

SARAH A MEYER

DESIGNER, AUTHOR, EDUCATOR

MASTERS OF FINE ART IN VISUAL COMMUNICATIONS & GRAPHIC DESIGN

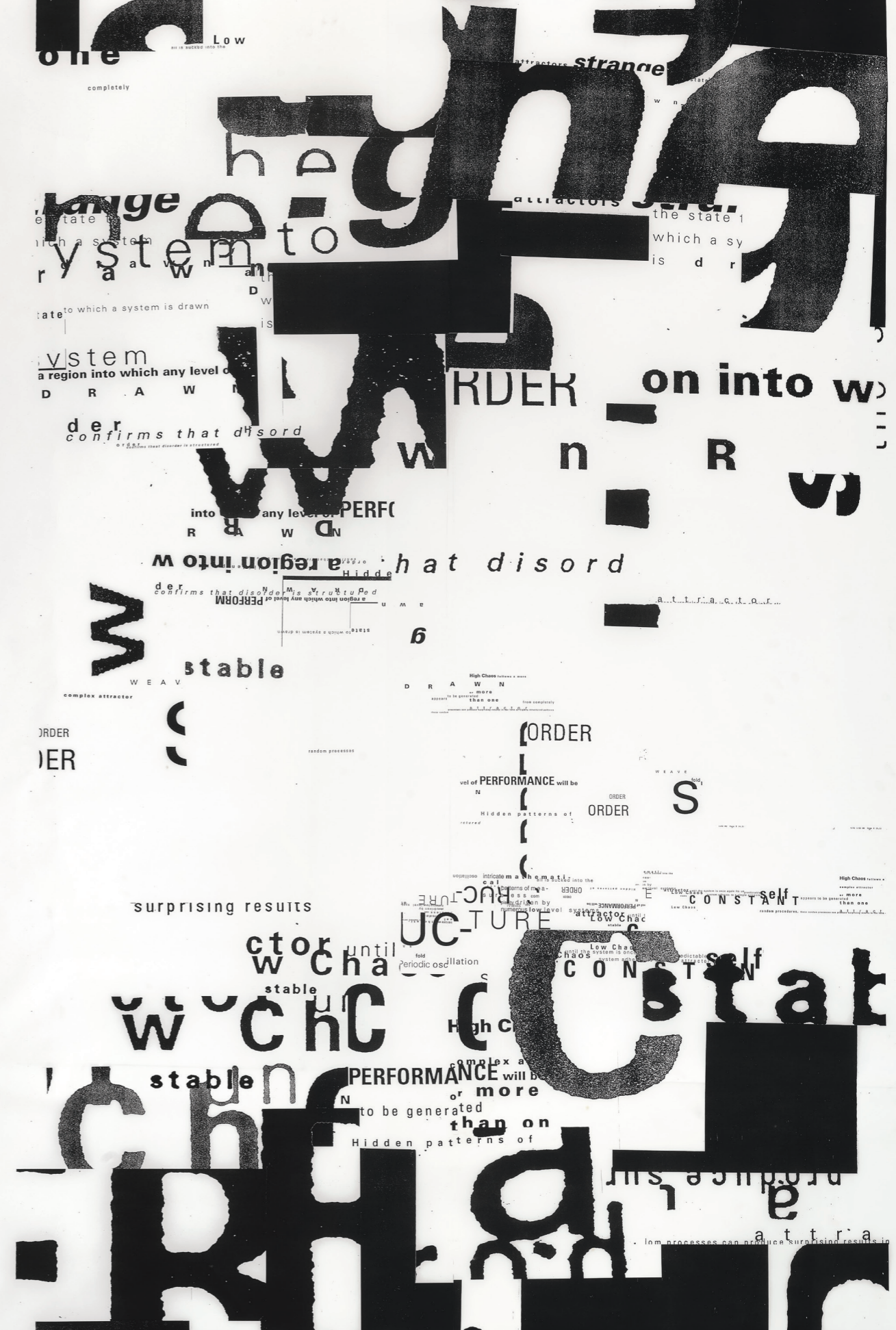
BACHELORS OF SCIENCE IN GRAPHIC ARTS, TECHNOLOGY, & MANAGEMENT

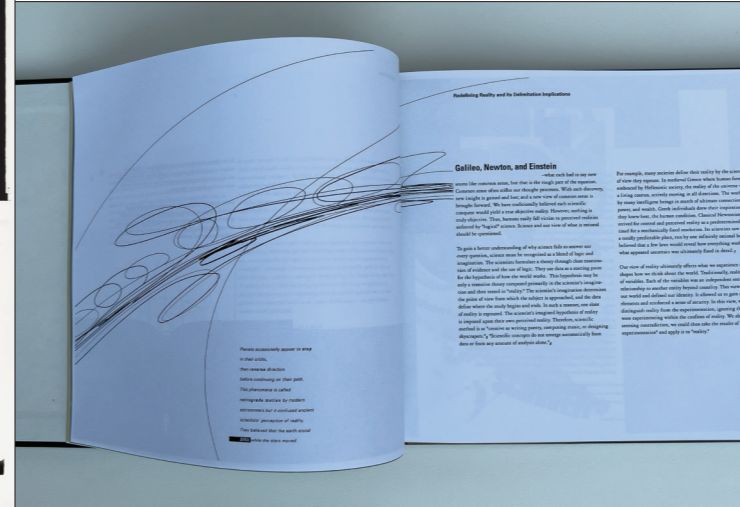
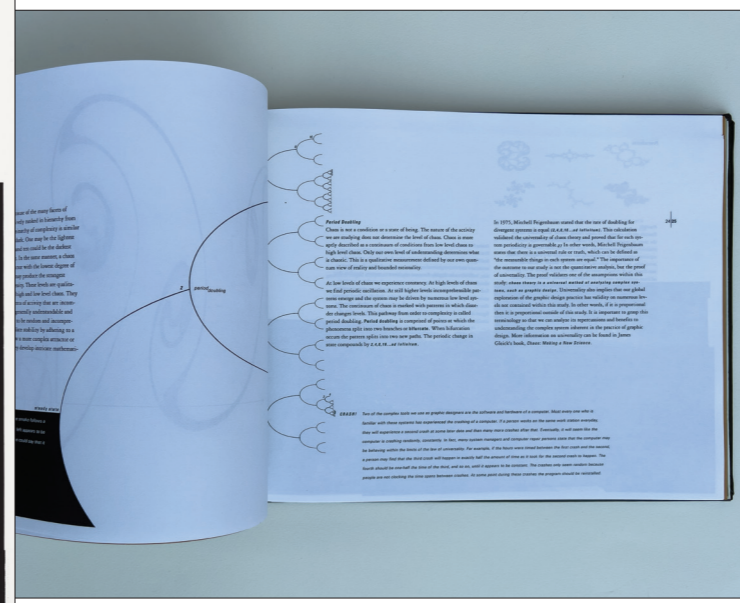
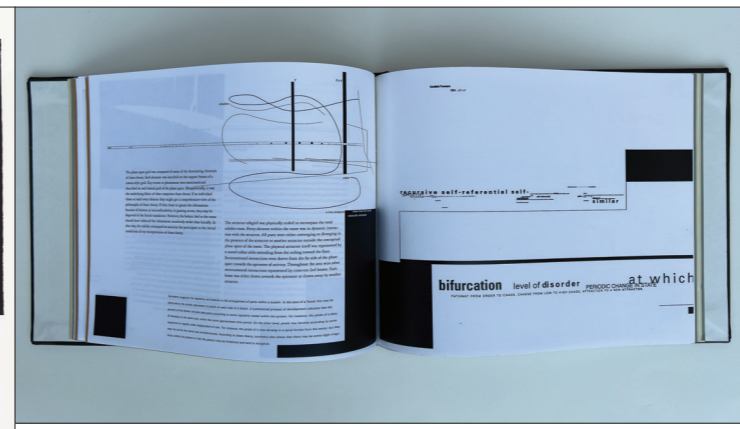


Sarah A Meyer is a designer, author, and educator. She currently serves as Professor and Program Coordinator of Visual Communication Design at California Poly Pomona and is a member of the board for the National Council of Art Administrators and an ambassador for the Innovation Center for Design Excellence. She has acted as Chair of the Department of Art and Interim Associate Dean of the College of Environmental Design comprised of Architecture, Art, Art History, Visual Communication Design, Landscape Architecture, Regenerative Studies, and Urban & Regional Planning at Cal Poly Pomona. She has previously held faculty positions at Virginia Commonwealth University in Richmond, The University of Utah, California State University Fullerton, and has been a visiting professor of visual communications and motion graphics at Virginia Commonwealth University in Qatar. Sarah earned an MFA in Visual Communications and Graphic Design from Virginia Commonwealth University (VCU School of the Arts) and a BS in Graphic Arts Technology Management from University of Central Missouri. Sarah has a record of leadership at comprehensive universities with experience in curriculum, financial and strategic planning, assessment and accreditation, governance, and building academic vision with faculty in support of diverse environments. She serves as a Visiting Evaluator for the accrediting body of the National Association of Schools of Art and Design.



Left: Type Specification, 2019, 6 x 6 inches, Offset Lithography collage & gel medium.
Right: Promotional poster, 1995, 60 x 104 inches, Black Diazo.





