I write this last President’s Column after returning from NeoCon 2012 and the sixteenth NeoCon class that Kendall has offered its students. This class started as the vision of Beverly Russell, whom some of you will remember from the Beverly Russell International Lecture Series, named for and organized by Beverly between 1995 and 2000. Like that lecture series, the class held during NeoCon in Chicago invited significant designers to speak to Kendall students and then to tour a showroom associated with the designer. Those of us who were there will not forget trying to tour showrooms with celebrities such as Bill Stumpf, Margaret McCurry, Eva Maddox, and Carl Magnusson. Since Beverly handed off responsibility for organizing the class, it has been carried on by such wonderful friends of Kendall as George Olivier and — for the past several years — Michelle Kleya, and is now supported in part by an endowment from the estate of G. W. Haworth. This class remains one of the many ways Kendall seeks to connect its students with the professional world of art and design.

When I was a faculty member and later an administrator, I personally always welcomed a change. Chair and now Professor Emeritus of Interior Design, was there to introduce students to NeoCon. I was especially delighted this year that, at the opening reception for this class, two recent alums spoke about their careers and what they have been doing since graduation. Lauren Mitsui, now with Material Connection, and Yana Carsten, of Elevate Studios, spoke about their challenges and success in navigating the current economy. And I was especially delighted that Eric Gronberg, formerly the Chair and now Professor Emeritus of Interior Design, was there to introduce students to NeoCon. And as Kendall alumni, Andrew Magazine (‘92, Photography) is an in-demand fine art photographer. Andrew collaborated with Apparel Magazine to produce the photos of the renovation of the historic Federal Building during the renovation of the historic Federal Building. Dr. Evans championed the acquisition and renovation of the building, greatly expanding Kendall’s presence downtown. See stories pages 3 and 4-6.

I was especially delighted this year that, at the opening reception for this class, two recent alums spoke about their careers and what they have been doing since graduation. Lauren Mitsui, now with Material Connection, and Yana Carsten, of Elevate Studios, spoke about their challenges and success in navigating the current economy. And I was especially delighted that Eric Gronberg, formerly the Chair and now Professor Emeritus of Interior Design, was there to introduce students to NeoCon.

When I was a faculty member and later an administrator, I personally always welcomed a change in the presidency in the institution where I happened to be. Sometimes, of course, presidents do not leave on their own volition — and usually that meant a sense of relief as a new president arrived. But when a president leaves because, as in the lyrics of the great George Jones song, “this heart tells [him] it’s ready,” the possibilities for a college or university are wonderful. A new president brings new experiences and a new point of view and is himself a new audience for people who have dreams and visions of what they would like to see the institution do.

The 2012-2013 academic year will be an exciting one for Kendall, not only because it will continue the kind of tradition represented by the class the College conducts at NeoCon, but because three new undergraduate initiatives will also get fully underway — the BFA in Fashion Studies, the BFA in Medical Illustration (done in collaboration with Michigan University’s College of Medicine), and the BFA in Collaborative Design. With these kinds of new programs and building on its past successes, Kendall College of Art and Design will continue to be an important part of design education.

The point of view of sustaining Kendall’s traditions and the excitement of inaugurating new opportunities, I celebrate that Kendall has an exciting new president in the person of David Rosen and exciting possibilities for the future. But candidly, my heart has told me “it’s ready”, and I look forward to hearing from a distance about the wonderful places Kendall will go and the wonderful things it will do.

Oliver H. Evans, Ph.D., President/Vice Chancellor

---

**OLIVER EVANS TRIBUTE**

On Saturday, May 5, Kendall College of Art and Design held an event, “Resonance,” celebrating the career of Kendall President Oliver Evans, who retired June 30 after 18 years with the College.

The evening’s master of ceremonies was Joe Jeup, President, Joseph Jeup Inc., and member of the class of ’92. A roster of friends and faculty paid tribute to Evans and his rich legacy at Kendall. Presenters included Dr. David Eiser, President, Ferris State University; George Heartwell, Mayor, city of Grand Rapids; Matt Rohwer, senior fellow, The Center for Michigan; Gayle Delbrueck, Chair, Furniture Design program; Jon McDonald, Chair, illustration program; Zhi (David) Du, Director, International Student Services; Raymond Kennedy, Director, North American Marketing, Haworth Inc.; Phil Raneri, Chair, Alexee Metals Jewelry Design program; Stephanie Leonards, President, CEO, Americam Inc.; Gretchen Minnhaas, NA artist; and Max Shangle, Dean of the College. It was a fitting recognition of the service that Evans has given to Kendall.

Shangle announced the formation of the Dr. Oliver H. Evans Honorary Scholarship, which will support one student per year who wishes to pursue one of Kendall’s study-away opportunities. Such national and international opportunities include Kendall classes held in Chicago during NeoCon; classes held during a variety of events in New York City, the Art Basel Miami; the Golden Apple Studios in Maine; the Art Residency at the London and China—as well as other classes Kendall may develop in the future. This scholarship will be open to students who are completing their junior year and who wish to pursue a study-away opportunity during the summer between their junior and senior years or during their senior year itself. The awarding of the scholarship will be based on both merit and need. The scholarship reflects Evans’ commitment to the goal that Kendall provides students with meaningful ways to connect with the professional world as they pursue an education that prepares them for careers as professional artists and designers.

GROWING THE ARTS: A CONVERSATION WITH OLIVER EVANS

The fall 2011 issue of Ferris Magazine featured an interview with Oliver Evans in which he reflected on his career with Kendall. When asked what people will think about when they reflect on his presidency, he was typically modest. He said that he just hopes people think he “was the right person at this particular moment in the college’s history.” Below is a reprint of that interview.

Longtime Kendall College of Art and Design President Oliver Evans is retiring after close to two decades at the college. President Evans has not only been recognizable as the public face of Kendall but also as an advocate throughout West Michigan for the importance of innovative design. The college has almost tripled in enrollment under his presidency, and the campus is set to expand next year when the renovated former Federal Building re-opens as classroom, gallery and administrative space. Ferris Magazine talked to President Evans about his leadership, changes at Kendall and in the city of Grand Rapids, and his favorite artistic medium.

Ferris Magazine: By the time you retire, you will have been with Kendall for 18 years. What kind of changes have you seen at Kendall during your time with the college?

Oliver Evans: Let me start with what has remained consistent, which is an extraordinary commitment on the part of the faculty toward our students and preparing them for the professional world. When I arrived, the college had some issues with declining enrollment, but what has remained consistent throughout is the quality of instruction.

The growth of the college is one thing that has certainly changed. We’ve gone from about 500 students to, now, about 1,400. Plus, there has been the growth of the physical plant. Key to that has been the merger with Ferris. It was a merger that was carefully constructed over three or four years to ensure that the college became a genuine part of Ferris and a real asset for the university. The leadership, first of Bill Sederburg and now of David Eisler, has been key to the success of Kendall, because the college has been able to explore options for itself, develop programs and move in new directions. The emergence of Kendall as a strong downtown college that reflects the commitment of Ferris to Grand Rapids has perhaps been the most transformative thing about the college in the last 18 years. Kendall has gone from something Grand Rapids has always liked and admired to something that is increasingly a point of pride for the city.

