

PRINT & PUBLICATION DESIGN

BOOKS

MAGAZINES

BROCHURES

MAILERS

ELECTRONIC PUBLICATIONS

BANNERS & DISPLAYS

PACKAGES

LOGOS

ILLUSTRATIONS

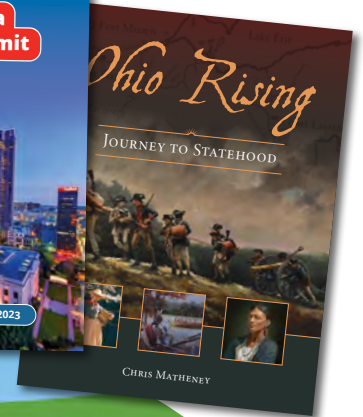
Work experience:

- Pre-press production
- Branding & ad design
- Communication design
- Education design
- Illustration & logo design
- Event & display signage

Selected client list:

- Ohio Statehouse
- Columbus Museum of Art
- The McGraw-Hill Companies
- Honda

BRIAN R. WILLIAMS
brianrwilliamsart@gmail.com

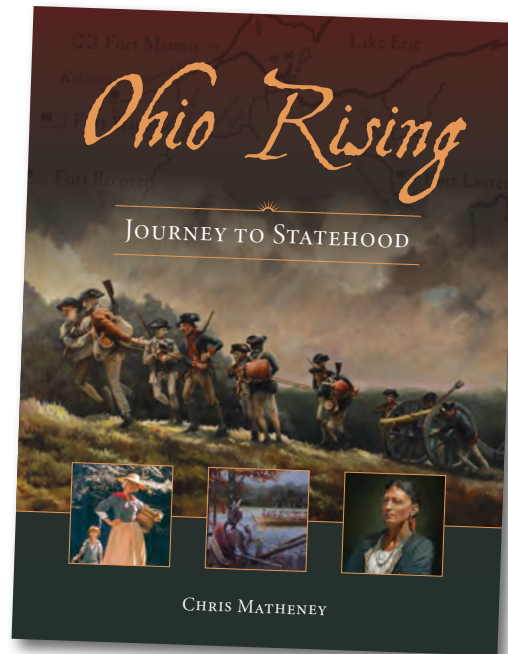


Ohio Rising: Journey to Statehood

44 pages

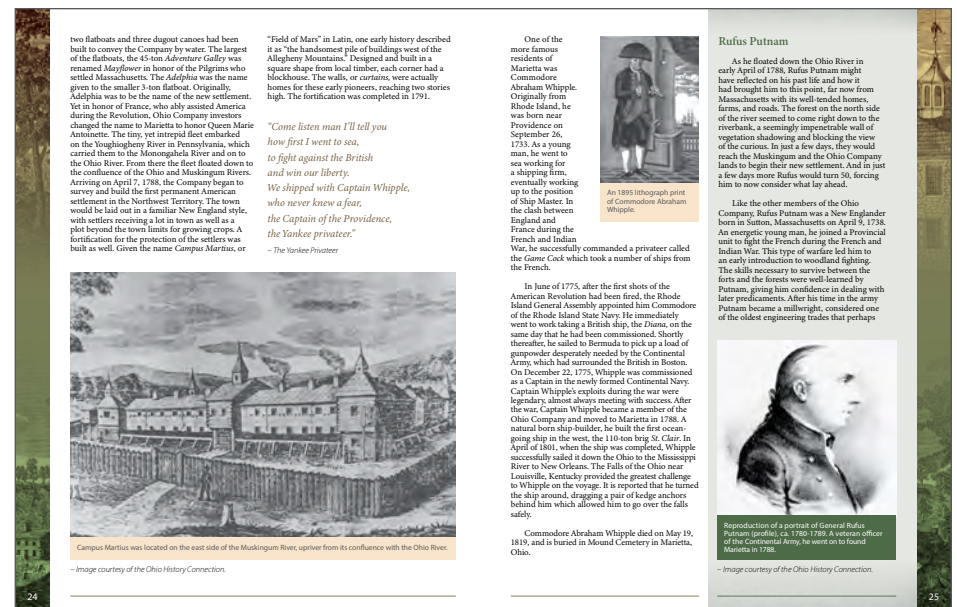
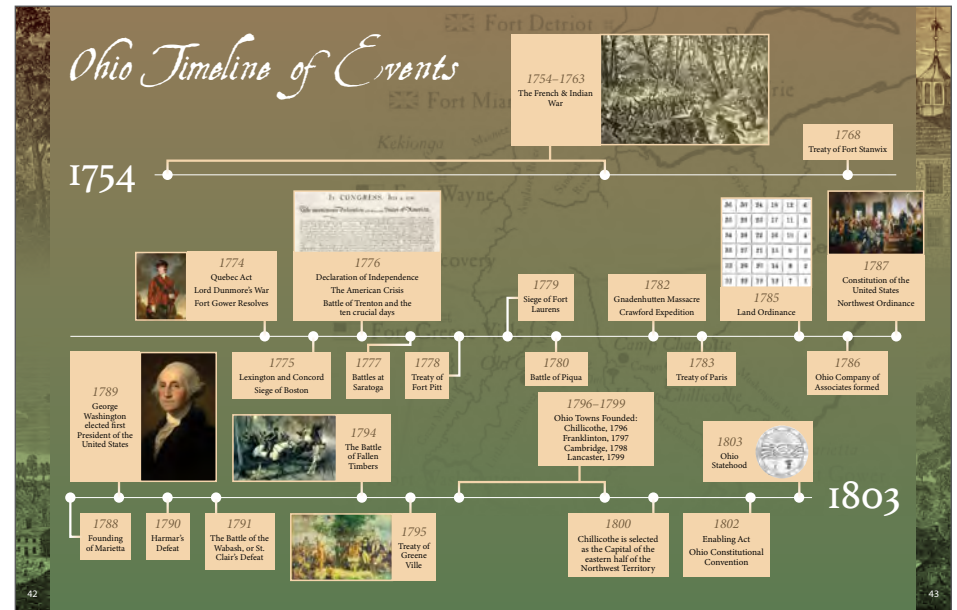
Client: Ohio Statehouse,
Capitol Square Review &
Advisory Board

Author: Chris Matheney



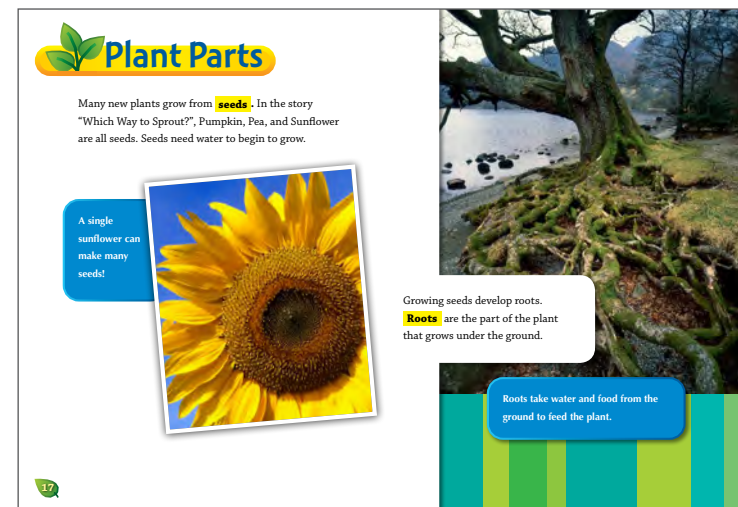
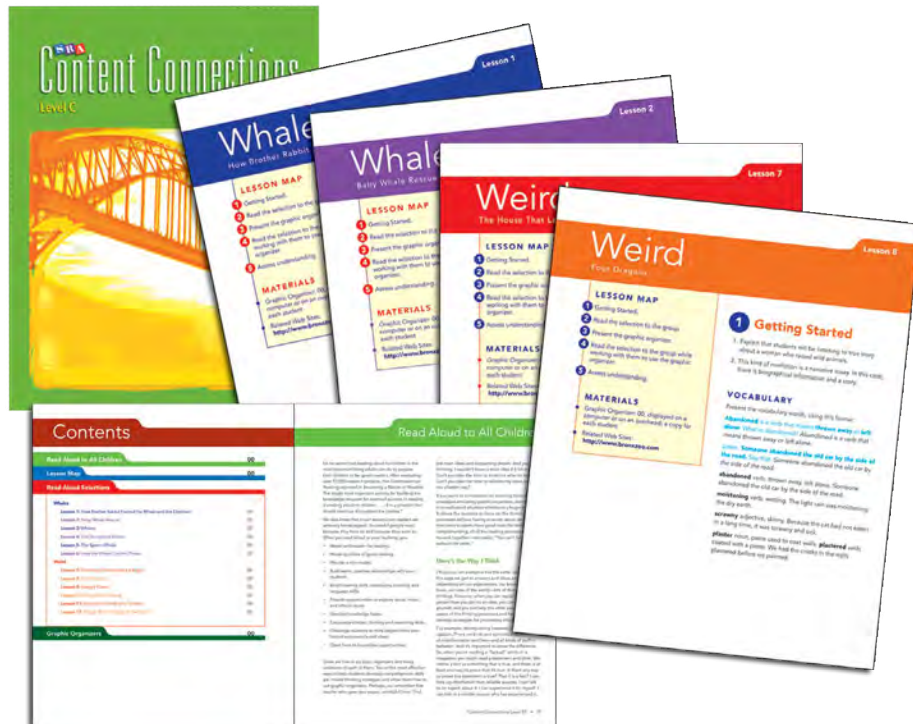
cover

