

Design@ND

inside...

Fall 07/Winter 08 ISSUE NUMBER 5

1 News and Notes

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

2 Notre Network

Two early-90s ND alumnae return to campus to share their professional experience in the classroom.

3 GD and ID students team up for industry-sponsored project

Senior-level classes collaborate to deliver innovative concepts and valuable solutions for Masterchem Paints.

4 Student Exhibitions

A look back at the culmination of last spring's MFA and BFA thesis projects.

5 Way Beyond Riley

Students participate in an incredible service and design trip to Nepal.

6 Endeering Design

Graphic Design project with Chicago-area bakery is featured by InStyle.com.

7 What Ever Happened to Tom Walker?

MFA graduate ('02) taught at Notre Dame while working on and off campus, and currently teaches at Indiana University.

7 Keeping Up With Alumni

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

NEWS AND NOTES

Recent Grad Wins IDEA Julia Burke (BFA '06) received an IDEA Bronze Award for *Green Air*, her 2006 senior thesis. "*Green Air* is a low-cost, space-efficient air purification system that uses plants to reduce toxins in the air. The wall-mounted ceramic planter contains a small 115 VAC fan that slowly pushes air through the soil to the plant's roots, a process that breaks down toxins equal to that of 15 regular plants." Her design was featured in *Business Week* and *Innovation* magazines and at the 2007 ICSID/IDSA International Design Conference in San Francisco. Burke is a designer at TEAMS in Chicago.



Burke's *Green Air*

Abrams Unveils Path to Employment

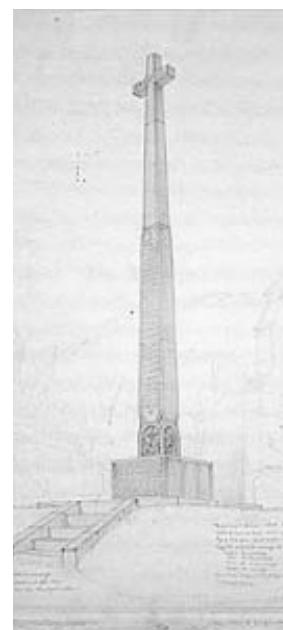
Nick Abrams (BA '04) is currently working at Cuker Design in San Diego, a firm that stresses the importance of meshing creatively-driven objectives with the "suave Cali-style" surfing culture. From its mission statement to its stylized studio space, Cuker Design is rapidly growing and adding some of the most popular sporting companies from around the world as its core clients. Abrams spoke to current students about how the growing field of graphic design begins in places like Riley Hall. He highlighted some of his own extracurricular design activities during his undergraduate years: designing posters for on-campus guest speakers, working with *ND Magazine* and *Scholastic*, and even creating dorm apparel for his beloved Carroll Hall. Here are Abrams' recommendations for current Riley-ites:

1. Do extracurricular design
2. Value every class assignment
3. Create a strong resume and portfolio
4. Network, network, network
5. Diversify your skill set
6. Be passionate, motivated, and a perfectionist
7. Love thee Notre Dame

For more information see:
cukerdesign.com and nickabrams.com

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Gill's War Memorial sketch, at left, and the final monument in South Harting, above.

The Sherman Travels In May 2007, Associate Professional Specialist John Sherman traveled to England to give a presentation at the Edward Johnston Foundation's Seventh Ditchling Annual International Seminar. Sherman's talk focused on the Eric Gill Collection located in the Rare Books and Special Collections of Notre Dame's Hesburgh Library. Gill, born in 1882, was a British sculptor, typeface designer, stonemason, and printmaker associated with the Arts and Crafts Movement. In September, Sherman returned to England to attend an Association Typographique Internationale (ATypI) Conference at the University of Brighton. Sherman also visited Eric Gill's War Memorial Monument located at the Parish Church of St. Mary and St. Gabriel in South Harting, London. Gill's first sketches of the monument can be found in Notre Dame's Library Reserve Collection. "Being engaged in different areas as a designer allows me to focus on many facets, permitting a much broader view of design," says Sherman who plans to return to London to continue his studies on Gill and his work.

