As a Pratt student, Boris Y. Klapwald, B.I.D. ´53, would often pass through New York City's Grand Central Terminal on his way from his home in Peekskill, N.Y. The black-and-white images he captured—of sailors, business people, and children—offer a historical and sociological view of what is perhaps America's most famous waiting room. The photos were never shown until 2008, when Klapwald, at the age of 76, had his first solo exhibition, "Meet Me at Grand Central," in the dining concourse of the terminal. Klapwald's photographs also were featured in the film Grand Central, a PBS American Experience documentary.
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The image Scallions in Water was taken by photographer Frank Cusack. Advertising ’68, who aims for simplicity when he shoots food. “I try to find the inherent graphic beauty,” he says. More of Cusack’s striking images may be viewed at www.frankcusack.com.

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I very much enjoyed the article “Mad Men,” about Len Sirowitz and George Lois. It brought back a vibrant design era as well as the accomplishments of these two creative and socially committed designers. It was especially interesting to read about the close cooperation between Sirowitz and his copywriter Dave Reider. I looked for similar credits for Mr. Lois’s collaborators and found none. One gets the impression that Lois worked entirely alone. This must give Pratt students a misleading view of what goes on in advertising agencies and design studios. The majority of Lois’s covers, for example, were photographed by Carl Fischer, who was also an important contributor to many of the creative concepts behind them. “Changing the face of magazine design” was the work of many talented people.

Lotte Blaustein
Widow of the late Professor Al Blaustein

In the Ghost Army article, you listed Pratt graduates who were part of the 23rd Headquarters Special Troops, but left out any mention of Ed Biow and Elmer Mellebrand. We were both in the 603rd Engineer Camouflage Battalion, one of the four components of the 23rd, from September 1942 until the unit was disbanded in September 1945. The late Pratt professor Alexander J. Kostellow was very active in getting us Pratt students to practice camouflage back in 1941, long before anyone had heard of the 23rd.

Ed Biow
Illustration ’42
At Pratt, food inspires endless fascination. From nourishment value to aesthetic concerns, our faculty members challenge students to analyze the subject matter from new and interesting angles.

On the design side, students attend courses that teach the aesthetics and functionality of tableware and restaurant design, the parallels between food preparation techniques and the industrial processes used to create products. In Pratt’s humanities and social sciences classes, students investigate the complex interplay among food, culture, and society. They look to food as a roadmap to history—what we have eaten throughout time, why we have eaten it, and how our eating has impacted the world around us. Further, the pedagogy interrogates the political structures sustained by our desire for particular kinds of foods, drinks, and spices.

These explorations are very much in keeping with founder Charles Pratt’s vision to train students in the practical application of creativity and critical thinking. Pratt knew that the Institute’s pedagogy would have real implications for society at large.

Many Pratt-trained designers and thinkers have gone on to create products and environments that involve food. Pratt alumni have designed such helpful kitchen tools as the OXO Good Grips line of products and the Cuisinart food processor, as well such high-end restaurants like The Modern at the Museum of Modern Art. Pratt-trained fine artists have used their skills to examine that place where food intersects with our emotions, to comment on the relative value of food in our societies, and to make statements about the political realities wrought by food and lack of access to it.

Graduates from Pratt’s Food Science and Management program are keeping the legacy of that program alive with their work in food safety and technology, nutrition, and culinary arts.

I hope you enjoy this issue of Prattfolio, which surveys the contributions that members of the Pratt community are making to the ongoing activity and discussion around this essential topic.

Have a great summer. I hope see you at our reunion this fall!

Sincerely,

Thomas F. Schutte, President
WHEN PEOPLE ASK ME WHAT I NOW TEACH AT PRATT, I TELL THEM: “I TEACH A CLASS CALLED APPETITE FOR DESIGN—I TAKE STUDENTS TO LUNCH.” ONCE THE LAUGHTER DIES DOWN, I EXPLAIN THAT TAKING STUDENTS TO LUNCH AT WONDERFUL RESTAURANTS IN ORDER TO HAVE CONVERSATIONS WITH THE DESIGNER OF THESE SPACES IS A WAY FOR THEM TO BEGIN TO UNDERSTAND THE COMPLEXITY OF DESIGN AS A PROFESSION.

Besides, the designers get to say things I could say but the students would never believe. For example, when Adam Tihany—designer of such top-tier restaurants as Per Se, Jean Georges, and Le Cirque 2000—was asked by the students to describe what being a restaurant designer entailed, he replied that he was “a tailor trying to create the right fit for the owner and chef of the restaurant.” He wanted the chefs to feel at home in the environments he had created. When Milton Glaser, who designed the beloved Trattoria dell’Arte in the heart of Manhattan, was asked how he knew the colors he picked for the restaurant would be “right,” he simply answered, “If the color is wrong, just repaint it.” I could say these things, of course, but I will not be taken seriously. Adam Tihany and Milton Glaser will be.

For many years I told my students they should visit the great restaurants in New York City—The “21” Club, The Four Seasons, Top of The Rock Bar, Chanterelle, Le Bernardin, The Oyster Bar—the list went on. I decided to create a class that would allow them to go as a group—and why not throw in the designer for conversation?
As I think about the reasons I had for creating the class and for telling my students to visit the restaurants in the first place, I realize that I had been lucky. I had been treated very well as a young designer and I had gotten to visit many of the great restaurants in New York City and other cities; I wanted my students to have the same experiences. Yes, some of the restaurants can be intimidating, making you sit up a little straighter, mind your manners just a little more, perhaps behave in ways you forgot or maybe need to learn. I know those experiences changed me, and hope that they might nudge my students to design a little better, think a little harder, maybe change their lives.

Of course, as a young designer, I didn’t always eat in great restaurants. Some days I ate at the Umbrella Room—this was our name for the hot dog carts. Oh, the memory of ordering a hot dog smothered in onions with mustard while guessing at the vintage of the water they are sitting in. But what flavor! Some days there was Chock Full O’ Nuts and Nedicks. I could only think about the next great restaurant I might be invited to as I ate yet another raisin bread and cream cheese sandwich.

Food is so much a part of our experience as citizens and professionals in the city. New York, like most places, changes as we walk through it. As we travel from Chinatown to Little Italy to the Lower East Side, the aromas and feel of the streets change, identifying where we are and what’s for breakfast, lunch, or dinner.

The history of humanity is the history of food. It makes us who we are as societies and countries. Food is fascinating, exhilarating, mysterious, delicious, tempting, and sustaining. It’s not just nourishment; it defines us, identifies who we are: Japanese, Korean, German, Thai, Indian, southern, Italian, French, Mexican. We even travel to experience the food of other places—the smells, the shapes, the textures, and the colors, all describe the experience. Who hasn’t followed that tempting aroma wafting through some alley to discover the pastry experience of a lifetime? If you haven’t, please start now.

Food is art, just as art is food for the senses. Artists have captured the cultural and social aspects of eating possibly since the Lascaux cave paintings—think Michelangelo’s Last Supper and Wayne Thiebaud’s Pies, Pies, Pies.

Photographers capture food, providing us with more than mere memories to cling to as we try to describe the food we lust after. Architects, interior designers, and furniture designers build spaces and create objects that honor the food served in restaurants. Artists and designers design menu graphics, packaging, the places where we buy food, and the utensils with which we eat it. Many are Pratt alumni, students, and faculty members, who have done amazing things with the concepts of plates, forks, knives, spoons, glasses, mugs, napkins, dishwashers, chairs, tables, bars, and refrigerators.

When art and food collide fabulous things happen.
How did you become interested in designing restaurants?
I developed a passion for restaurants after growing up in New York in a family who owned them.

What is your philosophy regarding restaurant design?
As Frank Lloyd Wright once said, “Dining is and always was a great artistic opportunity.” Designing a restaurant is like connecting the dots. The chef, the cuisine, the environment, and the customer experience come together in a cohesive package in which the food and design must resonate. Although there is a theatrical aspect to the dining experience, a restaurant is not a stage set. For me, it’s real. Designing a restaurant is about creating a physical environment that will reinforce the customer experience. The food, in harmony with the design, creates a unique, sensuous experience that invigorates all the senses—sight, hearing, smell, and touch.

How do you create inviting environments for dining?
Whether we are designing the corporate headquarters for MTV Networks or the corporate facilities for Disney and Universal, it’s important to create a feeling of community, interaction, and an ambiance appropriate to the image and core values of our client. In both restaurants and corporate environments, we encourage people to interact with the space, to imprint themselves, so to speak.

For the downtown Los Angeles Italian restaurant Drago Centro, which our firm recently designed, the vision was to create a sophisticated urban environment with a personal warmth that has a connection to the home country of world-renowned Chef Celestino Drago—his cuisine bridges northern Italian sophistication with the informal essence of southern Italy. We developed the entire design package, including the name, graphics, artwork, furniture, and architecture. The focal point of the space is the 16-foot-high glass-enclosed wine tower, as well as the 30-foot-long mural I created specifically for Drago.

What is the most critical element of the design process?
Communication—whether it is verbal or visual. For example, I sketch out preliminary design concepts for the client during brainstorming meetings so that they can visualize and respond to the vision in the moment. My quick sketch technique allows me to come from an intuitive place. I am very hands-on and, when there are changes, I make sure that the concept and original vision are never lost.
You write about “all things culinary” for The New York Public Library’s blog cookedbooks.blogspot.com.

What topics do you cover?
I highlight items that showcase the unique and varied collection of culinary-related materials at the New York Public Library (NYPL). Sometimes I’ll put up an unusual menu, or I’ll focus on a specific ingredient and take recipes from cookbooks in the collection. But I don’t force myself to only write about library-related issues, so sometimes I veer off into the slightly personal, but I do try to link it back to a book or menu in some way.

Have you gotten to meet any big name chefs?
While we were putting together a Treasures video series to highlight various collections at NYPL, I met and worked with chef Lidia Bastianich. That was a real honor and thrill. There also are those chefs who come to the library to look through our cookbooks and menu collection for inspiration.

What can the NYPL’s menu collection tell us about the culture of dining?
Researchers use it in a variety of ways. Some are interested only in the food offerings: What dishes or cocktails were served during a certain period, for example. Then there are scholars who want prices: How much did a Whiskey Sour cost in 1960, or how much would this bottle of wine cost today? Then there are the scholars who track the popularity of certain dishes: When, for example, did tiramisu become popular and when did it fall out of fashion—or has it? I’ve even had genealogists come to research family history through menus. Perhaps a great-uncle owned a restaurant in Brooklyn, but they don’t know the location or even the name of the restaurant. Those questions can be very difficult, but finding answers can be extremely rewarding.

You began teaching a course on ephemera at SILS this past fall, didn’t you?
Yes, I co-taught the class with my NYPL colleague and fellow Pratt alum Amy Azzarito ’03. The students worked with NYPL’s menu collection, which gave them the opportunity to observe the preservation, cataloging, access, and storage issues that make menu collections very difficult to maintain.
Margaret Noon
B.F.A. Graphic Design ’82
Owner of Sustenance, a green event–planning business, and leader of Slow Food USA’s northern N.J. chapter.
Photographed in her kitchen in Scotch Plains, N.J.

The Slow Foods Movement is burgeoning. What are “slow foods” and why is the concept so popular?
“Slow foods” are good, clean, and fair foods. “Clean” food is good for you and also tastes good. It is food that is grown in an environmentally friendly way. “Fair” foods are those for which the growers, harvesters, and producers are fairly compensated.

How did you become involved in the movement?
I heard about the Slow Food Movement while I was in cooking school in 2000. It connects two issues that have been important in my life—the environment and good food. I became a Slow Food chapter leader in 2007.

What kinds of initiatives does your chapter organize?
Earlier this year, we held the event “Local Harvest: Farms, Food & Family” at a local arboretum. It connected NJ residents with 20 local farmers, chefs, and food artisans for an afternoon of sampling and purchasing the sustainable local food. More than 1,500 people bought seasonal vegetables and fruit, grass-fed meat, cheese, breads, teas, and prepared foods.

After a career in advertising, you attended the French Culinary Institute to become a chef. Why the switch?
Creativity has many outlets; art direction was one and cooking another. Sometimes you reach a point at which your passions change and it’s time to be inspired again. I started Sustenance, my green event–planning business because it combined my creative and culinary background in a way that I can have a positive impact on the environment. What I learned at Pratt, I still apply to every job that I take on.

What would be your ideal locally derived “Garden State” meal?
A roasted Plaid Piper Farm pastured chicken, butternut squash from the Community Supported Garden at Gensis Farm in a soup with ginger and apples, and a mixed green salad with Starbrite Farm heirloom tomatoes, followed by a blueberry pie with local organic berries and a crust made with locally grown and milled flour—all washed down with a glass of Best Farm apple cider.
What prompted you to start Gastronauts?
Lots of things. Ben, the other founder, and I grew up abroad, so we were exposed to different kinds of food. We both had the feeling that there was all this amazing new food in New York and we weren’t eating it. The club became a reason to eat in places other than Manhattan—like Flushing in Queens or Brooklyn’s Chinatown.

Did you design the club’s clever logo?
Yes. It’s the first thing you see when you go to the website (www.gastronauts.net).

How does the club work?
It’s pretty simple. Each month Ben and I research restaurants that serve something unusual, like live baby octopus or the Filipino dish balut, a 16-day fertilized egg. We taste the food, talk with the owners, and arrange a menu for the next event. Then we invite our members. All they have to do is sit and eat. At the end of the evening, we collect money from everyone and pay the bill.

What types of people are inspired to join the club?
Of course, there are the foodies and the journalists and other people who travel a lot professionally, like human rights workers. There’s also a strong Pratt designer contingent, a couple of artists, a few bankers, editors, and one fellow who imports carpets. Many of the members also grew up abroad.

What’s the strangest thing you’ve ever eaten on one of your outings?
Honestly, I don’t even know what’s strange anymore. Once I find out something is delicious, I no longer consider it strange. Certainly the people who serve the food in these restaurants consider it to be good and normal food. But if I have to answer, I suppose it would be goat’s eyeballs or live baby octopus.

What was your favorite food when you were a student at Pratt?
When I was at Pratt I was in school full-time and held a full-time job as a designer. Plus, I did freelance work. So I was happy to have time to eat at all!
What does your company METROPLEX do?
In addition to our patient-centered medical nutrition practice, we provide consultations to corporations, government, and academic institutions that seek our expertise and research. We offer direct patient care to individuals with a host of chronic illnesses including HIV/AIDS, diabetes, hypertension, various cancers, cardiovascular diseases, anorexia, and bulimia. We also provide care to pregnant women, children, the elderly, and professional athletes, and also conduct corporate wellness and training programs. There are lots of other things like providing expert nutrition audits for the U.S. Department of Justice, as well as writing a cookbook and wellness pamphlets for the National Institutes of Health.

One of your goals is to make Washington, D.C., one of the healthiest municipalities in the country. How?
That’s like asking, “How do you eat an elephant?” The answer is: one bite at a time. That’s something I address as chair of the D.C. Board of Dietetics and Nutrition. Living in the nation’s capital with our high-powered jobs and stressful lifestyles often means chronic illness that comes with trying to tell the world what to do and how to behave. I emphasize stress reduction, combined with tasty, healthy meals, regular physical activity, and being at a healthy weight. I also advocate teaching nutrition in all schools and ensuring that daily physical activity is offered to students. This is key to building good health habits in childhood.

You do such important and serious work.
What do you do for fun?
Kick boxing. I love it! I do it two to three times per week and yoga one or two times. These are really great stress relievers. I love cooking, too, but without the large family of 10 that I grew up with, I don’t cook that often. I also love gardening. My absolute favorite fun activity, though, is curling up with a good book and sleeping.

You were captain of the women’s volleyball team when you were at Pratt. Do you still play?
Oh, those shorts! I hope you don’t have any photos. I still play but only occasionally and only at the beach.
Colette Peters
M.F.A. Painting ’81
Owner, Colette’s Cakes, a New York City–based specialty cake company.
Photographed in her baking studio in downtown Manhattan.

Did you do any baking while you were a student at Pratt?
Yes, I made some cakes for people’s art openings, including my own. I also did a lot of paintings using thick acrylic paint that I squeezed out of pastry bags and a lot of paintings that featured refrigerators and ovens.

When did you become interested in being a master baker?
I had always liked to bake, but I was more interested in painting. After graduating from Pratt, I worked for Tiffany & Co. and made many cakes for people at work. I also made some cakes for the windows, store displays, and some of the Tiffany books. This actually led me to a contract to write a book on cake decorating and that was what really encouraged me to start a cake business.

The minimum price for one of your cakes is $1,000. What makes your clients pay top dollar?
They don’t mind, I think, because my cakes are unique, funny, artistic, and creative. Plus, they taste good.

Your creations have been featured at the White House under presidents William J. Clinton and George W. Bush. Which project was the most fun? The ones during the Clinton administration. In 1998, I was asked by First Lady Hillary Clinton to create White House Christmas decorations. We made “sugar scenes,” decorations made in sugar, for three public rooms in the White House. We created decorations for the White House 2000 holiday season as well.

What was the craziest cake request you’ve ever had? I have had many crazy requests, but the craziest may have been Bette Midler’s daughter’s request to jump out of Bette’s 50th birthday cake.

Do you still paint?
Yes. I make paintings of cakes, but I do a lot of art projects in the summer. Many are painted sculptures.
sizzling
STYLE

The meal that goes on the plate is only a part of the diner’s experience. What attracts patrons to restaurants and makes them come back again and again? What makes diners beg maître d’s for the privilege of paying a goodly sum for a meal? Pratt-trained architects and interior designers reveal how their work makes restaurants rise to the top.

According to the New York State Restaurant Association, 70 percent of restaurants that open in the state either close or change hands within the first five years. With so much at stake, it’s not enough for the food to be delicious—many an accomplished chef has watched his or her restaurant shrivel on the vine. Restaurateurs must use every advantage they can muster to ensure success. Architects and interior designers represent one of the most powerful tools in their arsenal. Pratt has produced highly successful architects who have created some of the most extraordinary, artfully designed eating spaces in New York City, enhancing the atmosphere and social experience of dining, thus heightening the patron’s enjoyment of food.

By Adrienne Gyongy
Pratt’s Professor Bruce Hannah, B.I.D. ’63, teaches the course Appetite for Design, which meets for roundtable discussions in some of the city’s top eateries to consider how seemingly incongruous forms in a space can be harmonized; how lighting and color affect mood; how choices of furniture and accessories complement the overall design; and how the graphics of menus, matchbooks, and cards may influence customers. As preparation for creating models of their own simulated eating places, Hannah’s students make a semester’s worth of field trips to New York restaurants, where the illustrious Pratt architects who have designed them are their guests. There they mull over the elements that make dining out refresh and nourish the spirit as well as the body.

Evoking the Orient

At the Time Warner Center at Columbus Circle, Richard Bloch, B. Arch. ’66, meets with the class at Bar Masa and Masa, the sushi rooms that opened in 2004. “Every restaurant has an element of drama, theater, and entertainment,” Bloch contends, “and Masa is so expensive, it’s like a club; yet it does very well because it has a lot of regulars, both national and international.”

The restaurant is all about the fundamentals of Japanese design. The arrangement of contiguous spaces separated by screens, strategically placed columns and beams, and plastered walls comes to life with the layering of simple, natural materials that provide an uncluttered richness of design. The symbolic combinations of textures and their Japanese provenance add to the restaurant’s authenticity.

Masa’s costly design elements include a front door that is a 2,500-year-old piece of wood found in a bog, and a countertop for the sushi bar that is a piece of Japanese cedar, 30” deep and 6” thick. It took 20 people to bring in the soft, unfinished Japanese wood, called hinoki, which is lit from above so it glows luminously, like a stage. By the magic of design, the restaurant transports customers to a serene and timeless environment, in which they can savor exquisite raw fish flown in daily from abroad and sip saké in tiny cups hand carved by Chef Masa himself.

