

Design@ND

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NEWS AND NOTES

New Life in Riley Hall A special congratulations to Associate Professional Specialist of Industrial Design **Ann-Marie Conrado** (BFA '93) for the recent birth of her baby girl. Aria Jolie Sapkota was born March 3, 2009 at Memorial Hospital in South Bend to Ann-Marie and her husband, Devi Raman Sapkota. Aria weighed 7 pounds, 14 ounces, and was 20.5 inches long at birth. She has already made her debut in Riley Hall.

ND ID Produces Stand-outs in Competitions

Notre Dame's Industrial Design program continues to produce extraordinary success from its alumni and students. **Mansour**

Ourasanah (BA '07) won

second place in the 2009 Greener Gadgets Design Competition with "Power-Hog," a piggy-bank that plugs in between the outlet and an appliance, and meters the energy consumption. Senior Industrial Design students **Kat Cummins** (BA '09) and **Kaitlyn Benoit** (BFA '09) each took home prizes from the International Housewares Association's Student Design Competition. Cummins placed second for "Spice," a spice container system which allows for easier opening, which could aid people with arthritis. Benoit placed third for "Slice and Scoop," a product which allows the visually impaired to cut food.

Semester Graphic Design Field Trips Foster Learning

Each semester, the students of the GD1: Introduction to Visual Communication class visit Mossberg & Company Inc., a nationally renown printing firm located in South Bend, Indiana. The company's logo was famously created by design great Paul Rand. The excursion allows the students to see print jobs on the press, giving them a clearer idea of how design concepts are brought from the computer screen to actuality, and how the printing process functions. Similarly, the students of GD3: Professional Practice experience their own field trip each semester. The group makes a short trek across the border to Niles, Michigan to visit the French Paper Company. Here they see firsthand the production of paper, from pulp to final product. The French Paper Company, established in 1871, has utilized the eco-friendly practice of recycling its own paper fibers and using hydro-electric power for the past 87 years. Together, these field trips foster an understanding of quality practices and materials for these future design professionals.



Baby Aria with proud mother, Conrado.

Green Design that Keeps on Giving Dian Sourelis, a partner of the Chicago-based design firm Brainforest, Inc., visited Notre Dame to give a public lecture. Sourelis discussed sustainability in design and how Brainforest made several changes to create a greener studio. Measures included such simple efforts as canceling junk mail, switching to online newspaper subscriptions, serving treats to clients from an organic bakery, using recycled copy paper, and hiring a green cleaning service. Sourelis also discussed Creative Pitch, a not-for-profit that Brainforest launched. The organization collects gently used art supplies from design programs, firms, and ad agencies, for redistribution to disadvantaged schools of the Chicago public school system. Senior **Anna Jordan** (BFA '09) interned at Brainforest last summer, and is bringing Creative Pitch to Riley Hall. Notre Dame will be the first of Creative Pitch's satellite collection points, making Creative Pitch a national organization. "It was inspiring to see a company do ethical, quality, sustainable design every single day," raved Jordan about her internship experience. "The people behind the company, and not the dollar, were the important thing," she said.

Design Student Aids in Ecuador Junior industrial design student **Vu Nguyen** (BA '10) spent part of his semester break in Ecuador helping those in need. Made possible by grants from the President's Circle and Learning Beyond the Classroom, Nguyen and 11 others flew into the capital of Quito. They proceeded to the impoverished village of Cojimies, whose wealthiest areas were ravaged by natural disaster. With the local parish church as their center, they spent their days pouring cement and building the frame for a house, distributing bags of food to the poorest families, and playing with the children, whose families could not afford even dolls or soccer balls. "Traveling to Ecuador has quickly become one of the most meaningful experiences of my life. Getting to know the children was a reward that I had not anticipated," Nguyen said.



Vu Nguyen (center), with arms around friends while volunteering in Ecuador.

NOTRE NETWORK

Chicago Design Studio Tours

The Chicago design studio tour is a day-long event during which students visit three firms of various sizes and end the evening by dining with Notre Dame design program alumni who offer support and advice to the current undergraduate students. In addition to a fun chance for students to interact with Alumni, these connections have led to future employment opportunities.

