

Hello

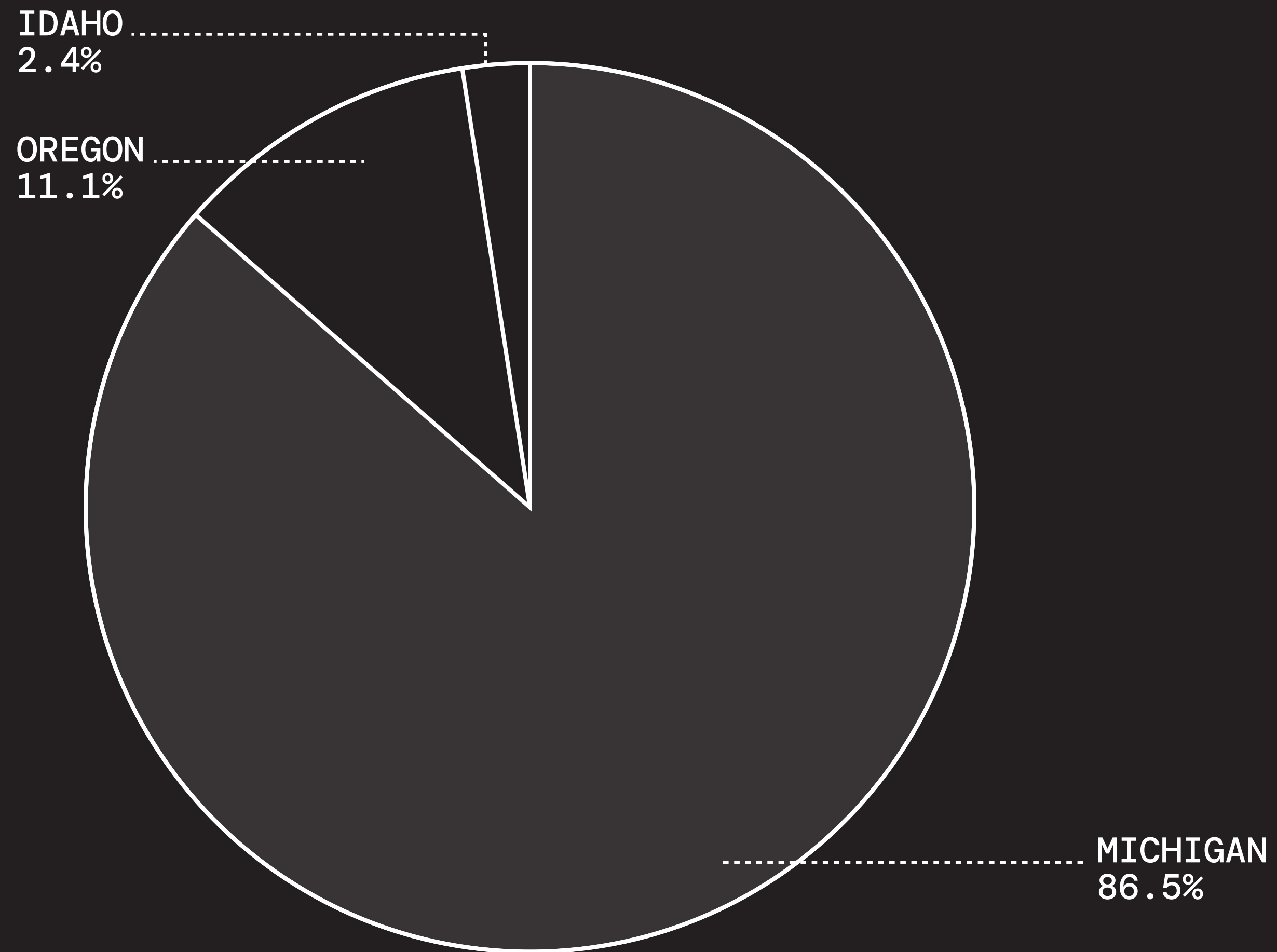
Topics

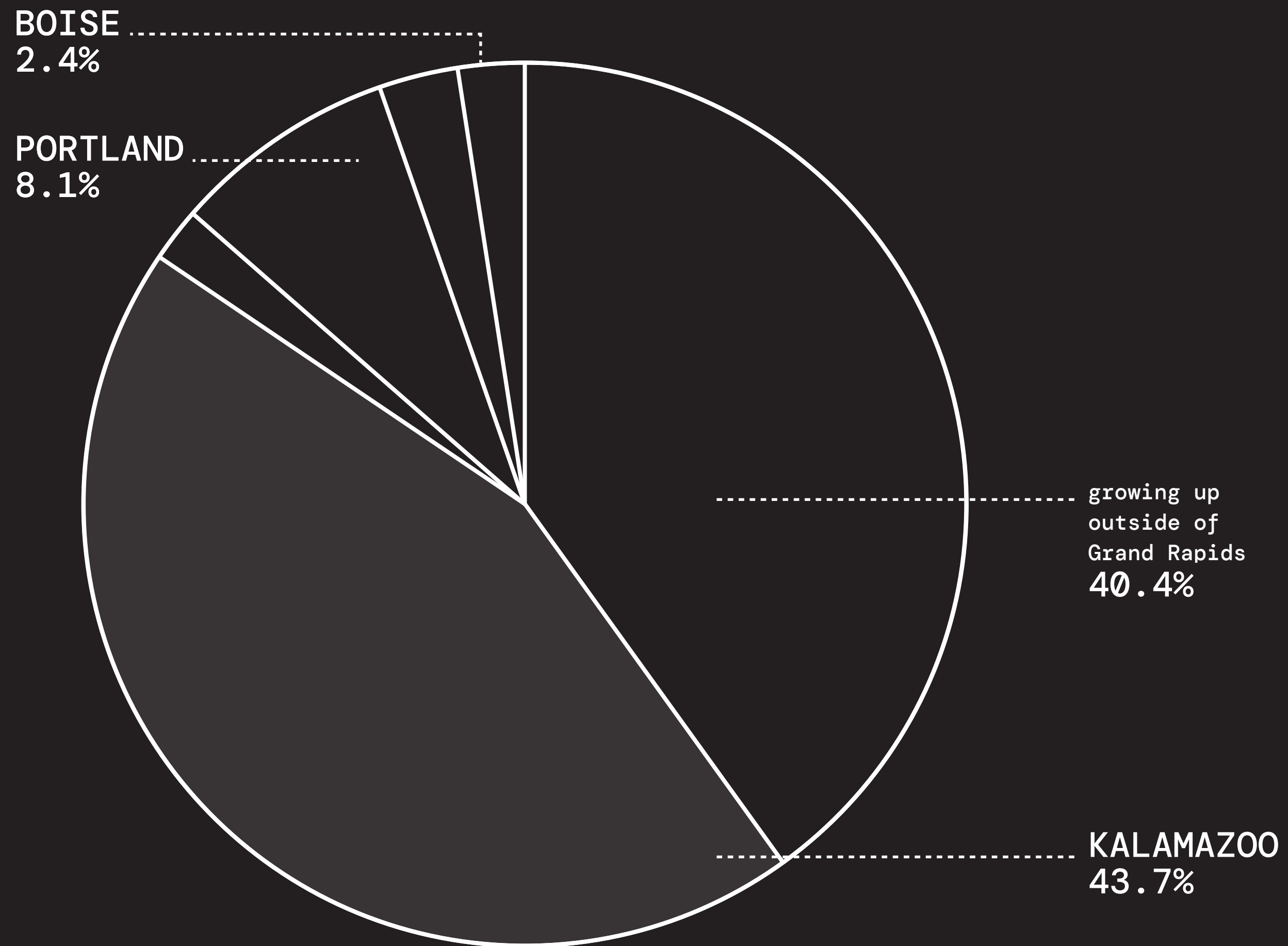
Background/
context

Perspective/
values

Process/
work

Background/ Context



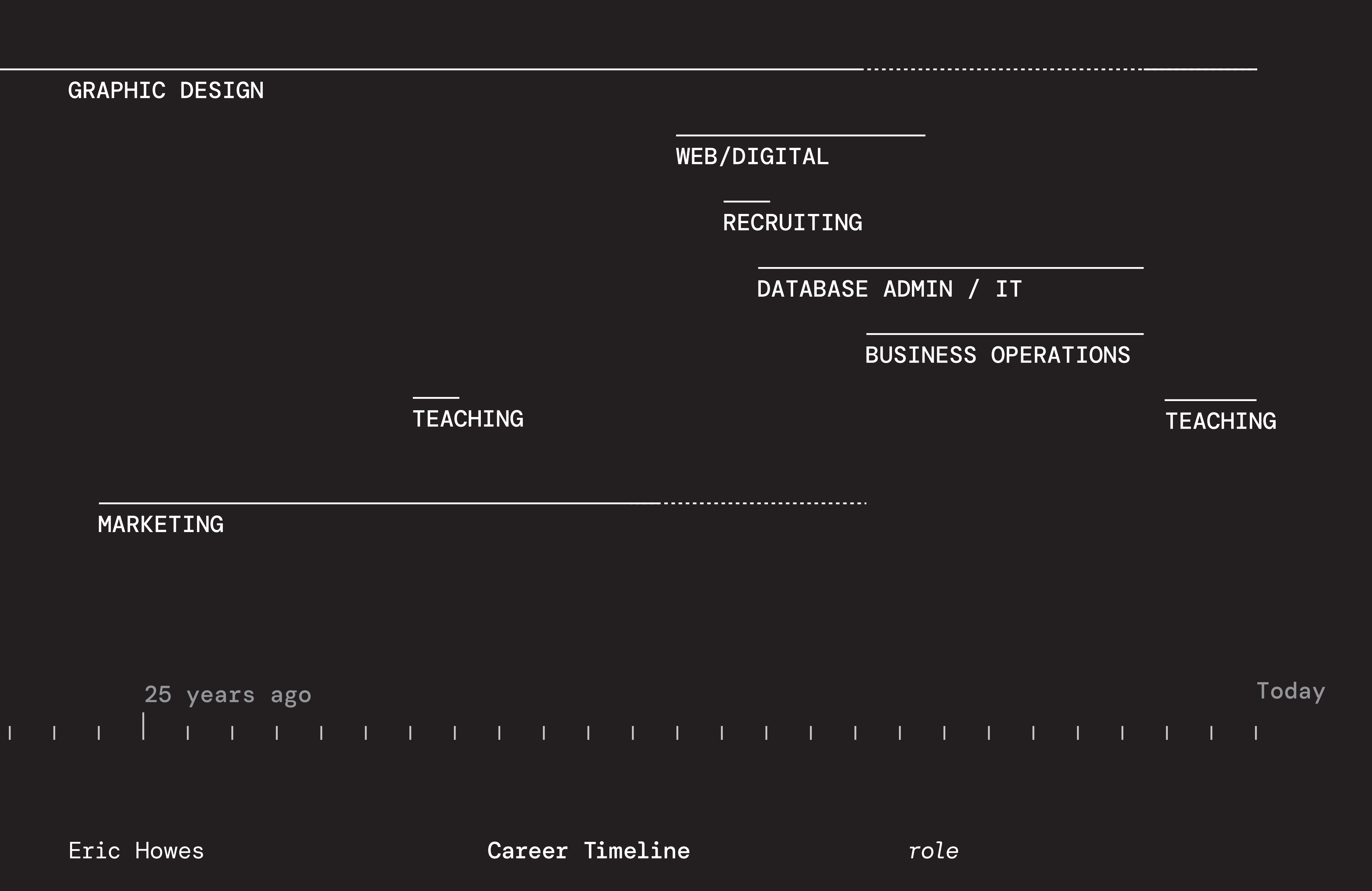




Eric Howes

Where I've Lived

map



GRAPHIC DESIGN

WEB/DIGITAL

RECRUITING

DATABASE ADMIN / IT

BUSINESS OPERATIONS

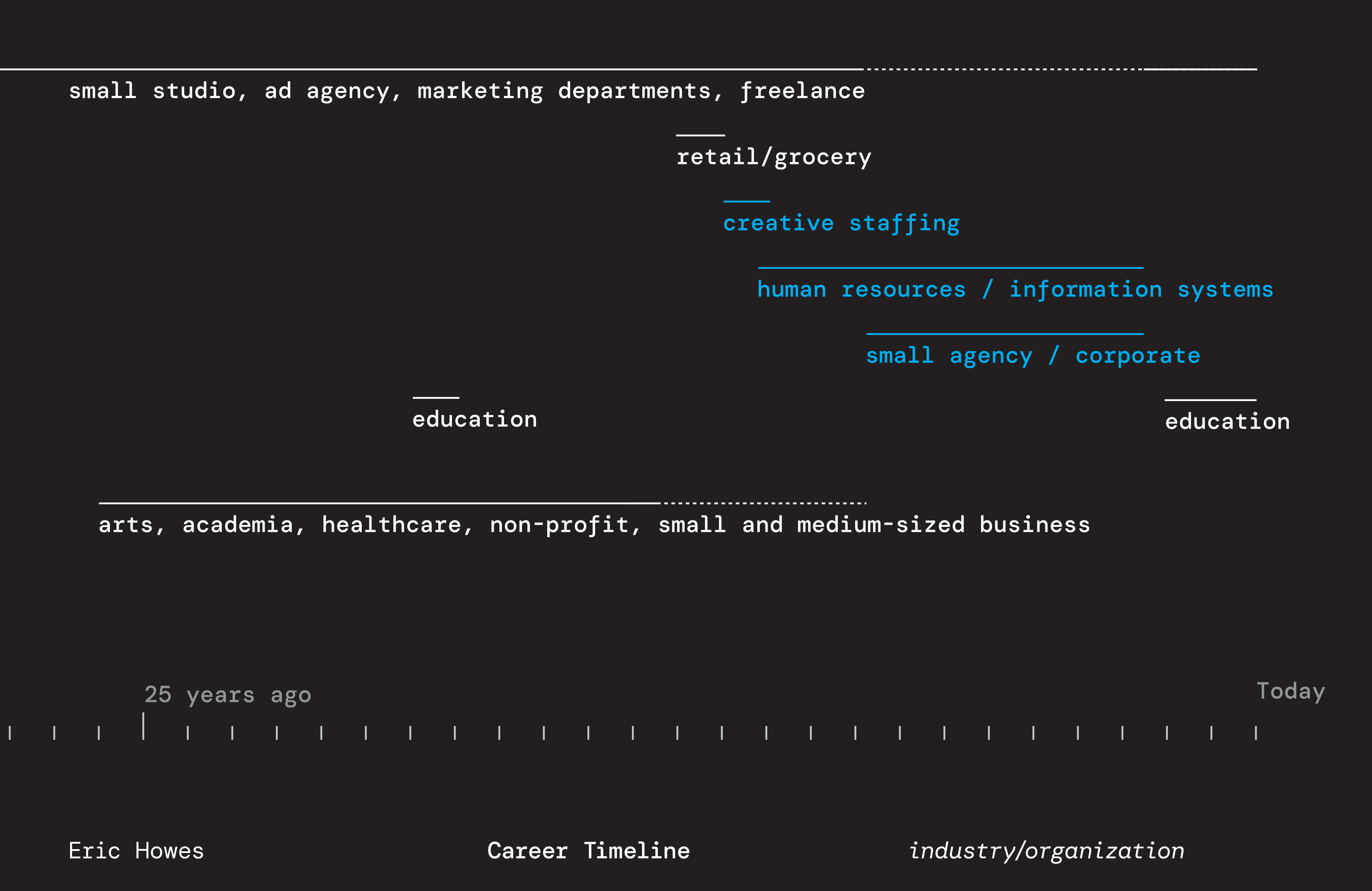
TEACHING

TEACHING

MARKETING

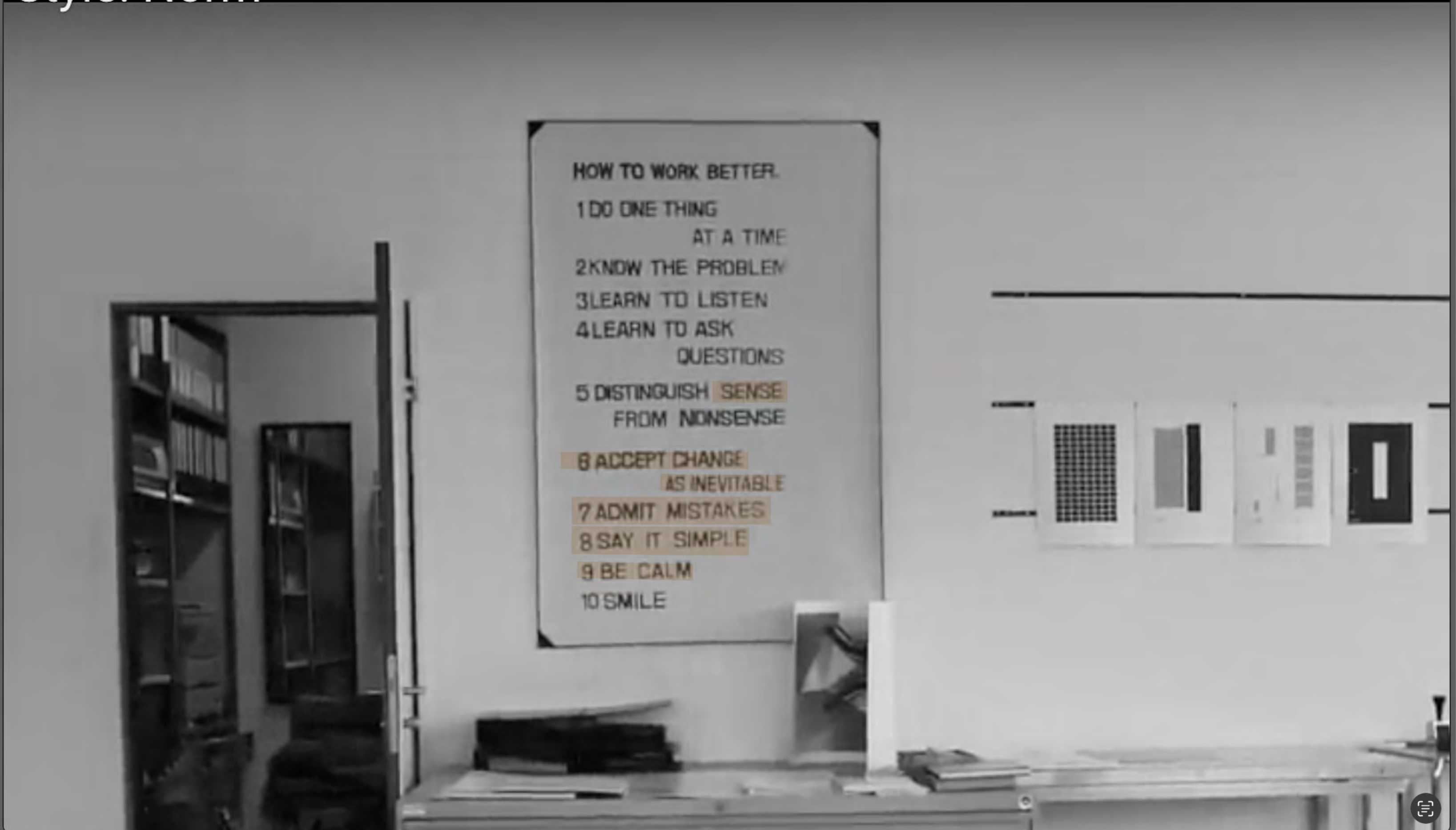
25 years ago

Today



Perspective/ Values

