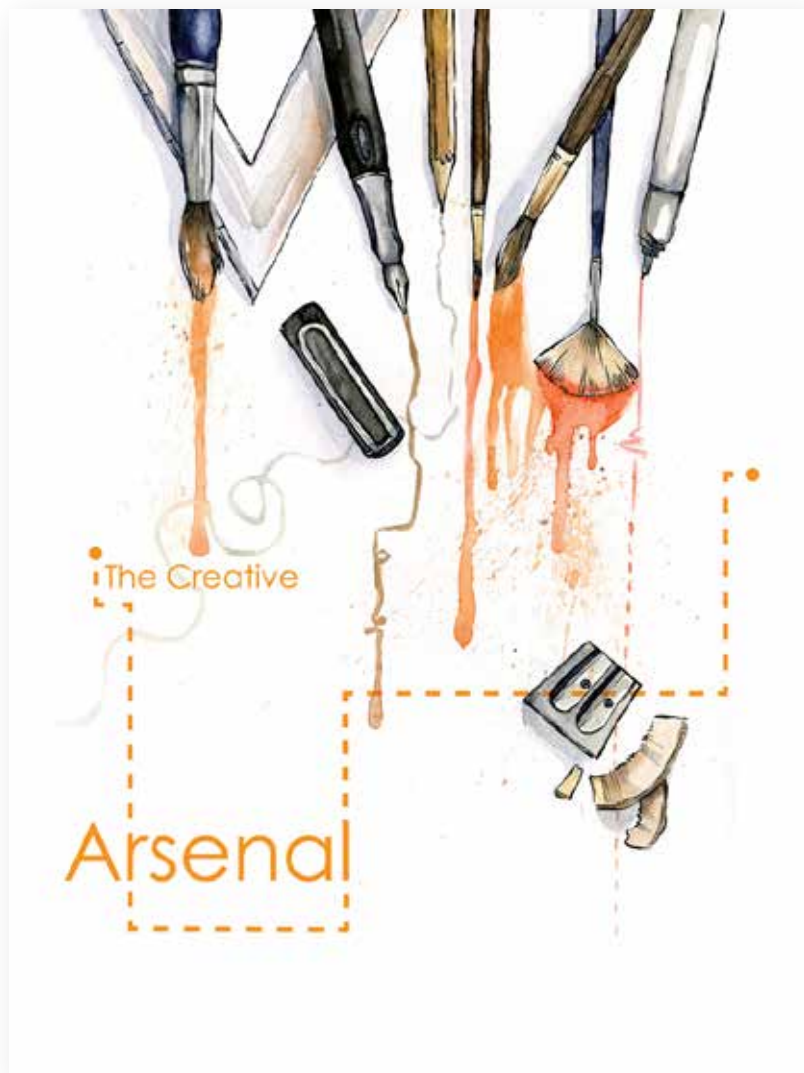
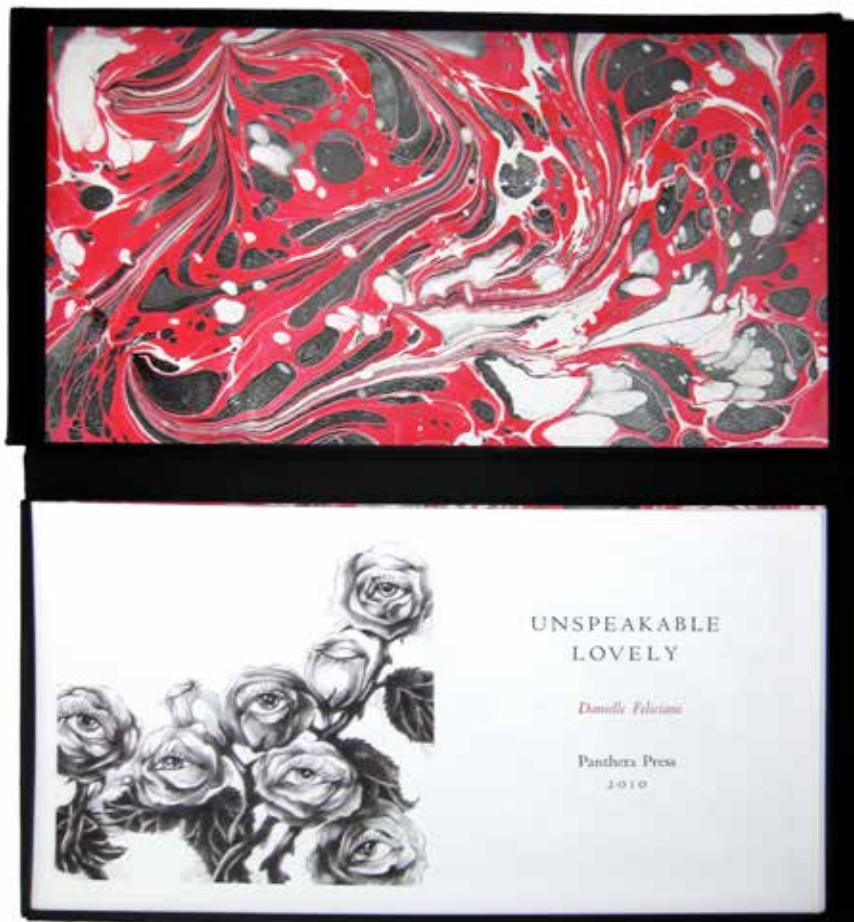


