This issue's cover story features Chris Hicks, a recent graduate of the Sculpture and Functional Art Program and now an employee at the Grand Rapids Children’s Museum. I have had the opportunity to visit the Children's Museum and to see first-hand the work Chris does. What is striking is that his position there is not directly and specifically something one might associate with a person whose degree is in sculpture and functional art. But his career demonstrates the richness of background and the versatility that graduates in art and design bring to the world.

At the present time, recognizing the importance of art and design takes on particular urgency. Therefore, we are pleased to be collaborating with two economic development organizations—The Right Place, based in Grand Rapids, and Holland's Lakeshore Advantage—to support Design West Michigan and help increase the understanding of design as a regional economic building block. While the role of design may be implicit to some, it needs to be more explicit for all.

Design West Michigan has grown to include all the regional design disciplines, an advisory group of 53 volunteers representing 43 companies, and a membership of over 300. Collectively they have developed a shared purpose which includes:

1. Develop “Design & Design Thinking” education for non-designers
2. Advocate for design as a recognized part of a business strategy through case study examples in regional business media and web-access
3. Become a catalyst for establishing a regional design network of all disciplines
4. Define “Design Centric” for a region
5. Gain national media/visibility that builds our regional reputation as a creative community that can attract and retain the talent important to our future

As part of design thinking education for non-designers, Kendall and Design West Michigan piloted its first two-day academy last July. From the positive results, the second academy will be held May 14th and 15th at Kendall.

It also has become apparent that there is a major need to discover the value of design to business within the region. We sought comparative data or methodology for connecting design to economic growth but were unable to find any examples in the U.S. So, I am pleased to announce that Kendall will be sponsoring regional research to discover the value of design in firms that incorporate design into their product and services. The Upjohn Institute will embark on this precedence-setting effort with Design West Michigan. The results should provide a template for future evaluation of design impact on business and provide a basis for regional design investment. We believe this research effort will serve our region as well as become a national example for others.

As are many organizations, Kendall is paying careful attention to the impact the economy may have as we approach fall 2009. Our enrollments for this semester continue to be strong, reflecting a substantial increase over last spring and continuing the general trend of enrollment growth. But more than the potential impact on enrollment, the College’s immediate concern is the impact the economy may be having on our current students’ abilities to secure internships and on the careers of our alumni. Two messages I want to send to alumni are, first, if you find yourself looking for a new position, please be sure to be in touch with Chris Brown in our Career Services Office; and second, if you are in the position to hire employees or to have interns, please be certain to let Chris know.

With the difficult economic climate, it is important to remember that major design innovations and the creation of new industries have been born out of economic struggles. Good design results from clear problem identification and recognized constraints. Increasing the sensitivity to the central role design can play in the current times has become one of the College’s most important initiatives.

Oliver H. Evans, Ph.D., President/Vice Chancellor
WORKING AT PLAY

Sculpture and Functional Art major Chris Hicks wanted his art to speak for something. But he never dreamed that in creating functional pieces his professional vocabulary would grow to include phrases such as “tummy time” and “manipulatives.”

Then Hicks was hired as an Exhibit Designer for the infant and toddler spaces at the Grand Rapids Children’s Museum (GRCM) in downtown Grand Rapids. Founded on the beliefs that play is a child’s work and children learn best when they direct their own learning, the GRCM celebrates childhood and the joy of learning by providing an interactive, hands-on environment that inspires learning and encourages self-directed exploration. The GRCM has been a recipient of the ArtServe Michigan Governor’s Award and recently was recognized by the Association of Children’s Museums as one of the most innovative children’s museums in the country.

Hicks readily admits that creating interactive play spaces for infants and toddlers is an unusual outcome for his major. “When I was a kid, I loved watching ‘Bill Nye the Science Guy’ on TV. He was funny and entertaining, and I learned about science without even realizing it. I wanted to have the same impact on children, but instead of science, I wanted to use my sculpture to stimulate their curiosity about the world around them. I knew I didn’t have what it takes to go into art education, and then I discovered that the GRCM was a place where children could interact with functional art. I realized that the museum was where I could achieve my goal of building in three dimensions to educate children when they play.”

While still attending Kendall, Hicks had an internship at the museum, working with other exhibit managers. “I had a chance to do a little design work, but mostly my responsibilities were to maintain the existing exhibits, like our winter exhibit, Penguin Play, preparing the spaces where they were to be installed, and helping to set up temporary exhibits that the museum brings in, such as Bob the Builder.”

In addition to his design internship, Hicks worked as a floor facilitator, responsible for keeping an eye on things and helping the children. Eventually he became a floor manager, supervising facilitators. On the floor, Hicks observed how the museum’s young patrons interacted with each exhibit. “For example, the ball area is one of the first spaces a child will encounter. And the little ones will take a ball from the space and carry it with them wherever they go in the museum.”

The turning point for Hicks came in the summer of 2008. Many of the exhibits at the museum have been in use for a while and are beginning to show their age. In addition, many areas are designed for a specific age group, which presents a challenge for adult caregivers who come with several children in tow. “If a mom has an infant or a toddler and an older child, where do they go? The infant/toddler area is height-restricted, so the older child can’t play there. It’s a problem,” says Hicks.

Realizing that there was a need for new exhibits, the museum’s board hired an outside designer to create new spaces. The results were, in a word, disappointing. “It was apparent that the designer had little experience designing a play environment for children. So I asked the board if I could design some spaces as a volunteer.” One week after showing his designs to the board, he was hired as a designer in a new position created specifically for him.

In the beginning, Hicks himself knew very little about early childhood education, other than his own experiences observing the children at the museum. “At first, I just watched kids playing in each area and considered how I could make the spaces better. I also did some research and learned about several early child development theories, including the Reggio Emilia method of teaching.”

The Reggio Emilia method of teaching, named for a city-run program in Reggio Emilia, Italy, emphasizes child-directed learning. The method is based on a set of principles that state that children must have some control over the direction of their learning; they must be able to learn (continued on next page)
through experiences of touching, moving, listening, seeing, and hearing; have a relationship with other children and with material items in the world that they must be allowed to explore; and they must have endless ways and opportunities to express themselves.

