# Table of Contents

# Motherboard Screensaver

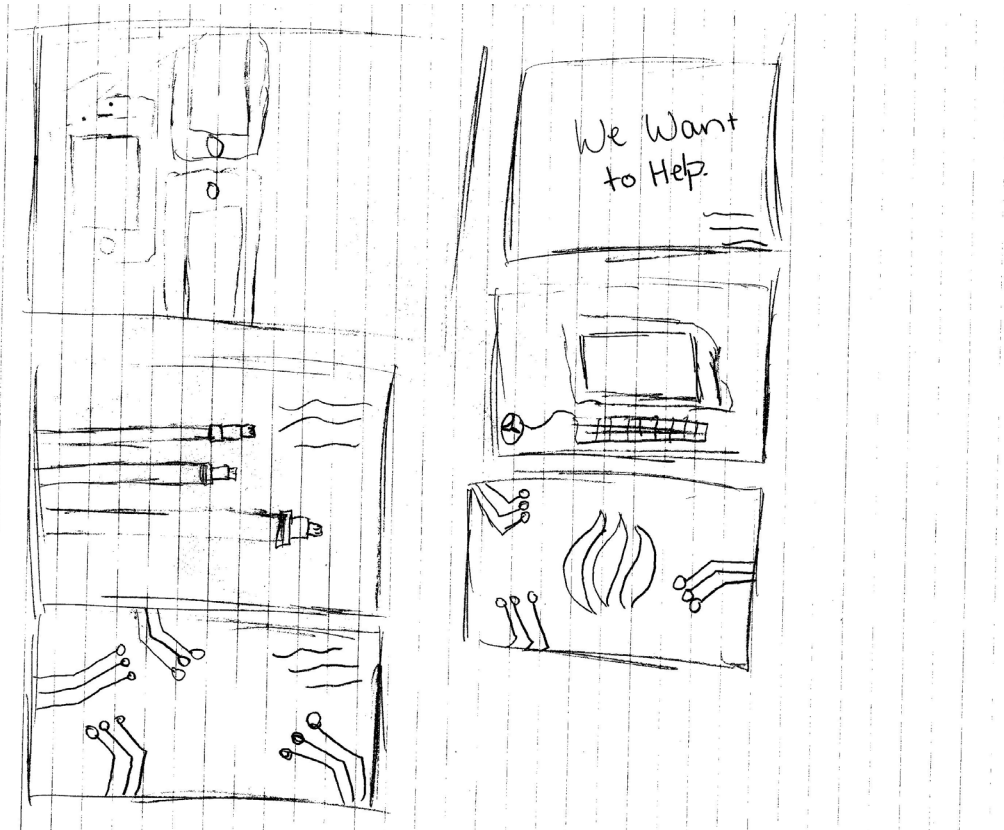Software: Adobe Illustrator
Size: 1920 x 1080 px

Create a screensaver that represents the Motherboard Helpdesk at MVNU. This screensaver should represent the service and should be aesthetically pleasing. This screensaver will be displayed on computers all around campus.

For this Motherboard screensaver, a simple design was created that illustrates the essence of Motherboard, using a circuit board and the MVNU flame logo as a few of the circles on the ends of the circuits, creating a motif that merges the Motherboard Helpdesk's technological background and purpose on the campus with the branding of the university. MVNU's branding colors were also included so as to make the branding cohesive and complete and make viewers connect the school and their IT department.
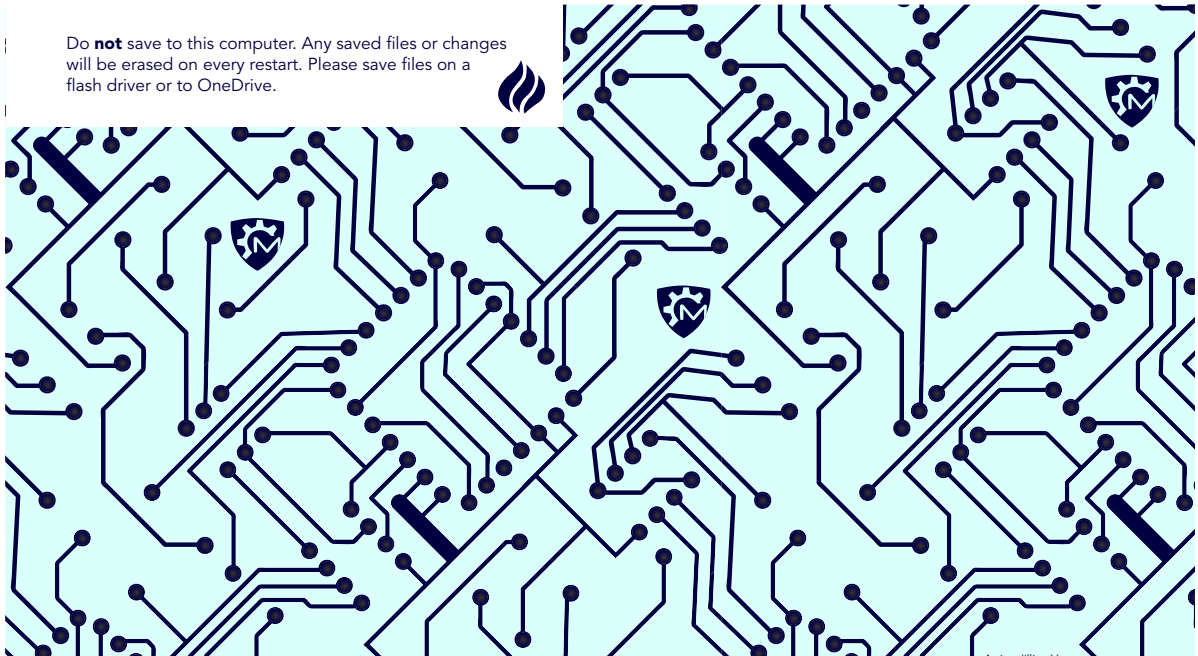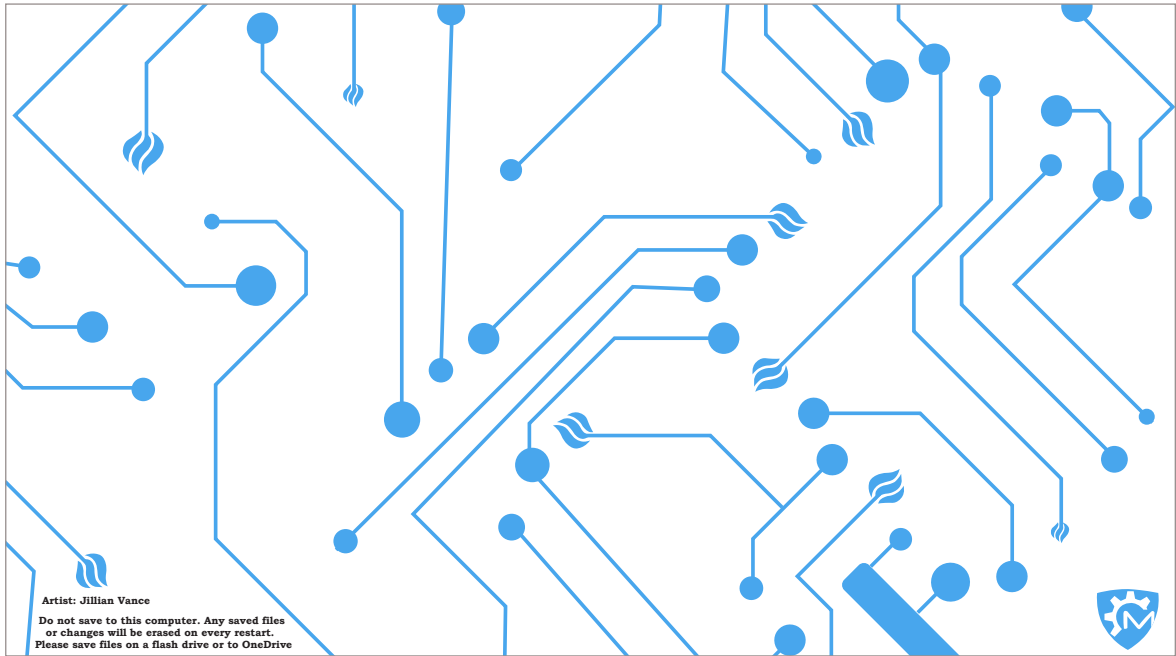
## Research

# Sketches

# Roughs



Do **not** save to this computer. Any saved files or changes will be erased on every restart. Please save files on a flash driver or to OneDrive.

Artist: Jillian Vance

Do not save to this computer. Any saved files
or changes will be erased on every restart.
Please save files on a flash drive or to OneDrive

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# Final Design

# Psalm Poster

**Software:** Adobe Illustrator and InDesign
**Size:** 13 x 19 in

Design a poster representing either Psalm 150 or Psalm 23 in the style of a famous and influential graphic design.

This poster was designed in the style of Paula Scher and her Public Theater "Bring in 'da Noise, Bring in 'da Funk" poster. Bright colors, vivid, expressive, and bold type, and the incorporation of black and white photography are all present in Paula's work as well as this poster. The spirit of Psalm 150 as well as Paula's is captured in the vivid yellow, which contrasts with the bold type and red accents.

## Research

# Sketches

# Roughs

PRAISE HIM PRAISE HIM
PRAISE HIM

# PRAISE
## THE LORD

# Praise God Praise God
## IN HIS SANCTUARY
# PRAISE HIM FOR HIS SURPASSING GREATNESS

FOR HIS ACTS OF POWER
IN HIS MIGHTY HEAVENS

WITH THE SOUNDING OF THE TRUMPET
THE HARP AND LYRE
TIMBREL AND DANCING

PRAISE HIM

150 PSALM

WITH STRINGS AND PIPE
IN HIS SANCTUARY
PRAISE THE LORD

WITH STRINGS AND PIPE
THE CLASH OF CYMBALS
RESOUNDING CYMBALS
TIMBREL AND DANCING

STRINGS AND PIPE
TIMBREL AND DANCING
PRAISE HIM
WITH THE HARP AND LYRE

PRAISE HIM

# PRAISE THE LORD

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PSALM 150

PRAISE THE LORD

PRAISE GOD IN HIS SANCTUARY

PRAISE HIM
WITH THE SOUNDING OF THE TRUMPET
WITH THE HARP AND LYRE
WITH TIMBREL AND DANCING

PRAISE HIM PRAISE HIM PRAISE HIM

FOR HIS ACTS OF POWER
IN HIS MIGHTY HEAVENS
FOR HIS SURPASSING GREATNESS

WITH THE CLASH OF CYMBALS,
WITH RESOUNDING CYMBALS.

PRAISE HIM WITH THE STRINGS AND PIPE,
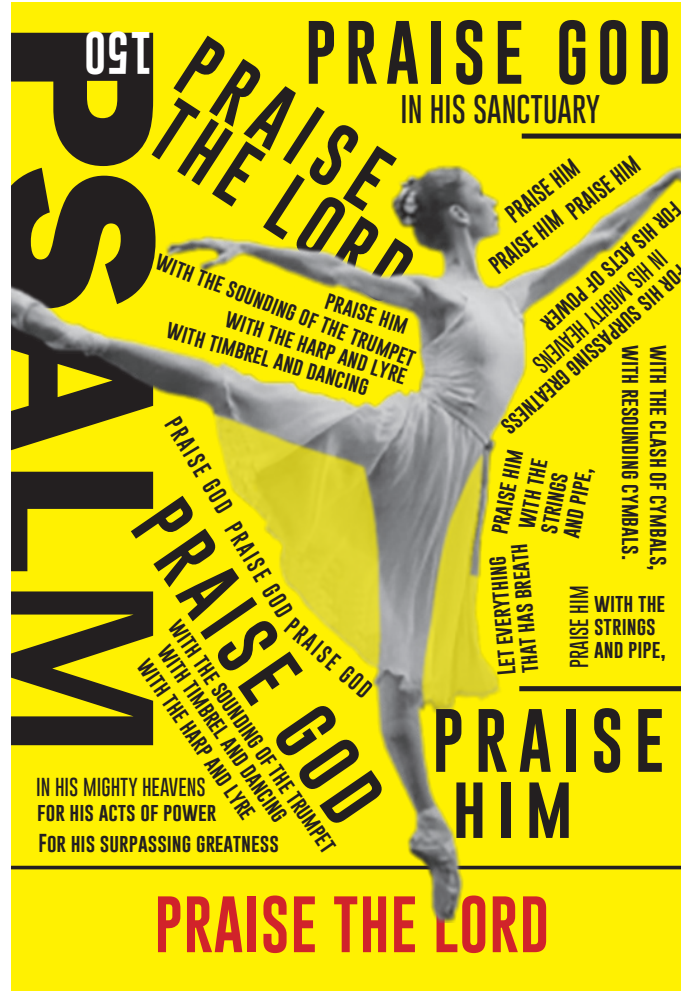
LET EVERYTHING THAT HAS BREATH

PRAISE HIM WITH THE STRINGS AND PIPE,

PRAISE GOD PRAISE GOD PRAISE GOD
PRAISE GOD
WITH THE SOUNDING OF THE TRUMPET
WITH TIMBREL AND DANCING
WITH THE HARP AND LYRE

IN HIS MIGHTY HEAVENS
FOR HIS ACTS OF POWER
For his surpassing greatness

PRAISE HIM

PRAISE THE LORD

## Final Design

# Pre-Press Guide

**Software:** Adobe InDesign, Illustrator
**Size:** 4 x 6 in

Create a guide to explain the pre-print, production, and post-print processes.

Flashcards are an easy way to learn and retain information, and they are a familiar medium of study, which is why they were chosen for this press guide. These flashcards go through every aspect of the printing process, and can easily be accessed or placed on a desk. Each section of the printing process is color-coded using the CMYK color scheme, and the information is illustrated through both images and text explanations and definitions in an easy to understand manner.