Style: Norm



EVERYTHING
IS DESIGNED.
EVERYTHING
IS DESIGNED.
EVERYTHING
IS DESIGNED.
EVERYTHING
IS DESIGNED.
EVERYTHING
IS DESIGNED.
EVERYTHING
IS DESIGNED.



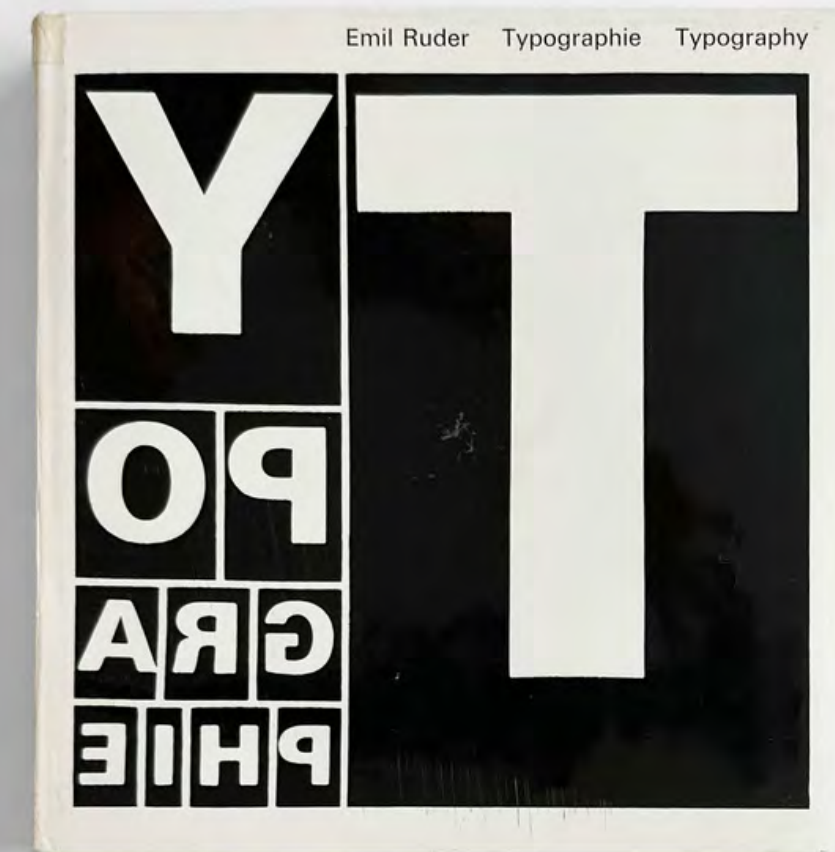


"Electronic equipment replaces neither eyes, hands, nor heart."
—Wolfgang Weingart

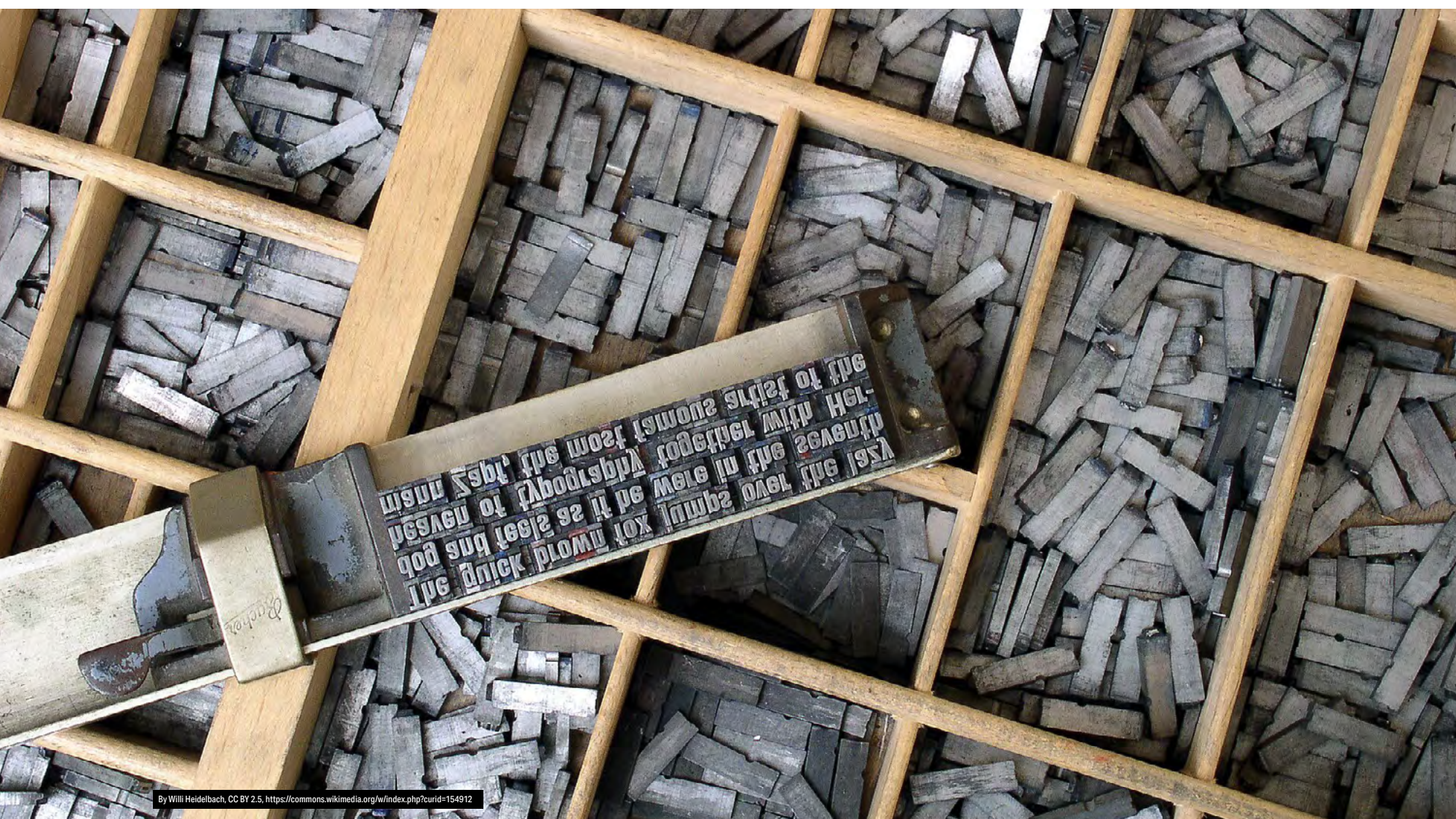


"Typography has one plain duty before it
and that is to convey information in writing.
No argument or consideration can absolve
typography from this duty.

