Liz Throop

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## SYLLABUS

### DESCRIPTION

Professional Practices in Graphic Design. Prerequisites: GrD 3200 with grade of C or higher, or concurrently, and consent of graphic design coordinator or instructor. Practical client-based professional experiences; field trips; presentation techniques; implementation of projects through supervision of printing process or appropriate media; principles unique to the business of graphic design.  Credit hours: 3. Lab Fee: $20.00.

Students are required to attend class and to participate in critiques using terms and concepts introduced in the class. Students are responsible for retrieving handouts, worksheets, etc. from the blog and for reading student email. Assignment sheets for individual projects will be distributed via    *DESIGN4450.blogspot.com*

### COURSE OBJECTIVES

1. Become familiar with professional practices of design and related fields.
2. Gain hands-on experience with commercial printing.
3. Assess and evaluate your design projects to identify your niche strengths.
4. Practice communicating with design professionals.

### TEXTBOOK

*Official Adobe Print Publishing Guide, Second Edition,* paperback or Kindle edition, is optional.
An excerpt from the book *How to be a graphic designer, without losing your soul* is available via the class blog and is required.

### GRADING CRITERIA

A (4.0) Work exceeded requirements of the assignment as a result of thorough exploration; used medium in novel and skillful manner; solution presented novel response to core challenges of the assignment.
B (3.0) Work fulfilled stated requirements; used media and principles of design effectively; drew from research and preparation.
C (2.0) Work addressed requirements of the assignment but showed only perfunctory exploration. Competent work or work that may be above average in some respects but not fully resolved.
D (1.0) The assignment was completed and turned in, but showed weak understanding of design principles and use of the medium.
F (0) Work was never completed; showed misunderstanding of the basic assignment; or disregard for medium.

|  | **Monday** | **Wednesday** |
|---|---|---|
| Aug 21 – 23 | Class overview<br>Discuss Litho Project | ˚ *Color for Prepress*<br>Choose colors, topics |
| Aug 28 – 30 | ˚ *LPI, DPI*<br>InDesign tints, opacities | ˚ *Litho, Trapping*<br>Preflight and turn in files |
| Sept 4 – 6 | Holiday - no class | ˚ *Paper Basics*<br>Look at INDD files |
| Sept 11 – 13 | ˚*Briefs and Agreements*<br>Choose designs | ˚*Workflow*<br>**Upload final files by 5pm** |
| Sept 18 – 20 | ˚*Ethics*<br>˚*Review* | **Quiz on lectures to date** |
| Sept 25 – 27 | ˚*Intellectual Property*<br>Start Portfolio Inventory | ˚*Audience research*<br>Discuss USPs |
| Oct 2 – 4 | **Visit Printer** | ˚ *Gig Economics: contract labor, placement firms* |
| Oct 9 – 11 | ˚ *Service Design, Experience Design* | ˚ *Design Thinking*<br>Turn in draft of chart |
| Oct 16 – 18 | ˚ *Sustainability: Print* | ˚ *Sustainability: Digital*<br>˚ *Review* |
| Oct 23 –25 | **Quiz 2**<br>**Turn in Portfolio Inventory** | ˚*Resumés, Cover Letters, firm search* |
| Oct 30 – Nov 1 | ˚ *Content Marketing, PR, Social Media Marketing* | ˚ *Small Business Management*<br>Share cover letters and crit during class |
| Nov 6 – 8 | ˚ *Positioning yourself; Niche competencies* | ˚ *Updating your skills* |
| Nov 13 – 15 | ˚ *Marketing research*<br>**Turn in Cover Letter** | Meet with Juniors about internships |
| Nov 20 –22 | Holiday | Holiday |
| Nov 27 – 29 | ˚ *Pro bono, passion projects* | ˚ *Review* |
| Dec 4 | **Quiz #3** | |

**Grading**

| | |
|---|---|
| Litho panels | 20% |
| Portfolio assessment | 20 |
| Quizzes (8+8+9) | 30 |
| Cover letter | 15 |
| Participation | 15 |

**Materials and Supplies**
Thumbdrive **with your name on it**
Access to Adobe CC

**Quizzes**

Quizzes will be based on lectures, which make up most of class times, so your attendance and note taking are important. Synopsis of lectures will be posted to the class blogs, but notes are the best study materials.