Renovating with Restraint

Just a block from the Museum of Natural History is Dovetail, the latest of Bloch’s dining rooms, which opened in 2008. The restaurant serves New American cuisine in the casual setting of a town house basement on the Upper West Side. A tall glass door opens to a small bar that leads to the dining room (which fans out from the front like a dovetail), its undecorated brick walls fixed with panels of maple wood to lend a muted, earthened look to the austere interior, which seats 75 at black walnut tables. With its clean lines and recessed lighting, the basement dining area is kept quiet and cozy by its padded walls and sound-muffling chocolate-colored carpeting.
In the mid-1980s, when restaurateur Danny Meyer asked Larry Bogdanow, B. Arch.'77, to design Union Square Café, he and his partner, Warren Ashworth, had little experience with restaurants. They were faced with a modest budget and an awkward three-level space with a narrow, steep staircase leading to a balcony, low-ceilinged dining rooms, a cramped kitchen, tiny coatroom, and small bathrooms. It took some ingenuity to solve such design problems, but the 5,000-square-foot Union Square Café has since become a beloved fixture of the neighborhood, a place with comfortable waiting areas and many good tables.

“I asked my architects to create a restaurant that would be easy, comfortable, and timeless,” Meyer recalls in Setting the Table (HarperCollins, 2006). “I believe it became a wonderful restaurant because of its imperfections.” The New York Times restaurant critic Bryan Miller's praise for the café’s “sensitive design that made the it feel like part of the neighborhood, not something imposed on it” suggests that Meyer’s initial directive—to design a restaurant that looked as if no architect had ever been there—has amply succeeded.

Bogdanow has since designed more than 50 restaurants, but usually with more specific design imperatives. Chef Henry Meer, owner of Tribeca’s City Hall, for example, wanted to express his passion for Manhattan with a tribute to old New York that featured traditional New York cuisine in an airy, open environment where diners could enjoy contemporary comfort in a 19th-century ambience. City Hall, which is set in a cast-iron building that originated as a manufacturing facility in 1863, had later been used as two separate eateries, so it required extensive restoration to make it into one grand-scale restaurant. Today, nine classic arches resting on Corinthian columns face the street, and City Hall opens to a foyer reminiscent of an historic hotel. The main dining room, with its 15-foot ceiling, structural cast-iron columns, and black chandeliers, sets the nostalgic tone of old New York with backlit, turn-of-the-century archival photographs of Manhattan street scenes placed high above the checkerboard floors. A color scheme of black, gold, and burgundy updates the old steakhouse look. The cellar boasts a bar-lounge and two private dining rooms.

In an interview published in Successful Restaurant Design (John Wiley & Sons, Inc., 2001) Bogdanow explained that the architects wanted to avoid the feeling of a men’s club to make the restaurant appealing to everyone. “We chose pear wood for the tabletops,” he said, “instead of traditional dark woods like mahogany and walnut.”

Grand Style, Populist Culture

Award-winning architect Arnold Syrop, B. Arch ’61, heads one of the leading architectural and design firms in the hospitality field with diverse projects ranging from custom interiors to buildings from the ground up. His involvement with the Culinary Institute of America as a fellow and long-term relationship with chefs and restaurateurs spanning more than 25 years has enabled him to understand the collaborative process between chef, owner, and restaurant designer and to develop spaces that reflect the creative food concepts of the chefs with whom he works.

By fusing contemporary and traditional design, combined with eclectic elements, Syrop achieves a unique personality and richness of spatial experience for his clients. Arnold Syrop Associates’ design for Peacock Alley, the fabled dining space off the landmark lobby of the Waldorf=Astoria Hotel in New York, expands upon the landmark art deco character of the main lobby while introducing unique design elements such as abstract deco period bird railings and molded glass figurative back-lit bar panels to maintain the room’s historic reputation as a place to see and be seen.
For Cooper’s Tavern in the New Yorker Hotel, Arnold Syrop Associates created a contemporary local restaurant and destination for Madison Square Garden patrons. A mellow palette of materials defines the welcoming, casual dining spot. Using deep bronze tones, end grain wood floors, burnished wood paneled walls, and glowing fabrics, Syrop transformed the 120-seat restaurant and lounge into a neighborhood classic.

For the New York Marriott Marquis’ 32,000-square-foot atrium lobby, Arnold Syrop Associates redesigned all the common areas including the Atrium Bar and Lounge, Katen Sushi Restaurant, and the Broadway Lounge. The Atrium features cutting-edge contemporary design. Shaped like a chambered nautilus, the soaring bar of warm wood, steel, and mirror rises to engage the 42-story-high atrium space on Times Square. State-of-the-art LED lighting creates rich, subtly changing color tones, which emanate from the bar creating the aura of a giant chandelier. The atrium lounge surrounding the bar forms a huge urban living room with custom dining rugs and seating in a vibrant color palette interspersed with freestanding waterfalls featuring water cascading down tall glass columns. Katen features a glowing alabaster sushi bar, a glass mosaic floor of abstract fish in flowing water, and dramatic Eurotech sushi bar stools. The Broadway Lounge’s sensuous curves flow toward the dramatic views from its soaring Times Square glass overlook.

Temples of Art and Spa Food

Bentel & Bentel Architects, the Long Island–based firm of Frederick R. Bentel, B.Arch. ’49, recently won the coveted commission to design two of the expanded Museum of Modern Art’s (MoMA) in-house eateries: the casual Bar Room and high-end The Modern as well as the quick-service Café 2. The enormous challenge the architects faced was to design an iconic new dining facility that would create a distinct environment within the temple of art itself, created over three decades by the museum’s other architects: Goodwin and Stone, who designed the 1939 International Style original structure; Philip Johnson, who designed the 1964 steel-framed wing; and Yoshio Taniguchi, who designed the 2004 addition.

Opened in 2005, Bentel & Bentel Architects’ winning configuration for The Modern relates art to the dining experience by placing patrons in horseshoe leather banquettes on a translucent glass-walled porch overlooking MoMA’s sculpture garden, which offers an incomparable view. The light, bright environment creates an overall effect of simplicity, reinforced by the china, cutlery, and furniture, some of which the architects designed, including the series of leather couches in front of a mural that conceals unisex bathrooms. Described by The New York Times restaurant critic Frank Bruni as “a visual knockout [whose] glowing white entrance evokes a space-age tunnel to heaven,” The Modern received Best Restaurant Design awards from the James Beard Foundation, Wallpaper, Contract, Esquire, and Interior Design magazines as well as from the New York City Chapter of the American Institute of Architects.

THE ENORMOUS CHALLENGE THE PRATT ARCHITECTS FACED WAS TO DESIGN A DISTINCT ENVIRONMENT WITHIN THE TEMPLE OF ART ITSELF.
Bentel & Bentel Architects recently completed the design for Rouge Tomate, a New York version of the Brussels original, which opened in midtown in 2008. “In learning about the food concept, we equated it to that of a spa for food,” said the architects, who identified the restaurant with a two-story tomato tower that serves as a reminder of the spa food it serves. A space that had formerly housed a fashionable boutique was turned into an elaborate two-level dining space with a raised open kitchen, bar, lounge, and suspended private booths that appear to float above a wooden pool. The design also delivers the eco-friendly eatery’s message of “health through food” with an organically shaped bar and a floating trellis that displays seasonal vegetation.

**Neighborhood Hideaways**

“Less is more” was the motto of minimalist architect Ludwig Mies van der Rohe. In a similar spirit, Pratt architects undertake modest as well as grand projects for eateries, which they capably turn into stylish dining places. Architect Anthony Caradonna, B. Arch. ’86 and designer and artist Mark Parsons, both Pratt faculty members and principals of the architecture and design firm OPUS, faced a similar challenge in converting space from its former use as an East Village storefront only 15-feet wide into Bar Solex, a French wine bar that opened in 2007 and is named after the mopeds parked outside such taverns in France. The sleek new design starts with an aluminum and glass facade that leads to an interior of rusty brown cast-iron columns and distressed brick walls. Dark brown earth tones predominate in a rustic setting reminiscent of both the caves of Lascaux and the in-flight lounge of the supersonic airliner, the Concorde. “We blended these extremes of French innovation to define an interior envelope of space conducive to savoring a glass of wine,” said Caradonna, whose firm is committed to a no-waste design style. With its semi-vaulted ceiling and 55-foot-long bar space, counter-height tables, and a striking wine-storage system that serves as decor, Bar Solex employs the modest materials and sustainable strategies for which OPUS is known.

Architect Brent Porter, who also teaches at Pratt, is part of the collaborative team that employed recycled wood in the design of Radegast Hall & Biergarten, a place that captures the feeling of Central Europe in the 1800s, although it opened in Williamsburg in 2008. Thanks to a retractable roof, the beer garden is open-air in summer. The rest of the year, when the roof panels are closed, the atmosphere is intimate despite the beer hall’s cavernous size. Williamsburg hipsters are likely to be found there, while young families prefer the woodsy dining room. Though tucked away on a side street in changing vicinity, Porter’s design, which adheres to the principles of stainability he teaches at Pratt, has effectively made Radegast a year-round destination for the whole neighborhood.

Vivian Torres, B.Arch. ’98, and Pedro Muñoz, B. Arch.’99, put their architecture degrees to work by transforming a garage into Luz, a sleek Nuevo Latino venue with a hip minimalist interior that is dim and mysterious, perhaps to encourage patrons to see la luz (the light) by experiencing a cuisine that is new to Brooklyn. The restaurant is near Pratt, where the couple met while pursuing their studies. “Though somewhat garage-like from the outside,” the Zagat Survey reports, “this modern up-scale eatery attracts an eclectic clientele.” The architects’ use of recessed lighting, orange accents, and sidewalk seating effectively blends Luz into the lively atmosphere of Pratt’s surrounding neighborhood.

Mindful of the old adage “You eat with your eyes,” Pratt architects and designers have seized opportunities to showcase their creativity in restaurants of every kind in the Big Apple itself.
Pratt-trained architects Vivian Torres and Pedro Munoz’s design for Luz in Brooklyn.

Brooklyn’s Radegast Hall and Biergarten, created in collaboration with architecture professor Brent Porter.

Bar Solex in Manhattan designed by architecture faculty Anthony Caradonna and Mark Parsons of OPUS.
Eating is a necessity of life that can be gratified simply by picking up food with one’s fingers. For better hygiene and convenience, there are implements that help to fulfill this task. Well-designed cutlery and kitchen tools also enable the user to deal effectively with the demands of food preparation and consumption. How does good design contribute to making it easier and more pleasurable to eat? How does tableware showcase food and drink in appetizing ways, much as flatware conveys food to the mouth more attractively?
Pratt designers find ways to give visual interest and ease of manipulation to the place settings and utensils they create. Pratt’s pioneering industrial design program was launched in 1936. Ever since, the Institute has prepared its graduates to design effectively for mass production, working within the requirements of trade and industry to create useful machine-made products made more alluring, and hence more marketable, thanks to the aesthetics of their design. Over the years Pratt has generated many tabletop designers, who carry on a tradition of sensual elegance originated by the legendary Eva Zeisel, a Hungarian refugee known for her work in ceramics, who taught at Pratt from 1939 until 1953. Zeisel gained a widespread following in America, inspiring hundreds of students.

“Eva Zeisel encouraged us to study the forms in nature and to sense the endless subtleties that transcend into each other,” recalls Gerald Gulotta, B.I.D ’50, an independent design consultant with an international practice, who taught at Pratt for 30 years (1955-1985) while also aiding design education in Portugal, Mexico, and China. He concentrated on ceramics, glass, stainless steel, and silver for such clients as Steuben Glass. His search for form was often guided by the culture of the country in which his designs were manufactured overseas. His award winning work is held in the collections of the Cooper-Hewitt National Design Museum, Brooklyn Museum, Dallas Museum of Art, Newark Museum, and Victoria and Albert Museum, London.

Another of Zeisel’s renowned students was Lucia DeRespinis, B.I.D. ’52, among the first to meet the challenge of designing tableware for the cramped conditions of air travel. While at Minners & Co., she originated a dining service for American Airlines to upgrade their image. “I can’t remember a day when I didn’t love what I do,” says DeRespinis, who established her own business in 1988, while pursuing a second career as an adjunct professor at Pratt since 1980. Five years ago, she initiated a course in tabletop design, which focuses on designing refined eating tools and plateware from teapots to teaspoons for a world market.

Pratt graduates spread the gospel of good design for mass production.

CARRYING ON THE DESIGN LEGACY

“The appearance is the most important aspect of flatware design,” notes Lawrence Feer, B.I.D. ’53, M.I.D. ’56, professor emeritus, Industrial Design, Syracuse University, “but aesthetics not withstanding, flatware pieces need to accomplish their functions.” At his first job with Oneida Ltd., he was assigned to design spoon handles with strong aesthetic and market appeal while respecting functional and production criteria. For five months Feer drew variations on spoon handles all day long, making actual size plan and elevation drawings, just as he had been taught at Pratt. His efforts yielded a pattern called New Era, to suggest the flatware’s modern simplicity, with just a hint of decoration to lend a classic touch to the casual dining experience. New Era was first introduced in Oneida’s premium silverplate in 1954. The pattern became popular enough to produce in the company’s finest stainless steel as well under a new name, Forever, in 1957. New Era and Forever enjoyed more than 34 years of continuous sales. Disneyland selected this design of timeless quality for use in its restaurants in 1985. It is still in circulation today.

SAVING LABOR, RESPONDING TO HUMAN NEEDS

The gospel of good design for mass production gained further momentum through the teaching of Marc Harrison, B.I.D. ’58. As professor of industrial design at the Rhode Island School of Design for 39 years, Harrison added a humane dimension to the design imperative. In a course he taught, titled Man Machine Interface, he advocated designing machine-made objects to respond to human needs. By “needs” he meant such abstract requirements as beauty, comfort, and reassurance, ideas that led to his most famous work: the redesign of the Cuisinart food processor.
It also introduced larger, easier-to-press buttons with bigger typeface and easier-to-grasp handles, so consumers with arthritis or poor eyesight could access the fashionable kitchen aid.

Tucker Viemeister, B.I.D. ’74, may be the designer of choice of anyone ever injured by conventional kitchen tools while preparing food. A founding member of the firm SMART DESIGN, he is best known for designing more comfortable kitchen utensils for everyone, including users with special needs. The first 15 OXO Good Grips kitchen tools were introduced to the U.S. market in 1990. The gadgets’ beautiful, curving, organic forms were not only attractive, but ergonomically designed for use by elderly and less dexterous consumers. The stylish, transgenerational tools set a new industry standard for comfort and performance. The OXO line has since evolved into more than 500 innovative home products and is widely regarded as one of the icons of Universal Design.

Concerned about flavor as much as ease of use, Mary Ellen Dohrs (née Green), B.I.D. ’50, created a chicken roasting rack in the late 1980s that suspended the bird by a skewer under the backbone, so the force of gravity would allow juices to flow into the white meat. The revolutionary rack was on the market for eight years before the remaining inventory was sold to A&P, Inc.

**PROVIDING HIGH STYLE AT MODEST COST**

New materials and technology enabled Pratt’s influential designers to introduce elements of high design into low cost, everyday items. Morison S. Cousins, B.I.D. ’55, was motivated by his time at Pratt to create well-designed products for under $25. With his brother, Michael, he opened an office in New York City. Known for their styles of elegant simplicity, the brothers designed the Dixie Cup dispenser, of which the American Can Company sold more than 100 million. In 1990, Morison S. Cousins became vice president of design for the Tupperware Corp., whose functional plastic products he had first admired as a child in his mother’s kitchen. The goods had been sold at private home parties since the 1950s, and Tupperware was found in 90 percent of American homes, thanks to this marketing strategy. Cousins was charged with redesigning Tupperware’s products to reach a new generation of homemakers. “Tupperware products had durability and functionality,” said Cousins, “but they didn’t have style.” He responded with more sharply styled and boldly colored products that brought greater flair to 100 new items “to give the average person products with the best possible design.” Cousins also developed the One Touch Seal for closing...
food containers and redesigned Wonderlier bowls with splashy colors and handles that were easier to grasp, so the elderly, disabled, and vision-limited could also handle Tupperware. His Thatsa Bowl, the company’s top-selling product in North America, sold for $8.99 and plastic vases were priced at $9. More than two dozen of Cousins’ designs were acquired by museums in New York, Philadelphia, Washington, D.C., London, and Munich. Today, Tupperware products are valued for their aesthetic qualities and appreciated even by those who rarely step into a kitchen.

George Schmidt, B.I.D ’63, runs his own consumer product design and development company in Douglaston, N.Y. Tableware, cutlery, and flatware figure prominently among the many items he has created over the last quarter century. His innovative designs have fared well in the marketplace and won numerous awards. “We pride ourselves on creativity tempered by an atypically high level of manufacturing know-how,” says Schmidt, whose expertise is applied to both design and cost-effective production. His plastic flatware, Accents, for Creative Ware was sold in sets of five at the Cooper Hewitt National Design Museum’s 2006 exhibition “Feeding Desire: Design and the Tools of the Table, 1500-2005,” while Colorings, his 1986 design for portable plastic travel flatware, was on display. His Geo line for Creative Ware is made of polycarbonate, an unbreakable, water-clear thermoplastic that is dishwasher safe.

DIZZYING DESIGN
In a time of relaxed etiquette and simpler dining trends, Pratt designers continue a tradition of innovative styling that sustains Americans’ hearty appetite for good design.

Miriam Mirna Korolkovas, M.F.A. Metals ’86, a research professor at Santa Marcelina College’s Fashion School in São Paulo, Brazil, works independently on tableware designs. Her colorful knives for appetizers employ blunt edges so that soft spreads can be daubed over bread or crackers. Produced in Brazil in bright colors, the knife sets are inspired by the ornaments worn by the native Indian population.

Harry Allen, M.I.D. ’95, has designed numerous products, furniture, retail interiors, and offices, as founder and president of Harry Allen & Associates in New York City. His elegant glassware designs for Steuben include a 2004 martini glass, called Icy Coupe, which also holds frozen desserts or champagne. Its four cut planes intersect the undulating form of the blown glass stem and create a distinctive flower petal pattern.

Scott Avidon, M.I.D. ’96, was a design manager for Steuben Glass. In this capacity, he determined which products the company manufactured and the final design aesthetics of its glassware. He also designed for Rosenthal China and Seguso Viro, a brand of luxury Venetian glass. “Pratt truly enabled me to be ready for these roles,” he said, “and many other areas of the design business in which I have worked.”

Tableware and kitchen utensils have inspired a great deal of design activity among Pratt alumni, and there is little doubt that this vital component of our daily lives will continue to stimulate their design talents for a long time to come.
When the Department of Domestic Science was established in 1887—Pratt’s inaugural year—it was indicative of founder Charles Pratt’s mission to provide an education that would allow men and women to earn their living by using “applied knowledge and the skillful use of their hands” in various industries.

At the end of the 19th century “domestic science” was considered the purview of women. The aim of the department, according to the 1888-1889 *Pratt Institute Bulletin*, was “to afford women a thorough training in those branches of science and art which pertain to good house-keeping and home-making … and to give such instruction in sanitary laws and the laws of hygiene as shall tend to secure comfortable and healthy homes at the least expense, and also a careful regard for bodily health.” To that end, the program offered a variety of practical day and evening classes in cookery, sewing, millinery, art embroidery, and dressmaking.

The program went beyond the scope of homemakers, however, to encompass women (and eventually men) who intended to pursue professions in food service and the domestic arts. Practice was an essential part of the learning experience for those specializing in what was then called “cookery.” By the 1911-1912 academic year, the school was requiring one week of work in the department’s practice house, where students took turns serving as host, cook, kitchen maid, and waitstaff. Students also practiced by working in the Pratt cafeteria and in outside institutions such as hotels and orphanages.

