

Phil Weasley

GRAPHIC DESIGNER · ILLUSTRATOR · EDUCATOR

Adjunct Professor of graphic design and illustration at Columbus College of Art & Design, and Web Creative Director at R&A Marketing.

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Selected student work from my CCAD courses is available to search committees on request. Please reach me at phillip.weasley@gmail.com.

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PROFILE

Graphic designer, illustrator, and educator teaching at Columbus College of Art & Design since 2019, across foundations and upper-level graphic design and illustration. Brings current practice into the classroom: as Web Creative Director at R&A Marketing, designed 33 ground-up brand identities and websites since 2025. Faculty lead for a 2025 ADDY Award-winning student team; exhibits nationally and internationally, supported by two Greater Columbus Arts Council grants.

EDUCATION

MFA, New Projects, Columbus College of Art & Design; focus: creative direction and hands-on production of immersive digital media projects, start to finish 2020

BA, Graphic Design & Media Arts, cum laude, Southern New Hampshire University · Manchester, NH

Integrated Studio, Painting/Drawing/Illustration, Northern State University · Aberdeen, SD; study abroad in Dublin, Ireland

Coursework, Painting & Illustration, Herron School of Art + Design · Indianapolis, IN

CERTIFICATES

Certificate of College Art Instruction, Columbus College of Art & Design · Columbus, OH

Leadership Certification, Aberdeen Area Chamber of Commerce · Aberdeen, SD

TEACHING EXPERIENCE

Adjunct Professor, Columbus College of Art & Design · Columbus, OH 2022–Present

- *Foundations*: Introduction to Illustration; Introduction to Graphic Design; Digital Design Lab
- *Upper level*: Design Concepts I (Graphic Design); Intro to Drawing for Entertainment Design (Illustration); Character and Environment Designs (Illustration)
- *Pre-college outreach*: College Preview – Illustration
- Faculty lead for the Design Concepts I student team that won a 2025 ADDY Award.
- Developed foundations-level drawing and graphic design courses.
- Coach students through critique and portfolio reviews toward industry-ready portfolios. [TEACHING STATEMENT →](#)

Instructor, Columbus College of Art & Design · Columbus, OH 2019–2020

- Introduction to Drawing (Adult); Art & Storytelling: Visual Storytelling in Narrative Art; Art for Me, Art for We: Art for Social Activism; Exploring Fiber Art: An Introduction to Contemporary Applications of Fiber Art; Ceramics Survey: An Introduction to Ceramics Methods and Practices

Instructor, Saturday Morning Art Class, Columbus College of Art & Design

- Drawing and design courses.

TEACHING INTERESTS

Foundations drawing; typography; graphic design and brand identity systems; web and UI design; digital design; illustration, character, and environment design; visual literacy through narrative storytelling.

PROFESSIONAL PRACTICE

Web Creative Director, R&A Marketing · Columbus, OH 2022–Present

- Designed 33 ground-up brand identities and websites since 2025 for retail clients across the U.S. and Canada: type systems, color palettes, photography direction, custom layouts, and UI.
- Manage a cross-functional team of up to 15 designers, developers, and website coordinators, including hiring and performance reviews; mentor junior designers.
- Partner with each client from onboarding through launch, leading kickoff calls, design presentations, and post-launch reviews.
- Selected case studies: Giorgi Bros. Furniture, Critelli Modern, Andrews Furniture.

Founder & Principal, Weasley Studios · Illustration & Graphic Design 2013–Present

- Art direction, illustration, character design, and book layout for independent book and tabletop-game publishers (see Publications). [ILLUSTRATION WORK](#) →

ADDITIONAL EXPERIENCE

Graphic Designer & Marketer (contract), BBCO Architecture · Columbus, OH 2021–2022

Lead Designer & Fabricator, Fabric Farms Interiors · Columbus, OH 2021–2022

Studio Artist, Brick Box Studios · Columbus, OH 2020–2021

Administrative Assistant to the Chair, Columbus College of Art & Design 2016–2018

Client Success Manager, Advertising Design & Sales, Angie's List · Indianapolis, IN 2012–2014

Illustrator & Graphic Designer (intern/part-time), Gallery Go · Remote 2012–2014

SELECTED EXHIBITIONS

CCAD MFA Thesis Exhibition · Beeler Gallery · Columbus, OH 2021

CCAD MFA Virtual Thesis Exhibition · online, Columbus College of Art & Design 2020

Margins (juried) · The Barrett Art Center · Poughkeepsie, NY 2020

Failure (juried) · The Vanderelli Room · Columbus, OH 2020

Inside & Out (juried) · Promenade Gallery, 400 W. Rich · Columbus, OH 2020

Our Stories Are Not Ghosts (solo, juried) · Seville, Spain 2019

46th Mid-States Craft Exhibition (juried) · Evansville Museum · Evansville, IN 2019

DAMNED: Exhibition of Enlightened Darkness (12th annual, juried) · Tangent Gallery/Hastings Ballroom · Detroit, MI 2019

Chroma: Best of CCAD (juried) · Columbus College of Art & Design · Columbus, OH 2019

SOFA: Connect, group site-specific installation (student advisor) · Chicago, IL 2019

Addition & Subtraction · Byers Gallery · Columbus, OH 2018

Home Alone · Byers Gallery · Columbus, OH 2018

DAMNED X: Exhibition of Enlightened Darkness (10th annual) · Tangent Gallery/Hastings Ballroom · Detroit, MI 2017

Social Thoughts · IU Kokomo Union Street Gallery · Kokomo, IN 2017

Twin Cities Pride Art Show: Intersections · Intermedia Arts · Minneapolis, MN 2014

PUBLICATIONS & STUDIO PROJECTS

Coalescence: A Holiday Collection, Signe-ture Publishing. Art direction, illustration, graphic design, and book layout. 2025

Adventures of Rosemary Bunny and Kat Epieces, Emma Recher / PERL Publishing. Art direction, character design, and visual development for a children's book series in development. 2024

Buckeye Transplant Services. Illustration and graphic design.	2022
<i>Manor of Dread</i> , Lucky Dice Publishing. Art direction, cover and interior illustration.	2019–2020
<i>Cities of Myth: Friends and Foes</i> , Realmwarp Media. Art direction and layout design.	2019–2020
<i>Wennen: The Lunar Rabbit People</i> , self-published on DMs Guild. Writer, designer, and illustrator.	
Aberdeen Area Chamber of Commerce. Marketing illustration and design.	2012
<i>body tales</i> · collaboration with German artists Mirjam Elburn and Crauss, 2021–2022, for publication in Saarbrücken, Germany.	

GRANTS, RESIDENCIES & HONORS

Professional Artist Grant, Illustration/Design · Greater Columbus Arts Council	2024
Professional Artist Grant, Illustration · Greater Columbus Arts Council	2023
Artist Residency · A.I.R.GENTUM, Seville, Spain	2019
Graduate Enrichment Grant · Columbus College of Art & Design	2019
Graduate Scholarship · Columbus College of Art & Design	2018–2020

PRESS & REVIEWS

- “Review – Manor of Dread” · Rogue Watson · June 5, 2021
- “Review – Manor of Dread” · The Kind GM · April 1, 2021
- “Online show to feature art of different mediums” · Roberta Gedert · May 28, 2020
- “Is it Underwear or is it Art?” · Andrew Christian · May 8, 2020
- “CCAD Master of Fine Arts student has work in two upcoming exhibitions” · Columbus College of Art & Design · October 21, 2019
- “HighBall creativity on display” · *The Columbus Dispatch* · October 11, 2019
- “Our Stories Are Not Ghosts” · *The Giralddillo* · September 14, 2019
- “Artist Phil Weasley exhibits his work on touch and the queer universe in Seville” · Castilblanco de los Arroyos · September 12, 2019

SERVICE & LEADERSHIP

- **Faculty Mentor, TTRPG student group**, Columbus College of Art & Design. Professional development for student members.
- **Founder & Facilitator, Q-Kids** · 2020–2022. Founded and ran an independent tabletop role-playing (TTRPG) group promoting diversity and accessibility.

PROFESSIONAL AFFILIATIONS

- Society of Children’s Book Writers and Illustrators
- International Sculpture Center

SKILLS

Teaching: curriculum and course design, critique facilitation, portfolio development, mentoring and career advising, grant writing and coaching

Design: brand identity systems, typography, grid and layout, editorial and book design, web and UI design

Illustration: traditional and digital illustration, concept art, character design, visual development, painting (oil, encaustic, watercolor, acrylic)

Tools: Figma; Adobe InDesign, Illustrator, and Photoshop; Ziflow; WordPress and Elementor

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TEACHING STATEMENT

Every student arrives with their own learning style, goals, and ideas about what “good design” looks like, often shaped by the media and images they consume. My teaching is built on a classroom where students feel supported, challenged, and inspired to develop their own artistic voices: exploring new ideas while understanding what they already like and why. I scaffold projects so each student can examine their assumptions about what makes design effective or ineffective, and leave with a method for building a sustainable creative practice.

An inclusive classroom is central to how I teach. I build an environment that encourages experimentation, collaboration across disciplines, and critical engagement with the materials and ideas we study. Assignments mirror the challenges students will meet as working designers, so they learn what design is like in the workplace. I make sure the designers I show as examples of exceptional work come from many backgrounds, lived experiences, and identities, so every student can find designers they see themselves in. I guide students’ creative exploration while giving them the skills to critique their own work and the work of others. They build typographic arguments through a “For” and “Against” poster series, practice systems thinking in a trading-card design system project, and turn layout and audience strategy into a book cover campaign with a full cover spread and promotional mockups.

My teaching emphasizes open discussion, cooperative learning, and hands-on work. From the first day, I encourage openness, laughter, and collaboration, which builds a strong learning community and supports each student’s growth. Because students learn in different ways, I present new material in several formats: live demonstrations, written instructions, and video walkthroughs they can revisit outside class. The result is a classroom where students feel comfortable taking creative risks, discussing ideas with their peers, and sharing their own perspectives.

I teach software and technology inside each project, during the ideation and production phases, so every tool connects directly to what students are making. In discussion and revision, students learn why they use a tool as well as how. Learning tools in context teaches professional best practices, including workflow, tool choice, user experience, and final output. Students leave with a workflow that scales into professional practice and an understanding of the reasons behind it.

Engaging with the world beyond the classroom is essential to students’ growth as artists and critical thinkers. I bring professional practice into the course through community-engaged projects, case studies, and group work, so students meet the challenges of real-world design in the safety of the classroom and see how their work can affect individual consumers and the wider culture. Individual check-ins, in-progress critiques, and final critiques give students regular practice talking about their work with the concepts and vocabulary they are learning.

I want students to leave my classroom with refined technical skills, the ability to communicate clearly through their work, and the preparation to handle professional situations. I draw on my own experience as a working artist, illustrator, and designer who has exhibited and partnered with organizations nationally and internationally; sharing that experience helps students understand what they are making and how to talk about it. I also encourage them to combine traditional and digital media in their projects. Ultimately, I want each student to build a sustainable creative practice they can carry beyond school into a fulfilling career and a meaningful life.

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EQUITY, INCLUSION & DIVERSITY STATEMENT

My own education widened how I see the world. I sought out perspectives beyond my own, and those conversations shaped both my creative practice and the way I teach. I want students from every background to feel welcome in my classroom, supported in their work, and able to succeed.

My artistic practice has explored social and political inequity and the lives of marginalized communities, and that work led me into community teaching. At CCAD, I have taught youth in the Saturday Morning Art Class program, and I developed *Art for Me, Art for We: Art for Social Activism*, a course where young artists explore how art connects to justice, identity, and representation. From 2020 to 2022, I founded and ran Q-Kids, an independent tabletop role-playing group built around diversity and accessibility.

Representation shapes what students believe is possible. In every course, the artists and designers I show as examples of excellent work come from many backgrounds, identities, and lived experiences, so each student can find people they see themselves in. Course content also draws on a range of perspectives, which teaches students to design for audiences unlike themselves.

I build my courses to be accessible to students of all abilities and experience levels. New material comes in several formats, including live demonstrations, written instructions, and recorded walkthroughs, so students can learn in the way that works for them and revisit anything later. Outside class, I advise and mentor students as they connect their coursework to their personal and professional goals.

Community beyond the classroom matters, too. As faculty mentor for CCAD's TTRPG student group, I support a space for collaborative storytelling, personal expression, and critical thinking. It has been especially valuable for students who learn best outside traditional classroom settings.

I keep refining this work. I regularly ask students and colleagues for feedback and adjust my courses in response. My goal is a classroom where every student feels respected and heard, and leaves ready to bring their own voice into a professional career.

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ARTIST STATEMENT

I make work about story: the personal narratives people use to build relationships, and the way a designed object can carry a story into someone's life. My practice moves between illustration and graphic design, two- and three-dimensional work, and print and digital formats. It always starts with the same questions: who is this for, and how will it fit into the way they live?

My process starts with thumbnail sketches and research boards. From there I develop clearly defined moodboards, usually three directions for a client to choose from, then refine the chosen direction through detailed sketches or mockups before moving into production. I present the work to clients myself, gather their feedback, defend the design decisions, and review each piece through to the final result.

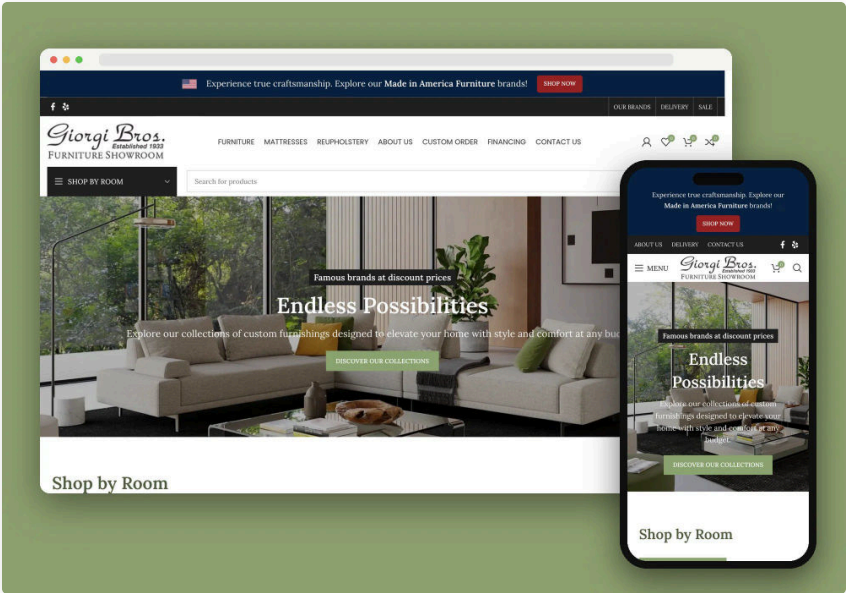
I believe in cumulative design: building from the smallest elements up. Type, color, texture, characters, and environments combine into a visual language that stays reusable and sustainable as the work grows. I work across traditional and digital media, often bringing in tactile textures like watercolor and ink so the work keeps the feel of the hand.

What interests me most is the moment a viewer stops observing and starts participating. A game gets played, a book is read aloud, a brand becomes part of someone's routine, an object turns up in a space where it wouldn't usually belong. In each case, the audience takes the story into their own narrative and sense of identity. I design for that exchange, so people can find themselves inside the story and carry it forward.

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Selected work in brand identity, web design, publication design, and illustration.

Brand identity & web design	02
Print & publication design	15
Illustration & tabletop games	20



SECTION 01

Brand identity & web design

Giorgi Bros. Furniture	03
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Giorgi Bros. Furniture

CLIENT

Family-owned showroom in South San Francisco, serving the Bay Area since 1933. Launched October 1, 2025.

