

# Design@ND

inside...

Spring/Summer 08 ISSUE NUMBER 7

NEWS AND NOTES

## 1 News and Notes

Events and happenings with students on campus and alumni around the world.

## 2 Notre Network

Recent grads wisely used the Notre Dame connection to secure positions at Radio Flyer.

## 3 Car Girl Zooms to Cali

Senior Mallory McMorrow obtains an internship with Mazda in Los Angeles through a nationwide contest.

## 3 Immigration Forum

Graphics design students extend academic forum into spring semester through on-campus campaign.

## 4 Swimming and Design

Industrial design graduate students create AdaptTap navigation system for visually impaired.

## 4 Summer (non) Vacation

Students gained practical experience in the professional world during the summer and got a taste of post-graduate design opportunities.

## 5 GD4: Team-Based Learning

Through collaborative, client-based projects, graphic design students take on demanding professional projects.

## 6 Around Campus

One of the world's greatest automobile designers and internationally renowned type designer appears on campus.

## 7 What Ever Happened to Casey Dame?

Casey Dame's (BA '92) childhood dreams came true and he is now working on Academy Award-winning films.

## 7 Keeping Up With Alumni

Alumni notes from graduates around the world, as well as future alumni.

Art Director: Robert Sedlack '89  
Designer/Editor: Tara Hyer '08  
Portrait Photographer: Reese Moore '08

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**ESPN SportsCenter** Just one day after graduating, Meaghan Fitzpatrick (BFA '07) interviewed with the Graphics Development Team at ESPN and was offered a job as the Systems Graphics Controller. Fitzpatrick, who played varsity lacrosse for four years at Notre Dame, is now working in the control room for ESPNNews, College Wraps and SportsCenter live. She builds and controls all graphics that viewers see during each show such as over-the-shoulder graphics, monitor graphics, courtesy graphics, and topic bars. "My favorite part about this job is the execution of these graphics. You have to wait for your cue from the director and make sure you 'animate' them correctly when they ask for it. In the control room there is a ton of energy, but there needs to be a high level of precision and focus in order for a show to go smoothly." Fitzpatrick's next step is the Mike and Mike in the AM Show on the 4:00 to 10am shift!



Meaghan Fitzpatrick in ESPN control room

**Keeping the Streak Going** ND's Industrial Design Program was one of a small handful of design schools to win multiple IDEA awards within the past several years. IDEA, the Industrial Design Excellence Award, is an international competition supported by the Industrial Designers Society of America (IDSA) and *Business Week Magazine*. Medals are usually awarded to practitioners, but in rare cases students have competed and won awards. Additionally, in the past five years Notre Dame students have earned: first, second, and third place in the International Housewares Association Student Design Competition; second place in the Dyson Award Competition; first place in the Mazda Challenge Award; silver and bronze in the IDEA Award; and were selected to be the only North American program to participate in the Electrolux Global Design Lab. As a result, ND's Design Program was designated as one of the "Best Award Winning Design Schools around the World" by IDSA for five years in a row.



**NYC Get Together** 2000 alumna, Amy Crownover (BA '00), organized a dinner last fall to welcome recent alumni to the city. Pictured above from left to right: Martin Fitzpatrick '90, Michael Piña '07, Megan Sosnowski SMC '07, Stephanie Frank '07, Kyle Walters '07, Jenn Breslow '99, Amy Crownover '00, James Rudy '07, Julie Ruffin '07, Mac Russell '07, and Vanessa Valenzuela '07.

**30 Seconds of Fame** Two commercials aired on NBC during the 2007 Irish football season with direct connections to Notre Dame's Design Program. The first commercial starring biology professor Fr. Tom Streit, CSC, highlighted the Haiti Program with which the Industrial and Graphic Design programs have been involved since 2005. The second spot focused on an industrial design project for which students created a pool wall detection system to assist blind swimmers (see page 4 for more details).

**College Idol Competition** Will McLeod (ID/ME, BA '08) won first place for his design "Solar Shade" in Indianapolis at the Indiana Collegiate Idol Competition. "Solarshade" is an aftermarket add-on to windows which allows them to tint from clear to black at the flip of a switch. It is a retrofit that makes ordinary windows into smart windows, at a fraction of the cost in contrast to existing products. McLeod and his Notre Dame teammate Ryan Tatzel competed against several schools and won a grand total of \$10,000. They plan to use this money and a \$14,500 grant from the National Collegiate Inventors and Innovators Alliance to further develop their patent and to create the final prototype that can tint from clear to mirrored. McLeod and Tatzel are negotiating with several companies interested in adapting their technology including RV, office partition, and skylight manufacturers.



Will McLeod (far right) and Ryan Tatzel (center) demonstrate their award-winning product, "Solar Shade."

Design@ND showcases Notre Dame's graphic and industrial design programs, illustrates the caliber of both students and graduates, and builds the University's reputation within the professional design community.



# NOTRE NETWORK

Two recent grads, Katie Powers (BFA '06) and Ross Bartels (BFA '04), used the Notre Dame connection with Radio Flyer's Vice President of Product Development Tom Schlegel, a 1990 alum, to secure their first jobs with one of America's most beloved companies.



Schlegel wagons around Powers (left) and Bartels (right) in front of Radio Flyer Inc.

