Enrollments at Kendall continued to grow in the 2007–2008 academic year, reaching 1180 in the fall semester. The numbers of students the College serves across the state in dual enrollment programs—programs done in collaboration with high schools—continue to grow. A new generation of faculty is taking its place at the College, as the College continues to seek ways to ensure that students are prepared for professional lives as artists and designers (see, for example, the article on the class that will be offered this May in China). And the College continues to plan for the possibility of a graduate degree in architecture. In the midst of all of these activities and because the College is strong, the 2007–2008 academic year is an opportune time to undertake a strategic planning process.

As you no doubt know, strategic planning attempts to ensure that a college or university accurately predicts and responds to what the future holds. At the outset, the planning process asks what “driving forces” will confront the institution over the next five to ten years:

- Will the numbers of potential students increase or decrease?
- What will the demographics of those students be?
- What will the West Michigan economy in general—and Grand Rapids in particular—hold? (Kendall is committed to being a downtown campus in Grand Rapids and notes that there is much optimism in the future of downtown, reflected by such additions to the downtown as the J. W. Marriott Hotel.)
- How do institutions respond to the increasing demand that they “publish” evidence that shows that students actually learn while in college?
- What is the future of art and design education? (In architecture, for example—a program Kendall and Ferris continues to develop—the education has shifted from the undergraduate to the graduate level. Is that a pattern that we might expect in art and design education?)

But we do not ask these questions simply to conform to what we think the future will be. Instead, the attempt is to respond in ways that reflect the history and values of the institution. Consequently, the strategic planning process devotes a great deal of time to issues of value and distinctiveness. What does Kendall value? Within the context of a complex university, what distinctiveness does Kendall represent? And out of all of this thinking, the process asks an institution to answer the question of what has been its mission and what does it see its mission to be as it goes forward. Kendall’s current mission statement is more than twenty years old, was developed in a very different time by a different administration, and may or may not reflect the College’s current commitments and priorities. And out of an affirmation or a revision of mission come the questions of what actions the College should take to respond to the future and to implement the College’s vision of what it wishes to be.

Strategic planning is an optimistic process that assumes a complex institution can define and shape its future. The optimism of the process also lies in the belief that one person cannot define and shape that future, but that a strong future emerges from an inclusive process that invites the many stakeholders in a College’s future to be part of defining that process. During the fall semester, a group that includes faculty, staff, alumni, and others has begun this process and will work to bring the process to conclusion by the start of the fall 2008 academic year—a year that will mark the 80th anniversary of the founding of Kendall.

Oliver H. Evans, Ph.D., President/Vice Chancellor
LAPTOP INITIATIVE LETS STUDENTS LEARN ANYWHERE

Kendall students now carry a powerful communication, research, documentation, and presentation platform in their backpacks. Today, the computer is an important tool in almost every professional, administrative, and studio activity. It's an ideal platform for teaching and learning, a tool that all professional artists and designers need. Owning a laptop computer offers unlimited accessibility, mobility, customization, privacy, and the opportunity to create, maintain, and operate his or her digital studio.

For these reasons and many more, Kendall has adopted a policy that requires all students to purchase a laptop computer. The Laptop Initiative Committee, co-chaired by Vice Chancellor for Administration and Finance, Sandra Davison-Wilson, and Director of Information Systems and Information Technology, Robin Getz, comprised of Molly Alicki-Corriveau, Phillip Carrizzi, Jay Constantine, Angela Dow, Suzanne Eberle, Thomas Edwards, William Fischer, Erli Gronberg, Darlene Kaczmarczyk, Ruth O'Keefe, Max Shangle, Cindy Todd, and James Watson—representatives from each program—studied all available options and made their recommendations.

Based on extensive research, the Committee determined Macintosh laptops with Intel processors offer maximum flexibility for all Kendall students regardless of their program. These laptops allow students to use both Macintosh and Windows software, therefore students can take any course in the College, regardless of which platform the course utilizes. Students will be able to communicate, research, create, document, and present their work in a professional manner.

In an effort to help students with the expense of a laptop, Kendall has required the laptop instead of just recommending it. This allows for the expense to increase a student’s cost of attendance for financial aid purposes. The College also provides software packages to students at significantly reduced prices.

Institutional resources formally spent on computer labs are now being used for additional scholarships, to purchase higher-end peripherals and other support equipment, as well as increased on-site technical support. Classrooms will be reconfigured to accommodate a more innovative, creative, connected, and collaborative environment.

To further increase accessibility, Kendall has installed a wireless network throughout the campus. Students are not tied to wired classrooms, they can work and collaborate together virtually anywhere.

This is an exciting time at Kendall. Keeping a solid foundation in traditional art and design, while moving forward with technology necessary for this day and age will enable Kendall students to be the leaders in the art and design community and in the world around them.
Originally constructed in the 1900s, the former Grand Rapids Federal Courthouse and Post Office had, since 1978, been the home of the Grand Rapids Art Museum. The historic four-story structure, plus basement level, resides on a full city block in the heart of Grand Rapids’ downtown business district, and just across Pearl Street from Kendall College.

In 2001, when the Grand Rapids Art Museum announced plans to build a new facility, Kendall faculty and administrators began looking across Pearl Street and imagining more exhibit space, studio space, and more programs in art and design.

Many of those dreams will become reality as Kendall College of Art and Design prepares to take over and renovate the historic Beaux Arts building.

Obtaining the Federal Building has been a slow and deliberate process. In 2005, an outside architectural consulting firm assessed the condition of the building to obtain a general overview of its condition, including the structure and its operating systems. The firm found that while many mechanicals are nearing the end of their useful lifecycles, the building was still functional.

The next significant step occurred in 2007, when Chicago-based VOA Associates conducted a preliminary feasibility study to determine whether the building was appropriate for expanding several Kendall programs and facilities. Again, findings were positive, and based on that news the Kendall Board of Trustees approved a resolution, authorizing the hiring of a firm to develop a schematic design and comprehensive program budget. The firm will be chosen in January 2008, and will submit their findings in April 2008.

Kendall President Oliver Evans agrees with the consultants who state that the building offers lots of opportunities, as well as a chance to increase Ferris’ profile in downtown Grand Rapids. “We’re looking at expanding the facilities for sculptural and functional art, and adding ceramics and possibly a wood facility. We also need more space for studios, galleries, and a yet-to-begin master’s degree program in architecture. There’s a tremendous amount of exhibition space, but we need to make it usable,” he added.

In addition to outside consultants and designers, Kendall and Ferris officials and instructors have toured the building as well. Their walk-through found that while the Art Museum left the two floors it occupied in good condition—even leaving behind a few items of art—the years have not been kind to the upper two floors, which have gone unused for more than 30 years.

As time passes, the vision for the former Federal Building has grown and changed. For instance, an outdoor plaza, similar to the one on the campus of Grand Rapids Community College that closed Bostwick Avenue to traffic, is no longer on the drawing board. Grand Rapids city officials said shutting down the block of Pearl between Ionia and Division avenues, which sees an estimated 8,000 cars daily, would require approval from 17 city departments.

What remains is the ultimate purpose of expansion: To maintain the college’s reputation and recognition as a leader in education, and to prepare Kendall graduates for professional careers as artists and designers.

Evans said the university likely would raise funds for the project itself, and not rely on the state. When university officials initially unveiled the plan in 2004, it was estimated that renovation would cost $6 million to $10 million over five years. Three years later, that estimated cost has risen to $10 to $12 million. A final number will not be available until April, when the schematic and comprehensive budget are developed, which will also address historic preservation and environmental concerns.

In the meantime, Grand Rapids city commissioners were surprised to learn it will cost the city up to $125,000 a year to heat and maintain the unoccupied building. The city has little choice in the matter while the building is under its ownership. City officials are also required to keep the U.S. Department of Interior updated on the condition of the building, which is listed on the National Register of Historic Places.
THE SOCIAL SCIENCE OF CHINA

In the world of design, China is moving from being the world's factory to becoming a player on the world stage of design and innovation, particularly in light of the 2008 Beijing Olympics, when the world's attention will be turned to this populous country. Kendall is offering an upper-level social science elective on China, scheduled during the summer 2008 session that includes a trip to China, May 14–24, 2008. The course will address China's significance in the modern world, and provide students with an opportunity to experience the culture and cultural sites important to understanding China's economic and cultural impact. Prior to departure, class participants will be required to attend on-campus sessions and complete assigned readings.