FM: Could you expand on that and talk a little about the changes you’ve seen in Grand Rapids?

OE: Kendall always benefited from the fact that Grand Rapids has a very vibrant yet very safe downtown. The commitment to the quality of Grand Rapids’ downtown in terms of the community is really extraordinary. The city has built upon its ability to draw in diverse populations and provide diverse attractions—from festivals to plays to exhibitions, galleries, the Grand Rapids Symphony and so on. Kendall has a long and very good relationship with Opera Grand Rapids, for example, in terms of opportunities they provide for students. We also have a good relationship with the Grand Rapids Ballet Company. It’s the visual and performing arts together that invigorate the downtown, along with things such as a vibrant restaurant scene. Grand Rapids combines the advantages of an urban setting and the atmosphere of a smaller city. The partnership that led to the development of student housing at 1 Lyon has been an important part of creating the feeling of a downtown campus, and now the renovation of the old Federal Building is adding to this very stable and exciting environment.
FM: This is probably an unfair question, but do you have a favorite artistic medium?

OE: I came to Kendall with what I would call a limited knowledge of design, both in terms of what it is and what it does. And so part of the influence Kendall has had on me is in terms of becoming an advocate for the importance of design. It has been particularly interesting to watch the perception of design as an economic driver emerge more and more strongly, especially in West Michigan. The relationship we’ve been able to establish with Design West Michigan [a regional advisory group] is a natural outcome of that. On the fine arts side, a goal I have is learning to draw. I know there are faculty members at this institution who could teach me! One of my favorite things here is to take people on a tour of the corridor where beginning drawing students’ art is displayed. Most people think these students have been drawing for years and years and years. Many of them have, but in terms of advanced instruction, they’re just starting out. It’s amazing work.

FM: What will people think about when they think about the Oliver Evans presidency at Kendall?

OE: I just hope people think I was the right person at this particular time in the college’s history, when Kendall needed to work through some decisions. I go back to the fact that I don’t come from the world of art and design, so I can’t really drive these programs in terms of saying, “I know what a painting program should look like, so you should do this.” All you can really try to do is nurture an environment in which programs can do the things they need to do. I hope I was able to help that happen.

FM: What are your post-Kendall plans?

OE: As soon as I announced I was going to retire, I felt like I was 18 again. People were asking me what I was going to do when I grew up! In a sense, I didn’t know what I was going to do when I was 18, and, in a sense, I don’t know now. I hope to stay in higher education one way or another. That might involve teaching, but not as a full-time professor. Beyond that, my wife, Eileen, and I have people on a tour of the corridor where beginning drawing students’ art is displayed. Most people think these students have been drawing for years and years and years. Many of them have, but in terms of advanced instruction, they’re just starting out. It’s amazing work.

FM: All you can really try to do is nurture an environment in which programs can do the things they need to do. I hope I was able to help that happen.

ARCHITECTURAL FIRM CREATES SCHOLARSHIP

West Michigan-based architectural and engineering firm TowerPinkster has donated $25,000 to Kendall College of Art and Design to create a scholarship fund for interior Design students.

The donation will be used to create a scholarship endowment targeting low-income students who are underrepresented in the design fields.

“Kendall College of Art and Design’s Interior Design program, with its emphasis in contract furniture, presents students with numerous opportunities for collaboration with clients in the classroom, not through industry experiences and internships,” says Max Shugrue, Dean of Kendall. “The TowerPinkster Scholarship will provide tuition assistance that allows recipients to make the most of these opportunities.”

TowerPinkster President and CEO Arnie Wilson says his company wanted to support students after it designed a student apartment complex at Ferris’ Big Rapids campus.

“TowerPinkster is committed to supporting the conversation in which we work and live, and we believe that collaboration among people of different backgrounds, cultures and experiences results in designs that better reflect the communities we serve,” Wilson says.

ANNUAL EXCELLENCE AWARDS RECOGNIZES OUTSTANDING PROGRAM STUDENTS

Kendall’s Annual Excellence Awards Exhibition celebrates the work of 13 students whose work best represents Kendall’s programs. In addition, Alex G. Edgerton, BFA Graphic Design, has been named this year’s valedictorian. The Excellence Awards winners are...

HADLEY O’BRIEN, Art Education

Named to Kendall President’s List each semester of her studies, O’Brien is an accomplished potter, glasblower, papermaker and printmaker. She is a passionate art educator and founder of Ottawa House Art Camp—a summer camp for students ages 3-10 at her family’s home studio in Port Sheldon, Mich. Ottawa House Art Camp provides an opportunity for students to explore ceramics, glasblowing, papermaking, printmaking, found-object sculptural arts and more.

O’Brien recently completed her student teaching at Meadow Brook Elementary in the Forest Hills School District. Beyond her studies, O’Brien works hard to promote a more just and progressive community via support of the Lakeshore Ethnic Diversity Alliance, the Progressive Women’s Alliance and the Institute for Healing Racism. She has studied at the Chicago Art Institute’s De-Bow Summer School for the Arts.

“I appreciate the tactile, the kinesthetic, the spiritual and the historical contexts of art and the media with which I work. I believe my heart is in art education—connecting people to the creative process, broadening their worldviews; and fostering a greater appreciation for individuality, diversity and community through art. My practice is diligent, hands-on and close to the earth.”

CLAUDIA E. BRUCE, Art History

A native of the Detroit area, Bruce completed her senior year of high school in a suburb of Paris, France, after being awarded a one-year scholarship from the American Field Service in 1975.

In 1980, her fluent French and knowledge of fashion landed her a position as product coordinator in New York City at the North American headquarters of Lanvin, a French fashion house of haute couture and men’s and women’s ready-to-wear clothing.

Eventually, Bruce missed creating her own fashions and opened a custom clothing business in 1986 in New York City on East 28th Street. Her work was featured in New York magazine, Brides magazine and several other publications within the first several months of starting up. Having served more than 4,500 clients in 17 years, she left New York to return to school for a degree in Art History with a specialty in the history of fashion.

Bruce has been accepted to the Master of Arts program in costume studies at NYU Steinhardt in New York City for Fall 2012. Her goal is to work as a curator of fashion archives or as an instructor in the area of fashion studies.

NATHAN MANIKAS, Digital Media

Manikas’ fascination with the wonders of imagination began at a very young age. As a child, he dreamed of— and drew— dinosaurs, Godzilla, exotic animals, and all manner of creatures and landscapes found only in science fiction and fantasy realms.

Drawing and coloring soon became Manikas’ favorite hobby, and countless scribbles and doodled creations populated his schoolbooks and sketch pads. By the end of high school, he had decided to dedicate his life to exploring the strange, bizarre and wonderful things that have not yet been seen.

With this in mind, he is pursuing the profession of concept art and digital illustration. He hopes to make a career of daydreaming.