From its auspicious beginnings to the moment that the program faded from the curriculum, the Food Science coursework remained rigorous—students were required to take courses on such intellectually challenging topics as biochemistry, physiology, microbiology, and food technology. Many graduates credit this wide-reaching, challenging curriculum with making them the flexible, well-rounded individuals they are today.

Pratt’s Food Science and Management program ended in 1987, 100 years after its inception, but its legacy still lives on. It is reflected in the success of graduates who have passed through the department during its last 45 years. They continue to carry on the lessons learned through their work in health and safety, nutrition, food science technology, food education, and the culinary arts.
FOR THE JOY OF COOKING
Marie Simmons ’66 was born into a family of passionate cooks. “My fondest childhood memories are not of dolls and games,” she says, “but of Saturdays spent in my grandmother’s kitchen rolling out cookie dough, shaping fresh pasta, or peeling apples for pie. I love everything about cooking—the process, the ingredients, the aromas, the taste, and the ultimate experience of sharing food lovingly cooked and prepared.”

Simmons says, “What I most appreciated about Pratt was the recognition it garnered in the wider world and the high regard and respect others had for it.” Pratt’s prestige helped Simmons to land her first “food” job. “My goal when I enrolled at Pratt was to get a job in a magazine test kitchen. All of the editorial departments of women’s magazines were in New York City at the time—McCall’s, Ladies’ Home Journal, Good Housekeeping, Woman’s Day, Family Circle.”

While working a summer job as a waitress in Connecticut, Simmons happened to serve a Woman’s Day editor. “I had no idea at the time,” Simmons says. “She asked me about my school and what I was studying. When I told her, she asked me to give her a call.” The result was a part-time job at Woman’s Day during her senior year at Pratt and the offer of a full-time job upon graduation. Simmons served as a test kitchen editor at the magazine between 1966 and 1976, developing recipes and assisting with photo shoots. “It was a great job and I loved it,” she recalls.

Simmons has parlayed her “first love”—cooking—into a lifelong career. She has served as a food editor of Cuisine magazine and as a freelance food writer, publishing thousands of recipes, features, and columns in such magazines as Bon Appétit, Cooking Light, Food & Wine, Prevention, Real Food, and Redbook. She currently writes a bimonthly column, “Simmons Sez,” that appears in 14 newspapers of the Bay Area Newspaper Group in California.

Simmons first started writing cookbooks at the behest of an editor at Cuisine—the magazine needed a writer for an in-house pasta cookbook. “It hadn’t occurred to me to write a cookbook,” Simmons admits. In fact, she asked the Cuisine editor the same question that people frequently ask her now: “How does one go about writing a cookbook?” The editor recommended: “Page by page.” Using that advice, Simmons has published 14 cookbooks, covering everything from cookies to soups and stews. Her latest book, Things Cooks Love: Implements, Ingredients, Recipes, was published by the cookware retailer Sur La Table last year. The book, which demonstrates for inexperienced cooks the most suitable tools for making dishes both delicious and fun to create, was recently nominated for an International Association of Culinary Professionals Award for “Best General Cookbook.”

“What I most appreciated about Pratt was the recognition it garnered in the wider world and the high regard and respect others had for it.”

—Marie Simmons

The author also is popular on the U.S. cooking school circuit and has made hundreds of radio and TV appearances on such shows as CBS This Morning, Good Morning America, CNN’s Cooking 101, The Discovery Channel’s Home Matters, and Lifetime’s At Home. “It seems no matter what my destination or my intention, my journey always leads me to the kitchen,” she concludes, looking back over her life. “It’s there that I am obviously the happiest.”

Simmons is grateful that she met her husband, John Simmons ’66, when both were studying in the food program. A decade after they graduated, the couple brought a brownstone “within shouting distance” of the campus and lived there for two decades. “Our years at Pratt and in the community greatly enriched our lives,” she declares. “Pratt is more than a college—it’s a ‘way to life.’”

Alumna and cookbook author Marie Simmons
OF WINE AND PATENTS

Vintner Louis Caracciolo ’80 says his infatuation with winemaking was fermented as a young boy when he worked alongside his Italian immigrant grandfather who had brought his winemaking craft from “the Old Country.” Caracciolo had a great curiosity about the process but says, “I wasn’t allowed to experiment at home. My grandfather had a more traditional way of doing things, which I honored.” It was in Willoughby Hall that he began to experiment, making his own wine and lots of it. “I had 50-gallon barrels of it all over the living room—my roommates were in cahoots,” he recalls. The young Caracciolo even sold it, until he got “reprimanded” for the impropriety in 1969. “Imagine all of the things that might have been going on in that dorm in ’69 and I get busted for wine!”

A little adversity wasn’t enough to dull the budding vintner’s enthusiasm for winemaking, an enthusiasm he now channels into Amalthea Cellars, which creates acclaimed elixirs in, of all places, southern New Jersey. The winery, owned with friend and fellow food science alumnus, Milton B. Becker ’73, has twice (in October 2007 and June 2008) astounding experts at wine-tasting competitions by beating the best of French and Napa Valley vintages in blind challenges with 100 wine tasters. Caracciolo’s moderately priced wines (around $30) even surpassed some of the world’s most legendary wines including 2001 Chateau Mouton-Rothschild, which normally retails for around $300.

Though the upset brought associations with the now famous “Judgment of Paris,” the 1976 tasting during which California wines first won in blind taste tests against covenanted French wines, the “Judgment in South Jersey,” did not receive much publicity, Caracciolo suspects because top food and wine magazines did not wish to upset their moneyed wine advertisers by publishing the results. Still, he is proud of his great achievement and is confident that his wines will attain even greater quality in the coming years.

Caracciolo, who supplemented his winemaking knowledge by studying in Bordeaux, France, distinguishes this age-old “art” of winemaking from modern winemaking methods, which he says are more akin to the act of “beverage making.” He prefers to think of himself as a “wine grower” rather than a winemaker and attributes the quality of his wine to a “hands-off approach” which dictates that the vintner is merely the custodian of the natural process with a responsibility to tease complex subtleties from the wine with a minimum of predetermined ideas and chemical and mechanical manipulations.

Caracciolo also is proud of his work in other areas of the food and drink industry. In 1986, he founded the food science engineering firm Louis/Tressler & Company. The name, he says, combines his with that of Dr. Donald Tressler, known as “the Louis Pasteur of processed foods.” Tressler was a friend of Caracciolo’s father and the person who first suggested that the young man apply to Pratt.

Caracciolo has shared his expertise in the use of gases to sanitize tanks and physically move wine inside of their tanks with French winemakers Chateau Margaux in the Bordeaux region and Chateau La Couspaude of Saint-Émilion—two of the world’s most prestigious winemakers—as well as Napa and Sonoma wineries Mondavi, Kendall Jackson, and Sutter Home.

Caracciolo has developed patents for some of the world’s largest multinational companies—Burger King, McDonalds, ConAgra Foods, Kraft, Hormel, and British Oxygen Co., to name a few. The technology includes food shrink-wrapping techniques, ozone as a food pathogen reduction strategy in poultry and red meat processing, and “green” food pathogen intervention systems that use recycled water instead of chemicals for the vigorous cleaning of work areas. He also has served as food safety consultant to government agencies and colleges such as Kent State.

Caracciolo treasures his time at Pratt and still keeps in touch with his former World Civilization instructor, Sal Westrich, whom Caracciolo describes as the “old-est living Pratt professor.” He credits Westrich’s “rebellious, Left Bank perspective,” for challenging him to break out of the mindset of his more “controlled” family and to open his mind to a broader worldview. In fact, Westrich, who speaks several languages, accompanied Caracciolo on his first trip to Europe when his former student wanted to learn about French winemaking and acted as equal parts tour guide and translator.

Caracciolo also remains friends with a number of Food Science and Management classmates with whom he would have graduated had he not taken a number of years off to attend to family matters. These graduates have attained success in their own right. Becker, Caracciolo’s business partner, owns Custom Concentrates, the manufacturer and distributor of beverages to camps in the northeast for more than 30 years. Caracciolo also remains friendly with Andrew Stanton ’73, a consultant to Cargill (an international producer and marketer of food, agricultural, financial and industrial products and services); and Alan Nausbaum, ’72, who in coordination with banks, provides financing to restaurants and other entities in the hospitality industry.
GO-TO GUY FOR FOOD SAFETY

Jeff Nelken ’72 is the person you’d want to have handy if you ever wondered how long milk can stay in the refrigerator without going bad or whether it’s okay to simply scrape the mold off a piece of cheese and eat it. In fact, the food safety and accident prevention specialist has been the “go-to” guy for major media outlets—from CNN to Inside Edition and Dateline MSNBC—and such governmental agencies as the U.S. Department of Agriculture and the Food and Drug Administration for many years.

These entities usually contact him when there has been an outbreak of food-borne illnesses as seen in the 2007 spinach E. coli scare or the peanut butter salmonella incidents of early 2009. “Food safety is more and more a timely topic,” says Nelken.

Nelken also serves as an expert witness and consultant to lawyers on cases involving Salmonella, botulism, food allergies, and food borne illness, and his company, Food Safety and HACCP Compliance (foodsafetycoach.com), develops food safety and accident prevention programs for restaurants, supermarkets, and food manufacturers.

“I was drawn to the food science side of things as a student, but my interest was reinforced by high-quality, dedicated, and driven Pratt instructors,” he says. “They really challenged students to make us think.” He specifically mentions Professor Inamae Stewart, a much beloved microbiology and food chemistry instructor who had been born in Jamaica and had spent time in England before coming to Pratt. “It took me three weeks to understand her accent, but once I got it, the course was great,” says Nelken, who is still in awe of the things Stewart taught him. “Today there is a lot of talk about ‘nutritionalis,’ food extracts that are pulled out of fruits and vegetables to protect people from certain diseases,” he says. “These were the kinds of things Dr. Stewart talked about in the ’70s, and everything she said has come true.”

Nelken is grateful that Pratt’s rigorous and diverse course work has helped its graduates to build in the necessary flexibility for working in the food industry. “As the industry and technology changes, you have to seek out new opportunities,” he concludes. “Certain industries close down and others emerge. You have to have as much professional experience as possible in order to deal with these natural ebbs and flows.”

The Food Science and Management program lives on in Nelkin and in hundreds of other former students, who have followed the many paths and opportunities they have discovered during their studies at Pratt.

For information on another accomplished Food Science and Management graduate, Goulda Downer ’80, see the “Pratt People” section on page 10.

REMEMBERING THE “FOODIES”

Lorna Ritz, B.F.A. Painting ’69, says, “I recall us art students carrying six-foot paintings as we walked by the Food Science building on our way from the painting studios at Pratt. There were always a few white-clad ‘foodies’ with large white cooking hats, smiling in the doorway, watching us watch them. I used to think back then that they loved food the way we loved color.”

Some of those self-proclaimed “foodies” felt a bit like aliens in a college that was primarily focused on art and design, though. “When we commingled with the art majors, we were considered kind of second-class citizens—except when we served free food,” jokes Food Science and Management graduate Todd Adelman ’78. He remembers the embarrassment food science students faced each year when the Advanced Cooking and Catering class got 300-pound blocks of ice delivered for an ice-carving lab in front of South Hall. “As you can imagine, few of us ‘foodies’ had backgrounds in art,” he says. “It was quite funny—20 of us trying to pretend we could sculpt.” Indeed, the event always gathered a sizable crowd of art majors, who took great pleasure in snickering at their efforts. The year Adelman took the class, the student next to him, who had been chipping away in an increasingly futile attempt to sculpt something recognizable, kept coming away with smaller and smaller pieces. By the time the professor approached to ask what the young man had created, the student could only reply, “Ice cubes?”

As the adage goes, “Living well is the best revenge,” and it’s clear that the “foodies” have made their mark on the world. Adelman, for example, is now director of nutritional services at Brooklyn’s Block Institute—which provides residences for developmentally disabled youth and training and rehabilitation for handicapped individuals. He specializes in providing nutrition and nutritional counseling to children with special diet needs, and, as a result of Adelman’s leadership, the Block Institute has been recognized with a New York State Best Practices Award for Accommodating Children with Special Diet Needs. Adelman also is a partner in Cooking Creative LLC, a food service consulting company that develops recipes for special dietary needs. Cooking Creative published the James Beard Award–nominated book Special Foods for Special Kids: Practical Solutions & Great Recipes for Children with Food Allergies (Robert D. Reed Publishers, 2000) and was awarded the 1996, 1997, and 1998 CULLY Awards for “Culinary Excellence in Recipe Development,” presented by UniPro Foodservice, Inc.
The Never-Ending Fount:

FOOD

AS THE SUBJECT OF ART

FOOD IS A SUBJECT MATTER THAT NEVER CEASES TO AROUSE PASSION. AS INSPIRATION FOR ARTISTS AND DESIGNERS, FOOD RIVALS WAR, THE HUMAN FIGURE, AND NATURAL WONDERS OF THE WORLD. SOME PRATT ARTISTS DEPICT FOOD AS CLASSICAL STILL LIFES THAT ALLOW THEM TO EXPLORE LIGHT, COLOR, AND TEXTURE. OTHERS CONTEXTUALIZE FOOD, USING THE TOPIC TO COMMENT ON THE RITUALS AND MYTHOLOGIES SURROUNDING HUMAN CONSUMPTION, DESIRE—AND EVEN DYSFUNCTION. HERE, PRATTFOLIO PRESENTS A CROSS-SECTION OF ALUMNI, FACULTY, AND STUDENT WORK INSPIRED BY FOOD.

Jonathan Blaustein’s one dollar’s worth of tomatillos from mexico, 2008, archival print, 30 x 40 inches
**Alana K. Davis**  
B.F.A. Photography '08

I have a small bakery business. My love for baking began as a young child. Only recently has that relationship evolved into my photography—I bake, and then photograph my work. My relationship with food is a very sensual and emotional one. These images evoke feelings of love, loss, desire, and hunger as a necessary part of survival, but also as pleasure and indulgence. Photographing what I’ve made becomes the final step in the recipe, and allows the food to live on after it has been eaten or has rotted away.

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**Robert Christie**  
Illustration '52

This is a portrait of my son-in-law, who is a chef. Since he is Italian, I titled it *Il Sugo del Successo*—or, in English, *The Sauce is the Success*. This 24 x 20 inch oil painting was done in 2008. My daughter was working in Italy when she met this handsome young man. They both moved to the U.S. and were soon married. He now works for a fine Italian restaurant chain. As a result of knowing him, I have enjoyed many dishes new to my palate. I have come to realize how important the sauce is to so many creations and started to visualize a chef standing proudly by me with a tasting spoon. My son-in-law reminded me that the spoon should be wooden.

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**Jonathan Blaustein**  
M.F.A. Photography ‘04

I’m interested in the way photography is used to deceive. Millions of advertising dollars are spent annually photographing food and obfuscating reality. Fast-food conglomerates are certainly the worst culprits, but everywhere we see glamorized versions of what we eat. The photographs in this project attempt to strip back the artifice; to depict food items as they were purchased—minus packaging—without styling, retouching, or artificial lighting. Each image represents a dollar’s worth of food from around the globe purchased from various markets in New Mexico. The subjects exist as equivalent amounts of commodity and nothing more.

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**Noel Spangler**  
M.I.D. '08

The *Sandwich-Chair, left*, was created during a furniture studio taught by Pratt Professor Mark Goetz and was exhibited at the Pratt Show in May 2008. Targeted toward three- to seven-year-olds, this furniture-toy uses food as a metaphor for growth by employing stackable sandwich layers—bread, lettuce, tomato, cheese, burger, chicken, catsup, and mustard—that double as pillows. Children can change the height and design of the chair as they grow. Each layer has a different shape, color, and texture to delight the senses.

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**Frank Cusack**  
B.F.A. Advertising ‘68

When I shoot food, I look for the extraordinary in the ordinary. People say that they will never look at that thing in the same way again, after looking at some of my images. I try to find the inherent beauty, the graphic beauty. It’s mostly about simplicity, point of view, and the truth in the object.
Andrea Loefke
Visiting Instructor, Associate Degree Programs

In a quiet, self-contained room in a historical landmark town house in Harlem, my installation *Home Sweet Home + cooking session* (2008) utilizes the entire floor for the creation of the space. The ground is covered with carpet padding and a red-and-white-checkered tablecloth, a fabric we all know from our mother’s or grandmother’s kitchen table or from picnics we had when we were children.

The world inside proposes a kind of playground. No shoes allowed! Visitors are invited to tinker, to make things, to eat, to socialize, and to relax. At certain times, food is prepared and shared—the smell of cooked oatmeal and strawberries often fills the entire place and attracts passersby.

Everything is in red-and-white—from food to cooking utensils to plants and playthings. The red-and-white scheme is rich in associations and suggests a nostalgic, homelike, and guarded atmosphere. It builds comfort and generates personal memories, but everything is overdone, exorbitant, and excessive. The place appears cozy yet expresses some intimations of discomfort, as though things were slightly out of control. Don’t our homes often exhibit the true sides of ourselves?

Kevork Cholakian
B.F.A. Graphic Design ’77

I’ve always been fascinated with still lifes and food. Food is like a life force, an elemental part of our existence. I focus on fruit. Painting a piece of fruit can be as complex as painting the human figure—the color and texture are quite inspiring. Each piece is so unique and different. This particular image is *Bowl of Cherries*, (2007, oil on board, 18 x 24 inches).

Jee Hwang
M.F.A. ’09 Candidate, Painting

My paintings and drawings explore the psychological aspects of eating. Much of my work reflects the fact that many women—whenever there is an emotional crisis or dissatisfaction in any part of their lives—tend to eat compulsively. Technically, they are my self-portraits. I use flowers as metaphors for my desire, my body, and my thoughts. It is sometimes ambiguous whether these figures are eating, smelling, or vomiting the flowers. *Forced Interpretation* shows physical and psychological pain in the subject’s facial expression. The metaphoric background in the piece is a wall that has drips and damages, symbolizing fear and anxiety.

Thomas Henrickson
B.F.A. Graphic Design ’65

The distinct personal styles of a diverse spectrum of people are communicated through the ritual of eating their favorite meals. My “Memorable Meals” photo series explores the consuming human activity of eating through large-scale photographic prints and accompanying text that describes individuals in the context of eating.

A tap dancer, a college professor, a photo artist, and an actress are some of the documented case studies.

This image (1986, silver print, 32 x 40 inches), is one of five photos in *Chocolate Birthday Cake/Herbal Tea*, a portion of the larger “Memorable Meals” series.
**Rick Tulka**  
B.F.A. Integrative Studies ’77

This drawing appeared in the book *Paris Café: The Sélect Crowd* (Soft Skull Press, 2007), which I co-authored with writer Noël Riley Fitch. It features my drawings of patrons and waiters of the historic literary café, Le Sélect. I discovered the café in 1975 while on a Pratt study abroad trip to the South of France. During that trip, I traveled to Paris on the weekends and fell in love with this city. At that time, I had no idea that 20 years later Le Sélect would become a huge part of my life as an artist and expat living in Paris. I draw at Le Sélect almost daily. The unwritten rule, when living in Paris, is to find a café and make it your “home,” a place where you return again and again. I found my “home.” Le Sélect is a place where I am welcomed with a friendly smile. It’s a delight when the waiters take a peek at the image of the person I am drawing and let out a big laugh when they see the caricature. I once exhibited my drawings there, and the opening still rates as one of the best evenings of my newfound Parisian life.

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**River Soma**  
B.F.A. Candidate, Sculpture

This image, *Premium Selection*, is from my series “American Convenience” (2008), which explores the way North Americans relate to prepackaged food items and the inherent beauty and ugliness of the product in its sales environment. The series explores the relationship of the individual, as consumer, with the marketing and display of the consumable product. Shot in a neighborhood convenience store, *Premium Selection* illuminates sexually and emotionally driven commercialism. This photograph is grotesque in one sense—picturing as it does canned meat surrounded by partially nude women in beer advertisements—but it also explores a certain beauty and my fascination with food as art form, color, and physical object.

