

FALL 2008

# PRATTFOLIO

THE MAGAZINE OF PRATT INSTITUTE

## Art in Times of War

**The Ghost Army** | **Flower Power at Pratt** |  
**MAD MEN:** Vietnam Protest in the  
Golden Age of Advertising | **Creative**  
**Reflections on War and Peace**





# In Focus

Pratt's flagpole was unveiled by the Institute's trustees on Armistice Day 1926 as a memorial to the men and women of Pratt who served in the armed forces during World War I. It stands opposite Main Building, near the Rose Garden. The flagpole was designed by John Mead Howells (1868-1959), a prominent architect. The bronze sculpture at the base is the work of Pratt alumnus Willard Dryden Paddock (1873-1956). Its allegorical busts of women symbolize literature, labor skill, science, and art. The eagles represent the patriotism of North, South, East, and West. The pedestal, made of Maine granite, has become a favorite gathering place for students and visitors to the Institute.





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Pratt alumni, faculty, and students survey the experiences and consequences of war in written and visual accounts and share their reactions to 9/11



## DEPARTMENTS:

**About the Cover**

**Robert Mrozowski, B.F.A. Communication Arts '72**, created a limited-run resin kit of this WWII paratrooper in 1997. Inspired by a copy of Gary Howard's book *America's Finest: U.S. Airborne Uniforms: Equipment and Insignia of World War Two*—which he found in a bargain bin—Mrozowski longed to create the figure of “an everyday man who is willing to jump into the unknown for an important cause.” He felt some small amount of discomfort when he began to sculpt the patterns on the figure's machine gun—“After all, I'm a pacifist,” he says—but was soon comforted by the overwhelmingly positive response of fellow artists, among whom the figurines became extremely popular as collectors' items. Photo courtesy of the artist.

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# Mailbox

## WASTE NOT WANT NOT SPRING 2008

I am very active in introducing issues and problems of sustainability into the courses I teach at North Carolina State University. The content in the “Waste Not Want Not” issue was very timely and important for all members of the Pratt community. I thought the cover was excellent and the range of articles—covering art, architecture, landscape, and product design—showed a compelling spectrum of green ideas.

Haig Khachatourian, IDSA

B.I.D. Industrial Design '67

I recently worked on an installation, titled *WASTED*, at the Bridge Gallery in Manhattan. The show, a collaboration among students and alumni from Pratt's School of Architecture and Florida International University School of Architecture, where I am currently an adjunct faculty member, focused on the idea of sustainable furniture and featured an installation made entirely of household waste collected for six months. I returned to my home base, Miami, to find the “Waste Not Want Not” issue awaiting me. Amazing! I loved the articles. Thank you for keeping us posted on the interesting things Prattlers are doing nowadays.

Bannavis Andrew Sribyatta

B.Arch. '97

Protecting our environment, even from the depredations of our own government and authorities, is a never-ending battle. Here in Sleepy Hollow, N.Y., my husband and I, along with concerned neighbors, have twice stopped the railroad from dumping unwanted fill and railroad ballast rock into a local wetland. Even our own neighborhood association wants to “prettify” the nearest wetland and clear out the wild, unruly natural foliage. Combating these ill-conceived efforts takes quite a bit of energy that could well be spent more profitably on other environmental endeavors.

Diane Lechleitner Maass

B.F.A. Printmaking '81

I purchased my first auto in 1976—a Honda Accord that got 40 miles to a gallon—and, since then, whenever I change autos, the amount of fuel it uses is a major consideration. My first home—where I still live—uses passive solar energy and is extremely energy efficient, and I am presently building a vacation home that will be as independent of fossil fuels as it possibly can be. It costs much more up front, but the joy of independence is well worth it.

Lorraine Visconi Rabach

B.F.A. Illustration '74

The last issue of *Prattfolio* was masterfully executed. The sustainability ideas and their implementation are to be commended. The photography and quality of the narrative were all beautifully put together.

Harriet Selverstone

M.L.S. '72; Advanced Certification '83;

Honorary Doctor of Humane Letters '07

The sustainability edition was a beautiful and valuable issue of *Prattfolio*. I've long been involved with and support green issues and recycling. I am glad to see Pratt is so actively committed in that direction. I'm also happy to see that the next generation is using their creativity in working toward viable solutions.

Rosalind Lipson Sedacca

Fashion Design '67

While I found the “Waste Not Want Not” issue fairly informative and nicely illustrated, I wish you could have found room for a reprint of Allan Chochinov's “1000 Words: A Manifesto for Sustainability in Design”—a really thoughtful and concise piece of writing that needs to be broadcast as widely as possible. I also wish that the publication date on that issue could have been 1988 instead of 2008. We were aware of most of these environmental concerns 30 or 40 years ago, but, as designers (and as a society), we have been far too slow to act.

Budd Steinhilber, FIDSA

B.I.D. Industrial Design '43

Editor's Note: While we featured Allan Chochinov on page 33 of the last issue, we were unable to reproduce his manifesto, in which the Pratt alumnus urges designers to think about the consequences of their creations. Readers may find Chochinov's “1000 Words: A Manifesto for Sustainability in Design” at [www.core77.com](http://www.core77.com).

## PRATTFOLIO

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FALL 2008

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### Call for Submissions

We are seeking submissions for the spring and fall 2009 issues of *Prattfolio*. The spring issue will take the theme “**Food**,” covering the rise of organic and local cuisine; the global food crisis; creatively presented food, recipes, and cookbooks; forward-thinking chefs; photographs and paintings that capture food; and more. The fall 2009 issue will focus on “**Mobility**,” examining transportation and speed on land, in the air, and on water; auto and road design; airplanes and airports; shoe design; technically designed swimsuits, sports equipment, and space suits, and more. If your work involves either of these topics, please submit high-resolution samples (300 dpi or greater), with a brief explanation to [mara.mcginnis@pratt.edu](mailto:mcginnis@pratt.edu) for consideration.

# Pratt

Please send letters for Mailbox to [mara.mcginnis@pratt.edu](mailto:mara.mcginnis@pratt.edu)

or mail to Mara McGinnis, Executive Director, Office of PR and Communications, Pratt Institute, 200 Willoughby Avenue, Brooklyn, NY 11205.

President Thomas F. Schutte welcomes students during 2008 Orientation.



SIGRID ESTRADA

**A**S THIS ISSUE OF *PRATTFOLIO* GOES TO PRESS, we find ourselves, once again, with daily reminders that war seems to be a part of the human condition. Conflicts in Iraq, Afghanistan, and Georgia, as well as in other locations, reflect the current tumultuous state of world affairs—and remind us of political and cultural dislocations past.

At such times, it is important to question what it means to be a responsible contributor to society. Throughout history, artists around the world have answered this question by reaffirming through their work their commitment to remain true to themselves and their convictions—sometimes at great personal cost.

As an art and design college established to prepare creative professionals to be responsible contributors to society, Pratt Institute—since its founding more than 100 years ago—has supported students in their personal search to form a response and has encouraged them to take an active role based on their beliefs. For some students, this has meant serving in the military and using their artistic skills in that capacity. Other students throughout the years have marched, petitioned, written letters, and created works of art to urge government and their fellow citizens to reconsider war. In addition, many Pratt faculty members, staff, and alumni have used their creativity to question how best to serve humanity during times of conflict.

In the pages that follow, a variety of Pratt community members examine war and peace activities—past and present—and share surprisingly personal perspectives and accounts. I hope you will find these remembrances stimulating and thought provoking as we continue to face persistent questions about the implications of military conflict around the world.

Sincerely,

*Thomas F. Schutte*

Thomas F. Schutte, President



# Art and War in Modern World History

## Beauty and Violence in Kashmir

By Sameetah Agha and R. David Goodman



**Sameetah Agha** is chair of the Department of Social Science and Cultural Studies and associate professor of history in Pratt's School of Liberal Arts and Sciences. She teaches World Civilizations and has developed and taught Pratt courses on modern Asia, Africa, and the philosophy of history. Her forthcoming book, titled *"Fringes of Empire: Peoples, Places and Spaces at the Margins of British Colonial India,"* will be published by Oxford University Press. She holds a Ph.D. from Yale University.

**R. David Goodman** is assistant professor of history in the Department of Social Science and Cultural Studies and coordinator of World Civilizations. In addition to World Civilizations, he has also taught and developed Pratt courses on African history, modern slavery, world music history, and popular music. He is currently writing a book on the end of domestic slavery in twentieth century North Africa. Goodman is also a visual artist and a musician.

**T**he complex interconnections between art and war have played a central role in modern world history; however, it's difficult to define their relationship. Much of this challenge lies within how art and war are understood and practiced. A close examination of how art is defined can reveal the organization and maintenance of meaningful social and cultural life, while analysis of the definitions and "theories" that surround wars can show what is fundamental to their justification. Beyond struggle with ideal and invariant definitions of creative phenomena and its opposite, serious consideration of art and war, along with their ties, necessarily turns us to history.

A crucial perspective that historical reflection offers us comes from the evidence that neither of the distinct categories of "art" or "war" is innate or immutable. To the contrary, a recent common historical feature has been that their respective boundaries have undergone a radical expansion. For example, technologies initiating new art mediums and publics such as those created through the worldwide use of cameras, motion pictures, and computers parallel the military innovations dramatically extending the scope of wars. One of the most important transformations of modern world history is not immediately evident from current weapons. In the First World War soldiers composed "over 80 percent of the casualties," while today civilians suffer "90 percent of all war-related deaths worldwide," according to an article titled "War: Anthropological

Aspects," by C. R. Nordstrom in the *International Encyclopedia of the Social & Behavioral Sciences* (Oxford: Elsevier, 2001). The article also states that the over 250 formally declared wars in the twentieth century brought more than 100 million deaths, "while undeclared wars including political repression, communal violence, and tribal genocide," have led to the deaths of "between 50–100 million tribal people." Clearly our historical understandings of art and war must be reconfigured to account for these realities.

One necessary and constructive basis of improving our understandings of art and war is to focus attention beyond Western-based experiences and notions. When one steps outside the West the relationship between art and war is somewhat different. Wars are rarely about battles where soldiers from both sides get killed far from their homes and tales of heroism and valor can be depicted on canvas. In much of the third world, war is integral to everyday life—it is in your home, it is all around you. For the past 19 years the divided state of Kashmir has been occupied by Indian forces, during which time 80,000 civilians have been killed. Surrounded by snow capped Himalayan peaks, Kashmir valley is known for its legendary beauty that has been transmitted for centuries through varied visual arts forms as well as poetry and song. The Mughal emperor, Jehangir, uttered the famous couplet in Persian, "If there is a paradise on earth, it is here, it is here, it is here." And what about art? Historically, the

arts and crafts of Kashmir stemmed from a culture where weavers of its exquisite shawls and carpets, its papier-mâché crafts and Sufi mystics blended among one another, encompassing the shared wealth of Hinduism, Buddhism, and Islam. Yet in recent years this paradise became bound in barbed wires and ugly military bunkers, surviving in constant fear of losing its identity, its culture, its people, and its arts.

I was in Kashmir this summer when a mass revolt erupted in the face of an economic blockade. Dozens of unarmed protestors were shot and killed by the Indian Central Reserve Police Force and Kashmiris were assaulted in their homes. So what about art in a place without a single art gallery, and no paint supply store, where people are fighting for survival? It is astounding that some still manage to make art—great art. Masood Hussain, a renowned sculptor and painter struggles to keep art alive in Kashmir, teaching art in a rented building to some 120 students. The effect of the insurgency is clear within his work. He uses mutilated colors, blends painting and sculpture, using materials such as paper mesh and pulp, fabric, metal, and wood to portray themes of curfews, missing people, stampedes, and fear, according to an article, titled “Portrayals of a Paradise Lost,” in *The Hindustan Times* on March 19, 2005.

Agha Shahid Ali, the foremost Kashmiri-American poet, noted in his collection *The Country Without a Post Office* (W. W. Norton & Company, 1998), “my entire emotional and imaginative

life began to revolve around the suffering of Kashmir.” Where mountains shrank into “Half-Inch Himalayas” in an earlier collection with the same title (Wesleyan, 1987), evoking longing for the majestic beauty of his homeland, the snow capped peaks return to situate “blood sheered rubies.” Ultimately art transcends specific conditions and borders, managing to survive amid wars and devastation. That is why it is important to study “marginal” cases like Kashmir in a world history class at a premier art and design institute such as Pratt. ▀

**“I won’t tell your father  
you have died, Rizwan,  
but where has your shadow  
fallen, like cloth on the  
tomb of which saint, or  
the body of which unburied  
boy in the mountains,  
bullet-torn, like you, his  
blood sheer rubies on  
Himalayan snow?”**

— From “I See Kashmir from New Delhi at Midnight” by Agha Sahid Ali



Masood Hussain, *How Many More*, 2002

COURTESY OF THE ARTIST





COURTESY OF KUNSTLER ENTERPRISES

## Mort Künstler

### Certificate, Illustration '50

America's foremost history painter specializing in Civil War depictions. Photographed in his Oyster Bay, N.Y., studio with the painting *Before the Ball*.

**In an era of antiwar sentiment, your work resonates with the glory of war. Does this cause you any anxiety?**

None whatsoever! If I were to be classified as a militarist or pacifist, I'd take pacifist every time. There's no glory in war. I depict heroes, and when there's a heroic event, I do it in as dramatic a way as possible to make you feel that you're there. But I don't feel any more anxiety over what I'm painting than Meissonier felt when he was painting pictures of Napoleon during the early 1800s. Basically, I'm recording history.

**Your work is in such demand by art collectors and history buffs, how do you decide which commissions to take?**

As long as I like painting pictures, the subject matter hardly matters to me at all. I loved painting movie posters and advertising art every bit as much as I enjoy my paintings today. The fact that I'm paid a lot of money for it today gives me a lot of time to do it leisurely without any deadlines. That's the beauty of it: I can work as hard as I can to do the best picture I can. As an illustrator I practiced the same way, but very often with a cover for *Newsweek*, there was a 24-hour deadline; obviously you do as well as you can within that framework. Today, there's very little framework, except to do the best picture I can. It's a wonderful way to work.

**Have film, theater, or photography influenced your vivid re-creations of the Civil War?**

Every life experience an artist has influences him. Fortunately, I've had enough work out there that I've influenced the films themselves, and I feel very, very happy about that. Here's an example: In doing two books for Ted Turner, who produced the movies *Gettysburg* and later *Gods and Generals*, many of the scenes filmed were based on my paintings, and then I based other paintings on some of the scenes that were done in the films—the result was several books of my paintings that accompanied the movie, and each one helped promote the other.

**Your work drew a larger audience than Picasso's when it was exhibited at the Nassau County Museum of Art in 1998. Did that surprise you?**

It certainly did! The reason was probably that people were getting a little tired of going to art museums and listening to docents tell them what the artist meant with his picture. In my exhibition, the pictures were all realistic: The horses looked like horses, and next to each painting was a small narrative telling what was going on, so you could actually be educated in the history of Civil War America at the same time you were seeing all sorts of things you don't see in an abstract painting.



# John Morning

Pratt Institute Trustee

B.F.A. Advertising Design '55

Photographed in his Manhattan apartment with two designs for the “Women in the Air Force” campaign.

## You served in the military after the Korean War.

Yes, I was drafted into the army and served from 1956 to 1958. I was assigned to work as a designer for the Army/Air Force Recruiting Publicity Center. I created primarily point-of-sale materials: posters, brochures, rack folders, and cards.

## Of which campaign were you the most proud?

It's hard to pick one, but I liked the work I did for “Women in the Armed Forces” most. These campaigns seemed more akin to work in the outside fashion world and, therefore, more stylish, less prosaic than standard recruiting publicity. The two posters, shown here, focus on images that reflect favorably on women. The ad with the photo was intended to evoke clear-eyed confidence and healthy, calm radiance. The one with the illustration was intended to convey grace and—through the white gloves, a custom then—prestige and femininity to be achieved even in the military. This was contrary to popular perceptions.

## Where were you stationed?

Governor's Island in New York harbor. After graduation I moved to Manhattan so I was able to commute to and from Governor's Island, which was on a nine-to-five work schedule.

## What was the most valuable lesson you learned in the military?

How to work with diverse individuals within a rigidly defined military hierarchy: officers, noncommissioned officers, and enlisted men of various ages and from different parts of the country; veterans of World War II who were career soldiers, as opposed to soldiers who were resolutely civilian; the college-trained and those with life or trade experience.

## Your career and volunteer activities have spanned graphic design, higher education, banking, philanthropy, the arts, and historic preservation. How did your Pratt education help you to traverse these areas?

I have always felt deeply grateful to Pratt for enabling me to pursue the profession that I wanted. With that came the freedom and ability, by having my own business, to make choices to engage in other activities and interests. Being an artist does, I believe, predispose you to certain habits of thought and mind that influence your engagement with other issues and situations.





COURTESY OF MATTHEW MITCHELL

# Matthew Mitchell

## B.F.A. Sculpture '93

Portrait painter and director of the "100 Faces of War" experience. Photographed in his Amherst, Mass., studio.

### Tell us about your series "100 Faces of War."

It's a work in progress that will culminate in 100 portraits of and statements by Americans who have gone to the wars in Iraq and Afghanistan. The oil paintings are traditionally painted in a representational style. I meet each person—or, if deceased, their families—and ask them what they want to say to the public about their personal experience of war. The portraits are then exhibited together. So far, I've done 30. We're looking for funding to enable us to continue.

### What was your motivation for doing the series?

I thought, "What if I worked with a big group of people who had gone into these wars and asked them all to tell a piece of their story?" I wanted to create a collective history that would be given a personal dimension and permanence because of the art.

### Do people feel relieved to have told their stories?

Yes, but it's hard for people to talk candidly about their time in war. Often when they get back they find that there is no appropriate time for them to talk about the images and realities that preoccupy them. The portrait works as an excuse for participants to think of what they want to reveal about their experience.

### Do you take sides?

The side I take is that war is waged for grand-sounding, abstract reasons; however, people live or die by the way things unfold on a personal level. If you look into the personal experience of war, you see many universals. You realize that the Iraqi or Afghani people who are fighting on any side of this feel many of the same things that are expressed by the people in this project, except that the Afghani and Iraqi people cannot go home to a safe country.

### Which story affected you the most?

The first portrait I did was of Jeff Lucey who committed suicide in 2004, 10 months after returning home. I sat down at his parent's house and listened as they talked about things that were painful for them. They showed me photos, but none of them really captured their son. It was technically and emotionally hard to do the portrait, until a friend made me realize that the portrait should not try to make up for the pain the parents felt when they talked with me about their son and that I shouldn't be trying to give them their son back. That journey introduced me to the emotional world that this project touches.



# Louis Nelson

B.I.D. '58, M.I.D. '64

Principal of Louis Nelson Design and designer of the *Korean War Veterans Memorial* mural wall, which earned him an Industrial Designers Society of America silver award for design excellence. Photographed in front of the mural wall, located on Washington, D.C.'s National Mall.

## Tell us about the mural wall.

The *Korean War Veterans Memorial*'s dark gray granite wall mural is etched with thousands of faces of soldiers to commemorate those who served in what many have described as “the Forgotten War.” The mural is a portrait of the common soldier inspired by war photographs from the National Archives and the Air and Space Museum. Ghostlike images emerge from the granite to present a racially diverse group of men and women who were part of the land, sea, and air forces in Korea from 1950 through 1953. I designed the wall so that these faces will look out onto visitors who then see themselves reflected in the mural's composition.

## How do memorials help those who are left behind?

We make pilgrimages to these memorials to search for meaning and renew our commitment to a higher purpose, to somehow resolve our inner conflicts and urge ourselves forward to find a better way. On the morning of the dedication, a vet came up, hugged me, and said that his life had changed in an instant, 40 years after the war. He realized, through this memorial experience, the price he paid was the loss of his youth and innocence.

## You also designed the United Nations Dag Hammarskjöld Medal as a kind of memorial.

Yes, the medal recognizes those men and women, military and civilian, who lost their lives while serving in peacekeeping operations for the United Nations—the number has risen to more than 2,400 now. I designed the medal as a crystal ovoid to be held in the hand of the parent or spouse of the lost peacekeeper. Clear crystalline glass represents the purity of life, its fragility as well as its strength, all attributes inherent in the physical structure of the material holding timeless symbolic meaning across all cultures.

## You have toured formerly war-torn areas such as Bosnia, Herzegovina, and Croatia with UNICEF. For what purpose?

My wife, Judy Collins, [singer-song writer] is the UNICEF International Representative to the Arts. We visited this part of the world, as well as Vietnam, to see how families' lives have been affected by UNICEF's education, health, nutrition, and children's programs. We also learned about the terrible tragedy of left-behind antipersonnel land mines—and the loss of limbs, sight, and quality of life that are still the result. Would you believe that some of these mines were manufactured to resemble flowers and Coke cans so they are more desirable?



RYAN RAYBURN

# Werner Pfeiffer

Retired Pratt Professor, Fine Arts  
and Communications Design

Photographed with his sculptural book *Out of the Sky* at the University of Syracuse on September 11, 2008.

## What inspired this piece?

As I witnessed the second plane hit the World Trade Center and watched in disbelief when the two towers collapsed, old scars were reopened. Childhood recollections of being caught in air raids during World War II and watching the world around me disintegrate kept resurfacing. Almost immediately after 9/11, I started making notes, sketching out possible formats a tribute might take. Being both a sculptor and a printmaker, I developed a sculpture in the form of a book. In my drawings, I tried to convey the panic, the fear, and the horror the victims must have endured as they fell to their deaths among the debris of the collapsing buildings. What finally emerged was a sketch for two large woodcuts in the shape of the World Trade Center towers.

## Were the “book towers” difficult to build?

Somewhat. I was trying to develop a technique to construct and package these architectural elements, so they would be stable but could still be collapsed and stored in the format of a book. After many experiments, I settled on a concept that allowed for the piece to be produced in limited, multiple editions. Each tower has seven segments, which are stacked over a support structure. The act of building as well as taking down the monument became part of the experience. The remnants of the piece rest in its container—its urn, you might say—until they are resurrected anew to commemorate the fallen victims.

## Did one of your classes get involved in making art about 9/11?

Yes. At the time of the 9/11 attack I was teaching a course called “The Art of the Book” in the fine arts department. I asked the students to produce a small publication to express their feelings and reactions to this nightmare. We simply called it *9/11*. What emerged were personal reflections about an event none of us had ever experienced before. The results ranged from chronicling the direct aftermath, to documenting the frantic search for friends, to diarylike notations, to introspective reactions to such an overwhelming loss. The dialogue that came out of assembling the publication had a cathartic effect on the students. The project helped them to deal with the enormity of this event.

## Is *9/11* available to view?

Yes. Copies of the limited edition are now in the library collections of the Brooklyn Museum, the Art Institute of Chicago, the Los Angeles County Museum, the National Gallery of Canada, plus many college libraries here and abroad.







# Alumna Hiroko Nakamoto

## to Build Hiroshima Monument to Peace

**This landmark monument will promote peace and a world free from nuclear weapons.**

**F**or many years **Hiroko Nakamoto**, Interior Design '55, has labored to make possible the “Hiroshima Gateway to World Peace” monument in Hiroshima, Japan. Now, having secured from the City of Hiroshima a significant piece of land at the front of the Hiroshima Railway Station together with a commitment for the perpetual upkeep of the property, Nakamoto is much closer to the realization of her dream: to create, in an urban park-like setting, a potent symbol of peace and renewal.

On August 6, 1945, Hiroshima was leveled by an atomic bomb blast, that caused immeasurable devastation and loss of life. Today, Hiroshima has risen from the ashes of nuclear destruction and has become a beacon alerting mankind to the horrors of nuclear war. Yet, as Nakamoto, author of *My Japan 1930-1950*, notes, the lessons of Hiroshima are fast being forgotten. Her intention with the Hiroshima Gateway to World Peace monument is to encourage Hiroshima and the world to embrace peace and to ensure that future generations will live in a peaceful world.

Today, thousands of visitors and commuters daily pass by the front of the

Hiroshima Railway Station, which is in a deplorable state of neglect and decay. Nakamoto's vision is to create, on a strip of land bounded by the station and the Enkoh River, a landmark monument to promote peace and a world free from nuclear weapons. The monument will contrast the bucolic nature of Hiroshima with the devastation and agony of the atomic blasts, followed by rebirth and new development.

While all visitors and residents will be welcome to the monument and its park-like setting, Nakamoto intends it to have special appeal to children and school groups, as she feels that the youth are unaware of the necessity of working, always and everywhere, toward peace in this world.

As a welcoming landmark for the City of Hiroshima, the “Hiroshima Gateway to World Peace” monument will become a magnet for teaching and healing. Lawns, walkways, flowering trees, and lighting, will form an appropriate setting for a monument and educational center that will provide not only a sobering history lesson, but will instill in young people a strong desire to help achieve world peace. **P**

For more information and an opportunity to donate funds in support of this project, please go to [hiroshimagatewaytoworldpeace.org](http://hiroshimagatewaytoworldpeace.org).