Alumnus Wins IDSA Award Mansour Ourasanah (BA '07) has been honored as the 2007 Industrial Designers Society of America (IDSA) Merit Award Winner. This is the highest regional recognition for industrial design students and is awarded to only one student in five districts within North America. Ourasanah received this honor for his presentation of design accomplishments during his senior year. Students are judged on their scope of work, quality of work, quality of thought,



Mansour Ourasanah

visual presentation, and verbal presentation. His work was exhibited at the International Council of Societies of Industrial Design (ICSID) in San Francisco in October.

NOTRE NETWORK

Paula Bodnar (BA '90), Visiting Professional Specialist in Graphic Design, and Ann-Marie Conrado (BFA '93), Associate Professional Specialist in Industrial Design, are both early-90s Notre Dame alumnae who have returned to campus to share the wisdom of their experience in the classroom.

During your time at Notre Dame what did you find the most rewarding?

Bodnar: How world-broadening my student years were, and how lasting my Notre Dame friendships have been. Growing up, I hadn't traveled much, so I was thrilled to be able to go abroad and experience new countries and cultures. On campus, I met people from all over the world, and that was enriching.

Conrado: When you are in college, it is challenging to appreciate everything the experience offers. Notre Dame provides design students with a strong liberal arts foundation and core critical thinking skills to help them succeed. Our graduates often go further, faster than their counterparts at art schools.

What did you do after graduating from Notre Dame?

Bodnar: After moving to Chicago in August of 1990, I freelanced at an architectural graphic design firm, working mainly on signage. Now that I have a great interest in signage and typography, it's funny to look back and remember how boring and monotonous it seemed at the time. For the next five years I worked at Helene Curtis, a personal care consumer products company, in their corporate communications department. After that, I worked at Crate & Barrel for nine years ultimately as Design Manager.

Conrado: I traveled to Europe for two months with two fellow BFAs. Upon my return to the States, just to get into the field, I took a job with an interiors firm designing stock exchanges worldwide. But I continued to look for a better opportunity and finally landed a job with Insight Product Development where I worked for six years, ultimately as Design Group Manager.

Why did you choose to teach at Notre Dame?

Bodnar: I worked for fifteen years in corporate America and was ready to explore a new challenge. I thought that by breaking the daily 9 to 5 (or often 9 to 9) physical routine, I would also break the mental routine I had fallen into. I thought that teaching might offer a new perspective on design, and it has. Also, in my corporate roles, I enjoyed training and managing and thought teaching might allow for similar kinds of rewarding experiences. Coming from a family of teachers, I always idolized the profession and thought it to be a worthwhile endeavor.

Conrado: Actually, it sort of fell into place, out of the blue, but at an opportune time. There was an opening last summer and Professor Paul Down called to ask if I would be interested in joining the program. It seemed rather sudden, but I knew it was a new avenue that would be well worth the exploration.

What are the differences and similarities between the early 90s and now?

Bodnar: A major difference I see is a change in the typical student attention span and ability to focus. Students today have more distractions and interruptions than we did. Between text messaging, cell phones, instant messaging, Facebook, iPods, etc., I can't imagine how they focus on studies. When I was a student, studying in the library meant that you were completely out of contact with roommates and friends until you went back to your dorm or met at the dining hall based on a plan you made earlier that day. Time commitments were set in stone, because there was no way to reach each other to alter them. Also, today's student body is more diverse, which I am glad to see.



Portraits by Paula Monroe, BFA '93

Conrado: One of the major changes I have noticed is how students are insanely multi-tasking! It's crazy how students can be text messaging, reading, studying, using the computer, and even raising their hand—all at the same time. One of the similarities I find is that Riley still remains a place for a broad cross-section of students, and sometimes even a refuge for those who don't fit into the cookie-cutter student mold. Riley is a place where students can celebrate their differences with a common bond that draws them together.

Do you feel a connection with the students since you've been through similar paths as a design major at Notre Dame?

Bodnar: Yes. In a way, I share many similarities in the upbringing and backgrounds of the students. As is the case with many of them, design was a fairly new subject for me in college. I am aware when students really begin to understand and "turn on" to design because I remember that feeling from my student years.

Conrado: Definitely—I hope that the students can also find and appreciate this "Riley connection," too. I try to explain to them that I sat right where they were sitting 18 years ago and struggled with the same drawings and sketches that they, too, struggle with.

