

Outer Circle

WINTER 2005

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Intuition

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ArtCenter College of Design
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Director's Letter

I hope you enjoy the new *Outer Circle*. Your favorite alumni publication has undergone a redesign with direction from alumni volunteers as part of a larger effort to improve the quality of our communications with the Art Center alumni community.

Producing *Outer Circle* is one small part of what we do in Alumni Relations. During my frequent interactions with alumni over the past two years, many have asked: "What is the purpose of Alumni Relations?" I would like to take this opportunity to give you a better sense of what we do—and hopefully, inspire you to become involved.

The office of Alumni Relations, which is part of the College's larger Advancement effort, exists to cultivate and support Art Center's network of alumni, a diverse, international, creative community defined by a shared educational relationship to Art Center College of Design.

While alumni engagement has taken many forms over the years, the College's investment in supporting the alumni community has existed since the inception of the Art Center School, when Karla Martell served as secretary to the Alumni Association. Read more about Karla in "**First and Last Impressions**" on page 7. For an overview of current alumni relations goals, refer to the details listed on the right.

The strength of the Art Center alumni network ultimately relies on you. I want to personally invite you to send me your questions or feedback for possible inclusion in an upcoming edition of *Outer Circle*. With your involvement, the "**Director's Letter**" can be a fruitful dialogue between Alumni Relations and the alumni network.

To send me your ideas or news, or to learn more, contact alumni@artcenter.edu or call 626.396.2305.



Jessica Carey
Director of Alumni Relations

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2005 Alumni Events In The Works For Art Center's 75th Year

Aug	Stateside Alumni Reunion
Sept	European Alumni Reunion

Up-to-date info on these and other alumni events can be found in the monthly e-newsletter *Alumni News Online*. To subscribe to *Alumni News Online*, contact the Alumni Relations office: 626.396.2305 or alumni@artcenter.edu

Alumni Relations Goals

Data

Our first priority is to continuously maintain the accuracy of alumni data. We want to better connect you with each other and with networking opportunities. For more on how to keep us up to date, plus tools-to-come like the online directory, read "**Get Your Data Right**" on page 10.

Communications

Creating effective communication tools for connecting network members is vitally important. *Alumni News Online* (our monthly email newsletter, which provides alumni event information and news) and *Outer Circle* are our primary communication vehicles. We want this to be a two-way street, and a great example is the letter sent by alumnus **Joseph Weston GRPK '58** about Art Center's first president, which we reprinted on page 5.

Events

Our regional event and chapter activities provide the face-to-face networking, educational and social opportunities essential for sustaining a vibrant alumni community. For a snapshot of what's been going on, see "**Event Notes**" on page 11. This year, in celebration of Art Center's 75th, we will host special events around the world. See our 75th events calendar above.

Benefits

The Alumni Relations office works to secure special benefits for you. We've listed current benefits on the "**Back Page**." In 2005 we are expanding these benefit offerings by partnering with CalArts Alumni Association, Otis College of Design Alumni Office, Side Street projects and others.

Leadership

Over the years, many alumni have contributed their time and efforts to build the alumni network. The one constant over the years has been the existence of regional chapters and chapter volunteers. For a list of our current chapter chairs and volunteers, go to the "**Back Page**." We are also pleased to introduce the newly formed 2004-2005 Alumni Editorial Board (listed in the masthead on page 12).

Do You Want Your Artwork Featured in *Outer Circle*?

Each edition of *Outer Circle* will now feature 2D art by an alumni cover artist. A call for submissions will appear in upcoming editions of *Alumni News Online*. Selected cover artists will receive an honorarium and the recognition and promotional value that comes with being featured in *Outer Circle*, which has a circulation of over 12,000 alumni.

Think

intuition

By Jessica Carey



On the evening of December 15, 2004, I met with Mark Breitenberg, dean of Undergraduate Education, at the home of **Rebeca Méndez GRPK '84, MFA NEWM '97**, professor at UCLA, Design | Media Arts, and her husband, Adam Eeuwens. We hoped to follow the trail of a conversation on intuition—a dialogue we started during a panel discussion at a recent San Francisco alumni event. Rebeca and Mark had served as panel participants along with **Saiman Chow ILLU '00, Tia Kratter ILLU '80, and Nathan Shedroff TRAN '89**. We arranged this meeting knowing that Rebeca and Adam were particularly well-suited guides for an exploration of the topic of intuition. As part of the Ogilvy & Mather Brand Integration Group, Los Angeles, they worked together on an extensive project developing the global brand campaign for Trend Micro, a multinational antivirus/content protection provider, based primarily on a narrative around intuition via the ancient game of Go.

Rebeca and Adam begin the conversation by sharing anecdotes about this elusive topic, revealing that when they talk about intuition as an integral part of the creative process, people react strongly. These reactions indicate a pattern: people tend to either privilege intuition as a mysterious thing belonging only to artistic genius, or they discredit the value of even needing to understand it as it relates to art and design.

"Intuition has been central in my work and research for the past 10 years," Rebeca says. "At the recent AIGA National Conference on Education, in Chicago, I argued that intuition is too easily disregarded as a 'feeling,' an obscure inspiration or a chaotic sympathy, when it is one of the most fully developed methods in philosophy. To quote 20th century French philosopher Henri Bergson, who dedicated a great part of his life to developing a philosophy of intuition: 'Intuition—creative emotion—is an internal force that life carries within itself and it is the positive dynamic of being.' Bergson, followed by Derrida, Foucault and Deleuze, are some of the philosophers who vehemently opposed the dualistic thinking that has characterized Western metaphysics since Plato. And intuition definitely has found no place in the arcane Platonic paradigm that unfortunately still plagues current thought." Adam recalls the Fuse '98 Conference where Rebeca gave a talk on the topic and was followed on the dais by CalArts teacher Mr. Keedy. In his address, Keedy showed an image of a squirrel, and asked the assembled designers to "from now on leave intuition to our furry little friends." Rebeca adds: "This reaction exemplifies the unfortunate common mistake of thinking that instinct and intuition are one and the same."

