

March 31, 2017

Photography for Art Directors

mStoner



Ben Bilow
Creative Director
mStoner, Inc.

**Design Nerd
for Life**



**Enthusiastic
Collaborator**

Ben Bilow
Creative Director
mStoner, Inc.





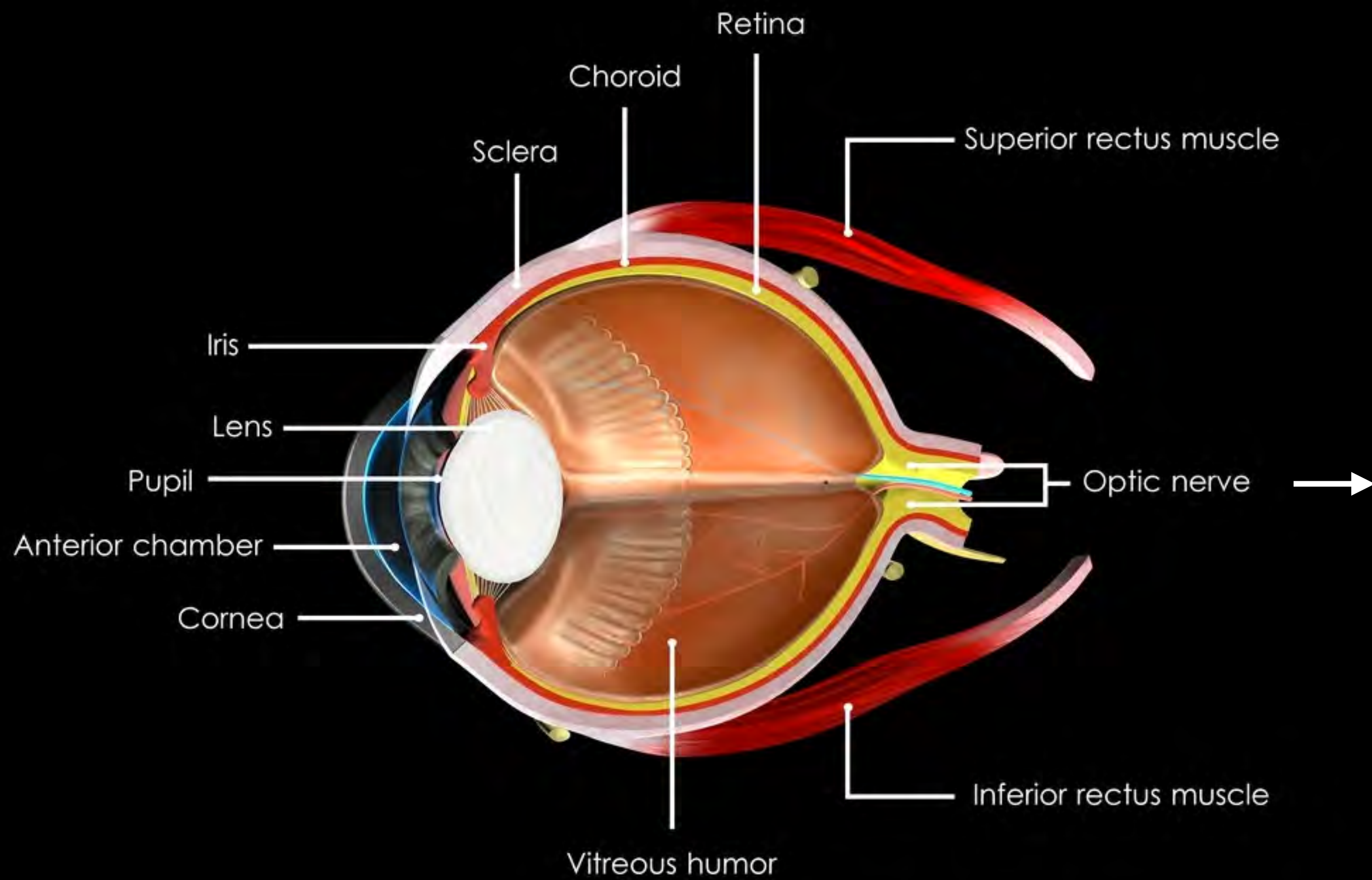






**Do you have a fake
memory based entirely
on old photos you've
seen of yourself?**

**With all the stories we
see, hear, or read our
brain is actively filling
in the gaps.**



Light



Memory

Humans



Photos

We are incredible at remembering pictures.

10%



three days later

60%



With visual design and photography
our ability to understand and engage
vastly improves.

“

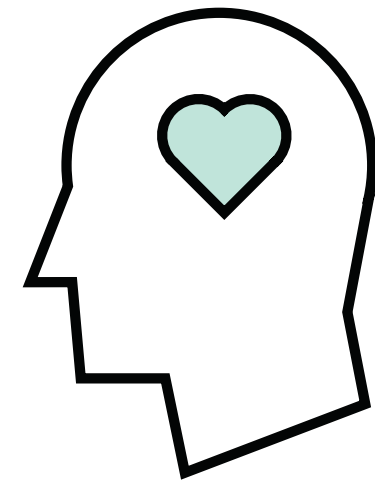
A thought triggers the same regions of the brain that would be activated if you were actually experiencing the event in real life.

Carmine Gallo,
The Storyteller's Secret

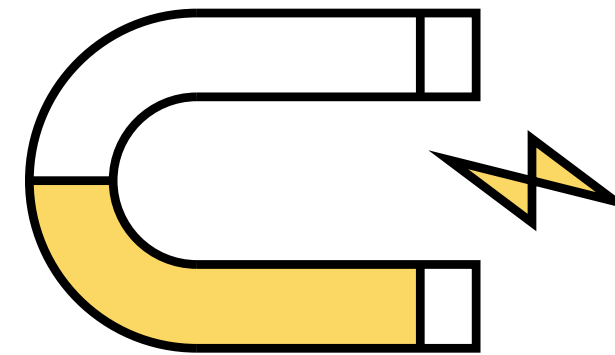
**Good photography is
good storytelling.**



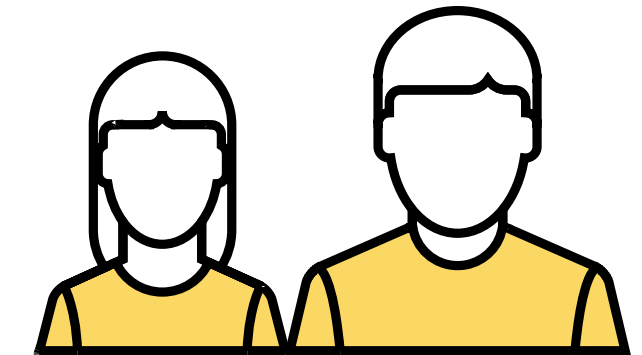
**Solve
problems**



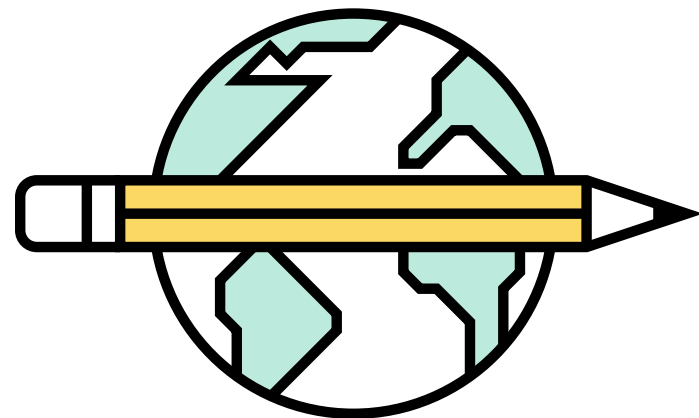
**Provide
pleasure**



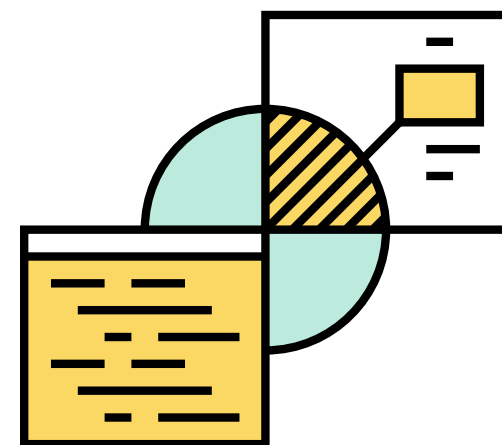
Assimilate



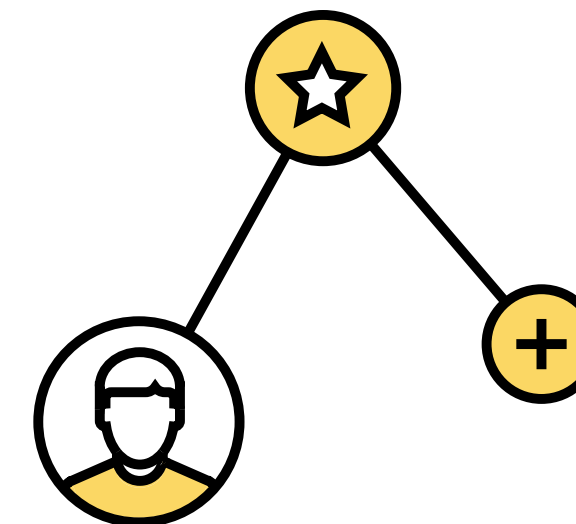
**Impart
traditions**



Teach



**Provide pattern
and order**



Connect

**More on storytelling
tomorrow at 8:30am:**

*Visual Design for
Digital Stories*

Robert Frank

“There is one thing the
photograph must
contain, the humanity of
the moment.”



Sally Mann

“Photography opens
doors to the past, but they
also allow you to look into
the future.”



Elliott Erwitt

“The whole point of
taking pictures is so that
you don't have to explain
things with words.”