**attendance**

There are no excused "absences." It would be wise to save your 4 allowable absences in anticipation of emergencies.

Class attendance is required. You are allowed four (4) absences, regardless of reason, without penalty. If you know ahead of time that you must miss class due to a legitimate reason please plan accordingly. For each unexcused absence after the fourth your final grade will be reduced by one full grade (e.g. an A- would be lowered to B –). Partial attendance at a class (late arrival, early departure, overlong breaks) equals 1/2 of an absence. For example, arriving late to class twice during the term will be recorded as one absence. It is possible for you to pass all projects, tests, and assignments and still fail the class due to absences. Absences may be excused due to illness, University-sponsored events, legal obligations, religious observances, or other extreme circumstances. It is the student's responsibility to notify the instructor and to provide a written documentation of the reason for the absence, as required by the University. Information missed due to tardiness or absence will be the responsibility of the student.

Refer to the Undergraduate Catalog for other relevant information regarding absences. Student Code of Conduct/Attendance

**Disruptions:**

Do not allow your phones or mobile devices to disrupt class. Do not use class time or resources for recreational purposes or to work on assignments from other classes. Do not use the internet to access material unrelated to class. Sending texts, tweets, messages or accessing social networking sites during class time is not acceptable. Returning from class beyond the allotted time for coffee/snack breaks will count against your attendance and participation.

**grades**

All projects will be evaluated on a variety of factors. Refer to the Standard Studio Grading Rubric for specific criteria.

In summary, these include but are not limited to: did you meet the objective set in the brief? did you implement your concept creatively? is your project presented professionally? and was your oral presentation clear and effective? All project grades will be returned promptly and accompanied with constructive comments intended to help you in your next phase of studio practice. No project is ever perfect or without potential for further improvement.

During the term, Project Grades will be given using a +/- scale to help give you greater clarity. Using the Standard Studio Grading Rubric, points are earned for the different categories and then averaged to determine your final grade for the project. Reference the following scale:

| Grade | Range | Points | Grade | Range | Points |
|-------|--------|--------|-------|----------|--------|
| A + | 98-100 | 4.30 | C+ | 77-79 | 2.30 |
| A | 93-97 | 4.00 | C | 73-76 | 2.00 |
| A- | 90-92 | 3.70 | C- | 70-72 | 1.70 |
| B+ | 87-89 | 3.30 | D | 60-69 | 1.00 |
| B | 83-86 | 3.00 | F | below 60 | 0.00 |
| B- | 80-82 | 2.70 | WF,IP | | 0.00 |

For students in Art and Design majors, a grade of C- or higher is required for all Studio and Art History courses in Area G.

**SECURITY:** Georgia State University and the Welch School of Art & Design have installed punch code locks on most of our lab spaces to make our buildings safer for students and faculty. You should treat any lab or studio under card lock as a secure space. As such, GSU and the Welch School of Art & Design ask that you abide by the following guidelines to help ensure the safety and wellbeing of everyone:
~ ALWAYS have your GSU ID card with you when on campus.
~ NEVER allow anyone to use your card. If a student or member of the staff or faculty is authorized to be in the area, their cards will give them access. If anyone asks for your card, report the incident to campus police immediately.
~ ALWAYS report suspicious people or activity to the faculty or graduate student in charge of the studio or lab area. If, for any reason, there is no faculty or graduate student supervision, report suspicious people or activity to campus police (404-413-2100)
~ NEVER try to enter a studio or lab by 'piggybacking' on someone else. For example, if someone is entering the lab or studio before you, do not try to get through the door while it is open. Wait for the door to close and then punch in the code again to gain entry. Similarly, do not allow someone else to come through with you. It can be tempting to hold the door open for someone whose hands are full with equipment, etc. This practice, however, is not secure and can put everyone at risk. Wanting to help is good, but be smart about it.

**CAMPUS CARRY LEGISLATION:** Information about the law can be found at safety.gsu.edu/campus-carry. It is the responsibility of the license holder to know the law. Failure to do so may result in a misdemeanor charge and may violate the Georgia State Student Code of Conduct.