Mark jumps in to offer context, namely, a lineage of related terms historically unexamined at different cultural moments: creativity, imagination, genius, instinct...and the list continues. He cites his favorite Nietzsche aphorism, "Trust your feelings! Trust your feelings! But feelings are nothing final or original; behind feelings there stand judgments and evaluations which we inherit in the form of feeling—our inclinations and aversions." (*Daybreak: Thoughts on the Prejudices of Morality*, book 1, aphorism 35.) What Nietzsche is getting at, Mark says, is that feelings (like intuition) "are an amalgamation of a whole bunch of things that are going on: prejudices, rational thinking, the body's reaction to whatever is in front of you. Intuition is a word comprised of elements not easily understood, with an interesting, messy history." With this, he proposes a task for us: "Let's arrive at a thesis about intuition, to begin to really unpack the meaning of the word, to articulate what exactly it is that happens when we 'just know.'"

The task turns out to be too much for the four of us on the eve of our respective holiday vacations, on a night with cocktails and good company. But through our conversation about Rebeca's work, and her personal and professional collaborations with Adam, we did get somewhere: a location solid enough to offer you some thoughts about intuition as a way of perceiving and achieving a new direction that the mind trusts by virtue of its experience—even when language or rationality cannot immediately offer a justification for this direction, or map out the path.

In her contribution for David Carson's book, *2nd Sight* (1997), Rebeca describes how creative solutions come to her: "My mind rushing, oscillating from past to future—from memory to projection—in a flash of total awareness

I am reminded of my body when suddenly for a little glitch in time I have insight into a 'knowing in totality' that resonates inside and beyond my self.... From one moment to the next I perceive beyond my physical senses. I am present and in action. And I listen, with a bit of fear and uncertainty, and incorporate the pulse into my rhythms and become the flow."

If, as Mark proposes, "the mental process of intuition mirrors that of interdisciplinary thinking, [and] what you're getting with intuition is kind of a jump where two things aren't usually connected in your own mental archive," then Rebeca's work exemplifies intuition in action. As she discusses several of her projects, it becomes clear that Rebeca's work is an ideal primer for understanding how to leverage intuition in creative life and beyond. She renders many of her innovative visions with an evident trust that allows her to secure unlikely points of connection between things as apparently disparate as body, machine, plant, earth, culture and reason. As a designer she retraces these veins back into formats as unbending as a corporate identity document.

In 2001, when Trend Micro came looking for a global brand campaign, the brief told the story of how the company was the first to foresee viruses migrating from diskettes to email. Asked how he could predict the virus market so well, the CEO simply answered "I just know." Rebeca immediately zoomed in on this apparently intuitive ability and made it core to the campaign.

Her husband, Adam (who is co-author of *False Flat: Why Dutch Design is So Good*, published by Phaidon), played a key role in turning this strategy into story. Hired as a researcher, he learned virus protection is all about pattern recognition, which is also a main attribute of intuition. Looking for an apt visual metaphor, Adam found one in the ancient board game of Go, a game that a computer can't beat humans at: apparently it takes more than raw processing power. Mastering this game requires the experience of an expert and the short cuts that intuitive insights allow. On top of this perfect fit with the client's strategy, the black and white Go-stones formed grateful grids and meticulous motifs to design with.

To bolster their argument, they collected numerous quotes from luminaries such as Einstein, who wrote that "The intuitive mind is a sacred gift and the rational mind is a faithful servant. We have created a society that honors the servant and forgotten the gift." Carl Jung described intuition as "one of the four ways human beings process the world," placing it as "the function by which one can see around corners." Virologist Jonas Salk, who discovered the polio vaccine, said, "Intuition will tell the thinking mind where to look next."

While straying a distance from Mark's proposed task to fully unravel and define intuition, in the end, we arrive at this consensus: intuition is a word that has been employed to describe a capacity of our mental process that science and culture have not yet fully explored. The primary characteristic of this function is the ability—trained by experience—to quickly make a leap of imagination by recognizing the patterns. In this way, it mirrors an interdisciplinary endeavor by bringing together one or more disparate bodies of knowledge to answer a question, resulting in an innovative approach. In art and in life, the ability to trust the direction intuition leads us is only half the battle. The greater work, and success, comes from designing a way to reach that very new destination. 🍀

nurturing the “a-hā”

By Rob Ball



Visionary thinking is about looking at life differently. Design is about problem solving for the way we live and having the ability to work beyond the ordinary to create the essential. *Outer Circle* asked Rob Ball ENVL '83, who has taught Environmental Design at Art Center for 15 years, to talk about how he teaches visionary thinking to his students, what he calls nurturing the “a-ha!” moment.

At Art Center, we're all about teaching the fundamentals of the creative process and design methodology. But sometimes, I get to witness a student arriving at an “a-ha!” moment that goes well beyond any parameters that I've set up or envisioned for my program. These are some of the most empowering moments of teaching.

It's a teacher's responsibility to recognize when a student is having that experience of discovery and brilliance. I'm aware of the possibility of it happening at any time, and when it does I must be prepared to capture it and offer it back to the student—and the class—as a fundamental shift in thinking and designing.

Brilliant thinking comes in many forms: Sometimes it provides a small but essential solution within a larger framework, and other times it can be something very grand that can change a whole paradigm. Rarely does it fit neatly within the confines of a project assignment.

Initially, new ways of looking at things can sound very weird. Sometimes my gut reaction to a visionary idea is, “It's just not doable!” More often, I recognize that, as a class, we have just moved to a new place, however uncomfortable. That is extraordinarily exciting.

Just as in any process of creative discovery, arriving at a new way of seeing things comes out of hard work. Through the curriculum, we can

foster an environment for it to percolate, but we cannot choreograph exactly when it will happen. And because it happens in an instant, I am always on the alert for it. Truth and brilliance always find their way out regardless of how we (often unknowingly) box it in.