Emil Ruder



Typography: A Manual of Design,
1st ed., 1967 by Emil Ruder



See the difference?
Berthold-Bodoni

See the difference?
Compugraphic-Bodoni

See the difference?
Scantext-Bodoni

See the difference?
Harris-Bodoni

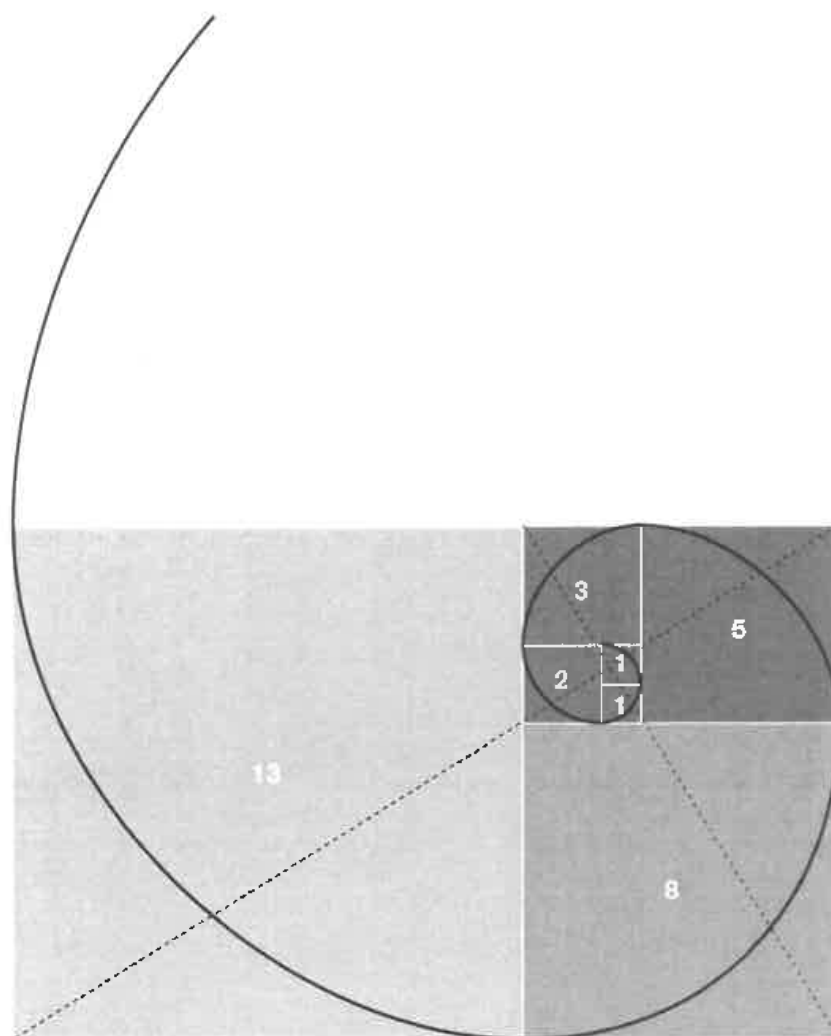
See the difference?
Bauer-Bodoni

See the difference?
Didot

Fibonacci sequence

Another useful model when considering proportions is the Fibonacci sequence. Named for Italian mathematician Leonardo Fibonacci (c. 1170–1240), a Fibonacci sequence describes a sequence in which each number is the sum of the two preceding numbers:

0
1
1 [1+0]
2 [1+1]
3 [1+2]
5 [2+3]
8 [3+5]
13 [5+8]
21 [8+13]
34 [13+21]
...



Fibonacci's sequence always began with 1, but the proportion between any two numbers remains constant when the sequence is multiplied:

0	0	0
2	3	4
2	3	4
4	6	8
6	9	12
10	15	20
16	24	32
26	39	52
42	63	84
68	102	136
...	...	...

The proportion between any two numbers in a Fibonacci sequence approximates the proportion in a golden section.

1:1.618

Series of type sizes, in points, based on a Fibonacci sequence:

Basic sequence

5, 8, 13, 21, 34, 55

Aa Aa Aa Aa Aa

Doubled

6, 10, 16, 26, 42, 68

Aa Aa Aa Aa Aa Aa

Tripled

6, 9, 15, 24, 39, 63

Aa Aa Aa Aa Aa Aa

Quadrupled

8, 12, 20, 32, 52, 84

Aa Aa Aa Aa Aa Aa

First and second

sequence interlaced

Aa Aa Aa Aa Aa Aa Aa Aa Aa Aa

e.g. 21:34 $\approx$ 1.618

21 pt. **34 pt.**

proportions

texture

84 Call me Ishmael. Some years ago—never mind how long precisely—having little or no money in my purse, and nothing particular to interest me on shore, I thought I would sail about a little and see the watery part of the world. It is a way I have of driving off the spleen, and regulating the circulation. Whenever I find myself growing grim about the mouth; whenever it is a damp, drizzly November in my soul; whenever I find myself pausing before coffin warehouses, and bringing up the rear of every funeral I meet; and especially

10/13.5 Serifa

Call me Ishmael. Some years ago—never mind how long precisely—having little or no money in my purse, and nothing particular to interest me on shore, I thought I would sail about a little and see the watery part of the world. It is a way I have of driving off the spleen, and regulating the circulation. Whenever I find myself growing grim about the mouth; whenever it is a damp, drizzly November in my soul; whenever I find myself pausing before coffin warehouses, and bringing up the rear of every funeral I meet; and especially

10/13.5 Univers 55

Call me Ishmael. Some years ago—never mind how long precisely—having little or no money in my purse, and nothing particular to interest me on shore, I thought I would sail about a little and see the watery part of the world. It is a way I have of driving off the spleen, and regulating the circulation. Whenever I find myself growing grim about the mouth; whenever it is a damp, drizzly November in my soul; whenever I find myself pausing before coffin warehouses, and bringing up the rear of every funeral I meet; and especially whenever my hypos get such an upper hand of me, that it

10/13.5 Futura Book

Call me Ishmael. Some years ago—never mind how long precisely—having little or no money in my purse, and nothing particular to interest me on shore, I thought I would sail about a little and see the watery part of the world. It is a way I have of driving off the spleen, and regulating the circulation. Whenever I find myself growing grim about the mouth; whenever it is a damp, drizzly November in my soul; whenever I find myself pausing before coffin warehouses, and bringing up the rear of every funeral I meet; and especially whenever my hypos get such an upper hand of me, that it requires a strong

10/13.5 Meta Plus Normal

typing is not typesetting

Typewriters emphasize the immediacy of thought: getting the idea down without dressing it up.

85

Typewriter type is still the best expression of the informal voice.

Imitating the formalities of typesetting in a letter is inappropriate because it suggests an undeserved permanence—the end of a discussion, not its continuation.

I have great trouble, and some comfort, to acquaint you with. The trouble is, that my good lady died of the illness I mentioned to you, and left us all much grieved for the loss of her; for she was a dear good lady, and kind to all us her servants. Much I feared, as I was taken by her ladyship to wait upon her person, I should be quite destitute again, and forced to return to you and my poor mother, who have enough to do to maintain yourselves; and, as my lady's goodness had put me to

10/12 Courier

I have great trouble, and some comfort, to acquaint you with. The trouble is, that my good lady died of the illness I mentioned to you, and left us all much grieved for the loss of her; for she was a dear good lady, and kind to all us her

10/12 Helvetica

I have great trouble, and some comfort, to acquaint you with. The trouble is, that my good lady died of the illness I mentioned to you, and left us all much grieved for the loss of her; for she was a dear good lady, and kind to all us her servants. Much I feared, as

10/12 Times Roman

What is our objective?

Who is our audience?

How do we effectively communicate?

What is our objective?

Who is our audience?

How do we effectively communicate?

How do we work together?

Process/ work

Sindecuse
Health Center

Mathys+Potestio

WMU Design Center

Sindecuse Health Center

Departmental
Brochures

Promotional
Items

Behavior Change
Campaigns

INTERNATIONAL TRAVEL CLINIC

PERSONALIZED TRAVEL PORTFOLIO

WESTERN MICHIGAN UNIVERSITY
SINDECUSE HEALTH CENTER



1
a

INTERNATIONAL
TRAVEL CLINIC

SINDECUSE HEALTH CENTER



www.sindecuse.com



visit us online at
www.sindecuse.com/travel

INTERNATIONAL TRAVEL CLINIC

immunizations & comprehensive education:

- minimize the risk of disease and illness
- enhance your travel experience



official yellow fever immunization center

available to travelers age 12 and older.

at SINDECUSE HEALTH CENTER



28 AGO 06 E



IMMUNIZATIONS AND VACCINES

We can administer all immunizations currently available in the United States including, but not limited to:

- Hepatitis A & B
- Japanese Encephalitis
- Measles, Mumps & Rubella
- Meningococcal
- Pneumovax
- Polio
- Rabies
- TB skin test
- Tetanus-Diphtheria (Td)
- Typhoid
- Varicella (Chicken Pox)

We are an official Yellow Fever Immunization Center.

PERSONALIZED TRAVEL PORTFOLIO

訪客一批准准下列入境
日期起至90天
VISITOR - Permitted to remain
for ninety days from date of
entry as shown below

HONG KONG DE
-2 JUL 2007
IMMIGRATION
(2752)

BOOKING



Class

INTERNATIONAL TRAVELERS

Location

WESTERN MICHIGAN UNIVERSITY

Building

SINDECUSE HEALTH CENTER

Enhance your travels with our consulting service, including a personalized travel portfolio.

Call

(269) 387-3393

To

Schedule an appointment

Health Center Medical Director

Lisa Marshall, M.D.

Website

<http://www.sindecuse.com/travel>

Sindecuse Health Center is your ticket to well-informed international travel preparation.

Remarks

Sindecuse Health Center International Travel Clinic is an official Yellow Fever Immunization Center.

Travel consultation appointments are most beneficial when scheduled at least four to six weeks prior to departure date.

Eligibility

Open to the community

Minimum Age Requirement

Age 12 and older

...for immunizations to become effective.

GUERRERO

This is an advertisement for our generic products.

**WE HAVE
GENERIC PRODUCTS.**



GENERIC BANDAGES

in case
GENERIC HEALTH PRODUCTS, INC.

DIRECTIONS

Remove exterior wrapper. Peel bandage from non-stick paper. Apply bandage to injury. Replace as needed.

HEALTH CARE

Call Sindecuse Health Center at (269) 387-3287.

Distributed by Sindecuse Health Center – Kalamazoo, MI 49008-5445
©2010 Generic Health Products, Inc. All rights reserved. <http://www.sindecuse.com>



GENERIC LIP BALM

with cap
GENERIC HEALTH PRODUCTS, INC.

DIRECTIONS

Remove cap and twist bottom. Apply balm to lips.

TYPICAL USES

Helps prevent and temporarily protects dry, chapped, and windburned lips. Also helps prevent sunburn.

WARNINGS

Discontinue use and ask a doctor if skin rash occurs, condition worsens or does not improve within 7 days.

QUESTIONS?

Call Sindecuse Health Center at (269) 387-3287.

NET WT 0.15 oz (4.3g)

Distributed by Sindecuse Health Center – Kalamazoo, MI 49008-5445
©2010 Generic Health Products, Inc. All rights reserved. <http://www.sindecuse.com>

TWIST BOTTOM
LESS MORE

KEEP THIS CARD IN THE BOOK POCKET
DUE LAST DATE STAMPED
NOV 2

E2 099144

SINDECUSE HEALTH CENTER c.1
1.269 Dick, Jane Parody
A charge w is not with Kalam 19.50
Kal

5999	11634
1588	1588

1.269 Dick, Jane Parody c.1
19.50

SINDECUSE HEALTH CENTER

Western Michigan University
Kalamazoo, Michigan
Keep until last due date on card

The basic parody with
Dick and Jane

Make Choices

First Edition

Written and Illustrated by
Megan Lappe



Don't be a



See Dick get drunk.
Dick chooses to meet people at parties.
Do you see Dick making friends?

Jane

DATING DILEMMAS

of Dick and Jane

Sindecuse Health Center
sindecuse.com/healthpromotion
269-387-3287

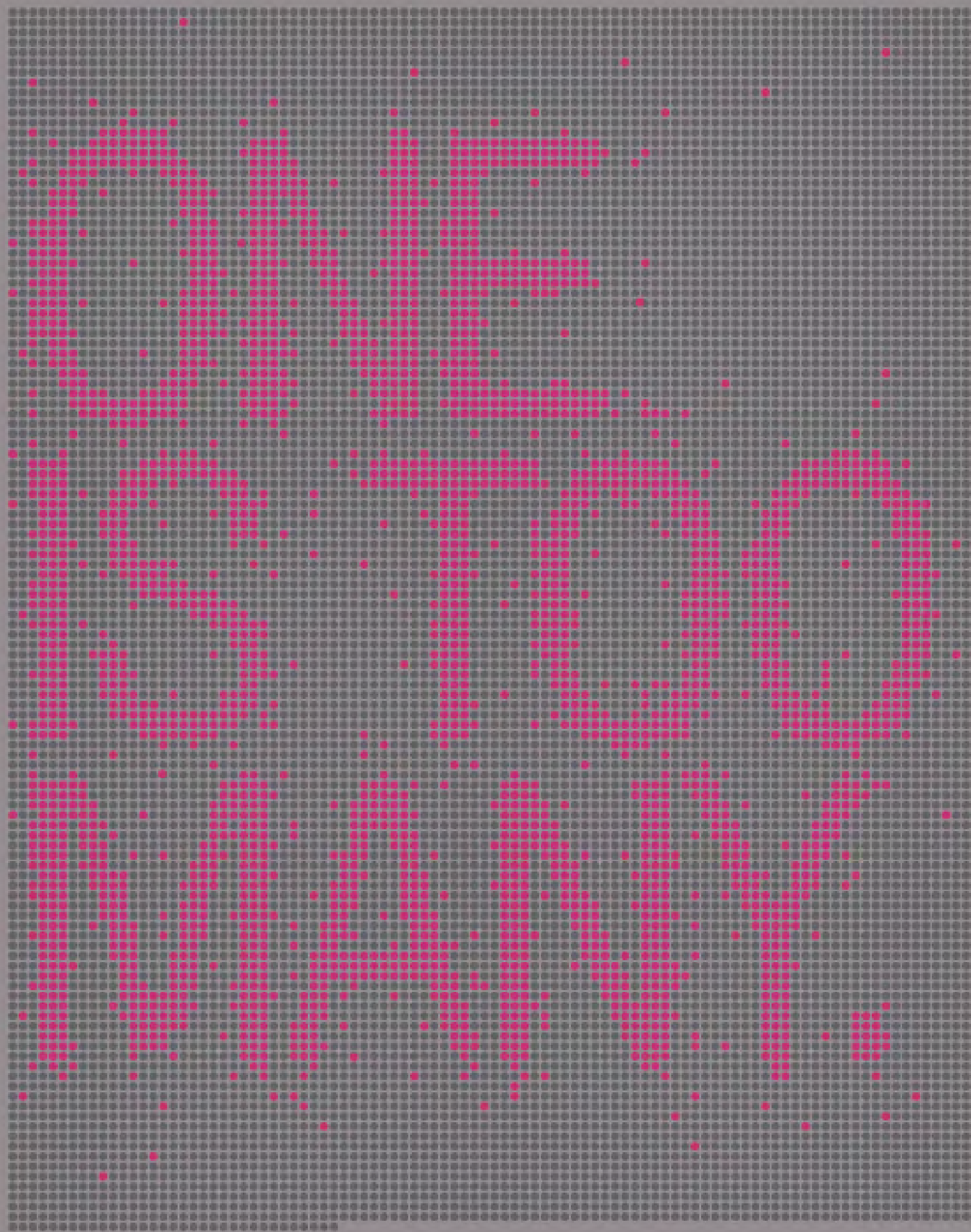
Written and Illustrated by Megan Lappe
Creative Direction: Eric Howes



First we're going to go skating with another couple at Lawson.