Tom Schlegel (ID/ME '90), Vice President of Product Development for Radio Flyer, landed a job when Notre Dame grad Robert Pasin ('91) found his name on the Notre Dame alumni website. At Radio Flyer, Schlegel has helped keep the American icon rolling with their most recent product, the Ultimate Family Wagon. Because of the wagon's extraordinary deliverance, Radio Flyer earned a 2007 Chicago Innovation Award. Furthermore, this vehicle has become the second-best seller for the Chicago-based, family-owned company, which was founded in 1917. Within this wagon is a patented five-way flip-and-fold seat and a removable UV protection canopy. The flip-and-fold seats contain an assortment of configurations, allowing for various storage compartments. "This is more like the minivan of wagons—cupholders, seats, seat belts, storage compartment—a lot of the things today's on-the-go moms are looking for," said Schlegel. "There's more functionality and features and versatility."

By using their Notre Dame connection, two recent industrial design alums, Katie Powers (BFA '06) and Ross Bartels (BFA '04), are now working for one of America's most recognized and loved companies.

### How did you hear about Katie Powers?

**Schlegel:** During the Spring Semester of 2006, we sponsored a design class project with Notre Dame Industrial Design Professor Paul Down to create a new ride-on product. Although Katie wasn't actually taking the class, she joined one of the project teams and participated in the project. After completing the project, we offered Katie a product design internship at Radio Flyer.

### How did you hear about Ross Bartels?

**Schlegel:** Ross actually found us. Ross was in graduate school at the University of Illinois when he heard about our internship opportunity. Although Ross decided to work for Motorola after graduation, we kept in contact and eventually he ended up as a full-time designer here at Radio Flyer.

### What kind of characteristics do you look for in a potential employee?

**Schlegel:** Our selection process is very rigorous and selecting the right people to join our team is one of the most important things I do for Radio Flyer. The qualities and technical skills we look for are different for every position, but the most important thing is that we find a strong match between the candidate and the job that we've defined.

### When considering a prospective employee, how much do you factor in the college or university he or she attended?

**Schlegel:** We spend most of our time recruiting at the top universities in the midwest, but we put a lot more emphasis on the individual than we do on the university he or she attended.

### Contact information:

Ross Bartels: ross\_bartels@hotmail.com  
Katie Powers: powers.katherine@gmail.com  
Tom Schlegel: TSchlegel@radioflyer.com

### Are ND students different from other students?

**Schlegel:** In general, we've found the engineering and design students at Notre Dame to be very motivated and excellent communicators.

### What advice would you give to students as they begin the job hunt?

**Schlegel:** Don't wait for companies to come to you. Spend some time researching the kind of job and type of company for whom you want to work and then go after it. Internships are very important and help students identify what they want—or don't want—in a full-time job.

“...I admitted that I had accidentally Gorilla-glued my forearms to the work room table...”

### How did you hear about the job opening at Radio Flyer?

**Powers:** Radio Flyer sponsored a half-semester project in a class taught by my thesis advisor, Paul Down. A classmate of mine, Steve Schwall, who currently works at IDEO, had interned with Radio Flyer a few summers before and had really enjoyed the people and the experience. I joined the project and in a few weeks, we emerged with countless flops and a big wheel tricycle that was ridiculously fun, very memorable, but also very unsafe. As the project came to a close, Tom Schlegel and Mark Johnson (my current boss, a Product Development Manager) made a trip to Notre Dame to review the final concepts and interview candidates for an internship position. After accepting a fall internship at Radio Flyer, I moved to Chicago that August and, following two months as an intern, received an offer as a full-time industrial designer. So now I get paid to play with—I mean *design* toys for one of America's most loved children's brands.

### How did it compare to interview with a person who was a Notre Dame grad versus firms with no Notre Dame affiliation?

**Powers:** It was a significant improvement interviewing with someone who had not only heard of the program, but went through it himself with similar set of teachers. Interviewing with someone who passed through the halls of Riley means he is bound to know the antics you went through to get the project done on time. It certainly was one of the few times I admitted to a prospective employer that I had accidentally Gorilla-glued my forearms to the work room table for about 45 minutes while waiting for the two halves of a model to bond!

“...Seek constant feedback from peers and managers...and have fun at work!”

### How did you hear about the job opening at Radio Flyer?

**Bartels:** After graduating with a Masters of Fine Arts from University of Illinois, I was offered a full-time position at Motorola as an Industrial Designer in their Prototyping Studio. Over time, my career at Motorola became geared towards that of a model maker and less of a designer. Realizing that I was becoming less involved in product design, I reached out to Katie Powers, who told me about a design opportunity at Radio Flyer that would leverage my design skills.

### What advice can you offer for those seeking a job post graduation?

**Bartels:** I've tried to follow these words of wisdom that my brothers taught me:

- Create a name for yourself by working hard and delivering quality products.
- Know how to listen. Those who talk aren't learning.
- Continue to study and practice perfecting your skills.
- Help others. Doing so will be a rewarding experience for yourself.
- Be friendly. Say “Hello” to people when you walk by.
- Thank and recognize individuals often for their efforts.
- Admit your mistakes and learn from them.
- Seek constant feedback from peers and managers.
- Have fun at work!