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**Chris Wright**  
M.F.A. ‘99; Adjunct Assistant Professor, Fine Arts

I paint from direct observation of everyday, commonplace objects that have a peculiar purpose or a purpose that is telling of an aspect of our culture. For the last several years I have painted such items as store-bought cakes in their plastic containers and takeout Chinese food bags crumpled from use. More recently, I have been drawn to convenience food items in Brooklyn’s neighborhood bodegas, grocery stores, and kitchens, having been inspired by a genre of Spanish stilllife paintings of pantry items and uncooked food that is referred to as the *Bodegón*. The opulent banquets typically celebrated in Northern European painting are in striking contrast to the austerity of this work. I am attracted to the *Bodegón*’s simple kind of humbleness and I am painting its contemporary equivalent.

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**Sokie Lee**  
B.F.A. Communications Design ’80

I have always had a passion for all aspects of food—cooking, eating, production, processing, and nutrition—but the recent Chinese tainted pet food scandal has motivated me to create greater awareness about food quality, worker safety, and humanitarian and environmental issues. It has inspired me to expand my efforts with creative activism and education. I created the visual “Got Melamine?” with Chairman Mao, as part of a campaign to raise awareness of this dangerous substance, which has been found in everything from milk to eggs to baking soda. Inspired by the very successful “Got Milk?” advertising campaign, in which celebrities sport milk moustaches, I matched my slogan with an image of a mustached Mao, one of the most recognizable icons of China.
Alumni Helping
Purveyors of Food Rise to the **TOP**

Chefs shape ingredients into enjoyable meals. Restaurant designers create appealing spaces in which to entertain, relax, or simply receive sustenance. Food manufacturers take the pulse of a nation and produce *en masse* the foods that people desire. But there are millions of restaurants in the world and millions more products on the shelves of our supermarkets competing for the attention of consumers. How do restaurants or food manufacturers break through the clutter of consumer overload? How do they distinguish their products or services and encourage consumers to prefer theirs to their rivals?
Pratt designers exploit all the abilities at their disposal to put a high gloss on products and eateries.

That’s where branding comes in. Pratt’s alumni and faculty members have created some of the most effective branding strategies, using a variety of (sometimes unconventional) skills in the areas of advertising, packaging design, environmental design, and magazine publishing. They are experts at tempting the taste buds of shoppers and sounding the siren call to restaurant patrons.

**ADVERTISING**

Pratt constituents exploit all the abilities at their disposal to put a high gloss on products and eateries. Take the band They Might Be Giants’ (TMBG) wildly popular jingles for Dunkin’ Donuts. Alumnus John C. Flansburgh, B.F.A. Printmaking ’84, and his band mates have admitted that most of their projects were completed after they had locked themselves in a studio for the weekend with strong coffee. Now they have put their quirky brand of “nerd rock” to work to support the coffee chain’s new slogan, “America Runs on Dunkin’.” The ads emphasize unpretentious reliability, appealing to the average consumer, who thinks of morning coffee as a low-priced, quickly obtained item, not as an indulgence. One memorable Dunkin’ ad takes aim at its rival Starbucks, mocking its Euro-tinged menu with the jingle: “My mouth can’t form these words. My mind can’t find these words. Is it French or is it Italian? Perhaps Fritalian …” Flansburgh’s band has contributed several other songs to the Dunkin’ campaign as well.

Margaret (néé Weaver) Cusack, B.F.A. Graphic Design ’68, employs an unusual method for product advertising—stitched artwork. She has used her expert quilting and embroidery skills to promote a variety of food and drink products over a 37-year career. One example is her fabric piece for the sparkling water Perrier, commissioned by the advertising agency Mathieu, Gerfen & Bresner for a print ad promoting the idea of mixing Perrier with fruit juices. To communicate “natural elements,” Cusack stitched a fabric version of a Perrier bottle in a grove of fruit trees against a vivid blue sky, bubbling water flowing directly into the bottom of the green bottle up through the earth.

“With food and drink images, art directors are looking for an unusual technique that will bring positive attention to their products,” Cusack says. “The texture, dimension, and hominess of my stitched artworks is part of why they choose my technique.” Cusack’s artwork (www.MargaretCusack.com) has also been used in ads for Absolut Vodka, Uncle Ben’s Rice, Log Cabin Syrup, Peek Freans cookies, and Aunt Millie’s spaghetti sauce.

**PACKAGING DESIGN**

Advertising often serves to pique a consumer’s interest, but once shoppers reach the supermarket they are alone with their choices. It is then that the product packaging must invite consumers to pluck the items from the

![Pratt graduate Margaret Cusack’s stitched artwork for Perrier](image1)

![Alumnus Herb Meyers made Breyers ice cream packaging an award-winning success. Before the redesign, left; after, right.](image2)
The Institute’s alumni use sometimes-unconventional skills to tempt the taste buds of consumers.

shelves. Herb Meyers, B.F.A. Advertising Design ’49, has been one of the most prolific designers of food packaging to graduate from Pratt. He and his firm Gerstman+Meyers (G+M), which he founded with business partner, Richard Gerstman, have designed and redesigned product lines for almost every major food company, including Borden, Campbell’s, Breyers, Frito-Lay, General Foods, Kellogg’s, Kraft, M&M Mars, Melitta, Nabisco, Nestlé, Perdue, Pillsbury, Uncle Ben’s, and Weight Watchers.

One of the firm’s breakthrough packaging redesigns, under the direction of Richard Gerstman, turned the ice cream industry on its head. The makers of the then-regional premium brand Breyers Ice Cream came to the firm for a package redesign in preparation for a national expansion. The original package had used white backgrounds with stock photographs of ice creams too similar to those used by cheaper, nonpremium brands. G+M’s redesign, which employed black backgrounds and appetizing, close-up shots of ice cream with pieces of “fresh” ingredients shown on the package were revolutionary at the time. “Black backgrounds just weren’t done for dairy products back then,” Meyers recalls. “Even The Wall Street Journal and The New York Times ran articles about the switch.” The simple, elegant redesign succeeded in making Breyers the number one-selling ice cream in the U.S. and earned G+M many industry awards in the process.

Meyers’ firm had similar success with the introduction to the U.S. market of Nabisco’s bite-sized snacks, Teddy Grahams. Nabisco even consulted G+M, which had an industrial design department, to develop the shape of the crackers. Nabisco chose a teddy bear design and G+M got to work refining the shape for the company’s food production and manufacturing team. To forcefully communicate “fun,” the firm designed the package with graphics that seem to show the adorable bears bursting forth from a clear window on the package. Thanks to G+M’s distinctive brand personality, Teddy Grahams became one of the most successful food product launches in U.S. history.

ENVIRONMENTAL DESIGN

When it comes to branding restaurants it is often said that everything from menus to napkins to candleholders and matchbooks should support the theme of a restaurant and help it to convey a story in which the diner becomes involved. For Emilie Baltz, M.I.D. ’05, branding the restaurant kiosk Picnick—which features locally grown, fair-market, organic food—became a way to present a philosophy. Baltz strongly believes that a culture’s eating habits lay the foundation for its consumption habits at large. It is for this reason that she, along with Chef Will Goldfarb and social philanthropist and entrepreneur Ryan Fix, created the sustainable food kiosk, located in Battery Park, on the southern tip of Manhattan. “My goal at Picnick was to create a quality experience that was not only delicious in

Alumna Emilie Baltz designed eco-friendly branding items for the food kiosk Picnick. Shown here, its logo, recycling symbol, and “green” food packaging.
Pratt alumni link restaurant goers with gustatory experiences they return to again and again.

taste, but would also communicate how holistically good for the consumer and his ecosystem the product and experience is,” she says.

Baltz served as creative director for the project, overseeing the development of a clear visual language for everything associated with Picnick’s brand—from the logo, website, and business cards to the restaurant’s signage, biocompostable packaging products, and organic cotton uniforms. The partners chose the name Picnick because it conveys the idea of people coming together in a public space and sharing “homemade” food. The yellow-green scheme of the logo was chosen to communicate the freshness associated with nature and the outdoors. Every material, printing process, and transportation option was analyzed to determine its ecological impact: Local printers use soy-based ink on compostable, adhesive product labels, the menu signage material was sourced from a local green provider in Brooklyn, and wind power is used to fuel the kiosk.

Baltz hopes that communicating the awareness with which the partners created the restaurant will distinguish it from others and also make its customers think a little differently about what they put into their mouths.

PUBLISHING

One Pratt grad has found magazine publishing a very effective way to distinguish restaurants and chefs. Jana (née Paterson) Potashnik, B.F.A. Graphic Design ’90, serves as creative director for HauteLife Press, which publishes elegant magazines that maintain the connection between chefs and their affluent patrons between visits. Each “take-home” magazine is dedicated to a specific restaurant and features chef interviews, the stories behind the food, and previously “secret” recipes that take readers into the inner sanctum of the world’s most esteemed kitchens.

What began as magazines for two of New York’s top chefs and restaurateurs—Laurent Tourondel of BLT and Chris Cannon of Alto and L’Empero (now Convivio) has mushroomed into more than a dozen magazines nationwide—telling the stories of the Myriad Restaurant Group (which includes Nobu, Tribeca Grill, and Corton), David Burke, Eleven Madison Park, and David Bouley, to name a few.

“I design the magazines to reflect the passion of each chef and make sure that his or her voice shines through,” Potashnik says. She has filled her most recent project—Italian chef Lidia Bastianich’s magazine, At The Table—with mouth-watering photographs that recall “the old country,” its food and its people. Some of the lush photos were taken by the chef herself, who uses the medium to evoke a sense of “timelessness,” capturing things she encounters in her travels and daily life—from ripe tomatoes in her garden to an Italian butcher in a virtual sea of salame. At the Table deftly communicates a sense that the satisfaction derived from delicious Italian food has not changed much throughout the centuries. A sense of connection to the continuity of Italian cooking may be one of the secrets to Bastianich’s appeal, but it is the essential ingredient in Potashnik’s efforts to brand the chef.

Branding food products and dining experiences is a skillset all its own and one that many have learned in Pratt’s halls and perfected in the world. Pratt alumni enhance the “idea” of food with their individual brand of creativity and range of abilities, linking consumers with satisfying food products and gustatory experiences they return to again and again.
PRATT CELEBRATES THE LAUNCH OF THE
PRATT INSTITUTE BARNES & NOBLE
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Featuring items designed by a diverse group of Pratt Graduate Communications and Packaging Design students for students.

JOURNALS, SKETCHBOOKS, PEN CASES, AND MORE

Items from the Back-to-Campus Collections will go on sale in Barnes & Noble bookstores in late July.

Explore! Image by student Pooja Bhagat.

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CELEBRATE THE 5TH ANNIVERSARY OF THE
UMBRA | PRATT DESIGN COMPETITION

AT THE PRATT ALUMNI COCKTAIL RECEPTION
IN CONJUNCTION WITH BROOKLYN DESIGNS HOSTED BY:

PRATT ALUMNUS HARRY ALLEN, M.I.D. ’95
FOUNDER, HARRY ALLEN & ASSOCIATES

MAXWELL GILLINGHAM-RYAN
FOUNDER AND CEO, APARTMENT THERAPY

MATT CARR
DIRECTOR OF DESIGN, UMBRA

Since 2005, Umbra has sponsored an annual product design competition with Pratt’s Industrial Design department. Selections of winning prototypes have been produced by Umbra and remain top sellers. Be there as the winning designs from the 5th Annual Umbra | Pratt Design Competition are unveiled and winning prototypes from the last four years of the competition are exhibited.
Pratt is once again a contributing sponsor of this year’s 7th annual BKLYN DESIGNS™ show. Pratt’s booth at the event will showcase furniture, lighting, tabletop, and accessories design work by undergraduate and graduate students from the Department of Industrial Design, as curated by Adjunct Professor Tim Richartz.

1. Evan Dewhirst, The Buoy Chair
2. Michael Weaker, Platypus Chair
3. Brian Persico, Knob
4. Tawny Hixson, Ari Chair
5. Jason Pfaeffle, Array Series table

© The Buoy Chair by Evan Dewhirst. Brooklyn, NY 2008. ALL RIGHTS RESERVED.

TAKES THE NATURAL PATH FROM OVEN TO TABLE
TO FRIDGE TO MICROWAVE TO DISHWASHER
(2005)
THE ALL-NATURAL ADÓNDE COLLECTION
DESIGNED BY JAVIER GUTIÉRREZ AND LAURENT SERIN

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New and Noteworthy

**Canasta Bowl**

Emiliano Godoy, M.I.D. Industrial Design '04

$89

Mexican-born industrial designer Emiliano Godoy's Canasta bowl comes in clear glass and a variety of soft colors: aqua light, copper ruby light, amber yellow, and smoky topaz. Ideal as a gift or home accessory, the Canasta bowl transforms the traditional fruit basket into a modern sculptural vision of a receptacle that nicely balances and sets off fruit in its container. Even with lots of fruit in it, Canasta is lifted easily by its overarching glass handle. Award-winning designer Godoy, whose work focuses mainly on sustainability applied to design, was named among the “50 most important eco-champions of today” by O2 magazine. He runs the design firm Godoylab in Mexico City, where he also is active as a writer, lecturer, and teacher. His work has been published in Design Now! (Taschen, 2007), Experimental Eco Design (Rotovision, 2006), and Design Inspirations (Daab, 2008), and in the magazines Ottagono, Damn, Wallpaper, Dwell, and Architectural Record. Available through nouvelstudio.com.

**Horse Song, the Naadam of Mongolia**

Betsy Lewin, B.F.A., Painting '56
Ted Lewin, B.F.A., Illustration '56

$19.95 (Lee & Low Books, 2008)

The renowned children's books illustrators, Ted and Betsy Lewin, have been traveling the world together for more than 40 years finding inspiration for their work. For this book they made the journey to Mongolia to see the legendary child jockeys who ride in the Naadam, the Mongolian summer festival at which boys and girls race half-wild horses across the open desert for honor and glory.

On the day of the big race, everyone is up before sunrise, watching the riders begin their long trek to the starting line of the 14-mile race. Who will emerge as the winner as the shimmering dust cloud of riders approaches the finish line?

In simple, captivating language and vivid, action-packed paintings, the Caldecott Medal honorees convey to young readers the unique thrill of a Naadam horse race while also providing a glimpse of a rarely explored culture. Available at bookstores.

**Brava, Strega Nona!**

A Heartwarming Pop-Up Book

Tomie dePaola, B.F.A., Illustration '56
Matthew Reinhart, M.I.D. Industrial Design '98
Robert Sabuda, B.F.A. Graphic Design '87

$29.99 (G.P. Putnam's Sons, 2008)

Tomie dePaola's character Strega Nona has been loved by generations of children's book readers, but they've never seen her like this! In six spreads of pop-up splendor, paper engineered by the renowned #1 New York Times bestselling team of Sabuda and Reinhart, Strega Nona shares her words of wisdom for leading a magical life, all rendered in Tomie dePaola's classic style. With doors to open, tabs to pull, and a host of other interactive features, readers will be drawn into Strega Nona's world in a way they've never been before. *Brava, Strega Nona!* is a glorious celebration of important values that will introduce a whole new generation of readers to this delightful character.
**NEW AND NOTEWORTHY**

**ARTFUL JEWELRY**
Patricia Madeja, B.F.A. Jewelry/Metals 1985
Pratt faculty member
Caged cubed pendant, $175-$575
Caged cubed earring, $185-$440

If you love the clean lines and bold geometric look of modern sculpture, Madeja’s innovative jewelry is for you. The internationally exhibited artisan’s latest minimalist designs unite cultured pearls with sterling silver and 14K or 18K gold in a dynamic new spin on conventional jewelry combinations that retain the practicality and comfort of the traditional type. Her caged cube pendant and earrings are small wearable sculptures constructed from square wire and pearls. Madeja enjoys the challenge of working with pure unornamented form that incorporates the aesthetic values of symmetry, balance, and proportion. Each limited edition piece is handmade and signed by Madeja, an adjunct associate professor at Pratt. Available through artfulhome.com.

**CONSTELLATION CHANDELIER**
Kenzan Isutakawa-Chinn,
M.I.D. Industrial Design ’08
$5,000

Light up your life with this stellar low-energy lighting solution that uses light emitting diodes (LEDs). The Constellation Chandelier takes the form of a gorgeous sunburst, breaking LEDs free from their circuit-mounted domain to create soft, ambient lighting. The free-form hanging lamp is composed of 364 individual LEDs, which are hand soldered together at the tips of 91 copper tubes to emit a shower of warm light. Shining like an exploding star, the chandelier, which measures 30 inches high and 18 inches in diameter, runs on 12volt DC, consuming about as much electricity as a 15-watt incandescent light bulb. It was featured in the BROOKLYN DESIGNS™ exposition 2008. Available through studio1thousand.com.

**SWEATER SURGERY: HOW TO MAKE NEW THINGS WITH OLD SWEATERS**
Stefanie Girard, B.I.D., Industrial Design ’91
$19.99 (Quarry Press, 2008)

If you were wondering what to do with outmoded or damaged old sweaters, this spiral-bound volume is a must read! Sweater Surgery shows you how to upcycle all your slightly worn, slightly damaged, or plain old out-of-style sweaters into fabulous new items for your wardrobe and your home. The guide comes with complete instructions for 27 projects, plus a huge gallery of exciting ideas for further inspiration. You will learn how to choose, cut, restitch, felt, and embellish old sweater fabric, transforming it into beautiful handbags, mittens, scarves, hats, hoodies, skirts, jewelry, soft toys, pillows, and more! Before-and-after pictures illustrate the dramatic makeovers that are ecologically correct and less time-consuming than hand knitting.

The California-based Girard has worked as a set decorator and prop master for 10 years in the entertainment industry. She has been covering creative topics for HGTV, DIY Network, and Lifetime TV and has designed and written directions for over 400 craft projects for clients. Girard writes the blog http://sweatersurgery.blogspot.com. Available at bookstores and through quarrybooks.com.

**Sweater Surgery**
by Stefanie Girard
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MODERN PET BEDS
Jed Crystal, M.I.D. Industrial Design ’02
$85-$155

It should come as no surprise that a Pratt alumnus finds himself with three cats under his roof. The desire to provide a better home for his feline companions prompted award-winning industrial designer Jed Crystal to create attractive, functional furniture for pets. “Pets spend more time in your home than you do,” says Crystal, “and they deserve to have comfortable furniture that also looks great with your decor.” So he founded Hepper, a company aptly named after one of his cats, which provides modern pet furnishings that fit the needs of cats, small dogs, and even wild birds.

As functional as they are attractive, Crystal’s latest pet beds for Hepper come in four fundamental shapes: Cozy, protected beds because cats are cave dwellers and like to sleep curled up; raised beds that keep pets warm or cool; beds with rounded forms that can be leaned against for comfort; and beds with waved surfaces (instead of flat) that function much like a hammock. Most are made of molded foam rubber with laminated fabrics, for a soft, flexible feel.

Available at stores and through hepperhome.com.

TILL THE COWS COME HOME: COUNTY FAIR PORTRAITS
Dan Nelken, B.F.A., Photography ’69
$50 (Kehrer Verlag, 2008)

Award-winning photographer Dan Nelken’s images of participants in American county fairs form an extensive photographic essay about the county fair, a disappearing pastoral tradition that has played out in rural communities across America for more than 150 years. Over a nine-year period, Nelken photographed members of small family farms as they joined in this three-to-10-day ritual, capturing the intimacy, rhythm, flow, and essence of this cultural phenomenon, which is slowly disappearing because of the demise of the American family farm. For this body of work, Nelken was selected as one of 10 “New Discoveries” at the biannual FotoFest 2008 and was chosen to participate in the Singapore International Photography Festival in October 2008. His work has appeared in 30 exhibitions and is held in the collections of the International Center of Photography, New York City; Portland Art Museum, Portland Ore.; The Center for Photography, Woodstock, N.Y.; and the Museum of Fine Arts, Houston, Texas.