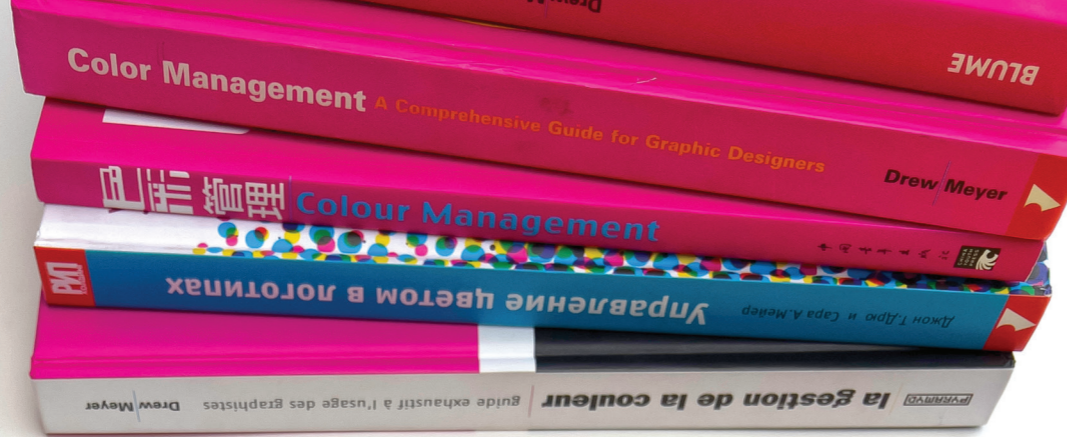
Sarah A Meyer is author and designer of internationally published titles related to her research in color theory, typography, and the management of nonlinear design systems and design thinking.

Her design writing has been published in the Design Management Journal, The Process of Management within a Creative Environment (Boston: The Design Management Institute, Design Management Institute Press, 2000) and Revival of the Fittest by Roy McKelvey and Phil Meggs (New York: ATC Publishers, 2000).

Her mission is to provide opportunities across the disciplines and throughout the community as a Program Lead for a Science, Technology, Engineering, Arts, and Mathematics (STEAM) Academy. She has been invited to speak on innovation, design, and academia by organizations including the International Council of Design (ICoD), the AIGA, the College Art Association, and the National Council of Art Administrators.

Monograph: Nonlinear Systems Management and Chaos Theory as a Conceptual Model for the Practice of Graphic Design.

Clockwise: Promotional poster 60 x 60 inches, spreads 22 x 11 inches, and clamshell box & slipcase focused on an exploratory discussion in nonlinear systems design, art, science, engineering, and management.



Color Management for Graphic Designers (Switzerland/UK: RotoVision SA, 1st edition, 2005), 9 x 11¼ inches, cover and chapter divider, offset lithography.