# FAKING OUT THE ENEMY

Five alumni, including artist Ellsworth Kelly, recall their time as “Ghost Army” soldiers during WWII

By Adrienne Gyongy

**T**hey are all in their 80s now—the valiant Pratt alumni who in their youth served as artist-soldiers in the 23rd Headquarters Special Troops, an elite American defense force whose prowess in the arts of deception helped to bring World War II to an end. Using sound effects, inflatable rubber tanks, dummy artillery, and camouflage, the Special Troops engaged in phantom warfare, creating an atmosphere of danger that threw the German high command off the track of U.S. troops. In 21 confrontations with the enemy on battlefields across Europe, the Special Troops deceived the Germans about the position of American forces, weakening the German assault without firing a shot.

Pratt alumni Victor Dowd '41, Ned Harris '45, Ellsworth Kelly '44, Bill Sayles '47, and Arthur Shilstone '47 were among the hundreds of thousands of young Americans all over the country who joined the Armed Forces, but they were among only 1,105 soldiers chosen for this elite unit. Also included in the ranks of the troupe were actor Douglas Fairbanks Jr., future fashion king Bill Blass, Hollywood set stylist Art Kane, and other artists.

Since the “Ghost Army,” as its men called it, specifically required the abilities of visual artists, its soldiers were recruited from universities and art schools like Pratt. The Institute did its part to support the war effort. The Pratt catalog of 1943-44 stated: “For the duration of the war, all courses have been re-oriented so that they are thoroughly adjusted to military or civilian war activities.” A certificate course, Military Tactical Camouflage, also was taught, and the dean of Pratt’s art school, John C. Boudreau, recruited students for the Special Troops in the Institute’s main auditorium.

**Top Left:** Alumnus Ellsworth Kelly and First Dummy, Fort Meade, 1943. The other Ghost Army soldiers are Victor Dowd, Bill Sayles, Arthur Shilstone, and Ned Harris.





KELLY



DOWD



SHILSTONE



SAYLES



HARRIS





Arthur Shilstone, *Concealment*, Normandy, France, c. 1945, ink on paper.



Bill Sayles, *View of Friete*, Germany, c. 1945, ink and watercolor on paper.

## IN THE MILITARY



Victor Dowd, *Soldier*, c. 1945, ink on paper.

**The Ghost Army** was made up of four units that operated under cover of darkness near the front lines: a sonic deception company that faked artillery blasts, a special radio company that broadcast misleading information, a company of combat engineers that created battlefield ruses, and a battalion of *camoufleurs* that concealed the shadows cast by moving tanks. The contributions of Pratt

alumni were numerous and varied.

Victor Dowd had just graduated from Pratt when he enlisted. He served in the military for three years, demonstrating camouflage for vehicles and individual soldiers. “We put butterfly nets and garlands over the real tanks to make them invisible from aerial observation. Then we set up the dummy battalion of rubber tanks that cast the right shadow to draw fire as decoys,” he recalls, adding that he was so busy that he didn’t have time to be afraid.

Ned Harris had attended Pratt at night, from ages 16 to 18, while he was in high school. His portfolio landed him a job with the famous cosmetics company, Helena Rubenstein, where he was already working as a graphic designer, rapidly learning the new discipline of packaging design, before being drafted into the military at the age of 19. “I had taken a camouflage course at a crafts school for six months,” he recalls. “In the back of my mind was the idea that I would do

beautiful patterns.” Instead, he did his part as an assistant driver of a 2.5-ton truck filled with personnel, equipment, and rubber dummies.

Bill Sayles served as a liaison, on the European front, supporting the unit by conveying paperwork and plans to different camps and offices. “It was very scary to go out in a 2.5-ton truck when I had never even driven a car,” he says. “I didn’t know where I was half the time, but the experience helped me learn to maneuver machinery.”

Arthur Shilstone had been at Pratt for a year when he enlisted. “In the beginning we did camouflage and disruptive paintings on trucks and buildings, and we did some lecturing,” he recalls. He participated in campaigns that covered England, Normandy, northern France, Luxemburg, Belgium, Holland, and Germany during what he says was probably the coldest winter in 50 years. “We managed to be fairly comfortable,” he remembers, but says, “We were completely defenseless in terms of any kind of assault. We didn’t have anything to stop any kind of serious military advance.”

Ellsworth Kelly heard about the Special Troops while a student at Pratt and decided to join the *camoufleurs*. In a September 2007 National Public Radio (NPR) interview he said that members of his unit were grateful not to be in the thick of combat.



Ned Harris, *Javie Boot*, c. 1944, ink on paper.





Victor Dowd, *Letter from his Foxhole*, 1944, ink on paper.



Ned Harris, *Soldier*, c. 1944, ink on paper.



Bill Sayles, *View of Bristol*, c. 1944, ink on paper.

ALL IMAGES COURTESY OF THE ARTISTS



Ellsworth Kelly, *Young Soldiers Being Transported to the Front, Remagen, Courtyard, Chateau de Divonne, France*, 1945, ink on paper, 5 1/4" x 8" © Ellsworth Kelly.

During his service, he silk screened posters and signage and drove a truck through France and Luxemburg, ferrying troops to the front and hauling rations, ammunition, and gas from the beachheads and inland depots.

Because the Special Troops were sworn to secrecy, American soldiers were unaware of their activities. Kelly remembers a difficult encounter with a U.S. infantry unit, who thought the Ghost Army was relieving them. "They had orders to attack," he told NPR, "and, of course, they met the Germans full-on, and they had to retreat. I remember we were getting ready to leave very quickly, and all our stuff had already been packed up, and they were cussing us and saying, 'Why didn't you come and help us?' [But] we had no real tanks at all."

Bill Sayles, who had been at Pratt one and a half years when he was conscripted, remembers, "The military was a whole different world. Adjusting to it was a little shocking.

There were two-hour guard duty shifts, 10 rules you had to learn, inspections, discipline. The camouflage unit was a life saver; Pratt has to get a hand for protecting us with it. On D-Day 8,000-9,000 guys were killed. We came to France three weeks afterwards."

## MAKING ART DURING WAR

Between assignments and missions, there was a lot of free time. These artists filled it with art, creating drawings, sketches, and paintings that still retain their immediacy more than six decades later.

Making drawings between assignments was second nature to Dowd. "It was a good extension of the Pratt experience," he recalls. "My artwork gained more emotion, vitality, and humanity; it wasn't so formulated." The sketchbooks he mailed home carried a pen-and-ink record of the places and people he met along the way. The displaced persons he drew put their signatures on his portraits of them.

When Harris got to the war zone, he found a German grenade that he used to hold his art materials. "I made the first drawings when I didn't have to worry about pleasing anyone," he recalls. "The military gave me free time and enabled me to travel to far off places we only knew from books." Kelly also appreciated being in Europe. During 10-minute roadside breaks, he would make sketches, working in realistic forms to render the landscape and people.

Spending day and night in a foxhole or just sitting somewhere, Sayles made pen-and-ink sketches. The Special Troops were quartered near the newly liberated French capital for two weeks, so he went into Paris every day by train. "I can't tell you how fabulous it was," he reminisces. "Everybody was your friend." Some of his quick sketches show Parisians celebrating.





Bill Sayles, *Landscape*, 1945, watercolor on paper.



Victor Dowd, *France*, 1945, watercolor on paper.

Shilstone adds, “War is always miserable, [but] I learned to incorporate that feeling into my work.” For him, sketching was so automatic that he worked easily in black and white with pen and ink, wetting his fingers to get a wash since he had no brushes or water. He credits his Foundation year at Pratt for his ability to function as an artist in such an environment. “The training made an artist out of me, no doubt about it,” Shilstone says. He had always painted on location, and the war zone was no exception.

## AFTER THE WAR

When Dowd returned after his service, a Pratt fraternity brother got him a job immediately, but after a year he decided to freelance. “The war was a big influence on the rest of my life,” says Dowd. “It led to a good livelihood in editorial and advertising illustration. And I credit Pratt with improving upon and properly directing my earlier art training at Brooklyn Technical High School.” He had a successful career as a freelance fashion illustrator while also teaching at the Famous Artists School in Westport, Conn., where he still resides.

Harris went back to his job at Helena Rubenstein, eventually becoming a photographer, art director, and curator, as well as co-owner of his own design firm, Wallack and Harris, and author of *Form and Texture, A Photographic Portfolio* (Van Nostrand Reinhold, 1974).

Kelly returned to live in Paris between 1948 and 1956. He eventually gave up figurative painting to begin his lifelong mission as an abstract artist. He became a celebrated painter, sculptor, and printmaker associated with the shaped canvas and color-field painting. His numerous retrospectives include exhibitions at the Museum of Modern Art, the Whitney Museum of American Art, the Guggenheim Museum in Manhattan, and, most recently, at the Art Basel fair, Switzerland.

Sayles and Shilstone finished their studies at Pratt and went on to long and successful careers. Sayles was an art director, illustrator, and craft book producer, whose volume *Macramé* sold millions of copies. Shilstone had gained enough military experience to convey the mood of warfare, which



Ned Harris, *Remembrance*, 2007, scanned mixed media with Ghost Army pin and 1944 portrait of the artist.

COURTESY OF THE ARTISTS





Ellsworth Kelly, *Briey*, 1945, gouache on paper, 7 7/8" x 9 7/8"  
© Ellsworth Kelly.

ALL IMAGES COURTESY OF THE ARTISTS

resonated in his illustrations for airlines, government, industry, and 32 national magazines, including *Life*, *Sports Illustrated*, *National Geographic*, *Smithsonian*, and *The New York Times Magazine*. Today, both are still active as watercolorists.

## APPRECIATION AT LAST

The veil of secrecy that has shrouded the Ghost Army in the decades since 1945 began to lift 40 years later with the publication of Edward Park's article "A Phantom Division Played a Role in Germany's Defeat," in *Smithsonian* magazine in 1985. More revelations followed with the publication of William W. Phillips 1996 article "The Ghost Army of World War II" for the Laynor Foundation website. Books came next: Jack Kneece's *Ghost Army of World War II* (Casemate, 2001), Jonathan Gawne's *Ghosts of the Eto* (Pelican, 2002), and Philip Gerard's *Secret Soldiers* (Dutton, 2002).

Mindful of the veterans' advancing age, The Carriage Barn Arts Center in New Canaan, Conn., held an exhibition in 2004, titled "WWII Artists—Front Lines to the Home Front," which displayed the wartime drawings and paintings of 14 former soldiers. The accompanying documentary film, *Art in the Face of War* (directed by David Baugnon), brought to life the recollections of eight Ghost Army veterans living in Connecticut. In September 2007, NPR ran a piece on the Ghost Army as part of its series *World War Two Stories*.

Currently under way is a new documentary about the Ghost Army by award-winning film producer Rick Beyer. It juxtaposes interviews with images of artwork by members of the troupe. A segment of this film will be screened during the Pratt alumni reunion "ReIGNITE" in 2008—and Pratt's veterans will be there to see it. **P**

## GHOST ARMY SOLDIERS TODAY

KELLY, PAINTING '44



COURTESY OF THE ARTIST

DOWD, PAINTING '41



JAN WHITE

SAYLES, ILLUSTRATION '47



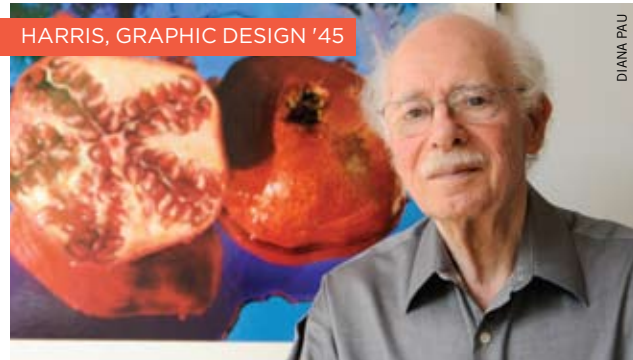
DIANA PAU

SHILSTONE, ILLUSTRATION '47



DIANA PAU

HARRIS, GRAPHIC DESIGN '45



DIANA PAU

# MAD MEN

## VIETNAM PROTEST IN THE GOLDEN AGE OF ADVERTISING

### How two Pratt alumni helped change the face of advertising and, just possibly, the course of war in Vietnam

By Elizabeth Randolph

**T**hings began to change in 1960s America. Racial tensions simmered to a boil as black citizens demanded equality and the status quo resisted. Women, too, were finding their voices and demanding a place at the table. A series of assassinations left the country in mourning and the war in Vietnam tested its patience.

Mass communication was undergoing its own reformation. For the first time in history, war was being broadcast—in horrifying detail—to television sets in living rooms across the country. Newspapers and magazines carried graphic photographs and descriptions of the “real war” that flew in the face of romantic or detached views of noble conflict.



# For what?

We'll tell you for what.  
 For nothing and less than nothing.  
 For men in high places who aren't big enough to admit to themselves that they've made a terrible mistake.  
 For others who admit it was a mistake, but now that we're in, We Mustn't Lose Face.  
 For government spokesmen who've manipulated the truth about this war again and again.  
 For headline writers who exult over the number of human beings killed as if this were some sort of a basketball game.  
 For a military clique in Saigon that has to be propped up by our troops because their own countrymen won't fight for them.  
 For the profiteers in that unhappy land who laugh at our naivete while they stash our gold away in Swiss banks.  
 For this and for these we let our young men be drafted and sent off to the other side of the world, to kill and be killed.  
 Mothers and fathers: How can you sit there and let them do this to your sons?  
 Young men: Why do you let them divide you, one slice at a time, like a salami—students against non-students, graduate students against undergraduates, draftees against reservists?  
 Taxpayers: At what point do you stand up and say to these gentlemen in Washington who squander your tax money as if they had worked for it: Enough is enough.  
 Fellow members of The Great Society: Has there ever been such hostility between black and white? Such alienation between young and old? Such distrust of our own leaders? Has our country ever been held in such low esteem throughout the world?  
 Is this the Great Society that L.B.J. promised us in 1964?  
 In the cities, look around you. The ghetto slums are seething with unrest. The air is polluted. Public transportation is an insult. Corruption is rampant. Streets and parks we once enjoyed are now too dangerous to walk at night.  
 Our own cities are dying of neglect while the govern-



More than 16,000 Americans have already been killed in Vietnam and over 100,000 wounded. Has the cause been worthy of them?

ment pours billion after billion into a cancerous Saigon regime.

You ask, "But what can one person do?"  
 The answer is: Everything.

For there is nothing the politicians fear and respect more than the public when the public is aroused. And make no mistake; it is aroused.

## The first step: Johnson must go

A broad new movement of dissenting Democrats, begun in California, is spreading across the land.

These Americans refuse to accept the inevitability of a choice between a Johnson and a Nixon in November. These Americans ask, what kind of a free election is it that only gives us the choice between a disaster and a catastrophe?

These Americans love their country too much to leave it to the party hacks and the opportunists.

Their aim is to elect delegates to the 1968 Democratic Convention who are pledged to support a candidate who will end the war and take care of the critical problems at home.

Their aim is to have Senator Eugene McCarthy of Minnesota nominated as the Democratic candidate for President.

The time has come for the quiet, long-suffering citizens to stop stewing over Vietnam, and start boiling.

## How about it? Are you with us?

**Coalition for a Democratic Alternative**  
 100-05 Avenue, New York, N.Y. 10019 Telephone 752-4715

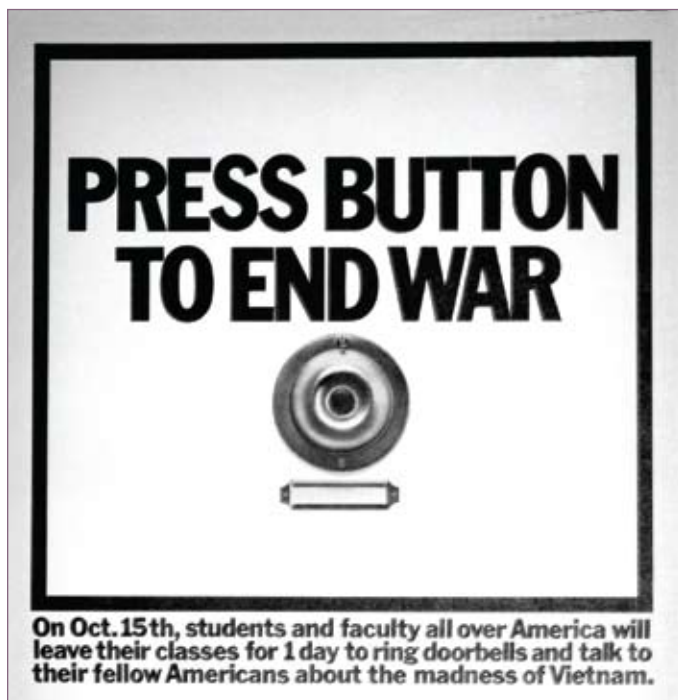
I want to help:  
☐ Enclosed is my contribution of \$1.00 \$2.00 \$5.00 \$10.00 \$25.00 \$50.00  
☐ Please use interest of your activity and tell me if there is anything I can do.  
 (Special card or background)  
 Name \_\_\_\_\_  
 Address \_\_\_\_\_  
 City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

SEND CHECKS PAYABLE TO: COALITION FOR A DEMOCRATIC ALTERNATIVE  
 OR TO: "COALITION FOR PEACE"

Card-carrying Directors: Sarah Rymer, Harold Sides

COURTESY OF LEN SIROWITZ

■ Len Sirowitz's controversial ad for the Coalition for a Democratic Alternative (1967) urged "quiet, long-suffering citizens" to show their outrage about the Vietnam War.



ADVERTISEMENTS COURTESY OF LEN SIROWITZ

■ Top, Sirowitz's anti-nuclear ad for *Sane*. His 1968 moratorium ad, bottom, urged students and faculty members to leave classes in order to raise consciousness about the Vietnam War.

In the field of advertising, Doyle Dane Bernbach (DDB), founded in 1949, began what many would come to regard as the “Golden Age of Advertising.” Considered the first modern advertising agency, DDB employed “the Big Idea” approach for its campaigns, using simple, direct text and bold graphics to support well-reasoned, persuasive messages. These rule-breaking conceptual ads relied not on research, but on gut instinct and a knowledge of human nature. Co-founder Bill Bernbach, the creative genius behind the agency, considered persuasion an art form. He believed that blindly following the research, which always came to the same conclusions, made for boring ads that all sounded the same.

DDB was a proving ground for many “creatives,” who went on to spread the gospel of the Big Idea, by starting their own successful advertising agencies. The first to leave was alumnus George Lois, who had studied advertising design at Pratt from 1949 to 1951. Lois had done stints at CBS and several ad agencies after serving in the Korean War and had spent a year at DDB from 1959 through 1960 before starting Papert Koenig Lois. From this agency sprang Scali, McCabe, Sloves; Wells, Rich, and Green; and Carl Ally. Len Sirowitz, who received a degree in advertising design from Pratt in 1953, worked at DDB from 1959 to 1970 before founding Rosenfeld, Sirowitz & Lawson.

During the 1960s and '70s Sirowitz and Lois, self-described “lefties,” harnessed the same creative drive they used to help change the face of advertising to help alter America's course in Vietnam, which both considered a senseless and destructive war.

## Calling Citizens to Action

Sirowitz and his wife, Mickey, had long been interested in issues of social justice. Sweethearts since meeting at the High School of Music and Art in Manhattan, they both had liberal values and supported each other in their beliefs. Sirowitz says, “The two of us marched together—on Washington, in Central Park—when we believed that America was on the wrong track.” It only seemed logical that he would integrate his beliefs into his work.

Sirowitz was hired as an art director at DDB at the ripe old age of 27, but soon had responsibility for such major accounts as Volkswagen (“Will we ever kill the Bug?”) and the Better Vision Institute, for which he re-created the blurry world of visually impaired children (“Why Johnny can't read”). Sirowitz won multiple awards for his television and print ads for Mobil's highway safety campaign, which raised the bar for public service campaigns to come. Employing the theme “We want you to live,” Sirowitz went the extra mile to demonstrate what it was like to hit another automobile head-on at 60 mph. His team threw a car from a 10-story building and filmed the impact from various camera angles, inside and out. “It was



powerful stuff,” recalls Sirowitz. “We weren’t afraid to break the rules.”

His reputation for coloring outside the lines brought Sirowitz to the attention of the Committee for a SANE Nuclear Policy, commonly called SANE, which sought

***Sirowitz employed the “Big Idea” approach, using simple, direct text and bold graphics.***

to alert Americans to the threat posed by the production and testing of nuclear weapons. One of the first ads in Sirowitz’s “Ban the Bomb” campaign featured SANE sponsor Dr. Benjamin Spock, a highly influential author and pediatrician famous for urging mothers not to worry so much about their child-rearing skills. Sirowitz’s headline, “Dr. Spock Is Worried,” was quite an attention getter, as was the persuasive body copy, in which Spock warned of the dangers to children should nuclear testing continue. In another ad, “The Winner of WWII,” Sirowitz declared that the only winner of a third world war—most likely a nuclear one—would be the cockroach, and urged President Lyndon Johnson to end the fighting in Vietnam.

Sirowitz was a genius at creating simple, accessible messages that appealed to the human element and resonated personally with each viewer. He says he learned this approach from an adman who once told him, “I always start out by writing ‘Dear Charlie.’ Then I write the ad and cross off the ‘Dear Charlie.’ Talk to one person at a time.” The art director took this lesson to heart. He worked closely with the excellent DDB copywriter Dave Reider. Both were conceptual thinkers and they formulated the main ideas together. As a result, the copy and the art blended seamlessly.

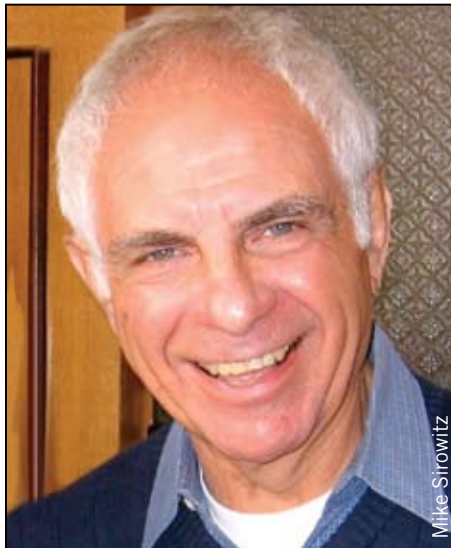
Sirowitz and Reider went on to create ads for the Coalition for a Democratic Alternative, which positioned the antiwar candidate Senator Eugene McCarthy as an alternative to Hubert Humphrey in the contest for the 1968 Democratic nomination. McCarthy supporters saw Humphrey, who then served as vice president under Lyndon Johnson, as too closely associated with the president’s policies in Vietnam. One ad, with a headline that cried out, “For What?” took a hard line against the war and went directly after President Johnson, whose presidency it called “a disaster.” Sirowitz admits that taking on the com-

mander in chief made him nervous. He says, “I remember setting the type and when I got to the sub-head, ‘The first step: Johnson must go,’ that was scary. I looked at it and my hands shook. In those days, you didn’t talk about the president in that way. It wasn’t like today when no one’s afraid to call the guy a ‘moron.’ Back then, it was ‘My Country—right or wrong.’” Carefully crafted body copy reassured U.S. citizens that they had a right to be outraged at the government for pouring billions of dollars into a “cancerous Saigon regime”, while things went south at home. The final line read: “The time has come for the quiet, long-suffering citizens to stop stewing over Vietnam, and start boiling.”

The ads were highly controversial, but the agency ran with them—after convincing newspapers to accept the ads, that is. The incendiary subject matter and the fledgling McCarthy campaign’s inability to pay up front meant tough going, until Mac Dane, DDB’s financial partner, agreed to give the campaign the money for the first *New York Times* ad. Falling in step with the *Times*, other regional newspapers across the country soon agreed to publish the ads. The results were startling. McCarthy, who had had very little recognition before the campaign, won 42 percent of the Democratic vote and 20 of the 24 delegates in the first primary, New Hampshire. He made a strong showing in the states that followed as well. The next ad stated: “Suddenly there’s hope in America.”

It didn’t take long for Sirowitz’s campaign to come under fire from the Democratic National Committee (DNC), which backed Hubert Humphrey for president. An article in *Newsweek* magazine had revealed that employees at DDB, the official agency of the Humphrey campaign, were working for the VP’s rival in the “smoky backrooms” of its offices. It was a potentially scandalous situation, considering the generally accepted agency custom not to take competing accounts. The DNC demanded that Bill Bernbach end his agency’s affiliation with Eugene McCarthy, but Bernbach refused. “I can’t tell my people what to do,” he responded. “If that’s who they support, they’re going to continue doing it.” Humphrey took his business elsewhere.

The crisis resolved, Sirowitz and the McCarthy team readied themselves to tackle a nagging misperception



Len Sirowitz, Advertising Design '53.

about the people who made up the peace movement. “There was a definite antiwar undercurrent out there,” Sirowitz reports, “but those people were mostly considered ‘the crazies,’ the long-haired hippies. They weren’t taken seriously.” Members of the McCarthy camp were seeing a different picture, however. Their messages were now penetrating the colleges. “All of a sudden, the kids who had short hair, who wore ties to school were behind this,” says Sirowitz.

