

DANIELLE WETHINGTON
Teaching Portfolio

CONTENTS

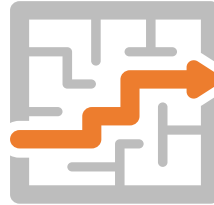
Teaching Methodology •	2
Personal Career •	8
Sample Syllabi + Rubrics •	16
Student Projects In-Depth •	22
Student Work •	26

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

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 YOUNG artists are being thrust into a world where their skills must go beyond simply providing a service like making logos or printing business cards in order to compete. I feel the education system must reflect this shift in the way we equip our students. Even in the fine arts field artists will need to engage with the challenge of creating a thriving, sustainable practice. 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.

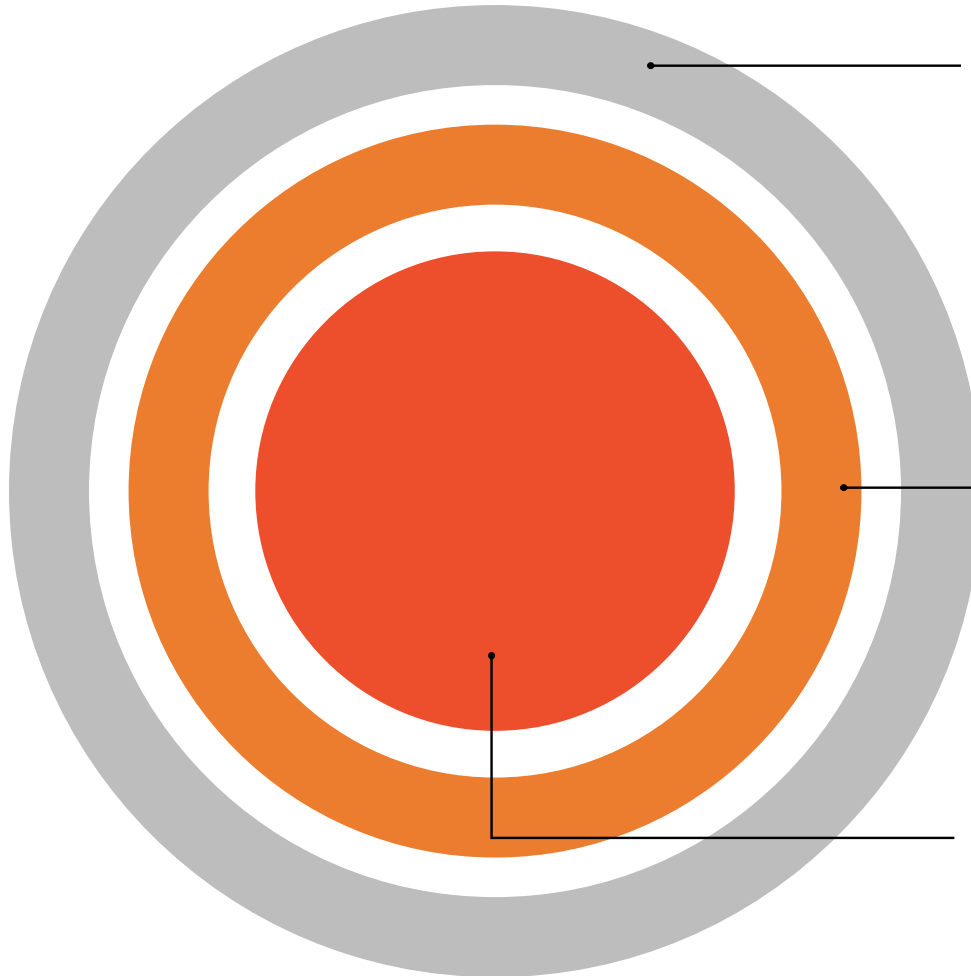
- Assessment Committee Member
- Institutional Curriculum Committee
- Implemented Student Work Archive
- Open House Presenter
- Summer Studio Workshop Developer

WE SHOULD ALWAYS STRIVE TO BE BETTER. I find that teaching gives me perspective on areas where I can personally improve my own practice. Likewise, forging positive connections with students allows me to learn how I can better serve them in their education. The crucible of the classroom does much to help both the student and instructor grow - we learn from one another in a mutually beneficial exchange.

Some of my personal improvement goals for the upcoming year include:

- Increasing Community Involvement
- Incorporating more Real World Content
- Emphasize Student Collaboration
- Helping Students Find Strategies to Remain Motivated
- Offer more Opportunities for Small Successes in Class

PRIMARY TEACHING AIMS



COLLABORATION

I would like to begin incorporating more collaborative assignments and prompts in my courses. Although students are often initially resistant, I find that in the end they often have stronger outcomes, and learn more when they work together.

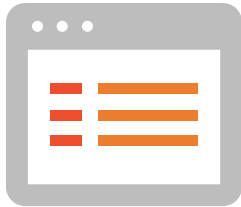
REAL WORLD EXPERIENCE

I plan to find ways to help students gain real world experience in class. Whether is through assignments generated with real clients, guest lecture/critique, or community involvement, students can learn a great deal when a project has real stakes.

MOTIVATION

Keeping students engaged and motivated is my biggest challenge in the classroom. I want to learn more about what keeps students interested and focused and tailor my assignments to increase engagement.

FACULTY INVOLVEMENT



LEARNING MANAGEMENT SYSTEMS

*Blackboard
Colleague
Brightspace
eCompanion*



STUDENT ARCHIVE

I initiated and managed a student archive and promotional student work portfolio which was displayed at Art Institute Events.



OPEN HOUSE + SUMMER STUDIO

I often gave open house presentations or prepared and taught summer studio courses. These were great opportunities to inspire incoming students.

NORFOLK STATE UNIVERSITY

TOTAL CREDITS TAUGHT: 6

09-2017 Colleague Training Workshop (3 Hr)

THE ART INSTITUTE OF VIRGINIA BEACH

TOTAL CREDITS TAUGHT: 212

14-2018 Assessment Committee Member (3 Hours / Quarterly)

14-2018 Open House Presentations (2 Hours / 9+ Sessions)

09-2018 Brightspace Training Session (4 Hours)

14-2016 Student Archive Administrator (5 Hours / Quarterly)

