

*Curriculum Vitae*

Nathan Allan  
**Lambert**

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# Biography & Contact Information

## *A Designer Who Loves to Share His Excitement*

For the past 11 years Nathan has practiced and studied user-experience design, as well as quite a few other visual communication disciplines. He has worked at both a renowned digital agency as well as a family-owned business, where he has been blessed to be a small (and sometimes large) part of several amazingly creative teams filled with very talented people.

He was given the opportunity and privileged to teach two introductory level design classes for Texas A&M University-Commerce and Colling College, and loved building excitement with his students around design through a strong foundation of software prowess, file management skills, and a conceptual foundation to build on as they progress through their various degrees. During his MFA pursuit, Nathan shadowed three tenure track, seeing first-hand what is required both physically and mentally to run a class while ever inspiring students.

Nathan has professionally designed mobile apps that interface with user-data at conferences. He has redesigned countless Fortune 500 corporate websites—dealing with the stringent regulations required—and presented beauty and conceptual insight to his clients and teams. As a lead designer and craftsman, Nathan has helped create and maintain design and marketing standards, allowing companies to envision their future through design and smart planning.

After working as a conceptual designer for 6 years on a very successful UX team, Nathan was asked to be a part of MEplusYOU's (formerly called imc<sup>2</sup>) internal marketing team, and was able to touch a wide variety of projects from UX design to information graphic illustrations and responsive interfaces, as well as embracing studio photography and video production.

Nathan has been a tireless student of visual communication under many creative directors, and has experienced personally how rewarding—and sometimes demanding—leadership can be. He has come to the conclusion that teaching is ultimately mentorship at it's best.

Nathan is a husband, a home owner, a teacher, an artist, a designer, and crafter of visual solutions.

### **Note:**

*Nathan grew up living in 9 different cities, attending 7 unique schools, all within the state of Texas. He speaks broken Spanish, and strives to break down barriers of communication with all cultures.*

### **Contact Information:**

*Nathan Allan Lambert  
2303 Sheraton Dr.  
Carrollton, TX 75007*

*210.557.4997  
nal02a@acu.edu  
nathanallanlambert.com*

# Teaching Philosophy

*It is the supreme art of the teacher to awaken joy in creative expression and knowledge.*

*-Albert Einstein*

I teach because I love when a student experiences that “aha” moment—when a solution goes from theoretical to actual—and the light bulb turns on. My passion is to share this inspiring moment with every student who steps into my classroom.

Group discussion, open sharing of ideas, and team collaboration each help to encourage students as well as build trust and camaraderie. Immersing students in real-world experiences through assignments exposes them to industry standards and best practices, greatly preparing them for professional practice.

In order to gain proficiency in visual communication, students will practice expressing ideas with a pencil before moving to the computer. The ability to quickly sketch concepts is an important discipline for students to refine.

Throughout each assignment, students will have opportunities to establish verbal presentations skills in conjunction with written exercises. A well articulated presentation stands out in our highly-visual field of work, thus being fluent in the design vernacular builds student confidence.

I have the unique responsibility to teach technique and skills, as well as shape the individual. Through creating a collaborative environment, and challenging students to find solutions to real-world problems, they will be well prepared for a confident professional debut.

**Note:**

*Both Nathan's mom and dad are teachers. His mom is an elementary school teacher, and his dad teaches state government at the college level. Growing up, Nathan saw that teaching—and mentorship—can happen both inside and outside a classroom.*

# Design Philosophy

*Good design is beautiful, yet difficult to achieve; it is effective when harnessed appropriately, and it is the most powerful asset available in the world today.*

I believe design at its core is communication, making me—as a designer—the ambassador between an idea and its audience. In order to shape an effective experience for that audience, I first need to understand how to communicate the idea using the language of a specific medium while constantly testing my message against the desired outcome.

Secondly, I must keep a constant balance between aesthetic exploration and usability. If a solution is visually elaborate, yet fails to serve its functional purpose, it detracts from the audience's experience. This is true from furniture to app design. The primary goal is for a design solution to be accessible as well as understood by an audience.

Design is also an aid in defining problems. Dieter Rams stated, "Design should not dominate things, and not dominate people—it should help people." I view design as an opportunity to establish order while helping others. I am constantly discovering previously hidden opportunities for refinement and finding new solutions to solve emerging problems.

Through design, communication is clarified, problems are defined, and progress is achieved.

# Future of Design

*The future belongs to the few of us still willing to get our hands dirty*

*-Roland Tiangco*

Future classrooms must prepare designers for a bilingual career between the static and interactive realms by teaching concepts from both while remaining technically relevant to the present. Both mediums still ultimately deliver content, but content will need to be gamified, interactively navigated, or transformed through motion and video. As the world becomes more and more reliant upon digital devices, designers will be called upon to present content seamlessly across various channels, while understanding each channel's opportunities and limitations.

I believe the interactive realm is so profitable because of its dynamism. This medium can be indefinitely edited or revamped, giving designers freedom to create fresh experiences regardless of technology. As even more is required from those who visually communicate, designers—who can not only conceptualize an idea, but then bring the idea to life with functionality—will stand out from those who are limited in their technical abilities.

# Education

'14 - '17 **Texas A&M University-Commerce** (Dallas, Tx)  
*Master of Fine Art in Art with an Emphasis in Visual Communication*

'02 - '06 **Abilene Christian University** (Abilene, Tx)  
*Bachelor of Fine Art in Graphic Design*

Summer '03 **University of Texas at Brownsville** (Brownsville, Tx)  
*Summer Classes*



# Transcripts

## Official Academic Transcript from Abilene Christian University

### Statement of Authenticity

This official academic transcript has been delivered to you through eSCRIP-SAFE, the Global Electronic Transcript Delivery Network, provided by SCRIP-SAFE International, 136 Commerce Blvd, Loveland, OH 45140, 1-877-204-6176. SCRIP-SAFE has been appointed and serves as the designated delivery agent for this sending school, and verifies this sender is recognized by the accreditation source identified below

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Questions regarding the content of the official academic transcript should be directed to the sending school. For additional information regarding this service, visit [escrip-safe.com](http://escrip-safe.com).

### Sending School Information

Abilene Christian University  
Bradon Owens  
P O Box 29141  
Abilene, TX 79699-9141  
Telephone: 325-674-2236  
School Web Page: [www.acu.edu](http://www.acu.edu)  
Registrar Office Web Page: <http://www.acu.edu/registrar>  
Course Catalog Web Page: <http://www.acu.edu/catalog/index.html>  
Accreditation: Southern Association of Colleges and Schools, Commission on Colleges (SACSCOC)

### Student Information

Student Name: Nathan Allan Lambert  
Numeric Identifier: \*\*\*\*\*1030  
Birth Date: 21-MAY  
Student Email: Not Provided By the Sending School

### Receiver Information

nal02a@acu.edu



### Document Information

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# Transcripts (Continued)

## Abilene Christian University

SSN: \*\*\*\*\*1030

Date of Birth: 21-MAY

Date Issued: 20-DEC-2013

EOFF

Record of: Nathan Allan Lambert  
Current Name: Nathan Allan Lambert  
Issued To: nal02a@acu.edu

Page: 1

Course Level: Undergraduate

Degree Awarded Bachelor of Fine Arts 15-DEC-2006

Primary Degree

Major : Art  
Concentration : Graphic Design

SUBJ NO. COURSE TITLE CRED GRD PTS R

Institution Information continued:

SUBJ NO.	COURSE TITLE	CRED GRD	PTS R
Fall 2003 (08/25/2003-12/12/2003)			
COMS 111	Fundamentals of Communication	3.00 B	9.00
DSGN 243	Hum. Dim. & Interior Space	3.00 A	12.00
ENGL 221	Major British Writers I	3.00 B	9.00
MATH 183	Calculus I Computer Lab.	1.00 B	3.00
MATH 185	Calculus I	3.00 D	3.00
Ehrs: 13.00 GPA-Hrs: 13.00 QPts: 36.00 GPA: 2.76			
Spring 2004 (01/12/2004-05/07/2004)			
ART 106	Three-Dimensional Design	3.00 A	12.00
ART 222	Art History: General Survey II	3.00 C	6.00
BIBL 211	Message of the Old Testament	3.00 C	6.00
MPEI 301	Percussion Ensemble	0.00 A	0.00 I
SOCI 111	Introduction to Sociology	3.00 B	9.00
Ehrs: 12.00 GPA-Hrs: 12.00 QPts: 33.00 GPA: 2.75			
Maymester/Summer 2004 (05/11/2004-08/05/2004)			
ART 105	Two-Dimensional Design	3.00 B	9.00
ART 111	Basic Drawing	3.00 A	12.00
Ehrs: 6.00 GPA-Hrs: 6.00 QPts: 21.00 GPA: 3.50			
Fall 2004 (08/23/2004-12/10/2004)			
AENV 130	Environmental & Tech Science	3.00 B	9.00
ART 112	Figure Drawing I	3.00 B	9.00
ART 221	Art History: General Survey I	3.00 C	6.00
FLSP 111	Elementary Spanish I	3.00 B	9.00
MPEI 301	Percussion Ensemble	0.00 A	0.00 I
Ehrs: 12.00 GPA-Hrs: 12.00 QPts: 33.00 GPA: 2.75			
Spring 2003 (01/13/2003-05/09/2003)			
BIBL 102	Acts-Revelation	3.00 C	6.00
CS 120	Intro- Computers & Programming	3.00 D	3.00
ENGL 112	Composition and Literature	3.00 D	3.00
EXSC 100	Concepts of Health Fitness	1.00 B	3.00
HIST 222	American History II	3.00 F	0.00
MATH 124	Precalculus II	3.00 B	9.00
Ehrs: 13.00 GPA-Hrs: 16.00 QPts: 24.00 GPA: 1.50			
Fall 2002 (08/26/2002-12/13/2002)			
BIBL 101	Life & Teachings of Jesus	3.00 C	6.00
ENGL 111	Composition and Rhetoric	3.00 B	9.00
EXSC 206	Strength Training	1.00 F	0.00
MATH 121	Precalculus I	3.00 B	9.00
PHYS 482	Topics in Physics	1.00 A	4.00
PSYC 120	Intro. to Psychology	3.00 C	6.00
UNIV 100	University Seminar (Physics)	1.00 A	4.00
Ehrs: 15.00 GPA-Hrs: 14.00 QPts: 38.00 GPA: 2.71			
Spring 2004 (01/12/2004-05/07/2004)			
COMS 111	Fundamentals of Communication	3.00 B	9.00
DSGN 243	Hum. Dim. & Interior Space	3.00 A	12.00
ENGL 221	Major British Writers I	3.00 B	9.00
MATH 183	Calculus I Computer Lab.	1.00 B	3.00
MATH 185	Calculus I	3.00 D	3.00
Ehrs: 13.00 GPA-Hrs: 13.00 QPts: 36.00 GPA: 2.76			
Fall 2003 (08/25/2003-12/12/2003)			
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DSGN 243	Hum. Dim. & Interior Space	3.00 A	12.00
ENGL 221	Major British Writers I	3.00 B	9.00
MATH 183	Calculus I Computer Lab.	1.00 B	3.00
MATH 185	Calculus I	3.00 D	3.00
Ehrs: 13.00 GPA-Hrs: 13.00 QPts: 36.00 GPA: 2.76			
Spring 2004 (01/12/2004-05/07/2004)			
ART 106	Three-Dimensional Design	3.00 A	12.00
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SOCI 111	Introduction to Sociology	3.00 B	9.00
Ehrs: 12.00 GPA-Hrs: 12.00 QPts: 33.00 GPA: 2.75			
Maymester/Summer 2004 (05/11/2004-08/05/2004)			
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ART 111	Basic Drawing	3.00 A	12.00
Ehrs: 6.00 GPA-Hrs: 6.00 QPts: 21.00 GPA: 3.50			
Fall 2004 (08/23/2004-12/10/2004)			
AENV 130	Environmental & Tech Science	3.00 B	9.00
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Ehrs: 12.00 GPA-Hrs: 12.00 QPts: 33.00 GPA: 2.75			
Spring 2003 (01/13/2003-05/09/2003)			
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Ehrs: 13.00 GPA-Hrs: 16.00 QPts: 24.00 GPA: 1.50			

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# Transcripts (Continued)