Past Studio Tours

The Acquity Group
500 W. Madison, Suite 2200
Host: **Tim Irvine ND '89**
www.acquitygroup.com

Brainforest, Inc.
2211 N. Elston
Host: Dian Sourelis
www.brainforest.com

Chicago Tribune
435 N. Michigan Ave.
Host: **Carolyn Hubscher ND '07**
www.chicagotribune.com

CloserLook
212 W. Superior
Host: **Ryan Mason ND '99**
www.closerlook.com

Crosby Associates
203 N. Wabash Ave., Suite 200
Host: Bart Crosby
www.crosbyassociates.com

DDB/Chicago
200 E. Randolph
Host: Bill Lindsey
www.ddb.com

Design Kitchen
140 W. Fulton Market
Host: Sam Landers
www.designkitchen.com

Draft/FCB
633 N. St. Clair
Host: **Dave Clark ND '01**
www.draftfcb.com

Essex Two
2210 W. North Ave.
Hosts: Nancy & Joseph Essex
www.sx2.com

EuroRSCG
36 E. Grand Ave.
Host: **Erin Prill ND '06**
www.eurorscg.com

Gerhardt & Clemons
848 W. Eastman, Suite 201
Host: **Allison Walsh ND '04**
www.gerhardtclemons.com

Gravity Tank
114 W. Illinois
Host: **Sai Cilella ND '96**
www.gravitytank.com

Kaleidoscope
700 N. Sacramento Blvd.
Host: **Graham Ebetsch ND '07**
www.kaleidoscopechicago.com

Liska & Associates
515 N. State, Suite 2310
Host: **Katie Schweitzer ND '07**
www.liska.com

Ogilvy & Mather
350 W. Mart Plaza Center Dr., Suite 1100
Host: **Krista Seidl ND '04**
www.ogilvy.com

Pivot Design
230 W. Huron
Host: **Dave Piening ND '99**
www.pivotdesign.com

Pressley Jacobs Design
180 N. Wacker Dr.
Host: Wendy Pressley-Jacobs
www.pjd.com

Remedy
121 W. Wacker Dr., Suite 2250
Host: John Bufalino
remedychicago.com

Royal Order of Experience Design
350 W. Mart Center Dr., Suite 1100
Host: **Krista Seidl ND '04**
theroyalorder.com

Ryan Partnership
325 N. La Salle Dr.
Host: **Porsche Radcliffe ND '04**
www.ryanpartnership.com

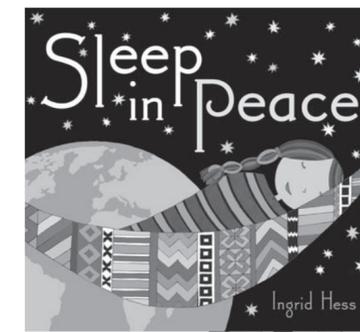
VSA
1347 S. State
Hosts: Meg Pucino,
Carolyn (Brolick) Sluys ND '04,
Jonathan Sluys ND '04
www.vsapartners.com

Every spring, the graphic design program's AIGA student group travels to Chicago for tours of several design studios. The group usually visits one small studio (based on number of employees), one mid-size firm, and one large advertising agency. Hosted by a Notre Dame alumnus or alumna working in the firm, or a current employee, the students get a chance to sit down and talk about the design field with creative professionals. The hosts offer advice about everything from the job search, including specific ideas about interviewing and discussing one's portfolio, to tips for working in a firm, such as strategies for client interaction. Students also get a chance to ask questions, and hear their hosts' predictions about the future of design. With the various firms specializing in different media, and with their own unique clients, students gain a better idea about the range of jobs available in design. In visiting the studios themselves, they begin to better understand firsthand how a firm functions. After the visits to the firms, the group convenes at a Chicago restaurant to have dinner with local Notre Dame design program alumni, usually with a table of 30 or 40 people in total. The informal discussion and networking has created job and internship opportunities for past students. The day-long Chicago studio tours are an asset for the soon-to-be professionals, and fun for the alumni and hosts.

Ingrid Hess Teaches at Notre Dame

The Department of Art, Art History & Design welcomes Ingrid Hess as the new Visiting Professor of Design.

Ingrid Hess has visited Notre Dame 21 times. The graphic designer has come to campus every semester for ten years to talk to Associate Professor of Graphic Design Robert Sedlack's (BFA '89) GD1 class about her career as a designer. Now she has come once more, this time to stay longer than a day, as a Visiting Professor of Graphic Design. Hess brings many new facets to the design program stemming from her background, her education, and her own work concentrated in children's book design.



