



VERONICA VAUGHAN
VITAE

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

Contact Information

veronica.vaughan@tamuc.edu

EDUCATION

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

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

EMPLOYMENT

Texas A&M University Commerce, Assistant Professor, Graduate Coordinator in Visual Communication — 2021 to current

Assistant Professor for Typography, Advanced Typography, Design 2, Cross-Cultural Design, Thesis Exhibition, Thesis Topic, Research Literature and Review, Cross-Cultural Communication, Graduate Letterpress

University of Texas Arlington — 2015 to 2021

Area Coordinator for VCD, Senior Lecturer for Digital Design, Typography, Advanced Typography and Letterpress.

Texas A&M University Commerce Adjunct Professor — 2017 to 2020

Adjunct Professor for Typography, and Advanced Typography.

Texas A&M University Commerce Adjunct Professor — 2013 to 2015

Adjunct Professor for Introduction to Visual Communications.

Blue Cross Blue Shield of Texas Senior Designer — 2004 to 2015

Designed internal and external marketing material for a major health insurance provider. Projects include: enrollment brochures, posters, direct mail, logos, fliers and interactive brochures.

Tandy Brand Accessories Designer — 2003 to 2004

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

Randstad Freelance Designer — 2003

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

The Creative Group Freelance Designer — 2003

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

Freelance Designer — 2001 to 2003

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

RSW Creative Designer — 1999 to 2001

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

EMPLOYMENT CONT

Squires & Company Designer — 1998 to 1999

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

latitude Creative Intern — 1997 to 1998

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

DesignSmith Creative Intern — 1996

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

CONTINUING EDUCATION

Brookhaven College: CSS, XHTML and DreamWeaver Introduction

Dallas Society of Visual Communications Meetings

HOW Conference

Art Directors Club of Houston

Workshop for Letterpress

lynda.com

Creativity Training: Generate Ideas in Greater Quantity and Quality

InDesign CS6 to EPUB, Kindle, and iPad

Building Business Relationships

Muse Essential Training

Designing a Portfolio Website with Muse

Practical Project Management for Creative Projects

Acrobat X Tips and Tricks

Acrobat 9 Pro: Creating Multimedia Projects

InDesign CS5: Interactive Documents and Presentations

WordPress 3 Essential Training

InDesign CS5 to EPUB, Kindle, and iPad

Up and Running with Adobe Digital Publishing Suite

Illustrator CS5 for Web and Interactive Design

Bridge CS4: 10 Things Designers Need to Know

Acrobat 8 Professional Essential Training

InDesign CS3 Essential Training

InDesign CS3 One-on-One: Style Sheets

HTML Essential Training

Excel 2008 for Mac Essential Training

Excel 2003 Essential Training

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

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

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

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

Practice safe design: Use a concept.

– Petrula Vrontikis

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

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

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

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

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

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

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

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

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

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

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

TEACHING EXPERIENCE	University of Texas Arlington Senior Lecturer	Fall 2020
	Typography, Advanced Typography, Letterpress	
	University of Texas Arlington Senior Lecturer	Spring 2020
	Typography, Advanced Typography, Letterpress	
	Texas A&M University Commerce Adjunct Professor	Fall 2020
	Typography	
	Texas A&M University Commerce Adjunct Professor	Spring 2020
	Advanced Typography	
	University of Texas Arlington Senior Lecturer	Fall 2019
	Typography, Advanced Typography	
	Texas A&M University Commerce Adjunct Professor	Fall 2019
	Typography	
	University of Texas Arlington Senior Lecturer	Spring 2019
	Typography, Advanced Typography	
	Texas A&M University Commerce Adjunct Professor	Spring 2019
	Advanced Typography	
	University of Texas Arlington Senior Lecturer	Fall 2018
	Typography, Advanced Typography	
	Texas A&M University Commerce Adjunct Professor	Fall 2018
	Typography	
	University of Texas Arlington Senior Lecturer	Spring 2018
	Typography, Advanced Typography	
	Texas A&M University Commerce Adjunct Professor	Spring 2018
	Advanced Typography	
	University of Texas Arlington Senior Lecturer	Summer 2018
	Independent Studies	
	University of Texas Arlington Senior Lecturer	Fall 2017
	Typography, Advanced Typography	
	Texas A&M University Commerce Adjunct Professor	Fall 2017
	Typography, Advanced Typography	
	University of Texas Arlington Senior Lecturer	Spring 2017
	Typography, Advanced Typography	
	University of Texas Arlington Senior Lecturer	Summer 2017
	Independent Studies	
	University of Texas Arlington Senior Lecturer	Fall 2016
	Typography, Advanced Typography	
	University of Texas Arlington Senior Lecturer	Spring 2016
	Digital Design for VC Majors, Advanced Typography	

