

# PORTFOLIO

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**PAGE 06: RELOCATION** New IT offices serve students better

**PAGE 08: COLLABORATION** Class studies sustainability



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**This page, right:**  
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**This page, below:**  
Refurbished Student Commons area  
Two views of the refurbished area outside Room 103



# PRESIDENT'S COLUMN

**As we embark on a new decade, I bring optimistic news about the status of our efforts to create a new future for the Grand Rapids Federal Building.** In recent months, little has been said here publicly about the Federal Building. That's in large part because, ever since the estimated costs of a meaningful refurbishment reached a level that threatened to put the project out of reach, the University has worked quietly to explore potential partnerships with a public entity that would again make the project feasible. Such a partnership is extremely complex, and in order to be successful it requires approval by the state legislature—both the Senate and the House—and the governor. Shortly before Christmas, all three of these players took positive action, and while not yet a certainty, the project looks far more viable than it did several months ago.

Prior to the holidays, Ferris State University announced that to facilitate efforts, it has moved its partnership with the construction firm Christman Company into a new phase. In fact, Ferris and Christman began laying the groundwork for the project in spring 2008, when Ferris selected the Christman Company after a competitive search for a partner with the expertise to successfully transform the building into a state-of-the-art learning facility while protecting its important historic elements.

The Christman Company is currently working on a major rehabilitation of the former Ottawa Power Station in downtown Lansing, which will house the world headquarters of the Accident Fund Insurance Company of America. Christman is also building a six-story, \$31 million parking structure as part of the project. Additionally, the company has at least 70 accredited Leadership in Energy and Environment Design (LEED) professionals on its staff, and earlier this year its own headquarters building received the Associated General Contractors of America's AON Build America Merit Award for Building Renovation. The headquarters has also received the Beyond Green High-Performance Building Award from the Sustainable Buildings Industry Council.

In addition to the public/private partnership, a successful fundraising campaign will be key to our plans for the Federal Building. Until now, the challenge has been the total cost of the project, as well as seeking support by presenting an 'if/then' scenario—if you will support the project, then perhaps it will happen. We're now preparing for a major campaign that will communicate to potential donors and the public at large the value of both expanding Kendall's footprint in downtown Grand Rapids and preserving the heritage of the Federal Building as a LEED-certified structure. This would be a great addition to the reputation our city has already earned in LEED construction—not only as number 5 in the country in terms of the number of LEED buildings here, but with the greatest number of LEED buildings per capita.

Ironically, when the University first considered acquiring the Federal Building, additional room to grow was not a great need at Kendall. But today, space is at a premium. Enrollment for Fall 2009 was up nearly 300 percent over 1995 figures. Kendall also has increased enrollment by 50 percent just since our merger with the University.

Fortunately, Kendall has completed extensive planning for the new space the Federal Building would bring, including expanded facilities for Sculpture and Functional Art and new exhibition areas, classrooms and administrative space. Our expansion is a visible reminder of the creativity and sense of community that Kendall and Grand Rapids share, as well as proof that both continue to thrive. Increasingly, students have been attracted by our mix of offerings, from Fine Art study to Arts Education to design for industry—and especially design for the furniture world. The new facility will not only increase our ability to deliver the finest educational experience, but also raise our profile and help attract the best and brightest students to the programs Kendall has to offer.

We will continue to track the progress of this effort, and I will keep you informed. Many pieces of this complex puzzle must still fall into place, but the Federal Building becoming an important element in the presence of Kendall and Ferris in Grand Rapids seems more and more likely every day.

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



## RENOVATIONS COMPLETE—FOR NOW

**Innovative, collaborative education that fosters intellectual growth and individual creativity is key to the College's mission—and the driving force behind the most recent series of building renovations.**

The person responsible for the organization and success of these renovations is Sandra Davison-Wilson, Vice Chancellor of Administration and Finance. Davison-Wilson has been with Kendall for more than 22 years. In 1981, before she arrived, Kendall purchased the Manufacturers Building on Division Avenue. As the school continued to grow, an ambitious project was undertaken to purchase the adjacent Interstate Building on Ionia Avenue and to build a striking three-story atrium to connect the two structures and create a Student Commons area. The new facility opened in May 1998.

Davison-Wilson relates, "As the College grew and we had the resources to put toward renovation, each successive floor was completed, which also involved internally connecting the Ionia and Division buildings. After the first series of renovations, the fourth floor, where the Graphic Design program is located, was completed. We then renovated the fifth floor, where Industrial Design, Interior Design and Furniture Design are located."

As Olivia Snyder, who joined the College in the summer of 2007 and currently serves as chair of the Interior Design program, points out, "Connecting two buildings isn't as simple as punching a hole in the wall. One thing we learned is that the buildings are really two totally different structures, made of different building materials. Even though they were both built in the late 1880s, one is steel and concrete, and the other is wood and horsehair (which was used for insulation). This means that you can't assume anything. What works in one building won't necessarily work in the other."

While the sixth-floor renovation project was in progress (completed August 2008), plans were expanded to include seventh-floor renovations.

While previous renovations had involved programs and classrooms, the need for additional administrative and staff space was growing. Simultaneously, the law firm occupying the seventh floor of the Ionia building moved out, making the space available for Kendall's use. The decision was made to renovate the law offices and move Student Services and Support Staff to the seventh floor. Administration, Finance and Student Services fit into the existing configuration left by the law offices. New furniture, carpeting and paint refreshed the space, which opened in September 2008. The Executive Offices, still on the first floor, got a fresh coat of paint and new carpeting.

Says Davison-Wilson, "It soon became apparent that this new arrangement wasn't going to work. Student Activities had grown, and separating the administrative staff between the first and seventh floors interrupted communication." So Davison-Wilson went to work on a solution to bring the Executive and the Administrative and Finance offices back together again.

Continues Davison-Wilson, "We soon realized that the storage space we had on the seventh floor would be a great place for executive and administrative functions, accounting, and human resources." So the storage area was cleared out and became the new Administration Office. Previously nothing more than one large space with white walls, a cement floor, and a finicky heating and cooling system, the space was completed with the building of new walls and the addition of new lighting, HVAC, paint and carpet.