Whether a student arrives at great ideas in the classroom or in their own personal work as they progress through their studies, we have to nurture and help them to develop their brilliance. There are many students with tremendous capacity for new thinking in design. Sometimes they don't have the skill set to process their ideas or execute them, or they simply are not ready to embrace them. So I might call attention to their ideas as being unique or of great potential and suggest that they don't throw them away but save them for later.

And the process of creative discovery is truly reciprocal. My world changes every semester. Working with students who are exploring and defining different ways of problem solving has influenced my own work. I don't take anything for granted. I assume very little about what I know “absolutely for sure” about design. Because great ideas come from anywhere, my students continue to inspire me to create a place for myself that has the greatest breadth of possibilities. 🌟

Work | Your Best Web Resources

Outer Circle conducted an online survey to gather some of your best Web resources for professional services. Here's where you're going online:

For quick and dirty online print resources (67 RESPONSES)

www.4by6.com
www.core77.com
www.copycraft.com
www.postcardpress.com
www.bigbook.com
www.printingforless.com
www.vistaprint.com
www.modernpostcard.com
www.PSPrints.com

For online fonts (70 RESPONSES)

www.chank.com
www.creativeprose.com
www.dafont.com
www.émigré.com
www.fontfont.com
www.fonts.com
www.fontshop.com
www.itcfonts.com
www.myfonts.com
www.t-26.com
www.typographica.org
www.typography.com
www.typophile.com

What Web resource do you wish was out there to assist you with your work? (66 RESPONSES)

Online portfolios: a friendster-like app for all alumni [EDITOR'S NOTE: The Alumni Web site, coming soon, will help connect alumni online.]

My needs are so varied that I'd wish for ever-more-intelligent search capabilities.

Well-designed, cost-effective Web space to post/receive materials in a secure collaborative environment

Manufacturing-cost estimates and sources for various materials

A list of production houses for photography worldwide with ranking from experienced photographers

For online research of hard-to-find materials (80 RESPONSES)

www.google.com
www.cardesignnews.com
www.grokker.com*
www.kingston.ac.uk/rematerialise
www.thomasnet.com
www.vlib.org

*Grokker from Groxis makes a low-cost search tool that plugs into Web sites, databases and desktops to do visualized searches. It's being touted as Google on steroids and is taking the educational community by storm.

For job posts (68 RESPONSES)

www.craigslist.com
www.coroflot.com
www.photosource.com
www.salary.com

I use the Web as a big set of yellow pages: find Web site, review resources and contact in person.

A Letter From Joseph Weston GRPK '58

You can call him Tink. I'll call him Mr. Adams.

Mr. Adams created Art Center because he abhorred the eggheads who lived isolated lives in the ivory towers of academe. He thought workaday designers needed to be taught by people with experience in the workaday world. That was the world he was comfortable in. Academic theories and the people who promoted them were decidedly not invited into his gritty world of advertising, professional art and design. In those Depression days, he probably found that some of the best professionals were available to become instructors.

That is why there were no degrees offered in the early days of Art Center. “Degrees?...We don't need no stinkin' degrees!” he might have said. Degrees represented the institutional approach he was so dedicated to avoiding.

I first met Mr. Adams around 1940 when I visited the little cluster of courtside buildings on Seventh Street with my father. My dad was an architect who knew Mr. Adams and liked his approach to design. Dad was then promoting plywood as a viable building material for houses and would talk with the structures students. I continued to visit Art Center on Third Street in the late '40s when friends and a cousin were students there. It was a vital, yeasty, smelly place where superior work was churned out by, mostly, veterans of World War II. Somewhere along the way they would leave with fabulous portfolios.

After spending three years studying painting at Yale and five years in the Air Force, I entered Art Center at the Third Street campus in January of 1956.

It was obvious to everybody from day one that Mr. Adams was the driving force and the absolute ruler of his Third Street domain. He was honest, truthful and totally devoid of artifice. His opinions were law. No one argued with that fact. Having just come from five years in the military, I did not have a problem with that. Some 18-year-olds fresh from high school did. They did not last very long.

Mr. Adams was about as charming as a bucket of rusty nails. When Mr. Webster wrote the dictionary and inserted the word “curmudgeon,” he must have been thinking about Mr. Adams. Calling Mr. Adams “Tink” makes him sound warm and folksy. He was as far from folksy as Brahms is from Butthead. For a student to call him Tink was as unimaginable as a buck private calling General Patton Georgie.

He was, however, crystal clear in his demands and expectations. His demands were severe and his expectations were high. The environment

he created was one of grindstone and elbow grease. Remember, this was not a place of hallowed halls so much as it was a place of hollowed hulls. We worked and produced and tried to remember what sleep was.

When I finally reached the eighth semester I was really tired. I had gone through the first seven semesters without taking any semesters off and worked nights and weekends as a custodian. Then I read in my schedule that Mr. Adams had chosen to teach this advanced advertising class. All I could think about was enduring the arduous and stressful days of being an aviation cadet. I had completed that program with wings and a commission, so I was determined to make it through this final-semester minefield.

Mr. Adams was a fascinating teacher. It soon became clear that he had some devious instructional techniques. He liked argument and response. Not to his rules. But to ideas, problem solving, ethics in advertising. He would be lecturing and suddenly make an outrageous observation, and keep talking. He would then stop and challenge us to disagree with what he had just said. Very interesting, energizing and mind bending. Everything was challenged, nothing was assumed. And if you could not adequately defend your solution to a design problem, you would hear the famous Mr. Adams phrase, “Don't give a transfusion to a dead horse.” Meaning, forget it and try something else.

I did “A” work on all my projects in his class. But I did not conform to the most important rule of all on my final project. I was a day late. I had missed a deadline. The “A” became a “B.” Just the way Mr. Adams had said it would.

Someone must have convinced Mr. Adams that degrees were an indicator of successful conclusion and accomplishment, so when I graduated in September of 1958 I received a Bachelor of Professional Arts degree, with Honors. If I had received an “A” from Mr. Adams, it would have been with High Honors.

In 35 years as a professional graphic designer I never missed a deadline. Not once. Thanks, Mr. Adams.