How is Notre Dame's design program growing and advancing?

Bodnar: I feel our design students are much more connected and aware of their career possibilities. Having such a great alumni network has really helped students get exposure to the profession. Students can find guidance while discovering strong mentorship within these alumni relationships. Also, students today are more concerned about how design can make a difference in our world, which is very sophisticated thinking and advances their design research and thought process.

Conrado: We are now very stable as a design program. When I was an undergrad there were only 8 juniors and seniors in the Industrial Design program. Last year there were 19 juniors and seniors.

What is one piece of advice you would give to students?

Bodnar: Get as many design experiences as you can and keep an open mind. In a curious, non-judgmental manner always question what you are asked to do if you do not agree or understand. Take pride and ownership in your work. Make the best portfolio you can. The right combination of confidence, humility and passion are attractive qualities to exhibit in an interview. Make sure to have balance in your work and personal life.

Conrado: Creativity doesn't occur in a vacuum. As a design student, cultivate your eye for the bold, unusual, intriguing, and weird things all around us and document them in a library of inspiration to have at your fingertips.

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Masterchem

Graphic and industrial design students teamed up to provide a unified solution for St. Louis-based Masterchem's new paint line.

With collaboration and innovative thinking, many smart and valuable concepts and products were created.

Masterchem with its expanding "KILZ" brand of specialty paint primers has been viewed as industry-leading coating since 1974. Recently, KILZ diversified its brand with the introduction of KILZ Casual Colors, a line of paint carried in Wal-Mart stores. September 2004 was the first time this product was tested by independent consumer studies. It was viewed as a very consumer-friendly paint line. Masterchem continued its new product's initiative in 2005 by building an internal group solely focused on development and commercialization of new industry-leading products. Many of the products recently launched are outside the core manufacturing expertise of the company, including brushes, rollers, and aerosol paints. Notre Dame's Graphic and Industrial Design Programs combined their skills and innovations to provide a unified solution for Masterchem's new paint line. With Masterchem's approval, both classes agreed that Target would be an ideal store in which to introduce the new product line.

Industrial Design

The industrial design students, led by Associate Professor Paul Down, focused on the specific issues dealing with liquid paints and primers. They pursued the highest-value solutions that were innovative, patentable, and capable of being implemented within five years. Students developed new and innovative brushes and edging tools for the challenging process of applying paint. Some of the tools that were created included an all-in-one device containing the brush, the paint, and various applicators. The industrial designers sought ways to mix cans of paint with the aid of hassle-free machines and technologies. These mixers were easy to manage and mess-free, and each device boasted contemporary and appropriate designs. The student teams proposed interactive workspaces inside Target stores that would allow consumers to test their products before purchasing them. Finally, a sampling system of paint pens was created, allowing shoppers to potentially explore a wide array of color schemes.



Kilz Logo designed by Noel Carson and

Graphic Design

Senior-level Graphic Design 3 students, led by Associate Professor Robert Sedlack, formed several teams to tackle the Masterchem project. One team, after closely analyzing and studying Masterchem's branding strategies, created four identity options for the new paint lines. The second group of students created several paint sample systems and incorporated them into promotional materials to attract potential Target shoppers. They also constructed a hand-held paint sampler, which contained five different color shades on a single paint applicator. The next team formed a series of cross-promotional items and advertisements, attempting to entice the consumer to the paint section from other store areas. The fourth team focused on the point of purchase areas. Each proposed in-store paint station had a monitor with information and support materials about the paints. The final workgroup was concerned with post-purchase issues. They helped instill confidence in the buyer by providing specific instructions on how to successfully conquer the intimidating task of household painting.



In-store color station designed by Stephanie Frank

Masterchem Presentation

After the project's conclusion in May, select members of each team, comprised of both graphic and industrial designers, presented their ideas to Masterchem's executive staff in St. Louis as part of a multi-school competition. Junior graphic design major Laura Rose discussed the beneficial opportunities she attained by traveling to St. Louis. "The invaluable aspect of the project was presenting the work of fellow classmates. Explaining the ideas and concepts of another person's design to a large crowd is no easy task. As presenters, we needed to have a deep understanding of the subject matter since the quality of the presentation to a client often determines whether or not the design will be well received and implemented," says Rose. There were multiple awards given to the design team because of their accomplished ideas and innovations. Darren Stoddart, Senior New Product Development Manager, noted, "I am sure that I speak for the entire Masco Coatings team when I say that we were absolutely blown away by the students and their work. The work was impressive on a multitude of levels, including presentation skill, strength of design, and a unique, unified approach." The project was successful for both Notre Dame designers and Masterchem. Stoddart added, "The students all demonstrated skills that rival many professional consulting organizations. Additionally, the concise nature of the solution and delivery of the material were stunning."

