

At the age of twenty-four I began my teaching career as a part-time faculty member at Eastern Michigan University, assigned to present basic design principles. In reflection, with more than twenty years of teaching experience, I can understand with gratitude the enormous gift I was given. Processing and presenting basic design principles with roots so firmly planted in the Bahaus and DeStijl movements were challenged with the pioneering design philosophy from Michael and Kathy McCoy of Cranbrook. I was then thrown into the “organized chaos” of Dutch design and had the invaluable experience of working at Studio Dumbar in Den Haag, Netherlands at the height of the movement in 1986.

In 2001, I made a conscious choice to leave academia. I consider my time away merely an extended sabbatical. Research into color theory, the psychology of color, and the influence of color on emotions and behavior became my focal point. I furthered my research toward more personal and spiritual venues; identifying why and how color influences our emotions and physical well-being. Studying the role of color and symbols within our marketing culture led to my interest into color as symbol and numbers as symbols. I venture beyond our emotional and visual stereotypes and look into origin of symbols and their role in non-verbal communication. While conducting this research I became a licensed hypnotherapist and a faculty member of the National Guild of Hypnotists, with a focus on the role of color and symbol in hypnosis and its use in the power of suggestion. I now serve on the Board of Trustees for The Centerpoint Institute, and international organization of professionals devoted to the work of Karl Jung.

The realization that fine art, design, marketing, and advertising all utilize applied hypnosis shifted my perception of design. This inspired new avenues of research and exploration regarding design principles, particularly in the role of color and/or symbol. While at Notre Dame I presented an innovative approach to color theory and the potential to combine my course curriculum with current research and emerging media is exciting.

Communication is no longer a two dimensional graphic affair, although our foundation is built upon traditional graphic design principles. Our pedagogical approach is as much about guiding students to diverse sources for inspiration and integration as it is articulation and execution. Fine art and design involve communication, whether fact, emotion, political, spiritual, personal or public. A message cannot be communicated successfully without thought structure. Understanding thought processes, the role of emotions, symbols, and informational hierarchy are even more imperative as our technology accelerates. Our desire, as a society, to “get to the point” requires speed and targeted direction. Social media has shifted graphic design education.

Technology should not force us to sacrifice theory or history; technology should provide new solutions to problem solving and how these solutions may be presented effectively and efficiently. The direction of design must embrace multiple platforms and pull influences from film, music production, architecture, environmental design, product design, theatre/set design and even the Humanities and the Sciences. Diverse interests and experiences help young designers understand issues from multiple perspectives. Assisting students to become agile thinkers and creative problem-solvers is our responsibility as educators. Design is no longer a linear presentation of information, and it is constantly being redefined.

Returning to earlier design concepts that can now be developed inexpensively through various platforms is exciting as well as daunting. Currently, I am working on the development of an “APP” for “The Color Deck” and am very excited about the potential outcome. The original project was designed as a deck of color cards with corresponding text using color to determine personality traits. I received a patent for this process, yet never brought it to fruition due to printing cost restrictions.

#### **My strengths from an administrative perspective include:**

- strong leadership and management skills
- excellent communication and presentation skills, public relations
- organizational skills
- a willingness to set, work, and meet deadlines

#### **My strengths as a professor include:**

- insightful and informative lectures
- creative projects current to the times and technologies
- motivation and inspiration
- a genuine love for students
- command of the classroom
- ability to guide creativity
- help each individual recognize their own personal strengths

*I believe in creating strong connections between the campus and community and know in my heart that experiential learning is an integral part of any curriculum.*

#### **My strengths as a designer include:**

- ideation and an ability to identify and solve problems
- an ability to accept even the most difficult challenges with optimism and a smile
- I can initiate results
- motivate and encourage individuals to recognize, own, BE PROUD OF their unique creative contributions
- welcome a unified effort on behalf of a common goal.