



**NANCY A. BERNARDO**

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**EDUCATION**

- MAY 2006 MFA, The School of the Art Institute of Chicago, *Chicago, IL*  
Dept. of Visual Communications  
**MFA Thesis: *Ears Can Easily Be Cut Off***  
*An investigation between personal narratives, familial history and memory.*
- JAN 2006 The School of the Art Institute of Chicago  
Sponsored by Department of Art Therapy  
**European Outsider Art Study Trip to Germany, Switzerland & Austria**  
*3 week trip focused on the art of the insane, naive art and l'art brut. Travels brought us to Heidelberg, Bern, Lausanne, Vienna & other smaller towns. Collections visited: Prinzhorn Collection, Adolph Wolfli, L'Art Brut Musée, Hundert-Wasser, Gugging Haus*
- MAY 1993 BA, Valparaiso University, *Valparaiso, IN*  
Department of English + Art  
*Undergraduate focus on Modernist poetry and writings/art from the Dada movement.*
- SPRING SEMESTER 1992 **Valparaiso University Semester Abroad, Cambridge, England**  
**Tutorial Thesis: *The Poet and the Outsider***  
*Study based on the work and public readings of female poets from the East Anglia region of England.*

**CERTIFICATION**

- JAN 1998 **Moore College of Art + Design, Philadelphia, PA,**  
Certificate in Desktop Publishing
- MAY 1996 The University of Chicago Graham School, *Chicago, IL,*  
Certificate in Editing

**TEACHING EXPERIENCE**

- PRESENT **Rochester Institute of Technology**  
Assistant Professor of Graphic Design, *School of Design*
- AUG 2008–JUL 2013 **Loyola University New Orleans**  
Assistant Professor of Graphic Design, *Dept. of Art + Design*
- AUG 2007–JUL 2008 **Northwest Missouri State University**  
Assistant Professor of Graphic Design, *Dept. Art*
- JUL 2006–JUL 2007 **Illinois Institute of Art**  
Adjunct Instructor of Graphic Design, *Dept. of Visual Communications*
- SEP 2004–MAY 2007 **The School of the Art Institute**  
Graduate Teaching Assistant + Adjunct Instructor, *Dept. of Visual Communications*

## AWARDS + RECOGNITION

- 2016 PEER REVIEWED **Creative Quarterly 44**  
*Runner-up. Work will be featured in Fall 2016 on Creative Quarterly's website.*  
<http://www.cqjournal.com/winners>
- 2016 **Faculty Member of the Year**  
*Chosen as Faculty Member of the Year by Gamma Tau Eta Fraternity.*
- 2016 **Women of Graphic Design**  
*Invited by the founders of WGD to feature my work on their website. WGD is a project focused on exhibiting the contributions of women in graphic design and exploring issues of gender-equality in education provided by design institutions.*  
<http://womenofgraphicdesign.org/search/nancy+bernardo>
- 2016 Nominated for **Gitner Family Prize**  
*The Gitner prize is awarded annually to a tenured or tenure-track College of Imaging Arts & Sciences (CIAS) faculty member in an area related to graphic communication, (e.g., photography, film and animation, design, printing, illustration), who has been judged to have made an outstanding contribution to his or her profession.*
- 2015 PEER REVIEWED HOW Best of International Design, **Merit Award**  
*New Orleans Review 39.2 was recognized in the Covers Category*  
**Judges:** Matteo Bologna (Italy), Stüssy Tschudin (Switzerland), Héctor Ayuso (Spain)  
*(from the HOW website) The 300 winning designs chosen (out of over 2000 submissions) are first featured in HOW magazine's Spring 2015 issue, giving readers a taste of design innovation on an international design scale. HOW International Design Awards recognizes excellence on a global scale. Work streams in from all parts of the world, representing the universal language that we know as graphic design.*  
<http://www.howdesign.com/design-competition-galleries/2015-international-design-awards-winners/>
- 2015 PEER REVIEWED HOW In-House Design Awards, **Outstanding Achievement**  
*New Orleans Review 39.1 was recognized in the Non-Profit Category*  
**Judge:** Ed Roberts  
*(from the HOW website) With over 1000 submissions the 89 winning designs represented the creative best of the in-house design industry. HOW's In-House Design Awards recognize the best creative work produced by designers doing in-house work for corporations, associations and organizations.*  
<http://www.howdesign.com/design-competition-galleries/2015-in-house-design-awards-winners/>
- 2015 PEER REVIEWED 50 Books 50 Covers  
*New Orleans Review 39.2 was recognized as one of 50 best covers in 2014*  
**Judges:** Michael Beirut, Jessica Helfand, Peter Mendelsund  
*(from the Design Observer website) Design Observer received book submissions from fourteen countries, including Poland, Turkey, Lithuania, Brazil, France, Russia, and Switzerland. A little more than thirteen percent of eligible books were accepted, and only ten percent of eligible covers. These are the best of the best.*  
<http://designobserver.com/5050-2014winner.php?book=61>