THINGS I HAVE LEARNED IN MY LIFE SO FAR
Stefan Sagmeister, M.S. Communications Design ’89
$40 (Abrams, 2008)

The famed graphic designer’s bold new book features 150 color illustrations of projects that began as a list that he found in his diary under the title “Things I have learned in my life so far.” On the list were such statements as “Complaining is silly. Either act or forget.” and “Trying to look good limits my life.” With clients’ support, Sagmeister transformed 21 of his aphorisms into typographic works, which have since appeared as French and Portuguese billboards, as a Japanese annual report, on German television, in an Austrian magazine, as a New York direct mailer, and as an American poster campaign. Taken together, the collection is part design project, part work of art, and part examination of the pursuit of happiness. Things I Have Learned consists of 15 unbound signatures in a laser-cut slip case, which can be rearranged to display 15 different covers. Included are essays by noted designer Steven Heller, art critic and curator Nancy Spector, and psychologist Daniel Nettle, author of Happiness: The Science Behind Your Smile.
SEATING ARRANGEMENTS
Ana Linares, B.I.D. Industrial Design '07
Plur Rocking Stool $600
Conversation Chair $1,700

The curvaceous Plur Rocking Stool, above, emerged from gestural drawings and Linares's interest in using sustainable materials to create a gentle motion of lines in space. Eco-friendly, contemporary, and simple, the Plur Rocking Stool is made of Dakota Burl® and honeycomb cardboard, which is structurally strong and made from recycled waste paper. Dakota Burl® is a unique composite material made from waste sunflower seed husks, which requires very little energy for production. The lower curve of the stool also functions as a magazine rack. Linares uses only nontoxic solvents and finishes and materials that are entirely biodegradable.

Her Conversation Chair, below, is a simple two-seater inspired by the old Victorian courting chair. The chair enables two people to sit facing each other comfortably, which promotes conversation, eye contact, and dialogue. Designed for interior and exterior use, it comes in either aluminum or steel and is finished in a sustainable powder coating in the Pantone color of your choice. The chair was recently shown at the “100% Design” exhibition during London Design Week and at the International Contemporary Furniture Fair in New York. Both available through analinaresdesign.com.

CHASING JIMI
Jim Newport, B.F.A. Advertising '67
$18.79 (Willat Publishing, 2008)

Newport is a writer and Emmy-nominated production designer of film, television, and theater, whose credits include the Nicolas Cage feature film Bangkok Dangerous and the award-winning TV series Lost. Chasing Jimi, his latest novel, is a fictional account of one year in the life of rock star Jimi Hendrix. The rock n’ roll period piece follows the ascension to rock superstardom of a struggling backup guitarist and covers the popular music scene in New York, London, and Monterey, Calif., from 1966 through 1967. The book was inspired by the author’s admiration for Hendrix, his own magical experiences as a hippy in the great “summer of love,” and his stint as a touring rock n’ roll photographer in the 1970s.

Newport initially applied his graphic skills to album cover design and was a freelance rock n’ roll photographer in the 1970s and early 1980s. In 1982 he joined the legendary British rock group the Animals for their 20-year reunion world tour. He designed their debut LP, stage act, and merchandising, helping to get sales records in all the major venues they played. Available through asiabooks.com.
WAVY TABLE LAMP IN TORTOISE GLASS
David Easton, B. Arch. ’63
$184.84

Easton’s wavy one-light table lamp is adorned with a tortoise glass base with polished nickel accents. Its white mont blanc parchment shade uses one 100W(max) A-type incandescent bulb. The lamp comes with a full-range dimmer switch. Easton, one of the world’s most sought-after interior designers, was named to the Interior Design Hall of Fame in 1992. His comprehensive architectural knowledge, combined with his knack for design, has allowed him to breathe life into an amazing line of lighting fixtures created especially for Robert Abbey Inc. Fine Lighting. Available through csnleather.com.

CHANGE HAS COME: AN ARTIST CELEBRATES OUR AMERICAN SPIRIT
Kadir Nelson, B.F.A. Illustration ’96; Barack Obama

While some of 44th U.S. President Barack Obama’s words, like “Yes we can” and “the audacity of hope,” may be familiar to you, others may not. Award-winning artist Kadir Nelson celebrates the opening of a new chapter in American history with poignant, spontaneous drawings that illustrate Barack Obama’s quotations from five different occasions over a period of more than four years: from July 27, 2004, when then-Senator Obama delivered the keynote speech at the Democratic National Convention, to November 4, 2008, when he made his first speech as president elect of the United States. The quotations in Change Has Come flow together with Nelson’s sketches to emphasize how people working together (and voting) can bring about change. This commemorative work is a book for all ages, from children and teens to adults. Available at bookstores.

In an earlier children’s book, Abe’s Honest Words (Hyperion, 2008), Nelson’s inspired paintings brought to life 16th U.S. President Abraham Lincoln’s fight to abolish slavery after the long and bitter Civil War. Available at bookstores ($16.99).

BLUE NIGHTS PHOTOGRAPHS
George Hirose, Pratt faculty member
$30 (Provincetown Arts Press, 2008)

Blue Nights is a collection of photographs taken by Hirose over several years of late-night wanderings through the streets of Provincetown, Mass. The book, which opens with an insightful essay by Norman Mailer, is followed by Hirose’s deeply affecting documentation of the captivating New England town that has inspired many creative people. Hirose, whose photographs have been exhibited in many one-person and group shows nationally and abroad, had been a frequent visitor to Provincetown since the 1990s. He describes the town as “an exceptional place; a complex integration of social, political, and artistic communities set in one of the oldest, and most beautiful European settlements in North America.” His fascination with its history, architecture, and atmosphere is revealed in these extraordinary photographs. Available through amazon.com and at St. Mark’s Bookshop, The Whitney Museum of American Art Bookstore, and Kinokuniya Bookstore.
MILTON’S SECRET: AN ADVENTURE OF DISCOVERY THROUGH THEN, WHEN, AND THE POWER OF NOW
Frank Riccio, B.F.A. Communications Design ‘82
$18.95 (Hampton Roads, 2008)

Illustrator Frank Riccio joins co-authors Eckhart Tolle and Robert S. Friedman in sharing with children the poignant message that living in the present is the truest path to happiness and enlightenment.

Milton’s Secret tells the tale of a cheery boy who confronts and overcomes his fear of bullies and other childhood anxieties by learning to live happily in the moment. The book may be helpful to children 8-12 who face difficult encounters at school, on the playground, and elsewhere by encouraging them to stop projecting their past fears into the future.

Riccio—a parent, award-winning illustrator, and disciple of nature—lives in Charlottesville, Va., working in his home on the edge of a small, spirited wood where inspiration and nature’s muses dwell. His watercolor illustrations, which combine delicate lighting with unique perspectives, should intrigue both children and adults. Milton’s Secret is available in bookstores.

NOTE CARDS
Jacqueline Schmidt, M.A. Creative Arts Therapy ‘05
$3-$4.50 each

Even in this era of email and text messaging, artist Jacqueline Schmidt still believes in the romance and charm of the handwritten communication. She also intends these note cards as diminutive and affordable works of art that can make a personal journey from one friend to another. Her customers see them as works to be framed, but equally love their use as fun narratives to jump-start a conversation, to commemorate an event, or simply to express gratitude. Schmidt’s illustrations lightheartedly bring nature into contact with urbane domesticity to create playful, personal, and distinctive note cards produced by her Brooklyn-based company, Screech Owl Design. Founded in 2006, the company carries a line of eco-friendly stationery and living products, all made locally with 100 percent recycled material. Screech Owl Designs are carried in stores in the U.S., Canada, and Australia and have been featured in Time Out NY, Dwell, O At Home, and the NY Post’s style section. In New York, the cards are available at ABC Carpet & Home, Spoonbill & Sugartown, Kate’s Paperie, and Greenwich Letterpress. They are also available through screechowldesign.com.

WELCOME TO DINGBURG
Bill Griffith, Illustration ’64
$18.99 (Fantagraphics, 2008)

Cartoonist Bill Griffith’s latest book, a collection of Zippy the Pinhead comic strips, includes a fold-out cover of Dingburg’s Main Street and, in the back, a fold-out map with an aerial view of Dingburg, which is known to Zippy’s readers as “the city inhabited entirely by pinheads,” located “17 miles west of Baltimore.” Zippy, Griffith’s most famous character, has become an international icon, appearing on the Berlin Wall and has been the subject of doctoral dissertations. Zippy’s trademark phrase “Are we having fun yet?” is in Bartlett’s Familiar Quotations.

Griffith has worked since 1969 as a cartoonist for a wide range of publications including Screw, High Times, The National Lampoon, and The New Yorker magazine. He has been praised as one of the great cartoonists of our time. His wide-ranging interests—including jazz, existentialist philosophy, Mad magazine, surrealism, and political satire—influence his syndicated comic strip, which appears in over 200 newspapers worldwide, distributed by King Features.
DESIGN DEPARTMENTS RANKED HIGH IN DESIGN INTELLIGENCE NATIONAL SURVEY

Pratt’s interior design, industrial design, and architecture programs made strong showings in 2009 rankings by DesignIntelligence (DI), a monthly architecture and design journal.

Pratt’s interior design department was ranked first in the country for graduate and second in the country for undergraduate programs by the journal. In addition, Interior Design Professor Jon Otis, who has taught at Pratt since 1998, was ranked by design professionals, academic department heads, and students as one of the most admired educators of 2009. He is owner and creative director of the multidisciplinary studio and design strategy agency, Object Inc.

The industrial design department was ranked third in the country for its graduate program and sixth in the country for its undergraduate program.

DI ranked Pratt’s School of Architecture twelfth in the country and awarded it the ranking of “high distinction” from The Cramer Report, a list of architecture programs that have distinguished themselves through current and historic rankings by industry professionals and academic deans and chairs; and by overall campus environment, student evaluations, and program accreditation.

The rankings are part of DI’s 2009 “America’s Best Architecture and Design Schools” issue, which it has published annually since 2000. DI’s are the only school rankings based exclusively on architecture and design firms’ perceptions of how well schools prepare their graduates for professional practice.

Green Design Incubator Project Acquired by MoMA

The GROW project, an ivy like solar and wind panel that attaches to the side of buildings that was developed as part of Pratt’s Design Incubator for Sustainable Innovation, has been included in the architecture and design collection of The Museum of Modern Art. The project, created by Incubator participants Samuel Cabot Cochran, Teresita Cochran, and Benjamin Howes of SMIT: Sustainably Minded Interactive Technology, was featured in the “Design and the Elastic Mind” exhibition on view at the museum in spring 2008 and was acquired last May. GROW was supported in part by a grant from the National Collegiate Inventors and Innovators Alliance. The Pratt Design Incubator for Sustainable Innovation comprises a multidisciplinary group of design, business, and industry professionals who collaborate to promote sustainable and socially responsible innovation.
Students Study in Conservation Science in Italy

Led by Pratt mathematics and science professors Eleonora Del Federico and Licio Isolani this past summer, Pratt students Victoria Boardman, Penelope Currier, Megan Welchel, and alumnae Cyndi O’Hern, and Kara Winters conducted conservation science research in the medieval town of Volterra, Italy, collaborating with an international group of scientists and conservators to apply cutting-edge material analysis technology such as a portable Nuclear Magnetic Resonance-Mobile Universal Surface Explorer (NMR-MOUSE) and handheld X-ray fluorescence to an array of traditional art and objects. The research built upon prior studies in conservation science by Professor Del Federico, who had tested the application of a portable NMR-MOUSE for the noninvasive analysis of hidden frescoes and other layered surfaces. The trip was intended to serve as a model for future summer abroad programs in chemistry in the arts.

English and Humanities and Media Arts Departments to Change Names

Two departmental name changes have received final approval and will take effect on July 1, 2009. Pratt’s media arts department will be called Department of Film/Video and Photography; the English and humanities department will become Department of Humanities and Media Studies. Officials in the Office of the Provost say these changes will not affect the names of Pratt degrees.

INSTITUTE OFFERS FIRST DEGREE PROGRAM IN U.S. TO COMBINE LIBRARY SCIENCE AND DIGITAL ARTS

Beginning this fall, the School of Information and Library Science (SILS) and the Department of Digital Arts will offer the only new dual master’s degree in the country that confers both the M.S.L.I.S. and M.F.A. in digital arts. The three-year program is designed to prepare students to meet the challenges of the digital world by creating virtual information environments for cultural and educational institutions; gaining the knowledge and skills to use digital tools for the design, organization, and preservation of digital art and cultural objects; and communicating meaning across a wide range of digital media.

One of the key goals of the program will be to develop the next generation of archivists to preserve the work of digital artists, whose projects are often ephemeral and created on technological platforms that quickly reach obsolescence, and to train digital artists themselves to create work that can last beyond the moment.
Daylong Charette Connects Institute with Feld Entertainment

Top executives of Feld Entertainment, Inc.—the world’s leading producer of live family entertainment and the parent company of Ringling Bros. and Barnum & Bailey, Feld Motor Sports, Disney On Ice, Disney Live!, and Doodlebops Live!—met with members of Pratt’s administration and faculty in the Design Center Gallery for an all-day brainstorming session and charette in November 2008. The goal of the meeting was to consider possible areas of collaboration. Participating in the charette were Provost Peter Barna and Pratt faculty members Jeff Bellantoni, Anthony Caradonna, Gihyun Cho, Kathleen Creighton, Frank DeRose, Amy Guggenheim, Jon Otis, and Joel Wennerstrom. Feld Entertainment was established in 1967 by Irvin Feld. Since then, the family-owned company has grown to include an all-star cast of entertainment properties, which each year reach more than 30 million people around the world.

Writing Program Celebrates 10th Anniversary

This spring 2009 semester, Pratt commemorates the tenth anniversary of the School of Liberal Arts and Sciences’ The Writing Program, originally named “Writing for Performance, Publication, and Media.” The program was founded in 1999 in the by then-dean Richard Perry and faculty member Kathleen Hopkins, its founding director. The program is currently directed by the award-winning novelist Samantha Hunt. The Writing Program has used its location in New York City and Pratt’s emphasis on creative work to attract professional writers as teachers, readers, and lecturers. The program also has attracted an impressive roster of Writers-in-Residence, including novelists and short story writers Eileen Myles, Mary Gaitskill, and Susanna Moore.
Top Interior Design Students Awarded D&D Building Scholarships

Charles S. Cohen, president and chief executive officer of Cohen Brothers Realty Corporation, the company that revitalized the Decoration and Design (D&D) Building in Manhattan, conferred D&D Building scholarships of $5,000 upon each of three seniors in Pratt’s top-ranked interior design department: Jane Lee, Laylah Mohammed, and Allegra Skerbeck in fall 2008. The selection was based on faculty recommendations and a review of sophomore- and junior-year portfolios. Cohen Brothers Realty Corporation is a private real estate development and management firm that has operated premier properties in New York and around the country for more than 50 years. The company is a generous supporter of Pratt. In fall 2007, Charles S. Cohen hosted the Interior Design Department’s stars of Design Awards at the D&D Building, which houses more than 120 design showrooms in midtown Manhattan. During the event, Cohen donated $15,000 to support scholarships in the program.

14TH STREET CAMPUS ACQUIRES LANDMARK STATUS

Pratt Institute’s Greenwich Village building, located at 144 West 14th Street in the Chelsea section of Manhattan, was given landmark status this past fall by the New York City Landmarks Preservation Commission. Faced with limestone, tan brick, and terra cotta and located between Sixth and Seventh avenues, the building is a Renaissance Revival–style, seven-story loft building that was completed in 1896. Pratt Institute acquired the building in 1999 and has used it as its Manhattan campus since 2001, following an extensive rehabilitation and restoration by Ehrenkrantz, Eckstut & Kuhn Architects. Landmarks Commission Chairman Robert B. Tierney remarked, “With a massive facade composed of a series of monumental arches, exuberant ornament, and wonderfully diverse details, this building is impossible to ignore.”

Students Design Barnes & Noble Back-to-Campus Collection

Pratt students, working under the direction of Graduate Communications and Packaging Design Professor Kevin Gatta, collaborated with officials at Barnes and Noble (B&N) last fall to design items for the retailer’s “Back-to-Campus Collection, which includes sketchbooks, journals, book covers, and pen cases. The items will available in B&N bookstores in late July. A diverse group of graduate design students worked together for eight weeks, meeting in a charrette-like atmosphere to design the pieces. B&N hosted an official launch for the Back-to-Campus Collection event on April 15 at the Heidi Neuhoff Gallery in midtown Manhattan.

PRATT LAUNCHES CENTER FOR SUSTAINABLE DESIGN STUDIES AND RESEARCH

This past fall, Pratt officially launched its new Center for Sustainable Design Studies and Research (CSDS), which was initiated by the Office of the Provost to ensure that all Pratt students, regardless of discipline, understand sustainability and the responsibility and opportunities it places upon their professions. CSDS is directed by Debera Johnson, Pratt’s academic director of sustainability, and funded by a three-year, $475,000 Fund for the Improvement of Postsecondary Education (FIPSE) grant, awarded by the U.S. government in 2007. CSDS works with deans and chairs across the Institute to integrate issues of sustainability into their curricula and to create structures for cross-disciplinary collaboration; helps departments develop their own sustainability “primers” so that faculty members obtain a comprehensive view of sustainability as it relates to their disciplines; and provides funds for faculty development projects.
Pratt Hosts Vietnamese Fulbright Scholar Ly Hi Pham

Pratt hosted Fulbright Visiting Scholar Dr. Ly Thi Pham for the 2008-2009 academic year. During her tenure, Pham, who directs the Center for International Education Culture Exchange and Research in Ho Chi Minh City, Vietnam, researched how to introduce the best international education administration practices into Vietnamese higher education. She also published two papers, “Reconsideration for Academic Freedom in Vietnam” and “Innovation of University Structure—Questions for Vietnam.” The latter she presented at the 53rd Conference on Comparative Education in South Carolina in March 2009. Pham was one of approximately 850 outstanding foreign faculty and professionals who were selected to teach and do research in the United States through the Fulbright Visiting Scholar Program this year.

Class Plans Net-Zero Carbon District in Brooklyn

Professors Meta Brunzema and Viren Brahmbhatt co-taught the interdisciplinary graduate design studio Fundamentals of Urban Design, a course that proposes design and planning strategies for net-zero carbon development, in the fall. The aim was to plan for a model district in Central Brooklyn—an area that includes Bedford-Stuyvesant and Pratt’s Brooklyn campus. Students studied design strategies with a focus on reducing the carbon footprint of the area, in the process, re-envisioning the public infrastructure—streets, plazas, parks, and public spaces and analyzing the existing housing and building stock, the primary producers of carbon emissions.

The class partnered with Tony Gelber, Pratt’s director of administrative sustainability, and with the New York State Energy Research and Development Authority (NYSERDA) and the Pratt Center for Community Development to address global, national, and local issues such as climate change, dependence on fossil fuels, carbon output from New York City buildings, and the need to create “green-collar” jobs in the city. A faculty development grant from the Center for Sustainable Design Studies and Research (CSDS) supported the development of the course.

upload their footage re-creating Vertov’s script scene by scene to her website (http://dziga.perrybard.net).

Several of Pratt’s architecture faculty members were among the winners and finalists in the City Racks Design Competition, presented by the New York City Department of Transportation (DOT) and the Cooper-Hewitt National Design Museum in the fall. FRANK BITONTI, principal in the firm FADarch and visiting instructor, graduate architecture, was named a finalist in the sidewalk rack component. Undergraduate architecture professors BRIAN RIPEL and GEORGE SHOWMAN, respectively principal and associate of the firm RSVP Architecture Studio, were awarded one of two first prizes for the “in-building” component of the competition.