# Car Girl Zooms to Cali

Senior Mallory McMorrow obtains a coveted internship for her award-winning design through a nationwide contest for the Mazda Design Challenge

Mallory McMorrow (BA '08), a senior industrial design major from Whitehouse, NJ, submitted a sketch and a 150-word statement to the Mazda Design Challenge without thinking her vision of a 2018 compact sports car would win the top prize. But it did—and her vision evolved from a paper sketch to a full-scale clay model at the L.A. Auto Show, which ran from November 16–25. “I had no idea I would win,” McMorrow said. The competition, aimed at college students, asked participants to imagine the Mazda3 of 2018 and accepted proposals from September 25 to October 12. McMorrow said they received 400 entries. The Mazda Design Team of North America “voted and hand-picked the top 10 ideas,” according to the competition's official Facebook group. These finalists were announced October 16 and the online voters narrowed them down to five by the end of the month.

McMorrow and the other four designers then worked with the Mazda Design Team to produce a final drawing of the 2018 Mazda3 for the final round of voting. McMorrow's win was announced November 6. “The voting was all on Facebook,” she said. As part of her prize, Mazda flew McMorrow to California to attend the L.A. Auto Show, where she worked with Franz von Holzhausen, Director of Design for Mazda North American Operations, and his team to turn her design into a full-scale clay model. “This was the first time a car company ever designed a car live at an auto show,” she said. “We built a full-scale model out of clay in front of everyone. One kid asked if the car was made of chocolate!” The clay model lacked an interior, showing that “they were looking at shape, proportion, exterior features—not really at an inside at all,” McMorrow said. Winning the competition is a big step toward her career goals. “It's a big deal. I think it will help a lot.”

That career began with the internship Mazda offered her following her performance at the L.A. Auto Show. But she shared her victory with the entire design department and is convinced her liberal arts education prepared her for the challenge. “I think the liberal arts at Notre Dame helped me,”



McMorrow and her Mazda3 Design for 2018

she said. “Mazda really wanted to get strong ideas rather than just flashy drawing. They wanted substance, not just a kid who can draw.” She said she doesn't think her original sketch of the design is what garnered her the top spot. “Just based on the 2-D design, I don't think I would have made it,” McMorrow said. What made her an outstanding participant must have been the strength of her essay. And maybe her gender. “[The fact I'm a woman] impacted the way a lot of people looked at me. I hadn't realized it, but there's still a stigma.” Her trip to California showed McMorrow there is a big market for female car designers. “It felt really cool having these little girls come up to me saying, ‘I love drawing cars!’, and having a girl say I was her inspiration.” The competition was internationally publicized in places like India and China. “One thing I learned from this is to take advantage of every opportunity,” McMorrow said.

by Theresa Civantos

This article first appeared in *The Observer* on November 28, 2007. Reprinted with permission.

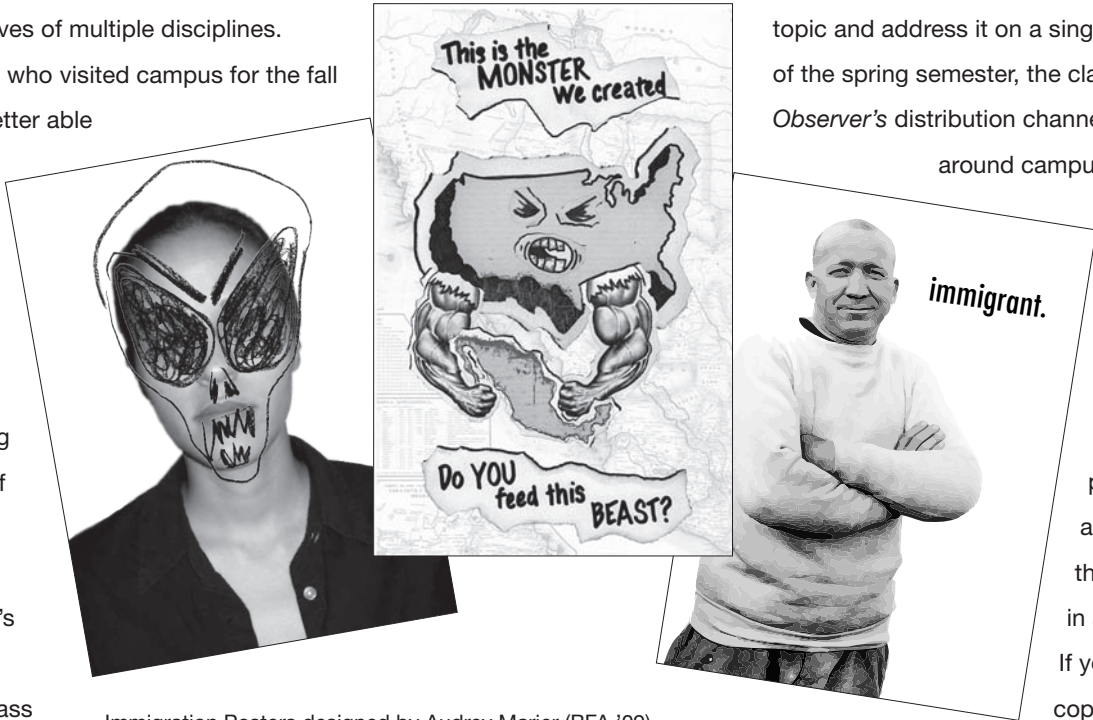
## Immigration: A Graphic Reaction to Notre Dame's Academic Forum

Each fall, Notre Dame holds an academic forum, encouraging students to become more aware of contemporary issues and challenges affecting our world. Last year's forum, “The Global Health Crisis: Forging Solutions, Effecting Change,” addressed current problems with health systems and explored ways to bring the benefits of modern medical science to those most in need. This year's forum, “Immigration: A Notre Dame Forum,” presented a spectrum of economic, social, legal, political, and moral issues from the perspectives of multiple disciplines.