- 2015 INTERVIEW **Kolaj Magazine:** *Nancy Bernardo Deconstructs Brad Pitt*  
 In Issue 11, Ric Kasini Kadour interviewed Nancy Bernardo about the collage work she did for the publication *Deconstructing Brad Pitt*.  
<http://kolajmagazine.com/content/content/articles/nancy-bernardo-deconstructs-brad-pitt/>
- 2014 PEER REVIEWED **2014 Print Regional Design Awards, Best of Region (East)**  
*New Orleans Review 39.1* was selected as *Best of Region (East)*.  
**Judge:** Jessica Helfand  
 Print Magazine seeks top industry names for judging. All together, they selected 350 winners out of 3,895 submissions and 755 total for the East Region, in which my work for *New Orleans Review* was selected as *Best of Region (East)*. The East Region includes: New England and Mid-Atlantic states (except New York City). New in 2014, each judge also crowned a *Best of Region* winner to encapsulate the entry that they felt truly epitomizes perfection in terms of concept and execution. Print's Regional Design Annual is arguably the most esteemed and influential U.S.-based graphic design competition of its kind.  
<http://www.printmag.com/regional-design-annual-2014-galleries/regional-design-annual-2014-east/>
- 2014 PEER REVIEWED **New York State of Design Contest, Judges Choice,** *New Orleans Review 39.1*  
 Sponsored by AIGA Western New York  
**Judges:** Anthony Dihle and Jonathan Opp  
 The NEW YORK STATE OF DESIGN strives to produce more than a collection of beautiful work. Our aim is to illuminate the junctions between business and design, asking all entrants "why is this an example of excellent design?" Each entry into the competition is required to submit a brief description underscoring the relationship between their design and their client's goals.
- 2014 INTERVIEW **Kolaj Magazine:** *Graphic Quality: A Profile of Nancy Bernardo*  
 In Issue 8, Ric Kasini Kadour profiled and interviewed Nancy Bernardo, a collage artist and graphic design professor based in Rochester, New York, USA.  
*Kolaj Magazine* is a quarterly, printed magazine about contemporary collage. *Kolaj* is interested in how collage is made, how collage is exhibited, and how collage is collected. They are interested in the role collage plays in contemporary visual culture. *Kolaj* provides quality exposure for contemporary collage art. *Kolaj* is published in Montreal, Quebec by Maison Kasini.  
<http://kolajmagazine.com/content/content/articles/graphic-quality-profile-nancy-bernardo/>
- 2012 PEER REVIEWED **50 Books 50 Covers,** *Checking In Checking Out*  
 Cover recognized as one of the best 50 covers for 2011.  
 The selections from the *50 Books/50 Covers* competition exemplify the best current work in book and book cover design.
- 2012 PEER REVIEWED **Designers + Books**  
 Cover recognized as one of the best 50 covers for 2011.  
 Designers & Books is an advocate for books as an important source of inspiration for creativity, innovation, and invention.

## CONFERENCE PRESENTATIONS

- APR 2016 PEER REVIEWED **Western NY AIGA Design Educators Forum, Syracuse, NY**  
**Presentation:** *But I'm Scared: Teaching Graphic Design Students to Not Fear Web Design*
- MAR 2016 PEER REVIEWED **Popular Culture Association Annual Conference, Seattle, WA**  
**Presentation:** *What Was Old Is New Again*
- AUG 2015 PEER REVIEWED **TYPECON: Condensed, Denver, CO**  
**Presentation:** *Adopt-a-Font: Teaching interactive design with Archives*
- OCT 2015 PEER REVIEWED **APHA: American Printing History Association, Rochester, NY**  
**Presentation:** *Adopt-a-Font: Teaching Interactive Design with Archives, co-presented with Kelly Murdoch-Kitt*
- MAR 2015 PEER REVIEWED **Foundations in Art: Theory and Education Conference, Herron School of Art + Design,**  
**Presentation:** *Intersection of Subspace; 2D Planes in 4D Space, co-presented with Alysia Kaplan*
- SEP 2014 PEER REVIEWED **Mid-America Print Council, Detroit, MI,**  
**Presentation:** *The Beauty Within: Herman Ihlenberg & the Artistic Printing Movement.*
- AUG 2014 PEER REVIEWED **TYPECON: Portland, OR**  
**Presentation:** *What Is Old Is New Again*

## PUBLISHED VIDEOS OF PRESENTATIONS

- AUG 2015 PEER REVIEWED **The Society of Typographic Aficionados.** "Nancy Bernardo - Adopt-a-Font: Teaching Interactive Design with Archives." *Vimeo*. Published video of presentation recorded during **TypeCon 2015 Design Educators Forum.**  
<https://vimeo.com/143575566>

