

## NEW INTERNSHIP FELLOWSHIPS WILL ASSIST ALL STUDENTS

Illustration major Stephanie Zuppo spent an exciting summer working on a large-scale digital imaging project at the Academy of Natural Sciences in Philadelphia, home to dinosaurs, butterflies and a live animal center.

Zuppo, who wanted the advantage of internship experience during the summer after her sophomore year, used a work study grant to help secure the internship in the Academy's digital imaging center. Now a junior, Zuppo will complete her required 240-hour internship next summer.

"The experience helped me prepare for my junior-year internship," she said. "It's a great thing to have on my résumé. Not only did I have a chance to work with professionals in the field; I also learned a lot about digital imaging and editing. I had a chance to see rare examples of scientific illustration and learn about their techniques. I made some good connections."



*Illustration major Stephanie Zuppo scans archival prints during her internship at The Academy of Natural Sciences last summer.*

While at the Academy, Zuppo scanned books, photographs, art and other items from their vast archive of material. She also worked on digital editing and restoration, database and web site work. Her work helped to prepare the Academy of Natural Sciences to become a member of an elite library consortium, The Biodiversity Heritage Library, which seeks to scan, digitize and make available on the Internet all published information on biodiversity held in its members' collections.

This fall, Moore President Happy Fernandez announced a new \$1,000 Internship Fellowship to be awarded to each junior during her required internship, typically during the summer of her junior

year. This initiative begins with this year's junior class, so Zuppo will be among the first class to receive the benefit. "A paid internship is fantastic," Zuppo said upon hearing the news. "It's a great opportunity, and we all could really use the money."

## STUDENT PRINTMAKERS DESIGN COLLEGE SPONSORSHIP GIFTS



*(Left to right) Student printmakers Victoria May, Amanda Castner and Kelly Kozma, at the Visionary Woman Awards Gala in October.*

architect and designer Billie Tsien, one of the architects of the new Barnes Foundation on The Parkway, were honored. The prints were presented to sponsors at the award gala, held on October 7. Attended by 275 guests, the event raised \$205,000 to support Visionary Woman Scholarships.

As a Visionary Woman Scholar, Victoria May, a junior fine arts major, was excited to be one of the students chosen. She made an edition of seven prints, completing a multi-layer silkscreen of overlapping shapes and line-work reminiscent of an abstract computer-age landscape. "This was a way for me to give back to the people that are supporting my education," she said. "It ended up being a very rewarding experience."

During the fall, the three students were mentored by Katie Van Vliet '05, manager of The Art Shop at Moore. Van Vliet chose the students based on

Over the summer, the Development Office commissioned three rising seniors to create prints as gifts for sponsors of the Visionary Woman Awards. The annual event at Moore honors women whose work and leadership have had a powerful influence on the visual arts.

This year, Nancy Kolb, president and CEO of the Please Touch Museum, and

their ability to demonstrate exemplary craft, idea and execution, since they need to produce an edition of up to forty identical prints.

Fine arts major Kelly Kozma and art education major Amanda Castner also produced print editions for donors. Kozma made an edition of seven prints: an inkless embossed print of falling letters. She hand-embroidered the word, "INSPIRE."

"I thought about the donors," Kozma said. "By donating money to the VWA scholarship they are giving young woman the opportunity to realize their full capabilities as artists. The word "inspiration" came to mind, and I knew that would be the theme of my print."

Castner produced a large single-layer silkscreen constructed from a series of photographs documenting the first phase of the Barnes Foundation's move to The Parkway. The piece shows the destruction of the Youth & Juvenile Center as it was torn down.



*Kelly Kozma, Inspire, 2009.*

## WHERE ARE THEY NOW?



### **ALLISON FAUNCE CLASS OF 2006, ART EDUCATION AND FINE ARTS: 2D**

#### CURRENTLY WORKS:

Business Owner and Creator of Little Hero Capes, Fall River, MA ([www.littleherocapes.com](http://www.littleherocapes.com)). Designs and sells a variety of capes, masks and “power cuffs” for young superheroes in the making. Ten percent of each order goes to the Discovery Arts Program ([www.discoveryarts.com](http://www.discoveryarts.com)), which brings music, art, dance and drama to children with cancer, serious blood disorders and life-threatening illness while they are in the hospital receiving treatment.