ROLE

Creative Director & Brand Strategist, R&A Marketing

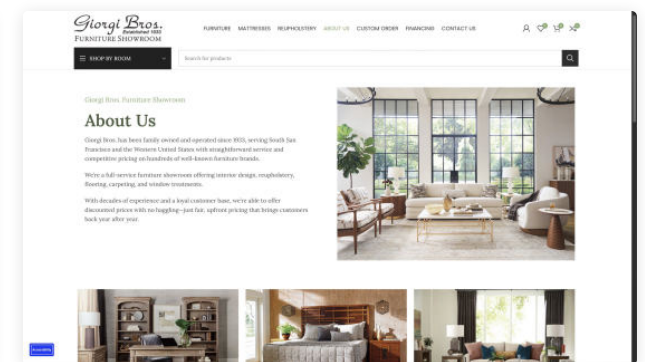
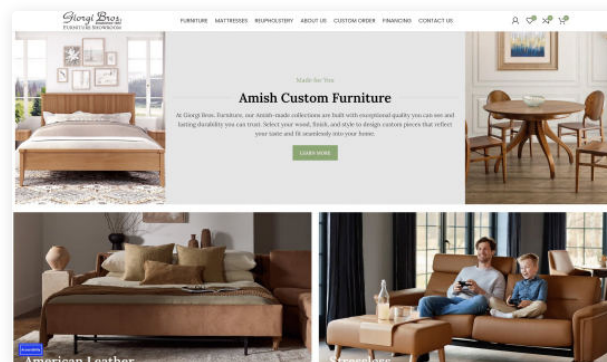
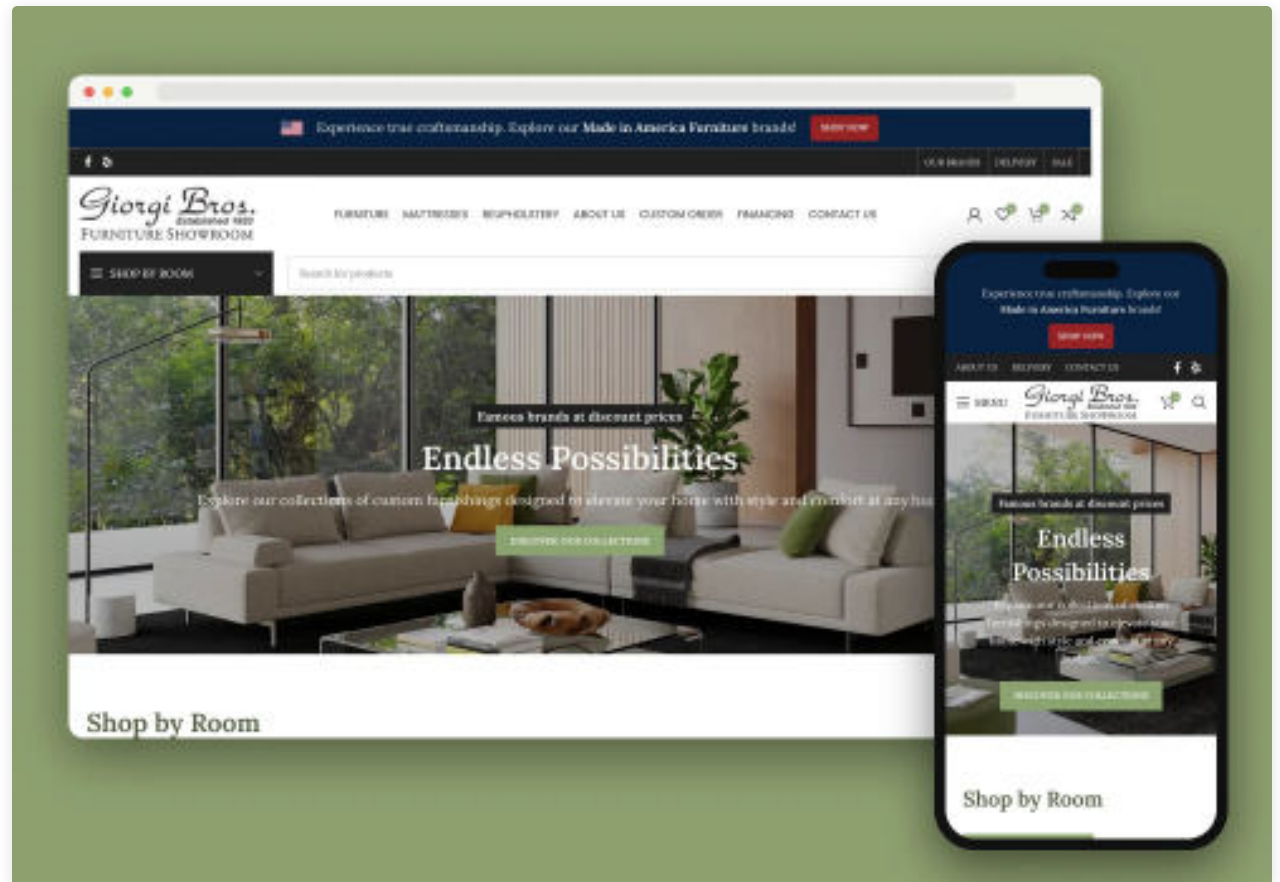
DELIVERABLES

Brand strategy and positioning, brand system (type, color palette, photography direction), sitemap and navigation, custom web layouts and graphics, UI/UX

The old site had grown to more than 30 main menu items, and the owners asked for one thing: "radically simplify." The new site also had to launch before the previous vendor's contract ended on September 30.

Starting from the logo, I built a brand system grounded in the company's history, local ownership, and hands-on service, with a less-is-more look and generous white space like the showroom floor. The main menu went from 30+ items to 7, and the site launched in 45 days.

In the first 30 days after launch, compared with the previous 30 days on the old site, unique visitors from search rose 68.6% and total visitors rose 26.1%.



Critelli Modern

CLIENT

Contemporary sister store to Critelli Furniture in St. Catharines, Ontario. Launched in 2026.

ROLE

Creative Director & Brand Strategist, R&A Marketing

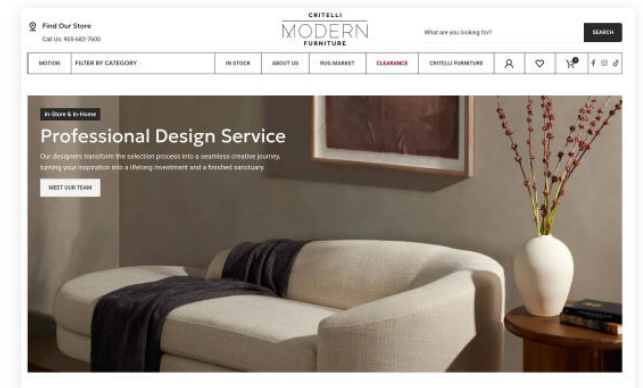
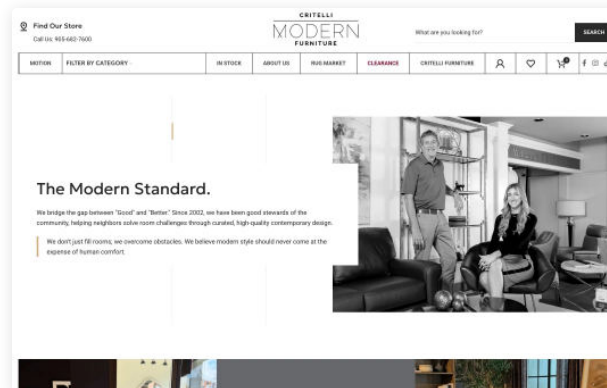
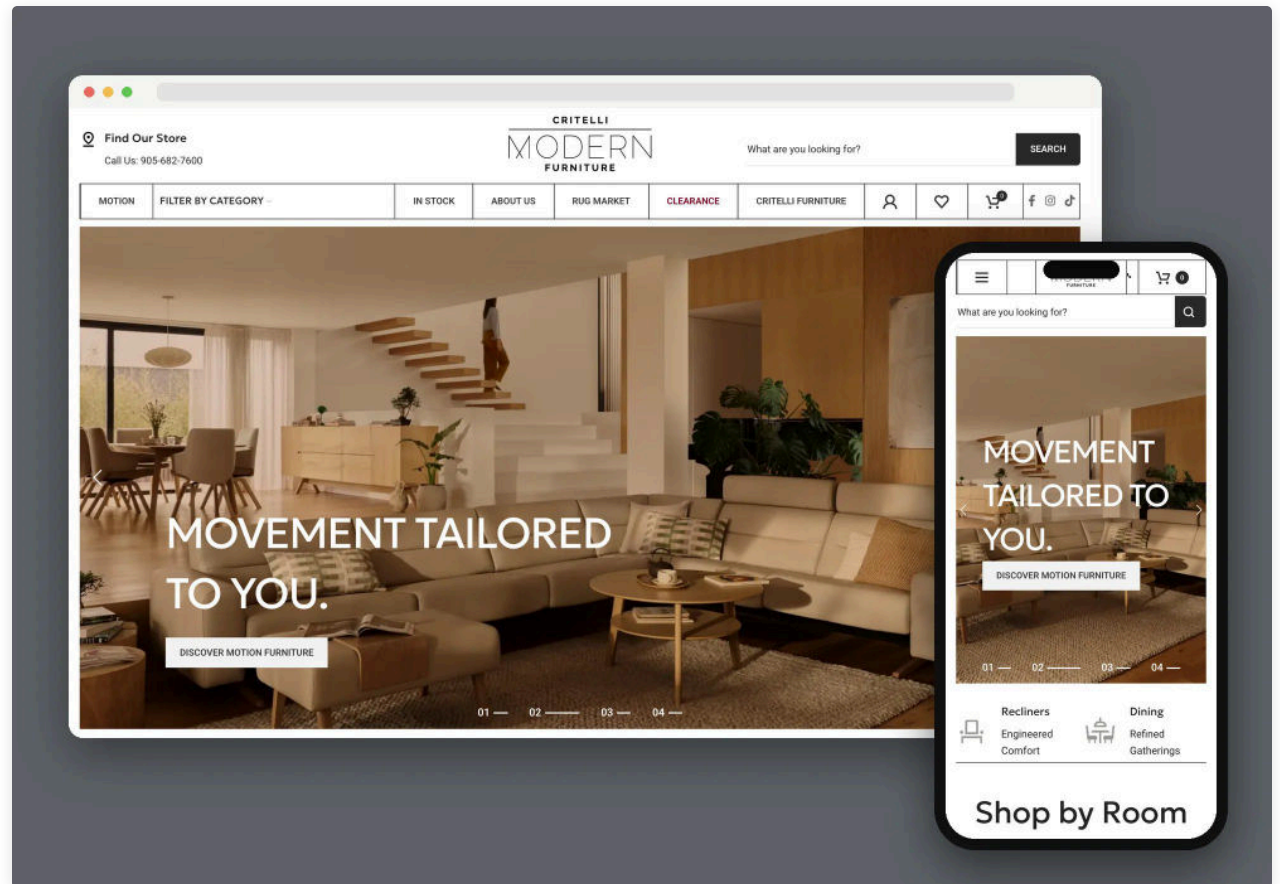
DELIVERABLES

Brand toolkit (positioning, persona, type system, color palette, photography direction), sitemap, custom web layouts and graphics, landing pages, UI/UX

Critelli Modern needed its own identity next to a heritage flagship: a brand for shoppers who want modern design without a luxury price.

Starting from the logo, I built the toolkit around the line “Modern style, within reach” and one persona, the Savvy Designer, pairing Geologica and Roboto with a slate and grey palette. I laid out the homepage from the store's top-performing categories in its analytics and added landing pages for Motion, Made in Canada, and Magniflex.

In the first 30 days, average engagement time more than doubled (+114%) and product listing visibility in Google doubled. From February to April 2026, search click-through rate rose from 0.60% to 1.42% (+137%) and organic sessions grew 26.3%.



Andrews Furniture

CLIENT

Family-owned store in Abilene, Texas

ROLE

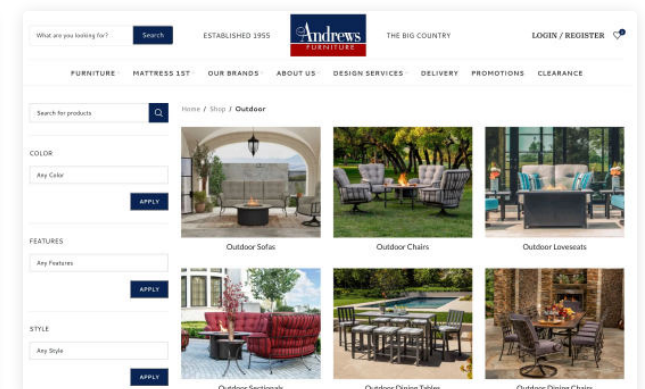
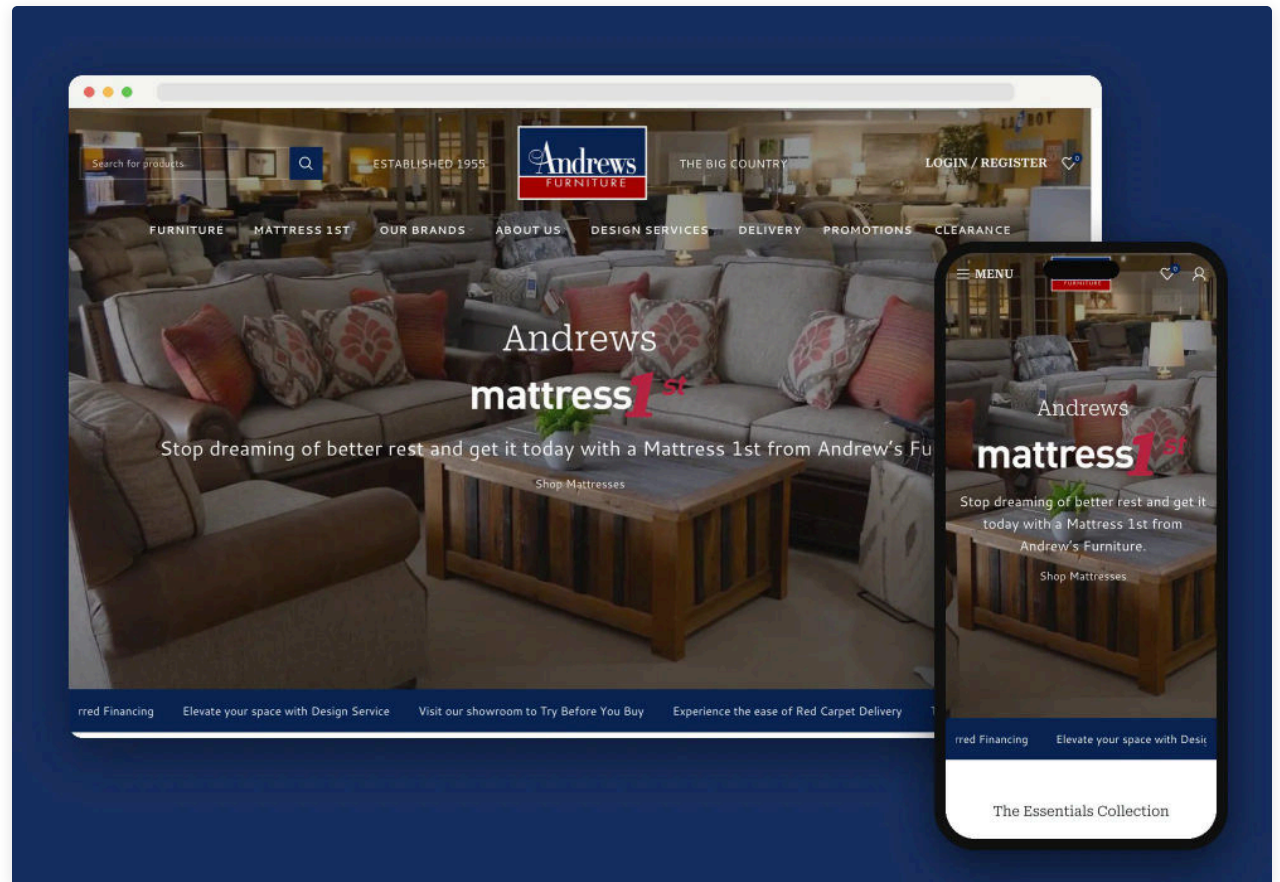
Creative Director & Brand Strategist

DELIVERABLES

Brand identity, brand system (type, color palette, photography direction), website

The store's story began in 1955. Starting from the logo, I built the brand system and a new site shaped around the store's local, family-furniture positioning, with copy written for Abilene and the Big Country.

In the first 30 days after launch, Google impressions rose 135.7%, the store ranked on page one (average position 3.78) for "furniture stores abilene tx," and visitors browsing outdoor furniture spent more than 3.5 minutes per session.



Critelli Furniture

ROLE

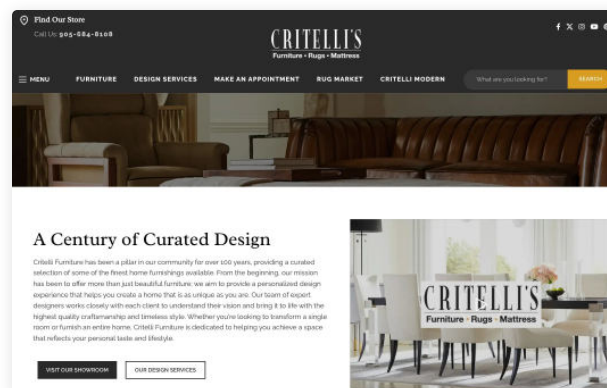
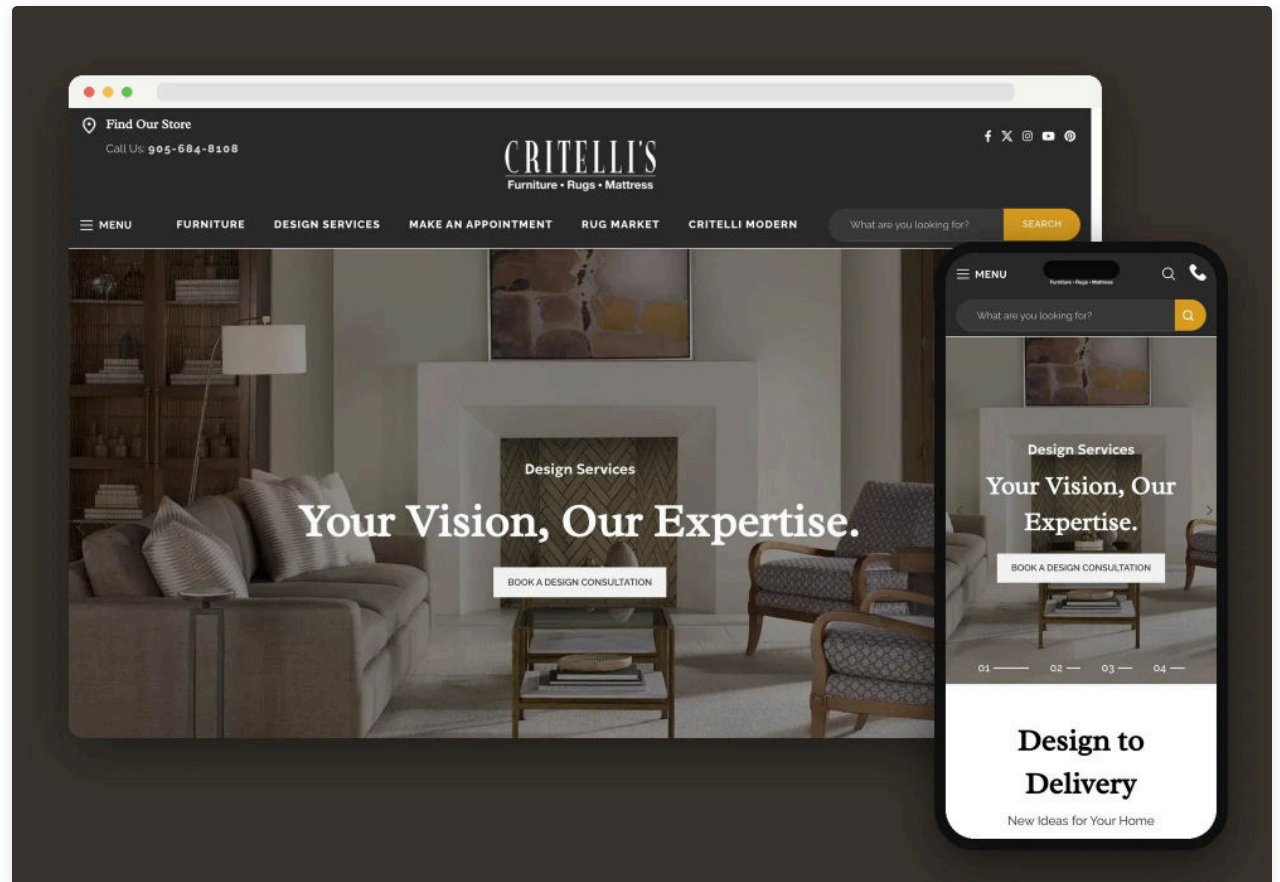
Art Director and Brand Strategist

DELIVERABLES

Information architecture, UX/UI design, content structure, performance and accessibility best practices, analytics and SEO foundations, brand governance toolkit

The goal was a modern, high-performing website to serve as the brand's primary digital hub and standard-bearer across all customer touchpoints.