For some reason I don't remember, I was in Mr. Adams' office one day. With the closest thing to a smile I ever saw on his face he said, “Somebody has to be the son-of-a-bitch.”

Well, the world was a whole lot better place when that son-of-a-bitch was in it.

You can call him Tink. I'll call him Mr. Adams. 🌟

Five Things About Money

What would you have wanted to know about...

At the request of the Art Center Student Government, *Outer Circle* conducted an online survey to discover what alumni would like to have known about financial management before graduation. Thanks to all who responded. For information on how to view all the responses, please email alumni@artcenter.edu under the heading "survey help."

...managing debt?

The overwhelming costs should be viewed as an investment in yourself.

I wish I'd had a better idea of what my monthly student loan payments would be *before* I took out the loans.

I wished I had followed Raymond Loewy's personal advice, which he gave me at his home in Palm Springs a few days after my graduation in 1975: "...young man, don't go out to get a job right away, go on and get your business degree first!" In retrospect, very sound advice, totally correct.

Not to stress so much. Also, you can defer the loans until you have a job!

Already knew: Don't use credit cards!!

...taxes?

Save all receipts if you freelance and file a section C form. Keep all your pay stubs too and remember to set aside roughly a third of what you make if they aren't taking taxes out for you!

Damn good accountants are worth their weight in gold, as you will eventually find out.

Benefits of an incorporation or LLC.

You might be on the hook for sales tax as a freelancer. Make sure you understand what you are accountable for in this area.

How to handle 1099s as opposed to having taxes automatically withheld.

All of the "ins and outs" of being listed in search engines and web advertising, and how to balance two businesses

...starting your own business?

How to get your financing, creating a business plan, business loans, etc.

How to incorporate and protect your ideas.

How to get clients, how to keep clients, and more on marketing.

How hard it is to own your own business.

...launching a freelance career?

I would have loved to know what to charge. Hourly vs. weekly vs. project-based. There were never any discussions as to how much a person should charge.

How to get started before you graduate. Use time most effectively. Build bridges to the real world through mentors and alumni.

As an adult you will need more sleep than as a student.

How to deal with the downtime, i.e., not get depressed when the phone doesn't ring!

Not to be afraid of taking a chance. Have the confidence in the quality of my work and finding the right market.

What is the one piece of financial advice you would give recent grads?

Get experience being a team player and working for great talents.

School is worth it. Pay it off as fast as you can.

Network whenever and wherever you can.

Have a clear understanding of what the industry standard is and never work for less than that.

Get a big box and save all of your receipts, from toothpaste to gasoline, and write off EVERYTHING at the end of the year.



First and Last Impressions

Third Street Alumni

Remember Karla Martell

She was a brusque and efficient administrator, but took time to remember every student's name and interests. She was the first point of contact for countless new students, and the person who stayed in touch and gave them career support well after graduation. Although she passed away in 1988, staff member Karla Martell remains an essential part of the Art Center experience in the memories of many alumni.

"She is a major part of the school for me," says **George Ladas** ILLU '63, a sentiment echoed by all of the alumni who spoke with Alumni Relations Director Jessica Carey about Karla Martell. She is especially revered by those who attended the College when it was known as the Art Center School and was located on Third Street in Los Angeles, the campus where Karla spent most of her nearly 50 years in service to students.

Karla Martell, or Karla Von Meuffling—who held the title of baroness—immigrated to the United States from Austria in 1934 and became personal secretary to the registrar, Marjorie Adams, the first wife of Art Center president and founder E.A. "Tink" Adams. Following Mrs. Adams' death in 1946, Karla became registrar. In 1960, she formed the Society of Art Center Alumni, which was the forerunner of today's Alumni Relations office. She held both positions concurrently, and eventually took the full-time position as director of Alumni Relations, a role she fulfilled until her retirement in 1980.

Perhaps because of her own immigrant experience, as registrar Karla established resources for students that helped them find the personal stability and community they needed to get through the demanding curriculum. A 1951 brochure from the Art Center Archives is evidence of the warm touch that Karla brought to what could have been a rote administrative duty.

"Many students come to Art Center from distant places," reads the brochure. "Should you be confronted by sudden personal problems—be it the need for a doctor, dentist or hospitalization, legal or financial help—you will find at School the advice and help you would otherwise seek from family and friends." Karla personally signed the pamphlet and her photo graced the cover. "Art Center School was one small family," says **Orval Selders** TRAN '54, who named his daughter after Karla. "It was Karla who tied together the support services for students."

"She was a counselor for us," says Ladas, "One who always made you feel comfortable talking about your difficulties with the workload, or anything else. She had a way about her that gave you a great deal of confidence." In Ladas' case, this meant helping him get permission to take advanced courses that allowed him to quickly access instruction for the areas in which he was excelling. For **Ray Stoy** PROD '54, Karla's support led him to find a better job

while in school, one that would pay the bills and not compete with his studies. "She encouraged me to run the night school [Art Center at Night], which got me away from doing bad odd jobs that were getting me nowhere." Many alumni are also grateful for her help with one of the most basic of student needs: affordable housing near the College.

As the first liaison to Art Center's rapidly growing alumni community, Karla established chapter chairs in major cities. Stoy became the New York City chair in the mid-'60s. He recalls that Karla organized regular regional meetings, networking opportunities among different generations of alumni and parties at alumni-run design offices—events that continue today.

Bob Matsumoto ADVT '63, a member of the new Alumni Editorial Board, prompted *Outer Circle* to include a piece on Karla and shared a letter he received from her in May 1964 congratulating him on his promotion at Doyle Dane Bernbach. This letter will sound familiar to other alumni who corresponded with Karla over the years. "Speaking of help and what you wrote about helping you," she writes, "it is true that I wanted to help you from the day you came in for an interview and told me you could afford two semesters, no more. Not because of that, but because I did feel you had what it takes. Actually, you helped yourself. I did very little except, as you said, listen to you and talk with you, and mention the Archer job to you... I am so glad things have worked out so well for you... It is a great reward for me... Please keep in touch."