“My work focuses on things that have never been seen before—a twin sunset over an unfamiliar landscape, an alien creature stalking its prey, a cybernetic assassin. I paint places that I would like to visit, animals...
I would like to observe and characters that can do things I cannot. I hope that my work leaves the spark of something unique in its viewers. I want them to see just how wonderful the unreal can be.*

EMILY BLOCKER, Drawing
Can art change the world? Blocker believes art can change the way individuals view themselves and others. Her work is a reflection of what is important to her, and she has dedicated her talent to touching the lives of others. Blocker believes that “there are things that we may only learn from the weakest among us.” (Gianniessen)

Blocker has shown in galleries nationally. She has received numerous awards both academically and through juried exhibitions, including first place in the Michigan Emerging Graduate Artists exhibition.

“I have a passion for the others of society. I draw to give them the recognition that they may have never had.”

EVAN REID, Printmaking
Twenty-two-year-old Reid is from Faitbon, a small town located one mile east of the Wisconsin border in Michigan’s Upper Peninsula. His recent thesis work is a series of copper-plate etchings centered on the life of Menominee Lewis and the work of author H.P. Lovecraft.

Reid is a member of the Printing Club, the Drawing/Printmaking Club, Collective Pressure, and Bodies of Art. He has exhibited in Grand Rapids galleries and participated in several exhibitions. His work is in the collections of Kendall, Central Michigan University and Grand Valley State University.

JACOB COURT, Furniture Design
In celebration of its 100th anniversary, Hickory Chair offered the biggest design challenge in its history, challenging participants to submit their own interpretation of one of its well-loved pieces or their own design. Furniture Design major Court won the Design Challenge in the Student Category for his Centennial Chest. The piece was also named Judge’s Choice.

Furniture Design major Court won the Design Challenge in the Student Category for his Centennial Chest. The piece was also named Judge’s Choice. The design won Court a cash prize as well as an internship at the prestigious North Carolina company earlier in the year, he captured first place in the ASFD Student Design Competition with his entry “Deathbed Writing Desk.” Called “a standout piece” by judges, the desk was featured in the Stanley Furniture Showroom during the April 2012 High Point Furniture Market.

TRAVIS MARTIN, Graphic Design
A member of AIGA West Michigan, Martin was on the President’s List for academics throughout his Kendall education and was a winner of a 2012 Student ADDY Silver Award for his piece “Why We Watch” in the Out-of-Home category.

He has worked as a freelance graphic designer from August 2007 to present on such projects as apparel, album artwork, promotional materials, annual reports and brand standards manuals for clients ranging from garage bands to major corporations.

MARVIN LUNA, Illustration
Born in New York City and raised mostly in Central Florida, Luna treasured the people and atmosphere of the sunny locale. It was in Miami where his Christian faith grew and his appreciation began for the work of artists that would make a significant impact on him.

Kendall has taught Luna that healthy development as an artist includes not only broadening one’s experiences but, more important, continually growing in good taste. Understanding why and how other artists reconcile concepts, symbols, color and composition, as well as researching the work of artists and glean from their expertise, is essential.

Luna plans to pursue publishers to collaborate on illustration projects, such as graphic novels (comic book art). He thanks Lindsay, his amazing wife and best friend, for her support.

Regarding his work, Luna states, “The fluid and earthy nature of my illustration work is specifically focused on narrative and sequential art. I have a strong appreciation for portrait art; it is my belief that we are each distinctly created bearing a particular story I continue to be fascinated by how much story and character can be captured in a human form. While there are many who inspire me creatively, there is one above all who consistently gives me not only inspiration but the focus, purpose and ability needed: Jesus Christ. Since allowing His undeserved love into my life, I’ve been blessed to be able to lean on Him, thus making it possible to serve people in truth and love.”

EMILY KNIGHT, Industrial Design
A transfer student from the University of Michigan in the fall of 2009, Knight enrolled in the Industrial Design program. She completed two internships: one working in the power tool industry, the other in the footwear industry.

Through her second internship—at Wolverine Worldwide in the Harley-Davidson footwear design department—she found her love for footwear design. As someone who has always loved shoes, she found a passion for the creation of footwear.

After graduation, Knight will move to Boston to complete a yearlong apprenticeship with Reebok in the footwear design department.

“As a beginning designer, I look forward to problem-solving to fulfill consumer needs. With a fresh outlook, I strive to minimize the gap between product and user. I couldn’t be more thankful and blessed for the opportunities a small school like Kendall provided.”

LAUREN KLAWIETER, Interior Design
A fascination with people and how they function drives the starting point for every one of Klawieter’s interior designs.

After graduation from Kendall, she hopes to continue working at Haworth in Holland, specializing in design consulting for the Wood Business Group. She also plans to take her qualifying exam, the NCIDQ, and aspires to work in Chicago for a hospitality firm specializing in hotels and restaurants. Klawieter is president of the Kendall chapter of ASID/IIDA and a member of the International Design Association.

JESSICA SHELTON, Metals and Jewelry Design
Shelton is an Alleve Metal Design scholar and a 2012 Windgate scholarship finalist, and has received scholarships from the Grand Rapids Community Foundation, Kendall and Ferris State University.

She has worked as a metals studio lab technician at Kendall and recently was a design and production intern at Pamela Love NYC in New York City. She also taught forging, beading, wire and photography techniques in jewelry at Sheffield School Distance Education. She exhibited in “History of Jewelry—an Interpretation” at the Grand Rapids Art Museum in 2010.

“My jewelry explores disruption between social and ecological systems, the separation of humans from nature. Balance, structure and connection create adornment for community and earth.”

CONOR P. FAGAN, Painting
After spending his formative years in Baltimore, Fagan traveled all over the planet from Africa to Central America, Montana to Oregon—and even Southeast Asia—learning, working and attending meditation retreats. Upon his return to the U.S. at the age of 28, he began pursuing his BFA at Kendall.

A recipient of several Kendall scholarships, Fagan has exhibited in numerous Grand Rapids galleries and shows and was a participating artist at UBCA’s “Live Coverage” fundraiser. Vice president of the Kendall painting club, he has participated in numerous club community outreach projects and has been a Continuing Education instructor.

In June, Fagan married Kelsey Bell and moved to attend grad school at Nova Scotia College of Art and Design in Halifax, Canada.

Says Fagan, “I find myself fascinated by the objects that surround me. How can I ever escape the timeless grasp of my own self-induced intoxications?”

AMRINE TOMLINSON, Photography
After graduation, Tomlinson plans to lead a series of summer wilderness trips for high school students, then move to New York City to begin the application process for graduate school. Her goal is to obtain a doctorate in art history.

Her work was exhibited at the opening gala of the Kroc Center in Grand Rapids. She has also participated in SiteLab and took second place in the 2011 Newaye County Council for the Arts Statewide Photo Competition. "

*"My jewelry explores disruption between social and ecological systems, the separation of humans from nature. Balance, structure and connection create adornment for community and earth."

**"A fascination with people and how they function drives the starting point for every one of Klawieter’s interior designs."