The project aligns strategy, messaging, and visual identity, unifying typography, color, imagery, and tone of voice on a scalable component system for consistent page design.



Hart & Hill Interiors

ROLE

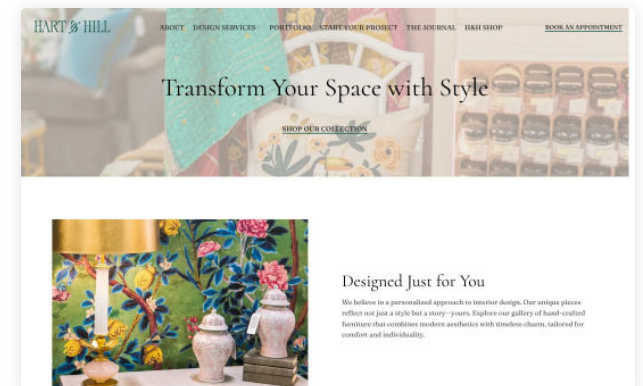
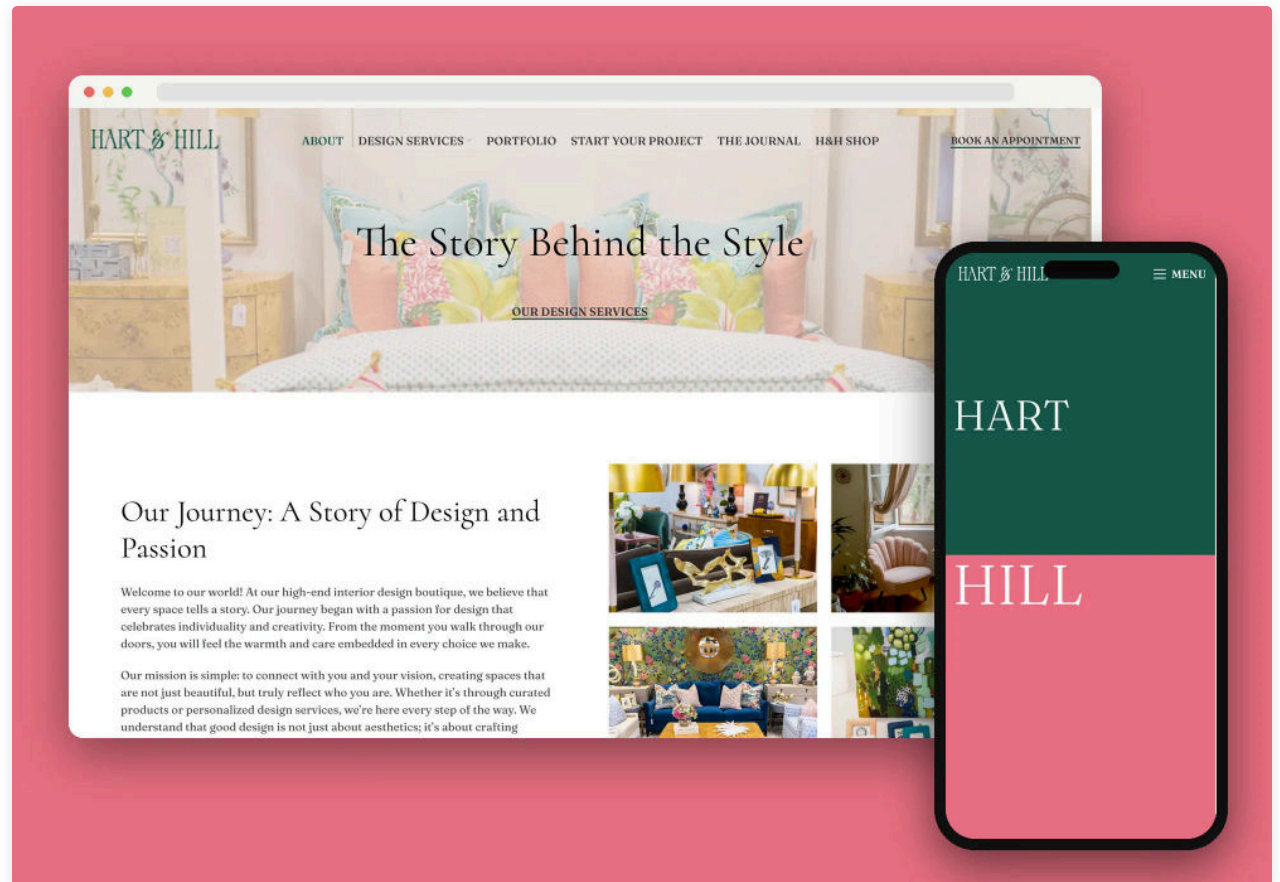
Creative Director & Brand Strategist

DELIVERABLES

Brand strategy, editorial design system
(typography, custom color palette),
website redesign

I pivoted the brand strategy to a “Boutique Showcase” model, anchoring the identity in the client’s “Tastefully Unhinged” aesthetic and origin story to bridge the gap between accessible retail and luxury design.

Visually, I built an editorial design system with high-contrast Cormorant Infant typography and a rich custom color palette, creating a gallery-like environment that rejects the market’s standard beige.



Skyland Furniture

ROLE

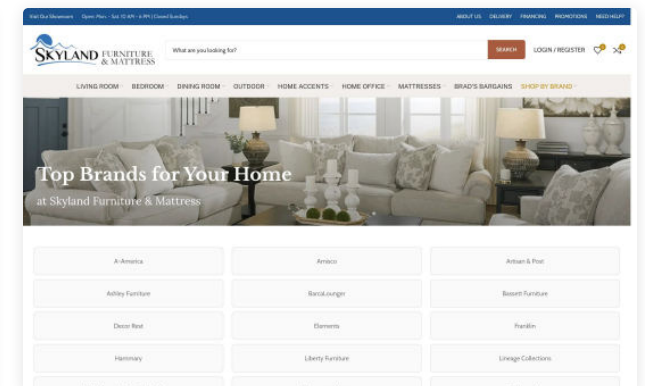
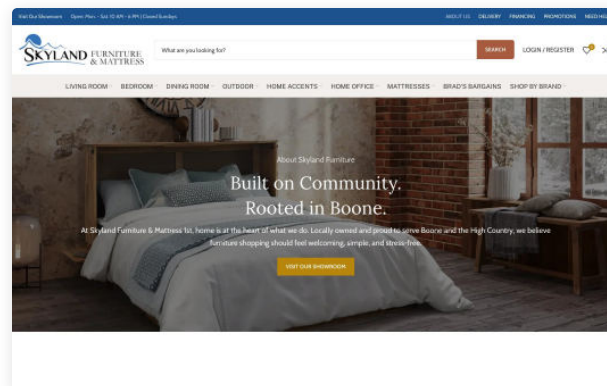
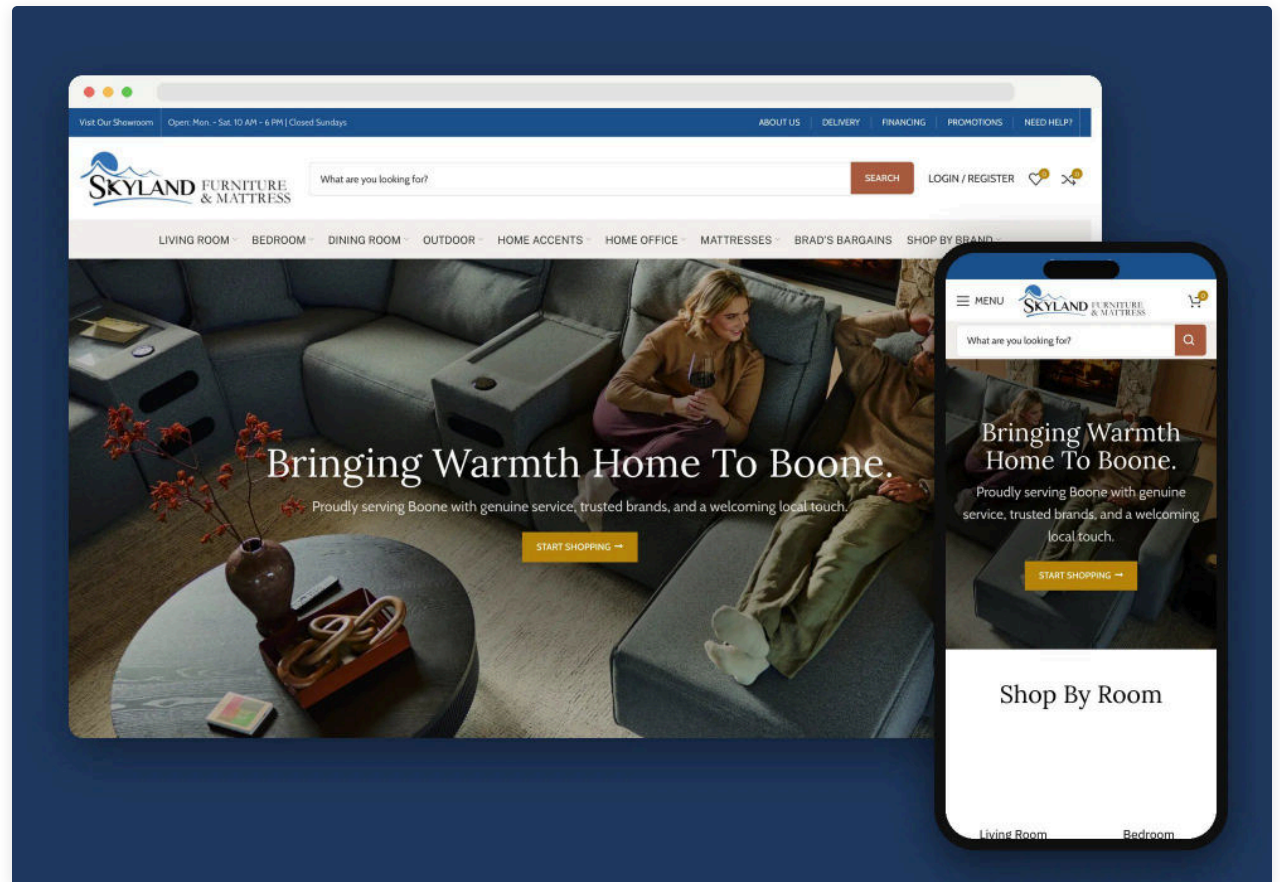
Art Director and Brand Strategist

DELIVERABLES

Information architecture, UX/UI design, content structure, performance and accessibility best practices, analytics and SEO foundations, brand governance toolkit

A modern, high-performing website built to serve as the brand's primary digital hub.

Typography, color, imagery, and tone of voice come together in one web experience, supported by a scalable component system that keeps page design consistent.



Stahl Home Center

ROLE

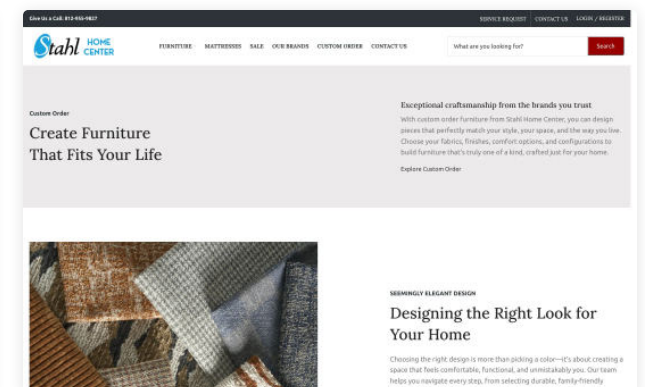
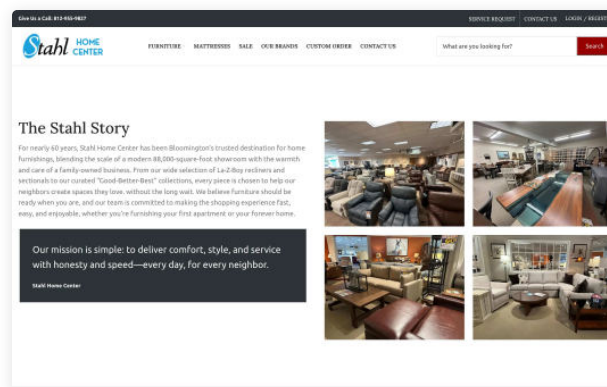
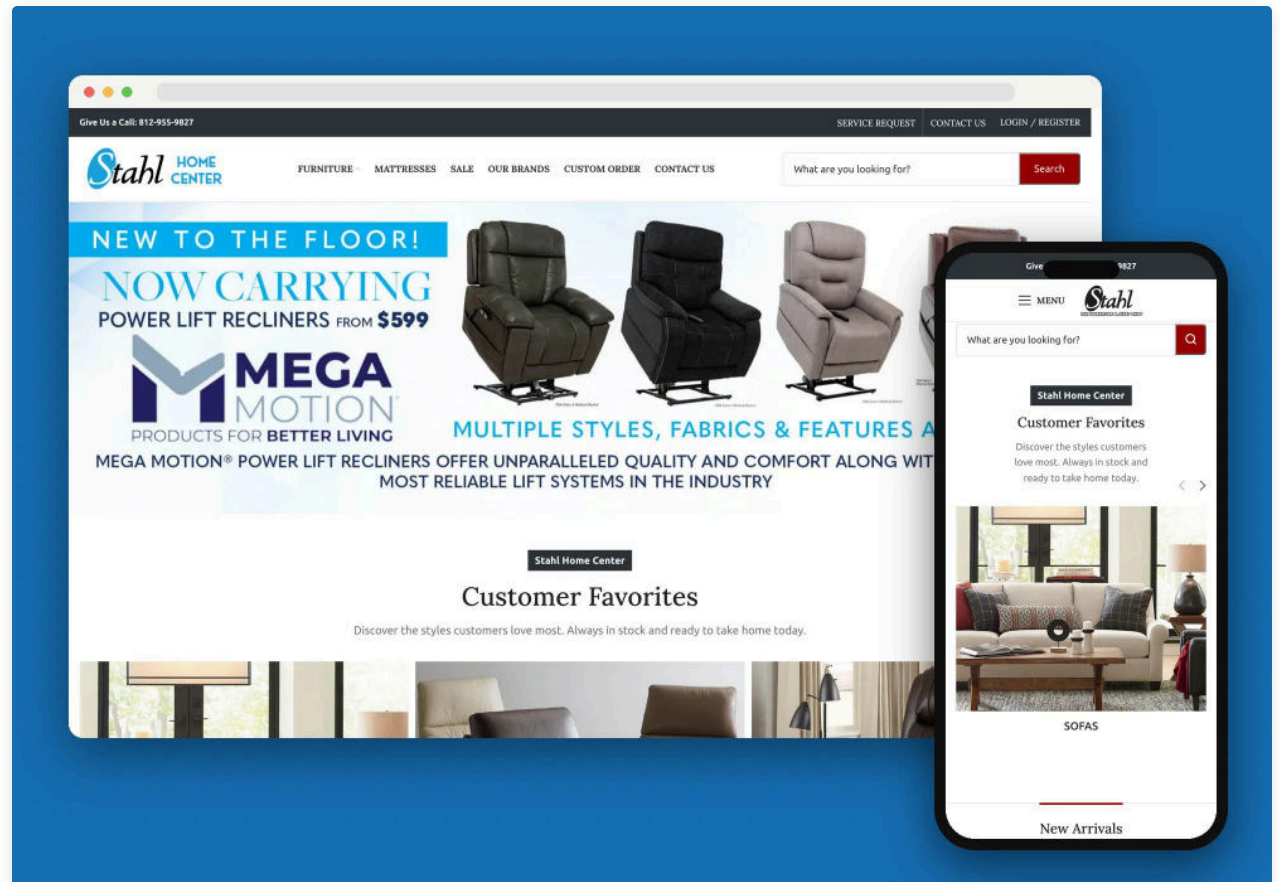
Art Director and Brand Strategist

DELIVERABLES

Information architecture, UX/UI design, content structure, performance and accessibility best practices, analytics and SEO foundations, brand governance toolkit

The site aligns strategy, messaging, and visual identity into one web experience and serves as the brand's standard-bearer across customer touchpoints.

After launch, a lightweight brand governance toolkit keeps future pages and campaigns on brand and working together as one connected system.