## INVITED PRESENTATIONS

- APR 2016 "Decorative Debris." Rochester, NY.  
 Invited by Gamma Eta Tau Fraternity to speak at end of the year banquet. April 29, 2016.
- MAR 2016 "Decorative Debris." Rochester Institute of Technology, Rochester, NY.  
 Invited by Laurie O'Brien. March 17, 2016.
- MAR 2016 "Decorative Debris." *Inquiry Into Creative Practice*, Rochester Institute of Technology, Rochester, NY.  
 Invited by Carole Woodlock. March 4, 2016.
- FEB 2016 "The First Punks: Dada and Zines." Parson's New School, New York City, NY.  
 Invited by Anya Kurennaya. February 24, 2016.
- FEB 2016 "Decorative Debris." Hobart and William Smiths College, Geneva, NY.  
 Invited by Alysia Kaplan. February 18, 2016.
- MAR 2015 "Decorative Debris." Rochester Institute of Technology, Rochester, NY.  
 Invited by Laurie O'Brien. March 17, 2016.
- FEB 2010 "Handmade to Digital." Loyola University, New Orleans, LA.  
 Invited by AIGA Student Chapter. February, 2010.
- OCT 2009 "Dual Layers: Visual Conversations with the Body + Self", Loyola University Women's Resource Center, New Orleans, LA.  
 Invited by Karen Reichard, Women's Resource Center Director. February, 2010.

## INVITED PANEL DISCUSSIONS

- JAN 2016 INVITED PANELIST Podcast *Through Process: Conversation with Keetra Dean Dixon*.  
Invited by Mitch Goldstein. Rochester, New York. January, 2016
- APR 2015 INVITED PANELIST Podcast *Through Process: Conversation with Martin Venezky*.  
Invited by Mitch Goldstein. Rochester, New York. April, 2015
- MAR 2015 INVITED PANELIST, *In Conversation with Laurie O'Brien, Nancy Bernardo, Mitch Goldstein, and Allen Topolski*. A discussion about process and the interdisciplinary nature of making. Visual Studies Workshop, Rochester, New York. April 29, 2015.
- MAR 2015 INVITED PANELIST Podcast *Through Process: Conversation with Elliot Earls*.  
Invited by Mitch Goldstein. Rochester, New York. March, 2015
- FEB 2015 INVITED PANELIST, Podcast *Through Process: On Bullshit*. Invited by Mitch Goldstein and Joshua Namdev Hardisty to discuss design and bullshit. A discussion about designers use of bullshit as a means of validating their work. Rochester, New York. February, 2015.

## PUBLISHED ILLUSTRATIONS

- 2016 Christopher Schaberg and Mark Yakich. *Airplane Reading*.  
Portland, OR: Zero Books. July, 2016
- 2014 Robert Bennett and Christopher Schaberg. *Deconstructing Brad Pitt: A Visual Essay*.  
New York, NY: Bloomsbury Publishing. September, 2014
- 2014 Lech Blaine. *Twenty Things You Missed While Getting High*.  
tNYPress (formerly The Newer York). November, 2014
- 2013 Kellie Hogan. *Shut Up and Date Already! Emma Stone and Jennifer Lawrence*.  
Inconnu Magazine. February, 2013  
<https://inconnumag.wordpress.com/2013/02/15/shut-up-and-date-already-emma-stone-jennifer-lawrence-edition/>
- 2013 Mark Yakich. *A Space That Occupies You*.  
The Millions. October, 2013  
<http://www.themillions.com/2013/10/a-space-that-occupies-you-on-being-in-and-inspired-by-the-shower.html>

## PUBLISHED BOOK + BOOK COVER DESIGNS

- 2016 New Orleans Review. *Shakespeare Issue 42*.  
New Orleans, LA: Loyola University New Orleans Department of English. Fall, 2016.
- 2016 Christopher Schaberg and Mark Yakich. *Airplane Reading*.  
Portland, OR: Zero Books. July, 2016
- 2016 Chambliss Law Firm. *Called To the Law*.  
Chattanooga, TN: 47 Journals. Spring, 2016
- 2015 New Orleans Review. *Science Fiction Issue 41*.  
New Orleans, LA: Loyola University New Orleans Department of English. Fall, 2015
- 2014 Robert Bennett and Christopher Schaberg. *Deconstructing Brad Pitt*.  
New York, NY: Bloomsbury Publishing. September, 2014
- 2014 New Orleans Review. *Issue 40*.  
New Orleans, LA: Loyola University New Orleans Department of English. Summer, 2014
- 2014 New Orleans Review. *Issue 39.2*.  
New Orleans, LA: Loyola University New Orleans Department of English. Winter, 2014
- 2013 New Orleans Review. *Issue 39.1*.  
New Orleans, LA: Loyola University New Orleans Department of English. Summer, 2013
- 2011 Bhub Rainey. *The BSC Manual*.  
New Orleans, LA: NO Books. December, 2011
- 2011 Chris Schaberg and Mark Yakich. *Checking In Checking Out*.  
New Orleans, LA: NO Books. September, 2011

## PUBLISHED PODCASTS

- JAN 2016 *Through Process: Conversation with Keetra Dean Dixon.*  
Invited by Mitch Goldstein. Rochester, New York. January, 2016
- APR 2015 *Through Process Episode 24 Form + Inquiry* (with Martin Venezky).  
Invited by Mitch Goldstein. Rochester, New York. April, 2015
- MAR 2015 *Through Process Episode 21: Aboutness* (with Elliot Earls).  
Invited by Mitch Goldstein. Rochester, New York. March, 2015
- FEB 2015 *Through Process Episode 20: Contextual Frameworks of Practice, or Is It Just Bulls\*\*t?.*  
Invited by Mitch Goldstein and Joshua Namdev Hardisty to discuss design and bullshit.  
A discussion about designers use of bullshit as a means to validate their work.  
Rochester, New York. February, 2015.