One design that meets these criteria is Hicks' Wee Space, which is designed for children up to 36 months old. At a glance it's easy to see all the different play areas that await a child's discovery. Ramps, slides, and openings invite children to move about its multiple levels, and a bed of "cattails" makes musical tones and rattles when shaken. "I've designed it with shapes that suggest a pond, a bridge, and a dock, as well as small round pads that represent lily pads. Toddlers can explore it, and adults holding infants can also use the space," explains Hicks.

Hicks' modular play unit is another design created for infants and toddlers. Composed of three modular units, it encourages exploration. A built-in seating area lets caregivers keep an eye on children, and the enclosed play area in the center is designed to let infants explore within its space. Another unit, a two-piece ball run, addresses toddlers' fascination with balls. Two ramps surround a center play area, and the side of each ramp is a magnetic surface that holds activity wheels. And lastly, his Infant Lay-Up is designed for infants to lie in the center (tummy time). Caregivers can lie down or sit at either end while interacting with their infant. The Lay-Up's cloud wall is a backdrop for puppet play, and behind the cloud wall is a shelving unit that stores books, puppets, and different play toys (manipulatives). To keep little patrons' interest, each play unit can be reconfigured into different layouts or easily moved throughout the museum.

Hicks points out that while good design is simple, easy answers are not. "It's not difficult to get a child to play, even in the most sterile environment," he says. "The challenge comes in creating a play space that is safe, changeable, unstructured, and always inviting."

Hicks still spends two days a week as floor manager; the other three days he spends designing, attending Play Committee meetings, and working with the Director of Education. In his free time, he continues studying child development on his own and is considering pursing a master's degree. But that's not to say that his personal work has been set aside. Residents of Eastown are familiar with one of his pieces, a multi-story birdhouse in front of the Spirit Dreams store. "It was about a year ago that the neighborhood held the Storefront Challenge to create a cool Christmas storefront. I chose Spirit Dreams, but the challenges were twofold: They had no money, and they had no storefront. But Hicks pressed on, creating his piece out of Amish sassafras. Each level has a round, faux opening that is outlined in a different color. The levels are stacked on top of one another and the piece is topped with a carved white dove, symbolizing peace. "I wanted a piece that symbolizes diversity as well as community. I'm really happy with how it turned out. And when people walk by it, they get a whiff of its root beer-like scent."

Hicks looks forward to continued opportunities to utilize his sculpture and functional art education. "I've learned so much already. Everyone here at the museum is so supportive and excited about my work. I'm really looking forward to the future, because I know that I will be creating functional art that will help children explore and understand their world."
KENDALL COLLEGE OF ART AND DESIGN ENTERS INTO ALLIANCE WITH DESIGN WEST MICHIGAN

Creativity, imagination, and innovation are the fundamental drivers of today’s economy and society. To that end, Kendall College of Art and Design has allied with Design West Michigan, joining its existing partners, economic development organizations Lakeshore Advantage and The Right Place, Inc.

The mission of Design West Michigan is to generate opportunities for the creative community to interact, pursue how design can become a stronger regional economic building block, and build the branding of West Michigan as “Design Centric.” Design West Michigan evolved from the WIRED (Workforce Innovation in Regional Economic Development) initiative, a federal program designed to encourage regional collaboration among public and private entities with the goal of developing a more highly skilled workforce and thereby attracting economic development and jobs to the region.

Design West Michigan is led by John R. Berry, who serves as the director of the organization and has assembled and directs an advisory group of over 50 leading regional and national designers of all disciplines.

Prior to founding Design West Michigan, Berry founded the Society of Environmental Graphic Designers (SEGD). Based in Washington, D.C., SEGD recently commemorated its 30th anniversary and continues to be the voice of signage, graphics, and color in the built environment.

Berry has been involved with numerous facets of professional design for more than 35 years, including association with global manufacturers, international architectural and design firms, foundations, and board positions with art and design schools and professional organizations.

As an adjunct professor at Grand Valley State University, Berry taught “Design for Non-Designers” and is a guest lecturer for the design and innovation MBA program at Kendall. He holds a Masters of Fine Arts degree in Design from Cranbrook Academy of Art, and a Bachelor of Arts in Design and Spanish from Indiana University, with related studies at DePauw University and La Universidad de Nacional de Mexico.

Berry says, “Design is an economic building block for West Michigan, but it can be much more effective with combined energies. This collaborative initiative, unique in the U.S., can help our region grow its reputation and visibility and truly validate that West Michigan is ‘Design Centric.’”

Kendall President Dr. Oliver Evans explains one of the reasons that Kendall has entered into the alliance. “John Berry and the Design West Michigan organization are connected to so many people in myriad facets of design that this alliance helps bring their network to the college for the benefit of our students. But collaboratively, the alliance allows Kendall to develop and present programs that are inherently significant and that reach a wide audience.”

Another reason for the alliance is the future of design education. Evans adds, “The partnership allows us to explore the issue of design education with working professionals from all facets of design, who can bring good thinking to the issue, and who can address the issue without the formality of establishing an advisory board.”

Dr. Evans has high hopes for the future of the alliance, and looks forward to forming other partnerships. “For example, Kendall is a sponsor of the Grand Rapids Area Council for the Humanities, which was founded in 1976 as part of Grand Rapids’ bicentennial celebrations. Since then, the Council has presented hundreds of public humanities programs, including author visits, writing programs, and many more. It has been suggested that Kendall become a more active participant with the Humanities Council in order to address a larger audience. The Chicago Humanities Festival is such a success, in part, because every area university participates.”

