
James David Deal

V

Curriculum

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C O N T A C T

David Deal

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Resume

2012 to present

Assistant Professor of Art

Eastern New Mexico University, Portales, New Mexico

2008 to present

Owner

J David Deal Graphic Design, Portales, New Mexico (formerly Big Attic Creative, Cornish, Maine)

1999 to 2008

Creative Director

Glen Group, North Conway, New Hampshire

1997 to 1999

Creative Services Project Director

Maine Credit Union League, Westbrook, Maine

1996 to 1997

Senior Graphic Designer

Idexx Laboratories, Westbrook, Maine

1984 to 1996

Senior Graphic Designer

The Dallas Morning News, Dallas, Texas

1983 to 1984

Art Director

Hanchey and Associates, Dallas, Texas

1980 to 1983

Graphic Designer

Pugh and Company, Dallas, Texas

1979 to 1980

Art Director

World Wide Stereo, Dallas, Texas

1978 to 1979

Designer

Parker-Garrick, Duncanville, Texas

1977 to 1978

Graphic Designer

Campus Graphics, Louisiana Tech University, Ruston, Louisiana

Education

2009-August 2012

Master of Fine Arts in Graphic Design

Marywood University

Scranton, Pennsylvania

2009-2011

Continuing Education

The Practice of Painting

Maine College of Art

Portland, Maine

2009

Continuing Education

Color Management,

Studio Lighting,

Adobe Lightroom

Calumet Photo Seminars

Boston, Massachusetts

2005

Continuing Education

CSS-Cascading Style Sheets and Web Design

Maine College of Art

Portland, Maine

2004

Continuing Education

Designing with Adobe Flash

Maine College of Art

Portland, Maine

1989

Continuing Education

Concept First

Texas Christian University

Fort Worth, Texas

1974-1978

Bachelor of Fine Arts in Graphic Design

Louisiana Tech University

Ruston, Louisiana

Teaching Philosophy

My goal as a teacher is to prepare design students for a profession that is constantly evolving, as technology provides more avenues for the distribution of information. In this changing environment, a designer must learn to think conceptually, adapt intellectually, design effectively and communicate both visually and verbally. Students with these skills will help shape the visual culture for their generation.

I feel that teaching with the perspective of an experienced graphic designer is a different interaction between student and teacher than say, a traditional teacher presenting information to be learned. A graphic design student must learn the rules, then break them and present them in such a way that makes that student viable in the creative marketplace.

A successful design education starts with the fundamentals. We should build a foundation of design theory, critical thinking and technical proficiency. This would include involvement in

“Professor Deal is an exceptionally skilled professor who brings an enormous amount of quality experience, methods, and patience to his classroom. His genuine desire to help students goes beyond any instructor I have met, and his constant insistence that students work their hardest while maintaining a comfortable and inviting atmosphere is part of what makes him such a unique pleasure to learn from.”

Dale Landry
ENMU Class of 2015

the fine arts to further enhance aesthetic development. During this early preparation, we need to identify the strengths and weaknesses of each student so that we can help in enhancing their talents while further developing any skill sets that may be deficient.

When teaching advanced-level graphic design, the traditional classroom should be transformed into a cooperative learning environment. In this setting, students would not only compete but also share design principles and technical knowledge, critiquing each other’s work as well as their own. This cooperation develops skills needed to be productive in a successful studio environment. It is also valuable to establish real-world connections to the classroom. This would be accomplished through contact with national and regional professional organizations as well professionals working all areas of design and other artistic disciplines.

Finally, it is important for students to study and understand the history of graphic design as well as other design disciplines. Understanding an historical and cultural context helps students better comprehend the concepts, inspirations and visual applications of the work being studied. As Milton Glaser paraphrased, “We all stand on the shoulders of all those who have come before us.” Students must have knowledge and insight of what has been previously presented into the culture in order for them to expand and refine their own creative vision. Helping students appreciate their potential and gain the skills and instincts to turn a talented interest into a lifelong career, is something I am well prepared to do.

Artist Statement

I am a graphic designer, educator, visual artist and photographer. Each of these are inseparable from the other. Each informs my aesthetic, and each is vital in my daily artistic practice.

As a graphic designer my role is to visually communicate my client's message in a way that is both easily interpretable and recognizable to their intended audience. This form is usually typographically centered, thematically flexible and depends on the client and the needs of the message.

My graphic design work is concept driven; every element has a purpose and a reason, designed to be current but not trendy. I use this aesthetic across all design media, print to interactive.

As a visual artist, working in the medium of oil paint on canvas, I have no need to constrain my work to meet anyone's expectations besides my own.

The theme I'm most drawn to is landscape. Having lived in a variety of locations, I believe the deep forests and bayous of Louisiana, the crisp winter air of New England and the expansive skies of the High Plains have shaped my aesthetic sensibilities. Those sensibilities also lean to the abstract and are open to abstract influences.