## Research

# Sketches



Flashcards

Pre-Press Guide

Printing Guide

color changes w category

white background where te t

Heading

image

CMYK colors

Heading

img

Heading

• Answer

other side

Heading

• Answer
- explanation

image

Posters

Pre-Press
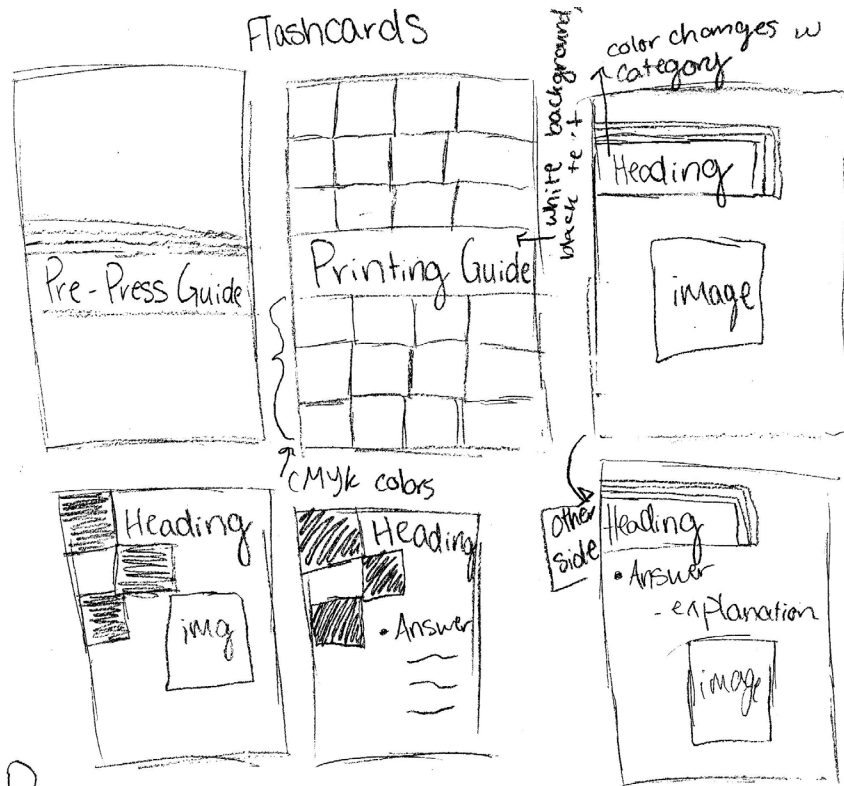
Production

Post-Press
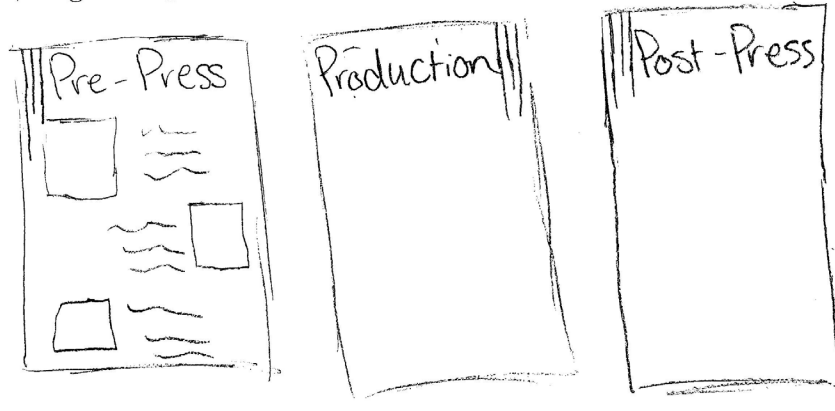
# Roughs

## Color



## Setup

### Crop Marks
• Guidelines that show where the paper should be cut.
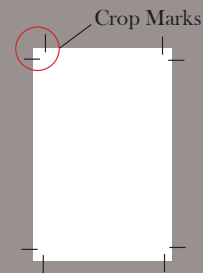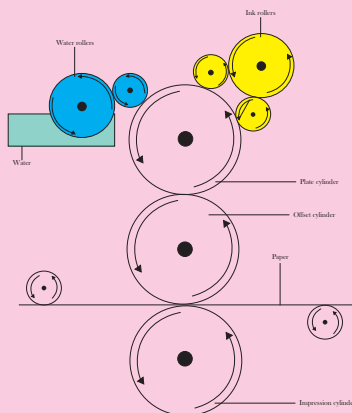
Crop Marks



## Production

Ink rollers

Water rollers

Water

Plate cylinder

Offset cylinder

Paper

Impression cylinder



## Trapping

### Spread -
• lighter object overlaps a darker object, so the lighter object seems to expand into the background.

T

### Choke -
• a lighter background overlaps a darker object that seems to fall within the background, reducing and containing the object.

T

# Final Design

## PRINTING GUIDE

## QUICK TIPS

• Begin with the end in mind. Make sure you give yourself enough time to complete your project and get it printed by the deadline.

• Make sure to package your files! You can do this by going to File > Package in Adobe InDesign. This ensures all your images and fonts are there.

• Be sure to change your images to CMYK in Photoshop for print projects. Go to Image > Mode > CMYK.

• Use this guide to better prepare your document for print, and use it to brush up on your knowledge of the Pre-Press, Production, and Post-Press processes in printing!
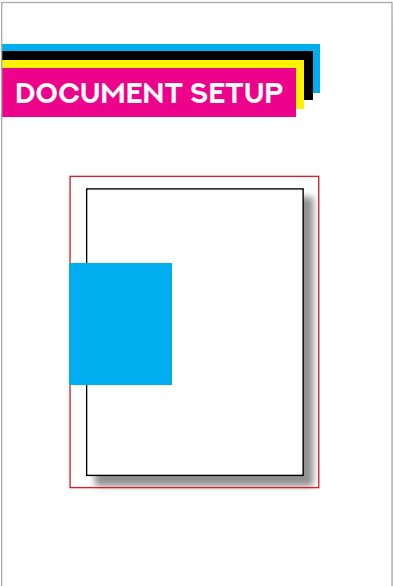
## DOCUMENT SETUP

## DOCUMENT SETUP

Bleeds -

• **space** around the layout that extends past the edges of the page. If something such as color is going beyond the edge, bleeds are crucial, but they should always be used.

**Bleed marks**

### HOW TO: BLEEDS

Document setup >
Bleed & Slug >
enter desired amount of bleed (.25 is standard)

## DOCUMENT SETUP
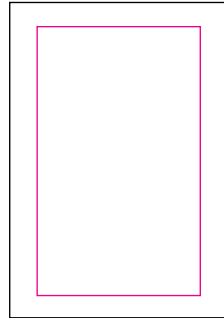
## DOCUMENT SETUP

### Margins -

- images/elements you **do not want to get cut off** should remain within the margin areas.
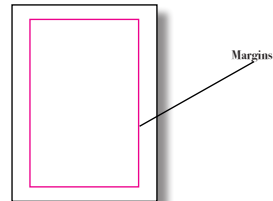
Margins

**HOW TO: MARGINS**

New document > margins > set desired margin areas. Margins are already set at .5", but you can adjust them as you'd like.

## DOCUMENT SETUP
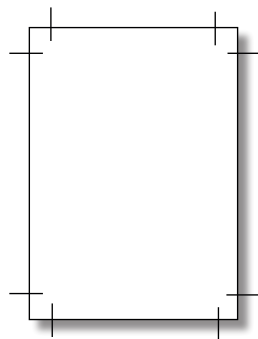
## DOCUMENT SETUP

### Crop Marks -

- **Guidelines** that show where the paper should be cut.
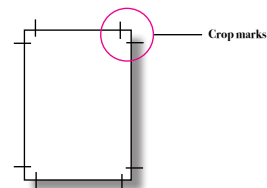
Crop marks

**HOW TO: CROP MARKS**

**InDesign:** File > Export > PDF > Marks & Bleeds > check the crop marks option

**Illustrator:** Click on the object you wish to add crop marks to, then go to Effects > Crop marks

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## DOCUMENT SETUP

Which **file types** are accepted by printers?

## DOCUMENT SETUP

PDF -

- Most printers **prefer** PDF files with bleed and crop marks.
- PDF files can be viewed without software and can easily be viewed, printed, and sent.

Adobe -

- Adobe is the **standard**.
- Most printers accept Illustrator, InDesign, and Photoshop files. These are the most common and accepted digital formats.

**Do not send Word documents!**

## DOCUMENT SETUP

| 8 | 1 |
|---|---|
| 2 | 7 |
| 6 | 3 |
| 4 | 5 |

## DOCUMENT SETUP

Imposition -

- **layout** of pages so they can be bound in the proper order.
- Through this, you design based on how the pages will be printed rather than read.

| front cover | back cover |
|---|---|

### HOW TO: IMPOSITION

Make sure to design pages 1 and 8 on the same spread, 2 and 7 on the same spread, and so on.

## COLOR & INK
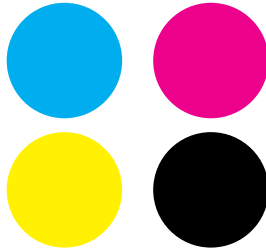
## COLOR & INK

CMYK -

- Cyan, Magenta, Yellow, Black
- Print documents should **almost always** be in CMYK for four color printing
- Print designs are comprised of these 4 inks
- Also known as **process colors**

C    M    Y    K
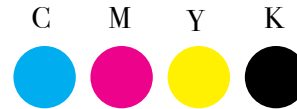
## COLOR & INK

## COLOR & INK

RGB -

- Red, Green, Blue
- **Do not use for print materials.**
- Used for on-screen materials (web)
- These three colors can be combined to **create any color** on the visual spectrum.

R      G      B

## COLOR & INK

2291 C

2069 C

109 C

151 C
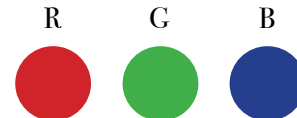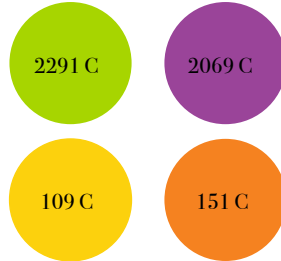
## COLOR & INK

### Spot Color -

• **"solid"** colors
• Created by an ink, pure or mixed that is printed on a single print run
• Spot colors can be Pantone, metallic, or fluorescent
• During the printing process, a separate plate must be created for a spot color.
• Creates a **more accurate color** than CMYK based on the colors you see on screen.

Purple C

2412 U

Pantone colors
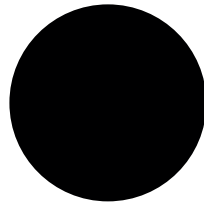
## COLOR & INK

## COLOR & INK

### Rich Black -

• Solid black over one or more process colors which creates a **richer tone** than just black ink.

Rich Black
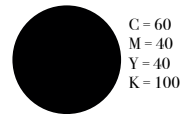
C = 60
M = 40
Y = 40
K = 100

100% Black

C = 0
M = 0
Y = 0
K = 100
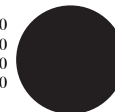
## COLOR & INK
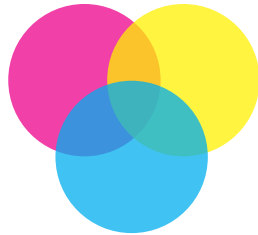


## COLOR & INK

Transparency -

- When the **opacity** of an object is **lessened**

Transparency
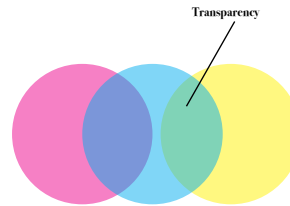


## COLOR & INK

What are **tinted grayscales?**

## COLOR & INK



Duotone -
- **1 spot color** with the addition of black

Tritone -
- **2 spot colors** with the addition of black



Quadtone -
- **3 spot colors** with the addition of black

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## PRODUCTION

What are the two main **paper types**?

---

## PRODUCTION

Coated -

- <u>Matte-coated</u> - **non-glossy** finish
- <u>Gloss-coated</u> - **smooth** slightly reflective finish. Colors appear richer and more vibrant

Uncoated -

- **Smoother and stronger** than standard copy paper, does not have a coating

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## PRODUCTION



Ink rollers

Water rollers

Water

Plate cylinder

Offset cylinder

Paper

Impression cylinder

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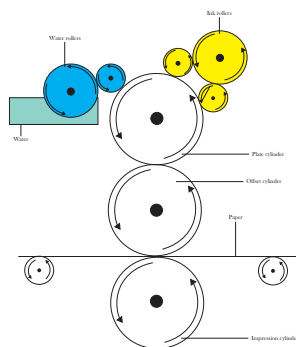
## PRODUCTION

Offset Printing -

- image is burned onto a plate, transferred to rubber 'blanket', then transferred to printing surface. Repulsion of oil and water; plates have **areas receptive to grease** and **areas receptive to water**, those receptive to grease hold the ink. 4 different plates for the 4 different CMYK colors.

### PRINTING METHODS

**Digital** - Utilizes toner and liquid ink and doesn't use plates. Works well for small print runs. This Includes laser and inkjet printing.

**Screen** - When ink or metal is forced onto a surface through a fine screen to create a desired pattern.

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**TRAPPING**

# **Spread** vs. **Choke**

---

**TRAPPING**

Spread -

- **lighter object overlaps a darker object,** so the lighter object seems to expand into the background.

Choke -

- a **lighter background overlaps a darker object** that seems to fall within the background, reducing and containing the object.

---

**TRAPPING**

# What is **overprint**?

---

**TRAPPING**

Overprint -

- When **one layer of ink is printing over another layer**. This might cause variations in color.

T + ▢ = T

## TRAPPING

What is **knockout**?