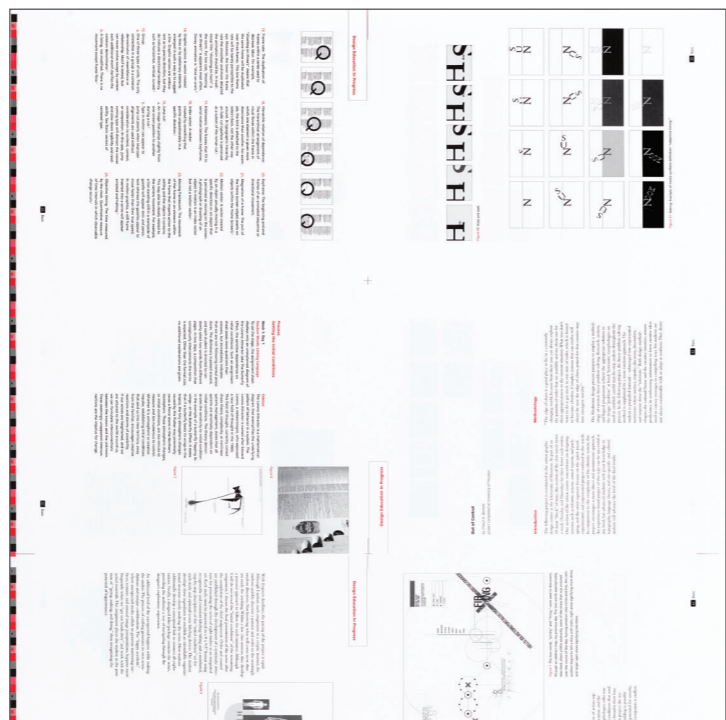
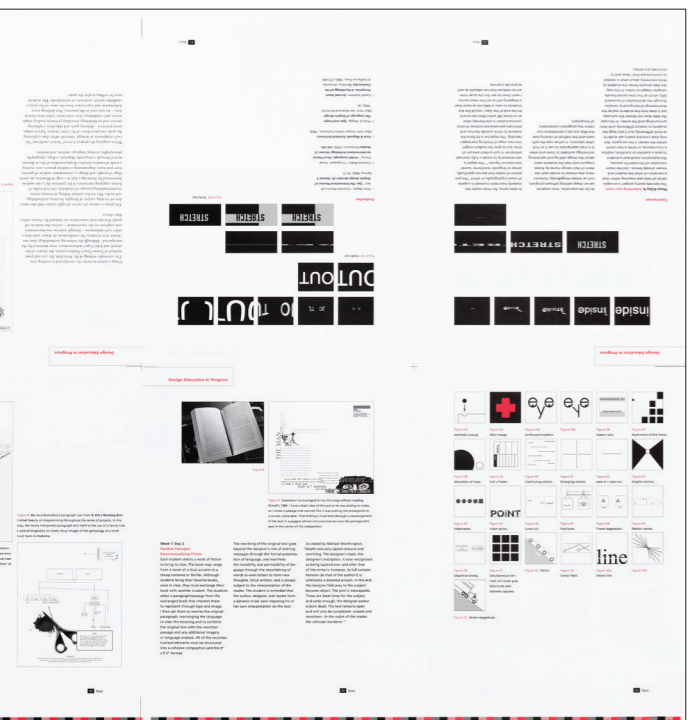
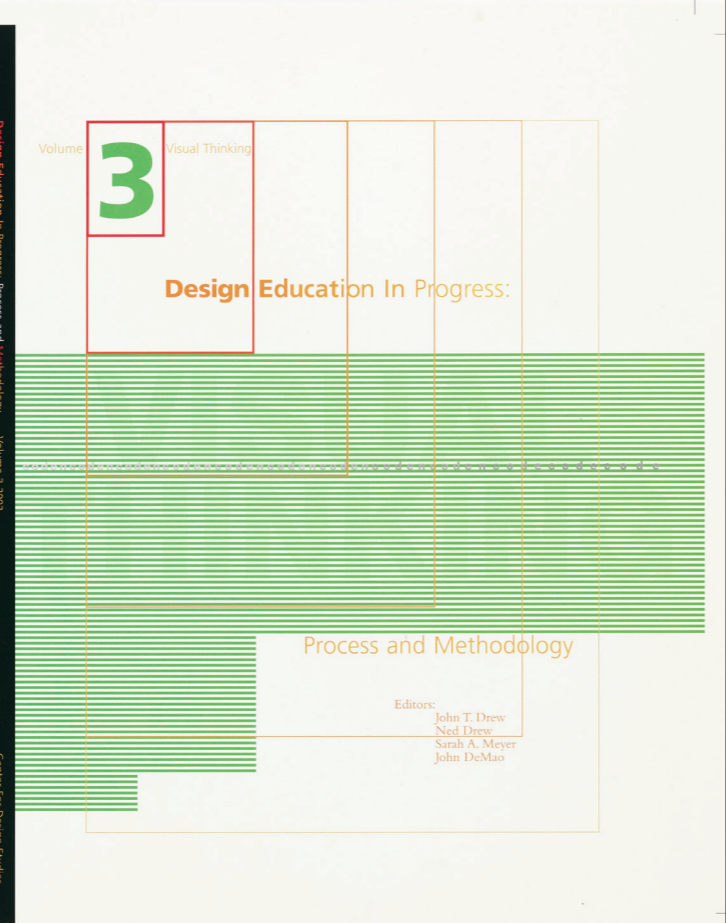
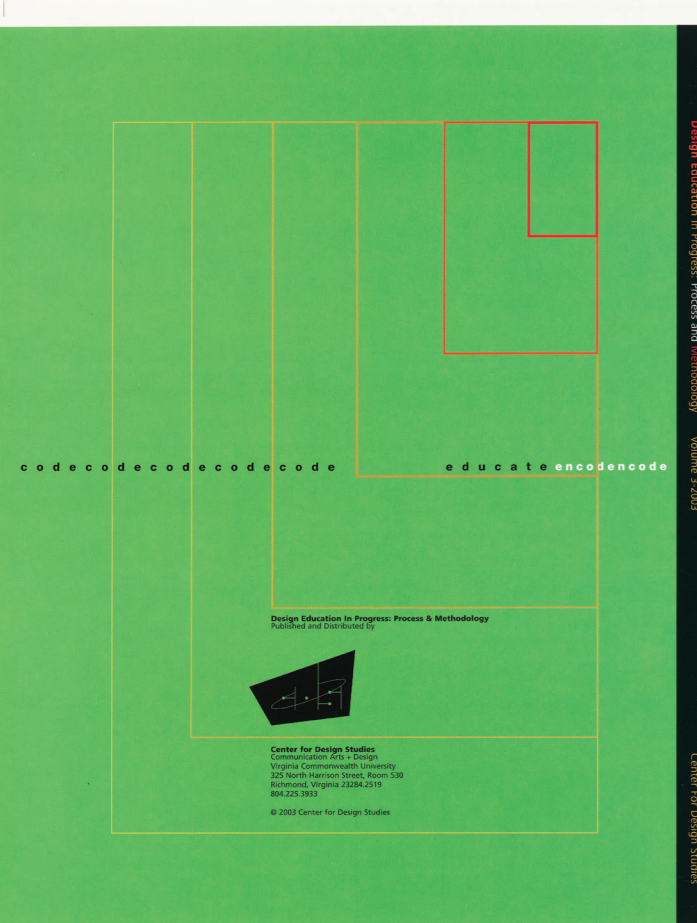