ILLUSTRATION DETAILS - ALL TEXT AND VECTORS WERE PRINTED LETTERPRESS

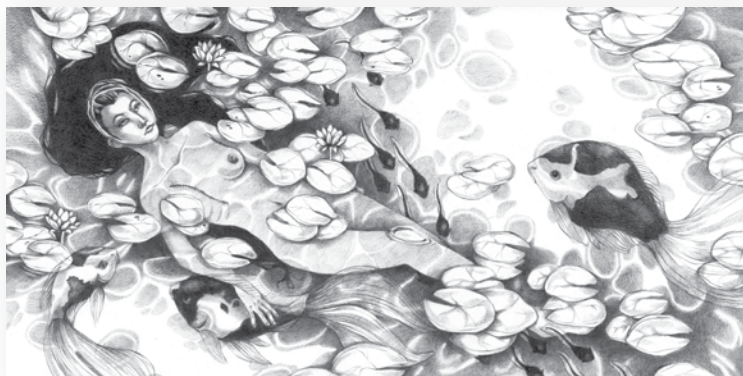






HANDSET TYPE & WATER MARBLING

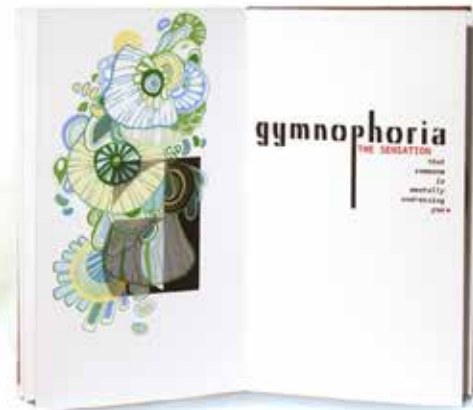
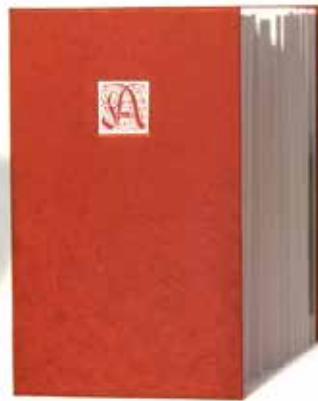
UNSPEAKABLE
LOVELY