inside pages



Grade school textbook page layouts,
various subjects and grade levels

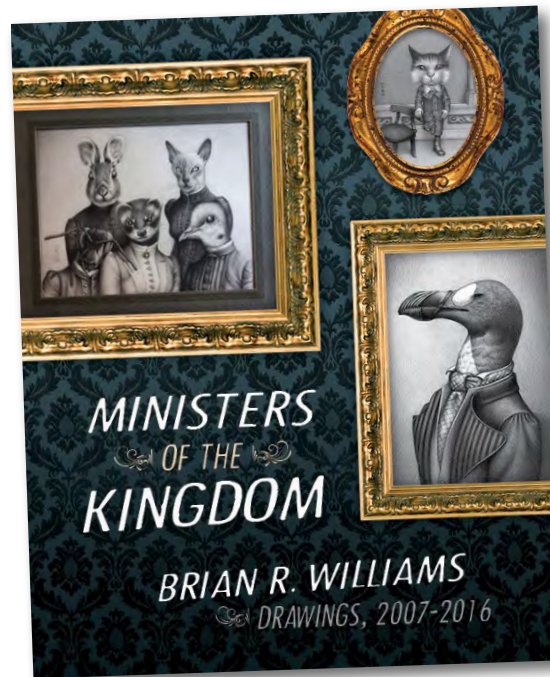
Employer: SRA/McGraw-Hill



Ministers of the Kingdom, a catalog of my artwork

70 pages

Client: self-promotion



THE GILDED AGE

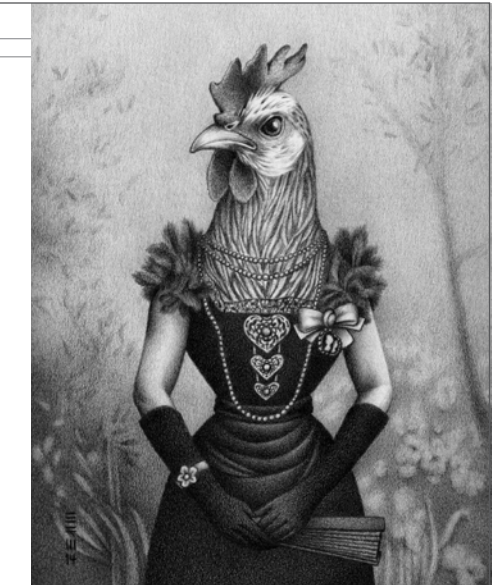
RIGHT THE DOWAGER

The *Gilded Age* series started with me wandering around on Wikipedia. I was looking at 19th-century photographs, marveling at the amazing sharpness — nary a pixel to be seen! — as well as the beautiful velvety texture of the old photographic process, but also noticing how stuffy and formal the subjects look. Every aspect of the composition is carefully arranged, from small props like fans and inkwells, to the ubiquitous, elegantly-draped curtain in the corner of the frame. The men in those old photos appear relaxed and self-assured, but the women are so severely trussed up in their corsets that they look like they can barely breathe.

