

Design@ND

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NEWS AND NOTES

Almost Thirty Alumna Nicole Kenney (BFA '03) was featured by BBC in a piece by its web expert Kate Russell for her project entitled *diary29* (diary29.com). Kenney started the blog on July 29, the day she turned 29. She uploads a picture each day, which range from photos of her friends to city scapes to policemen dancing in the street. The BBC's Russell called it a "fascinating travelogue through a year in somebody's life" and noted that "it seems the artist has an interesting life."

NYC Designers Get Together The Museum of Modern Art's extraordinary exhibition *Bauhaus 1919–1933: Workshops for Modernity* created a wonderful opportunity for Professor Robert Sedlack to bring together Notre Dame design program alumni who live in and near New York City. Graduates from both the industrial and graphic design programs (and a few of their friends) met at The Modern, the MoMA-owned restaurant, to swap stories of their time in Riley Hall and discuss their current careers in design.



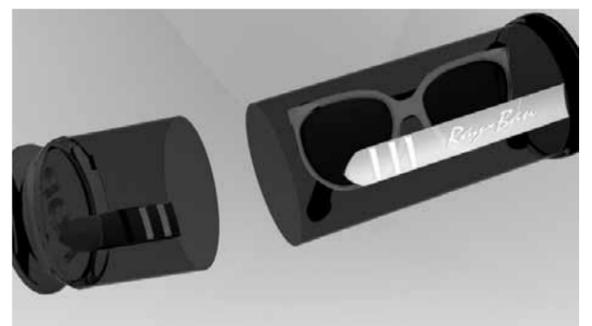
In attendance at the NYC MoMA gathering were (back row, left to right) Brian Farrell '03, Robert Sedlack '89, photography major Michael Pina '07, Vanessa Valenzuela '07, James Rudy '07, Jeff Albert '07, Ryan Cunningham '02; (front row, left to right) Jenn Breslow '99, Alexandra Gierak '04, Amy Bierbach '04, Megan Sosnowski '07 (SMC), Elliot Miller (friend of ND), and (not pictured) Steve Cozzonlino '93.

A Gripping Story of Success A design by **Michael Elwell** (BFA '05) was named a finalist in the 2010 Housewares Design Awards competition for his product, *Magnifying Medi-Grip Remover*, a device that makes opening prescription bottles easier for the millions of Americans suffering from arthritis. The product also includes a built-in magnifier to aid in reading prescription labels. The design is virtually the same one he tested on the elderly with arthritis and submitted for credit in the Product Design Research Class while a student at Notre Dame. Jokari, the company that distributes *Magnifying Medi-Grip Remover*, said, "We believe good design is essential to new product success and we are very glad to have connected with Mike Elwell." Elwell is currently in the industrial design MFA program at the University of Illinois, Urbana, with a full fellowship. Royalties from the sale of his award-winning product help pay the bills, too!

Showtime Notre Dame's student chapter of the American Institute of Graphic Arts (AIGA) headed to Chicago in October for a special event hosted by Chicago's chapter of AIGA, a screening of the film *Died Young, Stayed Pretty*. The movie is about rock n' roll posters and the people who make them. It documents artists who have worked on posters for well-known musicians including the White Stripes, Pearl Jam, and Bob Dylan.

Creative in Kiwi Land Alumna **Sarah Wilson** (BA '05) works as a texturing artist at Weta studios in New Zealand. The first project on which Sarah worked, the blockbuster *Avatar*, won an Oscar for Best Visual Effects. Weta is a conceptual design and physical manufacturing facility servicing the world's entertainment and creative industries. Its special effects came into prominence through the trilogy *The Lord of the Rings*. The company employs another ND alum, **Allen Hemberger** (BA '01).

POP Culture *POP—Point of Purchase*, that is— refers to a design by **Julie Kim** (BA '10) that was named one of only twelve finalists in the *PAVE the Way 3D Design Challenge*. Her design includes both the display and packaging for the sale of sunglasses. It is not only clever, but also sustainable. *POP* presents new sunglasses in a soda-can-style package that promotes reuse and long-term protection of stored eyeglasses in an automobile cup-holder. In addition, it features a transparent racking system, presenting the shopper with convenient access and mirrored panel for trying on sample pairs of new eyeglasses.