After hearing leading authorities who visited campus for the fall kick-off event, students were better able

to understand the ongoing issue of immigration and how it is affecting the United States and the entire world. Students were able to contemplate the minutiae of specific challenges, while also examining the more sweeping structures of justice and civic well-being in a rapidly changing world.

After attending last Notre fall's Notre Dame Forum, Professor Robert Sedlack's senior-level class of graphic design students in the



Immigration Posters designed by Audrey Marier (BFA '09), Jared Wafer (BFA '08), and Austin Wetcher (BA '08)

Department of Art, Art History & Design was challenged to extend the important discussion about immigration into the spring semester. “One of the most gratifying aspects about the Forum is hearing of initiatives that students and faculty took on themselves to launch and execute,” said Dr. Timothy Matovina, Co-Chair of the Forum. The class created a newspaper with eleven posters designed by eleven different graphic design majors,

each of whom was asked to select a specific immigration topic and address it on a single page. At the beginning of the spring semester, the class took advantage of *The Observer's* distribution channels and dispensed this paper around campus on the first day of classes,

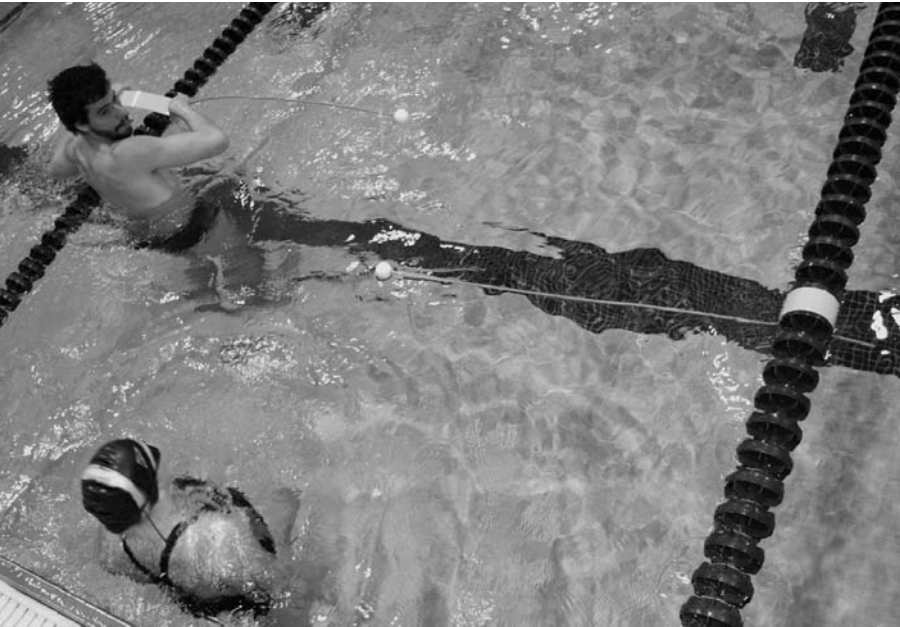
a day the student newspaper is not delivered. While this publication is a tangible outcome of the assignment, the most important parts of the project were the research and discussions it created throughout the semester, both in and out of the classroom. If you would like to receive a copy of this paper, email your request to rsedlack@nd.edu



# Straighter and Faster: Graduate Design Students Aid Blind Swimmers

Featured on USA's Swimming Website (www.usaswimming.org), Industrial Designers Kyle Walters and Fernando Carvalho designed AdaptTap, a navigation system to assist visually impaired swimmers. The project gained national attention when it was highlighted on NBC during last fall's football season. The TouchTap provides visually impaired swimmers with an orientation system bringing an awareness of their position in the pool in relation to the side lane dividers and the end-walls. The system is designed in such a way that a "tapper" (person who alerts visually impaired swimmers when they approach the end-walls by tapping them in the head at a certain distance from the wall) is no longer required, providing for independence of the disabled athlete and diminishing the risk of human error during the tapping process. Through a series of flexible rods attached perpendicularly to the lane lines and equipped with soft balls at the end, the invention provides orientation in relation to both the end-walls and the sides of the lane lines. To achieve efficient tactile stimuli, the product makes use of stationary physical elements that are clearly distinctive from the water environment. TouchTap replaces the need for human involvement in alerting visually impaired swimmers at the pool, empowering the disabled swimmer who no longer has to rely on the help of a sighted person to practice or train. The TouchTap is a low-cost, low-tech universal solution that can be promptly assembled to most of the existing lane lines

of recreational and professional facilities without the need for infrastructure changes, presenting an efficient alternative for making pools appropriate for visually impaired users. The design team is working with the National Federation for the Blind and will present the AdaptTap at the federation's national convention this summer.



Carvalho and blind swimmer Ashley Nashlianos test a prototype.

## (non) SUMMER VACATION



**Brett Belock, BA '08**  
**Process 4, Chagrin Falls, OH**  
Process 4 is product design firm that invents with a striking tagline, "Art to part in two weeks." Clients comes to Process 4 with a problem or idea, and the firm turns it into a manufacturable reality. Belock worked on a number of conceptual projects for

various clients, including the Cleveland Clinic, Vaultz and Ideastream. The projects ranged in size from a stent preparation device, to a floating boat dock-lift, and even to a billboard installation system. "My coworkers were a lot of fun to work with and extremely helpful. The atmosphere was casual, but extremely productive."