After browsing through these photos for an hour or so, their artifice started to become the predominant element speaking to me. The subjects of these photos, dressed in their finest and surrounded by their expensive baubles, were, after all, still just animals. All the gilded, superficial trappings of human civilization might temporarily obscure, but can't deny, that basic truth.

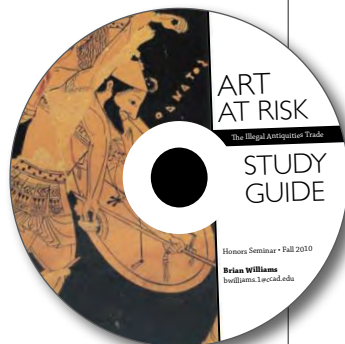
I selected a dozen or so photographs and unmasked the human subjects to reveal the animals within. A photo of a young one-legged boy, vulnerable but proud, became *Little Phillip*. Franz Kafka's most famous story takes a literal turn in *The Metamorphosis*. Maggies and rabbits, associated with sorrow and fear, respectively, show up in *The Maggie's Widow*, *The Hollenberg Poltergeist* and *The Haunted Gramophone*. For other drawings, I was responding to the repressive social mores of the time, so a group portrait of Victorian-era princesses, whose sole duty in life was to produce offspring, became *Girls with R.S.V.P. Eyes* (I got the title from a 1914 newspaper headline that read, "Girls with R.S.V.P. Eyes Are to Blame for Most of the Flirting These Days").

Sometimes I describe these drawings as "Aesop's fables for the post-industrial era." In our ancestors' folklore, animal characters embodied discrete aspects of our imperfect selves: doubt, evil, empathy, arrogance, wisdom, grace. We told stories about animals to remind ourselves what it means to be human. Today it feels like we are further isolated from nature than ever before, so it might be good from time to time to remember who we are and where we came from.



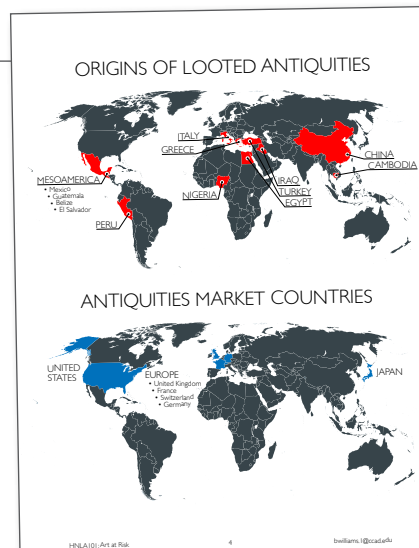
Art at Risk Study Guide

Course materials for an Honors seminar I proposed, wrote and taught at the Columbus College of Art & Design



ART AT RISK The Illegal Antiquities Trade STUDY GUIDE

Honors Seminar HNLA101
Brian Williams • bwilliams.1@ccad.edu



A Closer Look

GREEK VASE PAINTING Red-figure pottery in Athens, beginning circa 550 B.C.E.

Ephestratus, the ancient Greek artist who painted the Sappho vase, was part of a school of potters known today as the *Penteter Group*, because of their revolutionary contribution to the art of ceramic. In fact, the *Penteter Group* was known by the city which has become the word "penteter." Ephestratus, and the *Penteter Group* are credited with creating the red-figure vase painting technique. Before this, vases were decorated and glazed using the black-figure method—outlined figures on a red background—has this technique limited the artist to the shapes of detail he was able to use to describe the figures. Reversing the colors—outlining figures showing red figures on a black background—allowed Greek potters to paint their more complex and detailed scenes on the sides of their vases.

Recent Greek vase was created using a potter's wheel, just like ancient ones today. Once the clay was shaped into a vase, it was set on a stand to dry. The vase painter (sometimes the same artist who sculpted the vase, but not always) would draw a composition on the side of the vase, then paint the surface with the red and black glazes, which were created using mixtures of fine clay, sand, and water. The glazes are the same color when wet, but the black glaze is thicker than the red glaze. The painter would have to work quickly in order to finish before the glaze dried. Then, the vase was fired in a kiln. The glaze colors were created by removing the fire of air into the kiln during specific times in the firing process. When air is blocked from flowing into the kiln, and feeding the fire, the fire pulls oxygen from the glaze on the vase's surface. This changes the color of the glaze and brings out the colors seen in the finished piece.