To show the diversity of people in the movement, Sirowitz, Reider, and representatives from the McCarthy campaign met in Sirowitz’s apartment in Manhattan to plan an event called “the Moratorium to End the War in Vietnam” in 1969. They asked thousands of college students and faculty members to leave class for one day to ring doorbells and to urge citizens to protest the war. Sirowitz’s clever “Press Button to End War” ad, which simply showed a doorbell, was used to promote the event, as was an ad with the headline: “October 15: Fathers and Sons Together Against the War,” which emphasized the cross-generational appeal of the peace movement. “The ad showed a kind of Archie Bunker type with a crew cut and his more contemporary looking son,” Sirowitz says. “We wanted to say that there are differences and yet they’re together on this now. That was a whole new revelation and revolution in America.”

Thousands of students and professors across the country participated in the moratorium. In observance of the event, young school children and men and women outside of academia also took part in religious services, school seminars, rallies, and meetings in their hometowns. In all, an estimated two million people participated in what, to that date, was the largest protest in U.S. history. Exactly a month later, on November 15, the protest continued in the nation’s capital with an antiwar march that attracted approximately 500,000 people.

Though his advertising campaign had been highly successful, Eugene McCarthy lost steam when the increasingly popular Robert F. Kennedy began to fracture the vote. After Kennedy’s assassination, the Democratic Party was thrown into disarray. When the 1968 Democratic National Convention assembled in Chicago, young antiwar activists clashed with city police in televised riots that shocked and unsettled the

nation. Humphrey would succeed in clinching his party’s nomination, only to succumb to the Republican nominee, Richard Nixon, who promised to “restore law and order” in a country that was seen as out of control. The eyes of the nation had been opened, however, and the chorus of antiwar voices would hound Nixon throughout his presidency. This not-so-silent majority would eventually help to bring the Vietnam conflict to an end.

## Changing the Face of Magazine Design

George Lois, another of the rule-breaking young talents to pass through Doyle Dane Bernbach, made a splash in his own way. Not long after leaving DDB to start his own agency, the adman was tapped by Harold Hayes, who had just been appointed editor in chief of the ailing *Esquire* magazine, which then teetered on the brink of bankruptcy. Hayes had read articles about

the brash, straight-talking young designer and sought Lois’s advice on how to create better covers.

Suitably impressed, Hayes asked that Lois create one cover, just to demonstrate the attention-getting power of the magazine’s face. Lois’s controversial cover called the world championship boxing fight in favor of underdog Sonny Liston over Floyd Patterson, the 10 to 1 favorite, by showing a Patterson look-alike left for dead laid out in the middle of a empty arena. As a result *Esquire* sold triple the number of

copies it normally sold in a month; the issue generated the largest newsstand sales in the magazine’s history. Hayes insisted that Lois keep doing the covers. The art director, who had his own agency to consider, agreed on one condition, “The first time you say no to something I am gone,” he told Hayes.

Lois worked as a freelancer, art directing *Esquire*’s covers from 1962 to 1972. He created a total of 92 covers for the magazine, revolutionizing magazine design in the process. Before Lois, magazine covers could hardly be called edgy. The most celebrated examples had been those of the *Saturday Evening Post*, which featured illustrations by Norman Rockwell, and *Life*, which showcased photojournalistic images. Most covers used illustrations or photos to encapsulate the content or the spirit of the magazine, but they rarely “commented” on anything. What’s more, the multiple



George Lois, *Advertising Design* '51.



headlines editors tried to cram on covers often meant that the power of the image was diminished.

What Lois brought to the table was graphic excitement with an idea. He stripped the cover down to its most essential graphic elements and used potent images that did more than illustrate the feature article. He exploited the power of the front page—after all, *Esquire* covers were literally in Americans' faces—imploping readers to confront controversial issues like racism, feminism, and the Vietnam War. There was no comparison to the *Saturday Evening Post*, which showed the warm, sweet, homey side of America. Lois's covers actually showed what was going on in the country—the good, the bad,

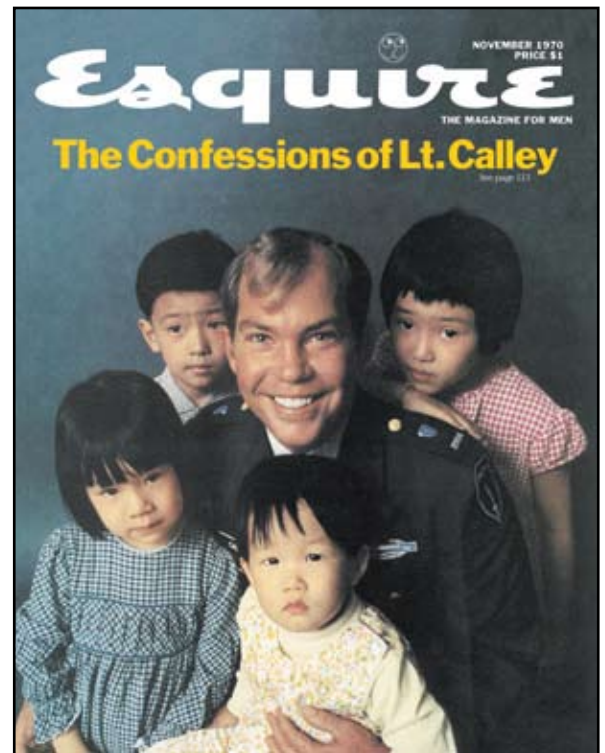
and the ugly. As such, they were shocking.

**Before George Lois, magazine covers could hardly be called edgy.**

The Vietnam War was an inevitable target for

Lois. The first of his antiwar covers was inspired by *Esquire's* excerpt of journalist John Sack's book *M—Vietnam: Only the Strong and Lucky Survive*. The book followed M-Company from basic training at Fort Dix, N. J., into its first battle in Vietnam. While reading the excerpt, Lois was struck by one line voiced by a G.I.: "Oh my God—We hit a little girl!" Lois set the text on a black background with knockout white type. *Esquire* received a firestorm of criticism for the cover. Lois recalls, "Senators were getting up and saying 'How dare you think that an American G.I. could possibly harm a civilian?' but you should have seen what I saw in Korea. I could have thrown up watching what those guys had done."

*Esquire's* November 1970 cover featured U.S. Army Lt. William Calley, whose company had been accused of killing more than 300 unarmed civilians—mostly women and children—near the village of My Lai in South Vietnam. Some of the victims had been sexually abused, beaten, tortured, or maimed. The incident prompted worldwide outrage and caused some U.S. citizens to turn against the war. Lois convinced Calley, who was awaiting trial, to pose in dress uniform with four Vietnamese children. The kids looked solemnly into the camera while Calley grinned like a Cheshire cat. Inside was an article, titled "The Confessions of Lt. Calley," in which the lieutenant shared a first-person account of



■ *Esquire's* November 1970 cover, designed by Lois, featured U.S. Army Lt. William Calley, whose company had been accused of killing more than 300 unarmed civilians.

his army experiences with the aid of John Sack. It was to be the first of a three-part installment.

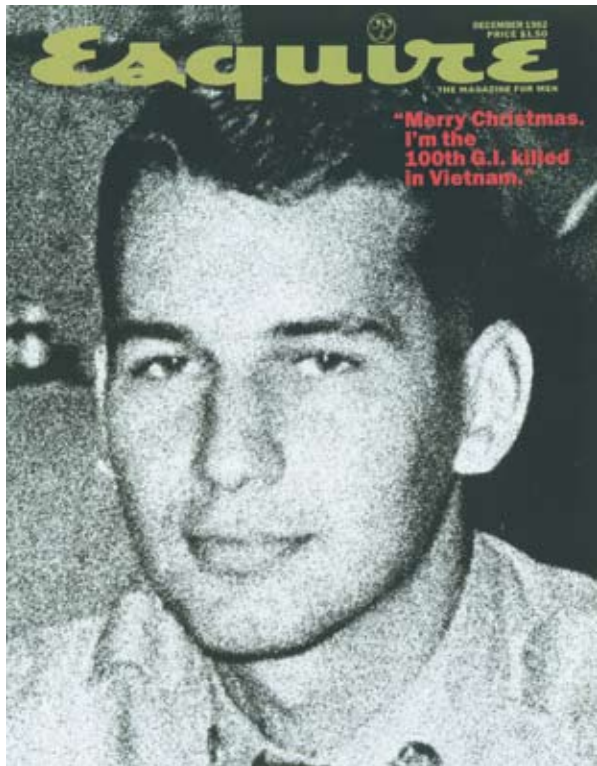
Today, the cover stands in contrast to the reality that Calley would ultimately be found guilty of the premeditated murder of 22 My Lai civilians. The photo baffled and outraged many, including some editors at the magazine, who thought it was making light of the situation, or, worse, favoring Calley's side of the case, but Lois, whose lay opinion was that Calley was a "psycho," was content to let each person judge for themselves the complexities of the situation. His job was to sell magazines.

Lois's most iconic image was one that involved religion, race, and the war. The April 1968 cover featured a photograph of the boxer Muhammad Ali posed as St. Sebastian, the Christian martyr who was purported to have miraculously survived being shot with multiple arrows. Ali had recently changed his name from Cassius

?

**DID YOU  
KNOW**

**THE AGENCY DOYLE DANE BERNBACH WAS NO STRANGER TO CONTROVERSY.** During the 1964 election between Lyndon Johnson and Barry Goldwater, Doyle Dane Bernbach, with help from the late media consultant and Pratt alumnus **Tony Schwartz**, B.F.A. Illustration '44, produced one of the most controversial political advertisements ever created. Commonly known as "The Daisy Ad," the one-minute spot showed a little girl in a peaceful meadow, counting slowly as she plucks the petals of a daisy. An ominous male voice begins to count downward. As the girl looks up toward an object in the sky, viewers see the fiery mushroom cloud of an atomic blast. Though Johnson's rival, the hawkish Goldwater, was never mentioned by name, the implication was that the nation could look forward to a nuclear showdown if he were elected. After a storm of public criticism, the spot was pulled after only one airing, but it is widely considered to have turned the tide against Goldwater, thus helping Lyndon Johnson to win the White House.



■ Lois's controversial Christmas cover

**By the end of Lois's first five years of working for *Esquire*, the magazine's circulation had risen from 500,000 to 2.5 million.**

Clay after joining the Nation of Islam and refused military service in Vietnam on religious grounds. The boxer was sentenced to five years in jail for draft evasion, suspended by boxing commissions, and stripped of his title.

The shoot was scheduled while Ali was awaiting his appeal to the Supreme Court. Lois remembers that it took quite a while to convince Ali to pose as a Christian martyr, though the art director thought the metaphor was apt. In the end, Lois asked for a consultation with prophet Elijah Mohammad, head of the Nation of Islam, who decided, after an intense 30-minute conversation, that the cover might be good for Ali's image.

Lois, who has been friends with Ali for more than 40 years, still marvels at the champ's sense of humor. During the St. Sebastian shoot, Ali called out to his buddy, "Hey, George?" Behind schedule, Lois impatiently turned to his friend—"What?!"—then watched as Ali pointed to the arrows and named each for one of his persecutors. "Lyndon Johnson. . . Robert McNamara. . . Bill Westmoreland," Ali quipped, implicating the president, defense secretary, and commander of the U.S. forces in South Vietnam. The St. Sebastian image was so well received that it was later reproduced as a protest poster.

Lois says that during the years he worked for *Esquire*, only one cover was "so-called rejected," but he understands why. It was the Christmas cover for the December 1962 issue. Lois had read a news item noting the death of the 100th G.I. in Vietnam and went to the U.S. State Department to get a photo of the soldier, but officials refused to talk to him. Instead, Lois dug out a picture of himself, taken back when he was a G.I., and paired it with the headline: "Merry Christmas. I'm the 100th G.I. killed in Vietnam." When Lois

presented the cover to his editor, Hayes was adamant. "Three months from now the war will be over," Hayes declared. "We'll be making a big mistake."

At that point, everyone thought the war was done for, Lois recalls. Vietnam had never resembled a traditional war. The first U.S. soldiers stationed there weren't even being called combatants yet—something more akin to "consultants"—and there were vague rumors of a peace deal. "But I could smell the war coming," Lois says. "I knew guys in the army who were scheduled to be shipped to the East." After much deliberation, *Esquire* editors ran the cover anyway. "That was the last time Hayes tried to talk me out of anything," Lois reports. As shocking as the art director's image and caption were, 100 G.I.s was just the beginning; more than 50,000 American military personnel would eventually die in Vietnam.

Lois considers 12 of the 92 covers he did for *Esquire* critical of the war. "You could classify them as 'antiwar' because every time *Esquire* ran one, they lost conservative advertisers," he jokes. "But circulation would always go up and the magazine would get more advertisers." To Lois, that meant that he was doing his job right. "I'm an advertising guy," he says. "I was trying to sell their magazines." Sell them he did. By the end of Lois's first five years of working for *Esquire*, the magazine had brought in more than \$3 million in profit, and its circulation had risen from 500,000 to 2.5 million.

The Museum of Modern Art (MoMA) in New York City recently mounted 31 of the art director's iconic covers in the exhibition "George Lois: The *Esquire* Covers," which will be on display in the museum's Philip Johnson Architecture and Design Galleries until March 31, 2009. The show features prints of selected covers, as well as some of the original artwork and photographs used. After its April 2008 opening, the exhibition became one of the most popular shows at the museum. Lois reports that in the first month of the exhibition alone his website received more than 1.7 million hits. Visitors recognize the cultural significance of his work as a visual time line of turbulent 1960s-era America, but they also see it as commentary that is still relevant today. Lois says he's often overheard visitors say, "Geez! It looks like these things are happening all over again."





■ Lois's April 1968 *Esquire* cover took on race, religion, and the war. The image was so powerful that it was later used as a protest poster.

Len Sirowitz sees the relevance, too. "The similarity between that period and now is astounding," he exclaims. "The big difference is that we don't have a draft now and because we don't have a draft there's not as much passion about the subject—it's the old self-interest thing." The art director, now retired, points to one of his old McCarthy ads as an example of just how similar. The ad shows a wounded soldier hobbling through the high grasses of Vietnam with the help of another. "For What?" the headline asks, and the opening paragraph answers: "We'll tell you for what. For nothing and less than nothing. For men in high places who aren't big enough to admit to themselves that they've made a terrible mistake. For others who admit that it was a mistake, but now that we are in, We Mustn't Lose Face. For government spokesmen who've manipulated the truth about this war again and again."

For Lois and Sirowitz, there may be more work to do. **P**

# FLOWER POWER

## Peaceful Protest in an Era of War

By Adrienne Gyongy



A 1967 demonstration at Pratt protests the reviewing of ROTC troops on campus. Courtesy of Pratt Institute Archives.

In the days of chivalry, legend has it, medieval knights would awake on the morning of battle to find that their lances had flowered. They took it as an omen of their impending death in the field. Centuries later, in October 1967, George Harris, a young demonstrator marching on the Pentagon to protest American involvement in the Vietnam War, met the oncoming military police with a bouquet of carnations in his hand. In a gesture of peaceful opposition, he stood quietly before them, inserting flowers into the barrels of guns that faced him head-on. The news photograph that captured this moment was circulated in the media worldwide, bringing international attention to his brave resistance. Though the Pentagon demonstration escalated into violence—resulting in 250 arrests—the term “flower power” was coined nonetheless.





The era's vibrant colors and eye-popping patterns, which stood in passive defiance to "negative vibes," were reflected in Pratt's 1967 Spring Fashion Show, *left*. Courtesy of Pratt Institute Archives. *Center*, George Delmerico, *Tea Poster*, 1967. Courtesy of Pratt Institute Archives. *Right*, Emiliano Godoy, *Flower Power vase*, 2001, aluminum. Courtesy of the artist.

During that springtime, which led to the "summer of love" 1967, a symbol in the heart of Pratt's campus—the big, bronze cannon near the entrance—stood drenched in a riot of colors. Cast in Seville, Spain, it carries the insignia of Philip V and was brought to Pratt from the walls of Morro Castle in Havana, Cuba in the late 19th century. Pools of undulating paint covered the cannon's richly ornamented surface in a florid design, spreading across the courtyard it had dominated since 1899. As a sign of peaceful resistance, Pratt students had summoned their artistic skills to mitigate the weapon's deadly use, so that a symbol of war was cloaked in a colorful mantle of peace. (See page 64.)

Antiwar fervor swept over the campus. *The Prattler* in April 1967 gives a sympathetic account of the demonstration against ROTC troops on campus. "The protestors did what they thought was right as an action against the cruel, brutal war in Vietnam," reported Ellen Skinner (née Olean), B.F.A. Illustration '70.

According to an unpublished history of Pratt, the 1970 Spring Fashion Show at the Roosevelt Hotel was turned into political theater by the disruptive entrance of guerrilla street players who marched in chanting, "What shall we wear to the war?"



Joyce Wischhusen Serra, *Patriotic Gown*, 1970, wool crepe. Courtesy of the designer.

"This invasion was very upsetting to us," recalls Joyce Wischhusen (née Serra), B.F.A. Fashion Design '70, whose red, white, and blue *Patriotic Dress* in wool crepe appeared on the runway. "We had all worked very hard at Pratt and to target us during our show was totally unnecessary. The constant antiwar discussion during our academic classes was

not conducive to our education, and interfered with a sense of normalcy," she says. Despite the disruption, Serra's dramatic hooded gown, based on the U.S. flag, won the Norman Norell Critic Award for Most Outstanding Design.

By 1970 military recruitment at Pratt had come to an end. In some parts of the country, young people who were swept up in the "flower power" revolution were reinforcing the ideology of nonviolence by using psychedelic drugs to free their minds. The hallucinations this habit induced influenced graphic design, art, and music in new directions. The psychedelic style was reflected in the relaxed, brightly patterned, flamboyant fashions worn by both sexes.

Scott McKenzie's "San Francisco," one of the decade's hit songs, intoned, "Be sure to wear some flowers in your hair." The 1967 yearbook *Prattonia* reproduced George Delmerico's *Tea Poster*, the androgynous portrait of a sad-eyed hippie whose flowing tresses curl beneath the patternistic title, "Take Tea and See." Foam resembling flowers rises from the canister labeled "tea," concealing the subject's mouth. Is the tea laced with drugs? The viewer can only guess.

Though the times have changed, the concept of flower power retains its roots as a symbol of opposition to military might. In neighboring Mexico, industrial designer Emiliano Godoy, M.I.D. '04, produced a limited edition of his *Flower Power vase* in 2001. Godoy, who teaches industrial design at Centro de Diseño, Cine y Televisión in Mexico, also runs the design firm Godoylab, and is design director of the furniture manufacturer Pirwi.

The vases were made from a single six-meter-long aluminum tube, closed with a rubber cap on the bottom to hold water. The vases are actual sections of military extrusions, originally designed by the Mexican Army for the purpose of manufacturing grenades. "The piece is a social commentary," Godoy explained, "and speaks about my fears and worries about military organizations." Like swords turned into plowshares, the extrusions' function as flower holders subverts the original intent to peaceful use. **P**

# CREATIVE REFLECTIONS ON WAR AND PEACE



**The soldiers in this painting, *Heart/Ghost*, 1986,** are taken from an old newspaper photo of the Vietnam War. I took them out of context and put them in a place of strange, dark beauty—the underpainting is red. The reflection is maybe the ghost (or just a visual duality), as one man attempts to save his friend, life receding, even as fluid is dripped into his veins. There is a lot of water imagery, and a lot of reflective illusion—a recurring theme for me—but the heart of the painting is in the comradeship that you often find in extreme situations like war.

—Mia Wolff, B.F.A. Painting '73



**I was drafted into the Army in 1969** and served in Vietnam with the 101st Airborne Division (known as the Screaming Eagles) from July 1970 to July 1971 as a radio operator, usually in the tactical operation center on fire support bases. This image was drawn in March 1971 while my battalion was supporting a South Vietnamese Army (ARVN) operation into Laos. We were frequently under mortar and rocket attack. The North Vietnamese (NVA) would occasionally try to penetrate our perimeter at night. This drawing is of one of two sappers (NVA commandos usually carrying explosives) who tried unsuccessfully to penetrate our perimeter. He was hit in the head by machine gun fire. This imagery resurfaced in my mind some time later. After I had completed my service, I traveled in Europe for 10 months. I was in the Prado Museum in Madrid looking at the painting *Third of May* by Goya when I started feeling extremely anxious and my heart started racing. I then realized that the bodies in the lower left of the painting reminded me of the bodies I had drawn.

—Jim Victorine, B.F.A. Illustration '69



# PRATT ALUMNI SURVEY THE EXPERIENCES AND CONSEQUENCES OF WAR THROUGH WRITTEN AND VISUAL ACCOUNTS

ALL IMAGES COURTESY OF THE ARTISTS



**Since last year,** I have walked the streets of Brooklyn setting up small installations of British colonial toy soldiers. These artworks were inspired by the thought of America being involved in its present military conflict. Instead of critically thinking about the military situation in terms of what the future has in store for us, I have thought about it in terms of our past as a nation at war. In the past, we have fought against foreign armies on our land. What would we do today if an army marched through our land attacking us? I locate sites of battles between British troops and American Revolutionaries, then intuitively find a patch of pavement or sidewalk and begin setting up my soldiers. I play around with different scenarios and a narrative starts to form. In a later stage of the process, I upload my photographs to [www.flickr.com/photos/general-howe/](http://www.flickr.com/photos/general-howe/). My previous experience of “war play” or “battle play” as a child and my curiosity about war as an adult have come together in these installations.

—**Michael A. McGuire, B.F.A. Painting '04**



**I had a desire to be a photojournalist,** to capture things that were important, so I shot many of the protests that were going on around the Vietnam War, mostly in New York and Washington, D.C. There was a lot of pageantry and street theater in the U.S. during the war. It was visually exciting. This shot is from a 1973 antiwar rally in Washington that was billed as a “counter-inaugural” demonstration. Nixon was being sworn in for his second term in office that day. —**LeRoy Henderson, M.F.A. Art Education '66**



**For a class project,** I created Black Gold Tiles, a ceramic backsplash for a kitchen sink inspired by images that had been published in *The New York Times* of the then impending conflict in the Middle East. Storm troopers and oil-flow valves are not traditional imagery for the kitchen, so I love that juxtaposition. I used happy, sunny kitchen colors along with the daisies on the storm trooper's jacket in contrast to the gravity of the subject matter. Because the kitchen is traditionally a place of hearth and home, I wanted to place the piece in a prominent yet functional location in the home. Topics such as war are often discussed in the kitchen, but there is no physical evidence of the conversations taking place. The tiles would be a physical marker of the conversation, or perhaps an opening to the conversation.

I am also drawn to contrasts in the presentation of facts. I believe that we are at war because of oil, which boils down to (or refines to) money. It becomes more complicated because the American people have been led to believe that the war was prompted by the events of 9/11. The happy kitchen colors also represent this administration's "candy-coated" way of dealing with its actions and their repercussions.

—Charles Mohacey, B.I.D. Industrial Design '04



**I call this collage** *Camouflage* partly because the small cutout pieces make up the camouflage of an American army uniform and partly because so many people like myself—both Republicans and Democrats—feel that the media is camouflaging what is really going on in Iraq—both the positive and negative things that are taking place.

The piece is made of magazine images from the year the war started in Iraq to now. There are also images from pop-culture and entertainment magazines from the same time period. This is important because these are images that are also in the minds of soldiers as they contrast their lives in Iraq to their lives back home. This piece, like many of my other collages, helps to make up a "time capsule" of events. I don't want people to think I am for or against the war. I want viewers to think of this as a collection of pictures that describe the daily life of a soldier in Iraq.

—Cesar Santalo, B.F.A. Drawing and Painting '95





**My installation, *Us & Them***, which was exhibited at the Napa Valley Museum in 2007, rings a bell in this day and age in which any part of the globe can and does erupt in our private living space. It is about the fact that we are living in a world where there is no more “us and them,” only “us,” even if our human experiences vary widely.

The 2006 war in Lebanon affected me very directly. I was meant to fly to my first solo museum show in the U.S. on the day that the airport in Beirut was bombed. So, instead of drinking a toast at the opening of my Napa Valley Museum show—aptly titled “1001 Tears”—I had to organize safe living arrangements for my eight-year-old disabled daughter, my three-year-old son, other

dependants, my husband, and myself. We slept on the floor of the parking lot’s second-level basement for four nights, but we could still hear and feel the bombs. Eventually, we moved to my in-laws’ house, but that was cramped. You can’t go out when bombs are falling, so it was very claustrophobic for everyone.

After two weeks of this, we took a very expensive taxi ride to a Syrian airport and boarded a plane to Turkey. All the while we felt worried and guilty for not staying with family, friends, and colleagues who could not leave, yet we knew we were lucky. We are now in Barcelona, Spain, where I was born, but hope to move back to Istanbul soon.

—Ana Corbero, M.F.A. ’88



**I looked up and saw the second plane crash** into the World Trade Center tower on 9/11. I was only one mile away. I had the feeling that people were dying, one layer on top of another, and that the bodies would eventually be bones and stones taken back into the earth. This painting is a reflection of that vision. After that day, I no longer felt safe in our country. The scribbles and swirls on the canvas were part of my anger.