Color Management: A Comprehensive Guide for Graphic Designers.

Clockwise: Sampling of international covers, a chapter divider, cover and back cover, and additional titles within the series.

She is an author of the best-selling book series Color Management: A Comprehensive Guide for Graphic Designers (Switzerland/UK: RotoVision SA, 2005, and 2nd edition, New York: Allworth Press, 2012). Authored, and designed with John T. Drew, the book provides indepth discussion of the physical and psychological effects of color and its theoretical structures for print and digital mediums. Each edition has been published in multiple language co-editions with a companion CD containing an ink matching system developed for use with current software applications and Acuity 1.0, software for determining the distance at which letterforms and simple symbols can be seen in any color.

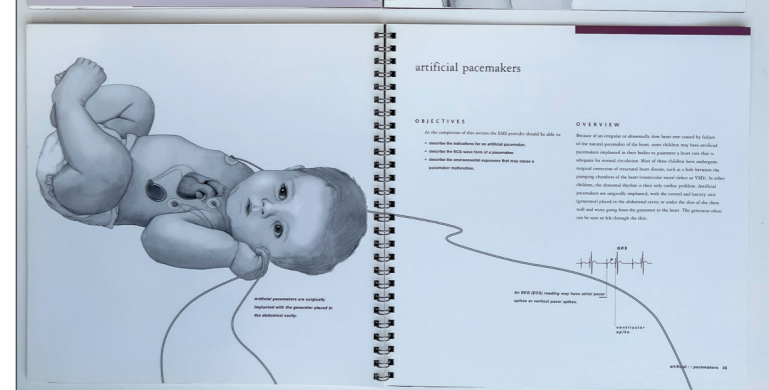
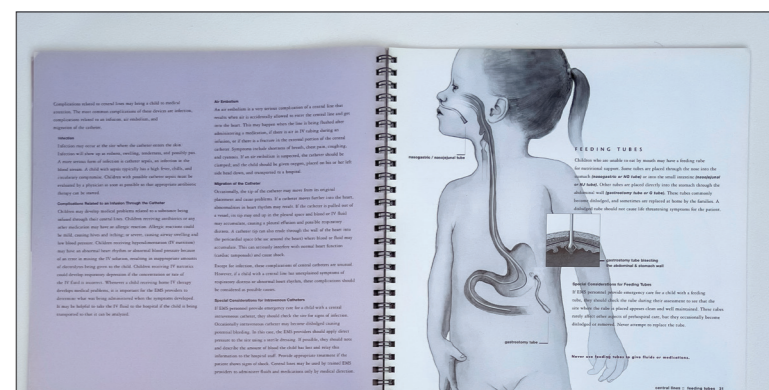
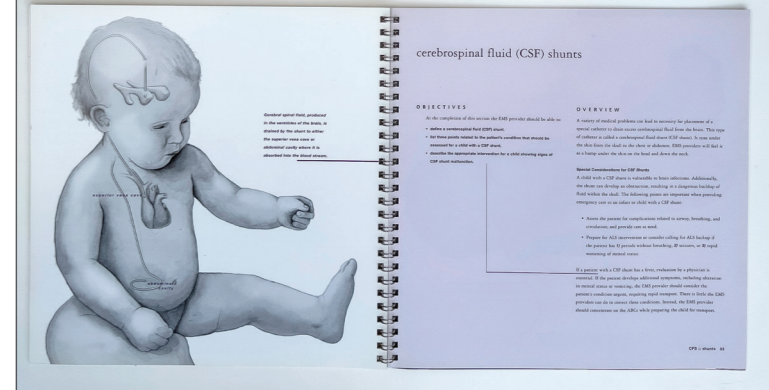
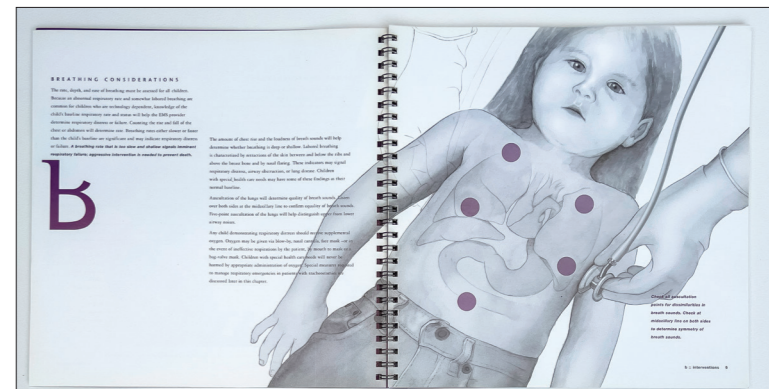
Additional titles in the series include Color Management for Logos: A Comprehensive Guide for Graphic Designers (Switzerland/UK: RotoVision, 2006 and 2008); Color Management for Packaging: A Comprehensive Guide for Graphic Designer (Switzerland/UK: RotoVision, 2008); and Choosing Color for Logos & Packaging: Solutions for 2D & 3D Design (Switzerland/UK: RotoVision, 2009).