## Abilene Christian University

SSN: \*\*\*\*\*1030

Date of Birth: 21-MAY

Date Issued: 20-DEC-2013

EOFF

Record of: Nathan Allan Lambert  
Level: Undergraduate

Page: 2

SUBJ NO.	COURSE TITLE	CRED GRD	PTS R	SUBJ NO.	COURSE TITLE	CRED GRD	PTS R
Institution Information continued:				Institution Information continued:			
Spring 2005 (01/10/2005-05/07/2005)				Maymester/Summer 2006 (05/16/2006-08/11/2006)			
ART 213	Figure Drawing II	3.00 C	6.00	ART 331	Sculpture I	3.00 A	12.00
ART 315	Printmaking	3.00 B	9.00	Ehrs: 3.00 GPA-Hrs: 3.00 QPts: 12.00 GPA: 4.00			
ART 351	Basic Visual Communication	3.00 A	12.00	Fall 2006 (08/28/2006-12/15/2006)			
BIBL 212	Christianity in Culture	3.00 A	12.00	ART 341	Painting I	3.00 A	12.00
ENGL 222	Major British Writers II	3.00 C	6.00	ART 440	ST: Photography	3.00 A	12.00
MPEI 301	Percussion Ensemble	0.00 A	0.00 I	EXSC 212	Beginning Badminton	1.00 B	3.00
Ehrs: 15.00 GPA-Hrs: 15.00 QPts: 45.00 GPA: 3.00				MPEI 210	Marching Band	1.00 A	4.00
Maymester/Summer 2005 (05/10/2005-08/05/2005)				MPEI 301	Percussion Ensemble	0.00 A	0.00
ART 314	Advanced Drawing	3.00 C	6.00	NUTR 120	Nutrition and Wellness	3.00 B	9.00
ART 352	Digital Graphic Techniques	3.00 A	12.00	Ehrs: 11.00 GPA-Hrs: 11.00 QPts: 40.00 GPA: 3.63			
ART 353	Information Design I	3.00 A	12.00	***** TRANSCRIPT TOTALS *****			
BIBL 362	Prison Epistles	3.00 B	9.00	Earned Hrs GPA Hrs Points GPA			
Ehrs: 12.00 GPA-Hrs: 12.00 QPts: 39.00 GPA: 3.25				TOTAL INSTITUTION	137.00	139.00	406.00 2.92
Fall 2005 (08/22/2005-12/09/2005)				TOTAL TRANSFER	7.00	0.00	0.00 0.00
ART 317	Introduction to Illustration	3.00 B	9.00	OVERALL	144.00	139.00	406.00 2.92
ART 323	Art History: 20th Century	3.00 C	6.00	***** END OF TRANSCRIPT *****			
ART 454	Information Design II	3.00 A	12.00				
ART 455	Persuasive Graphics	3.00 A	12.00				
Ehrs: 12.00 GPA-Hrs: 12.00 QPts: 39.00 GPA: 3.25							
Spring 2006 (01/17/2006-05/12/2006)							
ART 324	Art History: American	3.00 A	12.00				
ART 440	ST: Art Mktng:Prfess Practic	3.00 B	9.00 I				
ART 440	ST: Web Design	3.00 B	9.00 I				
ART 456	Graphic Design Portfolio	3.00 A	12.00				
MPEI 311	Percussion Ensemble	1.00 A	4.00 I				
Ehrs: 13.00 GPA-Hrs: 13.00 QPts: 46.00 GPA: 3.53							
Deans' Honor Roll							
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# Transcripts (Continued)

## Abilene Christian University • Office of the Registrar

### School Name:

Childers Classical Institute, 1906-1920  
Abilene Christian College, 1920-1976  
Abilene Christian University, 1976 to present

**Accreditation:** Abilene Christian University is accredited by the Commission on Colleges of the Southern Association of Colleges and Schools to award associate, baccalaureate, masters, and doctorate degrees. Contact the Commission on Colleges at 1866 Southern Lane, Decatur, Georgia 30033-4097 or call 404-679-4500 for questions about the accreditation of Abilene Christian University. In addition, many academic departments have received specialized accreditation from specific agencies.

**Grade Point Average:** GPA is based only on courses taken at ACU. Grades for transfer courses were included in the GPA from 1906 to 1983, but are not included in the GPA after June 1, 1984.

**Grading System:** The following grades are used at ACU. The grade point values shown are per semester hour of credit.

Grade Marks	Grade Meaning	Grade Points
A	Excellent	4.0
B	Good	3.0
C	Average	2.0
D	Inferior but passing	1.0
F	Failing	0.0
I	Incomplete	0.0
WF	Withdrew Failing	0.0
AU	Audit	Not Counted
IP	In Progress	Not Counted
P	Passing	Not Counted
CR	Credit	Not Counted
NC	No-Credit	Not Counted
*NR	No Grade Recorded	Not Counted
*WP	Withdrew Passing	Not Counted
W	Withdrawn	Not Counted
XC	Exclude Credit	Not Counted
*Z	Grade Unknown	Not Counted

\*Earlier transcripts may have these grades.

For graduate courses, the grade points are the same, but a grade of C is considered "Inferior but passing" and a grade of D is considered "Failing" as well as the grade of F.

**Undergraduate Academic Probation and Suspension:** Undergraduate students are placed on academic probation following any semester in which their semester GPA is below 1.5 or after which their overall GPA is between 1.00 and 1.999. Undergraduate students are suspended following any semester in which their overall GPA falls below 1.00, or after one semester on probation in which their overall GPA falls below 2.00. Students who have been suspended for academic reasons may appeal to be continued on probation or may apply for readmission after being out of school for at least one long semester. Students readmitted after suspension are placed on probation.

**Graduate Academic Probation and Suspension:** Graduate students are placed on academic probation if their overall GPA falls below 3.0. Graduate students may be suspended following any semester on academic probation in which their overall GPA remains below 3.0 or the student receives a failing grade in a class.

**Good Standing:** Undergraduate and graduate students are generally considered to be in good standing if their overall GPA is at least 2.0 and 3.0, respectively.

**Deans' Honor Roll:** Students who have a current GPA of 3.6 or above in any long semester of 12 or more hours of which at least 6 hours are graded are included in the Deans' Honor Roll for that semester. Prior to 2006, the GPA requirement for Deans' Honor Roll was 3.45.

**Degree Honors:** Undergraduate honors at graduation are based on a student's GPA for courses taken at ACU. A student must complete at least 64 earned hours at ACU to graduate with honor.

Honor	Before 1984	1984 - 2005	2006 - Present
Summa Cum Laude	3.75 and above	3.80 and above	3.9 and above
Magna Cum Laude	3.55 to 3.74	3.6 to 3.79	3.75 to 3.89
Cum Laude	3.35 to 3.54	3.4 to 3.59	3.6 to 3.74

### Current Course Numbering:

**1984-1990 =** Courses numbered below 300 are lower-level courses (primarily for freshmen and sophomores); courses numbered from 300 to 499 are upper-level or advanced courses (primarily for juniors and seniors); courses numbered 500 to 599 are upper-level courses or graduate level; and courses numbered 600 to 799 are graduate level only.

**After June 1, 1990 =** Courses numbered 300-499 are upper-level and courses numbered 500 to 799 are graduate level. Courses numbered 000-099 do not count toward graduation or GPA.

### Previous Course Numbering:

**1965-1983 =** A four-digit course numbering system was used. The first digit, from left to right, shows the level of the course:

Lower Division	Upper Division	Graduate Division
1 = Freshman	3 = Junior	5 = Junior, Senior, Graduate
2 = Sophomore	4 = Senior	6 = Graduate

The second digit shows the semester hours of credit, and the last two digits distinguish between courses.

**Before 1964 =** Courses were designated by a number of three or four digits. The first digit designates the credit value of the course. In three digit numbers, the last two digits designate the level of the course: 00 to 19, Freshman; 20 to 49, Sophomore; 50 to 79, Junior; and 80 to 99, Senior. Courses with four digits are all junior or senior courses.

**Repeating a Course:** When a course at ACU is repeated, only the most recent grade will be counted in the GPA. The notation is located to the right of the quality points for the course. "E" indicates a course has been repeated and is excluded; "I" indicates the most recent course, which is included.

**Course Not Applied to Level:** The \* designates either a graduate course taken by an undergraduate student or an undergraduate course taken by a graduate student.

**Record Custodian:** ACU is the custodian of academic records for these schools:

ACU-Dallas, 1971-81  
Christian College of the Southwest  
Fort Worth Christian College

**TO TEST FOR AUTHENTICITY:** This transcript was delivered through the eSCRIP-SAFE® Global Transcript Delivery Network. The original transcript is in electronic PDF form. The authenticity of the PDF document may be validated at [escrip-safe.com](http://escrip-safe.com) by selecting the Document Validation link. A printed copy cannot be validated.

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# References

## **Virgil Scott**

Associate Professor, MFA Lead– Texas A&M University-Commerce VisCom Program

*virgil.scott@tamuc.edu*

*214.954.3636*

## **Casey McGarr**

Associate Professor – Texas A&M University-Commerce VisCom Program

*casey.mcgarra@tamuc.edu*

*214.954.3636*

## **Heath Bunch**

Vice President, Software and Web Development – Full Color, Inc.

*heath@fullcolor.com*

*214.381.2101*

## **Jason Booker**

Creative Director – Credera

*jbooker@credera.com*

*972.692.0010*

# TEACHING EXPERIENCE

# Teaching Experience



Fall '15

**Texas A&M University-Commerce** (Commerce, Tx)

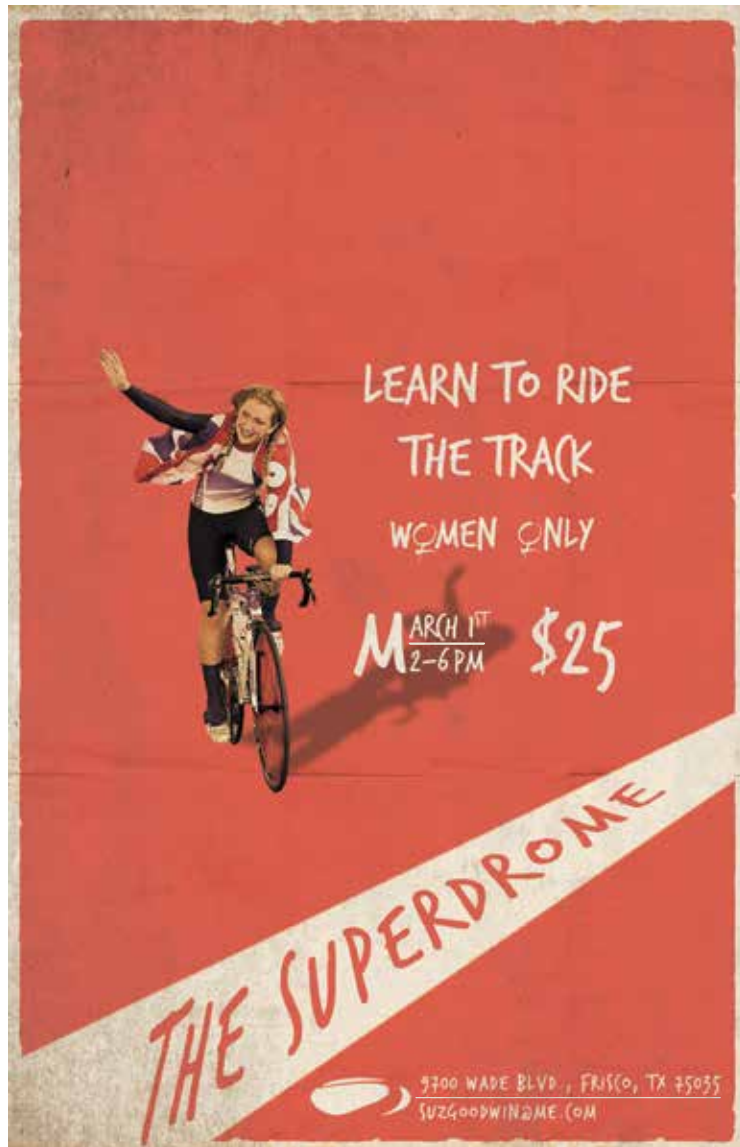
Art 211 - Introduction to Visual Communication

*Adjunct Professor*

- *Introduction to Visual Communication* is the introductory class for all VisCom majors. This class prepared students by developing a foundation of both conceptual and technical design skills through several involved projects using Adobe Illustrator. Students cover everything from file management to key commands to identity systems, finishing the semester with a fully branded packaging system mock up.



# Teaching Experience (Continued)



Spring '14

**Collin College** (Preston Ridge Campus)

ARTC 1325 - Introduction to Computer Graphics

*Adjunct Professor*

- A class created to lead students through a veritable Adobe Suite tour, designing posters, shooting and editing video, and manipulating imagery to create fantastical scenes.