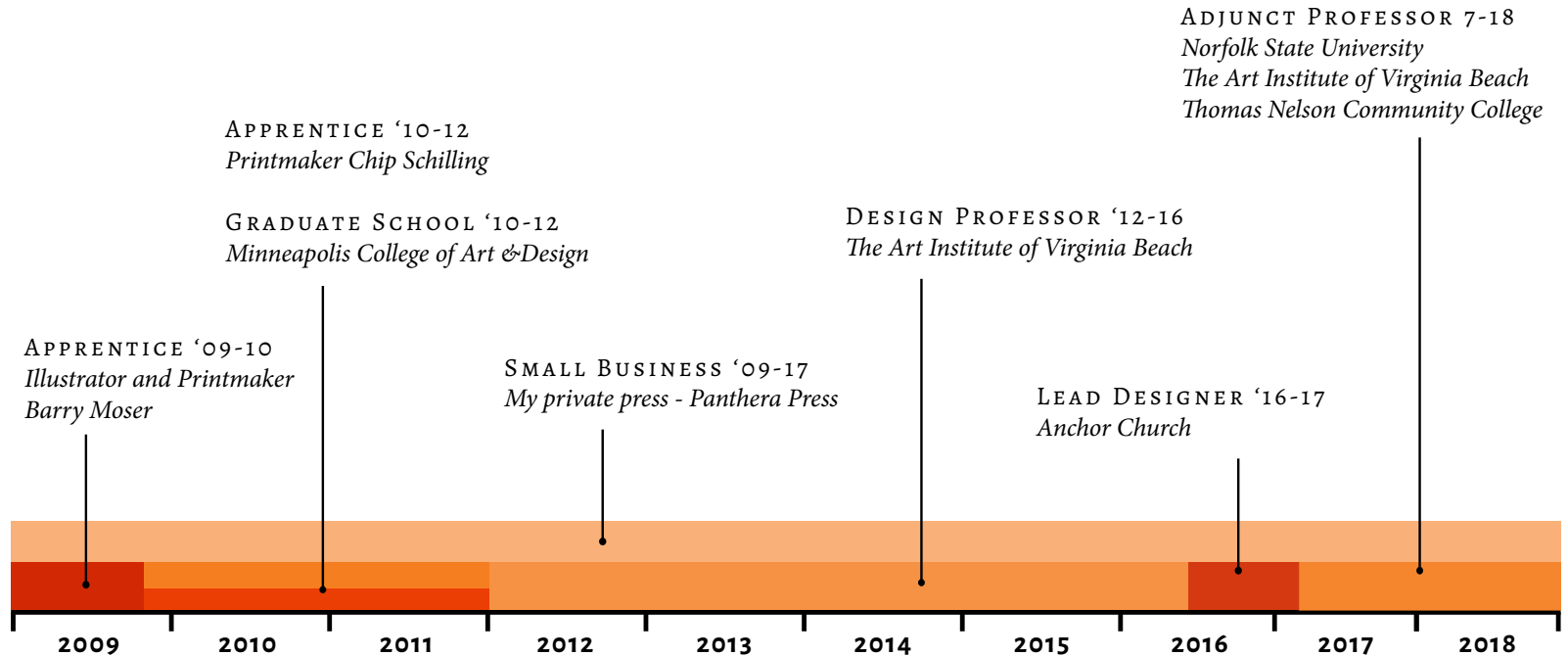
2014, 2015 Summer Studio Sessions (6 Hours / 2 Sessions)

THOMAS NELSON COMMUNITY COLLEGE

TOTAL CREDITS TAUGHT: 9

09-2017 Blackboard Training Session (3 Hr)

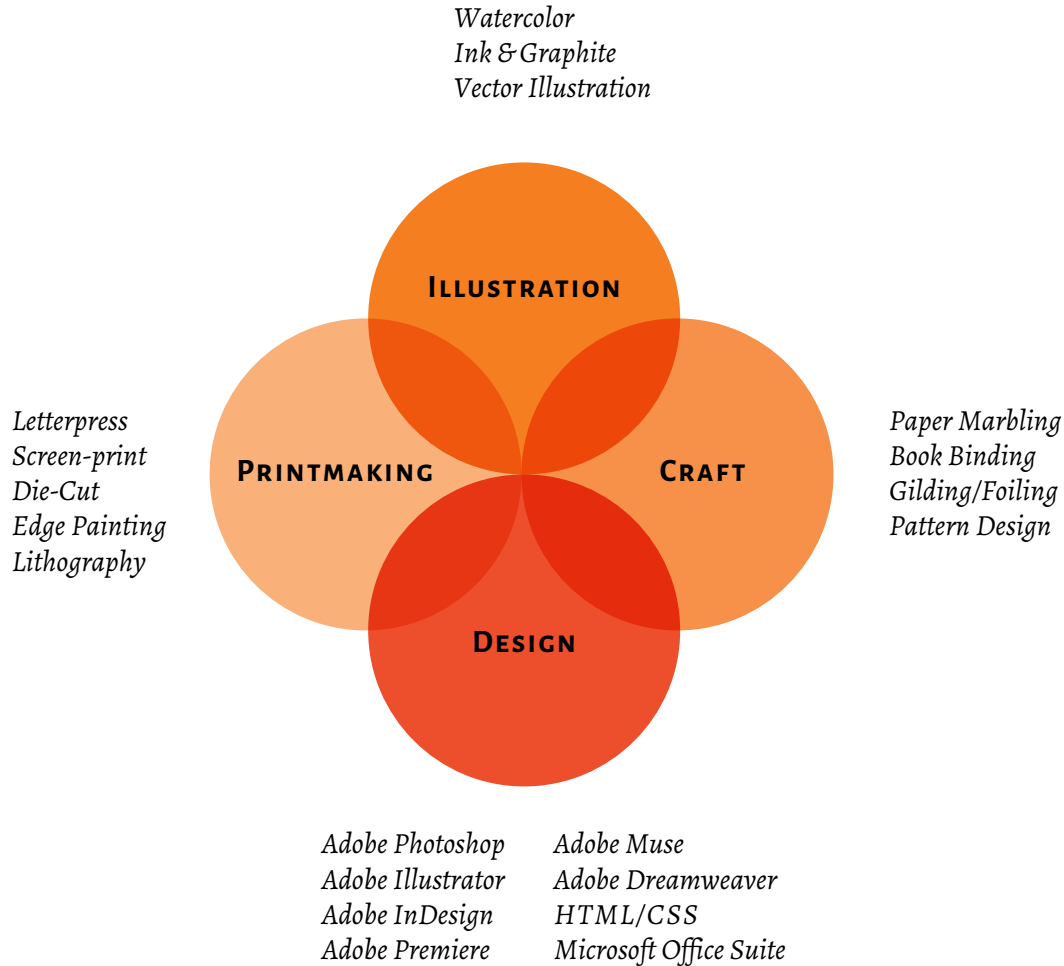
CAREER



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 Kailua, Hawaii.