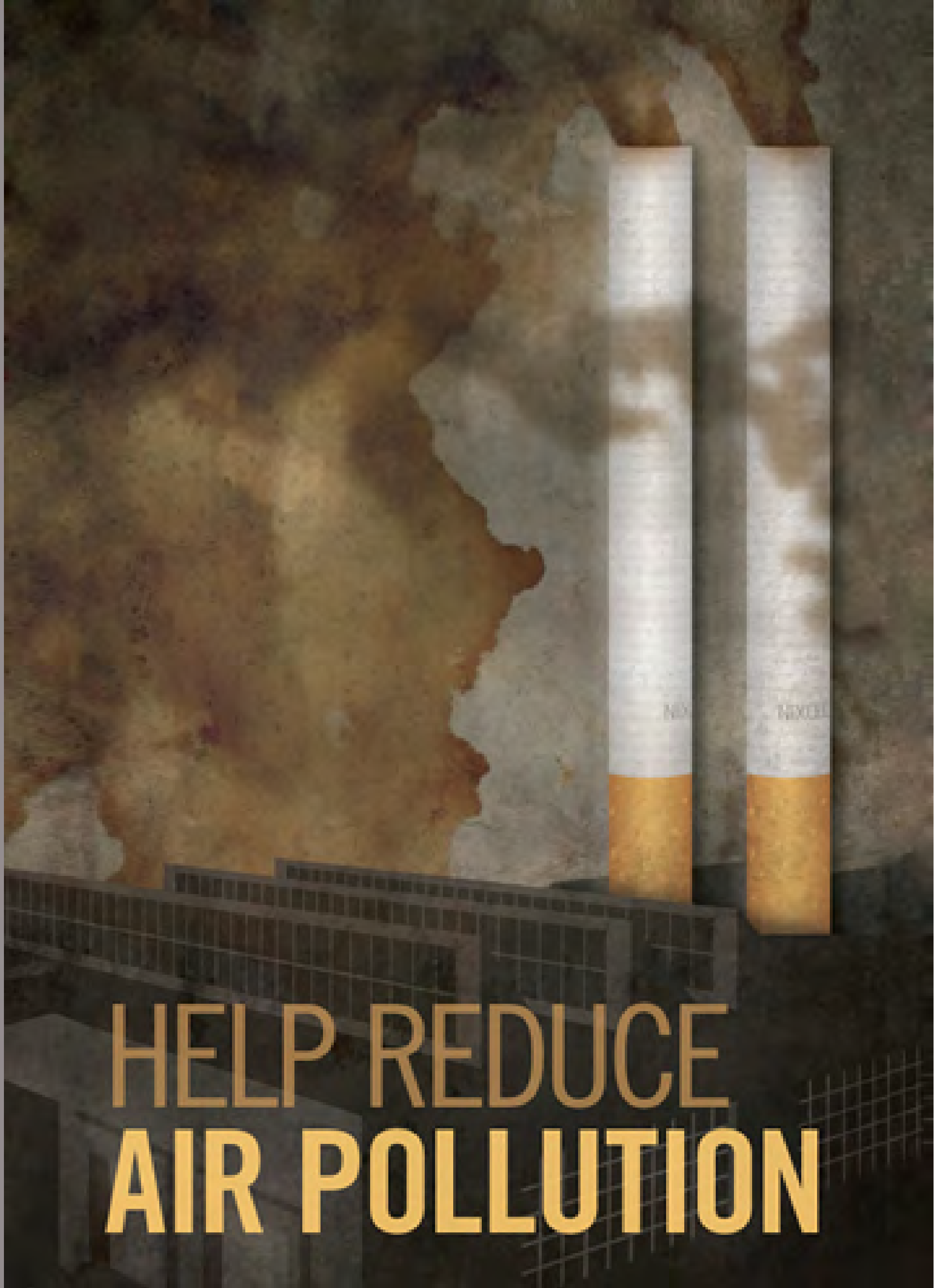
Aww... man! I wish I thought of something cool like that.

Yeah, I'm pretty pumped. Haven't been ice skating since I was a kid.

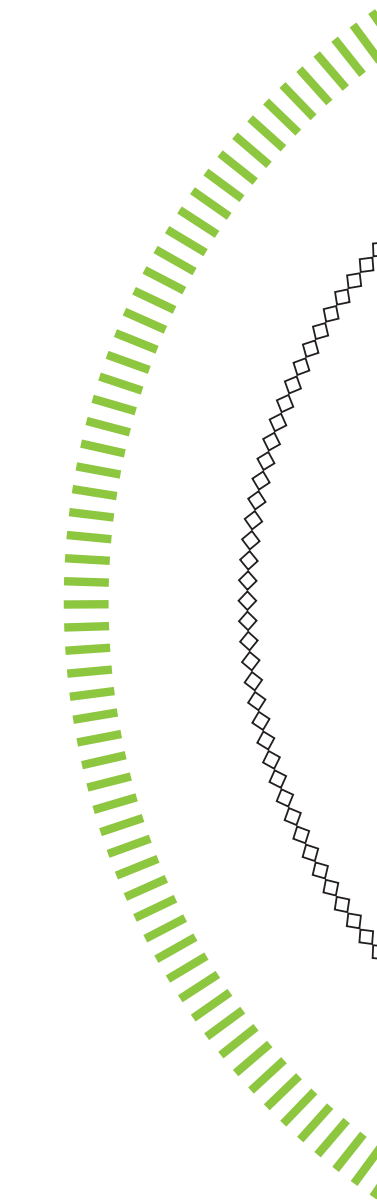


According to national statistics, **one in four** women will be sexually assaulted in their lifetime.

That's **2,912** of the 11,649 women at WMU.



HELP REDUCE AIR POLLUTION



GET

If you want it, we've got it. A series of

September 28 College of Aviation 10 a.m.–2 p.m.	September 29 Sindicuse Hall Retirees/En 9 a.m.–2
--	--

Walk-in immunizations are available at [Sindicuse Hall](#)

Mathys+Potestio

Zine
Series

Employee
Handbooks

Eric Howes

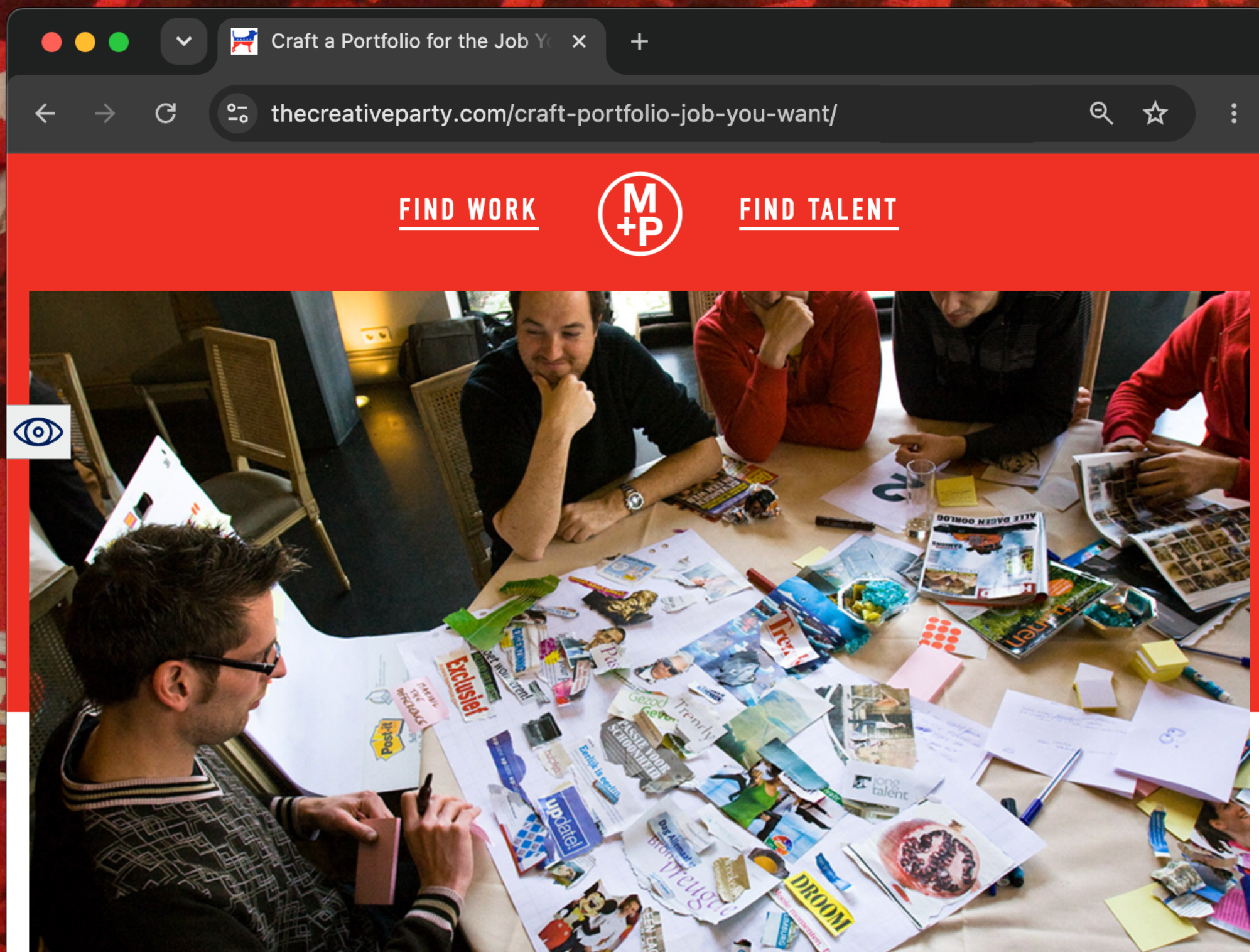


Photo by Bert Heymans

CRAFT A PORTFOLIO FOR THE JOB YOU REALLY WANT

WRITTEN BY **Bart Cleveland** | MAR 15, 2016

You know that place you dream of working; the one that does such great stuff that everyone wants to work there? If you want to dramatically improve your chances of getting an interview, you have to craft a compelling narrative with your portfolio, and make sure that every included piece speaks to your strengths.

1. Make it a page-turner. Your first piece is the catalyst. If it doesn't make the reviewer



PORTLAND DESIGN IN THE 1960s: MARILYN HOLSINGER

WRITTEN BY **Melissa Delzio**

Marvelous Marilyn. That’s what they called her at Portland’s influential freelancers collective, Studio 1030, where Marilyn Holsinger was the group’s only woman artist in 1960.

Marilyn was marvelous by all accounts, but also a serious career woman. She held 11 design positions across 40 years and three states. She worked for ad agencies, newspapers and universities. Her clients included: Meier & Frank, Viewmaster, Revlon, the *San Francisco Examiner*, Oregon State University (OSU) and countless others. The references on her resume are a list of who’s who in the Portland design scene of that era. She was exuberant and stylish, athletic and a natural leader. She was cracking the glass ceiling just by showing up and doing her best work with grace. “I don’t remember her feeling like what she was doing was groundbreaking,” reflects her daughter Joan. “If anything she was just a woman before her time.”

DISCOVERING THE DRAWING BOARD AND THE SKI SLOPES

Marilyn was born and raised in Lincoln, Nebraska. Her family made the move to Portland in 1934 after Marilyn’s mother had seen a picture of Portland in *Sunset Magazine*. Marilyn (then 12 years old) was at first upset by the move, and her

parents gave her a wire-haired terrier named Mugs to help her adapt. The family settled in NE Portland in the Sabin neighborhood and Marilyn attended Sabin School, then Grant High School.