Hess was born in Costa Rica while her father, a professor, was leading an abroad program there. Hess's

mother was raised in the Amish community. "My art has been very strongly influenced by Costa Rica and my Amish heritage. Bright, flat shapes and colors are very common in Costa Rican art and simplicity is very common in Amish art, and my art blends those two," Hess explains, discussing the illustrations she does for children's books. Hess's background has also included international travel, an experience she advocates as part of anyone's education. She says, "I'm a big proponent of traveling, the bigger a person can make their world, the better. I don't care where people travel to, just that they travel."

In addition to living in Costa Rica until age 2, and for a second time from ages 8 to 10, Hess has also lived in Spain as a child, studied abroad in the Dominican Republic during college, and backpacked around the world after graduating. This trip took her to Southeast Asia. Traveling part of the time with friends and part of the time alone, Hess says the experience certainly made her braver.

Inclined toward drawing from an early age, Hess was disappointed to have to forego art classes in high school to focus on college preparation, but found art again at Goshen College in Indiana.

However, "I didn't really see myself being a studio artist as a career," she said, having minored in art and majored in psychology. "I felt like I was good at many things, but I wasn't great at anything. I was kind of a B+ renaissance woman." Goshen College did not offer any graphic design courses, and since she "didn't even know that the field of graphic design existed," she would have to come to the discipline on a different path.

Three years after graduating, Hess met a friend who was working as a graphic designer to go to lunch, and caught a glimpse of her desk. "Just the look of her set-up made me feel like I should find out more about this field. It was creativity

The cover (left) and a spread (below) from Hess's award-winning book, *Sleep in Peace*.



that didn't feel like studio art. That's really all I knew about design," she says. Inspired to learn more, she applied to Indiana University for graduate studies. Without a design background, however, Hess was given one semester to cram in the equivalents of GD1 and GD2 as an undergrad, and learn Quark, Illustrator, and Photoshop on her own. "I was really a blank slate," she recounts. Hess's teacher for GD1 was the then-graduate student in graphic design, Robert Sedlack. Successful in these endeavors, Hess was accepted and became a design graduate student herself, teaching courses, too. "I think

"I'm a big proponent of traveling, the bigger a person can make their world, the better."

my enthusiasm for trying design must have come through," she recollects. This enthusiasm saw Hess through a move to Chicago, with the knowledge that after graduate school she intended to pursue book design. She took a job at the Children's Museum, before landing a position at Kym Abrams Design. Hess worked at KAD for three years, focusing on the American Girl brand of books. While she had discovered her love for the form of the book during her graduate school days, she now more seriously pursued a publisher for her projects. Unfortunately, Hess would not see this success for several years.

In the meantime, Hess re-evaluated her work schedule as a designer. "All I did was work. I really believe that balance is important, and I was not balanced at all," she says. This led her to seek out a new position, sticking to her

"I don't think there's just one right path that gets a person places."

conviction in interviews that she only wanted to work four days a week. After many interviews, she found a position at McDougal Littell, now Holt McDougal, designing textbooks. She worked there for nine years before finally coming to Notre Dame to teach GD2: Typography and GD4: Riley Design Studio, a recent addition to the graphic design curriculum, first taught by visiting instructor Paula Bodnar.

As a professor of graphic design, Hess feels she brings some special assets to the program: having a female faculty member is important, of course, as well as having someone more solely focused on book design. Hess also feels she's a good role model for finding what you want to do a little later in life, rather than deciding everything while in college. "I don't think there's just one right path that gets a person places," she explains. While Hess was apprehensive about leaving Chicago and coming to South Bend to take the position, she finds the benefits are worth it. "I really like the balance that this job affords me. There's a percentage that is teaching and there's a percentage that's my own research and work. The idea that part of my job is to do my own book design work is incredible," Hess shares.

After 14 years of seeking out a publisher, Hess was finally able to make her children's book design possible, and since that time, has been involved in five children's books. Her book *Sleep in Peace* won a 2008 Rodda Award, which honors books that can promote spiritual development across faiths, and is given by the Church and Synagogue Library Association. Hess also produced a companion book, *Walk in Peace*, and is currently working on a book about fair trade for children.



