

KENDALL | FALL ISSUE | 2008

# PORTFOLIO

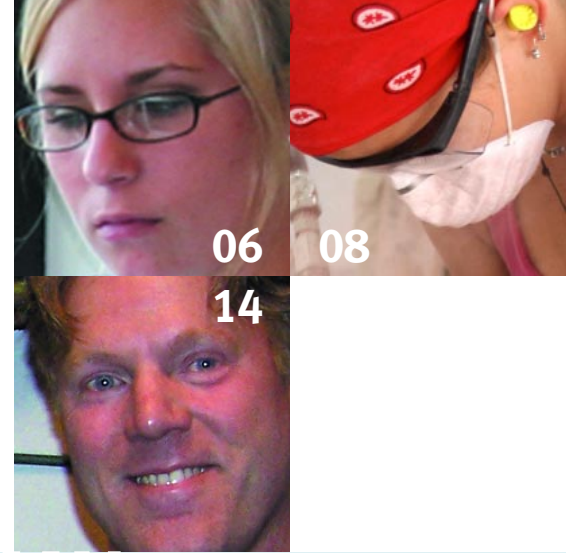


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# PRESIDENT'S COLUMN

**Once again, I am pleased to report the increase in the number of student enrolled at Kendall remarkable.** Last year at this time, we had 1,168 undergraduate and graduate students. This year, 1,352 students are enrolled, taking 14,366 credit hours, an increase over 12,910 credit hours last year.

I am particularly pleased to report that our increased enrollment is due to gains in two particular areas: FTIAC students and our Dual Enrollment Program. FTIAC is admissions shorthand for 'first time in any college' students, and this year we have 195, compared to 166 last year. Dual Enrollment numbers have increased over last year as well, as we now have 122 DE students, several of which are students at high schools that are new to the Dual Enrollment program.

Faculty and staff are breathing a huge sigh of relief as we finally finish renovations to the sixth floor of our building. We began renovation of the 21,000-square-foot sixth floor in March, adding nine classrooms for graduate and undergraduate students, as well as studios, faculty offices and gallery space. We have also completed renovation of the seventh floor of the Ionia Avenue building, connected to the Division Avenue building by the atrium. It is now home to Student Services, freeing up their former location on the first floor for badly needed gallery space.

My heartfelt thanks to our fine arts instructors Jay Constantine, Deborah Rockman and Boyd Quinn, for their invaluable input in creating the ideal classroom space. I'd also like to thank our Director of Information Systems and Information Technology Robin Getz, Director of Enrollment Management Sandy Britton and Director of Administration and Finance Sharla Seath, as well as our Physical Plant Staff Jon Hayes, Christian Stone and Tony Bridgeforth. I'd also like to thank Chris Westover and Lee Cobb from our general contractor CD Barnes Associates, and lastly, but certainly not least, Vice Chancellor for Administration and Finance, Sandra Davison-Wilson, who served as our project manager from the comfort of a wheelchair following knee surgery. Without their collective help, this renovation would have been nearly impossible.

Increased enrollment requires more than additional space; it calls for new programs and program chairs as well. Therefore, Jon McDonald is the new chair of the Illustration program, Olivia Snyder assumes the position of the Interior Design department from Erli Gronberg, who will be on sabbatical this fall, Jaimie Watson is our new chair of the Sculpture and Functional Art program, and Deborah Rockman has been named chair of the newly created Drawing and Printmaking Program, which is now a separate degree program in our Fine Arts Department.

In preparation for upcoming accreditation visits in 2010-2011, I have appointed Chad Williams as Special Assistant to the President. Prior to joining Kendall, Chad was the assistant principal in charge of ACE High, the fine arts small school within Union High School. In this temporary position, Chad will coordinate the implementation of such things as assessment and development of initiatives that emerge and that need attention in preparation for our assessment.

During the 2008-2009 academic year, the focus of the College will be on implementing the strategic plan. This implementation is important on many levels, but one of the most significant will be the addition of staff. As our enrollments have grown, faculty numbers have grown as well. But the College essentially has the same number of staff with 1,352 students that it had when just 600 students were enrolled. Addressing the need for additional staff is critical.

Additionally, the execution of the strategic plan will involve identifying, developing, and implementing initiatives that extend awareness of the College and increase and diversify its enrollments. I look forward to sharing these initiatives with the Strategic Planning Committee in the near future and with all of you as the academic year proceeds.

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

### ON THE COVER

Professor Jay Constantine, chair of the Painting department, and Professor Deborah Rockman, chair of the Drawing department.

### STATEMENT OF PURPOSE

As a part of Ferris State University, Kendall College of Art and Design prepares its graduates for lives as professional artists, designers, educators, and leaders in the world of work.

We do this by...

Nurturing creative and intellectual excellence

Encouraging freedom of expression

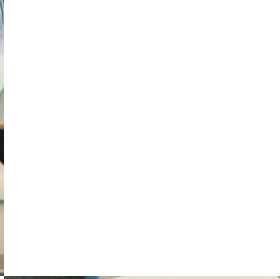
Promoting an awareness of social responsibility

Honoring creativity in all forms

Fostering a dynamic learning environment

Providing a solid base of general education

Utilizing the professional skills, knowledge, and expertise of educators from the fields of fine and applied arts



## DRAWING PROGRAM TO BECOME SEPARATE MAJOR

**New and returning students in the drawing, printmaking and painting programs returned from summer break to find many exciting changes to classroom spaces.** Add to those changes a significant transformation to the program itself: a BFA in Drawing.

As with many program emphases that have become separate majors in recent years, drawing is currently an emphasis in another program, specifically the fine art program from which students graduate with a BFA in Fine Arts, with an emphasis in Drawing. Once the program becomes a separate major, students will graduate with a BFA or MFA in Drawing.

Professor Jay Constantine, who holds a BFA from the Cleveland Art Institute and a MFA from Northern Illinois University, has been teaching at Kendall for 28 years. He remembers the day when there was no fine arts program at all. [“The Fine Arts major started as a generalist program, and those that completed the program graduated with a degree in general fine arts. When the fine arts program began, it started with painting and drawing. Then we added printmaking and sculpture in the 1980’s. It’s interesting that the fine arts program once contained all these individual disciplines, and now each program is its own degree. That’s indicative of just how much these programs have grown,”](#) he says.

Professor Deborah Rockman will chair the drawing program and department, which will include drawing courses, drawing foundation courses, and printmaking courses. Working along side Rockman is Assistant Professor Mariel Versluis, who teaches many printmaking classes.

Rockman, who holds a BA in Fine Arts from Western Michigan University and a MFA in Drawing/ Printmaking from the University of Cincinnati, has been teaching at Kendall for 25 years. Versluis holds a BFA in Printmaking from Grand Valley State University (where she also minored in Russian language) and a MFA in Printmaking from Syracuse University. She has been teaching at Kendall for five years, and is presently undergoing the rigorous processes required to become tenured and eligible for promotion to Associate Professor.

There are myriad reasons for creating a separate degree program for drawing, but the best explanation may come from the preface of Rockman’s second book, [“Drawing Essentials,”](#) [“... the definition of drawing has grown increasingly fluid in post modern culture, embracing traditional practices of drawing as well as more experimental and pluralistic contemporary practices. Drawing, along with other disciplines, is responding to the increasing dissolution of discipline-based boundaries as evidenced in the work of many contemporary artists and in the structure of some BFA and MFA programs around the country. Consequently, drawing continues to stand in both tradition and innovation, depending upon the artist’s desire.”](#)

Both Rockman and Versluis are quick to point out that printmaking and drawing have been linked in numerous ways throughout history. Says Versluis, [“ The most significant characteristic of printmaking is that it involves so many other disciplines such as painting, drawing, photography, and digital media; in other words, it’s where a lot comes together. Furthermore, many artists, including Rembrandt, Goya and Picasso, all well-known as painters were also talented printmakers.”](#)

Constantine agrees that there are strong connections between painting and drawing as well. [“Everyone in fine arts begins with drawing, and after completing their foundation, they follow the path for which they are best suited. Not everyone is suited to painting, and by separating the drawing program, it affords greater opportunities for those students who wish to specifically study painting,”](#) he says.

Specific program requirements are still under review, but Rockman says that changes will include more classes specifically focused on drawing and printmaking, eliminating some of the painting classes, and including a digital media requirement. She says, [“It’s important that Kendall graduates have some experience in digital media, regardless of their major. In today’s world, digital media is increasingly integral to fine arts; it’s another tool artists can use to create.”](#) *(continued on next page)*

**Above:**  
Professor Jay Constantine and  
Professor Deborah Rockman.



### THE DRAWING PROGRAM AT KENDALL (BFA AND MFA)

The BFA Drawing program at Kendall provides a significant and beneficial experience for all students, particularly those who choose to major in fine arts, illustration, or art education. Drawing provides the most direct and immediate avenue for the depiction of visualized forms and for the expression of ideas and concepts. Drawing is broadly recognized as the primary vehicle for developing refined observational skills, eye/hand coordination, and visual sensitivity to the surrounding environment.

The Drawing program provides students with an opportunity to develop expertise in drawing, while also providing broad-based exposure to other related disciplines such as painting, printmaking, photography, and digital media, any of which may be pursued as a minor. Additionally students are given a solid introduction to aesthetics, criticism, theory and professional practices.

The Drawing program initially emphasizes strong fundamental skills and experiences through the exploration of traditional drawing techniques, materials, and processes based primarily on direct observation of still-lives, interior environments and the figure.

Intermediate and advanced drawing course work progresses toward a broad working definition of drawing that includes alternative and mixed-media drawing processes as potential elements in the advanced investigation of drawing as a vehicle for personal expression.

Drawing, as a significant visual arts discipline, is investigated as an independent discipline, as an element of mixed media investigation, and/or as a vital resource for the investigation of other disciplines.

In acknowledging the broad-based and varied interests of Kendall fine art students, the Drawing program continues to support work that is traditional in its approach, work that challenges and expands the definition of drawing, and everything in between.

The ability to access both traditional and contemporary techniques and processes combined with the knowledge of contemporary issues and new technology helps to position the student in the strongest possible way. This duality of tradition (based on historical notions of drawing) and innovation (based on contemporary notions of drawing) is one of the hallmarks of a successful drawing program and forms the basis for the Drawing program at Kendall College of Art and Design.

*(continued on next page)*

Constantine notes that the Painting program is considering adding some digital classes as well, but emphasizes that the program instructors take pride in teaching a traditional painting program. **“Sitting in front of a computer monitor with a mouse or stylus simply cannot be compared to the process of applying oils or watercolors to a canvas or paper. Nothing matches the excitement of a large, blank canvas. The physicality of painting is immensely satisfying,”** he says.

Adds Versluis, **“Printmaking can be very traditional or blend techniques, as well as incorporate digital techniques. I find it exciting that whether students wish to study contemporary or traditional techniques, we can accommodate both.”**

## SIXTH FLOOR RENOVATIONS COMPLETE

**It’s only a slight exaggeration to say that Professor Jay Constantine, Chair of the Painting department has waited 28 years for the sixth floor renovation project to be complete.** It’s taken all summer—and then some—to complete renovations to the new location of the Drawing and Painting programs. Overall, the two programs were crammed into a single space that was less than one-half of the space on the sixth floor. Today, all 20,959-square-feet of the sixth floor will be dedicated to drawing and painting.

After being completely gutted, new flooring was installed throughout, classrooms, studios, offices and a gallery were built, all four existing bathrooms were upgraded, new mechanical, electrical and plumbing systems installed, and the fire alarm and fire protection systems were upgraded. Lighting is an important element in fine arts, and the sixth floor is bathed in natural light. Large studios were placed along exterior walls where new windows were added to take advantage of the natural light, and many interior walls have glass windows that allow sunlight to stream into adjoining interior classrooms and corridors.

The Ionia Avenue side of the building, will house the Drawing program and will now have dedicated classrooms for lectures and seminar courses, as well as rooms for foundation and figure drawing, as well as 2-D and color classes.