## TRAPPING

Knockout -

- A portion of the bottom color is not printed. This occurs when **two colors overlap**.

T + T = T

T + T = T

T + T = T

## USING IMAGES

**Vector** vs. **Bitmap**

## USING IMAGES

Vector -

- Vectors use geometric formulas to represent images, therefore can be **sized as big** as desired without becoming pixelated.

Bitmap -

- Bitmap images are comprised of **pixels**, a bunch of small dots. If the image is enlarged, the pixels will show and the image will become of lesser quality where the individual pixels will be seen.

VECTOR | BITMAP

a vs. a

I HAVE SHARP EDGES | I AM FUZZY

*Image from: Superluxe Screen Printing*

## USING IMAGES

# Standard DPI

## USING IMAGES

DPI -

• Dots per inch. There are also pixels per inch (PPI). This is the resolution of your image. Standard DPI is **300**. Make sure your image resolution is as high as possible to ensure the crispest image.

**300 DPI**



## FINISHING

# What is **embossing**?

## FINISHING

Embossing -

• Pressing an image into paper to create a **raised effect**



*Photo credit: Village Print & Media*

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## FINISHING

# UV Coating/Spot Varnish

---

## FINISHING

UV Coating -

• **Glossy liquid coating** applied to paper using an ultraviolet light. Protects the material from harmful effects

Spot Varnish -

• Varnish only **applied to parts** of a printed paper



*Photo credit: Elbags*

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## BINDING



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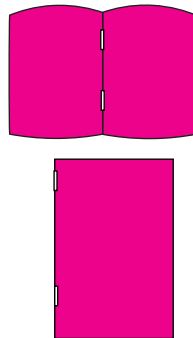
## BINDING

Saddle Stitching -

• Wire is punched through spine, and then the wire is bent flat on the inside center fold.
• This is the **most common/ cheapest method**

Wire
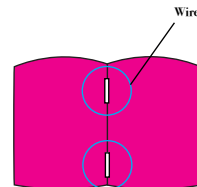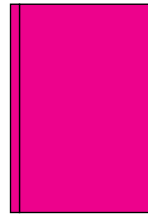
### Perfect Bound -

• Sections are glued to **wrap-around cover**, which is scored on the front and back to prevent stress on the spine.
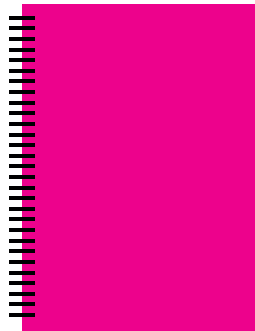
### Spiral/Coil Bound -

• Smooth, **round coil** holds pages together, allowing the book to lie flat when it is open.

Coil
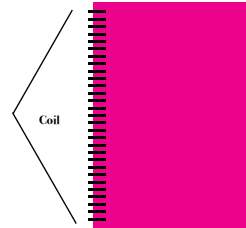
# Typographic Posters

**Software:** Adobe InDesign
**Size:** 11 x 17

Create a poster series depicting 3 typefaces from 3 different eras.

The history of typefaces are usually not known, even to designers. These posters were created to inform the viewer about 3 different typefaces, all present in 3 different eras of design. Each poster utilizes the style of design from the era in which the typeface was created. For Garamond, a strong use of decoration was used to represent the ornamental design style of the 1500s. For Palatino, elements of the International Typographic Style were incorporated. And finally, for the Avenir poster, strong echoes of postmodern design are present. A sophisticated plum color is utilized along with black and white to represent a timelessness and design quality in each of these eras.

# Research

# Sketches

# Roughs

# Palatino

Hermann Zapf

The Palatino typeface was created by German Hermann Zapf in 1948. Zapf is still one of the most highly regarded type designers. He began his career in the graphic arts at age 16 as an apprentice, and he began designing type later on because of Edward Johnston and Rudolf Koch (who he later worked with). He had strong roots in calligraphy, and the name of his typeface comes from an Italian calligrapher named Giambattista Palatino. Palatino became a staple of the International Typographic Style. It was originally created as a punch cut, but was soon adapted for the linotype machine. It is a roman style face that contains strong serifs and readable letters. That readability can be contributed to the openness of the letterforms.In a time where the Bauhaus and constructivism had paved the way, simple, objective, readable designs were extremely important to designers as well as those who looked to design as a form of communication.

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz!#@&?
1948

ABCDEFGHIJ KLMNOPQRST UVWXYZ

abcdefghijklm nopqrstuvwxy z!@&%#

## Palatino
1948

The Palatino typeface was created by German Hermann Zapf in 1948. Zapf is still one of the most highly regarded type designers. He began his career in the graphic arts at age 16 as an apprentice, and he began designing type later on because of Edward Johnston and Rudolf Koch (who he later worked with). He had strong roots in calligraphy, and the name of his typeface comes from an Italian calligrapher named Giambattista Palatino. Palatino became a staple of the International Typographic Style. It was originally created as a punch cut, but was soon adapted for the linotype machine. It is a roman style face that contains strong serifs and readable letters. That readability can be contributed to the openness of the letterforms.In a time where the Bauhaus and constructivism had paved the way, simple, objective, readable designs were extremely important to designers as well as those who looked to design as a form of communication.

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# Avenir
**1988**

## Book
A B C D E F G H I J K L M
N O P Q R S T U V W X Y Z
a b c d e f g h i j k l m n o p
q r s t u v w x y z ! # @ & ?

## Roman
A B C D E F G H I J K L M N
O P Q R S T U V W X Y Z a b
c d e f g h i j k l m n o p q r s
t u v w x y z ! # @ & ?

## Bold
A B C D E F G H I J K L M N
O P Q R S T U V W X Y Z a
b c d e f g h i j k l m n o p q
r s t u v w x y z ! # @ & ?

Avenir was designed by Adrian Frutiger in 1988. Frutiger is known as one of the most popular typeface designers of the 20th and 21st century, designing some of the most highly regarded typefaces, including Univers. He wanted to reinvent geometric typefaces in the past while trying to design something that would transcend the present and still be popular in the future. The typeface has different weights that change gradually, but still have a distinct difference. Frutiger was inspired by Erbar and Futura, two other popular sans-serif typefaces of the era. It is commonly used by companies and businesses for signage because of its readability.

A v o n i R

Avenir was designed by Adrian Frutiger in 1988. Frutiger is known as one of the most popular typeface designers of the 20th and 21st century, designing some of the most highly regarded typefaces, including Univers. He wanted to reinvent geometric typefaces of the past while trying to design something that would transcend the present and still be popular in the future. The typeface has different weights that change gradually, but still have a distinct difference. Frutiger was inspired by Erbar and Futura, two other popular sans-serif typefaces from other eras in design. It is commonly used by companies and businesses for signage because of its readability.

A B C D E F G H I J K L M N
O P Q R S T U V W X Y Z
a b c d e f g h i j k l m n o
p q r s t u v w x y z

**1988  1988**

# GARAMOND

**ABCDEFGHIJKLMNOPQRSTUVWXYZ**
**abcdefghijklmnopqrstuvwxyz!@&%#**

The **Garamond** typeface was created by the French designer Claude Garamond in 1530. Garamond was a punch cutter, type designer, publisher, and type founder. He was actually one of the first punch cutters to work as an independent instead of a printer. The typeface, named after himself, was considered a "typographical highlight of the 16th century." The font was created for King Francis I and was first used as the type in books by Robert Estienne. Garamond was the first instance of type going beyond that of handwritten styles. Not much is known about the typeface's past, as most of what we know of Garamond today are refined and edited versions, such as Adobe Garamond Pro. However, the typeface still leaves a legacy and is still widely used today. The readability of the font makes it a popular choice for body copy. The letterforms of Garamond are thinner than other fonts created before it, and so it was a very innovative typeface design. Garamond features medium contrast between line weights and very open counters (openings in letters). Today, Garamond is available in Regular, **Bold**, and *Italic*.

## 1530

A B C D E F G H I J K L
M N O P Q R S T U V W X Y Z

a b c d e f g h i j k l
m n o p q r s t u v w x y z

# PALATINO

Created by German designer Hermann Zapf in 1948, **Palatino** is regarded as one of the most important typefaces of its era. Zapf is still one of the most highly regarded type designers. He began his career in the graphic arts at age 16 as an apprentice, and he began designing type later on because of Edward Johnston and Rudolf Koch (with whom he later worked). He had strong roots in calligraphy, and the name of his typeface comes from an Italian calligrapher named Giambattista Palatino. Palatino became a staple of the International Typographic Style. It was originally created as a punch cut, but was soon adapted for the linotype machine. It is a roman style face that contains strong serifs and readable letters. That readability can be contributed to the openness of the letterforms. In a time where the Bauhaus and constructivism had paved the way, simple, objective, readable designs were extremely important to designers as well as those who looked to design as a form of communication.

# 1948

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# AⱯⱯ̲njR

Adrian Frutiger designed **Avenir** in 1988. Frutiger is known as one of the most popular typeface designers of the 20th and 21st centuries, designing some of the most highly regarded typefaces, including Univers. He wanted to reinvent geometric typefaces of the past while trying to design something that would transcend the present and still be popular in the future. The typeface has still have a distinct difference. Frutiger was different weights that change gradually, but inspired by Erbar and Futura, two other popular sans-serif typefaces from other eras in design. It is commonly used by companies and businesses for signage because of its readability and sleekness.

A B C D E F G H I J K L M N O P
Q R S T U V W X Y Z
a b c d e f g h i j k l m n o
p q r s t u v w x y z ! @ & % #

# 19⸺8

# Buchwald Tour Guide

**Software:** Adobe InDesign
**Size:** 10 x 15 in

Create a tour guide for prospective students and parents who are visiting Buchwald. The tour should be able to be self-guided.

The goal of this project was to create a self-tour guide for the Buchwald Center. Oftentimes, MVNU admissions counselors don't have time to get downtown, so it's important for prospective art and design students to be able to visit the state-of-the-art facilities available. For this guide, the map is the main focal point and uses the bright MVNU branding colors and an easy to navigate key to help potential students, parents, and other visitors find their way around the building. The brochure utilizes a roll fold so that as it is unfolded, each floor is revealed so as to not overwhelm the viewer. On the outside, information about the Buchwald Center is offered, along with highlights of key locations within the building and with high-contrast photographs.

# Research

# Sketches
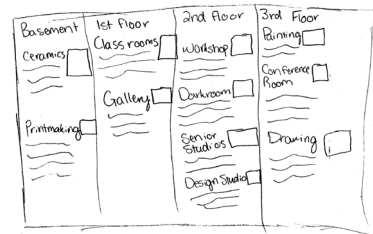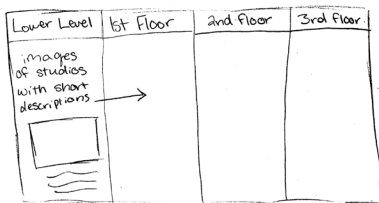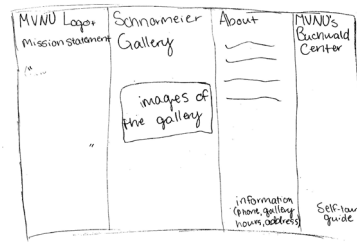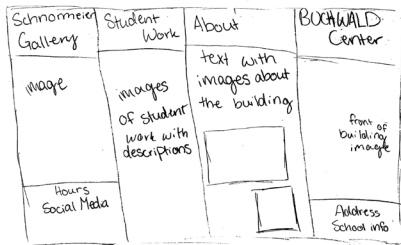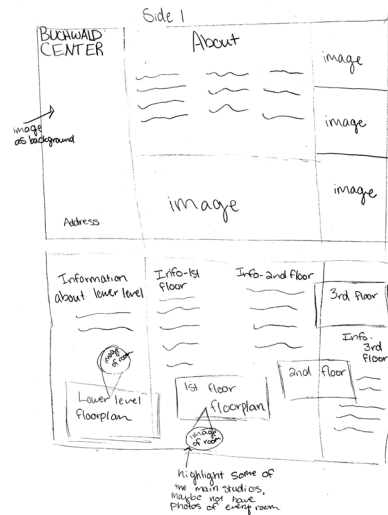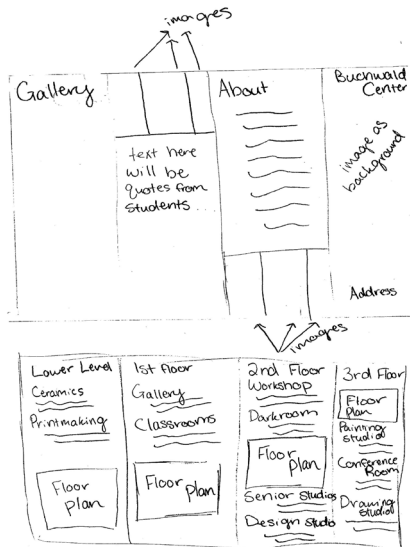
# Roughs

## HAPPY BEAN

Need a break from creating, or just need a spot to do homework and drink a hot cup of coffee? Right next door to Buchwald is Hunter Hall, MVNU's nursing building. Inside is Happy Bean, a popular coffee shop among both locals and students. Happy Bean also takes Road Bucks, a form of money that can be used at the 586 on campus as well. Happy Bean offers coffee and non-coffee options, as well as pastries. It's a great place to get work done or hang out with friends!

**Hours:** 7 AM – 7 PM Mon – Fri
9 AM – 5 PM Saturday
Closed Sunday

## GALLERY

The Schnormeier Gallery is located at the very front of the building. The senior fine arts and graphic design students use the space for their senior exhibitions, allowing for a professional setting to prepare them for their careers in the arts and in design. The gallery holds receptions for every show as well as artist talks.