**ACADEMIC HONESTY AND INTEGRITY:** Students are expected to act according to the highest ethical standards as set forth by Georgia State University. Any and all cheating, including plagiarism, will not be tolerated and will result in an automatic grade of "F" for the course. Refer to the Faculty Affairs Handbook at 409 Policy on Academic Honesty and the Undergraduate Catalog for specific regulations at 1380 Academic Honesty

**COUNSELING AND TESTING CENTER SERVICES:**

Faculty at the Ernest G. Welch School of Art & Design are concerned about the health and wellbeing of students and would like to make students aware of the free, confidential counseling available on a walk-in basis daily at the Counseling & Testing Center, 75 Piedmont, Suite 200. Please see counselingcenter.gsu.edu for more detailed information about the comprehensive multidisciplinary services provided including: counseling, nutrition, psychiatry, mind/body clinic, and a performance enhancement center. If crisis counseling is needed after university business hours, call 404-413-1640 and follow the prompts to be connected to a crisis counselor.

Faculty are also concerned about the safety of students and would like to make students aware of free and confidential services available to students who have experienced victimization, including sexual or physical assault, partner violence, stalking, or other types of crime at: victimassistance.gsu.edu. An advocate is on call 24/7 at 404-413-1965.

**ACCOMMODATION OF DISABILITIES:** Students who wish to request accommodation for a disability may do so by registering with the Office of Disability Services. Visit http://www.gsu.edu/disability/ for more information.

The Americans with Disabilities Act (ADA) is a federal anti-discrimination statute that provides comprehensive civil rights protection for persons with disabilities. Among other things, this legislation requires that all students with disabilities be guaranteed a learning environment that provides for responsible accommodation of their disabilities. Students who wish to request accommodation for a disability may do so by registering with the Office of Disability Services. Students may only be accommodated upon issuance by the Office of Disability Services of a signed Accommodation Plan and are responsible for providing a copy of that plan to instructors of all classes in which accommodations are sought.

**HAZARDOUS MATERIALS:** Georgia State University is committed to providing a safe and healthful environment for its faculty, staff, students, and visitors and managing the University in an environmentally sensitive and responsible manner. There are procedures for responses and reporting of accidents, spills, etc. as defined within the Art & Design General Lab Safety Manual. Please know that by definition, most glues and paints are considered hazardous materials. Their use, for example, is restricted to well ventilated areas. Disposal in specifically approved containers is mandated as well. For further information, refer to The Art & Design General Lab Safety Manual

**RETENTION OF WORK:** The School of Art & Design has the right to retain any student project, whether it be for display, accreditation, documentation, or any other educational or legal purpose.

**COURSE EVALUATIONS:** Your constructive assessment of this course plays an indispensable role in shaping education at Georgia State. Upon completing the course, please take time to fill out the online course evaluation.

**STAYING CONNECTED:** The Ernest G. Welch School of Art & Design is a strong community of artists, creative practitioners, and educators within the College of the Arts (COTA). Follow the Ernest G. Welch School of Art & Design on social media to stay connected to the community and remain up to date on peer & program news and informed on upcoming lectures, events, and exhibitions, both on campus and throughout Atlanta.

Website news & accolade page: artdesign.gsu.edu/category/featured-news/

Facebook: @georgiastate.artdesign (or search Georgia State University's Ernest G. Welch

School of Art & Design)

Instagram: @gsu_artdesign

Twitter: @gsu_artdesign

Localist GSU Calendar: calendar.gsu.edu/department/theernestgwelchschoolofartdesign

You can also follow the College of the Arts on Facebook (GSUCOTA), Instagram (@gsuarts), or Twitter (@gsuarts)

***To have your news, accolades, and exhibitions shared with the Georgia State and Atlanta community, contact the Public Relation Coordinator, Jac Kuntz, at jkuntz@gsu.edu

**MAKE-UP POLICY & DEADLINES:**

All students are required to meet course deadlines. Late work will not be accepted unless there are extenuating circumstances, such as those mentioned above in the section on attendance. It is the responsibility of the student to arrange make up assignments with the instructor.