Constantine can hardly contain his enthusiasm for the new space. **“It will be like moving from a one-room schoolhouse. The largest space at 1,500-square-feet will be dedicated to figure painting, where we can create a background and setting and leave it in place from class to class. There will also be spaces dedicated to still life painting, large-scale painting, and even a gesso room for messier and craftsman projects. We will also have a mini-gallery so MFA students can show their work.”**

Underclassmen in the painting program will benefit from the dedicated spaces outside of class time, as the rooms will be available for them to complete their ‘homework.’ Constantine explains, **“Only juniors and seniors have their own studios in which to work. Now, undergraduates will be able to come into the classrooms after hours to complete a still life or work on another project. Painting is difficult to accomplish in a Heritage Hill apartment shared with three roommates, so the availability of these rooms is a huge advantage.”**

The most significant aspect of the renovation cannot be seen or smelled. An extensive exhaust system has been installed throughout the project. Computer controlled, it calculates the square footage of each room and completely replaces—not recirculates—the stale air with fresh, outdoor air. Notes Constantine, **“This new system completely mitigates the fumes associated with the oils used in oil painting, as well as fumes from other materials. Many art schools have stopped offering oil painting classes because of this very issue.”**

Says Constantine, **“The expanded space comes at a time when the Painting program is seeing remarkable growth. This year we will have 24 graduate painters and 30 undergraduate painters, and I’m sure once the word gets out about the new space, enrollment will increase even more, as we now have facilities that match the quality of the program. It’s about as good as you can get.”**

**On the right:**

The China Road group, overlooking the Shanghai business center, a bustling urban area constructed in just ten years.



Students who choose a drawing concentration are prepared for a variety of options following the completion of their BFA degree, including exhibition opportunities, gallery representation, the pursuit of a graduate degree, teaching positions, and more.

Kendall also offers the MFA degree in Drawing, a 60 credit terminal degree. The MFA in Drawing is committed to both the conceptual and technical education of the professional artist, providing a balance between intensive studio experience and critical, theoretical, and historical inquiry. Students are encouraged to explore and experiment, ultimately taking primary responsibility for the direction and focus of their work.

Studio work in the graduate drawing program may cover a broad spectrum of subjects and techniques, ranging from work that is traditional in its approach to work that challenges and expands the very definition of drawing, including mixed media, installation, new media and other interdisciplinary approaches. While critiques and studio discussions in drawing include concern for technical and formal issues, the primary critical emphasis is on content and conceptual strength, including the aesthetic dimension of the work, the cultural and historical context of the work, and awareness of relevant philosophical and theoretical issues.

## CHINA ROAD

Like many faculty, staff, and students, David Du (Assistant Professor, Furniture Design and Design Studies) spent part of his summer vacation in his hometown, catching up with family and friends. But unlike the others, Du's hometown is Beijing, China's capital city, and 29 others went with him.

Du, (who also attended Kendall), Max Shangle, Chair of Furniture Design, and consultants Shirley Hubers of Hubers Public Relation and Georgy Olivieri of GO Initiatives led 12 students and 14 others including alumni in an exploration of China, building relationships with businesses and universities, and sharing the country's rich legacy of design, history and culture.

The two-week China trip was a social sciences class and the required text was *China Road: A Journey into the Future of a Rising Power* by Rob Gifford, who first went to China in 1987 as a 20-year-old language student and spent much of the last 20 years studying and reporting there. From 1999 to 2005, he was the Beijing correspondent for National Public Radio, and he traveled all over China and the rest of Asia reporting for *Morning Edition* and *All Things Considered*.

Says Max Shangle, "The class was a study on comparison and contrast. I wanted students to recognize and respond to differences in culture, history, architecture, society, etc. Students were to use what they know from their own very American life experiences and compare it to what they saw in China. The book was a great springboard for students to become immersed in the culture of this remarkable country."

Far from the usual packaged tour, the group's unique travel schedule included meeting with business executives, designers, artists, fellow faculty and students in design, including the staff of *Interior Design China* magazine, Haworth Design Center and Shanghai Normal University.

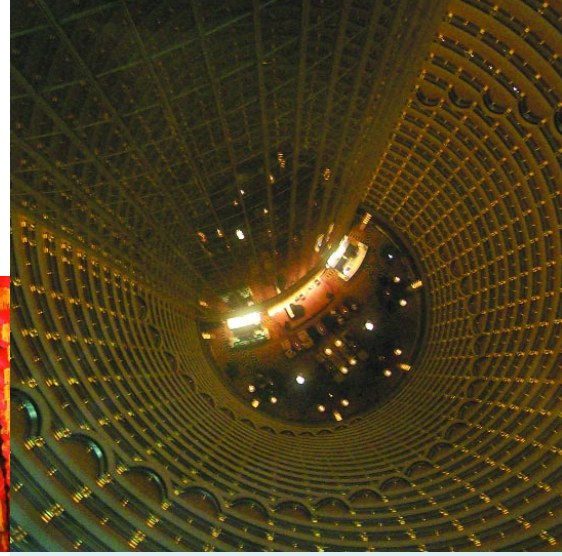
The tour began with four days in Beijing, where they saw many now-familiar Olympic venues including the Olympic Village, Bird's Nest Stadium, and the Water Cube, as well as the China Central Television Building and Beijing Airport. Shangle recalls, "Beijing is an amazing experience. The dissimilarity between 21st-century modern buildings and 14th century historic sites made even more striking by the fact that often buildings are right next to each other. Contrasts like that were everywhere throughout the city."

At the time of the trip in May, Beijing was in the throes of preparation for the summer Olympics, and construction was everywhere. At one point the group counted 24 high-rise construction cranes—and that was without turning around for a panoramic view. One stop on the group's tour was a brand new Marriott Hotel, being built specifically for the Olympics. At the time, the building's steel beams were in place and the glass shell was going up, but no interiors were complete; yet officials were confident that it would be completed, as crews were working in shifts, 24/7.

Such single-minded dedication is not limited to Olympic-related construction. Says Du, "My father is an architect, and when he is working on a project he doesn't take vacations until it is finished, no matter how long the process may take. It is very common for him to work two or three years without a break. Once the project is complete, he will take a small break, and then begin the next one. That's simply how the Chinese do business."

Lying at the center of Beijing is the Forbidden City (now known as the Palace Museum), the imperial palace during the Ming and Qing dynasties. The world's largest palace complex, which lies literally across the street from Tiananmen Square, covers approximately 183 acres and contains 9,999 buildings within its 33-foot-high walls.

Du was born in Beijing and lived there for 24 years before coming to the United States 10 years ago. He recalls, "When I lived in Beijing, I taught at a school about 100 yards away from Tiananmen Square. I saw it every day when I went to work, but I hardly recognized it. In fact, I got lost in my hometown, because it was a new city to me. So much has changed since I left. Not just the architecture, but also the clothing, the transportation—everything. It was somehow familiar, yet brand new." (continued on next page)



**Top row, left to right:**

The Jade Buddha Temple in Shanghai.

A Chinese guardian lion (also called Fu Lions), believed to have powerful protective powers.

Typical Chinese bazaar in Shanghai.

Red lanterns, a Chinese symbol of happiness and good luck, hang outside the Jade Buddha Temple.

The view from the 87th floor of the lobby of the Grand Hyatt Shanghai in China, the 'highest hotel in the world' (53rd to 87th floors of the Jin Mao Tower), in the center of Pudong, Shanghai's financial and business district.

**Below:**

A traditional water taxi in Zhu Jiao, a suburb of Shanghai.



After their four days in Beijing, the group flew to Shanghai, where they spent the next week. Shangle explains, “As Beijing is the center of leadership and government, Shanghai is the center of business and economy, equivalent to Wall Street in America. Shanghai is large in both terms of people and space; a modern city that’s home to over 16 million people, compared to 7 million in New York City. High rises are everywhere. We drove for over 15 minutes on the freeway, and we were still surrounded by high-rise buildings and skyscrapers.” As populous as Shanghai is, Shangle was surprised at how uncrowded the city felt. “Everyone was genuinely polite, respectful, and courteous. We felt remarkably safe.”

The group did not have a lot of free time to explore Beijing individually, but in Shanghai students and others were free to explore the city on their own. One scheduled stop was a visit to Shanghai Normal University, a comprehensive university that incorporates 20 different colleges, research institutes, and training centers in fields ranging from liberal arts and science to industry and business. Both Du and Shangle lectured to students; Du speaking in Mandarin and Shangle in English about the design and innovation process. Regardless of the language spoken, the class composed of a mix of Kendall and Shanghai Normal University students communicated in the universal language of design. After class, students continued to socialize together, going to Shanghai clubs, shopping, or simply exploring the city.

Another Shanghai destination was Haworth Asia-Pacific’s Shanghai Creativity Centre, which showcases how workspace plays a role in facilitating creativity and productivity for both local and global companies in China, and develops tools and research that Chinese companies can apply to their own organizations. Located in Corporate Avenue, a new business complex in the heart of fast-growing Shanghai, the Shanghai Creativity Center has designated space for public, privileged, and private use to support the trend in workspace design.

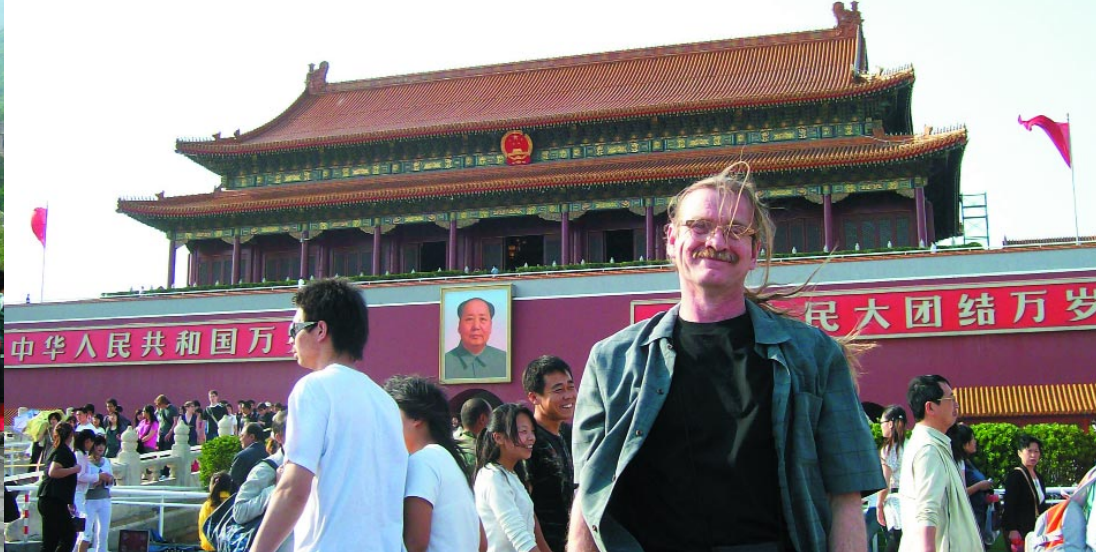
Says Du, “The Creativity Centre exposed students to the world of design in China as it stands today. China is developing rapidly, yet foreigners are building all buildings, even the train bridges. This booming growth is a huge opportunity for designers to meet my country’s need for designers to create goods that will be manufactured here and sold in the West.” The Centre staff educated students on business practices in China.

Continues Du, “To succeed in China, it takes protocol, process, and patience. We have a saying, ‘Anything is possible. Nothing is easy.’ Relationships are key in everything you do, and your personal behavior can have a greater impact than knowledge.” The group’s tour guide, Ming Li, had another saying that describes protocol-intensive business meetings: “Good beginning, half done.”

Dan Finks, a senior in the Furniture Design program said of his China experience, “I was blown away. We saw things that ran the gamut from historical to contemporary. People in China have such respect for history, pride in their culture, and confidence in their ability to succeed. That spirit spills over into design, and Chinese designers and artists are interpreting history while pioneering new dimensions as their culture evolves. We may see more edgy design from China in the future.”

Art and design permeated every aspect of the tour, from the MoGanshan Art District in Shanghai, illustrating the success and new heights accomplished by contemporary artists and designers in China to the famed Chinese Opera in Beijing, Kung Fu Show and Shanghai Acrobatic theatre presentation.