**Gallery Hours:** 1 – 5 PM Mon – Fri

**Contact:** (740) 392-6868
**Instagram:** @schnormeiergallery
**Facebook:** Schnormeier Gallery

## ABOUT

### Welcome!

Thank you for stopping by the Buchwald Center. Here, you'll find state-of-the-art facilities, a gallery which houses student, alumni, and other artist exhibitions, a coffee shop just seconds away in Hunter Hall (the attached building), and creative inspiration! There are 64,000 square feet of spcae to explore. Students have been utilizing the state-of-the-art studios and gallery since 2009.
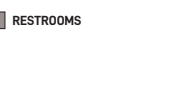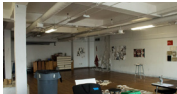
## BUCHWALD CENTER

**211 S Main St
Mt Vernon, OH 43050**

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## BASEMENT

**CERAMICS**
In the ceramics studio, students learn  the fundamentals of pottery. There is a kiln and a glaze room in the studio.

**PRINTMAKING**
Students learn different types of printmaking and are able to experiment with each.

## FIRST FLOOR

**SCHNORMEIER GALLERY**

**MAC LAB**
The Mac Lab is where all graphic design courses take place.

**CLASSROOM**
This classroom is used for various lecture classes such as History of Graphic Design

**RESTROOMS**

## SECOND FLOOR

**WORKSHOP**
The workshop is where woodworking, sculpture, and canvas-making takes place.

**DARKROOM**

**SENIOR STUDIOS**
Senior art students work here.

**MATTING ROOM**
Project prep/mounting.

**DESIGN STUDIO**
Fundamental classes like Color Theory and Design Foundations are held here.

**RESTROOMS**

## THIRD FLOOR

**PAINTING STUDIO**

**DRAWING ROOM**

**RESTROOMS**

## HAPPY BEAN  GALLERY  ABOUT

# BUCHWALD CENTER

Need a break from creating, or just need a spot to do homework and drink a hot cup of coffee? Right next door to Buchwald is Hunter Hall, MVNU's nursing building. Inside is Happy Bean, a popular coffee shop among both locals and students. Happy Bean also takes Road Bucks, a form of money that can be used at the 586 on campus as well. Happy Bean offers coffee and non-coffee options, as well as pastries. It's a great place to get work done or hang out with friends!

**Hours:** 7 AM – 7 PM Mon – Fri
9 AM – 5 PM Saturday
Closed Sunday

### Welcome!

Thank you for stopping by the Buchwald Center. Here, you'll find state-of-the-art facilities, a gallery which houses student, alumni, and other artist exhibitions, a coffee shop just seconds away in Hunter Hall (the attached building), and creative inspiration! There are 64,000 square feet of spcae to explore. Students have been utilizing the state-of-the-art studios and gallery since 2009.

The Schnormeier Gallery is located at the very front of the building. The senior fine arts and graphic design students use the space for their senior exhibitions, allowing for a professional setting to prepare them for their careers in the arts and in design. The gallery holds receptions for every show as well as artist talks.

**Gallery Hours:** 1 – 5 PM Mon – Fri

**Contact:** (740) 392-6868
**Instagram:** @schnormeiergallery
**Facebook:** Schnormeier Gallery

**VERNON NAZARENE UNIVERSITY BUCHWALD CENTER**

**211 S Main St
Mt Vernon, OH 43050
(740) 397-0701**

## BASEMENT  FIRST FLOOR  SECOND FLOOR  THIRD FLOOR

At rerovita quam andiae omniet omnihic tem quam sae est essunt landit, omnist molum quame offic te et volum dolupta asse oditis aliquas es delis ullaturera ius quiationsedi dis eat

Pocket with photos

Floor Plan

Pocket with photos

Floor Plan

At rerovita quam andiae omniet omnihic tem quam sae est essunt landit, omnist molum quame offic te et volum dolupta asse oditis aliquas es delis ullaturera ius quiationsedi dis eat

At rerovita quam andiae omniet omnihic tem quam sae est essunt landit, omnist molum quame offic te et volum dolupta asse oditis aliquas es delis ullaturera ius quiationsedi dis eat

Floor Plan

Pocket with photos

Floor Plan

Pocket with photos

At rerovita quam andiae omniet omnihic tem quam sae est essunt landit, omnist molum quame offic te et volum dolupta asse oditis aliquas es delis ullaturera ius quiationsedi dis eat

43

# Final Design

## WELCOME!

Thank you for stopping by the Buchwald Center. Here, you'll find state-of-the-art facilities, a gallery which houses student, alumni, and other artist exhibitions, a coffee shop just seconds away in Hunter Hall (the attached building), and creative inspiration! Feel free to explore the **64,000** square feet available to students. Students have been utilizing the state-of-the-art studios and gallery since 2009.
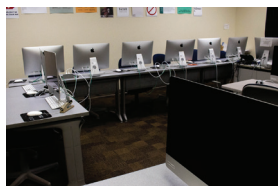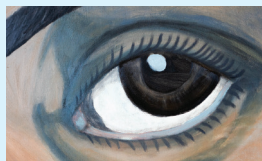
The **Mac Lab** is where all graphic design classes take place. The room is equipped with Mac desktop computers and an Epson color printer.

The **workshop/sculpture studio** contains a multitude of tools for wordworking. Many students use the workshop to make canvases for their painting classes.

The **Painting Studio** is a spacious area for students to work on paintings.

In the **Ceramics Studio**, students learn the fundamentals of pottery. There is a kiln and a glaze room in the studio.
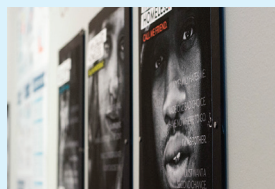
The **Schnormeier Gallery** hosts student, alumni, and other artist shows. Hours are 1 – 5 Monday through Friday. Receptions and artist talks are held regularly, and senior graphic design and art exhibitions are held here. (Pictured: 2018 Senior Graphic Design Exhibition in Schnormeier Gallery)

# BUCH WALD CENTER

## ART & DESIGN DEPARTMENT

**211 South Main Street**
**Mount Vernon, OH 43050**

**MOUNT VERNON**
NAZARENE UNIVERSITY

# BASEMENT



- ■ CERAMICS
- ■ PRINTMAKING

# 1ST FLOOR

Main entrance



Rear entrance

- ■ SCHNORMEIER GALLERY
- ■ CLASSROOM
- ■ MAC LAB

# 2ND FLOOR



- ■ DESIGN STUDIO
- ■ DARK ROOM
- ■ SENIOR STUDIOS
- ■ WORKSHOP/SCULPTURE

# 3RD FLOOR



- ■ PAINTING STUDIO
- ■ DRAWING STUDIO
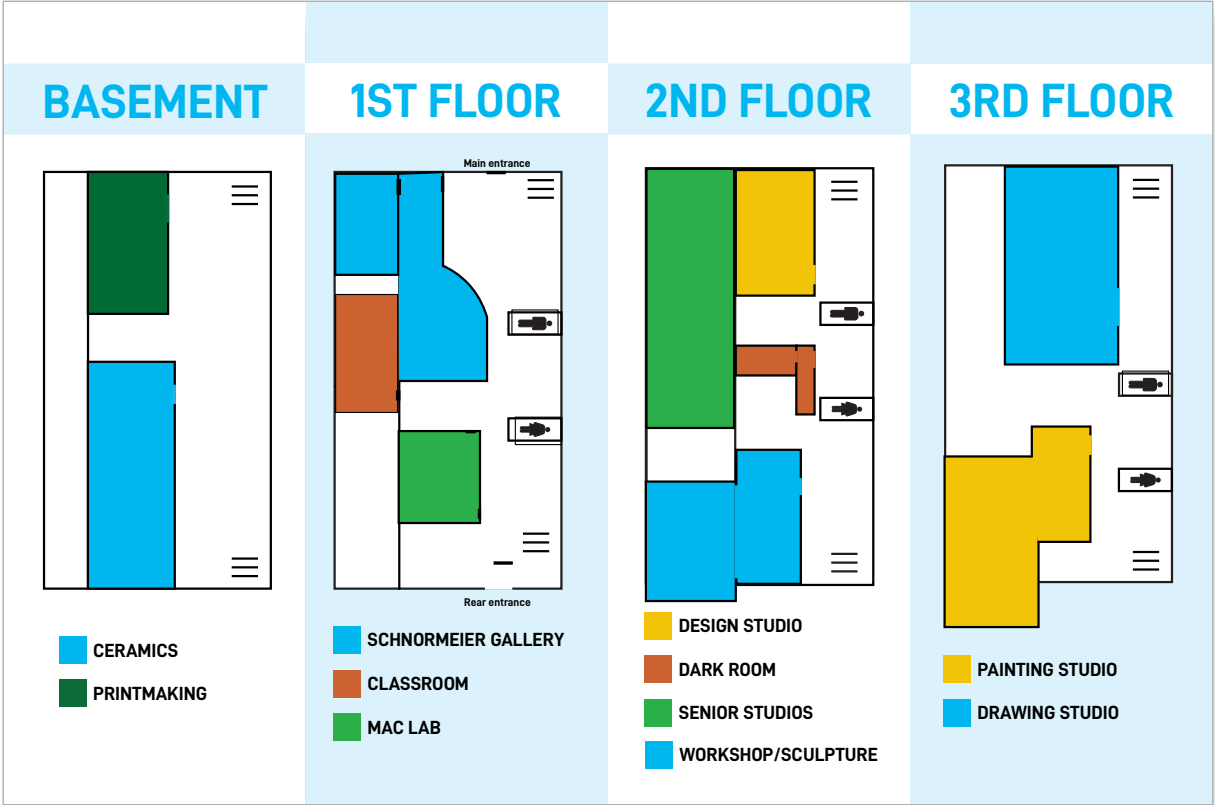
# Children's Book

**Software:** Adobe Illustrator
**Size:** 8 x 8 in

Create a book for from ages 2-3 or 4-5 with only four colors, one typeface, and an engaging story for the children of that age group.

The goal of this assignment was to create a children's book geared towards children ages 4 – 5 as well as to their parent, teacher, or any adult who is reading the book to that child. Often, adults have a hard time finding stories that keep children engaged but also teach them a lesson. *Frosty Friends* teaches children about sharing, a lesson that a young child is able to engage in. The text is easy to read and not too detailed as to make it easy for the child to understand, in a playful typeface.  The book is comprised of 8–10 pages of full color illustrations. A vivid color palette that primarily consists of blues is used.

# Research
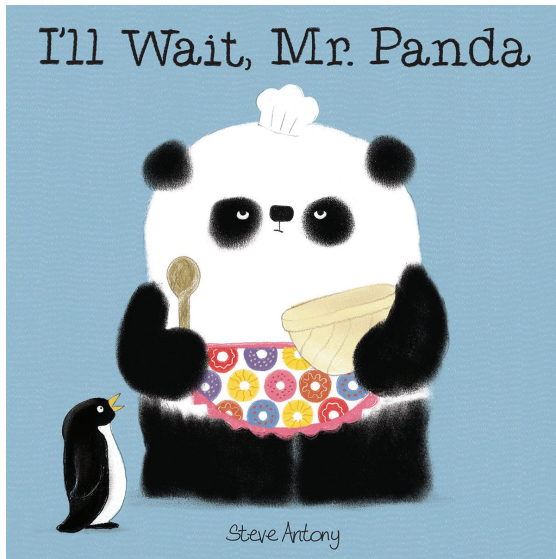
# Sketches



Concept 1: Snowman. teaches importance of sharing + helping others in need.
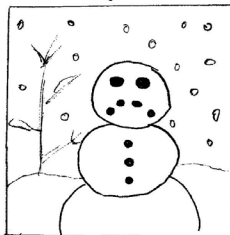
Sam. E Snowman was abandoned by the children building him, so he is very sad + incomplete
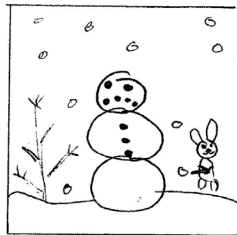
Bethany the Bunny hops by, noticing Sam doesn't have a nose.
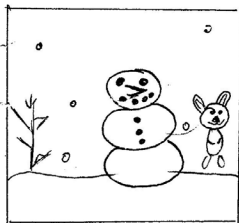
Bethany offers him her carrot for his nose. He thanks her

However, Sam is still sad because he still doesn't have arms, a hat, or a scarf

Benny the Bluejay flies by, carrying branches in his mouth
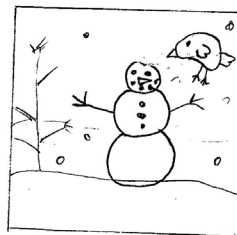
Benny gives Sam the branches

He still doesn't have a hat or scarf. Suzie the squirrel scampers by wearing a top hat!

Finally, he just needs a scarf. Marty the Mouse crawls by with a scarf Marty and Suzie offer Sam the pieces.
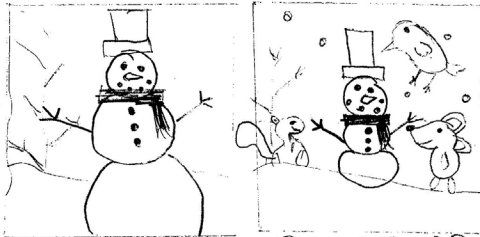
Now he's a complete snowman! He is happy thanking his new friends and asking if they want to play

The group of friends Play in the snow together!

Brings the message alive
pay attention to size/aspect ratio
graphic - cannot modify
movie clips - moving around
look at new friends
- make sure it's not extremely repetitive

(or should text go in this space?)

Bethany the Bunny **hops** by. She notices that Sam doesn't have a nose!

She offers him her carrot. He thanks her for his nose

He is no longer incomplete!

Finally, he just needs a scarf!
Marty the mouse crawls by
wearing one!

# Roughs



Sam is a very sad snowman. His human friends had to say goodbye. Now he has no nose, no arms, no hat, and no scarf!