In allowing the abstract expressionist work of John Walker, Richard Diebenkorn and Joan Mitchell to influence my paintings, I move towards work that is nonrepresentational in nature while still being landscape in subject matter. Within those landscapes I look for the basic shapes, linear divisions and design motifs to exploit with color and brush.

Pixels and paint: two aspects of my artistic life diametrically opposed yet creatively linked.

Biography

My earliest memories are of drawing and painting. I was captivated by illustration, typography and graphic design. When I realized that those were career paths I could follow, I knew that was the direction my life would go.

I pursued a Graphic Design BFA at Louisiana Tech University. There, I was lucky enough to have a design professor named Bud Donahue. Bud was a grizzled, cigar chomping, ad man from Chicago. He introduced us to the real world of graphic design. He expected a lot from us and gave a lot in return. His willingness to share his experiences and knowledge prepared us for jobs that turned into careers for many of us. I would like to do the same.

Upon graduation, I moved to Dallas, Texas. Eventually I was hired by Pugh and Company as a Graphic Designer. Pugh and Company, a true design studio, had a stimulating environment where I was able to learn, experiment and mature as a designer.

In 1984, I accepted a position as Senior Graphic Designer at *The Dallas Morning News* in their Marketing Department. The department provided marketing for the newspapers advertising efforts and their sports marketing initiatives involving Dallas area professional sports teams. We also provided pro bono creative services for charitable and non-profit groups ranging from the Susan B. Komen Foundation to the Dallas Symphony.

The Morning News Marketing Department was one of the first art departments in Dallas to adopt Apple Computers. Being at the forefront of the computerization of the design studio was an exciting time for me. I enjoyed having to look at creative problems in a new way and learned to be flexible in my processes. As a department, we developed new ways of working and were involved with Adobe and other software companies in the testing and revision of their early software packages.

My wife and I moved to Maine in 1996 to raise our family. After working in Maine for a few years, I became Creative Director at Glen Group, a marketing design and web development firm in North Conway, New Hampshire. In 2008, I started Big Attic, a graphic design and web development studio with clients as diverse as convention coordinators in Boston, publishers in Texas, and guitar builders in Maine.

In the past 11 years, I have also returned to painting and drawing. As much as I love working digitally, it is very satisfying to create by moving paint around with a brush and feeling vine charcoal grind against paper. This, along with my professional work, led me to return to school to pursue my Master of Fine Arts degree in Graphic Design through a low-residency program at Marywood University in Scranton, PA which I completed in the summer of 2012.

I am at the start of my fifth year of teaching Graphic Design at Eastern New Mexico University and am thrilled that I was able to achieve my goal of teaching at the university level. I hope Bud is looking down on me and smiling.

Professional Skills and Digital Expertise

Art Direction
Brand Development
Print Design
Motion Graphics
Web Design
Digital Photography
Illustration
Social Media Integration

Adobe Photoshop CC
Adobe Illustrator CC
Adobe InDesign CC
Adobe AfterEffects CC
Adobe Premier CC
Adobe Lightroom 5
Adobe Acrobat
Quark XPress
HTML 5
CSS 3 (Cascading Style Sheets)
CMS Made Simple
Wordpress

Professional and Cultural Organizations

AIGANM (American Institute Graphic Artists)
member

UCDA (University and College Designers Association)
member

Portales Arts Council
member

New Mexico Plein Air Painters
member

North Atlantic Arts Alliance
board member

Farnsworth Art Museum, Rockland, Maine
member

Courses Taught

Digital Media 1
Adobe Creative Cloud Illustrator and Photoshop

Digital Media 2
Adobe Creative Cloud InDesign

Design 1
Design Fundamentals

Graphic Design 2
Junior Level Graphic Design

Graphic Design Projects
Senior Level Graphic Design

Publication Design
Senior Level Graphic Design with Publication focus

Web Design 1
HTML and CSS

Web Design 2
User Experience and Interface Design

Typography
Sophomore and Junior Level Typography

Topics Course in Experimental Typography

7 Directed Studies

“Professor Deal’s professional background and real world experience greatly enhances what he brings to the classroom. Having finished my Bachelor’s of Fine Arts at Eastern New Mexico University, I had Mr. Deal for many of my classes. Upon completing one of his classes I felt that much more prepared to take on real world graphic design opportunities. His teaching style is very hands-on and a priority in his classroom is to make sure that every student gets individual attention throughout the process of an assignment which I felt greatly increased the progress of each individual.”

Hannah Spearman
ENMU Class of 2014

Committee Work

Academic Assessment Committee

Distance Learning Roadmap Committee

General Education Committee

Web Think Team

Fine Arts Council

CFA FEC Ad Hoc Committee

HLC Committee

Awards and Exhibitions

CUNA Blockbuster Awards

1999 Gold Medal, Honorable Mention
1998 Gold Medal, Silver Medal

International Newspaper Marketing Assoc.