In addition to the new pup, drawing also helped Marilyn transition to the Pacific Northwest. She was always drawing. Once in high school, she discovered a usefulness for her drawings: creating illustrations for her high school paper. Also in high school, she became a skier and was one of the first to ski at Timberline Lodge in 1938. According to Joan, “One her favorite memories was piling in the back of a pick-up truck to go to the snow in high school—no seatbelt of course. They’d hike up in the snow (no chairlifts!) and ski down. No wonder she was always trim and fit then.”

Marilyn knew she wanted to be an artist, and her parents encouraged her, even as war broke out in Europe. Marilyn graduated from high school in 1940, with optimism, talent and a dream.

Marilyn had decided to attend the University of Oregon (UO) and major in drawing and painting. Now known by her nickname, Miki, Marilyn was described as vivacious, and exuded confidence with her Judy Garland-esqe haircut. Joan recalls that Marilyn’s father “...was very supportive of her attending UO. But one time she got quite tipsy at a holiday dance and threw up in the potted palm tree in the lobby of the Multnomah Hotel, today an Embassy Suites. ‘Never again’ he said, or he’d withdraw her college fund.” It is unknown if she actually heeded her father’s warning, but it is clear from her records that Marilyn didn’t let a good time get in the way of her studies, and vice versa.

She distinguished herself right away, becoming president of the



THE COST OF BEING CREATIVE IN PORTLANDIA

WRITTEN BY **Mahesh Raj Mohan**

The creative economy is alive and well in Portland. Image Comics is moving its headquarters here! Artists have been coming to Portland for decades, and businesses offering creative services have thrived.

I classify my business in the marketing sphere, but the city's creative energy is a major fuel source for writing, editing, and storytelling. Many other writers and designers are doing better financially than they were five or six years ago. Adding to the cool "creative economy vibes" is the arts tax, passed in 2012, that funds Portland public school arts programs.

All's well, right? In some ways, yes. Portland's art and design scene is indeed changing and evolving. And for the past several years, the Portland area has experienced a population explosion: rising 7% from 2010 to 2015, bringing our grand total to more than 2 million people, according to Metro.

But there are growing pains. Metro noted in a separate report that Portland has a vacancy rate of 3%, the tightest in the country. The Independent Publishing Resource Center, which opened nearly 20 years ago, announced it's being forced to move following a 300% rent increase. The Contemporary Craft Museum also had to close recently.

The Independent Publishing Resource Center is an established business. It offers creatives the ability to make

art, zines, and graphic novels. It has accrued an impressive list of sponsors, and many Portland creatives attest to its indispensability in PDX.

So we may be growing by leaps and bounds, but what are we at risk of losing? How do we, as a community, balance the economic demands of a growing city with a desire to be an artistic destination?

THE PROBLEM IS RENT

The city and its surrounding environs are growing and changing, but it's not always equitable. I'll (badly) paraphrase Neo in *The Matrix*, "the problem is ... rent."

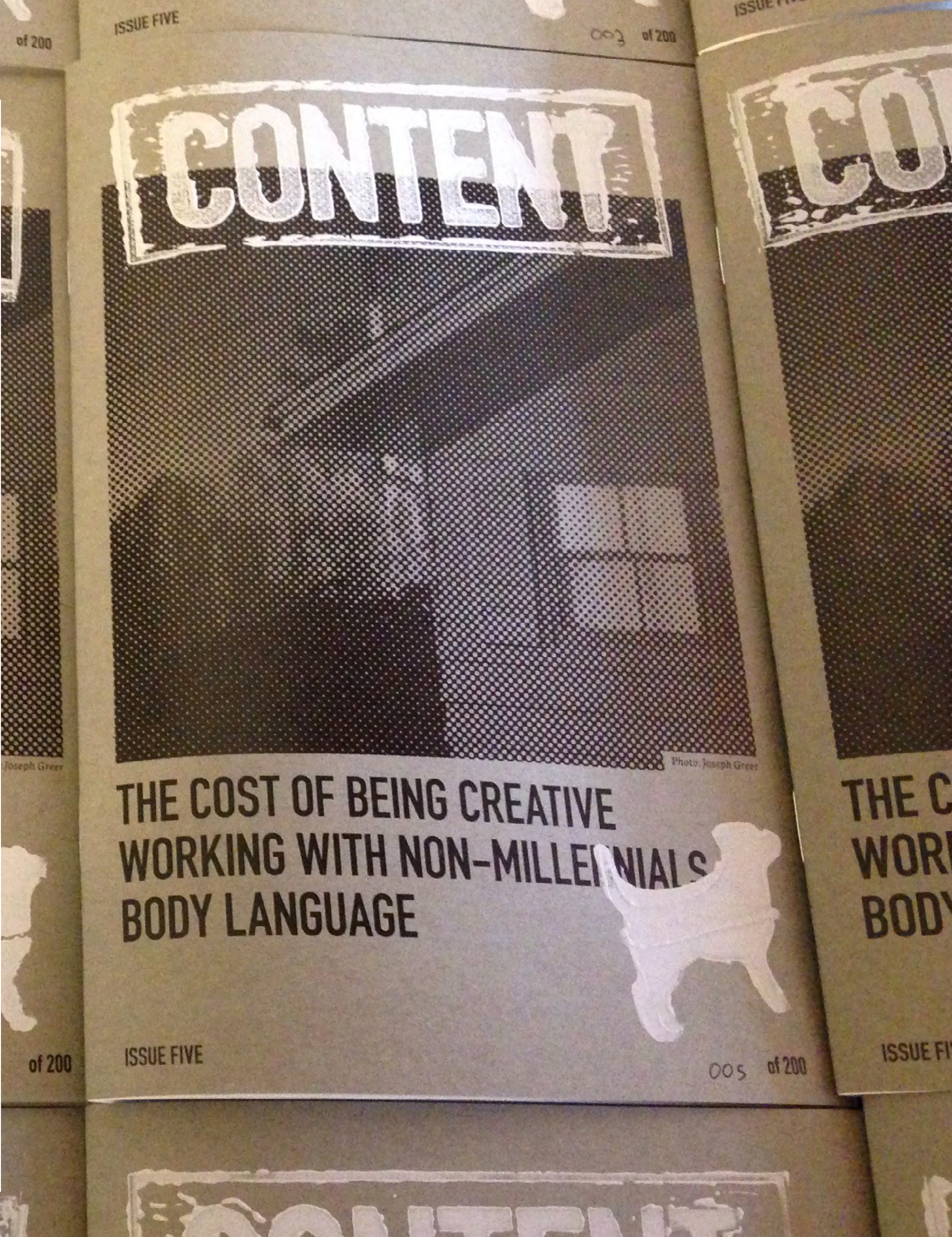
Rent increased 63% from 2006 to 2015. Portland Business Journal reported that rents increased by 14% between February and March of 2016 alone.

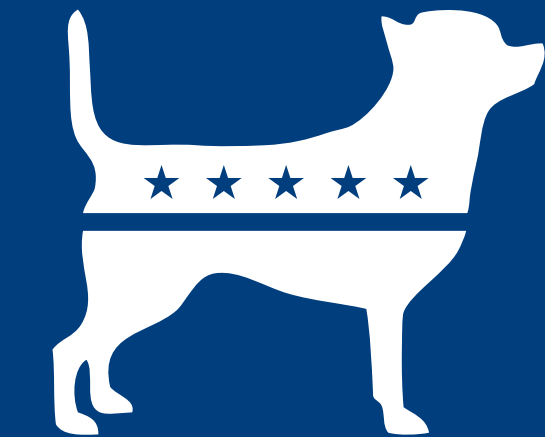
Landlords clearly wield tremendous power. Renters like the IPRC don't have an equity stake where they rent—they rent the floors, walls, and door. The subject of my first interview for *Strange Horizons*, Steven Harper Piziks, put it so well recently on his blog: "I've never had a landlord install new windows for me so my heating bills would go down. And I've never in my life had a landlord who REDUCED my rent. It always went up. People who can't get a mortgage are forced to pay rent at the whim of the landlord and never get anything back for it. People who can't afford new windows are forced to pay higher heating bills. Meanwhile,

someone who already has some money is able to save yet more money."

I am empathic to that scenario, especially when it involves young creatives

Photo: Joseph Greer





THE
Creative
PARTY

EMPLOYEE HANDBOOK

+ Mathys
Potestio

+ Mathys
Potestio

HANDBOOK

CONTENTS

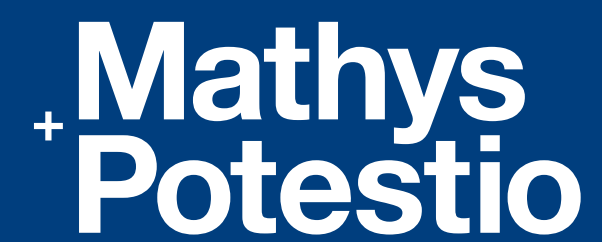
WHAT DEFINES US	3	EMPLOYEE CONDUCT	20
		Equal Employment Opportunity	21
		I-9 Immigration Reform Policy	21
		Americans With Disabilities Act	22
		Procedure For Requesting An Accommodation	22
WELCOME	4		
COMPANY HISTORY	5	EMPLOYEE RELATIONS	23
		Harassment	23
SUMMARY	6	Solicitation and Distribution	24
Communications	6	Security and Company Access to Computers and Accounts	24
Pay Days	7	Confidential and Proprietary Information	25
Overtime Policy	7	Driver Safety	27
Payroll Deductions	7	Employee Responsibilities For Injuries and Accidents	27
Personnel Records	8	Drug and Alcohol Policy	28
Rest and Meal Periods	8	Travel Expense Policy	28
Weather	8		
Social Media	8	ACKNOWLEDGEMENT	29
Smoking	8		
Resignation	9		
Termination/Dismissal	9		
Overview	10		
M+P's PTO Policy	10		
The Basics	10		
How PTO Is Accrued	10		
How To Use PTO	11		
Medical Coverage and COBRA	12		
401(k) savings plan	12		
Holidays	12		
Personal Leave	13		
Jury Duty	13		
Family and Medical Leave	13		
Notice of Leave	14		
Medical Certification	14		
Unpaid Leave; Use of Paid Leave	14		
Medical and Other Benefits	15		
Intermittent and Reduced Schedule Leave	15		
Returning From Leave From Your Own			
Serious Health Condition	15		
Returning To Work From a Work-Related Injury	16		
Definition of a Return-To-Work Position	16		
Monitoring Return-To-Work Status	16		
Duties of Managers and Injured Employees	17		
Managers	17		
Questions About Leave; Return-to-Work Policy	17		
Oregon Military Family Leave Act (OMFLA)	17		
Continuation of Health Benefits	18		
Requests For Leave	18		
Return From Military Leave	19		
Required Documentation	19		

THE
Creative
PARTY

TEMPORARY EMPLOYEE
HANDBOOK

CONTENTS

WHAT DEFINES US	3	EMPLOYEE CONDUCT	20
		Equal Employment Opportunity	21
		I-9 Immigration Reform Policy	21
		Americans With Disabilities Act	22
		Procedure For Requesting An Accommodation	22
WELCOME	4		
COMPANY HISTORY	5	EMPLOYEE RELATIONS	23
		Harassment	23
SUMMARY	6	Solicitation and Distribution	24
Communications	6	Security and Company Access to Computers and Accounts	24
Pay Days	7	Confidential and Proprietary Information	25
Overtime Policy	7	Driver Safety	27
Payroll Deductions	7	Employee Responsibilities For Injuries and Accidents	27
Personnel Records	8	Drug and Alcohol Policy	28
Rest and Meal Periods	8	Travel Expense Policy	28
Weather	8		
Social Media	8	ACKNOWLEDGEMENT	29
Smoking	8		
Resignation	9		
Termination/Dismissal	9		
Overview	10		
M+P's PTO Policy	10		
The Basics	10		
How PTO Is Accrued	10		
How To Use PTO	11		
Medical Coverage and COBRA	12		
401(k) savings plan	12		
Holidays	12		
Personal Leave	13		
Jury Duty	13		
Family and Medical Leave	13		
Notice of Leave	14		
Medical Certification	14		
Unpaid Leave; Use of Paid Leave	14		
Medical and Other Benefits	15		
Intermittent and Reduced Schedule Leave	15		
Returning From Leave From Your Own			
Serious Health Condition	15		
Returning To Work From a Work-Related Injury	16		
Definition of a Return-To-Work Position	16		
Monitoring Return-To-Work Status	16		
Duties of Managers and Injured Employees	17		
Managers	17		
Questions About Leave; Return-to-Work Policy	17		
Oregon Military Family Leave Act (OMFLA)	17		
Continuation of Health Benefits	18		
Requests For Leave	18		
Return From Military Leave	19		
Required Documentation	19		



WHAT DEFINES US

- + Do the right thing.
- + Be ethical.
- + Grow and develop.
- + Have fun. Laugh. Be Authentic.