**Tara Hyer, BA '08**  
**Schifino Lee, Tampa, FL**  
Hyer worked as a production graphics artist for Schifino Lee, a full service agency with a wide range of product offerings that include services such as professional business to business communications, quirky, emotional ads to raise brand awareness, and

innovative promotions and marketing to introduce new products and services. She created several collateral pieces for AT&T events such as the Saratoga Horse Race, the Kansas Speedway Race, various other sporting events, and executive dinners held in locations such as London and Paris. She also helped develop the logos for both The Tampa Museum of Arts and the Island of Curacao. "Working in teams really helps stimulate so many new and dynamic ideas that might have never been discovered."



**Anna Jordan, BFA '09**  
**Big Idea Company, Mishawaka, IN**  
Jordan served as a graphic design intern at Big Idea Company, where she worked on a variety of print projects including brochures, conference collateral, a series of billboards, as well as a multimedia design project for the annual Notre Dame Alumni Reunion.

For this project, Jordan researched, wrote, edited and produced a two-minute synopsis video of life at Notre Dame for the Class of 1988. "The office is incredibly laid back, with two dogs running around, and a permanent staff of just five people. They understand complicated schedules and were happy to let me take summer classes while I worked for them. It was a great environment in which to learn."

Talented students don't sit around during the summer. They use their skills to get ahead with internships.



**Victoria Lane, BFA '08**  
**Sacred Heart Hospital, Pensacola, FL**  
Lane interned with Sacred Heart Hospital's Marketing Department in Pensacola. She worked on a variety of projects during the summer and developed a series of ads for a local women's health magazine dealing with

children, orthopedics, and urgent care units. "I highly encourage all student designers to seek out internships and get experience working in a professional environment directly with clients. I had the opportunity to work with not only designers, but photographers, editors, marketing coordinators, writers, and the press."



**Audrey Marier, BFA '09**  
**Richard Harrison Bailey/The Agency, South Bend, IN**  
Marier interned at RHB, a creative marketing firm that primarily serves non-profit organizations nationwide. With a basis of creative copywriting, coherent designs, and

strategic marketing research, RHB offers branding that is based on a comprehensive exploration for a profitable and enriching outcome. Marier worked on various college and university accounts; she edited copy, prepared files for production, and updated college materials for the upcoming academic year. "The agency's strong personality and playful character allowed for a fun and creatively inspiring atmosphere. They take client relationships seriously, and my learning experience was intense."



**Miquela Suazo, BFA '08**  
**Callison, Seattle, Washington**  
Suazo interned at Callison, an architecture firm that engages in many fields of design from graphic and interior to residential, corporate, and retail areas. As an intern, Suazo worked with the Brand Experience team dealing with clients

at the beginning of their design process. She and four other team members established the client's current brand within its competitive market, analyzing how the client wanted to portray its identity. "During my time at Callison I got to work with a variety of different companies and people, which was a great experience. It was fascinating to see how design and architecture interacted and meshed through such a dynamic company."

## Graphic Design 4: Team-Based Learning

Upper-level graphic design students work with off-campus clients for successful, team-based problem solving.

During the past several years, Notre Dame's graphic design program has continued to grow both in terms of quality and quantity. Student interest demands two sections of GD1: Introduction to Visual Communication 1 and GD2: Typography. Also, under Visiting Professional Specialist Paula Bodnar, a new course, Graphic Design 4, has been added to the array of already existing classes. GD4 is an advanced course in visual communications for students who intend to pursue the field of graphic design after graduation. The course's focus is four-pronged: first, it is designed for professional practice; second, it reaches the social, global, environmental, humanitarian and "other" aspects of design; third, the students are involved with designer-client responsibilities, service requirements and business ethics; and finally, the class allows for the art of creative collaboration and process in team-based work. Through projects and discussions that focus on these four core areas, students have the opportunity to strengthen critical skills such as creativity, leadership, time management, and presentation abilities. Furthermore, students build confidence in the design process, communication, and planning. Here is a sampling of the kinds of projects that are occurring in GD4.



Key card designed by Laura Rose

Coaster designed by Tara Hyer

### Ivy Court

During the Fall 2007 semester, Graphic Design 4 was granted the opportunity to work with the Ivy Court Inn & Suites Hotel in South Bend. After recently refurbishing and revamping their bedrooms, dining, and lounge areas, Ivy Court (formerly the Jameson Inn) took further steps to improve their brand through a more attractive graphic identity. In 2006, senior Evan Dewalt (BA '06) began by creating a contemporary logo. The rest of the work became the focus for Bodnar's GD4 class. Students Kelly Gronli, Tara Hyer, Laura Rose, Liz Sarb, and Miquela Suazo, each contributed to the cohesive set of print ads, promotional items, apparel, points of interest pieces, business papers, as well as the creation of color and typographic palettes. The class also considered environmental issues by proposing a "green line" of products, such as shower soap/shampoo/conditioner dispensers that allow for less waste disposal, as well as lighting systems that emit less energy. Hyer says, "It was great being able to work with a client who is not only so close to campus, but who is also incredibly eager and enthusiastic to see our new ideas." The designs developed for Ivy Court will continually present the hotel as a contemporary and unique place to stay when visiting the area.