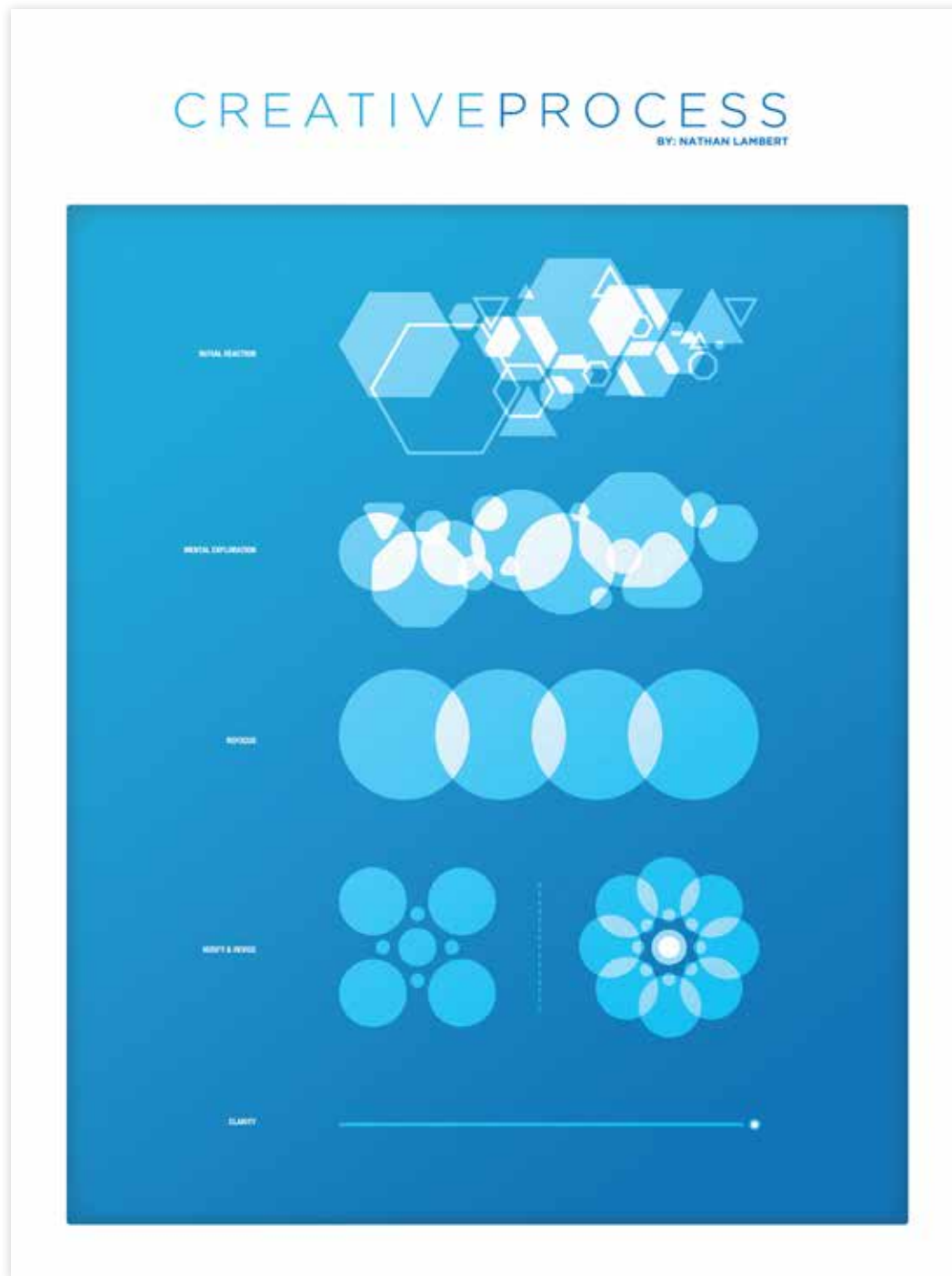






# Creative Methodologies

*Improve your visual narrative skills as a communicator/educator.*

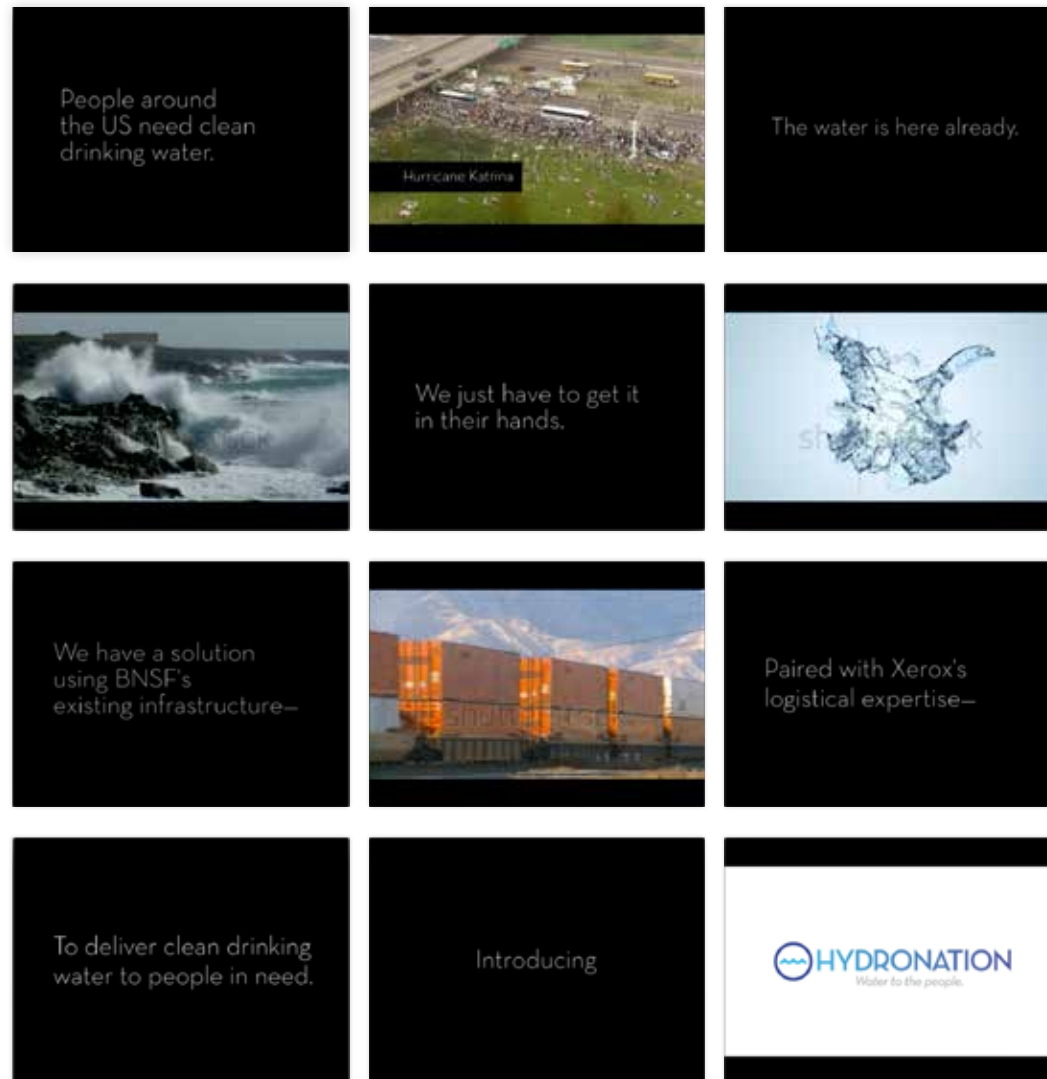


## Defining a Process:

After working as a professional designer for almost 10 years, I had researched clients and projects in order to establish a design or aesthetic, or solve a problem, but I had never turned the magnifying glass on myself in order to establish my creative process. How do I work, and what does that process look like?

# Hydronation

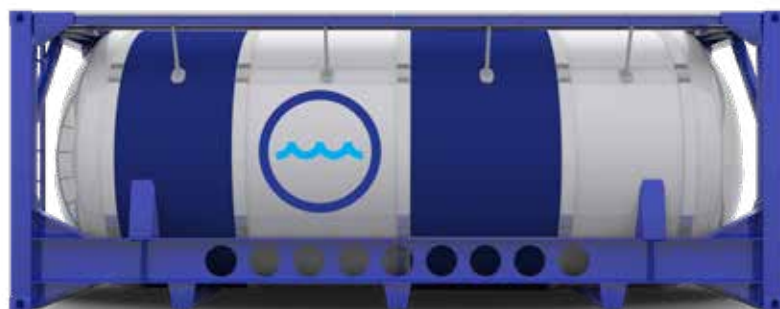
*BNSF railways partner with Xerox to deliver agile, rapid, and reliable disaster response.*



**Hydronation** is the only U.S. charity that will be a first responder focused solely on the delivery of critical need water.

We utilize an innovative self-contained purification process delivering drinking water across our existing infrastructure to the nation's citizens in need.

Mobile Filtration Unit



"Hydropouch"



Extended Reach "Hydrocopters"



# Remarks

*A game designed to promote a relaxed and fun interaction between clients and creative professionals.*

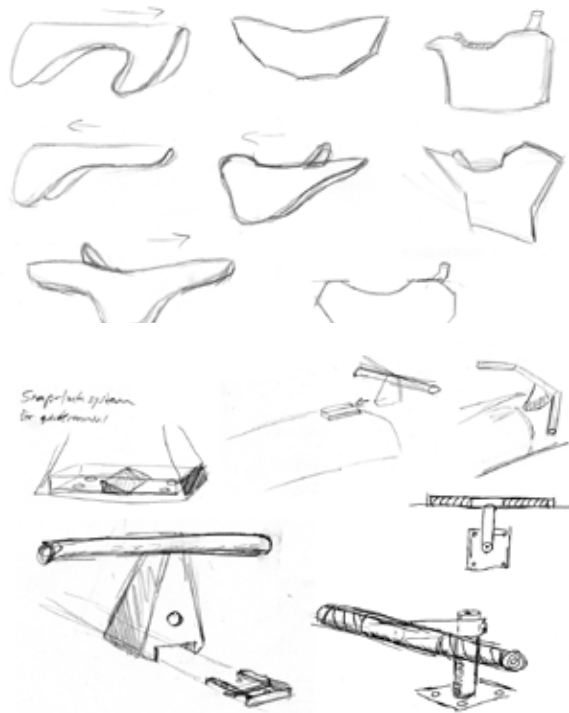
## The Challenge:

To expedite insights within the creative thinking and problem-solving processes between professionals by evaluating work preferences and establishing a value exchange.



# Horse Balance Rocker

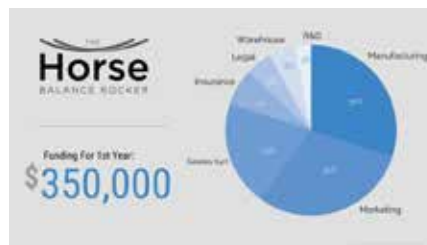
*Business plan for a physical therapy tool promoting balance and brain development.*



## THE Horse BALANCE ROCKER

### Our Mission:

To provide a well-crafted therapy device specifically designed for both adults and children with special needs. We aim to provide therapy solutions that can be used in rehabilitation programs as well as for personal use.





# A&M-Commerce VisCom Booklets

*French fold 6x9" Perfect Bound Booklets*



## **BFA & MFA Program Promotional Booklets:**

A booklet given to potential students as well as parents explaining each program's focus and degrees available for both undergraduate and graduate pathways.

Utilizing a French fold and perfect binding, these colorful photography-filled booklets became an immediate asset for the Texas A&M University-Commerce VisCom program.

# Curriculum Development

*Dallas College of Design offers a multidisciplinary approach to your degree.*



## DCD's Mission:

Dallas College of Design empowers students to develop critical and conceptual thinking, while instilling the creative skills necessary for a career in visual communication. Our multidisciplinary design program fosters these skills through studio training, and mentorship opportunities in the professional community.

We create a foundation for each student comprised of design history, conceptual processes and emerging methodologies. This prepares our graduates to design actionable solutions for today's creative challenges and uncover opportunities for tomorrow's innovation.

Our advanced teaching labs, located in the heart of downtown Dallas, are a destination for creativity where art and technology fuse into applied visual form.



**Instructor Information:**

Nathan Allan Lambert  
Visual Communications Professor  
123-123-1234  
nathanl@dcd.edu

**Office Location:**

Dallas College of Design  
123 Main street

**Office Hours:**

Monday & Wednesday  
9:00am - 1:00pm

**Grading:**

20% Project 1  
20% Project 2  
20% Project 3  
20% Project 4  
20% Participation &  
Attendance

-----  
100% Total

**Grading Scale:**

A 90% - 100%  
B 80% - 89%  
C 70% - 79%  
D 60% - 69%  
F below 60%

## Web Design I

*"What are needed instead are designers who can not only come up with the look of an idea, but make it real, with actual programming and prototyping skills."*

- JOHN BROWNLEE (author at FastCoDesign)

**Course Description:**

This course will build upon a foundational knowledge of online interaction, challenging students to think conceptually in order to both visualize and create functioning, rich, interactive experiences. A focus on creating user experiences that display properly across various mediums will guide student learning regarding interactivity and usability, sharpening their web development skills. Through projects and assignments students will explore design aesthetics, visual hierarchy, interactive navigation concepts, HTML, CSS, and prototyping in preparation for a career in our ever-evolving online world.

**Course Structure:**

This course is a combination of in-class lecture and studio time, with an expectation of work to be done both in and out of class sessions. Students will be expected to read articles on the web, watch videos, contribute to class discussion and write descriptively, and progress will be critiqued consistently throughout the time line of a project.