Columbia

C O L L E G E C H I C A G O











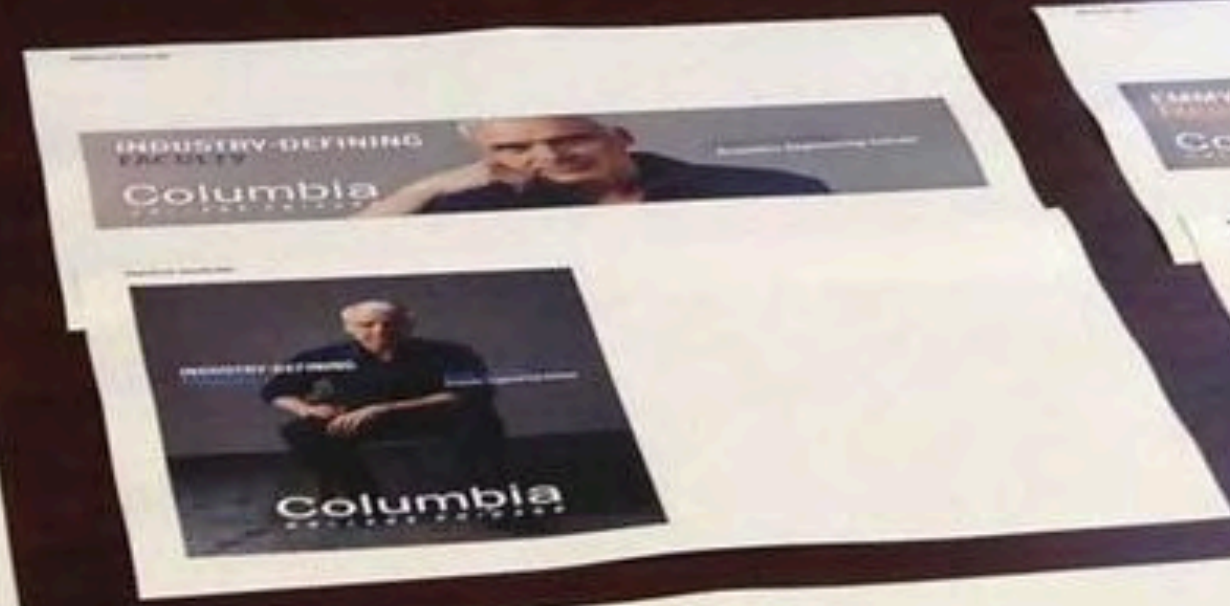
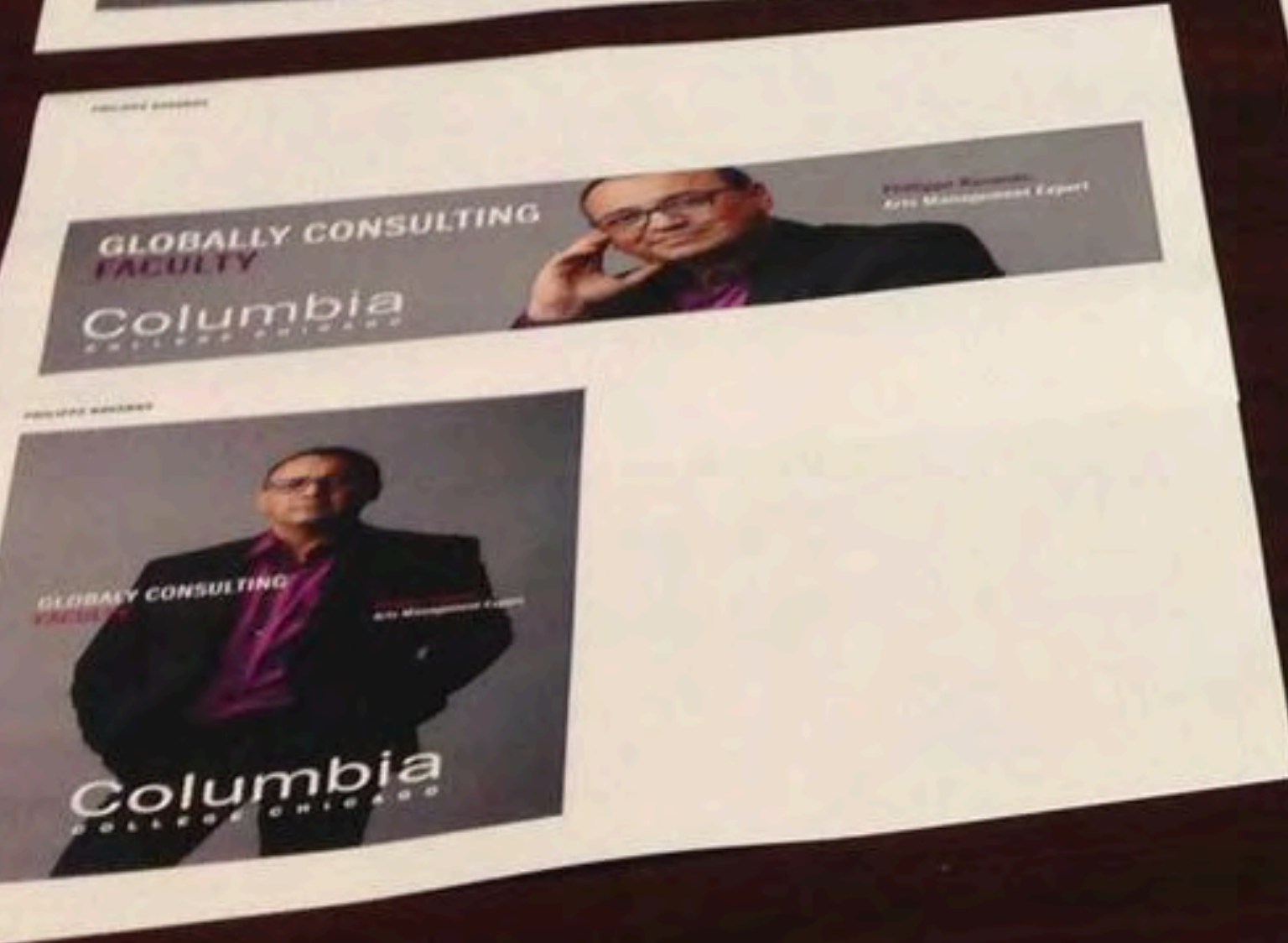
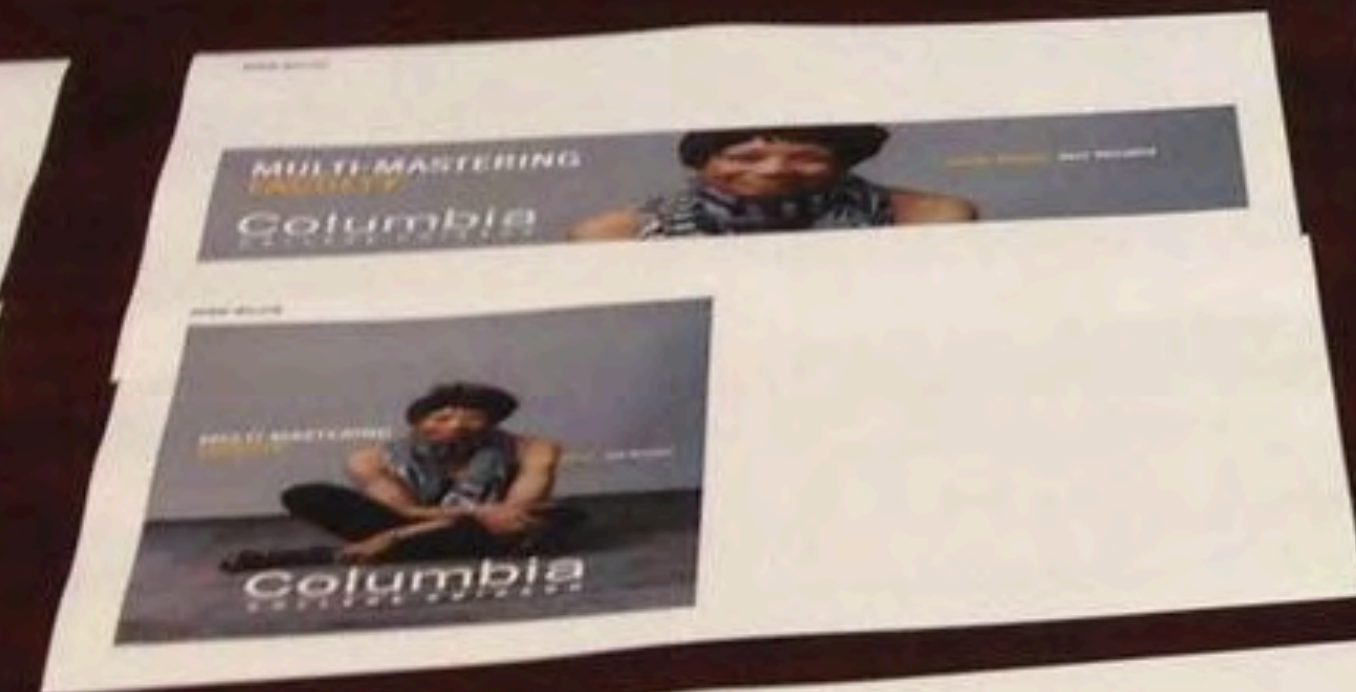












AWARD-WINNING
FACULTY

Columbia
COLLEGE CHICAGO



Wenhwa Ts'ao, Filmmaker

INFLUENTIAL
FACULTY

Columbia
COLLEGE CHICAGO



Philippe Ravanis,
Arts Management Expert







FIGHT CLUB

By William Hughes and Tim



Andrew Aronow (left) working. Above, as a member of the Babes With Blades troupe, Aronow and Donabeggen perform a sword fight. Donabeggen is in Los Angeles.

Weapon-wielding thespians almost always struggle and succeed from the battlegrounds of stage and screen.

For centuries, actors have mastered the art of violence in elaborate spectacles on stage. The origins of stage combat can be traced to ancient Greek theater, where conflict was essential to drama's storytelling, often with a highly physical focus. The choreographed violence in a carefully scripted scene of war makes sure both sword characters and the audience know what's going on and why it matters today.

From live Shakespearean battles to pack-a-act sequences on film, Columbia College Chicago theatre almost guarantees that fight scene. They've spent hours rehearsing stage movements that look like a sword fight during a performance. They've practiced the use of weapons, even mimicking the style of themselves and their fellow actors. And they've all helped reach others a craft rich with daily bumps and bruises. Here, theatre alumni yield their weapons to share their battle stories.

LOVE AT FIRST FIGHT

"Walking into the third floor of the 12th Street building was a little like walking into a scene from *Barry*," says Alicia Donabeggen BA '11, a Chicago native, of her first theatre job at Columbia College's theatre building. "I saw two people sword fighting in the hallway."

Donabeggen jokes that she thought stage fighting was something the cool kids were doing, and she became particularly hooked after seeing a pair of students devising their dance number complete with combat choreography. She took to the training eagerly, becoming one of the first teaching assistants for John McFarland, an adjunct theatre faculty member known to all as Johnny Mac, and earned certification in small sword and sword and shield with David Tondel BA '10, now also adjunct faculty.

As a member of Chicago's Babes With Blades Theatre Company since 2003, Donabeggen is part of an all-female ensemble that specializes in strong female characters, both historical and fictional, to show how

aggressive and powerful female characters can be. "There's something that young women are doing in a scene," she says. "They're taking control of the scene, of the narrative. It's something that we've understood and we're proud to be a part of, as well as a theatrical tool for character."

For Andrea Meyer BA '14, a Chicago native who grew up around Chicago theatre, the introduction to stage combat provided another acting option: "I was entertaining people and making noise," says Meyer, who spent her freshman year at film studies before switching back to get her first love of acting. "There's something amazing about taking an audience in an alternative."

A physical actor with a background in cheerleading and community theatre, Meyer never held a weapon before Columbia. "I could not believe how much I loved it," she says. "I took to it really quickly and practiced like a maniac."

The student turned teaching assistant went on to earn certification in multiple weapons, though the quarterstaff, a traditional European pole weapon, remains her favorite.

A Chicago high school drama teacher gave Kim Pokras BA '07 her first sword, and she has brandished weapons on stage ever since. Another Babes With Blades member, Pokras often discusses her character through the fight, like when she made her Babes debut in an all-female version of *Macbeth*. "Sometimes your character is built into the fight," she says. "If you're a scrappy character, your fighting is not going to be upright. You might do more underhanded things and go for weak spots. Good choreography should reflect your character."

SIX DEGREES OF DAVID WOOLLEY

Donabeggen says she can trace every theatre job she's gotten back to six degrees of Columbia, and, more times than not, to David Woolley, the senior lecturer in the Theatre Department who has spent more than 25

SPOT ON

John Maloof

Journal of Management Inquiry 18(1)

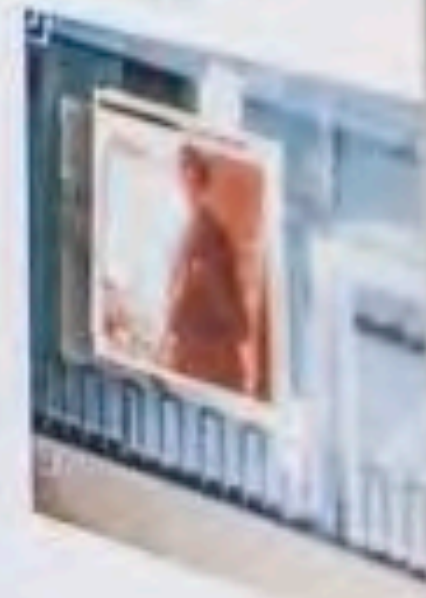
Accidental Archivist



34. pull winter 2013



is used to implement the life cycle in a manner that the user can easily change the policy and can add or delete the policy. The user can also change the policy and can add or delete the policy. The user can also change the policy and can add or delete the policy.

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Have a vision.

1

Identify Goals and
Requirements.

2

Advocate for your
project and earn
buy-in.

3

Develop a
Creative Brief.


Harold Speed, *The Practice and Science of Drawing*

To have a clear idea of
what you wish to do is
the first necessity of any
performance.