There were about a dozen or so independent workshops in the *Penteter Group*, and we know a few of them by name. A high-end workshop was run by Ephestratus, painting the Sappho vase. Other workshops in the city were run by the artist known as the *Red-Figure Painter*, and his workshop was the first to identify the artist by technique and style. Today, Ephestratus is considered the greatest artist of the *Penteter Group*, and his vases are highly sought after by museums and collectors.



WING, a trade magazine
11 issues annually; 24 pages

Client: Honda of America Mfg., Inc.

inside pages



covers for two issues



Sponsorship brochure for
the 2023 Japan-America
Grassroots Summit

4 pages

Client: Japan-America
Society of Central Ohio

front cover



inside pages



back cover

Honda Fact Brochure

Published annually; 24 pages

Client: Honda of America Mfg., Inc.



cover



inside pages



Invitations for the 2021 & 2022
MAC Arts Enchanted Evening

Client: Peggy R. McConnell
Arts Center of Worthington

6" x 11" postcard



8.5" x 5.5" postcard



8.5" x 5.5" greeting card

inside pages



North American Compliance & Ethics Policy

Page layout & illustrations

Interactive PDF; 53 pages

Client: American Honda Motor Co.

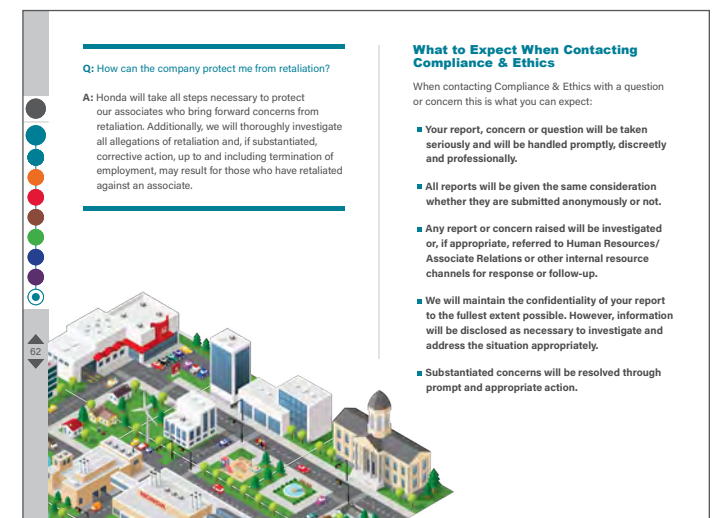
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spot illustration