**Student Learning Objectives:**

Upon successful completion of this course, students will be able to:

- Define current web techniques & trends
- Display proficiency in styling online typography with CSS
- Demonstrate principles of responsive web design
- Show a working knowledge of online frameworks
- Recall basic knowledge of online color limitations
- Generate cut templates
- Display understanding of online image resolution as well as image optimization
- Specify interactive prototyping methods
- Demonstrate working knowledge of HTML classes, IDs, and hyperlinks
- Demonstrate basic knowledge of File Transfer Protocol and hosting concepts

**Material Requirements:**

- Sketchbook
- Pencils
- USB/hard drive (at least 500 Mb)
- Folder (1")

**What to bring to class:**

- An open mind
- A willingness to explore both visually, and conceptually
- A willingness to participate and, by doing so, enrich the experience for yourself and others



Weekly Schedule

Project 1	01/18/2016	<b>Week 1</b>	Introduction, overview of syllabus and course requirements. <i>Lecture:</i> "State of web design. It's usage, power, difficulties, and fun" <b>Kick off Project 1:</b> Website Look & Feel Sketches
		<b>Due Next Week:</b>	Reflections on an internet-based society paper (Project 1) Beginning of moodboard (Project 1) Round 1 of sketches (Project 1)
	01/25/2016	<b>Week 2</b>	<i>Review:</i> Reflections on an internet-based society paper, moodboard status, sketches status <i>Lecture:</i> "Typographic conventions used within various types of websites"
		<b>Due Next Week:</b>	Moodboard Semi-complete (Project 1) Round 2 of Sketches (Project 1)
Project 2	02/01/2016	<b>Week 3</b>	<i>Review:</i> Moodboards, Round 2 of Sketches <i>Lecture:</i> "Color Wayfinding" Final In-class review/critique of Project 1 status <b>Kick off Project 2:</b> Bootstrap Framework & Typographic Styling Exploration
		<b>Due Next Week:</b>	Final Moodboard (Project 1) Final Sketches (Project 1) Chrome's "Inspect Element" Experimentation (Project 2)
	02/08/2016	<b>Week 4</b>	Turn in <b>Project 1</b> <i>Review:</i> Chrome's "Inspect Element" Experimentation <i>Lecture:</i> "To roll-over or not to roll-over..."
		<b>Due Next Week:</b>	Show & Tell of Bootply experimentation/findings Initial typographic styling within Bootply (Project 2)
	02/15/2016	<b>Week 5</b>	<i>Review:</i> Initial typographic styling within Bootply <i>Lecture:</i> "Techniques, Tips, & Tricks of an incredibly wise web designer #1 (Daily activities)"
		<b>Due Next Week:</b>	Progress on typographic styling within Bootply (Project 2)
Project 3	02/22/2016	<b>Week 6</b>	<i>Review:</i> Progress on typographic styling within Bootply (Project 2) <i>Lecture:</i> "Online Forms" <b>Kick off Project 3:</b> Digital Comps
		<b>Due Next Week:</b>	Final typographic styling within Bootply (Project 2)

## Weekly Schedule (cont.)

Project 2  
Project 3

02/29/2016 **Week 7** Turn in **Project 2**  
*Lecture: "Types of websites"*

**Due Next Week:** Round 1 of Digital Comps (**Project 3**)

03/07/2016 **Week 8** *Review: Round 1 of Digital Comps (**Project 3**)*  
*Lecture: "Techniques, Tips, & Tricks of an incredibly wise web designer #2 (Working with a team)"*

**Due Week 10:** Round 2 of Digital Comps (**Project 3**)

03/14/2016 **Week 9** Spring Break (no class)

Project 4

03/21/2016 **Week 10** Turn in **Project 3**  
*Lecture: "Fat Fingers"*  
**Kick off Project 4:** Adobe XD Prototyping

**Due Next Week:** Sketches of Initial prototype ideas (**Project 4**)  
Initial list of users for prototype testing feedback (**Project 4**)

03/28/2016 **Week 11** *Review: Sketches of Initial prototype ideas (**Project 4**)*  
*Initial list of users for prototype testing feedback (**Project 4**)*  
*Lecture: "Online Video"*

**Due Next Week:** Final Prototype & Written Feedback from user-testing (**Project 4**)

Project 5

04/04/2016 **Week 12** Turn in **Project 4**  
*Lecture: "Dynamic Data"*  
**Kick off Project 5:** Build working HTML & CSS

**Due Next Week:** Initial HTML & CSS files (**Project 5**)  
Initial PSD Cut Template (**Project 5**)

04/11/2016 **Week 13** *Review: Initial HTML & CSS files (**Project 5**)*  
*Initial PSD Cut Template (**Project 5**)*  
*Lecture: "Techniques, Tips, & Tricks of an incredibly wise web designer #3 (Taking/ giving direction)"*

**Due Next Week:** Further HTML & CSS development (**Project 5**)  
Final PSD Cut Template (**Project 5**)

Project 5

Weekly Schedule (cont.)

04/18/2016	<b>Week 14</b> <i>Review: Further HTML &amp; CSS development (Project 5)</i> Final PSD Cut Template (Project 5)  ----- <b>Due Next Week:</b> Further HTML & CSS development (Project 5) Working Media Queries for Mobile, Tablet, and Desktop (Project 5)
04/25/2016	<b>Week 15</b> <i>Review: Further HTML &amp; CSS development (Project 5)</i> Working Media Queries for Mobile, Tablet, and Desktop (Project 5) <i>Lecture: Techniques, Tips, &amp; Tricks of an incredibly wise web designer #4 (Growing as a designer/artist)</i>  ----- <b>Due Next Week:</b> Final HTML & CSS development (Project 5)
05/02/2016	<b>Week 16</b> Turn in Project 5

**Due:** Week 12 (04/04/2016)

## **Project 4: Prototyping**

### **Overview:**

You have now established a look and feel for your website, and have explored color, typography, and image variations. Now it's time to see how your design "works and feels" through prototyping.

Prototyping is an invaluable tool for gaining insights around your web development. It illuminates blind spots in your design, and provides you with beneficial user feedback, helping you improve the experience.

This project will teach you to rapidly develop prototypes for web projects, as well as gather feedback in order to improve an interactive experience for the end user.

### **Assignment:**

You will create working prototypes for desktop, tablet, and mobile devices, gather feedback on your prototypes, and finally develop a list of revisions for your design.

### **Learning Outcomes:**

- Ability to work within Adobe XD
- Gain understanding of the need for web design prototyping
- Demonstrate understanding of the process of gathering usability feedback from users
- Produce actionable list of interactive experience improvements

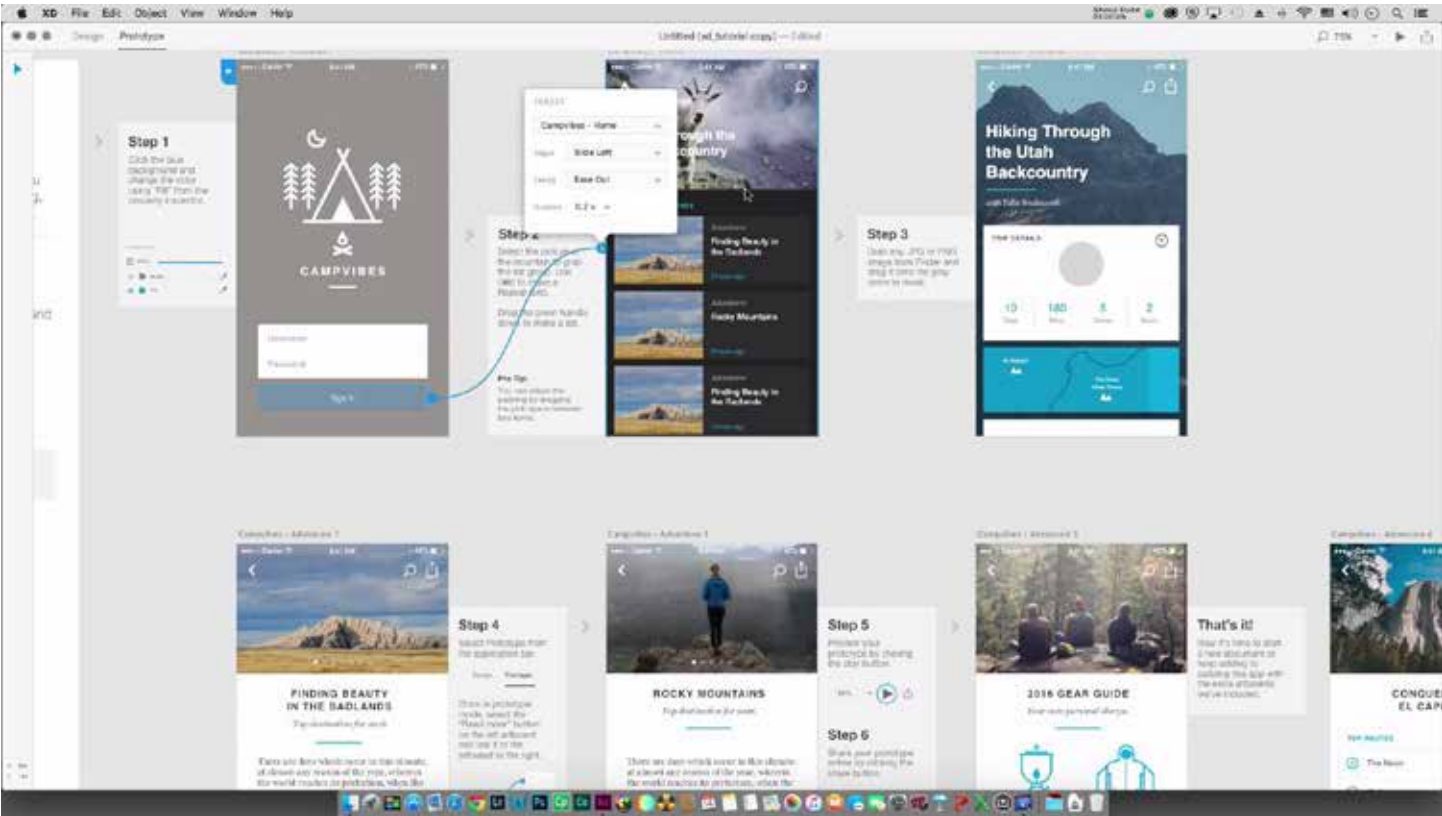
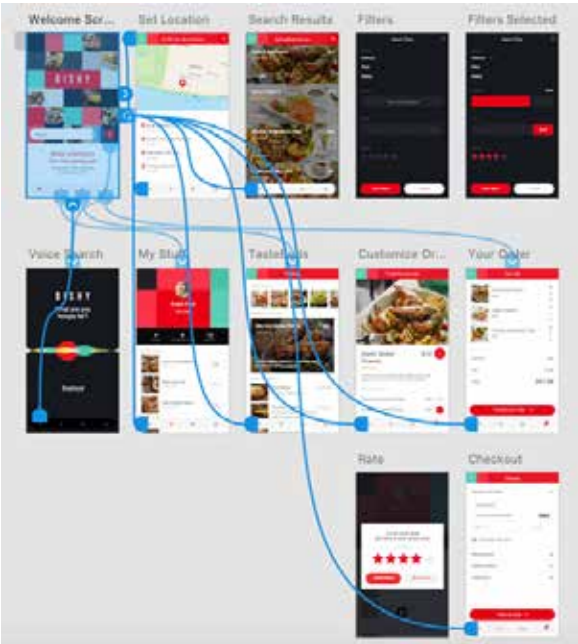
### **Process:**

1. Using Adobe XD, you will create working prototypes for desktop, tablet, and mobile devices.
2. You will then establish pathways (links) for users to navigate through your prototype.
3. Next you will gather feedback from 5 different users, capturing their comments and suggestions into a Word document.
4. Finally students will review feedback, and develop a list of updates to improve to their design.

### **Deliverable:**

- Working Adobe XD prototype for desktop, tablet, and mobile
  - User feedback in Word document
  - Vetted list of website revisions based on gathered feedback
-

Prototype Examples



Grading Scale  
A 90% - 100%  
B 80% - 89%  
C 70% - 79%  
D 60% - 69%  
F below 60%

Rubric: Prototyping

	Poor	Unsatisfactory	Average	Good	Excellent
1. Delivered assignment on time.	<input type="checkbox"/> 5	<input type="checkbox"/> 6	<input type="checkbox"/> 7	<input type="checkbox"/> 8	<input type="checkbox"/> 10
2. Contributed to class discussion.	<input type="checkbox"/> 5	<input type="checkbox"/> 6	<input type="checkbox"/> 7	<input type="checkbox"/> 8	<input type="checkbox"/> 10
3. Respected peers and their perspectives.	<input type="checkbox"/> 5	<input type="checkbox"/> 6	<input type="checkbox"/> 7	<input type="checkbox"/> 8	<input type="checkbox"/> 10
4. Produced the assigned number of digital comps.	<input type="checkbox"/> 5	<input type="checkbox"/> 6	<input type="checkbox"/> 7	<input type="checkbox"/> 8	<input type="checkbox"/> 10
5. Generated working prototypes for desktop, tablet, and mobile devices.	<input type="checkbox"/> 5	<input type="checkbox"/> 6	<input type="checkbox"/> 7	<input type="checkbox"/> 8	<input type="checkbox"/> 10
6. Created linkable paths for navigation through prototypes.	<input type="checkbox"/> 5	<input type="checkbox"/> 6	<input type="checkbox"/> 7	<input type="checkbox"/> 8	<input type="checkbox"/> 10
7. Gathered feedback from 5 users, using proper format.	<input type="checkbox"/> 5	<input type="checkbox"/> 6	<input type="checkbox"/> 7	<input type="checkbox"/> 8	<input type="checkbox"/> 10
8. Created actionable list of revisions for design, based on user feedback.	<input type="checkbox"/> 5	<input type="checkbox"/> 6	<input type="checkbox"/> 7	<input type="checkbox"/> 8	<input type="checkbox"/> 10
9. Displayed understanding of working within Adobe XD.	<input type="checkbox"/> 5	<input type="checkbox"/> 6	<input type="checkbox"/> 7	<input type="checkbox"/> 8	<input type="checkbox"/> 10
10. Demonstrated basic understanding of gathering user feedback.	<input type="checkbox"/> 5	<input type="checkbox"/> 6	<input type="checkbox"/> 7	<input type="checkbox"/> 8	<input type="checkbox"/> 10

/

Grade

Student Name

# Curriculum Development (Continued)

## **Critique Guidelines**

### *In-Class Discussion & Critique Worksheet*

- ▶ Guidelines shaped for students who have taken Drawing I & II, 2D, and 3D Design, and Color Theory.  
Providing students with examples of what to say during a critique—and how to say it—drove the worksheet layout, while tear sheets provide a way for students to practice articulating their feedback on paper first.

# CRITIQUE GUIDELINES

**CRITIQUE**—A careful judgment in which you give your opinion about the good and bad parts of something.

TYPOGRAPHY ASSIGNMENT

When working alongside designers it is inevitable that we will have to talk about our work. It is easy to say, “I don’t like that...” Or to say, “That version is my favorite because it’s blue!” Unfortunately those expressions are not actionable, nor are they well delivered.