—Harriet Fields, B.F.A. Painting ’75;  
M.F.A. Fine Arts ’78



## Last year I photographed the Parris Island

U.S. Marine Corps boot camp in South Carolina as part of a crew of journalists. Parris Island runs a flawless boot camp. Every week a new shipment of recruits arrives and every week there is a graduation. Our group observed the full cycle over the course of four days. On the first day, we watched about 25 trembling young men file off a bus to begin their grueling three-month journey to becoming marines. On the final day, we watched a powerful graduation ceremony.

It was incredible to witness the transformation of the recruits that had started three months earlier. At the graduation, there was an overwhelming sense of pride and excitement. Many of the

marines could not wait to go to Iraq and to be in combat. For three months, they'd been told that the greatest accomplishment in life was to become a U.S. marine. That some of these recruits might end up fighting and dying in Iraq was a sad fact to face, but these individuals had voluntarily signed up to become marines and to fight for their country.

Whether you agree with the war or not, you have to respect the young individuals who have survived these months of boot camp and will now go to fight for our country. I gained a new respect for our military's training regimen and for the young men and women who protect our country.

—Ross McDermott, B.I.D. Industrial Design '05



***“All Walls...No Bridges,”*** a series of four mixed-media paintings, represents the changing events in world geography, particularly the current environment of chaos and conflict in the Middle East. These paintings are the visual expression of my feelings about the tragedy of not building bridges across nations. They express what I believe we've all been feeling as we come to the realization that our world has changed forever. Doing these paintings has taught me that lack of understanding about different religions is perhaps the most critical issue of our time. We are so focused on the form of religions that we have completely ignored their substance, which, in most cases, is similar. There is an urgent need to initiate a dialogue between the conflicting parties so that we can focus on these similarities rather than on differences. The equation has to change. As Jimi Hendrix said so beautifully, “When the power of love overcomes the love of power, the world will know peace.” —Bushra Chaudry, M.F.A. '96



## I think of my editorials as “visual puns”

that drive the main point of the story.

This image was created for *The Wall Street Journal*, where I’ve worked since 1982. It was for a story that ran in December 2002, titled “Iraqi Mind Games.” Actually, the

titles for the stories were written after the art, and probably were driven by the actual image. The story, of course, was about Saddam Hussein and where the weapons were hidden. To address the question “What is going on in Saddam’s head?” I took it literally and drew the weapons in his head. It could also be taken as “Are they just in his head and not real?” That famous hat helps the visual pun as well. —**Barbara Kelley, B.F.A. Drawing ’81**



**My illustration *Killing America*** reflects my view of what was happening to the image of America in the early 1990s, after the Gulf War. The eyes of the world no longer admired our great land and what we stood for on various fronts. Since I was very much into comics and had recently heard about the death of Superman, I wanted to voice my dismay and call attention to what was happening. —**Tobin Dorn, B.F.A. ’96**



**My husband is in the navy** and, a few months after we were married, he was sent to the Middle East. Luckily, he was stationed in Bahrain, which is a “safe zone.” It was surreal because I can remember watching war movies and thinking that being separated from someone you love must be the worst feeling in the world, and, suddenly, I was totally living that life myself. I decided to make him a part of my work to try to keep us close. I sent him a sketchbook and some drawing materials and asked for a simple drawing once a month. Whenever I received a drawing, I would use a projector to copy it to a larger surface, and then make my piece around it, working with fabrics, embroidery, and soft sculptural elements. This image, *Apart #2*, is one of the four pieces we made together while he was stationed in Bahrain. The pieces aren’t directly about the war; they’re more about what it is like to be separated by war.

—**Dawn Douglas Nuding, B.F.A. Sculpture ’04**



**Many of my “boxes” are an expression of my concern for human rights** and for the tragic conditions in the Middle East. They were created to articulate the circumstances and experiences I encountered during the 10 years I served on the Task Force for the Middle East, a group sponsored by the Presbyterian Church. With this group, I traveled on fact-finding trips to Israel, Jordan, the West Bank, and Gaza.

This particular box, *Processed for Peace*, was inspired by my horror at the loss of life in the region, particularly that of children. In the background, I've placed the names of both Israeli and Palestinian youngsters who were killed by suicide bombers or soldiers between September 2000 and October 2002. I included one bullet casing for each of the names on the list. A small doll's hand reaches up from the spent casings.

—**Raije (Roger) Cook, B.F.A. Advertising Design '53**



**The war in Iraq started in March 2003.** When I witnessed the invasion of Iraq on the news, my heart went out to the civilians caught in the mayhem. I identified with the mothers, sisters, and grandmothers who had lost their loved ones. The sculpture *Iraqi Women* reflects my lament for these women who have had to endure the unendurable. The bone masks cover the faceless victims of war. They also serve as a reminder of the pain of the death they had to face. The women stand and grieve in a field of bones.

—**Carol Quint, B.F.A. Fine Arts '62**



**I served as the American Red Cross officer** in charge of the chaplains who ministered at the temporary morgue at Ground Zero. We blessed all the human remains recovered at the site. Though sketches for *Everlast* began in 2001, my emotions were so raw that the piece didn't emerge until the following year. The house shown in the installation was a duplicate of one that came with a train set I had as a child. When we set it on fire in my photographer's studio, it left a disquieting feeling. We don't expect a house surrounded by a picket fence to burst into flames, any more than we expect iconic buildings to come under attack and fall into ruins. The image of the destroyed fire engine also rebels against our normative beliefs. Fire engines come with all their noise and power to rescue us. To see them destroyed is anathema and shakes our sense of security. Between the house and engine are boxing bags, symbols of strength and power. And yet, on this day, we learned that power is relative and that nothing lasts forever.

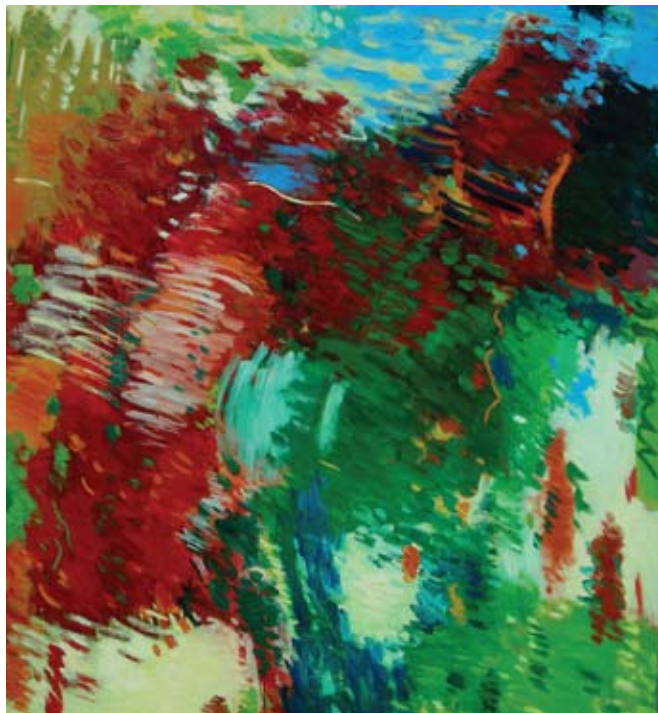
—**Thomas Faulkner, M.F.A. Sculpture '78**





**Since 9/11, images of Arab people have become feared**

even demonized. There is a strong desire to fix and determine others' cultural and racial identities. White or black? East or West? Whose side are you on? If we get the answers to these questions, do we in some way know ourselves better? Do we feel safer? Do we locate the enemy? Through my recent work I aim to reinterpret, reclaim, and restore the image of Arab people, particularly the Bedouin female. My prints confound viewers' perceptions of Arab people. Threatening headlines reading "Wanted" or "Armed and Dangerous," are replaced with such seemingly unrelated texts as "Welcome" and "Kindred" as a means to provoke dialog and raise questions of identity. Through the power of art and the dissemination of printed matter, I retaliate against negative images to deconstruct stereotypes and fear. —Elizabeth Jabar, M.F.A. Printmaking '94



**Psychically, I am deeply wounded by the war**

in Iraq, which I see as a mere repetition of the same mistakes made during the Vietnam War, against which I also protested. This painting, *The Finality of Gone*, expresses loss of life as "a forever thing." We are here for a short time on earth, so it is tragic when even one person, let alone massive numbers of people, have their lives cut short before they have had a chance at living as meaningfully, creatively, and happily as possible. Such devastation and waste are hurtful to the whole world.

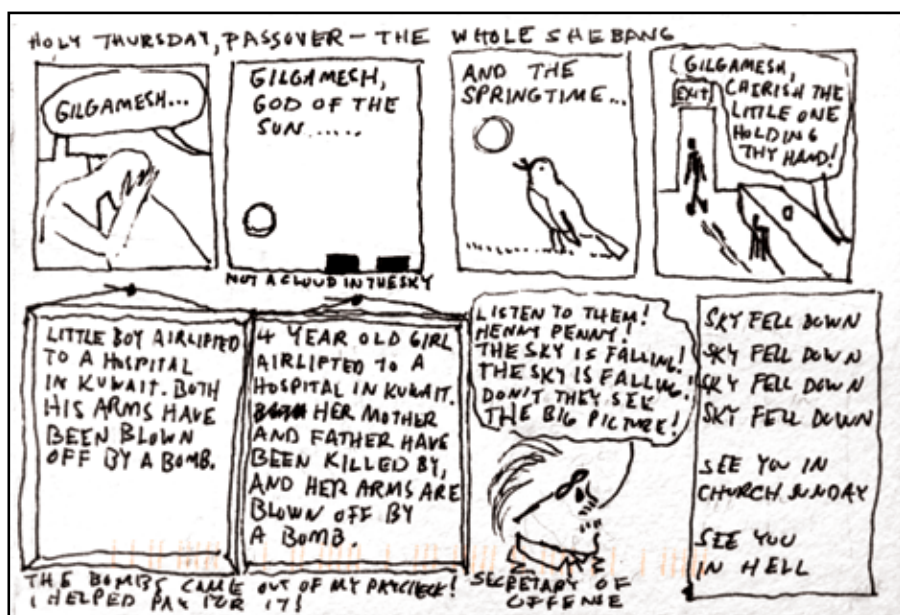
—Lorna Ritz, B.F.A Painting '69



**This image was taken**

during my visit to an internally displaced persons camp in Kitgum, Uganda. There, everyone over the age of eight remembers the rebels, who controlled the area for over a decade. Most of the residents have forgiven their captors—a great number were forced or brainwashed into fighting as child soldiers. Many walk around like zombies, not sure what is normal. While we were there we had a mass birthday party for the children. Most of them did not know how old they were or when they were born. Although this was sad for some of us, the children do not place the same emphasis on birthdays as we do. The balloons and the group lunch were highlights of the day. I marveled at the children's resilience and their ability to forgive and experience joy, despite what life has handed them.

—Lauren Edith Andersen, B.F.A. Photography '06



**I created The Whole Shebang** during the emotionally charged week of Holy Thursday and Passover at the beginning of the war in Iraq. I had been making a small daily drawing for about six months while recuperating from a foot operation. I was still reeling from 9/11. I was drawing from the radio, getting out my frustration and anger after hearing what was happening in the world. This drawing ended up being the “punch line” of the series of drawings that week. It was drawn with a fine line marker on a blank postcard and mailed to a friend. That is why it has the orange lines at the bottom postal markings. —**Paula Costanzo, B.F.A. Painting '82**



**This is a detail from my diptych**, titled *Progress*. It is a painting of Dan, a dear friend who thought he should go off and fight in the Vietnam War. Many of us tried to talk him out of it. He saw it as his duty as a man. He was an intelligent, sensitive, healthy young man who, when I saw him after basic training, told me in a state of astonishment that the training was to teach him to kill. He went to Vietnam and came back hardened, cynical, and druggy. The last I heard, he was in California, drifting. I still cry thinking of him and his sacrifice. The painting is about my frustration. I still cry at the loss of Dan. Not physically, but in every other sense, he was killed by the war. —**Ann DuBois, B.F.A. Fine Arts '59**



**In 1967, during the Vietnam War**, I was an officer candidate at the Artillery and Missile Officer Candidate School at Fort Sill, Oklahoma. As part of our training, we had to undergo a three-day escape and evasion exercise. They set it up so that nearly everyone got captured and sent to this simulated POW camp. This image is from my upcoming graphic novel, “GRUNT,” which details this experience. Aside from the incident portrayed here, officer candidates were tortured with repeated electric shocks, confined inside wall lockers and then buried alive with hands and feet bound, exposed to large snakes and decaying animals, totally immersed in mud, and forced to crawl for extended periods with large logs tied on their backs. —**Rick Parker, B.F.A. Printmaking '75**





### **Aftermath II was done after 9/11, during the U.S. bombing of Afghanistan.**

I didn't intentionally plan to start work relating to these events. My working process is to manipulate the medium until an image appears, but I kept feeling that the figures emerging were confused and fearful in an atmosphere of smoke and haze. I didn't make the connection to 9/11 until this image was close to completion. My home is in Brooklyn, just across the harbor from the World Trade Center site. The airborne debris and dust rained down on our neighborhood that day, blanketing everything in ash. The look of the terrified people covered in soot, pouring over the Brooklyn Bridge was profoundly disturbing. The inescapable odor of smoke was a constant reminder for months afterward. I felt threatened to the core and was trying to hold on to stability. I did not have the impulse to capture this experience, yet it found its own path to expression.

—**Meri Bourgard, adjunct professor, Architecture and Industrial Design, Interior Design, and Communications and Packaging Design**



### **Although I would never consider myself a political artist,**

I have been terribly concerned about the War on Terror since 9/11, and it has been occupying a central role in my work over the past few years. My installation *From Bad to Worse to Truly Terrible* is part of an ongoing series, "War Monochromes." The piece—shown at the Sideshow Gallery in Brooklyn in September 2007—references a quote from a U.S. soldier serving his N-th tour of duty in Iraq who describes the deteriorating situation on the ground. The black-on-black monochromes in this installation, made by first painting the circular canvases matte black and then pouring gloss black paint over them, occupy the space somewhere between bullet holes and oil spills. I wanted the overall installation to approximate a pockmarked wall in a combat zone.

—**Matthew Deleget, Combined M.F.A. Painting and M.S. Theory, Criticism, and History of Art, Design, and Architecture '97**



### **My photograph *The Hand on the Wall***

has been used extensively over the years by the Vietnam Veterans Memorial Fund (VVMF) in Washington, D.C. and has been seen by countless individuals, both veterans and nonveterans alike. The history of this image has its roots in my love of social documentary photography, which I adopted to fulfill a need to express my feelings on issues larger than myself. It was this creative spirit that brought me to the Vietnam Veterans Memorial. I took the photo at the moment when the sun peered through the clouds, giving a heavenly glow. I anticipated that someone would touch the wall, and that "moment" of exposure happened. In 2007, a special Vietnam 25th Anniversary coin was issued with a section of this photograph on it. I realize how many photos must have been taken of this monument over the years, but this one keeps coming up in people's minds. To me, this is what photography is about: having a lasting impact on humanity.

—**Edward Leskin, M.F.A. Photography '91**

# New and Noteworthy

ITEMS IN THE MARKETPLACE CREATED BY PRATT ALUMNI, FACULTY, AND STUDENTS



## DOG TAG WATCHES

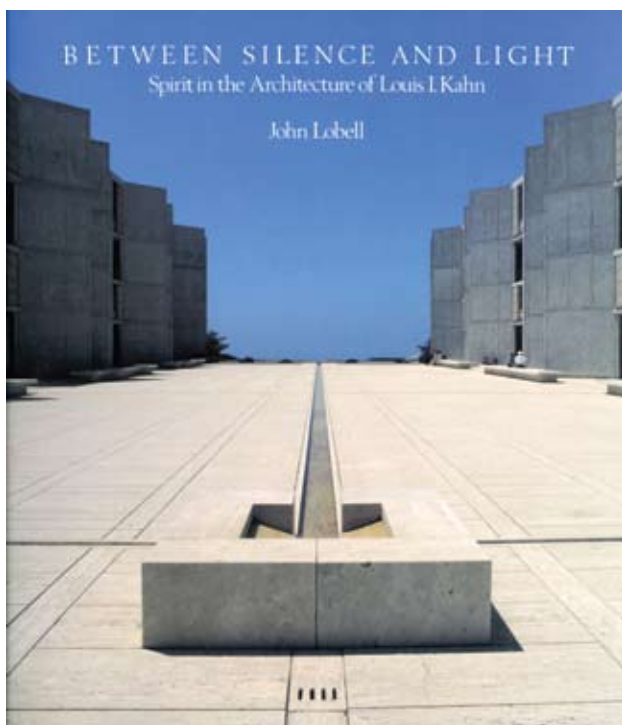
Matthew Burnett, Industrial Design '07  
\$160

As the grandson of one of the first black horologists in the United States, Burnett recognizes the great extent to which watch design has been influenced by older generations. Steel Cake, the Brooklyn-based watch company he opened in memory of his grandfather, brings a fresh image to timepieces by combining quality with a fashion-forward flavor. A stainless steel dog tag pendant, for example, displays a small watch and is offered in black-plated metal and regular stainless steel. "Technological advances have made many young adults rely on cell phones and computers to tell time," says Burnett. "It's my goal to bring back the fashion appeal of watches with a new look." Available through [steelcake.com](http://steelcake.com).

## KABBALISTIC BEASTIES

Ken Goldman, M.I.D. Industrial Design '85  
Sanoi, Samonglif, and Sansoni; \$15 each

Living in a religious kibbutz for the last 22 years inspired Goldman to design Kabbalistic Beasties, the unusual stuffed animals that he conjured up from the centuries-old tradition of guardian amulets hanging over children's cribs. He developed the idea into plush velour dolls that offer comfort as cuddly toys. After having three prototypes produced by a factory in China, Goldman entered them in the FAO Schwartz Toy Audition in New York and found a receptive audience. Sanoi is green velour, incredibly soft, and 11" high. Samonglif is fiery orange, made of spongy plush, and 12" high. Sansoni is cobalt blue, made of nubby material, and 14" high. The dolls are recommended for three-year-old children and above. Available at FAO Schwartz.



## BETWEEN SILENCE AND LIGHT: SPIRIT IN THE ARCHITECTURE OF LOUIS I. KAHN

Louis I. Kahn and John Lobell, Pratt faculty member  
\$18.95 (Shambhala, 2008)

Louis I. Kahn's influence on American architecture during his lifetime was great, and his authority has only increased in the 33 years since his death. Kahn's buildings included the Salk Institute, the Yale Study Center, and the Exeter Library. This classic work, now reissued with a new introduction by the author, presents stunning black-and-white photos of some of Kahn's greatest buildings. It is one of the few books on Kahn to address his philosophy and to be written for a general audience. John Lobell, a professor in Pratt's School of Architecture, studied at the University of Pennsylvania where Louis Kahn taught. Lobell, the author of many articles and reviews for art and architecture magazines including *Artforum* and *Progressive Architecture*, is a sensitive editor of excerpts from Khan's writings and also provides useful commentary on Kahn's ideas and major buildings.



**URBANO TRASH CAN**

Kevin McElroy, B.I.D. Industrial Design '07  
\$20-\$25

If empty plastic grocery bags are piling up haphazardly in your kitchen, take heart: The Urbano trash can offers a stylish solution. Made of polypropylene (plastic polymer), Urbano is handy for storing and using the accumulated bags. Manufactured in Long Island in an array of bright colors, it turns a household dilemma into a delight. McElroy's clever design is the result of hours of experimentation at dismantling and combining bins, buckets, vessels, and random materials to come up with a serviceable storage container that also functions as a trash bin. Urbano won second place in the Pratt-Umbra Design Competition and was shown at the International Contemporary Furniture Fair in 2005.

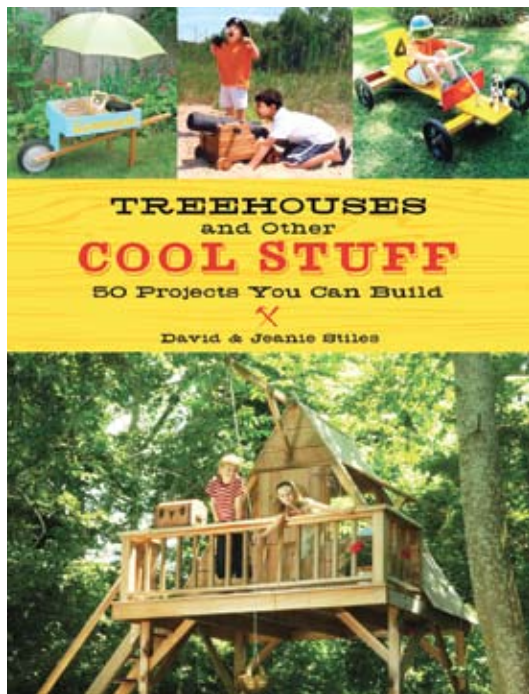
Available at three Brooklyn shops: Future Perfect, Stewart/Stand, and Loom.

**MEGAN HUNTZ DRESSES**

Megan Huntz, B.I.D. Industrial Design '99  
\$350-\$400

Huntz hails from Atlanta, Ga., but moved to Italy after deciding to pursue a career in fashion. Her label reads "Made in Italy by an American girl." Huntz offers a limited edition line of 100 percent hand-washed silk dresses. She oversees every step of the dress production herself, including the hand application of color and the dye bath wash, which render each garment distinctly different. Each dress is a unique piece made in a series and specifically numbered so the wearer can appreciate the exclusivity of this artisan product. The dresses can be worn all year round without regard to season or the traditional fashion cycle. Their style of effortless elegance presents the designer's vision for contemporary dressing.

Available through [meganhuntz.com](http://meganhuntz.com).



### TREEHOUSES AND OTHER COOL STUFF

David Stiles, B.I.D. Industrial Design '58  
\$19.99 (Gibbs Smith, 2008)

Some of the projects in this fully illustrated volume by America's treehouse experts, David and Jeanie Stiles, can be completed in a single weekend. Step-by-step instructions describe fun building projects for the family, from treehouses and playhouses to things that move to instruments and noisemakers. Also included is a useful section on carpentry tips and tools. Author David Stiles is a designer-builder and illustrator who specializes in writing "how-to" books. He has worked for architectural firms in New York City and received two awards from the NYC Planning Commission for his playground design for handicapped children. For the past 12 years the couple has collaborated in writing "how-to" books together. Most recently, they built a treehouse on *The Today Show* in Rockefeller Center in New York City. Available at bookstores.



### DYED SILK WEARABLE ART

Jen Swearington, B.F.A. Sculpture '97  
Clothing \$100-\$250; Accessories \$35-\$110

Swearington's wearable art comprises one-of-a-kind mixed media clothing, scarfs, belts, and neckties, all of which are signed by her. Now based in Asheville, N.C., she screenprints drawings and found images onto white silk strengthened with eight percent Lycra®, which she calls "the greatest fabric ever." After Pratt, Swearington earned her M.F.A. in fiber arts at the Savannah College of Art and Design in Georgia. Today, she applies her drawing and painting experience to fabric, recycling her sketches into hand-dyed and screen-printed silk clothing that fits many sizes and shapes. All of her clothing items for both men and women are preshrunk, dye set, and hand washable. Available at selected boutiques and through [jennythreads.net](http://jennythreads.net) and [jennythreads.etsy.com](http://jennythreads.etsy.com).



### BENDINO LAMP

Martin Konrad Gloeckle, M.I.D. Industrial Design '07  
\$89

With its inventive minimalist construction, the Bendino Lamp is intended as a decorative light to be used in a wide variety of settings. It lends a playful, modernist twist to the iconic shape of traditional table lamps and comes in red, black, and white. The design has won several accolades including runner-up in the Design-Within-Reach Young Designer Award and the designspotter x-file competition in 2007. Bendino was also featured in the window of Bergdorf Goodman's Fifth Avenue store during the retailer's 20th-anniversary celebration of the International Contemporary Furniture Fair. Its designer, Gloeckle, is a German native who has been living in the United States since 1996.

Available through [nosuchname.com](http://nosuchname.com).



**DROOP LIGHT, DROOP VASE**

Kyle Cuniff, B.I.D. Industrial Design '06

\$180, \$65

If you feel nostalgia for a time when manufacturing was kept to a minimum, you will appreciate that each Droop Light, Droop Vase is made from a reclaimed bottle. The bottles are heated in a kiln to a temperature where they begin to slump. Steel structures and insulating fiber paper prevent portions of the bottle from deforming. In this way, certain details of the original bottle are preserved while others are simply melted away. Each bottle reacts differently to the heat, thus creating a snowflake effect, so no two bottles ever look alike. These unique pieces will light your home or contain freshly cut flowers in well-crafted style.

Available at 3R Living and Future Perfect in Brooklyn, Character in Manhattan, and through [kpkcdesign.blogspot.com](http://kpkcdesign.blogspot.com).

**ZIGO MODULAR FAMILY TRANSPORT**

Joel S. Hoag, M.I.D. Industrial Design '96

Manuf. Suggested Retail Price \$995

Tired of biking with your child behind your back? Unwilling to put a tot on the handlebars? Put kids up front with Zigo, an idea developed by award-winning designer Hoag, whose work has been featured in *I.D.*, *Interior Design*, *R & D*, *Intramuros*, and *Graphis*, as well as at the Cooper-Hewitt National Design Museum. Zigo is a carrier bike that allows one or two children to safely ride in full view of the pilot. The first mom- or dad-powered mode of family transport, Zigo also serves as an active stroller or as a stand-alone bike for jogging and recreation when the child pod is disconnected. Before attending Pratt, Hoag found solace in taking art courses while earning his mechanical engineering degree at Ohio Northern University. Since then, he has successfully combined his expertise in art and science in his designs of medical products for laboratory use, consumer goods, and industrial products. Available through [Myzigo.com](http://Myzigo.com).