DANIELLEWETHINGTON.COM

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

2017-18 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

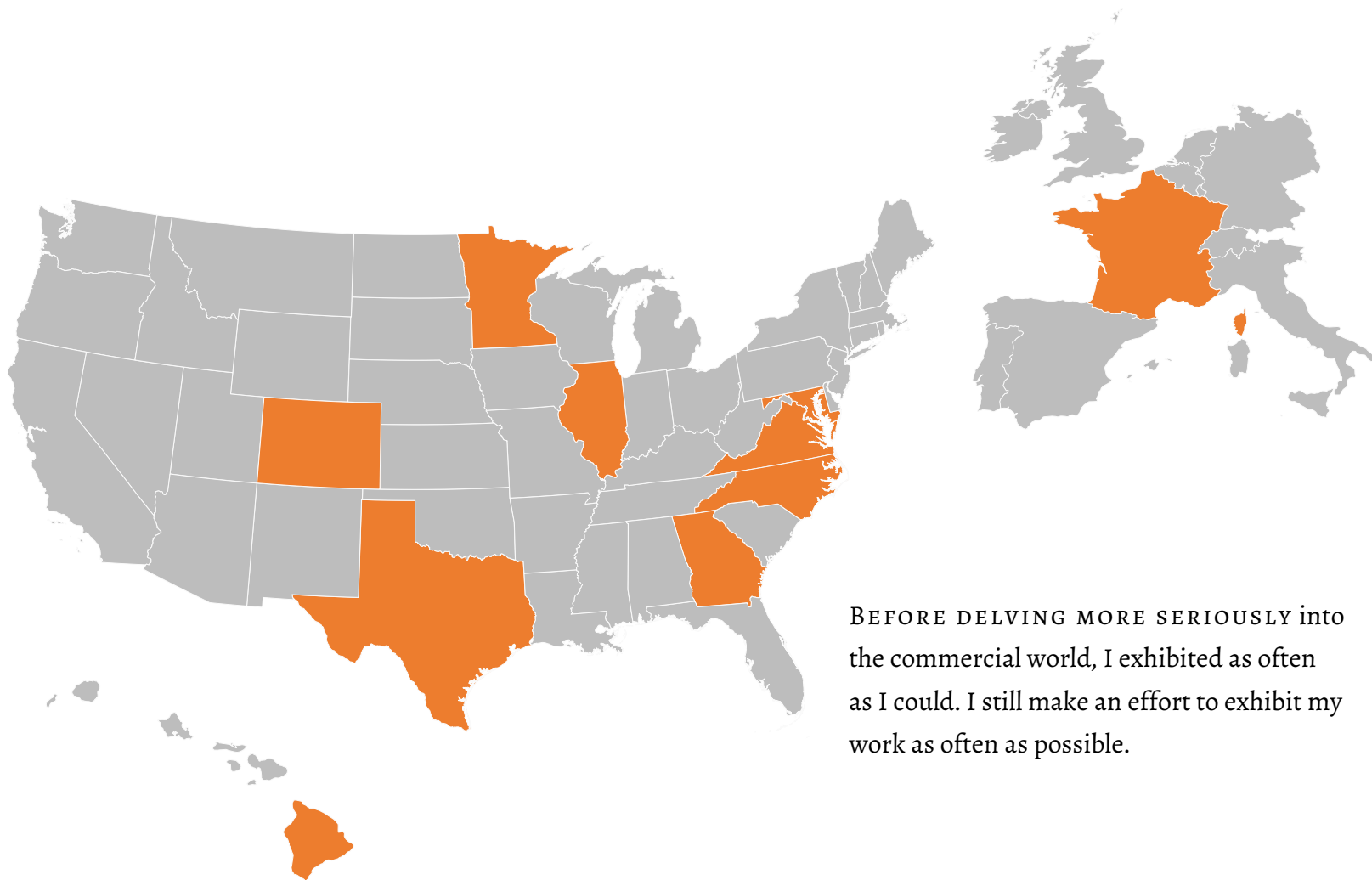
2012 Design Instructor at Diseño Para la Comunidad, Waite House Community Center

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

- 2018 GSA Alumni Exhibition, Origin Gallery, Norfolk, VA
- 2018 Reflections on the Human Condition, Eastern Virginia Medical School, Norfolk, VA
- 2017 Gifted Exhibit, D'Art Center, Norfolk, VA
- 2017 Suffolk Art League Annual Juried Exhibit, Suffolk Art League, Suffolk, VA
- 2017 The Neon Festival, Norfolk, VA
- 2017 The Path of Winged Souls, Bath House Cultural Center, Dallas, TX
- 2017 Courage, Fort Worth Community Arts Center, Crowley, TX
- 2017 Flowers and Gardens, 311 Gallery, Raleigh, NC
- 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

PANTHERA PRESS

PANTHERA PRESS BEGAN in 2010 as a passion project for Danielle Feliciano Wethington as she completed an internship in Massachusetts with book illustrator and pressman Barry Moser. After completing her internship and a subsequent Masters with a focus on Graphic Design/Book Arts, Danielle moved back to her hometown in Virginia and started up a proper printshop. Panthera Press began taking commercial work in 2012 and has been growing ever since.

Panthera Press offers custom print design, branding, illustrations, books, and stationery. The work that Panthera Press allows Danielle to maintain a connection to her passion for the book arts and draw together her many disparate skills.

PANTHERAPRESS.COM

COURSE STRUCTURE

IN THE FOLLOWING SECTION you will find examples of my grading scale and syllabi. In addition to these course outlines, I record and upload video demonstrations and provide supplementary catalogs of resources. I do my best to fully equip my students for each project without over-influencing the outcomes of their work. I like to focus on creating open ended prompts and encourage students to creatively challenge the restrictions I set for them while requiring them to actively defend their choices.

DAILY CLASS

LECTURE

*Theory
Resources
Project Approach
Technical Demo*

STUDIO TIME

*Individual Help
Critique
Exercises
Project Work*

WEEKLY BREAKDOWN: ADVANCED TYPOGRAPHY

WEEK ONE

Introduction to Class, Assessment Guidelines,
Calligraphic Techniques, Research & Design Process

WEEK TWO

Project One Critique | Cutouts, Stencils, Resists, Inking

WEEK THREE

Abstracting Type, Pattern Design, Professional Presentation

WEEK FOUR

Typewriter Type, Letterpress, and Type on the Grid

WEEK FIVE

Illustrator Advanced Techniques, Project Check in

WEEK SIX

Project Two Critique | Transition to Final Project

WEEK SEVEN

Hand Made Type Techniques, Show Project Samples

WEEK EIGHT

Typography Design Techniques, Demonstrate Project

WEEK NINE

Work week and Check In

WEEK TEN

Work week and Check In - Sketchbooks Due

WEEK ELEVEN

Final Project Critique | Process Book Review

GRADING RUBRICS

I DO NOT THINK every project needs to be judged by a rubric. However I typically structure my grading for design work on these basic parameters - adjusting categories to suit the medium and project goals.