Participating in The Social Science of China will be David Du, assistant professor of furniture design/applied drawing; Max Shangle, chair, furniture design; Georgy Oliveri, president, Go Initiatives; and consultant Pek Lee.

Departure is scheduled for Wednesday, May 14, from Chicago, when travelers will fly to San Francisco, then to Beijing via China Air, arriving on Thursday at approximately 6:00 pm, Beijing time. Participants will tour Tiananmen Square, the Forbidden City, the Temple of Heaven, and a jade factory. Other Beijing sights will include the Summer Palace, Long Corridor, the Great Wall, and the Beijing National Stadium, the centerpiece of the 2008 Summer Olympics, nicknamed the “Bird Nest” because of its nest-like skeletal structure. Then, it's down to business with a tour of the VOA Marriott Hotel site (and a presentation by the VOA architectural and design team) and tours of other Beijing architectural sites, including green buildings.

After a quick flight to Shanghai, participants will see the Bund (Zhongshan Road), once the most famous street in Asia, Yuyuan Garden, the Jade Buddha Temple, and tour the Shanghai Museum. Planned activities in Shanghai include a meeting and presentation with employees of the Haworth Design Center, and a meeting/presentation on conducting business in China. After touring art galleries on Moganshan Road, students will prepare for their exhibit in Shanghai. The trip ends with meetings with furniture manufacturing plants outside of Shanghai, and the opportunity to discuss employment opportunities for designers with Chinese manufacturers.

Regarding the trip, Dr. Oliver Evans, Kendall president, said, “Here at Kendall, we have developed a very simple philosophy describing the education of our students; we prepare them for professional lives as artists and designers, and we offer academic programs that meet the needs of business, industry, and education. One of the ways we approach this responsibility is to offer our students reasonable opportunities that address global marketing and experiences that broaden their thinking. We have done this by organizing planned tours to Italy, Egypt, Spain, Mexico, the United Arab Emirates, and England. While visiting these countries, students can experience firsthand the culture and some of the business climate by meeting people and exchanging ideas with them. This unforgettable trip to China will be a once-in-a-lifetime experience, and will broaden participants’ ideas about people, about art, and about the world around them.”
**WIREMAN: A SUPERHERO FOR AT-RISK READERS**

Grand Rapids author and children’s book reviewer Sue Stauffacher (Donuthead, Bessie Smith and the Night Riders, Nothing But Trouble: The Story of Althea Gibson) had worked with at-risk students for several years and found there was little, if any, appealing reading material available for these children. “Literacy tutors kept asking me,” said Stauffacher, “for books that wouldn’t shame older readers because they looked like baby books, as well as for stories with complex plots, but simple dialogue and low vocabulary. Unfortunately, there was nothing available that met that criteria.”

In 1997, Stauffacher decided to produce appropriate reading materials herself, choosing a comic book format because the graphic images could help struggling readers with the simple text while adding a level of “cool” to the story. In 2001, after many attempts, Stauffacher devised WIREMAN, inspired by the artist known as the Philadelphia Wireman.

“I applied the adult literacy strategy of teaching the 100 most common words,” said Stauffacher. “If kids could read the first four issues, they would know 50% of all written language. By the end of Volume 2, they’d know 65% of all written language. It’s a huge boost for a struggling reader.”

While Stauffacher knew she could write the story, she couldn’t illustrate the books, so she called on friend and Kendall Associate Professor Molly Alicki-Corriiveau to help.

“Molly was willing to do it herself,” said Stauffacher, “but I knew that was too much to ask. To make a high-quality comic book, we needed to pay a team of artists.”

Corriiveau encouraged Stauffacher to use Kendall students and graduates, offering to act as the art director on the project to help out any students who might need some extra mentoring. They agreed that the students would be paid industry-standard wages for penciling, inking, applying gray scale and designing the book, an almost unheard-of opportunity for aspiring professional artists. The current WIREMAN team includes recent Kendall alumni Brian Cook (‘07) and Jennifer Roon (‘07), as well as students Cang Du, Matt Geering, and Salim Muhammad.

Cook, who graduated with a degree in Art Education, is WIREMAN’s lead artist, which involves creating the overall design of Wireman. He also creates each issue’s cover, as well as the “WIREMAN Sketchbook,” an art education page on the inside back cover of each issue that shows readers how they, too, can draw the characters in Wireman.

“Brian is one of those rare artists whose business skills and artistic skills are both excellent,” said Stauffacher. “And he has a passion for education, which meant that from the beginning, he was on board with the mission of the project.”

Du and his family didn’t move to the United States until 2001, but as a child growing up in Vietnam, he was inspired by the same things as many American kids who like to draw: Walt Disney and Japanese animation. He started sketching and drawing when he was 4, drawing small sketches with chalk on the wall, on the ground, and anywhere he found where he could draw. Says Du, “This job’s process was a challenge for me, because it not only made me improve my artistic skills but also my understanding of the English language. As for myself, I don’t like to read, but that’s what WIREMAN is all about. It gave me the opportunity to read more and study the grammatical structure of English.” Adds Stauffacher, “Cang was such a pleasure to work with...he always went the extra mile. To make sure his characters were realistic, he used life models. I got such a kick out of learning that the factory workers in the comic were modeled after his mom posing in a man’s coat.”

Geering grew up drawing spaceships, ninjas, and his friends fighting dragons. He said, “I never read comic books except for Calvin and Hobbes, but that one cartoon made me want to become an artist. Drawing was the way I let people know what was going on in my head, and it is still that important to me today. Rick Brunson, my high school art teacher, was the one person who told me I could actually make a living drawing pictures, and it’s thanks to him that I am going to Kendall to become an animator and that I am drawing WIREMAN today.” Stauffacher credits Geering with breathing life into several new characters in Volume 2, including Buddy Love and Fresca. “Just from our test-pilot with the drafts, these characters already have a big following,” she said.

**WHO WAS THE PHILADELPHIA WIREMAN?**

No one knows. The Philadelphia Wireman sculptures were found abandoned in an alley outside a transient shelter off Philadelphia’s South Street on trash night in 1982. Their discovery in a rapidly changing neighborhood undergoing extensive renovation, compounded with the failure of all attempts to locate the artist, suggests that the works may have been discarded after the maker’s death. The entire collection totals approximately 1200 pieces. It is assumed that the pieces are the creations of a single artist, most likely male (due to the strength required to manipulate often quite heavy-gauge wire into such tightly wound nuggets) and African-American (since the pieces were found in a predominantly African-American neighborhood).

The dense construction of the work, despite a modest range of scale and materials, is singularly obsessive and disciplined in design: a wire armature or exoskeleton firmly binds a bricolage of found objects, including plastic, glass, food packaging, umbrella parts, tape, rubber, batteries, pens, leather, reflectors, nuts and bolts, nails, foil, coins, toys, watches, eyeglasses, tools, and jewelry. Heavy with associations—anthropomorphic, zoomorphic, and socio-cultural responses to wrapped detritus—these sculptures exemplify the creative sculptures by the Philadelphia Wireman have been discussed in the context of work created to fulfill the shamanistic needs of alternative religions in American culture.