Ingrid Hess

On her 21st visit to Notre Dame's design program, with her unique experiences abroad and in design, Ingrid Hess makes a welcome addition to the design program.

EXHIBITION & SPEAKERS

The Graphic Imperative

The Graphic Imperative, a collection of social, political, and environmental posters from all over the world and spanning the past five decades, was recently displayed in the Snite Museum of Art. Two of this remarkable exhibition's curators, Elizabeth Resnick and Frank Baseman, also visited campus. Each gave talks pertaining to *The Graphic Imperative*, as well as their own work, and met with graduate and undergraduate students for portfolio reviews.

Posters provoke thought, encourage change, and simplify complex social statements into instantly comprehensible visuals. Over the years, designers and artists have utilized this media to make their statements about contemporary topics understandable. In collaboration with the design program in the Department of Art, Art History & Design, the Snite Museum of Art recently exhibited a selection of some of the most striking posters of the past five decades. These posters, collected from designers around the world, were brought together in the exhibition entitled *The Graphic Imperative: International Posters for Peace, Social Justice, and the Environment, 1965–2005*.

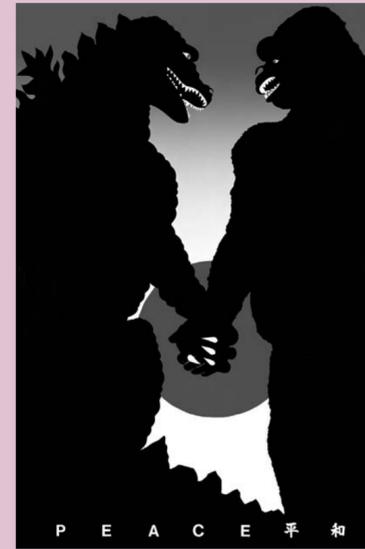
Assembling 121 international posters was a monumental task. The show was conceived of and curated by Elizabeth Resnick, Frank Baseman, and Chaz Maviyane-Davies. Each is a much-lauded designer. All three are active in both professional design and academic settings. Elizabeth Resnick and Chaz Maviyane-Davies



Images reprinted with permission. From left to right: posters by Forkscrew Graphic, Steff Geissbuhler, John Bielenberg, and Lourdes Zolezzi.

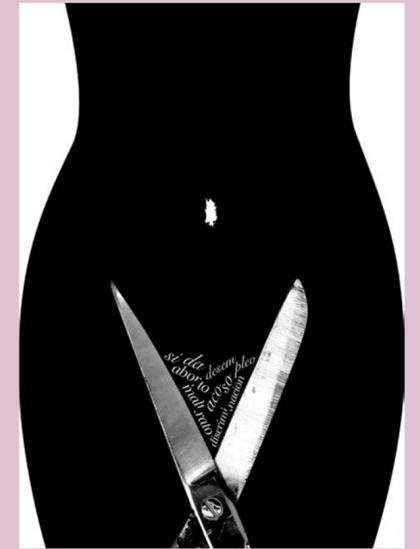
are both Associate Professors of Communication Design at the Massachusetts College of Art, with Resnick serving as the Chair. Frank Baseman is an Associate Professor of Graphic Design Communication at Philadelphia University. Both Resnick and Baseman spoke at Notre Dame, in conjunction with, and before the exhibition, respectively. On the website created for the exhibition, the curators state their criteria for the selection of these posters: "The work is innovative in some way. The work is a highly accomplished example of its type in its discipline. The work is of lasting, rather than transitory, interest. The work contributes strongly to the context of the exhibition and reflects the vision of the three curators. The work exemplifies the exhibition's key argument that creativity through graphic design is a force for cultural emancipation." In her talk, Resnick indicated that having three different individuals come to consensus on the poster selections was not always quick. Thus, the posters upon which the three curators settled represent a finely-honed cross-section of meaningful poster design.

Only 111 of these posters went on to the traveling exhibition, down from the total number of 121 for the initial Massachusetts College of Art exhibition. Of the 111 posters, 78 posters appeared in the Snite Museum of Art. Some of the widely-recognized and memorable posters exhibited in the Snite Museum from January 25 to March 1 included the late Shigeo Fukuda's "Victory 1945" poster, Niklaus Troxler's "Dead Trees," and Tomi Ungerer's "Black Power, White Power." The exhibition has traveled to 13 other venues since its first showing, and will continue on to other galleries in coming months.