A critique is an opportunity to both give and receive comments on your work. It is not a bash-session! In order to give feedback, we must first understand the vernacular of our medium. The design field has a vernacular that you must learn to use. (**VERNACULAR**—the language or dialect spoken by a particular group.)

## Dispelling the feedback myth:

There is a false impression when it comes to showing your work to others. We say, “Let’s not get the feedback just yet, because the work is not ready...” The reality is, the sooner you can get feedback, the better! You’ll have more time to edit the work towards your goal, and you’ll get a valuable critique from your classmates.

## Level of critique:

A key factor in giving or receiving critique is the level of assessment. Is the critique in the middle of the assignment, and you need guidance? Is it the final review, where things must be sharp? Categorizing the critique will help you shape the feedback you give and receive.

### CRITIQUE PROCESS:

- Student pinup work for initial critique
- The student presents the work to the class
- Classmates then take 2-5 min to review work; making notes on the **feedback form**
- After the review period, students stand one by one and give articulated feedback to the work’s creator
- Process repeats for each student

### CRITIQUE GOALS:

- Communicate to the creator more information and insight so they can make better choices moving forward
- To progress the design/project
- Hear various perspectives other than your own
- Leave the room with starting points on how to make the design/project more effective

### YOUR JOB IN GIVING CRITIQUE:

- Assess the work against the project guidelines
- Do no attack the creator
- Use design vernacular in feedback
- Identify problems
- Identify strengths
- Did the work solve a problem?
- Does the work communicate clearly?
- Remember: You don’t have to workout a solution but, you can give suggestions on getting the work to a better place

### YOUR JOB IN RECEIVING CRITIQUE:

- Listen to feedback diligently
- Put your ego away (it’s not about you, it’s about the work)
- Do not cut anyone off in an attempt to justify your decisions
- Let your peers finish, then thank them for their feedback
- You can and should defend your work by using design vernacular, always tying your reply back to the original assignment details
- Ask clarifying questions to any comments you don’t understand
- Write down your next-steps for moving the project forward!



# TIPS

## ON ARTICULATION

**ARTICULATE**—To express an idea or feeling fluently and coherently.

TYPOGRAPHY ASSIGNMENT

You must transition from using “like” & “hate” to using “strength” & “weakness.” This is easier said than done...

Sometime the work is strong, but you don’t like it. Other times the work is weak, but you do like it. This can be a hard thing to articulate, but you can do it! Utilize the **word bank** below, or try out phrases to the right to help you get started. Remember the old adage, “practice makes perfect!” Well, it’s true! Practice articulating your thoughts when it comes to design.

You must assess the work against the project guidelines first, and remove your bias from the equation. It is OK to react to the piece from your “gut,” but that gut must be trained to speak from an articulated knowledge-base.

### Talking about strengths:

- “The variety of text-weights you are using is working because it allows the headers to stand out.”
- “Using all-caps with a thin san-serif typeface was a great solution to the problem. It makes the whole piece feel modern and clean.”
- “Your choice of line-height makes the body text very legible.”
- “Your two choices of a typeface create a pleasant harmony. The size of the san-serif typeface helps establish hierarchy with your body text.”

### Talking about weaknesses:

- “What was your reason for using additional kerning in your header? It is making it hard to read.”
- “It appears your design is weighted to one side. Is that on purpose?”
- “Your attempt at using all six weights of the typeface seems very busy. Could you get the same affect, by using only two weights?”
- “Is there a reason you’re using so much negative space?”

## Word Bank

ELEMENTS OF DESIGN:	PRINCIPLES OF DESIGN:	TERMS:
Line	Proportion (scale)	Abstraction
Shape	Dominance/Emphasis	Asymmetrical
Space	Movement	Chroma
Value	Economy (less is more)	Concept
Texture	Balance	Contrast
Color	Repetition/Rhythm	Focal Point
Form	Variety	Forced Connection
	Harmony	Hierarchy
	Gestalt	Illusion
		Implied Meaning

Intentional	Point of Difference
Intuitive	Problematic
Juxtaposition	Rectilinear
Legibility	Relationship
Loaded	Semiotics
Mass	Substitution
Metaphor	Symmetrical
Nonsensical	Tangent
Order	Transparency
Organic	Unity

FEEDBACK FORM

MY JOB IS TO HELP:

LEVEL OF CRITIQUE: ☐ Early ☐ Middle ☐ Final

INITIAL REACTION: ☐ Strong ☐ Weak ☐ Like ☐ Dislike

STRENGTHS:

WEAKNESS:

FEEDBACK FORM

MY JOB IS TO HELP:

LEVEL OF CRITIQUE: ☐ Early ☐ Middle ☐ Final

INITIAL REACTION: ☐ Strong ☐ Weak ☐ Like ☐ Dislike

STRENGTHS:

WEAKNESS:

FEEDBACK FORM

MY JOB IS TO HELP:

LEVEL OF CRITIQUE: ☐ Early ☐ Middle ☐ Final

INITIAL REACTION: ☐ Strong ☐ Weak ☐ Like ☐ Dislike

STRENGTHS:

WEAKNESS:

FEEDBACK FORM

MY JOB IS TO HELP:

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INITIAL REACTION: ☐ Strong ☐ Weak ☐ Like ☐ Dislike

STRENGTHS:

WEAKNESS:

FEEDBACK FORM

MY JOB IS TO HELP:

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INITIAL REACTION: ☐ Strong ☐ Weak ☐ Like ☐ Dislike

STRENGTHS:

WEAKNESS:

FEEDBACK FORM

MY JOB IS TO HELP:

LEVEL OF CRITIQUE: ☐ Early ☐ Middle ☐ Final

INITIAL REACTION: ☐ Strong ☐ Weak ☐ Like ☐ Dislike

STRENGTHS:

WEAKNESS:

# Curriculum Development (Continued)

## **Introduction to Online Typography Assignment**

*Three week adventure into online typographic hierarchy*

- ▶ Often overlooked and underused, this assignment teaches the finer points of online typography by giving designers ways to establish a voice and tone within an interactive realm. Legibility and aesthetics no longer have to suffer when presenting a message across digital channels.

# INTRODUCTION TO ONLINE TYPOGRAPHY

CLASS NAME | NATHAN ALLAN LAMBERT

KICKOFF: March 30, 2015

DUE: April 13, 2015

## Overview:

"How do you create great looking, and great reading typography online?" In the online realm, typography can sometimes be overlooked, yet the internet was born out of a need to disseminate content. Legibility has become a crucial concern now that website content can be viewed on various devices—all of which reformat the text based on their unique screen size. Online typography creates an opportunity for designers to establish a visual tone for the content based on their typeface choices and styling. In print-design the possibilities are limitless once the designer has mastered their tools. The same holds true for online typography. This assignment is an introduction to the building blocks of this ever-evolving medium.

## Assignment:

You will establish various levels of typographic hierarchy in an online setting using HTML and CSS. The project will be broken up into two phases. An in-class demo and an out-of-class assignment to let you explore and build on what you learned in class. You will create an account with CODEPEN.io to write, save, and display your markups. (No further software will be used.)

## Objectives:

- Learn basic HTML & CSS syntax
- Learn how to incorporate *Google Fonts* into your markup
- Establish typographic hierarchy in an online setting

## Schedule:

WEEK ONE (3/30/15): In-class demo, assignment given

WEEK TWO (4/6/15): 1st draft of three CODEPEN explorations due (We will do an on-screen critique in class.)

WEEK THREE (4/13/15): Final three CODEPEN explorations due (We will review in class.)

*Demo:*  
(in-class)

Using the text provided (*See "Assignment Text" section*) we're going to write the HTML and CSS with minimal styling.

1. Create *CODEPEN* account
2. Explore HTML & CSS
3. Introduction into incorporating *Google Fonts* into your markup

*Phase 2:*  
(out-of-class)

Start by "FORKING" (duplicating) your in-class creation into three new versions in CODEPEN. In each new version develop a unique hierarchy system using various typefaces, font sizes, and CSS styling. View "Example" section in your booklet for inspiration. Utilize typefaces from *Google Fonts* as needed. You must use/modify ALL CSS properties in some capacity throughout your three explorations—you choose the value. (*See "CSS Property Options for this project" section*) You don't have to use all available CSS properties in a single exploration, but use each of them at least once between your three versions.

### Version One:

Limit yourself to only one typeface, but use various weights and sizes to create hierarchy.

### Version Two:

Limit yourself to one serif and one sans-serif typeface. Again weight and size variations are up to you.

### Version Three:

Go crazy! Create a masterpiece of online typographic hierarchy. "No holds barred!"

## Assignment Text:

Main Header      JY15 Tuning Guide  
                         <h1>

Subheader        Overview  
                         <h2>

Intro Content     The JY15 performs best to a certain sailing style: boat flat and footing, sails  
                         <h3>                   eased, and the rig raked. To understand why this style is fast, first you need to  
                                           take a look at some of the distinctive features of the JY rig.

Subheader        The JY15 has a smallish centerboard. Because of this:  
                         <h2>

Body Content     If you heel the boat upwind, the centerboard is less effective. You must sail the  
                         <p>                   boat flat especially in a breeze. For a small centerboard to be effective, you must  
                                           get water flowing over it. You need to ease the mainsail and foot; you must keep  
                                           the boat moving fast. If you try to pinch, not only will you be moving slower, but  
                                           your leeway will increase as well.

Subheader        The JY15 does not have an adjustable traveler. Because of this:  
                         <h2>

Body Content     The traveler is always centered. Also, the mainsheet has 3:1 purchase. These  
                         <p>                   factors make it very easy to over trim the mainsail. You have to keep the sheet  
                                           eased and the boom at least halfway between the centerline and the leeward  
                                           quarter. Otherwise, you cannot foot the boat and you will be forced to pinch  
                                           which will tend to stall the centerboard.

---

## Resources:

CodePen — <http://codepen.io/>

Google fonts — <http://www.google.com/fonts>

Type Connection — <http://www.typeconnection.com/>

Dont Fear the Internet — <http://www.dontfeartheinternet.com>

W3 Schools — <http://www.w3schools.com>

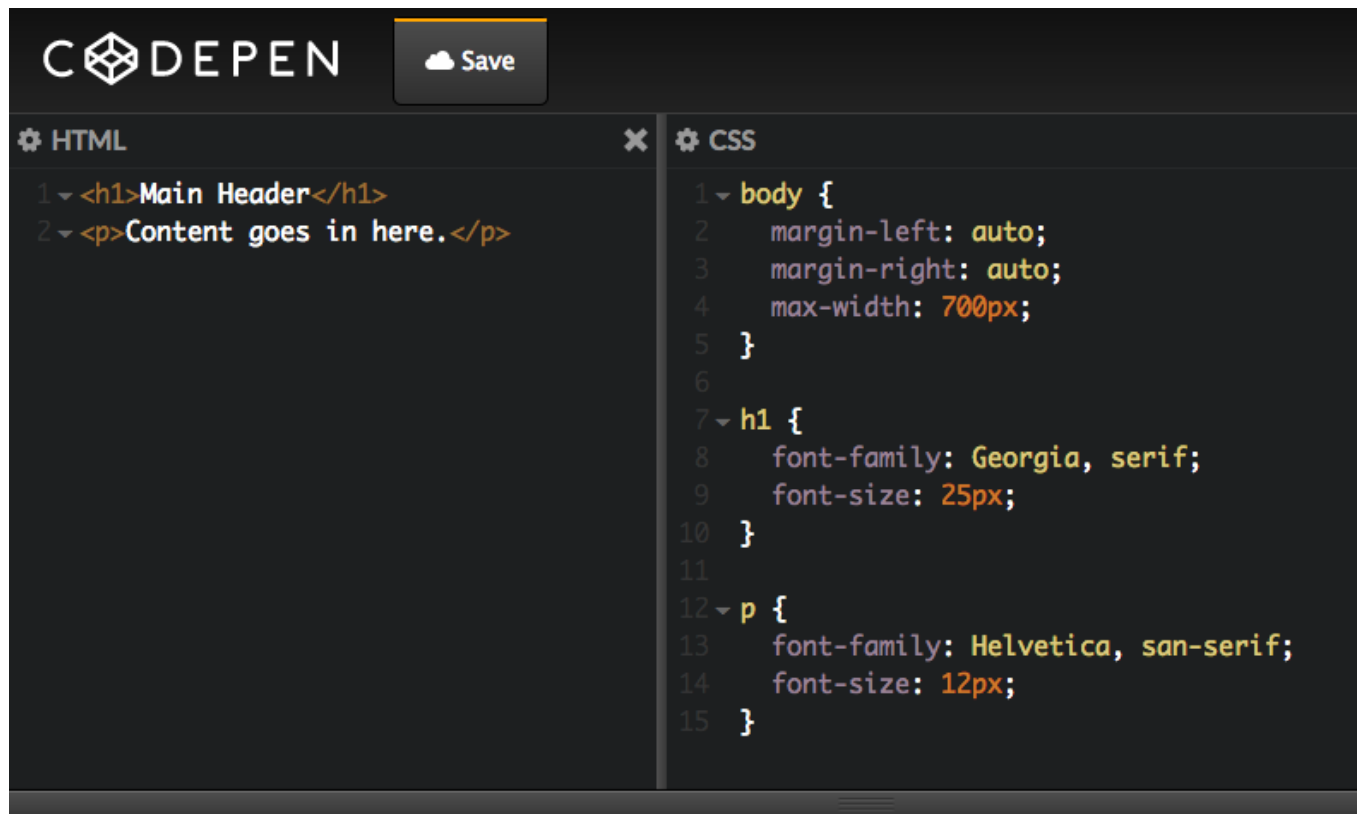
Aisle.One — <http://www.aisleone.net/2009/design/8-ways-to-improve-your-typography/>

**HTML — “hypertext markup language”**

**CSS — “cascading stylesheets”**

**HTML & CSS** work together allowing us to create unique online experiences. **HTML** is like the bones of the web world. It establishes the form and order in which our content is displayed. **CSS** is like the hair color and clothing style our content wears. It allows us to target and control the unique elements in our HTML.