Swann's Furniture and Design

ROLE

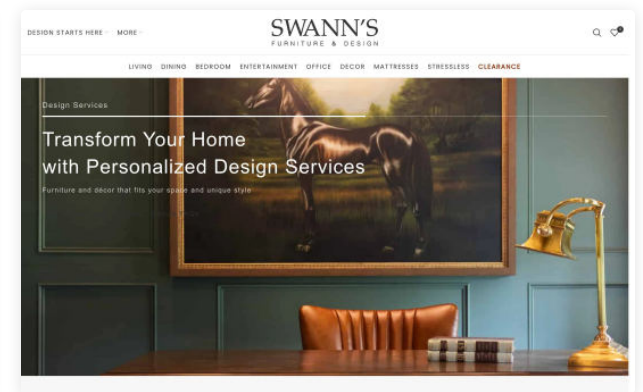
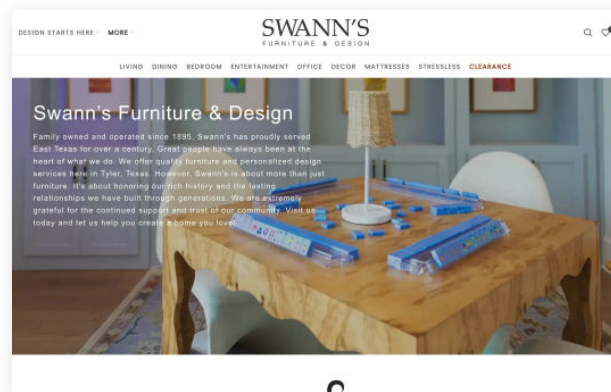
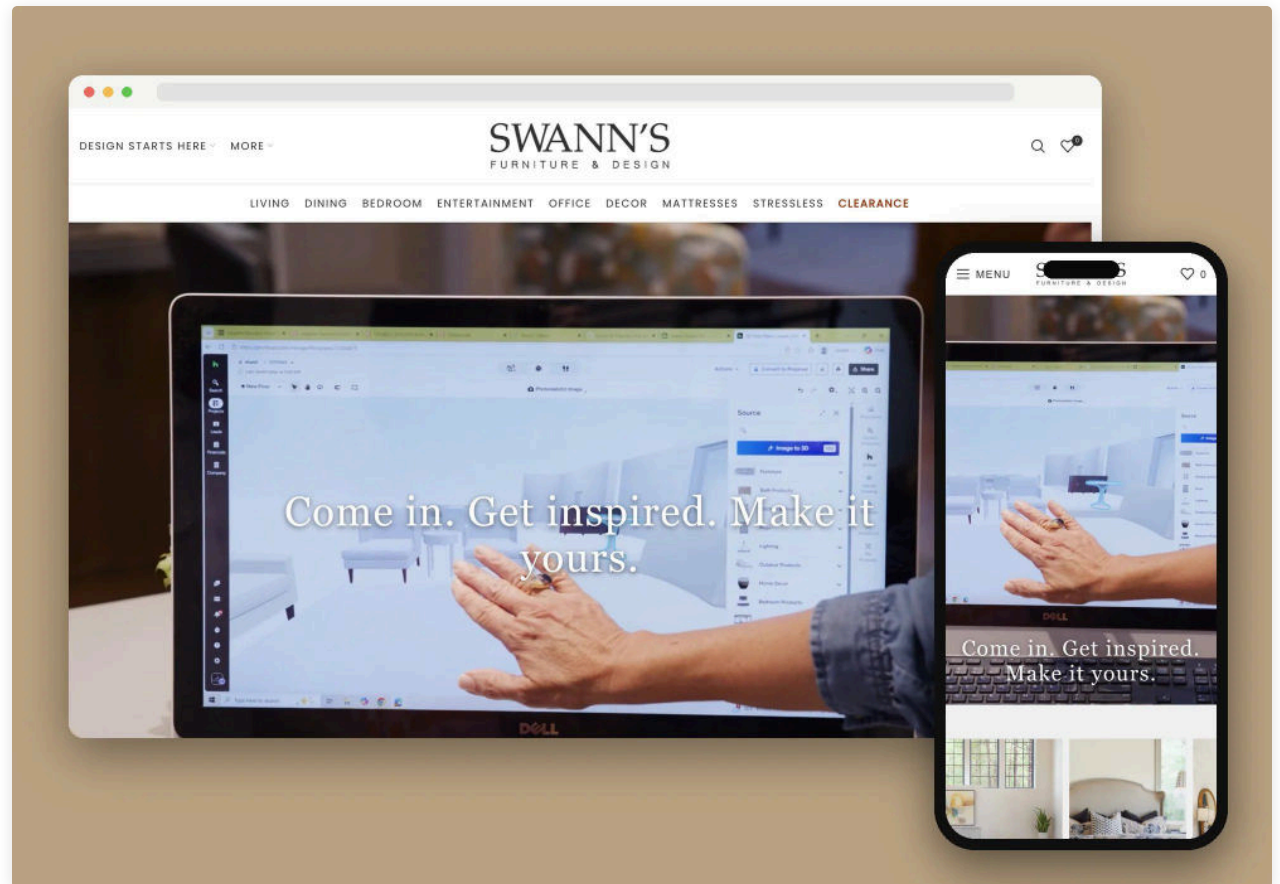
Art Director and Brand Strategist

DELIVERABLES

Information architecture, UX/UI design, content structure, performance and accessibility best practices, analytics and SEO foundations, brand governance toolkit

A website designed as the brand's primary digital hub, built on clear information architecture, content structure, and UX/UI design.

Performance, accessibility, and analytics and SEO foundations are part of the build, and a scalable component system keeps every page consistent.



Stacy Furniture

ROLE

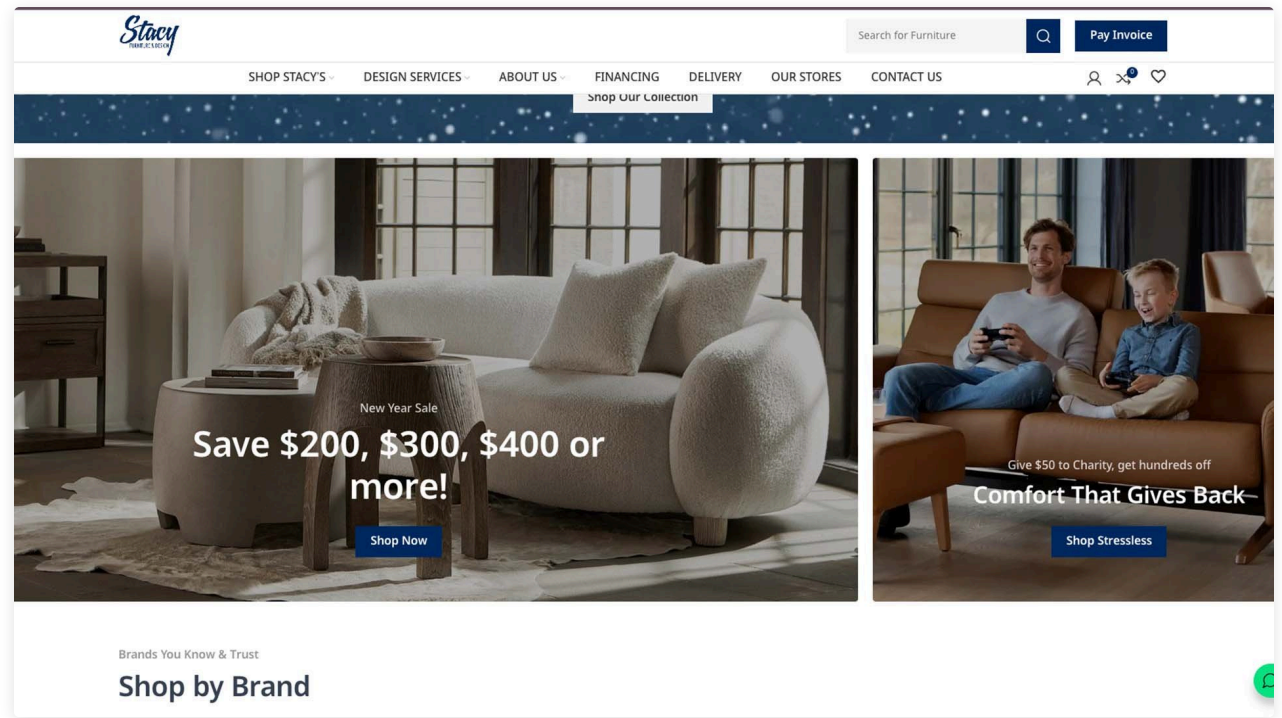
Art Director and Brand Strategist

DELIVERABLES

Information architecture, UX/UI design, content structure, performance and accessibility best practices, analytics and SEO foundations, brand governance toolkit

The project unified typography, color, imagery, and tone of voice into one cohesive web experience that serves as the brand's primary digital hub.

A lightweight brand governance toolkit helps future pages and campaigns stay on brand.



Seifert's Brand Toolkit

CLIENT

Seifert's Furniture

ROLE

Creative Director & Brand Strategist

DELIVERABLES

Brand toolkit: visual identity, color palette, typography, photography guidance, brand voice

The toolkit defines a visual identity rooted in four generations of family history, blending “small-town integrity” with a commitment to quality craftsmanship.

A warm, earthy palette of taupe and chestnut and a Playfair and Inter type pairing balance traditional elegance with modern clarity. The guide also prescribes authentic, natural-light photography and a practical, “neighborly” brand voice that favors honest guidance over sales pressure.



Logotype



The Seifert's Furniture logo features a bold, expressive script logotype for the word “Seifert's”, rendered in vibrant red with an italicized, hand-drawn flair that conveys energy, personality, and approachability. Beneath it, the word “FURNITURE” appears in all caps within a black rectangle, using a condensed sans-serif typeface that adds structure and clarity to the overall composition.

This dual-type treatment communicates both warmth and professionalism. The red script captures the brand's family-owned, welcoming nature, while the block-style secondary text anchors the identity with a retail-ready seriousness.

Color Palette

- **White (#ffffff):**
Background
- **Warm Taupe (#d3ceb7):**
Text or Content Area Blocks
- **Stone Grey (#a39c99):**
Secondary Backgrounds, Hover Effects, Section Backgrounds
- **Charcoal Walnut (#433c34):**
CTAs, Headers, Footers, Buttons, Icons
- **Chestnut (#685040):**
Accents, Buttons, Icons
- **Soft Black (#2A2926):**
Background



Seifert's color palette blends warm neutrals and earthy tones to create a calm, grounded visual experience that reflects the brand's handcrafted roots and approachable personality. Crisp white serves as the primary background, allowing furniture and photography to stand out, while warm taupe and stone grey provide soft structure to content blocks and section backgrounds.

Charcoal walnut and chestnut add depth and focus, used for headers, buttons, and interactive elements that guide the user naturally through the site. Soft black grounds the palette with a refined contrast, ensuring readability and visual balance without overwhelming the warm, welcoming tone.

Ruby & Quiri Brand Toolkit

ROLE

Creative Director & Brand Strategist

DELIVERABLES

Brand toolkit: visual identity, color palette, typography, photography standards, brand voice

This toolkit defines a cohesive visual identity grounded in a legacy of care, trust, and craft, balancing tradition with a modern, approachable presence.

It sets standards for authentic, natural-light photography that feels human and credible, and a practical, "neighboring" brand voice that puts honest guidance and clarity ahead of hype or hard-sell language.



BRAND TOOLKIT

R & Q

Logotype



RUBY & QUIRI

The Ruby & Quiri logo reflects a sense of heritage and dependability, highlighting the company's long-standing commitment to service. Its classic serif style helps differentiate the brand from national chains by feeling both personal and confidently established.

Featuring strong lines and refined curves, the typography delivers a timeless, trustworthy look. The bold ampersand and graceful tail of the "Q" add character and balance, giving the logo a distinctive and elegant presence.

Color Palette

- Navy (#012e4d): Trust, professionalism, stability
- Crimson (#a01136): Energy, confidence, approachability
- Burgundy (#451016): Depth, tradition, heritage
- White (#ffffff): Clarity, cleanliness, modernity
- Gray (#e3e3e3): Warmth, softness, support
- Charcoal (#333333): Strength, legibility, balance



Ruby & Quiri's color palette blends trust, warmth, and clarity to reflect a brand rooted in community and service.

Deep navy anchors the design in professionalism, while bold crimson adds energy and approachability. Accents like rich burgundy evoke heritage and reliability, reinforcing the company's long-standing reputation. Supporting neutrals: white, soft gray, and charcoal bring balance and modernity, allowing products and messaging to shine.

Altogether, the palette tells a cohesive story of comfort, confidence, and everyday style.

Frizzell Brand Toolkit

CLIENT

Frizzell Furniture Gallery

ROLE

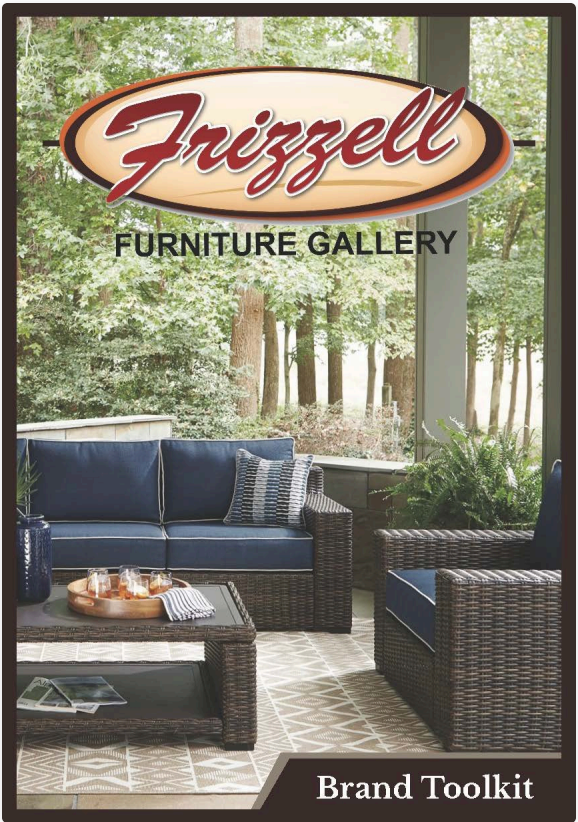
Creative Director & Brand Strategist

DELIVERABLES

Brand toolkit: visual identity, color palette, typography, photography standards, brand voice

The toolkit builds a warm, cohesive identity grounded in a legacy of care, trust, and craft, pairing a sense of tradition with a modern, approachable presence.

Beyond visuals, it sets natural-light photography standards and a confident, helpful, “neighborly” brand voice that favors honest guidance over hype.



Brand Toolkit

Logo & Logotype



The original Frizzell Furniture Gallery logo, with its warm, nostalgic design evokes a sense of tradition and familiarity, which remains an essential part of Frizzell's identity.

To honor this legacy, the alternative logos retain the signature script styling, while refining the presentation to align with modern branding needs.



The two alternative logos remove the oval background and beveled effects for a sleeker, more contemporary look. The first variation keeps "Furniture Gallery" in a modern serif, ensuring balance and readability, while the second focuses solely on Frizzell's handwritten script, making it more versatile for premium branding, digital use, and minimalist applications.

These refinements align with Frizzell's shift toward comfortable luxury and heritage style, ensuring a timeless yet updated identity.

Color Palette

This curated color palette embodies Frizzell's signature blend of comfortable luxury and timeless design. Together, these hues communicate inviting with ease, natural comfort, and enduring quality, perfectly aligning with Frizzell's mission to create homes that are both beautiful and deeply lived-in.



004839 (Dark Brown) anchors the palette with a sense of tradition, craftsmanship, and warmth, reflecting the brand's legacy.

961620 (Light Gray) introduces a cool, airy contrast that opens up light-filled spaces and modern charm.

961620 (Heritage Red) mirrors the iconic red of the Frizzell logo, adding energy and a distinctive brand accent.

146244 (Warm Sand) offers balance and softness, reminiscent of sunlit interiors and natural textures.

004839 (Deep Clay) grounds the palette in earthiness and comfort, supporting the brand's refined simplicity.

200801 (Espresso Black) provides richness and depth, used sparingly to emphasize contrast and refinement.

Typography

Nunito Sans and Libre Baskerville were selected to support Frizzell's brand identity of comfortable luxury with timeless charm, offering a balanced and versatile typographic system that complements the script-based logo.

Libre Baskerville

Bold ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890
abcdefghijklmnopqrstuvwxyz

Regular ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890
abcdefghijklmnopqrstuvwxyz

Nunito Sans

Bold ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890
abcdefghijklmnopqrstuvwxyz

Regular ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890
abcdefghijklmnopqrstuvwxyz

Moodboard



This moodboard embodies a refined balance between comfort and luxury. It draws inspiration from warm, inviting interiors with heritage style.

The curated elements reflect high-quality craftsmanship, homey materials, and a soft yet structured design approach that aligns with the brand's mission: "Rekindling the Romance of Home."

Print & publication design

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Coalescence: A Holiday Collection

CLIENT

Signe-ture Publishing

ROLE

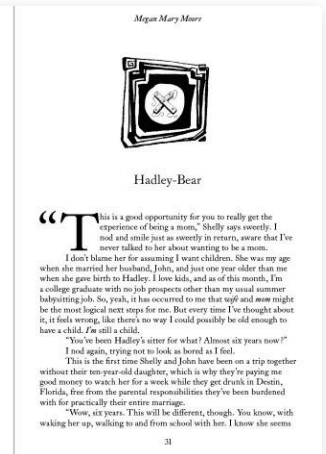
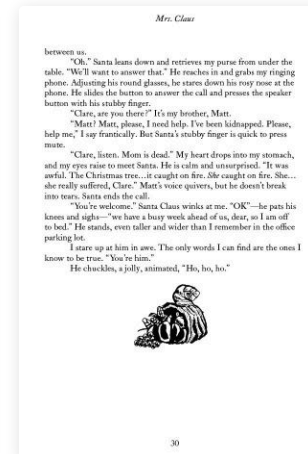
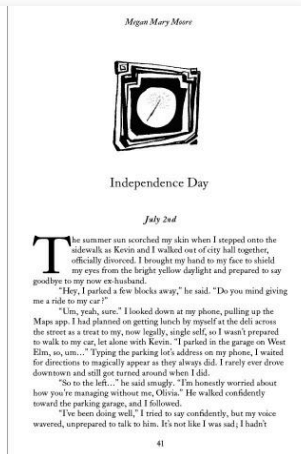
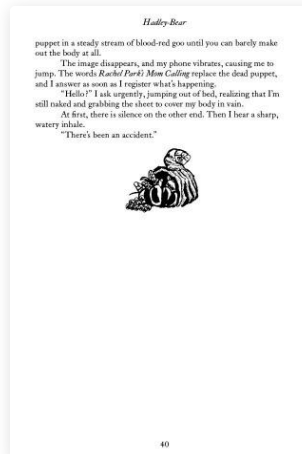
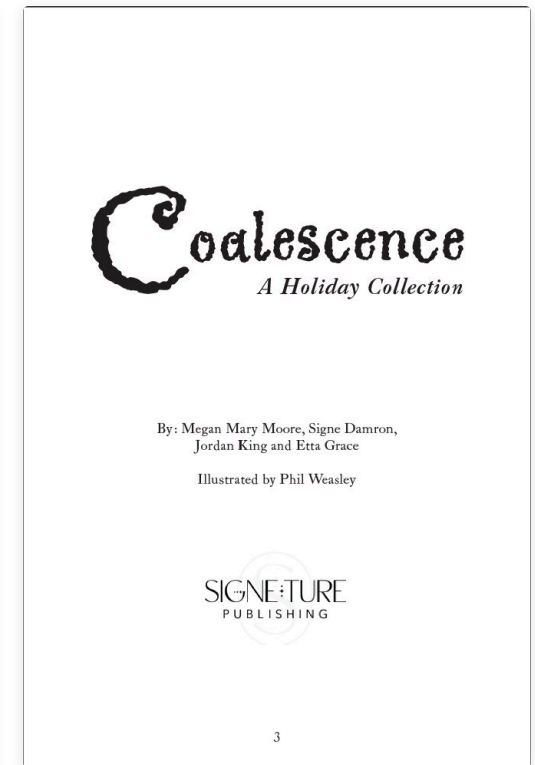
Creative Director, Book Designer, Cover and Interior Illustration

DELIVERABLES

Book design and layout, cover and interior illustration, print and digital editions

A curated holiday anthology that unifies multiple seasonal narratives under a single, cohesive visual identity.