***"As a beginning designer, I look forward to problem-solving to fulfill consumer needs. With a fresh outlook, I strive to minimize the gap between product and user. I couldn’t be more thankful and blessed for the opportunities a small school like Kendall provided."

****"My jewelry explores disruption between social and ecological systems, the separation of humans from nature. Balance, structure and connection create adornment for community and earth."

*****"I find myself fascinated by the objects that surround me. How can I ever escape the timeless grasp of my own self-induced intoxications?"
FEDERAL BUILDING: A FIRST LOOK INSIDE

On May 10, faculty, staff, students and the public ﬁnally had the opportunity to see firsthand the remarkable restoration of the old Federal Building. Before the galleries exhibiting the work of the Excellence winners and MFA candidates opened, there was a brief ceremony welcoming guests.

Kendall President Dr. Oliver Evans was the ﬁrst to speak. “This place is a very special place to me, because today is the ﬁrst time in Kendall’s history, we are using this as an exhibition space to recognize the outstanding undergraduate students and our MFA students. I’d like to share one memory with you. Eighty years ago today, I was finishing the interview process to become Dean of Kendall College. Because they are a very gracious school, they let me take a sneak peak at the student exhibition. I felt then as I feel today. Any place that provides an environment to achieve this level of creativity is an extraordinary gift and an extraordinary place.”

Evans then introduced Dr. David Rosen, Kendall’s next president, adding, “Kendall is especially fortunate because Kendall knows who its next president will be. Dr. Rosen is not already in love with Kendall, I am convinced after seeing this show and the students and their families, he will be very much in love with the school.”

Dr. Rosen took the podium to great applause, remarking, “What a wonderful time to be entering the Kendall stage in the history of Grand Rapids as well. This is an amazing building. It is redolent with history; it just reverberates with the past, and it also reverberates with the promise of the future.”

He continued, “I think the most important thing for me is to do things that are meaningful and can have lasting value. I know that is what every educator tries to impart to his or her students; I know that is a mission well worth undertaking, and I’m proud to engage in it here. I thank you that I am following Dr. Evans, who has done such a monumental job and established a reputation of excellence for this institution.”

He concluded, “When I ﬁrst came in, toured the building and saw the work, it inspired me and made me know that this was the place to be. Not just for me, but this is a place that the world will pay attention to. I’m looking forward to the next great adventure.”

Also sharing the platform was Grand Rapids Mayor George Heartwell, who remarked, “What a treat it is to be here, isn’t it? There are some who remember what it looked like a year and a half ago and couldn’t imagine how glorious it looks today. We have achieved something great for this city and this institution.”

Dr. Evans then gave a special thank-you to Sandra Davison-Wilson, Vice Chancellor of Administration and Finance, for her hard work on this building, saying, “She is the person who polished every floor and drove every nail, without her work, this building would not be what it is.”

Finally, Ferris State University President Dr. David Eisler acknowledged that there would be no Kendall without Evans’ leadership. “We had this vision that we could create three contiguous blocks of living and learning, themed around the arts, and we have done it. Now, this building is in its third life—a new life.”

In conclusion, Dr. Evans evoked the memory of the college’s founder, Helen Kendall. “We take pride that it was founded by a woman, 15 years after the death of her husband David Wolcott Kendall, as a place to prepare people for their professional lives as designers. She must have known this building— that it was founded by a woman, 15 years after the death of her husband David Wolcott Kendall, as a
In conclusion, Dr. Evans evoked the memory of the college’s founder, Helen Kendall. “We take pride that it was founded by a woman, 15 years after the death of her husband David Wolcott Kendall, as a place to prepare people for their professional lives as designers. She must have known this building— that it was founded by a woman, 15 years after the death of her husband David Wolcott Kendall, as a
In conclusion, Dr. Evans evoked the memory of the college’s founder, Helen Kendall. “We take pride that it was founded by a woman, 15 years after the death of her husband David Wolcott Kendall, as a place to prepare people for their professional lives as designers. She must have known this building— that it was founded by a woman, 15 years after the death of her husband David Wolcott Kendall, as a place to prepare people for their professional lives as designers. She must have known this building—

FACULTY NOTES
Illustration Assistant Professor Lisa Andrews was awarded a grant for her solo show at the River City Winter Art Festival Juried Exhibition at Gallery Uptown in Grand Rapids for her painting “No Soul Became a Game of Two Knives.” She also earned a Juror’s Recognition Award for her oil painting “A Dialogue of Sentimental Dimensions” at the 30th annual West Michigan Regional Art Competition, presented by the Lowell Area Arts Council. Art History Assistant Professor Karen L. Carter presented her paper “Magazines for Rag-Pickers: Working Class Creators, Gender and the English magazine” at the 42nd Annual Midwest Political Studies Association Conference in Las Vegas. Carter’s paper title is “The Sponsorship of the Afric Art and the Modern city of Paris.” Her paper was published in March 2012 issue of the Journal of Design History.

Painting and Fine Arts Professor Jay Constantine’s work was exhibited in a group show at the Brenda Taylor Gallery in New York City. Constantine’s work is also being shown in juried exhibitions at the Elkman/Wilson Art Foundation and the Birmingham Bloomﬁeld Art Center.

Assistant Professor Chery Chauvin, Associate Professor Susan Keaney Engle and Assistant Professor Jay Powell presented a paper titled “Visual Rhetoric at the Art and Design College” at the College English Association conference in Richmond, VA. Engle’s also paper title “A New Man and a True Woman: Jane Campbell and the Framing of Identities at the Redhead Society of America conference in Philadelphia.

Dr. Zhichao Liu, Vice Dean of the College of Fine Arts at China’s Zhejiang Normal University is a visiting scholar and guest lecturer at Kendall. He is working on expanding the traditional craft of furniture.

Anne Harron, Assistant Professor and Program Chair of the Art History program, was guest jurors at the 30th annual West Michigan Regional Art Competition in Lowell, MI.

Photography Professor Darlene Kaczmarczyk was a guest lecturer at St. John’s University. Kaczmarczyk has also been selected by the Kendall College Art Gallery at Ferris State University and the two-person exhibit at Aquatint College of her visual work “Food for Thought.” Kaczmarczyk and fellow professor Laurenne Gatbonton presented a lecture on their work to students, faculty and staff. Gatbonton teaches at the Center for Arts and Sciences and the Virginia Commonwealth for the Creative Arts.

DEBRUYN NAMED INFLUENTIAL WOMAN
Congratulations to Assistant Professor and Furniture program director Gayle DeBruyn for being named one of Grand Rapids Fifty Most Influential Women.

DeBruyn plans stay in help students understand applications of sustainable design strategies. She serves on the boards of the West Michigan Sustainable Business Forum, the Alliance for Environmental Sustainability, the U.S. Green Building Council, the Community Sustainability Partnership and the IOM Regional Center of Expertise for the city of Grand Rapids. She also serves on the advisory committee for the West Michigan Urban Woods neprogram.