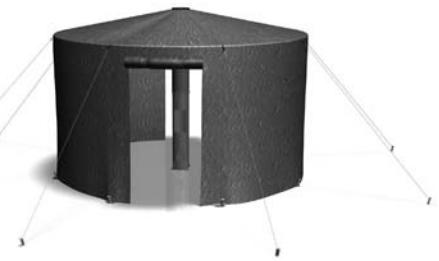
"The students all demonstrated skills that rival many professional consulting organizations."



Right edge brush designed by Evita Castro

"...we were absolutely blown away by the students and their work."

STUDENT EXHIBITIONS



Each spring the MFA/BFA thesis exhibition displays the culmination of year-long student projects at the Snite Museum of Art on Notre Dame's campus. These projects, directed by a faculty member, are exhibited as part of the requirements for graduation. In the first semester of their final year of study, MFA and BFA students present their thesis-in-progress to the faculty, who share a close working relationship with candidates. For MFA candidates, a thesis director and a graduate committee, both selected by the student, guide the student's progress towards a thesis project in the final year. After a juried review of the work, both MFA and BFA students present their theses in the annual exhibition. The spring show includes both graphic and industrial design; this past spring there were two projects by MFA design students and six by BFA students.



Anderson: Problem-setting and Global Warming

Kyle Walters (MFA, Industrial Design) focused on creating temporary emergency shelters for refugees and displaced people without temporary homes, concentrating primarily on developing countries. Walters extensively researched the United Nations High Commission for Refugees (UNHCR), which was created to help those stranded find shelter and protection. UNHCR currently offers two options: a plastic sheet or a family tent. Since both options are either inadequate or too costly, Walters pursued a third option. "The overall goal for my solution was to create a temporary shelter which combined the best qualities of both the plastic sheeting and the standard family tent while eliminating their respective weaknesses, and still meeting the guidelines set by the UNHCR regarding refugee situations." With the assistance of Associate Professional Specialist Ann-Marie Conrado, Walters traveled to Nepal in January of 2007 and erected his prototype on a rural hillside. As of late 2007, Walters' thesis project continued to supply shelter to the Nepalese family of five for whom it was constructed. For more information about the shelter, visit www.design21sdn.com.



Walters: Temporary Emergency Shelters (on-site in Nepal, above, and as a digital rendering, top of page)



Ebetsch: Immigration

they are based on compilation of other individuals' stories." Even though America prides itself in its diversity, we are continually becoming less welcoming to immigrants seeking freedom. "The goal of the installment is to place immigration into a different context and hopefully allow us all to take one step back to think more clearly about the subject. In a society in which the media inundates us with conflicting viewpoints and stories, clarity is almost unattainable. Based on the severity of the issue though, I feel a reevaluation by both sides is necessary if a compromise is ever to be reached," says Ebetsch.

Graham Ebetsch's (BFA, Graphic Design) thesis project deals with the issue of Mexican immigration in America. Recently, many people have been fleeing their homelands in Mexico, attempting to cross dangerous and unsafe borders only to arrive in a new land that generalizes them as criminals and labels them with badges of shame and dishonor. Ebetsch's work makes it easier to visualize American immigration in the twenty-first century. "From the initial appearance, the installation resembles an objective approach to immigration and, in turn, America's diversity. The collective body is supposed to represent a microcosm of the present first-generation immigrant population, framed by historic rhetoric. The reverse side depicts the singling out of a group, one all too familiar in the present debate. Each character is given a background story to humanize their image and give greater depth into their struggles. While the stories are not representative of the actual models used,