Logo designed by Audrey Marier

### Benton Harbor Arts District

During the Spring 2008 semester, the class worked in conjunction with the fourth year architecture students to create an identity for the new Arts District of Benton Harbor. This identity creation included a new logo, business papers, directional maps, area brochures, street banners, manhole covers, street signage, and propositions for murals. Jourdan says, "This is a unique area and an opportunity to be involved in the revitalization of an amazing community."

### Los Angeles Fashion District

In the second half of the Fall 2007 semester, Graphic Design 4 students collaborated with fifth year architecture students and graduate-level design students to conceptualize a more lively, full-time community in the 94-block downtown Fashion District in Los Angeles, an area of retail, wholesale, commercial, and light manufacturing activities. The class of fifth-year architects enhanced the district with residential accommodations, while the graphic design team assisted them with their visuals and design attributes. After defining an appealing typographic, color, and patterns palette for the district, the graphic designers then developed a fresh identity for the LAFD, created system of signage and wayfinding, and constructed new brochures and maps for the area. Graduate students Fernando Carvalho and Michael Swoboda constructed a versatile, multifunctional overnight shop security system that would contribute to a well-lighted and attractive streetscape. Carvalho and Swoboda also proposed sculptured tower landmarks to both identify specific areas in downtown Los Angeles and infuse a sense of vibrancy to the cityscape.



Logo designed by Kelly Gronli

### South Bend Museum of Art

Again, in the Spring 2008 semester, the GD4 class worked with the South Bend Museum of Art in redesigning its identity. The museum is housed in the Phillip Morris-designed Century Center in downtown South Bend and will be undergoing renovations within the next year. With the upcoming renovations, the museum wanted to create a new cohesive identity program to better represent itself. Students Mary-Catherine Flaherty, Maria Jourdan, Audrey Marier, Kate Napelton, Laura Rose, Georgia Steenberge, and Austin Wechter created a new logo, business papers, ad campaign, brochures, event graphics, website, interior and exterior graphics, as well as suggestions for the new architectural plans. Steenberge explained, "It is very exciting to gain real-world experience and help the community at the same time. The designs that our class produced will be in place for years to come, and it will be fun to come back and see our work on a building."



Logo designed by Georgia Steenberge

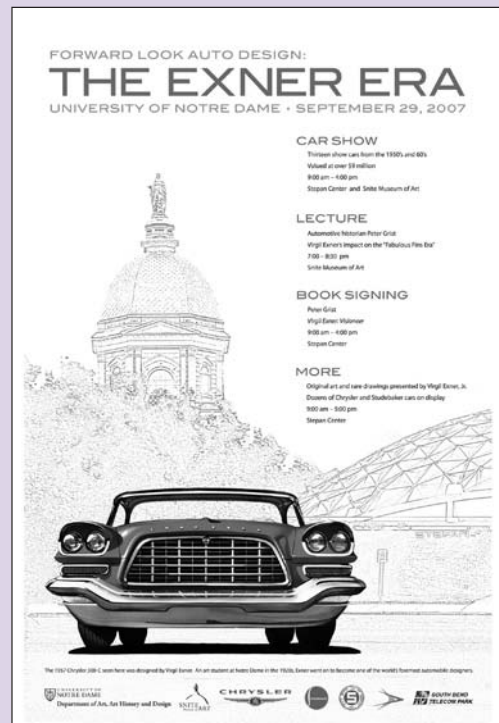


Typographic tower by Michael Swoboda



## The Exner Era: Only Car On-Campus on Which No Decal Is Required

The University of Notre Dame's Department of Art, Art History and Design, along with the Snite Museum of Art and the Chrysler Corporation, explored the impact of 20th century designer Virgil Exner during an on-campus event last fall. Exner was an art student at Notre Dame in the 1920s, and he went on to become one of the world's great automobile designers, responsible for the Chrysler Corporation's "Forward Look" of the 1950s and 60s. The event featured a public showing of thirteen of Exner's milestone show and production cars, which were valued at over \$9 million. Automotive historian Peter Grist, author of Exner's official biography, *Virgil Exner: Visioneer*, gave a lecture highlighting Exner's impact on the "Fabulous Fins" era of automobile design. The biography will be available later this



Event poster designed by Gabe Brown '03



Paul Down (left) with Virgil Exner, Jr. (right) browse the Exner Exhibit.

year. Virgil Exner, Jr., a 1956 graduate of Notre Dame, was also present, displaying many of his father's original works of fine art and rarely seen car designs. In 1962, Exner and his son Virgil Jr. formed Virgil M. Exner, Inc., an industrial design consultancy. Witnessing the Exner automotive exhibit on ND's campus allowed students to experience a notable time in history. "The number one reason for this event," Industrial Design Professor Paul Down said, "is that this is an opportunity for the University to recognize the people who were responsible for much of our design heritage that originated in the 1950s and '60s. Former Design Program Coordinator and Department Chair, Fred Beckman, his student Virgil

Exner, Jr., and Virgil Exner, Sr. collectively made a grand investment in our design program. The results of that investment live on today among many designers who have graduated from the University of Notre Dame." The book signing and display took place at Notre Dame's Stepan Center, where eleven cars were officially displayed. Additionally, two cars were displayed outside the Snite Museum of Art during the event, including a 1963 Imperial Convertible from the Richard Bowman Collection. Dozens of vintage Chrysler and Studebaker production cars from the 1950s were also on display in the parking lots outside Stepan Center. "Exner Fan" car clubs from across the country were in attendance.