Curators, collectors, and critics have variously compared certain pieces to sculpture from Classical antiquity, Native American medicine bundles, African-American memory jugs, and African fetish objects. Reflecting the artist’s prolific and incredibly focused scavenging impulse, and despite—or perhaps enhanced by—their anonymity, these enigmatic objects function as urban artifacts and arbiters of power, though their origin and purpose is unknown. Philadelphia Wireman, whatever his identity, possessed an astonishing ability to isolate and communicate the concepts of power and energy through the selection and transformation of ordinary materials. Over the course of the past two decades, this collection has come to be regarded as an important discovery in the field of self-taught and vernacular art. (Courtesy Fleisher Ollman Gallery)
Brunson also inspired Salim Muhammad to dream of a career in art. Says Muhammad: “Even as a child, I felt exhilarated when I drew, but as I got older, I discovered that drawing was like playing basketball or football: To improve, you have to practice every day. And I knew I had to improve if I wanted to capture my imagination on paper. It was Mr. Brunson who told me that people with talent aren’t the ones who succeed; it’s the people with passion.”

Stauffacher said, “Salim’s work in Volume 2 is so powerful that many readers were moved to tears.” Rounding out the team is digital animator Jennifer Roon, who converts the inked pages into gray scale, making them print-ready. Says Stauffacher, “The effects she is able to achieve with her lighting and shading skills are amazing. Everyone wants to see their pages after Jennifer has finished with them.” Roon recalls the many people who supported her goal to become an artist. “My uncle gave me my first charcoal stick and taught me to draw a still life when I was 9. An older artist gave me art supplies I had never seen before, telling me that ‘your drawings are only as good as what you see.’” After receiving an associates degree in fine art from Grand Rapids Community College, she enrolled at Kendall, where she applied her illustration skills to the computer; there, a drawing tablet became her paper, a computer monitor her canvas, and Pantone shades her paint.

Alicki-Corriveau is quick to point out that the Wireman project isn’t a class project or volunteer effort. “The illustrators are working artists who receive a regular paycheck for their efforts. Wireman is a serious, professional publication, and it’s a tremendous opportunity for them to work with Sue, who has published several books with major New York publishers.”

In order for the comic to remain affordable for its target audience, the books are priced well below the going rate for other comics—just $2.00 per issue—which barely covers the costs of production and printing. But Stauffacher is such a believer in Wireman’s potential that she personally borrowed a substantial amount of money to make it happen. She also relies on donations from individuals and foundations to keep the dream of Wireman alive.

“The correlation between illiteracy and dropping out of school and juvenile delinquency has been well demonstrated,” said Stauffacher. “Our pilots in 2005 and again in 2007 have shown that Wireman can make a significant difference in the lives of thousands of reluctant readers. Wireman is not just art for art’s sake. We’re trying to save lives here.”

Peruse the testimonial page on the Wireman Web site and you’ll see that the comics are making an impact. Kids who previously wanted nothing to do with reading are asking when the next issues will be available. With the publication of Volume 2 in December 2007, Stauffacher is ready to meet a national need for this kind of product. With recent orders from Florida, Connecticut, and Minnesota, the word is getting out.

Wireman’s readers aren’t the only ones benefiting from the comics. Its creators are, as well. Says Geerling, “I love drawing comics, and with every page of Wireman that I complete, I feel more and more confident in my skills. One day, with a lot of practice—practice makes perfect—and God’s blessings, I hope to work in Hollywood making animated movies and even live-action films.”

Adds Du, “Coming to America gave me a chance to develop my art and meet a lot of nice people who helped me understand who I really am. I always wanted to be a part of the comic book industry since I was young, and I think my dream will come true because Wireman creators Sue and Molly gave me the chance to get started in being a part of making comic books.”

For more information on the Wireman project, go to www.wiremancomics.com. Tax-deductible donations for Wireman can be sent to the Grand Rapids Student Advancement Foundation, 118 Commerce SW, Grand Rapids, MI 49503. Make sure to denote that your donation is for Wireman.
ACTIVESITE @ CLEAR WATER PLACE

An abandoned water filtration plant will soon become a very hip office building. But in the meantime, for one night at least, it became an art gallery. On October 26, the plant, which has been renamed Clear Water Place, was the site of ACTIVESITE @ Clear Water Place, an exhibition of sculpture by undergraduate fine arts students from Kendall College of Art and Design, Aquinas College, Calvin College, Grand Valley State University, Hope College, and Western Michigan University.

The ACTIVESITE exhibition was organized and curated by Paul Amenta, adjunct professor at Kendall College of Art and Design. Amenta organized ACTIVESITE to provide a catalyst for collaboration among the art, business, and development communities of Grand Rapids, as well as a way to create unique exhibition and promotional opportunities. Says Amenta, “Utilizing facilities that are not fully developed creates an opportunity to exhibit artwork in a more raw environment. Artists get a legitimate opportunity to exhibit their sculpture, and the property developer gets a great opportunity to showcase his or her facility.”

A resident of New York City for eight years, Amenta was encouraged by recent development and growth in Grand Rapids—so much so that he and wife Laura moved back to Grand Rapids in 2006. Said Amenta, “The inaugural ACTIVESITE took place on April 14th at 70 Ionia, the new home of Churchill’s/Moxie. The resounding success of the first ACTIVESITE, upwards of 500 attendees, can be attributed to the commitment of all parties involved—in particular, the considerable support from local business leaders.”

The second ACTIVESITE exhibition was hosted by Clear Water Place developer Devries Properties and Kendall College of Art and Design. Clear Water Place was completed in 1912, as the original drinking water filtration plant for the city of Grand Rapids. Designed in the “Mediterranean Revival” theme, the facility was in use for only 10 years, decommissioned in 1992, and sat vacant and deteriorating until Devries Properties purchased it and began converting it to a mixed-use building.

Regarding the ACTIVESITE exhibition, Paul Knust, project manager, Ed Devries Properties, said, “The art community is often on the leading edge of what is coming next; the business community can learn a lot from the unique perspectives that artists offer.”

Exhibiting from Kendall were students Matthew Bonham, Eric Britton, Dustin Farnsworth, Timothy Maddox, and Doug Wilkerson. More than 20 works were shown in the main treatment facility and the two water storage tanks. For more information regarding the ACTIVESITE project, visit www.activesiteart.com.

ART EDUCATORS VISIT FOR FINE ART AND FINE DINING

On October 13, Kendall opened its doors to 270 Michigan art educators for a gala evening of fine art and dining. Held in conjunction with the 2007 Michigan Art Education Association Conference, the evening allowed the school to showcase its programs, impressive student work, and facilities.

Faculty members from many of Kendall’s 14 disciplines were on hand to answer instructor’s questions and to highlight each program’s unique offerings. As an additional bonus, guests were invited to take advantage of professional portraits shot by Professor and Photography Program Chair Darlene Kaczmarczyk and Assistant Professor Adam DeKraker.

“The event... was a big hit with everyone, and the MAEA member’s show looked wonderful in the lobby!” said Kim Cairy, MAEA president elect. Suzanne Butler-Lich, 2008 MAEA conference chair, also relayed messages of praise for Kendall’s generosity. Kendall College of Art and Design looks forward to working with the MAEA in 2008, when the conference will once again be hosted in Grand Rapids.
CONTEMPORARY ARTIST GHADA AMER TO VISIT KENDALL

A visit to her parents in Cairo in 1988 provided Ghada Amer with her artistic inspiration. She saw how the veil worn by Muslim women had been pervasively adopted and how, in fashion magazines, Egyptian veils were superimposed on Western fashions.

Today, Amer continues to work with themes of intersecting cultures and the position of women in all cultures. Amer will lecture and present her works at Kendall on Tuesday, March 4, 2008, at a time and location to be determined.

Viewing Amer’s hand-embroidered paintings, with their delicate traceries of stray threads, involves a visual shift, as what appears to be a mass of abstract lines gradually comes into focus as highly erotic figures, displayed in a repetitive pattern. The work refuses to bow to puritanical elements of either Western and Islamic culture, or to what could be called “institutionalized feminism,” with its own persistent myth of feminine virtue.

Curator Valerie Cassel, part of the six-person team that selected Amer for the Whitney Biennial 2000, said in a recent New York Times review of Amer’s work that Amer subdues and overpowers the male-dominated language of abstract expression by sewing on top of it. Amer’s embroidery of nude female images has a similar overpowering effect.