Theatre

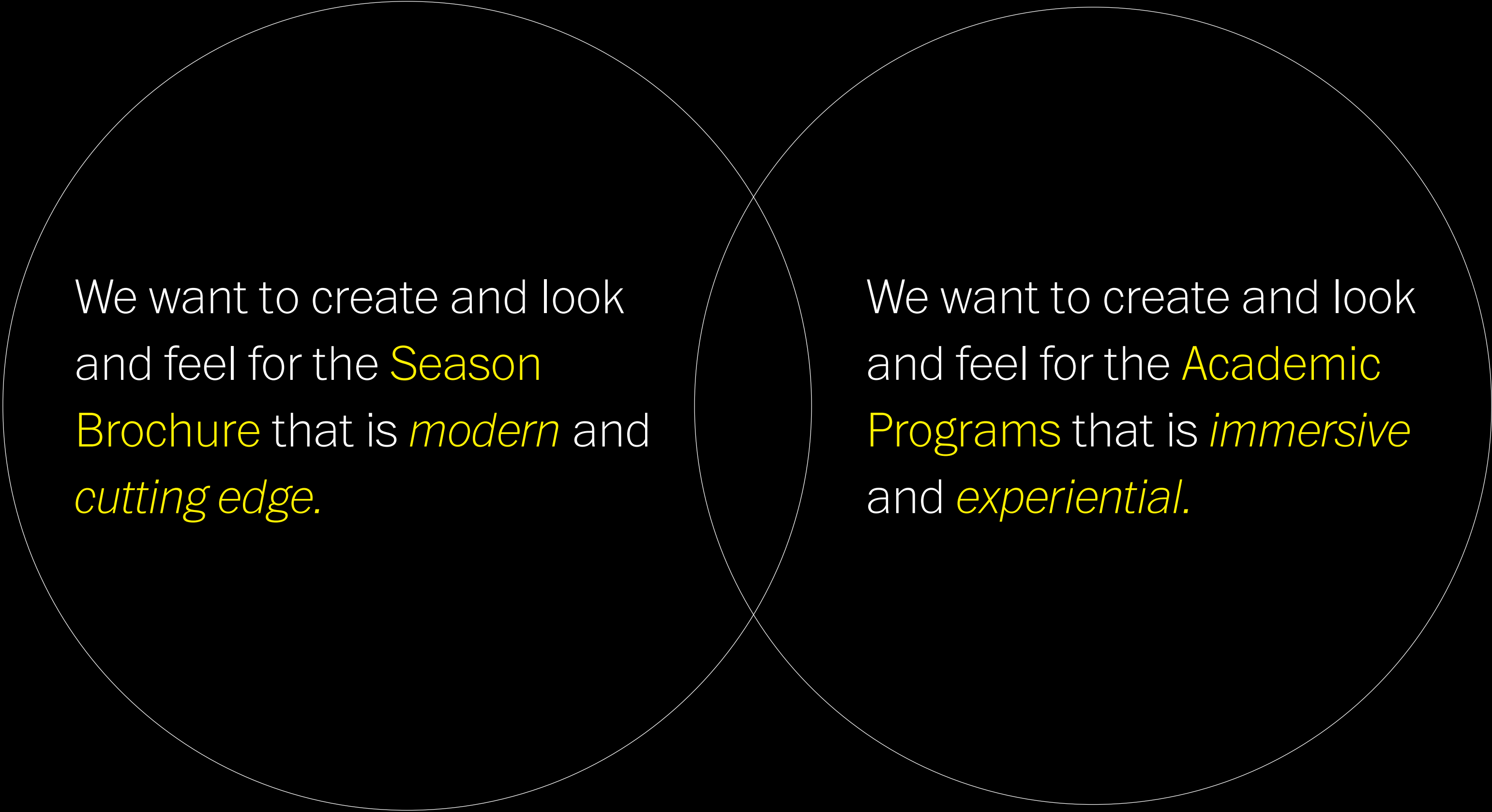
at Columbia College Chicago



Moodboard: A visual tool to quickly inform others of the overall feel that an art director is trying to achieve.

Columbia's unique **personality** is expressed through photography.
Captured moments of artistic creativity, self discovery, and intellectual inquiry is the essence of our visual brand.

Our goal is to create a visual style through **photography** for the **Theatre Center** Performance Series and the **Theatre Department** that is consistent with the Columbia brand yet is specific to Theatre.



We want to create and look and feel for the **Season Brochure** that is *modern* and *cutting edge*.

We want to create and look and feel for the **Academic Programs** that is *immersive* and *experiential*.

Categories:

Compelling Portraiture

Raw Emotion

Performance

Academic

Props that Tell Stories

Behind the Scenes

Compelling Portraiture

Key Words:

Dramatic
Tactile
Enigmatic
Sophisticated
Professional

Uses:

Season Brochure
Performance Posters
Performance Postcards
Performance Advertising



Props that Tell Stories

Key Words:

Narrative
Modern
Unique
Cutting Edge
Avant Garde

Uses:

Season Brochure
Performance Posters
Performance Postcards
Performance Advertising



Raw Emotion

Key Words:
Engaging
Intimate
Movement
Expression
Process

Uses:
Admissions Materials
Theatre Profile
Academic Website
Academic Advertising



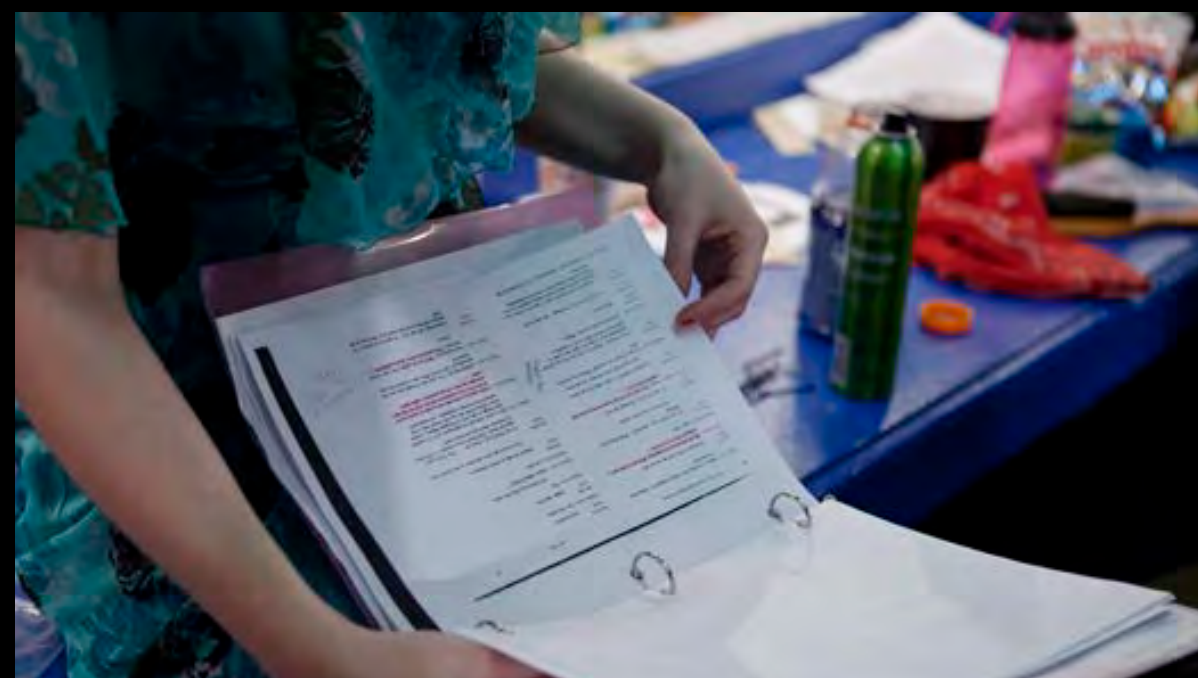
Behind the Scenes

Key Words:

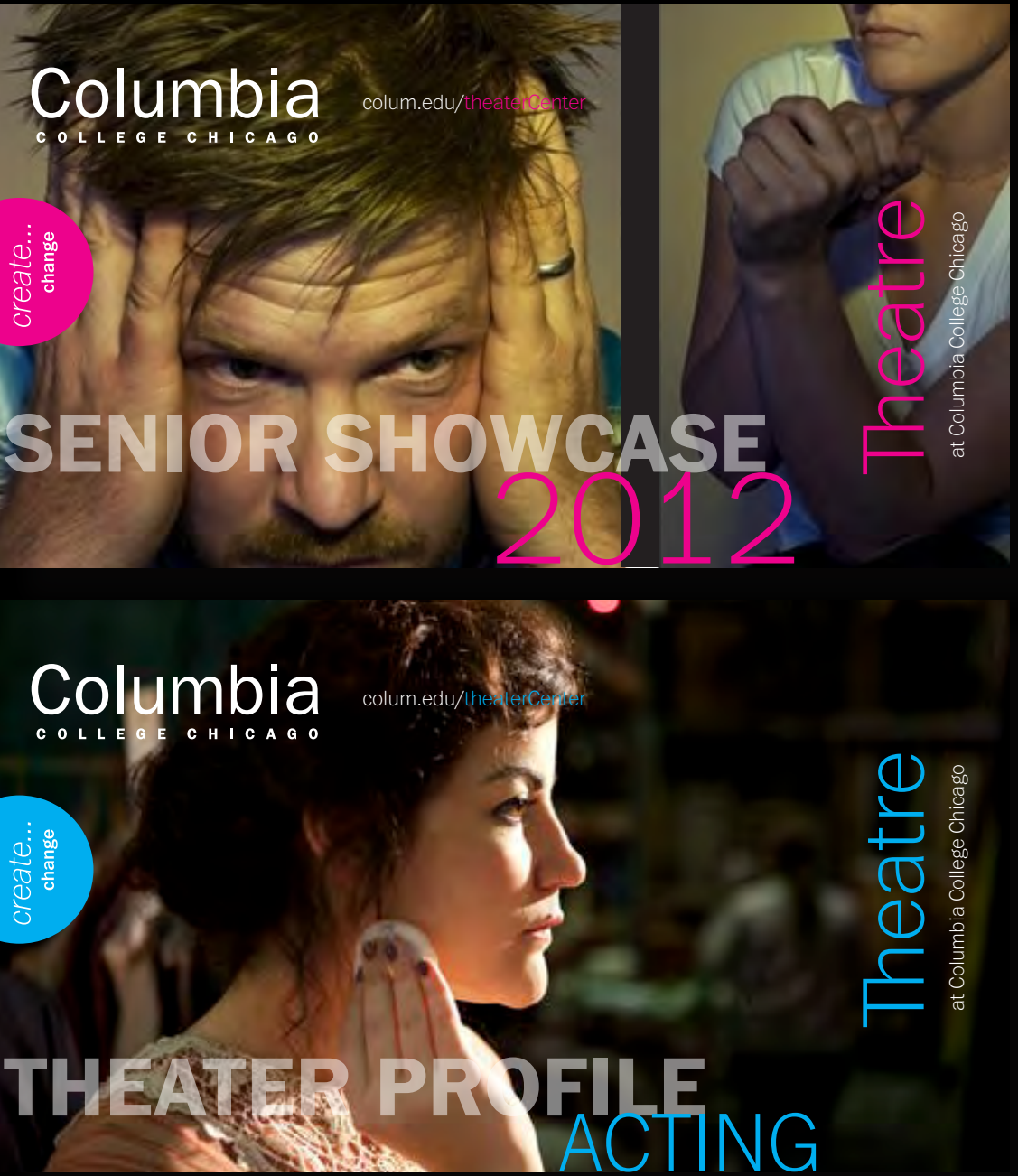
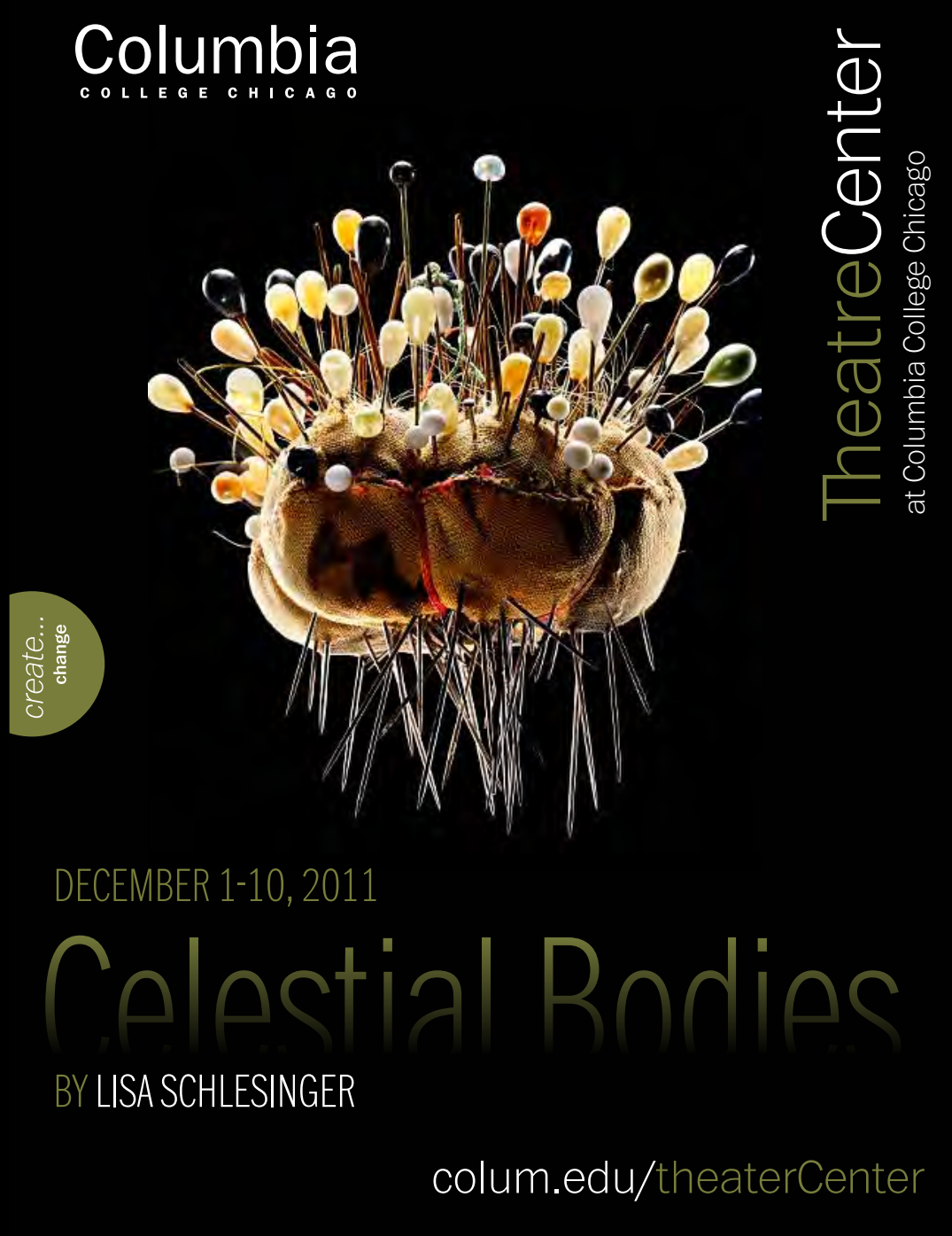
Academic
Student Centered
Emersive
Work

Uses:

Admissions Materials
Theatre Profile
Academic Website
Academic Advertising



Examples: Theatre & The Columbia Brand



This moodboard is intended to be the start of a conversation.
Let's now identify **achievable goals** for enhancing the presence
of the Theatre Department.