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One such example was Design West Michigan’s second regional designers meeting, held in December, which addressed media coverage of design and economic evaluation. Panel members Julie Lasky, editor-in-chief of I.D. Magazine; Nancy Miller, senior editor of WIRED magazine; and Peter Lawrence, chairman of the Corporate Design Foundation and editor of @issue magazine, were guests at a luncheon hosted by Dr. Evans. Graphic design students, who also attended the luncheon, had the opportunity to ask design questions. Later that evening, nearly 300 people attended the regional designer meeting, including Kendall students, faculty, and staff. Last July, Design West Michigan created a successful two-day Business Academy for non-designers, managers at middle/upper levels of organizations, entrepreneurs, company owners, and those who hire designers – anyone with an interest to more fully understand the design process.

Leaders of two economic development organizations had high praise for the Kendall/Design West Michigan alliance. Randy Thelen, President of Lakeshore Advantage, which was the first organization to assist Berry in developing the Design West Michigan concept, stated, “Extending ‘design thinking’ throughout the region is critical to our economic well-being. Kendall’s involvement in this alliance will help accelerate the continued growth of Design West Michigan, which forecasts good things for the region.”

“Through new initiatives like InnovationWorks and Design West Michigan, the economic development partners of West Michigan are working to reinvigorate our economic landscape,” said Birgit Klohs, President of The Right Place, Inc. “Kendall plays a key role in developing our region’s ‘creative class.’”

Dr. Evans stated, “What is unique and especially powerful in the West Michigan area is the linkage that is being established between economic development, the professional world of design, and design education. Working with Design West Michigan will allow us to capture the depth and breadth of design, and all the ways that design thinking better our world, from clothing to health issues. Kendall is delighted to be a part of this significant linkage.”

**STUDENT SERVICES RELOCATION COMPLETE**

Not too long ago, students had to visit several floors in order to register for classes, see a counselor, receive financial aid, or find out what was wrong with their MacBook. Portfolio reviews for potential students took place behind a bank of file cabinets in Student Services, and gallery space was at a premium.

Now all these vital services have been relocated to the renovated seventh floor. Just off the west elevator, students will find Admissions, Financial Aid, the Registrar, and Counseling. Also on the seventh floor are the offices of Student Activities, Information Technology and Continuing Studies. There are two full-size conference rooms (one with a beautiful fireplace) and a dedicated room for portfolio reviews.

The first-floor space that formerly housed Student Services has been made over into much-needed office space for Sculpture and Functional Art faculty and a new student gallery, Gallery 114.

**HALLOWEEN PARTY**

Kendall College of Art and Design is always a colorful place, but the annual Halloween costume party made the campus even more so. From Fred, Daphne, Velma, and Shaggy (right) to costumes and makeup that rival The Lion King, (below right) students showed their creativity and imagination.

**SCULPTOR DONALD IPSKI AT KENDALL**

The Kendall Sculpture and Functional Art Program and the Kendall Visiting Artists Committee hosted acclaimed sculptor Donald Lipski on November 23. Lipski’s early sculpture included household items such as matchessticks, rubber bands, or shards of rope. Later pieces included larger objects that were twisted, woven, or embedded in some other material. In the early ‘90s, Lipski moved into a more symbolic mode, as he began to develop large, fabricated installations with metaphorical references. During his lecture, Lipski provided numerous references to his broad list of installations.
ERLI GRONBERG RETIRES

After teaching for more than 35 years, Erli Gronberg, Chair of the Interior Design Department, retired in January.

Erli attended Michigan State University, where she received her BA in Fine Arts with a painting concentration as well as her Master's in Education. While working on her undergraduate degree, she took interior design classes, and upon graduation she worked at an interior design studio for several years before coming to Kendall in 1972.

“I started at Kendall teaching foundation classes, including drawing, design, and color theory. When I transferred to the interiors program, we only offered a certificate, and there were about 60 students in the program. In 1973, we received FIDER accreditation—one of the earliest schools and the first three-year program to achieve that—and have been accredited ever since.” Erli has also been teaching the popular NeoCon class for more than 10 years, developing the opportunity for the Merchandise Mart to exhibit students’ work during the show.

Erli has seen many changes during her tenure at Kendall, and continues to see them. When Erli began at Kendall, the college was located at 1110 College Avenue NE. Through the '60s and '70s, Kendall expanded its programs and campus, adding two new buildings at the College Avenue location. In 1981, Kendall College of Design was certified as a baccalaureate degree-granting institution and was accredited by the North Central Association of Colleges and Universities. In 1984, it moved to its current location on Fountain Street.

In addition to her responsibilities as an instructor and department chair, Erli served on several international boards, including the Council for Interior Design Accreditation (formerly FIDER), for more than 25 years. In 1996, she was named a Fellow of the Interior Design Educator’s Council, which is dedicated to the advancement of education and research in interior design.

Erli has kept touch with many students, and recently heard from alumnus Chris Mikowski (2001), who wrote, “I am having a bit of trouble with the thought of you retiring. You have been with me since I started a journey that has defined my life. The first time I met you was in '97 on a GUS bus. You were sitting across from me and another student. You asked us about our majors and made the comment that you liked to ride the bus to keep in touch with new students as they are only ‘new’ for such a short time.”

2000 graduate Michelle (Hubbard) Horn adds, “When I think about my college experience, Erli is at the top of my list. Her passion for design and enthusiasm towards exploring new things empowered me to go just one more step above and beyond the norm. She helped me to believe in myself and not be afraid to share my ideas with others, and for that I am successful today. Because of Erli’s dedication and support of my education, I had some wonderful internships, was selected to attend Steelcase University, was part of the first two NeoCon classes, was hired by Gensler out of college...the list goes on.”

When asked for her favorite Kendall memory, Erli responded, “There are so many. I've seen a number of talented students go onto successful professional careers. I can't tell you how many—maybe a thousand or so—and many are still working in the field. Just watching the school grow and develop and be a part of that, watching students develop, and developing a program to keep pace with the industry—there's never a dull moment.”
GREENWOOD SCULPTURE COMMEMORATES MICHIGAN’S CONTRIBUTION DURING WWII

For the last 14 years, the Michigan Legacy Art Park has represented the many facets of Michigan’s history as told through the eyes of the artists.