## Sumner Stone at Notre Dame

Internationally renowned type designer Sumner Stone visited Notre Dame for a formal presentation of his work. While on campus, he also had the opportunity to talk with students about the importance of typography and design. Having been involved in design for a major portion of his life, Stone engaged the GD2:Typography class with an in-depth discussion of type and its ever growing digital attributes. Junior Anna Jordan explained, "It was a unique experience to have our typography class taught by such a famous type designer. The best part of the class was his teaching us calligraphy; we learned first-hand the historical writing tradition which forms the basis for so many typefaces today." Later that day, Stone gave a presentation in the Snite's Annenberg Auditorium, discussing "Type Design for the Twenty-first Century." Stone, the founder of Stone Type Foundry Inc., located on Alphabet Farm in Rumsey, California, described how contemporary designers are reviving letterforms that are over 18,000 years old. From 1984 to 1989 Stone was Director of Typography for Adobe Systems where he conceived

“The future of letterforms

is not very easy to predict...”

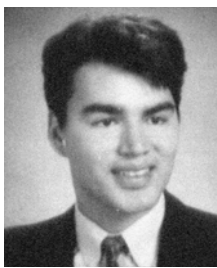
and implemented Adobe's typographic program including the Adobe Originals. He has written several books, including *On Stone: The Art and Use of Typography on the Personal Computer and Font: Sumner Stone, Calligraphy and Type Design in a Digital Age*. Stone holds degrees in sociology and mathematics, and first became interested in graphic design while studying calligraphy with Lloyd Reynolds at Reed College in Portland, Oregon. "The future of letterforms is not very easy to predict because the change in typography is forever constant." Stone



Graphic Design 2: Typography students get a lesson in calligraphy by internationally-renown type designer Sumner Stone.

talked about the origins of typography and how it dates as far back as the Egyptian tablets consisting of pictures, holes, and numbers incised on clay. He then described how type was transferred onto bronze and later was inscribed in stone. He finished his presentation by discussing the evolution of type and the changes font families continue to undergo. Stone completed a study based on Edward Johnson's type to discover an algorithm, translating the essential forms of weight within each letter. His type design includes ITC Stone, a super family of serif, sans serif, and various informal versions. Some of his most recent fonts include Magma, Munc, Leaves & Straw, and Cycles Five. Stone revealed that while growing up his heroes were type designers Herman Zapf and Adrian Frutiger. Stone expressed how the type design business is very fulfilling because "you yourself decide on the essential forms."

## What ever happened to...?



As a child, Casey Dame dreamt of monsters, dragons and spaceships—the kinds of things numerous children believe in but must eventually put aside in adulthood, when the real world of the 40-hour work week firmly takes hold. Now, when Dame works, 40 hours a week would be a dream. His job is a grueling, life-consuming process that can hole him up for as much as six months at a time, anywhere his work sees fit to send him. And the monsters go with him. As a creature technical director who's worked on such Academy Award-winning films as *The Lord of the Rings: The Return of the King* and on Dr. Seuss' *Horton Hears A Who!*, Dame never left his dreams behind—he lives them.

"It all began with a movie called *Mind's Eye*," he says. "It was a series of weird, abstract-driven animations using the computer as a tool. I looked at that and realized that this was really cool—this was what I was meant to do." This, he later learned, was about problem-solving as much as anything. "You really need to understand the full character setup as a technical director," he says, "so I'll create a skeletal structure for characters and perhaps even muscle structure—skin and hair, fur, tentacles...I'm like a puppeteer, except I move the strings through a computer." Dame also learned to devote time to observing things, from how people walk to how birds fly, from bone structure to the composition of skin. "All these things reveal character without saying a word."

All the lessons weren't revealed to Dame after stumbling upon *Mind's Eye*; it was only the beginning of his detective work. "I cold-called people from the film world and did a lot of research to figure out how I could be a part of this." In 1995, three years after college graduation, Dame was working as a real-estate appraiser. "Looking back, it's hard to believe I fell into that hole of just working for a living without being passionate about it." Still, it wasn't just passion that drove Dame, it was a fellow graduate and his family in Saint Paul, Minnesota. "My parents were always supportive of my art abilities, and I was always in art classes whenever they had them in the area. When they didn't have them close

Casey Dame (BA Art Studio '92) always had big ambitions of one day creating characters, monsters, dragons, and spaceships. Much to his satisfaction, his childhood dreams came true and Dame works on Academy Award-winning films such as *The Lord of the Rings: The Return of the King* and on Dr. Seuss' family classic *Horton Hears A Who!*

by, they were finding youth programs through colleges. Never had a shortage of pencils or paper. It makes a difference." As did the pep talk he received during a business lunch with former Fighting Irish football player Dave Casper '74. Dame says he was moping about how miserable the real-estate market was, and Casper reminded him of where he was. "This is America, Casey," he said. "You can do whatever you want." Dame still chuckles at the "cliché corniness" of the statement, yet is still taken aback by the truth of it. "I was making excuses for myself," he says. "He made me wise up and keep my eyes open for opportunities."