Theatre | Columbia
COLLEGE CHICAGO

HECUBA

OCTOBER 23 - NOVEMBER 2, 2013
STUDIO 404



Written by
EURIPIDES

Translation by
WILLIAM ARROWSMITH

Directed by
ANDREA J. DYMOND

An epic tale of loss and revenge. At the start of the war King Priam and Queen Hecuba of Troy send their youngest son, Polydorus, to an ally and friend for sanctuary. Ten years later Troy has fallen, Priam is dead and dethroned Hecuba is forced to sacrifice her daughter. When her beloved son's body is washed ashore Hecuba is driven to exact punishment. The Trojan War represents the loss of civility, decency, mercy and ultimately, humanity that all wars engender.

PERFORMANCES

Wednesday, October 23	6:30pm
Thursday, October 24	7:30pm
Friday, October 25	7:30pm
Saturday, October 26	7:00pm
Wednesday, October 30	1:30pm
Wednesday, October 30	7:30pm
Thursday, October 31	7:30pm
Friday, November 1	7:30pm
Saturday, November 2	5:00pm

TICKETS

\$10 GENERAL ADMISSION
\$5 SENIOR CITIZENS AND STUDENTS
OF OTHER SCHOOLS
FREE ADMISSION FOR STUDENTS OF
COLUMBIA COLLEGE CHICAGO

PURCHASE TICKETS ONLINE AT
COLUM.EDU/THEATRE

HAIRSPRAY

NOVEMBER 13 - 23, 2013
GETZ THEATRE



November 16: Musical Theatre
Scholarship Benefit Performance

Book by
MARK O'DONNELL
and **THOMAS MEEHAN**

Music by
MARC SHAIMAN

Lyrics by
SCOTT WITTMAN
and **MARC SHAIMAN**

Directed by
MICHAEL RYCZEK

Musical Direction by
EMILY BARRETT
and **KAILEY ROCKWELL**

Choreography by
CHRISTIE KERR

1962 Baltimore, Maryland. Plump teenager Tracy Turnblad's dream is to dance on *The Corny Collins Show*, a local TV dance program. When Tracy wins a role on the show and becomes a celebrity overnight, she uses her notoriety as a platform for racial integration of the show. You "can't stop the beat" when big hair and Rock 'N Roll charge the call for social justice.

PERFORMANCES

Wednesday, November 13	6:30pm
Thursday, November 14	7:30pm
Friday, November 15	7:30pm
Saturday, November 16	7:00pm
Special Benefit Performance for Musical Theatre Scholarships	
Wednesday, November 20	7:30pm
Thursday, November 21	7:30pm
Friday, November 22	7:30pm
Saturday, November 23	2:00pm

TICKETS

\$15 GENERAL ADMISSION
\$5 SENIOR CITIZENS AND STUDENTS
OF OTHER SCHOOLS
FREE ADMISSION FOR STUDENTS OF
COLUMBIA COLLEGE CHICAGO

\$50 NOVEMBER 16 MUSICAL
THEATRE SCHOLARSHIP BENEFIT
PERFORMANCE

PURCHASE TICKETS ONLINE AT
COLUM.EDU/THEATRE

HEARTBREAK HOUSE

MARCH 12 - 22, 2014
GETZ THEATRE



Written by
GEORGE BERNARD SHAW

Directed by
KATHLEEN PERKINS

Ellie Dunn is in love with a dashing hero but feels obligated to marry her father's nouveau riche boss. She's taken under the wing of a flighty Bohemian who endeavors to fix her love life during a country house party that includes an old sea captain who invents munitions, a beautiful socialite, her smitten brother-in-law and a thieving pirate. This bold mix of farce and tragedy lampoons British society on the eve of World War I as it blithely sinks toward disaster.

PERFORMANCES

Wednesday, March 12	6:30pm
Thursday, March 13	7:30pm
Friday, March 14	7:30pm
Saturday, March 15	7:00pm
Wednesday, March 19	7:30pm
Thursday, March 20	7:30pm
Friday, March 21	7:30pm
Saturday, March 22	2:00pm

TICKETS

\$15 GENERAL ADMISSION
\$5 SENIOR CITIZENS AND STUDENTS
OF OTHER SCHOOLS
FREE ADMISSION FOR STUDENTS OF
COLUMBIA COLLEGE CHICAGO

PURCHASE TICKETS ONLINE AT
COLUM.EDU/THEATRE

VIOLET

FEBRUARY 12 - 22, 2014
STUDIO 404



Music by
JEANINE TESORI

Directed by
AMY UHL

Book and Lyrics by
BRIAN CRAWLEY

Music Direction by
ANDRA VELIS SIMON

Based on *The Ugliest Pilgrim*
by **DORIS BETTS**

Choreography by
LINDA FORTUNATO

Set in the Jim Crow South of 1964, *Violet* follows the journey of a young woman horribly scarred by her father at age 13. Now 25, she seeks healing from a televangelist and embarks on a bus trip from her home town in Spruce Pines, North Carolina to Tulsa, Oklahoma hoping he will provide the answers. Along the way she befriends a young black soldier who teaches her about beauty, love, courage and what it means to be "different." Based on the short story "The Ugliest Pilgrim" by Doris Betts, *Violet* is a powerful musical.

PERFORMANCES

Wednesday, February 12	6:30pm
Thursday, February 13	7:30pm
Friday, February 14	7:30pm
Saturday, February 15	7:00pm
Wednesday, February 19	1:30pm
Wednesday, February 19	7:30pm
Thursday, February 20	7:30pm
Friday, February 21	7:30pm
Saturday, February 22	2:00pm

TICKETS

\$10 GENERAL ADMISSION
\$5 SENIOR CITIZENS AND STUDENTS
OF OTHER SCHOOLS
FREE ADMISSION FOR STUDENTS OF
COLUMBIA COLLEGE CHICAGO

PURCHASE TICKETS ONLINE AT
COLUM.EDU/THEATRE

SCHILLER'S MARY STUART

APRIL 16-26, 2014
STUDIO 404



Written by
FRIEDRICH SCHILLER

Translation by
PETER OSWALD

Directed by
STEPHANIE SHAW

Desirable Mary Queen of Scots is considered utterly female, but not quite a queen. Her cousin, "The Virgin Queen," Elizabeth I is considered not quite female but is very much the Queen. Elizabeth imprisons Mary for treason, but her true motivation is a brutal bid for undisputed power. A Protestant queen and a popular Catholic contender compete for the crown and their lives at a crucial moment in the history of the British Empire.

PERFORMANCES

Wednesday, April 16	6:30pm
Thursday, April 17	7:30pm
Friday, April 18	7:30pm
Saturday, April 19	7:00pm
Wednesday, April 23	1:30pm
Wednesday, April 23	7:30pm
Thursday, April 24	7:30pm
Friday, April 25	7:30pm
Saturday, April 26	2:00pm

TICKETS

\$10 GENERAL ADMISSION
\$5 SENIOR CITIZENS AND STUDENTS
OF OTHER SCHOOLS
FREE ADMISSION FOR STUDENTS OF
COLUMBIA COLLEGE CHICAGO

PURCHASE TICKETS ONLINE AT
COLUM.EDU/THEATRE

TERMINAL ONE

JANUARY 29-FEBRUARY 1
NEW STUDIO

Directors:

BRIAN SHAW, Columbia College Chicago

PETER MCDERMOTT, Dublin Institute of Technology

An international performance collaboration and exchange between the Theatre Department of Columbia College Chicago and the Performance Conservatory of the Dublin Institute of Technology.

Devised by students from both schools *Terminal One* is an exploration of the exchanges of people, emotions, cultures and conceptual understanding that can occur through travel. Columbia College students perform with their Irish peers in Dublin January 20-26, 2014; students from Dublin join their Columbia College counterparts for this series of performances at Columbia.

TICKETS

\$10 GENERAL ADMISSION
\$5 SENIOR CITIZENS AND STUDENTS
OF OTHER SCHOOLS
FREE ADMISSION FOR STUDENTS OF
COLUMBIA COLLEGE CHICAGO

PURCHASE TICKETS ONLINE AT
COLUM.EDU/THEATRE

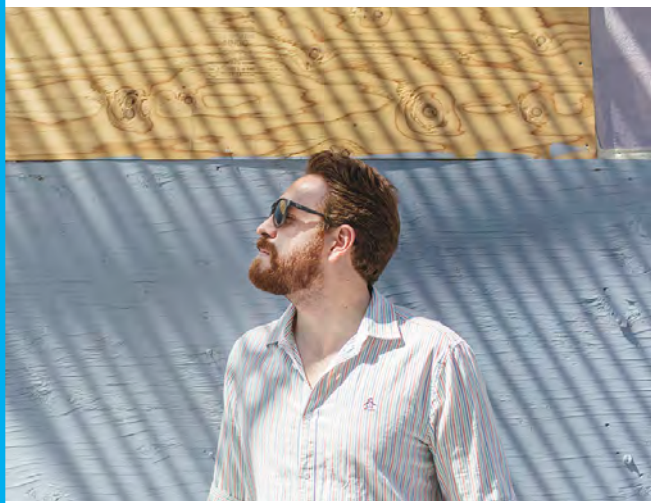
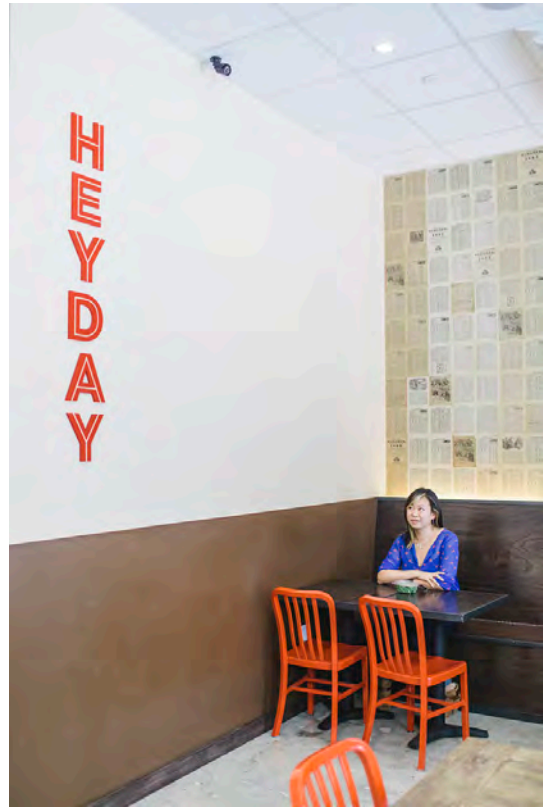
PERFORMANCES

Wednesday, January 29	7:30pm
Thursday, January 30	7:30pm
Friday, January 31	7:30pm
Saturday, February 1	2:00pm
Saturday, February 1	7:00pm

In general, photos should be clean, bright, and colorful with natural lighting, a genuine feel, and an optimistic attitude. Subjects should be shot straight-on and not from any unusual perspectives. Symmetry is appreciated.