Plans are now underway to bring a new work to the Park in April 2009 that will tell of Michigan soldiers’ contributions during World War II. Fallen Comrade, by Sculpture and Functional Art Professor David Greenwood, chair of Sculpture and Functional Art, will be a full-scale abstraction of a P-51 Mustang fighter plane, the type that was flown by the Tuskegee Airmen in World War II. Of the nearly 1,000 trained Tuskegee Airmen, 155 were from Michigan. These African-American airmen were the most successful fighter pilots and crews in WWII, yet they were completely segregated from the rest of the U.S. Armed Forces.

In addition to recognizing Michigan’s Tuskegee Airmen, the airplane also symbolizes the contributions of the Big Three automakers; they built $29 billion worth of war-related items including airplanes, tanks, armory, and artillery through the federally funded Defense Plant Corporation.

This sculpture will serve as an inspirational starting point, sparking visitors’ interest in Michigan’s World War II history, the science of flying, the math of model-making, and the history of segregation that our African-American heroes overcame in order to serve their country. Lesson plans and activities that link the sculpture to curricula will extend the impact of a field trip into classroom studies.

An outdoor art “museum” in which more than 40 pieces of art are nestled within the hardwoods of Crystal Mountain, the Legacy Art Park is on M-115 between Cadillac and Benzie near Thompsonville. The Art Park is currently the permanent home to Greenwood’s “Secret Passion.”

To learn more about the Art Park or to make a financial contribution to Fallen Comrade, go to www.michlegacypark.org.

FACULTY NOTES
Nicole DeKramer has been named Coordinator, Student Activities.

Photography Professor Darlene Kaczmarczyk presented an artist’s talk entitled “In the Pink,” highlighting her work which centers on mid-20th-century advertising imagery and domestic life, at the Society for Photographic Education’s MidWest conference in Cleveland, Ohio, in November.

Emily Renkert is the newly hired Photographic Facilities Coordinator. Emily received her Bachelor of Science degree in Photography from Grand Valley State University in 2007 and minored in Advertising and Public Relations. She will be responsible for general management of the photographic facilities as a whole, supervision of student lab assistants, and the overall coordination of program needs pertaining to the faculty and students.

Drawing and Printmaking Professor Deborah Rockman’s mixed-media drawing received the Best of Show Award at the 10th Regional Juried Art Exhibition held at the Muskegon Museum of Art. The exhibit was juried by Joe Boza, Professor Emeritus at Louisiana State University in Baton Rouge.

Art Education Professor Cindy Todd presented “Art: Today’s Brain Food,” a talk about the importance of the arts in public education, and the preliminary findings of her dissertation, “The State of Art Education,” to administrators and art teachers at the Michigan Art Education Association fall annual conference. Consequently, she was invited to provide professional development for the Lenawee, Montcalm, and Ottawa Intermediate School Districts and the Coopersville Public Schools.

Foundation, Fine Art and Painting Professor Margaret Vega recently traveled to Grand Rapids’ newest sister city, Zapopan, Mexico. Representing Kendall and the arts, the group included Grand Rapids mayor George Heartwell and representatives from law, business, news media, and education. While in Mexico, Vega met with Ricardo Duare Mendez, Director of the Maz (Museum of Modern Art Zapopan). Vega also exhibited at the Forest Hills Fine Arts Center Retrospective Exhibit, which commemorated five years of its artist-in-residence program.
STUDENT NEWS

NICKELODEON INTERNSHIP TAKES STUDENTS FROM SUPERHEROES TO SPONGEBOB

One is self-taught because he got kicked out of his high school art classes for drawing cartoons and comic books instead of serious art. The other is a self-described Catholic schoolboy who was frustrated by the lack of advanced placement art classes available to him. Both are Digital Media/Illustration majors with a love of comic book characters. Both have parents who encouraged them to pursue their dreams. And those dreams gave them an internship at Nickelodeon Studios.

Scott Wygmans has a tattoo sleeve on his left arm and loved metal bands. He had little formal art education in high school. “I had some life drawing experience, but liked drawing comic book characters like Spawn and Wolverine. I would copy pages from comic books. When I was 18, my mom drove me downtown for a group tour of Kendall, and when I saw a Hulk illustration on the seventh floor, I knew this was the place for me.”

Tom Ryan-Stout had a similar portfolio packed with superheroes. He was seriously considering the Art Institute of Chicago, but his friends taking continuing education classes on Saturday mornings encouraged him to check into Kendall. “I had no idea how to put together a portfolio, but that didn’t seem to matter. When an admissions officer told me that I could study at Kendall I was so excited that I knocked the side view mirror off another car in the driveway at home when I pulled in.”

Tom enrolled in the Fine Arts program, taking Foundation classes for his first two years, then declared Illustration as his major. But he soon discovered that he could combine illustration with his love of computers in the Digital Media program. Scott chose Illustration as his major as soon as he enrolled, but the computer called him as well. After experimenting with drawing programs, he, too switched to Digital Media, where he renders his drawings in pen and ink and then colors them on the computer. Soon the two began to work together, absorbing the other’s experience, learning from each other and looking out for each other.

The opportunity to talk to a recruiter from Nickelodeon was nearly lost to Scott and Tom. Recalls Scott, “There were just two spots left to talk to the recruiter, so without asking Tom, I signed us both up.” Tom continues, “So many students signed up that Bill Fischer (Digital Media Chair) told us to be really brief and concise, and he kept an eye on the clock during the interviews. But every time he tried to end our interview with Allison, the recruiter, she kept shooting him away!”

Encouraged by the positive response, Tom and Scott kept in touch with Allison and submitted their portfolios well before the deadline. They even had a few phone interviews but didn’t know whether they had been chosen. But the two were so optimistic that they went ahead and rented an apartment in Burbank, sight unseen. When they finally got the call, Tom’s car underwent preparations for the cross-country drive, and the two headed to California, arriving just a few days before their June 30 start date.