**DIANA CHAIR**

Richard Bubnowski, B. Arch '98

\$4,175

Inspired by the Arts and Crafts movement as well as the early modern work of Frank Lloyd Wright and R.M. Schindler's Kings Road House of 1921, the Diana Chair is a timeless design. Named after the designer's wife, the chair fits nicely into both traditional and contemporary settings. Each piece is elegantly handcrafted in American cherry with ebony accents: The armrests feature a striking inlay of ebony and holly, reminiscent of the "stringers" found in traditional surfboard design. Available with the chair are backrests and cushions in top grain Italian leather or fabric cloth. The Diana Chair was recently featured in *Arts & Crafts Homes* and *Design NJ* and currently appears in *500 Chairs* (Lark Books, 2008). Bubnowski's eponymous design firm specializes in residential design and furniture. Available through [richardbubnowskidesign.com](http://richardbubnowskidesign.com).



**TOTE BAG**

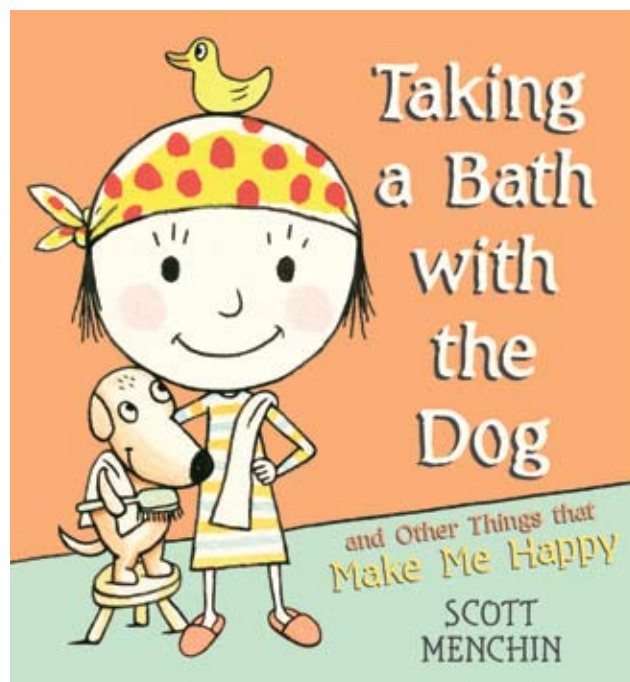
Carrie Hamilton, B.F.A. Fine Arts '94  
\$14.99

No need to kick the habit of carrying around those familiar deli bags that deliver a message of gratitude: "Thank you for shopping with us." This durable and eco-friendly tote is modeled after those ubiquitous shopping bags, with one important difference: It's reusable. Made in the U.S.A. of natural organic grade A canvas, it measures 16.5" x 17" with a roomy 6" gusset to hold plenty of groceries. A native New Yorker and a graphic designer, Hamilton wants to relieve shoppers' anxiety that heavy items will tear through flimsy plastic while also granting permanence to what she sees as an iconic typographic treatment: the differences between the two "p"s in "shopping" and how some letters bleed together while others drift apart. The design is screenprinted and faithful to the original, right down to the last "s," which is upside down. Available through [kismetdesign.com](http://kismetdesign.com).

## **TAKING A BATH WITH THE DOG AND OTHER THINGS THAT MAKE ME HAPPY**

Scott Menchin, Pratt faculty member  
\$15.99 (Candlewick Press, 2007)

The true secret to happiness is explored in this lighthearted picture book for beginning readers (ages 4-8) by celebrated writer and illustrator Scott Menchin, visiting associate professor, Graduate Communications Design. As the story unfolds, a little girl, Sweet Pea, is feeling sad, so one by one she asks everyone and everything the question: "What makes you happy?" A rabbit on an exercise wheel answers, "Running around." A bat answers, "Sleeping upside down." A man examining the rings on a tree stump answers, "Counting." At last Sweet Pea figures out that a whole range of activities make her happy—from blowing bubbles to drinking tea with Grandma. The iconic pictures effectively illustrate each activity mentioned, making the book easier to comprehend for novice readers sounding out their very first words. Available through [candlewick.com](http://candlewick.com).

**HOT PINK CARNATION**

Ann L. DuBois, B.F.A. Illustration '56  
Original watercolor \$800; Gicleé print \$225

Through her paintings and prints DuBois wants people to "share her passion and see the uniqueness" of plant life. She is optimistic that the green movement will bring back the reverence that she feels this life form deserves. An East Coast artist whose watercolors and oil paintings have been widely exhibited, DuBois has been honored with an exhibition at the National Museum of Women in the Arts in Washington, D.C., and her work is owned by such collectors as actress Elizabeth Taylor and author Erika Jong. Available through [duboisartgallery.com](http://duboisartgallery.com).





### PORCELAIN TRAYS

Vanessa Marie Robinson, M.I.D. Industrial Design '09

Jewelry Tray \$28

Salt and Pepper Tray Set \$22

You won't misplace jewelry when it's displayed on this hand-built porcelain tray that stands on sculpted tripod legs. Fluidly shaped and made of high-fired porcelain, the jewelry tray serves both decorative and functional needs. Robinson, who finds inspiration in tiny things, derives her aesthetic from the minimalist environment in which she was reared by an interior designer mother and an architect father. Her salt and pepper tray set will spice up your table setting or kitchen counter in a range of colors and comes with two containers that nest inside a tray. She hand crafts her small, simple objects, then produces them in multiples by using a mold. All glazes are non-toxic.

Available through [vanessamariedesign.com](http://vanessamariedesign.com).

### LIVING OFF THE LAND IN SPACE: GREEN ROADS TO THE COSMOS

Gregory L. Matloff, Pratt former faculty member, Les

Johnson, and C Bangs, M.F.A. Fine Arts '75

\$27.50 (Copernicus Books, 2007)

For travelers seeking new destinations, this book by two space scientists and an artist presents the technological side of space travel and settlement. It covers a number of the new technologies—including solar sails, solar-electric rockets, solar-thermal and advanced chemical propulsion systems, as well as a variety of aerocapture and tether technologies—that are under consideration by scientists trying to figure out how humans may one day exploit the resources they encounter during space travel to sustain missions to the farthest reaches of the solar system and beyond.

Matloff is a Hayden Associate at the American Museum of Natural History, a Fellow of the British Interplanetary Society, and a NASA consultant. Johnson is a physicist at NASA's Marshall Space Flight Center in Huntsville, Ala. Bangs worked as NASA Faculty Fellow for three consecutive summers as well as under a grant at NASA's Marshall Space Flight Center.

Available at bookstores.



### SOURCEBOOK OF SCANDINAVIAN FURNITURE: DESIGNS FOR THE 21<sup>ST</sup> CENTURY

Judith Gura, Pratt former faculty member

\$85 (W.W. Norton, 2007)

The six countries known collectively as Scandinavia have been the source of some of the most important furniture designs of the 20th century by such notables as Arne Jacobsen, Alvar Aalto, and Hans Wegner. Today, a new generation of designers continues that tradition, creating pieces that are functional, comfortable, and visually appealing. This book, the first American summary of modern Scandinavian design in more than two decades, updates the history of design in the Nordic nations, and illustrates more than 500 of the best current furniture from over 70 producers, most of them in full color. It also includes detailed product specifications and sources, biographies of important Nordic designers, and a comprehensive bibliography. It will appeal to everyone with an interest in modern furniture, as well as designers, architects, collectors, and students with a special interest in Scandinavian design. Available in bookstores.

*Correction:* In the Spring 2008 issue, it was incorrectly reported that *CREATIVITY: Unconventional Wisdom From 20 Accomplished Minds*, a book edited by Lifetime Trustee Herb Meyers and Richard Gerstman, was published in both paper and cloth editions; it was published in hardcover.

# Ryerson Walk



Left to right, Ian Collings, Industrial Design Chair Matthew Burger, Tim Richartz, and Greg Buntain at BKLYN DESIGNS.

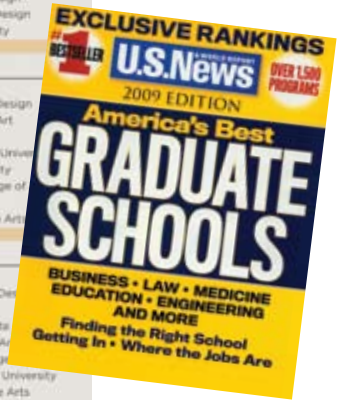
## PRATT STUDENTS EARN TOP HONORS AT 2008 BKLYN DESIGNS SHOW

Pratt Industrial Design students earned kudos from design savvy companies Target® and Design Within Reach (DWR) at the sixth annual BKLYN DESIGNS™ show held this May. The sixth annual showcase, held in the DUMBO section of Brooklyn and presented by the Brooklyn Chamber of Commerce, featured designers and manufacturers of contemporary furnishings. Target® named Gregory Buntain, a 2008 graduate, winner of the inaugural Target® Design Award for his compact and ready-to-assemble *Intension* table. Buntain's project was chosen from among all 70 exhibitors in the show.

Three Pratt students also received recognition for their designs in a competition sponsored by Design Within Reach. The First-Place DWR Young Designer Award went to Ian Collings, a 2008 graduate, for his *Urban Driftwood* stools, made of reclaimed material found in Brooklyn. Second Place went to Gregory Buntain for his collapsible teak *Axis* deck chair. Robert Volek, a second-year industrial design student, won Third Place for his touch-sensitive floor lamp, *Filament*, which utilizes light-emitting diodes. All three of the winning works were displayed at the DWR Brooklyn Heights studio for one month following the show.

A sponsor of BKLYN DESIGNS™, Pratt presented student furniture and light designs, curated by Adjunct Associate Professor Tim Richartz, at a booth in St. Anne's Warehouse and prints and jewelry by Pratt fine arts alumni in the Tobacco Warehouse in DUMBO's Empire-Fulton Ferry State Park. Pratt also presented the panel discussion on breaking into the design field, featuring recent industrial design alumni Sam Cabot Cochran (B.I.D. '05), Erika Doering (M.I.D. '93), Liz Kinnmark (B.I.D. '07), Joshua Longo (B.I.D. '03), and Sergio Silva (B.I.D. '06).

Interior Design
Rank/School
1. Pratt Institute
Industrial Design
Rank/School
1. Art Center College of Design
2. Rhode Island School of Design
3. Carnegie Mellon University
4. Pratt Institute
Graphic Design
Rank/School
1. Rhode Island School of Design
2. Cranbrook Academy of Art
3. Yale University
4. Virginia Commonwealth University
5. Carnegie Mellon University
6. Maryland Institute College of Art
7. School of Visual Arts
8. California Institute of the Arts
9. Pratt Institute
Fine Arts
Rank/School
1. Rhode Island School of Design
2. Yale University
3. School of the Art Institute of Chicago
4. Cranbrook Academy of Art
5. Maryland Institute College of Art
6. Virginia Commonwealth University
7. California Institute of the Arts
8. Carnegie Mellon University
9. University of California - Los Angeles
10. Alfred Univ. - NYS College of Ceramics
11. Art Center College of Design
12. California College of the Arts
13. Columbia University
14. Temple University
15. Bard College
Pratt Institute
School of Visual Arts
University of California - San Diego
University of Texas - Austin
Washington University - St. Louis



SOURCE: US NEWS AND WORLD REPORT

## Pratt Scores High in U.S. News & World Report Graduate Schools Rankings

Pratt's Department of Interior Design was recently ranked first in the country by *U.S. News & World Report* in its 2009 *Guide to America's Best Graduate Schools*. Pratt's industrial design, graphic design, and master of fine arts degree programs were ranked fourth, ninth, and fifteenth, respectively. The rankings are part of *U.S. News & World Report's* 2009 America's Best Graduate Schools issue, published in March 2008. The rankings, completed in 2008, were based solely on a survey of art school deans and other top art academicians, two per school, at 220 master of fine arts programs in art and design.



Left to right, EPA representative Alan Steinberg, honorees Joan Byron and Alexie Torres Fleming, and Congressman James T. Walsh.

## Pratt Center Receives Environmental Quality Award

Pratt Center has received a 2008 Environmental Quality Award from the Region 2 United States Environmental Protection Agency for its environmental justice work. Senator Charles Schumer's office nominated the Pratt Center for its Sustainability and Environmental Justice Initiative (SAEJ). Directed by Joan Byron, SAEJ supports grassroots organizations and movements that push the New York City region toward environmental sustainability and equity by opposing policies and practice that unfairly burden low- and moderate-income communities. Alexie Torres-Fleming, executive director, Youth Ministries for Peace and Justice in the Bronx, also was honored.



## Excitement Marks 2008 Pratt Fashion Show and After Party

Pratt, home of the first fashion design program in the United States, celebrated its 109th Annual Fashion Show on May 7 with a dazzling runway show of the work of 23 graduating fashion majors. During the event, Pratt named Carmen Marc Valvo its 2008 Fashion Icon. Actress and opera singer Emmy Rossum conferred the award.

For the fourth year, The Importer Support Program of the Cotton Board and Cotton Incorporated were the sponsors of the Pratt Fashion Show. Cotton Incorporated, funded by U.S. growers of upland cotton and importers of cotton and cotton textile products, is the research and marketing company representing upland cotton. The program is designed and operated to improve the demand for and profitability of cotton. Over each of those four years, Cotton Incorporated has held an evening wear competition to show the material's versatility. This year, First Prize went to Jessie Leigh Voris for a cream-colored, A-line muslin gown with a handcrafted overlay of triangles.

The Fashion show also introduced a new honor this year: the Merrick and Lillian Pratt Best of Show Award of \$5,000, generously funded by the couple to support the careers of promising fashion designers graduating from Pratt. Yamel Mendoza earned the accolade for her collection of elegant, jewel-toned evening gowns inspired by peacocks.

After the show, President Schutte hosted an exclusive after party at the Bowery Hotel in Manhattan in honor of Valvo. Guests at the festivities included such luminaries as fashion designer Nicole Miller and painter Kehinde Wiley.



Left to right, honoree Carmen Marc Valvo with Emmy Rossum, Fashion Chair Rosie DePasquale, and President Schutte



COURTESY OF BILL MENKING



COURTESY OF GANS STUDIO

Curator Bill Menking; *Roll Out Houses* by Professor Deborah Gans's firm, featured in the Biennale.

## PRATT PROFESSOR CURATOR AT 2008 VENICE ARCHITECTURE BIENNALE

William Menking, M.S. '88, who has taught architecture, urbanism, and city planning at Pratt Institute's School of Architecture since 1992, was chosen as commissioner and co-curator of "Into the Open: Positioning Practice," an exhibition selected by the U.S. Department of State's Bureau of Educational and Cultural Affairs to represent the United States at the 2008 Venice Architecture Biennale, from September 14 through November 23 in Venice, Italy. Menking cocurated the exhibition with Aaron Levy, executive director and senior curator at the Slought Foundation, and Andrew Sturm, director of architecture for the PARC Foundation.

The show includes installations, digital images, video projections, drawings, and artifacts that explore challenges to traditional methods of architecture, such as shifting sociocultural demographics, changing geopolitical boundaries, uneven economic development, and the explosion of migration and urbanization. The exhibition was conceived with the assistance of architects Teddy Cruz and Pratt professor Deborah Gans, whose Gans Studio will be one of 15 featured in the exhibition.

Professor Menking is the founder and editor in chief of *The Architect's Newspaper* and has organized, curated, and created catalogs for exhibitions on architecture and urbanism for venues in the U.S. and Europe, including "Forever Modern: Fifty Years of Record Houses" and "Shrinking Cities" at Pratt Manhattan Gallery. Professor Gans has taught architecture at Pratt since 1987. She is an editor of *Bridging the Gap: Rethinking the Relation of Architecture and Engineering*, which was honored by the AIA International Book Awards, and the recently released *The Organic Approach*.

**Corrections:** In *Prattfolio's* spring 2008 issue, we reported that Angela Davis had served as the inaugural Scholar in Residence for the School of Liberal Arts and Sciences in April. She is one of several the school has hosted in the past. The Third Place winner in the George Kovacs Lighting Competition is Robert Volek, not Volex, as printed in the last issue.



Pratt student winner Carolina Kim with Umbra co-founder Paul Rowan

## Winning Designs Selected in Umbra/Pratt Design Competition

Three students in Pratt's industrial design program have been selected as winners of the Fourth Annual Umbra/Pratt Design Competition, for which Umbra, a worldwide leader in casual, contemporary, affordable design for the home, challenged students to reinvent an everyday commercial object and to contemporize or improve its function.

Third-year graduate student Carolina Kim won First Prize for *Talk Bubble Note Boards*, a pair of magnetic message boards reconceived as talk bubbles. Senior Mino Kodama won Second Prize for *Nesting Tea Lights*, candleholders set on pillars; and sophomore Sarah Waxman won Third Prize for *Babushka Measuring Spoons*, inspired by Russian folk art.

Winners were offered an opportunity to do an externship and royalties if their product design is manufactured, with a percentage going to Pratt's industrial design program. The winning designs were displayed at the International Contemporary Furniture Fair at the in Manhattan in May and are now on display at Umbra's flagship store in Toronto.

The Umbra/Pratt studio was codirected by Matthew Burger, chair of industrial design with Noah King, a visiting instructor in the department. Competition judges were Pratt alumnus and award-winning interior and housewares designer Harry Allen, freelance writer and former managing editor of *ID* magazine David Sokol, and Umbra co-founder Paul Rowan.

## 2008 Pratt Show Displays Best in Student Designs

Pratt presented its 2008 Pratt Show May 6–8 at the Manhattan Center, in midtown Manhattan. Juried by Pratt faculty, the show featured the best work by students in various programs at Pratt including advertising, graphic design, illustration, industrial design, interior design, packaging design, jewelry design, digital arts, and animation.

The Pratt Show, which is intended to give industry professionals and the public a chance to see the best work of Pratt designers, attracted 683 design professionals from 471 companies, including The Blue Man Group, Bravo TV, Curious Pictures, Calvin Klein, Nickelodeon, *Real Simple* magazine, and West Elm.

On display on the sidewalk in front of the Manhattan Center were two Nissan Cubes with exterior colors, graphics, seat materials, and window treatments enhanced by Pratt industrial and fashion design students, under the direction of Professor Martin Skalski. The cars also had been displayed at the 2008 New York International Auto Show at the Javits Center in April.



A student explains his project to President Thomas F. Schutte at the Pratt Show.



## Jeff Bellantoni Appointed Chair of Graduate Communications Design Department

Jeff Bellantoni was named chair of graduate communications design in June 2008. He comes to Pratt from Mercy College in New York, where he served as founding director of the bachelor of fine arts degree in communication design, animation, and game design from 2001 to 2005 and as chair of the division of civic and cultural studies since 2005.

Prior to his time at Mercy College, Bellantoni taught for two years at the Wanganui School of Design in New Zealand, and in 1997 became an assistant professor at the University of Connecticut, where he also coordinated the communications design program.

Bellantoni is coauthor and designer of *Type in Motion: Innovations in Digital Graphics* (Thames & Hudson, 1999), *Moving Type: Designing for Time and Space* (RotoVision, 2000), and *Motion Design* (RotoVision, 2004). He has written for *HOW* magazine and various other design publications, and has received design awards from *Print* magazine, American Institute of Graphic Arts, and the Connecticut Art Director's Club.



## Pratt Hosts Second Annual Science and Art Symposium

"Science and Artists' Materials, Techniques, and Conservation," the second annual Science and Art Symposium, held this spring semester, brought together specialists in art history, fine arts, art conservation, and scientific research from Pratt Institute, and influential universities, museums, and libraries around the world. The symposium was organized by Pratt's Department of Math and Science.

Highlights from the symposium included the observation of an ancient bronze-casting process during one of the twice-yearly pours held at Pratt's professional foundry, run by Professor Licio Isolani; and lectures by scientists and conservators from the Metropolitan Museum of Art and the Morgan Library on the application of antibody technology to art conservation and the issues involved in conserving illuminated manuscripts. Professor Bernhard Blümich of RTWH University in Aachen, Germany, who invented the NMR-MOUSE—a handheld sensor that allows for the noninvasive assessment of large objects—delivered a keynote address on his studies of the Iceman, mummies, and paintings; he later provided a hands-on NMR-MOUSE tutorial.

Pratt acquired its own NMR-MOUSE in 2006, with help from a grant by the Alfred P. Sloan Foundation, and is using it in collaboration with NYU and the Met in the first studies by a U.S. university of the application of NMR technology to art conservation.



A bronze pour in the Pratt foundry was a symposium highlight.

## Work of Corporate-Sponsored Design Studios Displayed in "Manufactured Surfaces"

Pratt Manhattan Gallery presented "Manufactured Surfaces: Three Pratt Institute Sponsored Research Studios for Sustainable Architecture and Design" this past spring semester. The exhibition featured full-scale prototypes, material demonstrations, and project proposals of three sponsored studios from Designtex, Hunter Douglas, and VELUX that took place within Pratt's undergraduate architecture department and interior design department.

Under the design direction of Pratt professors Anthony Caradonna, Francine Monaco, and Mark Parsons as well as the Designtex team, students of the architecture and interior design departments conducted materials and market research to incorporate design innovation into Designtex's line of Fusion Architectural Panels. Throughout the creative process, raw ideas were translated into representational designs, and then into full-scale, real-life constructions. Their projects incorporated everyday materials and objects while staying consistent with the Designtex sustainable mission, resulting in new finishes, patterns, and application ideas.

Pratt professors Lonn Combs and Mark Parsons conducted a collaborative studio environment of material research based on Hunter Douglas window covering products. Using an inherently energy-efficient window shading material, new applications of architectural space were explored that expand the potential product use and emphasize light, acoustic, and thermal properties.

Pratt professor Richard Sarrach taught a project-based studio that interpreted environmentally responsive design through the criteria of natural light using skylight products from VELUX that served as the technical constraints through which students reimagined the possibilities of a domicile created from naturally illuminated environments.

The exhibition was curated by Professor Combs, assistant chair of Undergraduate Architecture, and was organized by the School of Architecture and the interior design department.



Pratt and industry partners celebrate the opening of "Manufactured Surfaces."

## Pratt Professors Awarded 2008 Guggenheim Fellowships



Pratt Institute Professors Thad Ziolkowski and Joe Fyfe, *above left and right*, were selected as two of 190 applicants to receive 2008 Guggenheim Fellowships from the John Simon Guggenheim Memorial Foundation. Fyfe, a Brooklyn-based painter and visiting assistant professor of painting in the fine arts department has taught at Pratt since 2008. Ziolkowski, a Brooklyn-based writer, associate professor of English and humanities, and director of Pratt's writing program, has taught at Pratt since 1997. Fyfe and Ziolkowski join the ranks of Pratt's fine arts professors Shirley Kaneda, Howard Buchwald, and Phil Perkis, and art and design education professor Theodora Skipitares, who have each received Guggenheim Fellowships. Guggenheim Fellows are appointed on the basis of stellar achievement and exceptional promise for continued accomplishment.



COURTESY OF ZAHA HADID

## Visionary Architect Zaha Hadid Shares Secrets to Success

Zaha Hadid, widely considered the master of unconventional design, presented a heavily attended lecture in May as part of the School of Architecture's Spring Lecture Series. In a series of slide presentations, the London-based Pritzker Prize winner showed the audience how her current projects for private residences, train stations, bridges, parks, concert halls, performance spaces, museums, and sports facilities are inspired by dune formations, mushroomlike umbrella shapes, pebbles in a river, coral reefs, and landscapes.

Recalling her first visit to New York, the architect said, "Though I had already traveled extensively, what I saw in the city expanded my concept of the possible and gave me confidence." Hadid acknowledged that the secret to her success was "hard work more than talent," adding that the computer had greatly freed her up to create more innovative projects.

Hadid, who had served as a guest critic at Pratt 25 years ago and described herself as having been "ruthless" during her assessment of student projects, told students: "Architecture is much more tough after school than in school. You have to be focused and juggle long hours. There is no easy way to do it."



THIERRY GOURJON

## Pratt Ushers Forth Class of 2008

Pratt granted degrees to more than 1,000 bachelor's and master's candidates during its 119th annual Commencement on The Grand Mall of the Brooklyn campus on the morning of May 9. In addition, the Institute bestowed honorary degrees on architect Zaha Hadid, dancer-choreographer Judith Jamison, and arts administrator Thomas Cahill.

Cahill, who is president and chief executive officer of Studio in a School Association, Inc., a visual arts education organization that places professional artists in New York City schools, delivered Pratt's Commencement address, urging the graduates "to leave with a promise that when you land in your communities you'll bring back the hope that art education can be a major part of the schools."

During the ceremony, Pratt also honored 2008-2009 Distinguished Teacher, Floyd Hughes, a beloved adjunct associate professor of communications design, and writing graduate Aimee Oz, who served as Pratt student commencement speaker.