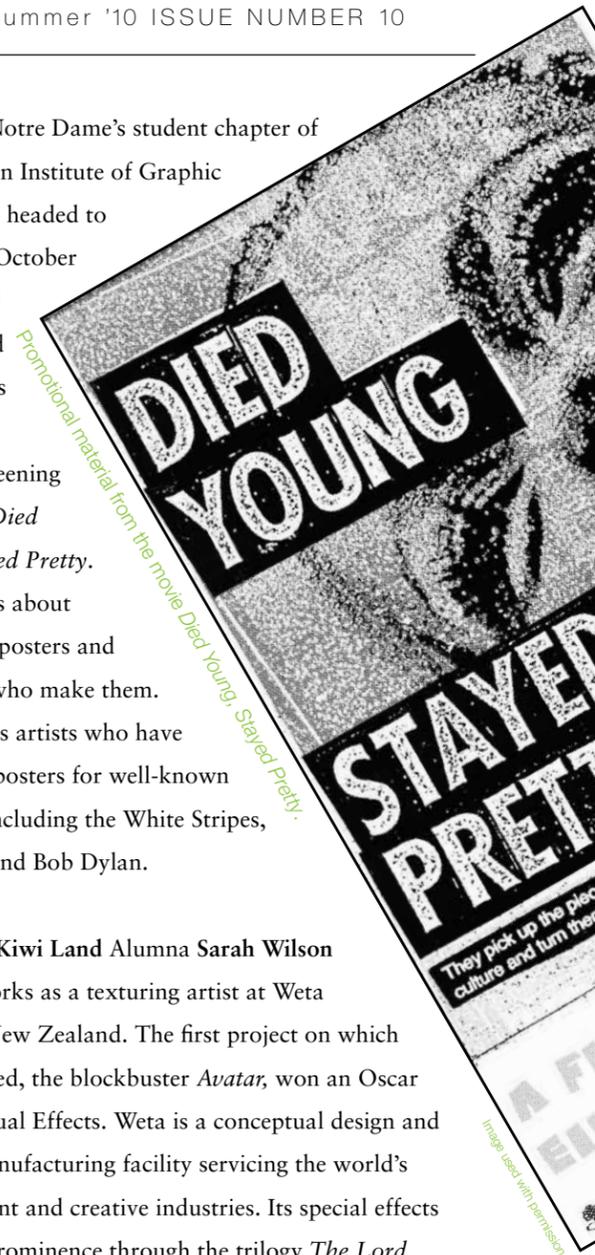


Kim's POP design.

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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

Mark Cook (MFA '05), who is co-principal of design firm Thesis with Brian Edlelfson, shares thoughts on opening a studio and on their latest efforts to reach out to thesis-directed students.



Facade of Thesis, Cook and Edlelfson's design firm in Three Oaks, Michigan

Thesis projects take time. Thesis projects take money. Mark Cook (MFA '05) and Brian Edlelfson, co-principals of the design firm Thesis, recognize the financial factor of being a design student with a thesis project. In their own words, "Our firm, Thesis, recognizes the inherent challenge of being a student with ideas bigger than your wallet." This recognition,

emanating from their own experiences as students, inspired them to create a grant for undergraduate university graphic design students to supplement their thesis endeavors, to "help make finances less of a barrier to brilliance."

Cook says that he realized the economical challenges of being a thesis-directed design student during his time at Notre Dame. "I felt like I was blessed in my situation because Notre Dame is great to graduate students, but even in my situation it was tight," he recalls. "We wanted to start a grant to help take away the road blocks," Cook says. "We hate the idea of people not pursuing great ideas because of finances."

"We knew we had to make it work."

Among scores of entries from thirteen different institutions, two winners were chosen. Jesse Kidwell of the University of Michigan received first place and \$1,000. Sudeshna Pantham of Otis College of Art and Design in California received second place and \$500. Choosing the winners from the entries, including a few from Notre Dame, was difficult because so many of them were worthy, but it was also very rewarding for Cook and Edlelfson to see the talent that the young designers possess. The two principals of Thesis were very happy with the participation, considering they came up with the idea and announced it relatively late, in December. Planning on offering the grant next year, they hope for even more participants.

Opening Thesis was a sort of thesis project for Cook and Edlelfson that also required a lot of time and a lot of money. After graduating with his MFA from Notre Dame in 2005, Cook went to work for Richard Harrison Bailey, a marketing design firm in South Bend. He enjoyed his time at RHB, but then moved to Whirlpool as an in-house designer, a completely different experience for him. During his time at Whirlpool he met Edlelfson (whose MFA is from Yale), his current business partner. They realized they shared a desire to open a studio—it was talked about as a far-off goal, but within six months they decided to open it, encouraged by a job for Herman Miller that couldn't be freelanced on the side. "The opportunity was too good and we made the leap.

It was sort of scary. We were building the parachute on the way down. But, no regrets," Mark says of opening Thesis in Three Oaks, Michigan.

The firm has been open for two years now.

"For the first year we were so busy and we were just trying to stay on top of projects. We were not framing who we were working for and who we wanted to work for right away," admits Mark. This was bothering the two co-principals, so they hired Greg Anderson (MFA '07) to help free up some of their own time, which allowed them to think about their business more seriously—or to think about the thesis of their business. Because Anderson was able to take on a lot of responsibility with little direction, Cook and Edlelfson have been able to be more intentional about their client base. Looking ahead, Cook and Edlelfson only see good things for the firm. Although among the three of them (Cook, Edlelfson and Anderson) the workload has been manageable, Thesis has hired freelance designers, including Madison Clark (BA '08) from Notre Dame.