**GEORGIA STATE UNIVERSITY POLICIES & PROCEDURES:**

**DISRUPTIVE STUDENT BEHAVIOR:**

Disruptive student behavior is student behavior in a classroom or other learning environment (to include both on and off-campus locations), which disrupts the educational process. Disruptive class* behavior for this purpose is defined by the instructor. Such behavior includes, but is not limited to, verbal or physical threats, repeated obscenities, unreasonable interference with class discussion, making/receiving personal phone calls, text messages or pages during class, excessive tardiness, leaving and entering class frequently in the absence of notice to instructor of illness or other extenuating circumstances, and persisting in disruptive personal conversations with other class members. For purposes of this policy, it may also be considered disruptive behavior for a student to exhibit threatening, intimidating, or other inappropriate behavior toward the instructor or classmates outside of class. See the following link for additional information on this policy in the Georgia State University Student Handbook: Disruptive Student Conduct Policy

*For purposes of this document, the word "class" is defined as one specific meeting of students and professor while the word "course" refers to the entire section.

## LITHO DEMO PROJECT

Create a printed flyer for GSU Art and Design students per assigned topics. Panels need to be informative and accurate. Confirm web addresses, services, and any other relevant information. You will be graded based on your attention to detail and your following directions.

**Design:** Design artwork using only two pms colors, their tints, and combinations – as decided upon by the class. You will all use the font Georgia for the main text. Everyone's artwork will be combined into a two-sided, 16" x 9" sheet.  You will be given credit for design and content of your panels and for the following important factors:

Each panel will be 2.66" W x 3" H

Set .125" bleeds on each edge that touches a side – you must note where your artwork appears on the sheet in order to anticipate bleeds. All layers bleed, not just backgrounds

Set up your InDesign document set as CMYK, not RGB. Delete any default color swatches. Do not include any extra color swatches – use the two designated PMS colors only: do not include tints or mixtures of these colors as swatches. Use color sparingly to minimize show-through.

You may import a Photoshop document into your InDesign document but you MUST do so correctly: create bitmapped images on a Mac, not a PC! Use the "place" feature instead of copy/paste! Photoshop docs must be saved as dcs2.0 with Pantone channels only. (eps files). Beware of effects that introduce new colors.

You may import an .AI doc into your InDesign document, but it must be constructed with correct Pantones only. Beware of AI effects such as Dropshadow that introduce new colors.

You use a font besides Georgia for the headline, but it must be outlined. Do not turn in a document with fonts besides Georgia and its variants.

Delete all extra layers and objects. There must be no items on pasteboard.

### submit accurate files

Preflight your InDesign document.

Before submitting your artwork, thoroughly review using *View/Overprint Preview* and *Window/Output/Separations Preview*.  This will show you what will print on each printing plate. Turn off each color channel that is not one of the two chosen colors to make sure your artwork is accurate and complete. Open up *Window/Output/Attributes* and review any overprint choices. This is a requirement.

Folder, IDML, and ALL ASSOCIATED FILES must be named correctly beginning with your last name and not using spaces or special characters. ALL files must include your last name in their title - no exceptions.

Package IDML with all your image files linked. Include a pdf for reference.

Upload your correctly-named package to 4450LITHO folder on Dropbox. Do not email files or hand me a jumpdrive – only upload your folder to Dropbox.

Turn in your documents promptly, so you don't hold up the printing! You will attend the press run, which is being scheduled for early October.

I will gang everyone's artwork on the master sheet, check your work, send back for corrections if necessary, and then forward the idml, associated documents, and a pdfx-4 to Craftsmen Printing, where 200 - 500 copies will be printed. You will fold the printed pieces during class and distribute.

## LITHO: PANEL TOPICS

1. Craftsmen Printers
2. Graphic Design Club, how to find out more
3. CopyCorner
4. other local printers/ imagers

5. Lynda.com – how students can access it
6. Creative Media Center – general info
7. AIGA Atlanta – how to find out more
8. Art Student Union – what it is, how to benefit from it
9. Red River Papers: URL and why use them
10. Binders – general location
11. Blick – general location
12. Sam Flax – general location
13. Michaels – general location
14. Current GRD curriculum for BFA students
15. Local T-shirt printers
16. Color.Adobe.com – what it is, why use it
17. Swiftink.com or other ink supplier
18. Domains and web hosting sites
19. Dry transfer sources

20. Photo suppliers
21. Craft suppliers
22. Plastic fabricators
23. Order online specialty printing papers: French, Neenah, Mohawk
24. Font sources, free and otherwise
25. College of the Arts Advising
26. Art venues on or near campus
27. GSU Emergency (Police, Health Services)
28. GSU Counseling and Testing Center
29. Student advising, Art and Design
30. Building access info
28. Under Consideration and other online forums
29. Food, beverages near campus
30. TBA
31. "
32. "
33. "
34. "
35. "
36. "

## PORTFOLIO ASSESSMENT

**STEP 1**: Read handout from "How to be a graphic designer, without losing your soul" via 4450 blog. This reading will help you write your assessments, so don't skip the reading.