Fitzpatrick: Online Relationships

Meaghan Fitzpatrick's (BFA, Graphic Design) thesis explains how younger generations are becoming obsessed and infatuated with newer technologies, including cell phones and the internet. "The internet no longer acts as merely a source from which we collect information, but it has become the major means of communication between people." Fitzpatrick researched both old and new technologies and examined the repercussions and expectations of communications and their impact on society. She asks, "Has communication been eroded by the shortcuts provided by the internet? Have our words been more than replaced by acronyms—have they been given new meaning? Are we communicating with people or machines? Finally, have we, by relying on technology to aid in our most basic human desire to connect with others, become the machines?" She believes that it is important to reflect upon the effects the internet can have, specifically on our relationships. Her thesis encourages her viewer to "juxtapose the qualities and nature of your internet relationships against your more tangible, physically-connected ones. Find what is lost in your monitor, and decide for yourself if it's worth abandoning, or if it's simply not enough to be anonymous."



Hanculak: Alternative Transportation

Tom Hanculak's (BFA, Industrial Design) thesis created an alternative mode of transportation aiming to reduce the massive amounts of pollution emitted by the standard automobile. An alternative mode, such as a bicycle would bring a new sense of youth, persuading the younger community to ride bikes more often. By becoming a positive contributor to cleaner environment, individuals will feel better about their actions and, more importantly, themselves.



Even though Don works almost forty hours a week at Notre Dame Food Services, he has not been able to earn enough to afford monthly rent and is currently homeless. Let us continue our tradition of excellence at every level by guaranteeing that all university employees are given fair pay and benefits so they can have a home to call their own.

Hubscher: Campus Labor Action Poster

Carolin Hubscher (BFA, Graphic Design) addressed employment and the workforce, focusing on Notre Dame's campus, and illustrated how many employees are not given the value and respect that they deserve. Hubscher strives to provide proper equality and justice to these workers. She states, "Even though these staff members are an integral part of the community, many people take advantage of the hard work the low-wage staff accomplish on a daily basis. Hundreds of people at the University of Notre Dame go unnoticed and underappreciated, working at all hours of the day and night to ensure that our classrooms, dormitories, bathrooms, labs, libraries, dining halls, offices, and sidewalks are cleaned and cleared for daily use. My thesis aims to raise awareness of the workplace struggles that confront the lowest paid employees at Notre Dame. The intent of my project is to foster respect for everyone within the campus community, especially for the university employees who are critical members of the Notre Dame family." For the Snite exhibition, Hubscher created a series of five posters depicting the importance of unnoticed labor performed by low-wage workers on Notre Dame's campus. "I hope that the viewer will walk away with a higher level of respect for the specific employees whom I chose to highlight as well as for all low-wage workers at Notre Dame. I also hope that the viewer will clearly understand that the University's future ability to offer workers a living wage affirms their dignity as valued individuals and members of the Notre Dame community." While the posters exhibited in the BFA show were the most obvious outcome of Hubscher's thesis, the majority of the project revolved around the communication pieces she created during her senior year in collaboration with the Campus Labor Action Project. These pieces included posters, buttons, handouts, a newsletter, worker's rights pamphlet, an ad for *The Observer*, and a 2007 Living Wage Report. Hubscher won two awards for her thesis: The Efroymson Fund Emerging Undergraduate Artist Award and The Radwan and Allan Riley Prize in Design.



Martin: Language

Melissa Martin (BFA, Graphic Design) chose to examine language and its role in society. Language, used on an everyday basis around the world, is prevalent in our lives through relationships, ideas, and understandings. Language can also play a dual role in that it can both elucidate and confuse a thought or concept. As a result, words from one person might mean something completely different to somebody else. "Therefore, meaning is not guaranteed, but relative. The internalized connections created between different words become part of their meaning," says Martin. The project was a visual piece representing the mind's complexity through words and dialogue. "Language is the fragile bridge between each individual and others. When interacting with my project, I want people to see language in this way; to reflect on the malleability of this artificial medium; to deconstruct this powerful form of communication; to think of language as both a passageway and, at the same time, a barrier."