## EXHIBITIONS

- 2016 JURIED GROUP, **Interrobang: Letterpress Exhibition,**  
*Ditchling Museum of Art + Craft, Ditchling, England*  
INVITED, **SIFT Silent Auction,** *Antenna Gallery, New Orleans, LA*  
GROUP, **CIAS Faculty Research Exhibition,** *Gallery R, Rochester, NY*
- 2015 GROUP, **Faculty Exhibit,** *Bevier Gallery, Rochester Institute of Technology*
- 2014 GROUP, **5th Annual Members Show,** *Western New York Book Arts Center, Buffalo, NY*  
GROUP, **Faculty Exhibit,** *Bevier Gallery, Rochester Institute of Technology*
- 2013 GROUP, **Faculty Exhibit,** *Bevier Gallery, Rochester Institute of Technology*
- 2012 INVITED, **Mentors,** *Diboll Gallery, New Orleans, LA*  
INVITED, **Duets,** *Diboll Gallery, New Orleans, LA*  
GROUP, **Decorated Letter,** *Mystic Blue Sign Shop, New Orleans, LA*  
PEER REVIEWED GROUP, **Support,** *Twelve Galleries, Chicago, IL*
- 2011 INVITED, **Works On/Of Paper,** *St. Tammany Art Center, Covington, LA*
- 2010 INVITED, **Bilocal,** *Tether Design Gallery, Seattle, WA*  
GROUP, **Metropolitan Center for Women and Children Silent Auction,** *New Orleans, LA*  
GROUP, **Avery Marx Fundraiser + Silent Auction,** *Three Ring Circus, New Orleans, LA*  
JURIED GROUP, **Artful Scriptorium,** *Climate Gallery, Long Island City, NY*  
JURIED GROUP, **NEVER THINK small - Redux!,** *Climate Gallery, Long Island City, NY*
- 2009 GROUP, **All City Faculty Show** *Universal Furniture, New Orleans, LA*  
INVITED, **Imbedded Within,** *Women's Resource Center, Loyola University, New Orleans, LA*
- 2008 GROUP, **How a Book is Made,** *Diboll Gallery, New Orleans, LA*
- 2009 GROUP, **Faculty Show,** *Northwest Missouri State University, Maryville, MO*
- 2007 PEER REVIEWED GROUP, **The Next Generation,** *Noyes Cultural Center, Evanston, IL*
- 2006 JURIED GROUP, **Evanston + Vicinity Biennial,** *Evanston, IL*  
GROUP, **Gallery 2—MFA Thesis Exhibition,** *Chicago, IL*
- 2006 JURIED GROUP, **Stitched in Time and Place,** *The Mess Hall, Chicago, IL*
- 2008 GROUP, **Go!Postal Mail Art Congress + Show,** *Iron Studios, Chicago, IL*  
GROUP, **Outsider Art Travel Journal/Artist Book Exhibit,** *Flaxman Library, Chicago, IL*



## EXHIBITIONS

### ONE/TWO PERSON EXHIBITION

- 2013 INVITED, **Image Authenticity + Decorative Debris**, *Diboll Gallery*, New Orleans, LA  
Two-person show with Gerald Cannon

## COLLECTIONS

### **Women of Graphic Design**, New York City

Women of Graphic Design is a project focused on exploring issues of gender-equality in education provided by design institutions and exhibiting the contributions of women in the field of graphic design. This blog is meant to be a source for learning and sharing, and ultimately a platform to spark discussion.

### **Kolaj Magazine Artist Directory**, Montreal, Quebec

Kolaj Magazine's Artist Directory is a tool for organizing and cataloguing artists who work in the medium of collage. Its audience includes the general public as well as independent curators, art venues, and writers.

The editorial staff of Kolaj Magazine uses the Artist Directory to select artists to feature in the publication and to select artists for various curatorial projects. Not all artists featured in the publication are in the database and there is no guarantee that listing in the database will result in being featured in the magazine.

### **Arts New Orleans**, New Orleans, LA

The Arts Council New Orleans is a private, nonprofit organization designated as the city's official arts agency. We are one of eight regional distributing agencies for state arts funds and we administer municipal arts grants as well as the Percent For Art program for the City of New Orleans.

### **Quite Strong Collective "Lust List"**, Chicago, IL

"Lust List," a digital address book of inspirational female designers, developers, and artists from around the globe.