Launched in 1979, Nickelodeon has grown to become the most-watched television network by kids in the United States, and it is basic cable’s #1 network overall. Nickelodeon programming includes a line-up of original animation known collectively as Nicktoons, many of which are produced at the network’s state-of-the-art animation studio in Burbank, California, where Tom and Scott were part of a team of 30 interns working throughout the entire organization. Tom spent his summer working on a new Nickelodeon series, Penguins of Madagascar. His responsibilities included compiling storyboards, scripts, and working with designers on character designs. “Every Friday, we had to have everything ready to ship to India where the actual animation is done. It was a crazy rush, running between the 3D and CG departments. We were only supposed to work 30 hours per week, but we put in more because we wanted to.”

Scott spent his summer working on the network’s popular cartoon, SpongeBob SquarePants. Unlike the Penguin series, SpongeBob is still created in a traditional method, where backgrounds (continued on next page)
are hand-painted on Crescent boards. The series is ten years old and has been airing on Nickelodeon for seven years. Scott’s job was to go through the old artwork and archive backgrounds, characters that were discarded, and “outs,” which are scenes that weren’t accepted for air. Adds Scott, “I also got to work on some character designs, and sit in on some voice recording sessions with one of the writers on SpongeBob, Doug Lawrence, who also does the voice of Plankton, and is directing a new animated movie, The Haunted World of El Superbeasto, based on the comic from Rob Zombie.”

Both Scott and Tom were prepared to do the jobs that no one else wanted, but much to their surprise they were treated as if they were full-time employees. “The people we worked with asked our opinions, included us as a part of their teams, and were so friendly and inclusive,” says Tom.

Adds Scott, “There are only about 300 people there, so it’s more like a family instead of a company. Mark Taylor, (Senior Vice President and General Manager of Animation) has an open-door policy, and he means it. We talked to him at one of the company picnics, and he was blown away that we drove all the way here from Michigan for an unpaid internship. And Butch Hartman, the Executive Producer of Fairly Odd Parents is also from Michigan, so when people asked us where Grand Rapids is and we held up our hands and pointed, he cracked up.”

Because the opportunity was unpaid, money was tight. Both borrowed money from parents. Tom spent his tax return on groceries and rent for their two months in California, and Scott picked up some money doing freelance t-shirt designs for a Los Angeles band. But neither one lamented their financial situation, considering the opportunity to be a chance to learn, and as Tom put it, “A two-month-long job interview.”

Recalls Scott, “Nickelodeon was a lot like Kendall. There are a lot of different people working there, and they come from lots of different backgrounds, but they are all united in their love of art.” Adds Tom, “And it’s a group effort; being surrounded by all these amazing people feeding each other’s creative energy, you can’t help but get ahead.”

As graduation nears, the two have kept in touch with Nickelodeon but have continued to pursue other opportunities to work in their field and to gain experience. But both agree that they would love to get a call offering them a full-time job.

Says Scott, “When we were driving to California we just couldn’t get over the fact that these people are interested in us because we’re talented artists, and our art has afforded us this opportunity. How cool is that!”
**COLLABORATIVE DESIGN TAKES ON FOOD ALLERGIES**

Lucas Lindale is allergic to peanuts. His mother and adjunct instructor Michelle Lindale recalls the day that she and her husband Adam found out just how severe Lucas’ allergy is. “He was approximately 18 months old, and his allergist said that his allergy was off the charts; he had never seen anything like it. Lucas could have a life-threatening allergic reaction just from coming into contact with peanuts, which is why he carries an auto-injectable epinephrine (epi) pen with him at all times, in case he or someone else needs to administer the drug in case of a reaction.”

The Lindales made many changes throughout their home to accommodate Lucas’ allergy, but Michelle was surprised to learn how difficult it would be for Lucas out in the real world. “So many children’s activities revolve around food. Lunchtime, snacks, birthday and holiday parties, field trips, Scout meetings—and children just naturally want to share and trade. It’s very difficult, and so many people don’t want to be put into a situation where they might have to use Lucas’ epi pen.”

After a near-fatal episode about two years ago, Lucas now understands the severity of his allergy and naturally assumes that the adults in his life are aware of his needs and know how to handle emergencies. Unfortunately, other parents, teachers, and school staff have little or no knowledge regarding peanut allergies, their severity, or how to react.

Michelle brought the issue to the collaborative design class to see if there was a way that students from several facets of design could devise an inclusive program that would address not only treating Lucas’ allergy, but also communication about allergy issues, including inclusion and exclusion, and possibly even develop new products that could make it easier for Lucas to deal with his allergy.

After conducting research at various related organizations, including an elementary school, architectural and interior design firms, and a manufacturer of medical devices, the students devised a three-pronged approach: improved communication regarding peanut allergies, new products that can reduce exposure to peanut proteins, and a redesigned epi pen.

Students named their new company UMeWe, utilizing bright colors and a friendly font to connect with young children. The centerpiece of the communication is a proposed web site, where parents, educators, family, and others can learn about peanut allergies, take a quiz, and become certified in their knowledge regarding peanut allergies.

In the second phase of the project, students examined the aspects of inclusion and exclusion for children with peanut allergies. At school, Lucas eats his lunch at the “peanut-free” table, with other children who have peanut allergies. He would like to be able to eat with his friends, wherever he would like in the lunchroom. The class designed several prototype products with that purpose in mind. First, a pull-apart lunch table separates into sections, so that each child has his own eating area. Gaps between each section create a visual barrier and reduce the chance of cross-contamination. For children who bring a lunch to school, a lunch box with a built-in roll-out mat provides a clean space for eating. Lastly, peanut proteins cannot be killed like bacteria, but a mild detergent can reduce their effect. Cleaning wipes that wipe on purple and then dry clear are fun for kids to use and ensure that the entire surface has been washed.