Grading Rubric:

This is the basic format for all grading in this class. With certain assignments elements may change or be based on different parameters. Each element is an equal 10 percent. If you follow the assignment guidelines and do well you can earn a 90 A. If you push yourself and turn in something that goes above and beyond you can achieve up to a 100 A.

Punctuality ____/10

Is it turned in on time and in the correct format?

No	Yes
0	10

Presentation ____/10

Was it presented for class? Was the individual clear in expressing their ideas?

No	Unclear	Short, basic presentation	Average	Good, clear presentation	Exceptional presentation
0	2	4	6	8	10

Directions ____/10

Did the assignment follow the directions? Did they draw inspiration from the lecture?

No	Barely	Somewhat	Average	Good	Exceptional
0	2	4	6	8	10

Craftsmanship ____/10

Is it well made? Clean vectors, matting, drawings, and high resolution output?

None	Poorly made	Passable	Average	Very crisp and clean	Exceptional craftsmanship
0	2	4	6	8	10

Originality ____/10

Is it unique? Does it use too many stock images? Were the images created by the artist?

None	All Stock Images	Appropriated Images	Average	Balanced, clever use of images	Original Vectors
0	2	4	6	8	10

Communication ____/10

Is the concept clear and understandable? Is it spelled correctly? Is it recognizable if needed?

No	Confusing	Awkward	Readable	Good	Precise/Clear
0	2	4	6	8	10

Goals/Intent ____/10

Does the design do what it is supposed to do? Is it effective?

No	Barely	Somewhat	Average	Good	Exceptional
0	2	4	6	8	10

Design ____/10

How are the principles of design handled? Balance, scale, proportion, color, composition etc.

No	Barely	Somewhat	Average	Good	Exceptional
0	2	4	6	8	10

Typography ____/10

Is the typography handled meaningfully and well? How is the leading, spacing, line length etc.

None	Awkward	Basic	Passable	Clear	Clever
0	2	4	6	8	10

Above and Beyond ____/10

Does the assignment go beyond what is asked and show extra care? Did the student do the "extra credit" options?

Total: ____/100

Notes:

PROFESSIONALISM RUBRIC

NAME _____

	LOST POINTS	1	2	3	4	5	6	7	8	9	10
ATTENTIVENESS	Head Down or Sleeping	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
	Using a Mobile Device outside of Work Time	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
	Talking, socializing during lecture	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
	Working on non class tasks during class	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
ATTITUDE	Negative attitude, complaining	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
	Refusal to participate	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
	Disruptive of other's work	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
	Rude, inappropriate speech/conduct	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
PARTICIPATION	Absent from Class	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
	Late to Class	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
	Left Early	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
	Not participating in critique or discussion	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
PREPAREDNESS	Missing essential items for class project	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
	Project or assignment incomplete on due date	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
	Hasn't completed research or homework	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
	Student does not clean up after themselves	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
GAINED POINTS	Astute discussion or observation	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
	Focused, quiet work ethic	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
	Helpful to others	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
	Asks questions and works to improve	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

FINAL GRADE _____

SAMPLE ASSIGNMENTS

I HAVE TAUGHT A VARIETY
of classes including:

Digital Illustration
Creative Imaging
Layout (I, II, & III)
Typography (I, II, & III)
Hand Lettering
Product Design Illustration
Data Visualization
Art Direction
Portfolio (I & II)
Basic Web Design
Intro to Design
Interactive Portfolio
Concept Design
Rapid Visualization
Senior Project Research
Information Design
Basic Drawing
2D Design

50 WAYS LOGO:

DUE WEEK SEVEN

For the 50 ways logo you will be exploring one of the key elements of Rapid Visualization - quantity. Through repetition we force ourselves to move beyond the obvious. Branding is a facet of rapid visualization that requires rapid drawing skills, variety, and a strong understanding of the basic principles of design. In this project you will choose an object at random and draw it 50 different ways. Then you will sift through them and narrow it down into one logotype of a fictional business of your choice.

Requirements:

- 50 different representations of your object - use different colors, media, styles, line weights, and perspectives
- Three more developed logo concepts drawn from your 50 drawings
- One finalized logo with a standards guide (color, b&w, fonts, and color names/numbers)
- Show the logo mocked up clearly in a relevant situation (on paper deliverables, a product packaging, or in a location)

Process:

1. Stage one is open ended, just draw. Don't be afraid to use color, or to do some of the sketches in the computer. Be sure to do them neatly enough that you can scan them and keep them organized.
2. Once all fifty are done (and not before), go back through your drawings and try and pick out the most successful ones. Think about why they are successful, and whether it is the concept or the visuals that is driving the design.
3. In the computer you will want to more clearly render and clean up the five most interesting concepts. Get them to a stage where they are clear and somewhat polished.
4. In order to choose your most successful logo you

will want to begin thinking of context. What could these five designs be for? What sort of company or service could use a logo like this?

5. With this information in mind, choose your final logo and further develop it by adding appropriate typography.

6. Finally, mock up your polished logo on objects or in spaces that would be relevant to the business your logo is designed to promote.

Skills:

- Drawing
- Variety and Ideation
- Illustrator and Photoshop

File Requirements:

One digital PDF that includes the following four stages of process work -

- Design Plan
- 50 different drawings of your object, neatly scanned and organized
- 5 more developed concepts created in Illustrator or rendered by hand with clean technique and color
- One finalized logo mocked up



CELEBRITY CAMPAIGN:

For this project your group will be creating an event packet for a fictional celebrity. Choose a member of the group to play the roll of the celebrity; they will be the one featured in the photographs. You will choose what kind of celebrity it is (Musician, Artist, Inspirational Speaker, Magician, Author, Circus Act, Reality TV Celebrity, Famous Herpetologist, Politician Etc.) Your role as a group will be to come up with the advertising campaign and deliverables for this celebrity who is coming into town. Create a poster, a ticket, a postcard, a t-shirt, and one extra item of your choice. This assignment focuses on your ability to be creative in your decision making and to maintain a focused perspective in the execution.

Requirements:

- A poster ad
- A special event ticket
- A postcard/ mailer
- A t-shirt or product (campaign buttons, hat, special edition apron)
- One extra item (album cover, promotional giveaway, website mock up, booklet, etc)
- A written proposal/description

Make it clear what sort of celebrity you are advertising, and do your best to make it believable. Keep your campaign unified and appropriate to the celebrity.

Process:

1. Groups will be chosen by the instructor. Each group will include at least one photographer, and one designer.
2. The first element is to chose what sort of celebrity you would like to campaign for and who in your group will play the celebrity.
3. You must then choose an art director to guide the group. However, one twist is, that the "celebrity" has the final say. They have control of their image, so no questions asked they can reject an idea or photograph during the process.