Brenda Huang, publisher of *Interior Design China*, presented an overview of the last ten years of architecture and design in China to the group. Georgy Olivieri, who helped organize the tour said, “While the projects are truly remarkable, it saddened us to realize that most have been imported from around the globe including big names such as Herzog & de Mueuron, OMA, Lord Norman Foster, Paul Andreu, John Portman, and Skidmore Owens & Merrill. Only a few works represented Chinese architectural and design talent. We were happy to hear of young emerging Chinese designers and architects whose work was recently featured in recent design competitions sponsored by *Interior Design China*.” (continued on next page)



**Top row, left to right:**

Building detail, the Forbidden City.  
The Great Wall of China.

Two chairs in Tiananmen Square  
(Chairman Mao and Professor Shangle,  
Chair of Furniture Design).

**Above**

Boarding a dragon boat to the island  
location of the Summer Palace.

On May 12, a 7.8-magnitude earthquake devastated the southwestern province of Sichuan, approximately 1,056 miles from Shanghai. As of August 20, the Chinese government reported more than 69,000 dead, 18,000 missing and 15 million displaced, including 5 million homeless

Shangle recalls, “We were in a Buddhist temple in Shanghai when China had its moment of silence for earthquake victims. It was extremely moving. Our guide, Ming Li, explained to us that in China it is believed that what happens to one person happens to all Chinese people—all 1.4 billion. As we paused to observe the silence side-by-side with the monks and other tourists, there was not a dry eye among any of us.”

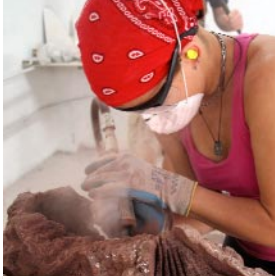
The day after the moment of silence, many members of the group were on Nanjing Road, one of the world’s busiest shopping streets, when 50,000 people gathered for a rally for the Olympics. Shangle notes, “One day we were observing this nation mourn their dead, and the next we saw them celebrate the living. It was an incredible contrast of emotions that still gives me a lump in my throat.”

Shirley Hubers, whose public relations firm represents Kendall, recalls how Kendall students reacted to news of the quake. “We were visiting the China office of Nalco Industrial Services, a water quality company that is headquartered in Chicago. Its representative, Peter Leung told us that company representatives were at the epicenter of the quake to see how the company could help. Leung mentioned that the China office would match all employees’ donations, and then the Chicago office would match the China office’s donation. Without a word, students got out their wallets and purses, and gave Mr. Leung American dollars and Chinese yuan. I have never been so proud of our students as I was then.”

Students were required to keep a journal during their China experience, and submit papers once they returned to the states. Shangle is in the process of extracting excerpts from the students’ writings and photographs, which will be published. “Students’ journals show that they have been deeply and profoundly changed by their rich and deep experiences in China, and several want to return to teach English or to study Chinese medicine,” he says.

Says Du, “I was proud to be able to show everyone my hometown and my culture. I was happy to see that there are many changes happening in China, and most for the better. I remember when I was a child that even when people had money, there was nothing in the shops to buy. Now Beijing is like many western cities; people have money and there are goods to buy. When I lived in China, it was a status symbol to have a car. Now many people have cars, but the infrastructure hasn’t caught up. There are roads, but few places to park. It’s still easier to ride a bike.”

Having neither car nor bike, the group walked several miles per day Shangle estimates. All that exercise increased appetites and Shangle says the food was great—different, but great. “At our hotel we had the option of eating an American or traditional Chinese breakfast, which might include steamed dumplings or soup. We also ate ‘hundred-year eggs’ (which aren’t actually that old at all) and other native dishes, such as the authentic version of Peking Duck.” Adds Du, “The Chinese diet is heavy on vegetables, rice, and seafood, with little meat or poultry. When we use meat or fish in food, everything is chopped up and added, so one must eat slowly and carefully to avoid bones. But no one snuck off to McDonald’s. Between all the walking and the vegetable-intensive food, we all came back a few pounds lighter,” laughs Shangle.



## SCULPTING AND STORYTELLING AT PALOS TALLERES DEL ARTE

For a second year, Kendall students headed south of the border for Puerto Vallarta, Mexico for a three-week course in stone carving. Eight students had a unique opportunity to work and play at Palos Talleres del Arte, a workshop and guesthouse in Puerto Vallarta, Mexico, overlooking the Bay of Banderas. Palos Talleres del Arte (which loosely translated means “workshop of art”) was founded by Manuel Palos in order to give sculptors an opportunity to work and sculpt in North America instead of traveling to Italy.

This year’s class combined stone carving and creative writing and was co-led by David Greenwood, head of the sculpture and functional art program, and assistant professor Adam Schuitema, who taught creative writing. Also teaching was artist-in-residence Martín Distancia Barragán, an award-winning sculptor, stone carver and bronze worker.

Because of Kendall’s laptop requirement, students brought along their MacBooks for the writing class, and many took advantage of on-line newspapers to keep up to date on local news events, which lead to an opportunity to become involved in the community. “Erin Trim read about a group that was building a children’s playground out of recycled materials. She got four other students interested, and they took a two-hour bus ride to a small town north of Puerto Vallarta, where they helped create a mosaic wall using bits of china and tile,” says Greenwood.

Although it was a party of ten who deplaned in Mexico, there were eleven who came back. Returning from a restaurant one evening, Korin Hollinshead saw a stray dog. “It’s a beautiful dog, that I’m guessing to be part black lab, part greyhound, although it’s hard to tell,” says Greenwood. “She gave it a little attention and it followed her home.” Hollinshead contacted a local dog rescue agency that helped her get the dog the proper paperwork, shots, and a crate for the ride back to Michigan.

When not building playgrounds or rescuing animals, the students worked five days a week for three weeks in the studio to create a single stone carving, working in various shades of limestone and volcanic stone. All the students were new to stone carving, so the first week was spent learning to use diamond saws, hand pneumatic chisels, grinders and sanders. During the next two weeks, mornings were busy with one-on-one instruction, group studio time, and lots of stone dust as students worked on their pieces.

Afternoons were devoted to the creative writing portion of the program. In many ways the course acted as a traditional fiction workshop, but Schuitema also sent students into the streets of the city to gather material for their work and to write character and landscape sketches. “Students were free to write stories of any kind, but I wanted to incorporate our surroundings into the class as much as possible,” he says. “We also read and discussed works by Mexican and other Latin American authors.” Upon returning to the States, students held conferences with Schuitema and had an additional two weeks to revise their final portfolio.

Greenwood’s enthusiasm for the program is apparent. “It’s a great program, because it’s in a foreign culture and offers an opportunity to learn stone carving, which we aren’t able to teach at this time. Tuition is the same as for a course taught on campus, and can be covered by loans, grants or scholarships. And where else can you complete six credits and go horseback riding, snorkeling or hiking?” Greenwood is quick to point out that additional expenses to students, housing and airfare, can be prohibitive to talented students who just can’t afford the extra expense. “If someone would be willing to help students with those costs, a lot more students could participate,” he says.

On the final day of the course, students held an exhibition of their work in Puerto Vallarta, and Greenwood is making plans for an exhibition at Kendall in the fall—that is, once he find a cost-effective way to ship the students’ pieces. “They didn’t fit in our luggage, so I’m looking into a combination of ground and air transportation,” says Greenwood with a smile. “If we can get a dog back to Michigan, sculpture shouldn’t be a problem.”

### Above, left to right:

The open air stone carving studio offers a view of the Pacific Ocean.

Working with a template, Jay Bickel carves a sphere that will be the focal point of his piece (shown in the group photograph, right.)

Helen Reznicek, wearing protective gear suitable for outdoor stonecarving.

An artist-in-residence, two professors, nine students, and one new canine mascot.

Eric Olgiersson, Jessica Shelton, and Erin DuMond relaxing seaside in Puerto Vallarta.





**Above, top to bottom:**

A Huichol (an indigenous ethnic group of western central Mexico) artist creates a traditional beadwork piece, pressing seed beads into a beeswax sculpture.

Colorful banners fly overhead for the annual Puerto Vallarta arts festival.

**Below:**

Adam Schuitema, Erin Trim, Korin Hollinshead, and Helen Reznicek discover the pleasures of creative writing out-of-doors.



## ART HISTORY STUDENTS TOUR NORTHERN EUROPE

**Once again, Professor Robert Sheardy led a group on a once-in-a-lifetime adventure: a tour of Europe.** Sponsored by the art history department, the trip was delightfully uneventful as far as travel arrangements. Students flew into London, went to Paris via the 31-mile-long Channel Tunnel (AKA the chunnel), and traveled to Amsterdam via motor coach.

Two classes were offered in conjunction with the tour; History of Baroque Painting and a Humanities class on the Enlightenment in Europe. Needless to say, museums were the mainstay of most tour activities on both sides of the channel.

In London the group visited the National Gallery, the Tate, the British, and the Victoria and Albert museums, and made side trips to the Tower, Westminster Abbey and St. Paul's Cathedral. In Paris everyone stayed in a hotel literally located in the shadow of the Eiffel Tower. While in the City of Lights, sights included visits to the Louvre, the palace at Versailles, the d'Orsay, the Rodin and Pompidou Centre Museums, as well as Notre Dame and Chartres Cathedrals. In Amsterdam, the Ryksmuseum, the Van Gogh Museum, and Rembrandt's and Anne Frank's houses rounded out class requirements.

Highlights for many during the trip were the out-of-the-way places like the charming town of Antwerp where they visited Rubens' house and studio, and the canal city of Haarlem, with its quaint brick houses and winding alleyways, which included a tour of the Frans Hals Museum—the former Old Men's home where the artist lived out his life back in the 1600's. The tour of Amsterdam ended with a relaxing and picturesque cruise at dusk through the picturesque canals of old Amsterdam.

The group included fourteen students, two alumni, four guests and two instructors, Judy Maggini and tour coordinator Robert Sheardy.

## ART IN ARGENTINA

**Kendall's foreign studies program is preparing for its next trip: Argentina.** Two 3-credit classes are being offered: The Art and Architecture of Argentina, taught by Gretchen Minnhaar, AIA and Studio Argentina, taught by Professor Margaret Vega. Trip dates are May 15–25, 2009. For more information, visit the Kendall website, or send questions to [foreignstudies06@aol.com](mailto:foreignstudies06@aol.com).

## PLAN NOW FOR MEXICO '09

**Planning is underway for the next trip to Palos Talleres del Arte.** Scheduled for May '09, the course will combine stone carving with a history of photography, taught by Darlene Kaczmarczyk.

For more information, contact David Greenwood at [dsgreenwood@hotmail.com](mailto:dsgreenwood@hotmail.com).



# CAMPUS NEWS

## 13TH ANNUAL NEOCON CLASS

**Big, blustery thunderstorms ushered in NeoCon weekend, reminding students and faculty that Chicago is called “the windy city” for good reason!** But storm clouds soon passed, ushering in a gloriously sunny and very warm Sunday evening, which was perfect for the reception to welcome the eighty plus Kendall students to the thirteenth year of the NeoCon class.

Held at the Merchandise Mart in Chicago, NeoCon World’s Trade Fair features thousands of innovative products and resources for corporate hospitality, healthcare, retail, government, institutional and residential interiors from more than 1,200 showrooms and exhibitors. In addition, NeoCon presents multiple programs featuring speakers, presentations and discussions from all aspects of design and social responsibility.

Navy Pier was a perfect backdrop for the casual event to kick off the NeoCon class, which is offered to Interior Design, Graphic Design, Furniture Design and Industrial Design students. The level of anticipation was high as the group mingled and discussed the upcoming three days which offered for many, a first time opportunity to see the world’s largest contract furniture trade show in action, and hear about exciting projects and initiatives taking place around the world—from great talent in the architecture, furniture and design industry.

Monday morning’s keynote address by Steven Leavitt, author of *Freakonomics* offered a radically different perspective on economics (normally a dry subject) that was not only entertaining, but helped students see that there is more than one way to dissect the problem—a good lesson for young design professionals in their quest for the ultimate solution. It was a great start to the rest of the day with the students searching the Merchandise Mart for the latest in design, products, messaging and branding. Comments from the students definitely spoke about the overwhelming nature of the showrooms, the crowds and the square footage!