Consequently, the relocation of the Executive Offices to the seventh floor provided a dedicated space for the Activities and Resource Center (ARC) on the first floor.

Snyder adds, "In addition to the work on the seventh floor, a new wall was added on the second floor to create three new classroom spaces, Art Education was consolidated on the fourth floor, the Visual Resources Collection space was moved and refurbished, and the old Multipurpose Room has become a well-equipped conference center with power and data outlets placed in the floor."

*(continued on next page)*



**This page, left to right:**  
 Reception area of the new Activities and Resource Center  
 New classroom seating

**Below:**  
 Renovated Open Computing Lab  
 Fourth Floor—sound booth  
 Sixth Floor—Fine Arts/Drawing

**This page, left to right:**  
 Executive Offices receptionist's desk  
 Executive Offices waiting area



## COST-EFFICIENCY AND SUSTAINABILITY

Downturns in the economy did not halt plans for improvement, but instead created an opportunity for Davison-Wilson to find creative ways of doing more with less. She explains, “When we renovated the ARC, we consulted with the architecture firm Design Plus, but we put out bids for the different trades ourselves. We were able to act as our own construction company because we had recently hired Lee Cobb, a former project manager with a construction firm, as a full-time facilities director. He was able to supervise all the workmen involved, which saved a great deal of money.”

The College also made every effort to remodel spaces using local sources, multiple providers and sustainable practices. Carpet squares by InterfaceFLOR contain recycled content and are easy to replace if they become stained or worn. Low-VOC paint and energy-efficient lighting also contributed to a responsible design approach.

When the time came to purchase furniture, Snyder and Davison-Wilson proved to be very savvy shoppers. Says Snyder, “When we cleared out the seventh-floor storage space, we also cleaned out every nook and cranny where furniture had been stored. This provided us with the opportunity not only to make sure that we were using storage efficiently, but also to see what we already had on hand. Items were recycled, reused, donated or thrown away. Much of our existing furniture was easily repurposed in better-looking surroundings.”

Davison-Wilson adds, “We did have to purchase furniture, especially for the sixth and seventh floors. Thanks to our affiliation with Ferris State University, we were able to buy new furniture using an educational institution discount, which saved us a lot of money.”

Nancy Howard, a graduate of Kendall's Interior Design program, also introduced Snyder and Davison-Wilson to the Herman Miller outlet store and the WorkSquared warehouse, where both became familiar faces. “In fact, they know to call us whenever they receive more Caper® chairs, which are used in several spaces throughout the building,” laughs Snyder.

When selecting furnishings for the office of Kendall's president, Dr. Oliver Evans, both Snyder and Davison-Wilson felt strongly that, because of Kendall's reputation as a furniture design college, the Administration Office should be outfitted with wood furniture—but only if there was a way to do so cost-effectively. Thanks to alumnus Tim Schad at Nucraft Furniture and to the careful selection of items, the College was able to purchase pieces at an affordable price, including furniture from the NEOS collection, designed by alumnus Joey Ruiters.

Working together, Davison-Wilson and Snyder have achieved great things. Says Davison-Wilson, “We knew when we hired Olivia we had something special. She started at Kendall in the summer of 2007, and she was such a good sport when she learned that she would have an extra assignment: creating the seventh-floor Student Services area.” Adds Snyder, “It was a great opportunity for me to get to know the staff and plan their office spaces. Otherwise, it would have been months before I got to know everyone. Sandy won't tell you this, but I will: Sandy moved her office four times during this process to allow others to feel more settled in their spaces. Many times she was working out of cardboard boxes and off her BlackBerry.”

Says Davison-Wilson, “In actuality, the completion of the ARC and Administrative Office concludes a multiyear renovation process, but it's not over. We're taking a look at the Sculpture and Functional Art spaces in the basement—how we can make them more attractive, yet conducive to the work being done there. The Photography and Printmaking areas could use some updating too. The library is also a candidate for renovation and expansion. We are always updating, refreshing, expanding and improving the facilities for our students.”



## ACKNOWLEDGMENTS

Advanced Carpet & Flooring Inc.  
 CD Barnes Associates, Inc.  
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 Concretionz  
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 Custom Interior Concepts Inc.  
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 S.A. Morman & Co.  
 Schepers Brothers Co. Inc.  
 Superior Glass Company Inc.  
 TerMolen & Hart, Inc.  
 The Company Store  
 Total Fire Protection Inc.  
 Trendway  
 Vos Glass, Inc.  
 WorkSquared  
 X-Treme Demolition Inc.

## RENOVATION DETAILS

### Lower Level

Student Commons balcony and basement level: New carpeting and gently used and repurposed furniture from around the campus create a great place for students to hang out with friends.

### First Floor

New Activities and Resource Center: A new Herman Miller reception station was built to allow two work stations. The waiting area, reception and support room furniture was purchased gently used. Private offices, tutoring rooms, support spaces and storage areas contain repurposed or gently used furniture.

Room 103, the Kendall Gallery and surrounding areas: Furniture was repurposed or purchased gently used. The faculty mail room received new cabinetry and mailboxes, and updated, energy-efficient appliances. Restrooms received new countertops and mirrors. Flooring and paint were updated throughout.

Atrium: New accent paint, a gently used steel bench and other repurposed seating refreshed this space.

### Second Floor

Vibrant paint and carpeting create exciting spaces for liberal arts and art history courses. New classroom seating was purchased from Midwest company KI, and all classroom tables were purchased new from Holland manufacturer Trendway. A new wooden bench was manufactured by Handorn, a local cabinetry company, and the bench cushion was covered with remnant fabric donated by the Herman Miller Company Store. The Visual Resources Collection space was updated with repurposed furniture. Faculty offices received gently used seating.

### Third Floor

Studio spaces were redesigned and rebuilt for the students.

### Fourth Floor

All Ionia-side classrooms have new Trendway tables. Chairs for the fourth-floor classrooms are being replaced with gently used seating as it becomes available. The Technology Support Lab was relocated and remodeled with gently used furniture, new paint and carpeting from other projects. The Open Computer Lab has been refreshed with repurposed tables and chairs, new paint, and carpeting from the second-floor project. Faculty offices for the Graphic Design program received gently used seating. Art Education faculty/staff offices were relocated to the fourth floor and received gently used furniture. The Digital Fabrication Lab was relocated and updated with gently used storage and new countertops.