TEACHING EXPERIENCE	University of Texas Arlington Senior Lecturer	Fall 2015
	Digital Design for VC Majors, Advanced Typography	
	Texas A&M University Commerce Adjunct Professor	Spring 2015
	Introduction to Visual Communications	
	Texas A&M University Commerce Adjunct Professor	Fall 2014
	Introduction to Visual Communications	
	Texas A&M University Commerce Adjunct Professor	Spring 2014
	Introduction to Visual Communications	
	Texas A&M University Commerce Adjunct Professor	Spring 2013
	Introduction to Visual Communications	

student awards

AWARDS	Creative Quarterly 58 – Alphabet Poster	2020
	Creative Quarterly 58 – Expressions in Type Exhibition Design	2020
	Creative Quarterly 58 – Alphabet Poster	2020
	ADDYs Best of Show – Alphabet Poster	2020
	ADDYs Special Judges Award for Excellence in Intrigue – Hide 'n Seek Zine	2020
	ADDYs Gold – Alphabet Poster	2020
	ADDYs Gold – Hide 'n Seek Zine	2020
	ADDYs Gold – Expressions in Type Invitation	2020
	ADDYs Silver – Expressions in Type Exhibition Poster	2020
	ADDYs Silver – Expressions in Type Exhibition Poster	2020
	ADDYs Bronze – Bridgewater Zine	2020
	National Student Show – Alphabet Poster	2020
	National Student Show – Expressions in Type Invitation	2020
	ADDYs Regional Silver – Alphabet Poster	2020
	ADDYs Regional Bronze – Expressions in Type Invitation	2020
	Communication Arts Typography Annual – Alzheimer Campaign	2019
	Graphis New Talent Honorable Mention – Circus Animal Cruelty Campaign	2019
	Graphis New Talent Honorable Mention – Legalize Pot Campaign	2019
	Graphis New Talent Silver – Skin Cancer Awareness Campaign	2019
	Graphis New Talent Honorable Mention – The Swing Zine	2019
	Graphis New Talent Honorable Mention – Horse Alphabet	2019
	Graphis New Talent Gold – Downtown Pawz	2019
	Graphis New Talent Gold – Gill Sans Type Book (created in Typography)	2019

AWARDS

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

AWARDS	Story Tellers, Las Laguna Art Gallery – Child of a Frog is a Frog	2023
	Creative License – Bellissima	2023
	Ink Only IV 2023 – Monkey See, Monkey Do	2023
	SAGE Community Arts 13th Annual – Bellissima	2023
	Showw Off Your Art 2023, KBM Online Art Gallery – Daruma	2023
	All You Need is Love, 6th Street Studio – That's Amore	2023
	Memento at the 9th Street Gallery – Conosco I Miei Polli	2023
	All you Need is Love, 6th Street Studio – Not Seeing is a Flower	2023
	Memto at the 9th Street Gallery – Fushimi Inari Tahisha Shrine Poster	2022
	Graphis Poster Annual – Can You See Me	2022
	UT Dallas, Working Women Exhibition – Can You See Me	2021
	Remarque Print Exchange – HOPE Poster	2021
	Shock Boxx WORD – Can You See Me	2020
	United in Isolation Online International Exhibition – Can You Hear Me	2020
	United in Isolation Online International Exhibition – Can You See Me	2020
	United in Isolation Online International Exhibition – No Service	2020
	Rosenzweig Biennial Exhibition	2019
	Hamilton Wood Type Museum – New Impressions Exhibit	2018
	Texas A & M Commerce Juried Alumni Show	2017
	Graphic Design USA In-house Design Award for Diversity & Inclusion Calendar	2015
	Communicator Award from the Academy of Interactive and Visual Arts for Diversity & Inclusion Calendar	2015
	MarCom Creative Awards Platinum for TRS Enrollment Training Package	2010
	MarCom Creative Awards Platinum for Choose Well Brochure	2010
	MarCom Creative Awards for Blue Ribbon Agent Bonus Program	2009
	MarCom Creative Awards Gold for First-Class Ticket to Health Care Coverage	2009
	The Communicator Award for FEP Holiday Card	2009
	Graphic Design USA In-house Design Award for FEP Holiday Card	2009
	Graphic Design USA In-house Design Award for HCSC Enrollment Brochure	2009
	Healthcare Marketing Report Award for HCSC Enrollment Brochure	2009
	Healthcare Marketing Report Award for FEP Pre-Open Season Campaign	2009
	Graphic Design USA Gold for HCSC Open Enrollment	2009
	Graphic Design USA In-house Design Award for HCSC Open Enrollment	2008
	Graphic Design USA In-house Design Award for My Learning Logo	2007

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PROFESSIONAL WORK awards & summary

AWARDS

Graphic Design USA In-house Design Award for Discover Your Health Logo	2006
Graphic Design USA In-house Design Award for First Class Ticket Direct Mail	2005
Graphic Design USA In-house Design Award for My Learning Logo	2004
HOW Merit Award for Rough Magazine	1999
ADCH Gold for Rough Magazine	1999
DSVC Bronze for Dallas Stars Posters	1999
DSVC Merit Award for .comet Christmas Card	1999
ADCH Bronze for Atchafalaya Dark Coffee Package	1997
ADCH Merit Award for Pet Project Logo	1998
DSVC Merit Award for Atchafalaya Coffee Package	1998
DSVC Merit Award for Hummer Campaign	1998

CLIENT LIST

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