The last aspect the class addressed was the epi pen itself. Built for adult users, the design has not changed in nearly 30 years. Each epinephrine dose is pre-packaged in a plastic tube, which the user has to insert into the pen in order to administer it. The pack Lucas wears around his waist is about the size of a landline telephone handset, and holds his pen and two doses. The redesigned pen is smaller, easier to load and use, and clips onto a carabiner that Lucas can snap on to his belt loop.

Michael Hibbeln, Principal of Roughwood Elementary in Rockford, Michigan, had high praise for the project. “I’m looking at this one-page plan that’s part of the communication pieces, and I can begin using it with my staff tomorrow. A parent brought in a 25-page document regarding peanut (continued on next page)
allergies, but this is much easier to read and understand. Overall, I’m impressed with how well-rounded this approach is.” Principal Hibbeln was also impressed with the products, particularly the wipes. “I have a kindergarten student who has her own eating mat, but that mat is wiped off with the same cleaning cloth used to wipe off all the tables in the cafeteria. The wipes would be an excellent product.”

Rick Shorey, Senior Principal Engineer/Project Manager, Avalon Laboratories, also had high praise for the students’ work, saying that while it wasn’t possible to change the drug (epinephrine) or its delivery device (the needle), changing the container was very feasible and could be done in as little as six months.

And what does Lucas think of the project? “I wish we had tables like that at my school, and the new epi-pen design is really comfortable in my hand.” Adds his mom, “That tells me that not only is he comfortable holding the epi-pen, but he is also more comfortable with the idea of using it on himself.”

Professor Gayle DeBruyn is hoping that UMeWe will go beyond a classroom project and become an actual business, adding, “All things can be approached as a design problem and can be solved. It’s just a matter of defining the problem, understanding it, and gaining acceptance for the solution.”

ART ED STUDENTS MAKE THE WORLD BETTER

Can art lead to clean water? At Kendall it can. Kendall’s Art Education students reached out to bring clean water to third-world countries with a unique fund-raiser that was also a part of full-circle curriculum design.

This integrated lesson, written by Art Education Assistant Professor Donna St. John, began with a brain-based, integrated art lesson that examines the art of typography and the science of psychology. An integral part of the lesson was a psychological concept called “thin-slicing.” Discussed in Malcolm Gladwell’s book *Blink*, the concept says that as human beings we are capable of making sense of situations based on the thinnest slice of experience. In this case, the lesson investigated whether what a person wears changes how they feel or affects the first impression that they make on others.

Students studied good design and typography, psychology and first impressions, and the importance of reaching across disciplines to design a stronger educational curriculum for the classroom. Then, putting learning into practice, the students designed a T-Shirt with the express purpose of eliciting a reaction. Amy Tenbarge, a Masters of Art Education student, designed the winning “Make Art, Not War” t-shirt design. Art Education students sold the shirts, raising over $250.00 for the World Vision program to bring clean water to people in need. The lesson plan has been published by the National Education Center.
CANSTRUCTION COMPEITITION DEBUTS AT KENDALL

Kendall is partnering with the Salvation Army and local law firm Miller Canfield to participate in Canstruction®, a unique food charity.

Construction is a design/build competition showcasing the talents of design and construction industry professionals and the students they mentor. At events held around the world, teams are given just hours to defy expectations, logic, and gravity as they build fantastic sculptures from thousands of cans of food. The results are displayed to the public as magnificent sculpture exhibits in each city where a competition is held. At the close of the exhibitions all of the canned food used in the structures is donated to local food banks for distribution to emergency food programs that include pantries, soup kitchens, and elderly and day care centers.

Initiated by the Denver, Seattle, and New York Chapters of the Society for Design Administration in 1992/93, Construction had over 100 individual competitions scheduled to take place during 2007–2008. Since its inception, 10 million pounds of food have been donated to aid in the fight against hunger.

Junior Interior Design major Emily Davison has formed a student Construction Club to bring the competition to Kendall. Advising the Construction Club are Assistant Professor of Sculpture and Functional Art Bob Marsh and Coordinator of Student Services Nicole DeKraker.

Davison is hoping that 13 teams will be formed to compete in Construction. Architectural firms, design firms, construction firms, and other organizations are invited to form a team. Each team is allowed to have up to ten professional and student members, although only five team members (four professionals and one student) may be on the build floor at one time.

Teams that wish to participate must submit a drawing and small model of their proposed piece. If accepted, teams are responsible for purchasing the required cans, but the Salvation Army is hoping to help offset the cost with donations or discounts. Can drop-off is Friday, March 27, and actual construction starts at 6 am Saturday, March 28, and must be completed by 6 pm Sunday, March 29. All pieces will remain on display through Saturday, April 4, and will be disassembled on Sunday, April 5.

Construction rules require that each piece must use a minimum of 1,500 cans to complete their work, but the average sculpture is usually comprised of 2,500. Davison’s goal of 13 sculptures will result in 19,500 pounds of canned food, which will go to the Salvation Army and ACCESS Food Pantry.

Interested in participating in Construction? Contact Nicole DeKraker at dekraken@ferris.edu.
UPCOMING ALUMNI ASSOCIATION EVENTS

February 19 “The Fall” movie at Wealthy Street Theatre, Grand Rapids, 7:30 pm
March 27 Review, Set, Go to Work!, Kendall College
April 28 High Point alumni reception
To learn more, go to www.kcad.edu/alumni.

ANNUAL BEAUX ARTS BALL DES ARTISTES RETURN TO KENDALL

The Kendall College of Art and Design Alumni Board is very pleased to announce the return of the Beaux Arts Ball des Artistes. For more than a hundred years, art students at the École des Beaux Arts in Paris have gathered for an annual party to celebrate creativity, art, and the senses. Kendall’s Beaux Arts Ball will be held on May 6, 2009, to celebrate and welcome the next generation of alumni to the Kendall College community. The Ball will be held in the Federal Building, the former home of the Grand Rapids Art Museum. Kendall is in the process of acquiring the building, which is located directly to the north of campus.