### Sixth Floor

In 2008, the entire sixth floor was remodeled. A neutral paint scheme was used to better display Fine Arts student work. Low-maintenance poured concrete floors were installed and new furniture was purchased for the space, including Caper stools from Herman Miller.

On the Division Avenue side, walls were relocated, creating both classrooms and faculty offices. New drywall, ceilings and lighting fixtures were installed throughout. The unfinished Ionia Avenue side received new plumbing, electrical, and heating and cooling systems.

### Seventh Floor

The Digital Media classrooms received gently used seating and reworked table systems.

New construction for the Administration Office was completed in space previously used for storage. All the seating, file cabinets and tables were purchased gently used. Desk systems were purchased new from local companies Herman Miller and Nucraft. The president's desk was designed for Nucraft by Kendall graduate Joey Ruiters.

The Student Services area was remodeled in summer 2008, with new paint and carpet. Furniture was purchased new from local company Herman Miller. The furniture that was replaced has been repurposed throughout campus.



## IT DEPARTMENT GETS A NEW HOME

**You may not know the names Dave Weaver, Travis Wollman or Eric Menold, but without them, Kendall would virtually shut down.** No, they're not professors or administrators—they're Kendall's IT department, and they've gotten the new space they need and deserve.

The new Technical Support Lab is where students who are stymied by software, systems or other technical problems can come for on-the-spot assistance. Menold, who is interim IT director, shows the new space with pride. "This used to be the Metals and Jewelry program's fabrication lab, but we traded spaces with them," he explains. "They got our old storage room at the end of the hall, which is actually bigger than this space, and we got a room where our IT staff has some privacy and room to work."

Upon entering the new Technical Support Lab or calling the department phone, clients are immediately greeted by a work-study student, who serves as the first point of contact. Says Menold, "We had work-study students before, but we had no place to put them. In our new space, a work-study student is nearly always present, so students, faculty or staff don't have to wander around looking for help."

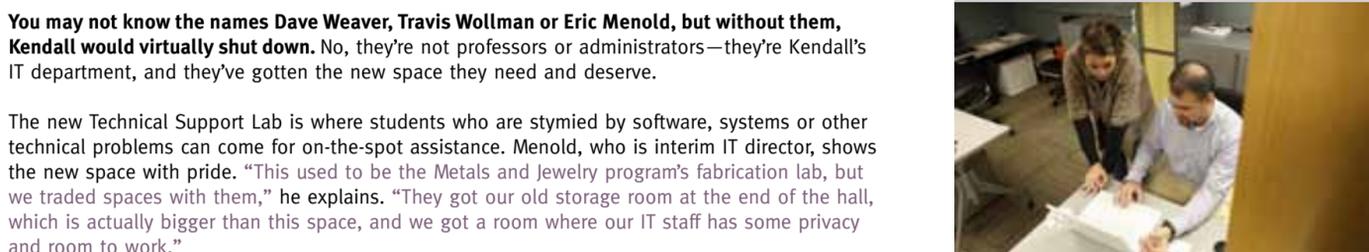
In many cases, the work-study student is able to solve simple problems, freeing up the staff to handle larger issues. "Students ask all kinds of questions, ranging from 'How do I get on the wireless network?' to 'How do I configure my computer?' Interior Design students have a particularly difficult time, because the software that they are required to use is Windows based, so we have to walk them through a program called Boot Camp, which allows a Mac computer to run Windows software," says Menold.

Although the technical issues addressed in the lab are decidedly cutting-edge, the decor is intentionally reminiscent of other areas of the College. Weaver and Wollman now have their own individual desks, which are located behind a screen for privacy. The new desks are twice as large as before, making it easier to work with students on more complex technical issues. The Interphase carpet squares on the floor of the lab are the same as those used on the second floor. The walls are painted a soft bluish-gray, which is easy on eyes that have been staring at computer monitors. And the furniture was either recycled from other areas of the College or purchased gently used. Once considered out of date, the lab now has a retro look that the students find very appealing. The result is a warm, friendly and open environment that was remodeled very cost-effectively. Menold points to a small conference table in the lab, saying, "Many times, students will continue to sit and work at this table long after their problems have been resolved. It's so comfortable and inviting that we actually have to ask students to leave."

Although Weaver and Wollman have a place to work, don't expect to find them behind their desks very often. The Christmas break is typically their second busiest time (following September), and recent weeks found them immersed in an overhaul of the Open Computer Lab, also on the fourth floor. "Although the laptop initiative, which requires all students to have their own laptop, has been around for almost two years, we still need a space where students can come to work," Menold explains. "Perhaps they've forgotten their laptop or it's in for repairs, or they're working on a project that requires software that is too expensive for them to purchase. Regardless of the reason, we felt the Open Lab needed some freshening too." Computers and monitors had to be disconnected and moved out of the way so that sound-absorbing carpet tiles could be installed. Identical worktables of the proper height for computing replaced folding tables, and three walls were painted a warm caramel color, with the fourth becoming a pine green accent wall.

The Open Lab is also home to "Leonardo," the workhorse printer that is used by nearly every student in the College. Laughs Wollman, "Leonardo is a Xerox® printer that prints in color on 11-inch by 17-inch paper. On average, we replace the toner cartridges once a week, but during finals when projects are due, we can replace cartridges four to five times a week. There are a few black-and-white printers scattered throughout classrooms, and the Digital Media department has a printer on the seventh floor, but Leonardo is the star of the show."

*(continued on next page)*



**Left:**  
Renovated Technical Support Lab

**Below:**  
Travis Wolman helps a student with her laptop.

**Facing page, left to right:**  
Rafael Viñoly responds to a question from the audience.  
The "Form and Purpose" panel



Although the Open Lab is home to about 20 desktop computers, classrooms have moved in the opposite direction. Room 408, a Digital Media classroom set up by Professor Bill Fisher, has only three computers in it, though at first glance it appears to have many more. Says Menold, "If you look closer, they are just screens, so students can plug their laptops into the monitors, giving them larger screens to work from—or allowing them to work using both their laptop screens and the larger screens. And the Graphic Design classrooms are even starker. Students work from their laptops; there are only three desktop computers and no additional monitors."

