Apprenticeship Spotlight
by Arianna Kendra ’17, candidate for Bachelor of Arts in Art and Pre-Art Therapy, with a Minor in Arts Entrepreneurship and Curatorial Studies

“I’ve been working in Arcadia’s Theater Department costume shop since my first year. Through this job I have learned an unbelievable amount and had the opportunity to work with so many different materials and media. I also worked closely with Professor Alisa Kleckner, who wrote the puppet show Midway. Prof. Kleckner allowed me to read an early draft of the script, and I immediately fell in love with it and wanted to help with it in any way I could. Together, we decided that I should design and build the props as my apprenticeship for my Minor in Arts Entrepreneurship and Curatorial Studies.

I want to share a quote from my final apprenticeship blog entry: ‘I’ve thought a lot about what I have gained from the experience. I think when I initially signed up to do this apprenticeship I expected to grow as an artist. Which I have a lot. I’ve learned all sorts of technology and new materials and problem solved myself out of a million corners I backed myself into first. But more than growing as an artist I’ve grown as a person. This felt like a real job that I could have outside of this comfortable little bubble of college. I had to act like a leader and as a boss. I had to delegate and schedule and prioritize and find a balance of not getting too overwhelmed but still getting everything done. I saw the less whimsical side of life as an artist. I learned that it is hard — like really hard — like one of the most challenging things that I have ever done (and my life seems to be full of challenges). But I loved it. I would do it again in a heartbeat ... maybe not my next heartbeat, because I would like a little break first, but you get the idea.’

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Alum and Acclaimed Graphic Designer, Bill Goodwin ’88, Joins Faculty

This fall, Bill Goodwin joined the Department as Adjunct Professor of the Graphic Design Senior Thesis class while Professor David Copestake is on sabbatical. Prof. Goodwin brings a unique perspective to the class, with thirty years of experience creating and refreshing many of the world’s most loved brands.

Prof. Goodwin is a proud 1988 graduate of Beaver College with a BS in Graphic Design. He is founder of Goodwin Design Group, a branding and packaging design firm, along with his co-founder and wife of 22 years, Shawne McGinnis Goodwin, a 1990 Beaver graduate with a BS in Psychology/Special Education.

Upon graduation Prof. Goodwin worked at an advertising agency by day and as a color separator by night, as his instructors had suggested he seek out a better understanding of the printing process. He was an early fan of Apple, and thanks to Shawne’s teaching position, was able to acquire the first few generations of Macintosh computers. Prof. Goodwin worked at a publishing company just as Apple began its initiative into commercial creative applications, which placed him at the forefront of the digital revolution in graphic design.

He was given an opportunity to work at Tyco Toys with friend and fellow alum Chris Metzger ’88. This opportunity was inspired and assisted — if not orchestrated — by their teacher and friend Prof. Bob Mauro. Prof. Goodwin and Metzger left Tyco in 1994 to form Hyperdesign, a fast-growing design firm serving many of the world’s best-known toy companies. He and Shawne then founded their firm in the living room of their first home, which within a decade grew into multiple offices working with many of the world’s leading brands.

Goodwin is excited to share with his senior students his story, experience, and insights, as well as those of his colleagues who will be invited guest speakers. Prof. Goodwin speaks enthusiastically of his experience at Beaver College as formative and fun, and hopes to assist his students in making the most of their time and thesis projects. He recalls the anxieties of his senior year, and sees this year as an opportunity to help his students use their thesis projects to do their best work as an expression of themselves.

Revolutions of Making: 2016 Faculty Exhibition


The theme of the 2016 biennial faculty exhibition, “Revolutions of Making,” is the relationship between art making and emerging technology, a subject prompted by the Department of Art and Design’s new digital fabrication program. To this end, the show explores instructors’ responses to laser cutters, 3D printers, and other pioneering technologies currently being adopted by artists worldwide. The exhibition was envisioned as a means to promote an inclusive and open-ended discussion about these developments and their impact on making, teaching, and learning.
Collaborating Departments
(Art & Biology)

Prof. Scott Rawlins, Scientific Illustration

Arcadia art and design faculty members continually involve current students in their research or creative efforts as often as is practical. For scientific illustration students, this has frequently taken the form of collaborations with faculty members in the biology department.

In one such collaboration, student Emilyann Christodoulou '14 worked with Professor Lauren Howard, a plant community ecologist. Dr. Howard’s research focuses on disturbances in forest composition, particularly as the result of fires. Emilyann painstakingly generated a series of tree ring drawings, effectively illustrating the effects of fire on the tree growth.