Outside the building, guests will be greeted by an ensemble of wandering characters bringing color, life, and magic to the event. Inside, the centerpiece of the Ball will be a digital display of graduating student artwork, and a display of work by the 2009 Distinguished Alumni Award honorees. There will be light hors d’oeuvres, beverages, and music.

Proceeds from the Ball will be used to support the Kendall capital fund, with emphasis on supporting the purchase and renovation of the Federal Building. Additional proceeds will go to support the Kendall College Alumni Board Fund.

Tickets for this event are $20 per student; $30 per alumnus, faculty, or staff member; and $40 each for the general public. All are invited to attend. Tickets are limited and may be purchased at Kendall College of Art and Design or online through the Kendall College Alumni web site.

DISTINGUISHED ALUMNI TO BE RECOGNIZED

The annual Distinguished Alumni Awards will be presented May 7, 2009. Winners will be recognized for their accomplishments at the annual banquet, which has moved to the week of commencement activities.

The Distinguished Alumni Award is given to an alumnus who has demonstrated outstanding devotion, significant achievement, and contribution to his/her chosen profession and community.

The Kendall Alumni Community Service Award is presented to an alumnus who has contributed significantly to his or her community and recognizes the importance of giving back by volunteering time or creative skills or by providing financial support for the betterment of his/her community.

The Recent Graduate Achievement Award is given to an alumnus who has graduated within the last ten years, has demonstrated outstanding personal and professional achievements, and has achieved significant strides in the advancement in his/her professional career in the short period since graduation.

ALUMNI NOTES

Deaths
Sculptor Gene Adcock (55, Interior Design), 77, of Carbondale, Colorado, died November 21 in Grand Junction after heart surgery.

Adcock formed the Los Angeles design firm Designers Adcock & Stock in 1955. There he developed a client roster that ranged from ABC-TV, NBC-TV, and Paramount Studios to California Pizza Kitchen and a who’s-who of Californians’ private homes and offices. Most recently, an assortment of sculptures by Adcock has been featured in the downtown Carbondale outdoor exhibit Art on the Corner, most with the recurring theme of enjoying life.

“Gene Adcock has been a popular and prolific contributor to Art on the Corner,” said Allison Sarmo of the Art on the Corner committee. “He has had pieces in the exhibit since at least the late 1980s. That’s amazing. He did such interesting and ecletic work, being both stone carver and bronze artist, and brought such a quirky sense of humor. His work had been so well-received.”

A recipient of the Kendall Lifetime Achievement Award, Adcock founded the Gene Adcock Scholarship Award, which recognizes an outstanding student who is entering his or her senior year, is a full-time student, and has achieved an overall GPA of 3.0 or higher. He is survived by daughters Jennifer Adcock and Elizabeth Giles, a brother Barry, and his 102-year-old Aunt Jane who helped raise him. They all live in northern California. A memorial will take place this summer in Carbondale.

Careers
Kelly Allen (’88, MFA, Drawing) had a mixed-media drawing accepted into the 8th Regional Juried Art Exhibition at the Muskegon Museum of Art. Kelly was also accepted to attend the Harold Arts Residency program. Harold Arts (affiliated with Bucket Rider Gallery and Heaven Gallery in Chicago) is a non-profit arts organization based in Chicago, Illinois, which seeks to revitalize and recontextualize personal artistic processes by establishing an alternative environment to traditional arts education institutions. Their annual intensive arts residency takes place on the Jeffer’s Tree Farm outside of Chesterhill, Ohio, and is devoted to fostering the collaborative and interdisciplinary endeavors of new, emerging, and mid-career artists. Allen was also accepted for inclusion in Studio Visit, a new series of juried artists books featuring 150 artists and their work, selected by professionals curators from over 2000 applicants.

Nathan Heuer (’88, MFA, Drawing) had a drawing accepted into the 8th Regional Juried Art Exhibition at the Muskegon Museum of Art, where it received the Curator’s Choice Award. He was also accepted into the Midwest edition of New American Paintings (No. 77) with a series of graphite-on-paper drawings and mixed-media drawings. New American Paintings is a juried exhibition-in-print. Each edition results from a regionally focused, juried competition and presents the work of roughly 40 artists. Thousands of
artists enter the competitions every year, but only a limited number make it through the rigorous jurying process. This edition’s juror was Raphaella Platow, Director and Chief Curator of the Center for Contemporary Art in Cincinnati, Ohio.

Kris Jones (’97, Drawing), currently a Kendall Admissions Officer, had a solo show titled “New Abstraction” at Southwest Michigan College in September and exhibited his drawings at the Artist Project in Chicago in December at the Merchandise Mart Exhibition facility downtown in the River North gallery district. More information about the event can be found at http://www.theartistproject.com.

Sarah Zadny (’05, Illustration) is helping the Jackson-Muskegon Texas Independent School District build the quality of its arts programs. She joined the faculty of Nichols Intermediate School in January 2008. She has breathed new life into the school's art program and started an after-school art club that has become popular with students.

Kathy Kielatkowski (’93, Illustration), owner of The Sand Creek Studio, exhibited at Accents Gallery in Grand Rapids on October 30 and December 12.

Abby L. Pintar (’04, Art History) recently became Vice President of the Indianapolis Downtown Artists and Dealers Association. She currently employed at Herron School of Art and Design, Indiana University-Purdue University Indianapolis.

Paride Kosichinaran (’03, Illustration and ’06, Parsons School of Design) is currently working in New York as both a clothing designer for Polo Ralph Lauren and as an exhibiting artist. She spoke to students on November 21 about her fashion career, as the first in a six-part Career Dialogue Series, presented by the Office of Career & Professional Development.

Plenty Creative design studio in Grand Rapids, Michigan, won recognition from PRINT Magazine for its winning entry in PRINT’s Regional Design Annual 2008. PRINT recognized Plenty Creative’s redesigned newsletter, which was created for the Urban Institute for Contemporary Arts. Plenty Creative was also recognized with an Adrian Award for an advertising campaign created for the new world-class JW Marriott Hotel in Grand Rapids. The Adrian Awards represent the best of the best for creative work in the hospitality industry. Plenty Creative was selected out of 1,300 other national and international entries in the advertising category. Plenty Creative is co-owned by Gwen O’Brien (’94, Visual Communications).