Tuesday morning’s keynote by Robert Kennedy Jr. was inspiring and provocative. Kennedy is an attorney and defender of the environment, whose successful legal actions earned him a spot as one of *Time* magazine’s “Heroes for the Planet.” His platform of thought led students into a program at the Gleacher Center at the University of Chicago, where Jon Otis and his twenty students from Pratt Institute joined Kendall students.

In 2007, the estate of G.W. Haworth made a bequest to Kendall to support the NeoCon class. This year’s program was deeply supported by Haworth, which provided five speakers. The first was Branko Kolarevic, the Haworth Chair in Integrated Design and Associate Professor of Architecture at the University of Calgary. A specialist in digital media in design and construction, Kolarevic shared fascinating insights into the global world of media integration and specifically creating seamless digital collaboration between architecture, engineering and construction within very complex projects.

Jeff Reuschel, Director of Design at Haworth and Rod Vickroy, Design Director at Smith Group were both heavily involved in the Haworth Global Headquarters project. Their shared experience of implementing a research driven project, successful in sustainable objectives and a leveraged asset in their corporate branding initiative was another inspiring example of the power of Design.

Iain Thorpe, Kendall alumnus and Head of Design for North America in the Haworth Design Studio, demonstrate the immensity of global influence and its impact on product design. And Industrial Design students were particularly interested in the words of Nicolai Czumaj-Bront from the Haworth Design Studio, who shared his experience as an Industrial Designer who started his career in the Chicago area and was selected to show his work in the DWR (Design Within Reach) MDF Show in both 2005 and 2007.

Urshula Barbour and Paul Carlos, partners in Pure+Applied lead a discussion entitled “First Do No Harm,” which presented the challenge of “teaching, integrated design, running a design studio, generating ideas, selecting clients and finding time to sleep!” Their practice has done meaningful work in publishing and exhibit design in areas of sustainability, culture, political reformation as well as design icons like Dorothy Draper. *(continued on next page)*

**Above, left to right:**  
Ariel view of “the windy city” skyline.  
Kendall publication design classes annually compete to design an ad for that year’s NeoCon class. Graphic Design student Sherri Days created this year’s winning ad that was published in *Contract* magazine.



**Above:** Kendall students tour a SoHo gallery exhibiting the work of jazz photographer Herman Leonard while participating in this summer's New York City seminar class.

The day at Gleacher Center ended with Rose Tourje, founder of Asset Network for Education Worldwide (ANEW) and Lila Grant, Vice President of Strategic Management. A non-profit organization, ANEW is dedicated to collecting, organizing and repurposing surplus FF&E for donation to the underserved. Their tagline is “Doing right with what’s left” and they have created a repeatable process that is environmentally, fiscally and socially responsible—and a perfect solution that prevents tons of used materials from going to landfills while satisfying the needs of many who would otherwise go without.

Kendall College of Art and Design looks forward to an ongoing relationship with ANEW to integrate this kind of socially responsible thinking into students’ work in preparation for a long career in sustainable practices.

A NeoCon tradition is the Student Series, a day of activities designed to educate and prepare interior design and architecture students for future design careers. By the time students met at the Kimball Furniture showroom for the last tour, the group was tired but exhilarated.

## I ♥ NEW YORK

**For the eighth year, Assistant Professor Angela Dow led the New York City seminar class that is designed to help prepare students for their career search, help direct their work and project choices, and give them a glimpse into different types of design firms they could work for.** This year, 16 students (12 graphic design, 2 digital media, 1 interior design, 1 industrial design) spent eight days and seven nights touring midtown Manhattan. The group started with a now-traditional group dinner in Little Italy, before embarking on their tour.

The course is taught in two parts: The studio portion in which the class visits a variety of firms related to graphic design, advertising, and design in general; and the social science portion, where the class experiences the cultural aspects of the city, such as live theater, jazz music, architecture and urban design, museums, gallery exhibits, etc.

The studio portion of the class took students to numerous design firms. They visited Mucca Design, a graphic and environmental design firm; *Metropolis* magazine where they met with the editor and creative director; Material ConnXion, a material innovation resource center; Brand New School, which teaches broadcast animation and interactive; Sterling Brands, a branding and package design firm; recruiting firm Rita Sue Siegel Resources; and DeVito/Verdi, the ad agency that does the Meijer ads.

For the social sciences section, the class went to Birdland to see jazz legend Pharaoh Sanders, MOMA for the “Design and the Elastic Mind” show, and to a SoHo gallery for an exhibit of the work of jazz photographer Herman Leonard. Students also had the opportunity to choose their own play and second museum to experience, and were required to tour and write about at least two of the Manhattan neighborhoods (e.g. SoHo, Tribeca, Greenwich Village, etc.).

Remarks Dow, “This class shows them how hard they will need to work while in school to get into firms such as the ones they visited, broadens their mind and experiences culturally and professionally, and gives them a taste of real world expectations and responsibilities. I look forward to it every year.”



## KENDALL HOSTS BUSINESS ACADEMY OF DESIGN WEST MICHIGAN

**“West Michigan is doing what other regions no doubt will be doing soon: Developing design education for business people who aren’t designers. The piloting of a Business Academy is a wise and savvy move to support economic development.”** — Daniel Pink, author of *A Whole New Mind*

Creativity, imagination and innovation are today the fundamental drivers of our economy and society. Learning how to leverage these invaluable skills into business success is the goal of Design West Michigan’s Business Academy.

Hosted by Kendall, July 17 and 18, the Business Academy of Design West Michigan was a two-day educational experience for those seeking to more broadly understand the design process for application in their businesses, organizations, practices and areas of responsibility.

John Berry, a senior consultant with Greystone Global and Chair of Design West Michigan explains the reason behind the Business Academy. **“There are no regional opportunities for working non-designers to gain an understanding of the value of the multiple design disciplines and experience design thinking. The Business Academy’s intent is not to develop designers, but rather to develop better users, facilitators, and consumers of good design thinking to make a positive impact on their organizations and the regional economy.”**

After opening remarks by Berry, Oliver Evans, President, Kendall College of Art & Design, and Randy Thelen, President, Lakeshore Advantage, participants listened to the keynote address by Tania Aldous, Director of U.S. Design, Whirlpool. Berry then switched hats to represent his organization, Greystone Global to speak to the group in a presentation, “Design Thinking, Design Disciplines, and the Economy.”

After a brief break, the remainder of the morning was dedicated to a hypothetical case study exercise. Using a provided case study, the group in teams, responded to proposed questions, then presented to the other attendees.

After lunch, the afternoon was filled with case study presentations by Tania Aldous of Whirlpool; Lon Morrison, Director, Spectrum Health Care Facilities Planning and Development; and Gentex representatives Julie Kelly, Mechanical Design Engineering Manager-Outside Mirror Products; and Bruce Los, Vice President of Human Resources. The day concluded with another presentation by Berry, “Left/Right Brain: Design Elements and Principles.”

Day two began with a presentation of the West Michigan Center for Arts and Technology by Bryan Koehn, Principal and Director of Design for Progressive AE, who presented WMCAT’s facility needs statement, Progressive’s design solution/process, and measurable outcome. Berry presented “Working with Designers & Cues” followed by “Why Design Matters to the West Michigan Economy” by George Erickcek, Senior Regional Analyst, UpJohn Institute. The morning concluded with a case study from Kevin Budelmann, Principal, People Design, on developing the izzydesign brand.

After lunch it was one last case study, a look at the redesign of Meijer’s Cascade store by David Tovey, Director of Meijer’s Facilities. Then, participants were asked to bring out their hypothetical case study from the previous day and asked, **“Knowing what you now know, what would you do differently?”** The day concluded with a panel discussion lead by Tom Newhouse, Principal, Thomas J. Newhouse-Designs, Doug Hill, former VP of Sales, West and Canada and Kevin Budelmann of People Design.

Participants left with more than a guideline of the design process and steps to follow when involving design disciplines in making business decisions. They now have a better understanding of the design process.



**Top row, left to right:**

Al Ashbaugh of Big Picture Imaging and Kristin Armstrong of Saugatuck Center for the Arts.

During the Business of Design West Michigan educational experience, participants separated into teams and engaged in a hypothetical case study exercise;

**Above:**

George Erickcek, Senior Regional Analyst, UpJohn Institute.

## OUTSIDE THE FRAME SCHEDULE

Friday, October 24

### Morning Session: Icons of Modernism

Moderator: Nancy Mowll Mathews, Eugénie Prendergast Senior Curator of nineteenth and twentieth century art, Williams College Museum of Art.

Progress report on current research:  
**American Art and Early Film**

**Art of the Lower Third: American Posters, 1933–45:** Austin Porter, Boston University. The U.S. government's diverse and evolving use of modernism in poster propaganda and the visual culture of the 1930's and 40's.

**Buster Simpson: Environmentally Correct in a Public Art World:** Anne Heineman, University of Iowa. The public art of Buster Simpson reflects postmodernity with "the inclusion of a social discourse and a narrowing of the high and low art gap."

**Thinking Through Indigenous and Anti-Colonial Modernisms:** Dylan Miner, Michigan State University. An investigation of what "an indigenous modernism might look like... In opposition to the (outmoded) maxim that Western Visual culture is purely 'art for art's sake.'"

Moderator's Comments

Questions and Answers

### Afternoon Session: The New Visual Culture

Moderator: J. William Carswell, architect and professor of architecture, The School of Architecture and Urban Planning, University of Kansas.

Introductions

Report on research in progress:  
**Starchitectural Design**

**Banana Republic, Norman Rockwell, and Mid-century Modern: Fashioning Rebellion:** Kristina Wilson, Clark University. The current interest in reviving mid-twentieth century modernism for the consumer "does not celebrate modernist design, but rather celebrates the commoditized use of modernist design to fashion one's public face."

**A Requiem to Modernism: The Future has Arrived:** Robert Fraher, University of Minnesota, Twin Cities. A narrative reflecting "... some issues faced by today's culture is light of the deterioration of modernism's objects of progress," including the collapse of the Interstate 35W bridge in Minneapolis.

**Examining the Structure and Policies of the Cooper-Hewitt National Design Museum with Implications for Best Practice:** Eunice Lee, Getty Research Institute, J. Paul Getty Museum. On the "... role of design in society, the characteristics that distinguish design from art, and the history of design," relative to the "structure and policies of a contemporary design museum."

**Mediaglyphs as New Language – Cyber-HANGMAN: e-Commerce:** Danielle M. Font, Digital Artist and Multimedia Consultant. Mediaglyphs, computer icons, "have become the *lingua franca* to the fields of art and design."

Moderator's Concluding Comments

Questions and Answers

## KENDALL TO HOST "OUTSIDE THE FRAME, A COLLOQUIUM ON ART AND DESIGN"

### Intriguing Format Presents a Menu of Interesting Guest Presentations

Kendall College of Art and Design will host "Outside the Frame, a Colloquium on Art and Design" on Friday, October 24, 2008 in an all-day event at the College. Conceived and presented by Professor Robert Sheardy, the event is open to the public free of charge. The program will be presented in two sessions. Session One, ICONS OF MODERNISM, is scheduled from 9:00am to 12:00 noon, and Session Two, THE NEW VISUAL CULTURE, from 2:00 to 5:00pm.

Moderators for Session One will be Nancy Mowll Mathews and Eugénie Prendergast, Senior Curator of nineteenth and twentieth century art, Williams College Museum of Art.

Guest presenters for Session One:

Austin Porter, Boston University; *Art of the Lower Third: American Posters, 1933-45*

Tom Williams, State University of New York at Sunny Brook; *Pornography and Unreality in Oldenburg's "Erotic Fantasy Drawings"*

Anne Heineman, University of Iowa; *Buster Simpson: Environmentally Correct in a Public Art World*  
Dylan Miner, Michigan State University; *Thinking Through Indigenous and Anti-Colonial Modernisms*

Moderator for Session Two will be J. William Carswell, architect and professor of architecture, The School of Architecture and Urban Planning, University of Kansas. Following introductions there will be a Report on Research in Progress: *Starchitectural Design*.