Amer’s work has been presented in numerous solo and group exhibitions at such venues as Deitch Projects, New York; the Tel Aviv Museum of Art; the 2000 Whitney Biennial, New York; P.S. 1, New York; the 2000 Kwangju Biennial, South Korea; SITE Santa Fe, NM; the 1999 Venice Biennale; the 1997 Johannesburg Biennale; and Gagosian Gallery, London. Her first solo exhibition in Los Angeles came in 2004 when her show opened at Gagosian Gallery, Beverly Hills.

Born in 1963, in Cairo, Egypt, Amer was educated in France and received her master’s degree in painting from Ecole des Beaux Arts in Nice, France. She was featured in the 1999 Venice Biennale and the 2000 Whitney Biennial.

THIRTEEN HIGH SCHOOLS NOW PARTICIPATE IN DUAL ENROLLMENT

Kendall’s Dual Enrollment Program keeps getting larger. This year, 13 Michigan high schools and 15 faculty members are participating in the program, from as nearby as Grand Rapids and as far away as Rochester Hills. Not only are more schools participating, but more disciplines are being offered, with West Ottawa High School’s North Campus now offering the first furniture construction class.

Participating schools include the following:
- Lapeer West High School, Lapeer, MI
- Stoney Creek High School, Rochester Hills, MI
- Delton Kellogg High School, Delton, MI
- Portage Northern High School, Portage, MI
- West Ottawa High School, Holland, MI
- West Ottawa High School, North Campus, Holland, MI
- Black River High School, Holland, MI
- Vassar High School, Vasser, MI
- City High School, Grand Rapids, MI
- Byron Center High School, Byron Center, MI
- L’Anse Creuse High School, Harrison Township, MI
- Jenison High School, Jenison, MI
- Saugatuck High School, Saugatuck, MI
KENDALL TO OFFER PROFESSIONAL DEVELOPMENT WORKSHOPS FOR JEWELERS

The Metals and Jewelry Design Department is launching a series of 1-credit intensive classes that will focus on advanced techniques and novel methods for jewelers, metalsmiths, and designers. Classes, which will be limited to just 10 students, will combine lectures, presentations, demonstrations, and one-on-one, at-the-bench instruction. The workshop segment of each course will be taught by a guest artist, highly skilled and regarded in his or her area of expertise.

Teaching the CAD workshop is Kara Rodriguez, B.F.A., Kendall College of Art and Design. Kara currently lives in New York City and is a CAD designer for the jewelry company, David Yurman.

Mark Baron will teach the Pavé for Jewelers workshop. A professional jeweler for 32 years, Baron graduated from Bowman Technical School in Lancaster, Pennsylvania, with degrees in hand engraving and jewelry. He has designed and made custom jewelry for trade shops, retail stores, and other customers, and is the owner of Baron Custom Design.

Tom Muir, who will be leading the workshop on clasps, is distinguished research professor at the School of Art at Bowling Green State University, where he is head of the Jewelry and Metalsmithing Department. He has lectured and taught widely, holding positions at universities and craft schools around the country. His award-winning work has been published and exhibited extensively, including the traveling exhibit, “The White House Collection of American Crafts, National Museum of American Art, Smithsonian Institution.”

After the workshop segment of each course, students will begin the independent-study segment of the course, completing the necessary assignments required to obtain credit. Students will be required to schedule and periodically meet with a resident faculty. These additional meeting times may be scheduled during the resident faculty’s office hours and by special appointment. All course work must be turned in to the resident faculty on or before a specified date, usually within 3-4 weeks after the workshop.

Kendall’s Continuing Studies Program is also offering these courses to enthusiasts and professionals from throughout Michigan. Students who enroll through the Continuing Studies Program would not receive college credit and would not have studio access after the workshop. For more information, contact Brenda Sipe at 616-451-2787, ext. 2012.

ADVANCED CAD FOR JEWELERS

Instructor: Kara Rodriguez
Dates: Sat and Sun; Jan 26 and 27
Time: 9am–5pm
Tuition: $250
Lab fee: $10
Prerequisites: KCMJ 320 or KCIN 360 or Digital Fabrication

Participants will develop skills in jewelry-specific CAD using Rhino, learn to resolve common issues in modeling objects from sketches to finished 3-D pieces (including sizing, shrinkage, and stone setting), and build their own library of tools that are practical in the jewelry industry. Some previous experience in Rhino is required for this course.

PAVÉ FOR JEWELERS

Instructor: Mark Baron
Dates: Fri, Sat and Sun; Feb 29, Mar 1 and 2
Time: 9am–5pm
Tuition: $350
Supply fee: $75
Prerequisites: KCMJ 330 Stone Setting

Pavé is a French word meaning “to pave.” In jewelry design, pavé is the process of covering the body of a piece of jewelry with gemstones, creating a dramatic, gem-encrusted surface. In this workshop, participants will be introduced to pavé through discussion of its use in historic and modern jewelry, examination of samples and images, and demonstrations of traditional hand-setting and GraverMax techniques.

METALS/JEWELRY: CLASPS

Instructor: Tom Muir
Dates: Fri, Sat and Sun; Apr 11, 12 and 13
Time: 9am–5pm
Tuition: $350
Supply fee: $35
Prerequisites: KCMJ 120

The focus is on clasps, catches, and cold-connections for jewelers in this “hands-on” workshop. Emphasis will be placed on problem solving through an examination of samples, discussion of engineering principles, and technical demonstrations. Useful soldering and fabrication strategies will be explored, which can be applied to numerous scenarios at the bench.
HAWORTH ENDOWMENT SUPPORTS NEOCON CLASS

Since 1996, Kendall students from all disciplines have enrolled in an annual class held in June in Chicago during the NeoCon® World's Trade Fair, the single most important industry event of the year for commercial interiors and the built environment. Each June, NeoCon showcases the best in commercial interior design, thousands of new and cutting-edge products, and the latest knowledge and trends in the industry.

In support of the NeoCon class, the estate of G.W. Haworth has made a bequest to Kendall. A former high school teacher-turned-entrepreneur and philanthropist, G.W. Haworth died October 25, 2006, at the age of 95. Haworth grew his namesake company from the garage of his Michigan home to a $1.4 billion family-owned, private business. Haworth often said that his driving force in starting his company, called Modern Products at the time of its inception, was to put his five children through college.

Upon Haworth’s death, a memorial board set up on the company’s website prompted an outpouring of emotion from employees and others, with many testimonies speaking to the former teacher’s continued commitment to education: He extended scholarships and reimbursement programs to employees, and often their children as well, and gave sizeable endowments to Western Michigan University, home of the Haworth School of Business, and to Hope College in Holland, Michigan.

Kendall is grateful to the Haworth estate and its support of Kendall’s NeoCon class.

FUNDRAISING UPDATE

As of December 15, there has been nearly $26,000 given, and $9,000 pledged, to the David Wolcott Kendall Memorial School Foundation, putting us a little over one-third of our goal of $90,000. If your New Year's Resolution is to support Kendall College of Art and Design, now’s your chance. And don’t forget that gifts given to the David Wolcott Kendall Memorial School Foundation — no matter how large or small — may be tax-deductible on your federal and state tax returns. Please consult your tax advisor for specifics.

And if you haven’t gotten around to mailing a pledge, members of the Alumni Association will be conducting a phone-a-thon and accepting pledges and contributions on the phone.

HALLOWEEN HAPPENINGS

Fairies, fauna, and fall foliage, as well as Vikings, vampires, and vamps, were in attendance at the Kendall Halloween celebration. Organized by Assistant Professor Patricia Constantine and College Counselor Kathy Jordan, the festivities began midmorning. Soon, the outdoor plaza was covered in pumpkin seeds as students tried to outdo each other in the Pumpkin Carving Contest. Categories included Most Original, Most Clever, Scariest, and Funnest Pumpkins. Everyone enjoyed a huge fajita bar for lunch, courtesy of the college, and that afternoon, students competed in the Costume Competition in categories that ranged from Most Original and Most Detailed to Most Frightening and Most Ridiculous. Cash prizes were awarded to winners in both competitions, and needless to say, a ghoulishly good time was had by all.
FACULTY & STAFF NEWS

FACULTY CHANGES

Tom Edwards, Industrial Design, and Darlene Kaczmarczyk, Photography have both been promoted to Professor.