inside pages

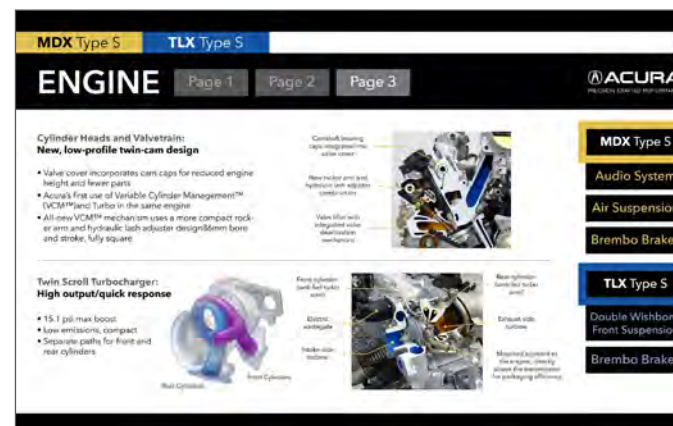
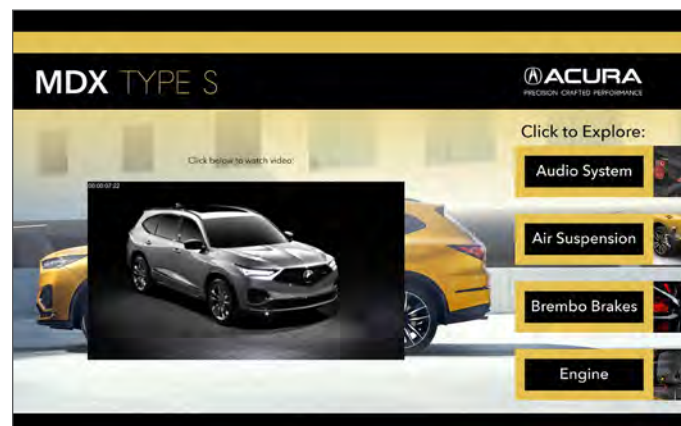
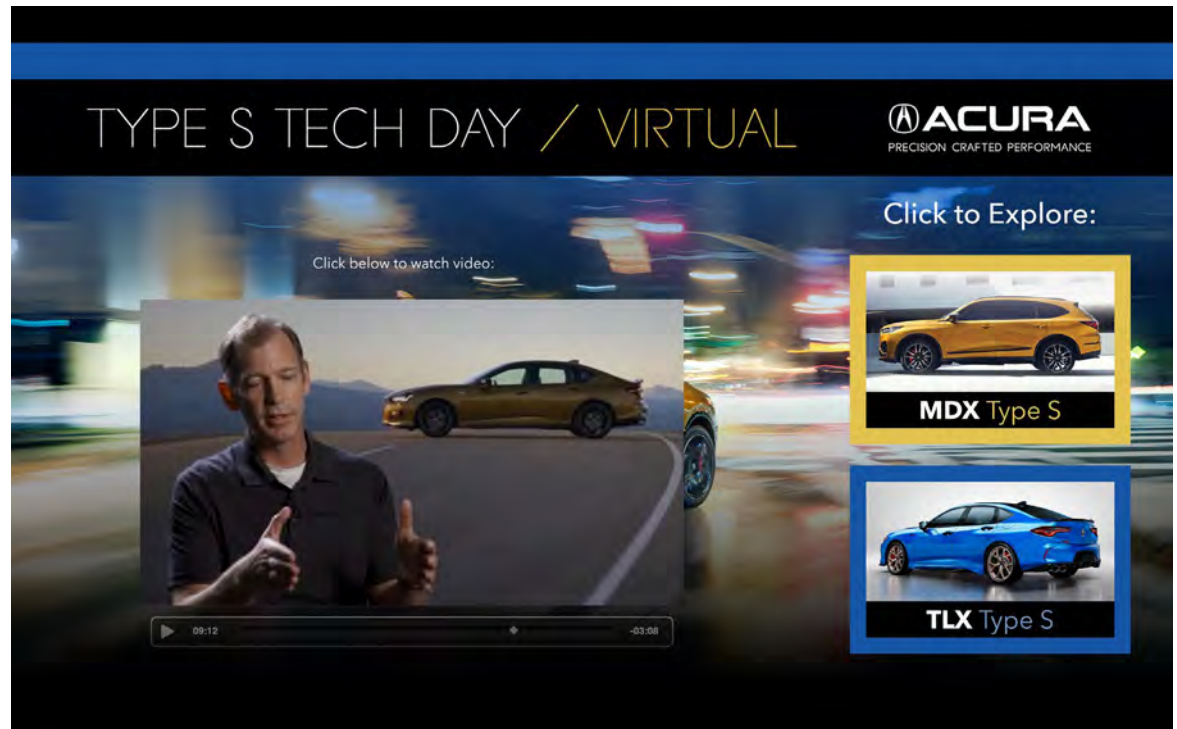


Acura Type S Tech Day presentation

Powerpoint presentation

11 pages

Client: American Honda Motor Co.



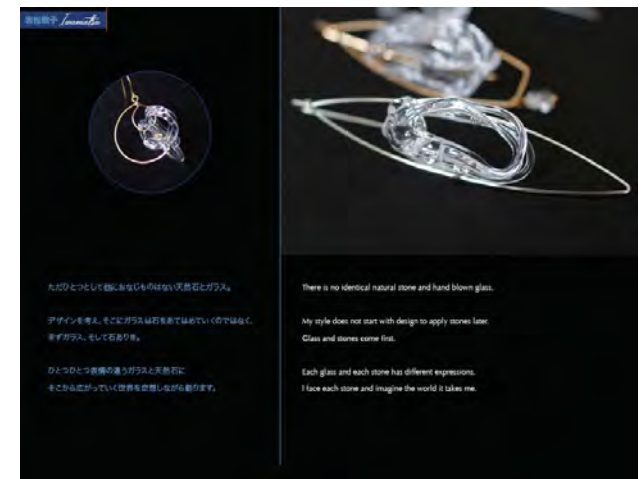
Takatomi/Iwamatsu, a PDF portfolio for glass artist Daisuke Takatomi and jeweler Keiko Iwamatsu