Joseph Jeup (’92, Furniture Design), President of Jeup Furniture in Grand Rapids, recently presented “Design & Sustainability in the Global Market” to Lakeshore Advantage. Jeup Furniture is known as an industry leader in the design and manufacture of high-end residential and commercial furniture. Jeup provides complete private label manufacturing and high-quality finishing outsourcing for numerous furniture notables, as well as his own furniture line. All Jeup furniture is designed, engineered, and proudly manufactured in the United States of America. Jeup has developed and manufactured products for several companies and is the recipient of 16 U.S. Patents for product design.

Scott Ingold (’96, Graphic Design) was chosen as a winner in the American Graphic Design Awards sponsored by Newspaper:

Ingold won for his poster, “It’s Good to be Green,” which was created for his employer, Bronson Healthcare Group. Ingold is presently Graphics Coordinator for the Corporate Communications Department. The Graphic Design USA competition honors outstanding new work of all kinds across all media: print and collateral, advertising and sales promotion, packaging and point-of-purchase, Internet and interactive design, broadcast and motion graphics, and corporate identity and logos.

Ingold’s piece is eligible for possible reproduction in the Awards Annual, which will be seen by an estimated 500,000 people at ad agencies, graphic design firms, and more during the course of the year. Ingold can be reached at s.ingold@mac.com.

Laurie (Quail) Keller (’79, Illustration), recently published her newest children’s book, The Scrambled States of America Talent Show, the follow-up to her 1996 debut, The Scrambled States of America, published by Henry Holt Books for Young Readers. Keller’s other titles include Open Wide: Tooth School Inside, about a day in the life of 32 teeth; Arnie the Daughnut, who yearns for life outside a stomach; Grandpa Scullion’s Number Yard, which offers lots of goofy ways for numbers; and Do Unito Ollers, a book about manners. Learn more at www.lauriekeller.com.

Award-winning artist Weston Rayfield (’79, Advertising Illustration) spent most of his career in advertising. As an entrepreneur, he owned several companies, including a national award-winning printing company and advertising agency. Recently he realized the stress was aggravating the effects of his Parkinson’s disease, which is in the beginning stages. So at age 50 he made the life-altering decision to get out of business and go for his life-long dream of being a novelist. He is using a three-year sabbatical to write and paint and is now “homeless,” traveling around the country in a 1978 campervan, signing his book, Marathon Tools, which just became available nationwide; exhibiting his art; visiting people; and talking and blogging to fans about his experiences. Rayfield changed his style of art from commercial to fine art when he was diagnosed with Parkinson’s. He now works with a larger and more freeform artistic style to compensate. He was recently at Kendall, signing his book and talking to students about his experiences. Learn more at www.WestonRayfield.com.

Connie Kuhole (’73, Illustration), exhibited at the Bruce and Mary Leep Art Gallery, located in the Postma Center on the main campus of Pine Rest Christian Mental Health Services in Grand Rapids. Titled “Potpourri,” the show represents a mixture of subject matter from portraits to plein air. Kuhole’s award-winning works in pastel have been shown in over 25 national, international, and regional juried art competitions. Her art has been featured in several art publications and books, including Sketch magazine, The Best of Pastel, and 200 Great Painting Ideas (North Light Books, 1998). Her paintings can be seen in private and corporate collections throughout West Michigan, including the Byrnesbohm Gallery in Grand Rapids, Button Gallery in Douglas, and Synchronicity Gallery in Glen Arbor.
GALLERY NEWS

IMAGININGS: GEORGE FERRANDI/CHRISTY DEHOOG JOHNSON
Drawings, Installation, and Mixed Media
February 23–March 21, 2009
Installation and performance artist George Ferrandi lives and works in Brooklyn, New York. She studied sculpture at Virginia Commonwealth University, Ohio State University, and Skowhegan School of Painting and Sculpture. Muskegon artist Christy Dehoog Johnson creates paintings filled with buzzing contraptions, softly rendered buildings, and abstracted worldly forms. Dehoog Johnson holds a Master of Fine Arts in Illustration from California State University and a BFA in Illustration from Kendall in 1992. Ferrandi and Dehoog Johnson are scheduled to visit on a date to be announced.

LAURIE HOGIN
March 30–April 25, 2009
Hogin's allegorical paintings skillfully appropriate 17th century Flemish painting techniques to narrate tales of a poisoned utopia. Frequently humorous images of brand-loyal monkeys, snarling bunnies, and fabulously feathered bird creatures are encoded with political and cultural messages. Hogin is scheduled to visit on a date to be announced.

2009 STUDIO EXCELLENCE AWARDS
May 5–July 24, 2009

COMMENCEMENT WEEK

DATE TIME ACTIVITY/EVENT
May 5 4–7 pm Student Exhibition Opening Reception
May 6–8 9 am–9 pm Annual Student Exhibition
May 9 9 am–2 pm
May 6 7 pm–11 pm Beaux Arts Ball, sponsored by the Kendall Alumni Association
May 7 10 am Kendall Retirees’ Brunch and Tour
May 7 6 pm Distinguished Alumni Awards Dinner, sponsored by the Kendall Alumni Association
May 8 10 am Commencement Rehearsal, Fountain Street Church
May 8 6 pm Excellence Awards Dinner
May 9 8:30 am Faculty/Staff Recognition Breakfast, Kendall Student Commons
May 9 10:30 am 80th Annual Commencement Ceremony, Fountain Street Church
May 9 Noon Post-Ceremony Reception, Kendall Student Commons

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Top row, left to right:
Laurie Hogin's “Last Place on Earth”
Christy Dehoog Johnson's “Lone Birch”
George Ferrandi’s “Kissing in Front of Pyramid”

Bottom right:
Detail of George Ferrandi's “Kissing in Front of Pyramid”