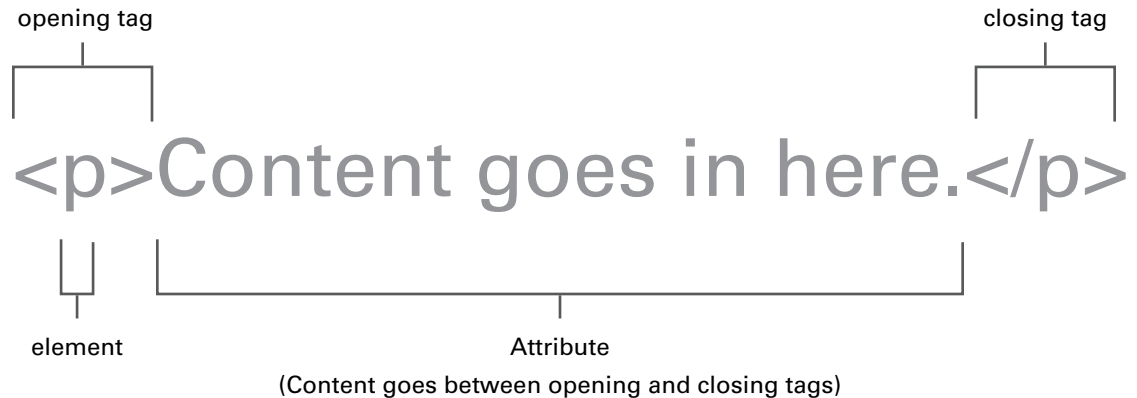
**HTML & CSS at a glance:**



## Main Header

Content goes in here.

## HTML Breakdown:

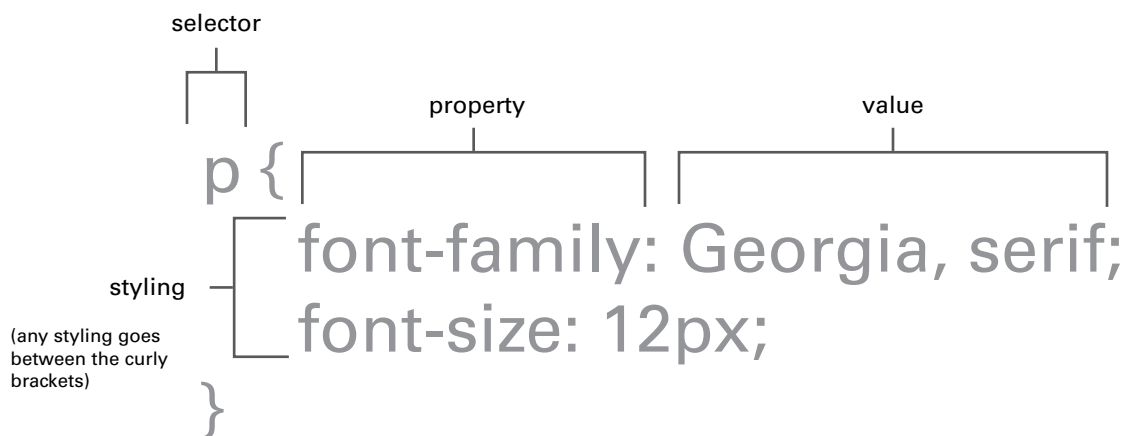


## HTML Tags for this project:

```
<h1>Main Header</h1>
<h2>Subheader</h2>
<h3>Smaller Subheader</h3>
<h4>Even Smaller Subheader</h4>
<p>Paragraph content.</p>
<hr> (this will create a horizontal rule)
```

---

## CSS Breakdown:



## CSS Property Options for this project:

font-family:...;	text-transform:...;
font-size:...;	text-align:...;
font-weight:...;	margin-top:...;
line-height:...;	margin-bottom:...;
letter-spacing:...;	max-width:...;

## CSS Value Options for this project:

font-family:*place value here;*

### **Serif Fonts:**

Georgia  
Palatino Linotype  
Book Antiqua  
Palatino  
Times New Roman  
Times  
serif

### **Sans-serif Fonts:**

Arial  
Helvetica  
Arial Black  
Gadget  
Comic Sans  
Impact  
Charcoal  
Lucida Sans Unicode  
Lucida Grande  
Tahoma  
Geneva  
Trebuchet MS  
Verdana  
sans-serif  
cursive

### **Monospace Fonts:**

Courier New  
Courier  
Lucida Console  
Monaco  
monospace

---

font-size:*place value here;*

[number]px

[number]em

(1em = 16px)

xx-small  
x-small  
small  
medium (default)  
large  
x-large  
xx-large

---

font-weight:*place value here;*

100  
200  
300  
400 (normal)  
500

600  
700 (bold)  
800  
900

---

line-height:*place value here;*

[number]px

[number]%



**CSS Value Options for this project:** *(continued)*:

line-height:*place value here*;

[number]px

[number]%

---

letter-spacing:*place value here*;

[number]px

---

text-transform:*place value here*;

none

capitalize

uppercase

lowercase

---

text-align:*place value here*;

left

right

center

justify

---

margin-top:*place value here*;

margin-bottom:*place value here*;

[number]px

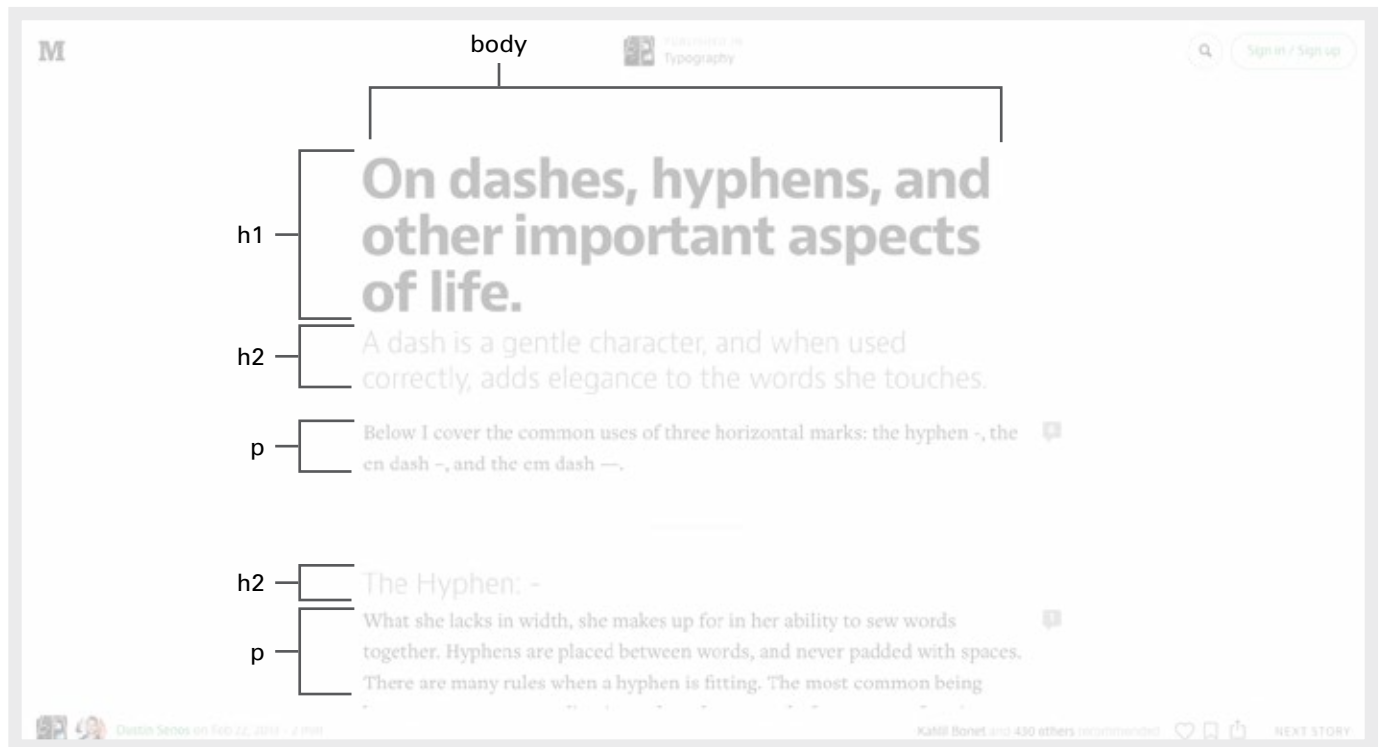
---

max-width:*place value here*;

[number]px

## Examples:

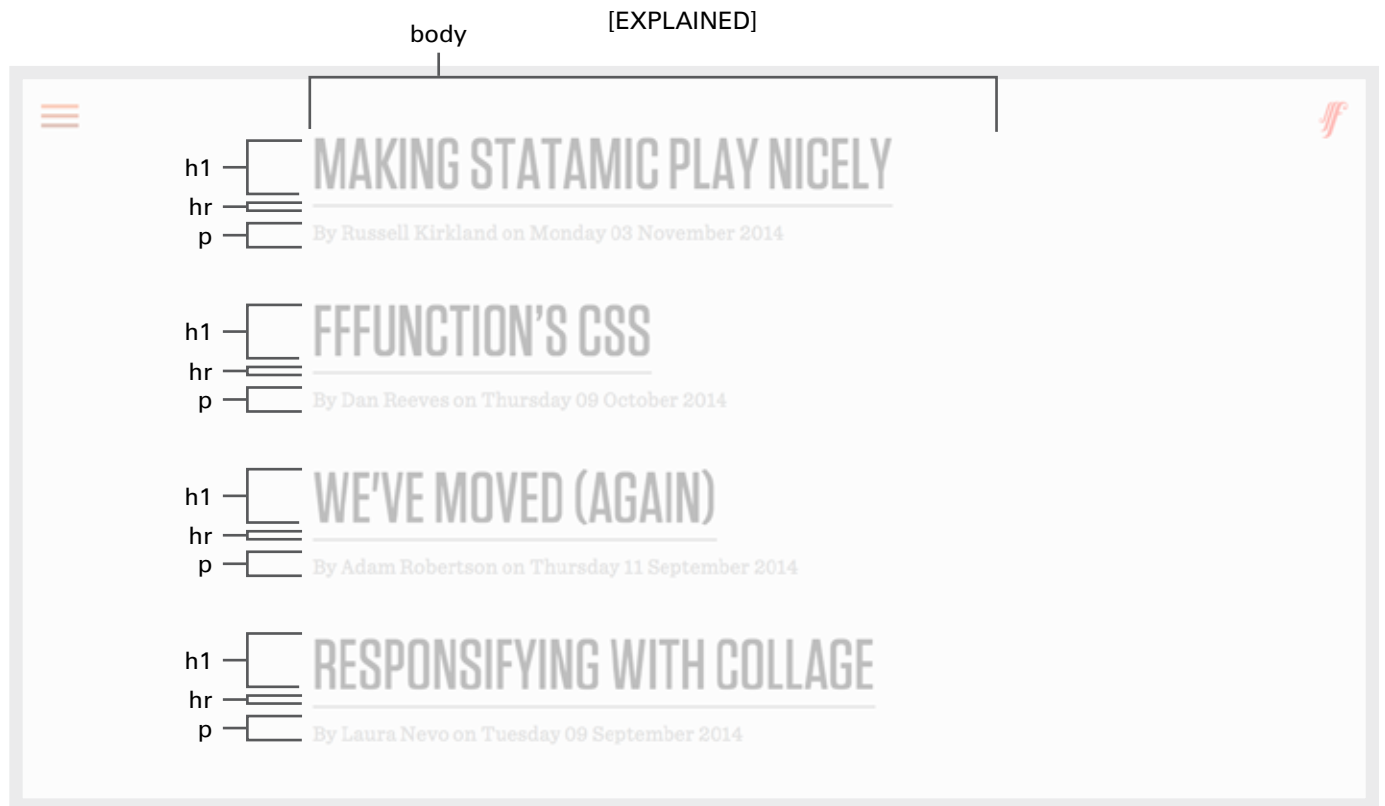
[EXPLAINED]



## CSS values:

```
body {  
  width: 700px;  
  margin-left: auto;  
  margin-right: auto;  
}  
  
h1 {  
  font-family: "jaf-bernino-sans", "Lucida  
  Grande", "Lucida Sans Unicode",  
  "Lucida Sans", Geneva, Verdana, sans-  
  serif;  
  font-weight: 700;  
  font-style: normal;  
  font-size: 60px;  
  line-height: 1;  
  letter-spacing: -0.04em;  
  margin-top: 40px;  
  margin-bottom: 8px;  
}  
  
h2 {  
  font-family: "jaf-bernino-sans", "Lucida  
  Grande", "Lucida Sans Unicode",  
  "Lucida Sans", Geneva, Verdana, sans-  
  serif;  
  letter-spacing: -0.02em;  
  font-weight: 300;  
  font-style: normal;  
  font-size: 32px;  
  line-height: 1.2;  
  margin-top: 40px;  
  margin-bottom: 2px;  
}  
  
p {  
  font-family: "freight-text-pro", Georgia,  
  Cambria, "Times New Roman", Times,  
  serif;  
  letter-spacing: .01rem;  
  font-weight: 400;  
  font-style: normal;  
  font-size: 22px;  
  line-height: 1.5;  
}
```