James Rudy (BFA, Graphic Design) constructed a multimedia thesis analyzing how a person's mind and memory become the vital element for actions that occur throughout a day and a lifetime. Since everyone is given their own freedom of decision, an individual's thoughts, insights, and recollections impact society. Rudy's thesis statement described that "every so often at 23:59:60, a simultaneous worldwide delay of one second is added to stable atomic clocks in order to compensate for the slowing rotation of the earth and, subsequently, longer solar day. The insertion of this 'leap second' not only entertains the possibility of glitches, but it provides us with a portal into viewing the split-second consciousness of *déjà vu*, a collection of memory that is not bound by time. Because we use our memory for recalling past episodes, we are able to evoke and unveil past occurrences triggering what is known as the unconscious or, more specifically, a *déjà vu* moment. At these very specific moments, what is normally trivial transforms into the most recognizable circumstance of our being. The unnerving feeling that results can be attributed to our lack of control over the subconscious connection of residual memory within the streaming chaos of our repetitious and non-repetitious thought. Therefore, the *déjà vu* phenomenon suggests that it is paramount to protect our freedom of decision on how attention is paid in creating memory because it alludes to the fact that all we have control over is the present."



Rudy: 23:59:60

Way Beyond Riley

A group of Notre Dame students, led by Associate Professional Specialist Ann-Marie Conrado and her husband Devi Sapkota, made an incredible service and design journey to Nepal during the summer of 2007. Nepal is a landlocked Himalayan country in South Asia, bordered by Tibet to the north and India to the south. The country has been greatly influenced by Hindu culture, but has been torn by fighting and civil war. In addition, many parts of the area are faced with extreme poverty. An adventurous team of student designers and photo majors departed after graduation this past May, including Stephanie Frank (BA '07), Mac Russell (BFA Photography '07), Michael Piña (BA Photography '07), Ashley Ceniceros (BFA '08), and Stephanie Lauer (BA '07). They worked with the first fair trade organization in Nepal, Associates for Craft Producers (ACP), to design handcrafted products by local artisans that will be sold internationally by fair trade organizations. The team spent approximately two months of their summer teaching and incorporating the process of sustainable design. They lived in an orphanage run by Hope Initiative where they immersed themselves into the Nepalese culture. Frank, a native of Guatemala, explains, "Since we all have been lucky enough to go to Notre Dame, one of the best schools in the world, we must aspire to spread the wealth of knowledge to those in need." During the trip, the group taught procedures of long-lasting design and, in turn, learned the process of mass production. The Notre Dame students facilitated sessions on how to create a more aesthetically pleasing end product. Frank referred to these sessions as "methods of teaching en route to improving the product's quality



Pictured with two Nepalese children are, left to right, Conrado, Frank, Lauer, Russell, Piña, Sapkota, and Ceniceros

"It combines everything I ever wanted out of a career and a life..."

while ultimately enhancing the final piece." Even though the two groups spoke two completely different languages, it was crucial to focus and understand each other's designs and the methods of achievement. Through collaboration and teamwork, each group was able to grasp the other's ideas and practices. During their mission, the students outlined the process of design along with its crucial steps of brainstorming, conceiving, rendering, critiquing, re-rendering, and finalizing each work of art. By implementing this new systematic process, the craftspeople added more value to their design, making each piece more prized and precious. Producing a better product, the Nepalese can sell their merchandise at higher prices, bringing in more profit which allows for more sustainable living. Being involved with the Notre Dame community brought each team member a true sense of fulfillment on the journey through Nepal. Not only were they able to improve their design skills, but by actively participating in service, the group helped educate craftspeople of great need. Ceniceros explained how she benefited from this trip in numerous ways. "I gained a deeper understanding of design at its different levels as well as a stronger sense of awareness about the millions of lives that a designer can touch. It really put the kind of work that we do into a larger framework. This kind of project combines everything I ever wanted out of a career and a life. If I could do this for the rest of my life, I would." This design initiative continues to move forward in Nepal, helping to establish a social awareness through design that will celebrate and perhaps improve the country's spirit and culture.