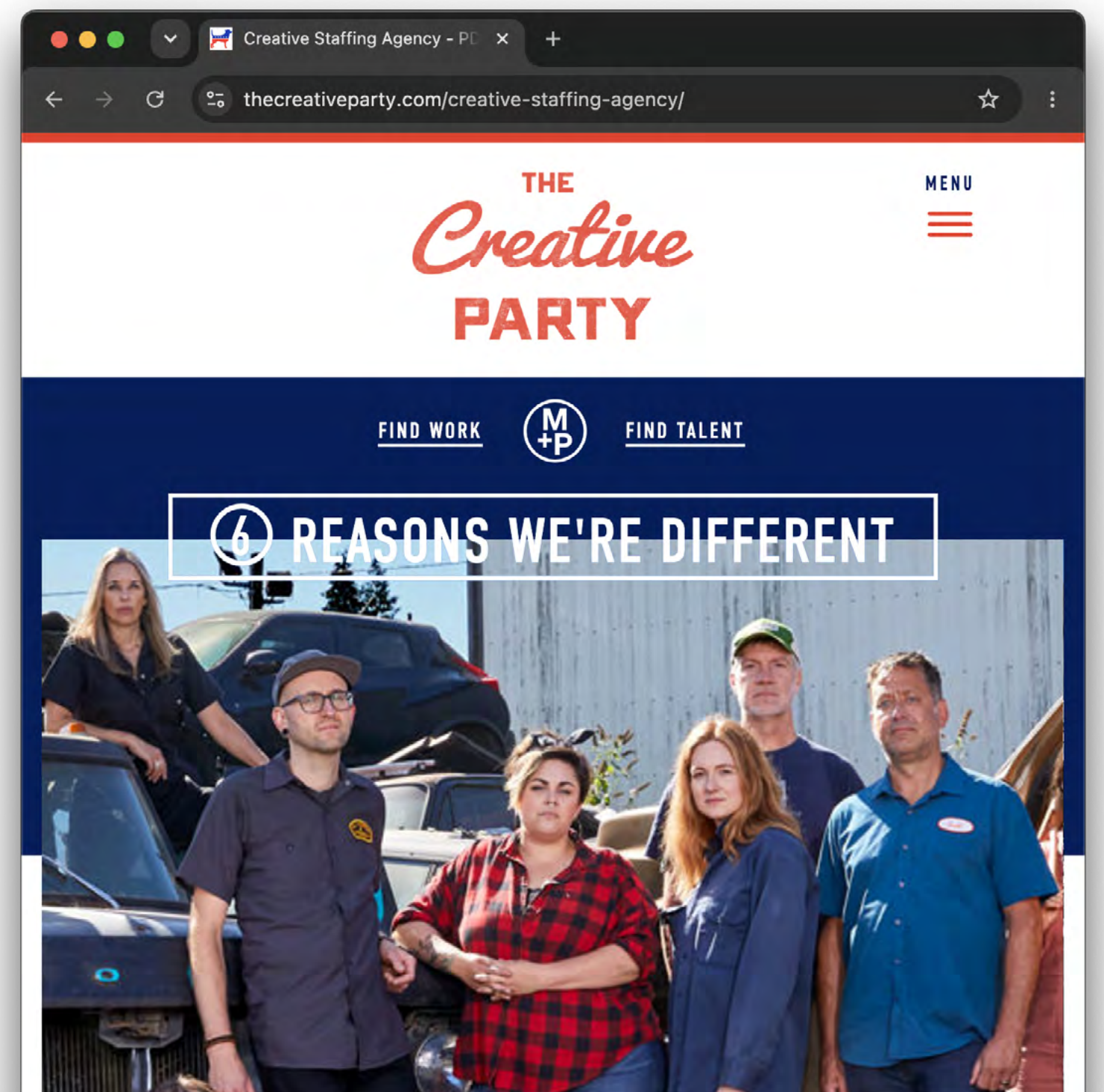
HANDBOOK

WELCOME

Welcome to Mathys+Potestio (M+P or the Company). We value you as a member of our team and you are critical to our continued growth and success. M+P strives to maintain an entrepreneurial spirit where employees can drive their own success. This requires a true commitment to quality, an excellent work ethic, and a commitment to customer service to our company clients and our talent. You will be supported every step of the way with mentorship, guidance, and a healthy dose of humor.

While this Handbook might appear a little dry and boring, it's important information to have so that expectations are clear. We like to work that way. Total honesty. Total transparency. If you have a question about any policy or procedure, please ask for clarification.

Be Authentic.



WMU Design Center

Recruitment
Campaign

Poetry
Book

Annual
Report

Frostic School of Art
Graphic Design BFA Program

**Application Deadline
February 23**

<https://frosticart.slideroom.com/#/Login>

**Review Scheduling
February 25–26**

Call or email to schedule an interview.
269-387-2436
dave.marlatt@wmich.edu

**Applicant Reviews
February 27–28**

For more information, contact Nick Gauthier,
Director of Academic Advising
art-advising@wmich.edu

Design Can...



Frostic School of Art
Graphic Design BFA Program

Application Deadline
February 23

<https://frosticart.slideroom.com/#/Login>

Review Scheduling
February 25–26

Call or email to schedule an interview.
269-387-2436
dave.marlatt@wmich.edu

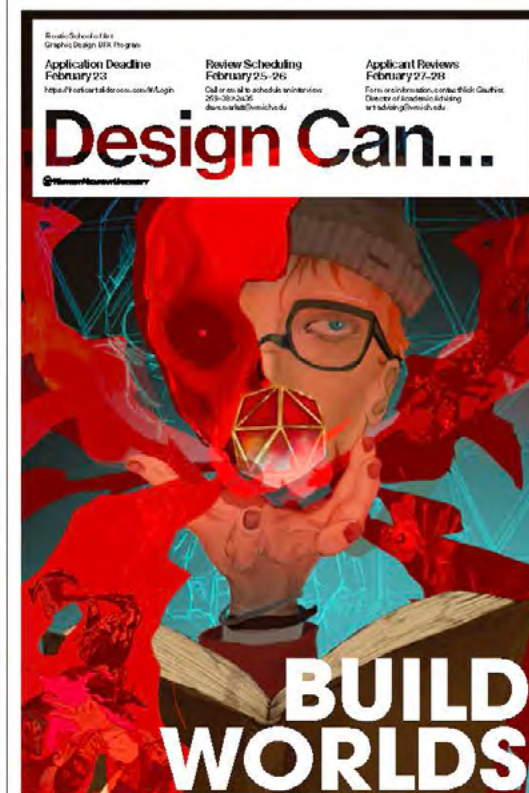
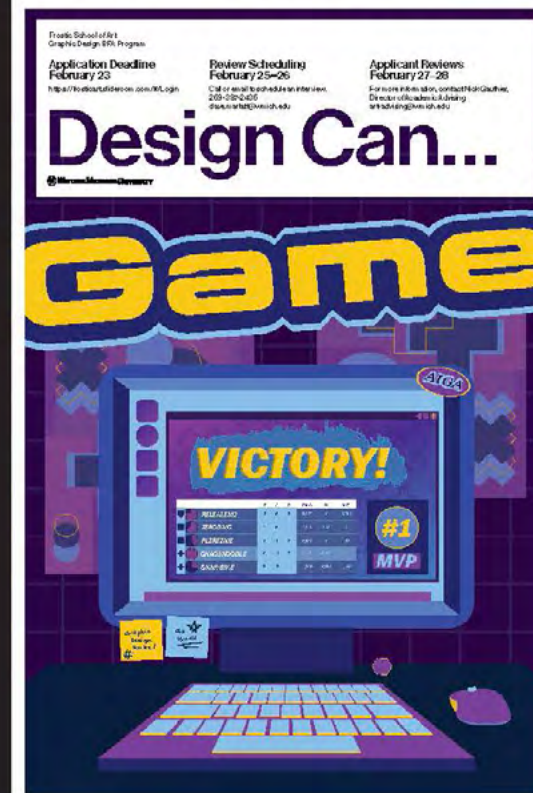
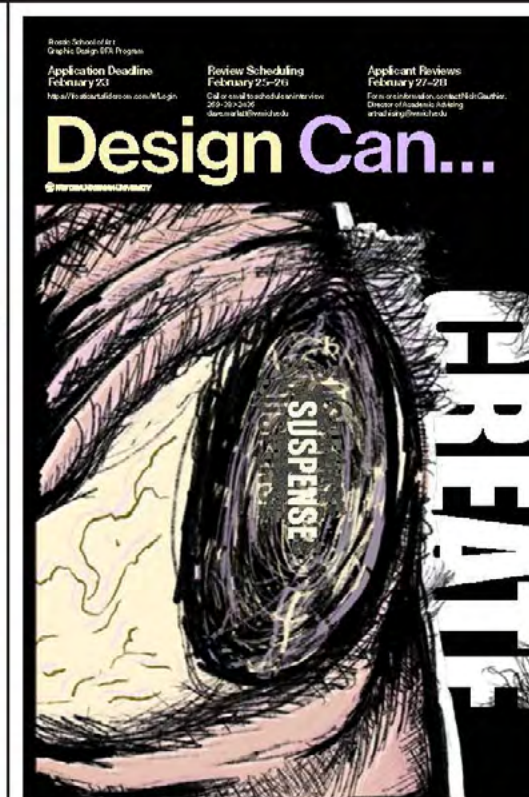
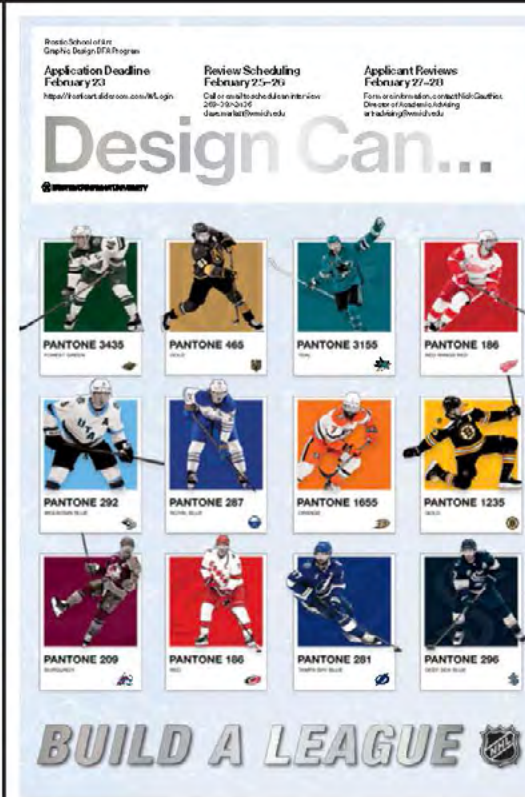
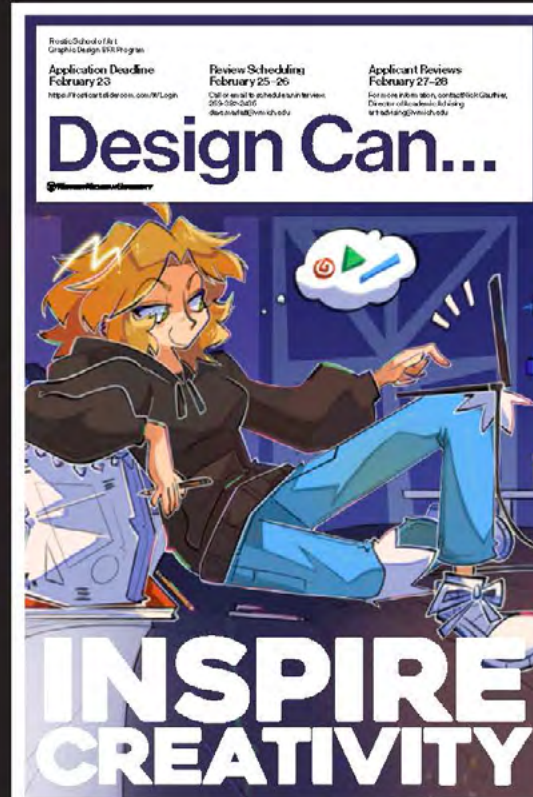
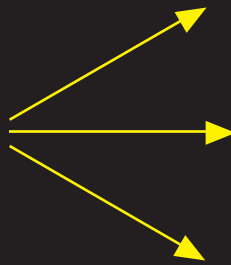
Applicant Reviews
February 27–28

For more information, contact Nick Gauthier,
Director of Academic Advising
art-advising@wmich.edu

Design Can...