In remarkable contrast is Room 405—the Audio/Video Lab. Says Menold, "This room is equipped with the Corvettes of computers, the really top-end stuff. It's where the high-end sound and video graphics editing classes are taught, and laptops just don't have the capacity to handle the memory-intensive programs needed. And it's also equipped with the high-end software needed, which can cost thousands of dollars."

Says Wollman, "Many people assumed that the laptop initiative would make our jobs easier. Before the initiative, there were approximately 150 computers in campus classrooms. We may have permanently eliminated about one-third to one-half of them, but we replaced them with 1,200 student laptops—which we support."

Adds Menold, "All those laptops have created a domino effect. Kendall is now a wireless campus, which means there can be up to 700 students on the wireless network at any time. Over the Christmas break we installed a larger wireless network so students can work anywhere on campus, added more server space so students can store or back up their projects, and reconfigured how space is assigned to different programs on the servers." Because when school resumed in January, the IT department had to be prepared to face a hundred different issues each day.

## RAFAEL VIÑOLY: A CONVERSATION WITH THE MASTER

Kendall College of Art and Design students and others had two opportunities to learn from one of the world's leading architects when Rafael Viñoly—designer of many significant buildings worldwide, including Grand Rapids' Van Andel Institute Research Center—visited Kendall on Nov. 9.

Viñoly first spoke in the panel discussion "Form and Purpose," co-moderated by James Ludwig, an architect and industrial designer who is Steelcase's vice president of Global Design, and Professor Margaret Vega, chair of the Painting program at Kendall. Sitting on the panel with Viñoly were students Sam Chlebana, who is in his senior year at the Taubman College of Architecture and Urban Planning at the University of Michigan; David M. Foster, a Kendall Industrial Design student; Lydia Larson, currently pursuing her MFA in Painting at Kendall; Michael Rodriguez, a senior at Calvin College, where he is enrolled in the Sociology-Geography Interdisciplinary Program with a pre-architecture focus; and Andrew McCarthy, also a senior at the Taubman College of Architecture and Urban Planning, who will be working for Rafael Viñoly Architects this summer.

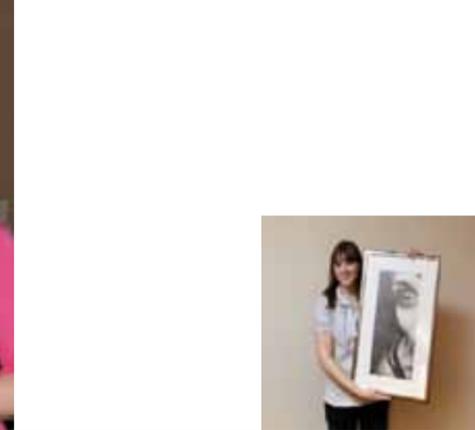
Also sitting on the panel were two professionals and Kendall alumni: Joseph Jeup, a furniture designer and owner of Joseph Jeup Inc., and Shelly Klein, an artist and designer best known for her embroidered product line, k studio.

Following the two-hour panel discussion, Viñoly was ushered to the Grand Rapids Federal Building for a packed public lecture. After an introduction by Dr. Luis Tomatis, founding president and chief operating officer of the Van Andel Institute—who was instrumental in bringing Viñoly's work to Grand Rapids—Viñoly presented a slide show of many of his prestigious projects, including other research facilities he has designed throughout the U.S.



**This page, left to right:**  
The Collaborative Design class  
Professor Ruth O'Keefe

**This page, left to right:**  
NAEA winner Sarah Anne (Weller) Sciba and Art Education program Chair Cindy Todd  
Illustration major Stephanie Kent shows her illustration, chosen for the "Arts in the House" exhibition.  
Ceramics students work at the Ox-Bow School outdoor kiln.



# CAMPUS & STUDENT NEWS

## COLLABORATIVE DESIGN CLASS ADDRESSES SUSTAINABILITY AT KENDALL

BY DEAN LOUWSMA, JUNIOR, INDUSTRIAL DESIGN

The Collaborative Design class brings together students from a variety of majors to gain firsthand experience in working for a real client in the community. This fall, Kendall College of Art and Design was the client, engaging the student team to find ways to improve Kendall's sustainability. The team took time to better understand the College's needs and came to the conclusion that increasing Kendall's commitment to sustainability would require greater exposure to the topic at all levels, starting with Kendall's most important stakeholders: the students. The Collaborative Design team wanted to put sustainability on the minds of the students and empower them to be agents of change at Kendall.

The first step in raising awareness among the students is making the issue of sustainability more tangible and less of an abstract concept. Sustainability is about improving whole systems, finding creative solutions and not letting thoughts stagnate. The phrase "triple bottom-line sustainability" refers to three areas of benefit from sustainable projects: financial, environmental and social.

One way the class will raise student awareness is by providing both current and incoming students with educational tools, such as assignment planners and flash drives, that contain brief resource guides about fostering sustainability. These guides will include sources for more information on sustainability, a listing of sustainability projects in Grand Rapids, and tips on how to incorporate sustainable action into busy students' lives.

"We want students to be proud participants in Kendall's progress. To accomplish this, students need to know how and where they can get involved," says Dean Louwsma, a class participant. "The next step in making sustainability more tangible is to call attention to sustainable actions taken by Kendall that impact students every day. Areas that have been renovated with sustainable carpeting, low-VOC paint and repurposed furniture will have signs explaining the reasons for and benefits of using those products. Leading by example will help generate the student pride and interest in sustainability that are necessary to continue moving forward."