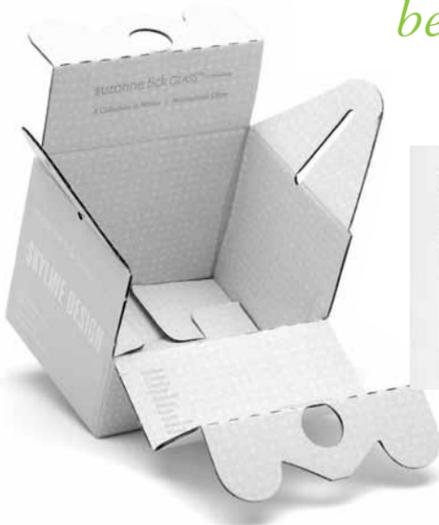
With whom does the firm want to work? "Thesis collaborates with clients who create the places—or design products used in the places—where people spend their lives. We believe that the thoughtful, artful integration of graphic design with the design of the built environment enhances human experience. We work with our clients to develop a thesis for their project: a clear statement of the message to be communicated and the audience it is speaking to." The design Thesis accepts goes beyond the traditional definitions of print or web graphic design—that is, interior design, product design and environment design—but they gladly accept them. Today, the clients of Thesis include Herman Miller, Johnson & Johnson, Maytag, and KitchenAid, as well as universities such as Andrews University, Yale University, and even Notre Dame.

During the past two years, Thesis has come a long way, especially since it created its own thesis of business goals. Cook shares that, "In terms of starting a studio, I thought it was going to be a lot harder than it actually was. It came down to finding a reliable business partner. Edlelfson and I were both in the same situation with families to feed at home, so we knew we had to make it work."



Pictured (from left to right) are Mark Cook, Brian Edlelfson and Greg Anderson. (All photos courtesy of Thesis).

"We hate the idea of people not pursuing great ideas because of finances."



Top right, left and above: Designs by Thesis. Right: A shot inside the studio.



PROFILING PROFESSOR PREBYS

Crispin Prebys (MFA '03) is serving a year-long commitment as Visiting Assistant Professor of Graphic Design. Experienced in both the corporate and academic worlds of design, his strong contributions have been incredibly valuable to the program.



A new face found its way into Riley Hall this past year. Correction—a familiar face found its way into Riley Hall again this past year. Crispin Prebys, a Graphic Design MFA

graduate of 2003, was hired as a Visiting Assistant Professor of Graphic Design to replace Robert Sedlack who was on sabbatical for the 2009–2010 academic year.

Prebys always felt a call to teaching, but not always in design. As an undergraduate at Indiana University, he pursued the sciences, convinced that

could continue on in the program. “Hey, why not?” was his reaction and, after receiving high marks on his work, he decided graphic design was a perfect fit for him and graduated in 1993 with a Bachelor of Fine Arts degree.

From Bloomington, Prebys moved to Chicago where he first worked for Lipmann Hearne. He created a variety of marketing campaign materials and financial report information to support not-for-profit, philanthropic, health care, and higher education institutions. Next, he accepted a position as Senior Designer at McGraw-Hill Higher Education where he not only developed interior and cover designs for up to forty textbooks per copyright year, but also oversaw the company’s design internship program. Another position as Senior Designer was offered to Prebys at Paragraphs Design two years later. He accepted it and undertook the design and development of corporate communications materials, annual reports, and identity projects for Fortune 500 clients including United States Gypsum, Baxter Healthcare, and Smurfit-Stone Container Corporation.

After gaining a variety of experience within the corporate world of design, Prebys began to think about how he might pursue design in a way that “reflects the human capacity to improve and shape our environment.” He found Notre Dame’s MFA program to be an excellent fit and was accepted in the fall of 2000. During his third and final year in Riley, he developed a master’s thesis that critically assessed the USA PATRIOT Act that was passed as a result of the September 11th attacks on the World Trade Towers. Prebys found the act extremely reactionary and an infringement on personal freedom. Prebys’ reaction was ahead of the curve as the act was rushed into enactment in a landslide vote. (Later, even congressmen who voted for it had misgivings about the Act.) “I find this kind of work rewarding since a central focus of my personal design work is to design for public good,” he said.

During Prebys’ time as a graduate student he served as both a Teaching Assistant and as the Instructor of Record for 2D Foundations, a required class for all studio art and design majors at the University. Prebys enjoyed working with students and found that teaching was, in fact, his calling—just not in chemistry. Before graduating, he accepted a position at East Carolina University in South



An example of Prebys’ for Anheuser-Busch.

Carolina as an Assistant Professor of Design. After a year at ECU, he felt there were still some things he had yet to experience as a full-time designer, so he returned to the Midwest, accepting a position in St. Louis at ProWolfe Partners. After a year, he moved on to Phoenix Creative as the Senior Art Director. At Phoenix, he focused on advertising and marketing campaigns for companies including Anheuser-Busch, SSM Health Care and smaller, private start-up organizations.