I created a consistent illustration system and layout language that carries across the full book, supported by a deliberate palette and typographic hierarchy. The result is a polished, giftable volume that feels cohesive from cover to final page in both print and digital formats.



Furniture Lookbook

CLIENT

Fabric Farms

ROLE

Graphic Designer, layout and production

DELIVERABLES

Print and digital catalog, spread layout system, prepress

The Fabric Farms Look Book presents the brand's collection through clean hierarchy, a consistent grid structure, and image-forward pacing.

I developed the layout system for the spreads, balancing full-bleed photography with concise product copy and detail callouts for a polished, showroom-ready presentation. It was produced in InDesign, with Photoshop for photo cleanup and color consistency and Illustrator for brand marks and graphic elements.



The cedar frame of this chair was brought in with nothing on it. Our design team built this project from the ground up. The dark textured leather contrasts perfectly with the raw wood frame. Adorned with a metal lion's head, this chair truly becomes a one of a kind throne for our client.

© Fabric Farms



Fabric Farms ©

Restaurant Brochure

CLIENT

TOWN

ROLE

Graphic Designer, marketing collateral

DELIVERABLES

Tri-fold brochure package

The brochure presents TOWN's premium dining and catering offerings as a structured narrative (services, experience, and location), paired with atmospheric photography and refined typography.

I built a panel-based hierarchy that keeps information scannable while holding a high-end tone through texture, color control, and consistent spacing. It was composed in InDesign, with Photoshop for image adjustments and compositing and Illustrator for icons and accents.



Catering Leave-Behind

CLIENT

Fillmore Bakeshop

ROLE

Graphic Designer, menu design and print production

DELIVERABLES

Leave-behind menu, print production

A compact, customer-facing leave-behind menu designed to be highly readable while still feeling branded and appetizing.

I structured the menu in clear typographic tiers (item, description, dietary notes), paired with product photography and contact and location details for quick decisions. The final was prepared for clean print reproduction in InDesign, with Photoshop for photo isolation and retouching and Illustrator for logo integration.

BAKERY * CONFECTIONERY



Princess Cake

White chiffon cake with raspberry jam, custard, and whipped cream, covered in our homemade marzipan.

Mango-Passion Fruit Cake

Three layers of white chiffon cake with a layer of passion fruit mousse, a layer of mango mousse, topped with lemon curd and fresh fruit.

Chocolate-Hazelnut Cake

Three layers of chocolate chiffon cake, a layer of chocolate mousse and a layer of hazelnut mousse. Glazed in dark chocolate ganache, and finished with chopped toasted hazelnuts and a bouquet of dark chocolate fans.

Chocolate-Salted Caramel Cake

Three layers of chocolate cake, a layer of chocolate mousse and a layer of salted caramel mousse, and decorated with dark chocolate ganache, caramel sprinkles and topped with a bouquet of dark chocolate fans.

Raspberry Surprise

Almond meringue base with two layers of dense chocolate (think brownie) cake filled with chocolate mousse, topped with raspberry whipped cream and seasonal berries. (Gluten Free)

Napoleon/Mille-feuille

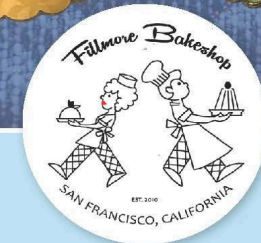
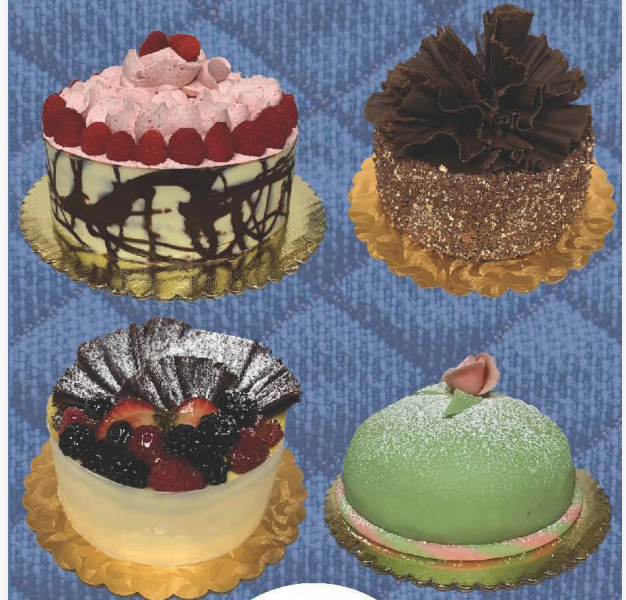
Layers of all-butter puff pastry, a thin layer of raspberry jam, and fresh custard, topped with white icing and chocolate.

St. Honoré Cake*

A puff pastry bottom, with rum-soaked chiffon, raspberry jam, diplomat cream laced with rum, whipped cream, and decorated with cream puffs covered in hard caramel which are also filled with rum-cream, and raspberries. Only made in 8" or larger. (Made without rum upon request.)

1890 Fillmore St
Between Sutter St & Bush St San Francisco, CA 94115

We are open:
Tue - Sat 8 am - 1 pm



Ph: (415) 923-0711

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SECTION 03

Illustration & tabletop games

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Coalescence Illustrations

CLIENT

Signe-ture Publishing

ROLE

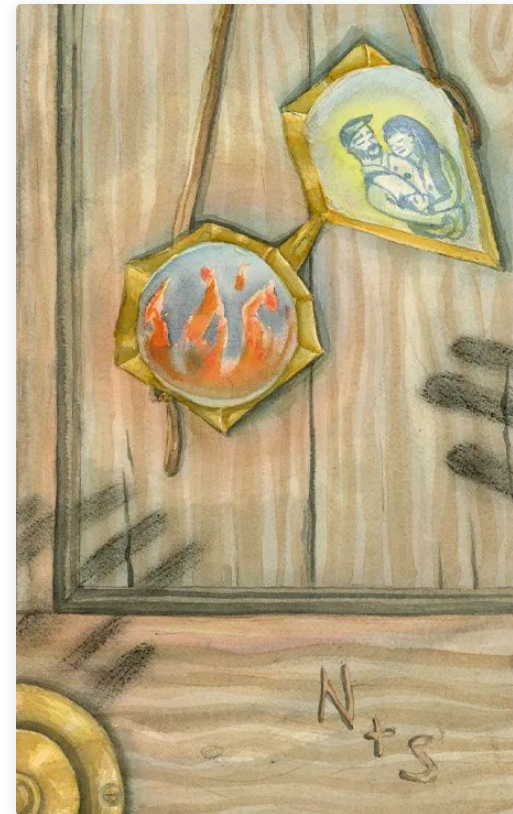
Creative Director, Book Designer, Cover and Interior Illustration

DELIVERABLES

Cover and interior illustrations, illustration system

For this holiday anthology, I built a consistent illustration system that carries across the full book.

The work blends stylized, storybook-forward imagery with tactile watercolor and ink textures, supported by a deliberate palette.



Cities of Myth

CLIENT

Realmwarp Media LLC

ROLE

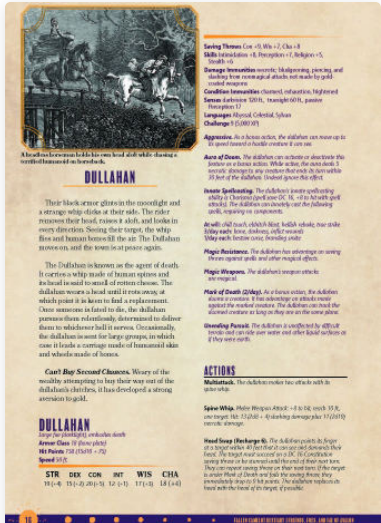
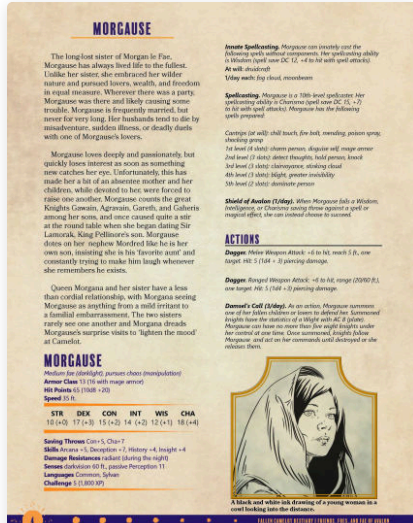
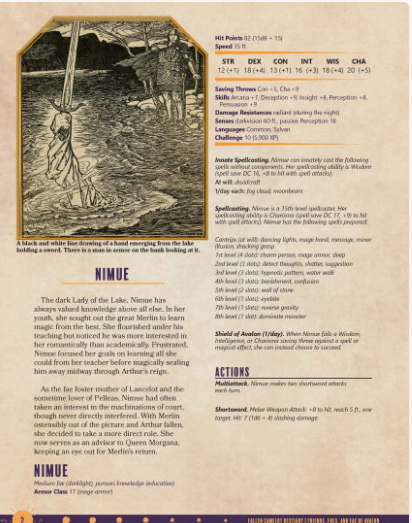
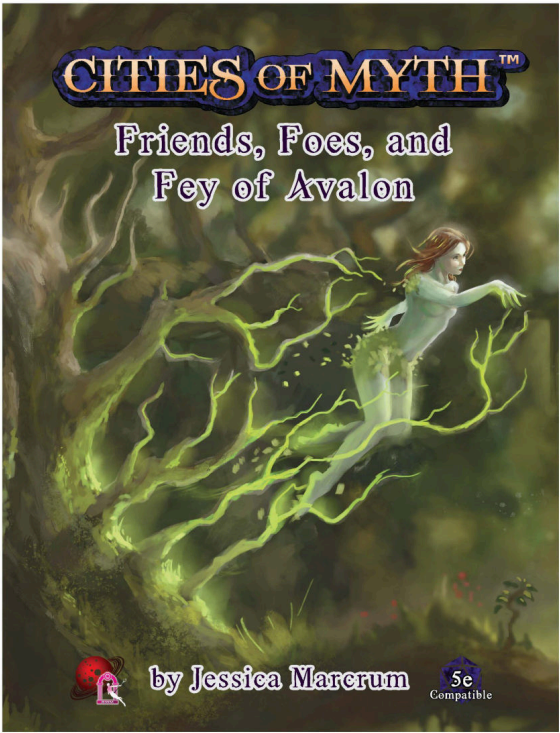
Book & Layout Designer

DELIVERABLES

Full document layout in InDesign, production-ready PDF

Friends, Foes, and Fey of Avalon is a 5e-compatible bestiary for the Cities of Myth: Fallen Camelot setting, pairing lore with table-ready stat blocks for creatures from the Ladies of the Lake to the Green Knight.

I laid out the full document in InDesign, implementing and extending the Fallen Camelot template by Anne Gregersen. Clear, consistent formatting, strong typographic hierarchy, art integration, and dependable navigation support quick reference during play.



Manor of Dread

ROLE

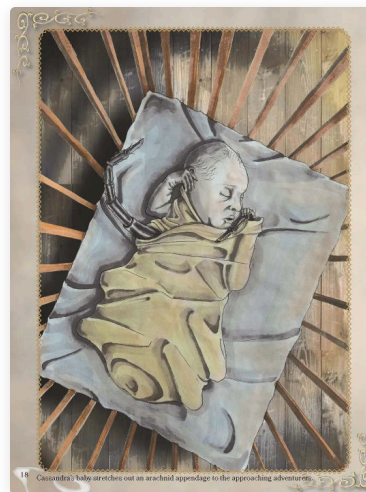
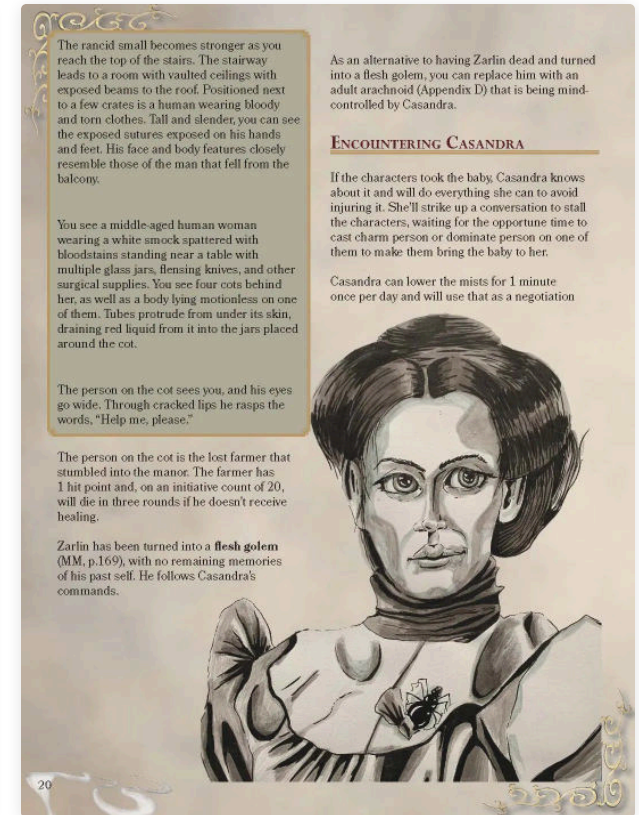
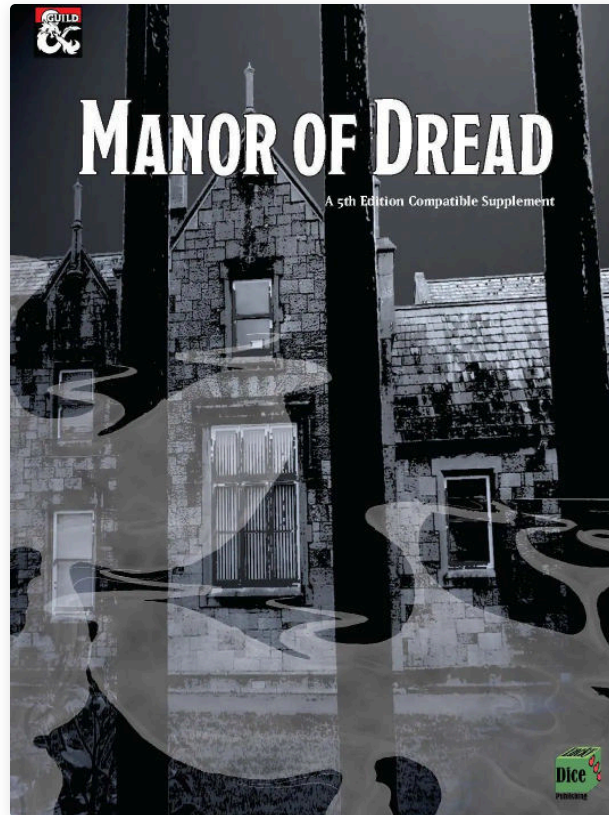
Creative Director, Book Designer, Cover and Interior Illustration

DELIVERABLES

Key illustrations, map and environment visuals, production-ready layout system

A published D&D 5e horror adventure on DMsGuild that blends supernatural hauntings with clinical body-horror themes inside a mysterious, mist-locked manor.

I created the key illustrations, map and environment visuals, and a production-ready layout system to define the visual language, reinforce the tone, and support clear use at the table.



Manor of Dread

Interior pages from the published adventure.

INTRODUCTION

Welcome to the Manor of Dread, a place where the dead seek retribution, the living seek knowledge, and the mists seek new victims. This Dungeons & Dragons Fifth Edition adventure is for four to seven players from levels 5-7, optimized for five players at an average party level of 6. Game play should last about 4-6 hours.

This horror-based adventure takes the characters to a manor shrouded in mists to discover that it is inhabited by deceased victims, arcane experiments, and a ruthless woman looking for new victims. The characters become trapped in the mists and must unravel the history surrounding the dubious deeds that have taken place in the manor. To leave, they must either defeat evil or bargain with it.

The Manor of Dread can be inserted into any campaign and you should feel free to modify the adventure to suit your players.

SIDEBARS – IMPORTANT INFO FOR THE DM

Throughout the adventure, you'll find sidebars like this one. They contain advice for adjusting the difficulty level of an encounter, special rules for particular events, and tips for integrating content with your campaign, etc.

READ ALOUD TEXT

Text that appears in a box like this is designed to be narrated or paraphrased when the characters arrive at a new location.

ADJUSTING THE ADVENTURE

This adventure includes provisions for smaller or larger groups, characters of higher or lower levels than for which the adventure is optimized. These adjustments aren't required but are recommended to keep the adventure challenging and enjoyable for everyone at the table.

To figure out whether you should consider adjusting the adventure, calculate the Average Party Level (APL). To do this, add together the total levels of all the characters and divide that total by the number of characters in the party (rounding .5 or greater up; .4 or less down).

Average Party Strength (APS) indicates the recommended adjustments. To determine the party strength consult the following table:

CHARACTERS	APL - 6	APS
3-4	Fewer than	Very weak
3-4	Equivalent to	Weak
3-4	Greater than	Average
5	Fewer than	Weak
5	Equivalent to	Average
5	Greater than	Strong
6-7	Fewer than	Average
6-7	Equivalent to	Strong
6-7	Greater than	Very strong

ACRONYMS

This adventure uses several acronyms to refer to other D&D Fifth Edition books.