Guest presenters for Session Two:

Kristina Wilson, Clark University; *Banana Republic, Norman Rockwell and Mid-century Modern: Fashioning Rebellion*

Robert Fraher, University of Minnesota, *Twin Cities; A Requiem to Modernism: The Future has Arrived*  
Eunice Lee, Getty Research Institute, J. Paul Getty Museum; *Examining the Structure and Policies of the Cooper-Hewitt National Design Museum with Implications for Best Practice*

Danielle M. Font, Digital Artist and Multimedia Consultant; *Mediaglyphs as New Language – Cyber-HANGMAN: e-Commerce*

Each of the two sessions will be followed by the Moderator's concluding comments and a question/answer opportunity. Keynote speaker Thursday evening will be Alex Bitterman, Ph.D., Assistant Professor, School of Design, Rochester Institute of Technology and Editor-in-Chief of *Multi: The RIT Journal of Diversity & Plurality in Design*. His presentation is entitled, *Part and Parcel: a critical evaluation of the role of public architecture and contemporary place branding in the creation of the city image*.



**On the right:**  
Dr. Oliver Evans and Stuart MacDonald  
Rector, Gray's School of Art in Aberdeen,  
Scotland.

**Below:**  
Stefan Larssen, Director of International  
Studies, University of Cumbria, Carlisle,  
England and Rick Brunson.

## KENDALL LAUNCHES INTERNATIONAL STUDENT PROGRAM

**Upon retirement, it's not uncommon for many people to travel abroad, visiting far away places and exotic locales.** Rick Brunson is one of those travelers, but with a different purpose in mind. Brunson taught high school art for 28 years and retired from Union High School in Grand Rapids, where he scouted students for Kendall's Dual Enrollment program, among other things. He remains involved with the Dual Enrollment program, but has taken on the responsibility of managing Kendall's fledgling International Student Program (ISP).

The International Student Program will offer students from Europe, Asia and Latin America the opportunity to study at Kendall, and provide the same opportunity for Kendall students to spend a year abroad.

When asked the method he used for choosing possible partner schools, Brunson said, "I didn't look at schools that were solely art schools, but schools that had the same feeling and vibe as Kendall. Some of them are part of a larger university, much as Kendall is a part of Ferris. Once I created my list, I made contact and visited three to four colleges per country. This allowed me to narrow my selections to the school that was the best fit. On my second visit to each of the selected colleges, I gave a multi-media presentation to interested students and faculty."

Brunson traveled to Europe last spring, visiting colleges in Scotland, England, and Germany. His first stop was Gray's School of Art in Aberdeen, Scotland, where approximately 700 students study Drawing, Industrial Design, Painting, Photography, Sculpture, Metals/Jewelry, Printmaking, Graphic Design, and Visual Communications. Notes Brunson, "Gray's Rector, Stuart MacDonald, is very supportive of creating a sustainable partnership with Kendall, and visited Kendall's campus and met with Dr. Evans this past May."

Brunson's second stop was the University of Cumbria in Carlisle, England. The art college has a student population of 1,200. Cumbria is very strong in Graphic Design, Digital Media and Photography. So strong is interest in an exchange program that Stefan Larssen, Cumbria's Director of International Studies visited Kendall in early June and met with Dr. Evans to explore the possibilities.

The last stop in Brunson's whirlwind tour was HAWK in Hildesheim, a lovely suburb of Hannover, Germany. HAWK also has a smaller student population, approximately 700 students in Industrial Design, Metals and Jewelry Design, Graphic Design and Interior Design. Brunson reports, "Metals and Jewelry Department Chair, Georg Dobler, who is well-known in his field in Germany, is very enthusiastic about visiting Kendall this fall. And Andraes Schultz, an industrial design professor and the international relations person for HAWK would like to visit us in February."

Specifics for the ISP are still in the works, but Brunson hopes to begin slowly with an equal exchange with participating schools. "They send us a student, we send them a student," he explains. "We'd probably start with no more than five students, and gradually build." In five years Brunson would like foreign exchange students to be ten percent of Kendall's overall student population."

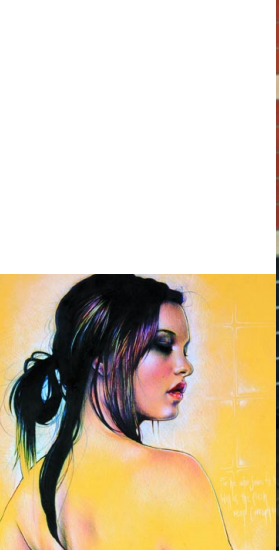
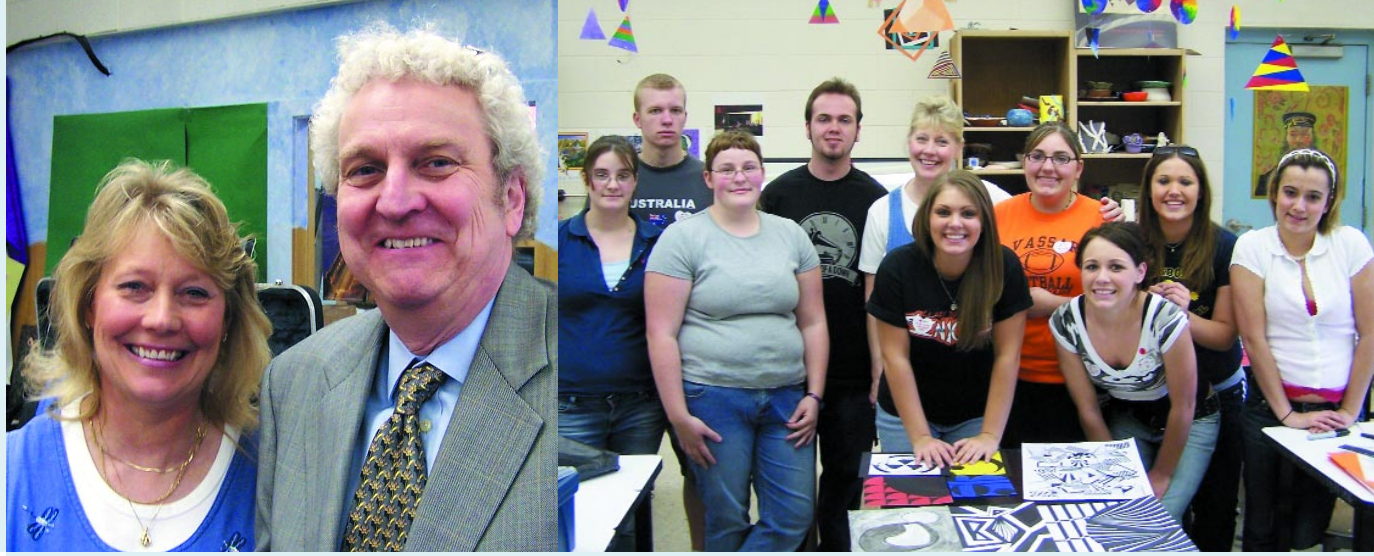
Europe wasn't Brunson's only destination. In August he visited Instituto Allende in Mexico, the only art college in Mexico to offer BFA and MFA degrees and where there is strong interest in sending students to study at Kendall for a year. He's also laying the groundwork for India, China, Korea, Japan, Turkey and Singapore. He explains, "Currently one percent of Kendall's students are foreign exchange students, and a number of them are from Asia. I spoke to David Du, Assistant Professor, Furniture Design and Design Studies, who was born and raised in China. I asked him what percentage of Chinese college students wants to study in the U.S. His reply was, 'All of them.'"

Says Brunson, "According to the Association of International Educators, nearly half of all U.S. college students would like to study abroad. The interest is there and Kendall is committed to creating a program to make it possible."



**To the right:**  
Lois Parsell, dual enrollment instructor at Vasser High School, Vasser, Michigan.  
Ms. Parsell (back row center) and her dual enrollment students.

**Below:**  
Examples of dual enrollment students' art.



## DUAL ENROLLMENT CONTINUES TO GROW

**Rick Brunson remembers his high school years all too well.** “I hated sitting in a desk for six hours a day and being lectured to. But I always looked forward to my art classes where I could get up, walk around, and create things.” Perhaps that’s the reason that Brunson is such a passionate advocate for Kendall’s Dual Enrollment program.

Brunson taught for 28 years and retired as the art teacher at Union High School in Grand Rapids, where the first Dual Enrollment program began in 2003 with just six students. In 2004, the program expanded, first to other Grand Rapids Public Schools high schools, then high schools in the Grand Rapids Catholic and Christian schools, and in 2003, it burst beyond the district. Today, 150 high school students around Michigan are receiving dual enrollment credit at 19 high schools under the tutelage of 24 teachers.

In fact, the program has grown so quickly, that he had to appoint Diane Heath, who teaches dual enrollment classes at Stony Creek High School in Rochester Hills, to help administer the program on the east side of the state. Heath will work with Brunson to facilitate communication with Dual Enrollment instructors, answering questions, offering advice and making recommendations and visitations. “Adding Diane to the Dual Enrollment program will allow me more time to focus on my next big challenge, Kendall’s new International Student Program,” explains Brunson who has been to Europe and Mexico twice in the past year and is headed to India, China, Korea and Japan this fall.

As a former high school art teacher, Brunson is an enthusiastic supporter of the program, but as the new Assistant to the President as of July 2007, he has another reason for wanting to offer opportunities to talented high school art students. “In five years I project that the Dual Enrollment program will have 250 students, 40 teachers, and 35 statewide locations. Each year we’re adding approximately four new high schools to our Dual Enrollment program,” he explains. “The quality of art students enrolling in Kendall from these Dual Enrollment programs is outstanding and we are pleased with the numbers as well. It has shown itself to be one of those rare instances in life where everyone wins: the students, their parents, the school districts and Kendall.”

## MORE STUDENT HOUSING AVAILABLE AT 5 LYON

**Kendall doesn’t have downtown dorms, but that’s not a problem for many Kendall or Ferris students, as they can rent a furnished apartment in the heart of Grand Rapids where college students in search of housing this fall can count on having at least 19 new ‘beds’ to choose from: 17 studio, one- and two-bedroom apartments under construction in the nine-story building.** Over the past four years, Rockford has renovated floors four through nine in the former office building into larger apartments. Each student leases his or her private bedroom and shares the kitchen, living room and bathroom with roommates. Amenities include full kitchens, laundry facilities, bike storage, high speed Internet access, and cable television. The new apartments are under construction on floors two and three, bringing the total number of beds in the building to 163.

“We’ve had a lot of demand for the studios, which are not available on the upper floors,” says Kurt Hassberger, Rockford COO. “We’re also working with a restaurant for the garden level space at Ionia and Lyon, but can’t disclose the name until the contracts are signed. Having food service in the building will be a big plus.”

In addition to housing and food service, 5 Lyon will have a gathering space where students can study together, or just hang out and get to know each other. The gathering space will have games, such as foosball or ping-pong, Internet access and cable television.

## CAREER DAY TO FEATURE ILLUSTRATOR MURRAY TINKELMAN

On Tuesday, October 21, (time TBA) the first in Kendall's Career Day presentations will feature a lecture/slide presentation by award-winning artist Murray Tinkelman. Winner of gold medals from the Society of Illustrators, The New York Art Directors Club and the Society of Publications Designers, Tinkelman's illustrations have appeared in a variety of publications such as *Atlantic Monthly*, *The New York Times*, and *The Washington Post*.

Tinkelman has been commissioned by The National Park Service to do drawings and paintings of National Parks and Monuments, and by The U.S. Air Force to be an artist-reporter on specific missions. He has had a one-man exhibit of his baseball art at The National Baseball Hall of Fame and Museum in Cooperstown, New York in 1994 and The United States Sports Academy in Daphne, Alabama in 1995. His work is represented in the permanent collections of the Brooklyn Museum, the Delaware Art Museum, the International Photography Hall of Fame & Museum, and the New Britain Museum of American Art.

Tinkelman has been a guest curator for The Discovery Museum in Bridgeport, Connecticut, and the Society of Illustrators, Museum of American Illustration in New York City.

Tinkelman has been named the recipient of the 1999 Distinguished Educator in the Arts award from the Society of Illustrators in New York. He has received the 1995 Sports Artist of the Year from The United States Sports Academy, the 1970 Artist of the Year award from The Graphic Arts Guild in New York City, and the 2001 Syracuse University Faculty Service Citation.