Sam is a very sad snowman.
His human friends had to say goodbye,
and they left him plain and cold!
Now he's not dressed for the forest party.
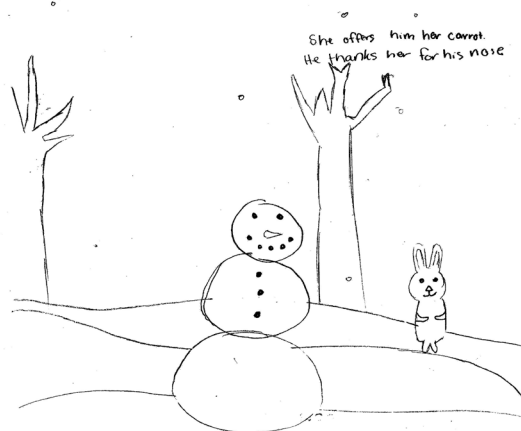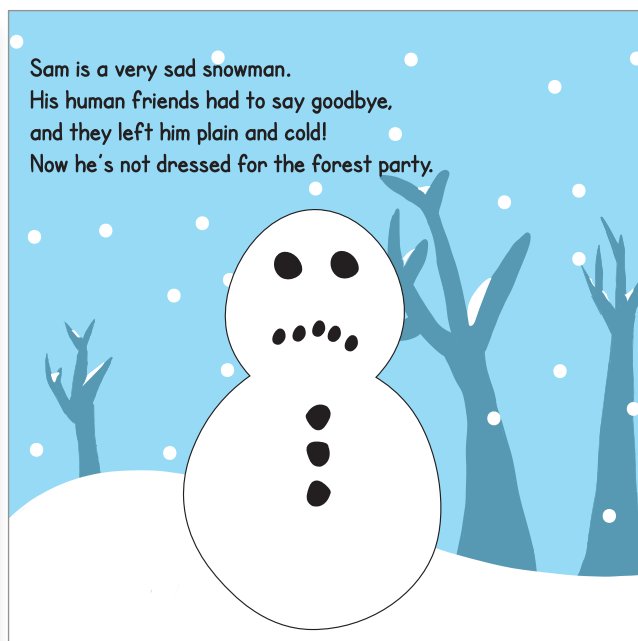
Bethany the Bunny *hops* by. She notices that Sam doesn't have a nose.
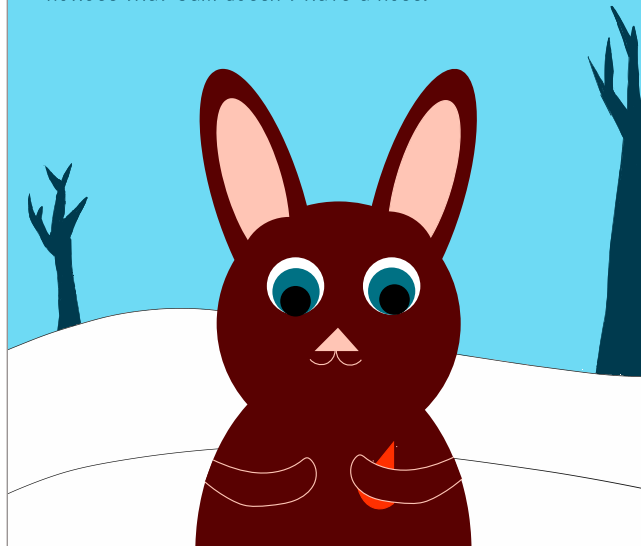
Bethany the Bunny hops by and notices Sam doesn't have a nose!
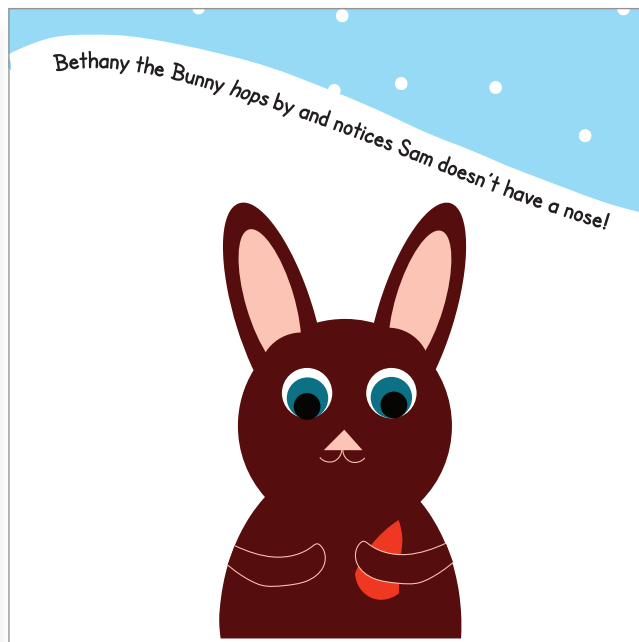
She offers him her carrot. He thanks her for his nose.

She offers him her carrot. He thanks her for his nose. He's a little closer to being ready for the party!

Sam E. Snowman is a little less sad, but he still has
no arms, no hat, and no scarf!

Sam is a little less sad, but he's still cold.
The party starts soon and he's not ready yet!
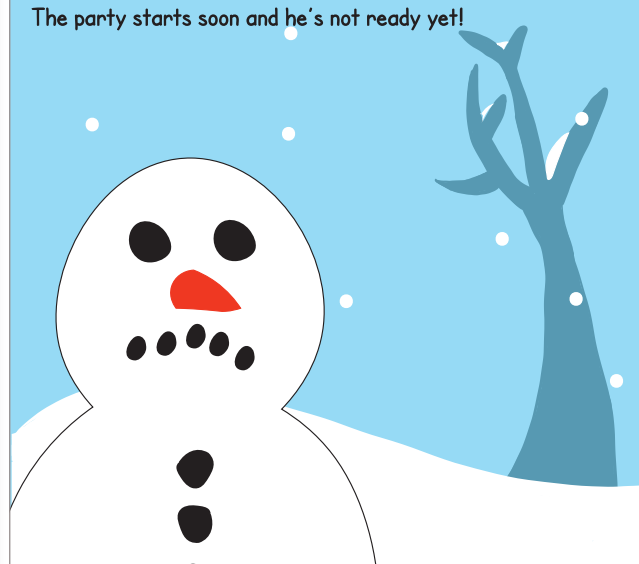
Chris the Cardinal *flies* by, carrying branches in his mouth. He notices Sam doesn't have any arms!
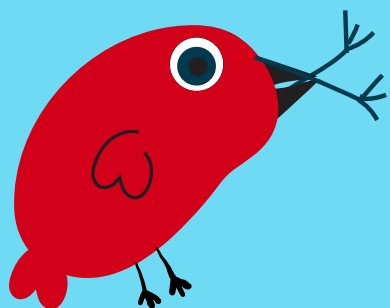
Suddenly, Benny the Bird *flies* by carrying branches. He notices Sam doesn't have arms!

Chris offers him the branches.
Sam thanks him for his arms.

Benny offers him the branches.
Sam thanks him. Now he's even *closer* to being ready for the forest party!

He is a little less sad, but he still has no hat and no scarf! Suddenly, Dom the Deer *scampers* by with a scarf!



He's a little less sad, but still very cold! Suddenly, Dom the Deer scampers by wearing a scarf! He notices Sam shivering.
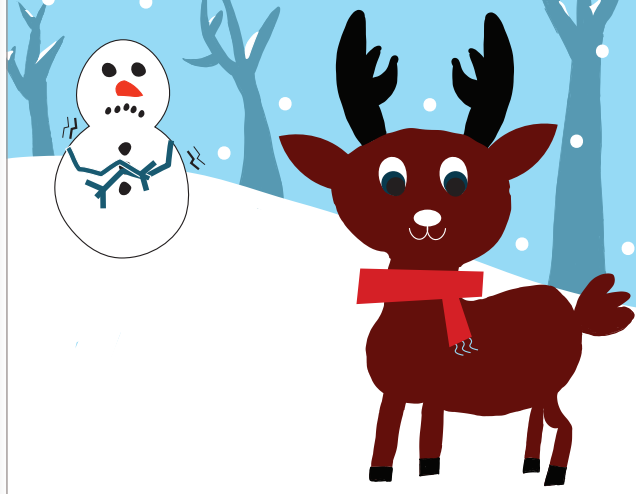
Finally, he just needs a hat. Marty the Mouse *crawls* by. He's wearing a hat!
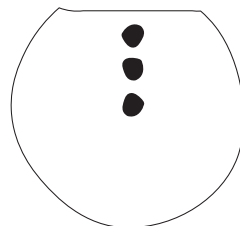
Finally, he just needs a hat!
Marty the Mouse is walking by and offers him the tophat he's wearing.
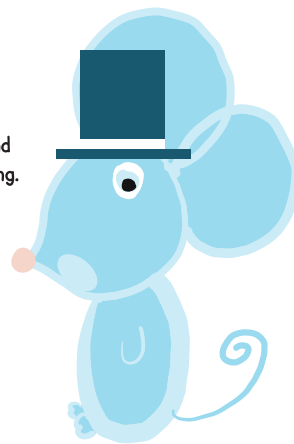
Both Marty and Dom offer Sam their accessories. He thanks them for his hat and scarf.

Marty's hat was too small for Sam, but he loves it just the same. He's finally ready for the party!

Now he is a complete snowman!
He thanks his new friends and asks if they want to play.

Sam, Bethany, Benny, Dom, and Marty all enjoyed
the forestparty and played together! Sam is finally happy.

# Final Design

Sam is a very sad snowman.
His human friends had to say goodbye,
and they've left him plain and cold!
Now he's not dressed for the winter party.

Bethany the Bunny hops by and notices Sam doesn't have a nose!
She offers him a carrot.
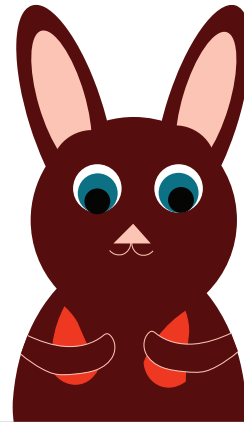
"Will you be okay without it?" Sam asks.

"Of course!" Bethany replies.
"I have two, I'd love to share with you."
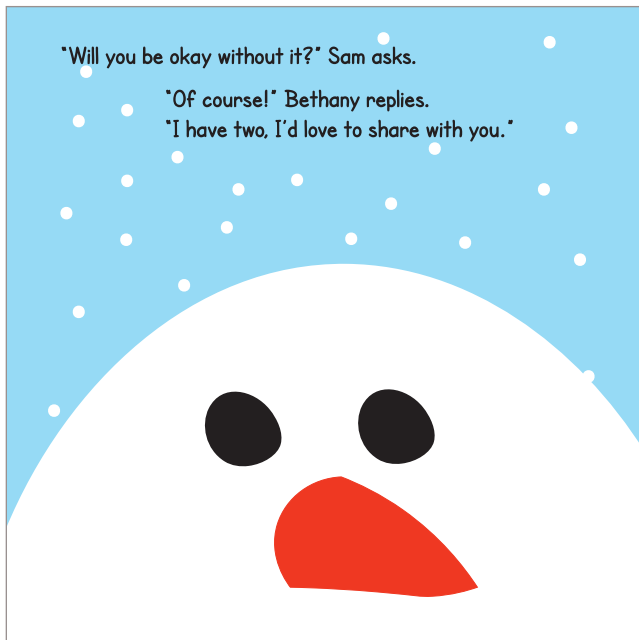
Suddenly, Benny the Bird flies by carrying branches. He notices Sam doesn't have arms, and he offers him the branches.

Sam is a little less sad, but still very cold!
The party starts soon and he's not ready yet!

"Will you be okay without them?" Sam asks.

"Of course!" Benny replies.
"There are plenty of trees,
I'd love to share with you."

Dom the Deer *scampers* by wearing a scarf.
He offers it to him.

"Will you be okay without it?" Sam asks.

"Of course!" Dom replies.
"I have fur to keep me warm,
I'd love to share with you."

Finally, he just needs a hat!
Marty the Mouse is walking by and
offers him the tophat he's wearing.

"Will you be okay without your hat?" Sam asks.

"Of course!" Marty replies.
"I have a warm home to go back to,
I'd love to share with you."

"Thank you all for sharing with me!" Sam exclaims.
He can finally smile again.

# Fiction Book Jacket

**Software:** Adobe InDesign, Lightroom
**Size:** 9 x 21 in

Create a book jacket for a fictional novel.

Oftentimes, people do judge books by their covers. This book jacket was created for a fictional young adult horror novel. Original photography stands as the background, the content of the image (an old, run-down building), able to be seen but barely, giving a mysterious and ominous feeling that viewers can go into the story expecting. An expressive, red, hand-scrawled typeface also brings a sense of fear; red can often be associated with blood, especially in the horror genre. The hand-scrawled type is reminiscent of nails on a chalkboard or chicken scratch on the wall of a cave or abandoned building.  When a viewer looks at this jacket, they should be sparked with an uncertainty and an uneasy feeling.

## Research

# Sketches



ry of the book

SCOURING THE SHADOWS

(photograph of old building
will be b+w, very dark)

SCOURING
THE
SHADOWS

Vance

# Roughs



## Cover Rough 1

THE DARK HOLDS SECRETS MORE TERRIFYING THAN YOUR GREATEST FEARS.

"A horror masterpiece with a diverse cast of characters."
— THE NEW YORK TIMES

"Terrifying story that plays on the real-life fears and demons we often face."
— STEPHEN KING

"A win for horror fans of all backgrounds. This story is truly horrifying, you won't be disappointed."
— ASSOCIATED PRESS

US $17.99 | CAN $19.99

9 781234 567897

Jillian Vance was born and raised in Mount Vernon, Ohio, and is currently a senior at Mount Vernon Nazarene University majoring in graphic design and minoring in marketing.

She has always loved reading and watching horror, thus this novel was born.