º List ALL the pieces you are considering carrying in your final portfolio in a table in an 8.5" W x 11" H InDesign or Excel document. Word, PDF, and Illustrator files are not acceptable. Rate each item "Perfect as-is," "Needs Tweaking," or "Rethink or get rid of." Next to EACH item, describe the skills you demonstrated making the piece. For instance, a poster project might demonstrate that you can
> a. *establishes appropriate type hierarchies*
> b. *builds a visual relationship between the illustration style and the typeface.*
> c. *wrote memorable and relevant headline for obscure product category.*
> d. *illustrated using collage; conveyed dry concept with humor.*
> e. *implemented a complex typographic system.*

You will get a better grade for using thoughtful and detailed descriptors. Descriptors like "Adobe Illustrator" or "conceptual" will not receive good grades. Don't just rate the items – describe skills for each.

**STEP 2:** Choose THREE pieces from your portfolio and for each, write 75 to 350 words describing your strategic thinking, brand awareness, and innovation. Convince the reader the project was an important contribution to an important goal. In other words, SELL the reader on a exciting design project. For each, consider the client's brand, their unique demographic, their unique communication challenges, and their budget and other constraints. Explain how your solution solved their unique problem. This should *not* be a literal description of the work. EXAMPLES:

| | |
|---|---|
| *TREEHOUSE MILK: Delivering dairy-free nut-milks to the Atlanta area like modern-day milk(wo)men, Treehouse Milk does it right by offering products rich in taste and healthy benefits, but without the preservatives or fillers found in large-scale commercial brands. The design evokes the style of classic milk brands with a modern edge, including custom lettering created to awaken a collective nostalgia yet POP you right back into the present.* | Sentence #1: Establishes the value of the company and explains the USP (Unique Selling Proposition) of the product.<br><br>Sentence #2: Explains how Juku Design conveys the brand, pointing out the custom lettering, which happens to be a strength of Juku Design. |
| *POOL MANAGEMENT GROUP: Each location received a customized version of this double-sided flyer that works both in and out of pocket folders. The fun, organized format allows customers to visualize the data while keeping things colorful and vibrant.* | Sentence #1: Describes what it is and how it functions.<br><br>Sentence #2: Relates subjective adjectives (fun, organized, colorful, vibrant) to purpose of the project (visualizing data). |
| *GOO GOO CLUSTERS: We created a new identity with two logo variations using enough of the attributes of the old logo to maintain existing brand equity, yet adding a fresh perspective. The new packaging features illustration instead of the stale photographic approach that had been used. We integrated era-appropriate typography, classic color, and patterns into the new brand image. The design is a contemporary approach with a foothold in history.* | Sentence #1: General goals of the rebrand, reminding readers this is an established brand the firm has been trusted to reinterpret.<br><br>Sentences #2, 3 Specifies design methods that fulfilled goals mentioned in sentence #1. The terms "stale" and "era-appropriate" suggest that the designer is sensitive to cultural issues.<br><br>Sentence #4: Restates in succinct but abstract terms. |
| *TALE OF TWO CITIES: I chose to design the cover of this book because it was one of my favorite stories. I had never used Photoshop brushes before, but I thought it turned out pretty good. The font is Trebuchet. I spent a lot of time choosing the colors for the back cover and it shows off my creativity.* | Wordy, focuses on the designer's activities instead of on the design, itself. Doesn't tell us anything "personal" about the designer except that they are egotistical. |

Email the document including your inventory and three descriptions to instructor by Monday, October 23.

**DREAM JOB COVER LETTER**

The design field has never been more varied, and your satisfaction will be directly tied to the place you find within it. This project is a chance for you to consider your priorities and to practice communicating those priorities to a prospect. In hiring, employers care a great deal about whether they sense genuine and realistic enthusiasm about their business activity. Plenty of applicants gush, but few take the time to research the firm and carefully reflect on what they can bring to a position there. "Hearing the Right Notes from a Job Candidate," available via a link on the class blog, is recommended.