RICK BLOCK, visiting associate professor, information and library science, received the 2008 LJ Teaching Award, which recognizes excellence in educating the next generation of librarians. This annual award, sponsored by the information search company ProQuest, confers a $5,000 prize. Block was profiled in the November 15 Library Journal article, titled “An Adjunct Who Takes Education of LIS Students Far Beyond the Classroom.”

Pratt Center’s Sustainability and Environmental Justice Initiative director JOAN BYRON will accept the Award for Civic Leadership from The Rudin Center for Transportation Policy and Management of the New York University Wagner School of Public Policy this spring.

The award is in recognition of the Pratt Center’s advocacy work in the area of transportation equity. Byron worked with planners and community leaders to propose 11 bus rapid transit routes that maximize connections between underserved, low-income riders and major centers of employment and education in New York City.

Internationally renowned video and installation artist PERRY BARD, adjunct associate professor, Foundation arts and film/video and photography, is heading an ambitious global project to remake the Russian filmmaker Dziga Vertov’s 1929 classic film, Man with a Movie Camera. Her project reinterprets Vertov’s original film by inviting the public to

Pratt’s Academic Director of Sustainability, DEBERA JOHNSON, B.I.D. ’86, was recently named strategic director of Educational Institute Adopters Accord, a global coalition of more than 100,000 designers, educators, researchers, engineers, and corporate leaders who work together to create positive environmental and social impact. Educational Institute Adopters initiate dialogue about environmental and social impact and sustainable alternatives with students and colleagues in their programs, rework curricula and assignments to emphasize environmentally and socially responsible design and work processes, and provide course content, lectures, and assignments that focus on strategic and material alternatives for sustainable design. Johnson will guide the strategy for educational institutions’ adoption of the accord and will host the “Educational Adopters Summit” in New York City in April 2009. Pratt Institute has been an Educational Institute Adopter of Designers Accord since 2008.

Media arts professor and Pratt alumnus ANDY LONDON, B.F.A. ’90, has won a prestigious CINE Golden Eagle Award for his independent short film A Letter To Colleen, which premiered at the 2007 Hamptons International Film Festival and is up for consideration for a 2009 Academy Award nomination in short animation. The film is based on themes related to high school suburban life—love, obsession, and the loss of innocence.
The 2008 student yearbook, Prattonia, “Pratt: An Institute of Modesty and Convention,” was a Merit Award winner in HOW Magazine’s 2008 International Design Competition. Prattonia is designed and produced entirely by Pratt Communications Design students with advisory support from several undergraduate communications design faculty members. Student designers involved in the 2008 volume include ELLIE CLAYMAN, ELIZABETH DILK, ANDREW KAY, COLLIN LEWIS, and KAITLYN PEPPE. The yearbook staff was recognized for its stellar work in the November 2008 issue of CMYK magazine.

CHARLES CONSTANTINE, Graduate Industrial Design, exhibited his hybrid coffee table/casket Memento in this fall’s London Design Festival. Memento was previously displayed as part of the 2008 BKLYN DESIGNS™ show in May.

The American Library Association’s Office for Diversity has chosen four Pratt School of Information and Library Science students HALEY JESSAMYN COLLAZO, ELIZABETH MARIE HERNANDEZ, AIza RIAnna KEESey, and SONOE TSULAN NAKASONE as 2008 Spectrum Scholars, awarding each a $5,000 tuition scholarship, and more than $1,500 in preprofessional development activities. The Spectrum Scholarship Program aims to improve library service at the local level by developing a workforce that reflects the communities served by libraries.

LiuLiu Pangpang, a collaborative interactive installation created by graduate digital arts students WOO SOk JANG, YACHI PENG, and MAOWEI YU, was selected for the Art Gallery program at SIGGRAPH Asia 2008. The gamelike environment encourages viewers to explore body movements and interact with each other. Collaborators included SUE GYEONG SYN and SEUNGJOO KIM.

Films by digital arts students KEVIN JONES and MAYA SEGAL were selected for screening at 2008 ANIMEX, an international festival of animation and computer games in Middleborough, U.K.

JENNIFER HSU, Graduate Communications Design, was awarded an Operation Jumpstart Scholarship for $10,000—the American Association of Advertising Agencies scholarship provides financial assistance to aspiring multicultural art directors and copywriters.

Third-year fashion design student JULIE MOLLO recently won in a Fujifilm style battle. The battle, produced by the House of Diehl, was part of Fujifilm’s “Z Spot New York”—the grand finale in a trio of events to celebrate Fujifilm’s FinePix Z20fd digital camera. Mollo’s flirty pink ruffle cocktail dress, inspired by her white with pink polka dot digital camera, was chosen the favorite by a panel of judges from the CW’s Stylista program.

DENIZ MARLALI, Graduate communications design, won the “Best of Continent” and “Best of U.S.” categories in the Wolda Worldwide Logo Design competition.

ISIAH PALMER, Digital Arts, screened his senior capstone project, a digital animation titled McCaw Cycles, at the 2008 Puchon International Animation Festival in South Korea in fall 2008.

Graduate communications design student BAEKYU SUH was chosen as a Merit winner in the “Student Work” category of HOW magazine’s recent International Design Competition.

YULIYa VINOkur, Digital Arts, won “Best Animation” at the 2008 Coney Island Film Festival for her senior capstone project, the digitally animated short Luna Park.
Pratt Exhibitions

Past

Pratt Manhattan Gallery:
Party Headquarters: Voting Is Just the Beginning
September 26–November 4, 2008
The exhibition featured 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 was guest-curated by Eleanor Heartney and Larry Litt.

Zones of Conflict
November 19, 2008–February 7, 2009
“Zones of Conflict” featured examples of photographic and video-based artwork that focus on contemporary war—particularly in the Middle East—and that deploy a multiplicity of artistic approaches including the documentation of experiences of conflict that either fall below the radar of mass media or originate from the other side of battle, memorials to loss, conceptual registrations of the effects of tension on everyday life, and subjective reality and critical analyses of the official coverage and staging of conflict. The exhibition was guest-curated by Eleanor Heartney and Larry Litt.

Broadcast
February 20–May 2, 2009
The exhibition explored the ways in which artists since the late 1960s have engaged with, critiqued, and inserted themselves into official channels of broadcast television and radio. By co-opting the sounds, images, and presentation strategies of our culture’s dominant forms of mass media, the artists reveal the mechanisms and power structures of broadcasting systems and challenge their authority and influence. The exhibition spans four decades of work by an international group of artists. “Broadcast” is co-organized by Independent Curators International and Contemporary Museum, Baltimore and curated by Irene Hofmann.

The Rubelle and Norman Schafler Gallery:
Politics and Media
February 27–March 18, 2009
“Politics and Media” was a multidisciplinary student exhibition inspired by Pratt Manhattan Gallery exhibitions “Party Headquarters: Voting Is Just the Beginning,” “Zones of Conflict,” or the theme of politics and media. “Party Headquarters” featured artist Kyle Goen and “Party Headquarters” guest-curators Eleanor Heartney and Larry Litt were on hand to critique the work on March 10, 2009.

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.

About The Rubelle and Norman Schafler Gallery:
The Schafler 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 Schafler Gallery is located on the first floor of the Chemistry Building on Pratt’s Brooklyn Campus and is open Monday–Friday, 9 AM–5 PM. Phone: 718-636-3517.

For more information, visit pratt.edu/exhibition
Current

Pratt Manhattan Gallery:
Pratt M.F.A. Show
May 15–June 6, 2009
Opening Reception: 5-7 PM on Thursday, May 14
Work in all media by May 2009 graduates from Pratt’s Graduate Fine Art’s Department.

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.

President’s Office Gallery
Theodora Skipitares: Puppets
February–September 2009

“Theodora Skipitares: Puppets” honors the work of Theodora Skipitares, associate professor of art and design education. Skipitares, a puppeteer, multimedia artist, and theater director, has been creating innovative performance works for more than 25 years. Her puppets are realistic, life-sized and miniature figures that become “performers” in large-scale works that include live music, film, video, and documentary texts. The exhibition includes a selection of puppets as well as photographic documentation from Skipitares’s performance pieces. The gallery is located on the first floor of the Main Building on the Brooklyn Campus. Hours are Monday–Friday, 10 AM to 4 PM.

Upcoming

Pratt Manhattan Gallery:
Design S/Swedish Design Award Exhibition
June 19–August 5, 2009
Opening Reception: 6-8 PM on Thursday, June 18

The Design S/Swedish Design Award competition highlights the way design gives value to people, companies, and organizations. The exhibition, which features the 19 most innovative Swedish furniture, lighting, medical, fashion, and transportation designs from 2008, was organized by Svensk Form, the Swedish Society of Crafts and Design; The Swedish Industrial Design Foundation; and The Advertising Association of Sweden.

2009/10 Exhibition Season Design and Sustainability
Pratt Manhattan Gallery’s 2009-2010 season, themed “Design and Sustainability,” will follow the academic mission of Pratt Institute to continue its leadership in sustainability with three consecutive exhibitions that explore green issues from the viewpoints of industrial design, fashion design, and architecture.

The first exhibition in the series, “Design Jam 2009,” will document the collaboration between a small group of invited designers and the New York City community to create innovative solutions to protect newly planted street trees. “Ethics + Aesthetics = Sustainable Fashion Here and Now,” will be the second in the series, taking place from mid-November 2009 through early February 2010. The exhibition will survey the work of artists and designers who explore practical and symbolic solutions to the question of integrating sustainable practices into the fashion system. This exhibition is guest-curated by Francesca Granata and Sarah Scaturro.

Still in the early planning stages for spring 2010 is an exhibition that will focus on contemporary solutions towards sustainability by the international architecture community.
THE ART OF TABLEAU
DEBORAH BUCK ON HER NEW BOOK, BEING FEARLESS, AND NEVER COMPROMISING YOUR VISION

Entering the Buck House boutique on Madison Avenue with its bold burgundy-and-turquoise-striped walls, one thing is clear—the owner Deborah Buck, the woman behind the artful arrangement of the eclectic room, is not afraid of color. “Being fearless is what challenges me,” she says. “I like very strong things. Beige is not a virtue for me.”

Buck, who joined Pratt’s board of trustees in 2007, has enjoyed an extensive creative journey as an established painter, chef, food stylist, art and antiques dealer, and professor. However, her recently published book, titled Tableau, featuring assemblages of carefully appointed objects and artwork, shows off another one of her great talents—a mastery of arranging objects so that they interact and “speak to each other.”

In a blog titled “The Peak of Chic,” Jennifer Boles writes that Buck’s arrangements are successful because she “seems to innately understand the souls of the pieces with which she’s working”—an observation that Buck appreciates. “All my life, I’ve always loved things for their shape, their color, their history,” she says.

Buck’s greatest lesson—one impressed upon her by the legendary painter Clyfford Still—was to never compromise your vision. So when a prominent publisher asked her to do a “how-to book” on her arrangements, she realized after several earnest attempts that it just wouldn’t work. But when she pursued the book on her terms, it came out exactly as she envisioned. “You can’t make these things because they’re mine. They’re very personal, open-ended stories—just like my paintings.”

Buck first found an outlet for her art of arranging objects in the Buck House shop, but realized that she needed a place for people, not just objects, to interact and converse. She was captivated by the idea of European salons of the 1920s and bringing together like-minded individuals to discuss art, politics, design, and philosophy, which inspired the Gallery at Buck House.

When she first saw the space on 94th Street that now houses the gallery, it looked as if “a horror movie had been filmed there,” says Buck, who saw that the space had “good bones.” She set out to completely renovate it into an elegant space where she now hosts a range of talks, exhibitions, and events featuring prestigious artists.

“I never lost the passion to change something,” says Buck, explaining that growing up she watched her parents restore a house outside of Baltimore to its former, pre-Civil War glory, which she describes as “a magical transformation to watch happen.”

Now, as a trustee at Pratt, she is helping the Institute as it continues the transformation it’s undergone in recent years to become the world’s most prestigious college of art and design. On her first visit to Pratt, Buck says the energy, the campus grounds, and the enthusiasm of the students, faculty, and everyone she met including President Schutte impressed her and encouraged her to become more involved.

“One thing I love about Pratt is that it doesn’t sit on its laurels and I think that President Schutte is setting an incredible example,” says Buck. Speaking about a recent gift she gave to the Institute, she adds: “It’s no secret that times are tough and it feels more important to give to things I believe in. I don’t want to see Pratt compromised.”
WHY I GAVE

Pratt Institute benefits tremendously from the generosity of alumni and friends who provide support for some of our highest priorities—scholarships; faculty development and academic programs; and maintaining and enhancing our historic Brooklyn and Manhattan campuses. In this issue of *Prattfolio*, we are pleased to highlight three alumni who have made generous commitments that will benefit their alma mater—now and for generations to come.

### Morton Flaum

M.S. Information and Library Science ’71

To create a lasting tribute to a dear friend, interior designer Selma Seigel, and give back to an institution for which he has deep affection, alumnus Morton Flaum (M.S. Information and Library Science ’71) has provided for Pratt Institute in his will. Funds from Morton’s bequest will bolster the Selma Seigel Memorial Scholarship Fund, an endowed scholarship he established to provide financial aid to students in Pratt’s interior design department.

In addition, Morton’s generosity will also enable Pratt to establish an endowed scholarship in his honor, to benefit students in the School of Information and Library Science.

A native of Brooklyn, Morton taught history in the Brooklyn public schools for 33 years. Upon retiring, he moved to Florida, where he became acquainted with Selma Seigel. A self-trained interior designer with instinctive good taste, Selma assisted Morton in decorating two residences. “She is truly one of the most exceptional women I’ve known,” he said, describing her as “a sweet person—sophisticated, cogent, and refined.”

“I have so many fond memories of my time at Pratt and of my friendship with Selma. These scholarships are a wonderful way to memorialize both, while helping others to achieve their academic and professional goals.”

### Nicholas P. Koutsomitis

B. Arch. ’78

In appreciation for the central role that his Pratt education played in his professional success, Nicholas Koutsomitis has been a dedicated supporter of his alma mater for nearly two decades. Among the initiatives his generosity has benefited are the Mary Buckley Scholarship Fund, which provides financial assistance to Foundation students; and the Richardson (Jerry) Pratt Endowed Scholarship Fund, which supports outstanding students throughout Pratt.

“During my years at Pratt my imagination took flight,” said Koutsomitis, who has served as an adjunct professor in the School of Architecture since 1985. “I learned how to think in design terms, how to find what I needed to succeed in my field. The school also instilled in me a strong sense of social responsibility. Just as Pratt was essential to my success, giving consistently, according to one’s ability, is fundamental to the success of the school, its students, and our community.”

Koutsomitis established his own firm in 1981, three years after graduating, and has worked on numerous master plans for new museums as well as the future growth of established institutions, including the Metropolitan Museum of Art and the American Museum of Natural History. His firm also completed award-winning restorations of the Washington Square Arch and the Hendrick I. Lott House, “Brooklyn’s oldest surviving Dutch farmhouse.”

### Peter Schreter

B. Arch. ’59

Desiring to emulate his father’s lifelong philanthropy and to recognize the role that Pratt Institute played in his own success, alumnus Peter Philip Schreter, B. Arch. ’59, established an endowed scholarship to benefit undergraduates in the School of Architecture.

“I owe so much to the wonderful instructors who encouraged, nurtured, counseled, and helped me in so many ways during my years at Pratt. At the same time, I was always inspired by my father’s generosity and ability to reach out to others in need. Creating this scholarship is my way of perpetuating his legacy, while giving back to the school that gave me my start.”

The son of Transylvanian immigrants, Schreter began his career as an apprentice in a variety of architectural firms and went on to become a successful real estate developer, expanding the Montreal-based family business, Schreter Enterprises, Inc., to the United States. He currently serves as the firm’s president, real estate developer, and industrialist.

Schreter set up the endowed scholarship to provide broad-based financial assistance to qualified students in Pratt’s undergraduate School of Architecture. He has also provided funding for the Peter Schreter Classroom in the School of Architecture’s Higgins Hall.

**GIVE GREEN** Support Pratt and the Institute’s sustainability efforts. Make your gift online today at [www.pratt.edu/give](http://www.pratt.edu/give).
More than 400 guests turned out October 16 at the Lighthouse on Pier 61 for Legends 2008—Pratt Institute’s largest annual student scholarship benefit—that raised $430,000 through ticket sales. Hosted by Pratt President Thomas F. Schutte and Board of Trustees Chair Mike Pratt, this festive and glamorous event honored arts advocate and author Babaralee Diamonstein-Spielvogel, and world-renowned artists Takashi Murakami and Julian Schnabel as distinguished individuals whose accomplishments and values resonate with those of Pratt. Babaralee Diamonstein-Spielvogel was introduced and presented her award by Kent Barwick, president of the Municipal Art Society. Dick Cavett presented the Legends award to Julian Schnabel; Arnold Lehman, director of the Brooklyn Museum, introduced honoree Takashi Murakami, whose solo show at the Brooklyn Museum earlier this year was a huge success and the second largest exhibition in the museum’s history. Celebrated journalist and television host Charlie Rose served as master of ceremonies.

4. Britt Kapec and Ian Collings, Pratt industrial design students, created this year’s hand-carved aluminum award. 5. Renowned portrait photographer Timothy Greenfield-Sanders and award-winning playwright Edward Albee. 6. Pratt trustees Amy Cappellazzo and Kurt Andersen along with Pratt friend Marjorie Kuhn served as co-chairs for the event. 7. Pratt Institute trustees David Walentas and wife, Jane. 8. Pratt President Thomas F. Schutte, right, with entertainer and columnist Dick Cavett, who introduced his friend and Montauk neighbor Julian Schnabel. 9. Larry Gagosian, art dealer and owner of Gagosian Gallery, with guest Shala Monroque. Gagosian Gallery was the Legends 2008 corporate sponsor. 10. Pratt Institute trustees Marc Rosen, Juliana Terian Gilbert, David Mack, and Mark Stumer. Gilbert’s Rallye Auto Group provided major corporate support for the evening’s festivities.
School of Architecture Fall Lecture Series: Richard Meier

November 3, 2008

Richard Meier, one of America’s most influential architects, spoke as part of the Pratt School of Architecture Fall Lecture Series. Meier presented works completed since establishing his firm, Richard Meier and Partners Architects LLP, in New York in 1963.

Though the architect’s practice has included major civic commissions, corporate headquarters, and private residences, the architect admitted, “I like to do museums best.” His best-known projects reflect that preference—The Getty Center in Los Angeles, the High Museum in Atlanta, the Frankfurt Museum for Decorative Arts in Germany, and the Barcelona Museum of Contemporary Art.

A former Pratt faculty member and honorary degree recipient, Meier currently holds the Frank T. Rhodes Class of 1956 University Professorship at Cornell University, where he received a bachelor of architecture degree in 1957.

Brooklyn Chamber of Commerce Honors President Schutte

December 11, 2008

Pratt President Thomas F. Schutte was honored for his role in making Pratt Institute a premier school for art, design, and architecture and for his efforts to bolster the Fort Greene/Clinton Hill community and borough of Brooklyn at the 2008 Brooklyn Chamber of Commerce Annual Dinner Dance and Awards Gala held at the Brooklyn Museum. Pratt alumna and trustee Juliana Terian Gilbert and trustee David Walentas introduced Dr. Schutte, who became the eleventh president of Pratt in 1993. In addition to serving as president of Pratt, Dr. Schutte is chairman of the Brooklyn Arts Council and a founding member, trustee, and chair of the Myrtle Avenue Revitalization Project, a neighborhood collaboration that has revived the portion of the avenue that runs through Clinton Hill and Fort Greene into a thriving retail district. The Chamber also recognized Shmaltz Brewing, which brews Brooklyn-themed Coney Island Lager, and Hersha Hospitality, which owns Nu Hotel in Brooklyn, with Distinguished Business Awards.