## Pratt Hosts Second Annual Green Week



AMANDA ADAMS LOUIS

Green Week keynote speaker Paul Polak.

Pratt held its second annual Green Week on its Brooklyn campus this spring. During the weeklong observance, Pratt hosted a variety of events in which participants explored such topics as sustainable materials and transportation, environmental justice, local environmental actions, and global solutions for sustainability via gallery exhibits, competitions, lectures, panels, films, and hands-on activities. The keynote address was delivered on Thursday, March 27, by Paul Polak, *above*, who is the author of the acclaimed book *Out of Poverty* and founder of the social design network D-Rev: Design for the Other 90%. Polak discussed how to design products that enable the 800 million poverty-stricken people in the world to elevate their economic status.

## John Shapiro Appointed Chair of GCPE

John Shapiro has been named chair of Pratt's Graduate Center for Planning and the Environment (GCPE). He is a long-standing member of the Pratt planning family. He attended Pratt in the 1970s, and has taught economic development and land use studios at Pratt since the 1980s. He also has lectured at Columbia University, Harvard University, New York University, Princeton University, the University of Pennsylvania, and Yale University, among others.

Shapiro is a principal of Phillips Preiss Shapiro Associates, one of the Tri-State's leading planning firms. His award-winning work includes the Stamford, Conn., growth management plan, the Chinatown economic development strategy, the Hoboken master plan, and the Comprehensive Community Revitalization Program in the South Bronx, which won the first ever Presidential Award of the national American Planning Association in 1996, during his tenure.

Shapiro's activities in civic affairs include a prior stint as the president of the Metro-Chapter of the American Planning Association, which received a special award from the American Planning Association during his tenure.



## Donation Enables Beautification of South Walk

A generous donation of \$50,000 by Pratt Institute Trustee Emeritus Bruce Newman, a 1953 graduate of Interior Design, supported the enhancement this fall of South Walk, the roadway that runs along the southern edge of the Grand Mall on the Brooklyn campus and connects Ryerson Walk to Grand Avenue.

Newman's gift, made in honor of Pratt Institute President Thomas F. Schutte, made possible the replacement of the strip's asphalt roadway with a narrower, brick pedestrian walkway; the installation of light fixtures along the south side of the Mall; and the placement of a row of Japanese zelkova trees and other plants along the strip to mirror the landscaping on the northern edge of the Grand Mall. The improvements will help to bring Pratt's campus in line with the Institute's Strategic Plan for the Brooklyn Campus, presented in 2003. A previous donation enabled the creation of the Bruce Newman Amphitheater on the north side of the Mall between South and East halls in 1988; a second supported the creation of a landscaped plaza adjacent to the amphitheater in 2005.



A rendering of the improvements to South Walk.

## Master Academic Plan Approved by Board of Trustees Committee

The Master Academic Plan (MAP), which outlines directions and priorities for Pratt's academic endeavors between the present and 2012, was fully endorsed for integration into the Institute's overall Strategic Plan by the Academic Affairs Committee of Pratt's Board of Trustees this May.

The plan's title, "Pratt Education in the 21st Century: Poetic Pragmatism," indicates its emphasis on an education that blends creative exploration with problem-solving and research skills that address today's diverse global environment. According to the MAP, Pratt will enhance its leadership in studio-based education by pursuing such goals as strengthening the curriculum by bolstering the role of research—both Institute-wide and in academic departments—building greater integration and flexibility into students' educational experiences, and integrating cutting-edge technical innovations and sustainability into the curriculum.

The plan also calls for the creation of several centers to benefit Pratt students and faculty members, including an International Education Center to increase students' international and multicultural experiences and a Teaching and Learning Center, which will assist both students and faculty members.

## John Cafaro Addresses Transportation Design Students



John Cafaro *right*, with former GM intern Emily Potter (B.I.D., '08), and GM rep Sheryl Garrett.

At the culmination of Professor Martin Skalski's Transportation Design class on May 1, students had the opportunity to present their final projects to John Cafaro, director of North American exterior design at General Motors (GM), and to hear critiques from the automotive industry veteran who had earned a place in the National Corvette Hall of Fame in 2002 for leading the design initiatives for the Fifth Generation Corvette coupe and convertible. Cafaro has served as a guest critic for the class for the last few years; he urged students not to forget the foundational design principles they learned in their early days at Pratt. He reminded the class that a Pratt education had been the foundation of many respected automotive designers. "When I started at GM a lot of the senior executives were Pratt grads—designers of the '67 Cadillac Eldorado and the '70 Pontiac Firebird Trans Am," he recalled.



## Harriet Markis Named Chair of Construction and Facilities Management Departments

Harriet Markis was named chair of both the construction and facilities management departments this summer, after having served as acting chair of both departments since 2007. Markis has taught structural design courses at Pratt since 1990, which is the same year she cofounded the structural engineering firm Dunne and Markis with fellow Pratt faculty member Kathleen Dunne.

Dunne and Markis has done structural work on the Brooklyn Central Library at Grand Army Plaza, N.Y. Aquarium, Sotheby's International, the Holocaust Center at Queens Community College, and Newark Airport Terminal A Bumpout. Dunne and Mark is certified as a Women's Business Enterprise in New York State with the Port Authority and School Construction Authority.

Markis graduated from Rensselaer Polytechnic Institute with a bachelor's degree in civil engineering and earned her master's degree in structural engineering from Cornell University.

# Supporting Pratt

## PRATT SCHOOL OF INFORMATION AND LIBRARY SCIENCE AND BROOKLYN MUSEUM RECEIVE \$750,000 GRANT FROM INSTITUTE FOR MUSEUM AND LIBRARY SERVICES TO SUPPORT TRAINING OF MUSEUM LIBRARIANS



Alumnna Quinn Lai, Project M-LEAD liaison to Brooklyn Museum, left, with TulaGiannini, Pratt-SILS dean and M-LEAD project director; right, alumna Deirdre Lawrence, principal librarian at the Brooklyn Museum

**P**ratt's School of Information and Library Science (SILS) has received \$756,324 from the federal Institute of Museum and Library Services (IMLS) to collaborate with the Brooklyn Museum on a program titled "Museum Library Education and Digitization (M-LEAD)," created to prepare information professionals for museum libraries in the digital age.

Funded by the IMLS as part of the 2008 Laura Bush 21st Century Librarian Program, Pratt will recruit 30 highly diverse master's degree students over the next three academic years to receive specialized education and training in museum librarianship for the digital age. Students will take classes at Pratt, intern at the Brooklyn Museum, and will graduate with their master's degree and an advanced certificate in museum libraries. The partners will also produce and widely disseminate a study on a new vision for library museum education.

"We are truly excited about this most generous IMLS award for the important educational opportunities that it brings to Pratt-SILS and the Brooklyn Museum," said Tula Giannini, dean of Pratt-SILS and project director. "Project M-LEAD prepares our students for careers as museum librarians and archivists and also advances a new model for museum library education for the 21st century, incorporating digital collections and services across the museum so that graduates are prepared to meet the challenges of museums in our global networked information environment."

Internships at the Brooklyn Museum offer students hands-on experience at a world-class art museum with its extensive libraries, archives, and digital-imaging program. The Brooklyn Museum has one of the largest art museum libraries in the nation with approximately 300,000 volumes and over 1,600 linear feet of archival collections.

Guided by the Brooklyn Museum staff, Pratt-SILS interns will have the opportunity to expand their knowledge and skills in the context of the latest developments in the field. Beginning in fall 2008, 10 students per academic year will embark on internships at the Brooklyn Museum in projects related to cataloging, processing, and scanning the collections under close supervision and mentoring of the professional staff and the M-LEAD education and assessment coordinator.

"The Brooklyn Museum is delighted to collaborate with Pratt Institute on this program that will bring Pratt's SILS students to the Museum Libraries and Archives and the Digital Lab," said Deirdre Lawrence, Pratt SILS alumna and principal librarian at the Brooklyn Museum. "We look forward to being a training ground for Pratt's students who will be the nation's future museum librarians and archivists."

Additional information on the M-LEAD project can be found at <http://pratt.edu/~infosils/museum-lead.html>. Additional information on IMLS can be found at <http://www.imls.gov>.



## ENSURING PRATT'S FUTURE



**C**harles Pratt left an indelible mark on Brooklyn, the art and design world, and society at large when he founded Pratt Institute. Since that time, many generous individuals have sought to ensure Pratt's future by including the institution in their estate plans. Today, bequests provide critical resources for Pratt's most fundamental endeavors, including professorships, scholarships, and academic facilities. Beyond the financial resources they provide, bequests are truly gifts from the heart, enabling alumni and friends to perpetuate their vision and love of Pratt Institute for generations to come.

### REMEMBERING PRATT IS EASY.

You may make an outright bequest by specifying a specific dollar amount or a percentage of your estate to Pratt Institute. Sample language might include the following:

"I give, devise, and bequeath to Pratt Institute, a not-for-profit educational institution located at 200 Wiloughby Avenue, Brooklyn, NY 11205, and incorporated in the State of New York, the sum of \$\_\_\_\_\_."

Instead of a specific sum, you may bequeath a percentage of your estate. Or you may make a residuary request, which indicates that a gift of the remainder of your estate will be made to Pratt Institute after all other specific bequests have been fulfilled. You may not have to change your will to remember Pratt. Many states, including Connecticut, New Jersey, and New York, allow residents to add a codicil to their wills.

Please contact **Cindy Forbes**, major gifts officer, should you wish advice and assistance at **718-636-3757** or email her at **caforbes@pratt.edu**. If you notify us of your bequest intention, we will enroll you in the Renaissance Society of Pratt Institute.

## THE PRESIDENT'S CIRCLE AT PRATT INSTITUTE

### Pratt Institute's President's Circle

is a community of individuals united by their exceptional commitment to the Annual Fund. Through a contribution of \$1,000 or more, this dedicated group helps Pratt to address fundamental priorities such as increasing financial aid, preserving and renovating Pratt's historic buildings and grounds, and funding faculty research and curriculum development. At the core level, contributions from President's Circle donors allow Pratt to offer the best services to our students and enhance the quality of their educational experience at Pratt.

### Members of the President's Circle

gain the satisfaction of knowing they are helping to advance Pratt's mission of educating artists and creative professionals. Their annual gifts are a significant resource that keeps Pratt among the leading institutions in the creative and artistic world.

### President's Circle donors receive other benefits, such as

- special recognition in Pratt's *Annual Report*
- credit in *Gateway* for new and renewing members
- an invitation to an annual members' event

### This year, as part of ReIGNITE 2008,

President Thomas Schutte will host a cocktail reception, Saturday, October 25, at the Caroline Ladd Pratt House to honor President's Circle donors. Become a member of the President's Circle with a gift of \$1,000 or more and join us at this exciting event.

### Join the President's Circle today.

Call 718-399-4296 or e-mail [afund@pratt.edu](mailto:afund@pratt.edu) for more information or to make a contribution

*Please do not send credit card information via e-mail.*

# Alumni News



1. Members of the Korean Alumni Association 2. At the Construction Management reception, Joe Mizzi, Chair Harriet Markis, alumnus Peter Davoren, and Dean Thomas Hanrahan 3. At the 2007 Fashion After Party, designer Nicole Miller, honoree Carmen Marc Valvo, and Pratt trustee Juliana Terian Gilbert.

## Pratt Korea Alumni Group Reception and Exhibition

June 5, 2008

One hundred alumni warmly welcomed President and Mrs. Schutte at a reception and alumni exhibition held at T-SPACE in Seoul, Korea. Later this summer, on July 23, the Pratt Korea Alumni Group Exhibition celebrated its 10th anniversary with the exhibition, “2008 Brooklyn Express: Exposed,” at Kwanhoon Gallery, also in Seoul. Myoung Oak Kim, M.S., Interior Design ’82, is the current president of the Association.

## Spring Construction Management Reception

May 21, 2008

Seventy Construction and Facilities Management alumni, along with the programs’ current students, faculty, and staff, came together for the sixth annual “Celebration of Scholarship” at Turner Construction Company in Manhattan. In addition to honoring scholarship recipients, Pratt honored alumnus Peter Davoren, CEO of Turner Construction Company, on the 30th anniversary of his graduation from the Institute. Architecture dean Thomas Hanrahan also officially announced the appointment of Harriet Markis as chair of Construction and Facilities Management.

## “George Lois: The Esquire Covers” MoMA Reception

April 29, 2008

Pratt advertising alumni, including Steve Horn, ’53; Len Sirowitz, ’53; Roger Cook, ’53; as well as Rita Stewart, Illustration ’52, joined George Lois, Advertising ’52, at the Museum of Modern Art in Manhattan for the opening reception of the exhibition “George Lois: The Esquire Covers,” currently on display in the museum’s Philip Johnson Architecture and Design Galleries. The show, which features 31 covers that Lois designed for the magazine between 1962 and 1971, as well as some of the original artwork and photographs used, will continue through March 31, 2009.

## Fashion After Party

May 7, 2008

On the evening of May 7, fashion alumni, industry professionals, faculty, students, and friends joined Carmen Marc Valvo, Pratt Institute’s 2008 Fashion Icon, for a cocktail party at The Bowery Hotel. The fête took place after the Pratt 2008 Fashion Show, which was held earlier that evening at the Altman Building in Manhattan. Among the distinguished guests were fashion designer Nicole Miller and painter Kehinde Wiley.

## Jessica Tallman Named Director of Alumni Relations

Jessica Tallman has been appointed director of Alumni Relations at Pratt Institute. Tallman began her career in development as the assistant director of alumni and parent programs at St. Lawrence University in Canton, New York. During her tenure there, she developed a highly successful alumni relations stewardship program and participated in strategic planning and implementation of Reunion Weekend. She also was responsible for the University’s key \$700,000 annual fund-raising program and served as a staff coordinator for the university’s \$200 million campaign. Tallman is a graduate of the Jepson School of Leadership Studies at the University of Richmond. She is eager to connect with Pratt’s current students, faculty, staff, and distinguished alumni in order to foster lasting relationships with the Institute. Call her at 718-399-4211 or email [jtallman@pratt.edu](mailto:jtallman@pratt.edu).







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 Monthly live Jazz Sunday Brunch  
 with a free mimosa\*  
 Monthly Movie Thursday nights with free popcorn\*  
 Monthly Friday Game nights with prizes\*

\*Check website for schedule



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**APPELLATION BROOKLYN CONTRÔLÉE**



1

MANUFACTURED SURFACES



2

NAOMI LEFF

1. An entry made with materials by Hunter Douglas 2. AIX Armani Exchange (1992), New York City 3. Designer Naomi Leff's rendering of the Rhinelander mansion in Manhattan 4. *Count on Me*—Obama Bank, 2008 5. Alex Wexler's "Party HQ" voter registration booth.

### Recent

#### Pratt Manhattan Gallery:

**Manufactured Surfaces: Three Pratt Institute Sponsored Research Studios for Sustainable Architecture**

May 19–30, 2008

The exhibition featured full-scale prototypes, material demonstrations, and project proposals of three sponsored studios from DesignTex, Hunter Douglas, and VELUX that took place within Pratt's undergraduate architecture department and interior design department.

#### Naomi Leff: Interior Design

June 19–September 13, 2008

This fourth installment of the President's Exhibition Series, guest curated by Donald Albrecht, was the first to explore the full spectrum of Pratt alumna Leff's innovative career in interior design. The exhibition sought inspiration from the designer's personal archive to demonstrate her creative process and to present her work. The exhibition design was completed by second-year graduate interior design students under the direction of Pratt professor Jon Otis.

#### Steuben South Gallery:

**Dark Luminance**

August 4–29, 2008

"Dark Luminance" presented five up-and-coming Australian artists working around the notion of Australian Gothic, which conveys a dark or empty color palette or psychology with emerging moments of bright luminosity and transparency. The exhibition was curated by Pratt alumnus John Derrick.

#### Reunion: Work by Pratt Alumni

October 20–26, 2008

Opening Reception: 4–6 PM on Friday, October 24

An exhibition of alumni work from reunion classes that will run in conjunction with ReIGNITE! Alumni weekend.



#### About The Rubelle and Norman Schaffer Gallery:

The Schaffer Gallery presents exhibitions by Pratt Institute faculty, students, and alumni from all departments. The gallery favors cross-disciplinary topics that reveal how ideas and issues affect our lives from many different perspectives, and provides an open forum for the presentation and discussion of contemporary culture. The Schaffer Gallery is located on the first floor of the Chemistry Building on Pratt's Brooklyn Campus and is open Monday–Friday, 9 AM– 5PM. Phone: 718-636-3517.

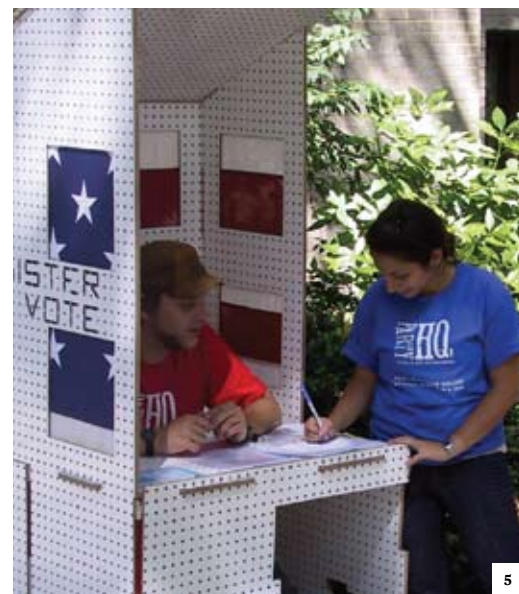




3



4



5

PARTY HEADQUARTERS

## Current

### Pratt Manhattan Gallery:

#### Party Headquarters: Voting Is Just the Beginning

Fall 2008

The exhibition features art works that examine diverse artists' opinions about political media, the art of persuasion, the persuasion of art, voting attitudes among vote-eligible citizens, and the consequences of democracy. The exhibition is guest curated by Eleanor Heartney and Larry Litt and also features a cabaret of performers to appear in "Pratt Falls: Political Satire at Pratt Manhattan." For information on the show and related events, visit [www.partyheadquarters.org](http://www.partyheadquarters.org).

### The Rubelle and Norman Schafler Gallery:

#### Crossing Disciplines: Light

September 17–November 14, 2008

"Crossing Disciplines: Light" is a faculty exhibition curated by artist Keith Sonnier as part of an ongoing series of faculty exhibitions that explore themes shared by artists and designers from Pratt Institute in the multiple disciplines of Pratt Institute.

## Upcoming

### Pratt Manhattan Gallery:

#### Zones of Conflict

November 19, 2008–February 7, 2009

Opening Reception: 6–8 PM on Tuesday, November 18

T.J. Demos, author and art critic, will curate "Zones of Conflict," an exhibition that will assemble examples of photographic and video-based artwork that focus on contemporary war—particularly in the Middle East.

#### Broadcast

February 20–May 2, 2009

Opening Reception: 6–8 PM on Thursday, February 19

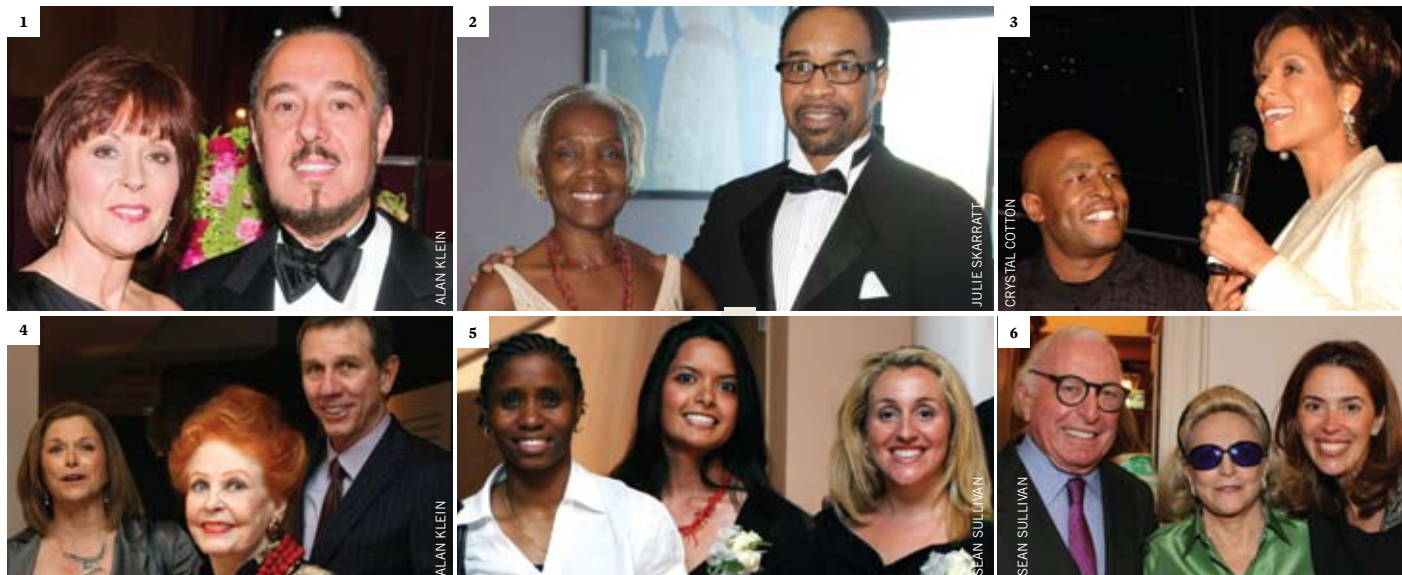
The exhibition will explore the ways in which artists since the late 1960s have engaged with, critiqued, and inserted themselves into official channels of broadcast television and radio. "Broadcast" is coorganized by Independent Curators International and Contemporary Museum, Baltimore, and curated by Irene Hofmann.

#### About Pratt Manhattan Gallery:

Pratt Manhattan Gallery is a public art gallery affiliated with Pratt Institute. The goals of the gallery are to present significant innovative and intellectually challenging work in the fields of art, architecture, fashion, and design from around the world and to provide a range of educational initiatives to help viewers relate contemporary art to their lives in a meaningful way. It is located on 144 West 14th Street between 6th and 7th Avenues in Chelsea and gallery hours are Tuesday–Saturday, 11 AM to 6 PM. Phone: 212-647-7778.

For more information, visit [pratt.edu/exhibitions](http://pratt.edu/exhibitions).

# Special Events



1. Christian Dior President Pamela Baxter with Trustee Marc Rosen at the 2008 Art of Packaging Awards 2. Honoree Lois Phifer Betts and BAP President Dwight Johnson at the "Celebrate the Creative Spirit" gala 3. A *Lion King* cast member with "Celebrate the Creative Spirit" emcee Sade Baderinwa 4. Arlene Dahl, center, with guests at the Art of Packaging Awards 5. Student designers of the Naomi Leff exhibition 6. Carl Spielvogel, Barbaralee Diamonstein-Spielvogel and Trustee Amy Cappellazzo at the Legends Kick-Off.

## Marc Rosen Scholarship Gala Raises Funds, Celebrates Excellence in Packaging Design

More than 250 guests attended the 19th annual Marc Rosen Scholarship fund-raising gala this spring. The event raised scholarship funds to support the Graduate Communications and Packaging Design program at Pratt.

Guests also celebrated Dior Beauty, recipient of Rosen's 2008 Art of Packaging Design Award, which was accepted by the president of Christian Dior, Inc. Pamela Baxter.

Award-winning designer, longtime trustee, and alumnus Marc A. Rosen, M.F.A. Packaging Design '70, is a professor in the Graduate Communications and Packaging Design program. The Marc Rosen Scholarship for Graduate Packaging Design was established at Pratt Institute in 1989.

## The Black Alumni at Pratt Celebrates the Creative Spirit

The Black Alumni of Pratt (BAP) celebrated its 17th annual benefit dinner this May at Jazz @ Lincoln Center. The event was presented by BAP President Dwight C. Johnson, B.I.D. '72, and BAP's advisory council, including Denise Wiggins, BAP's manager of special events. President Thomas F. Schutte and Gerri Brown, B.F.A. '76, delivered opening remarks. The black tie event,

"Celebration of the Creative Spirit," honored four creative leaders: event designer Preston Bailey; philanthropist Lois Phifer Betts; award-winning theater and film director Julie Taymor; and model, actress, journalist, and television personality Veronica Webb. Presenters included such luminaries as opera legend Jessye Norman, philanthropist Kathryn Chenault, modeling agent Bethann Hardison, and Black Entertainment Television (BET) co-founder Dr. Sheila Johnson. Cast members from *The Lion King* performed at the event.

## President's Series Honors Distinguished Alumna Naomi Leff

The June 18 opening reception for "Naomi Leff: Interior Design," which presented the work of Naomi Leff (1938–2005), attracted a full house of designers, friends, and students who admired the alumna's impressive career and legacy. The show was the fourth in the Pratt President's Exhibition Series, created to honor distinguished alumni and faculty. Leff graduated from Pratt with a master's degree in environmental design in 1973.

On view at Pratt Manhattan Gallery from June 19 through September 13, the exhibition included photographs, furniture, and objects from Leff's personal collection and video presentations devoted to signature

projects for companies such as Polo/Ralph Lauren and Giorgio Armani. The exhibition was guest curated by Donald Albrecht. Graduate interior design students completed the exhibition design under the direction of Professor Jon Otis.