4. When the celebrity and leader are chosen it is time to decide the tone and features of the visual campaign. Once this is chosen it must be written up as a proposal and budget. Budget as if you were actually being paid. The teacher (as the agent) will approve or suggest changes.

5. Be prepared for a "curve-ball". Agents and celebrities can be unpredictable.

6. Bonus points if the celebrity shows up in character for the presentation.

Skills:

- Submitting a budget and proposal
- Working with multiple points of contact (An Art Director, A Celebrity, and an Agent)
- Maintaining a unified vision across formats

Display Requirements:

For this assignment everything should be printed and cut down as if it were the real thing. They should be mounted properly or if they are double sided, be printed so they can be handed out. They may also be presented in a unique way (They all fit into a special box, folder, or fold into one another). Get a good photograph of the objects together, or mock them up for me in the final .PDF

File Requirements:

Final images should be submitted as one PDF. Please don't send me tons of files as this is hard to keep track of.

Keep in mind:

This project is all about cleverness. How can you display these different objects in a way that would make people want them?

Imagine the celebrity as a brand or object. Your goal is ticket and promotional item sales. Convince us we want to be there. Most of these items are pretty quick to design - the key is to make them appealing and keep them unified.

THE FIVE OBSTRUCTIONS:

This assignment is designed to stretch your thinking in unexpected ways. For the next ten weeks you will be creating a series of graphic logos, sketches, or designs based on Lars Von Trier's "The Five Obstructions". You as a class will be creating a series of obstructions meant to challenge the designer. Choose vague or specific obstructions and strive to keep the fun and open ended. Each person will end up with an interesting assortment and have to really think beyond the obvious to re-interpret the five obstructions for each week of the class.

Requirements:

- Ten Obstruction Logos or Graphics
- A PDF process book that includes the five rules and the final solutions
- There should be a written statement explaining how you interpreted the rules each week

Process:

1. Each student will create five unusual rules inspired by the documentary "The Five Obstructions"
2. Each of these rules will be placed in a hat and you will each choose five slips of paper. These will be your five obstructions.
3. Each week you will create a graphic symbol that abides by the five obstructions. You may use whatever programs, techniques, materials, or methods you deem appropriate based on your rules.
- 4 You can use creative interpretation to deal with your rules and bend them when you can justify it. Each person's project will be a unique challenge and the outcomes will be different, push yourself to find interesting ways to interpret the rules.
5. Finally, collect all the process work, the rules and the ten final solutions into one PDF process book that includes descriptions of each solution.

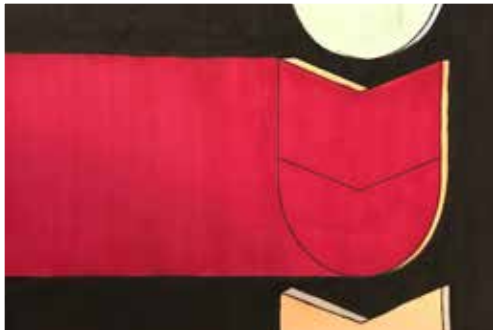
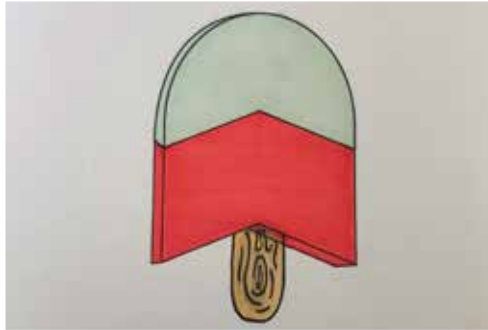
Skills:

- Conceptual Thinking
- Managing 'Client' Demands
- The Ability to Defend the Integrity of a Project
- Organization and Time Management

Consider The Following for your Rules:

You must use a certain material
You must listen to a certain song
You should include a pet in the process
You must complete the project blind
You have to use your left hand
Include the color red
It must be tied to a mythical beast
You can only use the Internet in a foreign language





MONOGRAM ITERATIONS BY LANI CHAVEZ-PHILLIPS

HAND LETTERING

MONOGRAM ITERATIONS PROJECT

AiVA | Spring 2018 | Basic Design | Hand Lettering

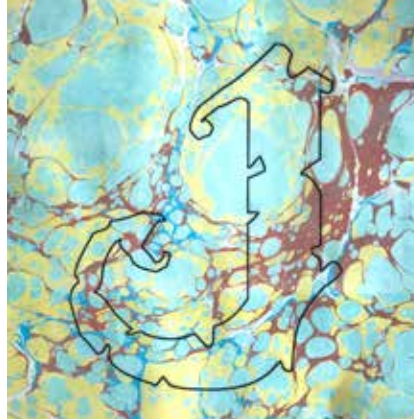
At the Art Institute of Virginia Beach I have had the opportunity to teach two different special topics courses. Most recently I have taught a Hand Lettering elective which allowed me the opportunity to incorporate a variety of hands on demonstrations including gilding, water marbling, calligraphy, quilling, and sign painting.

For one special project students were tasked to design a monogram or logo. During a field trip to Panthera Press students had their logos letterpress printed so that they could experiment with different visual alternates based on the same design.

KEY CONCEPTS:

- Experimentation - Exploring Alternate ideas/ visual outcomes and seeing them through
- Craftsmanship - Learning new techniques

KEVIN JIRTLE



KEVONDRA AIKENS



KEVIN JIRTLE & ALAIHA THOMAS WATER MARBLING

HISTOLOGY PROJECT

COLLABORATIVE HISTOLOGY ASSIGNMENT

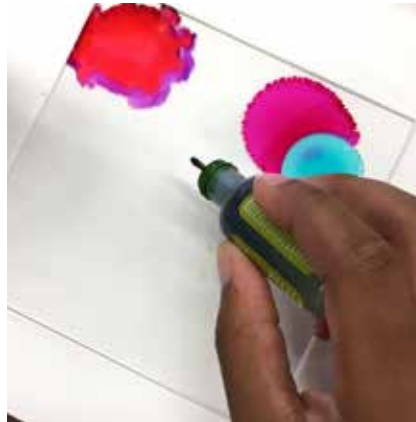
Norfolk State University | Fall 2017 | Basic Design

NSU's Visual Arts Department has been making an effort to collaborate with the Biology Department. For this project students were encouraged to try a new technique involving alcohol inks and plexi-glass.