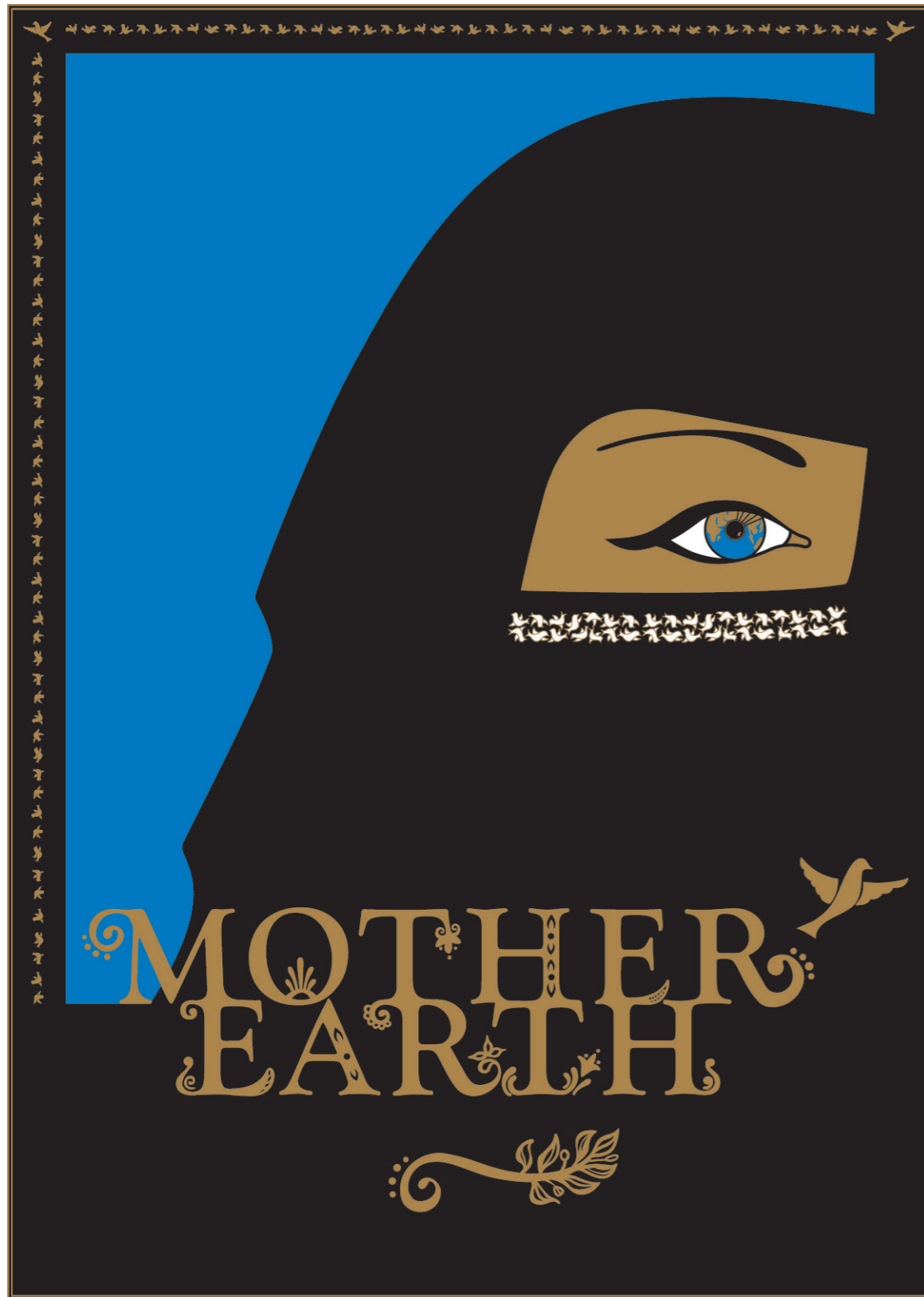


Design Education in Progress: Visual Thinking (Richmond: Center for Design Studies, 2003), 8 1/2 x 11 inches, cover and interior offset lithography press sheets.