#### CAREER START:

The idea grew as I watched in bewilderment one day as my three-year-old ran back and forth holding a dishtowel around his neck. The first cape I made was from extra scraps of light-blue linen, just a step above the dishtowel. Soon, my son’s friends took notice of his cool new cape, and the little hero in each of them wanted to emerge. It took off from there.

#### CAREER HISTORY:

LEAP After-School Program leader, Free Library, Phila.; Art Teacher at Beth Tikvah-B’nai Jeshuran Hebrew School, Erdenheim, PA; Summer Program Art Teacher, Germantown Academy. Launched Little Hero Capes, April, 2008.

#### FAVORITE CLASS AT MOORE:

Art Methods class with Lynne Horoschak (Art Education). Lynne takes the time to listen and understand what makes you who you are. She encourages you to think beyond the box and apply that thinking in a practical setting.

#### MOST REWARDING EXPERIENCE AT MOORE:

Becoming involved in the Student Leadership Program as a Resident Assistant and Resident Director. It gave me the confidence I needed to venture out on my own as an entrepreneur, and an appreciation of knowing that at any given point I’m not alone in my creative, leadership-oriented or other endeavors.”

## EXPANDING CULTURAL OPPORTUNITIES

Now in its fourth year, Moore’s Culture in the Classroom program links coursework with cultural opportunities and careers in the arts. Faculty incorporate a cultural event into the syllabus through an assignment. In addition, professionals working at the cultural institution provide a structured opportunity for students to engage with visual arts leaders.

Last year, about half the College’s students had such an experience, and every year the number of students benefiting from the program increases.

Among the examples from this fall are two classes that went to the Philadelphia Opera Company’s performance of *Madama Butterfly*. Rosemarie McKelvey’s Costume Design I class used the opera to inspire two collections of at least five garments and wrote a design statement.

After researching Puccini’s opera, students in adjunct Professor Heather Ujiie’s class Advanced Independent Projects in Digital Print designed a kimono for the lead character Cho-Cho-san. The Opera Company’s Costume Director, Richard Saint Clair, spoke with students about costume design, his collaboration with artist Jun Kaneko for the recent production and critiqued the students’ kimonos. Three student kimonos and seven design boards are currently exhibited in the



*Kimono by Victoria Lewis, senior interior design, on view at the Kimmel Center.*

Moore Galleries at the Kimmel Center for the Performing Arts on view through January 2010.

Students in Liberal Arts Professor Dan Sipe’s Making History class explored how to construct a narrative of the past. The class saw the Arden Theater’s production of *History Boys*, in which English boarding school students are encouraged to distort history for effect in their university entrance exam essays. Dr. Sipe’s classes collaborated with Professor Andrew Lamas’

class at the University of Pennsylvania. Both classes heard from Howard Hussey, assistant to artist Joseph Cornell, whose memory boxes juxtapose small found objects in glass-covered cases. Sipe’s class were asked to compare issues of evidence and interpretation of history in the *History Boys* with those in another representation of the past, and then to make their own memory boxes. In a critique of the boxes, Hussey, Moore’s Fine Arts Professor Paul Hubbard, and Penn and Moore students discussed

the appropriation of images and interpretation of evidence—from art to documentaries and historical texts.

Through Culture in the Classroom, Moore has enhanced its relationship with Philadelphia’s many cultural institutions. The program clearly highlights the intrinsic role that the arts community plays in the education of a visual artist.

## DESIGN CONTEST IS A REAL WORLD LESSON

Last May, Tomasello Winery, Hammonton, NJ selected the work of three Moore students for their wine label design contest – Nicole Heun, Trisha Oniskey and Michelle Clements.