### **The South Shore Journal, Public Anatomy**, Indiana University

Through text and image, Schuette-Hoffman and Bernardo explore the ways in which we as individuals and as a society approach the body in order to organize experience. They take anatomy as a metaphor for this process and gender as its subject. By juxtaposing personal narrative with cultural analysis, they first argue that science has played a supporting role in the way patriarchy objectifies women before it turns and problematizes this very position. In the end, Schuette-Hoffman and Bernardo suggest neither patriarchy nor the practice of anatomy is a totalizing system. There are always fissures through which individuals can approach the body.

### **Joan Flasch Artist Book Library, School of the Art Institute of Chicago**, Chicago, IL

The Joan Flasch Artists' Book Collection (JFABC) digital library is an online guide and finding aid for the rich collection of artists' publications available in Flaxman Library Special Collections. The JFABC brings together close to ten thousand artists' publications in all formats and media including: books, zines, multiples, video and audio recordings, digital works, periodicals, and other intimate works of art created by artists of local, national, and international significance. Focusing on materials published from the 1960s to the present, it is complemented by collections of reference works and exhibition catalogues to support in-depth research on artists' publishing.

## GRANTS

- 2016 **Interactive Learning Grant,**  
*PUSH First Week Experience with Keetra Dean Dixon*  
Monies awarded from this grant were used to supplement for miscellaneous expenses during our department-sponsored first-week experience for all Graphic Design majors.  
Awarded \$400
- 2015 **National Endowment for the Humanities Summer Institute Scholar,**  
*Teaching the History of Modern Design: The Canon and Beyond*  
As a NEH Summer Scholar I joined twenty-four college faculty from diverse disciplinary backgrounds to meet the increasing demand for as well as interest in courses on modern design history. The 4-week in-depth seminars will focused upon three interdependent thematic units: Taste and Popular Culture, Women as Consumers and Producers of Design, Political and Global Interpretations of Design After World War II  
Awarded \$3500
- 2015 **Interactive Learning Grant,**  
*Visiting Design Martin Venezky*  
Monies awarded from this grant were used to supplement for miscellaneous expenses that allowed us to host internationally known designer Martin Venezky.  
Awarded \$400
- 2014 **FEAD Grant, Rochester Institute of Technology,**  
*Post-Modern Women of Graphic Design*  
This grant allowed me the opportunity to travel to New York City, interview female designers and research the archives at Cooper-Hewitt Museum and School of Visual Archives. The research collected have been used in developing History of Graphic Design lecture content and will be used in future publication ideas.  
Awarded \$2250
- 2014 **Terra Foundation for American Art,**  
*History of American Art + Design-pre-1980s: Disseminated Lecture Series for Mainland China*  
This grant proposed a series of lectures that would be presented to various University programs throughout China.  
Not funded
- 2004-06 **School of the Art Institute of Chicago,**  
*Graduate Teaching Assistantship*  
I was awarded a partial tuition scholarship and stipend for living expenses for the length of my MFA studies.

**COURSES TAUGHT****ROCHESTER INSTITUTE OF TECHNOLOGY**

- GRDE 201     **Typography**  
*This course is an introduction to the fundamental principles of typography (the visual representation of language) to effectively convey information and ideas to specific audiences. This course also builds on the brief basic intro of typography that is integrated into the 2D Graphic Design course. Focus is on the communicative function and aesthetic nature of typographic problem-solving. Exercises help students understand typographic hierarchy, grid structure, form and communication. Lectures cover typographic terminology and anatomy, history of typography as well as type classification, type measurement, and issues of legibility and readability. Once students have been introduced to the fundamentals of typography, they will include imagery as appropriate. Students will also refine their skills in using relevant software.*  
Level: Sophomore
- GRDE 202     **Design Imagery**  
*This course allows students to strengthen their ability to visually organize and communicate complex information and translate raw information into visual solutions.*  
Level: Sophomore
- GRDE 205     **History of Graphic Design**  
*This course is a thematic approach to the history of graphic design and provides a necessary historical basis for students in the graphic design program. The course involves lectures on design history, pioneering Modernist designers, design from other countries, exemplars from the field, all set in a wider historical context. Lectures are complemented by guest speakers, videos, participatory exercises, discussion, and critical essay writing.*  
Level: Sophomore, Junior and Senior
- GRDE 206     **Type and Image**  
*Students expand upon the principles of grid theory, text and display typography, sequence, page layout, and type and image integration as they relate to a range of design applications: posters, instructional materials, brochures, magazines, books, etc. Visual organization and message communication are stressed. This course builds upon the content taught in Typography and Design Imagery courses. Appropriate layout and imaging software skills are integrated.*  
Level: Sophomore
- GRDE 207     **Interactive Media Design**  
*This course is an introduction to the concepts, uses, and general principles of interactive media on the computer. The course will explore several planning and organizing methods and how they can be used in this design process. Concepts and principles in site design, page design, interface design, and usability will be studied and applied to interactive projects. Students will be encouraged to explore highly structured as well as highly experimental approaches to merging content with interactivity design. Aspects of social-cultural issues in new media will be incorporated.*  
Level: Sophomore
- GRDE 301     **Information Design**  
*This course explores the importance of reader and user responses to written and visually presented information. Problem-solving, functional requirements, information transmission, accessibility and design structure are integrated while investigating a variety of formats (i.e. charts, diagrams, business forms, tables, maps, instructional materials, wayfinding systems, and technical data.) Applied problems are solved through principles of language, structure, diagrammatic interpretation and the visual display of information. Solutions will be developed for both print media and digital use (i.e. mobile devices, computer screens, kiosks, etc.).*  
Level: Junior