Jillian plans to move to Columbus after graduation to pursue graphic design further by either working for a company or as a freelance designer.

SINISTER SHADOWS

"A stunning horror story that rattles your bones and terrifies your soul."
—PUBLISHERS WEEKLY

jillian vance

BEWARE THE SHADOWS...

Five fiercely different friends; Leann, Alejandra, Heather, Burke, and Danielle, all have one thing in common. They want to know what lurks inside the walls of the abandoned Rolling Hills Hospital for the Insane. When Heather suggests urban exploration during a boring weekend, the five make their journey to the abandoned asylum. Once they break in, they realize the horrors lurking on the inside are scarier than their worst nightmares, and they might even discover some disturbing secrets about themselves - and each other.

BEWARE THE DARK.

## Cover Rough 2

THE DARK HOLDS SECRETS MORE TERRIFYING THAN YOUR GREATEST FEARS.

"A horror masterpiece with a diverse cast of characters."
- THE NEW YORK TIMES

"Terrifying story that plays on the real-life fears and demons we often face."
- STEPHEN KING

"This story is truly horrifying, you won't be disappointed, and you definitely won't be sleeping."
- ASSOCIATED PRESS

US $17.99 | CAN $19.99

9 781234 567897

JILLIAN VANCE was born and raised in Mount Vernon, Ohio, and is currently a senior at Mount Vernon Nazarene University majoring in graphic design and minoring in marketing.

She has always loved reading and watching horror, thus this horrifying novel was born.

Jillian plans to move to Columbus after graduation to pursue design further by working as a freelance graphic designer.

jillian vance

SINISTER SHADOWS

SINISTER SHADOWS

YOU NEVER KNOW WHAT'S INSIDE.

jillian vance

BEWARE THE SHADOWS...

Five fiercely different friends; Leann, Alejandra, Heather, Burke, and Danielle, all have one thing in common. They want to know what lurks inside the walls of the abandoned Rolling Hills Hospital for the Insane. When Heather suggests urban exploration during a boring weekend, the five make their journey to the abandoned asylum. However, the horrors lurking inside are scarier than their worst nightmares, and those horrors might just bring out the worst, and darkest, of each of them.

BEWARE THE DARK.

# Final Design

**JILLIAN VANCE** was born and raised in Mount Vernon, Ohio, and is currently a senior at Mount Vernon Nazarene University majoring in graphic design and minoring in marketing, two of her passions.

She has always been a fan of horror, and felt that too many horror novels contain the same cookie-cutter characters, so she decided to write a novel with a diverse cast of characters who break the typical molds of the genre.

While she plans on moving to Columbus to pursue graphic design further, she hopes to work in the music industry at some point in her career.

# THE DARK HOLDS SECRETS MORE TERRIFYING THAN YOUR GREATEST FEARS.

"A horror masterpiece with a diverse cast of characters."
— **THE NEW YORK TIMES**

"Terrifying story that plays on the real-life fears and demons we often face."
— **STEPHEN KING**

"This story is truly horrifying, you won't be disappointed, and you definitely won't be sleeping."
— **ASSOCIATED PRESS**

US $17.99 | CAN $19.99

PENGUIN BOOKS

9 781234 567897

JILLIAN VANCE

SINISTER SHADOWS

# SINISTER SHADOWS

BEWARE THE SHADOWS... BEWARE THE DARK.

Jillian Vance

# BEWARE THE SHADOWS...

Five fiercely different friends; Leann, Sasha, Heather, Burke, and Danielle, all have one thing in common.; they want to know what lurks inside the walls of the abandoned Rolling Hills Hospital for the Insane.

When Heather suggests urban exploration during a boring weekend, the five make their journey to the abandoned asylum. However, the horrors lurking inside are scarier than their worst nightmares, and those horrors might just bring out the worst, and darkest, of each of them.

# BEWARE THE DARK.

# Autobiography Book Jacket

Create a book jacket for an autobiography.

This book jacket was created for a memoir about life with Obsessive Compulsive Disorder and anxiety. A calm, secure feeling is created with the muted color scheme, which contrasts with the feeling of chaos often found within the mind of a person with OCD, and also to represent the false security someone might feel after completing their rituals attached to their triggers. Repetition is a heavy theme within the cover because of thoughts and actions being repeated by someone with Obsessive Compulsive Disorder. A handwritten typeface adds a personal element to the jacket. An illustration of the designer's silhouette is utilized to represent the universality of mental illness and so viewers can also relate the experiences detailed in the memoir to their own experiences with OCD and anxiety.

# Research
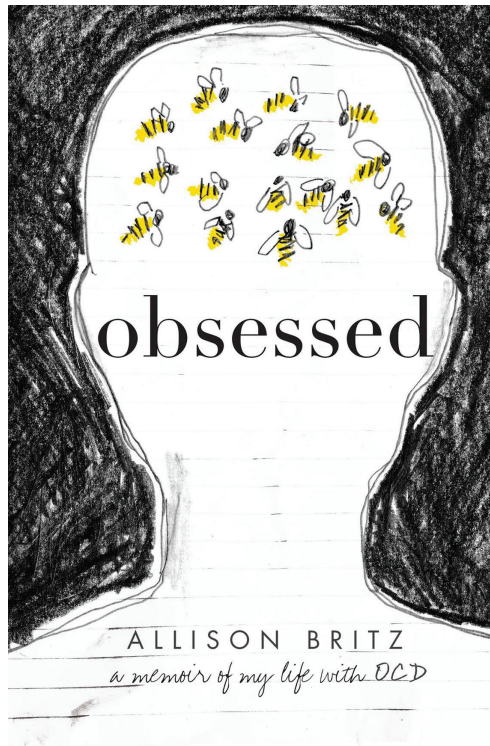


obsessed

ALLISON BRITZ

a memoir of my life with OCD



THE MAN WHO COULDN'T STOP
THE MAN WHO COULDN'T STOP
THE MAN WHO COULDN'T STOP
THE MAN WHO COULDN'T STOP
THE MAN WHO COULDN'T STOP
THE MAN WHO COULDN'T STOP
THE MAN WHO COULDN'T STOP
THE MAN WHO COULDN'T STOP
THE MAN WHO COULDN'T STOP
THE MAN WHO COULDN'T STOP
THE MAN WHO COULDN'T STOP

OCD, AND THE TRUE STORY OF A
LIFE LOST IN THOUGHT
DAVID ADAM

# Sketches
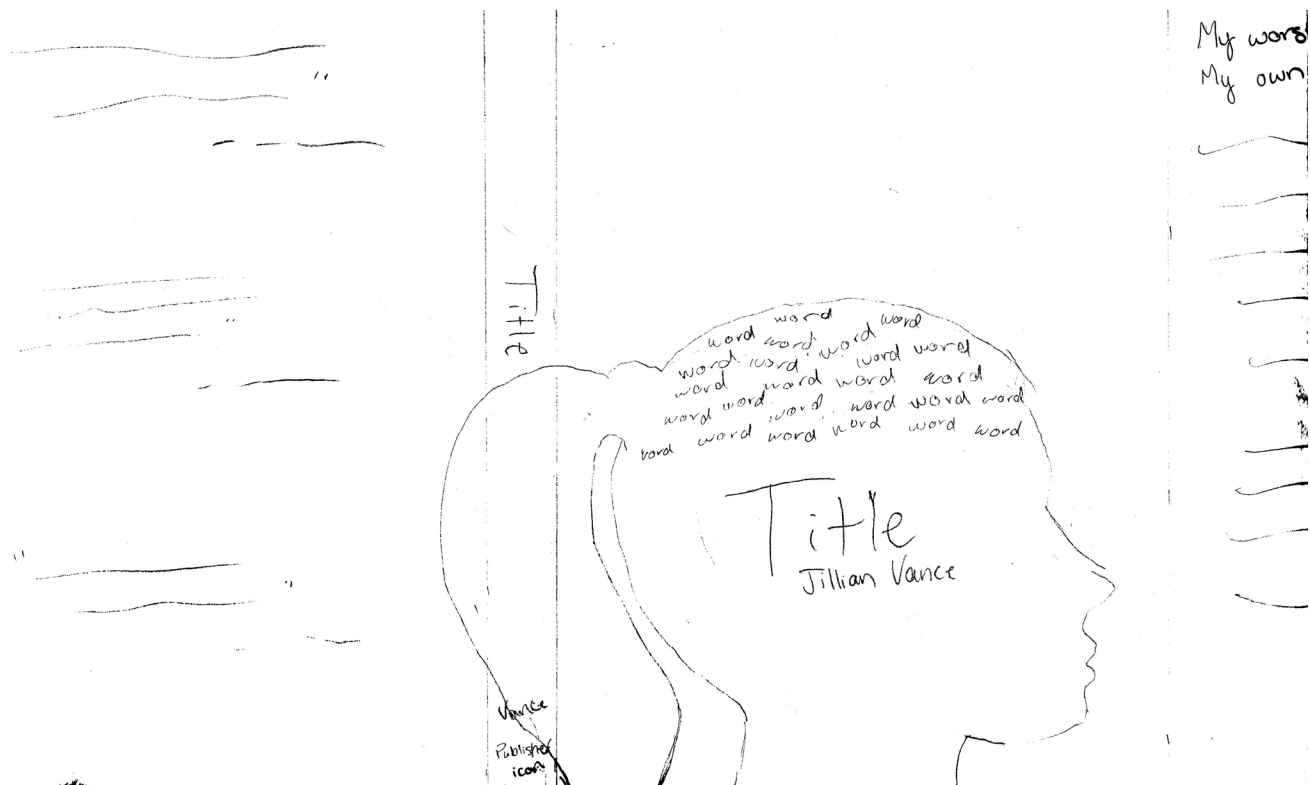
# Roughs

## Rough 1 (top cover)

Jillian Vance

"A stunning memoir that takes readers into the mind of someone suffering from OCD. A gamechanger for those with the disorder and other mental illnesses."
**-The New York Times**

"Vance talks open and honestly about her struggles and encourages readers to not be ashamed of theirs. A beautiful read."
**-Publisher's Weekly**

"This autobiography isn't just for those with OCD. It's for everyone."
**-Chicago Tribune**

*"It's okay to be scared to open up. But once you do, you'll feel liberated. I promise."*

US $17.99 | CAN $19.99

9 781234 567897

Jillian Vance was born and raised in Mount Vernon, Ohio, and is currently a senior at Mount Vernon Nazarene University majoring in graphic deisgn and minoring in marketing.

Struggling with Obsessive Compulsive Disorder as well as anxiety, she wanted to shed a light on mental health and living a happy life despite the dark days.

Jillian plans to move to Columbus after graduation to pursue graphic design further by either working for a firm or as a freelance graphic designer.

*every little thought*

Jillian Vance
*every little thought*

*Every little thought counts.*

I used to be scared to talk about my Obsessive Compulsive Disorder. I didn't want anyone to know. I didn't want anyone to judge me because of my mental illness.

My mind is my own worst enemy. However, my mental illness doesn't define me. It doesn't make me less than anyone else. I often wish I was normal, that I didn't have these constant tics and rituals, but God gave me this life, and I have to learn to live with my disorder.

*This is my story.*

## Rough 2 (bottom cover)

Jillian Vance was born and raised in Mount Vernon, Ohio, and is currently a senior at Mount Vernon Nazarene pursuing a Bachelor's Degree in graphic deisgn marketing.

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"A stunning memoir that takes readers into the mind of someone suffering from OCD. A gamechanger for those with the disorder and other mental illnesses."
—CHICAGO TRIBUNE

"Vance talks open and honestly about her struggles and encourages readers to not be ashamed of theirs. A beautiful read."
—THE NEW YORK TIMES

"This autobiography isn't just for those with OCD. It's for everyone who is struggling to accept who they really are."
—ASSOCIATED PRESS

"IT'S OKAY TO BE SCARED TO OPEN UP. BUT ONCE YOU DO, YOU'LL FEEL LIBERATED. I PROMISE."

US $17.99 | CAN $19.99

9 781234 567897

EVERY LITTLE THOUGHT
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EVERY LITTLE THOUGHT

EVERY LITTLE THOUGHT
VANCE

EVERY LITTLE THOUGHT COUNTS.

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THIS IS MY STORY.

**Version 1 (top):**

Jillian Vance was born and raised in Mount Vernon, Ohio, and is currently a senior at Mount Vernon Nazarene pursuing a Bachelor's Degree in graphic design and marketing.

Struggling with Obsessive Compulsive Disorder as well as anxiety, she wanted to shed a light on mental health and living a happy life despite the dark days.

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JILLIAN VANCE

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I used to be scared to talk about my Obsessive Compulsive Disorder. I didn't want anyone to know because I thought I would be blacklisted from society.

My mind is my own worst enemy. However, my mental illness doesn't define me. It doesn't make me less than anyone else. I often wish I was normal, I wish that I didn't have these constant tics, thoughts, and rituals, but God gave me this life, and I have to learn to live with my disorder and do something with it; make others feel less alone. Let them know that it's going to be okay.

This is my story.

**Version 2 (bottom):**

ABOUT THE AUTHOR

Jillian Vance was born and raised in Mount Vernon, Ohio, and is currently a senior at Mount Vernon Nazarene pursuing a Bachelor's Degree in graphic design and marketing.

Struggling with Obsessive Compulsive Disorder as well as anxiety, she wanted to shed a light on mental health and living a happy life despite the dark days.

Jillian plans to move to Columbus after graduation to pursue graphic design further by either working for a firm or as a freelance graphic designer.