Another suggestion for better student communication and governance was to develop a "wiki" page that would provide an online forum where students, faculty and staff could post suggestions for improving Kendall's sustainability rating. Says Louwsma, "A survey created by the Collaborative Design class showed there were many voices within the school with suggestions for how to improve Kendall. We want to help Kendall to meet the needs of its stakeholders by making it easy for those stakeholders to turn their suggestions into proposals and get their proposals into action. For example, a student could post a suggestion on the wiki about where more recycling bins could be added; others could read the suggestion and collaborate with their own input. Then, students could receive help from staff and faculty in developing a professional and coherent proposal to put their ideas into action."

The Collaborative Design class tested the wiki forum with a proposal to have Kendall's main printer, nicknamed Leonardo, default to two-sided printing to save paper and money. More printers in the school could also be changed if the experiment with Leonardo led to success.

These small but important steps will help Kendall fulfill its mission of preparing students to be leaders in their fields—leaders with an understanding of the requirements, implications and importance of sustainability.

The winter semester's Collaborative Design class will build on the foundation laid by the Fall '09 class by implementing projects and continuing to develop ways to help educate Kendall stakeholders about sustainability. This will mark the first time that the Collaborative Design class has been able to continue its work with a client for a consecutive semester, allowing the class to take on the large-scale project of improving sustainability at Kendall.

### PROFESSOR RUTH O'KEEFE PASSES AWAY

On Nov. 25, 2009, with her family at her side, Ruth Lagow O'Keefe passed away after a brief but valiant fight with cancer. Professor O'Keefe recently celebrated her 25th year of teaching at Kendall College of Art and Design, where she was chair of the Liberal Arts and Sciences program. Teaching was her passion, and she always looked for ways to bring current events into her classroom. She felt that she could contribute something to young minds—and that she learned as much from her students as they learned from her.

"None of us who had the opportunity to work with Ruth will forget her spirit, her kindness and her commitment to Kendall. During her 25-year association with Kendall, Ruth touched the lives of many students as well as the many staff and faculty who had the pleasure and privilege of working with her. We are thankful that she was a part of our lives," said Dr. Oliver H. Evans, Kendall's president and vice chancellor.

Professor O'Keefe was also a master gardener, spending much of her free time at Frederik Meijer Gardens, where she was a member of the Sculpture Society. She loved the gardens and would often take her grandchildren there to see the exhibits, the butterflies in the spring and the Sculpture Park.

Professor O'Keefe was preceded in death by her husband, Charles Edmund O'Keefe; her sister, Louise Lagow; and her brother, Earl Lagow. Surviving are her children, Daniel (Mary Ellen), Donald (Amy), Nan Byl (Dave), Ann Hage (Dean), and her nine grandchildren. She earned a bachelor's degree from Washington University and a master's degree from Webster College, both in St. Louis, MO.

### FACULTY & STAFF NOTES

Formerly ceramics program director at the Urban Institute for Contemporary Arts, Sculpture and Functional Art faculty member **Israel Davis** will be exhibiting this spring at ARTSPACE in Raleigh, NC; AKAR Gallery in Iowa City, IA; and the Byrneboehm Gallery in Grand Rapids, MI.

**Angela Dow**, associate professor and chair of the Graphic Design program, was recently appointed as a peer reviewer for the Consultant-Evaluator Corps of the Higher Learning Commission. She will serve on accreditation teams that share their knowledge and experience to ensure and advance institutional quality within the region of the North Central Association of Colleges and Schools.

**Sarah Joseph**, Director of Exhibitions, recently had work included in two invitational exhibitions: "Boing," at Paint Creek Center for the Arts, Rochester, MI, and "Little Hangups," at Byrneboehm Gallery, Grand Rapids, MI.

**Darlene Kaczmarczyk**, program chair and professor of Photography, had a solo exhibition at Lincoln Center Gallery in Ft. Collins, CO. In "Domestic Disturbances," she used various photographic techniques to comment on the lingering influence of 1950s advertising on contemporary culture and to reimagine mid-20th-century domestic life.

### STUDENT NOTES

Illustration majors **Ashley Lang**, junior, and **Stephanie Kent**, senior, were among students from Michigan universities who had their work selected for the annual "Arts in the House" exhibition, which will run through summer 2010. The illustration by Lang was chosen for the opening reception invitation.

**Churu Yun** (junior, Industrial Design) took third place in the IDSketch.com sketch/design competition. The challenge was to design a backpack or other portable soft-goods product that could be used to carry equipment in an emergency situation; the item had to be capable of storing a 72-hour supply of food and water and a few other survival tools as well. Yun received a copy of SketchBook Pro.

Freshman **Ethan Dean** was selected as one of the four finalists in Nike's "Future Sole" contest. This opportunity is offered to the nation's most talented students who are aspiring to become footwear and product designers. The contest had 4,500 registered users, 274 submissions and only four finalists. Finalists flew out to Portland, OR, where they were mentored by top Nike designers and had a tour of the Nike design facilities. Ethan was the only finalist representing Michigan.

Three Interior Design majors—**Andrea Sherburn**, senior; **Elizabeth Weller**, junior; and **Elizabeth Wertenberger**, junior—were selected from among 33 Interior Design students to have their plans for functional, appealing, affordable dorm and apartment living spaces featured in the *Grand Rapids Press*. Each student came up with designs for a dorm room as well as for one-bedroom and two-bedroom apartments aimed at improving the quality of life for college students.

This past fall **Kendall ceramics students** were able to attend a four-day wood-fire workshop at Ox-Bow School of Art and Artists Residency in Saugatuck, MI. Students were able to stay on campus for three nights and four days during Ox-Bow's fall residency session, firing the wood kiln and learning from visiting artists Bill Farrell and Jesse Albrecht. This experience was made possible by a generous donation from Dave and Judy Geerts of Spring Lake, MI.

The Ceramics program was represented at this year's Michigan Ceramic Art Association's "Michigan Mud" conference, held at Grand Valley State University in early October. Kendall students **Kayla Thompson** (junior, Sculpture and Functional Art) and **Myra Maness** (senior, Fine Arts/Printmaking) showed ceramic work in the student exhibition.

Through a series of sales of handmade ceramics, the **Kendall Clay Collective** raised nearly \$1,500 to pay for student lodging and conference fees for the National Conference on Education for the Ceramic Arts, to be held in Philadelphia, PA, in April 2010. The collective sold work at the West Michigan Potters Guild Show, UICA's Holiday Artists' Market and the KCAD student holiday sale, as well as the summer Avenue for the Arts Market.