He is Professor Emeritus from Syracuse University where he taught in the undergraduate program and was the senior advisor in the Independent Study MFA Program in Illustration for over 25 years from 1979–2006.

Murray is now the Director of the Limited Residency MFA program at the Hartford Art School, University of Hartford. This program is completely dedicated to the field of Illustration.

## NATIONAL PORTFOLIO DAY

Saturday, November 1, 2008, Kendall College of Art and Design of Ferris State University will be hosting National Portfolio Day from 12:00 noon – 4:00pm. This is an opportunity for those students that wish to pursue an education and a career in art and design to meet with representatives from more than 30 different colleges/universities, from across the United States and Canada, offering professional programs accredited by the National Association of Schools of Art and Design (NASAD). National Portfolio Days are held to further the artistic development of young artists by bringing together experienced college representatives to review student work and offer critique.

The National Portfolio Day Association (NPDA) was created solely for the organization and planning of National Portfolio Days. Since 1978, NPDA members have been hosting portfolio days and career-in-the-arts events throughout the United States and Canada. The Association consists of accredited art colleges and university art departments that are members of NASAD. It is the only organization of its kind and its membership represents the highest standards in visual arts education.

For more information of NPDA, please visit [www.portfolioday.net](http://www.portfolioday.net).

For more information on National Portfolio Day, please e-mail Sandy Britton, Director Enrollment Management, at [brittons@ferris.edu](mailto:brittons@ferris.edu).

### NAMED SCHOLARSHIPS AWARDED BY THE DAVID WOLCOTT KENDALL MEMORIAL SCHOOL FOUNDATION

#### The Gene Adcock Scholarship

Awarded to Crystal A. Brown.

Established through the generosity of Gene Adcock, a 1955 Kendall interior design graduate, the award 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.

#### The Allesee Metals/Jewelry Design Scholarship

Awarded to Anne E. Hiddema.

Created by Bob and Maggie Allesee, this scholarship is awarded to students majoring in metals/jewelry design who have work showing a high level of proficiency and promise, are in good academic standing and plan to graduate during the academic year in which the scholarship is awarded.

#### The Mathias J. Alten Memorial Award

Awarded to Susan M. Naum.

Established through the generosity of his granddaughter, Anita Gilleo, in honor of the collaboration in the early 1900s between David Kendall and painter Mathias J. Alten, the Alten Award recognizes an outstanding junior by providing financial support during his or her senior year. The recipient's work must demonstrate qualities and characteristics of the award's namesake: solid drawing and draftsmanship skills, discipline and industriousness, respect for traditional standards of craftsmanship, versatility as to medium and subject matter, and "painterly" technique, as opposed to mechanically assisted, highly abstract subject matter or extreme photorealism.

#### The Grand Rapids Furniture Designers Association Scholarship

Awarded to Jillian M. Stoltz.

Candidates must have a 3.0 or better GPA and a demonstrated financial need, and submit a portfolio for review by the Grand Rapids Furniture Designers Association. Applicants are also interviewed by the Grand Rapids Furniture Designers Association Scholarship Committee.

#### Brian Rizzi Memorial Scholarship

This scholarship was established by Phillip Carrizzi, chair of the metals/jewelry design program, and his wife Stacie in memory of Brian, Phillip's brother, and is awarded to the student or students who show(s) a dedication or determination to enter the jewelry field. Recipients will have a strong portfolio and be overall outstanding students academically. (Recipient declined to be named.)

#### The Steelcase Foundation Scholarships

Awarded to Andrea C. Cotter, Carrie A. Hahn, Shanti C. Halbeisen, Molly E. Meyer, Keshava K. Stanford-Carter, Neil S. Vincenti, and Lauren M. Ziemba.

Founded in recognition of Kendall's contributions to art and design, and its impact on the West Michigan community, each scholarship is awarded to students pursuing furniture design, interior design or advertising/graphic design, with preference being given to families of Steelcase employees.



**On the right:**

Marsha Vanderwoude, author of “\$avvy Women, \$mart Choices” and presenter of the \$avvy and \$mart Financial Planning Seminar.



**The Joe Withers Scholarships and Award**  
Awarded to Neil S. Vincenti.

Established to honor Joseph W. Withers for his years of valuable service as president of Keeler Brass, the scholarships and award support outstanding students in furniture design, industrial design or interior design who will pursue careers in furniture or furniture-related industries. With preference given to furniture design students, the Withers Scholarships are primarily merit-based, and can be awarded to a single recipient for up to four consecutive years. The Joe Withers Award is presented every year to an outstanding junior or senior. Primarily merit-based, the duration of the award is limited to one year, even if the recipient is a junior.

**W.H.A.T. Scholarship**

Awarded to James C. Carroll and Katherine A. Johnson.

Created by the amateur art group W.H.A.T. (Women Happily Art Together), this scholarship is awarded to a male and a female student who are motivated and financially deserving students.

**HOW TO DONATE TO THE DAVID WOLCOTT KENDALL MEMORIAL SCHOOL FOUNDATION**

**Make a Lump Contribution**

Go to [www.kcad.edu](http://www.kcad.edu) > Alumni > Support Kendall to download a donation form; complete it and return it with your check or credit card information. Or you can donate directly online through Kendall Marketplace using a credit or debit card. It's quick, safe and secure.

**Make a Pledge**

Feeling more generous than your bank account balance? Spread your gift out over a year, making a payment every one, three or six month(s).

**Matching Gifts**

Ask your human resources department if your company offers an employee matching gifts program. It's a simple way to double your donation!

**Gifts-in-Kind**

Do you offer a service or tangible items that can enhance our academic programs and resources? These in-kind gifts are most welcome. To discuss an in-kind gift, contact the office of Kendall Alumni and Donor Relations at 616-451-2787.

**Leave a Legacy**

Remember Kendall in your will or when talking to your lawyer or financial planner. 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. For example, Michigan residents may claim a 50% credit on their Michigan tax returns for gifts to Kendall, up to a maximum of \$200 for individuals and \$400 for couples. Please consult your tax advisor for specifics.

## SAVVY AND SMART FINANCIAL PLANNING SEMINAR

The offices of Kendall Alumni Relations and Career Services will present its first \$avvy and \$mart Financial Planning Seminar in spring, 2009. This five-week course is open to students and graduates who wish to get a better handle on their personal finances.

Presenter of the \$avvy and \$mart Financial Planning Seminar is Marsha Vanderwoude, Vice President for Investments, Merrill Lynch. For more than 25 years she has worked as a broker in the financial industry, and has authored the book “\$avvy Women, \$mart Choices” a compilation of her experiences working with women who were in financial jeopardy because they left the financial decisions to their husbands. Vanderwoude teaches a personal finance course at GVSU that is mandatory for all students. She received her undergraduate degree and Masters in education from the University of Michigan.

The five one-hour course sessions tentatively schedule are:

Session I Personal Financial Planning & Introduction to Investing

Session II A Closer Look at Investing

Session III Insurance Policies & Financing Higher Education

Session IV Estate Planning, Wills and Trusts

Session V One-on-One (by appointment)

Attendees will receive a notebook containing materials from all sessions. Cost to attend all sessions is \$100. Further details will be available on the Kendall website, [www.kcad.edu](http://www.kcad.edu).

## THE DAVID WOLCOTT KENDALL MEMORIAL SCHOOL FOUNDATION ANNUAL FALL FUND DRIVE UNDERWAY

**Did you know that Kendall receives no state funding through its affiliation with Ferris?** Did you know that Kendall is much more dependent on contributions, donations and endowments than colleges and universities that receive state money? Did you know that approximately 82 percent of students who attend Kendall receive scholarships?

Tuition pays for only a portion of the cost of presenting Kendall's nationally accredited programs. And, if Kendall could not provide financial assistance through the David Wolcott Kendall Memorial School Foundation, many talented students could not afford the kind of art and design education they deserve.

This year, we're adding the opportunity for alumni and supporters to specify where they would like their gift to be applied. Donors can request their contribution be earmarked for a specific program, be used to support various departments such as the library, or become a part of the President's Fund for Excellence and support a project that Kendall president, Dr. Oliver Evans, deems an immediate need.

Now more than ever, financial support—especially from alumni—is needed to distribute scholarships to deserving students. Last year Kendall set an ambitious goal—\$90,000—and donors responded with an increase of over 200 percent in first-time donors, and a 196 percent increase in giving from alumni. Although the campaign fell short of its goal by only 11 percent, response was so positive, that this year's goal is to raise \$100,000. With the support of former students, graduates and contributors, that goal is within reach.

On behalf of current and future Kendall students, thanks for your support.



**Above, left to right:**  
Christine Brown, Director of Career and Professional Development, and Dawn M. Dempsey, Director of Alumni and Donor Relations.

## BROWN AND DEMPSEY APPOINTED TO NEW POSITIONS

**Dawn M. Dempsey, formerly Kendall's Assistant Dean for Advancement, has been named Director of Alumni and Donor Relations, and Alumni Relations Director Christine Brown, has been named Director of Career and Professional Development.** Alumni Relations is not new to Dempsey. She served as Director of Alumni Relations at Ferris State University from 1993 to 2000, then as a Senior Program Director for the Alumni Association at the University of Michigan in 2000 and 2001. While at U of M, Dempsey's responsibilities were many, including career services, travel, regional relations, affinity programs and reunions.

Dempsey is happy to be able to return to working with alumni, and she is particularly excited about future plans for Kendall's alumni programs. ["My approach to alumni relations is to encourage current students to think of themselves as future alumni, and get involved with programs and people who will help them make the transition from the classroom to the workplace."](#)

Assisting Dempsey with that effort is Kendall Alumni Association Board President Gwen O'Brien, ('94, Visual Communications). O'Brien and the board will work to build on the success of last year's board president, Peter Jacob, by encouraging students and graduates to become more involved in on- and off-campus activities. ["The alumni hosted a back-to-school ice cream social and will assist with the annual Halloween party and other events,"](#) said Dempsey, ["all with the purpose of making students aware of the Alumni Association and how it serves them."](#)

Dempsey plans to develop regional alumni chapters and clubs in West Michigan and in several cities, such as Chicago, New York and Los Angeles that already have a high concentration of Kendall grads. ["Furniture design majors have an annual reunion in conjunction with the High Point Furniture Market. We're working to develop reunions for other majors to be held concurrent with significant annual events for other industries, such as the NeoCon Trade Show in Chicago,"](#) says Dempsey, who also hopes to implement many of the programs she managed at the University of Michigan, including travel programs. ["Classes and networking opportunities are important career development tools, yet because so many Kendall graduates are freelancers or self-employed, they don't have professional development opportunities to the extent of someone who is employed by a major corporation. Alumni have told us that these types of programs are important,"](#) Dempsey adds.

["Currently, we have a great program in place, and the college has grown to the point that it's ready to be taken to the next level. I'm excited about the opportunities we're going to offer alumni,"](#) said Dempsey.

One area in which alumni relations is strong is career services. In fact, the program, administered by Christine Brown as part of alumni relations, has grown so successful, that Brown has been put in charge of it, making it her sole responsibility, and expanding services to both students and alumni. Brown is a ten-year employee, and derives professional and personal satisfaction in helping students transition from school to work, find their first job or a new career opportunity.

["Like Dawn said, many Kendall graduates, at one time or another, work as a freelancer, which is why Career Services is expanding its offerings to help them with the business of running a business. How to find an accountant, how to bill for services, how to work effectively from home—all those issues. We're offering these classes and seminars in addition to speakers regarding art and design issues, as well as programs such as the 'Ready, Set, Go to Work!' seminar that the Alumni Association presented to graduating seniors,"](#) adds Brown.

Brown's new position will also allow her to focus on employment and internship opportunities for students and grads as well. She is eagerly looking forward to getting Kendall's job board on-line, so that employers can post to the site. Ads Brown, ["The best part of this new position is it will allow me to implement ideas from students and alumni. Career Services will be better able to meet their needs by building their skills, give them the tools they need, provide networking skills, and ultimately help them find that dream job."](#)

Brown and Dempsey look forward to working together in their new roles. ["I'm excited to be able to help our students transition from college to their professional career,"](#) says Brown. Dempsey adds, ["And I'm looking forward to developing programs that will make it easier for alumni to stay connected and involved with the school and each other."](#)

**Top row, left to right:**

Paul Bacon, Susan Bonner, Lee Davis, Gayle DeBruyn, and Michael Dollar.