PRAISE FOR EVERY LITTLE THOUGHT

"A stunning memoir that takes readers into the mind of someone suffering from OCD. A gamechanger for those with the disorder and other mental illnesses."
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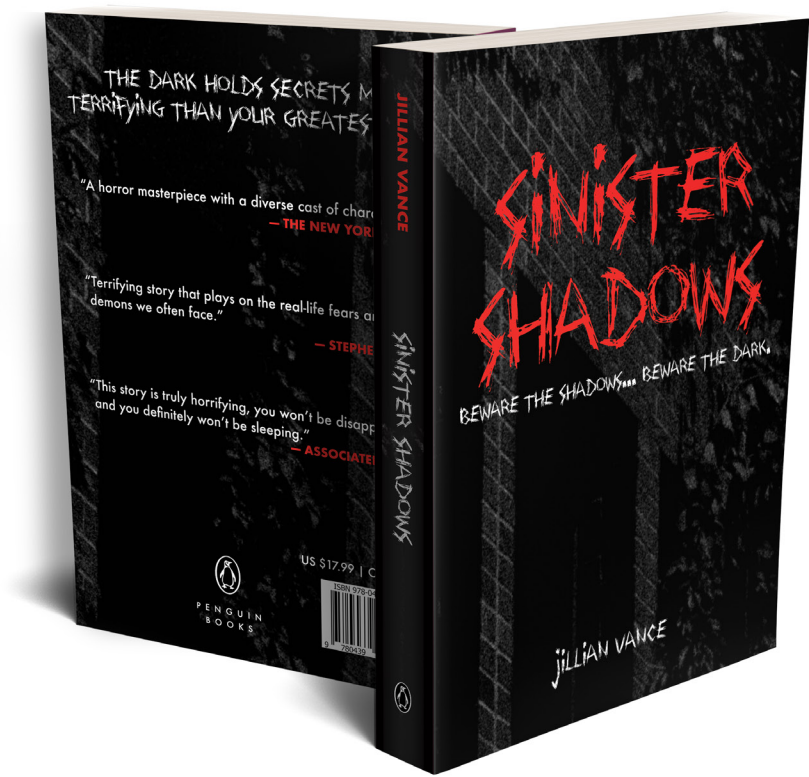
THIS IS MY STORY.

# Final Design

## ABOUT THE AUTHOR

Jillian Vance was born and raised in Mount Vernon, Ohio, and is currently a senior at Mount Vernon Nazarene University majoring in graphic design and minoring in marketing, two of her passions.

Struggling with Obsessive Compulsive Disorder as well as anxiety, she wanted to shed a light on mental health and living a happy life despite hardships.

While she plans on moving to Columbus to pursue graphic design further, she hopes to work in the music industry at some point in her career.

## PRAISE FOR *EVERY LITTLE THOUGHT*

"A stunning memoir that takes readers into the mind of someone suffering from OCD. A game changer for those with the disorder and other mental illnesses."
— **Chicago Tribune**

"Vance talks open and honestly about her struggles and encourages readers to not be ashamed of theirs. A beautiful read. I saw myself in each chapter."
— **John Green**

"This autobiography isn't just for those with OCD. It's for everyone who is struggling to accept who they really are, or struggling to accept others."
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**US $17.99 | CAN $19.99**

ISBN 978-0439136365

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PENGUIN
BOOKS

JILLIAN VANCE

EVERY LITTLE THOUGHT

## EVERY LITTLE THOUGHT
### MY BATTLE WITH OCD

J I L L I A N   V A N C E

## EVERY LITTLE THOUGHT
### COUNTS.

Living with OCD is not easy. At times, my mind becomes my own worst enemy, and it can be difficult for me to even function.

However, my mental illness doesn't define me. It doesn't make me less than anyone else. I often wish I was normal, that I could live life without the struggles I face each day, but God gave me this life, and I have to learn to live with my disorder and do something with it; make others feel less alone. Let them know that it's going to be okay.

## THIS IS MY STORY.

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# Personal Branding

**Software:** Adobe Illustrator, InDesign
**Size:** Various sizes

Create personal branding for yourself including a logo, standards manual, letterhead, and business card.

The focus of the Jillian Vance brand was creating a personal, warm feel for clients while still maintaining sophistication and maturity. Jillian's signature was chosen for a personal element, the organic, flowing shapes feeling much more warm than hard-edged, geometric shapes. *Cherry* represents ambition, confidence, and maturity. *Midnight* shows timelessness and sophistication, and *marshmallow* represents cleanliness and purity. The Jillian Vance brand strives to create timeless design in a signature style representative of the designer while also solving problems and meeting the needs of clients. The brand remains cohesive across platforms with a primary logo as well as a secondary logo to fit the ratio of social media icons.

# Research
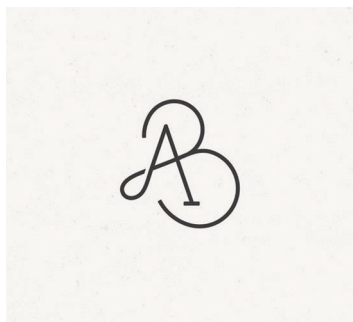
# Sketches

# Roughs



Jillian Vance design



Jillian Vance design
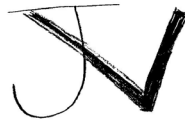
**Final Design**


Jillian Vance

Jillian Vance

(740)397-2888
jillian@jillianvance.com
jillianvance.design
jillianvance.design
Jillian Vance Design

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# Packaging Design

Create effective, intriguing packaging design for a food product, a beauty product, or an electronic product.

This packaging design was created for a beauty subscription box. The company and branding behind the box was also created by the designer. *six14society* is a cosmetics brand that focuses on vegan and cruelty-free products. The company also strives to provide a cosmetics subscription box filled with vegan and cruelty-free products, as other subscription boxes often don't promise that every product will be either cruelty-free *or* vegan. This subscription box consists of 5 beauty products, all from *six14society*, tailored to the subscriber's "beauty profile" which outlines their complexion, undertones, favorite shades, etc. and picks products to go along with that profile. Each box comes to the subscriber's door each month, making beauty accessible and fun. The box is predominately black with white and rose gold accents to represent sophistication and trendiness. The brand is high-quality and medium-priced, which is represented by the sophisticated design. This subscription box contains a mascara, lipstick, highlighter, eyeshadow, and lip scrub.

# Research

# Sketches

614
Society

Six
14
Society

Highlighter

Six
14
Society

do beauty
differently
vegan + cruelty-free

614
SOCIETY

Six
14
Society

rose gold
foil

Six
14
SOCIETY

Eyeshadow

rose gold
foil

Do Beauty Differently - slogan?

Vegan • Cruelty-free

Eyeshadow
Highlighter
Lipstick
Lip Scrub
Mascara

# Roughs

six
14
SOCIETY

Do beauty Differently
Vegan • Cruelty-Free

*Do beauty differently*

Vegan • Cruelty-Free

*six*
14
SOCIETY

crueltyfree

## soft matte lipstick packaging

six
14
SOCIETY

**soft matte lipstick**

*Do beauty Differently*
Vegan • Cruelty-Free

ingredients:

## glow goddess packaging

*Do beauty Differently*
Vegan • Cruelty-Free

six14societybeauty.com

**made in the usa**

ingredients:
riethylhexanoin, Magnesium Myristate, Zinc Stearate,
Zinc Myristate, Phenoxylethanol, Caprylyl Glycol,
Ethylhexyl Glycerin, Hexylene Glycol,
Palmitic Acid, [+/-:CI 77891, CI 77019,
CI 77489, CI 77491, CI 774992, CI 77499]

six
14
SOCIETY

**glow goddess**
*highlighting powder*

net wt. 5.4g / .19 oz

## all natural sugar lip scrub packaging

dist. by six14society, llc.
Columbus, OH 43270
made in the USA • ™ © six14society

six14society.com

six
14
SOCIETY

**all natural
sugar lip scrub**

Vegan • Cruelty-Free
net wt. 11 g / .4 oz

ingredients:
Sucrose, Glycerine, Simmondsia Chinensis
(Jojoba) Seed Oil, Fragrance "Strawberry",
Sodium Benzoate, Potassium Sorbate,
Tocopherol, Vitis Vinifera (Grape)
Seed Oil, Yellow color 5, FD&C Red

# Final Design

do beauty differently
**Vegan · Cruelty-Free**

# Cause Posters

Create a poster series promoting a cause or organization. This poster series should educate, inform, or be a call-to-action.

Mental illness is looked at in a completely different way than physical health, and is often a topic that becomes extremely stigmatized, resulting in pain and misunderstanding for many. The cause and organization chosen is Hope for the Day, a mental health awareness organization that seeks to start the conversation on mental health by different outlets; partnerships, advocates, and classes that help to destigmatize mental illness and prevent suicide in a pro-active fashion. These posters stick consistently to Hope for the Day's branding colors (black and white), and include bold text calling the viewer to learn more about mental health and the stigma behind it, to help those in need, and to always have hope, that they are never alone and always have resources. Pops of color call attention to important information and key points about mental health.

# Research

# Sketches

# Roughs



**YOU HAVE THE POWER TO SAVE A LIFE.**
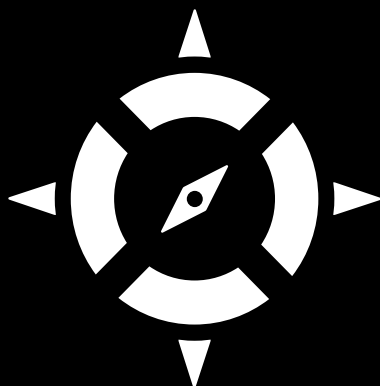


**YOU HAVE THE POWER TO SAVE A LIFE.**

In the United States alone, more than **40,000** people are lost to suicide each year, making it the 10th leading cause of death. Over **1.3 million** people attempt suicide each year.

**Know the signs:**

• Someone expressing feelings of being trapped.
• Someone expressing hopelessness or stating no reason for living.
• Someone withdrawing from family, their friends, or usual activities they like.
• Someone talking or threatening to hurt or kill themselves.

*Note: these are not all of the signs someone struggling may exhibit. Everyone deals with things differently. If you sense something is wrong, please reach out and get help. You could save a life.*

HOPE FOR THE DAY

IT'S OK NOT TO BE OK

HFTD.ORG/GETEDUCATED

# HAVE HOPE. YOUR STORY ISN'T OVER YET. IT'S OK NOT TO BE OK.

Mental illness is nothing to be ashamed of. Getting help is nothing to be ashamed of. There are plenty of resources:

• The National Suicide Prevention Lifeline:
**1-800-273-825**
• Crisis Text Line: **TEXT "ITSOK" TO 741741**

*For more national and international resources, visit* **hftd.org**

HOPE FOR THE DAY

---

# HAVE HOPE. YOUR STORY ISN'T OVER YET.

Over **44 million** people suffer from mental illness each year, so it is not uncommon. Approximately **9.5%** of adults ages 18+ will experience a depressive illness. However, only half of Americans experiencing a major depressive episode seek treatment.

Mental illness is nothing to be ashamed of. Getting help is nothing to be ashamed of. There are plenty of resources:

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HOPE FOR THE DAY

**HFTD.ORG/FIND-HELP**

**IT'S OK NOT TO BE OK**

## YOU HAVE THE POWER TO CHANGE THE STATISTICS.
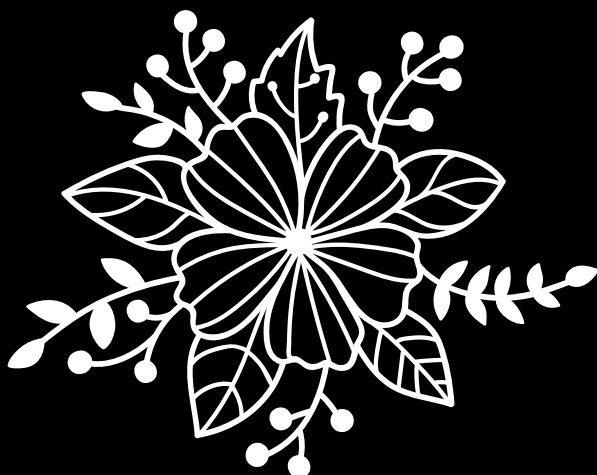
Be supportive. You have the power to save a life. You have the power to help someone flourish and grow. You can do this just by **listening**, being **non-judgemental**, informing others on **resources they can use in case of suicidal thoughts or attempts**, and just **being a support system** for someone in your life.

HOPE FOR THE DAY

## START THE CONVERSATION.

Hope for the Day offers a wide variety of initiatives to break the silence and the stigma surrounding mental health in your community. Educate yourself and your community by taking a **Mental Health First Aid** course, donate to our organization (100% of proceeds go to our mental health awareness and education initiatives), or volunteer with us. There are many opportunities to change the way the world views mental illness, and you can be a part of it.

By becoming an **Agent of Impact,** you will have the power to change the way others view mental health in your community. We'll give you resources and opportunities to educate others and become a leader of proactive suicide prevention.

If you are a business, organization, or community, you can become a **Partner in Prevention**, which will allow you to work with Hope for the Day to be proactive in starting the conversation on mental health and taking action to be proactive when it comes to suicide prevention.

HOPE FOR THE DAY

IT'S OK NOT TO BE OK

HFTD.ORG/INVOLVED

In the United States alone, more than **40,000** people are lost to suicide each year, making it the 10th leading cause of death. Over **1.3 million** people attempt suicide each year.

# YOU HAVE THE POWER TO SAVE A LIFE.

For signs someone needs help, visit **hftd.org**. If you sense something is wrong, don't wait. Reach out and help those you love. You can make a difference by doing something as small as just *listening*.

HOPE FOR THE DAY

HFTD.ORG/GETEDUCATED

101

**44 million** people suffer from mental illness each year, However, only half of Americans experiencing a major depressive episode seek treatment.