## ART EDUCATION MAJOR BECOMES FIRST MICHIGAN STUDENT TO WIN PRESTIGIOUS NAEA AWARD

Sarah Anne (Weller) Sciba has been awarded the 2009 Higher Education Student Achievement Award—the first student from the state of Michigan ever to achieve that honor, which the National Art Education Association bestows annually on only one art education major nationwide.

Sciba was nominated for the national award by Art Education program Chair Cindy Todd after winning the Michigan Art Education Association Memorial Endowment Art Educator Scholarship Award.

A senior at Kendall, Sciba has been on the president's list every semester that she has been enrolled at the College, earning a 3.91 GPA overall. She has donated artwork to the Grand Rapids Public Schools' fundraiser, Arts Jam, volunteered to participate in art classes at local public schools and acted as a guide during the annual Heritage Hill Association Tour of Homes.

In addition, Sciba served as the MAEA student chapter president and secretary and as student co-representative on the MAEA Council. At the 2008 state MAEA conference, Sciba gave a presentation, "How to Start a Student Chapter," organized and scheduled student volunteers, and was responsible for the student table. To be sure that participants remembered to stop by the table, she mass-produced original "Art Eddie" pins for educators and students and handed them out for free. So successful were the pins that conference participants were soon clamoring to get pins of their own.

After being inspired during the national conference, Sciba has worked hard to improve Kendall's student chapter to the point of excellence. She created an "Introductory Guide" and a "Scheduling Guide" to help new art education students navigate the program and presented them at incoming student orientation and at student advisory meetings.

In her nomination letter, Todd said, "Sciba exhibits all the characteristics that a college professor looks for in a quality future educator. She is a kind and supportive person who is dedicated and competent. She is extraordinarily organized, personable and confident. She has a great way with children, a willingness to learn and a positive, upbeat attitude. She is very deserving of this award."

Congratulations, Sarah!

## METALS AND JEWELRY SCHOLARSHIPS AWARDED

Every year, Kendall awards almost \$2 million in scholarships and grants from a variety of institutional and external sources. Many of these scholarships are exclusive to the College. Program-specific funding is designed to encourage and reward excellence in a given field of study, such as Kendall's Metals and Jewelry Design program.

Senior **Patrick Shureb** was awarded a \$5,000 Allesee Metals and Jewelry Design Scholarship for the 2009–2010 academic year. Created by Bob and Maggie Allesee, this scholarship is awarded to students majoring in Metals and Jewelry Design. Students must have work showing a high level of proficiency and promise, be in good academic standing, and plan to graduate during the academic year in which the scholarship is awarded.

Senior **Jessica Steenwyk** received \$1,000 for the 2009–2010 academic year from the Brian Rizzi Memorial Scholarship fund. This scholarship was established by Phillip Renato, chair of the Metals and Jewelry Design program, in memory of his brother Brian Rizzi. The scholarship is awarded to the student or students who show a dedication or determination to enter the jewelry field. Recipients must have strong portfolios and be outstanding students academically.



**Facing page, left to right:**  
Volunteers of all ages help assemble “Imagine That!”

**This page, left to right:**  
Nate Heurer’s in-progress illustration of the new Metro Health Hospital  
New AFFIE award, designed by Mark Tucker III



# ALUMNI NEWS

## KENDALL ALUMNUS’S ARTPRIZE SECOND-PLACE PIECE “IMAGINE THAT!” FINDS PERMANENT HOME AT GRAND RAPIDS CHILDREN’S MUSEUM

Founded in 1993, the Grand Rapids Children’s Museum has served more than 1.5 million children and adults at its 22 Sheldon Ave. NE location in downtown Grand Rapids. But its solid white building didn’t reflect the playful nature of the organization.

Then, “When the ArtPrize competition was first announced, we were trying to figure out how we could participate in it,” says museum staffer Claudia Place. “We want to support art in Grand Rapids, but we couldn’t have an exhibition inside the museum because of [our opening hours].”

The museum also wanted to find a way to include children in the artmaking process, despite the event’s age restrictions. The museum contacted ArtPrize organizers, who said as long as the “artist of record” met the age requirement and was comfortable working with children, kids were welcome to participate.

When museum staff connected with Kendall graduate Tracy Van Duinen (’89, Visual Communications), the pieces started to come together. A high-school art teacher in Chicago, Van Duinen is a member of Chicago Public Art Group, which creates murals throughout the Chicago area. Through his work in the Chicago Public Schools system, he has helped urban teenagers foster dialogues with their communities by creating painted murals, tile mosaics and sculptures. The murals Van Duinen creates using the bricolage technique have transformed blighted underpasses on Chicago’s Lake Shore Drive into works of community art.

Because of his work with the Chicago Public Art Group, Van Duinen received several awards, including the distinguished Golden Apple Award for Teaching and the Kendall College of Art and Design’s Distinguished Alumni Award, both in 2001. His most recent mural won the *Chicago Reader* “Reader’s Choice” Award for Best Public Art.

Says Van Duinen, “I heard about the ArtPrize competition from my brother Corey, and we decided to work with the Children’s Museum because as kids we grew up not very far from downtown Grand Rapids.”

“We saw some of Tracy’s work, and we thought it would be a perfect fit for us,” Place says. “And the fact that he would let children participate in the making of the tiles and putting them in was just great. ‘Imagine That!’ highlights children’s imagination and creativity. It depicts three children and things that kids think about. A little girl with a construction hat and a drill... a reporter... all things that kids can dream about and aspire to be.”

“Imagine That!” took approximately 1,200 man- and child-hours to complete. More than 300 area children contributed to the mural, from suggesting design elements to painting some of the thousands of tiles used to create the piece.

Says Van Duinen, “A lot of the tiles used to create the piece were recycled and donated materials, although [Corey, creative partner Todd Osborne and I] paid for the cement board skins that are underneath the tiles and attached to the building.” Many ArtPrize entries were dismantled after the competition, but “Imagine That!” is a permanent installation located on the exterior wall of the museum, which required approval from the city manager’s Arts Advisory Committee.