Columbia
COLLEGE CHICAGO
DEMO magazine

For the interior architecture feature, subjects should be posed, casually, in interior environments—subject’s workspace or completed interior design project. Please provide a variety of wide, mid-shot, and medium closeup portraits.



FEATURE



INSIDE JOB

Interior architects mastermind the spaces in which we live, work and play

By Audrey Michelle Mast (BA '00)

Architectural history is, by and large, concerned with how great buildings look: their sites, shapes and façades. But most buildings aren't monuments; they're shelters. Their inhabitants experience them from the inside. Interior architecture, as a discipline, is concerned with how spaces feel. Interior architects might reimagine the space within a century-old skyscraper or work with exterior-focused architects to create a new building from the ground up. These three Columbia College Chicago grads specialize in designing within walls—whether or not they exist yet.



TOP LEFT: This space for environmental law firm Manko, Gold, Katcher & Fox, LLP, near Philadelphia, includes expansive glass partitions that allow maximum daylight into the room. The conference space, which incorporates recycled materials, also doubles as an area for industry galas and evening functions.

TOP RIGHT: AOL's "idea gallery" uses rapidly renewable bamboo ceiling "blades" that draw the eye through the entire building. A poured terrazzo floor repurposes otherwise discarded glass and natural stone aggregate. "This space provides a living canvas for colleagues to share content, interact with one another, and host informal meetings [and] DJed evening events," says Bonomo.

LEFT: Bold colors and rock albums covering the walls dominate this green room at The Huffington Post and AOL.

MICHAEL BONOMO

Growing up in Crystal Lake, just outside Chicago, Michael Bonomo (BA '99) would trace over the architectural plans his father brought home from his building industry job. "I've been drawing and designing since I was about 7 years old," he says. "I knew from a very young age that I wanted to work with the spaces people occupy and have an impact on how people use them."

Today, Bonomo is the director of interior design and a principal for Francis Cauffman, a global design

firm with offices in New York and Philadelphia. As an award-winning interior architect with an extensive portfolio of retail, commercial and institutional projects, he shapes the work environments of trendsetting clients such as Bloomberg, Spotify, the Huffington Post and the New School.

By nature, the global design field is both collaborative and competitive. When Bonomo reflects on his time at Columbia, he remembers diversity, small classes, interactive studios—and lots of healthy competition. "We all wanted to have the

best solutions. We were all pushing each other to be the best we could be," he says. "But what drew me most to Columbia was that Chicago, as a city, is a campus. All the mid-century modern masters ... provide this amazing mosaic of experiences and sites to learn from."

One of Bonomo's favorite professors was Bernard Wideroe, an acclaimed sculptor, who passed away in 2012 after a 20-year career as an artist and educator. "He was very tough, but I had a good connection with him, and we always had the most interesting conversations

about design," Bonomo says. "He really had a no-bullshit approach to life. ... I think I share the same sentiment."

By the time Bonomo graduated in 1999, he had completed two internships at local firms and secured a full-time position at Horn Design Architecture. In 2000, he moved to New York to work with Berger Rait Design Associates, a job he describes as "very exciting and challenging for the speed of business."

"There was an extremely aggressive schedule for my first New York client ... but at the time there were



Michael Bonomo relaxes in a green room he designed at The Huffington Post and AOL. The bold personalities of green rooms throughout the office "are expressed through eclectic furnishings, textural materials and iconic furniture selections," he says.

"My particular affinity is for fast-paced clients with edgy design interests."



FEATURE

This joint Kate Spade and Michael Kors showroom in New York City offers a suite of spaces for visiting buyers to select and negotiate which products will be carried under their retail brands. The white backdrop of the display “allows fine detailing of products to be expressed,” says Bonomo. Full-height wall panels slide, providing flexibility as needed in this two-story jewel-box interior.

no budgets,” Bonomo says. “It was about how much you could design, how quickly, how cutting-edge.”

But after 9/11, the economy of Manhattan changed overnight. In the midst of uncertainty, Bonomo launched his own practice. “It taught me a lot about business development ... working very efficiently and very nimbly,” he says. He worked solo for about a year before he was recruited by TPG Architecture, then by Mancini Duffy, where he worked until he joined Francis Cauffman in 2011.

“My particular affinity is for fast-paced clients with edgy design interests,” says Bonomo. But regardless of the project or sector, he will



often “push clients outside their comfort zone.” He is the co-author of a 2012 book, *Phonebooths & Mailboxes: the Way We Work Now*, which explores the future of workplace design in a “tech-forward mobile world.” When working with clients to reimagine their offices, he asks: “How do we make it innovative? Attract and retain great talent? Create curb appeal for clients who are visiting?”

The answers are fresh, creative solutions such as adjustable standing/sitting workbenches; “smart bars” for efficient, flexible onsite tech support; and stylish, inviting lounge areas that foster interaction. “They’ve hired us to help them

reach their ultimate potential,” he says of his clients. “We can enhance their business and their return on investment.”

In Manhattan, such investments have high stakes. Real estate costs are high and square footage is at a premium. But Bonomo sees each project as an opportunity for innovation: “Shrinking real estate doesn’t mean the space has to be boring.”



FEATURE

STACEY COHEN

When it comes to starting a business, “You can make a million plans, but you don’t know how you’re necessarily going to get there,” says Los Angeles-based interior design entrepreneur Stacey Cohen (BA ’96). “It was a long journey. There were a lot of different twists and turns.”

The Detroit-area native began her undergraduate studies at Ohio State University as a journalism major with a strong creative streak. Although she loved traditional college life at a Big Ten school, she was drawn to city life. She transferred to Columbia, which offered an “out-of-the-box approach,” a faculty of working professionals and a bustling urban campus. ►

“It takes time, perseverance and discipline ... thinking out what you want, what can get you there.”

FEATURE



Cohen say a series of serendipities shaped her career. She was a correspondent for the *Columbia Chronicle* on MTV's Rock the Vote campaign during the 1996 presidential election. Years later, that experience and a connection with a fellow Columbia alumna led to a set design internship at MTV Studios in New York, a job that acted as a springboard for her career into interiors.

After earning an associate's degree in interior architecture from Parsons School of Design in New York, Cohen studied for a master's of architecture at the University of Illinois at Chicago, immersing herself in green design strategies and

earning LEED (Leadership in Energy & Environmental Design) certification. In the midst of the 2009 recession, she chose to leave school and focus on her own firm, Stacey Cohen Interiors. "It was not the most profitable time, but the lessons learned were priceless," she says.

In 2010, a casting call for HGTV's reality show, *Design Star*, came across her desk. Using on-camera smarts and journalism experience garnered in Columbia broadcasting classes, she submitted her audition tape. She says she was cast for her Midwestern background, formal training and "sassy, spunky, funky, snippy, snarky" attitude. Though

she was eliminated in the sixth episode, the show (produced by Mark Burnett, creator of *Survivor* and *The Apprentice*) was a master class in media savvy from the best in the business.

Cohen's recent endeavors include an e-book, *Online Office*, billed as "a business companion for creative entrepreneurs." The book is a guide for aspiring creatives in navigating clients and vendors, marketing and managing a team—Cohen's own hard-won lessons, interpreted for the digital age. But the message is timeless: "It takes time and perseverance and discipline ... thinking out what you want and what can get you there."

ABOVE: Cohen's vibrant designs brighten this family kitchen in Chicago's Irving Park neighborhood. "I still admire this project as one of the most completely thought-out spaces fit for a young family," she says.

TOP RIGHT: Cohen describes the interior design for this Chicago condo as "Morocco meets Manhattan." Her client, a flight attendant in the 1960s, wanted a space inspired by her world travels and bohemian style.

BOTTOM RIGHT: Cohen's renovations for a "Gatsby-esque" Chicago bachelor leaned toward a minimalist aesthetic to vibe with the client's personal style.



Photos: Bob Covatelli

A FIELD GUIDE TO CHICAGO

Interior architects take it outside

Chicago is arguably the greatest architecture city in the world, and interior architects Michael Bonomo (BA '99), Stacey Cohen (BA '96) and Michele McMinn (MFA '06) continue to pull inspiration from their favorite college-town places.



MICHAEL BONOMO: The New York-based designer is inspired by the iconic campus at the Illinois Institute of Technology, designed by the father of modern architecture, Mies van der Rohe. "I had an opportunity to do field surveys there at my first internship," he says. "Being in one of Mies' buildings at that early point in my career had a significant impact in the purity of my design thinking."



STACEY COHEN: Cohen has always admired "the historic stretch across from Oak Street Beach, the progression of old buildings leading up to the Drake Hotel. ... It was my first lesson in learning to incorporate your outside views into your interior environment," she says. "I would walk home from Columbia College along the waterfront and was mesmerized with the grandness of the buildings."



MICHELE MCMINN: "I really love the Inland Steel Building," McMinn says of the 1958 Loop building designed by Skidmore, Owings & Merrill. "It's so beautiful and petite in the context of where it is. It's a gorgeous ... and really polite little building," she says. "It aligns with a lot of the things I value. There's a beautiful minimalism to it, and it celebrates its own materiality. It's a comfortable space that's not overly showy ... form and function all together."



Working at Chicago firm Perkins & Will, McMinn brings color and simplicity to the offices of this Seattle client.



MICHELE MCMINN

"I can't think of a better place, honestly, to go to architecture school than Chicago," says Michele McMinn (MFA '06).

McMinn studied fine arts and behavioral neuroscience at Tulane University before pursuing interior architecture at Columbia. She says she wanted to be an architect as a child, but didn't reconnect with that desire until after she graduated from college. She was working in visual merchandising, unsure of her career path, when her great-aunt reminded her of her childhood dream. "She said, 'Michele, you always told everyone you were going to be an architect. What happened to that?'... It was like a light bulb went off."

McMinn researched the field

and a plan began to take shape. "It really aligns with how my brain works," she says. "I'm not really hard right or left brained. ... It's only natural that [my career] progressed to something that bridges art and science."

As a senior interior designer at Nashville's Gresham, Smith and Partners, McMinn specializes in environmentally sensitive and resource-efficient spaces. She incorporates sustainable technology like LED light fixtures that automatically dim according to the amount of natural light in a room. Her designs use regional woods and other materials sourced locally, recycled content in furnishings, and low-flow water fixtures.

When McMinn studied at Columbia, green design was just becoming a buzzword. She gained

hands-on experience alongside professors immersed in the design world. "The fact that my professors worked in the field was critical for me," she says. "And because the professors were practitioners, it led to a deep network."

That network helped McMinn join the Chicago office of architecture firm RTKL as a student intern and secure a full-time job before graduation. It was a small but growing international firm; McMinn was the 30th employee hired. (By the time she left, the firm had grown to 100 employees.)

At global design firm Perkins & Will's Chicago office, McMinn helped design a women's university in Riyadh, Saudi Arabia. "I did research to understand [cultural aspects of] design there," she says, "like the importance of patterns

"It's about designing space that is at once functional, inspiring and culturally relevant."

RIGHT: The LEED Silver-certified, luminous designs at architecture firm RTKL Chicago. Some spaces at the firm incorporate lights that dim according to the natural light in the room.

BELOW: McMinn worked to understand cultural aspects of design in her work with Princess Nora Academic Medical Center in Riyadh, Saudi Arabia (designed at Perkins & Will).

BOTTOM: The pool at Princess Nora Academic Medical Center in Riyadh, Saudi Arabia.



and the numbers they're based on, which are very symbolic." She also honed her eco-conscious design skills, and that commitment to sustainability has become second nature to McMinn, who says it's about "being conscientious of your responsibility [to the environment] as a person."

Today, at Gresham, Smith and Partners, she works on civic projects with the state of Tennessee. "It's interesting to get a glimpse into how government works and how complex it is," she says. Life in Nashville is good for McMinn, her husband and their 4-year-old daughter. "We still work hard, but there's a little more work-life

balance," she says. "Family is very much central to people here."

McMinn says she has been fortunate to work with a variety of design venues. "Some people enjoy one market more than others, but I gather strength in not doing that," she says. "Different project types allow me to think about things differently." She draws inspiration in the dynamic world of design itself: "Design is constantly evolving," she says. "It's about designing space that is at once functional, inspiring and culturally relevant. Design allows people to be open to cultures other than their own. It's a real bridge." ■



Colburn School Photo Style Inspiration

Clean, bright, and colorful with natural lighting, a genuine feel, and an optimistic attitude.