# HAVE HOPE.
# YOUR STORY
# ISN'T OVER YET.

If you or someone you know is suffering, please reach out to these emergency resources:

The National Suicide Prevention Lifeline:
*1-800-273-825*

Crisis Text Line:
*TEXT "ITSOK" TO 741741*

*For more national and international resources, visit* **hftd.org**

HFTD.ORG/FIND-HELP

HOPE FOR THE DAY

102

# Final Design



76 million Americans with mental illnesses fear that they will be discriminated against and lose the opportunity for jobs, family, and a happy, normal lifestyle.
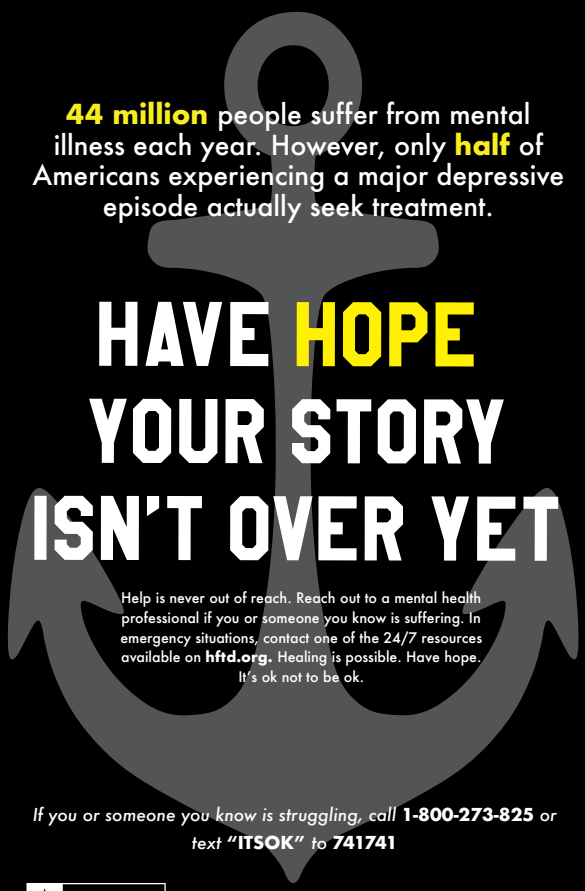
## START THE
## CONVERSATION

Visit **hftd.org** for ways to get involved and break the stigma surrounding mental illness. You have the power to change the way mental health is perceived through a variety of initiatives. Partner with us as an individual, a business, or another organization.

*If you or someone you know is struggling, call* **1-800-273-825** *or* *text* **"ITSOK"** *to* **741741**

HOPE FOR THE DAY

HFTD.ORG/INVOLVED

**44 million** people suffer from mental illness each year. However, only **half** of Americans experiencing a major depressive episode actually seek treatment.

# HAVE HOPE
# YOUR STORY
# ISN'T OVER YET

Help is never out of reach. Reach out to a mental health professional if you or someone you know is suffering. In emergency situations, contact one of the 24/7 resources available on **hftd.org.** Healing is possible. Have hope. It's ok not to be ok.

*If you or someone you know is struggling, call* **1-800-273-825** *or* *text* **"ITSOK"** *to* **741741**

HOPE FOR THE DAY

HFTD.ORG/FIND-HELP

In the United States alone, more than **40,000** people are lost to suicide each year, and over **1.3 million** people attempt suicide each year.

# YOU HAVE
# THE POWER TO
# SAVE A LIFE

For signs someone needs help, visit **hftd.org**. If you sense something is wrong, don't wait. Reach out and help those you love. You can make a difference by doing something as small as just *listening* and finding resources. You have the power to save lives.

*If you or someone you know is struggling, call* **1-800-273-825** *or text* **"ITSOK"** *to* **741741**

**HOPE** FOR THE **DAY**

**HFTD.ORG/GETEDUCATED**

# Infographic

**Software:** Adobe Illustrator
**Size:** 30 x 60 in

Create an infographic detailing rape & sexual assault statistics to raise awareness for the subject on our campus and beyond.

Rape and sexual assault is a topic that is largely ignored, especially on college campuses like MVNU. This 30 x 60 inch infographic illustrates just how big of a problem sexual assault is, especially among those of college age. Simple graphs and illustrations are utilized to exhibit different statistics surrounding assault. A contrasting color scheme of both light and dark cool-toned colors is non-intimidating to look at, while still addressing the severity of the issue with the deep blue and green. Information is easily distinguishable through headings separating each category of information. The infographic remains eye-catching and makes the viewer stick with it despite the difficult subject matter.

# Research

# Roughs

## SEXUAL ASSAULT VICTIMIZATIONS

### VICTIMS

**Gender**

31,302 annually
65,668 annually

6,544 annually
2,866 annually

Rate of rape and sexual assault for college age female (ages 13-17, 25+ was only 1.4 per 1,000, rather than 4.3 per 1,000 for college-age females.

**83%** of student victims do not receive assistance from a victim service agency following their assault.

**82%** of non-student victims do not receive assistance from a victim service agency following their assault.

**Age**

Non-Students
Students

18-19  20-21  22-34

**Race**

STUDENTS — Caucasian, Other, Hispanic, African-American

NON STUDENTS — Caucasian, Other, Hispanic, African-American

*Includes American Indian, Alaska Native, Asian, Native Hawaiian, Other Pacific Islander, and those of 2 or more races.

**Region**

NON STUDENTS / STUDENTS

Female students in the Midwestern region of the United States are at a higher risk of rape and sexual assault than any other region.

**Location**

| | RURAL | SUBURBAN | URBAN |
|---|---|---|---|
| (student) | 4.6 PER 1,000 | 6.0 PER 1,000 | 6.6 PER 1,000 |
| (non-student) | 8.8 PER 1,000 | 6.3 PER 1,000 | 8.7 PER 1,000 |

### OFFENDERS

**Relationship to Victim**

Stranger
Intimate Partner
Relative
Friend / Casual Acquaintance

Non-Students   Students

**Gender**

Unknown

**Race**

STUDENTS   NON STUDENTS

Caucasian   African-American   Other   Unknown

**Age**

OVER **50%**
Of offenders fall between ages 21 & 29.

**Substance**

Offenders were known to be under the influence of drugs & alcohol in less than 50% of attacks.

### REPORTING

**Reported Victimizations**

20%
48%
32%

Unreported Victimizations
Non-Student Reports
Student Reports

**Unreported Victimizations**

1 in 5 females stated they didn't report their assault for fear of reprisal, and only 1 in 5 females seek assistance from a victim service agency.

| Reason for not reporting | Students | Non-Students |
|---|---|---|
| Believed it was a personal matter | 26% | 23% |
| Didn't believe it was important enough | 12% | 5% |
| Didn't think police would/could help | 9% | 19% |
| Didn't want to get the offender in trouble | 10% | 10% |
| Advised not to report | 0% | 1% |
| Fear of reprisal | 20% | 20% |
| Other | 31% | 26% |

### ATTACKS

**Type**

Threat of rape/assault 6,247
Threat of rape/assault 3,688

Sexual Assault 18,260
Attempted rape 15,782
Completed rape 38,000

Sexual Assault 8,714
Attempted Rape 1,467
Completed rape 19,267

Student   Non-Student

**Location**

Victim/offender home 35%
Abuser/friend, acquaintance, or relative's home 28%
School   Commercial Place 13%   Open Areas

Student   Non-Student

**Time of Day**

The majority of sexual assaults occur between 6 P.M. and 6 A.M. 65% of students claimed this is when they were attacked.

**Activity**

| Activity when attack occurred | Students | Non-Students |
|---|---|---|
| Traveling, running errands, leisure away from home | 51% | 29% |
| Sleeping/other activities at home | 31% | 50% |
| Working/traveling to work | 10% | 16% |
| Attending/traveling to school | 6% | 2% |
| Other/Unknown | 2% | 4% |

**Violent Crime**
Student/Non-Student ratios

1:6 Violent Crime
1:2 Rape/Sexual Assault
1:5 Aggravated Assault
1:7 Robbery
1:7 Simple Assault

A weapon was used in **11%** of student assaults, and **12%** in non-student assaults.

**Injuries & Treatment**

STUDENTS   NON-STUDENTS   STUDENTS   NON-STUDENTS

No Weapon   Weapon   Received treatment   Did not receive treatment

If you or someone you know has been affected by rape, sexual assault, or intimate partner violence on your college campus, reach out to your Title IX director.

# KNOW THE FACTS, BREAK THE CYCLE

Rape & Sexual Assault Victimizations
Among college-age adults, 1995–2013
*Information gathered by the U.S. Department of Justice*

## REPORTING

**ONLY 20%** OF STUDENT ASSAULTS AND **32%** OF NON-STUDENT ASSAULTS ARE REPORTED

| Reasons for not reporting | | |
|---|---|---|
| Other | 31% | 35% |
| Personal Matter | 26% | 23% |
| Fear of reprisal | 20% | 20% |
| Not important | 12% | 5% |
| Didn't want offender to get in trouble | 10% | 10% |
| Police couldn't/ wouldn't help | 9% | 19% |

**1 in 5** females do not report their assault because of a **FEAR OF REPRISAL.**

## ATTACKS

### Type of Attack

11%  8%
31%  33%  25%  28%  40%  24%

- **Completed Rape**
- **Attempted Rape**
- **Sexual Assault**
- **Threat of Rape**

**47% STUDENTS**  **40% NON-STUDENTS**
Perceived the offender is under the influence of **DRUGS** or **ALCOHOL.**

The majority of assaults occur between **6 P.M.** and **6 A.M.**

**57% OF STUDENTS SUSTAIN INJURIES**
**63% OF NON-STUDENTS SUSTAIN INJURIES**

over **80%** of assaults **DO NOT** involve a weapon

Over **60%** of victims do not receive treatment for their injuries

The **MIDWEST** has the highest rate of rape in the country.

| | Rural | Suburban | Urban |
|---|---|---|---|
| | 4.6 PER 1,000 | 6.0 PER 1,000 | 6.6 PER 1,000 |
| | 8.8 PER 1,000 | 6.3 PER 1,000 | 8.7 PER 1,000 |

**50%** of **NON-STUDENT** **38%** of **STUDENT** attacks occur **AT/NEAR THE VICTIM'S HOME**

## VICTIMS

**18–24** year olds are at highest risk of sexual assault

31,302 assaulted annually
6,544 assaulted annually
2,866 assaulted annually
65,668 assaulted annually

**82%**  **83%**
**DO NOT** receive assistance from a victim service agency following their assault.

### RATE OF RAPE

| | |
|---|---|
| NON-STUDENTS | 7.6 PER 1,000 |
| STUDENTS | 6.1 PER 1,000 |

collaboration between MVNu's criminal justice & art and design department

MOUNT VERNON NAZARENE UNIVERSITY
MOUNT VERNON NAZARENE UNIVERSITY
TITLE IX *Trust & Transparency*
SPONSORED BY **pvcomm**

## OFFENDERS

NEARLY **100%** OF OFFENDERS ARE **MALE.**

Over **50%** of offenders are **21–29**

**8 in 10** victims know their offender.

# Final Design

## KNOW THE FACTS, BREAK THE CYCLE
### Rape & Sexual Assault Victimizations
### Among college-age adults, 1995–2013
*Information gathered by the U.S. Department of Justice*

### REPORTING

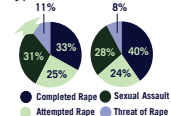**ONLY 20%** OF **STUDENT** ASSAULTS AND **32%** OF **NON-STUDENT** ASSAULTS ARE **REPORTED**

| Reasons for not reporting | | |
|---|---|---|
| Other | 31% | 35% |
| Personal Matter | 26% | 23% |
| Fear of reprisal | 20% | 20% |
| Not important | 12% | 5% |
| Did not want offender to get in trouble | 10% | 10% |
| Police could not/ would not help | 9% | 19% |

**1 in 5** females do not report their assault because of a **FEAR OF REPRISAL**.

### ATTACKS

*Type of Attack*

11%    33%    31%    25%

8%    40%    28%    24%

- Completed Rape
- Sexual Assault
- Attempted Rape
- Threat of Rape

**47%** STUDENTS    **40%** NON-STUDENTS

Perceived the offender is under the influence of **DRUGS** or **ALCOHOL**.

The majority of assaults occur between 6 P.M. and 6 A.M.
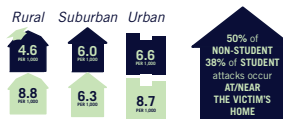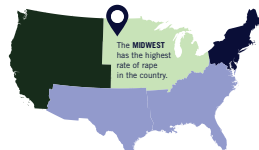
**57% OF STUDENTS SUSTAIN INJURIES**

**63% OF NON-STUDENTS SUSTAIN INJURIES**

over **80%** of assaults **DO NOT** involve a weapon

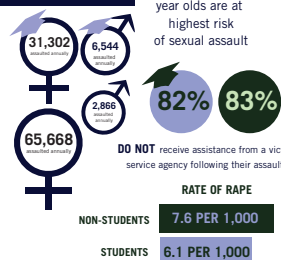Over **60%** of victims do not receive treatment for their injuries

The **MIDWEST** has the highest rate of rape in the country.

*Rural    Suburban    Urban*

**4.6** PER 1,000    **6.0** PER 1,000    **6.6** PER 1,000

**8.8** PER 1,000    **6.3** PER 1,000    **8.7** PER 1,000

**50%** of **NON-STUDENT** **38%** of **STUDENT** attacks occur **AT/NEAR THE VICTIM'S HOME**

### VICTIMS

31,302 assaulted annually    6,544 assaulted annually

2,866 assaulted annually

65,668 assaulted annually

**18–24** year olds are at highest risk of sexual assault

**RATE OF RAPE**

NON-STUDENTS    **7.6 PER 1,000**

STUDENTS    **6.1 PER 1,000**

**82%**    **83%**

**DO NOT** receive assistance from a victim service agency following their assault.

### OFFENDERS

**NEARLY 100%** OF OFFENDERS ARE **MALE**.

Over **50%** of offenders are **21–29**

**8 in 10** victims know their offender.