It is the "very little," as she referred to it, however, that made students and graduates so grateful for Karla's efforts. She took care to see to the mundane but essential details of student life, such as part-time jobs and apartments. As their counselor, she gave them the emotional and psychological lifts they needed to get through rough patches in their coursework, and later, the advice and contacts to help them move ahead with confidence in the professional world.

To mark her passing in 1988, the *Art Center Review* devoted a page in honor of Karla's legacy. For many alumni, Karla Martell is inexorably tied to their Art Center memories, and they treasure her lasting influence in their lives. 🌟

If you would like to receive a reprint of the Art Center Review article on Karla Martell, contact Alumni Relations: 626.396.2305, alumni@artcenter.edu.

Play | Mystery Photo



Mystery Photo from Spring '04

Thanks to your response to the Spring '04 *Outer Circle* "Mystery Photo," the Archives has learned that Art Center students organized a number of housing co-ops in the late 1940s and early 1950s. We heard from **Dick Ham** PHOT '51 and **Jack Kaufman** PHOT '48 about the co-op featured in this photo. Both alumni identified **Joseph Tyler Redd** PHOT, front right, and **Benjamin Grogg** PHOT '49, back right. We are still looking for information on the other students pictured. Dick Ham suggested that the photos titled "Co-op Story" were probably part of an assignment given by Will Connell, founding director, Photography Department, who often asked his students to do "day in the life" type photo shoots. **Lou Jacobs Jr.** MAJOR '49 believes this to be the Coronado Street co-op overseen by **Larry Frost** PHOT '51 and his wife Lucia.



Illustration Students, circa late 1940s

We are turning to you once again for information on a photograph in the Art Center College of Design Archives. All we know about this group of students posed in front of the Third Street campus is that they were Illustration majors. In fact, there are about 30 or 40 different Illustration students captured in a series of images taken at the time. Do you know why Illustration students were singled out for portraits? Do you know any of their names? Please send any information or clues to archivist Stasia Wolfe: 626.396.2208, stasia.wolfe@artcenter.edu.



ADVERTISING

Malcolm Alexander ADVT '59 exhibited his sculpture at the Ventura Fine Art Gallery in Santa Fe, New Mexico. • The Art Directors Club (ADC) named **Stefan Bucher** ADVT '96 to its Young Guns 4 roster. Bucher also published a book in November: *ALL ACCESS: The Making of Thirty Extraordinary Graphic Designers* • **Tay Guan Hin** ADVT '90 has been invited to be a judge for the 2005 "One Show in New York." In 2001, he was one of the keynote speakers in the first ever One Show China Festival in Xiamen. He will also be a judge at the 19th Asian Advertising Awards in Shanghai in 2005. • **Dennis Hodgson** ADVT '79 developed posters for the Rape Treatment Foundation that target college students. • **William Maughan** ADIL '73 has a new book out titled *Artist's Complete Guide to Drawing the Head*, published by Watson-Guption. • **George Thomas** ADIL '78 had an exclusive show at the Retrospect UPSTAIRS Gallery in Palm Springs, California.

COMMUNICATIONS

Founder and principal of Nani Vinken Design, **Nani Vinken** COMM '91 appears regularly on The Learning Channel's show *In a Fix*. She also did the design for a Yahoo! launch party in Las Vegas.

CRITICISM AND THEORY

Sam Freeman CRIT '03 and **Heather Harmon** CRIT '03 opened Cartelle Gallery in Marina del Rey, California. Their exhibit, "Heaven's Gonna Burn Your Eyes," included Art Center's **Jeff Hastings** FAMX '04, **Mark Schlesinger** PHOT '77 and **Zach Stadel** FAPT '03.

FINE ART MEDIA

Lynn Aldrich MFA FAPT '86 exhibited in the "BioBallistic" show at the North Gallery of the Municipal Art Gallery in the Barnsdall Art Park Exhibitions, Los Angeles, California. • **Gabrielle Jennings** MFA FAPT '94 completed a commission for a new home product design company, eleventyfive. Her product designs are available through Fitsu stores in Hollywood and Pasadena, California. • **Rebeca Mendez** GRPK '84, MFA NEWM '97 has work featured at the San Francisco Museum of Modern Art's current exhibition, "Belles Lettres: The Art of Typography." This show runs through April 17, 2005. • **Michael Reafsnyder** MFA FAPT '96 exhibited in the Laguna Art Museum show, "The

OsCene: Contemporary Art and Culture in OC" show, a survey of Orange County artists working across media. • **Steve Roden** MFA FAPT '89 exhibited at Art Center's Williamson Gallery show "ear(th)," along with a CalTech robotics graduate student and geophysicist. • **Joel Tauber** MFA FAPT '02 was in the "2004 California Biennial" at the Orange County Museum of Art in Newport Beach. • **Kristen Botshekan** FADM '99 exhibited in the "Desert Test Sites" show spread across the landscape of Joshua Tree National Park, California. • **Ophelia Chong** FAPT '89 will be a judge in the AIGA-BONE competition (Best of New England) in 2005. Chong was also honored by Graphic Design USA with an Excellence in Communication award for her contributions to *Wraparound* magazine, where she is creative director. • **Cynthia Jackson** FAPT '98 was featured in the *Pasadena Star News* in an article titled "Bronze for Ages." • **Tim Bavington** ILLU '90, **Vinh Bui** FAPT '01 and **Candace Nycz** FAPT '03, were all featured in the *Los Angeles Times* for their exhibition at the Cartelle Gallery. • **Marvin Plummer** FAIL '94 quit an art director position to get back to his studio in Santa Cruz, California. The city included Plummer in its annual Open Studios Tour, and the *Good Times* weekly featured his work. • **George Thomas** ADIL '78 had an exclusive show at the Retrospect UPSTAIRS Gallery in Palm Springs, California. • **Tiffany Trenda** FAPH '02 had her first solo show—involving video and multimedia installations, photography and performance art—at Gallery 4016 in Silverlake, California.