## Legends 2008 Kick-Off

Pratt Trustee Amy Cappellazzo, M.S., City Planning '97, hosted an exclusive kick-off for Legends 2008, Pratt's scholarship benefit honoring icons of art and design, at her Manhattan residence in late July. Cappellazzo, who serves as senior vice president and international co-head of Postwar and Contemporary Art at Christie's International, is co-chair of Legends 2008 along with Marjorie Kuhn, a friend of Pratt, who was also in attendance, and Pratt Trustee Kurt Andersen.

Legends 2008 is set to take place on October 16 at the Lighthouse at Chelsea Piers and will honor writer Barbaralee Diamonstein-Spielvogel and artists Takashi Murakami and Julian Schnabel. Journalist Charlie Rose will preside as master of ceremonies.

The Legends Awards were conceived in 1999 by the Board of Trustees to celebrate distinguished individuals and corporations in the world of art and design whose accomplishments and values resonate with those of Pratt.



## 1890s

**Pamela Colman Smith** (1878-1951), Painting 1897, was one of several painters recently included in “Georgia O’Keeffe and the Women of the Stieglitz Circle” at the High Museum of Art in Atlanta. Born in London, Smith is best known for creating the design for the Rider-Waite-Smith Tarot card deck. Stieglitz mounted an exhibition of Smith’s work, the first show by a nonphotographer at the gallery.

## 1920s

**John Fleming Gould** (1906-1996), Cert. ’26, was featured by the Karpeles Manuscript Library Museum in Newburgh, N.Y. The museum mounted an exhibition featuring Gould’s nationally known illustrations, from late 1920s–1930s pulp magazines to 1950s Red Cross posters.

## 1930s

**Carol Gerbish Cleveland**, Fashion Cert. ’32, and **Lyman S. Cleveland**, Mechanical Engineering Cert. ’32, celebrated their 73rd wedding anniversary in fall 2007.

Carol celebrated her admission to the 100-year-old club on January 27, 2008. They live in Manlius, N.Y.

## 1940s

**Robert J. Witzel**, Illustration ’41, had a retrospective at the Grant Street Gallery in Buffalo, N.Y., in June, titled “What a native Buffalonian did with 85 of his 90 years in art.”

**Virginia Thoren**, Advertising Design ’42, had seven of her fashion photographs selected as part of the set for a *Vogue*-like office by the movie version of *Sex and the City*. The photos are part of the Virginia Thoren Collection at the Pratt Institute Archive.

**Jack Borgos, Ph.D.**, Industrial Design Cert. ’43, a classmate of Budd Steinhilber and Read Viemeister, was called into military service two months prior to graduation. After four years of military service he started Country Cousin Cards greeting card company, held a number of creative positions in advertising, and spent 20 years as a professor. He lives in San Diego.

**Elaine Harwetel Duillo**, Illustration ’49, was elected to the Society of Illustrator’s Hall of Fame in 2003, and in February 2008 *Vogue-Japan* featured one of her Romance illustrations.

## 1950s

**Gerald Gulotta**, Art and Design ’50, B.I.D. ’77, president of Gerald Gulotta Design Inc., was a student of Eva Zeisel and worked with her after graduation until forming his own company. The Portuguese Ministry of Economics and the University of Guadalajara in Mexico both have asked him to help them in developing industrial design programs, and he was on faculty at Pratt for many years.

**Boris Klapwald**, B.A. Industrial Design ’53, would occasionally wander through Grand Central with his twin-lens Rolleiflex while a student at Pratt. These images have been on display on both sides of the food court on Grand Central’s

lower level. Klapwald, who runs his own interior design business, still travels to Grand Central regularly.

**Stanley Wilen**, Industrial Design ’53, directed the design of many iconic cars during his career with General Motors, including the ’71 Coupe DeVille and the ’66 Toronado, which was “Car of the Year.” Wilen, who loves the marriage of creativity and function in car design, retired in 1990 and still sketches daily. ▼



**Tomie dePaola**, B.F.A. Illustration ’56, has published a new book: *BRAVA, STREGA NONA! A Magical Pop-up Book* (G.P. Putnam’s Sons, 2008). Its paper engineering was created by **Robert Sabuda**, B.F.A. ’87, and **Matthew Reinhart**, M.I.D. ’98.

**Jerome (Jerry) Eimbinder**, Electrical Eng. ’56, completed his first year as a restaurant editor for *The Hudson Independent*, a newspaper for Tarrytown, Sleepy Hollow, and Irvington, N.Y.

**Betsy Lewin**, B.F.A. Painting ’56, and **Ted Lewin**, B.F.A. Illustration ’56, have released *Horse Song, The Naadam of Mongolia* (Lee & Low Books, 2008), a children’s book about the Mongolian horse race across the open desert.

**Leonard Kahan**, Graphic Arts/Illustration ’57, had photographs and drawings from visits to China in 1976 and 2006 featured in “Yesterday’s China,” a one-man exhibition at Queensborough Community College Art Gallery.

**Milton Bloch**, B.A. Industrial Design ’58, is retiring as director of Munson-Williams-Proctor Arts Institute to join his wife, Mary Velline, in Ohio where she is VP for enrollment at the College of Wooster.

**Harold Halvorsen**, B. Mech. Eng. ’58, became a painter (in acrylics and oil) after retirement. In fall 2007 he had a successful exhibition at the Ripe Art Gallery in Greenlawn, N.Y., and has donated many works to charitable auctions for schools and churches.

**Richard (Dick) W. Simpson**, B.F.A. Advertising Design ’58, retired in 1993 after 30 years as the VP of graphic design for InterContinental Hotels. He and his wife, Deborah, split their time between Westmore, Vt., where he is town historian, and Lancaster, Pa., where he designs exhibits for the Lancaster County Historical Society, lectures on the Civil War throughout the Northeast, and raises money for Civil War battlefield preservation.

## 1960s

**Jacqui Morgan**, Sculpture ’60, had “Jacqui Morgan’s Journey” on view at the Members Gallery of the Society of Illustrators, N.Y.C.

**Rita Sue Siegel**, B.I.D. ’61, M.I.D. ’68, has written *Getting a Design Job: 2008 Edition*, which is available free and on line at [http://www.idsa.org/PDFs/Get\\_a\\_Job\\_08.pdf](http://www.idsa.org/PDFs/Get_a_Job_08.pdf). The book has proven useful both for students and experienced designers.



COURTESY OF THE ARTIST

## LARRY GLUCK

**Painting ’51** had studied from age 13 to 16 under the Italian portrait master Giuseppe Trotta, an old classmate of Picasso, then living in Flushing, N.Y. After working as a freelance advertising designer on Madison Avenue, Gluck moved to the Virgin Islands in 1961, where he began a life’s journey of painting watercolors of fishing boats, period buildings, and local color, ultimately gaining international acclaim for his work. In 1971, with his wife, Sheila, he relocated to Los Angeles and began teaching fine art.

There he encountered a student who had no natural talent, so he started looking for ways to teach someone like him, and found there were no existing methods available. “I discovered that with the advent of modernism, the genuine skills of fine art had been forgotten to the point they were no longer being taught in the schools,” Gluck recalls, so he set about finding a way to recover these lost skills.

He researched and developed a program that could teach anyone, with or without natural talent, to draw and paint. Today, that program is known as The Gluck Method of Fine Art Training: It emphasizes “pulling” lines on a paper rather than “pushing” as in writing and is taught at all his Mission: Renaissance Fine Art Schools in Los Angeles and Canada. The world’s largest fine art program, Mission: Renaissance is the recipient of numerous awards from individuals and entities, including the U.S. Congress, California Senate, California governor, California Arts Council, and former President Bill Clinton. “Talent can be developed in anyone,” says Gluck. “This is one of the reasons I have dedicated my life to bringing the genuine skills of fine art to everyone and rehabilitating people as artists.”



COURTESY OF MARK T. SMITH

## MARK T. SMITH

**B.F.A. Communications Design '90** was selected by the U.S. Olympic Committee to be one of the 10 official artists of the U.S. Olympic team. His depiction of a blue dragon blowing flames into the Olympic torch was displayed in Beijing during the games while posters and souvenirs reproducing the work raised funds for the U.S. team. "It is the first piece of artwork that I created for a truly global market," says Smith. The painting is a combination of traditional Chinese symbols for good luck.

Smith also has had his share of good fortune. He landed his first major commission from the Walt Disney Company at age 22. At 26, he was Absolut Vodka's featured artist in the ad campaign "Absolut Smith" and has since completed commissions for MTV, Pepsi, AT&T, and Budweiser. His richly decorative, colorful canvases have appeared in nearly 40 major exhibitions, and a dozen galleries worldwide represent his work. Smith's paintings also hang in celebrity homes: Singer Elton John snapped up 10 at one time for his Las Vegas penthouse.

Currently under way is a joint venture with two large art-publishing companies, which are working on editions of Smith's paintings, drawings, and prints for release in 2009. He was chosen for this project after a five-year search by Chesley Group LLC for a new artist to represent after the death of the renowned American sculptor Frederick Hart. The new arrangement will enable Smith to pursue three-dimensional work. He is preparing a preview event for Art Basel Miami this December and a national rollout in New York City in spring 2009.

"It is the most amazing gift to be able to pursue your life passion," he says. "I have the same ardor for making art that I had as a child and as a graduate from Pratt. Every day I awake with that same driving desire to create artwork."

**Harry Bentley Bradley**, Industrial Design '62, has taught car design at the Art Center College of Design since 1969, as well as working for Detroit's "Big Three," most Japanese automakers, and Alfa Romeo.

**Barie Fez-Barrington**, B.F.A. Interior Design '62, a teacher at the School of Architecture from 1969-1973, founded the Pratt Broadcasting Station (PBS). His book on project management was published by John Wiley and Sons. Recently, he was invited to oversee the design of a new 1,148-acre town in Qatar.

**Neil Kalmanson**, B.F.A. '64, was awarded the Georgia Association of Museums and Galleries Lifetime Achievement in recognition of the community arts gallery he established under the aegis of the Emanuel Arts Council, named "The Kalmanson Gallery" in his honor in 1998.

**Joseph Bresnan**, B.F.A. Art and Design Education '65, had his collection of common American mid-20th-century toys featured at the Montauk Library.

**Rosemary Rehak Connor**, B.F.A. Advertising Design '66, recently had work acquired by the Slater Museum (Norwich, Conn.), the Springfield Art Museum (Springfield, Mo.), and the Dunnegan Art Museum (Bolivar, Mo.). She is a member of the National Arts Club, N.Y., where she exhibited in a solo show in September 2008.

**David Shapiro**, B.F.A. '66, was one of several international artists presented by Williamsburg's PIEROGI Gallery as part of Art Rotterdam 2008.

**Louis Delsarte**, Graphic Arts '67, recently completed a new mural in Harlem, across from the historic Apollo Theatre.

**Rosemary Hamilton**, B.F.A. Art and Design Education '67, and **Irene Buszko**, B.F.A. Art and Design Education '69, presented a two-person exhibition, "Suburban Landscape," at the Suffolk County Community College Gallery West.

**Thomas Patti**, B.I.D. '67, M.I.D. '70, received an honorary Doctor of Fine Arts degree from Westfield State College. His work is included in the permanent collections of MoMA, the Metropolitan Museum, Victoria & Albert, and many others.

**Eileen Davis-Jerome**, B.F.A. Fashion Design '68, facilitated the 23rd Anniversary VIP Educational Tour for the Institute for Multicultural Education. The Panama Canal cruise in October 2008 visits Aruba, Cartagena, Cristobal, Limón, and Ocho Rios.

**Richard Lebenson**, M.F.A. Fine Arts '68, exhibited at the Artists Spring Art Show at the Union Temple of Brooklyn.

**Claire Satin**, M.F.A. Fine Arts '68, has been awarded a residency in Venice for spring 2009. She has also been invited to participate in the Chartres 2009 Biennial. During 2007-08 the Library of Congress acquired four more of her book works.

**Beverly A. Feldman**, B.F.A. Fashion '69, is an internationally renowned shoe designer, dog lover, and world traveler, whose well-designed shoes have an inspirational note inscribed on every pair.

**Ellen Loughran**, M.A. Library Science '69, visiting associate professor, was one of three judges for *The New York Times Book Review* selection of the 10 best illustrated children's books for 2007.

**Barry A. Nemett**, B.F.A. Art and Design Education '69, artist, author, and teacher, is chair of the painting department at the Maryland Institute College of Art. In 2006, he published *Crooked Tracks*, a coming-of-age story set in the 1960s, which includes illustrations by him and poems by his son, Adam.

**Yuko Nii**, Non-grad Fine Arts '69, founder and artistic director of the Williamsburg Art and Historical Center, received an Asian Cultural Award from Brooklyn Borough President Marty Markowitz at a ceremony in May 2008.

## 1970s

**Jan S. Degenshein**, M.S. City and Regional Planning '70, received the Pinnacle Award from the Rockland Business Association for service to the business community.

**Michael E. Kaye**, M.S. Art Education '70, was honored following 40 years of art instruction at P.S. 49 in Williamsburg by the Department of Education's Region 8 at the Brooklyn Heights Rotunda Gallery.

**George Ranalli**, B. Arch. '72, designed the Saratoga Community Center in Brooklyn for the N.Y.C. Housing Authority, to be published in fall 2008 by ORO Editions in a monograph titled *SARATOGA*.

**Paul Campbell**, B.I.D. '73, presented *Facebook Profiles* and **Melanie Baker**, B.F.A. '77, showed *Apotheosis* at Roebing Hall, Brooklyn. Baker is a NYFA fellow and was the 2003 NYFA Prize recipient.

**Anna E. Novikoff**, B.F.A. Com-D '73, recently joined Seattle's Real Estate Group, a major player in the area's condominium real estate market, in which she is a specialist. She previously ran a New York design firm that served the music and entertainment industries.



**George (Gershinowitz) Whitman**, M. Arch. '73, had "George Whitman: Drawn to Nature" on view at the Joel and Lila Harnett Museum of Art, organized by the University of Richmond Museums.

**Patricia M. Cummings**, B.F.A. Com-D '74, gave "A Workshop for Illustrators: Killer Promo" at the 2008 Society of Children's Book Writers and Illustrators (SCBWI) Conference in Bologna, Italy.

**Alan J. Feltoon**, B. Arch. '74, was appointed by international architecture, planning, engineering, interior design, and program management firm Leo A. Daly as vice president and director of interior architecture for their Washington, D.C., office. He currently teaches interior design at Pratt.

**Michael J. Macaluso**, B.S. Construction Management '74, at M.J. Macaluso and Associates Architects has developed a program called Architots® with the mission of bringing the worlds of architecture and design to children.

**Philomena Marano**, B.F.A. Fine Arts '74, has her piece *Giant Lolly/Homage to Philips*, a 78-inch-high swirly lollypop made of cut paper, installed indefinitely in a shop window inside the Coney Island subway station.

**Nadia Merzliakow**, M.L.S. '74, exhibited her floral watercolors this summer in a solo show, "Colors of Nature," at Tillie's in Brooklyn. She retired from Pratt 10 years ago, after 30 years of working with students and heading the International Affairs Office. She also volunteers at the Brooklyn Botanic Garden. ▼



**Abby Robinson**, M.F.A. '74, will be artist in residence at Three Shadows Photography Centre, a new photo center in Beijing, working on both old and new projects.

**Kenneth Aptekar**, M.F.A. '75, had a solo show at the Sordani Art Gallery, Wilkes University, titled: "Some for Me, Some for You: Paintings by Ken Aptekar." His work has been exhibited in solo shows at the Corcoran Gallery, the New Museum, and the Victoria and Albert, among others. He divides his time between Paris and New York.

**Amy C. Kilburn**, B. Arch. '75, was selected as an associate by the SLAM collaborative. "Amy's skill in specification writing is unsurpassed not only in our firm but throughout

the profession," SLAM chairman Jim McManus stated.

**Stanley B. Smokler**, M.F.A. '75, works in welded steel and exhibits nationally and internationally. For the last decade he has been teaching Fundamentals of Design at the Delaware College of Art and Design. "Celestial Mapmaker" was presented by the Kim Foster Gallery in Manhattan.

**Susan Lubowsky Talbott**, B.F.A. Art and Design Education '75, recently left the directorship of Smithsonian Arts at the Smithsonian Institution in Washington, D.C., to become the new director of the Wadsworth Atheneum Museum of Art in Hartford, Conn.

**Kay WalkingStick**, M.F.A. '75, was one of the artists presented by the Kentler International Drawing Space in Brooklyn in "Native Voices: Contemporary Indigenous Art, Works on Paper."

**Robert Wilkoff**, B. Arch. '75, was selected as one of Washington, D.C.'s top architects by *Washingtonian Magazine*.

**Joe Burns**, B.F.A. Sculpture '76, presented "women I have known," a solo exhibition of paintings at the National Arts Club in Manhattan. ▼



**Harry Posin**, Construction Management '76, used his thesis as a vehicle to enter the home-building industry. He moved to Florida and started with Goodkin Research. In 1983, Posin joined one of his clients, Minto Communities, among Florida's largest private residential developers and builders. In 2006 he became president of Minto, Florida.

**Shaheen Sadeghi**, B.F.A. Fashion Design '77, founder of The Lab and The Camp shopping centers in Costa Mesa, was one of five executives honored with the *Business Journal's* Excellence in Entrepreneurship award in 2008.

**Ralph Choeff**, B. Arch. '78, recently completed the renovation of the Marlin Hotel in Miami Beach, which features a recording studio backed by hip-hop pop star Pharrell. ▼



**Thomas D. Faulkner**, M.F.A. '78, installed *The War Series* at the Union Theological Seminary in Manhattan in response to the horrors of war—particularly the ongoing conflict in Iraq. He has maintained a dual vocation as priest and sculptor since his ordination in 1974. His work has been installed throughout the country at venues such as the Boston Architectural Center. He is married, has a son, and lives in N.Y.

**Tobi Kahn**, M.F.A. '78, was featured this year with a solo exhibition as part of the annual "Small Works of Art" show at the Harmon-Meek Gallery in Naples, Fla., as well as being commissioned by the Institute of Jewish Spirituality.

**Don Meeker**, M.S. Com-D '78, created, during the mid-'80s, a uniform signage system for the country's rivers and other navigable waterways for the Army Corps of Engineers. Clearview, his new typeface, also is being applied by companies such as AT&T looking to brighten their brand image.

**Jesse F. Salgado**, B. Arch. '78, organized "Ecobuilding 2008," a conference hosted by the Paulist University in São Paulo, Brazil, that sought to explore national and international sustainable construction topics.

**James Titcomb**, B.I.D. '78, spent 20 years in advertising design before entering public life full-time. Currently, the executive director of the Palm Beach County League of Cities, he has also served as city commissioner and vice mayor of Boynton Beach, Fla. ▼



**Ellen Wallenstein**, M.F.A. '78, won a New York Foundation for the Arts Fellowship in Photography for 2008 for "Opus for Anne: A Still Life," shown in October 2007 at the Henry Street Settlement. She had received a 2006 Pratt Faculty Development Grant to work on the project. In addition, she presented her book works at a panel discussion, "Books as Art" at the Heckscher Museum of Art, Long Island.

**Arpad Baksa**, B. Arch. '79, has a number of highly visible projects in New York, including the new residential 15-story building rising in Union Square, and what will be New York's first green hotel: the Greenhouse 26 in Chelsea. The 19-story building will have a geothermal heating and cooling system, and all services will be organic.

**Steven Bleicher**, M.F.A. '79, exhibited as part of "Marginal Terrain," a two-person show at the Santa Fe Gallery in Gainesville, Fla.

**David Dunlop**, M.F.A. '79, lectured on "Secrets of Da Vinci" at the White Gallery in Lakeville, Conn. Profiled in *The New York Times* due to his wealth of self-taught art history knowledge, he can be seen on PBS in a 13-part series, titled *Landscapes through Time with David Dunlop*, featuring him at the locations where some of the world's most famous paintings were created.

**Kevin Grasty**, B.F.A. Com-D '79, was in New York in March 2008 to watch his daughter, Erin, perform at Carnegie Hall in a school concert.

**Lawrence R. Hoy**, B.F.A. Integrative Studies '79, co-founded Renovata Studios, a Port Chester, N.Y., firm specializing in religious interiors, in 1988. For the Pope's 2008 visit to New York, renovata was chosen to design the papal throne for the youth rally, and the kneeler for Ground Zero.

**Lori Nozick**, M.F.A. '82, created *Lighthouses*, a site-specific environmental sculpture installation at Fort Zachary Taylor State Park, in Key West, Fla. It consisted of 12 cylindrical and 5 rectangular "lighthouse" structures that used a solar LED element to create a colored nighttime glow. The project was funded in part by a grant from Sculpture Key West.

**Vasken Kalayjian**, B.F.A. Illustration '79, co-founded Glazer+Kalayjian Global Branding and Naming Consultancy in 1980. The firm, based in Westport, Conn., partners with ComVort, which makes G+K part of a network with 133 offices, 131 cities, 61 countries, 43 languages, 3,400 employees, and more than 3,000 clients.



COURTESY OF FRANK OLINSKY

## FRANK OLINSKY

**B.F.A. Sculpture '72** is entering his 19th year on the faculty of the Parsons School of Design. Though Olinsky majored in Fine Arts at Pratt, he ended up with a career in illustration, graphic design, and art direction, subjects he had never studied in school. A firm believer in making your own luck, he tells his students that they cannot anticipate what they'll end up doing, so they should make their best effort each step of the way.

His career began with freelance work, creating editorial illustrations for *New York Magazine*, *Esquire*, *The New York Times*, and other publications. He then cofounded Manhattan Design, a studio specializing in work for the music and entertainment industry. The studio's most famous creation was the chameleonlike logo and original "look" of MTV, Music Television. "It was one of the highpoints of my career," Olinsky recalls, "which I never saw coming."

When Manhattan Design folded after 12 years, Olinsky returned to freelance work, creating album packages for many noteworthy musicians, including the Smashing Pumpkins, Sonic Youth, Kronos Quartet, and Philip Glass. He was the founding art director and cover designer of *Tricycle: The Buddhist Review* and continues to work with that publication as creative consultant and contributing editor. He is the co-author and designer of *What the Songs Look Like: Contemporary Artists Interpret Talking Heads' Songs* and author and designer of *Buddha Book: A Meeting of Images*. The range of his current projects—logos, book covers, photography—reflects his capacity to diversify his talents.

## 1980s

**Joseph E. Sapphire**, B. Arch. '81, is co-founder of the Princeton, N.J.-based Sapphire + Albarran Architecture LLC, which has recently been selected to renovate three dormitories on Princeton's historic campus, as well as to create a 35,000-sq.-ft. Faith Development Center for St. Ann's Church in Lawrenceville, N.J. The 14-person design firm is headed by Sapphire and Edwin Albarran, B. Arch. '83.

**Barbara Wallace**, B.F.A. Painting '81, exhibited her sculpture at the Nancy Dryfoos Gallery, Kean University, N.J.

**Joan Arbeiter**, M.F.A. '82, interviewed woman artists who had exhibited at Rutgers University Libraries during 1988-93. The result was *Lives and Works: Talks with Women Artists*, Vol. 2 (Scarecrow

Press, 1996). Arbeiter is on the faculty of duCret School of Art. Her work is held in collections world wide.

**Wendy Klemperer**, B.F.A. Painting '83, and **Steven Brower**, B.F.A. Painting '91, shared a show at the Burns Art Atrium at Union College. Both have exhibited widely.

**Daniel Crain**, B.A. Industrial Eng. '84, CTO of Brocade, spoke at the Virtualization Conference and Expo in N.Y.C. in June 2008, discussing how Data Center Fabric enables virtual and physical servers to stand on an equal footing.

**Garrett Burke**, B.F.A. Art Direction/Commercial Design '85, is currently working on a book about all 50 state quarters, and has written the forward to the authoritative *Guide Book to Washington and State Quarters*,

which led to an interview for PBS's *Between the Lines* airing on local PBS stations.

**Peter G. Franck**, B. Arch. '85, and **Kathleen Triem**, B. Arch. '92, participated in an exhibition at the Rose Art Museum, Brandeis University. Married, they are also partners in FT Architecture + Interior, based in Ghent, N.Y. They designed, and currently curate, the sculpture park at Art Omi in the Hudson Valley.

**Elizabeth Howard**, M.S. Com-D '85, has been appointed chief executive officer of the Ovarian Cancer Research Fund, headquartered in New York City.

**John Nastasi**, B. Arch. '86, opened Nastasi Architects in Hoboken in 1991. The firm is currently designing two large environmentally friendly, mixed-use buildings in Hoboken: the Water Music Arts Center and Museum Place. He is founding director for the Graduate Program in Product Architecture at Stevens Institute of Technology in Hoboken, NJ.

**Sabina Santovetti**, M.I.D. '86, is co-founder of Santovetti + Nardini: Architecture & Design in Rome. She received an honorable mention in Washington University's 2008 Steedman Fellowship in the Architecture International Design Competition.