WESTERN MICHIGAN UNIVERSITY

STUDENT WORK



Frostic School of Art
Graphic Design BFA Program

**Application Deadline
February 23**

<https://frosticart.slideroom.com/#/Login>

**Review Scheduling
February 25–26**

Call or email to schedule an interview.
269-387-2436
dave.marlatt@wmich.edu

**Applicant Reviews
February 27–28**

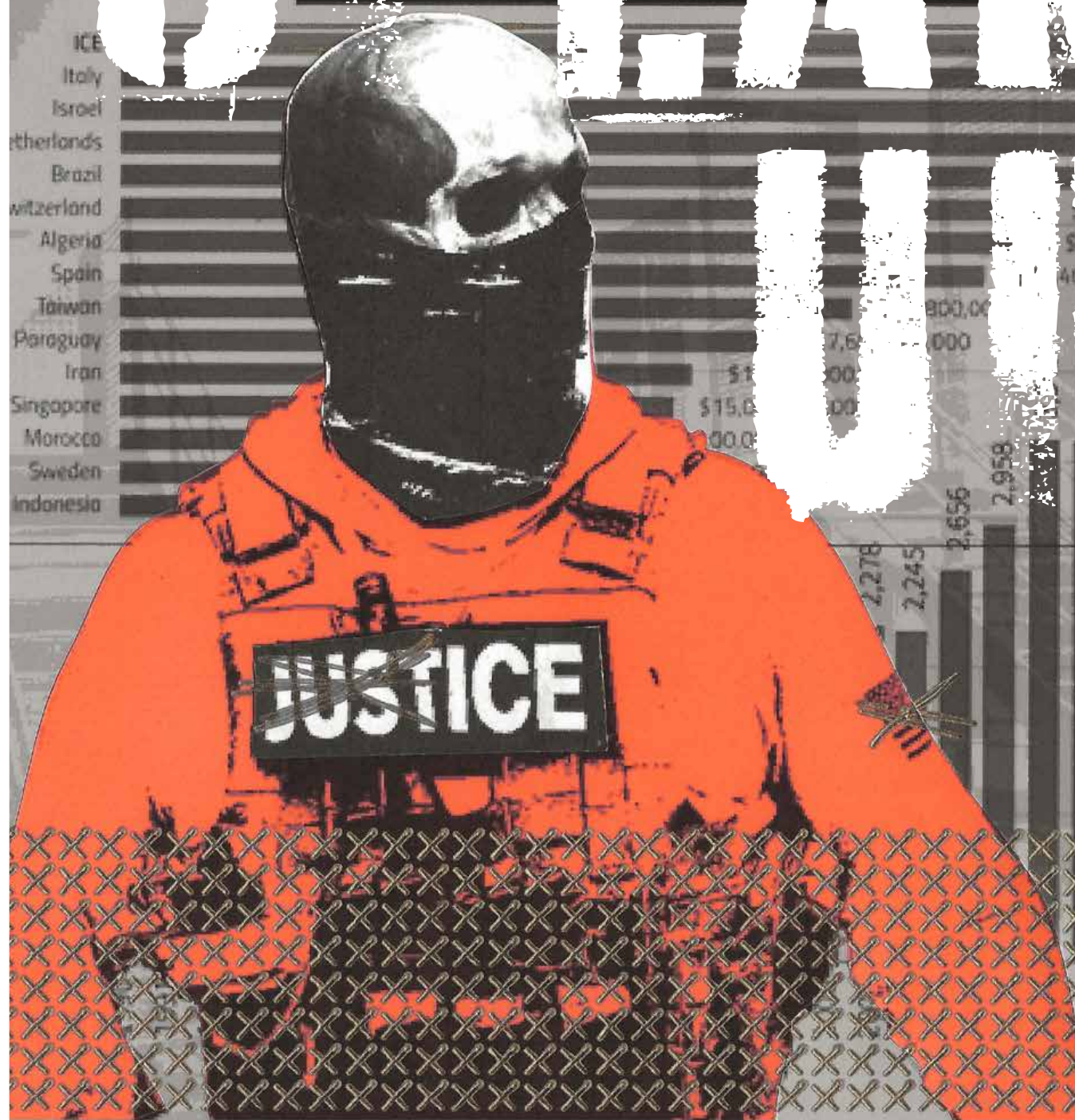
For more information, contact Nick Gauthier,
Director of Academic Advising
art-advising@wmich.edu

Design Can...

 WESTERN MICHIGAN UNIVERSITY

SPRAY

UP



Design: Eric Howes

ICE BUDGET VS COUNTRIES' DEFENSE BUDGETS





emotional
nd perception

—Sample Text

The work
page with

—Place Holder

sist excess,
ng effect.

—More Words

\$15.00



CADMAN

NOVA

42 MILES PRESS

NOVA

POEMS BY
DANA JAY CADMAN

NOVA

NOVA

NOVA

NOVA

NOVA



h emotional
and perception

—Sample Text

. The work
gage with

—Place Holder

esist excess,
ing effect.

—More Words

\$15.00



CADMAN

NOVA

42 MILES PRESS

NOVA

Poems by
DANA JAY CADMAN

NOVA

NOVA
NOVA
NOVA
NOVA
NOVA
NOVA
NOVA

NOVA

NOVA

CADMAN

NOVA

42 MILES PRESS



NOVA

POEMS BY
DANA JAY CADMAN

NIGHTMARES

My father returns to me after his death
He comes in red nightmares to flash warnings
Here tonight he paints the west wall bright green
And then he dies Another untrue funeral
And he's saying not the destination but
The way Maybe I'm asleep again
Here in my sleep I know
How time ends and rewinds and ends
Undoes itself Un-dies itself How gentle the universe
Unfolding bends as paper and then extends
So so here he is undead again walking around
In the dream and he's come to me to give me a secret
And in the next one he's in that plain pine box
Then there he is
Running his cigarette under the kitchen faucet
It goes Sssst

MAPS

what are you looking for | i know
the way the cells spread | it's a desperate

thing | we are also that lost and searching
to expand | our bodies destroy the places
we want for home | i roam this city earth

like a shape on a canvas of warm reds | once
he said he thought the dead turned into lamplights
and such | like stars | what god or ghost

did you find in the house | i am alone | dad said,
it isn't the where that matters | it's how
you go there | and now you're gone

WMU Frostic School of Art

Design Center

Fall 2025–Spring 2026 Report

Overview

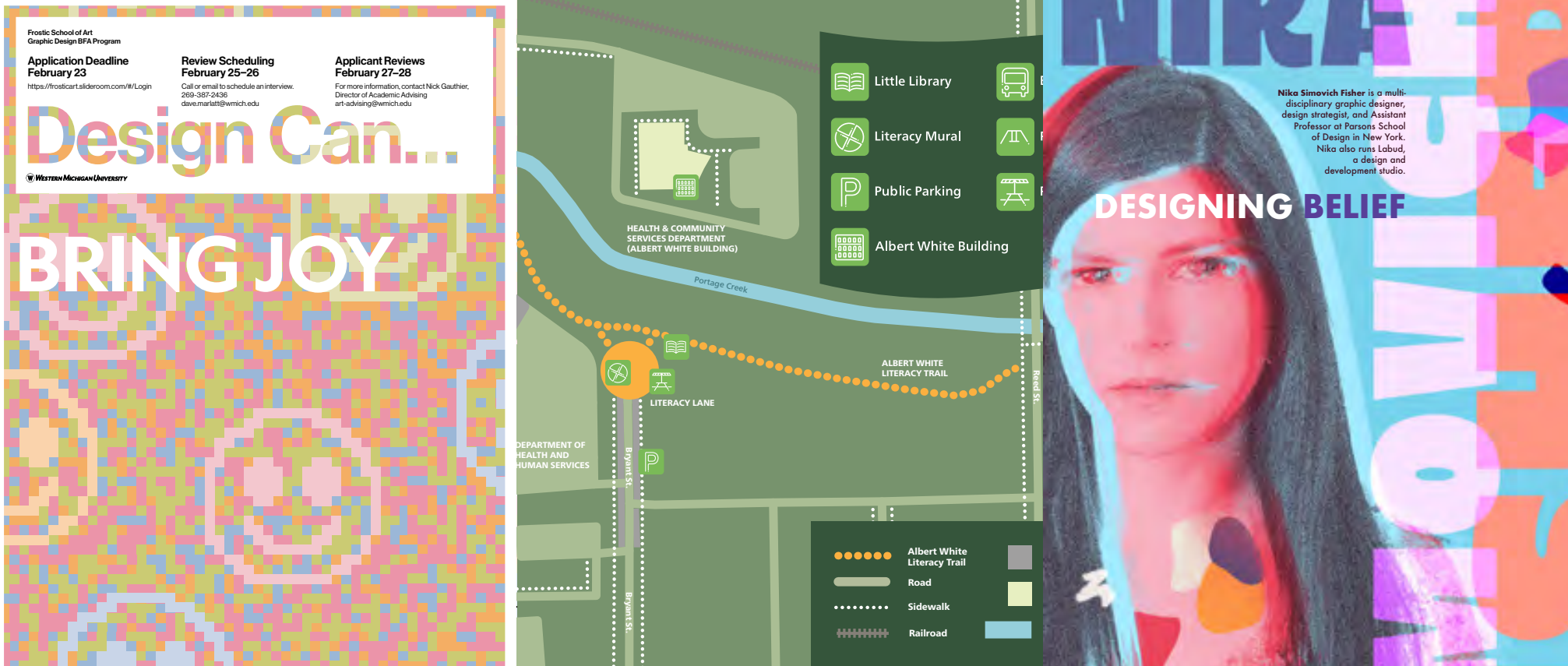
The Design Center has been a unique and crucial component of the Graphic Design program for nearly 40 years. Operating as an embedded design studio, it engages students with real clients from WMU and the greater Kalamazoo community. Projects are selected based on educational merit, primarily through partnerships in the arts and nonprofit sectors.

Unlike programs with simulated studio experiences, professional practice is the curriculum, evolving with technology and present-day demands. Students participate in ongoing, collaborative projects supported by close mentorship and structured professional development.

With supervision from their Art Directors, Design Center interns manage timelines, respond to feedback, and provide high-quality work. They gain direct experience collaborating with clients, writers, and end-use vendors,

while cultivating relationships with alumni mentors that strengthen and extend their professional network. While it emphasizes applied practice, the Design Center maintains a strong commitment to experimentation and process, grounded in both traditional and digital media. This balance ensures that students develop both conceptual rigor and professional readiness.

There is also a significant focus on teaching students the values of interpersonal communication skills, network and community building, and the drive to continue self-directed learning. In a communication-based career, knowing the value of establishing strong, meaningful connections with clients ensures thoughtful, agile and useful content for the client. Ultimately, students graduate with the confidence and sensitivity to address complex communication challenges within meaningful, real-world contexts.





Flute

Sierra Staman, principal
Aleia Lenz, piccolo
Elizabeth-Ann Yates
Sophie Garcia
Sitora Aminova

Oboe

Jayce Porter, co-principal
Ava Terzulli, co-principal

Bassoon

Ian Christensen, principal
CeCe Smith

Clarinet

Canon Cochran, co-principal
Mady Johnson, co-principal
Steven Davenport
Chloe Eash
Lyndsey Hall
Connor Johnson
Becca Kaul
Cadence Kirkham
Kalan Kostal
Madelyne Whitten

Alto Saxophone

Morgen Tillema, principal
Hunter Perry

Tenor Saxophone

Soph Stetkiw
Kyla Dennis

Baritone Saxophone

Sarasa Irie

Trumpet

Adam Elmur, co-principal
Layla Michaels, co-principal
Brenden Sullivan
Connor Vance
William Male, co-principal
Kaleigh Urbani
Grahm Beickman
Kellen Muller
Connor Eldredge

Horn

Guinevere Diehl, principal
Thomas Rush
Holly Channells
Charley Heck
Robin Maiville
Hugo Sanchez
De'Cary Spuric
Sydney Brander

Trombone

Christopher Smith, principal
Rene Nohina
Owen McDowell
Sophie Maxwell

Bass Trombone

Gabi Stout
Anthony Berardi

Euphonium

Jeffrey Simpson, co-principal
Emmett Deur, co-principal
Celeste Hall

Tuba

Ryan Firschau, principal
Tim Dokter
Bishop Walker

Percussion

Elijah Bradley, principal
Izaak Beebee
Zander Collier
Ethan O'Hara
James Quinn
Aine Turpin

Double Bass

Melody Lebert

Piano

Luke Kritzman

Harp

Michael Maganuco

Conducting Graduate Assistants

Anthony Berardi
Jairo Cabrera

Staff

Ian Christensen, librarian
Kyla Dennis, manager

Program

O Canada

Calixa Lavallée (1842–1891)

The Star-Spangled Banner

Francis Scott Key (1779–1843)
John Stafford Smith (1750–1836)

Jeremy Brown, conductor
Prof. of Music, University of Calgary & Artistic Dir./Cond., Calgary Wind Symphony

Canzona (1951)

Damon Talley, conductor
Director of Bands, Louisiana State University

Peter Mennin (1923–1983)

Un Cafécito (2020)

Steven D. Davis, conductor
Director of Bands, University of Missouri–Kansas City

Dennis Llinás (b. 1980)

Love & Nature, III. Slow Burn (2024)

Mary Schneider, conductor
Director of Bands, Eastern Michigan University

Gala Flagello (b. 1994)

Handel in the Strand (1912/1962)

Rodney Dorsey, conductor
Professor of Music, Florida State University

Percy Aldridge Grainger (1882–1961)
arr. Richard Franko Goldman

Zirk (2007)

Lin Foulk Baird, horn
Professor of Music, Western Michigan University

Scott Boerma (b. 1964)

Andrew Yozviak, conductor
Director of Bands, West Chester University

Stillwater (2019)

Albert Nguyen, conductor
Director of Bands, University of Memphis

Kelijah Dunton (b. 1999)

Hail to the Spirit of Liberty (1900)

Trey Harris, conductor
Associate Director of Bands, Western Michigan University

John Philip Sousa (1854–1932)

Adventures on Earth, from "E.T." (1982/2008)

Scott Boerma, conductor
Director of Bands, Western Michigan University

John Williams (b. 1932)
trans. Paul Lavender

Lyrics

O Canada

O Canada!
Our home and native land!
True patriot love in all of us command.

With glowing hearts we see thee rise,
The True North strong and free!

From far and wide,
O Canada, we stand on guard for thee.

God keep our land glorious and free!
O Canada, we stand on guard for thee.

O Canada, we stand on guard for thee.

The Star-Spangled Banner

O say can you see,
by the dawn's early light,
What so proudly we hail'd
at the twilight's last gleaming,

Whose broad stripes and bright stars
through the perilous fight
O'er the ramparts we watch'd
were so gallantly streaming?

And the rocket's red glare,
the bombs bursting in air,
Gave proof through the night
that our flag was still there,

O say does that star-spangled
banner yet wave
O'er the land of the free
and the home of the brave?