ENVIRONMENTAL DESIGN

Dario Antonioni ENVL '97 launched his new gallery showroom, Orange22, on August 2004 with a blowout party and exhibition featuring the work of six acclaimed designers. • **John Bodag** ENVL '69, principal and director of design for Ford & Earl Design in Troy, Michigan, was named the company's vice chairman and to its board of directors. Bodag

was one of four national judges for the Solutia Fibers DOC interior architectural awards in 2004. He will introduce a new contract furniture line designed for CCN International at NEOCON in June 2005 in Chicago, Illinois. • **Sami Hayek** ENVL '96 was featured in the December 13th issue of *People* magazine. • **Tim Kobe** ENVL '82 was featured in the June issue of *Metropolis*. • **Paul Postlmayr** ENVL '87 is owner/partner of CreativeCore, a company specializing in design and fabrication for museums and interactive displays. Its clients include Nintendo of America, the State of California, the United States Forest Service and the City of Wrangell, Alaska. • **Ken Sprick** ENVL '84 is currently serving as chair of the IDSA Northwest Chapter. • **Colette Trettin** ENVL '86 is currently a Project Manager/Senior Designer working for ThinkingCaps, which creates environmental signage and dimensional impacts • **Jason Zasa** ENVL '04 recently moved to San Francisco, where he is freelancing and working on exhibition design at Mauk Design.

FILM

Larry Fong FILM '89 is director of photography on the new ABC series *Lost*. • **Tom Hammel** FILM '75 was executive producer on the feature film *Alien vs. Predator*. • **Shelly Johnson** FILM '80 was director of photography on the feature film *Hidalgo*. • **David Lipman** FILM '82 was featured in Australia's Sunday Tasmanian in the article, *Shrek the Saviour*. • **Ron Osborn** FILM '74 sold four pilots to major television networks: an hourlong drama to ABC; a half-hour animated show to MTV; a half-hour live-action comedy to FX; and an hourlong comedy/drama to Lifetime. • **Ian Sutovsky** FILM '98 has been in negotiation with A-list companies to produce his first feature film, *Tears of a News Day*, to be shot in Prague, Czech Republic.

GRAPHIC DESIGN

Rick Atwood GRPK '93 and partners launched Co:Op West, a brand creative consultancy. • **Rod Bass** GRPK '84 was a winner in the port of San Diego, California's "Urban Trees" public art competition. The project is installed along the historic Embarcadero near the Star of India tall ship. • **Anne Burdick** GRPK '85 received a bronze award in *I.D.* magazine's November 2004 "Interactive Media Design Review" for her work on a Writing Machines book and Web

supplement for Mediawork/MIT Press. • The Art Director's Club named **Jose Caballer** GRPK '96 one of their Young Guns 4. Caballer's firm THE_GROOP also launched a new Web site for THE*SPACE, its new office and event spot. THE_GROOP won best of show in *HOW Magazine's* Interactive Design Annual for their work on the WK Tokyo Lab Philosophy DVD. This project was directed by Caballer and **Eric Cruz** GRPK '96, with 90 percent of the team composed of alumni and current students, including **Wade Conway** GRPK '03, **Bryan Kestell** GRMD '03, **So Young Kim** GRPK '03 and **Justin Wood** ILLU '02. THE_GROOP also won a Cyber Lions in Cannes for AIWA.com, a collaboration between Cruz via Wieden + Kennedy Tokyo, Caballer, oceanmonster's **Jack Pang** FAIL '97 and **Yiing Fan** ADVT '97. • **Bret Chambers** GRPK '92 recently graduated from the Glendale Arroyo Seco Fire Academy and is working as a firefighter and EMT for the City of Sierra Madre, California. • **Luis Fitch** GRPK '90 was featured in the PR Newswire article "UNO Celebrates Hispanic Marketing with A 'Stereotype'." • **Nina Miller** GRPK '93 launched her new stationary line, Boyfriend Replacement, at the 2004 New York stationary show and the San Francisco, Los Angeles and Atlanta gift shows. • **Michael Osborne** GRPK '78 and MOD/Michael Osborne Design designed the poster for the Mill Valley Film Festival. • A book that **Adam Perlman** GRPK '96 designed for Entrepreneur Press, titled *Masters of Success* by Ivan R. Misner Ph.D. and Don Morgan M.A., reached number one on the *Wall Street Journal's* best-seller list on June 11, 2004, with over 49,000 copies sold. In 2004, Perlman and **Craig Peterson** INDU '96 launched their new Web site and online portfolio for their firm, Perlman & Peterson Design. • **Ludovic Schorno** GRPK '99 landed the role of graphics and visuals art director for Madonna's world tour, which kicked off in May 2004. • **Amie Walter** GRPK '89 recently joined the strategic communications firm Church & Main as a graphic designer. She was previously principal and founder of AmieDesign in Oregon. • The Art Directors Club named **Gary Williams** GRPK '00 one of its Young Guns 4.



ILLUSTRATION

Lisa Adams ILFA '86 exhibited her show "L.A. Woman" at Gallery C122 in Hermosa Beach, California. The recipient of a Fulbright Scholarship, Adams is a faculty member at Otis College of Art and Design and has been an artist-in-residence in Costa Rica, Finland, Holland, Japan and Slovenia. • **Timothy Clark** ILLU '69 exhibited in the group show "Realism Now, Traditions and Departures, Mentors and Protégés," at the Vose galleries in Boston, Massachusetts. • **Joseph DiMattia's** ILLU '96 exhibition, "Sea Jellies: Grace, Mystery, and the Dignity of Nature," was held at the Fine Artists Factory in Pasadena, California. • **Paul Gibson** ILLU '84 had his first solo show at the Andrea Schwarz Gallery in San Francisco, California. • **Baruch Inbar** ILLU '01 was featured in *Fugue* magazine, issue 2. • **Jui Ishida's** ILLU '94 work was exhibited at Lunarboy Gallery in Astoria, Oregon. • **Mike Kelly** ILLU '99 opened Junc Gallery in Silverlake, California. Junc,