"It's like walking through *Meggs*!" said senior Anna Jordan (BFA '09), referring to how the poster show is comparable to reading *Meggs' History of Graphic Design*, a staple for the Design Program's graphic design students. This is a fitting observation, given the earliest posters date from 1967; the latest 2005. Not only do the posters span a significant amount of time, they also represent a significant range of designers, both well-known or less nominally recognized in the United States and abroad. Among the well-known designers are John Bielenberg, Seymour Chwast, Grapus, Steff Geissbuhler, Milton Glaser, and Guerilla Girls. With the

messages of the posters addressing such themes as war, peace, consumption, the environment, rape, famine, massacre, conservation, literacy, drugs, disease, and more, it is a rare treat for Notre Dame's campus to display such charged graphic communication works, both visually and in meaning. Some posters draw in the viewer with bold, inviting color, others repel with harsh, graphic imagery. Either way, these world-class posters provided considerable inspiration to Notre Dame's design program. For more information about the exhibition, visit www.thegraphicimperative.org.



Frank Baseman Visits Notre Dame



The Graphic Imperative (see above story) showcased the significance of visual communication, as did one of the show's curators. Frank Baseman, principal of Baseman Design Associates and Associate Professor of

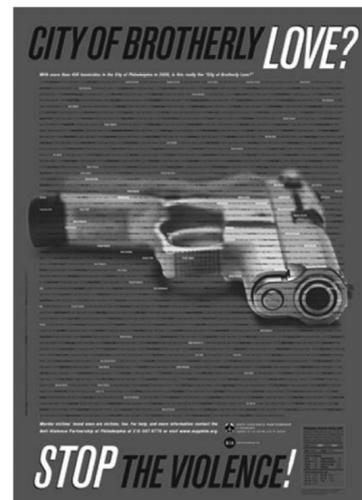
Graphic Design Communication at Philadelphia University, spoke at Notre Dame last November. Baseman briefly discussed his role in *The Graphic Imperative*, but focused more on the work of his students and one of his own projects during his talk.

Baseman began his studies with a B.A. in Graphic Design at the Pennsylvania State University, and an M.F.A. from Temple University's Tyler School of Art. He was influenced by his own professors, such as Lanny Sommese during his undergraduate days, and Joe Scorsoni with whom he came into contact during his graduate studies. Baseman, with over twenty years of professional experience, has worked with such greats as Milton Glaser, Walter Bernard, and the Bernhardt Fudyma Design Group.

In his own teaching, Baseman has encouraged socially-oriented messages in the design of his

students. One such endeavor was The Tolerance Project, a competition for design students to create a series of posters promoting tolerance. These were to appear in Philadelphia bus shelters. In addition to the tolerance posters, Baseman discussed his own "City of Brotherly Love? Stop the Violence!" poster. Baseman outlined the difficulty in gaining approval for his poster, which highlights the staggering number of gun-related deaths per year in Philadelphia. Thinking he would face more difficulty in production due to the poster's color-coding of the victim's races, Baseman was surprised to face the obstacle of city approval. The city of Philadelphia refused to approve the poster due to the intensity of the photograph of a handgun. In the end, Baseman persisted in printing a few of the posters, created for the Anti-Violence Partnership of Philadelphia, which were also intended for local bus shelters. "Get Guerilla," Baseman encouraged his audience, should a designer similarly need to push to get a message out. "Put it out there. Be prepared for the consequences, but do it," he stated.

During his visit to Notre Dame, Baseman also met with senior BFA students to provide feedback on their portfolios. "I appreciated his feedback. It was good to hear from someone outside of Notre Dame. He also talked about



Baseman's poster for the Anti-Violence Partnership of Philadelphia.

what his student's projects are like, and how our program compares to their capstone project," said Mary Jesse (BFA '09).

Baseman is also notable for having held a position on the national board of directors for AIGA from 2003–2006 and a founder of the AIGA Design Education Community.

Liz Resnick Discusses *The Graphic Imperative* and Series Language



Why are posters significant, and how should we feel about the ethical implications of consumer-based design? Elizabeth Resnick discussed these questions during her talk at Notre Dame in the spring

semester, in conjunction with the opening of *The Graphic Imperative* exhibition (see above story). Resnick is an Associate Professor and the Chair of Communication Design at the Massachusetts College of Art and Design, the only publicly-funded art college in the U.S., as she pointed out. The exhibition curator began her design career with both a B.A. and M.F.A. from the Rhode Island School of Design, and continuing on to running her own firm and teaching.