And how did “Imagine That!” fare in the first-ever ArtPrize competition? The piece took second place and received a cash prize of \$125,000, a portion of which the team donated to God’s Kitchen in Grand Rapids. Says Van Duinen, “When it was announced that we were in the top 10 finishers, we knew we had recouped the cost of the materials. But when we were called on stage as one of the top three, we were in shock. It was quite a wild ride.”

### ALUMNI NOTES

Grand Rapids artist **Roger Bruinekool** (’57, Advertising Design), an award-winning painter and photographer, recently had a new one-man show inside the Grand Rapids Art Museum’s Porter Gallery. In “Roger Bruinekool: Keeping It Real,” on display through Oct. 4, Bruinekool converted aluminum soda cans into scenic “metascapes” resembling the mountains, caverns and canyons definitive of the western United States. Representing two of his five decades of making art, the exhibition traces Bruinekool’s career path, from early painting explorations with metal and nature to collage-inspired photographs to his recent focus on landscape photography (“telescopes”). “It represents probably the best [work] I’ve done in the past 20 years,” Bruinekool, 74, said of the exhibition.

Furniture designer **Tom Lopinski** (’65, Furniture Design) has joined Architectural Elements of Michigan in Traverse City. Lopinski recently launched his Thomas Anthony collection of fine furniture and cabinetry.

Interior designer **Kathryn Day-Murray** (’86, Interior Design) recently opened The Stock Exchange, a consignment furniture and home goods gallery located in Grand Haven, MI. The Stock Exchange embraces the growing movement of sustainability by offering previously owned furniture and decorative pieces of excellent quality.

**Milt Klingensmith** (’92, Illustration), a *Grand Rapids Press* illustrator and designer, creates books for educators that are full of comic drawings and aimed at getting kids to read. Klingensmith has illustrated three graphic novels designed to engage young readers for a Canadian publisher, including *Charlie’s Choice*, which hooks young readers with a superhero theme; *The Suspenders*, about a budding singer-songwriter who doesn’t fit in; and *The Amulet*, about a girl in ancient China who sets out on a quest to retrieve a magic amulet to save her dying father. Rubicon Publishing Inc. asked Klingensmith to illustrate the educational novels after spotting his portfolio online.

**Beverly (Buffy) Espersen Mohlman** (’97, Illustration) has been working as an illustrator/graphic artist in Chicago since 2000. Her projects include illustrations for Beanie Babies 2.0 and TyGirlz websites for Ty Toys. She also recently married. Reach her at [handmadebybuffy@yahoo.com](mailto:handmadebybuffy@yahoo.com).

Artwork by Montana-based fish and wildlife artist **Derek DeYoung** (’03, Illustration) will be represented on a limited-edition run of reels by tackle manufacturer Abel. Abel has chosen to replicate two paintings from DeYoung’s series “The Abstract Trout Faces.” One reel finish is based on DeYoung’s “Abstract Rainbow—Serendipity,” a representation of a rainbow trout with a small serendipity fly in its mouth. The other is based on “Abstract Brown—Copper John,” a painting of a butter-colored brown trout with a shiny copper john fly in its jaw. Both DeYoung custom finishes are limited to the year 2009 and available on any size Abel reel. Fly reel artwork representations of the rainbow and the brown trout with flies are individually hand painted and anodized at the Abel precision machine

shop. De Young’s art can also be viewed and purchased online at [www.canvasfish.com](http://www.canvasfish.com).

**Michele Bosak** (’04, Sculpture) recently left her position as preparator and lead designer at the Grand Valley State University Art Gallery to accept a position as assistant director of exhibitions at the Kendall Gallery. She also recently exhibited at Halogen Gallery in Seattle, WA; at Installation Nation in Indianapolis, IN; at Climate Gallery in New York, NY; and in a group exhibit, “Little Hangups,” at Byrneboehm Gallery in Grand Rapids.

Grand Rapids-based Revel Custom Wine Cellars launched its line of custom wine cellars in June, with patented slide-out racks for wine bottles and “wine wheels”—floor-to-ceiling columns that rotate on ball bearings. The distinctive design, created by **Jaclyn Drenth** (’06, Interior Design), allows the owner to show off wine collections to friends or prospective customers, because bottles are more visible than they are in a traditional wine cellar where each bottle must be pulled out of its bin to be identified.

**Dru Nget** (’06, Digital Media) was nominated for a 2009 Primetime Emmy Award in the category of Outstanding Main Title Design for the HBO film *Taking Chance*.

**Candace Trew Camling** (’07, Illustration) recently accepted a position with the faculty of the Des Moines Art Center in Iowa. She will be teaching basic to advanced art skills to children and teens. She also had two paintings accepted into the 2009 Iowa State Fair juried fine arts competition. Her piece “Rhinstone Treasures” received third runner-up for Best in Show. She also exhibited in a group show, “Diversify Your Bonds,” at the Ankeny Art Center, Ankeny, OH.

**Elizabeth Ivy Hawkins** (’07, MFA Painting) had work included in an exhibition at the Los Angeles Center for Digital Art. The work, entitled “Feeding It,” was accepted into the exhibition “Snap to Grid” and was on display through Dec. 8.

The Minneapolis College of Art and Design will be the first venue to host the traveling exhibition “Studio Furniture: The Next Generation.” The exhibition brings together 15 outstanding studio furniture artists whose work exemplifies new trends in a greatly expanding field. The young furniture designers featured in this show are all recent graduates from the most noted furniture programs across the United States, including **Timothy Maddox** (’07, Sculpture and Functional Art).

**Kelly Allen** (’08, MFA Drawing) and **Susan Mulder** (’08, MFA Painting) exhibited in a local group exhibit, “Little Hangups,” at Byrneboehm Gallery in Grand Rapids.

**Jovannah Nicholson** (’09, Sculpture and Functional Art) accepted a position at the Urban Institute for Contemporary Arts as the Ceramics program’s studio technician.