In the fall of 2008, Prebys decided it was time to take another shot at teaching. One of his first calls was to Professor Sedlack, whom he’d known in the early 1990s when Sedlack was a graduate student at Indiana University and who had served as Prebys’ MFA thesis director in 2003. Prebys learned that Notre Dame’s design program needed to hire a visiting professor for a year-long commitment to teach undergraduate classes, direct BFA and MFA students, and take over various other responsibilities including the 30+ person AIGA/ND student group. Prebys accepted the visiting position and moved back to familiar confines of Riley Hall. As the fall 2009 semester progressed, his call to teach was further confirmed. Although he continues to do freelance work, he finds that teaching allows for more flexibility and creativity in his own work. He also enjoys the reward of working with young creatives and serving as their mentor.

As always, time flies when you’re having fun. And although Prebys has greatly enjoyed his time at his alma mater, the end of the school year arrives and new opportunities must be pursued. Prebys has accepted a full-time, tenure-track teaching position at Lamar University in Beaumont, Texas.

Design majors at Notre Dame will miss Prebys, as students have greatly benefited from his time on the

faculty, however brief. Despite his departure, though, Crispin Prebys will always feel at home in Riley Hall and will always be welcome.

An installation view of Prebys’ MFA thesis in the Snite Museum of Art.



One of Prebys’ MFA thesis posters.

he would become a chemistry teacher like his mother. A common story, Prebys ended up stumbling into the field of design. “I looked at the work of a design student who lived on the same floor in my dorm and thought it looked so cool that I wanted to try it out myself.” With the purpose of fulfilling an art requirement for his university studies, he took an introductory course in graphic design. The professor teaching the class noticed that Prebys had talent and encouraged him to submit his portfolio for review, a process to determine if he



LIFE IS FRAGILE

Dennis Doordan reflects on the social impact that design can have on the world.

Life is fragile. It was 16:53 local time on January 12th when an earthquake struck Haiti. By the time the earth stopped shaking as many as 225,000 human beings were dead. Two years earlier on May 12th, 2008, Sichuan China was struck by a magnitude 7.9 earthquake that left 70,000 dead. On the day after Christmas, 2004, an earthquake off the coast of Indonesia sparked a tsunami that spread devastation across fourteen countries and left 230,000 dead. This list could be extended: New Orleans in 2005, Concepcion, Chile in February of this year. The earth moves, the oceans rise, storms surge across the land and as the dust settles and the waters recede the land is littered with broken bodies and broken communities. We do not know where or when the next disaster will strike but we know that more are inevitable.

How can the design community respond to the inevitable but unknowable "next time"? Obviously, we cannot predict with certainty when a disaster will strike but we can—we must—plan for post-disaster relief. Increasingly relief agencies, NGO's and professional societies of planners and engineers are organizing conferences to explore the problems posed by disaster relief and develop scenarios for rapid response. Designers can make a significant contribution to such efforts. Designers can employ the analytical skills and creative capabilities common in the design community to the problem of post-disaster relief. After all, configuring material and human

resources is what designers routinely do. The development of emergency shelters and the evaluation of existing models constitute a crucial area for design research. A shelter that works well in the summer months in a warm dry climate may prove inadequate for deployment in a cool damp winter setting. Web sites like www.sheltercentre.org/ contain a wealth of information based on experiences around the globe and act as clearing houses for information and contacts and help identify areas for research. But design research—the development of sophisticated design briefs, the evaluation of existing models, the development of adaptable prototypes and the facilitation of effective communications—is not limited to shelter design. Designers can contribute to the evaluation of the tools and techniques employed by first responders for example, or suggest ways to develop an effective communication infrastructure in settings where the existing communication networks have been destroyed. Preparation, evaluation, communication is the mantra for post-disaster relief programs. This mantra is also a pithy description of the special skills designers can bring to relief planning.

While the shock wave of a disaster may be confined to a specific geographic location, the impact is felt globally. Because of the University of Notre Dame

and the Holy Cross communities involvement in Haiti, the January earthquake was felt close to home. Notre Dame design students have worked in Haiti in the past, so the residents of Riley Hall are no strangers to the settings and the people in Léogâne and Port-au-Prince. One of the gifts that follows from knowledge gained through direct experience is empathy. Increasingly design scholars recognize the role of empathy in animating the design process and contributing to the ability of designers to think creatively about the problems faced by those they serve. Make no mistake, designing for disaster relief is a form of service that resonates with the tradition here at Notre Dame of turning scholarship to service. Today supporting the efforts of NGO's, relief agencies and local governments to prepare for disasters of all types by bringing the special skills of design to bear on the challenge is emerging as a viable and noble career path for designers.