**Bottom row, left to right:**

Charles Gilbert, Jun Suk Min, Rian Morgan, Eric Gollanek, and Richard Yardhouse.

**Below:**

Professor David Smith-Greenwood during the fabrication process of "Seedpod 9 (Buzz)."

Final installation of "Seedpod 9 (Buzz)" at Riverfront Park, St. Joseph, MI.



# FACULTY NEWS

## FACULTY NOTES

**Jay Constantine** (Professor, Foundation, Fine Arts, Painting) was one of three jurors of the Festival 2008 Regional Arts Exhibition in downtown Grand Rapids. The 39th annual exhibition included 383 pieces from 211 local artists. Three jurors judged through 841 submitted works and gave twenty-eight pieces monetary awards, totaling \$11,815.

**Kristopher Jones** (Admissions Officer and MFA Drawing Grad) won First Place/Best of Show in the Great Lakes Drawing Biennial, held in March at Eastern Michigan University. "Roots" was on exhibit at the University Gallery in the Student Center through April 25.

**David Smith-Greenwood** (Professor, Sculpture and Functional Art) was invited to participate in the St. Joseph Michigan sculpture biennial sponsored by the Krasl Art Center. "Seedpod 9 (Buzz)" is number 9 in the series that Greenwood began in 2004. The piece was installed in Riverfront Park on July 8, and will remain in the park for 14 months.

**Max Shangle** (Professor, Furniture Design, Design Studies) was quoted in an article, "Technology Advances Design." The article was distributed by the Associated Press, and ran in the St. Petersburg (FL) Times, The Seattle Times, The Baltimore Sun, The Sydney (Australia) Morning Herald and MSNBC.

### FOND FAREWELLS

**Professor Erli Gronberg**, who has been teaching at Kendall College of Art and Design since 1972, will soon be retiring.

Her contributions to the school are many, and her influence on students great. Alumni, share with Portfolio readers your memories of Erli: time spent in class, trips to NeoCon, her design advice and of course, her influence on your career. Please send your comments to pam@paragraphwriting.com. Include your name, year of graduation and phone number in case we need to contact you.

**Assistant Professor Deborah Kimberlin** will be retiring in May. She has taught in the Furniture Design and Design Studies programs for 25 years (1983).



## KENDALL ANNOUNCES NEW FACULTY ADDITIONS

**Kendall College of Art and Design is pleased to announce the following temporary one-year, full-time appointments:**

Paul Bacon, Ph.D.  
Assistant Professor  
Art History

Susan Bonner, M.F.A.  
Assistant Professor  
Digital Media and Illustration

Lee Davis, B.F.A.  
Instructor  
Interior Design

Gayle DeBruyn, M.M.  
Assistant Professor  
Furniture Design/Design Studies

Michael Dollar  
Instructor  
Digital Media

Charles Gilbert, M.A.  
Assistant Professor  
Liberal Arts and Sciences and Interior Design

Nancy Hart, M.F.A.  
Assistant Professor  
Foundation, Fine Arts, Painting and Illustration

Jun Suk Min, M.F.A.  
Assistant Professor  
Metals/Jewelry Design

Rian Morgan, M.F.A.  
Assistant Professor  
Drawing and Printmaking

Jonathan Moroney, M.B.A.  
Assistant Professor  
Industrial Design

Joan Sechrist, B.A.  
Instructor  
Graphic Design

**Kendall is also pleased to announce the following new full-time faculty:**

Eric Gollanek, Ph.D.  
Assistant Professor  
Art History

Suzanne Jonkman M.Ed.  
Assistant Professor  
Graphic Design

Richard (Brad) Yarhouse, B.F.A.  
Instructor  
Digital Media

# STUDENT NEWS

## CELIA MOH SCHOLARSHIP PLACES STUDENTS ON THE CAREER FAST TRACK

**Entrepreneur Laurence Moh was born in Shanghai, but one of his companies, Fine Furniture Design and Marketing, was one of the first Asian companies to concentrate on high-end American furniture, and he eventually started factories for his more sophisticated furniture in Tennessee and North Carolina.** *Furniture Today* called him “a visionary in the true sense of the word.” Moh was also a philanthropist, establishing scholarships at schools from Singapore to the United States, most named for his beloved wife Celia.

The Celia Moh Scholarship assists outstanding students whose academic endeavors would logically lead to careers in the home furnishings industry. Established in 2001, the Celia Moh Scholarship covers the cost of full-time tuition, fees, room, board and books for college sophomores, juniors and seniors at Appalachian State University, Catawba Valley Community College, East Carolina University, High Point University, Kendall College of Art and Design, Mississippi State University, North Carolina State University and Virginia Tech.

Applications for the scholarship include an extensive questionnaire, personal essay and recommendations. A scholarship committee comprised of notable furnishings industry executives selects the recipients. Forty-eight full scholarships have been granted in the program’s seven-year existence—and eight Kendall students have received this generous award.

Professor Max Shangle, Chair of Kendall’s Furniture Design program is responsible for recommending applicants for the Moh Scholarship, and his criteria is strict. “I look for students who have demonstrated involvement and engagement in the program, who are involved in the industry through an internship or being involved with a mentor, and who demonstrate interest by visiting High Point or other markets,” says Shangle. The process isn’t easy, as he often gets ten or twelve applications for one of three positions. Shangle often contacts students’ references, and speaks to applicants’ other instructors in order to help him make his decision. “I want to make sure that the three students that I submit are the cream of the crop,” Shangle says.

2004 Kendall graduate Peter Jacob Vanderwier (a professional furniture designer now known as Peter Jacob) was one of the first 12 students nationwide to receive the Moh Scholarship. “I thought it was too good to be true,” Jacob recalls. “I’m the youngest of five children, and when it came time for me to go to college, there was very little money.” Jacob’s parents, former educators who became missionaries, did all they could to help out. “Although they were in their 50’s, my dad got a paper route, and mom renewed her dental hygienist teaching certificate to bring in extra money. And I held down a couple of part-time jobs, yet still had to skimp on supplies, such as drawing paper and markers,” said Jacob. The Moh Scholarship changed all that in an instant.

“It completely altered my college experience. As a part of the application, students state their areas of interest, such as case goods, custom furniture, interior design or fabric design. Recipients are invited to the High Point International Home Furnishings Market where they are matched with a mentor who specializes in that same field. During my mentoring day at the Market, my mentor, a Baker Furniture upholstery goods designer and I toured a factory where custom designs are produced. And when I got home, it only got better for my entire family. Mom continued teaching because she liked it, but Dad immediately resigned his paper route!” he says with a laugh. “I kept the one job I enjoyed, but was able to more fully concentrate on school.” Just three years after graduation, Jacob started Profile, a furniture design firm that specializes in licensed brand collections.

Jacob isn’t the only Moh scholarship recipient at Kendall whose career has taken off. Yanxin Chen, another 2004 graduate, also credits the Moh Scholarship for his success. Working as a furniture designer for H. Thomas Keller & Associates in High Point, NC, Chen feels the Moh Scholarship added credibility to his professional abilities, and helped him make strong connections in the furniture industry. He says, “The Moh Scholarship has incredible influence within the furniture industry. Many of the professionals I’ve encountered in my career know about me before meeting me because of the of Celia Moh Scholarship.” (continued on next page)

## STUDENT NOTES

**Nick Nawrocki** remembers being able to sit down at the Memory Diner, a fictional crime scene inside the Grand Rapids Public Museum. He was 13 when he solved the last “Whodunit?” exhibit, which allowed visitors to play detective for a day. Now, seven years later, the Kendall College of Art and Design student is creating the very scenes that made an impression on him. The new exhibit opened August 30 and runs through January 4 at the Grand Rapids Public Museum.

**Dustin Joseph Farnsworth** took first place prize in Marshall M. Fredericks Sculpture Museum exhibition with his human-size wood and steel sculpture, “Brunette,” reminiscent of an African music instrument. He received the \$5,000 first-place prize in the first Regional Biennial Juried Sculpture Exhibition sponsored by the Marshall M. Fredericks Sculpture Museum on the grounds of Saginaw Valley State University. Juror for the show was sculptor Sergi De Giusti of Detroit. The show was on display through September 20.

Junior interior design major **Emily Davison** is initiating a recycling program for the City of Monroe. With city approval, she hopes to place bins at parks for the public to deposit plastic, glass and aluminum. The bins will be financed by business sponsorships. While attending her sister's soccer game at Munson Park earlier this summer, Emily noticed the players leaving water bottles on the ground or just throwing them in the trash.

With help from the Monroe Area Soccer Association (MASA) and the solid waste coordinator for the county, Emily created a proposal for an environmental grant to help purchase twenty two 32-gallon recycling bins.

The recycling bins will work as a fundraising opportunity for the soccer association. Each team will clean up the park as part of the program "Recycling for Kicks." Teams would earn money for cleaning up the park to be used to reduce expenses. The recycling program doesn't stop with the grant. Emily solicited businesses and families in the community to donate \$100 for a bin. The money will go toward the purchase of the bin and liners. Sponsors will have their logo or family name on the bin.

In 2005, Lisa Koskela graduated from Kendall with a BFA degree and an emphasis in furniture design as well as a minor in industrial design. Lisa currently holds a Design Management position at Hickory Hardware; a Grand Rapids, MI based decorative hardware company. She too is grateful for the opportunities the Celia Moh Scholarship presented. "Receiving the Moh Scholarship allowed me the time to minor in Industrial Design, which broadened my awareness of the design world, strengthened my portfolio, and helped me to more deeply understand manufacturing processes. I was able to focus on coursework instead of keeping a part time job. And the High Point Market trips were full of interesting people connected with furniture that I wouldn't have met otherwise," she says.

Carl Marmion, another 2005 graduate, is a furniture and product designer for Mitchell Gold + Bob Williams, a High Point, NC based furniture and accessories company. For the last two years, the designs he has completed have been featured in *Elle Decor*, *Country Living*, and *House Beautiful*. A club chair he created has been picked up exclusively for Restoration Hardware floorsets. Like classmate Lisa Koskela, Marmion was able to take additional classes outside his major. He says, "The Celia Moh Scholarship gave me the opportunity to take other classes in addition to those required for a bachelor's degree, such as 3D modeling and Photoshop, which have given me a great advantage in the industry."

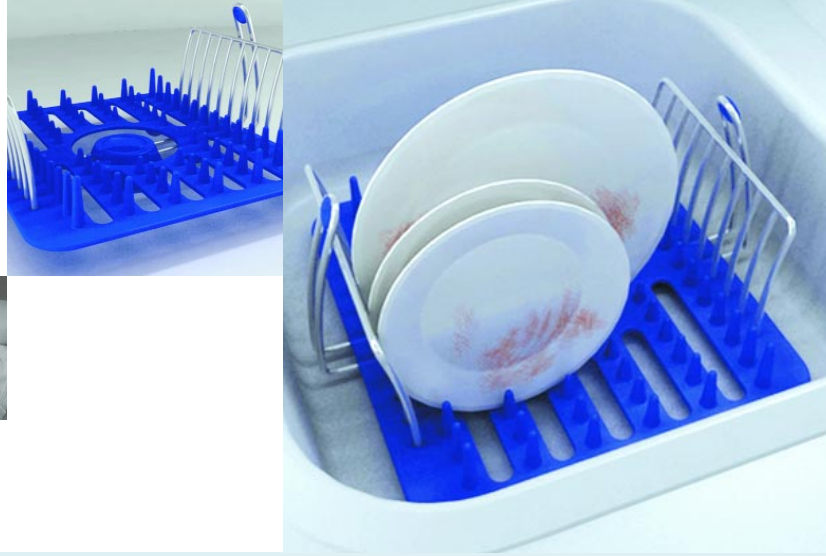
The newest professionals who received The Celia Moh Scholarship are Thor Taber and Susanne Smalligan. Taber graduated in May 2008 with a BFA degree and an emphasis in furniture design. Since 2006, he has worked as a furniture designer at Via Design Inc., a Grand Rapids, MI interior and product design firm. Taber also received the David Kline Memorial Scholarship and was the 2008 Pinnacle Award winner for a piece he designed for use as occasional storage. He was recently hired by Hickory Chair, a 100-year-old company located in Hickory, NC.