Endeering Design: Student project makes holiday guide in InStyle.com

Graphic Design 3: Professional Practice, taught by Visiting Professional Specialist Paula Bodnar, found themselves in a fun and exciting project working with Deerfields Bakery in suburban Chicago. By all accounts, this assignment was a challenging undertaking. The GD3 design team met with Tim Schmitt, the latest in the family line to run Deerfields, a 120 year-old bakery. Schmitt presented the bakery's history and identity to the class. Embracing the changes Schmitt had in mind, the class prepared a creative brief and began by designing new logos. Student presentations were held in Deerfield, Illinois, where the students received feedback and were charged with the redesign of various items, requiring the class to split into multiple teams. Designs were created for bags, menus, table tents, labels, store signs, and trucks. Senior Liz Sarb recalls, "there were a couple of late and hectic Thursday nights when we were getting boards ready to present in Chicago the next day. Nonetheless, the family that owns and operates Deerfields never made these meetings stressful...and they always included delicious treats!" Holiday signage, calendars, shopping bags, uniforms, table-centerpieces, menus, napkins, and cards were also created. While evaluating Deerfields' current identity, the class wanted to change its existing logo. Amelia Hirschauer (BFA '08) was responsible for developing the logo that opened the door for many more ideas. Hirschauer explains, "Deerfields had this weird little man who sort of looked like a pastry chef holding a battleship-shaped



Four Delicious Joe's: NoJoe, LoJoe, GoJoe, MoJoe

cake. Since I didn't think Deerfields would be prepared to make a complete departure from this 'baker man' character, and I was leaning toward doing a deer-centro kind of logo, I decided to combine the two ideas and I created the crazy deer-man amalgamation. I've always liked drawing animals and I used to watch a lot of cartoons with animal characters, so I guess that might have been part of my inspiration. I didn't actually expect this idea to come to fruition though!" Two other graphic design students, Vanessa Valenzuela (BFA '07) and Jeff Albert (BA '07) were hired to work for Deerfields into the summer months. A new line of organic coffee, Deer Joe, was introduced. Sarb, who worked on the Deer Joe coffee packaging, describes, "One challenge for our class was identifying and then expanding an overall style for our designs; we chose a specific pattern and color palette and then used them across various media." While Bodnar emphasized the project's strong cohesion, the designers' enthusiastic and animated attitudes brought much success to Deerfields. After a semester of long hours, Hirschauer felt that the class's hard work

paid off. "This is particularly exciting because it was a student project and now we get to witness it as a mass-produced product seen by a wide audience of people." During the 2007 holiday season, the Deer Joe Coffee Line was featured on InStyle.com's Holiday Gift Guide and was highlighted in the December 16th Style section of the *Chicago Tribune*, in an article titled "Stock and Stuff."

SERVICE AND DESIGN

What ever happened to...?



What was it like teaching at Notre Dame after receiving your MFA?

I enjoyed a nice mix of professional work and teaching in my role as concurrent faculty and staff at Notre Dame. Coming right out of the graduate program, I was familiar with the department, faculty, and administration. Teaching at Notre Dame was very enjoyable. The students are very bright, excited about the potential of careers in design, and conscious of their responsibilities as communicators. I also feel that teaching and working can reciprocate with each other. I certainly know my teaching is stronger when I bring in examples and experiences I have gained professionally. At the same time I would say my professional work has benefited from my time in the classroom: discussing current issues and topics with students, seeing the different ways in which people learn and communicate, embracing new ideas, and figuring out how the new designers coming out of schools will shape and change the design profession.

What kind of work did you do with the Notre Dame Media Group?

The work included projects from identity to signage. Specific projects included implementation of the new institutional identity, Notre Dame Athletic Department annual report, publications for the School of Architecture, Mendoza College of Business, and the College of Science. I also did some work for the Admission Office and the Department of Art, Art History and Design that went out to students, prospective students and parents. Obviously, the variety of the clientele helped make this job interesting.

1980s

Janette Burns Morley (BFA '88) began her career in Chicago at Windy City Communications, a corporate communication design firm that concentrates on business marketing collateral. In 1991, Morley transferred to Design Design Communications as a senior designer. In 1997, she started her own business. Now, with two daughters, she finds herself busier than ever. Morley does freelance work and is always seeking new ideas to integrate design into her life.

Jim Kraimer (BA '89) was recently appointed Director, Industrial Design Europe at Crown Equipment Corporation. This design based company provides users worldwide with safe, efficient, ergonomic, and award winning lift trucks. Specifically, these trucks are designed to lower the total cost of ownership and maximize uptime. Kraimer and his family have relocated to Munich, Germany, Crown's headquarters for European and Middle East operations.