DMG: Dungeon Master's Guide
MM: Monster Manual
MToF: Mordenkainen's Tome of Foes
PHB: Player's Handbook

8. GARDEN & GREENHOUSE

A gravel path sprawls through the garden, leading to the manor's various entrances. This area was once a magnificent garden with multiple flowerbeds that are now overgrown with weeds and large trees. A greenhouse sits at the western end of the manor, with multiple windows and a 15-foot-tall sloping roof.

A character who makes an Intelligence (Investigation) or Wisdom (Perception) check prior to entering the greenhouse can notice the following, depending on the result of their roll:

- 10 or below: A strong order of decay is coming from the greenhouse.
- 16 or below: Skeletal remains under the greenery in the back of the room look to be of a half-human, half-goat creature.
- 19 or below: Vines are slowly moving, like snakes, around the floor and walls.

8A. GARDEN

Once used for summertime parties, this area has become overgrown from years of neglect. At first sight, the trees look normal but a character who succeeds on a DC 13 Intelligence (Investigation) or Wisdom (Perception) check sees that the bark of the tree look like different faces with expressions of agony.

8B. GREENHOUSE

This greenhouse was once used for cultivating herbs and other plant materials used for cooking, potions, and Casandra's other odd experiments. The greenhouse is connected to the manor with its glass roof sloping downward to the north. The stone walls have windows spaced

throughout to help allow the circulation of air and light to enter. Inside, plants are still flourishing with multiple pots filled with greenery, and vines and ivy that climb the walls.

Casandra employed a Satyr (druid) with knowledge of cultivating plants. Using this acquired knowledge, she was able to harvest a **corpse flower** (MToF, p.127). The corpse flower remains in the greenhouse awaiting new victims.

APS	CORPSE FLOWER'S SET POINTS	NUMBER OF CORPSES
Very weak	75	4
Weak	100	4
Average	127	6
Strong	135	8
Very strong	150	8

Under the greenery, vines and other organic material are the skeletal remains of Skipphoo the gardener. When Casandra discovered that Skipphoo was conspiring with Zarlin, she hired Skipphoo into the greenhouse to be eaten by the corpse flower. A character who inspects Skipphoo's remains finds one of the iron keys taken from the book Keys to Antimagic inside a small pouch tied to their belt.

A character can search this area and with a successful DC 13 Intelligence (Investigation) check, they can find: a *pot of awakening* (XGtE, p.135), loose coins from the corpse flower's digested bodies (325 cp, 175 sp, 110 gp), and a *potion of greater healing* (DMG, p.188).



Antimagic key for the back of the book.

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MALADIES OF HORROR

11.10 The character has vivid hallucinations of maggots crawling on themselves, walls, floors, and others. While hallucinating in this way, their speed is halved, and it takes a 2 penalty to Dexterity saving throws.

11.20 The character becomes frightened of the mirror and uses their action and movement to flee from it.

11.30 The character is compelled to wash their hands and face repeatedly trying to get rid of the maggots that they see. The character has disadvantage on ability checks.

11.40 Every time the character begins to speak, they begin to hallucinate. They are incapable of normal speech and cannot cast spells with a verbal component.

11.50 The character suffers from uncontrollable tremors, which impose disadvantage on attack rolls, ability checks, and saving throws that involve Strength or Dexterity.

11.60 The character suffers from partial amnesia. The character knows who they are and retains their racial traits and class features, but doesn't recognize other people or remember anything that happened before looking into the mirror.

11.70 The character is overcome with despair from their horror. Every time the character makes an attack or saving throw, they must roll a d4 and subtract the number rolled from the attack roll or saving throw.

11.80 Overcome with nightmares and visions of the horror, the character is unable to benefit from the effects of a short or long rest.

11.90 The character develops a phobia of all things alive.

91.00 Suffering from extreme paranoia, the character has disadvantage on all Wisdom and Charisma checks.

These effects can be ended by a calm emotions spell, or a lesser restoration spell.

APPENDIX D: PLAYABLE RACE - ARACHNOID

Use the following information as inspiration of the party continues with Zarlin's baby. It can become an NPC or a PC in its own right. Background.

While they curious about the world around them, arachnoids are timid and tend to avoid contact with others. Being cautious of people and viewing the world from a distance, they can be found living in through inhaling caves or under the canopy of a dense forest.

ARACHNOID TRAITS

As an arachnoid, you have the following racial traits:

Ability Score Increase. Your Dexterity score increases by 2, and your Constitution score increases by 1.

Age. Arachnoids mature and age at about the same rate as humans.

Alignment. Arachnoids are inclined toward neutrality.

Size. Arachnoids stand between 7 and 8 feet tall with their eight legged bodies, and weigh between 230 and 280 pounds.

Your size is Medium.

Star Modifier. +210

Height. +6 feet + your size modifier in inches

Weight in pounds. +175 + (246 x your size modifier)

Speed. Your base walking speed is 30 feet.

Darkvision. Accustomed to life underground, you have superior vision in dark and dim conditions. You can see in dim light within 60 feet of you as if it were bright light, and in darkness as if it were dim light. You can't discern color in darkness, only shades of gray.

Spider Resilience. You have advantage on saving throws against poison and have resistance against poison damage.

Large Build. You count as one size larger when determining your capacity and the weight you can push or drag.

Arachnoid Legs. Because of your spider legs, you can climb difficult surfaces, including upside down on ceilings without making an ability check. You have a climbing speed 30 feet.

Language. You can speak, read, and write Common.

ARACHNOID STATS

Infant Arachnoid
Tiny humanoid, undead

Armor Class 10 (natural armor)
Hit Points 2 (d4)
Speed 15ft., dim 15 ft.

STR DEX CON INT WIS CHA
2 (+2) 12 (+1) 9 (+0) 5 (-3) 8 (-3) 10 (+0)

Skills Stealth +1
Senses darkvision 30ft., passive Perception 10
Language understands Common but can't speak
Challenge 0 (10 XP)

Spider Climb. The arachnoid can climb difficult surfaces, including upside down on ceilings, without needing to make an ability check.

Web Walker. The arachnoid ignores movement restrictions caused by webbing.

Rosemary Bunny & Kat Epieces

ROLE

Creative Director, Book Designer, Cover and Interior Illustrator

DELIVERABLES

Character designs, environment concepts, preliminary interior and cover direction

A visual development project for an independent five-book children's series, defining the world, cast, and editorial identity of the property before full production.

I created the character designs, environment concepts, and preliminary interior and cover direction that shaped the series' storybook look and established a repeatable illustration system for future volumes.

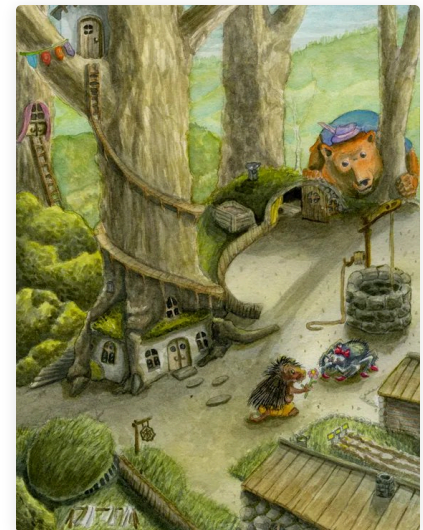
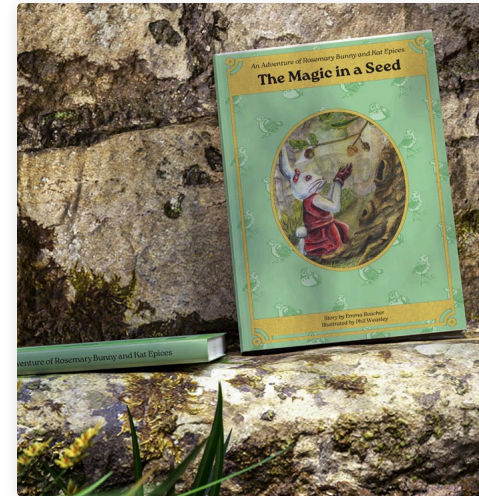


ILLUSTRATION & TABLETOP GAMES

Rosemary Bunny & Kat Epieces

Preliminary cover and interior direction, shown as book mockups.



CONTACT

Phil Weasley

Designer, illustrator, and educator.



Location Columbus, OH

Website weasleystudios.com

LinkedIn [linkedin.com/in/phillipweasley](https://www.linkedin.com/in/phillipweasley)

ADVE/GDSN 2013: Design Concepts I

Fall 2024

CCAD Mission Statement

CCAD fosters a diverse community that educates students so they can unleash their creative power to shape culture and commerce.

Course Information:	Faculty Information:
Meeting Day and Time: TR 12:30PM - 3:15PM	Faculty Name: Phil Weasley
Mode / Location: LCC 305	CCAD Email: Available on request
Credits: 3	Campus Phone (if applicable):
	Office Hours: By Appointment; I am on campus Tuesday & Thursday

Course Description:

Part one of a two-semester course where skills and ideas are developed to promote products and services. This section uses cumulative learning and will utilize what has been learned from the start of the course through the end of the course.

Design principles are applied to advertising and graphic design problems in a combination of individual and team assignments with focus on research to develop strong strategic-thinking skills, and the principles of concept, design, typography, and aesthetics that connect strategy to a specific target audience using multiple communication forms, including print, Web, and social media. Emphasis on strategy development will culminate with artifacts and presentations of graphic design and advertising samples.

Course Overview:

Develop skills in ideation to promote products and services. Students learn how to identify and analyze target audiences and develop strategies to reach them. Students explore all mediums to reach specific audiences and build a visual brand identity. Skills in research, thinking, process development are stressed throughout the semester with both individual and team assignments.

Course Learning Outcomes:

Students will create assets and mockups to be used in ad campaigns with related website concepts, as well as explore all other media within their projects. Strong emphasis in research and strategy development will culminate with artifacts and presentations of graphic design and advertising samples. Students will create process books that document their projects from early thumbnail sketches through final solutions.

By end of course, students should be able to:

- **Research** brand identities and create a comprehensive profile for existing brands.
- **Create** case studies and presentations for projects which show a progressive design strategy for the implementation of new creative problem solving strategies.
- **Develop** a workflow for creating and sharing visual information in multiple formats, primarily focusing on print and web based presentation.
- **Manage** workloads in creative teams to tackle problems provided by clients and manage a workload designed for a team
- **Deliver** final products in a presentation format, in print, and in digital publication to showcase final creative solutions to problems presented.

I. Course Requirements & Policies

Required or Recommended Texts & Supplies

Computer/Laptop

- Adobe CS Software *Available through CCAD
- Notebook / Sketchpad/ iPad/ Tablet

Articles/Reading:

There is no required text for this course; however, I will be providing you articles to read which correspond with each assignment. As a designer you will regularly be keeping yourself up to date with trends and styles. It is best to get in the habit of doing this research now.

Videos:

I will attempt to have a link for an instructional video/tutorial for each part of the assignment. As we all learn differently, some may find it beneficial to have a refresher or supplemental resource for information relayed within class.

Required Assignments

Grading Policies

Rubrics:

A rubric will always be shared on Moodle before the project is due. If a student has any questions about the rubric criteria, please do not hesitate to ask me in class or one on one if preferred. I will always try to review the rubric with the whole class before the project is due as well.

Preparing for class:

This is considered part of your weekly homework responsibility. Coming to class unprepared for critique or without proper materials to work during class is unacceptable. Late work will be considered on an individual basis. A professional working attitude, collegial interaction, and positive engagement in the course is expected. Failure to participate in class activities will be reflected in final semester grades. While in class you must work on the Intro to Illustration assignments. If you are found to be working on another classes' assignment during our time without permission, you will be warned and then your grade may be reduced.

If a student has any concerns or issues regarding the grading of a project and would like to discuss specific criteria of the rubric, I am glad to go over those details individually. Please contact me via email and we will schedule a time to meet. This meeting can be either before class, after class or during office hours.

All concerns with grades and/or general class issues will be managed in person by scheduling an appointment time to meet. I will not communicate solely via email regarding concerns. It is my policy to communicate in person when it comes to specific areas that need to be addressed with each specific student.

TURN EVERYTHING IN!!!

You are more likely to fail on the account of a 0% than a 50%. It's better to turn in a poorly executed assignment, than no assignment at all.

Sharing grades:

Please consider that each student has unique needs - different strengths and weaknesses. This is normal. I ask you to try not to compare yourself to your peers, especially when it comes to grades. This is why we have a rubric, to help guide each student in the areas that they can further develop; so, they have a “road map” for progress.

Outside of in class studio work expectations:

Credits work on a 1 to 3 ratio. Every 1 credit hour assigned to the class equates to a total of 3 hours of work per week. Therefore a 3 credit hour course (which most studio courses are) during a 16-week term should have 3 hours of instruction and 6 hours of homework/study time per week, for a total of 9 hours per course per week, for the student.

CCAD Grading Scale

100-93	A	76-73	C
92-90	A-	72-70	C-
89-87	B+	69-67	D+
86-83	B	66-63	D
82-80	B-	62-60	D-
79-77	C+	59-0	F

Sensitive Subject Matter

As this is a course that explores graphic design and art historical content, we may discuss controversial topics at times throughout the semester. The instructor will provide content warnings, when necessary, but please respect your peers and yourself; consult the instructor about any potential accommodations or support you may need.

Classroom Policies

Turning in assignments:

All work must be turned in on time to be considered complete. As the majority of assignments will be turned in online, this means being uploaded on or before the due date. Projects must be submitted with the file format and naming convention requested by your professor (e.g. LastName_FirstName_AssignmentName.pdf). All assets must be included in your submitted folder. Improperly named and/or improperly formatted files will result in points taken off the grade for that project. Students who need accommodations or extensions should email the instructor more than 24 hours before the due date. There are no exceptions for late work or last minute extra credit options

available - with the exception of approved accommodations. Students are expected to manage their time and be forthcoming with any necessary accommodations.

Use of Technology in the Classroom*:

The use of cellphones, laptops, and tablets are not permitted during lectures, demonstrations, critiques, or any other element of class outside of designated work time (unless deemed necessary due to an accommodation request).

Professional Decorum:

I am a strong believer in the classroom being a learning ecosystem and community. The learning and success of all students requires the classroom to be an inclusive community; all should feel secure expressing their opinions and ideas, and it is therefore imperative that all students work together to create an environment of mutual respect. Students are expected to maintain a level of professional decorum and respect in all interactions with other students, as well as faculty and staff. The use of derogatory language or discrimination with regard to race, ethnicity, religion, gender identity, sex, sexual orientation, class, age, or physical ability will absolutely not be tolerated.

Please do not sleep in class (unless deemed necessary due to an accommodation request). Sleeping in class will result in being asked to leave the classroom until you are able to return and participate in the learning environment.

Critiques:

This class will conduct several group critiques and workshops during the semester. During these meetings every student is expected to engage the group in discussions about their own artwork, and to provide thoughtful and informed feedback to their peers. If your work is being critiqued, remember to take notes. Too often students walk away from a critique remembering only one or two things that were said about their work (usually the most negative things). Don't lose all the feedback you receive from your peers during these critiques: write everything down. Do not introduce your work defensively ("I really ran out of time...", "This didn't turn out the way I wanted it to..." etc.). Let the work stand on its own and see what the class thinks.

Most importantly, remember to listen. It can be very tempting to jump in to defend your work while someone is giving you a critique, but it's important to suppress that urge and allow the critiquer to complete their thoughts so you can get their full initial reaction. If you are critiquing the work of one of your peers, remember that this should be constructive feedback that will be useful for the student artist moving forward with their project. If you like or dislike something about a piece, articulate why. Use the word "I" when discussing your reactions to a piece, rather than making generalizations; it's important to acknowledge that others' perceptions of that piece may be different than your own. If you tend to talk a lot, try to recognize that and make room for other, more quiet students to contribute to the discussion. If you are generally quiet, speak up!

Additional Academic Honesty Policies

II. Studio Policies

See the following link: <https://my.ccad.edu/hours>

Studio Access

CCAD makes every effort to provide access to studios, shops, and labs outside of class time. Special circumstances may require limited availability. At those times, refer to <https://my.ccad.edu/hours> for up-to-date access details with color zones.

Health & Safety

III. CCAD Academic Policies

CCAD expects students to conduct themselves according to the values and standards that the college has set for its community. Students who violate policies, cause harm to others, commit criminal acts, or engage in disruptive behavior on or off campus may be subject to disciplinary procedures and possible sanctions. See the [Code of Student Conduct](#) and [Student Handbook](#) for full policies and conduct procedures.

Academic Misconduct

Academic misconduct most commonly takes the form of plagiarism, which is defined as:

- Reproducing and submitting another person's work as one's own;
- Using another person's original ideas without providing appropriate credit;
- Using material from other sources, online or otherwise, without acknowledgment;
- Misrepresenting oneself as another individual when completing assignments;
- Failure to cite or incorrectly cite images, statements, or generated information from the use of artificial intelligence technology, such as Chat GPT;
- Co-constructing assignments without instructor knowledge and/or approval.

See the [Code of Student Conduct](#) for details, and consult your instructor(s) with more specific questions.

Attendance

CCAD believes that attendance is essential to student learning, and students are expected to attend and participate in all courses on their schedule. All absences will count towards a student's absence total for the semester unless otherwise waived for specific criteria. Students are responsible for all missed class material, including assignments and tests, when absent from class. Faculty have authority on decisions regarding absence counts but must do so consistently for all students. Faculty can lower a student's grade if their absences total more than the limit for a course as outlined below, which could result in a failing grade:

Course Type	Absence Limit
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Online, independent study, or other	Attendance determined by at least one log-in to online course management system per week. Participation expectations set by faculty.

A student who is tardy three times in any course may be assessed one additional absence. Students arriving more than 30 minutes late to class or returning from break more than 30 minutes late may be marked absent. A student leaving a class early, without permission, may also be considered absent. In the event that a faculty member is late to class, students are required to wait a minimum of 30 minutes for the instructor. (For summer semester, missing 15% or more of the course sessions may result in a failing grade.) Students are reminded that they could receive a failing grade if they stop attending a course without properly dropping it. Dropping courses, or withdrawing, is the responsibility of the student.