- GRDE 599     **Independent Study**  
*Independent study will provide students with the ability to focus in a specialized area of graphic design with an individual faculty member. Students, with the assistance of a faculty advisor will propose a course of study. The independent study student must obtain permission of an instructor and department by completing the Independent Study Proposal Form to enroll.*  
 Level: Junior, Senior
- GRDE 708     **Typography**  
*An introductory class about the history, use, and application of typography and typographic systems. This class will also investigate and experiment with type to produce projects that explores possibilities beyond the expected.*  
 Level: Graduate

**LOYOLA UNIVERSITY NEW ORLEANS**

- VISA A271     **Graphic Communication Survey**  
*This course will covers the history of graphic design beginning with the first pictorial images in caves to the electronic computer based imaging of today. The course will focus on the reproducibility and intertextuality of word and image with an emphasis on the evolution of design concept, typography, and printing technology.*  
 Level: Sophomore, Junior and Senior (Fall)
- VISA A275     **Graphic Design I**  
*This studio course will focus on the application of the principles of graphic design and its functions in developing the creative use of two-dimensional space. Students will learn the basics of visual literacy.*  
 Level: Sophomore (Fall)
- VISA A378     **Typography I**  
*This course examines the letter form in its application to graphic design projects and covers typographic history, nomenclature, kerning, and original typeface design.*  
 Level: Sophomore (Fall)
- VISA A379     **Typography II**  
*This course examines text in formal applications in graphic design and covers use of the grid, typographic specifications (alignment, leading, typefitting), text as texture, and composition and layout.*  
 Level: Sophomore (Spring)
- VISA A375     **Graphic Design II**  
*This course encourages the development of basic skills of graphic design by applying design principles, theory, and methods including media exploration for creating imagery.*  
 Level: Sophomore (Spring)
- VISA A377     **Graphic Design IV**  
*This is an advanced course in graphic design techniques emphasizing the use of the computer as a tool. The professional practice of graphic design is explored.*  
 Level: Junior (Spring)

VISA A476

**Graphic Design VI**

*This course is designed to develop the student's special talents and provide a comprehensive understanding of procedures in design, illustration, production, print, and TV graphics. The experience will be professional with instruction and design standards a faculty responsibility.*

Level: Senior (Spring)

**NORTHWEST MISSOURI STATE**

ART 191

**Intro. to Design**

*Introduction to two-dimensional design elements and principles, including design objectives, concepts, processes and skills through varied class projects and lecture/demonstration material.*

Level: Sophomore, Junior, Senior

ART 294

**Letterforms + Graphic Design**

*Type, letter forms and their creative use in visual communications.*

Level: Sophomore

ART 396

**Adv. Graphic Design**

*The creative design of color comprehensive layouts using drawing, lettering, and type. Professional procedures and standards of quality are emphasized.*

Level: Senior

ART 492

**Advertising Design**

*Principles of graphic design applied to various commercial visual communications, i.e., magazine and newspaper display, packaging, billboards, posters, book covers, etc.*

Level: Junior, Senior

ART 499

**Design Studio**

*Exploration of two- and three-dimensional graphic design processes using a variety of non-traditional materials.*

Level: Senior

ART 599

**Design Processes**

*Advanced professional level work in various techniques and directions in graphic design and/or fiber arts.*

Level: Senior

**ILLINOIS INSTITUTE OF ART**

GD110

**Intro. to Typography**

*This course is an introduction of lettering skills and the history and foundation of letterforms. The placement of display and text type in a formal space, and the relationship between the appearance and readability of letterforms, are also studied. Students will work in a traditional context of hand-rendering type and also be introduced to contemporary typesetting technology.*

Level: Sophomore

GD207      **Corporate Identity**  
*The role of communication design in creating comprehensive corporate identity systems is the focus of this course. An analysis of corporate objectives and practical applications will be the basis for developing a structured corporate identity system, including logo design, color, symbols, and branding. Other business collateral may also apply (stationery, business cards, signage and packaging vehicles). Students will study and analyze effective Corporate Identity systems through case studies. Project solutions will require innovative thinking and alternative design approaches with creative, intense use of otherwise traditional media output.*

Level: Sophomore, Junior

GD300      **Conceptual Imagery**  
*This course concentrates on image concepts, content, symbolism, and narrative potential for advanced portfolio applications and provocative expression. Students will develop the techniques and abilities to create personal, conceptual, and experimental imagery to enhance design projects while increasing their flexibility as an artist and designer. Issues of style, consistency, content, and presentation will help students develop a wider range of communication resources.*