Right: D. Breck Rushton, RN, BSN, and Madolin Witte, MD, Children with Special Health Care Needs: Technology-Assisted Children (Salt Lake City: Primary Children's Medical Center, 1997), 9 1/4 x 9 1/4 inches, spiral bound, offset lithography, interior spreads. Funded by Federal Grant from the Department of Health and Human Services, Public Health Service. Developed through the Utah Department of Health, Bureau of Emergency Medical Services (Emergency Medical Services for Children "EMSC" Program) and Primary Children's Medical Center, The Department of Visual Communications and Educational Support -Clinical Education Services, and the University of Utah Health Sciences Center.

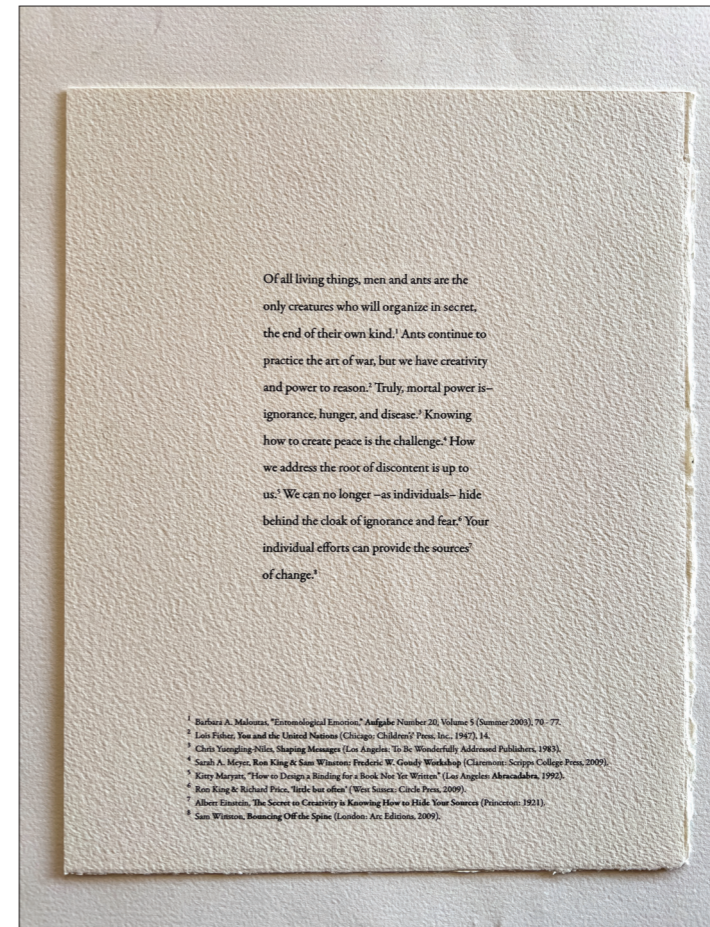
The Children with Special Health Care Needs: Technology-Assisted Children project received an Award of Excellence, 1999, from the Society of Technical Communication and an Award of Excellence in Education, 1999, from the Department of Health and Human Services, Public Health Service.





Mother Earth, 2005, 28 x 48 inches, Offset Lithography, UV Varnish, and Gold Foil.

This poster recenters the eye of a Mercator Map projection and is inspired by the remarkable students of Virginia Commonwealth University School of the Arts in Qatar.



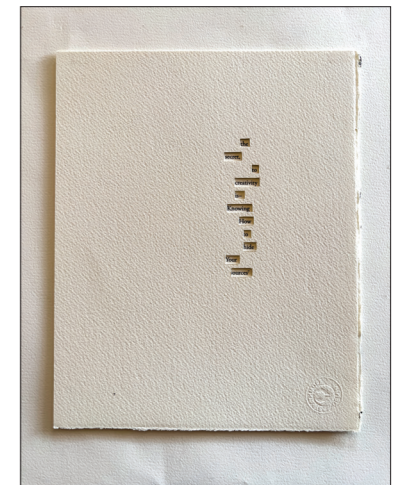
Of all living things, men and ants are the only creatures who will organize in secret, the end of their own kind.¹ Ants continue to practice the art of war, but we have creativity and power to reason.² Truly, mortal power is—ignorance, hunger, and disease.³ Knowing how to create peace is the challenge.⁴ How we address the roof of discontent is up to us.⁵ We can no longer—as individuals—hide behind the cloak of ignorance and fear.⁶ Your individual efforts can provide the sources of change.⁷