1990s

Zoe Marin (BFA '97) is a senior art director at the *Mpls.St.Paul Magazine*, the largest selling city magazine in the country. "Publishing is fairly fast-paced; we get our story assignments the first week of the month, concept and brain-

storm the direction, hire talent. We spend the last two weeks of every month designing the layouts and coordinating with production and prepress. Breathe, then we start all over again!"

2000s

Caroline Howard (BA '04) resides in Brooklyn, NY and works for Pentagram on Michael Bierut's team. Upon graduation, Howard participated in the two year Graphic Design Program at Portfolio Center in Atlanta. Howard has had the opportunity to work on projects for the Fashion Institute of Technology, LA's Fashion Week, and the Yale School of Architecture. "It seems like we have a new client every week and of course it's incredibly intimidating, especially when Bierut suddenly shows up behind me...but I'm all about taking it on!"

Dana Magnuson (BA '04) recently accepted a position as the Marketing Manager for the Product Development Team at Oppenheimer Funds. She began on January 2, relocating to the financial district of NYC. "Combining my skills of design and marketing have brought value in every job thus far, and I look forward to using these strengths in my new position at Oppenheimer."

Jonathan Sundy (BA '05) is working as a senior designer for Metaphase Design Group in St. Louis. Sundy has worked on a variety of projects including healthcare, housewares, packaging, cosmetics and consumer electronics.

As lead designer, Sundy flies around the country to present new product designs to clients. "I enjoy my job for the multifarious nature of the work; one day I'm sketching a new bottle for Gatorade and the next I'm building a full-scale model of a vacuum cleaner for Bissell. And if all of that isn't cool enough...we also don't work on Fridays!"

Future Alumni

Maria Jourdan (BA '08) will graduate in May with a degree in Graphic Design. She spent last summer in her hometown of Hobbs, New Mexico, as a freelance designer for Habitat for Humanity. On campus, Jourdan works for the Media Group and pursues a variety of other freelance projects. As vice president of AIGA/ND, she brings students together for various design related shows, activities, and events. Jourdan plans to continue her career in design, hoping to move closer to home. "Notre Dame's Design Program fosters creative and intellectual inquiry. Each student sets high standards and is always willing to help others. We are fortunate to have such unique friendships with our classmates."

What kind of work did you do during your time at Richard Harrison Bailey/The Agency in South Bend?

I worked with clients in higher education and non-profit and service organizations. There was a greater variety of projects and clients than I had been working with while at Notre Dame. I loved the idea that we were researching, promoting, selling, marketing, writing, and designing materials that went out to individuals who were involved with bettering themselves, their communities, and the world through education and service.

What is it like teaching at a such a large university like Indiana?

Teaching at IU has been a bit surreal. I'm back where I spent my "formative years" actually, 18 to 28. I received my BFA from IU-Bloomington and then stayed in the area to work at a local firm, Fine Light. (I double majored in design and nine ball.) Everything is on a larger scale, but I don't have quite the variety of student backgrounds as I did at Notre Dame. The size difference alone allows IU to offer more classes all around, as well as in the design area. No matter the institution, the student must be driven to take advantage of the many opportunities in and out of the classroom. It's exciting to be on a campus, and it gives my grandfather an excuse to call me "professor." I know that gives him a good chuckle.

What advice do you have for current design students at Notre Dame?

With the liberal arts education offered by Notre Dame, students have the opportunity to touch on a diverse group of subjects, pursue unique opportunities like traveling abroad, and meet and work with outstanding faculty. While it is available, take advantage of it. My background in liberal arts institutions has helped me make connections in my client work, strengthened my design intuition, and helped me navigate the many different types of clients and individuals with whom I have collaborated.

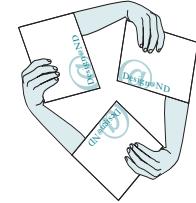
Alumni Contributions

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

The gift must be made between January 1 and December 31 of the current year (2008) in order to make an alumnus/alumna eligible for the following (2009) year's lottery.

Alumni, remember that your generous contributions help make this newsletter happen!



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in this issue...



There are more than
20.8 million
refugees in the world;
we started with four.



Fall 07/Winter 08