Clements, a textile design major with a minor in fine arts, and illustration majors Heun and Oniskey were among two dozen students who participated in the competition. Their artwork now appears on Tomasello Sparkling Blueberry, Sparkling Pomegranate and Sparkling Rkatsiteli wine labels. The wines are distributed nationally and internationally. Each student is credited on the labels and received a significant cash award. In addition, their winning art also hangs in the Winery’s tasting room.

Professors Mary Ann Krutsick, fine arts, and William David Brown, illustration, co-chaired the 2009 competition. Illustration faculty members Richard Harrington, Stephen Heigh and Christina Hess guided the students through the studio production process.

“The Tomasello brothers, Charlie and Jack, the third generation to own the winery, judged the artwork. They were very impressed with the level

of thought and effort put into each presentation,” Heigh said.

“Moore is recognized for teaching the applied arts.” Brown said. “This type of competition gives fine arts and illustration students a real-world application.”

Nicole Heun, whose oil mono-print was used for the Sparkling Blueberry Wine label, agreed, “It was a great experience. How many students get this type of opportunity while still in school?”



*(Left to right) Professors Krutsick and Brown, Charlie Tomasello, Michelle Clements, Nicole Heun, Trisha Oniskey and Stephen Heigh.*

## FACULTY FOCUS: GIGI McGEE



Graphic design senior Erin Hertneck discusses her class project with professor Gigi McGee.

Professional development has been a guiding principle for Graphic Design Professor Gigi McGee both in and out of the classroom. Since coming to Moore in 1989, McGee has taught a variety of classes, from *Typography to Idea and Image* to the core courses in graphic design. In all her classes, she pushes students to go beyond the sense of themselves as college students to see themselves instead as participants in the professional world of design.

With this idea in mind, McGee works with students on critical thinking and self-evaluation. They must write statements of intent for each project and present their work to their peers, thus honing professional skills they will use in the field.

In Graphic Design IV, McGee hosts a 3-day design charrette through the Visiting Artists Workshop, which brings to Moore well-known designers such as Ken Carbone from Carbone Smolan and artist, designer and author Laurie Rosenwald. For junior graphic designers, these workshops create relationships with professionals in the field long before they complete their required internships.

Recognizing the critical need for a competitive portfolio, McGee organizes a portfolio review night with design professionals for seniors in her Portfolio Prep course. Each student has three in-depth critiques of her work months before her final portfolio is designed. This allows for a unique perspective from an outside reviewer while the portfolio is still a work in progress.

McGee's longtime involvement in AIGA, the professional association for graphic design, as a board member and currently co-chair of the Education Committee, contributes to the professionalism of Moore students as well. McGee organizes Feedback, a critique featuring 50 local AIGA design professional volunteers who review the portfolios of local graduating designers. She also organizes the AIGA Studio Tours, where Philadelphia design studios and agencies open their doors to students for a look at the operation of a professional office.

Entering contests is another way for students to access the professional world, gain visibility and build their portfolios. Last spring, Moore students won awards for Campaign 2 Sustain and had work selected for the *Big Book of Green Design* and Princeton University's Better Design for Social Causes Conference. This fall, seniors Lindsay Deisher and Brigitte Indelicato had pieces selected for the *New Big Book of Layouts* from Crescent Hill Books, and the Flux Student Design Competition.

As faculty, McGee's focus is on helping students develop self-confidence and hone their ideas; a critical part of which is teaching students to think of themselves as young professionals.



During her tour of duty in the US Air Force, senior interior design major Kia Weatherspoon, second from the right, is pictured with fellow soldiers and actor Bruce Willis during Willis USO visit.

**0300 GMT:** Pitch black, hazy and miserably hot. All I could see was a k-loader (a huge flatbed truck) covered in army green and desert tan bags with the sandy backdrop of Doha, Qatar. I hear a male voice talking, but all I could think about was calling my mother in Suffolk, VA. I wanted to cry. I didn't even know what time it was in Suffolk. I was nineteen. It was my first time out of the country and the first of eight deployments I had with the US Air Force.