- ¹ Buford A. Malouas, "Entomological Emotion," *Antelope* Number 20, Volume 5 (Summer 2003), 70–77.
- ² Lois Feltus, *How and the United Nations* (Chicago: Children's Press, Inc., 1967), 14.
- ³ Chai Youngling-Niles, *Shipping Managers* (Los Angeles: The Wonderfully Addressed Publishers, 1983).
- ⁴ Sarah A. Meyer, Ron Kling & Sam Watson, *Frederick W. Goudy Workshop* (Claremont: Scripps College Press, 2009).
- ⁵ Kary Maryan, "How to Design a Binding for a Book Not Yet Written" (Los Angeles: Abrazadabra, 1992).
- ⁶ Ron Kling & Richard Picek, *Hide 'em off!* (West Simms: Circle Press, 2009).
- ⁷ Albert Einstein, *The Secret on Creativity in Knowing How to Hide Your Sources* (Princeton: Princeton, 1921).
- ⁸ Sam Watson, *Rebinding Off the Spine* (London: Art Editions, 2009).

Sarah has an active exhibition record with noteworthy purchase awards for her work in typography, book arts, and watercolor, and is included in permanent collections such as the Walker Gallery, University of Nebraska.

Her design work has been exhibited in numerous publications including *Working with Computer Type 3: Color* (Switzerland/UK: RotoVision, 1997) and received awards of excellence from associations including The Society of Technical Communications and The Art Directors Club.

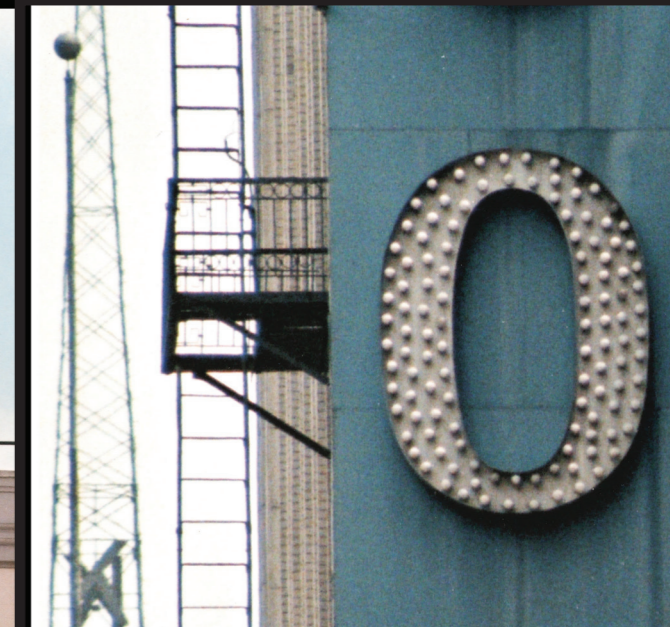
Her research in the field of typographic legibility has supported a patent with the United States Patent Office that is fully compliant with the Americans with Disabilities Act to support the needs of dyslexics and the disabled.



Secret, 2009, 12 x 15 inches, Die Cut Sheets from a Hand-bound, Single Sheet, Coptic Bound Book.



Observation, 2019, 2020, & 2021,
2 1/2 x 2 1/2 inches, Watercolor Triptychs that
may stand together or independently.



Sarah's studio practice is based in applied media from color and printing to writing and typography. Typography enhances our everyday lives giving us information that is both implicit and explicit. In a cityscape typography is an enigmatic thing, both old and new simultaneously. Taken out of context typography can become more confusing or more informative. Seemingly disparate, intent and usage are a symbiotic whole in which the weave of the two makeup the fabric of our environment. It is this juxtaposition of intent and usage that influences her work. Time provide the warp and weft.



Manifested 2021, 10 x 12 inches, Letterpress

In this body of work, typographic specimen books are used to constrain the writing. Constrained writing is a literary technique in which the author sets new parameters and rules to follow. Only the words and phrases included on one font specification sheet from the 1923 edition of the American Type Founders Specimen Book and Catalog were rearranged and edited to create the poetry.

The make ready, brayer, and ghost image of inked type as well as the foot, groove, and nick of the type enhance the communication. Rubber bands, bolts, and hardware are inked to create depth and meaning to the form. Make ready, waste paper, and specimen sheets are collaged to add texture and each unique print uses the opacity and reverse print to bring implicit depth to the content.