Resnick described the compilation of the works for *The Graphic Imperative* and the connected efforts, such as the 80-page exhibition catalogue, as "a labor of passion." She also utilized the exhibition to discuss wider ideas about posters and design. She noted that posters are an ideal format for design, and the "activist's tool of choice" since they are relatively inexpensive to produce and easy to disseminate. Citing the *First Things First 2000* manifesto, the original 1964

manifesto, and the surrounding debate in the field of design, Resnick also introduced the question of design's ethical implications. "Think for yourself!" she declared, inciting her largely student audience members to "be a part of the dialogue."

Series language, or designing in a series, is a special skill that Resnick focuses on with her own students. She has her students choose an issue they feel passionate about, then create a poster. After that they have to design equally successful posters that create a unified message. Resnick showcased some of the designs of her students for such issues as genocide, abuse,

literacy, lessening binge drinking, pregnancy health, conservation, and sustainability. Resnick had other advice to offer regarding the students gaining design experience: "As you well know, we can't teach you everything," she joked. "Especially on print production!" She also encouraged designers to seek out sustainable firms, looking for those that have a philosophy with which a designer can agree.

Whether discussing the relevance, creation, or impact of posters, or the ethics of design in general, Resnick's resounding message, like that of *The Graphic Imperative*, was to design with passion and integrity about the important issues.



A series of posters promoting responsible drinking designed by one of Resnick's students, Rebecca Reuben.

DOWN, CONRADO HONORED BY INDUSTRIAL DESIGNERS SOCIETY OF AMERICA



Paul Down, associate professor of industrial design at the University of Notre Dame, was elected a fellow of the Industrial Designers Society of America (IDSA), and Ann-Marie Conrado, associate professional specialist of industrial design, was named IDSA's inaugural 2008 Young Educator of the Year. The voice of the industrial design profession in the United States, the IDSA advances the quality and positive impact of design.

A prestigious honor, fellow status is conferred upon those who "have earned the special respect and affection of the membership through distinguished service to the society and to the profession as a whole."

Down, who serves as Notre Dame's industrial design program coordinator, has helped transform the University's small program into one of the leading industrial design programs in the world. He earned his master of fine arts degree from Notre Dame and has taught in the University's program since 1983. Down has won numerous industry awards, has been recognized on several occasions for the excellence of his teaching, and has been instrumental in developing a social and ethical dimension to Notre Dame's industrial design curriculum.

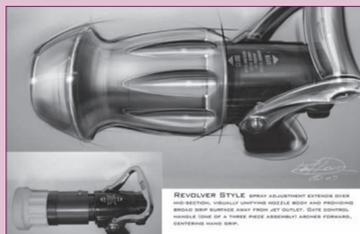
As an industrial design professional, Down has received numerous patents for work in the automotive aftermarket, consumer product and marine industries. In 1986, he co-founded Prodesign Inc., a company that designs and manufactures thermoformed products. His 1987 design of Jet Wave, the first commercially produced, jet-driven, human-powered watercraft, was featured on the cover of Hammacher Schlemmer's Spring Catalogue. General Motors, Ford, Monsanto Plastics and Stewart Superior also have featured Down's designs in promotional publications and at international trade shows.



Professor Paul Down, and a photo of his paddle boat design (at left).



Cab Design for Terex



Hose Nozzle for Elkhart Brass



Instrument Helm for Lowe Boats

Conrado, honored for "the contributions of younger faculty who have made the choice to dedicate their careers primarily to the education of the next generation of designers," earned her bachelor's degree from Notre Dame in 1993 and master's degree from the University of Chicago. She joined the Notre Dame faculty in 2006, and her professional work has won numerous awards, including the prestigious IDSA Gold, with national and international clients, including McDonald's, Starbucks and Panasonic.

Conrado is founder and executive director of HOPE Initiative, a non-profit organization that uses design principles toward the alleviation of poverty in developing countries. Her scholarship examines the power and promise of design to address a host of social, global and humanitarian issues. During the last two summers, she traveled with groups of Notre Dame undergraduate students to Nepal to collaborate with disadvantaged local artisans to design, develop and produce fair trade handicrafts. *By Shannon Chapla. Reprinted with permission.*



Associate Professional Specialist Ann-Marie Conrado



Coffee pot design by Conrado (above), and a photoshop rendering of a coffee and tea product caddy (right).