Colburn School Photography Shot List

Photography is a key component in the creation of successful brand communications. Design, typography, writing, and photography can all work together to define Colburn School's brand identity. The visual vernacular used to depict Colburn School is crucial. The intention is to represent Colburn School as a culturally vibrant and modern place, with world class faculty and incredibly gifted students.

What we need to fully represent Colburn School:

Academic Programs

Students pursuing rigorous musical training, academic excellence, and professional development. Our photo library should include equal representation of conservatory, academy, and community divisions in addition to showing a wide range of instruments and appropriate dance movements.

- Student and faculty engagement
- Classroom learning
- Student collaboration
- Students in unique learning environments — facilities, labs, libraries, listening and recording rooms
- B-roll of musical instruments, notation, etc. artifacts of the artist disciplines

Performance

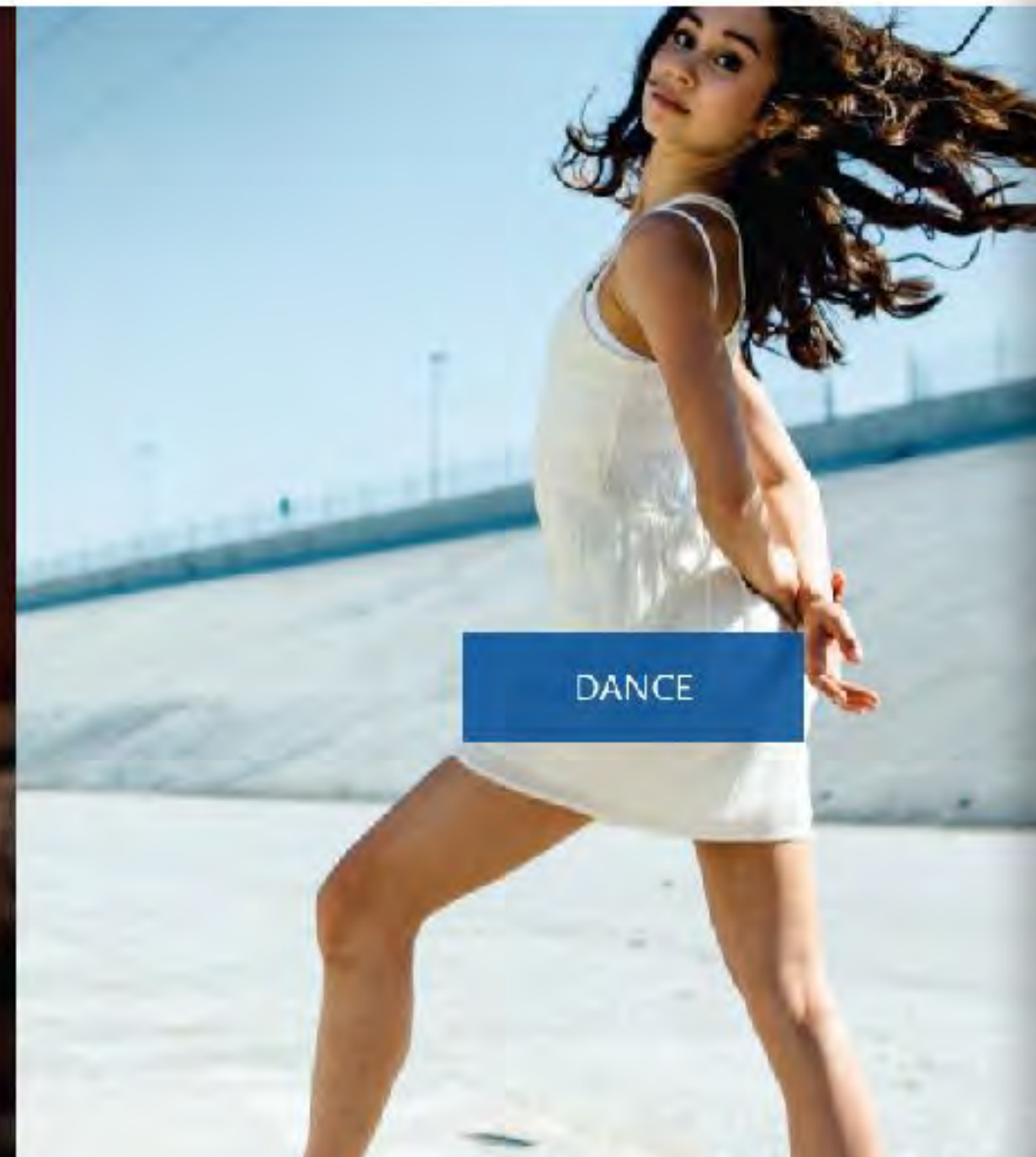
These photographs should capture the Colburn experience from both the performer and audience perspective at every level — conservatory, academy, and community.

- Photographs from the stage, closeups of individuals and ensembles in performance
- Backstage — represent the less common view of a performer in anticipation of performing or in celebration after
- Expansive view from the audience, entire orchestra or stage
- Unusual performance opportunities outside of traditional spaces

An extraordinary place that turns passion into excellence.

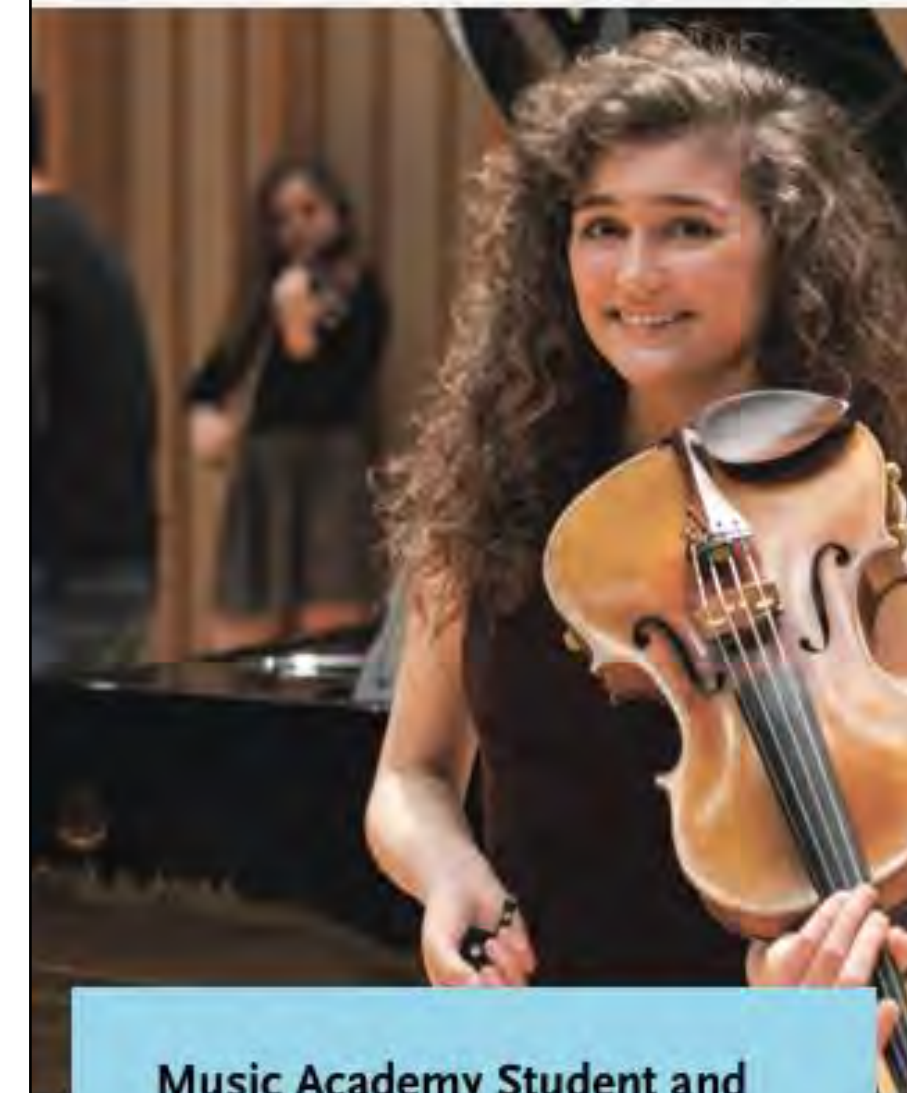


MUSIC



DANCE

Spotlight Story



Music Academy Student and
Community School Alumna
Wins National Soloist

Make a list.

The shot list is one of the most important components of art direction for photography.

[Mills College Website](#), Photography Recommendations

Photography is a key component in the creation of successful brand communications.

Mills College Website, Photography Recommendations

Design, typography, writing, and photography can all work together to describe the Mills experience and reinforce key messages on the web.

Mills College Website, Photography Recommendations

**The intention is to represent Mills as a
culturally vibrant and contemporary place
defined by creative thinking and bold action.**

Academics

- Student and faculty engagement
- Classroom learning
- Student collaboration
- Students in unique learning environments
- “B-roll”

Campus Life, Co-curricular, and Extracurricular activities

- Engaged Student groups
- Photos taken from student perspectives
- Performances, Athletics, Traditions
- Study abroad images, internships, experiential learning

Campus Environment

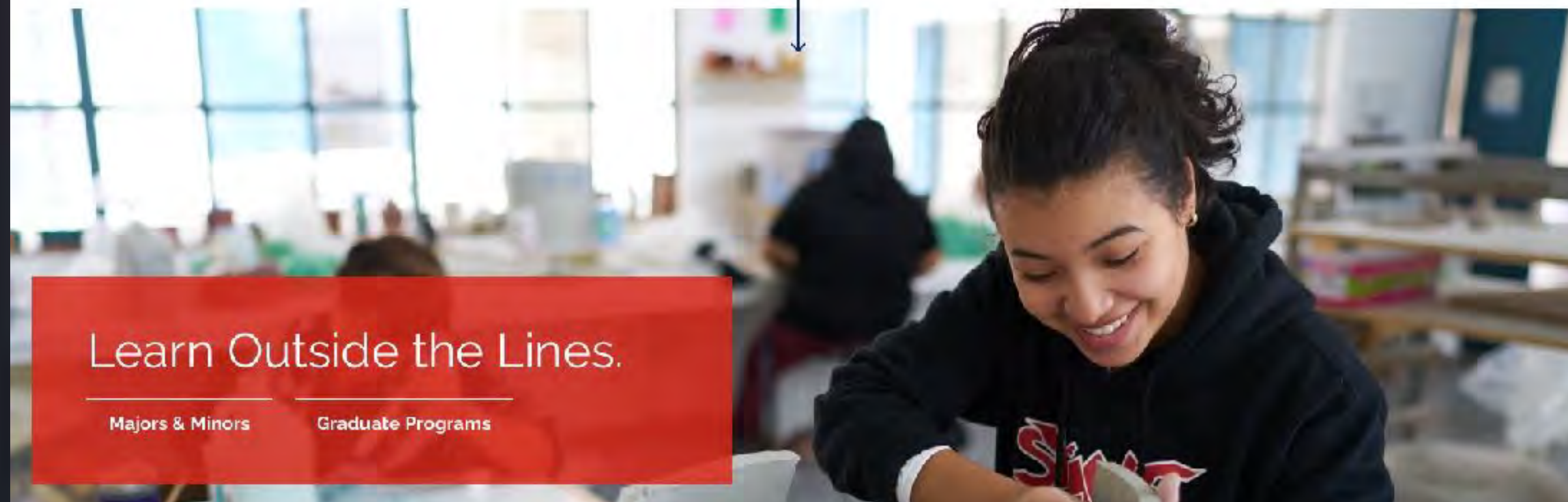
- Interior and exterior shots of campus
- Representation of a wide range of halls, performance spaces, athletic facilities, galleries, and studios
- Common spaces, places of interaction and casual collaboration
- Student residential accommodations
- Representation of surrounding neighborhood

Portraits

- Individual shots of students practicing their discipline
- Student portrait looking at the camera
- Individual Faculty in practice, engaged in teaching
- Faculty portrait looking at the camera

Education with an Edge.