**0600 GMT:** Distributed our bags and went to our living quarters. It was the first bit of relief I felt since I had stepped off the KC-135. I just wanted to go to sleep; everything would be different and better in the morning. My living

## FIRST PERSON POV: KIA WEATHERSPOON

quarters consisted of a 22-foot-long tent with two rows of five cots on each side. This was not going to be the good night's sleep I was hoping for.

I wanted a bed, not a cot. I still hadn't been able to call my mother. I wanted to cry, but with nine other women around, I couldn't. I went to sleep fully clothed in my BDU's (Battle Dress Uniform). The other-women unpacking and moving around made it hard to fall asleep. I was homesick and terrified.

This tent became the first space I ever decorated. With my military issued sleeping bag and sheets, my cot now resembled a makeshift bed. I finagled an extra set of sheets and with some string and clothes pins made "walls" around my cot. I used safety pins to hang pictures from home to my sheet walls. I even got CE (Corps of Engineers) to make bookshelves from left over wood. This space of my own, not the best looking, was home for the next ten months. It made me the happiest I'd felt since I'd arrived in the desert. I developed a love for turning the worst possible spaces into a home. I began helping my tent mates do the same. Over the next three and half years, I repeated this process eight times.

I joined the US Air Force in January of 2001 for one reason, the GI bill would help pay for my education. What I didn't foresee were the life changing and career guiding experiences that would come along with my military commitment. When I left military active duty, I had a new career aspiration. I wanted to be an Interior Designer. After working for three years, I was ready to pursue my dream.

Now a senior Interior Design student at Moore, I have had the US Air Force pay a substantial amount of my tuition with such benefits as the Montgomery GI Bill, a Pennsylvania State Grant EAP, the Veterans partial College Loan Repayment Program and the Post-9-11 GI Bill. The US Air Force not only helped me pay for my college education; it has also helped me realized my love for design!



Kia's first military home, a tent in Doha Qatar, 2001.

### moore connections

**Family Newsletter**

A publication from  
Student Services  
215.965.4038  
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**Joan Stevens**

Dean of Students

## WINTER CALENDAR

November 25 – 27	Thanksgiving Break (no classes)
November 29	Stahl Hall and Sartain open at 12 noon Food service resumes at dinner
December 8	Study day - no classes
December 11	Last day of classes
December 14, 15	FINAL EXAMS
December 16, 17, 18	FINAL REVIEWS & CRITIQUES
December 18	End of the semester
December 18	Food service ends for the semester after dinner
December 19	Stahl Hall and Sartain close at 12 noon
January 3	Final grades due
January 15 – 18	Orientation for new students
January 15	Food service begins at dinner
January 15	Residence halls open for returning students at 9 am
January 15	Clearance
January 15	Faculty Planning Day
January 18	Martin Luther King, Jr Day College closed
January 26	Incompletes due from Fall 09
February 2	Last day to drop/add
March 1	Free Application for Federal Student Aid (FAFSA) - priority deadline for financial aid recipients
March 1 – 5	Spring Break (no classes)

## GUEST CRITIC OFFERS INSIGHT ON ART & SOCIAL JUSTICE



Above, fine arts: 3D senior Emma Pouncey, at the computer, discusses her work with NY-based artist Dread Scott, far left, during a critique of student work in junior/senior studios led by Professor Scot Kaylor, chair of fine arts, and Associate Professor Alice Oh, fine arts.

Scott was on campus, November 10, to participate in an evening panel discussion, “Or does it explode?” Moderated by Janet Kaplan, director of curatorial studies, panelists explored the relationship between art and social justice and was offered in cooperation with The Galleries at Moore, the Fine Art and Art Education department and The Mural Arts Program. Panelists included Executive Director of the Mural Arts Program Jane Golden, Philadelphia Family Court Administrative Judge Kevin Dougherty and artist Jennie Shanker.

Guest critics and visiting lecturers are part of the academic experience offered in all majors at Moore.

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