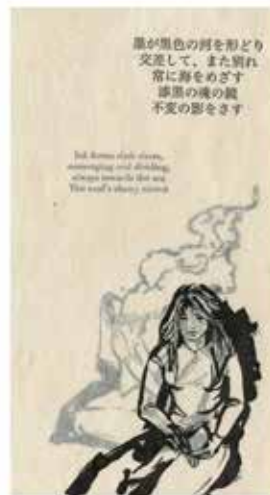






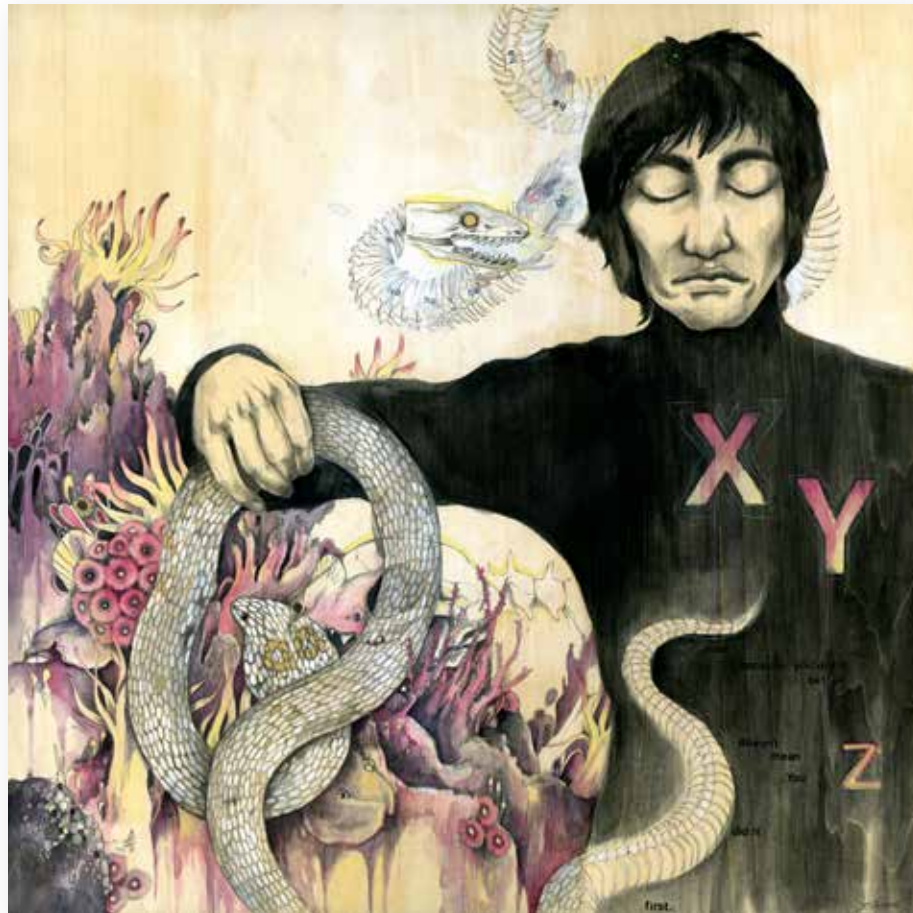


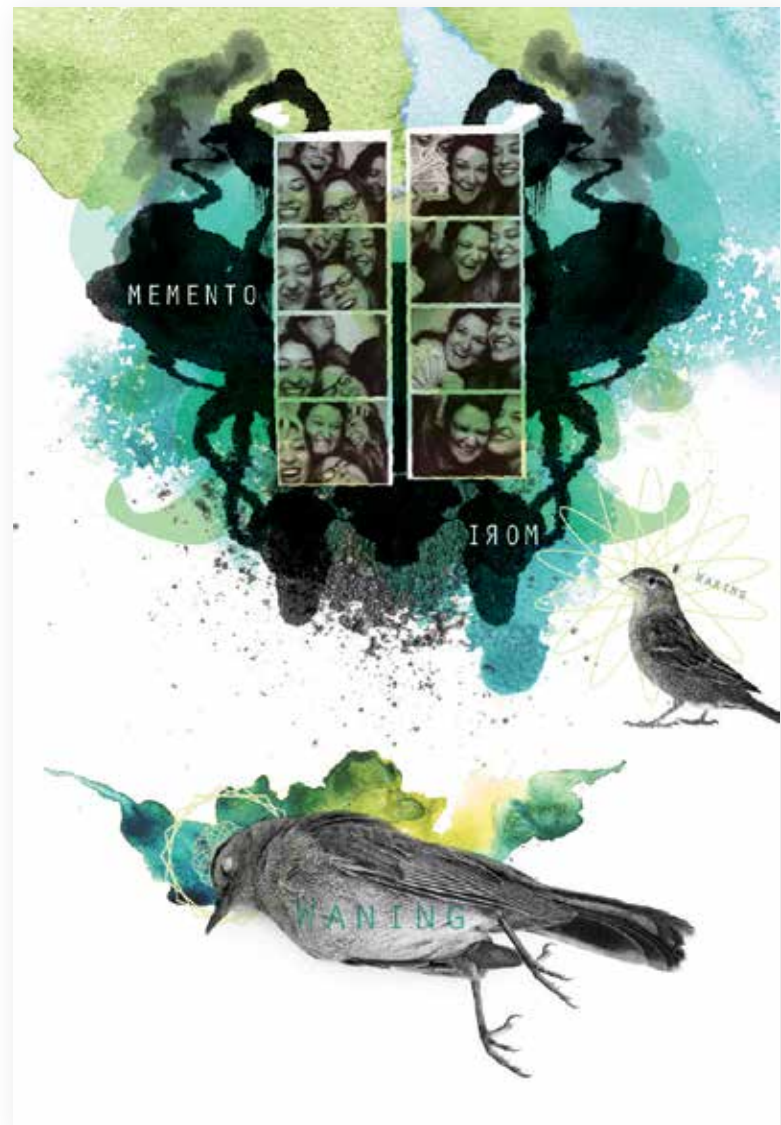




ILLUSTRATION

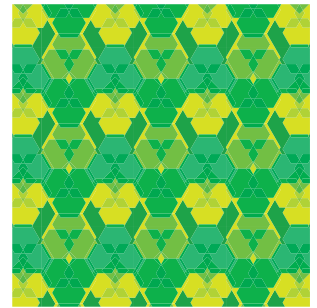
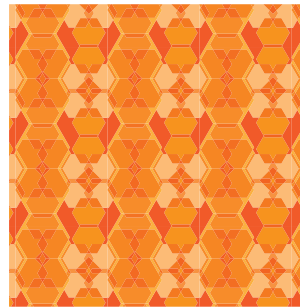
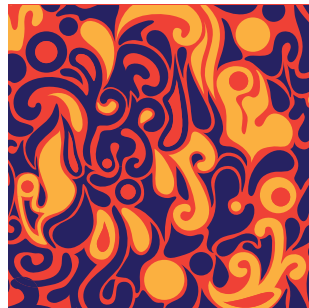