named for its location in the section of Los Angeles known as Sunset Junction, unites emerging local and established artists with the greater L.A. community. • In August 2004, **Mark Todd** ILLU '93 and **Esther Watson** ILLU '95 curated Junc's exhibition of notable artists in self-publishing. • *Shoot Magazine* featured **Chuck Leal** ILLU '94 in the article "Directors Donaldson and Leal Climb Onto Redtree." • **Joel Nakamura** ILLU '82 had an exhibition at The Folk Tree Collection in Pasadena, California titled "Ephemeral Soup: Silly Paintings During Serious Times, Paintings on Tin." • **Michael Novak** ILLU '96 was mentioned in the May 2004 issue of *FSB* regarding his recent promotion at *FSB*. • **Diana Quan** ILLU '00 was accepted as a member of the Hong Kong Society of Illustrators. • Issue 2 of *Fugue* magazine featured **Mark Ryden** ILLU '87. • **Jeff Soto** ILLU '02 has partnered with Holy Water Books on various projects, and his work was featured in the latest issue of *Juxtapoz*. In 2004, Soto's exhibitions included one at BLK/MRKT gallery in Culver City, California. • **Michael Vash** ILLU '89 added Spencer Gifts to the line of retailers currently distributing Vash Designs, an irreverent brand of greeting cards and novelty gifts. • **Joseph Watson, Jr.** ILLU '98 had a show in Las Vegas at the Arts Factory titled "Décor Acquatica: Various Concepts." • **Saelee Oh** ILLU '03 and **Souther Salazar** ILLU '03 were featured the September 16, 2004 *Los Angeles Times* in the article "Cartoonists' Network; L.A.: the Alternative City on the Alt-comics Scene, is Drawing New Talent in a Big Way." • **Frank Svengsook** ILLU '97 was part of a show at the Hatch Gallery in Pasadena, California featuring other alumni titled "Four Faces: New work by Anthony Licon, Frank Svengsook ILLU '97, Michele R. Miller FAIL '97 and James Yamasaki ILLU '97."

MEDIA DESIGN PROGRAM

Shereen Abdul-Baki MFA MEDE '03 traveled to the Middle East, where she conducted workshops and screened her thesis project, "Kitchen Conqueror," for the Royal Film Commission of Jordan and HRH Prince Ali and his fiancée, Reem. Abdul-Baki was interviewed on Jordan Radio's "Cultural Agenda" show, and the film received positive reviews from two major Arabic newspapers. • **Brent Barson** MFA MEDE '03 is promoting his thesis project, "Media Comica." Barson is creative director/art director at Verite, a digital communications agency, and teaches media design at Brigham Young University. • **Sean Donahue** MFA MEDE '02 completed an appointment as the 2003-2004 Designer-In-Residence at North Carolina State University's College of Design. A portion of his residency research into reenvisioning the role, use and practice of design will be published in the book *History Now*. Donahue also led the "Future History" panel at the 2004 AIGA national conference on education. • **Aunali Khimji** GRMD '99 received honorable mention for his design for Siyathemba, an international design competition to develop a football field and healthcare facility for youth in South Africa. • **Adriana Parceros** MFA MEDE '03 project "SEAMS"—a trans-media piece tackling significant issues of media design, fashion and the crisis of sweatshop—was a winner in the publication *365: AIGA Annual Design Competitions 25*. "SEAMS" was also featured in *CMYK* and the *output 07 yearbook*. • **David Hayden Schwarz** MFA MEDE '04 was profiled as one of the top 10 emerging talents in the March/April 2004 issue of *RES* magazine in the article "Who's Now/Who's Next." In his thesis, "ReVision," an eight-minute narrative short, Schwarz

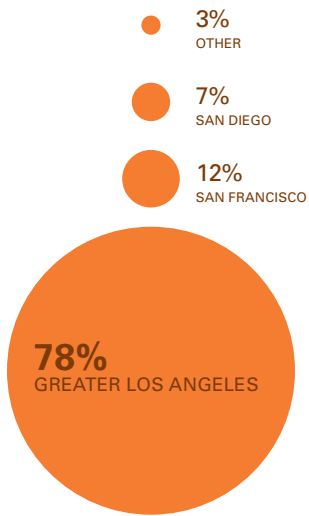
illustrates the possibilities of an emerging form he and fellow MDP grad **Shereen Abdul-Baki** MEDE '03 named DesignCinema. "ReVision" was featured in the *output 07 yearbook* and was accepted into the Thailand New Media Arts Festival 2004, Machinista 2004 International Arts and Technology Festival and the Senef 2004 Net and Film Festival in Korea.