## Examples:



### CSS values:

```
body {  
  width: 810px;  
  margin-left: auto;  
  margin-right: auto;  
}  
  
h1 {  
  text-transform: uppercase;  
  font-family: 'Tungsten A','Tungsten B';  
  font-weight: 500;  
  font-style: normal;  
  font-size: 3.75em;  
  line-height: 1.122em;  
}
```

```
p {  
  font-family: 'Sentinel SSm A','Sentinel  
  SSm B',serif;  
  font-weight: 400;  
  font-style: normal;  
}
```

# INTRODUCTION TO ONLINE TYPOGRAPHY

## ASSIGNMENT RUBRIC

NAME:

GRADE:

A = 100—90  
B = 89—80  
C = 79—70  
D = 69—60  
F = 59—50

<b>1.</b>	Mentally, physically, & emotionally showed up. <i>COMMENTS:</i>	<i>POOR</i> 1	<i>BELOW AVERAGE</i> 2	<i>AVERAGE</i> 3	<i>VERY GOOD</i> 5	<i>EXCELLENT!</i> 7
<b>2.</b>	Maintained positive attitude throughout assignment. <i>COMMENTS:</i>	1	2	3	5	7
<b>3.</b>	Contributed to class discussion. <i>COMMENTS:</i>	1	2	3	5	7
<b>4.</b>	Respected other students and their perspectives. <i>COMMENTS:</i>	1	2	3	5	7
<b>5.</b>	Administered healthy dose of humility. <i>COMMENTS:</i>	1	2	3	5	7
<b>6.</b>	Illustrated insatiable desire to grow as a student of learning. <i>COMMENTS:</i>	1	2	3	5	7
<b>7.</b>	Wrote HTML and CSS with proper syntax. <i>COMMENTS:</i>	1	2	3	5	7
<b>8.</b>	Comprehended concept of HTML and CSS working together. <i>COMMENTS:</i>	1	2	3	5	7
<b>9.</b>	Exhibited understanding of how content is rendered in the online environment. <i>COMMENTS:</i>	1	2	3	5	7
<b>10.</b>	Successfully incorporated <i>Google Fonts</i> into markup. <i>COMMENTS:</i>	1	2	3	5	7

---

11.	Completed all requirements and adhered to limitations for <b>in-class demo</b> . <i>COMMENTS:</i>	<i>POOR</i>	<i>BELOW AVERAGE</i>	<i>AVERAGE</i>	<i>VERY GOOD</i>	<i>EXCELLENT!</i>
		1	2	3	5	7

---

12.	<b>Phase 2—Version one:</b> Completed all requirements and adhered to limitations. <i>COMMENTS:</i>	1	2	3	5	7

---

13.	<b>Phase 2—Version two:</b> Completed all requirements and adhered to limitations. <i>COMMENTS:</i>	1	2	3	5	7

---

14.	<b>Phase 2—Version three:</b> Completed all requirements and adhered to limitations. <i>COMMENTS:</i>	1	2	3	5	7

---

15.	Utilized all CSS properties in some way throughout their three versions. <i>COMMENTS:</i>	1	2	3	5	7

---

## EXTRA CREDIT:

Attempted to explore CSS properties and values outside current knowledge base. <i>COMMENTS:</i>	1	1.5	2	2.5	3

---

# PROFESSIONAL WORK

# Employment

June '14 - Present    **Full Color, Inc.** (Dallas, Tx)

*Designer/Developer/Creative Lead*

- ▶ I was hired to help revitalize the web presence of this nationally known professional photography lab, and our first task was replacing their static non-mobile friendly website with a fully back-end integrated e-commerce mobile-friendly search engine optimized powerhouse. After the new website launched, sales increased 400%. Along with front-end development, I help lead marketing initiatives through the creation of video, product photography, magazine print ads, trade show booth design, and even clothing design. I've been able to develop identity systems for proprietary photography software Full Color offers, while mentoring junior designers throughout internal design endeavors. Lastly I work directly with our president to help create efficiencies through the use of design within the production of our products.

August '14 - May '17    **Texas A&M University-Commerce** (Dallas, Tx)

*Graduate Assistant Teacher*

- ▶ As a graduate student I worked along side the BFA and MFA faculty to realize design projects for the Visual Communication department. We designed multiple large 8 foot tall vinyl banners promoting both the BFA and MFA programs. I was also able to help design 32 & 28 page promotional booklets for both programs. Other responsibilities involved shadowing 3 professors over the course of 3 different semesters, helping prepare class material, critique and grading student work, while also delivering assignments to classes. I helped hang and remove shows from the department gallery, while also installing wire hanging systems to highlight student work throughout the department hallways.

September '07 - April '14    **MEplusYOU Agency** (*formerly imc<sup>2</sup>*) (Dallas, Tx)

*Conceptual Designer*

- ▶ Designed interactive, print, and mobile solutions for multiple teams including a health and wellness team working with many Fortune 500 pharmaceutical companies around the world. Conducted photo and video shoots. Managed interns in various projects around the agency as well as designed for the agency and internal marketing team.

# Employment (Continued)

Summer '07 **CIVA (Christians In the Visual Arts)** (Wenham, MA)

## *Design Internship*

- ▶ Re-designed a membership form and developed 12 page D-I-Y brochure on photographing artwork for this Boston-based non-profit organization. I also helped organize and facilitate summer artist workshops, and hung gallery shows within Gordon College's art gallery.

Fall '06 **ACU's Creative Services** (Abilene, TX)

## *Production Assistant*

- ▶ Worked under creative lead and editor Ron Hadfield, developed various print collateral for Abilene Christian University.

## **Freelance**

- ▶ Print collateral and digital assets for Texas Presbyterian Foundation in Dallas. Web design & identity work for several organizations around the DFW & Austin areas. Identity concepts for Tracy Locke in Dallas, TX. Print management for M-Print (a small press/ design company in Abilene, TX). Wedding photography. Design work for The Center for Contemporary Arts in Abilene. TX.



# Client List

- ▶ Accent Care
- ▶ Barnett Signs
- ▶ Boehringer Ingelheim
- ▶ City of Converse
- ▶ Coventry Reserve
- ▶ Daretha's House
- ▶ Eli Lilly
- ▶ FEW (Forever Events & Weddings)
- ▶ Frisco Superdome
- ▶ GlaxoSmithKline
- ▶ Hertz
- ▶ Houghton Mifflin Harcourt
- ▶ Lipitor
- ▶ Lovaza
- ▶ Novartis
- ▶ Omni Hotels
- ▶ Pentasa
- ▶ Rescue Remedy
- ▶ Revaléskin
- ▶ Sams Club
- ▶ Shire
- ▶ Stiefel
- ▶ Subvertere Records
- ▶ Texas A&M University-Commerce
- ▶ Texas Presbyterian Foundation
- ▶ TLC Laser Eye Centers (Lasik)
- ▶ White Rock Boat Club
- ▶ Zantac
- ▶ Zyprexa

# Portfolio



## Agency Website Refresh

*This Dallas-based digital and strategic agency needed a website refresh to highlight the agency's impressive work.*

Working with an in-house developer we built a new site using a stellar CMS, and created a dedicated homepage feed allowing team leads to consistently create fresh content via blog posts. Various modules throughout the homepage rotated through brand or project imagery with a content blurb about each project. Again all of this was CMS driven so that updates could be made by just about anyone.

**Client:**

► MEplusYOU Agency

**Medium:**

► Interactive (Responsive)

**Involvement:**

► Lead Designer

**Date:**

► November - December '13

# Portfolio (Continued)



## Worldwide Site Redesign

*A large website redesign spanning 4 different languages, involving the use of an off-shore development team, and ultimately providing worldwide visibility—and new life—to a pharmaceutical skin care company.*

The global dynamic of this project created the need for a design solution that would display many languages accurately and consistently. The design direction necessitated the inclusion of warm color washes as well as global branding elements, and subtle texture to help the viewer “feel” the site’s interaction.

A crucial part of this project’s success was the early development of front end implementation guides that we built for the overseas development team. They made the difference between a average markup and a pixel-perfect execution.

### Client:

- ▶ Stiefel

### Medium:

- ▶ Interactive

### Involvement:

- ▶ Conceptual Designer
- ▶ Prepared/Produced Front End Assets

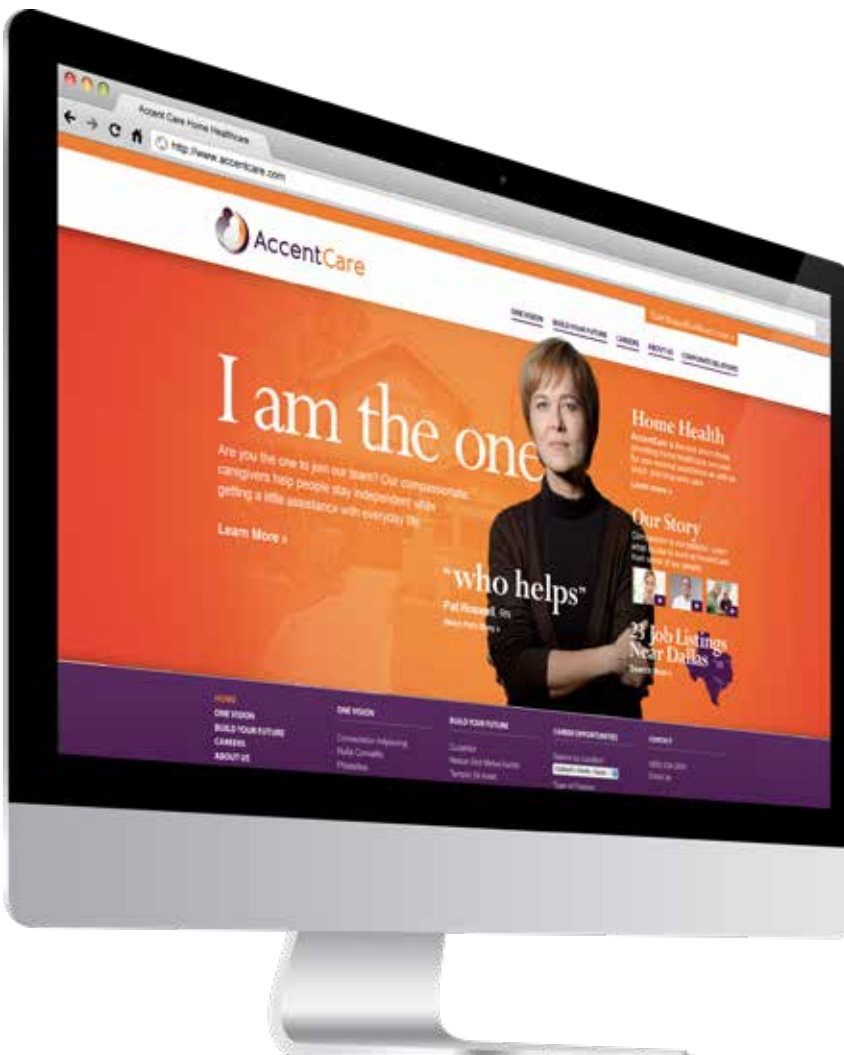
### Date:

- ▶ January - May '12



Location Selection (Modal Overlay)

# Portfolio (Continued)



## Stories of Compassion

*Providing a fresh vision for home health care.*

A multi-platform approach (website & Facebook) with the goal of increasing awareness around the companies various locations as well as job opportunities for local nurses.

**Client:**

► Accent Care

**Medium:**

► Interactive

**Involvement:**

► Conceptual Designer

**Date:**

► December '12

# Portfolio (Continued)



## A Simple Tab with Connections

*Click to connect with the brand. You choose the method.*

The client needed a way for their viewers to quickly and globally connect with the brand in multiple ways:

- A** - Call them NOW!
- B** - Begin an online chat session
- C** - Receive a call back at a specified time

This concise overlay evolved throughout the project, into an elegant solution allowing a "Contact Us" tab to be placed within any site the client owned.

### Client:

- Click To Connect

### Medium:

- Interactive

### Involvement:

- Conceptual Designer

### Date:

- April '12

# Portfolio (Continued)



## A Fresh Website Concept with Color and Scale

*A simple request from the client to deliver, "something different."*

My solution was to highlight their products using playful scale.

Flovent produces products that people carry with them all the time. I wanted the viewer to get a good look at the friendly and potentially cool new tool helping them combat their asthma.

**Client:**

► FloVent

**Medium:**

► Interactive

**Involvement:**

► Conceptual Designer

**Date:**

► January - May '12





## A Conference App Utilizing the iPad's Respectable Camera

*A database-driven mobile registration tool for reps at multiple national conferences.*

The client previously utilized large touch-screen TV's to capture attendee data, but for this event a tool was needed that was smaller, mobile, and that could tie in with the conference database. The iPad platform proved an excellent match because of it's high-resolution screen, very sharp built-in camera, and Wi-Fi connectivity.



Reps simply captured an image of someone's conference badge, our database then pulled the attendee's info into the registration portion of the flow, we set them up to receive an branded e-mail, and thanked them for coming to the event . An effecient experinece for all.