## RECENT GRADUATE JUGGLES TWO LIFE-CHANGING EVENTS: ART COMMISSION AND NEW POSITION

Finding a job in the field you love after graduation isn’t always easy. And being commissioned for a new piece of art can be very stressful. Put the two together and you’ll understand what the life of recent graduate Nate Heurer has been like these days.

While a graduate student in the Drawing program, Heurer was also an adjunct instructor, teaching Drawing I and II and Life Drawing. After graduating, he was offered the position of assistant professor of painting and drawing at The Victoria College, a small liberal arts college in Victoria, TX.

Just as Heurer was packing up for a new life in Texas, he got his second life-changing phone call. “I was in the Fine Arts studio when I got a call from Professor Deb Rockman, asking if I was interested in submitting some slides to be considered for a commissioned piece to be given to Metropolitan Health Hospital in Wyoming.” The architectural firm wanted to present an illustration of its new campus to the hospital in honor of an award it had been given earlier in the year, and wanted to select a Grand Rapids artist. Continues Heurer, “I already knew that I was moving to Texas, so if I wanted to participate, I’d have to move quickly.”

Heurer submitted some slides of his architecturally-themed work, then continued with his plans for his move to Texas, which included attending a friend’s wedding before he undertook the nearly 24-hour drive to Victoria. The night before the wedding, he got the phone call from HDR Architecture Inc. in Omaha, NE: He had been selected.

“The morning that I left to drive to Texas, I was at Metro hospital at 5 a.m., taking photographs for reference. Then I hit the road,” recalls Heurer.

“We were incredibly impressed by Nate’s work,” says Katie Sosnowchik, promotional marketing manager for HDR Architecture. “He displayed a remarkable sense of foresight, going to the hospital a day or two before moving to get his own sketches and experience the surrounding landscape.”

The approved design is a large depiction of Metro Health Hospital. Says Heurer, “One of the key elements is the landscaping and greenery. The designers want it made very clear that the facility is a green facility.” Heurer is working in watercolor with graphite and colored pencil on paper. The final piece will measure about 22 inches by 30 inches.

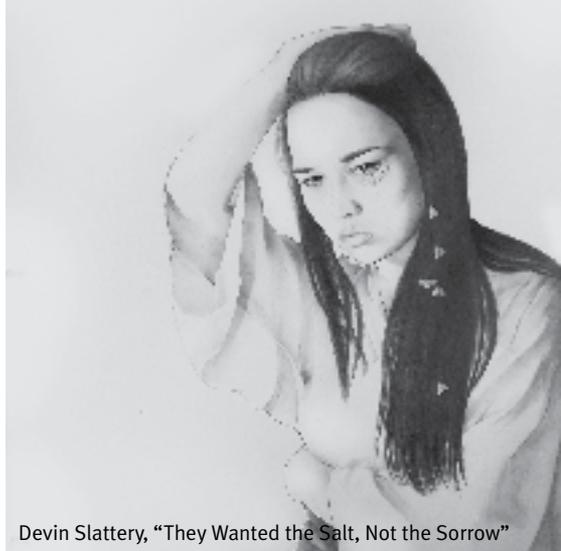
## FURNITURE AWARD DESIGN BY ALUMNUS SELECTED

The American Furniture Hall of Fame Foundation, Inc., has selected a design by Mark Tucker III (Furniture Design) for its new AFFIE award, one of the industry’s highest honors.

Tucker’s contemporary design was selected from among many submissions during a recent competition. The award features copper flames as a symbol of the enduring spirit of the industry, as well as the energy behind the innovation, accomplishment and honor achieved by members of the Hall of Fame. The symbol of infinity that encircles the flames is handcrafted by Appalachian metal artisans and set on a turned wooden base of solid reclaimed black walnut.

“I used copper to authentically resemble the life and color of flames,” said Tucker. “The rare wood base reflects the heritage of the furniture industry, while the infinity symbol represents furniture innovation and [that] the Hall of Fame should never be forgotten.”

“Of all the submissions, Mark’s beautiful design captured the essence of the Hall by remembering our past while focusing on our future,” said Donald Belgrad, president of the foundation. “This innovative and fresh design truly exemplifies the magnitude of being inducted into the American Furniture Hall of Fame, the industry’s most prestigious honor.”



Devin Slattery, "They Wanted the Salt, Not the Sorrow"



Ethan Murrow, "Speed Reading Quota Enlarged During Inclement Weather"



Celene Hawkins, "Saprophyte II"

## 2010 KENDALL GALLERIES EXHIBITIONS

### KENDALL GALLERY

Feb. 16–Mar. 19 Celene Hawkins, Sculpture, Installation, Photographs  
Mar. 29–Apr. 21 Ethan Murrow, Drawings and Video  
May 4–July 23 2010 Studio Excellence Awards

### GALLERY 114

Mar. 10–Mar. 31 Concentration: A Graduate Group Exhibition  
Apr. 12–Apr. 24 Justin Kellner, MFA Thesis Exhibition  
May 3–15 John Shaw, MFA Thesis Exhibition  
May 3–15 Tim Kranz, MFA Thesis Exhibition

### GALLERY 104

Mar. 17–Mar. 27 Dustin Farnsworth and Gregory Oberle  
Apr. 6–Apr. 20 Cory Vanderzwaag, Korin Holinshead and Jacob Lewkow  
May 3–May 17 Devin Slattery, MFA Thesis Exhibition

## COMMENCEMENT 2010

DATE	TIME	ACTIVITY
May 4	4 p.m.	Student Exhibition Opening
May 4	4 p.m.–7 p.m.	Student Exhibition Opening Reception
May 4–7	9 a.m.–9 p.m.	Annual Student Exhibition
May 8	9 a.m.–2 p.m.	
May 6	6 p.m.	Distinguished Alumni Awards Dinner
May 6	10 a.m.	Kendall Retirees' Brunch and Tour
May 7	10 a.m.	Commencement Rehearsal (Fountain Street Church)
May 7	6 p.m.	Excellence Awards Dinner
May 8	8:30 a.m.	Faculty/Staff Recognition Breakfast (Student Commons)
May 8	10:30 a.m.	80th Annual Commencement Ceremony (Fountain Street Church)
May 8	Noon	Post-Ceremony Reception (Student Commons)

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