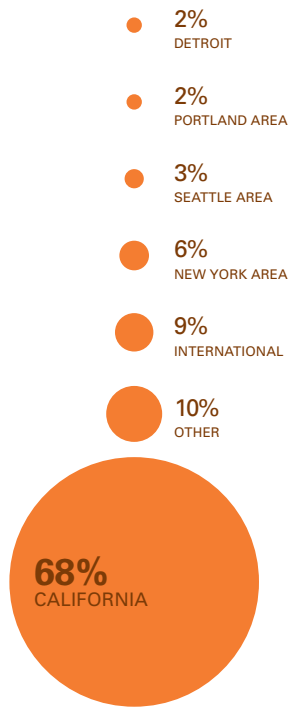
PHOTOGRAPHY AND IMAGING

Jesse Benson PHOT '91 completed storyboarding and production design for the feature film *Tournament of Dreams*. Benson also works on commercials and music videos, and designs green spaces in and around Los Angeles, California. • **Jim Brown** PHOT '77 and his wife, Michelle Gringeri-Brown, launched the new quarterly magazine *Atomic Ranch*. This ink-and-paper, full-color publication deals with the stylish, affordable but overlooked ranches that were built all across the country. • **Michelle Chin** PHOT '98 was part of the National AIDS Marathon training program benefiting AIDS Project Los Angeles, which took place in Honolulu, Hawaii in December 2004. • **Jeffrey Foster** PHOT '84 is managing editor of a new Web site, TheCreativeForum.com, for early career creatives. Foster was also featured in *Business Wire* in the article "Jupitermedia Announces the Launch of TheCreativeForum.com for its JupiterImages." • **Jason Hailey** PHOT '51 gave a presentation at the Franklin Camera Club on his work chronicling the changing man-made industrial landscape. Hailey's "Selective Eye®" creations are represented in private, institutional and museum collections, including the Museum of Modern Art and the Photography Hall of Fame. • **Mike Heller** PHOT '87, founder and president of 911 Pictures, was honored by Videofuego, an international contest of video, photography and multimedia programs on fire and emergencies held annually in Spain. Heller received the Golden Firefighter award for photography for his photo, "Ground Zero Dawn, 9/12/01," along with four special mentions. • **Fergus Hernandez** PHOT '90 and **Gabriela Hernandez** PHOT '89, co-founders of A Latin Methodology of Art (ALMA) Group, launched Besame Cosmetics. • **Howard V. Koby** PHOT '68 has authored *Top Fuel Dragsters of the 1970's*, published by Iconografix and distributed by Motor Books International. • **Diana Lui** PHFA '92 was invited to participate in Design Festival of Monterrey, Mexico. • **Aldo Panzieri** PHOT '73 signed with World Picture News and will have his work sold in 87 countries. Panzieri also has several pictures from his archive of the Vietnam War in a show at the Vietnam Veterans Art Museum in Chicago, Illinois. • **Joseph Rafferty's** PHOT '02 work was selected for inclusion in the 2004 *Wraparound* magazine "Photo Annual: The Year in Vision." Joseph's work was selected from over 9,000 submitted images. • **Marvin Rand** PHOT '48 served on a panel and discussion group for the National Convention of the American Institute of Architects in Chicago, Illinois. • **Mark Schlesinger** PHOT '77 was appointed to the board of directors for the Portland Center Stage Theatre. • **Jennifer Juniper Stratford** PHOT '87 had her first solo exhibition at the Rocket Gallery in Tokyo, Japan. • **Bill Thompson** PHDP '95 and Bill Thompson Productions completed

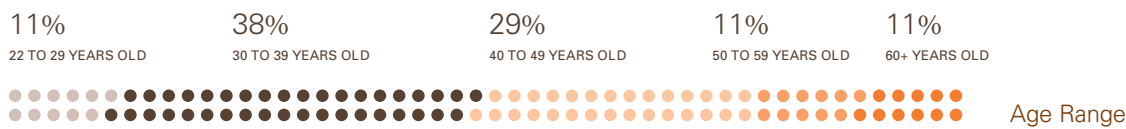
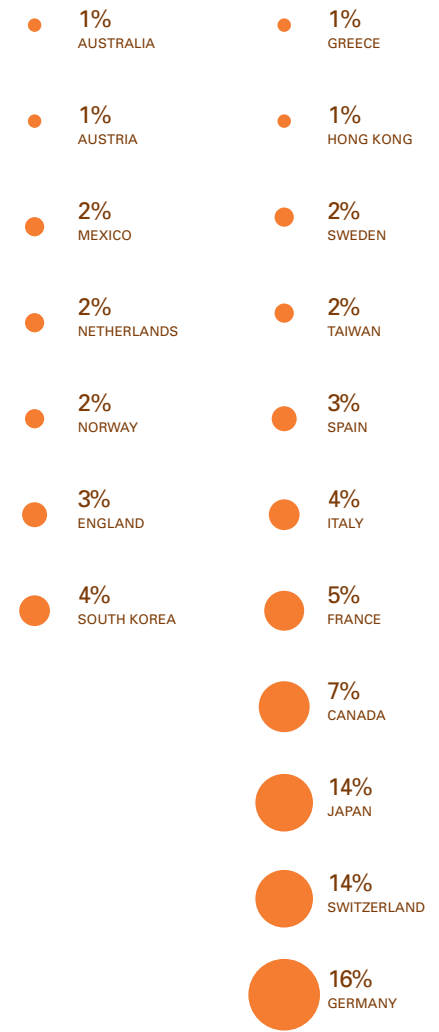
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Alumni Benefits

Communication

Receive the College publication *DOT* magazine, the Advancement publication *Full Circle*, the alumni publications *Outer Circle* and *Alumni News Online*, plus a monthly bulletin of timely alumni news, upcoming events and class notes.

Public Programs

Art Center alumni are entitled to a 50% discount on classes offered through the Art Center At Night program. See Art Center's Web site: <http://www.artcenter.edu/accd/programs/public/artcenternight.jsp>

Regional Alumni Events

Receive exclusive invitations to a variety of alumni events. These events are also listed in the monthly email newsletter, *Alumni News Online*.

Career Services

All alumni are able to take advantage of many of the services provided by the Career Services office, including the Career Opportunities Bulletin, which lists full-time, part-time and freelance jobs. To subscribe to the Career Opportunities Bulletin, send your full name, graduation date and email address to careers@artcenter.edu.

Rapid Prototyping

The Technical Skill Center offers the use of the Stratasys FDM Rapid Prototyping (RP) machines to Art Center alumni during the first four weeks of term for a reduced rate of \$21 per cubic inch, limited to two trays per person. Submit your water-tight STI file to fdmquote@artcenter.edu for a quote, including shipping. For more information, contact the 3D lab at 626.396.2489.

CCI

We will be providing benefits to our alumni through the Center for Cultural Innovation (CCI) and as part of an umbrella organization, Benefit Organization for Artists (BOA). These benefits include access to health, dental, business, auto, liability and other forms of insurance for a nominal annual fee. Please visit <http://benefitsforartists.com> to register or for more information.

Library Card

For alumni living in Southern California, we offer an Art Center library card for borrowing books and other materials from the Art Center Library; alumni must renew library cards each term. To receive a library card, contact the Alumni Relations office: 626.396.2305, alumni@artcenter.edu.

Other

Does your business wish to offer a discount to Art Center alumni? Please let us know and we will be happy to include this information in future benefit communication pieces.