More recently, Elizabeth DePace '16 worked with Professor Tobias Landberg, whose specialty is integrative biology, which examines the relationships among organisms’ ontogeny, ecology and evolution. One of Dr. Landberg’s projects involved a study of snapping turtle behavioral ecology. For over two years, Elizabeth helped monitor turtles to which cameras had been attached to record their behavior in their natural habitats. This research was funded in part by the National Geographic Society and the Mystic Aquarium in Connecticut.

For the past few years, Professor Naomi Phillips, who describes herself as a broadly trained marine botanist, has visited St. John in the U.S. Virgin Islands where she has collected a number of algae species previously unknown to science. In summer 2016, Rosa Loveszy '16 was hired to help Dr. Phillips catalogue these species and illustrate their life cycles. Rosa explained, “Photography can be used to record the specimens as they appear after collection but cannot show how the algae grows and develops – but drawings can.”

In all of these cases, the scientists benefited from the assistance provided by scientific illustration students. In fact, one of the professors said that the keen observational skills possessed by most scientific illustrators makes them especially helpful. Just as important, however, are the benefits to the students – a chance to participate in primary research, work with scientists in their labs (and in the field) and develop an appreciation for the value of science and art collaborations.

Walk The Runway!

Studio Art Foundations Students Strut Their Wearable Art at Annual Wearable Art Exhibition

Art hit the runway when Studio Art Foundations students presented the tenth annual Wearable Sculpture Show on October 31st in the Commons Great Room. This year more than fifty Foundations students debuted wearable artwork in a fashion show format.

The audience watched the students strut their stuff, flex their art-making muscles, and become initiated in what has become a much-anticipated tradition at Arcadia. The Wearable Sculpture Show, which showcases innovation, humor, a bit of politics, and abundant talent, is a rite of passage for students taking Foundations. The artworks stem from students’ investigations of their identities within the theme of each Foundations course.

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The best part of my apprenticeship was the sheer mass of things I was able to accomplish, and the great big beautiful thing it all led up to. I had no idea how much work it was going to be. It was almost double the amount of hours I needed to do for credit, but I worked so hard at it because I loved the story and the people I got to work with every day. As an artist it was an amazing experience because I got to make things every day, everything was entirely new to me, and everything required problem solving and learning. I experienced numerous small failures throughout the experience, but I hold them dear, because I had to fix them all, and that’s where the majority of learning happens.

The hardest part of the apprenticeship goes hand in hand with what was the best part. The apprenticeship was one of the most challenging things I have ever done. People were constantly depending on me. There was a lot of pressure and stress. It required loads of organization and considerable time management skills. It extended far beyond art skills. But, again, it was as challenging as it was because I loved it and cared about making something worthwhile. My advice for other students considering taking on an apprenticeship is: it is what you put into it. If you bring enthusiasm and excitement into what you are working on, you will get exciting results.”

Course description for FA378 Entrepreneurship/Gallery Apprenticeship:
Student apprentices gain practical working experience in the major studio area or related gallery field. Working with an apprenticeship mentor, students combine apprentice work with their academic studies to gain hands-on experience to advance their individual educational and career objectives. Possibilities include placement with artists or with individuals involved in galleries, museums, art institutions, art collectives, design firms. It is the student’s responsibility to arrange for the apprenticeship and faculty support. Requires 100 hours for 2 credits, 200 hours for 4 credits. A maximum of 8 credit hours permitted. Prerequisites: Permission of the major adviser and applicable apprenticeship coordinator, and course work for the particular field of study must be completed prior to signing up for the apprenticeship.

Students’ projects invite the audience to explore different questions about identity and fashion, such as: Can you create a plastic personality? What do you stand for? What are you protecting against? Who is your inner superhero?

This year’s artwork represented five different projects directed by Department of Art and Design faculty members: Chair and Associate Professor Carole Loeffler, Adjunct Professor Maryann Worrell ’05, Exhibition Coordinator Matt Borgen, and Studio Supervisor and Adjunct Professor Krista Profitt ’11.

Arcadia University Department of Art + Design: Information

Producing curious, ambitious, and focused students since 1926, the Arcadia University Department of Art and Design offers nationally accredited undergraduate programs that empower the 21st century student. Situated in suburban Philadelphia in magnificent historic buildings, the Department of Art and Design has an educational philosophy dedicated to a highly personalized, interdisciplinary, and global approach to teaching visual art, design, and art history, fostering opportunities for student mentorship by faculty who fiercely champion the strengths and passions of each student.

Mission
The Department of Art and Design is committed to promoting academic excellence and cultivating personal relationships in the pursuit of a balanced, globally-minded, contemporary education in the visual arts within a liberal arts context.

Vision
To build a rigorous, intellectually and culturally diverse, and globally-minded program of study in the visual arts in a community that both inspires creativity while also instilling the practical grounding needed to succeed in the world beyond.