National Arts Club Anniversary Gala

November 11, 2008

Pratt Institute was the honoree at the National Arts Club’s (NAC) 110th Anniversary Gala, which was held in NAC’s landmarked building in the Gramercy section of Manhattan. During the event, President Thomas F. Schutte accepted the award on Pratt’s behalf. Mike Pratt, the Institute’s board chair, and Gary Hattem, Pratt trustee, spoke about Pratt’s dedication to the arts community and the positive changes the Institute has helped to bring to the city and to the neighborhoods around its Brooklyn and Manhattan campuses. Among the previous recipients of the NAC Honor are such prestigious institutions and individuals as the Whitney Museum of American Art, architecture firm Skidmore, Owings & Merrill, poet Maya Angelou, filmmaker Ric Burns, and theater producer and director Joseph Papp.
ReIGNITE! 2008
October 24–26, 2008

Pratt graduates and former students were invited back to campus for the first all-alumni reunion ever held — ReIGNITE! — a weekend of connection and creativity. The event featured panel discussions and workshops, open to all alumni, on the themes of ReMEMBER: Art in a Time of War; ReNEW: Creative Renewal and Exploration; and ReIMAGINE: Art and the Word. Graduates also sat in on classes; took campus, neighborhood, and Sculpture Park tours; and attended the 2008 Alumni Achievement Awards, champagne luncheons, a dinner dance, and the openings of an alumni art exhibition and the Prattstore’s new alumni section.

The panel discussions and workshops were led by alumni at all stages in life, who spoke on a range of postgraduate experiences. A highlight was the prerelease screening of The Ghost Army, a documentary about artists who served in the 23rd Headquarters Special Troops, a World War II unit that used inflatable tanks and other decoys to fool the German High Command. Filmmaker Rick Beyer was on hand to introduce three Pratt alumni who served in the Ghost Army—Victor Dowd ‘41, Ned Harris ‘45, and Bill Sayles ‘47—who responded to audience questions, bringing the film to life.

Award-winning actor and author, Eric Bogosian, whose son Harry is a student at Pratt, delivered the keynote address. A theater major in college, Bogosian later moved to New York City, where he was inspired by the performance art and installations of artists such as Donald Judd, Bill Blass, David Salle, Julian Schnabel, and Laurie Anderson at The Kitchen in SoHo and wrote his first play.

“Somewhere along the line, your own little voice comes out,” keynote speaker Eric Bogosian told the audience. “Artists are ambitious, and with that ambition in your gut, you keep trying things.”

In a reflective comment that resonated with the ReIGNITE! theme of creative renewal and exploration, Bogosian recounted how, after writing and appearing off-Broadway in 16 solo pieces in four years, he still wondered: How do you keep making work; how do you keep making things happen? Bogosian enlivened his remarks with a performance of “Normalcy” from his 1999 hit show Sex, Drugs, Rock & Roll, which examines the artist’s struggle to renew himself.
2008 Alumni Achievement Awards

October 24, 2008

As part of ReIGNITE!, Pratt Institute honored Alumni Achievement Award recipients at a luncheon held in the Hazel and Robert Siegel Gallery in Higgins Hall. 2008 honorees are as follows:

Emily Brown, M.S. Library and Information Science ’07, is an activist for the New York African Burial Project. She was recently appointed as archivist to the Arthur and Elizabeth Schlesinger Library on the History of Women in America at Harvard University’s Radcliffe Institute for Advanced Study.

George Kalinsky, Industrial Design ’58, the official photographer of Madison Square Garden, Radio City Music Hall, and the New York Mets, has captured some of the greatest moments in the history of sports, entertainment, and politics.

Edward Mazria, Architecture ’63, is founder of Architecture 2030, a non-profit that aims to make the building sector part of the solution to global warming. He is the author of numerous publications, including The Passive Solar Energy Book, which is used worldwide.

Richard J. Smyth, Construction Management ’78, is vice president for redevelopment at JetBlue Airways. He recently oversaw the planning, design, and construction of JetBlue’s new Terminal 5 at John F. Kennedy International Airport.

Jeremy Scott, Fashion ’95, who received Pratt’s Young Alumni Achievement Award, is known for his innovative designs that focus on pop culture, and for his high-profile clients, including Björk and Madonna.

Pat Steir, Arts and Illustration ’63, is a painter, printmaker, and installation artist. Her work has appeared in more than 145 solo exhibitions around the world and is included in the collections of the Museum of Modern Art and the National Gallery of Art in Washington, D.C., among other major institutions.

Black Alumni of Pratt (BAP) Holiday Party

December 6, 2008

Under the leadership of Dwight Johnson, the Black Alumni of Pratt (BAP) celebrated the holiday season this year onboard a Metro North train reserved especially for the catered event. A jazz combo performed for the approximately 95 guests, who toasted Hazel Dukes, president of the NAACP New York State Conference, for a lifetime of career achievements and for her dedication to BAP. Champagne toasts were also made to master photographer LeRoy Henderson (M.S. Art Education, ’66) and Essence magazine book editor Patrik Henry Bass (City and Regional Planning, ’96) for their contributions.

Fifth Annual Alumni Basketball Game

January 31, 2009

More than 100 Pratt alumni, students, and family members gathered on Saturday, January 31, for the Fifth Annual Alumni Basketball Game. The event concluded with a reception and exhibition of artwork by current Cannoneers and Pratt alumni, who came from as far away as California and Georgia to participate.

Reunite through ReIGNITE!

PRATT’S ALL-ALUMNI REUNION WEEKEND

September 25-26, 2009

Alumni in all class years are invited to attend ReIGNITE! reunion weekend, September 25-26. Save the date. This year’s reunion exhibition will feature the work of graduates in class years ending in 4 or 9.
As chair of the Pratt Institute Board of Trustees, I am delighted to acknowledge the tremendous dedication of the many generous individuals and institutions whose names appear on the pages that follow. Whether providing funds for scholarships to benefit the talented students who could not otherwise attend Pratt or supporting the facilities and academic initiatives that are a hallmark of a world-class education, the commitment of our friends and alumni is essential to our success, and to the success of our students.

Last fall, I had the privilege of attending the Brooklyn Chamber of Commerce gala honoring Dr. Thomas F. Schutte and his substantial achievements on behalf of Pratt Institute and its surrounding community. When Dr. Schutte came to Pratt in 1993, the Institute, like much of Brooklyn, was experiencing hard times. Under his leadership, Pratt has become one of the world’s preeminent schools for art, design, and architecture, attracting more freshman applications than any other school in the Association of Independent Colleges of Art and Design. At the same time, Pratt has helped to bolster the economic and cultural revitalization of Brooklyn.

Such progress would not be possible without the participation of our donors and friends. These dedicated individuals not only provide essential funding, but also open doors that extend Pratt’s network, significantly bolstering our ability to achieve our goals. As we look to the future, we are counting on such support to advance our current priorities:

• increasing scholarship funding
• establishing endowed professorships to help attract and retain the foremost faculty
• developing innovative academic programs that prepare students to meet such 21st-century challenges as climate change and environmental degradation
• maintaining and enhancing Pratt’s physical plant to provide the highest-quality learning environment
• restoring the Institute’s historic Brooklyn and Manhattan campuses for current use and preserving its architectural legacy for future generations

If you have not made a gift to Pratt Institute, please consider doing so today. You can give online at www.pratt.edu/give or contact the Division of Development at 718-636-3537 to learn how you can help advance Pratt’s highest priorities.

To all those who played a part in our success, I extend my sincere appreciation. We have much to be proud of, and, with your continued partnership, we can look forward to an even brighter future.

With thanks,

Mike Pratt
Chair, Board of Trustees
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Leonardo Gomez II ’07
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Kenneth E. Goode ’63
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LaRuth Gray
R. S. Greathead
Norman Greaves ’76
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Richard T. Greco, Jr. ’07
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Felix S. Gula ’57
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Theodore F. Gutswa, Jr. ’80
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Rosa Lee Haggin
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Rosanna H. Hall
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Mary Catherine M. Johns '84
Carmelita D. Johnson
Dwight C. Johnson, PhD '72
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Irmal Johnson '50 & Gordon R. Johnson
Myrtle C. Johnson '52
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Barbara F. Johnston '42

Samarra Jackson
George Jacobs '49 & Beatrice Jacobs
Robert H. Jacobs '50 & Frances H. Jacobs
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Frank Jagisch & Christine Jagisch
Alejandro Jaramillo '97 & Ingrid Jaramillo
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Andrew H. Jenkins, Jr. '75
Betty Jean M. Jennings, LPC '51
Anne C. Jensen-Vicente '96
Mary Catherine M. Johns '84
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Dwight C. Johnson, PhD '72
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Irmal Johnson '50 & Gordon R. Johnson
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Robert N. Johnson
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Milton Kass '61
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Thomas K. Houston '52 & Louise Houston
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Lily P. Hsu '73 & Tony S. Hsu
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Carla Wilczak ’70 & John N. Reifel ’70
Jacob M. Wile ’03
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Frankie A. Wong ’72
Michael D. Wong
Brian H. Wood ’01
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In the studio, a student alone with paint and canvas

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Richard Stripeiks ’84
Claudy W. Strong
Joan Strong ’85
Larry Stueber & Mardell Stueber
Elizabeth C. Sullebarger ’86 & Robert F. Sullebarger
Timothy M. Sullivan ’57 & Ruth C. Sullivan
Patience H. Sundareson ’82 & Sunny Sundaresan
Marlene J. Superior ’56
Nathaniel J. Sutton
Saul Sutton
June F. Swass ’50 & John Swass ’54
Robert B. Sweeney
Richard H. Sylvester ’58 & Patricia W. Sylvester
Akemi A. Tanaka ’07
James H. Tanner ’71
Rita V. Tanski ’50 & John F. Tanski
Paul K. Taormina ’67 & Diana Taormina
Ann Tarcher ’73 & Burt Tarcher
Ronald W. Tidmore
Thomas Tierney ’82
Joseph Tinnirello ’60
Irving R. Tobi ’47 & Rhoda S. Tobi
Shulamis Toder ’64 & Aaron Toder
John Tom ’51 & Geraldine S. Tom
Lester E. Tour ’80
Yvonne Troutman ’61 & Robert W. Troutman
Masao Tsuji
Helene L. Tuchman ’61 & Maurice S. Tuchman
Glen Tunstull
Susan K. Turconi ’76
Ellen M. Tweedy ’04
Harry G. Twitchell ’53
James H. T. Uehling ’57 & Lindley H. Uehling
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1930s
Al Konetzni, Illustration ’35, compiled a portfolio of his artwork while a student at Pratt. Nine of his portraits from that time are featured in a booklet printed by Bradenton Press, Bradenton, Fla.

1940s
Kathryn McLaughlin Abbe and Frances McLaughlin Gill, B.F.A. Art and Design Ed. ’41, had their lives and photographic careers chronicled in a film by Nina Rosenblum, titled Twin Lenses. There were two screenings of the film last fall in Southampton and East Hampton, NY.

Budd Steinhilber, Industrial Design ’43, tackled the topic of sustainability, in relation to transportation design, in “A Look Back…And Forward?” published last spring in Innovation, the journal of the Industrial Designers Society of America.

Steffi David Friedman, Advertising Design ’45, was the recipient of the 2008 Pat Hart Service Award from The Music and Arts Center for Humanity in Bridgeport, Conn. She is a member of the International Sculpture Center and a board member of the Society of Connecticut Sculptors.

Lawrence (Larry) Kerbs, Advertising Design ’49, exhibited his 3-dimensional acrylics last fall in “Scenes of Santa Fe and Beyond” at Galerie Esteban in Santa Fe, N.M. His work also depicts local landmarks, such as 200-year-old residences, popular restaurants, and the Lensic Performing Arts Center.

1950s
Norm Bleckner, B.I.D. ’55, an independent consultant since 2006, completed his most recent project last May for the two new galleries of the Pro Football Hall of Fame in Canton, Ohio. These exhibits utilize the latest technologies to present the most valuable artifacts from the Hall’s collection. For the past three years, Bleckner has taught in the graduate exhibit design program at the Fashion Institute of Technology.

Tomie dePaola, B.F.A. Illustration ’56, will see a 45-year retrospective of his work exhibited next summer at the Eric Carle Museum of Picture Book Art in Amherst, Mass.

1960s
Marshall Arisman, B.F.A. Advertising Design ’60, and Rudy Gutierrez, B.F.A. Illustration ’79, were co-presenters at the Icon 5 Illustration Conference in New York City last summer.


Helaine Rosenthaler Soller, B.F.A. Advertising Design ’62, recently had a four-month exhibition of expressionist paintings inspired by ponds, titled “Water Environments,” at Tower 49 Lobby Gallery in Manhattan. In 2008, Soller also received an Individual Artist Initiative Grant from the Queens Council on the Arts funded by NEA and JP Morgan/Chase Foundation.

Patricia (Pat) Sukoneck Steir, B.F.A. Graphic Arts ’62, and 2008 Alumni Achievement Award recipient, was the solo artist last fall in an exhibition, titled “New Monographs,” at Pace Prints, Manhattan.


Kim Deitch, Graphic Arts ’64, recently had a major retrospective of his work at The Museum of Comic and Cartoon Art (MoCCA) in Manhattan. His latest book, Deitch’s Pictorama, was published by Fantagraphics in 2008.

Walter Melvin, B. Arch. ’65, received the 2008 Historic Districts Council Landmarks Lion Award in recognition of his firm’s efforts to preserve and restore some of NYC’s most noted landmarks. His projects have received more than 20 such awards.

ANNE BRESLER NAMM
M.F.A. Painting ’71, hails from Chicago. After earning her bachelor’s degree in Fine Arts at Quincy University in Quincy, Ill., she came east to study art at the Brooklyn Museum. The experience so engrossed her that she decided to pursue graduate work at Pratt Institute and has lived in New York City ever since, contributing meaningfully to its thriving arts scene. She initially taught typography and silkscreen at the New York City College of Technology, located in downtown Brooklyn, before taking a break for marriage, family life, and the rearing of her two children. Later, Namm taught art at the Dalton School in Manhattan and for the last decade has served as after-school director at Saint David’s, an elementary school for boys located on New York City’s Upper East Side.

Artistically, she has been busy re-inventing chairs as art objects, embellishing them with such discarded common items as old baseball bats and skis. Namm believes that life is full of surprises for artists and designers, who are continually finding new uses for materials, each of which has its own characteristics and possibilities, as well as limitations and intrinsic beauty. “When artistic things that touch our daily lives are brought together, they offer a new perspective,” she says, referring to the unique appearance of her adapted chairs, some of which have sold for thousands of dollars, much to the benefit of Saint David’s School’s annual auction.

Melvin (Mel) Leipzig, M.F.A. ‘72, held a solo exhibition in memory of his late wife, Mary Jo, this winter at the art gallery of Villanova University’s Connelly Center in Villanova, Pa. Eight of Leipzig’s paintings were shown last fall at Nicholas P. Rizzo Fine Arts, Inc. in Chatham, N.J.

Audrey Anastasi, M.F.A. ‘73, exhibited her works on paper in a two-person show, “Birds from the Hand,” at the Minor Memorial Library of Roxbury, Conn., in January. The birds and signature birch tree themes were inspired by the Exxon Valdez tragedy. ▼

Henry Eng, B. Arch. ’67, retired in January as director of the Department of Planning and Permitting of the City and County of Honolulu. During his four-year tenure, he worked on streamlining the permitting process and addressed the shortage of staff.

Lorna Ritz, B.F.A., Art Education ’69, exhibited abstract canvases with a series of oil crayon drawings at the Firehouse Center for the Arts in Newburyport, Mass., last summer. Her drawings featured mountains and apple trees changing with the seasons.

Ira Yellen, B.F.A., Interior Design ’69, is president and CEO of First Experience Communications in Glastonbury, Conn. For the past several years, his company has produced and distributed a family heritage recipe book during the holidays. (See firstexperience.com/recipes.)

1970s

Brian Boland, M.S. Art Education ’71, a full-time balloonist, runs sightseeing balloon flights from a grass strip airport in Post Mills, Vt. With his wife, Louise, he founded the Experimental Balloon and Airship Museum, one of the world’s largest such collections. Boland, who has flown his creations in 24 countries, developed his first hot air balloon while a student at Pratt. “The Phoenix” flew from the parking lot between Higgins and Ryerson halls, with Boland dangling on a tether from a height of 50 feet.

Saberah Hafeez Malik, M.I.D. ’73, participated in “Naturally Inspired,” an exhibition of artwork influenced by natural and architectural structures and presented by Providence Place, Providence, R.I. In the winter round of “Providence Art Windows,” Malik’s installation piece was on view in the window of Two Brothers Beauty Supply.

Tonia F. Ramos Edwards, B. Arch. ’74, has served as building commissioner for the Hamilton County Department of Building Inspections since 1992. A registered architect, she is also an International Code Council certified building official and building inspector, and an Ohio certified building and residential building official, master plans examiner, and commercial building inspector. A former trustee of Pratt Institute, Edwards is the Southwest director of the Ohio Daughters of the American Revolution and a trustee for the Christian Waldschmidt Homestead in Camp Dennison, Ohio.

Alan J. Felton, B. Arch. ’74, was recently named vice president and managing principal of Leo A. Daly in Washington, D.C., the headquarters for the firm’s international operations.

Abby Robinson, M.F.A. ‘74, was featured in the third issue of Dear Dave, a magazine devoted to contemporary photography. Her photos from “My Space Invader Series,” were accompanied with an essay by Charles Traub.


Steven Bleicher, B.F.A. ’77, M.F.A. ’79, chaired a session on “Green Foundations, Curricular and Environmental Sustainability” at the College Art Association Conference in Los Angeles this February.

Clifford Chandler, Liberal Arts and Science, ’77, announced the recent publication of his latest novel, Motherless Child, the story of Billy Raymond, a black child with Native American blood, who grew up in the North and South during the late 1930s.

Jesse Salgado, B. Arch. ’78, is one of the international representatives at the fifth year of Ecobuild in Earls Court, London, March 2009. Ecobuild is the world’s largest event dedicated to sustainable design, construction, and the built environment.

John Baverso, B. Arch. ’79, was honored at the grand opening of the Father Ryan Arts Center in McKees Rocks, Pittsburgh, with the announcement that the center’s theater would bear his name. As the center’s architect, he invested two years on planning, designing, and fund raising and another two years on construction oversight.

Rudy Gutierrez, B.F.A. Illustration ’79, and Marshall Arisman, B.F.A. Advertising Design ’69, were co-presenters at the ICON 5 Illustration Conference in New York City last summer. In 2007, Gutierrez’s artwork was reproduced as a mural for Western Union in Florida and later unveiled in Dallas and Los Angeles. He also appeared on the nationwide program, “Primer Impacto,” which featured the mural.

Mary Rieser Heintjes, B.F.A. ’79, M.F.A. ’85, husband Lawrence (Larry) Heintjes, Fine Arts ’79, and their two daughters exhibited artwork last summer at the Crest TrueValue Hardware art show in Brooklyn, NY.

for the Blessed Sacrament,” to the August ’08 En Vision Church online.

1980s

Louis Caracciolo, B.S. Integrative Studies ’80, and his company, Amalthea Cellars, hosted over 100 wine tastings in Atco, N.J., last June and upheld the honor of Garden State wines, which were often preferred over French and Napa vintages in a blind wine tasting.

Paul Karasik, B.F.A. Comm-Design ’81, won the Will Eisner Comic Industry Award: Best Archival Collection for his book, I Shall Destroy All the Civilized Planets: The Comics of Fletcher Hanks. The award was presented at San Diego Comic-Con 2008, where it was announced that Vol. 2, You Shall Die By Your Own Evil Creation, will be released in 2009.


James F. McAuliffe, B. Arch. ’83, is a principal of McAuliffe + Carroll Architects, which recently relocated to Trenton, N.J. The move will further allow the firm’s architects to combine their passion for urban life with their talent for turning metropolitan centers into sustainable and vibrant communities.