*by Dennis P. Doordan, Professor of Architecture and Design History
for more information visit www.haiti.nd.edu*

ALUMNA AT HATCH

A bottle of wine leads Laurie Hunt (BA '09) to an internship opportunity at Hatch Show Print in Nashville.



Hunt working at the press.

It began with wine bottles. Back in April, Laurie Hunt '09 was perusing the shelves at Martin's for a good red to go with her steak and stuffed mushrooms dinner when she came across a cabernet sauvignon in three unique and eye-catching labels, each printed with a silhouette of a cowboy and old wood type. Being a graphic design major, she instinctively judged the wine by its label and not being able to decide which label she liked best, bought all three bottles. She later discovered that the labels were designed by Hatch Show Print in Nashville, applied for their internship program, and was accepted for the month of January 2010.

Hatch Show Print, a division of the Country Music Hall of Fame, is a 130-year-old letterpress shop run by Jim Sherraden that has printed custom posters for leading musicians from Johnny Cash to Coldplay, B. B. King to Kanye West, Patsy Cline to Taylor Swift. In recent years they have also branched into custom wedding invitations, baby announcements, and event posters. Hatch manages to complete over 600 jobs a year, all of which are 100 percent letter-pressed on one of their seven presses.

Any nervousness Laurie might have felt while walking to Hatch on her first day was immediately put to rest by the warm, hospitable, and open atmosphere created by staff at Hatch. Hatch is located in downtown Nashville among the

many honkytonks, cowboy boot shops and ice cream stores. The shop itself is huge, filled to the brim with wood and lead type and linoleum and wood plates. Most of the type and images used for posters come from Hatch's archive, but often a designer will carve a new plate if the archive doesn't match the client's need. During her time there, Laurie did everything from putting away wood and lead type from completed projects, printing restrikes of old posters and postcards for sale in the shop, and designing and printing posters for a couple of Hatch's clients. Laurie was lucky enough to work on a Steve Winwood poster for the Durham Performing Arts Center and a birth announcement poster and postcard for a Nashville family. In addition, Brad Vetter, the intern trainer, opened the shop on a Saturday for Laurie and the other interns to work on personal projects. Laurie felt like a true Domer when she found herself working on a poster for the Poster Relief Project for the earthquake in Haiti.



On certain occasions interns at Hatch Show Print are allowed to print posters of their choice. This particular poster was in support of the Haitian

The Notre Dame connection proved to be valuable when Laurie began searching for a place to stay during her month in Nashville. Dan Madden (BA '03), who also interned at Hatch six years ago, put Laurie in touch with Brian Oberlander ('89). Brian and his wife Becca were extremely generous about letting Laurie live for free in their detached garage converted into a studio apartment, only taking her up on offers to babysit their three kids once. In addition, Laurie met graphic design alum Lauren Halleman (BA '06) for brunch at the famous Loveless Café (they have really good biscuits there and Laurie and Lauren ate way too many).

All in all, Laurie could not be happier that back in April she decided to cook steak instead of chicken for dinner.

IDEAS FROM IDEO

Dennis Boyle ('75), co-founder of IDEO, returned to campus to speak to Notre Dame students about "Design Thinking."



When Dennis Boyle walked into room 200 of Riley Hall on the evening of March 4, the room was abuzz with anticipation and excitement.

Design students, faculty, and other design enthusiasts from the Notre Dame community knew they were meeting a legend.

Boyle is a principal and co-founder of the internationally-recognized design firm, IDEO.

A 1975 Notre Dame graduate with dual degrees in Mechanical Engineering and Industrial Design, he returned to his alma mater to share his wisdom and offer invaluable career

advice to an enthusiastic audience. His presentation focused on IDEO's unique and proven approach, which they call Design Thinking—"a means of problem solving that uses design methodologies to tap into a deep reservoir of

opportunity." He emphasized extreme user observation, exhaustive prototyping, and storytelling as key methods for this process. Through inspiring IDEO case studies, Boyle explained how designers apply their unique problem-solving approach to complex world problems like blood donation, national security, and clean water in developing countries.

When he started the firm, IDEO worked primarily on consumer product design and development, everything from the first Apple mouse and the PalmV electronic organizer to Oral B toothbrushes



Dennis Boyle with (left to right) Kama Svoboda, Kevin Wilson, Jason Carley, and Will McCleod.

and Steelcase office furniture. Since those early days, the firm has found itself expanding from the familiar realm of tangible products to the more intangible side of design—strategies, spaces and services. Recent examples include Bank of America's wildly popular Keep the Change program and the 2009 Spark Award-winning Nurse Knowledge Exchange system for Kaiser Permanente. Boyle's current focus is on the Health and Wellness side of business, "encompassing physical, emotional, environmental, and spiritual needs at both the individual and societal levels." With clients including hospitals, pharmaceutical companies and medical device manufacturers, his team aims to

"humanize medicine, adapt health to lifestyles, and create new models for health systems."