In addition, Kendall welcomes seven new full-time tenure-track faculty members:

- Sam Blanchard, Assistant Professor, Sculpture and Functional Art
- Claas Kuhnen, Assistant Professor, Industrial Design
- Bob Marsh, Assistant Professor, Sculpture and Functional Art
- Anne Norcross, Assistant Professor, Art History
- Donna St. John, Assistant Professor, Art Education
- Adam Schultema, Assistant Professor, Liberal Arts and Sciences
- Olivia Snyder, Associate Professor, Interior Design

We also welcome six one-year temporary full-time faculty members:

- Lee Davis, Instructor, Interior Design
- Gayle DeBruyn, Assistant Professor, Furniture Design/Applied Drawing
- David Du, Assistant Professor, Furniture Design/Applied Drawing
- Tamara Fox, Assistant Professor, History
- Suzanne Jonkman, Instructor, Graphic Design
- Jon Moroney, Assistant Professor, Industrial Design

STAFF CHANGES

In addition to faculty, we welcome seven new staff members:

- Catherine Chaffee, Administrative Assistant Academic Affairs
- Diane Dustin, Technical and Access Services Librarian
- Armaris Holst, Administrative Assistant Student Services
- Bill Howard, Custodian
- Kristopher Jones, Admissions Officer
- Eddie McDaniel, Administrative Assistant Administrative Offices
- Robin Mellema, Administrative Assistant Purchasing
- Melanie Morris, Administrative Assistant Student Services
- Sharla Seath, Director of Administration and Finance
- Kevin Singer, Financial Aid Officer
- Travis Wollman, Computer Technician

FACULTY NOTES

Professor David Greenwood, chair of the Sculpture and Functional Art Program, was profiled in an article in the Winter 2007 edition of SculpturalPursuit magazine. In the same issue, Kendall College was profiled in a section called “State of the Art.” More information is available on the quarterly publication at www.sculpturalpursuit.com.

Rob Jackson, adjunct professor in Graphic Design and owner of a Grand Rapids agency, Extra Credit Projects, developed an out-of-the-box campaign for John Ortberg’s new book, When the Game Is Over, It All Goes Back in the Box. The campaign involved a shiny black Lincoln hearse piled high with valuable possessions. The hearse toured the Midwest during the week of August 10, stopping at Christian bookstores and high-profile events. The campaign was developed with Oneness for Zondervan Publishing.

“Carried Within,” an exhibit of work by adjunct illustration instructor Milt Klingensmith, was displayed in the Keeler Gallery at Fountain Street Church in November. The 18 pieces in the show were based on Klingensmith’s personal struggles with obsessive-compulsive disorder.


Ruth O’Keefe, chair of Kendall’s Liberal Arts and Sciences Department, attended the Great Lakes and St. Lawrence Seaway Conference of Mayors, held in July in Grand Rapids. The program voiced its concern regarding the preservation and sustainability of important waterways in the region. O’Keefe also participated in the School of Visual Arts Annual National Conference in New York City. Her paper, titled “Spirituality in the Liberal Arts and Sciences,” was presented on October 18th. In conjunction with the sustainability classes she teaches at Kendall, O’Keefe is now a member of the Grand Rapids Community Sustainability Partnership, in addition to being a member of the West Michigan Sustainability Business Forum.

Meredith Palumbo, assistant professor of Art History, participated in the United States State Department Special Envoy Program. Palumbo’s participation in the program came at the request of the director of the National Art Gallery of Namibia and the American Cultural Center of the Embassy of the United States of America in Windhoek, Namibia. While in Namibia, Palumbo assisted the museum staff of the National Art Gallery and some other regional museums. The program consisted of seven workshops on museology and cultural preservation, and topics included museum ethics, curatorial practices, museum funding, and others. Palumbo was in Windhoek, Namibia, from June 1 to July 13, 2007.

Professor Deborah Rockman, Fine Arts Department, took part in “Drawn Together,” an invitational group exhibition held at Northern Illinois University, Dekalb, IL, Nov. – Dec. 2007. Four women spanning four decades exhibited varied approaches and interpretations to figurative drawing. Rockman also took part in “Heart Rate: The Artistic Pulse of Michigan,” an Invitational Group Exhibition at the Buckham Gallery in Flint, MI in April and March, 2007. In addition, she participated in a curated exhibition, “Being OPEN: 30 Years, 30 Artists,” celebrating the Urban Institute for Contemporary Art’s 30th anniversary in fall of 2007. Thirty artists who have shown at UICA over the past 30 years were chosen, with each artist representing a year in which they exhibited at UICA. She also presented on a panel, The Graduate Teaching Assistant Experience, and co-facilitated a roundtable forum for Graduate Teaching Assistants at the March, 2007 FATE (Foundations in Art: Theory and Education) Conference in Milwaukee, WI, as well as participating in a roundtable discussion, Women Only! In Their Studios, featuring West Michigan Woman artists and held at the Muskegon Museum of Art on Nov. 8.

Rockman also completed her manuscript for her second college-level drawing textbook titled Drawing Essentials: A Guide to Drawing from Observation. The book, which is currently in production, includes over 400 illustrations. It will be released by Oxford University Press in early 2008.

In addition, Rockman was invited to participate in a panel discussion titled The Power of Art, which focused on the role of contemporary art in effecting social change. The panel discussion, sponsored by Kendall College of Art and Design, was held at the Amway Grand Plaza and was organized by GSU Professor Kim Roberts in coordination with her sabbatical exhibition, “Focus on the Family.” Roberts received her BFA from Kendall College of Art and Design in 1994.

Cindy Todd, assistant professor of Art Education, has been elected president of the Michigan Art Education Association.
INDUSTRIAL DESIGN STUDENTS WIN MDRA COMPETITION

Four Kendall Industrial Design students collaborated on the winning entry for Excellence in Interior Design in the annual Marine Design Resource Alliance Boating Leaders Scholarship Program and Competition. The purpose of the scholarship competition is to interest design students worldwide in marine design and showcase the talent and innovative solutions of young designers. Entries were judged by a team of professional designers, led by Jack Telnack, former head of corporate design for Ford Motor Company.

Designers Zach Raven, Andrew Vogel, Nicholas Weigel, and Braden Wilkerson submitted their design for dual-function seating and upholstery. According to their design statement, “In the cockpit, the upholstery color accent becomes a ‘wind strap’ that helps to secure items from blowing about while the boat is at rest or underway. Inside the cabin, a similar strap inhibits items from moving around or falling. If the strap is reinforced correctly, it could also be used as a grab strap in the boat, thereby eliminating ‘hard’ grab rails and offering another safety option for the passenger. The straps break up the stark white-on-white seat color, while providing a place to put a magazine or book so it doesn’t blow away.”

The MDRA competition was not the first time the four had worked together. Last spring, they presented their designs for yacht helms and interiors to principals and designers from Tiara Yacht. The Interior Design category was sponsored by OMNOVA, a manufacturer of commercial wall coverings, upholstery fabrics, and laminates that provide the finished surfaces for furniture, walls, vehicle seating, and a variety of other uses.

Raven, Vogel, Weigel, and Wilkerson will share the $2,500 prize. All of the winning entries are on display at http://mdra.biz/BLSWinners07.pdf.

DAVIDSON PLYFORMS FORMED PLYWOOD PRODUCT DESIGN CONTEST

Local manufacturer Davidson Plyforms, Inc., a leader in the field of producing high-quality curved plywood components, invited students from industrial and furniture design to participate in the Formed Plywood Product Design Contest. The contest challenged students to design an original consumer product using formed wood.