Goulda Downer, B.S. Nutrition and Dietetics ’84, received a 2008 Wisdom of Healers Award from Balm in Gilead, Inc., in recognition of her leadership on health promotion and disease prevention, specifically on HIV/AIDS issues. The award was presented at the 8th Annual Black Church Institute for HIV/AIDS and Other Health Disparities. Downer is also the principal investigator and project director for the multi–million dollar National Minority AIDS Education and Training Center, located in the Howard University College of Medicine in Washington, D.C.

Carrie Moyer, B.F.A. ’85, participated in a show, “That Was Then...This is Now,” that brought together international and intergenerational artists working within three themes: flags, weapons, and dreams. Their work was on view last summer at P.S.1 Contemporary Art Center in Long Island City, NY.

David Kramer, M.F.A. ’87, and Michael Schall, M.F.A. ’95, were the featured artists in a month–long exhibition this winter at Pierogi in Brooklyn, N.Y. Kramer uses humor and self-deprecation to create stories, drawings, and sculptures that juxtapose everyday experiences with the idealized expectations promoted in pop culture.

Mark Goetz, B.I.D. ’86, Todd Bracher, B.I.D. ’97, and Efe Buluc, B.I.D. ’92, M.I.D. ’01, work collaboratively as To22 to provoke new ways of thinking and approaches to design. The name To22 refers to the group’s goal of completing 22 joint conceptual projects. As Bracher lives in London, Buluc in Istanbul, and Goetz in New York, they rarely meet but are in frequent contact via the Internet.

Mark Inglis, B.F.A. Comm-Design ’86, was recently appointed vice president of marketing and communications at the Cleveland Institute of Art in Ohio. He previously served as deputy director and creative director of communications at the Earth Institute at Columbia University in Manhattan.

Miriam Mirna Korolkovas, M.F.A. ’86, was awarded a scholarship by the CAPES Foundation of the Ministry of Education of Brazil and co-sponsored by the Fulbright Commission to participate in the University of Michigan’s CAPES/ Fulbright Visiting Scholar Program. She is a visiting professor in the University’s School of Art and Design from February to May 2009.

Johannes Knoops, B. Arch.’87, received a 2009 Interior Concept Award from Contract magazine (January 2009) for her design proposal for a new Manhattan Marriage Bureau to be perched above the building that has housed this agency since 1915.

William Menking, M.S. City and Regional Planning ’88, served as a curator for the American Pavilion at the 2008 Venice Biennale of Architecture last fall. He is a professor in Pratt’s School of Architecture.

1990s

Lawrence Sass, B. Arch. ’90, was represented in the Museum of Modern Art’s 2008 show “Home Delivery: Fabricating the Modern Dwelling,” a survey of prefabricated homes from the 1800s to present.

Alex Wilhite, M.F.A. ’90, is among those included in Deborah M. Sonnenstrahl’s book, Deaf Artists in America: Colonial to Contemporary. He is pictured as a graduate student at Pratt in the spring of 1990 along with some of his artwork.

Terrence Howard, Civil Eng. ’91, was featured in an article, titled “An Actor Makes an Album, His Way,” in the August 24, 2008 edition of The New York Times. Howard performs as a vocalist and an acoustic guitarist on his debut album, Shine Through It, which was released in September.

Joseph Caserto, B.F.A. Comm-Design ’92, received an Award Certificate of Excellence from Graphic Design USA Magazine for his cover of the April 2008 issue of BW Chicago. The cover was among 1,000 submissions selected from over 10,000 entries and appeared in The American Graphic Awards.

STEPHEN B. JACOBS

B. Arch ’63 and M. Arch ’65, is founder and president of The Stephen B. Jacobs Group, one of the most sought-after architectural and interior design firms in the hospitality industry today. “At Pratt, I received a practical education that made it possible for me to be useful and productive, starting with my first job,” says Jacobs, the recipient of many honors and awards in real estate, construction, and design over the course of his 40-year career.

“In the 1980s,” he adds, “because of my familiarity with Fort Greene and Clinton Hill, which came from living there in my student years, it was natural for me to renovate over 30 brownstones in the neighborhood, as well as some of the larger buildings, utilizing historic tax credits.” An early advocate of using obsolete buildings as a housing resource, Jacobs’ renovation projects have since become textbook examples of how to develop the highest economic potential of an existing building while, at the same time, preserving its architectural and historic significance.

In the past decade, he has often collaborated—with his wife Andi Pepper as affiliate interior designer—on such super-hip projects as The Library and Giraffe, boutique hotels in Manhattan. The stunning success of their Hotel Gansevoort in the city’s Meatpacking District led to tremendous recognition in the national press, as well as to more commissions throughout North America including Los Angeles, Miami Beach, Montreal, and Harrisburg, Penn.
Design Annual, which serves as the December 2008 issue of GDUSA.

Esen Karol, M.S. ’93, Gozde Oral, M.S. ’94, Mark Berinato, M.S. ’04, Amarides Montgomery, M.S. ’07, and Irene Pereyra-Velthooven, M.S. ’07, all Comm-Design alumni, worked on two of Pratt adjunct professor Thomas Klinkowstein’s “diagrammatic narratives” that were included in the book Data Flow: Visualizing Information in Graphic Design (Die Gestalten Verlag, 2008).

Luda Dolinsky, M.S. LIS ’94, was appointed head of knowledge resource management at the medical library of Florida International University’s newly-created College of Medicine in Miami, the first public medical school in South Florida.

Jon Hull, B.I.D. ’94, designed the Mitsubishi Motors MMR25 shown at the Los Angeles Auto Show. The MMR25 features omni-directional wheels that allow the vehicle to be driven forward regardless of the direction its nose is pointing. An automotive designer for 13 years, Hull currently works at Mitsubishi Motors Research and Design Center in southern California.


Peter Majewski, B. Arch. ’98, was promoted to the position of associate at Centerbrook Architects and Planners in Centerbrook, Conn.

Rossana Martinez, M.A. ’96, and husband, Matthew Deleget, M.S. Theory, Criticism, History of Art, Design, and Architecture, M.F.A.

Painting ’97, are co-founders of MINUS SPACE, a Brooklyn-based international platform for reductive art. In 2008, Martinez participated in the two-person show “Sequence” at Gallery Sonja Roesch in Houston, Tex.; Deleget was featured in “Reductive Painting,” a two-person show at Contemporary Art Projects, Toowoomba, Australia.

Jason Karolak, B.F.A. Painting/ Fine Arts ’97, had a solo exhibition of paintings last fall at Massimo Audiero in Manhattan. The title of the show, “Rivers of the Same Mountain,” refers to a passage in Goethe’s Zur Farbenlehre (Theories of Colors) written in 1810.

Beth Shipley, M.F.A. ’97, visiting instructor, Associate Degree Program, received a one-month fellowship for a residency at Fundación Valparaíso in Mojacar, Spain, established in 1989 by Paul Beckett, a Danish painter who lived and worked in the area for many years.

Lúxi Vilela, Associate in Occupational Studies, Illustration ’97, had a solo show of recent paintings, “Black & Gold,” at desChamps Gallery in Lambertville, N.J., last fall. A designer at Random House, Vilela divides his time between Manhattan and his studio in Hunterdon County, N.J.

Richard Bubnowski, B. Arch. ’98, was named a winner in the 30th annual Qualified Remodeler Master Design Awards. Richard Bubnowski Design earned a gold award in the Exterior Facelift category for remodeling the Jerakis residence in Bay Head, N.J. The project also received the Best in Show Award in the “under $200,000” category.

Caitlin Kilgallen, M.S. LIS ’98, was recently promoted to associate library director at the Visual Arts Library of the School of the Visual Arts in Manhattan. Since 1999, she had served as head of reference services at SVA.

Stephen (Young Jun) Seo, B.F.A. Art Direction ’98, opened his store of high-end fashion design in downtown Princeton, N.J., last fall. His handmade, tailored clothing is fashioned from Italian silks and other high-quality fabrics to meet his customers’ specifications.

Susannah (Sukeye) Chippa Tamarkin, M. L. S. ’98, was named a 2008-2009 MetLife Fellow of the Teachers Network Leadership Institute. She will be presenting at the American Library Association’s Annual Conference in July.


Hadijeh Shahie, M.F.A. ’99, a recipient of a 2008 Individual Artist Grant from the Maryland State Arts Council, was featured last November in a two-person show in the series of performances by groundbreaking female artists. Held at the Carriage House in Baltimore, Md., the series features the work of one local and one national artist.

2000s

Darin Brooks, M.S. Interior Design ’00, and Robert Reid, M.S. Interior Design ’00, hosted their fifth annual pumpkin carving party at their studio to benefit the Houston Food Bank. Reid was one of 11 participants selected by Architectural Digest to present designs at an open audition at the Decorative Center Houston.


John J. O’Connor, M.S./M.F.A. ’00, recently had his third one-person show, titled “Flannel Tongue,” at Pierogi in Brooklyn, NY. His large-scale works, which resemble paintings were created with graphite, colored pencil, and paper.

Takahito Etani, B.F.A. Computer Graphics ’03, spoke last summer at the Kala Art Institute in Berkeley, Calif. His recent works appeared in the “Second Skin” exhibition at The Exploratorium in San Francisco.

Mark Murray, B.F.A. Photography ’02, reports that he has been living a nomadic existence, traveling the world for his photographic projects.

Matthew Burris, B.F.A. Photography ’05, and Ross McDerntott, B.I.D. ’05, are collaborating on “The American Festivals Project,” sponsored in part by a National Geographic Young Explorers Grant. They are spending a year on the road to photograph and document America’s small, hidden, and bizarre festivals, traveling in a waste vegetable oil truck and living out of a 1969 Airstream trailer, outfitted with a working darkroom.

Benjamin Kroll, M. Arch. ’05, exhibited paintings in a recent group show at Seaport Gallery in Manhattan.

April Renae, B.F.A. Photography, ’05, helped found the ICB Artist Association, a community of more than 100 artists working in the ICB loft building in Sausalito, Calif.

Michael Schall, M.F.A. ’05, and David Kramer, M.F.A. ’87, were the featured artists in a month-long exhibition this winter at Pierogi in Brooklyn, NY. Schall’s artwork, “The Augmented Fourth,” consists mostly of graphite on paper drawings that depict methods for addressing environmental damage. The title refers to an ominous sounding chord that the Catholic Church once considered evil.

William Caballero, B.F.A., Computer Graphics ’06, attended the National Association of Latino Independent Producers’ 2008 Latino Producers Academy in Santa Fe, N.M., to work on his documentary American Dreams Deferred, which focuses on Caballero’s Puerto Rican-American family in Fayetteville, NC.

Melissa Woolford, M. Arch. ’06, joined Zaha Hadid Architects in London in 2006. She has helped design the extension for Home House, a private members’ club in Mayfair, which opened in October 2008.

R. David Gibbs, B.I.D. ’07, conceived the notion of making furniture from wood recycled from deconstructed water towers. His concept, NYC Water Tower Furniture, was featured on the Discovery Channel’s “Planet Green” in October 2008.

Kyoung Kay Park, M.F.A. ’07, has worked recently as technical director with So! Animation. Her thesis project, “Manny,” 3D animation based on 1920s silent films, has been screened at numerous U.S. and international film festivals.

Cheryl Paswater, M.F.A. Painting and Drawing ’07, was in a group show at Chashama Manhattan Open Studios last fall.

Kimberlee Piper, C.C.P.S. ’07, exhibited her photo series on NYC’s robust country and bluegrass music scene at the Center for Continuing and Professional Studies’ gallery at Pratt Manhattan.

Elizabeth (Ellie) Clayman, B.F.A. Graphic Design ’08, was noted in the Sept.-Oct. issue of I.D. magazine as a winner of its Student Design Review 2008 competition for a book she designed while a student at Pratt.

Yulia Freynk, M.S. Facilities Management ’08, has achieved professional designations from the Project Management Institute and the International Facility Management Association, respectively. She is pursuing the U.S. Green Building Council’s leadership in energy and environmental design accredited professional (LEED-AP) designation. She was also invited to participate on the advisory committee for Pratt’s facility management program.


April Odell, B.F.A., Painting ’08, exhibited her series of paintings of Pratt’s engine room at David’s Tavern in Newburyport, Mass., last summer.

Thomas (Tommy) Ralph Pace, B.F.A. Drawing ’08, screened his film, Getting Capital Hurts Like Bullets, in the Museum of Contemporary Art’s Optic Nerve X festival of short films, in North Miami, Fla., last August.

Darlene Pinkerton, M.F.A. Computer Graphics ’08, screened her thesis film, Rise Sally Rise, at the Reel Sisters Film Festival and Lecture Series on the Brooklyn campus of Long Island University last September. The film examines the connection between African American women and the games they played as young girls.

THELMA KAPLAN STEVENS

Art Education ’54, credits her career as an artist, educator, author, and entrepreneur to her training at Pratt, which encouraged her to be innovative in her approach to teaching. With 25 years of experience in the field, she was named “Art Teacher of the Year” for New York State in 1983. After earning a Ph.D., publishing numerous articles, and Super Sculpture: Using Science, Technology, and Natural Phenomena in Sculpture (Van Nostrand Reinhold, 1974), co-authored with her Pratt roommate Diane Bassi Chichura, Art Education ’54—Stevens was ready for new challenges, so she and Chichura opened Isis Gallery Ltd. in Port Washington, N.Y. in 1982. For 14 years, the partners presented inspired exhibitions of the work of many artists in a beautiful space on Long Island Sound. “Retirement brought new horizons and opportunities for involvement,” says Stevens, who has since found time for community park planning, garden design, and healthy cooking. She is also busy doing volunteer work for her other alma mater, James Madison High School, and developing her new business venture, Reunions to Remember, also with Chichura. “I do take time to smell the flowers,” asserts Stevens, whose passion is horticulture. With her husband, Jay, she hired Pratt architect Tuck Harvey, B. Arch ’60, to build their dream house on two wooded acres in Sands Point, N.Y. Surrounding their new home, Stevens created a lush garden that she views as a painting. In 2006, the Great Neck Park District invited her to advise them on a new kind of recreational facility, The Sensory PlayGarden, which will enhance children’s motor and language skills as well as develop their appreciation for nature.
1930s
Carol Gerbish Cleveland
Fashion Illustration
Lyman S. Cleveland
Industrial Mechanical Engineering, 1932
Annabelle H. Weston Haven
Dietetics, 1933
Florence Greene Larson
Interior Design, 1933
Francois (Frank) Rioux
Interior Design, 1934
John J. Hill, Jr.
Advertising Design, 1935
Carl L. Thomson
Advertising Design, 1935
Edward D. Cartier
Pictorial Illustration, 1936; Bachelor of Fine Arts, 1953
Gertrude Garni Clontz
Industrial Design, 1937
Grace Christopher Jones
Dressmaking, 1937
Inger Olsen Embler
Interior Decoration, 1938
Henry M. Hansen
Advertising Design, 1938
Dorothea Mathison Scott
Costume Design, 1938

1940s
John (Jack) Coneen
Advertising Design, 1941
Budd Sheesley
Illustration, 1941
William E. Weidl
Advertising Design, 1941
Marion Smith Christensen
Advertising Design, 1942; Bachelor of Fine Arts, Communications Design, 1982
John (Jack) Cowan
Illustration, 1942
Sue Hart D’Avignon
Illustration, 1942
Vivian M. Graves
Bachelor of Science, 1943
Raymond J. Aron
Advertising Design, 1948
George W. Morris
Bachelor of Electrical Engineering, 1943
Kenneth W. Wicks
Bachelor of Mechanical Engineering, 1943
Robert E. Weiler
Bachelor of Mechanical Engineering, 1943
Carl A. Wertz
Industrial Electricity, 1943
Sister Mary Justin McKiernan
Illustration, 1944
Dorothy Beenau Millard
Advertising Design, 1944
Janet Law Bottenhorn
Industrial Design, 1946
Eric William Myers
Industrial Design, 1946
Doris Yetter Gorman Ownings
Costume Design, 1946
Marylin Hafner
Illustration, 1947
Hulon O. Noe
Advertising Design, 1948
Kristian Christiansen
Bachelor of Electrical Engineering, 1949
William H. Kirby
Art and Design, 1949
Harriet Halpern Kohn
Home Economics, 1949

1950s
Langdon Morris, Jr.
Bachelor of Architecture, 1950
John S. Paino
Certificate, Building Construction, 1951
Homer C. Potonides
Bachelor of Mechanical Engineering, 1951
John Ciancia
Bachelor of Chemical Engineering, 1952
William Cori (Cochiarelli)
Certificate, Illustration, 1952
Natale Donato
Mechanical Design, 1953
Edgar J. Stephens
Bachelor of Architecture, 1953
Myron (Bud) Weisberg
Bachelor of Fine Arts, Advertising Design, 1953
Howard Hornik
Associate in Applied Science, Production Supervision–Metal Processing Option, 1957
Patrick A. McDonald
Bachelor of Mechanical Engineering, 1958
Charles L. Seaman, Jr.
Bachelor of Fine Arts, Advertising Design, 1958

1960s
Charles N. Mazza
Bachelor of Industrial Design, 1959
Robert J. Benson
Bachelor of Fine Arts, Advertising, 1961
Fred P. Florio
Associate in Applied Science, Building and Construction, 1961
Dan November
Associate of Applied Science, 1963; Bachelor of Fine Arts, Product Design, 1971; Industrial Design Faculty
Joseph A. Brunner
Bachelor of Industrial Engineering, 1965
Angela M. Discala
Master of Library Science, 1967
Melvin L. Baum
Bachelor of Industrial Design, 1968
Edward N. Richardson
Bachelor of Fine Arts, Advertising Design and Visual Communication, 1968
Richard H. Willemann
Bachelor of Industrial Design, 1969; Master of Science, Art Education, 1974

1970s
Edward A. Leighton
Bachelor of Fine Arts, Communications Design, 1972
Doreen Mary Lilore
Master of Library Science, 1972
Lois Henry Mosley
Bachelor of Science, Food Science and Management, 1972

1980s
Margaret (Meg) Wadsworth
Bachelor of Fine Arts, 1981; Master of Fine Arts, 1987
Steven Campbell
Graduate Fine Arts, 1983
Robert J. McAndrews
Bachelor of Industrial Design, 1983
Mark Wald
Master of Fine Arts, 1987

1990s
Paul A. Cattaneo
Bachelor of Architecture, 1993
In 1926, the Pratt Cafeteria served as a laboratory for the mandatory training of students in what was then called the School of Household Science and Arts. The students prepared and served a variety of beverages, soups, salads, hot dishes, and desserts during the course of their training in dietetics, nutrition, and cookery.

Today, Pratt’s four cafeterias still offer such tasty items, but added to the menu is pizza, made fresh in a brick oven in North Hall’s Gallery Café. Employees of CulinArt, Pratt’s long-term food vendor, now serve hungry Prattlers, not student trainees.
In Focus

Pratt’s Sculpture Park was the site last fall of the temporary installation *Migratory Greenhouse*, by Brooklyn-based multimedia artist Austin Shull. For the duration of its stay, the transportable organic garden, situated atop a pickup truck, yielded enough fresh vegetables to feed two people. Shull says the piece—part art project, part food source—came about as a natural progression of his work, which focuses on environmental, social, political, and economic issues.
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** Adobe supplies excluded.
As a Pratt student, Boris Y. Klapwald, B.I.D. `53, would often pass through New York City's Grand Central Terminal on his way from his home in Peekskill, N.Y. The black-and-white images he captured—of sailors, business people, and children—offer a historical and sociological view of what is perhaps America's most famous waiting room. The photos were never shown until 2008, when Klapwald, at the age of 76, had his first solo exhibition, “Meet Me at Grand Central,” in the dining concourse of the terminal. Klapwald’s photographs also were featured in the film Grand Central, a PBS American Experience documentary.