Regardless of the industry or the deliverable, Design Thinking is the go-to process, and improved user-experience is the ideal result. At IDEO, innovation is about more than

just aesthetics and function; it is about creating an experience that exceeds the user's expectations. Students were encouraged to approach their own projects in a similar way—to "zoom out" and look at the context in which the product will be used, to consider the way it will fit into the user's life.

Other tips Boyle gave students included building to think (prototyping as a means of working out ideas), using videos to present scenario-based solutions, and synthesizing research data with lots and lots of post-its. He advised students not to worry about specializing in one aspect of design

too early in their career, but rather to seek broad experiences and take advantage of the well-rounded education and opportunities Notre Dame offers.

Following the presentation, an impromptu portfolio review went well into the evening, as many of the students were given a rare opportunity to get feedback on their work from a legendary designer. We were fortunate to benefit from Boyle still being on Pacific Standard Time!

The next morning Boyle met with a group of students participating in NDCAN (Notre Dame Collaborative Academic Network), an innovation project including fourteen representatives from Industrial Design, Engineering, Behavioral Sciences, and Business. Pleased to see Notre Dame experimenting with interdisciplinary collaboration, he encouraged students to continue taking advantage of similar opportunities as essential career preparation, citing the importance of this type of teamwork in the "real world." The NDCAN students presented their work-in-progress and received not only insightful feedback from Boyle, but also relevant IDEO examples suggesting possible strategies moving forward. Coming at a critical point in the project, the advice was welcomed by the grateful students.

Dennis Boyle's campus visit was a wonderful opportunity for Notre Dame design students to get an inside look at a world-renowned firm and to interact with one of its talented, successful, forward-thinking leaders.

by Charlotte Lux, second-year MFA/ID candidate



AIRDRI, a design from Yoshii's winning portfolio.

IDSA PORTFOLIO REVIEW

Each year, senior Industrial Design students present their portfolios to a jury of professional designers.

One is selected to compete at the Industrial Design Society of America's Midwest Conference. In this arena, Notre Dame students have proven to be both talented and successful.

This spring welcomed an annual and noteworthy event for industrial designers at Notre Dame, the Industrial Design Society of America (IDSA) Portfolio Review. The IDSA is the world's oldest and largest society for product design, and every year they recognize one top student from each student chapter. Notre Dame is responsible for bringing in IDSA-member professional designers from outside the university's student chapter to serve as judges. This year nine judges, two of whom are alumni, **Mark Miller (BA '99)** and **Steve Nemuth (BA '75)**, evaluated the students.

The participants in the review clock long hours to prepare their portfolio for the event. They then must present it over and over again to each of the nine judges. Each student is given five minutes to present, countered by two minutes of the judge responding and asking questions. Afterward, the judge fills in a scorecard, ranking each student.

Although sophomores and juniors are allowed to participate in the review, seniors are the only students who are evaluated. And competition among the seniors is

intense. This year the merit winner was **Takashi Yoshii (BFA '10)**, a talented senior from Tokyo, Japan—and a member of Notre Dame's varsity tennis team.

Yoshii's next step took him to Milwaukee for the IDSA Midwest Conference. Yoshii competed against twelve other students selected throughout the Midwest district. Notre Dame's industrial design program was well-represented as Yoshii took third place. First place winners at the Midwest Conference are invited to the National Conference, which was held in Seattle this year. The work of the Midwest Conference winner is showcased with the winners from the four other districts around the country (Southern, Northeast, Western, and Mideast District).

Notre Dame's chapter winners have been successful at the Midwest District Conferences, winning the competition there for three years in a row. Past winners are **Kaitlyn Benoit in 2009**, **Ashley Cenicerros in 2008**, and **Mansour Ourasnah in 2007**. While winning within the student chapter is an honor, the accomplishments at the next level emphasize the quality of the industrial design program at Notre Dame.



STUDENTS WELCOME INFLUENTIAL DESIGNER

AIGA President Debbie Millman visited campus this past spring to share insight on design, visit with students, and provide a superb example of female excellence in the profession.

A few months ago, Visiting Professor Ingrid Hess went to a talk given by the Dean of Arts and Letters at Notre Dame. Before the Dean starting talking, a representative of the Institute for Scholarship in the Liberal Arts announced that the money that had been provided for faculty to bring a female lecturer to campus (known as the Provost’s Distinguished Women’s Lecturer Series Grant) had not been applied for and was still available for departments in the college. Hess was shocked that the money had not already been snatched up and decided to apply on behalf of the Department of Art, Art History & Design. Successful in its application, the Department was able to schedule Millman’s visit Notre Dame shortly thereafter.