Kendall students responded enthusiastically with 30 product designs. A panel of professional designers judged submissions based on design creativity, use of materials, and manufacturing feasibility. Judges were Ben Cherner (New York, NY), an architect and furniture designer; Scott Wilson (Chicago, IL), an accomplished designer experienced in developing iconic, industry-leading products; and Rodrigo Torres (Milan, Italy), an independent designer and instructor who has designed for companies such as Nike, Fiat, 3M, and Kvaser.

The winning design was “Airport Seating,” by Alexis Brannan. The two runner-up designs were “Dorm Chair” by Jeremy Kaley and “Cocktail Table” by Matt Maher. These three designs were on exhibition at Kendall in the first-floor Atrium until October 30 and will be developed into full-scale prototypes. In addition, Brannan won an Eames lounge chair and ottoman from Herman Miller.

Rodrigo Torres described the winning design: “‘Airport Seating’ was ultimately my top pick because of its honesty, simplicity, flexibility, and modularity. The strong overall form is pleasing, and it is a valid seating option for multiple environments. It is a very good concept with a lot of potential.”

Kendall President Oliver Evans stated, “This sort of professional experience is one with exceptional value for our students. They absorb information and industry values in a way that can’t be offered just through classroom exercises, and this will serve them so well when they enter into the workplace. We are grateful for Davidson Plyforms’ interest in Kendall.”

STUDENT NEWS

Above: MDRA competition winners (left to right) Nicholas Weigel, Zach Raven, Professor Tom Edwards, Braden Wilkerson, and Andrew Vogel.
The winning team’s dual-function seating and upholstery featured an accent-colored wind strap.

Below: Airport Seating by Alexis Brannan.
Dorm Chair by Jeremy Kaley.
Cocktail Table by Matt Maher.
KENDALL STUDENTS TAKE THE CREATIVE SMACKDOWN

The halls outside Grand Valley State University’s Loosemore Auditorium buzzed with nervous excitement on October 24 at the 6th annual Creative Smackdown, a Grand Rapids advertising and design competition. Participating were more than 60 design students from Kendall, Central Michigan University, Ferris State University, Calvin College, Grand Valley State University, Baker College, Michigan State University, Muskegon Community College, as well as high school students from North Pointe Christian High School.

Round one of the Smackdown is a roundtable critique by principals and creative directors where young hopefuls each have only a minute to show their stuff. Round one ended as judges switched tables and the reviews started again. At the end of the second round, the whistle blew again, and the top two vote-getters from each table made it to the final round, where they presented their work to a packed house of 250 students, professors, and friends.

In the Graphic Design category, Steven Klir of Ferris took first place with his “Sprawl” poster. Central Michigan students Chrissy DiNello and Brandon Hart took second and third place.

Kendall students swept the Advertising Design category. First place went to Nolan Abney for his “Happy VW” ad. Taking second place was Steven Scharrer for his Band-Aid ad, and third place went to Mari Schuster for her ad for Harvest Health Foods.

Adjunct Instructor Rob Jackson said, “The Smackdown continues to be a highlight of my fall-semester Concept Development class.”

PHOTO DEPARTMENT SNAPSHOTs

The 58th Annual Michigan Art Education Association Conference was held in October in Grand Rapids. As a part of the conference, Photography instructors Adam Dekraker and Darlene Kaczmarczyk presented a workshop in pinhole cameras. This primitive technique uses a cardboard box and simple materials to illustrate the principle of the camera obscura, the basis of all photographic processes.

Students in the Professional Practices Photography class worked with 6th grade students at Blandford School of the Grand Rapids Public Schools. The Environmental Education Program at Blandford offers highly motivated students the opportunity for diverse learning experiences to meet their academic, intellectual, emotional, and social needs. The curriculum is designed to use the school’s natural settings to provide hands-on experiences that fulfill the requirements in each subject area.

Kendall students visited the school and taught the 6th graders proper camera usage and let them use the camera to take photographs. Then the Blandford students came to Kendall to work with the Professional Practices class to develop, print, and enlarge their photos. Blandford administrators plan to display the photos at the Blandford Nature Center and are discussing creating a book of the best images.
FINE ARTS NEWS

The Fine Arts Aesthetics and Professional Practices class took part in the Avenue for the Arts’ annual Fall for the Arts gallery, studio, and shop hop on October 12th. Located along South Division on the Avenue of the Arts, Fall for the Arts included both local businesses and the artists’ live/work spaces located at 106–120 and 235 S. Division.

In addition, the class attended the MFA Chicago Portfolio Day with Professor Patricia Constantine. Undergraduates had their portfolios reviewed, and all attended dinner at a Chicago Italian restaurant.

The class also sponsored the first Kendall Holiday Sale. Professor Constantine says plans are for the sale to become an annual event, and students are already creating works to sell at next year’s event.

INDUSTRIAL DESIGN IV STUDENTS CREATE CONSOLES FOR THE CAR OF THE FUTURE

Each year at auto shows, auto designers present futuristic concept cars with distinct lines, colors, and features. But what interior features will the young driver of the future want in his or her car? Will issues facing drivers today be the same a decade from now?

Last semester, nine students in Industrial Design IV had the opportunity to concept auto interiors of the future by working with designers and engineers of the Automotive Systems Group of Johnson Controls Inc., in Holland. Leading the class through the process were Jason M. Hipshier, advanced development engineer, interiors; and JCI employee and Kendall graduate (Industrial Design ’04) Jake Maki, Industrial Designer.

The three teams of three students worked from the same B-Car vehicle package (which is a fancy way of saying ‘small car’), to create a center console that will meet the needs of future drivers of a vehicle like the Toyota Scion XB, model year 2017–2025.

Each team conducted formal and informal market research, asking friends and family what they wanted, and exploring automotive industry and design trends, discovering that drivers needed to minimize distractions, but have easy access to controls and storage. Apart from practicality, drivers wanted a car that reflected their personality, and could be personalized and customized to their individual lifestyle, whether at work or play. And one more thing: The vehicle has to be “clean and green” utilizing recycled/recyclable materials.

After 15 weeks, students presented their concepts to nearly 30 JCI engineers, designers, and marketers at the company’s Holland headquarters. Surrounded with concept boards full of ideations, sketches, and renderings, students presented center consoles with touch screens, ambient lighting, music and computer docks, and storage for everything from racquetball racquets to a 17-inch MacBook Pro computer. Each presentation was positively received, generating many questions and comments.

Brad Beers, tech lead/project planner, said of the students’ presentations, “The processes that all three teams followed were spot on with what is demanded of us in the industry. There were many exciting new trends and ideas explored, and it was reaffirming for JCI to hear and see concepts and trends from fresh creative minds. All in all, this was a win-win for students and professionals alike.”

Jeffrey Stout, Chief Engineer, Interior Trim, Advance Development, remarked, “When talented students such as these come into an environment like ours, they may feel they have to prove themselves, but we feel we have to push ourselves to keep up with their passion and enthusiasm, which is contagious. Congratulations to Jake and Jason, who were very generous with their time and expertise. Everyone should feel great about their accomplishments.”

Industrial Design Chair Tom Edwards concluded, “I am incredibly proud of these talented students who proved themselves, exceeding the expectations of Jake and Jason. They should feel great about their accomplishments.”
Editor’s Note: Rosemary Mifsud spent the last week of October in Miami representing Kendall in The Arts of Fashion Foundation Annual Symposium/Competition Fashion Show, where students from all over the world gathered to learn from top fashion designers and compete in a fashion show. Rosemary was chosen to take part in the accessories category, being one of only twenty-two entrants accepted. She wanted to share her experience with Portfolio readers and to encourage other young fashion designers to enter the show in the future.

Mannequin forms, sized and dated seem to stand watch over rows of powerful sewing machines, hemming machines, and humming sergers. Rolls of muslin fabric and pattern-making paper. Designers chattering in French and English. I’m in heaven!

Studying jewelry design at Kendall and currently enrolled in contemporary fashion illustration—and constantly taking on more than I can handle—I grabbed the opportunity when the Arts of Fashion competition was presented to me. The organization is a non-profit dedicated to fostering international cultural exchange through the creation of events inspired by artists, designers, scholars, and students. The central focus of the foundation is the continuous support of creativity and design in fashion, as well as of the arts linked to it.