Level: Junior, Senior

**SCHOOL OF THE ART  
 INSTITUTE CHICAGO**

**ADJUNCT INSTRUCTOR**

VC1001      **Intro. to Visual Communication**  
*This research, discussion, and critique course develops a visual and verbal vocabulary by examining relationships between form and content, word and image. Study includes symbolic association and the problem of effective communication in a highly complex culture.*

Level: Freshmen

VC1002      **Illustration Tech Lab**  
*This class will familiarize students with the syntax, tools and methods of vector-based drawing and reinforce analogies to traditional (and non-traditional) methods of image-making covered in the First Year Program. Students will begin with an introduction to the computer as a graphic design tool: the relationship of different design software packages to one another, the relationship of vector to raster graphics, resolution types and an overview of the peripherals (scanners, printers, burners) available in the labs. The rest of the course will focus on building proficiency with illustration software (mainly Adobe Illustrator and a little Adobe Photoshop) in a design context. Information will be reinforced via tutorials and short design exercises which target specific topics and techniques covered during lectures. Students begin to apply this technical skillset to formal design problems in the following semester's Beginning Graphic Design and Beginning Typography classes.*

Level: Freshmen

VC1002      **Type Tech Lab**  
*This class is a co-requisite with Beginning Typography and closely couples with the activities of this particular studio course. The lab components will introduce students to page layout software (namely Adobe InDesign), its terminology and its specific functions, its relationship to other software packages, techniques for composing and outputting digitally, and the technical aspects of digital typography. This information will be reinforced via tutorials and short design exercises which target specific topics and techniques covered during lectures. As the semester progresses, this class also functions as a working lab for the Beginning Typography studio class, allowing students to work on the same project across both classes and receive technology assistance from the instructor. This cross-over reinforces the links between digital and non-digital composing and terminologies.*

Level: Freshmen

**SCHOOL OF THE ART  
INSTITUTE CHICAGO**

**TEACHING ASSISTANT**

VC3001

**Intermediate GD**

*Experiments in visual communication challenge the student to further refine visual thinking and integrate basic studies through applied problems. The importance of flexibility of approach is stressed at this level. Through experimentation, the problem is defined and organized; imagery and message are manipulated; awareness of potential solutions is increased.*

Level: Junior

VC3011

**Intermediate Type**

*This intermediate level typography class begins by examining information theory in relation to the use of type and the organization of language in print. The course then progresses through a study of experimental typography in contemporary design movements.*

Level: Junior

VC4011

**Advanced Type**

*Extensive development of the visual impact of language. Through typography, students communicate metaphor, humor, contradiction, and the multidimensional aspects of language. Students explore the complex possibilities of visualizing the verbal language.*

Level: Senior

## SERVICE TO THE PROFESSION

- 2016 WORKSHOP LEADER, **Image-Making, Rochester Inner-City After School Program**, RIT
- 2015 JUDGE, **Art of the Book: 6th Annual Juried International Exhibit**, Rochester Public Library
- REVIEWER, **Student Portfolio Review sponsored by the Buffalo Advertising Club**, Villa Maria College, Buffalo, NY.
- SPEAKER, **Gennessee Valley High School Career Day**, Gennessee Community College, Gennessee, NY
- WORKSHOP LEADER, **Western New York Book Arts Center**, Buffalo, NY.
- 2012-2013 BOARD MEMBER, **Membership Director, AIGA New Orleans Chapter**, New Orleans, LA

## SERVICE TO THE UNIVERSITY

- PRESENT EDITOR, **RIT Press Graphic Design Chapbook Series Editor**, RIT
- COLLEGE REPRESENTATIVE, **Academic Senate**, CIAS, RIT, *(term begins Fall 2016)*
- FACULTY ADVISOR, **Signatures Magazine**, RIT, College of Liberal Arts
- FACULTY ADVISOR, **AIGA Student Chapter**, RIT, School of Design Graphic Design Program
- FACULTY ADVISOR, **Dessau Study Abroad Program Applicant Interviews**, RIT, School of Design
- ASSISTED MITCH GOLDSTEIN, **PUSH First Week Experience**, RIT, School of Design
- 2016 WORK GROUP, **Middle States Commission on Higher Education**, Rochester Institute of Technology
- WORKSHOP LEADER, **HandsOn Workshop: Image Making**, RIT
- REVIEWER, **National Portfolio Day**, University of Texas Austin, Austin, TX.
- REVIEWER, **National Portfolio Day**, MICA, Baltimore, MD.
- REVIEWER, **National Portfolio Day**, Corcoran School of Art, Washington, DC.
- 2015 PLANNING COMMITTEE + DESIGNER, **American Printing History Conference**, Cary Collection, Rochester Institute of Technology
- Graphic Design Studio One Space Planning Group**, Rochester Institute of Technology
- Exhibited student work** from Information Design, Type and Image, Design Imagery and Typography, National Association of Schools of Art and Design (NASAD) Review Exhibitions, Rochester Institute of Technology. March 2015.
- 2013-2014 GRADUATE THESIS ADVISOR, **Allison Pearlman, MFA Candidate Visual Communication Design Program**, Rochester Institute of Technology
- 2008-2013 CHAIR, **Department of Art + Design Portfolio Review Committee**, Loyola University New Orleans
- CHAIR, **Department of Art + Design Scholarship Committee**, Loyola University New Orleans
- Department of Art + Design Visiting Artists Committee**, Loyola University New Orleans