DESIGN & DIGITAL

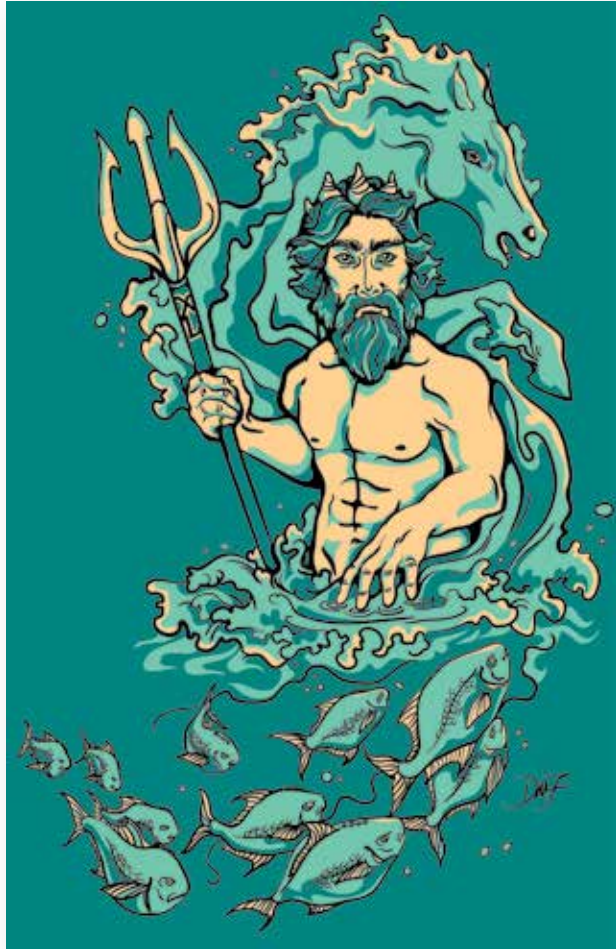


REPEAT PATTERN TILES & KITE BOARD DESIGNS

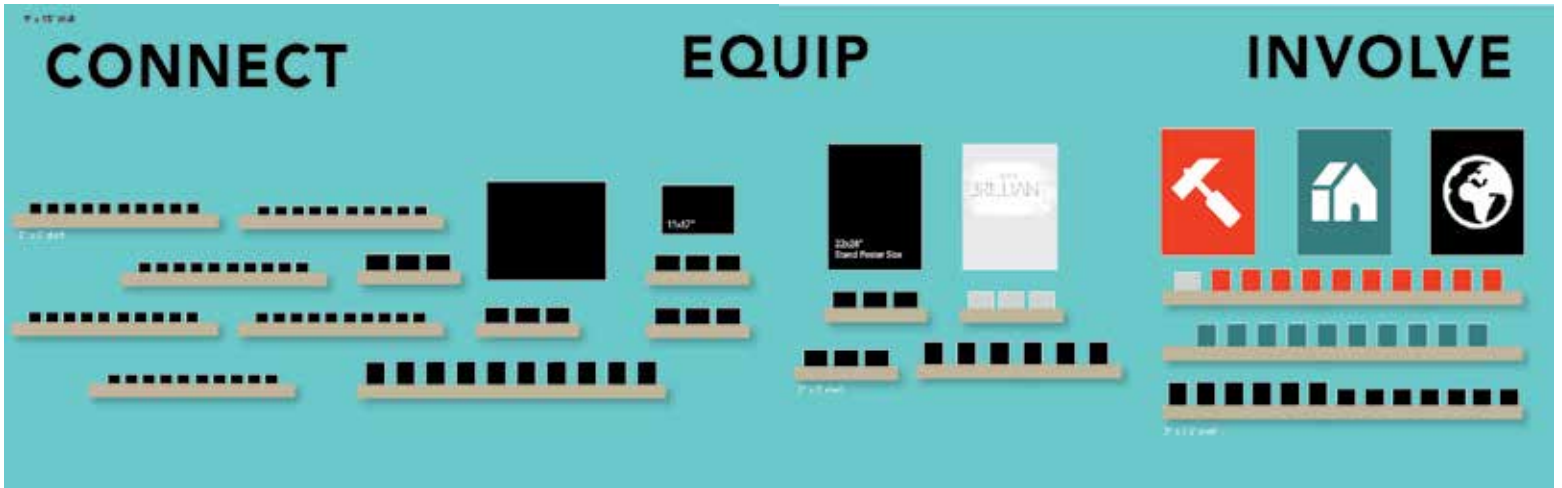
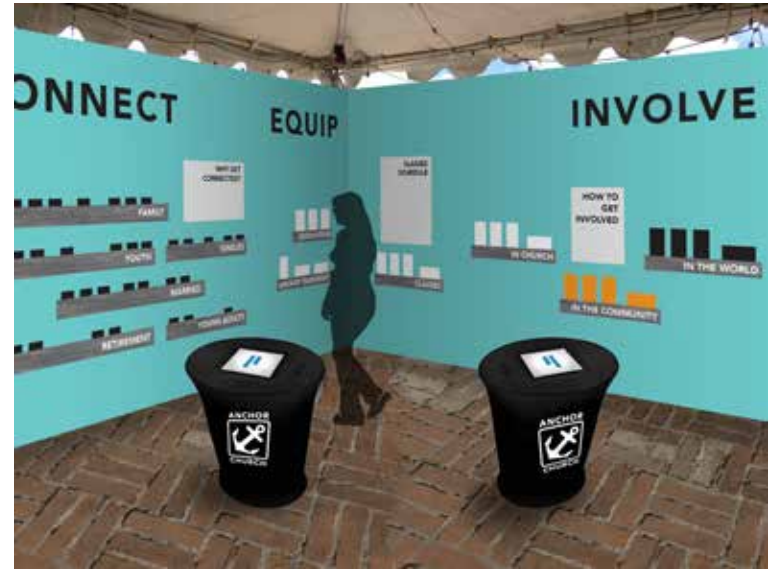