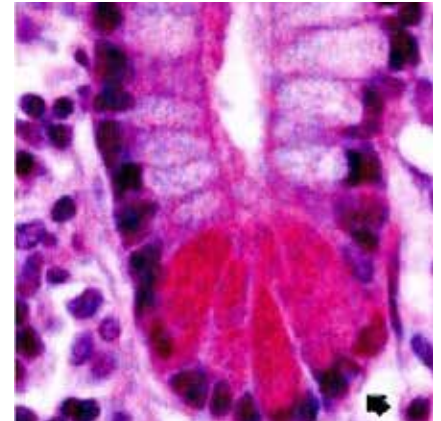
Students studied images of cells taken by Dr. Marz's histology students. Students abstracted these cellular images through the lens of art. They incorporated class lessons on color, balance, harmony, and shape to create these images inspired by the glass slides used in the study of Histology.

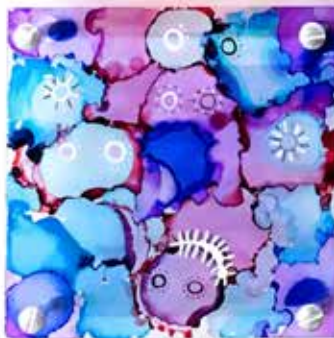
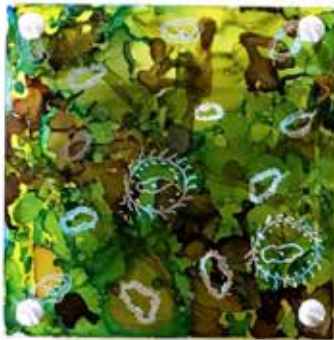
KEY CONCEPTS:

- Color Theory - Learning Color Schemes
- Abstraction - translating cell structures
- Technical Experimentation - Alcohol inks
- Research - Learning to distill concepts



SMALL INTESTINE CELLS





DATHAN BAKER | LADEJA TRUMBLE | DEASIA PEARL | CHYNA LEVY | KENRHON JONES

STUDENT WORK



RYAN MICHAEL - ART DIRECTION



STUDIO

OEFNER

BEAUTY SURROUNDS U

Fabian Oefner (born 1984, Switzerland) is a curious investigator, photographer and artist, whose work moves between the fields of art and science. His images capture in unique and imaginative ways natural phenomena that appear in our daily lives, such as sound waves, centripetal forces, iridescence, or the unique properties of magnetic ferroliquids. His exploration of the unseen and poetic facets of the natural world is an invitation, as he says, "to stop for a moment and appreciate the magic that constantly surrounds us."

Oefner's photographs have been exhibited in various countries and are part of private collections around the globe. Besides pursuing his own projects, he also collaborates with influential international brands on ad campaigns and art projects. He wor and lives in Switzerland. Inum inum res ra volorempe illorro impersperae volo ipsam simo di alignim voluptatur?

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9 Fabian Oefner

Oefner 10



STEVEN RIDDLE - CREATIVE IMAGING



CITRUS SUPREME

WINTER DOES HAVE A BRIGHT SPOT: THE ZESTY FLAVORS AND EYE-POPPING COLORS OF CITRUS. TASTE HOW IT CAN INVIGORATE EVERYTHING FROM SALAD TO SPARERIBS.

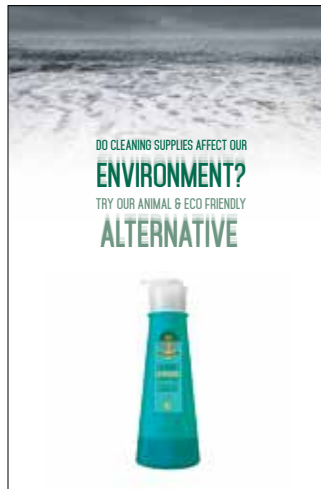

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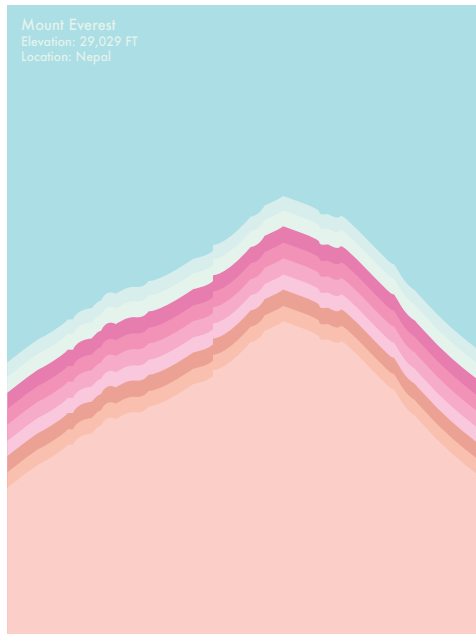
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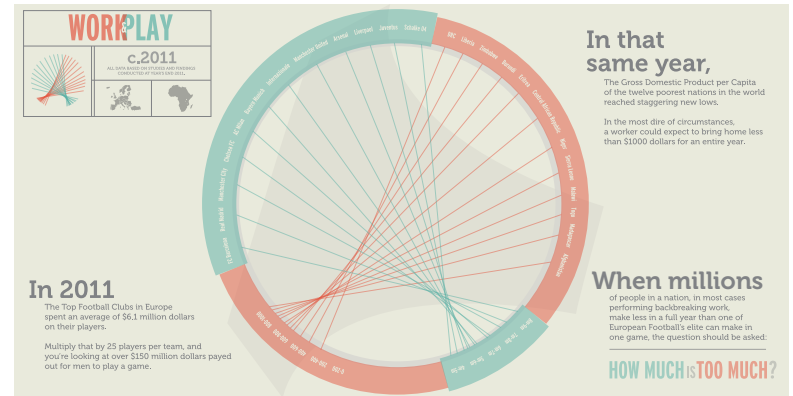
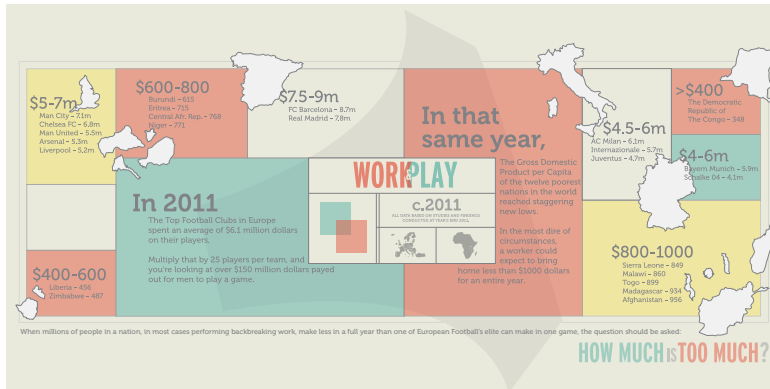
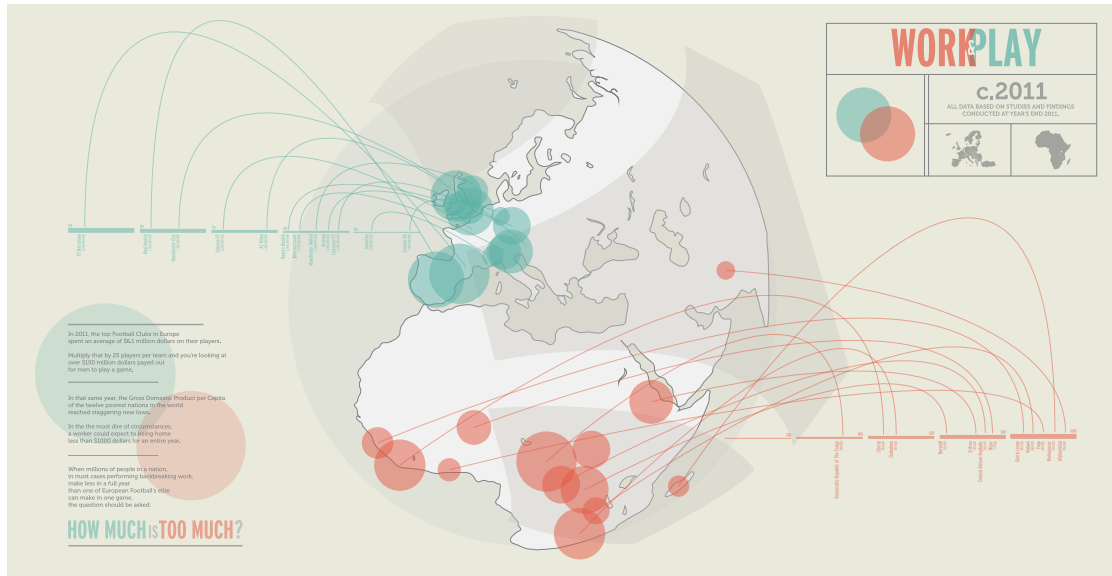
JOANNA HOWARD - CONCEPT DESIGN