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Absences Due to Exceptional Circumstances

The absence limits are meant to cover emergencies or minor illnesses. For exceptional circumstances, the student must submit all related dates and appropriate documentation to advising@ccad.edu. CCAD's exceptional circumstances policy for attendance will support only cases of extreme illness or hospitalization due to COVID-19. Consult the [Student Handbook](#) for the full policy and process, including a list of circumstances eligible under this policy, such as religious holidays, jury duty, pregnancy, death of a friend or family member, unforeseen illness or hospitalization, etc.

Petitioning for an Incomplete

An incomplete is considered only in cases of serious medical emergencies or unforeseen circumstances. To be eligible for an incomplete, students should obtain a petition form either [online](#). Students must then obtain recommendations for an incomplete from their instructors and submit the form(s) with documentation to the Office of Student Records no later than the last day of the semester. See the [Student Handbook](#) for complete details.

Disability Accommodations

In accordance with the Americans with Disabilities Act and Section 504 of the Rehabilitation Act, the Disability & Access Services Office assists students in establishing reasonable and appropriate disability accommodations to give students equal access to their educational programs at CCAD. Any student with a qualifying disability must contact the Disability & Access Services Office to self-identify as having a disability and begin the documentation process for accommodations. To do so, students must email disability@ccad.edu. For more details, visit [MyCCAD](#).

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Mental health is an important component of your personal well-being and academic life at CCAD. The Counseling & Wellness Center provides free, confidential counseling services, as well as educational wellness programming, to enrolled degree-seeking students. Consult my.ccad.edu/counseling for information on hours, scheduling an appointment, and a range of additional mental health resources.

Sex-based Harassment

CCAD strictly prohibits sex-based harassment of any kind and is firmly committed to maintaining an educational environment free of sex and gender-based harassment, discrimination, or retaliation. The college believes in zero tolerance for such misconduct, and all members of the campus community are expected to conduct themselves in a manner that does not infringe upon the rights of others. Consult CCAD's [Community Standards](#) for the complete sexual harassment & grievance policy and procedure, resources, and FAQs. CCAD's Title IX Coordinator and contact information is available online as well.

IV. Week-by-Week Schedule of Classes & Reminders

Class meetings are scheduled over 16 weeks, but some classes meet 15 of the 16 weeks depending on the day that classes meet and scheduling of holidays, breaks and the annual Student Progress Assessment.

*****Schedule is subject to change; see our Moodle website for updates, links, & details.*****

Week	Day	Dates	Class Topic / Activities	Deadlines / To Review
Week 1	Tues	Aug 27	Welcome back! Syllabus Review Setting up a Behance Portfolio	Behance Website
	Thurs	August 29	What is a Case Study? Pick a brand or concept to build your case study around for Project 1. Examine the existing brand and identify your reimagination methods through 3 moodboards.	Have your Behance website setup. Read: An introduction to case Studies Case Study Design Examples
Week 2	Tues	September 3	Project 1 - Pt. 1: Icons What are Icons? Ai Demo: Using Ai to create Icons	Read: How to design effective Icons pt. 1 How to design effective Icons pt. 2
	Thurs	September 5	Studio Day Work on Developing your Icons (At least 5) Project 1 - Pt. 2 Pattern: Demo Pattern Making from Icons	Resources: Adobe Illustrator Patterns: A Basic Guide How to Design Seamless Patterns
	Tues	September 10	Studio Day Finish your patterns with multiple colorways (at least 5); Small Group Critique InDesign Demo: Setting up your Pboard	Upload all work so far to Behance

	Thurs	September 12	Project 1 - Pt. 3: Trading Card InDesign Demo: Setting up your Trading Card	Read: Designing a TCG Card How to design and Print TCGs Putting Good Design in your TCG
	Tues	September 17	Project 1 - Pt. 4: Single page Instructional/Informational Pamphlet InDesign Demo: Front/Back; Master Pages	Read: Make a Lasting Impression with These Tips for Designing a Brochure 12 Things to Consider for an Effective Brochure Design
	Thurs	September 19	Studio Day	Instructor Check In
Week 4				
	Tues	September 24	Studio Day	Finish your projects Upload your case study to Behance
	Thurs	September 26	Project 1 Critique Have your individual projects Printed as well as a digital Pboard Presentation submitted before start of class	Submit your project 1 package via Moodle before start of class; present your ideas/case study
Week 5				
	Tues	October 1	Project 2 - Pt. 1: Logo Ideation Group Studio Day Decide on which idea to develop further. Work on designing a brand message/identity	Break into small groups to discuss & Ideate. Read: Building a brand — a step-by-step guide
	Thurs	October 3	Project 2 - Pt. 1: Logo Ideation Demo: Logo Design Work as a group to come up with a logo design for your brand and identify key attributes. Place in Moodboard.	Read: Logo Design: Fifteen golden rules for crafting logos Upload all work so far to Behance by the end of class.
	Tues	October 8	Project 2 - Pt. 2: Box Design Group Studio Day Using your logo, research and design a cohesive set of elements to use for a board game box design	Small Group Critique of Logos and box design thumbnails; Instructor Check In
Week 6				

	Thurs	October 10	Project 2 - Pt. 2: Box Design Demo: Board game Box Mockup Work with your team to mockup your board game elements	Read: How To Design Great Board Game Packaging Resources: How to Create Mockups with Complex 3D Shapes! - Photoshop Tutorial
	Tues	October 15	<i>No School Fall Break</i>	
	Thurs	October 17	Project 2 - Pt. 3: Card Package Mockup Demo: Card package Mockup Use the elements you developed to make a card package and develop 3 additional trading cards with distinct features	Resources: Create Mockup in Photoshop Create A Custom Product Mockup In Photoshop 2024 How To Create Realistic Product Mockups in Photoshop (Very Detailed!)
Week 8	Tues	October 22	Group Studio Day	Instructor Check In Upload all work so far to Behance
Week 9	Thurs	October 24	Project 2 - Pt. 4: Instruction Packet Demo: InDesign Setting up a three page spread/Using Master Pages already established. Using the elements already established create a minimum 3 page rule booklet including cover for your game.	Read: How to Write a Rulebook for Your Board Game How to Design a Book Cover That Sells 101
	Tues	October 29	Group Studio Day	Instructor Check In
Week 10	Thurs	October 31	Group Studio Day	Upload all work so far to Behance
	Tues	November 5	Project 2 Critique Have your presentation prepared as well as a digital Pboard Presentation submitted before start of class	Submit your project 2 package via Moodle before start of class

	Thurs	November 7	(Presentations continued if needed) Project 3 Intro: Stationery/mailers	Read: Why Is Branded Stationery Important? Why do businesses need professional stationery design services?
	Tues	November 12	Project 3: Branding Package Revisit Your original Case Study to create a set of stationery for it: Business Card (Front & Back), Letterhead, Envelope (Front & Back), & your choice of stationery pad or mug. Demo: InDesign	Resources: The anatomy of a stationery suite Creating a Mockup Proof in InDesign – Stationery & Brand Design Tips On Letterhead Design In Adobe Illustrator 5 Important Rules of Effective Stationery Designs
	Thurs	November 14	Studio Day	Instructor Check In
Week 12	Tues	November 19	Studio Day	Small Group Critique
Week 13	Thurs	November 21	Critique Day	Submit your project 3 package via Moodle before start of class; present your ideas/case study
	Tues	November 26	Project 4: Media Launch Campaign Rejoin your team and develop 4 types of advertisements for your original Game project using the assets you've already generated in tandem with new assets.	Read: Seven Types Of Engaging Visual Content For Social Media Ads (Forbes) How to Create a Killer Social Media Strategy [8 Simple Steps]
Week 14	Thurs	November 28	<i>No School Thanksgiving break</i>	
	Tues	December 3	Review of CTA, formats for social media platforms	

Week 16	Thurs	December 5	Group Studio Day	Small group review
	Tues	December 10	Group Studio Day	Instructor Check in
	Thurs	December 12	Critique Day - Present your launch campaign	Submit your project 4 package via Moodle before start of class; present your ideas/case study
	Tues	December 17	FINAL GRADES DUE	
Week 17	Thurs	December 19		

CORE1213: Intro to Drawing for Entertainment Design

Spring 2025

CCAD Mission Statement

CCAD fosters a diverse community that educates students so they can unleash their creative power to shape culture and commerce.

Course Information:	Faculty Information:
Meeting Day and Time: MW 8:00AM -10:00AM	Faculty Name: Phil Weasley
Mode / Location: KH 210	CCAD Email: Available on request
Credits: 3	Office Hours: By appointment

Course Description:

Drawing used as narrative employs visual hierarchies, sequencing, and narrative elements to tell a story. Projects move through progressively complex methods of composition and creative problem solving, which include the examination of the creative process and ideation, concept research, development, and actuation. The course requires students to acquire effective communication skills through written work and oral presentations, and competency with various 2D materials and digital drawing methods will be developed and expected.

Course Overview:

Course Learning Outcomes:

By end of course, students should be able to:

- Be able to employ basic one- and two-point perspective to construct simple interior and exterior spaces with a specific eye toward applications such as environment concept design and animation layouts

- Be able to Identify the horizon line in a composition and use it to correctly scale and place human figures
- Have a basic understanding of the underlying basic forms of the human body, be able to identify and exaggerate the line of action in a human figure, and understand and be able to render the human form in clothing/drapery
- Be able to execute a basic color script for a given narrative
- Be able to expand upon Munsell color system concepts from Visual Literacy I and use value, hue, and color temperature to help visually describe a two-dimensional space
- Be able to draw a designed object consistently from various angles, with attention paid to applications such as concept art, exploded views/cutaway views, and/or vehicle design
- Have a basic competency with using marker (or its digital equivalent) as a concept design tool
- Have the ability to complete drawing/design projects within a particular specified aesthetic and/or in accordance with an industry-typical style guide
- Have a basic competency with storyboarding—including being able to identify and correctly notate basic static camera shots

I. Course Requirements & Policies

Required or Recommended Texts & Supplies

Excerpts from various texts will be provided throughout the semester. All assignments can be completed using digital (Adobe Creative Cloud, Clip Studio Paint, Procreate, etc.) or traditional mediums with the exception of live drawing sessions; these must be completed traditionally. Specifics about life drawing requirements and etiquette will be discussed in class.

Note: ALL digital files must be submitted as .PSD files in CMYK

Must-Haves:

- Drawing pencils (At least 2H, H, 2B, 4B, 6B)
- Drawing board with clips
- Vinyl eraser
- Kneaded eraser
- Vine charcoal
- Charcoal Pencils
- Sketch paper (18 x 24)
- Grayscale Copic markers (At least N0, N1, N2, N4, N6, N10) or Shuttle/Ohuhu Grayscale markers in comparable colors
- Gridded Ruler (18" preferred)

If working Primarily traditionally:

- Drafting tape
- Canson XL Series Marker Paper (9 x 12)
- Preferred white drawing paper (I use Canson XL Series 9 x 12 Mixed Media Pad)

- Tracing paper (14 x 17)
- Preferred opaque medium for coloring (Copic marker, gouache, etc)
- Other art supplies as needed

Weekly supply requirements will often be communicated to students via **Moodle** and **Email**. You will **ALWAYS** want to have your preferred sketching medium of choice.

Required Assignments

- Project: Ideation and Thumbnailing
 - Exercise: Mood board
 - Exercise: Thumbnailing
 - Exercise: Story Presentation
- Project: Design (Human) Character
 - Exercise: Body and Feature Shapes
 - In-Class Activity: Gesture Drawings from Live Model
 - In-Class Activity: Head, Hands, and Feet Life Drawings
 - In-Class Activity: Full-Body Costume Life Drawing - Line of Action, Basic Shapes
 - In-Class Activity: Cloth and Clothing - Folds
- Project: Designed environment
 - Exercise: Decorating in Perspective
 - Exercise: Perspective Review - Homework Drawings
 - Exercise: Placing the figure in Perspective
 - Exercise: Lighting sources, lamps, torches, bulbs, etc.
 - Exercise: Trees and Roads
 - Exercise: Movie Color Palettes (Value, color, and focus) What do the color say and how do they make you feel?
 - Exercise: Project Color Scripts
- Project: Designed Objects/Props
 - Exercise: Environment Food
- Project: Design Vehicle
 - Exercise: Drawing Cars/Bikes/Planes etc.
- Project: Storyboarding
 - In-Class Activity: Reverse Engineer a Storyboard
 - In-Class Activity: Reviewing Shots and Camera Movement - What does the camera frame look like and how does it make you feel?
 - Exercise: Putting it all together

Grading Policies

In-Class Activities/Exercises: 25%

Projects: 75%

Rubrics: A rubric will always be shared on Moodle before the project is due. If a student has any questions about the rubric criteria, please do not hesitate to ask me in class or one on one if preferred. I will always try to review the rubric with the whole class before the project is due as well.

Preparing for class is considered part of your weekly homework responsibility. Coming to class unprepared for critique or without proper materials to work during class is unacceptable. Late work will be considered on an individual basis. A professional working attitude, collegial interaction, and positive engagement in the course is expected. Failure to participate in class activities will be reflected in final semester grades. While in class you must work on the Intro to Illustration assignments. If you are found to be working on another classes' assignment during our time without permission, you will be warned and then your grade may be reduced.

If a student has any concerns or issues regarding the grading of a project and would like to discuss specific criteria of the rubric, I am glad to go over those details individually. Please contact me via email and we will schedule a time to meet. This meeting can be either before class, after class or during office hours.

All concerns with grades and/or general class issues will be managed in person by scheduling an appointment time to meet. I will not communicate solely via email regarding concerns. It is my policy to communicate in person when it comes to specific areas that need to be addressed with each specific student.

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Sensitive Subject Matter

As this is a course that explores studio and art historical content, we will discuss controversial topics at times throughout the semester. The instructor will provide content warnings, when necessary, but please respect your peers and yourself; consult the instructor about any potential accommodations or support you may need.

Classroom Policies

If we are having an in class work day, using headphones to listen to music or podcasts while you work is totally fine, however one ear must be available. If an active lecture or critique is being given, please be present and do not have your phone out. If you must take a call, out of respect to your peers, please step out of the classroom to do so.

Phones, cameras and recording devices will not be allowed at any time during live model sessions out of respect for the models time, safety and privacy.

Water bottles are welcome in class at any time. All beverages must have a secure lid. Portable/mess free food is acceptable, but please be considerate of your space and materials. No cheeto dust fingers allowed at any time.

While we're in class together, if something on your phone needs your immediate attention, then I ask that you leave the room so as not to disrupt your fellow classmates.

You are always welcome to use your computers or tablets for research/development purposes during open work periods.

Sketching, stimming, and note taking is always allowed during class, so long as you are able to participate, and are not distracting your fellow students.

Additional Academic Honesty Policies

AI generated images are a controversial topic within the art industry currently. However the use of AI within your work for this class will be viewed as plagiarism resulting in a 0 for that given assignment without the chance of a regrade. Altered or not. That being said, discussions within class on new technologies such as AI is more than welcome.

Drawing skills are essential within the entertainment and design industry!

II. Studio Policies

See the following link: <https://my.ccad.edu/hours>

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*****Schedule is subject to change; see our Moodle website for updates, links, & details.*****

Week	Session (Include dates)	Class Topic / Activities (Preview planned content/work)	Review/Complete for Today (Include readings, exercises, steps-in-process)	Deadlines
Week 1	W, Jan 22	Course Introduction Ideation/visual research • Introduction/syllabus • Intro to thumbnailing • Making a thumbnail	Review the Course Syllabus Introduce yourself Exercise: thumbnailing a fictional Scene	

		template	Reference and Research discussion - Review story for the semester concept	
Week 2	M, Jan 27	Thumbnail development Continued Work Documentation Workshop: HOW TO USE A SCANNER, HOW TO TAKE A QUALITY PHOTO OF YOUR WORK	Exercise: Thumbnail Swap Exercise: memory, knowledge, visual reference Story Pitch - Discuss your chosen story Begin thumbnailing ideas for your story concepts	Mood Board Thumbnails Narrative Presentation
	W, Jan 29	Character Project Intro to Character Design -	Exercise: Drawing Body shapes and feature shape language	Drawing Body Shapes
		Researching Costuming and Style Review Complete Guide to Drawing from Life Book	Share: Present thumbnails idea for story concepts (Potential style and interpretation)	
Week 3	M, Feb 3	Clothed Model Drawing -Finding the line of action -Building blocks of the figure from observation -Timed Drawings	Exercise: In Class Live Model Drawing - Gesture Drawings	Gesture Drawings
	W, Feb 5	Drawing Learning basic shape of the Head and hands for figure development Drawing: live model, focus: head -Timed Drawings	Head Hands and Feet Day Discuss: Loomis Vs Reilly Method	Heads, Hands, and Feet Drawings
Week 4	M, Feb 10	Clothed Model Drawing Seven basic fold types Drawing folds/drapery Drawing: live model, clothed model -Timed Drawings	Costume day! Learning to draw different fabrics and textures on the human form Character Studio Work Day	Costume Drawings & Fold Drawings
	W, Feb 12	Review Sketches of characters and research	Character Studio Work Day	
Week 5	M, Feb 17	Finish Character Sheets	Character Studio Work Day One on one individual reviews	

	W, Feb 19	Critique Day Characters		Character Design Sheets
Week 6	M, Feb 24	Perspective and Environments	Review Basic perspective 1 Vs 2 Point perspective • Horizon line/eye level in the real world Using X's to find the middle Homework thumbnail and research environment for your characters Adding and subtracting volumes Homework - practice perspective drawings	
	W, Feb 26	Check perspective drawings - review common issues Repeating regular objects (light poles, fences, cabinets) The human figure as forms in perspective Scaling the human figure correctly—and using it to scale objects Human form on elevated planes	Activity: Create a checkerboard Exercise: drawing fences Exercise: Adding figures to predrawn Environments Homework: Refine design drawings for project spaces	Perspective Review Thumbnails for Environment Fences Figure Drawing in Perspective
Week 7	M, Mar 3	Building detail and “character” to buildings - materials, textures, aging, weathering, dimensional add-ons (breaking up flat space)	Review Environment plans Plan extra details to add to buildings Exercise: Design Lighting to go with building spaces	Refined Environment Drawings
	W, Mar 5	Designing organic objects to go with your architecture, plants, water features, clouds, rocks.	Exercise: Trees, building, paths and roads	Environment Lighting
Week 8	M, Oct 10	No Classes - Spring Break		
	W, Mar 12	No Classes - Spring Break		

Week 9	M, Mar 17	ColorScripting Color sketches and color keys Color for emotional narrative Color to establish locations/scenes	Color scripts Analyzing film clips, comics, etc. for color use What can you tell about the story by looking at the color script? What does it tell you about the overall tone & feel of the movie?	Environment trees, buildings, and roads
	W, Mar 19	Work Day for Environments Review colors for environments	60/30/10 color rule Homework - Plan colors for environments	
Week 10	M, Mar 24	Critique Environment Draft		Environment Design Draft
	W, Mar 26	No Class - Spring Assment		
Week 11	M, Mar 31	Objects & Vehicles Shape language for objects from scenes, organic vs. Inorganic objects	Exercise: character side prop: food	
	W, Apr 2	Review thumbnails for props		Props Design
Week 12	M, Apr 7	Work time - Refine Props		
	W, Apr 9	Vehicles - Review what makes vehicles work - anatomy, wheels, axels, etc.	Exercise: drawing cars, bikes, planes, carriage, etc. Research Thumbnail story vehicle	
Week 13	M, Apr 14	Present and review research and thumbnails		Vehicle Thumbnails
	W, Apr 16	Work Time - Refine Vehicles		
Week 14	M, Apr 21	Critique Props and Vehicles		Props and Vehicle Final Design
	W, Apr 23	Critique Environment		
Week 15	M, Apr 28	Storyboarding/final Project scene Basic static camera shots Identifying basic static camera shots from a short film clip—what shots and why? Identifying “shots” from a comics/graphic novel sequences	Exercise: Identifying shots, building blocks to reverse engineering a storyboard	Reverse Engineer a Storyboard Camera Review
	W, Apr 30	Work Time - Storyboards		

Week 16	M, May 5	Work day storyboards - Final Review of Multiple Project Parts		
	W, May 7	Final Crit Day 1		Storyboard Drafts
Week 17	M, May 12	Final Crit Day 2		
	W, May 14			Storyboard Finals

ILLU2031: Character and Environment Designs

Fall 2024

CCAD Mission Statement

CCAD fosters a diverse community that educates students so they can unleash their creative power to shape culture and commerce.