Irving S. Gilmore School of Music

American Bandmasters Association

[program & handout](#)

Design for printed program for the 2026 Bandmasters Association conference in Chicago, IL. This program shows the involvement of the WMU School of Music ensemble that participated in this year's conference, and shows biographies and credentials of the student and faculty personnel involved. The program also shows the musical pieces performed for the conference by the WMU School of Music Concert Band.

The accompanying handout introduces new members of the American Bandmasters organization to the rest of the attendees at the national conference.

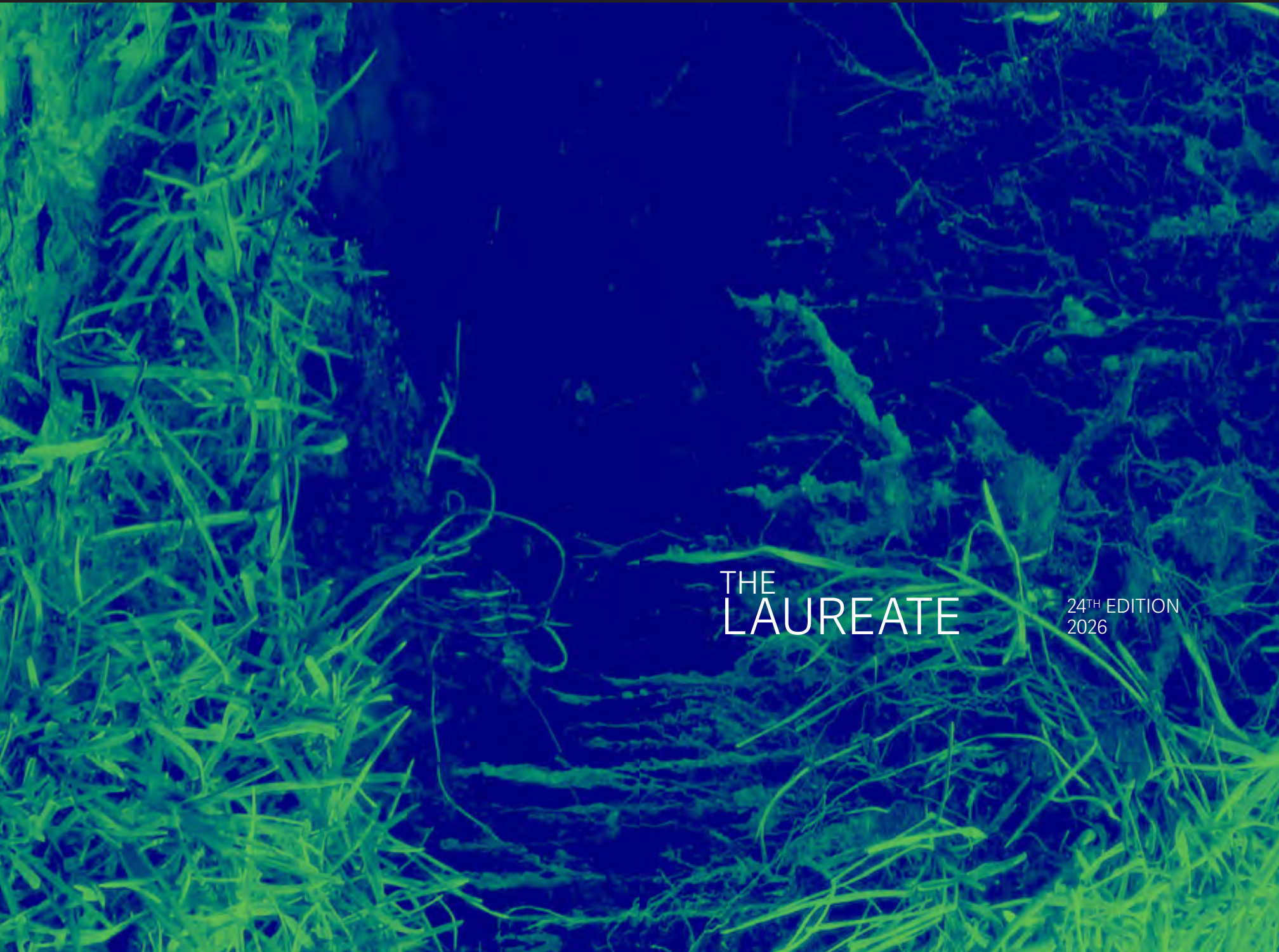
[Natalie Cappon](#)
[Eric Howes](#)

Community Engagement

Dr. Scott Boerma

Director of Bands, Professor of Music





Lee Honors College

The Laureate (24th Edition)

Literary journal

Book and cover design and layout for *The Laureate*, a student directed publication published through the Lee Honors College that serves as a senior thesis/capstone project for a student editor. The Design Center works in collaboration with the faculty advisor and student editor to establish a look and feel for the publication based on the content of the submitted poems, prose and artwork, all coming from WMU students.

The Design Center students then create the typographic direction of the book, and create supplemental imagery to accompany the content. The book is then posted online though the interactive ISSUU site, allowing the publication to be available for viewing to as wide an audience as possible.

Sarah Ball
Rasharde Banks-Dancy
Eric Howes
Madelyn Mill
Amelia Perleberg

Community Engagement

Becky Cooper
Instructor, Lee Honors College

	Editorial Board Western Michigan University Editor-in-Chief: Amelia Perleberg Assistant Editor: Madelyn Mill Lee Honors College Faculty Editor: Becky Cooper Faculty Advisor: Jennifer Townsend Dean: Dr. Lisa Lopez Assistant Dean: Anthony Helms The Design Center, Gwen Frostic School of Art Art Director: Eric Howes Production Manager: Paul Sizor Design: Sarah Ball, Rasharde Banks-Dancy		Acknowledgements and Mission Statements The editor wishes to thank Western Michigan University's Carl and Winifred Lee Honors College. The mission of the Carl and Winifred Lee Honors College is to provide an exceptional undergraduate experience for academically motivated students, to inspire in our graduates a thirst for the lifelong pursuit of creative inquiry and discovery, to provide our students with the skill and passion to address critical challenges, and to foster personal responsibility informed by a global perspective. The Laureate's mission is to provide undergraduates at Western Michigan University a medium through which to publish their fiction, poetry, nonfiction, and other creative works. The Laureate strives to be a professional and engaging journal that appeals to all.		Sunset in Alabama Vivian Marie Williams	Title #5: (Original text from Unleashing American Energy) the President ordered: America is blessed with powered prosperity and The interest for security to protect is to simplify																																																						
Letter from the Editor Dear Readers of <i>The Laureate</i>, I don't know if I can truly put into words how grateful I am to have had the opportunity to work on the 24th edition of <i>The Laureate</i>. It's been such a wonderful experience, witnessing and reading so many works of creativity. Each edition has brought its own unique voice, but this edition is something so vibrant and full of a genuine passion for the arts. Each story, poem, photograph, shares a unique perspective. The talent that these undergraduate students possess never fails to amaze me. I am proud to have had the opportunity to work on this year's edition of <i>The Laureate</i>. I want to thank every single person who has helped guide me throughout this journey. Becky Cooper, Jennifer	Foreword The Laureate is and always has been more than just an arts journal. It's a living conversation. Every sentence shares bravery and vulnerability, inviting other readers to reflect and pause. Each poem, photo, and short story, acts as a two-sided mirror showing you small bits of someone else's life, all while giving you a reflection of your past. The Laureate displays stories of hopes, dreams, despair, complexities, and joy that come with being a human. As you turn these pages we invite you to read slowly, feel every emotion, and discover something unexpected. We hope you enjoy and feel as deeply as we did about these pieces.	Table of Contents <table><tr><td>1 Unquiet Mornings</td><td>Will Fernandez</td></tr><tr><td>14 Winter's Seize of Spring</td><td>Madelyn Mill</td></tr><tr><td>15 Rebirth</td><td>Cash Rabley</td></tr><tr><td>14 Darla</td><td>Madelyn Mill</td></tr><tr><td>15 the flame keeps on flickering, fear</td><td>Isiah hochhalter</td></tr><tr><td>14 Winter (after Kate Richards "Unfurly")</td><td>Oliver Morgan</td></tr><tr><td>14 Untitled - Photo</td><td>Madelyn Mill</td></tr><tr><td>14 Freedom</td><td>Clara Winstanley</td></tr><tr><td>14 So much more.</td><td>Maria G. Hernandez</td></tr><tr><td>14 Pergamino</td><td>Maria G. Hernandez</td></tr><tr><td>14 Pergamino (Translation)</td><td>Maria G. Hernandez</td></tr><tr><td>14 Untitled - Photo</td><td>Jivan Manoharan</td></tr><tr><td>14 UNTITLED (the loser's remorse)</td><td>Jewel</td></tr><tr><td>14 Orchid/Magnolia</td><td>Nic Buccilli</td></tr><tr><td>14 wickedness</td><td>Hunter Myers</td></tr><tr><td>40 Perfectionism</td><td>Madelyn Mill</td></tr><tr><td>40 Untitled - Photo</td><td>Madelyn Mill</td></tr><tr><td>40 Caring v. Trying</td><td>Shawna Schmandt</td></tr><tr><td>40 Adopted</td><td>Madelyn Mill</td></tr><tr><td>40 Ichor</td><td>Hunter Myers</td></tr><tr><td>40 Womanhood</td><td>Emily Watson</td></tr><tr><td>40 Things Left Unsaid</td><td>Jessica Lin</td></tr><tr><td>40 Hair Holds Memories</td><td>Emily Watson</td></tr><tr><td>40 Love...About that...</td><td>Lucas Barnes</td></tr><tr><td>40 When the Whisper Feels</td><td>Will Fernandez</td></tr><tr><td>40 77% America, the Trans Community, and a Lack of Understanding.</td><td>Oliver O'Dell</td></tr><tr><td>40 A Sister's Guide: How (Not) to Anger Your Sister</td><td>Shirley Blot</td></tr><tr><td>40 A Nearly-Missed Right</td><td>Vivian Marie Williams</td></tr><tr><td>40 Together v. Opposing</td><td>Shawna Schmandt</td></tr></table>	1 Unquiet Mornings	Will Fernandez	14 Winter's Seize of Spring	Madelyn Mill	15 Rebirth	Cash Rabley	14 Darla	Madelyn Mill	15 the flame keeps on flickering, fear	Isiah hochhalter	14 Winter (after Kate Richards "Unfurly")	Oliver Morgan	14 Untitled - Photo	Madelyn Mill	14 Freedom	Clara Winstanley	14 So much more.	Maria G. Hernandez	14 Pergamino	Maria G. Hernandez	14 Pergamino (Translation)	Maria G. Hernandez	14 Untitled - Photo	Jivan Manoharan	14 UNTITLED (the loser's remorse)	Jewel	14 Orchid/Magnolia	Nic Buccilli	14 wickedness	Hunter Myers	40 Perfectionism	Madelyn Mill	40 Untitled - Photo	Madelyn Mill	40 Caring v. Trying	Shawna Schmandt	40 Adopted	Madelyn Mill	40 Ichor	Hunter Myers	40 Womanhood	Emily Watson	40 Things Left Unsaid	Jessica Lin	40 Hair Holds Memories	Emily Watson	40 Love...About that...	Lucas Barnes	40 When the Whisper Feels	Will Fernandez	40 77% America, the Trans Community, and a Lack of Understanding.	Oliver O'Dell	40 A Sister's Guide: How (Not) to Anger Your Sister	Shirley Blot	40 A Nearly-Missed Right	Vivian Marie Williams	40 Together v. Opposing	Shawna Schmandt
1 Unquiet Mornings	Will Fernandez																																																											
14 Winter's Seize of Spring	Madelyn Mill																																																											
15 Rebirth	Cash Rabley																																																											
14 Darla	Madelyn Mill																																																											
15 the flame keeps on flickering, fear	Isiah hochhalter																																																											
14 Winter (after Kate Richards "Unfurly")	Oliver Morgan																																																											
14 Untitled - Photo	Madelyn Mill																																																											
14 Freedom	Clara Winstanley																																																											
14 So much more.	Maria G. Hernandez																																																											
14 Pergamino	Maria G. Hernandez																																																											
14 Pergamino (Translation)	Maria G. Hernandez																																																											
14 Untitled - Photo	Jivan Manoharan																																																											
14 UNTITLED (the loser's remorse)	Jewel																																																											
14 Orchid/Magnolia	Nic Buccilli																																																											
14 wickedness	Hunter Myers																																																											
40 Perfectionism	Madelyn Mill																																																											
40 Untitled - Photo	Madelyn Mill																																																											
40 Caring v. Trying	Shawna Schmandt																																																											
40 Adopted	Madelyn Mill																																																											
40 Ichor	Hunter Myers																																																											
40 Womanhood	Emily Watson																																																											
40 Things Left Unsaid	Jessica Lin																																																											
40 Hair Holds Memories	Emily Watson																																																											
40 Love...About that...	Lucas Barnes																																																											
40 When the Whisper Feels	Will Fernandez																																																											
40 77% America, the Trans Community, and a Lack of Understanding.	Oliver O'Dell																																																											
40 A Sister's Guide: How (Not) to Anger Your Sister	Shirley Blot																																																											
40 A Nearly-Missed Right	Vivian Marie Williams																																																											
40 Together v. Opposing	Shawna Schmandt																																																											

17 of 30

The Design Center

Spring 2026



Background/
context

Perspective/
values

Process/
work

Q&A

erichowes.com

Thanks!