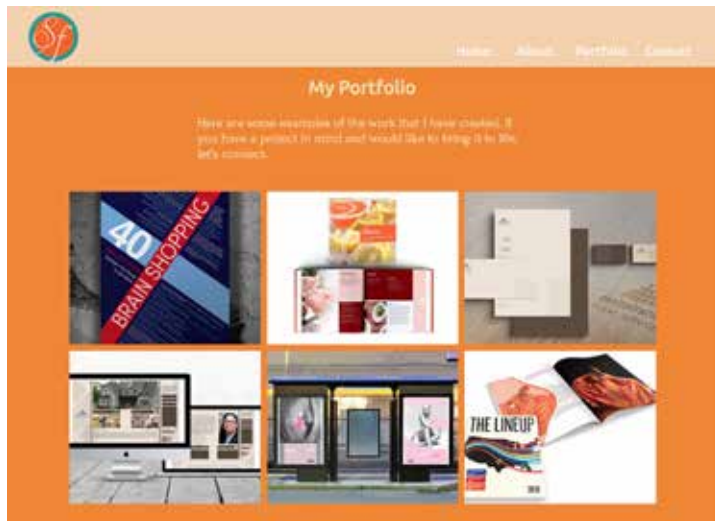
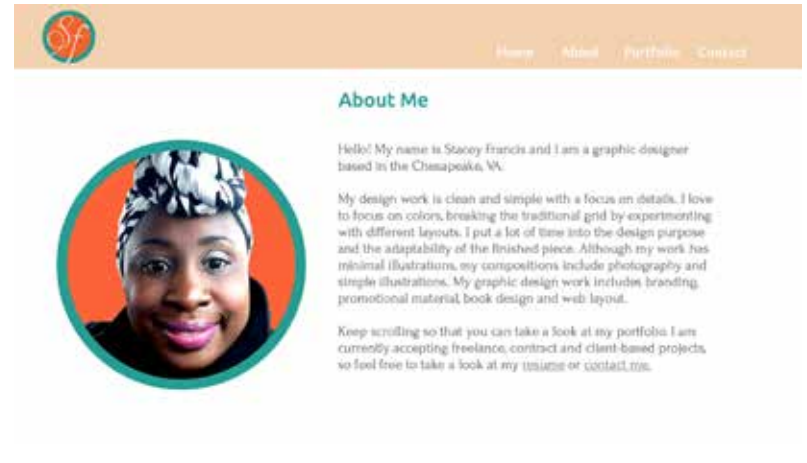