DeBruyn is co-owner of Lake Affect Design Studio, which serves clients in the residential, retail, educational and institutional-private design. Lake Affect Design specializes in environmental and user-centered design strategies. Key examples of its 2012 project include the Thompson residence in East Grand Rapids and the Helius Building.

DeBruyn earned a Bachelor of Arts degree in interior design from Michigan State University under a Master of Management and International Business degree in a sustainable business from Aquinas College.

She was a “Best of Renovation” judge for Contract Magazine in 2010, 2011 and 2012 and completed the National Restaurant Institute consumer-room ranking.

IN MEMORIAM
Former Illustrator Professor Curtis W. Johnson, age 81, passed away on Wednesday, May 23, 2012. After 37 years teaching, Professor (Johnson retired from Kendall) College in 1995—From 1975–76, he served as acting President and was instrumental in the development of the Illustration program. An active participant in the Rhetoric Society of America, he was an active participant in helping to launch and support the reputation of the College, especially during the years when the school became a degree-granting institution.

Dr. Lala Perkins also served on the advisory committee for the city of Grand Rapids.

The Historic Federal Building during the Annual Exhibition Opening. Visitors view MFA/Excellence artworks in the galleries until May 12 at the Historic Federal Building at the Annual Exhibition Opening.

EXPAND YOUR VIEW
On May 10, the second annual TEDxGrandRapids was held at the Grand Rapids Civic Theatre, just two blocks from Kendall. Seven hundred audience members from a diverse cross section of disciplines heard speakers from around the world share their best world-changing ideas.

“All the best!” the central theme of this year’s TEDxGrandRapids event, explored the link between new perspectives and innovation—when information is presented with additional dimension. During two breaks in the presentations, attendees grabbed a bit of spring sunshine and strolled down to Kendall to take a look at the TEDxLabs, designed to spark small-group discussions with opportunities for participants to connect and share through interactive experiences.

Attendees were met at the door with this message: “Extraordinary things are happening in the evolving three-dimensional landscape that surrounds us, blurring the lines between physical and virtual. What now? We invite you to take your place, and let it expand.”

Material Now: Kendall’s Material ConneXion library was moved into Gallery 144. Tiffany Vasilchik, Material ConneXion Vice President of Business Development and Dr. Andrew Dale were in Grand Rapids for the event. People watched, stretched, sniffed and discussed the samples on hand and used the touch screen to explore the full materials library. “I can always tell whether someone in the library is a scientist or a designer,” Vasilchik said. “Designers touch the samples, but scientists always smell them.”

Fabricate Now: The Digital Fabrication Lab, usually located on the fourth floor, was moved to the Kendall Gallery, where everyone had a chance to observe three-dimensional printing technology, including 3-D printers in action and a curated showcase of art and design objects created using new 3-D printing technologies, under the direction of Metals/Jewelry Chair Phil Renate and students. The Digital Fabrication Lab presents a number of technologies and artifacts centered around three-dimensional production of digital art and design. We have a number of different 3-D scanners to capture data, 3-D printers to build objects out of plastic, a laser cutter to mark and cut objects out of various materials, and other devices that facilitate 3-D objects and models.

One of the most fascinating uses of 3-D printing technologies was Regeneration Now, in which live samples of human tissues were created by bio-printing technology and computer-aided tissue engineering.

An interesting contrast in how we see things was offered in Perspective Now, where 9th-century 3-D stereoscopic imagery from the collection of the Grand Rapids Public Museum stood side by side with digital holographic prints created from a variety of 3-D digital computer data, including computer-aided design models, laser scans and stereo satellite imagery.

Assistant Professor and Furniture program Chair Gayle DeBruyn was instrumental in bringing TEDxGrandRapids to Kendall. “It has been my great pleasure to work on the leadership Team for TEDxGrandRapids. This community of creative professionals is truly committed to bringing intellectual energy to Grand Rapids and West Michigan. Kendall, through TEDxLabs, brought the third dimension to the day, connecting attendees to physical examples of advancing technologies in 3-D printing, material science, holograms and touch screens. Kendall brings a powerful connection to the core content of technology, entertainment and design.”
COLLABORATIVE DESIGN ADDRESSES NEEDS AT THE “BASE OF THE PYRAMID”

At the United Nations Millennium Summit in 2000, world leaders made the historic promise to end poverty by 2015 by signing the Millennium Declaration, an eight-point road map with measurable targets and clear deadlines for improving the lives of the world’s poorest people—those at the “base of the pyramid.”

In the 1990s, psychologist Abraham Maslow presented a hierarchy of needs pyramid, which can be divided into basic needs (e.g., physiological, safety, love and esteem) and growth needs (cognitive, aesthetics and self-actualization). At the base of Maslow’s pyramid are basic biological and physiological needs: air, food, drink, shelter, warmth, sleep, etc.—needs that many in the Western world take for granted but that are unmet in many parts of the world, particularly sub-Saharan Africa.

The Collaborative Design class did not take on every facet of the United Nations Millennium Declaration to end poverty by 2015. So they chose Goal 7: Ensure Environmental Sustainability. Even granted but that are unmet in many parts of the world, particularly sub-Saharan Africa.

One solution the Hydraid® BioSand water filter, a simple filter with no moving parts manufactured by One filter is designed to deliver safer water for a family of four for the leading causes of death and disease in the developing world by reducing parasites, bacteria and viruses found in contaminated water. One filter is designed to deliver safer water for a family of four for more than 15 years.

But certainly more can be done, so Triple Quest came to our students, asking what other avenues or possibilities include a rental business for the bikes and carts, resulting in increased productivity, fewer missed days from school and a potential revenue stream for micro-entrepreneurs. Triple Quest could manufacture the cart components from plastic, then flat-pack them to Africa.

Another proposal addressed the need for sanitation. Water supplies close to homes are often contaminated by human waste, due to inadequate or nonexistent facilities. Students designed a latrine, again using components easily manufactured by Triple Quest. Each composing toilet separates urine from solid waste, which is mixed with sawdust, coconut coir or peat moss to create compost. The latrines also provide multiple enterprise opportunities for those who might maintain the latrines or mix and sell the compost. Student presented their ideas to the Triple Quest team at their “home away from home” classroom—the Public Museum Building on Jefferson Street.

According to Dirk Lyon, Director of New Initiatives at Triple Quest, “We were really impressed with the students’ thought process and thinking—how they picked up on the complexity of the issues, approached the framework of the problem, dissected the issues, and got to their core in a short time, using the design process and design thinking. And the fact that they had storyboards ideas and came up with solutions to common problems was very insightful.”

BODIES OF ART: THE FOREST FLOOR

On Friday, March 9, the Fashion Club hosted its third annual Bodies of Art fashion show. More than 140 students participated in the show, titled “The Forest Floor,” from 7 p.m. until 11 p.m. at the Cargo Center at the GVSU Film Center.

Katie Wright, a junior illustration major and Fashion Club president, described the show. “Think a woodland fairy’s dream—silk, sealskin, pale pinks, forest greens and grays that emulate natural patterns, using natural materials.”