Debbie Millman is notable for several reasons. She is the President of the design division at Sterling Brands in New York; she is the radio host of “Design Matters” on DesignObserver.com; and she is the Chair of the new Masters in Branding Program at the School of Visual Arts. She is also a contributing author to *Print* magazine and has written three books—*How to Think Like a Great Graphic Designer* (Allworth Press, 2007), *Essential Principles of Graphic Design* (Rotovision, 2008), and *Look Both Ways: Illustrated Essays on the Intersection of Life and Design* (HOW Books, 2009). Notre Dame’s AIGA student group welcomed her to campus because she is currently the President of AIGA National.

Hess was thrilled to be inviting one of the top women in the design profession to the University not just because of her success in the field, but also because of her success as a female in the field. Hess recalled a student trip to an Alliance

Graphique Internationale conference hosted in Chicago two years ago where, among the invited speakers, thirty out of thirty-seven were men. An audience member raised her hand during a question-and-answer session to ask why so many men were dominating both the stage and the profession. The answer? There are two reasons women rarely reach the top echelon of design: one that they discontinue their careers to raise a family, and two that women shy away from public speaking opportunities. While the former is understandable, the latter was both shocking and pure conjecture, moving Hess to bring Millman in as an example of female leadership whom both female *and* male Notre Dame students could use as a role model.

Millman’s lecture centered on the history of branding. She spoke of the development of branding from its origins as a way for a business to remain consistent, to its mark of quality assurance in a business, to its reputation as a connective and resourceful tool that enhances the community. Millman was not just here for a quick lecture, though. She spent time critiquing and conversing with both art and design students and faculty. She also met with BFA and MFA candidates, as well as AIGA members. Additionally, she reviewed the portfolios of several seniors.

RILEY REDESIGN

While Riley Hall’s history is rich and intriguing, the undergraduates gladly welcomed a redesign of the Undergraduate Graphic Design Studio as well as some upgrades in amenities.

What do Riley Hall and Notre Dame football have in common? Much more than you might initially suspect. In 1887, before Riley was even built, the land it now sits on was the site of Notre Dame’s first intercollegiate football game. Several decades later the land was found to be better suited for student-athletes to learn rather than play. After a destructive phosphorous fire broke out in 1916 in what is now Crowley Hall, the chemistry students were moved to a newly-built building (now Riley) which was located a good distance away from the main area of campus (now God Quad) in case another fire might spark in the experimental labs that the chemistry department maintained. Those early years were the days that Knute Rockne roamed the halls of Riley, serving as a graduate assistant in chemistry under the condition that he be allowed to help coach the football team, too.



Activity in the Undergraduate GD Studio.

You might be wondering where the arts were functioning at Notre Dame at the time. The Art Department (Design was not yet part of the department) was located in Main Building, where the University’s own art collection was also stored. From there the department was moved to the Fieldhouse, a building that

existed where the Stonehenge Memorial now stands. Unfortunately, this facility with its dirt floor was less than adequate for studio space and in 1984, after the chemistry professors and students had been moved to their new building and the labs had been slightly renovated, the old chemistry building became home to Art, Art History & Design. By now the industrial design program was budding, as would the graphic design program very soon.

Although 1984 might not sound that long ago, the calendar says it was over a quarter of a century ago. For more than 25 years, Riley has experienced few upgrades in equipment and amenities relative to the rest of campus. Fortunately this past semester, one part of the building benefited from several needed improvements. The Undergraduate Graphic Design studio received a fresh coat of paint, new carpet, blinds, new desks and dividers, new lockers, new flat files, new dedicated cutting table, new white boards, new projector and speaker system, new color printer, new microwave, new conference table, and new badly-needed power strips for laptop plug-ins. While that was quite a list, it certainly was overdue. Both faculty and students are hoping for even more updates in the near future.



The old chemistry building, also known as Riley Hall.

Catching Up With...

Fashion is not just a hobby for Anna Scott (BA '07). As Associate Shoe Designer for Marc Jacobs, she has turned it into a successful career.



If there were ever a story about a young woman pursuing her passion, it is that of Anna Scott. Pardon the rhyming, but her passion is fashion. But Notre Dame does not have a fashion design program, you might object. True, so at her parents' request she entered Notre Dame as an Architecture major, encouraged to keep her passion just a hobby. However, Scott did not like architecture enough to continue and sought out the Industrial Design program after a year.

Even without a fashion design focus, Notre Dame's design program allowed her to put a fashion "spin" on her assignments, especially within the realm of accessory design. Industrial Design Professor Paul Down was extremely supportive in helping Scott bulk up her portfolio with fashion-related designs—enough that Scott earned herself elite internships and experiences. After graduating from Notre Dame, she interned for a summer at *W* magazine's accessories department in New York City. Afterwards she started doing freelance work for *W* and its sister publication, *Women's Wear Daily*. At this point her portfolio was getting more and more impressive. She submitted work in hopes of entering a year-long accessory design program at the Fashion Institute of Technology in New York City, and upon admittance she simultaneously interned in the shoe design department at Michael Kors. Once her FIT program and MK internship ended, things took off with Marc Jacobs.