Client: Noriko Mills

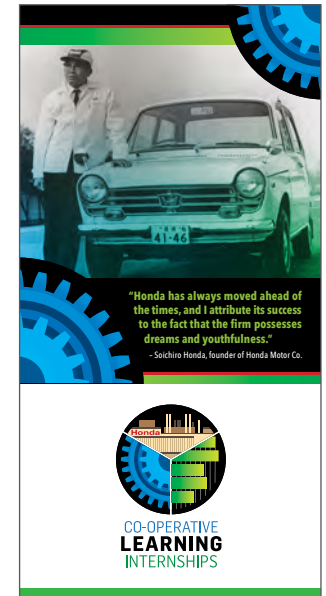
cover



inside pages



Client: American Honda Motor Co.



Client: Price Farms Organics



back

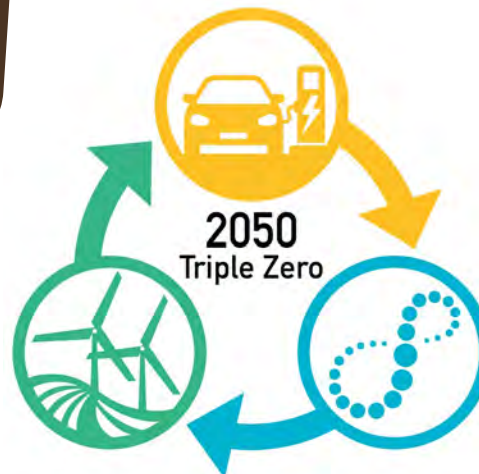


front



Client: American Honda Motor Co.

Honda Trading AMERICA



Digital-media illustrations

Client: American Honda Motor Co.



Digital-media illustrations

Client: self-promotion



VIII
I know noble accents
And lucid, inescapable rhythms;
But I know, too,
That the blackbird is involved
In what I know.