MODEL - ESTRELLA A. VERDE





T-SHIRT DESIGNS FOR ALL AMERICAN YOGURT



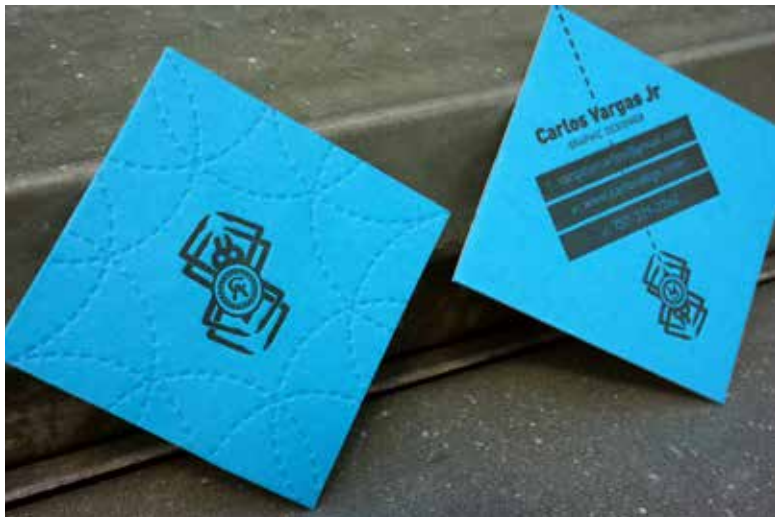


In designing this Involve Wall I worked to create a display space that was accessible and flexible. All of the cards and poster content were designed to integrate with Anchor Church's recent re-branding.