**Andrew Reach**, B. Arch. '87, has battled for many years with Scheuermann's Kyphosis, a degenerative spine disease that ended his architectural career in 2005. He has since created hundreds of intricate digital paintings in Photoshop, using his mouse as a paint brush. His work was shown in "eMotion Pictures: An Exhibition of Orthopaedics in Art" at the Chicago Cultural Center.

**Mitchell Silver**, B. Arch./M.S. Planning '87, is Raleigh City Planning Director. He has helped create a new vision for the area's future. He came to Raleigh after stints as a city manager in New Jersey, a planner in N.Y.C., and the deputy planning director for Washington D.C., during 2003-4 when the Capital was rewriting its comprehensive plans.

**Laura Dodson**, M.F.A. '88, a resident of Athens, Greece, and New York, presented "Still Creatures," a solo show, in Athens.

**Anil CS Rao**, B.A. Electrical Eng. '88, presented "A Digital Kama" at The Touchstone Gallery in Washington, D.C.

**Christopher D. Smith**, B.F.A. Illus./Commercial Design '88, had "Street Shadows: capturing the light of Greenpoint," an installation by subtexture presented at Gallery Three at South Oxford Space, Brooklyn from January to April.

**Corey McCorkle**, Nongrad Arch. '89, multimedia artist, was featured in the 2008 Whitney Biennial. His *March* (2008) featured the Knickerbocker Greys, a paramilitary drill club for children that has practiced at the Park Avenue Armory since 1881. He lives in N.Y.C.

**Marc Van Cauwenbergh**, M.F.A. '89, had a solo exhibition of paintings and works on paper open in May. It was hosted by Beyer Blinder Belle Architects and Planners LLP, N.Y.C.

## 1990s

**Michael Canavan**, B.F.A. Graphic/Com-D '90, was one of five finalists whose design may be marketed on 500 million Pepsi cans. He is currently the director of design and marketing for 24-7 International, a luggage and bag company based in Paramus, N.J., and has been in that industry since graduating from Pratt. He lives in Purdys, N.Y.

**Peter Colquhoun**, B.F.A. Painting '90, presented his second solo exhibition at Westbeth Gallery, N.Y.C.

**Andy London**, B.F.A. Painting '90, saw his film *A letter to Colleen* featured in the February 2008 issue of *American Cinematographer*. Based on a graphic novel London created in 1992, the film was shot with a consumer-grade Digital-8 camera, edited in Final Cut Pro, and then rotoscoped, frame by frame, in Macromedia Flash using a Wacom tablet.

**Julie L. Pochron**, B.F.A. Photography '91, a member of the photography faculty, showed her series UNAMI at Safe-T-Gallery in Brooklyn.

**Jinbae Park**, M.S. Interior Design '92, a faculty member at F.I.T., published his seventh book, *New York Idea*, through Design House, Inc., Korea's largest design media outlet.

**James Parris**, B.F.A. Illus./Com-D '92, was awarded an honorary Doctor of Arts degree by Digital Media Arts College, Boca Raton, Fla., in recognition of his groundbreaking achievements as an animator. He has worked on Disney's *The Lion King* as well as *Tarzan*, *Eight Crazy Nights*, and *Spiderman*, among others.

**Noriko Furunishi**, B.F.A. Photography '93, had a second solo exhibition at Murray Guy. Born in Japan, Furunishi has exhibited at MoMA, ICA Boston, and San Francisco Art Museum, among others. She lives in Los Angeles.

**Dina Hardy**, B.F.A. Film '93, was one of five poets and five fiction writers (among 1,438) to be awarded the Stanford Creative Writing Program's Wallace Stegner Fellowship.



**Shana Willinsky**, Interior Design '93, designs homes on private islands in the Caribbean and the Bahamas, as well as in Miami and the surrounding areas. Her work with Cesar Molina & Associates has been featured on HGTV's *Amazing Waterfront Homes*. ▼



**Ronald F. Blanchard**, B. Arch. '94, joined Payette, an architectural design firm specializing in complex buildings for medical and scientific research, academic teaching, and health care, in 2001. Two projects (for Johns Hopkins and the U. Mass. Medical School, Worcester) were honored with design awards from the BSA and AIA chapters.

**Carol (Carrie) Hamilton**, B.F.A. Fine Arts/Art History '94, runs Kismet, an independent graphic design studio for publishing, entertainment, and the arts. Her work has won awards from AIGA and The Bookbinder's Guild of New York, and has been featured in *Metropolis* magazine. She is an instructor at Parsons.

**Erin Hoover**, Industrial Design '94, VP of design for Westin Starwood Hotels also consulted on various projects for Calvin Klein, Polo Ralph Lauren, Reiss of London, and the Manhattan nightclub Cain. She worked at Giorgio Armani for nine years in visual display, merchandising, and store design. ▼



**Sang-Kyoon Noh**, M.F.A. '94, exhibited giant, sequined Buddha heads at the Bryce Wolkowitz booth at Scope, N.Y.C.

**Jean K. Shin**, B.F.A. '94, M.S. History of Art '96, had two recent exhibitions in California. Her installation *TEXTile* was on view as part of "We Interrupt Your Program" at the Mills College Art Museum in Oakland, and her installation *UNRAVELING* was in "One Way or Another: Asian American Art Now" at the Japanese American National Museum in Los Angeles.

**Kurt Dannwolf**, B. Arch. '95, president and co-founder of O'Donnell Dannwolf + Partners (ODP), has been selected from among 275 nominees as one of *Building Design + Construction's* "40Under 40" competition winners. A cum laude graduate, he is the recipient of the Pratt Circle award for design excellence. ODPs managing partner **Edward O'Donnell**, B. Arch. '94, is also a Pratt alum. OPD designed the Four Seasons Hotel and Tower in Miami, featuring a wall fountain designed initially by Dannwolf in his first year at Pratt under the direction of Stanley Salzman.

**Bradley Smith**, B.F.A. Interior Design '95, earned his M. Arch. from the University of South Florida and then moved to Hawaii. Currently, he is project designer on a 650-room, five-star resort in Hainan, China. The architecture is climate responsive and regionally specific to the tropical location.

**Joseph J. Minuta**, B. Arch. '96, founded Minuta Architecture PLLC five years ago, and, with a staff of 15, was recently recognized in *Hudson Valley Business* as the fourth largest architectural firm in the area. He received the Elant Foundation's Signature Award in recognition of his renovation of a senior living facility in Newburgh.

**Brian D. Ripel**, B. Arch. '96, of RSVP Architecture Studio recently completed Root Hill Café at 262 4th Avenue, Brooklyn.

**Amy D. (Digi) Yedowitz**, B.F.A. Art and Design Ed. '96, has been resident artist for the last year on the 1933 steamship *LILAC*, berthed on the north side of Pier 40 in Manhattan. She is co-curator of an art show that is part of the ship's 75th anniversary celebration, which features prints of the ship created by artists served by the nonprofit Studio 889 in the South Bronx.

**Amy Cappellazzo**, M.S. City and Regulatory Planning, '97, was appointed deputy chairman by Christie's International, along with Christie's colleague Jeanne Sloane. She will continue her duties as senior vice president and international co-head of postwar and contemporary art at Christie's.

**Jennifer N. Dalton**, M.F.A. '97, and **Amanda Mathis**, M.F.A. '06, were featured by Smack Mellon in Pick.

**Justin Giunta**, Nongrad Painting '98, creates *Subversive Jewelry*. His work has been featured in *Vogue*, *Elle*, and *O: the Oprah Magazine*. The Ecco Domani Fashion Foundation has awarded Giunta \$25,000 to help further his jewelry line.

**Chris J. Wright**, M.F.A. '99, exhibited his cakes at George Billis Gallery during February–March.

## 2000s

**Orrie King**, B.F.A. Photography '00, and **Todd MacIntire**, B.F.A. Photography '00, were featured in an exhibition at 401 Projects, N.Y., to benefit the Costa Verde International School, the first green school in Mexico. In February 2008, King traveled to New Orleans to document the volunteer efforts of a group of high school students from the Beacon School in New York. Her photographs were featured at Union Editions in Tribeca as part of a fund raiser to revitalize the historic Ninth Ward.

**Kathren Torraca**, M.S.I.L.S. '00, and her husband, **Jeff Woodbury**, M.F.A., '00, became the proud parents of twins in May 2005. She is a freelance web designer, and he is an online artist for the *Portland Press Herald* in Maine. His photographic artwork appeared in a group show at the Kany Gallery in Portland.

**Gaia Cornwall**, B.F.A. Film/Media Arts '01, has been working as an illustrator-designer and animator—most notably on Flickrlab's animated short featured in Michael Moore's *Bowling for Columbine*. She was also the animator on *We Are Wizards*, which had its world premiere at the South by Southwest Film Festival in the 2008 Documentary Competition.

**Ry Fyan**, B.F.A. Painting '01, had a solo exhibition at Perry Rubinstein Gallery in Chelsea, N.Y., featuring works that explore the juncture between the material and metaphysical realms of landscape. Fyan, who lives and works in Brooklyn, has exhibited his paintings internationally, most recently in Athens and Berlin.

## SUSAN LA MONT WEISSMAN

**B.F.A. Painting '72** found a surprising way to overcome artist's block.

While in the final stages of earning a master's degree in illustration at Syracuse University, she had begun teaching at Northern Virginia Community College and rose to the position of professor and program head of Communication Design (1992-2005). When she took a break from teaching to work on her dissertation for a doctorate in arts degree at George Mason University, Weissman found satisfaction beyond her expectations.

The process of researching her thesis, "Art Making and Metacognition: How Visual Artists Approach Problem Finding and Problem Solving," got her more than a D.A. degree in 2007: During the writing stage, it renewed her creativity as well. Questioning 35 artists about their work habits and philosophies prompted Weissman to return to the easel herself. (She is shown here with *Heartland*, an oil painting completed in 2008.)

Once back, she says, "I was seduced by the practice of painting that I'd pursued so passionately in my days at Pratt. Gradually, I realized there was no going back to the job!" Today she paints five to six hours a day, five days a week, is affiliated with a gallery, and displays her paintings at numerous venues. The response to her work has been gratifying. "I certainly felt happier once I got back to thinking about creativity and painting full-time," she says, "and I'm surprised by the number of people I talk to or hear about lately who have chucked their jobs to attend to creative pursuits."



**Myles Kane**, B.F.A. Film/Media Arts '01, is an editor for the BBC News show *Talking Movies*. Since graduating, he has produced numerous television programs and documentaries. In 2002, he co-founded the Brooklyn Underground Film Festival.

**Josh Koury**, B.F.A. Film/Media Arts '01, received Pratt's Alumni Achievement Award in 2004 for his outstanding achievements in filmmaking and collaborated on the documentary *We Are Wizards*, which premiered in 2008.

**Fran Holstrom**, M.F.A. '01, started the arts organization Bait & Tackle, Inc. to increase professional opportunities for artists by establishing time/space residencies in cities that would most benefit from cultural revitalization. Fellow alumna, **Sarah Shirley**, M.F.A. '01, serves as the organization's secretary.

**Erica Shires**, Photography '01, was featured in the 10th anniversary edition of *Photo District News* (PDN) "30 under 30" as the best photographer in 2006.

**Shoron (Hsiu-Jung) Chien**, M.S. Com-D '01, has designed a collection of wearable art, titled "Peace by Piece," which combines her graphic and fashion skills. Entirely handmade and hand-printed with the maps of 48 countries that have human rights or war issues to deal with, it will be offered soon on her website. She



lives in Taiwan. ▼

**Brian H. Wood**, B.F.A. Fashion Design '01, showcased his collection "African Warlord" at a release party in New York City's The Manor bar featuring special guest DJ Alamo of the hip-hop group Brand Nubian.

**Lindsay Blatt**, B.F.A. Photography/Media Arts '02, is the recipient of a 2008 Brooklyn Arts Council Community Arts Grant for her documentary *Repair and Shine*, which focuses on shoe repairmen and their shops.

**Yuni Jie**, M.I.D. '02, is executive contributor to *BRACAS*, the largest home living magazine in Indonesia.

**Tonya Leigh**, M. Design Management '02, an art director and photographer, curated the Lincoln Center photography exhibition "underEXPOSED: Black Women Photographers in America," which showcased the work of African

American women photographers.

**Rad Roubeni**, B.F.A. Photography '02, designed the interiors for the rustic-themed New York City lounge Retreat in Manhattan's meatpacking district.

**Daniel B. Ryan**, B.F.A. Illustration '02, assistant alumnus adviser of Pratt's Kappa Sigma Fraternity, helped organize a team of 31 Kappa Sigma students and alumni to travel to New Orleans to restore Engine Company Numbers Six and Seven, two of the city's 22 firehouses destroyed by Hurricane Katrina.

**Tod Seelie**, B.F.A. Photography/Media Arts '02, had his first N.Y.C. solo show at Cinders in Brooklyn and also exhibited work at the Australian Center for Photography and at Space in Portland.

**Colleen Cunningham**, B.F.A. Photography/Media Arts '03, had an exhibition of her collage work at the FLUX Gallery of CEPA Gallery in Buffalo, N.Y., and also participated in the Rock Paper Scissors Collective's show in Oakland, Calif., "Let's Bolt Again."

**Ellen Scott**, M.F.A. Computer Graphics '03, launched and is the executive director of Smartspace.org, an arts organization that replaces "For Rent" signs in windows throughout the city with artwork. Its first installation was at 266 West 37th Street.

**Alex Smith**, Writing '03, is editor of Black Maze Books, which prints emerging and established writers and promotes other projects in the world of arts, letters, and music.

**Jeff Dodson**, B.F.A. Computer Graphics '04, was associate producer of the Internet Gaming Network's fake trailer for a long-rumored movie based on the video game "The Legend of Zelda"—a prank that many gaming sites considered the best April Fool's Day joke ever.

**Gerald Lewis**, B.F.A. Film/Media Arts '04, launched his film career with the animated short *Revelations*, which premiered at the Slamdance Film Festival. He recently collaborated on the documentary *We Are Wizards*.

**Greg Lindquist**, Nongrad '04, had paintings included in the group exhibition "Urban Landscapes" at the Elizabeth Harris Gallery in Chelsea, N.Y.

**Loren Talbot**, M.S. City and Regional Planning '04, and **Jean Tanler**, M.S. City and Regional Planning '05, co-founded Local Labels, a web-based retailer that promotes the work of local craftspeople by selling goods made in N.Y.C.'s five boroughs. Talbot also does commercial photo shoots.

**Sara L. Kellner**, B. Arch. '05, who works for New England Land Artisan in Stratham, N.H., was, for

the second year in a row, co-creator of the landscaping company's exhibit in the New England Spring Flower Show in Boston, Mass.

**Nzinga Knight**, B.F.A. Fashion Design '05, received a grant from the N.Y.C. Department of Cultural Affairs for her project "Fashioning Islam in America."

**Galina Kurlat**, B.F.A. Photography '05, had her black-and-white photography included in Safe-T-Gallery's group show, "traces and avenues," which featured artists whose work was included in the international photography magazine *Moment: une revue de photo*.

**Maxim (Max) Ryazansky**, B.F.A. Photography '05, was featured in ChiefMag.com's exhibition "The Best and the Brightest: The Chief Spring Showcase," a group show held at The Arm in Williamsburg, Brooklyn.

**Deborah V. Spiroff**, Nongrad '04, had her first solo show at Galeria Janet Kurnatowski in Greenpoint. Her work has appeared in numerous group exhibitions in Brooklyn, including "Color Concept" in 2006 at Galeria.

**Jean Tanler**, M.S. City and Regional Planning '05, and **Loren Talbot**, M.S. City and Regional Planning '04, co-founded Local Labels, which sells goods made in N.Y.C.'s five boroughs. Tanler also works at the Neighborhood Preservation Center in Manhattan.

**Ben Wolf**, B.F.A. Photography '05, created a site-specific installation for his solo show at Secret Project Robot in Brooklyn, N.Y.

**Will Caballero**, B.F.A. Computer Graphics '06, traveled to Uganda and filmed the documentary *Zina*, which covers the Bitone Dance Troupe.

**Jong Jin Choi**, M.F.A. Computer Graphics '06, won the animation category at the Ninth Annual First Boards Awards in Manhattan for "Air Show."

**Lyubov (Luba) Drozd**, B.F.A. Computer Graphics '06, received first prize for a still in her film *Synth* in Frankfurt, Germany's Basis Gallery movies and stills competition.

**Gunnar Hand**, M.S. City and Regional Planning '06, was a panelist in the Los Angeles Art Association's Gallery 825 Artspeak discussion on the meaning of landscape in 2008.

**Fay Ku**, M.F.A. '06, had an exhibition highlighting her work from 2004 to 2008 at Kips Gallery in Chelsea, N.Y.

**Amanda C. Mathis**, M.F.A. '06, had a solo show in 2006 at James Nicholson Gallery. In 2007, her work was included in "between to and from" at the Visual Arts Center, N.J.

**Monica L. Paez**, M.F.A. Computer Graphics '06, and **Nicolás**

**Consuegra**, M.F.A. Sculpture '07, presented their first solo show in New York at Magnan Emrich Contemporary. The team creates site-specific projects that combine photography, video, installation, and offset printing to examine the constant need for space in a city such as New York.

**Jacob (Jake) Selvidio**, M.F.A. '06, presented his video *In Dialogue*, a series of post-breakup interviews of married or otherwise romantically involved couples, at PS122 Gallery, N.Y.C.

**Eliza Stamps**, M.F.A. '06, held her second solo exhibition of drawings and textiles at Mehr Gallery in Chelsea, N.Y. She also recently exhibited in group shows at Sam Quinn Gallery in Philadelphia and NurtureArt in Brooklyn.

**Samantha Charlip**, B.F.A. Writing '06, develops online content for the A&E television network. Charlip designed and maintains The Insider, a new website for devoted fans of A&E, which launched in July.

**Sarah Duke**, M.F.A. Painting/Drawing '07, presented her oil paintings in the group exhibition, "Soft Logic," a show at Soho's Broadway Gallery highlighting four emerging abstract painters.

**Crystal Emerald Green**, B.F.A. Fashion Design '07, showed patriotic swimwear inspired by military uniforms (in honor of the election year) at the second annual "Bikini Under the Bridge" fashion event held in DUMBO, Brooklyn, in July 2008. ▼



**Sean Slemon**, M.F.A. '07, had his inaugural solo exhibition at Magnan Projects in Chelsea in April 2008. It explored the public commodities of sunlight and trees in New York, their role in quality of life, and the interactions between man and nature.

**Javan Ivey**, B.F.A. Animation '08, created the short film *My Paper Mind*, which was one of three films in the Student Mini Film Fest 2 on Stash 43, a 70-minute lineup of animation produced by Stash Media.

**Sam Lee**, B.F.A. '08, received first prize for his animation *Vacation* in Frankfurt, Germany's Basis Gallery movies and stills competition.



## 1920s

**Joseph Cepelak**  
Electrical Engineering, 1926

**John M. Miller**  
Industrial Mechanical  
Engineering, 1927

**Margaret Woodfall Williams**  
Painting, Drawing,  
Illustration, 1928

## 1930s

**Sr. Alice Mary Leary**  
Food Science and  
Management, 1930

**John B. Lehner**  
Industrial Mechanical  
Engineering, 1930

**Margaret Richter Witting**  
Professional Dressmaking, 1930

**Lillian Miller Berni**  
Art and Design  
Education, 1932

**Marie McElligott Eaton**  
Fine Arts Fashion  
Illustration, 1933

**Frances A. Runner**  
Teacher Training in Fine  
and Applied Arts, 1934

**William R. Castro**  
Bachelor of Electrical  
Engineering, 1938

**Eunice King Hausserman**  
Illustration, 1938

**Robert Kenyon Frink**  
Bachelor of Chemical  
Engineering, 1939

**Mabel Johnson Lockyer**  
Interior Design, 1939

## 1940s

**Helen Gay Hurley**  
Dressmaking, 1940

**Elizabeth Waller Pirie**  
Bachelor of Library  
Science, 1940

**Vasilici Val Dougenis Argyris**  
Costume Construction, 1941

**Arthur Saaf**  
Illustration, 1941

**Rita Huppert Stern**  
Food Science and  
Management, 1941

**Virginia Tenny**  
Illustration, 1941

**Sven C. Svensson**  
Bachelor of Chemical  
Engineering, 1943

**Charles H. Swenson**  
Bachelor of Mechanical  
Engineering, 1943

**Anne Stelzl Whipple**  
Bachelor of Science,  
Home Economics, 1943

**Tony Schwartz**  
Advertising Design, 1944

**Eleanore Marie Maimone Sivell**  
Art and Design, 1945

**Richard D. Weber**  
Industrial Design, 1945

**Donald E. Taff**  
Illustration/Com-D, Advertising  
Design, 1946

**William A. Von Glahn**  
Mechanical Engineering, 1946

**George E. Earley**  
Library School, 1947

**Doris Capra Johnson**  
Library and Information  
Science, 1948

**Myron R. Manders**  
Bachelor of Architecture, 1948

**Karl K. Ehrhardt**  
Advertising Design, 1949

## 1950s

**Saul Ehrenberg**  
Architectural Drawing and  
Building Construction, 1950

**Albert E. Herbert**  
Industrial Design, 1950

**Eugene Weingartner**  
Industrial Design, 1950

**Walter K. Cohen**  
Advertising Design, 1951

**Henry A. Wieszak**  
Bachelor of Electrical  
Engineering, 1953

**Nancy (Hyun Ok) Cho**  
Costume Design, 1954

**Michael R. Lowenbein**  
Bachelor of Fine Arts, 1956

**Michael Migliozi**  
Building and Construction, 1956

**Carmelo Sperrazza**  
Building and Construction, 1956

**William A. Godsall**  
Associate in Applied Science,  
Building and Construction, 1959

**Frank E. Mullins**  
Bachelor of Fine Arts, Graphic Arts,  
and Illustration, 1959

**Robert J. Napier**  
Master of Architecture, 1959

## 1960s

**Marvin G. Sylvor**  
Bachelor of Industrial  
Design, 1960

**Estelle Berman**  
Master of Library Science, 1962

**Richard M. Kontir**  
Bachelor of Fine Arts,  
Advertising Design, 1962

**Alfred E. Luther**  
Electrical Technology, 1963

**John E. Herlitz**  
Bachelor of Industrial Design, 1964

**Robert Behrens**  
Architecture, 1965

**Anthony Mathias**  
Bachelor of Electrical  
Engineering, 1966

**David G. Podell**  
Bachelor of Industrial  
Design, 1968

**Arley Lundie MacDonald**  
Master of Library Science, 1969

**Joyce L. Milton**  
Master of Library Science, 1969

## 1970s

**Anthony Kane Baker**  
Art and Design, 1972

**Richard L. Solomon**  
Master of Science, Library and  
Information Science, 1974

**Theo A. Westenberger**  
Master of Fine Arts, 1978

## 1990s

**Stephen P. Perrella**  
Bachelor of Architecture, 1991

**Maryann Selzer**  
Bachelor of Architecture, 1992

## 2000s

**Maria Celina Lardapide**  
Master of Professional Studies,  
Design Management, 2006

**Dan November**  
Former Faculty member,  
Industrial Design

## Friends of Pratt

**Kermit Love**  
Former faculty member, puppetry

# Then and Now



This photograph of the Pratt cannon, painted with a stylized floral motif, appeared on the cover of the *Prattonia* yearbook in 1967. Its decoration alludes to “flower power,” a peace movement that emerged in the '60s and '70s in response to the Vietnam War. (See story, page 26.)



Today, the 19th-century bronze cannon still stands near the entrance to the Brooklyn campus. A focal point of student expression over the years, the cannon has been polished to its original brilliance to enhance its cut ornamentation. The Cannon Court continues to be a popular campus gathering place and locus of student activity. Cast in Spain, the cannon was brought to Pratt from a Cuban castle in 1899. Today, set in the surrounding Pratt Sculpture Park, it is a work of art itself.



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**Jeremy Alden**, Industrial Design '05  
*Wishbone* soap dish

**Miron Lior**, Industrial Design '07  
*Conceal* bookshelf

### SIGNATURE ITEM

**Alexander Reh**, Industrial Design '06  
*Fully loaded* chair, shown at left

### BOOKS BY:

**Tomie DePaola**, B.F.A. '56  
*Strega Nona*

**Kadir Nelson**, B.F.A.  
Communications Design '96  
*We Are the Ship: The Story of Negro League Baseball*

**Robert Sabuda**, B.F.A. '87  
**Matthew Reinhart**, M.I.D. '98  
*Mega-Beasts*

**Herb Meyers**, B.F.A. '49  
*Creativity: Unconventional Wisdom from 20 Accomplished Minds*

**Bruce Newman**, Interior Design '53  
*Don't Come Back Until You Find It*

**Lawrence Stelter**, B. Arch. '80,  
City Planning '82  
*By the EI*

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# Gallery

*Democrats Crossing the Delaware* by Dan Mills is one of many works in "Party Headquarters: Voting Is Just the Beginning," a political art exhibition and program of political satire at Pratt Manhattan Gallery through November 4. The show, curated by arts writer, curator, and cultural critic Eleanor Heartney and writer, satirical performer, and democracy activist Larry Litt, will reach beyond the gallery walls with a mobile voter registration booth designed by artist, architect, and alumnus Allan Wexler, M.Arch. '76.



COURTESY THE ARTIST

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