Our faculty included international designers such as Austrians Helga Schania and Hermann Fankhauser (Wendy & Jim); Brussels-based Thierry Rondenet and Herve Yvrenogea (Own); UK designer Susanna Lau (susiebubble); French designer Etienne Mineur; Belgium designer Cristof Beaufays (assistant creative designer for Jean-Paul Gaultier); Tony Delcampe (director of La Cambre-Mode(s), Fashion School-Brussels, and Head Designer for Anemie Verbeke); and Nathalie Doucet (president of The Arts of Fashion Foundation). Fashion Designer Veronique Branquinho presided over the competition and presented and spoke about her own new line, shown on the catwalk in Paris just two weeks earlier.

The application process was surprisingly specific, giving me the choice of applying in either the fashion or accessories categories or both. I applied in the fall of 2006 and was surprised to receive the reminder e-mail in the spring of 2007, but busy with school and work, I had planned on skipping the competition, since I had no time to design three accessories, illustrate them, create flat, technical drawings, write my concept and construction processes, find material samples, revamp my résumé, and provide the other documentation they required. However, up late working on assignments, I figured one more thing would be lost in the chaotic nature of time, so I devoted the next day to design and application and got the packet in the mail.

Of the some 420 applicants from 91 fashion schools and universities and 30 different countries, 62 projects in fashion and 22 in accessories were chosen. Including mine.

Internationally, the students and professional designers all brought a seed of themselves, and all were mixed together to create an amazing experience. I tried to become a sponge, soaking in as much variation on design as possible in the five intensive four-day classes offered: Fashion Design Art Workshop: FlatFashAttitude; Fashion Menswear: FashMen; Fashion Design Techniques: BitchingStitchBeach; Fashion Accessories: VintageClutch; and Fashion Design Digital Communication: FlashPixelFash. The workshops were held at the beautiful Miami International University of Art and Design.

I chose to experiment in the FlatFash class, taught by one of the two designers for Wendy & Jim, Hermann Fankhauser, who focused on flat patterning—garments that can lay flat on the floor and then wrap onto the body, creating a loose, flowing fit.
The best word I can use to describe the competition show is “pristine.” Of course, students were frantic backstage with a needle and thread, finishing hems and adding sleeves to garments created in class, finding misplaced accessories, making last-minute fitting and adjustments to clothing on models, but in the world of fashion, such chaos is the norm, and the show went on as planned. The set was beautiful, with its bright white backdrop of lights that illuminated slender, confident models who strutted up and down the catwalk, accompanied by pounding music, a cacophony of clicking camera shutters, and murmurs from admiring professional designers, family, friends, and fellow students. I've watched video clips of the catwalk on www.arts-of-fashion.org in the “Press Release” section over and over again. My accessories, as well as those of other students, were displayed on pedestals and mannequin forms and were shown before the show began.

What words can describe this experience? “Expanding,” “motivating,” “inspiring,” “eye-opening,” and “energizing” are just a few. After attending this event and seeing what other students can do, I hold myself to even higher standards and greater levels of expectation. Yes, at times I felt I was in over my head, but that's the real world: highly competitive, but full of intense rewards. I made friendships that span the globe and will last a lifetime, learned more that I thought possible, and gained an experience I will cherish forever. A special thanks goes to Kendall faculty, Dr. Evans, Cascade Optical, and family, and pretend family who allowed themselves to be dragged along on this wild ride. Thank you, thank you, thank you.

MAKING HOMES AND BUSINESSES ACCESSIBLE

Imagine suffering an injury through accident or illness that was so catastrophic you were unable to continue living in your own home. For many people, such an unimaginable situation is a reality. But thanks to people like Scott A. Anderle, PT, CBIS, CAPS, owner of Specialized Home Design, patients are able to return home. And also thanks to Scott, a Kendall student is five hundred dollars richer.

Anderle is a physical therapist, certified brain injury specialist, and certified aging-in-place specialist who staged the Universal Accessible Home Design Conference in early November. He brought together a diverse list of attendees, from physical and occupational therapists to contractors, designers, and suppliers, all with the purpose of creating accessible living and working spaces.

As a part of the conference, Anderle held a contest for interior design students from several colleges, including Kendall, Baker College, and Central Michigan University. Students were told to design a space that incorporated universal accessible design. Anderle chose eight finalists, and the winner was selected at the conference.

Taking first place and receiving a $500 award was senior Interior Design student Matt Iocopelli for his commercial/residential brownstone row house, which housed an art gallery on the first and second floors and living space on the third. Iocopelli researched ADA and other accessibility requirements in creating his design. “I incorporated elements such as 42-inch-wide aisles in the art gallery so wheelchairs could pass freely. I also looked into accommodating other features, such as creating a high contrast between the floor surface and wall colors, and installing even lighting to assist gallery patrons with visual impairments. In the residence, I utilized under-counter appliances with pull-out drawers, designed countertops so they are wheelchair accessible, and lowered the height of the upper cabinets,” said Iocopelli.

Anderle works closely with interior designers, saying, “I let them put pen to paper to create the spaces I'm asking for on behalf of my clients. They pick colors and textures. I may make recommendations regarding surfaces, but I try never to draw something for them.”

Perhaps one day, Anderle and Iocopelli will partner to create a perfect home.
RENAISSANCE MAN

When asked his age, Gene Adcock (Kendall class of 1955) playfully replies, “How old would you be if you didn’t know your age?” That answer says a lot about the multitalented businessman and artist. Despite a childhood marred by tragedy and uncertainty, Adcock steadfastly retains his joy and wonder at the world. It is a view of life that has allowed him to be a partner in a successful design firm, see changes in American cuisine as an investment opportunity, cook, sculpt, travel, and support younger artists.

“Younger” by exactly what measure is another question.

Looking Westward

Born in Detroit, Adcock was just 2 years old when his father left him and his mother. Unable to care for him, Adcock’s mother placed him with a foster home until he was about 8 years old, when she was diagnosed with amyotrophic lateral sclerosis (Lou Gehrig’s Disease). Luckily, an aunt provided Adcock and his mother with an apartment, and looked after them until Adcock’s mother passed away when he was 16 years old.

At the encouragement of his aunt (who recently turned 100 in his care), Adcock went to accounting school, although he aspired to pursue interior design—not a popular choice for men in the 1950s. As Adcock, who dreamed of becoming a professional baseball player before injuring his back. After graduation, he spent a year in a Detroit accounting firm until his passion pushed him out and into Kendall College of Art and Design (KCAD) to pursue his dream.

Adcock graduated in 1955 with a certificate in Interior Design from KCAD, married his first wife, Sylvia, and headed for California.

All the Toppings

In Los Angeles, Adcock spent four years working for an office furniture design firm before striking out on his own. With borrowed money, he bought half interest in a design firm, naming it Designers Adcock & Stock. The firm specialized in commercial and business interiors, and, within five years, employed a staff of 23. The firm counted many major corporations among its clients, including ABC-TV and NBC-TV corporate offices, First National Bank of Chicago, Citicorp Los Angeles, and the offices of Sherry Lansing at Paramount Studios and Madine Larson at 20th Century Fox. As Adcock’s reputation grew, so did the number of celebrities who admired his work and hired his firm to design their homes, including Joe Namath, Steve McQueen, Wilt Chamberlain, and Neil Diamond.

Among the firm’s business clients, California Pizza Kitchen selected Designers Adcock & Stock to design the interiors for their restaurants. The first California Pizza Kitchen opened on March 27, 1985, in Beverly Hills, serving such California-style creations as BBQ Chicken Pizza, Thai Chicken Pizza, and Jamaican Jerk Pizza. Today, there are 215 California Pizza Kitchen restaurants. In addition to shaping the company’s look, Adcock also invested, becoming one of the original owners. When the company went public and offered franchises, his investment paid off—so much so that Adcock was eventually able to leave the firm he’d headed for 35 years to pursue his other creative passions.