What ever happened to...?

Jess (Coseo) Willcox (BFA '00) learned of industrial design shortly before beginning her college career. Nine years later, she's brought her design skills to the field of science museums, revolutionizing how to promote green practices for museum displays.



Originally from Saratoga, New York, Jess (Coseo) Willcox thought she would stay in the Northeast when it came to her college education. She had always been inclined toward creativity, yet she still had a penchant for math and science. After falling in love with her first pair of skis, Willcox knew she wanted to pursue whatever would allow her to design them, but did not know what would be an adequate blending of art and science. An avid sports fan, Willcox was visiting Notre Dame for the football season opener when she started talking with a senior industrial design major. Based on his description, Willcox went to visit Riley Hall of Art and Design that same day. "Just seeing all the mechanical drawings—they really spoke to me: creative, yet still mechanical," she mused. Willcox had found her blend of science and art.

During her undergraduate study, Willcox still retained her love of sports, and intended to pursue sports design. She won the housewares competition her senior year, and while at the Chicago tradeshow, made some good networking connections. One of these was a Portland, Oregon contact, and she knew she wanted to move to Portland. She worked for this private manufacturer for a few months, then did freelance work before landing a position at the Oregon Museum of Science and Industry in May of 2001.

The Oregon Museum of Science and Industry (OSMI) is fully interactive and has a special focus on children. As an exhibit designer, Willcox had to keep this in mind. A lead developer would typically figure out the main message of the proposed exhibit, and together they would brainstorm to determine the best interactive way to communicate that message. Whatever the exhibit entailed, a model would be built in the production shop, and tested using visitors to the museum. The museum staff observed and conducted interviews to make certain that the exhibit effectively taught its lesson. If the exhibit was successful, Willcox's next task was to render the final, detailed, drawings of the exhibit. In addition to the concept and production shop drawings, she was also responsible for logo designs.

1980s

Jennifer (Spong) Letscher (BFA '89) created Skweet Sport Bottle Wash in January 2009 in Santa Rosa, CA. A triathlete who didn't like soap in her water bottles and couldn't find a natural soap alternative, she decided to create and market her own sport bottle cleaner. She is a full-time mom to two girls, and in her former life, was an Associate Creative Director at Leo Burnett and an Art Director at FCB in Chicago, working on Cheer, Allstate, Celebex, Allegra, Gatorade, Payless Shoes and Illinois Lottery.

1990s

Annette (Rowland) Romans (BFA '90) began her design career working in an in-house marketing department overseeing catalog design and print media, then opened a bakery cafe in South Bend with her husband. Nine years and four children later, Romans and her husband decided to close their business and she returned to Notre Dame for a masters degree through the Alliance for Catholic Education program (MEd, '06). She is now a second grade teacher at St. Adalbert School in South Bend. Romans values her proximity to Riley Hall and enjoys leveraging her contacts at Riley to initiate collaborative projects between the Department and local Catholic elementary schools.

1990s

Jennifer (Schaaf) Wallace (BFA '99) started her design career in Chicago at a small ad agency with clients including DePaul University and Children's Memorial Hospital. In 2002 she received her MFA in Visual Communications from the School of the Art Institute of Chicago. She then spent 5 years at Ryan Partnership in Chicago working with such clients as SC Johnson, Kraft, Unilever, and Heineken. Currently, Wallace lives in Milwaukee with her husband, Kevin ('99), daughter, and son expected in July. She is the Associate Creative Director at CharlestonOrwig concentrating on such clients as Miller, Bayer, and Pfizer.

2000s

Jeff Albert (BA '07) began his career designing for Deerfields Bakery, working on a variety of projects that included packaging, labels, signage, ads, website design, apparel, and product photography. Between two 3-months stints there, he moved to London with a 6-month visa from BUNAC, and worked on the art floor of a shop called Paperchase. Albert traveled around Europe for a month, then moved to Brooklyn, getting involved with a non-profit arts advocacy organization called F.O.K.U.S. He now works part-

In 2007 Willcox was promoted to the position of Creative Director. Leading the three-person team in charge of designing the exhibits, she had the added duties of the environmental design of the public areas of the museum, as well as managing design budgets and timelines on the exhibition projects. Willcox also gained the role of Manager of Temporary Exhibits. This entailed "managing all aspects of our incoming traveling exhibitions, including selecting shows, negotiating contracts and rental fees, scheduling installations, and coordinating layout and set-up logistics," she noted.