Marc Jacobs is one of the most recognized and influential contemporary fashion designers. A beloved star of the fashion world, he maintains his lines *Marc Jacobs* and *Marc by Marc Jacobs*, and also holds the position as the Creative Director for Louis Vuitton. With so many duties to oversee, he needs a staff of highly innovative creatives who think on the same level as he does.

Scott fit the bill as an intern in the shoe design department for both *Marc Jacobs* and *Marc by Marc Jacobs*. Two weeks into the internship, Scott was interviewed for the position as the Assistant Shoe Designer when the assistant designer quit. She got the job. Although she credits it to "being in the right place at the right time," it is not hard to assume that great creative talent, an incredible work ethic and an outstanding portfolio were primary reasons for the job offer.

Out of the 300-plus people who work for the company, only four work in the shoe design department. They are headquartered in Manhattan but have an office in Paris and two shoe factories in Italy. Needless to say, travel is an essential part of her position. Spending most of her time in Italy, she is thankful for minoring in Italian at Notre Dame and for studying abroad in Rome for a semester, opportunities afforded to her by her broad-based liberal arts education.

July will mark the end of year two at Marc Jacobs. She has no plans of slowing down and continues to travel between New York and Italy. She credits her success to pursuing opportunities of interest while at Notre Dame and by being collegial to everyone so that her bosses wanted to see her succeed. "Make it impossible for your bosses not to love you by your crazy Notre Dame work ethic and positive attitude," she advises, "but not by being aggressive or pushy," she warns. Judging by Scott's success in the fashion industry, especially as a young professional, her advice should be well heeded, and her story should also be an encouraging one. One which promises that following your passions can yield an incredibly successful career.



One of Scott's shoe designs.

1980s

Mark Weimholt (BA '87) works for SML, a large global Chinese corporation that creates woven labels and garment trim for most of the major softlines brands including Target and Gap. SML purchased Retail Package Design, Inc. in 2006 after Mark had worked there for about nine months. He now works with a small team of 2D and 3D designers to design and engineer in-store brand packaging for Best Buy, Audiovox and others. Work includes designing and modeling clamshell and blister packaging with SolidWorks and a Roland LPX600 3D laser scanner when necessary. "I love working in 3D and I get to see the results of our work right away," Mark said.

1990s

2009 was a big year for **Paula Bodnar Schmitt (BA '90)**. After her nine-year tenure at Crate & Barrel and position teaching graphic design at Notre Dame, Paula opened her own firm, Bodnar Design Consultancy and married Tim Schmitt. In addition to designing for her life-long client (Deerfields Bakery, her husband's 123 year-old family business), Paula specializes in branding for organizations that are non-profit, municipal in nature, or boutique retail/gourmet/hospitality focused.

Kevin Peschke (BA '94) has been with the Chicago-based global management consulting firm A.T. Kearney since graduation. He spent his early years as a designer in the firm's production group and eventually managed that department. From 1997 to 2002, he worked in A.T. Kearney's marketing department. Since 2002, Kevin has been the firm's corporate design manager, responsible for managing the visual brand globally, directing the design of all market-facing media, including websites, publications, advertisements and event materials, as well as procuring print services.

Scott Mann (MFA '98) accepted an assistant professor position in graphic design at Coastal Carolina University in August 2009. After graduating from Notre Dame, Mann found himself in Chicago. He was promoted to senior designer at Pagliuco Design Company, a strategic branding and design agency. Afterward, he cofounded Tangent Design Group, Inc. During this time, Scott remained focused on his academic pursuits by teaching graphic design at the School of the Art Institute of Chicago and Illinois State University. Having gained valuable insight into both the creative and business sides of the design world, he is excited to be working at CCU.

2000s

Jeremy Renteria (BFA '02) spent two and a half years working at an advertising agency in his hometown of El Paso, TX, before moving to Los Angeles to pursue a career as a visual effects artist. In 2005, he started at Entity FX, where he held three technical positions before beginning the training that led him to his current position as a compositing artist. As a digital compositor he combines multiple visual elements to create seamless, photo-real imagery for feature films and television. His recent credits include: *Night at the Museum 2*, Michael Jackson's *This Is It*, and *The Vampire Diaries*.

Future Alumni

Leslie Hung (BA '10) transferred to Notre Dame her sophomore year as a psychology major. During her junior year she discovered the Department of Art, Art History & Design and soon found a love for both industrial and graphic design. Now a fifth-year senior, finishing up her design major, Leslie currently works at *The Observer* and as a freelance designer. Leslie will graduate in May with a Bachelor's degree in psychology and design. Upon graduation, Leslie plans to move to China to learn Chinese and to seek employment at a design firm.

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 (2011) is as follows:

- Class of 2010 to 2004 – \$100
- Class of 2003 to 1961 – \$200
- Classes before 1961 – \$100

The gift must be made between January 1 and December 31 of the current year (2010) in order to make an alumnus/alumna eligible for the following (2011) year's lottery.

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

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