To invoke more community outreach, the Fashion Club teamed up with students from the GVU Student Alliance, while students from the Dual Degree in Fashion Institute created fantastical airbrushed makeup designs.

Wright will be club president and managing next year’s event as well. She and fellow club members cannot wait for the Fashion program’s studios to open. “Everyone worked alone, out of their own home studios. The thought of coming together and having a real space to work in is so exciting.”

CONTRACT MAGAZINE AD WINNER

On Friday, March 2, the GVSU Student Alliance’s Contract Magazine announced its annual ad contest. Students were tasked with creating ads for the spring issue of Contract, targeting the younger generation, with a vaguely ecological theme.

Says Czarnecki, “We like the resonant color and theme of the ad because it’s so clean, as well as the straightforward and readable display of text.” Second place was awarded to Brian Hedrik, and Holly Degen took third. Since 2006, Kendall students have created a two-page spread publicizing NeoCon, North America’s largest commercial furnishings trade show and conference, held at The Merchandise Mart in Chicago each June. In addition to receiving a scholarship, Seyfried will attend the Contract Magazine Design Awards breakfast in New York City in January.

KINDRID: A NEW WAY OF GIVING

“The big priority for most nonprofits giving forward will be to capture the interest of the younger donor—millennials and ‘Generation Thumb.’ As their traditional donor pools age, nonprofits need to adapt to engage a newer, younger generation of supporters. Nonprofits must become more tech-savvy, more sophisticated and more flexible in finding ways to make giving more relevant and personal to a new generation.”—Marc Charidon, Chief Executive Officer, Blackbaud

2012 graduate Benjamin Biondo (Graphic Design with a minor in Illustration) wants to make the world a better place. A lofty goal for a recent graduate, but Biondo has developed a unique platform that will serve as a conduit for connecting those in need with those who want to help.

In his Senior Seminar, and under the guidance of Graphic Design Professor Joan Sechist, Biondo developed Kindrid.com, a platform that encourages increased generosity from givers and an improved donor experience from not-for-profits.

According to Biondo, “Kindrid is not something as simple as a twist or a new channel to give through; it is a fundamental shift in how giving works. Kindrid will take a new look at people sharing what they have with others in a personal, connected way. Through the examination of culture, trends in giving, and finding out what has and has not worked with past not-for-profit startups, Kindrid will change the way people view giving today.”

Of course there are already numerous online giving sites—all geared toward traditional donation methods that are merely transferred to the Web. Biondo knows that his target audience is different. Millennials distrust marketing, rely on their peers and love brands that help them express themselves uniquely. Couple millennials with Generation Thumb—young people born after 1985 who are so adept at using their thumbs on their various devices that they have turned the thumb into the dominant finger—and it’s obvious traditional giving models will not appeal to them.

Kindrid facilitates impulse giving by using the tactics of impulse buying. Says Biondo, “Kindrid converts the pressure points of giving into ‘tickle moments’ and uses group buying strategies to raise interest in not-for-profits. Through a unique, simple, beautifully visual, transparent, fun and surprising brand voice, feel and build, Kindrid will shine a new light on giving.”

Transparency is another facet unique to Kindrid. Biondo knows that his generation freely shares information, so it seems only logical that having access to friends’ giving history will influence potential donors. “Knowing this information can start constructive conversations and increase impact and participation. Too many for-profits keep their funds hidden in obscurity or buried deep in Web sites. Kindrid believes in transparency and is going to require any not-for-profit featured on our site to do the same. As respect for the giver, transparency is something that seems important—for each giver to know exactly where their money is going to go when they give through Kindrid, and for them to have access to where we get our money and understand that 100% of their money is going to the not-for-profit of their choosing. There will be specifics, per-project financial breakdowns so users know exactly where their money went.” says Biondo.

And last, Biondo knows that while not-for-profits do some of the most important and urgent work in the world, they don’t have the resources to brand their campaigns and make them visually appealing. The Kindrid site will be fun, creative and forward-thinking enough to bring attention to the site simply through its design and flow. “Giving should be simple and fun,” says Biondo. “Yet the process of giving is not as fun and rewarding as it should be. The Kindrid brand will be built from the ground up with the goal of rewarding givers. This plan includes everything from the structure of the giving process to creative thank-you and smile moments sprinkled throughout every Kindrid ebl.”
CRACKING THE CODE

Everyone loves a scavenger hunt. And orientation is a necessary evil for incoming freshmen. Combine those two elements with a student who wants his senior project to benefit the school, and you have the makings of the first “QR Code Scavenger Hunt/Freshman Orientation.”

Senior Jimmy Finazzo and his fellow officers of the AIGA—Amanda Mercer, Danielle Kerley and Jackie McClennan—under the direction of Professor Joan Sechilt, partnered with Nicole DeKraker, Director of Student Activities; Elena Tisiarco, Director of Graphic Design; and Sandy Britton, Director of Enrollment Management, to create the self-directed tour.

Smartphones in hand, freshmen scanned the codes on each of Kendall’s seven floors for clues to their destinies. In groups of five and six, they went to hubs—centrally located points on each floor. From there, they explored points of interest on each floor, such as the spray booth and the gesso room. Throughout the hunt they collected stamps for each code that they successfully scanned at each floor’s hub, which reeled them in to the next hub.

After graduation, Coombs may get his master’s degree in Photography and is considering pursuing a career as either a professor or art director or creating a job that lets him use creative solutions to ensure maximum accessibility for products or businesses.

THERESE ‘CON ARTISTS’ ARE REAL PROS

Con Artist Crew is a dynamic arts movement in Grand Rapids led by artists Magdalene Law and Rueben Garcia—partners in mission and vision, not crime. “We came up with the name while bantering back and forth on a title that would be edgy but also tongue-in-cheek—a title that would be easy to remember but also hard-hitting,” says Law.

The Con Artist Crew space at 1111 Godfrey (Suite 198) is in a building complex known for attracting artists and innovation. Its creators are helping to pry open doors to the Grand Rapids creative and entrepreneurial landscape, and beneath Garcia’s sneakers and Law’s boots speaks volumes. Two very talented and dedicated young artists have maintained connection with each other post graduation and independently dreamed of creating a space in which to bring a broad spectrum of aspiring artists together for the purpose of exploring their careers, and enter his name. A prolific film set designer, he has produced work ranging from the fantastic to the fantastical, including Photos of the Caribbean 1, 2, and 3: Oz: The Great and Powerful (in postproduction), Waterworld, Toys and Rogue Red. Carstens’ work is featured in such popular magazines as Cottage Living, Family Circle, and Better Homes & Gardens, and on NBC’s “Today” show. Shops from Atlanta to Chicago and Amsterdam to Sydney carry her pillows and fabric art.

“The Con Artist Crew’s vision is to become not only a gallery, but an artistic center that facilitates a cultural investigation into the minds of both creators and audience. We currently have eight in-house studios with private entry and access and hope to have an additional three or more by June. Artists lease on an annual or semianual basis, and each artist will have 24 hour access to his or her space because we know that inspiration can strike at any minute. We want to form a community where we play and work together.”