**Prioritize:** First assess your own goals and interests. You may have your heart set on designing for athletic clothing manufacturers, or designing educational apps, or working in a 20+ person design office. You may crave work that involves client contact, working from home, or close supervision.

Pay, job security, travel opportunities, prestige of the firm, level of creative freedom, exposure to senior designers, and variety of responsibilities are just a few of the factors you may want to consider. Don't overlook working in communications firms, in-house design offices, and working in ancillary industries such as retail display, public relations, outdoor advertising, product design, or prop making. Talk to friends and colleagues about how they see your strengths and weaknesses. Re-contact people at your internship to get ideas of what they have and have not liked about various positions.

Since you will be a junior designer, it's important to prioritize your goals: what would you like to do – even for a low salary? What design tasks would be unacceptable to you ? Would you work in a corporate environment if you could use certain software? Would you relocate if you could work with extremely creative people? Would you give up some creative freedom if you thought your work helped other people significantly?

Keep in mind that "glamour" industries such as fashion and entertainment attract lots of job seekers, and exploit workers accordingly. Some boring industries are extremely profitable, and treat employees well in order to retain talent.

Whatever job you take will form a bridge toward your next job, so it's worth pointing yourself in some direction now.

**Research:** With close to a million designers in the US, it's likely your dream position already exists. Simply applying to the best known firms is unlikely to get you there. Ask colleagues for suggestions, dig into the web, and assemble a list of at least a dozen possible employers.

**Demonstrate:** Look through your resume and portfolio, keeping your priorities in mind. If your cover letter says you're very interested in the restaurant industry, it will help to mention the restaurant-related design in your portfolio.

**Write:** Your resume should be strictly factual, but your cover letter can convey your interest in a prospect and point out why you would be a good fit there. You will not be responding to an actual job notice, but simply asking for a chance to show them work and get feedback. The letter should be short and concise – 150 words or a page at the very most. You'll email this letter so include a meaningful subject line; greeting; why you are interested in their firm; and a mention of the most relevant aspect(s) of your resume. Express confidence that you'd do great work for them; suggest they get in touch with you to arrange an informational interview; and a close with your complete contact information. Like your resume, your cover letter must be absolutely free of typos or grammatical problems.

You will receive a much better grade if your letter reflects why you have chosen to write to that particular firm. In other words, don't just write to the place where you interned or other obvious places. Do research and let the recipient know you've done it.

**DREAM JOB COVER LETTER EXAMPLES**

SUBJECT: Junior designer loves strategy

Hello Mr. Wilson,

In the time I've been working at a printing shop, I have became confident in my use of Adobe Creative Suite, how to work under deadline pressure, and how to help clients meet their goals. I am currently a senior in GSU's Graphic Design BFA program, where I have expanded my design sensibility and gained an understanding of branding. I am especially interested in how Wilson Design employs design strategy in packaging projects, and am especially excited to see you are working for luxury brands like Puma and Bulova: I would love contributing to such efforts.

My resume with a link to my online portfolio is attached. I won't be available for full-time work until next summer, but am hoping I could meet you and find out more about what you'd be looking for if you were to take a junior designer.

Sincerely

Sue Smith

c) 404 634 5789

ssmith5789@ssdp.net

SUESMITHDESIGNPORTFOLIO.NET

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SUBJECT: Intern or intro-level design position?

Dear Ms. Franceschini

I discovered the Future Farmers website when I was a freshman, and it solidified my decision to major in graphic design: it proved that design projects like your *They Rule* can inform and persuade the public about issues of tremendous importance, while being really fun. I will graduate in May from Georgia State University's BFA program, which is a small but highly competitive program in the Southeast. In school I have learned about many fantastic designers, yet I continue to find major inspiration in the work of Future Farmers, especially in how it redefines what design can do.

In addition to studying graphic design, I have taken classes in fine art and exhibited with public-works artists. I helped design maps, murals, and websites as part of the group *New New Deal*. While there I also honed my skills at writing proposals, collaborating, working with alternative media, and doing a lot with very small budgets – all of which seem relevant to the sorts of exhibitions you have been producing.

Working at FF would be a dream come true for me! I have an invitation to come live with my cousin in the Bay Area, so I am hoping you will consider my resume and online portfolio very seriously. In any case, I would treasure a chance to meet with you and get feedback about my work and aspirations.

Best regards

Dallas Besson

hi@dbessongraphics.com