Not only did Willcox manage all these aspects of the OSMI's exhibits, she also innovated the practice of exhibition design. Willcox and her team were already interested in green practices, and "every year we would think about how we could be more green, but it was kind of vague," she recalled. Willcox finally thought of the LEED standards that an architecture friend of hers utilized. She knew not all these architecture guidelines would adapt specifically to exhibit design, and she saw the need to simplify them. What she came up with was a similar green evaluation system that awards up to 4 points in each of 8 categories. These are Renewable Resources, Resource Reuse, Recycled Content, End-Life Assessment, Low-Emitting Materials, Certified Wood, Conservation, and Regional Materials. Since the museum operates with a limited budget and staff, Willcox noted that evaluating the exhibits would have to be "minimal and easy." Her standards can be evaluated by walking through an exhibit in under half an hour. The accrual of points for an exhibit can earn it the ranks of Green Certified, Silver, Gold, or Platinum. Willcox's OSMI Green Exhibit Guide was recently featured in *Event Design Magazine*.

Because she did not want the Green Exhibit Guide to stay only at OSMI, Willcox helped to write a grant that would support partnerships with other museums. She says the idea is slowly spreading to others. The chance for the Green Exhibit Guide to influence new museums came sooner than anticipated—Willcox just relocated to Texas with her husband. She plans to work for one of the local science museums, possibly in Fort Worth or Dallas. Whether in Texas or elsewhere, "it just makes sense for a science museum to care about the environment," Willcox said.

time for a design firm, Occams Design Group, on a variety of projects for print. Albert also has several of his own freelance clients and works on designing and constructing retail window displays for Johna Mancini Visual.

Paula Wang (BA '08) relocated to Maryland after graduation. There she interned for an event and floral décor company in Richmond, which then took her on full-time. She is doing graphic design, storyboard and website work. The company provided flowers for several of the Inaugural Balls. Although other cities may have more high-profile design opportunities, Wang says she likes the area "because a lot of progressive work is needed. D.C. needs to catch up in style!"

Future Alumni

Laurie Hunt (BA '09) will graduate in May with a B.A. in graphic and industrial design. During her four years at Notre Dame, she has worked as a photographer for *The Observer* and Notre Dame Sports Information and as a graphic designer for the Office of Sustainability. While taking the summer off to waitress in Northern Michigan, Laurie plans on applying to graphic design jobs in Chicago and Seattle.

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:

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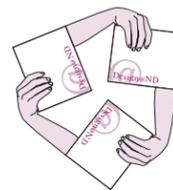
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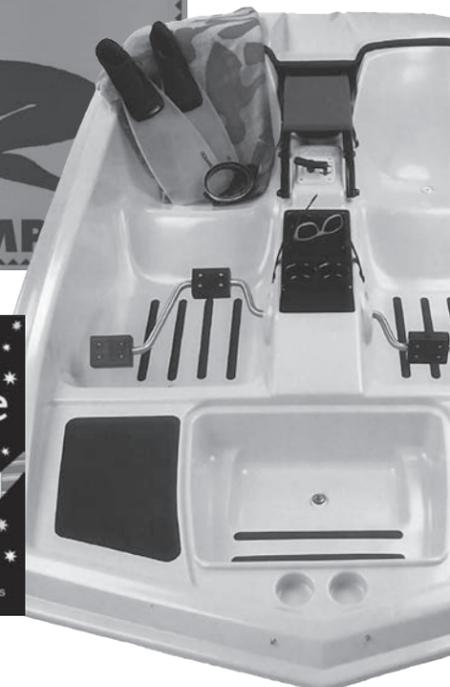
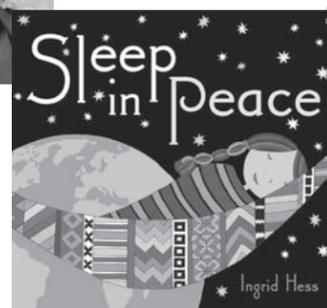
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