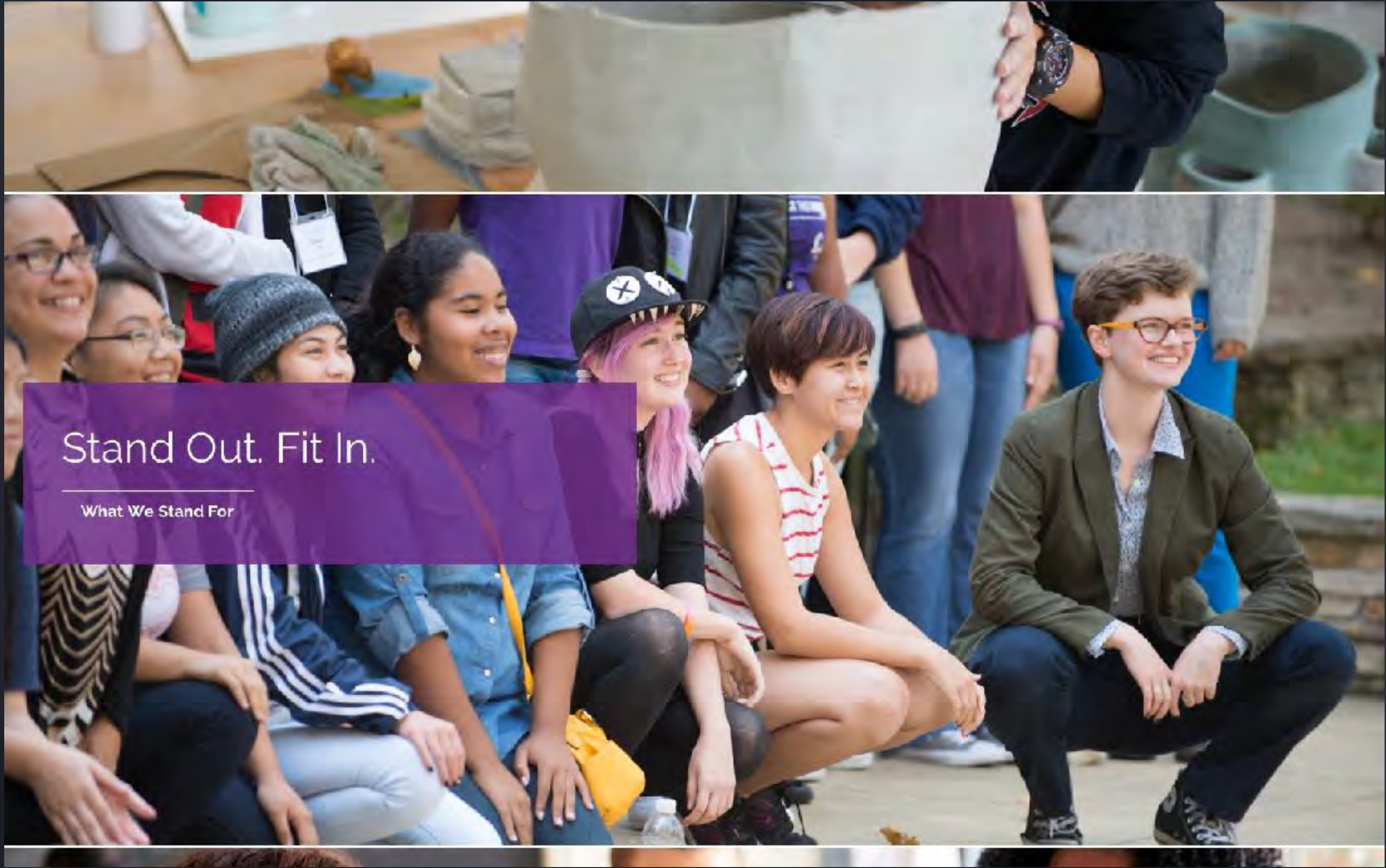
Think for yourself and for the world.



Learn Outside the Lines.

[Majors & Minors](#)

[Graduate Programs](#)



Stand Out. Fit In.

What We Stand For



Activate Your Ideas.

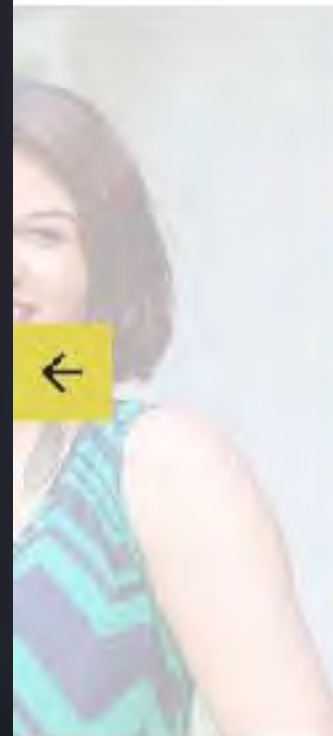
[See Student & Faculty Collaborations](#)



Express Yourself.

Take risks. Question the status quo. Find your voice and use it to advocate for your future and the causes that move you.

IN MARVIN'S WORDS



has made me
ent to work
intersect."



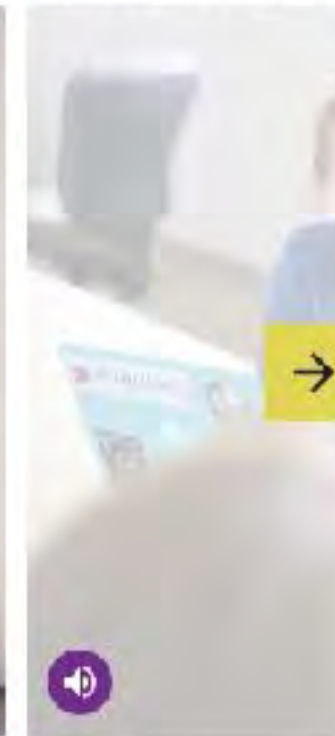
"At Mills collaboration is valued over competition. That's a great skill to take out into the world, because in the global economy it's not how we

IN NICOLE'S WORDS



"As a Taiwanese person, I'm interested in studying racial relations in the United States and exploring how U.S. society has approached different races

IN JESSICA'S WORDS



"The support I've
professors, coa
given me the co

Be Revolutionary.

Mills empowers creative, independent thinkers who inspire action on our campus, in our communities, and around the globe. Discover how our graduates are reinventing the world and making a statement in every imaginable field.





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Talk like a pro.

Art direction doesn't end with the shoot. Post-production is where you refine the visceral qualities of the image to suit style, brand, or purpose.

Ansel Adams, American photographer and environmentalist

You don't see photographs
you make them.





Exposure

Contrast

+

Temperature

Crop

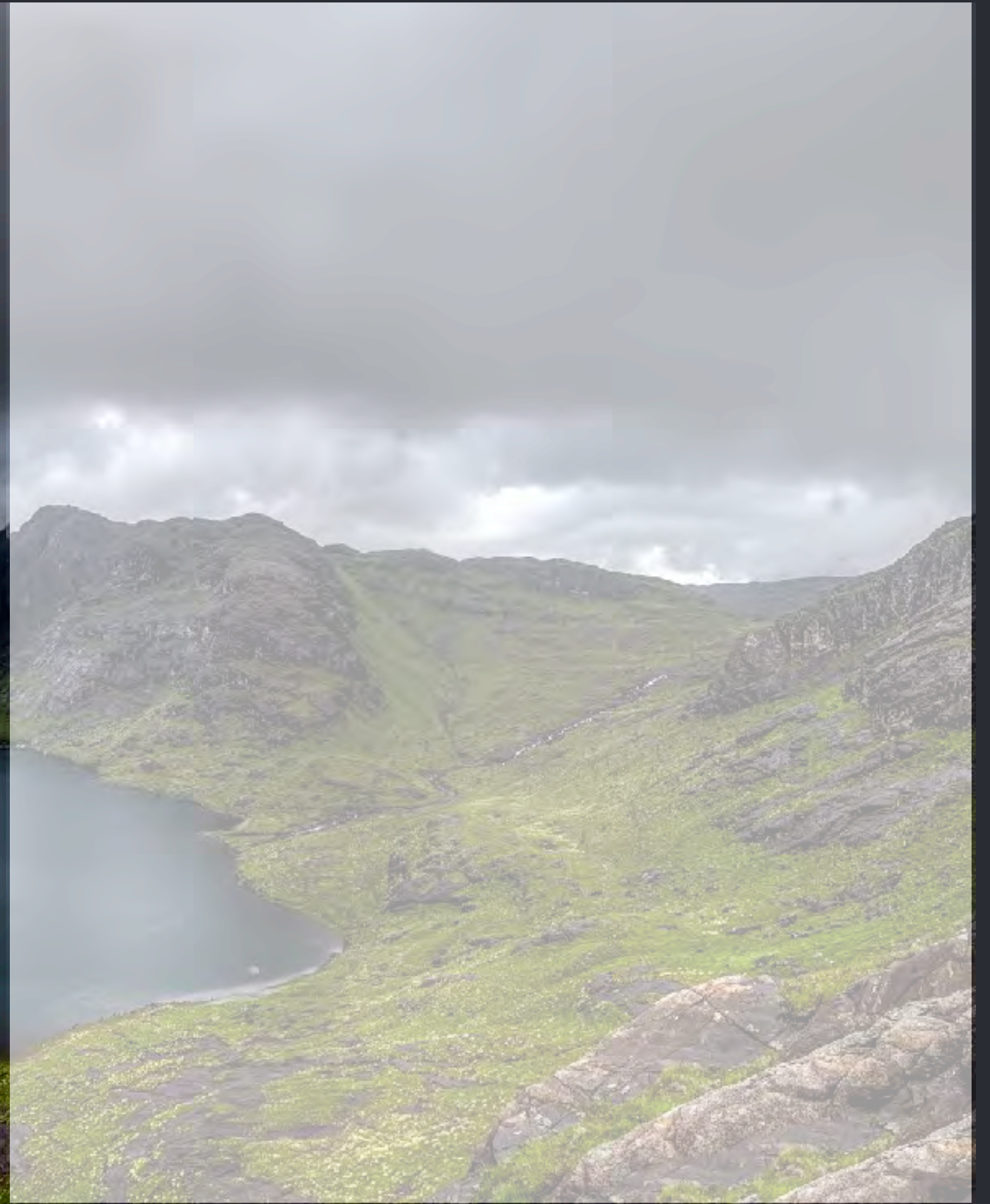
Exposure



Under



Correct



Over

Contrast



Low



High

Contrast



Low



High

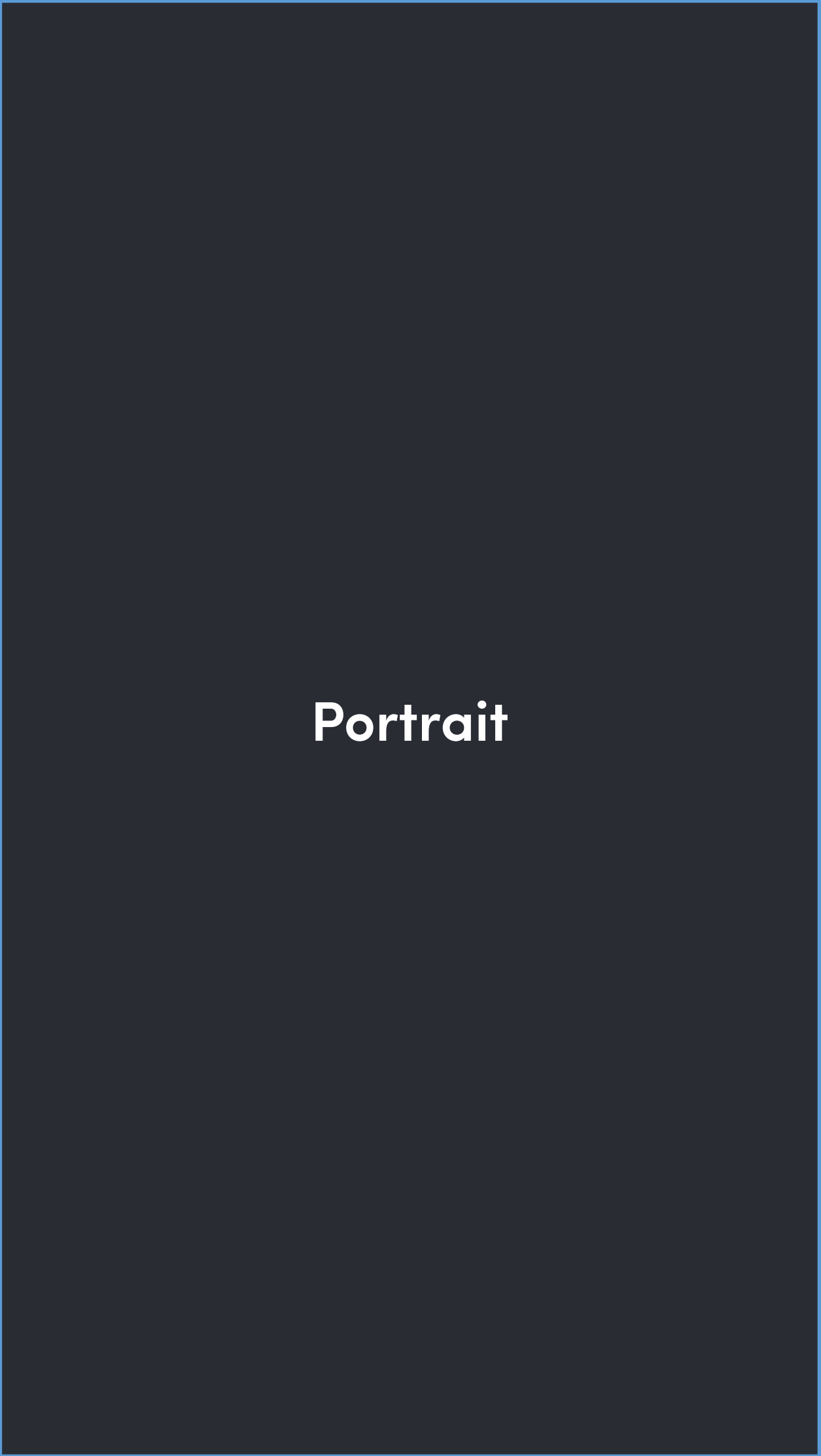
Temperature



Cool

Warm

Crop



Crop

			1:1	4:3	3:2	16:9
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Aspect Ratios

Crop



Medium Shot

Crop



Close-up

Crop



Long Shot

Hire the right photographer.