**Client:**

► Shire

**Medium:**

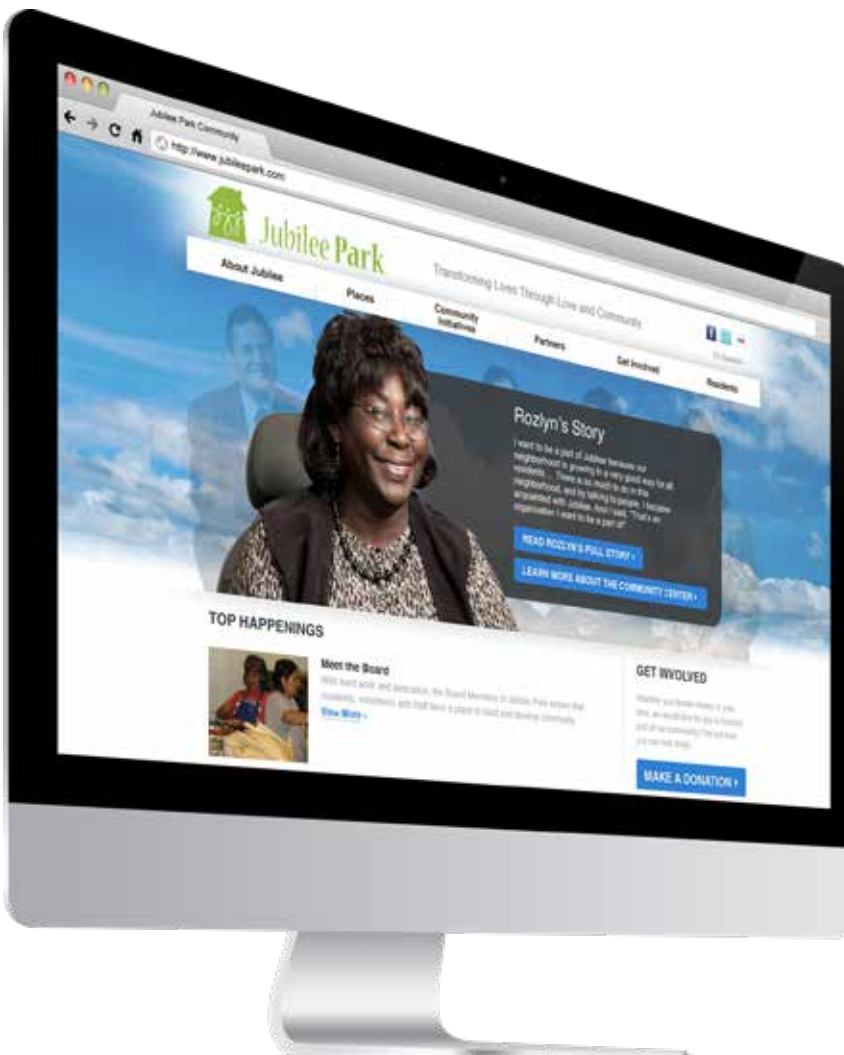
► Interactive (iPad)

**Involvement:**

► Conceptual Designer

**Date:**

► '13



## Community-driven Website Redesign in 3 Days

*Good people with cause for celebration.*

GiveCamp and Coding for Charity put on a gathering of creativity, passion, and heart every November. Hundreds of front-end and back-end wizards—as well as non-profit organizations—get together and build much needed web assets for free over the course of a single weekend!

Jubilee Park celebrated their 50th anniversary (their year of jubilee) and we helped them celebrate with a new website design.

We met with Jubilee Park (4 hrs), developed a design (5-20 hrs), and built a sharp website with the help of the GiveCamp team (72 hrs). We also set up a photoshoot for the cover stories on the website highlighting actual members of the Jubilee Park community.

### Client:

► Jubilee Park Community

### Medium:

► Interactive

### Involvement:

► Lead Designer

### Date:

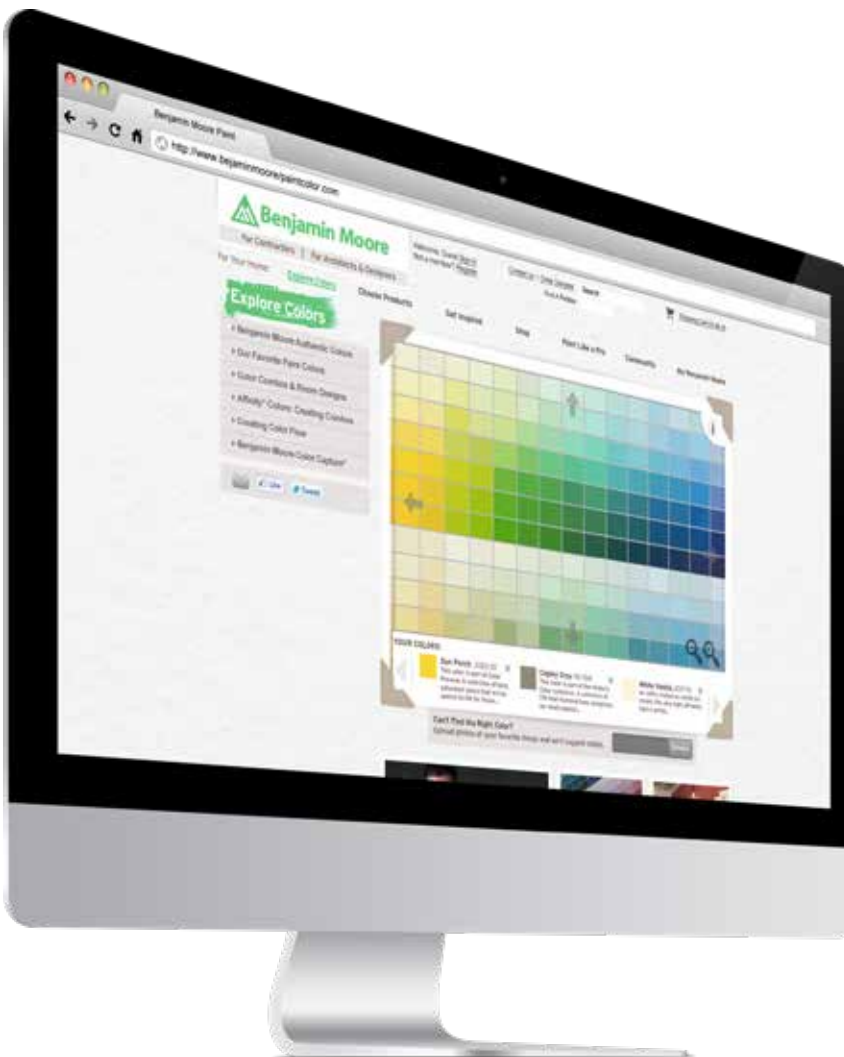
► November '12



Website Footer



# Portfolio (Continued)



## Choose Your Color, and Paint Today

*A color tool helping you along your painting journey.*

Establishing this online color tool required an in-depth survey of the existing site structure, look, and feel. Ultimately we chose to allow a viewer to start by selecting colors they were interested in using a drag and drop functionality. They could then navigate throughout the site with their selected colors to compare with other products.

**Client:**

► Benjamin Moore Paint

**Medium:**

► Interactive

**Involvement:**

► Conceptual Designer

**Date:**

► '12

# Portfolio (Continued)



## We're All Connected

*AdAge Cover submission for young creatives 30 and under.*

This piece was inspired by Picasso's continuous line drawings, by fingerprints, and by the fact that our world is getting smaller and smaller every day. We are all connected in so many ways: digitally, emotionally, and spiritually.

Utilizing Ad Age's Twitter account as a venue for creating connection this cover would create a hub for readers from around the world allowing them to post their location and why they create.



**Client:**

► Personal

**Medium:**

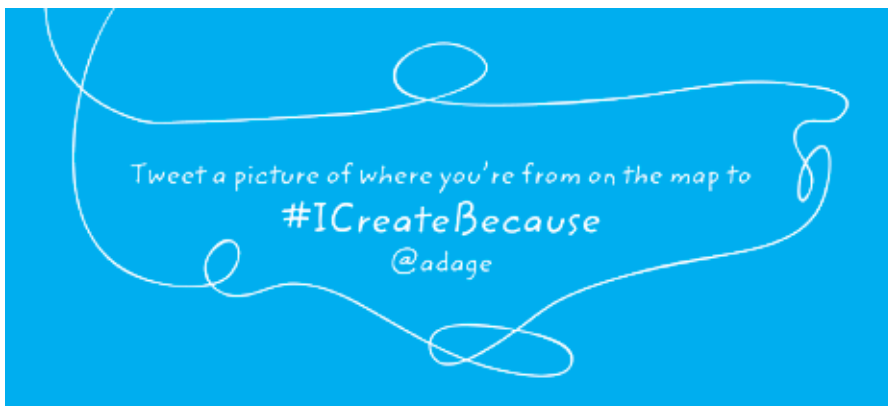
► Print

**Involvement:**

► Creative Lead

**Date:**

► '12



# Portfolio (Continued)



## Marketing Wisdom Straight from Children

*Wonderfully cute content with adorable illustrations to be shared with an agency's clients.*

While leading a junior designer on this project we focused on visually pulling back each character's setting allowing them and their quote to be prominent. Then, all that was left was making sure our color palette and styling for each character's background was consistent.

### Client:

► MEplusYOU Agency

### Medium:

► Print

### Involvement:

► Creative Lead, Designers, Producer

### Date:

► December '13



# Portfolio (Continued)

## Case Study Brochure

*Bringing a company's purpose to life.*

Technology Spa's Purpose is to "Provide Peace of Mind." This printed case study was one small way to bring that purpose to life. Wide margins provided plenty of breathing room. Their trademark green color evokes clarity and energy, while the vellum cover mimics the frosted glass doors of a traditional spa.

This piece was mailed to potential clients, so we left an area on the back cover for a business card to be attached.

**Client:**

► Technology Spa

**Medium:**

► Print

**Involvement:**

► Creative Lead, Designers, Producer

**Date:**

► January - February '14





# Portfolio (Continued)



## Portfolio (Continued)



### "Create" Wall Mural

*Inspirational wall covering located in an agency's library/creative zone.*



### Campaign Backdrop

*Trade-show backdrop tied to an online and print campaign.*

# Awards & Activities

'06 **Abilene Christian University Senior Servant Leadership Award**

'06 **Abilene Christian University Art and Design Department Graphic Design Award**

'06 **Dean's Honor Roll**

'03 - '06 **Member of the ACU Drumline, Percussion Ensemble and Steel Drum Band**

# Volunteer

'14 - Present **Frisco Superdrome** (Frisco, Tx)

*Website Redesign, Program Branding, Ongoing Creative Support*

► As a cyclist, I was drawn to the Frisco Superdrome. The Superdrome is a velodrome, which is a track for racing bicycles. They offer a world-class training program for juniors that is free to the public, and have produced many national level riders. I created a visual identity for the junior program and produced digital and print collateral for coach Eddy Padilla to give to local schools encouraging more local riders to join the track scene. Utilizing a Wordpress theme and calendar plug in, I was able to help bring new life to the Superdrome's online presence by building a new SEO-friendly website which centered around an integrated calendar helping keep the public aware of happenings at the track.

'12 **White Rock Boat Club** (Dallas, Tx)

*Website Redesign, Identity Refresh*

► As a sailor and member of the White Rock Boat Club, it was an easy step to redesign the club's website and refresh the dated burgee logo. Membership increased immediately after the launch of the new website, and continues to grow.

'11 **Jubilee Park Neighborhood** (Dallas, Tx)

*Custom Website Redesign*

► *GiveCamp* and *Coding for Charity* are both part of an annual gathering centered around creativity, passion, and heart. Over the course of one weekend, 10-20 non-profit organizations team up with designers and developers to create something new for the non-profit. It could be wireframes, an app, a entire website, or t-shirts for an upcoming event. Millions of dollars worth of free web-development and design are given away in return for smiles and hugs.





# Thesis



## CONTEMPORARY MIDDLE SCHOOL UNIFORMS INSPIRED BY SPORTS TEAM DESIGN

Texas A&M University-Commerce, 2017

Advisor: Virgil Scott

The middle-school years provide a critical stage of growth and development for young people. Unfortunately, students start to lose interest in academics while at this level (Clapham 40). This new and uncertain time can sometimes create low self-esteem in young people as they navigate from elementary to middle school (DeWitt). When students become disenchanted with learning during these short, formative, middle-school years, there are lifelong adverse effects as foundational learning is held back (Fredricks, McColskey 3).



# Thesis (Continued)

This study and exhibition will address the loss of interest in Science, Technology, Engineering, and Mathematics (STEM) subject matter among middle-school students in the United States, with the goal of envisioning a contemporary school uniform design inspired by the visual language and design elements utilized in team sports uniforms. Revealing ways in which the visual semiotic language used by sports teams promotes team pride, as well as a sense of identity for each player, will help guide research into other possible components of student uniforms (e.g., jersey design, the use of color, scale, typographic treatment, and more).

The researcher will identify the current state of school uniforms worn in middle-school learning environments, highlighting their influences pertaining to student learning. In addition, the researcher will examine sports team uniform trends, as well as the visual design vernacular in order to guide the reimagined uniform aesthetic.

This research will guide the creation of a newly envisioned approach to school uniforms with the goal of building a team-based camaraderie among classmates while building interest in STEM subjects through the creation of motivational apparel as a tool for learning.