Getting thrown from a bar’s mechanical bull does not always lead to self-discovery. However, when Adcock found himself laid up for six weeks after exactly that kind of mishap, he made a list of things he wanted to do with his life—one of which was to take cooking lessons. Not content to study only through community education classes, Adcock traveled the world to study with famous chefs (including Wolfgang Puck, Julia Child, and Jacques Pepin) in China and Italy, as well as in the U.S. In Carbondale, Colorado, where Adcock moved in the late 1980s, he is known for his many skills—although none more than his cooking. The Aspen Afi Museum auctions his culinary skills off twice a year in a fund-raiser, with the winning bidder enjoying a six-course dinner for eight people prepared by Adcock in his artful and art-filled home.

A Passionate Life

Today, Adcock is a prominent fixture on the Colorado art scene, both as a working artist and as a philanthropist. He continues to contribute his gourmet dinner parties to art museum fund-raisers and loans his bronze and marble works to area restaurants for display. He participates in shows throughout Colorado, and each spring, his annual garden party is an opportunity for patrons and friends to gather at his home.

Adcock acquired his love of sculpting from his friend and mentor, the painter, sculptor, and writer Leon Saulter. Even though Adcock didn’t start sculpting himself until after his friend died in 1987, Saulter greatly influenced Adcock, particularly in his whimsical bronzes of full-figured women.

It was through his interest in sculpture that Adcock met the woman he describes as the “love of his life,” the sculptor Jeanie Adcock. They continued their yearly pilgrimage together until 1987, when Jeanie succumbed to cancer. Adcock continues to travel to Pietrasanta to sculpt in tribute to her.

It is at his garden party where Adcock presents The Gene Adcock Scholarship Award, which he established to recognize an outstanding full-time Kendall student entering his or her senior year. Recognizing how one artistic passion can lead to another, Adcock chose not to restrict the scholarship to a specific discipline.

One passion leading to another—that has been a common theme in Adcock’s life. In an age of narrow specialization, niche marketing, and demographic segmentation, Adcock embodies the ideal of different time—the renaissance man who is equally at home in the kitchen or studio, boardroom or ballroom, and home or abroad.
ALUMNI NOTES

BIRTHS
Lisa Wall ('98, Industrial Design) welcomed a son, Zachary, on 8/8/07. He joins older brother Jackson.

Jennifer (Metzner) Vivekanand ('97, Illustration) is expecting her second child in February.

Sally (Ondersma) Timmerman ('00, Interior Design) delivered a son, Calvin Henry, on 7/27/07. He was welcomed home by big sisters Kate (5) and Josie (3).

Amy Pottenger ('04, Interior Design) welcomed a daughter, Alexandra, on 8/22/07.

CAREERS
Stephanie Boetsma ('07, Interior Design) recently joined LAMBERT Architecture + Interiors as an interior designer. The firm is located in Winston-Salem, NC.

Mike Devereaux ('05, Industrial Design) was a finalist in the Dwell/BluDot Design Competition in which readers could vote for the next classic lounge chair. Although Devereaux took 44% of the online vote with his Circuit Lounge Chair, BluDot and Dwell chose the Large Lounge Chair. But judges noted that “the Circuit Lounge design came to us as the most fully realized and technically sophisticated design. It’s clear Mike has a nice future as a designer.”

Angela Prond ('05, Fine Arts-Painting) is living in Colorado but still shows her work at Grand Gallery in Ada, Michigan. Works from her recent trip to Utah were shown at the Painters Palette Fall Art Show in Ada.

Lori McElrath-Eslick ('98, Illustration) exhibited “Pink Coat at Idlewild” at the 111th annual Catherine Lorillard Wolf Art Show, held October 2–26 at the National Art Club in New York City.

Kirt Martin ('97, Industrial Design) principal design manager at Turnstone, a subsidiary of Steelcase, was recently quoted in a Business Week article, “Wanted: VPs of Design.”

Lisa Prusinski ('94, Illustration) recently completed a commission piece for Metropolitan Hospital’s new Byron Center facility. The watercolor depicts the facade of the hospital’s old Boston Street location in Grand Rapids.

“Focus on the Family,” by Kim Roberts ('94, Fine Arts), who teaches in the School of Communications at Grand Valley State University, was on exhibit September 25 through November 29 at Open Concept Gallery, 50 Louis NW, Grand Rapids. The exhibition came from research done while Roberts was on sabbatical leave. The interactive video installation, dealing with dehumanizing hate crimes inflicted on citizens because of their sexual orientation, seeks to re-humanize the individuals through personal stories of joy, love, fear, and loss.

Nancy Tobin ('81, Illustration) recently participated in “Live in Bergen County” at the Mikhail Zakin Gallery in Demarest, NJ. The show ran October 12–November 16. She also exhibited at The Pierro Gallery in South Orange, NJ, September 9–October 14. Tobin was also selected as the September Artist of the Month by Liquitex.

Dianna (Hakes) Porter ('75, Illustration) is on the faculty of the Indianapolis Art Center and is working on a new body of fine art for a solo show at the Indianapolis Artsgarten in downtown Indianapolis.

Aaron Adams (Visual Communications) leads the User Experience Group at Cynergy, an award-winning creative team that specializes in world-class user interface design and drives Cynergy’s unique and proven LookFirst approach to Rich Internet Application development. He has managed all facets of UI design and information architecture for nearly a decade and has dedicated the last three years to enterprise RIA design implementation. Prior to joining Cynergy, Aaron led product development and design for Worklife Media, recognized as an Adobe MAX Award finalist for consumer-facing applications.
**COMING EVENTS**

Jan 14

Spring Semester Classes Begin

Jan 27

Fine Arts and Painting Career Day

Feb 4

Scholastic Awards Reception, St. Mark's Church, 4pm–7pm

Feb 23

Connect to Kendall Day for High School Juniors

Mar 1

Art Day Competition

Mar 8 – 15

Spring Break

Apr 2

KCAD/Michigan High School Interior Design Day

Apr 24

Connect to Kendall Day for High School Juniors

May 6

Annual Kendall Student Exhibition Opening Reception, Kendall Student Commons, 4–7pm

May 9

Excellence Awards Dinner, 6pm

May 9 – 10

Commencement and Related Activities

May 9

Commencement Rehearsal, Fountain Street Church, 10am

May 10

Faculty/Staff Breakfast, Kendall Student Commons, 8:30am

79th Annual Commencement Ceremony, Fountain Street Church, 10:30am

Post-Ceremony Reception, Kendall Student Commons, 12 noon

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**GALLERY NEWS**

**BEN VAN DYKE, BENEVOLENT FLUX, TYPOGRAPHY, INSTALLATION**

Jan 14 – Feb 1, 2008

Following a Fulbright Fellowship in the Netherlands, Kendall alum Ben Van Dyke (Visual Communication '99) returns to Grand Rapids to present a new body of work. Ben received an MFA from the University of Michigan in 2006. Previous installations incorporated typography and explored the connection between graphic design and fine art.

**BILL FISCHER & MOLLY ALICKI-CORRIEVEAU SABBATICAL EXHIBITION, BEAUTIES AND BEASTS**

Feb 11 – Mar 14, 2008

Bill Fischer, chair of the digital media program at Kendall, and Molly Allicki-Corriiveau, chair of the illustration program, will collaborate on this exhibition, which will include mixed-media pieces as well as digital works.

**SmART FESTIVAL**

Apr 1 – 17, 2008

Czech artist Milota Harankova will exhibit her work and the work of her students in this exhibition, which will be held in conjunction with the citywide SmART (Student Media Art) festival.

**STUDIO EXCELLENCE AWARDS 2008**

May 6 – Jul 31, 2008

An annual exhibition celebrating the work of students whose work best represents Kendall's studio programs: Digital Media, Fine Arts, Illustration, Furniture Design, Graphic Design, Industrial Design, Interior Design, Metals/Jewelry, Painting, Photography, and Sculpture/Functional Art. The faculty from each program will choose one student to honor with this special award.