- 2009-2012 DEPARTMENT REPRESENTATIVE, **University Faculty Senate**, Loyola University New Orleans  
FACULTY ADVISOR, **AIGA Student Chapter Advisor**, Loyola University New Orleans
- 2011-2013 REPRESENTATIVE FROM COLLEGE, **Provost Leadership Committee**, Loyola University New Orleans  
MEMBER, **New Media Search Committee**, Loyola University New Orleans,  
Department of Art + Design
- 2011-2012 MEMBER, **Art History Search Committee**, Loyola University New Orleans,  
Department of Art + Design

## INVITED CRITIQUES

- 2016 Undergraduate critiques, *Senior Capstone*, Hobart + William Smith College.  
Invited by Alysia Kaplan.  
Undergraduate critiques, *Zine Culture*, Parsons New School.  
Invited by Anya Kurennaya.
- 2015 Undergraduate critiques, *Photojournalism Capstone*, Rochester Institute of Technology.  
Invited by Jennifer Poggi.  
Undergraduate critiques, *Web and User Interface Design*, Rochester Institute of Technology.  
Invited by Kelly Murdoch-Kitt.  
Undergraduate critiques, *Interactive Media Design*, Rochester Institute of Technology.  
Invited by Kelly Murdoch-Kitt.  
Undergraduate critiques, *Branding and Identity*, Rochester Institute of Technology.  
Invited by Carol Phillip.
- 2014 Undergraduate critiques, *Web and User Interface Design*, Rochester Institute of Technology.  
Invited by Kelly Murdoch-Kitt.  
Undergraduate critiques, *Interactive Media Design*, Rochester Institute of Technology.  
Invited by Kelly Murdoch-Kitt.

## INTERVIEWS

- 2015 Ric Kasini. "Nancy Bernardo Deconstructs Brad Pitt." *Kolaj Magazine Issue #11*.  
<http://kolajmagazine.com/content/content/articles/nancy-bernardo-deconstructs-brad-pitt/>
- 2014 Kelly Murdoch-Kitt. "Deconstructing Nancy Bernardo." *Graphic Design at RIT Program Blog*.  
Posted October 24, 2014  
<http://graphicdesign.cias.rit.edu/deconstructing-nancy-bernardo/>
- 2014 Ric Kasini. "Graphic Quality: A Profile of Nancy Bernardo." *Kolaj Magazine Issue #8*.  
<http://kolajmagazine.com/content/content/articles/graphic-quality-profile-nancy-bernardo/>

## SELECTED PRESS

- 2015 **Women of Graphic Design.** Featured graphic design/book design work.  
December, 2015  
<http://womenofgraphicdesign.org/post/133543681065/nancy-bernardo-rochester-new-york-interview>
- 2015 **Best Designs of the Year: East.** PRINT Magazine (blog).  
Featured winning design.  
April 7, 2015  
<http://www.printmag.com/imprint/the-best-designs-of-the-year-east/>
- 2015 **Long Live Print.** HOW Magazine (blog) Featured winning work.  
May 30, 2015  
<http://www.howdesign.com/design-creativity/long-live-print-exceptional-house-publication-design/>
- 2015 **Call for Entries: HOW Magazine 2016 In-House Design Awards.** Graphics.com (blog).  
Featured winning design from previous contest.  
July, 2015  
<http://www.graphics.com/article/call-entries-how-magazine-2016-house-design-awards>
- 2015 **Fresh Figs #3.** Ben Stantion (blog). Featured collage work and link to site.  
January 29, 2015  
<https://bpstainton.wordpress.com/tag/nancy-bernardo/>
- 2013 **Deconstructing Brad Pitt concept covers.** What Is Literature? (blog). Featured book cover ideas.  
January, 2013  
<http://whatisliterature.blogspot.com/2013/01/deconstructing-brad-pitt-cover-concepts.html>
- 2012 **Checking In Checking Out.** For Print Only (blog). Featured book design and description of printing process/techniques.  
October 17, 2012  
<http://www.underconsideration.com/fpo/about.php>
- 2012 **Cover Stories.** Designers + Books (blog). Book cover featured on site.  
November, 2012  
<http://www.designersandbooks.com/blog/cover-stories-50-books50-covers-2011-winners>
- 2012 **Teachers After Hours.** Designers + Books (blog). Book cover featured on site.  
November, 2012  
<http://www.designersandbooks.com/blog/cover-stories-50-books50-covers-2011-winners>
- 2011 **Little Books: An airplane reader.** Jacket Copy: LA Times (blog). Book cover pictured and design discussed in review of book.  
December 20, 2011  
<http://latimesblogs.latimes.com/jacketcopy/2011/12/little-books-an-airplane-reader.html>