Traditional-media illustrations

Client: Johns Hopkins Magazine

Art Director: Pamela Li

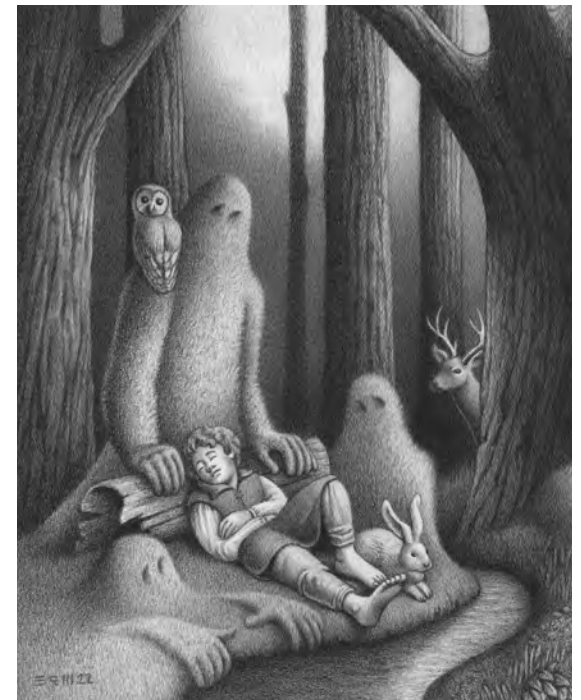
Client: Drool Magazine

Art Direction & Design: Justin Page



Client: Worthy Tales Magazine

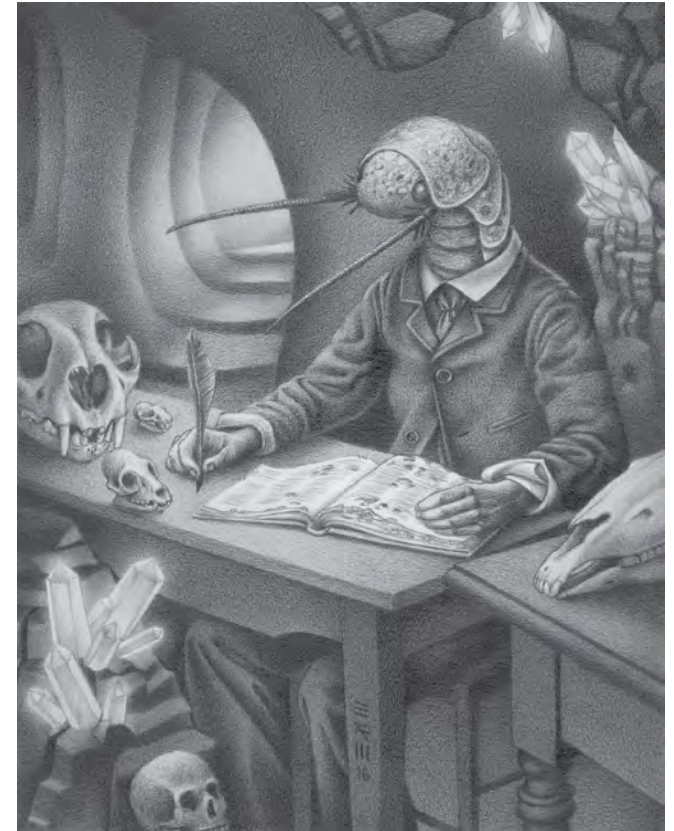
Editor: Evelyn Richardson



12 interior and 1 cover illustration for *Dodos auf der Flucht* (*Dodos on the Run*), a book of German poetry about extinct and endangered animals

Author: Mikael Vogel

Publisher: Verlagshaus Berlin



Forest Adventure Game

100 painted wood tiles for an interactive exhibition in the Wonder Room at the Columbus Museum of Art

Client: Columbus Museum of Art



Professional Experience

GRAPHIC DESIGNER at **STAFFORD TECHNOLOGY**, Columbus, Ohio.
 Client: American Honda Motor Co., 2008—present.

- Design handbooks, benefits packages, presentations, signage, ads, logos and other print & promotional materials for distribution among Honda employees throughout North America and in their communities
- Work with the editorial staff in the North American Corporate Communications department to design and publish periodicals & trade magazines

FREELANCE GRAPHIC DESIGNER. Clients include:

- Ohio Statehouse
- Peggy R. McConnell Arts Center of Worthington
- Price Farms Organics
- Japan-America Society of Central Ohio
- Columbus Museum of Art
- Copenhagen Wind Farm
- The Longaberger Company
- Paul Werth Associates
- Individual clients

ASSISTANT DESIGNER at **SRA/THE MCGRAW-HILL COMPANIES**, Columbus, Ohio, 2006—2007.

- Designed page layouts and templates, from simple text-only spreads to complex, full-color textbooks with multiple-chapter units, introductions, appendices, glossaries and indices in a variety of subjects and grade levels
- Worked closely with editorial and production departments as well as off-site compositor companies on each project, from creation to pre-press production, to successfully complete each project on time
- Assisted designers and senior designers with any other work needed

EDUCATION GRAPHIC DESIGNER at the **COLUMBUS MUSEUM OF ART**, Columbus, Ohio, 2004—2006.

- Designed print and promotional material, including postcards, calendars and catalogues for educational programs, events and interactive exhibitions
- Collaborated with educators & department leaders to plan each month's print material

Teaching Experience

ADJUNCT INSTRUCTOR at the **COLUMBUS COLLEGE OF ART AND DESIGN**, Columbus, Ohio, 2008—present. Courses include:

- Illustrative Figure Drawing
- Page Design (Adobe InDesign)
- Digital Design and Typography
- Illustration Professional Practices
- 2 Honors seminars:
Art at Risk: The Illegal Antiquities Trade
Defeating the Ideal: Art & Propaganda, from the Third Reich to the CIA

CONTINUING EDUCATION INSTRUCTOR at the **COLUMBUS COLLEGE OF ART AND DESIGN**, Columbus, Ohio, 2008—2013. Courses include:

- Figure Drawing
- Design and Visual Culture
- Intro to Design and Color
- Art Crime: Heists and Forgeries

Education

2003 BFA, **COLUMBUS COLLEGE OF ART AND DESIGN**, Columbus, Ohio.
 Major: Illustration. Minor: Art History.