Law and Garcia first met as undergraduates while attending Kendall. Law graduated in 2010 with a BFA in Graphic Design and is currently pursuing a master’s degree in art therapy. Garcia graduated in 2011 with a BFA in Sculpture and Functional Arts. Together, they have coordinated and shared in all aspects of the space’s renovation and design. Though their disciplines differ, they share a common drive and passion for local art and creativity.

As undergrads, both students noted others being offered exhibition space at prominent local galleries. When their own invitations weren’t forthcoming, they made what was to become a prophetic decision: Instead of waiting for a gallery to find them—and others—they would create an exhibition space of their own. Garcia says, “Everybody wants a piece of the spotlight, and I want a piece myself. If we work together, we can all shine and create something greater for this city.”

Law and Garcia maintained connection with each other post graduation and independently dreamed of creating a space in which to bring a broad spectrum of aspiring artists together for the purpose of exploring and exhibiting their art. Law contacted Garcia about starting up a group, they met and have been on the same page since. Says Garcia, “Sharing a vision, we knew we had to get a space that would house our intentions.” In October 2010, Con Artist Crew formed as a limited liability company.

With smiles that light up the space, Garcia and Law declare their willingness to do whatever it takes, for any minute. We want to form a community where we play and work together.”

With smiles that light up the space, Garcia and Law declare their willingness to do whatever it takes, for however long it takes, to bring the gallery and studios to life. Law shares, “We aren’t going anywhere. We are building a company that will grow and expand, and we will be here for the long haul.”

Distinguished Alumni Award winners are selected based on their commitment to leveraging design to contribute to society, both in their professional and personal lives. Their designs and ideas have made a significant impact on the world, inspiring others to do the same.

ALUMNI NOTES

Yara Carstens (‘11, Graphic Design) will have two projects published in CMYK magazine’s “65 Top New Creatives” issue. The pieces include business cards and Web design for technology provider RogueRed. Carstens’ work was created in Angie Doo’s Portfolio class.

Stephanie Larson (’10, Photography) took the cover photograph for a recent issue of On-the-Then magazine.

Victoria Marcotte (’11, Graphic Design) is in the BFA program at the University of the Arts in Philadelphia. She is currently on an educational and career-building trip in Seoul, Korea. Track her adventure at www.indiegogo.com/destinations Korea.

Jessica Moorrey (’11, Graphic Design) and Katie Brandt (’11, Graphic Design) are attending graduate school at the Academy of Art University in San Francisco and will soon be traveling abroad, in London, Amsterdam or Paris.

Melisa Saar (’11, Graphic Design) opened her design studio, birthed from her national Student Leadership Forum. She will soon be traveling to China to work with IKEA.

Allison Sobolewski (’11, Graphic Design) is attending graduate school at Virginia Commonwealth University and studying advertising art direction. As a part of her program, she will be working as creative lead on a project based in Uganda.

James Lecjek (’11, Photography) photographed Margo Goldman when she won in Gran Rapids for LaughFest.

Jessica Albert (’10, Graphic Design) won a 2012 American Package Design Award from Graphic Design USA for a gift card carrier designed for The Gilmore Collection.

Justin Rose (’11, Illustration) received three design awards from the Detroit Society of Professional Illustrators. He received two awards in the Best of Show category for his work in the Society’s “365” magazine spread, and second place for editorial cartooning.

These ‘con artists’ are real pros.

(continued on next page)
When I sit down with my sketchbook, I’m looking inside,” she says. “And it’s worked out that if I’m thinking typographic enlightenment during study abroad at Central Saint Martins in London, England.

Conduit Studios’ clients range from global corporations and local entrepreneurial startups to national arts organizations. Its brand development ranges from creating print materials and packaging to designing interactive displays and iPad apps. Clients include Steelcase, Coalesse, Nurture, Haworth, Hush Puppies and Saba

Klein’s designs aren’t limited to throw pillows and tote bags. In March 2009, a New York architect asked her if she could draw some large figures of people to decorate the lobby of a New York hotel. Her 6-foot-tall people adorn 60 feet of wall around the elevator core of the Affinia Shelburne in New York.

The owners liked her people drawings so much they decided the drawings should be the art theme for the whole hotel and asked her to create hundreds of coordinating pillows for all the rooms, then more—stuffed dog toys for the guests’ pooches.

Before Klein’s pillow designs come from her sketch pad, they come from her soul. Among her top sellers are a girl getting rained on and a girl crying. Another is called “Heart on Sleeve,” a guy with a small heart on his sleeve, holding a bird.

Klein has spent most of her life in Grand Rapids. Her dad, Ron Klein, is a retired contract painter, and her mom, Mary, was in the furniture industry before joining her in a studio in 2004. After graduation, Klein spent a couple of years sewing custom bedding, curtains, pillows and slipcovers. After a brief marriage to her high school sweetheart, she spent the next few years on her own. She had a store for a while, and she did some work for Herman Miller. Then Klein discovered a commercial embroidery machine that takes drawings and transfers them to fabric in stitching.

In 2004, Klein and her mom, Mary, started k studio. Did she know there was a market for embroidered pillows? No, she just sat down with a sketchbook and decided what the first k studio line would be. Customers pick the fabric—hemp or organic cotton—the design and the thread color, and Klein custom makes each pillow.

Klein rolled out her line at the International Contemporary Furniture Fair in New York and could not believe the reception. Buyers loved her pillows stitched with the outlines of houses from her Northeast Grand Rapids neighborhood. Other pillows featured birds, deer and squirrels.

“When I sit down with my sketchbook, I’m looking inside,” she says. “And it’s worked out that if I’m thinking about it, other people are thinking about it. If I’m true to my own vision, I’ll be successful. I try to tap into the places your brain goes if you just let it. … I’m connecting with other human beings, and I love that.”

RECENT GRADUATE AWARD WINNER


O’Neill purchased his first Apple in 1984 at age 6 and has been obsessed with the relationship between design and technology ever since.

While attending Kendall, he taught himself multiple Web programming languages and received “typographic enlightenment” during study abroad at Central Saint Martins in London, England. Named audaciously and Studio Excellence award winner, O’Neill somehow found time during his senior year to establish a Web design firm he named Conduit. A year later, he joined forces with Tim Carpenter, forming Conduit Studios, after the two met as freelancers working on the same project.

Conduit Studios’ clients range from global corporations and local entrepreneurial startups to national arts organizations. Its brand development ranges from creating print materials and packaging to designing interactive displays and iPad apps. Clients include Steelcase, Coalesse, Nurture, Haworth, Hush Puppies and Saba

O’Neill has been an Adjunct Professor of Design at Kendall as well as at the Anderson Ranch Arts Center. He is actively involved in the community, serving on the boards of both AIGA West Michigan and Design West Michigan.