JON DEL ROSARIO - ADVANCED LAYOUT

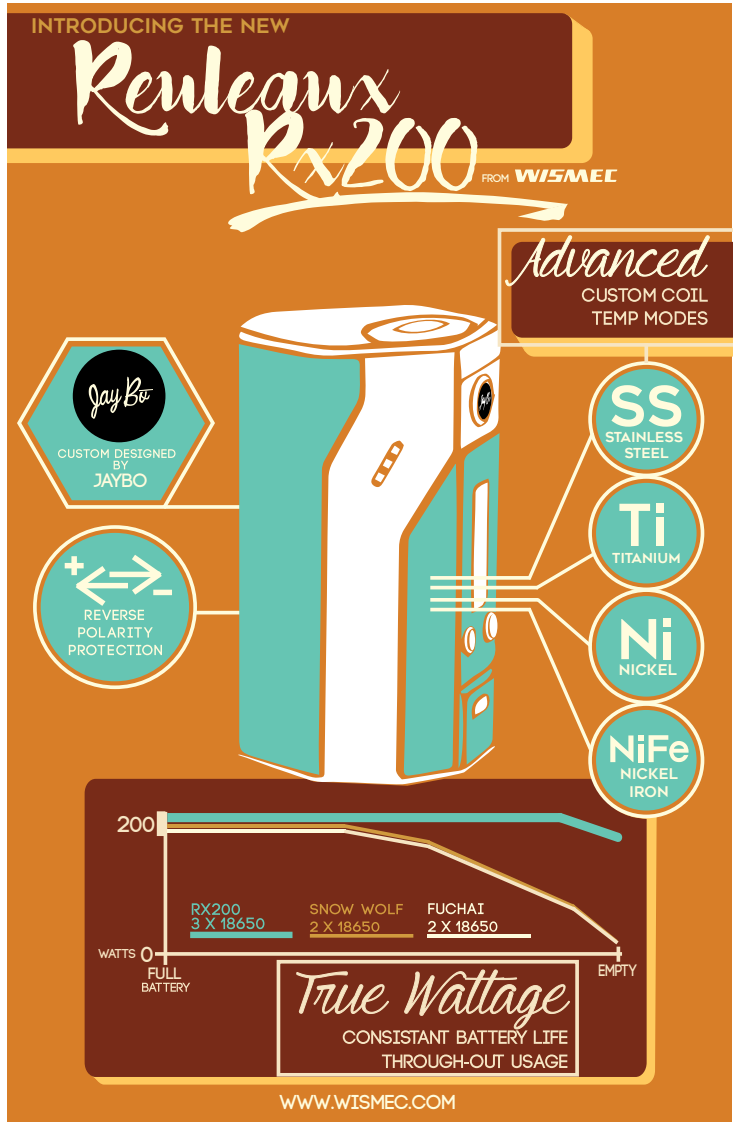


ANDREA HOPKINS - RAPID VISUALIZATION





STACEY FRANCIS - PORTFOLIO PREP



MASHALL MAGEE - DATA VISUALIZATION



TREVOR CANDA-SUTFIN - CONCEPT DESIGN



NATHAN BOOR - ADVANCED TYPE

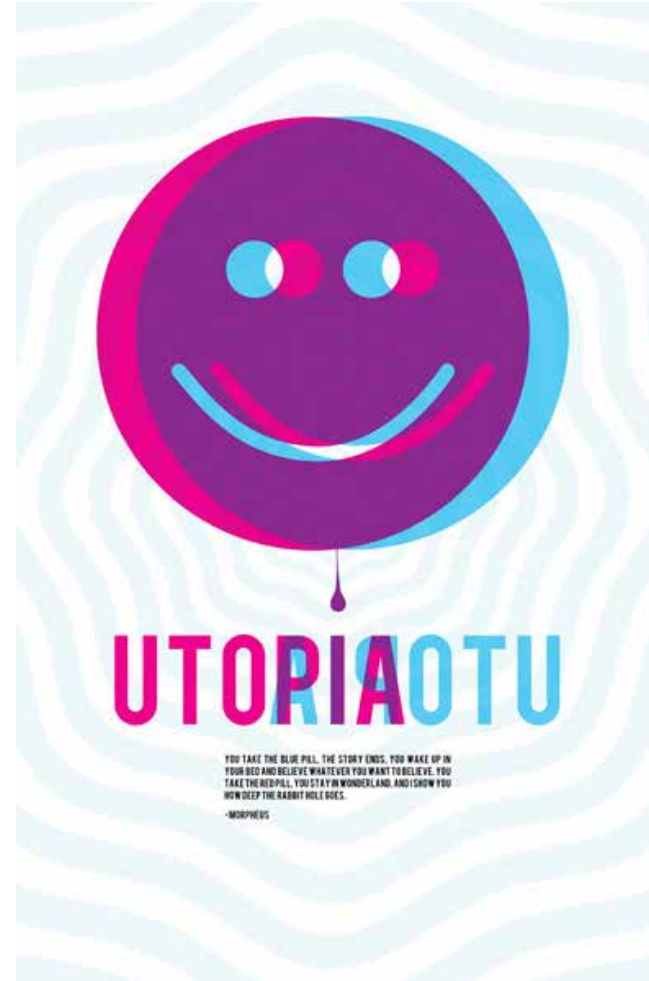


ALEX PRINGLE - BASIC TYPE



JEANA BOYLE - ADVANCED LAYOUT





CARLOS VARGAS - WEB DESIGN, SENIOR PORTFOLIO



HIMEJI CASTLE
JAPAN

Himeji-jo is the finest surviving example of early 17th-century Japanese castle architecture. It is located in Himeji City, in the Hyogo Prefecture, an area that has been an important transportation hub in West Japan since ancient times. The castle property, situated on a hill summit in the central part of the Harima Plain, covers 107 hectares and comprises eighty-two buildings. It is centred on the Tenshu-gun, a complex made up of the donjon, keeps and connecting structures that are part of a highly developed system of defence and ingenious protection devices dating from the beginning of the Shogun period. The castle functioned continuously as the centre of a feudal domain for almost three centuries, until 1868 when the Shogun fell and a new national government was created.

The principal complex of these structures is a masterpiece of construction in wood, combining function with aesthetic appeal, both in its elegant appearance unified by the white plastered earthen walls - that has earned it the name Shirasagi-jo (White Heron Castle) - and in the subtlety of the relationships between the building masses and the multiple roof layers visible from almost any point in the city.

The property, a single entity zone of 107 ha, is almost coincident with the overall castle grounds, which are divided into the inner walled zone and the outer walled zone. The property boundaries follow the moats around the outer walled zone, except in the southeast. In the property zone, the eighty-two buildings that include the donjon complex, ramparts, gates, and stone walls have fully retained their original composition and condition dating back to the early 17th century, although some of the buildings of Himeji-jo were lost in the process of historical change.

The feudal masters of the castle kept it in good order with regular repair campaigns in the 17th, 18th, and 19th centuries. There has been some loss of buildings over time. After the national government took over the site, part of the west bailey and samurai houses were replaced by military buildings. These buildings were removed in 1945 and replaced by public buildings. In 1862, fire destroyed the castle lord's residential compounds. However, these losses can be considered minor one, and total integrity has been kept.

The only modern intrusion has been the insertion of the reinforced concrete foundation raft, which was justified on the grounds that the process of deformation of the structures due to the weakness of the subsoil would inevitably lead to catastrophic collapse in a region of high seismic activity. Incompatible interventions, such as doors and windows, that occurred in earlier work, have been replaced with appropriate elements when enough information was available on the form and substance of the originals.

The castle functioned continuously as the centre of a feudal domain for almost three centuries, until 1868 when the Shogun fell and a new national government was created.

All the buildings and most of the site area are owned by the national government. Ownership of the remaining area is divided among Hyogo Prefecture, Himeji City, and private companies. Under the 1950 Law, Himeji City is appointed as the official custodial body for managing the legally protected Himeji-jo site and buildings. The city carries out its responsibilities through the Management Office for the Himeji-jo Area, and according to the 1964 City Ordinance for the Management of Himeji-jo, the 1986 Management Plan for the Himeji-jo Historic Site (final revision in 2008), and guidance by the national government. The efforts cover activities including daily maintenance, cleaning, regular inspection, traffic restriction, disaster prevention, and site arrangement and interpretation.

As fire and earthquakes are the greatest risk to the property, the buildings are equipped with automatic fire alarms, security cameras, fire hydrants, and lightning arresters. All information from these facilities is monitored by the Himeji-jo Disaster Control Centre. With regard to earthquakes, Himeji City established an expert committee in 2006 to study, analyze, develop, and implement a necessary seismic strengthening scheme for the main donjon of Himeji-jo.

-UNESCO

Scale: The main "H" and the small "H" are the same color and font.



MELEILANI CHAVEZ-PHILLIPS - ADVANCED TYPOGRAPHY