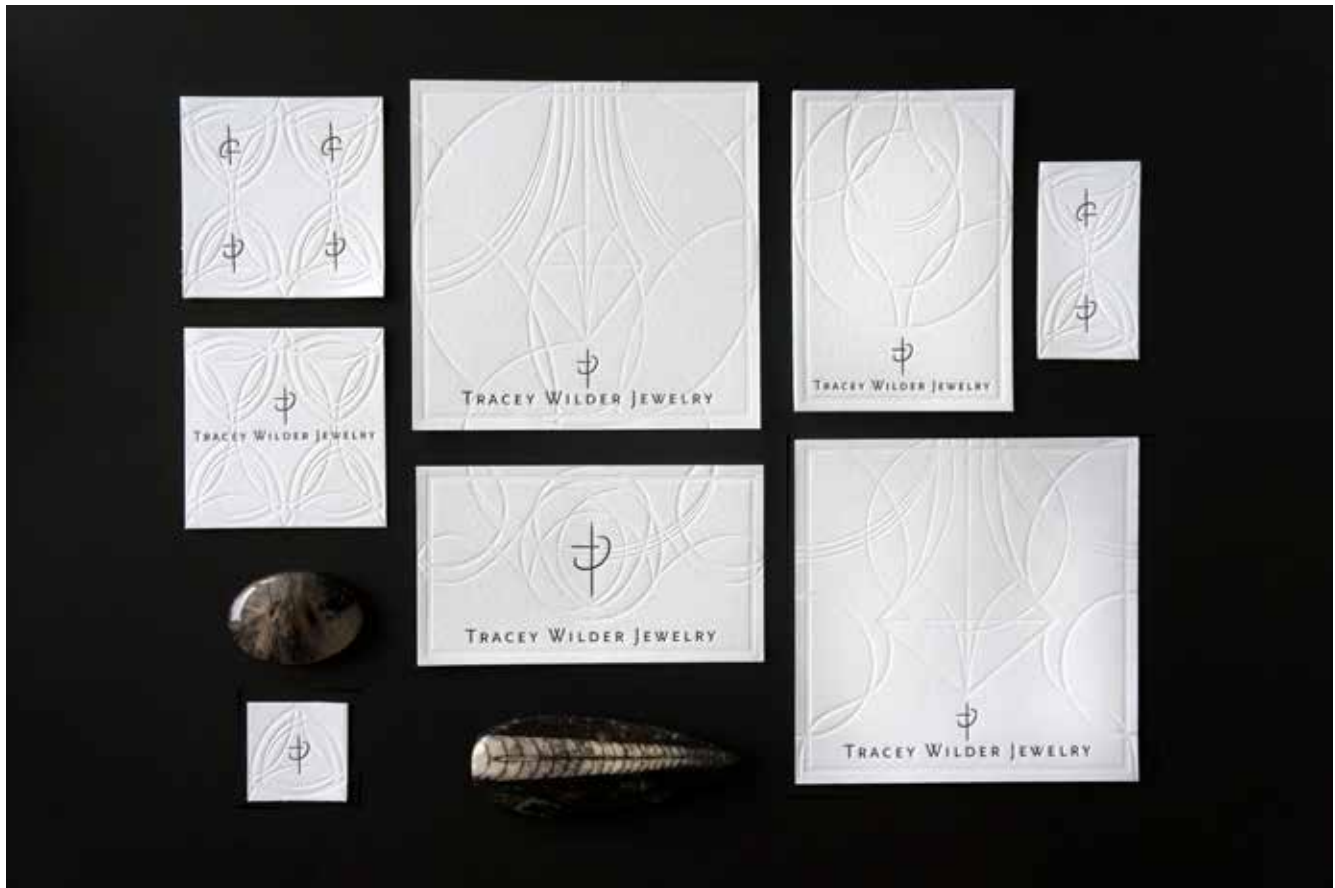
COMMERCIAL LETTERPRESS

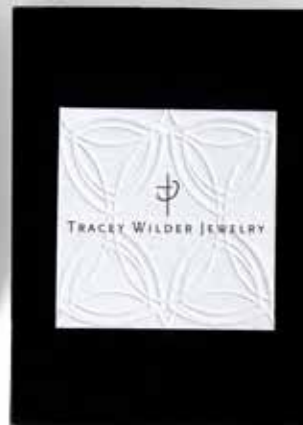


BOOKPLATES, BOOKMARKS, & INVITATIONS



DESIGNS ABOVE BY LAUREN, TED, & CARLOS | PRINTING AND DUPLEXING BY PANTHERA PRESS





These letterpress labels for Tracey Wilder Jewelry are designed to serve multiple purposes. They work as both hang tags or box labels and some can be cut down to work at different sizes.



RAMBLING CARAVAN CANDLE LABELS



BILL'S BEES HONEY LABELS





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CURRENT LOCATION: VIRGINIA BEACH, VA

TO VIEW ADDITIONAL WORK VISIT:

WWW.DANIELLEWETHINGTON.COM

WWW.PANTHERAPRESS.COM