Dame's research made him conclude he needed to learn high-end computer systems if he were to forge ahead. He enrolled in the School of Communication Arts in Minneapolis, returning him to his hometown and hot home-cooked meals. At the end of the year-long program he had a demo reel, which he sent to film studios, post-production houses and gaming companies. They sent back rejection letters, 80, in fact, although he gained valuable contacts with people in the industry. It was studio number 81 that gave Dame his real shot, a small project for Hanna-Barbera, the animation company most famous for Saturday-morning cartoon fare. Dame would cut his animated teeth on the *The Real Adventures of Jonny Quest*. "I jumped in my car and drove three days out to Los Angeles—I was never so excited in my life." A few years later, Director Peter Jackson and New Line Cinema had scored an astounding studio-system altering hit with *Lord of the Rings*. Its much anticipated third installment, *The Return of the King*, would be nothing short of a pressure-cooker production. "It required six months, seven days a week, 12 hours a day," Dame recalls. "When I got off the plane they told me it would be a blast—and they were right. What I enjoyed is people were so enthusiastic about the story that it sucked you in. We'd see Orcs all doing battle, then hours later you'd see one smoking a cigarette and talking on a cell phone—surreal. I love what I do, so I don't mind all the overtime, after all, a 12-hour day is only half day...right?"

by Eric Butterman

This article first appeared in *Notre Dame Magazine* in the Spring 2007 issue. Reprinted with permission.

### 1980s

Mike Conway (BFA '89) has worked in art direction at a variety of advertising agencies in his hometown of St. Louis. He has designed communications for a range of clients, including both Anheuser-Busch and Miller Brewing Company, Ralston-Purina, Medicine Shoppe Pharmacy, Beech-Nut baby food, and the St. Louis Blues hockey team. Conway is currently Group Creative Director at Schupp Company, an independent ad agency. He is married and has two children, Mikey (14) and Maria (11). "With the changing landscape of how consumers can interact with brand messages, having great design skills is more essential than ever. A great idea must be designed and executed well in order to be most effective."

### 1990s

Lael Tyler (BA '95) moved to Portland, Oregon post graduation and got a position at Nike's equipment division as a graphic designer. "This was my first taste of a full-throttle, high expectations creative environment, and it was a great introduction to that world." Later he moved on to work for FWD, a small creative agency (now defunct), and for six years as a freelance creative. Tyler now work for Opolis Design as a Senior Designer. He works on large scale brand cam-

paigns for Nike, Adidas, ESPN, and Keen Footwear as well as smaller scale individual projects.

### 2000s

Lorianne (Mergler) Resch (BFA '01) accepted a position with Discovery World at Pier Wisconsin in Milwaukee, an impressive new science museum that offers an array of interactive and hands-on experiences. Resch is in charge of developing and designing hands-on projects and exhibits, working closely with the education, design and engineering departments.

Ryan Cunningham (BA '02), a copy writer at Serino Coyne, the leading advertiser on Broadway, writes for shows such as *Spring Awakening*, *Legally Blonde*, *Spamalot*, and *Grease*. His copywriting has appeared in *The New York Times*, in all major suburban papers in the New York area, tri-state area radio and television as well as outdoor campaigns in Times Square and throughout Manhattan. The designers, writers, and directors all gather for critiques. "As they share their thoughts, tearing down some ideas and praising others, I can't help but think that I was specifically trained for this in the classrooms of Riley Hall. Once, after one of these meetings, I had a creative director approach me and say, 'You seem to take critique really well.' I thanked

him and responded, 'I've been through a couple of these before.'"

Brian Farrell (BA '04) traveled abroad after graduation to work for a special events company designing invitations, menus, and stage sets for their parties. Upon returning to the States, he worked for Brown & Gonzalez and enrolled in the Portfolio Center's two-year program. During his second year, Farrell went to New York to work as an intern under Michael Bierut at Pentagram on projects such as the new Saks Fifth Avenue identity, Yale University, and The Morgan Library & Museum. Later he joined the creative team at Slover & Company, dedicated to high-end retail branding. Clients range from Nordstrom, Takashimaya, Wynn Resort in Las Vegas, Crabtree & Evelyn, The Ritz Carlton Palm Beach, HUE leg wear, and Duchy Goods.

### Future Alumni

Georgia Steenberge (BA '08) will graduate in May with a degree in graphic design. This summer she is planning on going to Katmandu, Nepal, for two months with a group of fellow classmates to develop designs to enhance sales of local artisans' handiwork and thus empower them. Next fall, Steenberge will go to Florence, Italy, for the academic school year, taking classes in Italian and art. "Design at Notre Dame has been a great

experience for me because I have learned how I can have a positive impact on the world. I am lucky to have been surrounded by so many talented designers and wonderful friends who push me to be a better designer and person."

### Alumni Contributions

Did you know that when you make a contribution to Notre Dame, you can designate your funds to go directly to the design program? Your gift to the University can help support design initiatives like this newsletter and the annual Alumni Design Conference. All you have to do is note on your correspondence that you want the contribution to go to the "Graphic and Industrial Design Alumni Fund." It's that easy. Also note that any gift given to the University is credited toward eligibility for the football ticket lottery. The requirement for each class in order to be eligible for next year's ticket lottery application (2009) is as follows:

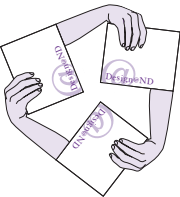
- Class of 2008 to 2001 – \$50
- Class of 2000 to 1958 – \$100
- Classes before 1958 – \$50

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