<u>Course Information:</u>	<u>Faculty Information:</u>
Meeting Day and Time: TR 7:00PM – 9:45PM	Faculty Name: Phil Weasley
Mode / Location: KH 215	CCAD Email: Available on request
Credits: 3	Campus Phone (if applicable): N/A
	Office Hours: By Appointment; I am on campus Tuesday & Thursday

Course Description:

Basic illustrative drawing skills for storytelling are introduced. Class assignments emphasize observation of the human figure through drawing costumed models. Projects explore character development and storyboards.

Course Overview:

In this course, students will explore character and environment design through an iterative process. Students will learn how to develop distinct identities and narratives by using references and resources to create cohesive and original characters, worlds, and stories. Emphasis will be placed on the iterative nature of design, helping students refine and enhance their creations to better support the story and direction. This approach will guide students in crafting believable characters and environments through continual revision and improvement.

Course Learning Outcomes:

Students will develop Unique character identities using references and resources. This will allow them to construct a cohesive narrative and design worlds that are well-integrated and support the overall story. This will be accomplished through the practice of applying iterative Design and utilizing an iterative process to refine and enhance character and environment designs. This will allow students to craft characters and environments that are credible and align with the story's direction.

By end of course, students should be able to:

- Students will be able to Design both human and animal characters and character sets with an emphasis on basic shapes, silhouette, and communicating personality.
- Students will be able to Design complex, believable environments with attention to basic perspective, verisimilitude, and specificity.
- Students will be able to Generate characters and environments that are visually compatible.
- Students will be able to use historical reference to create historically accurate environments and costuming.
- Students will be able to generate props, vehicles, environments, and characters that all adhere to a set aesthetic.

I. Course Requirements & Policies

Required or Recommended Texts & Supplies

Unless noted otherwise, you may work digitally for any projects/assignments in this class—in which case, you obviously will not need most of the suggested traditional supplies. The following list of supplies is provided for those wishing to work traditionally: 14 x 17 Bristol Board Graphite pencils Non-photo blue colored pencil Erasers T-square (At least 18") Drawing board Drafting tape Tracing paper 11x 14 Technical pens in various sizes (Faber-Castell Pitt Pens, or Microns, etc.) Hand-held mirror (for facial expressions—a make-up mirror works great) Sketchbook (does not need to be specific to this course, just have something to draw in that's at least 8.5"x11") or loose 8.5" x 11" printer paper for in-class drawing Grayscale Copic markers: N0 N1 N2 N4 N6 N10 Other drawing materials as necessary

Required Assignments

Project 01 – Main Character Living in Their Space

This introductory assignment you are challenged to create a main character sheet and an inset character illustration meant for a teen fiction novel or graphic novel.

Project 02 – B/W 2 Supporting Characters and Main Interaction Vignette

Create a Black and White illustration of the main Character and a Anthropomorphic

Friend sharing a moment of interaction.

Project 03 – Environment Exterior

Create a one page illustration showcasing an area for our main character ventures.
The only problem is the publisher wants us to create a juxtaposing style for the backgrounds to the character designs we created.

Project 04 – Character Sheet Additions

10 props design, 3 Costumes,
1 Vehicle design, Pet or creature sidekick design

Project 05 – Final Project

Give a Cover to our story. Compile a deck of Previous projects

Class Sketchbook– Students are required to keep his step sketchbook this semester specifically for this class. The sketchbook material should include, but it's not limited to: sketches of your character development. Both main character and tertiary character. Expansions and provocations are environments in interiors your character may or may not encounter. Prop and creature/pet character provocations and any other Challenges and studies given by Professor or self lead. Experimentation is encouraged in exploring style, form, color schemes, etc. Sketching includes during the collecting of references, journaling, and technique studies as well! The sketchbook can be a collection of digital images or scanned physical pages submitted in PDF format (At least 10 pages of sketches).

Grading Policies

Project 01 – 20%

Project 02 – 15%

Project 03 – 20%

Project 04 – 20%

Project 05 – 20%

Sketchbook– 5%

An Important part of professional practice is meeting deadlines. As such, no work for this class will be accepted past the deadline without an extension. If you are unable to meet the specified deadline, you may request an extension via email at least 24 hours before the assignment is due and I will happily accommodate you under any reasonable circumstance—work situation, multiple assignments due the same day, things just piling up, etc. There is no grade penalty for an assignment turned in past the deadline if you have received an extension.

- Assignments are due by their specified due dates/times (unless otherwise specified through an accommodation request). Moodle will not accept submissions past the deadline.
- If you have missed the Moodle submission window and have not received an extension, you have missed the deadline; do not email work after that point. *I do not accept work via email.*

- Do not wait until the very last second to begin uploading/submitting work. Allow time for unexpected complications and delays. You can submit work early and then re-submit/overwrite any time before the deadline.
- Always turn in *something* rather than *nothing*. A 50% is a whole lot better than a zero.
- Exceptions to these policies are obviously unforeseen events, medical emergencies, accommodations, etc.

Preparing for class:

This is considered part of your weekly homework responsibility. Coming to class unprepared for critique or without proper materials to work during class is unacceptable. A professional working attitude, collegial interaction, and positive engagement in the course is expected. Failure to participate in class activities will be reflected in final semester grades. While in class you must work on the Character and Environment Design assignments. If you are found to be working on another classes' assignment during our time without permission, you will be warned and then your grade may be reduced.

If a student has any concerns or issues regarding the grading of a project and would like to discuss specific criteria of the rubric, I am glad to go over those details individually. Please contact me via email and we will schedule a time to meet. This meeting can be either before class, after class or during office hours.

All concerns with grades and/or general class issues will be managed in person by scheduling an appointment time to meet. I will not communicate solely via email regarding concerns. It is my policy to communicate in person when it comes to specific areas that need to be addressed with each specific student.

TURN EVERYTHING IN!!!

You are more likely to fail on the account of a 0% than a 50%. It's better to turn in a poorly executed assignment, than no assignment at all.

Sharing grades:

Please consider that each student has unique needs - different strengths and weaknesses. This is normal. I ask you to try not to compare yourself to your peers, especially when it comes to grades. This is why we have a rubric, to help guide each student in the areas that they can further develop; so, they have a "road map" for progress.

Outside of in class studio work expectations:

Credits work on a 1 to 3 ratio. Every 1 credit hour assigned to the class equates to a total of 3 hours of work per week. Therefore a 3 credit hour course (which most studio courses are) during a 16-week term should have 3 hours of instruction and 6 hours of homework/study time per week, for a total of 9 hours per course per week, for the student.

CCAD Grading Scale

100-93	A	76-73	C
92-90	A-	72-70	C-
89-87	B+	69-67	D+
86-83	B	66-63	D
82-80	B-	62-60	D-
79-77	C+	59-0	F

Sensitive Subject Matter

It is entirely possible that this class may cover material that is sensitive or may provoke a strong—and potentially negative—emotional response. I will endeavor to warn the class before any such material is discussed/shown and give students the opportunity to leave the classroom in advance. If you have anything in particular that you are sensitive to or concerned about, please discuss with me privately at the beginning of the term and I will work to accommodate you.

Classroom Policies

AI generated images are a controversial topic within the art industry currently. However the use of AI within your work for this class will be viewed as plagiarism resulting in a 0 for that given assignment without the chance of a regrade. Altered or not. That being said, discussions within class on new technologies such as AI is more than welcome.

Drawing skills are essential within the entertainment and design industry, I encourage you not to take short cuts with your education.

Additional Academic Honesty Policies

II. Studio Policies

See the following link: <https://my.ccad.edu/hours>

Studio Access

CCAD makes every effort to provide access to studios, shops, and labs outside of class time. Special circumstances may require limited availability. At those times, refer to <https://my.ccad.edu/hours> for up-to-date access details with color zones.

Health & Safety

III. CCAD Academic Policies

CCAD expects students to conduct themselves according to the values and standards that the college has set for its community. Students who violate policies, cause harm to others, commit criminal acts, or engage in disruptive behavior on or off campus may be subject to disciplinary procedures and possible sanctions. See the [Code of Student Conduct](#) and [Student Handbook](#) for full policies and conduct procedures.

Academic Misconduct

Academic misconduct most commonly takes the form of plagiarism, which is defined as:

- Reproducing and submitting another person's work as one's own;
- Using another person's original ideas without providing appropriate credit;
- Using material from other sources, online or otherwise, without acknowledgment;
- Misrepresenting oneself as another individual when completing assignments;
- Failure to cite or incorrectly cite images, statements, or generated information from the use of artificial intelligence technology, such as Chat GPT;
- Co-constructing assignments without instructor knowledge and/or approval.

See the [Code of Student Conduct](#) for details, and consult your instructor(s) with more specific questions.

Attendance

CCAD believes that attendance is essential to student learning, and students are expected to attend and participate in all courses on their schedule. All absences will count towards a student's absence total for the semester unless otherwise waived for specific criteria. Students are responsible for all missed class material, including assignments and tests, when absent from class. Faculty have authority on decisions regarding absence counts but must do so consistently for all students. Faculty can lower a student's grade if their absences total more than the limit for a course as outlined below, which could result in a failing grade:

Course Type	Absence Limit
Course meeting once per week	No more than two absences per semester
Course meeting twice per week	No more than four absences per semester
Course meeting three times per week	No more than six absences per semester
Course meeting four times per week	No more than eight absences per semester

Online, independent study, or other

Attendance determined by at least one log-in to online course management system per week. Participation expectations set by faculty.

A student who is tardy three times in any course may be assessed one additional absence. Students arriving more than 30 minutes late to class or returning from break more than 30 minutes late may be marked absent. A student leaving a class early, without permission, may also be considered absent. In the event that a faculty member is late to class, students are required to wait a minimum of 30 minutes for the instructor. (For summer semester, missing 15% or more of the course sessions may result in a failing grade.) Students are reminded that they could receive a failing grade if they stop attending a course without properly dropping it. Dropping courses, or withdrawing, is the responsibility of the student.

CCAD supports appropriate self-care for illnesses. The college's COVID-19 attendance policy will continue supporting COVID-19-related absences, up to two for each class for each positive/symptomatic instance. Students should communicate with their instructors directly and be ready to provide documentation of a dated positive test result, if requested.

For the full CCAD Absence Policy, see the [Student Handbook](#).

Absences Due to Exceptional Circumstances

The absence limits are meant to cover emergencies or minor illnesses. For exceptional circumstances, the student must submit all related dates and appropriate documentation to advising@ccad.edu. CCAD's exceptional circumstances policy for attendance will support only cases of extreme illness or hospitalization due to COVID-19. Consult the [Student Handbook](#) for the full policy and process, including a list of circumstances eligible under this policy, such as religious holidays, jury duty, pregnancy, death of a friend or family member, unforeseen illness or hospitalization, etc.

Petitioning for an Incomplete

An incomplete is considered only in cases of serious medical emergencies or unforeseen circumstances. To be eligible for an incomplete, students should obtain a petition form either [online](#). Students must then obtain recommendations for an incomplete from their instructors and submit the form(s) with documentation to the Office of Student Records no later than the last day of the semester. See the [Student Handbook](#) for complete details.

Disability Accommodations

In accordance with the Americans with Disabilities Act and Section 504 of the Rehabilitation Act, the Disability & Access Services Office assists students in establishing reasonable and appropriate disability accommodations to give students equal access to their educational programs at CCAD. Any student with a qualifying disability must contact the Disability & Access Services Office to

self-identify as having a disability and begin the documentation process for accommodations. To do so, students must email disability@ccad.edu. For more details, visit [MyCCAD](#).

Counseling & Wellness Center

Mental health is an important component of your personal well-being and academic life at CCAD. The Counseling & Wellness Center provides free, confidential counseling services, as well as educational wellness programming, to enrolled degree-seeking students. Consult my.ccad.edu/counseling for information on hours, scheduling an appointment, and a range of additional mental health resources.

Sex-based Harassment

CCAD strictly prohibits sex-based harassment of any kind and is firmly committed to maintaining an educational environment free of sex and gender-based harassment, discrimination, or retaliation. The college believes in zero tolerance for such misconduct, and all members of the campus community are expected to conduct themselves in a manner that does not infringe upon the rights of others. Consult CCAD's [Community Standards](#) for the complete sexual harassment & grievance policy and procedure, resources, and FAQs. CCAD's Title IX Coordinator and contact information is available online as well.

IV. Week-by-Week Schedule of Classes & Reminders

Class meetings are scheduled over 16 weeks, but some classes meet 15 of the 16 weeks depending on the day that classes meet and scheduling of holidays, breaks and the annual Student Progress Assessment.

*****Schedule is subject to change; see our Moodle website for updates, links, & details.*****

Week	Session (Include dates)	Class Topic / Activities (Preview planned content/work)	Review/Complete for Today (Include readings, exercises, steps-in-process)	Deadlines
Week 1	T, Aug 27	Course Introduction Project 1 Overview Working in the Industry What does this mean? Class discussion	Review the Course Syllabus Class Discussion	
	Th, Aug 29	Class Share and Term goal agreement Syllabus Visions/Proposals Thumbnail and Ideation of characters Talk making characters	Bring samples of your portfolio, this can be a website /artstation/ sketchbook/ social media page, or you can bring physical work/ digital files. (3-5 example) Thumbnail 20 or more character silhouette with low detail, keep in	

		Demo thumbnails	Mind shape language. Spend no more than 2 hours total	
Week 2	T, Sept 3	Character introductions Project 1 Silhouette Demo Watch parts of Movie	Talk Character Ideation Tips and Techniques Develop 5 silhouettes and narrow down designs for character sheets Collect references for your characters	
	Th, Sept 5	Project 1 work day	Checking individual progress	Character Silhouettes
Week 3	T, Sept 10	Project 1 work day	Checking individual progress	
	Th, Sept 12	Project 1 work day	Checking individual progress	
Week 4	T, Sept 17	Project 1 work day	Formatting and presentation discussion	
	Th, Sept 19	PROJECT 1 DUE Class Critique Supporting character introduction	Presentation, industry examples	Project 1
Week 5	T, Sept 24	Project 2 work day BW value demo and sharing examples of character interaction	Thumbnailing checking individual progress	
	Th, Sept 26	Project 2 work day	Checking individual progress	Project 2 Thumbnails
Week 6	T, Oct 1	Project 2 work day		
	Th, Oct 3	Project 2 work day		
Week 7	T, Oct 8	Project 2 work day		
	Th, Oct 10	Project 2 DUE Class Crit Project 3 Introduction	Presentation, plus industry examples will be given	Project 2
Week 8	T, Oct 15	No Classes - Fall Break		
	Th, Oct 17	Project 3 Environment Demo Color Theory Studies and Discussion	Create 3 rough ideas to present	

Week 9	T, Oct 22	Project 3 work day	Narrow ideas down to 1 and refine checking individual progress	Project 3 Concepts
	Th, Oct 24	Project 3 Work Day	checking individual progress	
Week 10	T, Oct 29	Project 3 DUE Intro Project 4 and 5 Final		Project 3
	Th, Oct 31	PROJECT 4 Vehicle and Prop Demo	Introduction to vehicle and creature design Sharing examples Create 3 concepts to present	
Week 11	T, Nov 5	Project 4 Work Day	Checking individual progress	Project 4 Concepts
	Th, Nov 7	Project 4 Work Day	Self marketing discussion	
Week 12	T, Nov 12	Project 4 Work Day	Narrow roughs down for final design	
	W, Nov 13	Project 4 Work Day	Checking individual progress	
Week 13	T, Nov 19	Project 4 DUE Class Crit		Project 4
	Th, Nov 21	Review Project 5	Bringing it all to together	
Week 14	T, Nov 26	Project 5 work Day	Narrow comps down to 1	4 full value comps due
	Th, Nov 28	No Classes - Holiday		
Week 15	T, Dec 3	Project 5 work day	Refine final image	
	Th, Dec 5	Project 5 work day	Checking individual progress	
Week 16	T, Dec 10	1 on 1 final review Project 5 work day	Final projects due, please SUBMIT any updated work for regrades	Sketchbook
	Th, Dec 12	Project 5 DUE class critique	**all unturned and work and work that has extensions. Must be turned in on this day as well.	Project 5

**Week
17**

T, Dec 17

Th, Dec 19