1994 Gold Medal, Silver Medal
1995 Gold Medal
1992 Silver Medal
1991 Gold Medal

INPA Southern Region Stars of the South

1989 Gold Medal
1987 Gold Medal

Print Magazine's Regional Design Annual

1990 Certificate of Design Excellence
1989 Certificate of Design Excellence
1988 Certificate of Design Excellence
1987 Certificate of Design Excellence
1985 Certificate of Design Excellence

Press Club of Dallas Katie Awards

1995 Finalist

Dallas Society of Visual Communications Annual Award Show

1990 Award of Excellence, Bronze Award,
Award of Merit
1985 Award of Excellence (2)
1982 Award of Excellence
1981 Award of Excellence

Maine Graphic Arts Association Awards

2000 1st Merit Design Award,
2nd Merit Design Award
1999 1st Merit Design Award (2),
2nd Merit Design Award

Art Directors Club of Houston

1985 Certificate of Excellence
1982 Certificate of Excellence

The Dallas Advertising League Tops Show

1987 Merit Award (2)
1984 Merit Award
1983 Best of Show

The New York Art Directors Show

1983 Silver Medal

IABC Bronze Quill Awards

1985 Award of Merit

US Travel Association Mercury Award

2005 Gold Medal

Northeastern Economic Developers Awards

2008 Award of Excellence (2)
2007 Award of Excellence (3)
2006 Award of Excellence (1)
2005 Award of Excellence (2)

Will Rogers Medallion Award

2012 Western Nonfiction

Published Work

USA Ad Review No. 44

The Best American Print Advertising
June 2003

Print Magazine's Regional Design Annual

1990 Page 131
1989 Page 127
1988 Page 148
1987 Page 135
1985 Page 130

Exhibitions

Road Warriors

Photography exhibition with Shelly Short
Runnels Gallery, Eastern New Mexico University
September 2016

3rd Annual Regional Faculty Art Exhibition

Runnels Gallery, Eastern New Mexico University
November 2015

Graphic Designer/Visual Artist

Solo Show
Golden Library, Eastern New Mexico University
Summer 2015

2nd Annual Regional Faculty Art Exhibition

Mary Moody Northern Formal Gallery, West Texas A&M University and Amarillo College Gallery
September 2014

Regional Faculty Art Exhibition

Eula Mae Edwards Museum and Gallery, Clovis Community College
September 2013

Lubbock Arts Festival

Juried Gallery, Lubbock Memorial Civic Center
April 2013

ENMU Faculty Show

Runnels Gallery, Eastern New Mexico University
October 2012

MFA Show

Marywood University, Shields Center for Visual Arts, Marywood Art Galleries.
July 2012

Beginnings, The Paintings of J David Deal

Campus Center Gallery, University of New England
Solo Show
May 2012

The Practice of Painting

Free Street Gallery, Maine College of Art
Juried Show
October 2009

Southwest Watercolor Society

Annual Show
Juried Show
Summer 1994

Conferences and Workshops

Abstract Landscape Painting Workshop

Farnworth Museum of Art
2016 Rockland, Maine

WordCamp San Diego 2015

WordPress Web Design Conference
2015 San Diego, California

AIGA Design Educators Conference

University & College Designers Association
2014 The University of Cincinnati, Ohio

UCDA Design Education Summit

University & College Designers Association
2013 The Sheraton Read House Hotel, Chattanooga, Tennessee

Thinking Creatively

New Jersey Art Directors Club
2010 Kean University, Union, New Jersey

AIGA/Maine Compostmodern

2010 Portland, Maine

AIGA Design Conference

2005 Boston, Massachusetts

The How Conference

2004 San Diego, California

The Design Conference That Just Happens To Be In Park City

2002 Park City, Utah

The How Conference

2001 San Francisco, California

The Design Conference That Just Happens To Be In Park City

1994 Park City, Utah

The Photoshop Conference

1991 San Francisco, California

AIGA/Texas Computer Conference

1990 Dallas, Texas

breakout session presenter

References

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Mic Muhlbauer
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Eastern New Mexico University
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Portales, NM 88130
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Clients

New England Inns and Resorts
Maine Department of Conservation
Maine Forestry
TEDxDirigo
Great Glen Trails
North Wind Nature Adventures
Mt Washington Auto Road
Cranmore Mountain Resort
Mt Washington Weather Observatory
The Dallas Morning News
Dallas Black Dance Theater
Taylor Publishing Trade Books
Algonquin Press
Little and Brown Publishing
AH Belo Corporation
Texas Tech University Press
Bagala Window Works
Idexx Laboratories

IronLabs
Maine Credit Union League
Voluntary Hospitals of America
Baylor Hospital System
Ossipee Valley Music Festival
Friendly River Music
Circa Guitars
Hyatt Regency Hotels
Conference Hotels Inc
North Atlantic Arts Alliance
Schoolhouse Arts Center
Dallas Museum of Fine Art
Center for Cultural Exchange
Ram Island Dance
Dallas Symphony
Phenix Housing Preservation Company
The Boys Club of Dallas