Smalligan also graduated in May 2008 with a BFA degree and an emphasis in furniture design. She has held an internship position with Paula Scott Unlimited, a Grand Rapids, MI product licensing firm, where she gained a broad range of design skills including ceramics and lighting design, furniture design and rendering. In 2007 one of Suzanne's designs was selected to appear at The Office Exhibition in Dubai, the annual international trade show held at The Dubai International Exhibition Centre in an exhibition of the work of some of Kendall's student designers. She is currently working from Grand Rapids for Woodland Furniture, one of the largest American manufacturers of fine, handcrafted furniture.

In June, The Moh Scholarship announced the most recent recipients from Kendall: Nicholas Blair and Lillian Stoltz.

Laurence Moh was diagnosed with lung cancer following the fall 2001 International Home Furnishings Market and passed away in 2002, yet his dedication to education, philanthropy and the power of design lives on through all Celia Moh Scholarship recipients.

Says Shangle, "The Celia Moh Scholarship is the first step of a furniture design student's career. Yes, it pays for their education, but it's more than that. It's an opportunity for networking with other recipients and the industry, and for building their reputation, and affords them the opportunity to maximize their education. In other words, it's huge."



**Left to right:**  
Kendall Industrial Design senior Meghan McNeil and her award-winning Dirty Dish Mat. The SoulArc designed by Kendall alum Mitch Mulder. Photo by Mark Copier. Copyright 2008 The Grand Rapids Press. All rights reserved. Used with permission.  
Gwen O'Brien ('97, Visual Communication), Chair, Kendall Alumni Association Board.

## TWO KENDALL STUDENTS WIN SIMPLEHUMAN STUDENT DESIGN COMPETITION

Industrial Design senior **Meghan McNeil** took first place in simplehuman's second annual *simple solutions student design competition*. Meghan's design of an in-sink dish mat titled "Dirty Dish Mat" was one of approximately 200 entries simplehuman received from design students across the nation.

As first place winner, Meghan, President of Kendall's IDSA Student Chapter, will receive a \$5,000 scholarship from simplehuman. Her winning design makes it easy to organize and rinse dishes in the sink, preventing accumulating standing water and breakage from over-stacking. It also has a built-in drain stopper so that the sink can be drained with the dishes and mat still sitting in the basin.

Taking third place is senior Jonathan Stebila with his Grocery Bag Bin, which allows for storage of plastic grocery bags within an integrated bag holder in the trash can itself for easy changing of recycled grocery bags. He received a \$250 gift certificate to simplehuman.

Students were given instructions to design a new and innovative product, technology or concept for making household chores easier, more efficient, and more intuitive. The designs were judged on utility, efficiency, innovation, research, and aesthetics.

Frank Yang, Chief Designer and CEO of simplehuman, acted as the lead juror of the competition. "The breadth of this year's entries exceeded last year's, making the decision process particularly tough," says Yang. "It was really exciting to see all of the innovation coming from these students. It showed us that our goal of this contest—to foster creativity in making day-to-day living more efficient—was truly achieved."

simplehuman transformed the trash can with the introduction of the award-winning stainless steel "butterfly" step can in 2000, and has expanded their product line to an extensive array of cleaning, organization and recycling solutions.

In 2004, BusinessWeek/Industrial Design Society of America named simplehuman as one of the top corporations for Industrial Design Excellence. simplehuman has also garnered international design awards from organizations including the International Housewares Association and *I.D. Magazine*.

## ALUMNI NOTES

**David Kiehle** ('73 Advertising Design) has launched his own advertising firm, called Metro Marketing. Kiehle's firm specializes in designing restaurant menus, placemats, directories, city guides, etc. Metro Marketing has offices in Grand Rapids, MI and Sarasota, FL. David can be reached at (616) 745-0654.

**Nicholas (Nic) Williams** ('01 Visual Communications) is Creative/Marketing Director for Action Sport Drives in Irvine CA, which manufactures USB 2.0 Flash Drives featuring designs from innovative surf, snow and skate board from industry leading companies. Products include the SurfDrive™, SnowDrive™, and SkateDrive™. He can be reached at nic@actionsportdrives.com.

**Paridee Kositchiranant** ('03 Illustration-Digital Media) recently exhibited at her fourth group show at the The Qubic Square Foot Exhibit at APW in New York.

**Edith Bukenya** ('05 Interior Design) has started her own interior design consultation, Designology 101, located in Jacksonville, FL. She has created a blog where clients can review her work and get design tips and ideas. Read it at ediebukenya.blogspot.com.

Freelance designer **Mike Devereaux** ('05 Industrial Design) won the Design Democracy competition, which invited designers to submit plans for custom furniture than can be manufactured at an affordable price. His desk/table combines laser cut and bent sheet metal with CNCed wood to address technology in the home. The rear wire tray can hold a power strip and contain the tangle of cables associated with many of today's gadgets. It is attached to the desk with machine screws and threaded inserts in the back edge of the tabletop. The front shelf simply slides into the CNCed slots in the plywood worksurface, creating storage underneath as well as a flush surface for mousing. The legs could be done in hardwood or veneered plywood and after machining come together with the same screws and inserts creating a solid base for the workstation. The piece, which can be shipped flat, is now a permanent offering in the Detroit-based Context Furniture product line.

**Abbey Pintar** ('05 MA, Art History) recently joined the staff of the Basile Center for Art, Design and Public Life at Herron School in Indianapolis and also serves on the board of the Indianapolis Downtown Arts and Dealers Association. She was chosen to be a judge of the 7th Downtown Crawfordsville Juried Art Exhibit in business windows, Sept 26 through Oct 5.

**Devin Slattery** ('05 Illustration) exhibited in the "Literally Figurative" show, held this summer at the ByrneBoehm Gallery in Grand Rapids, MI.



# ALUMNI NEWS

**Jennifer Sutton** ('05 Interior Design) has successfully completed the IDEP (Interior Design Educational Program) program, required to take the NCIDQ (National Council for Interior Design Qualification) Examination, which recognizes that an individual has met minimum competency standards for the practice of interior design. Sutton is currently employed by Hamilton Anderson & Associates in Detroit, MI.

**Candace Trew Camling** ('07 Illustration) recently got married and moved to Des Moines, IA with her husband. She has opened Pinwheel Illustration and Design Studios and can be contacted at ([www.pinwheelillustrationdesign.com](http://www.pinwheelillustrationdesign.com)).

**Hillary Presecan** ('08 Art History) has joined the Peace Corp, and in September, will depart for Morocco where she will teach English, health and "community issues." She hopes to put her Kendall education to use, perhaps starting an art club for children. This summer she has been teaching a summer art class for 7-to-12 year-old children at the East End Gallery and Studio in Marshall, MI.

## DEATHS

**Kenneth Charles DeWitt**, a longtime furniture designer for Lane and Conant Ball, has died after a long illness. He was 79. A native of Grand Rapids, DeWitt served as a military police officer in the Army from 1951 to 1953 during the Korean conflict. After graduating from Kendall he worked a furniture designer for Conant Ball Furniture Co. in Gardner, MA from 1960 to 1981.

## DISTINGUISHED ALUMNI NOMINATIONS

The Awards for Distinguished Alumni, Recent Graduate Achievement and Community Service are presented annually to those alumni who have contributed significantly to their field and/or the community after graduation. Each winner has been nominated by fellow Kendall graduates, and is selected by a panel of three to five artists and designers, who review each nominee's supplied portfolio, letters, newspaper articles and other documented career accolades. For more information, visit the Kendall website, [www.kcad.edu](http://www.kcad.edu).

## A LETTER TO KENDALL ALUMNI MEMBERS AND FRIENDS

**I know the upcoming year is going to be an exciting one for Kendall students and alumni.** As we move forward, I'd like to offer a plan that will support the growth of the Alumni Association and enhance our connection with the community. The plan is simple: let's get involved.

The Kendall Alumni Board would like to create an open forum that will allow our alumni to help shape Kendall's future—through active involvement in our organization and our community. How? We can make connections with the local design and arts community, support local arts organizations and events, and continue to open our minds regarding innovations like sustainable design.

Our alumni are a talented and diverse group of people with a passion for design. Let's use this energy to come together for networking—locally, regionally, and nationally. The more we share with each other, the more creative impact we can have.

The Board will continue to put forth new ways for Kendall alumni to make these connections, including:

- Hosting relevant, exciting events that engage alumni and students
- Creating an online member directory
- Offering volunteer opportunities for current alumni, students, and faculty

We're committed to being a valuable resource for alumni, students, and faculty. Join us as we move forward with these initiatives to support and engage each other in the spirit of design and creativity.

Gwen O'Brien  
Chair, Kendall Alumni Association Board

## ALUM MAKING WAVES WITH NEW SKATEBOARD

**The SoulArc doesn't look like a traditional skateboard and that's the point.** Between the board and the wheels is a curved layer of fiberglass called a spring. Designer and Kendall alum Mitch Mulder (Industrial Design '05) compares the spring's flexibility to the water under a surfboard.

**"The whole idea is to carve and be one with the pavement,"** Mitch Mulder says. The board is the result of a class project while Mulder attended Kendall College of Art and Design six years ago. While his classmates were building furniture, Mulder was creating his ultimate skateboard. But after he graduated, Mulder shelved his thesis project and got a design job.

At his design firm, he met Salvatore "Sam" Vilardi, 28 who was the engineer for Mulder's design, finding the right materials and also the investors to bring it to market. The process took about 18 months, during which Mulder logged many test hours on the board. The boards are being assembled by the Santa Ana, CA company Tenacore Holding Inc., which bought a 20 percent stake in SoulArc, which also is the name of the company.

The name comes from the surfing phrase "soul arch," which describes when someone is one with the wave. SoulArc is a longboard, the longer version of the skateboard. At 38 inches long and 10.25 inches wide, SoulArc is about 6 to 12 inches longer than a traditional skateboard. It comes with a handle at the end to make carrying the heavier board easier.



**Top row, left to right:**  
 "Emerge," William Lamson, video still;  
 and 2 images from "Matrix," ManosBuckius  
 Cooperative, 2008.

**Bottom row, left to right:**  
 "A Floral Landscape with Trees," Chad Curtis,  
 2007; and "Diorama," Laurie Hogin, 2007.

# GALLERY NEWS

## PRIMARY

**Sept 30–Nov 1, 2008**

Held in conjunction with the ISC Conference, October 2–4. Curated by Sam Blanchard, this exhibition features the work of Robin Mandel, William Lamson, Angela Pease, Chad Curtis—The Manosbuckius Cooperative—artists for whom the use of color, iconography and movement are boiled down to purified forms via complex methods. These primary elements serve to focus intent while at the same time exude a sense of play that keeps them accessible to both the casual and informed viewer. Lamson and the ManosBuckius Cooperative are scheduled to visit, dates will be on the Kendall website soon.

## MITAKUYE OYAS'IN (ALL MY RELATIONS): VYANA SLATTERY SABBATICAL SHOW

**Nov 10–Dec 10, 2008**

**Nov 15–Opening Reception**

With a title taken from the Oglala Sioux, this sabbatical show features illustrations and sculptures by Professor Vyana Slattery. Also exhibited will be sculptures by Vyana Slattery that were painted by Jewelry Design student Rosemary Misfud, and drawings by Kendall design drawing students.

## KENDALL/FERRIS FACULTY SHOW

**Jan 12–Feb 14, 2009**

## IMAGININGS: GEORGE FERRANDI/CHRISTY DEHOOG JOHNSON

**Drawings, Installation and Mixed Media**

**Feb 23–Mar 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 creates paintings filled with buzzing contraptions, softly rendered buildings, and abstracted worldly forms. DeHoog hold 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.

## LURIE HOGIN

**Mar 30–Apr 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**

**Portfolio is published three times a year by Kendall College of Art and Design of Ferris State University.**

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