Before Klein’s pillow designs come from her sketch pad, they come from her soul. Among her top sellers are a girl getting rained on and a girl crying. Another is called “Heart on Sleeve,” a guy with a small heart on his sleeve, holding a bird.

Klein has spent most of her life in Grand Rapids. Her dad, Ron Klein, is a retired contract painter, and her mom, Mary, was in the furniture industry before joining her in a studio in 2004. After graduation, Klein spent a couple of years sewing custom bedding, curtains, pillows and slipcovers. After a brief marriage to her high school sweetheart, she spent the next few years on her own. She had a store for a while, and she did some work for Herman Miller. Then Klein discovered a commercial embroidery machine that takes drawings and transfers them to fabric in stitching.

In 2004, Klein and her mom, Mary, started k studio. Did she know there was a market for embroidered pillows? No, she just sat down with a sketchbook and decided what the first k studio line would be. Customers pick the fabric—hemp or organic cotton—the design and the thread color, and Klein custom makes each pillow.

Klein rolled out her line at the International Contemporary Furniture Fair in New York and could not believe the reception. Buyers loved her pillows stitched with the outlines of houses from her Northeast Grand Rapids neighborhood. Other pillows featured birds, deer and squirrels.

“When I sit down with my sketchbook, I’m looking inside,” she says. “And it’s worked out that if I’m thinking about it, other people are thinking about it. If I’m true to my own vision, I’ll be successful. I try to tap into the places your brain goes if you just let it. … I’m connecting with other human beings, and I love that.”

RECENT GRADUATE AWARD WINNER


O’Neill purchased his first Apple in 1984 at age 6 and has been obsessed with the relationship between design and technology ever since.

While attending Kendall, he taught himself multiple Web programming languages and received “typographic enlightenment” during study abroad at Central Saint Martins in London, England. Named audaciously and Studio Excellence award winner, O’Neill somehow found time during his senior year to establish a Web design firm he named Conduit. A year later, he joined forces with Tim Carpenter, forming Conduit Studios, after the two met as freelancers working on the same project.

Conduit Studios’ clients range from global corporations and local entrepreneurial startups to national arts organizations. Its brand development ranges from creating print materials and packaging to designing interactive displays and iPad apps. Clients include Steelcase, Coalesse, Nurture, Haworth, Hush Puppies and Saba

O’Neill has been an Adjunct Professor of Design at Kendall as well as at the Anderson Ranch Arts Center. He is actively involved in the community, serving on the boards of both AIGA West Michigan and Design West Michigan.

COMMUNITY SERVICE AWARD WINNER

Lisa Wall, Interior Design, 1997

A series of unfortunate family events drove Wall to become what she is today. Self-supporting at the age of 16, she knew that going to college full time after high school was out of her financial reach. With dreams of one day becoming an interior designer, she took classes at Lansing Community College, where a professor encouraged her to apply to Kendall. Accepted, she continued to work full time while taking classes, receiving recognition for her scholastic achievements and her extracurricular involvement with projects while at Kendall.

Although Wall is nationally recognized for her interior designs, she is most proud of her work with the state of Michigan affordable housing market. “My team enthusiastically embraces each and every opportunity to turn a frog into a prince, which is incredibly rewarding—especially considering the nearly impossibly low budgets.”

Wall persistently educates everyone involved in creating affordable housing on the importance of design—how lighting, hues, aesthetics, proper space planning and all other design aspects can and will positively affect the mental, emotional and physical well-being of the resident. What’s more, tenants exhibit pride in residency and therefore care for the property as if they have ownership.

Wall passionately participates in fundraising opportunities and has designed and managed numerous successful events benefitting local charities. Her company, Lisa Wall Interior Design, has donated and developed all services and items to create the “Dress” event for the past two years. She has also raised money and awareness for St. Vincent Catholic Charities. The company actively participates with Habitat for Humanity, has developed a birthday celebration program for residents of a halfway house, donates services to public school silent auctions, and participates in the Muscular Dystrophy Association (Jailbird Program).

Personally, Wall and her family provide meals for local families with newborns and have contributed food for more than 40 families in need during the year-end holidays, as well as stocked a local food bank with items that needed to be replenished. Over the years, her family has sponsored multiple families for local Angel Tree efforts during the winter holidays, providing families in need with gifts, food and household items. She also hosts at her home private fundraising events that benefit a diverse range of organizations and causes. She has used her skills in real estate to develop a plan to refurbish homes in at-risk neighborhoods.

Wall embraces all that life has to offer and believes that with only one life to live, you need to make it count.

IN CLOSING

Kendall President Dr. Oliver Evans concluded the evening by noting that the awards are an opportunity to celebrate the remarkable and diverse achievements of each recipient. He also made a wonderful announcement: John O’Neill has created the Conduit scholarship so that students will have the opportunity to study abroad and enjoy the same life-changing experience that he had. Thanks, John!

Special thanks to the judges: Maureen Nollette, fine artist and Special Exhibitions Assistant at Fredrick Meijer Gardens & Sculpture Park; Tod Babick, Industrial Design, owner of Plow, Industrial Design Consulting; and Bridget Clark Whitney, community organizer and Executive Director of Kids’ Food Basket.

Kendall President Dr. Oliver Evans concluded the evening by noting that the awards are an opportunity to celebrate the remarkable and diverse achievements of each recipient. He also made a wonderful announcement: John O’Neill has created the Conduit scholarship so that students will have the opportunity to study abroad and enjoy the same life-changing experience that he had. Thanks, John!

Special thanks to the judges: Maureen Nollette, fine artist and Special Exhibitions Assistant at Fredrick Meijer Gardens & Sculpture Park; Tod Babick, Industrial Design, owner of Plow, Industrial Design Consulting; and Bridget Clark Whitney, community organizer and Executive Director of Kids’ Food Basket.

Kendall President Dr. Oliver Evans concluded the evening by noting that the awards are an opportunity to celebrate the remarkable and diverse achievements of each recipient. He also made a wonderful announcement: John O’Neill has created the Conduit scholarship so that students will have the opportunity to study abroad and enjoy the same life-changing experience that he had. Thanks, John!

Special thanks to the judges: Maureen Nollette, fine artist and Special Exhibitions Assistant at Fredrick Meijer Gardens & Sculpture Park; Tod Babick, Industrial Design, owner of Plow, Industrial Design Consulting; and Bridget Clark Whitney, community organizer and Executive Director of Kids’ Food Basket.
September 19 – October 5, ArtPrize
Watch for details on kcad.edu.

October 22 – December 7, Historic Federal Building Galleries
Syd Mead: Progressions
A retrospective that spans more than 50 years of artwork by this legendary visual futurist. “Progressions” demonstrates Mead’s uncanny ability to take contemporary concepts and translate them into believable and practical visions of the future. As a concept artist Mead is popularly known for his designs for science-fiction films such as Blade Runner, Aliens and Tron.

Above, left to right: Syd Mead; Syd Mead, “Hypervan – Crimson Plaza,” 2003, gouache, 20” x 30”; Syd Mead, “Hypervan Profile,” (detail), 2005, gouache, 20” x 30”