It's essential to hire the right professional to bring your vision to life. You want them to be a collaborator, you need them to deliver on the first (the only) attempt.

Alfred Eisenstaedt, staff photographer for Life Magazine

“It’s more important to
click with people than to
click the shutter.”







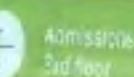
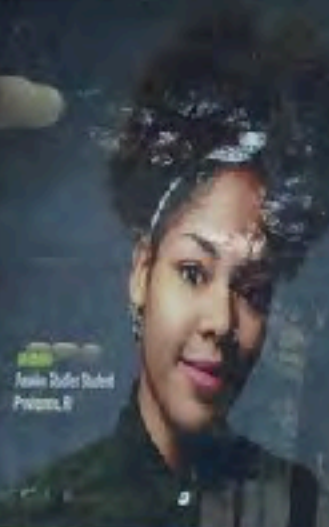
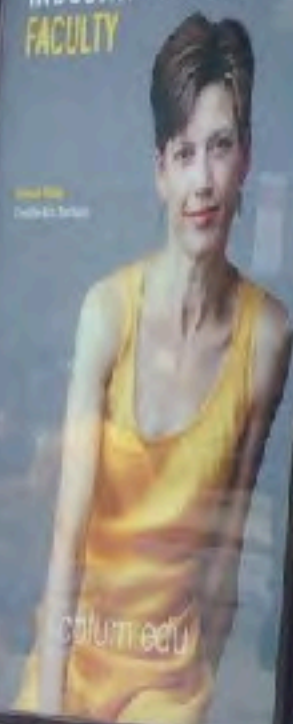




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INDUSTRY-LEADING
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EMMY-NOMINATED
FACULTY



Michael Fry
Television

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Anongmae

Intern at Admissions Student
Bangkok, Thailand



Admissions
Tour Center



Columbia
COLLEGE CHICAGO

EVENT RECORDING NOTICE

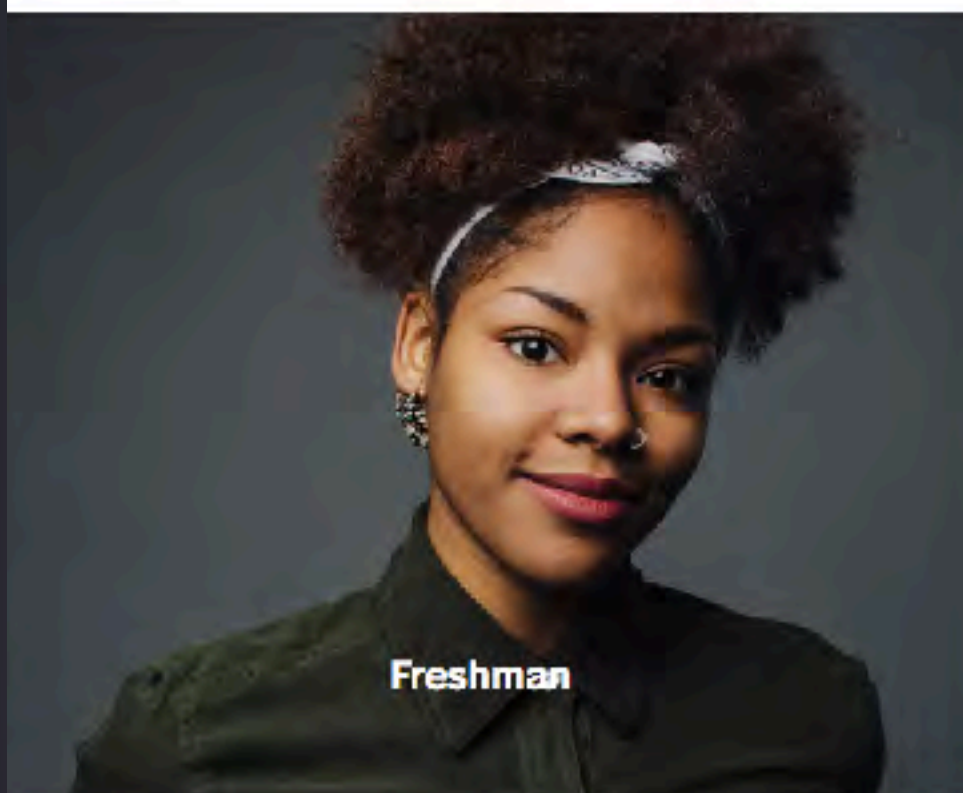
By attending this event, you agree to be photographed and/or filmed and give permission to use your likeness in promotional and/or marketing materials.

Thank you!

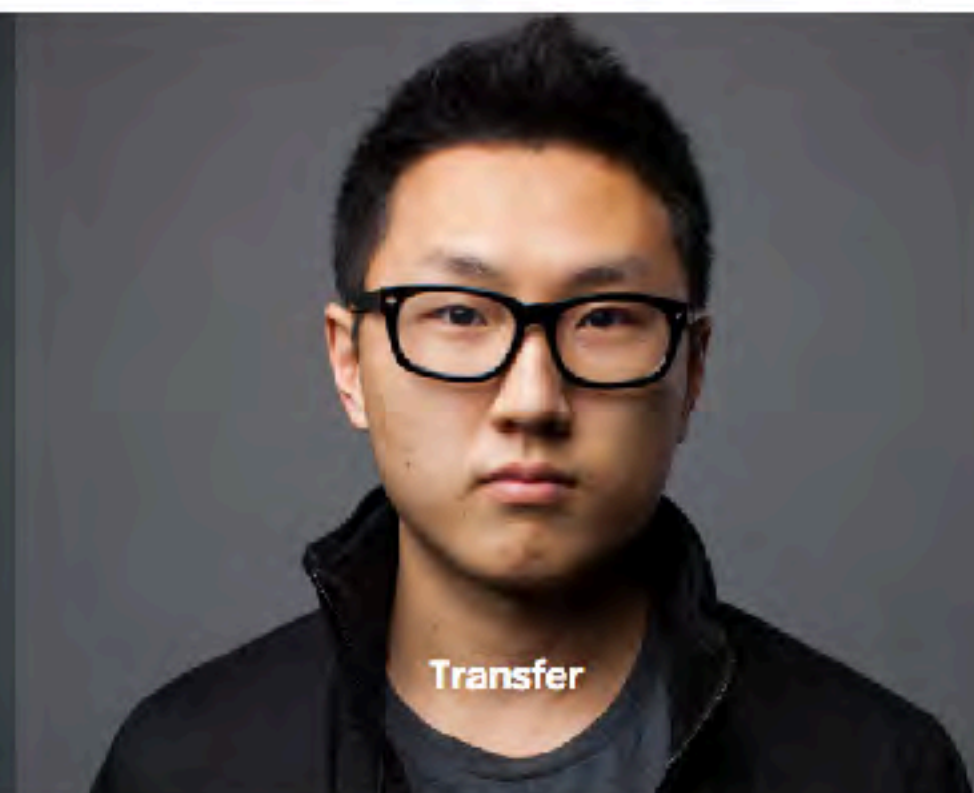
Columbia
COLLEGE CHICAGO

| Creative Services

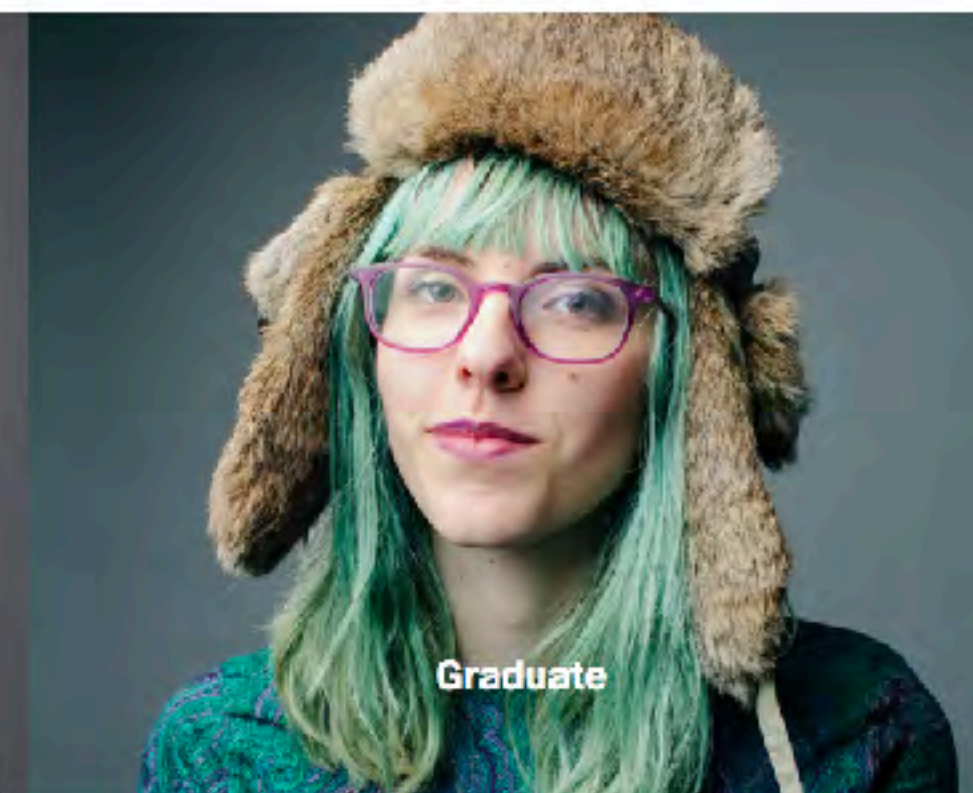
WHICH TYPE OF STUDENT ARE YOU?



Freshman



Transfer



Graduate

[INTERNATIONAL](#) | [VETERAN](#) | [SECOND BACHELOR'S](#) | [RETURNING STUDENT](#) | [NONDEGREE SEEKING](#) | [ADMITTED STUDENT](#)

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1. What's their speciality?

2. Have they worked in range of styles and settings?

3. Do they have a portfolio of quality client work?

**4. Have they worked with other
Higher-ed clients?**

5. Are they good with people?

6. Do they have a point of view?

Check references.

**Don't hire the
provost's nephew!**

Bonus Round: Video

HOPE

Riddell

Riddell

Overview: <https://vimeo.com/200203462>

Athletics: <https://vimeo.com/204936000>

Outcomes: <https://vimeo.com/204934922>

Academics: <https://vimeo.com/204085904>

Faith: <https://vimeo.com/204077208>

2 days

Themes

- Students discover their calling at Hope
- Rigorous academics and Christian faith combined to provide life-changing experiences
- Masterful teachers with a strong commitment (for faculty, teaching is their calling)
- Life-shaping experiences
- Athletic traditions / scholar-athletes
- Commitment to the whole person, in mind, body and spirit
- Cultivating relationships within a thriving community
- Mentorship
- Fun and exciting campus life
- Diversity in all respects
- Benefits of a large University in a small town setting
- Fitting in at Hope
- Beautiful campus location/world class facilities
- Global Themes, Study abroad, Opportunities

20 Interviews

Student Questions

- What's your name?
- What do you study? What's your favorite class? Why? What clicks?
- How did you decide on Hope college?
- Tell me about your first visit to campus?
- What did you think of Holland Michigan?
- What do you love about campus? What's your favorite spot on campus? Why?
- Tell us about your first day on campus?
- Describe the Hope community?
- What convinced you to go to Hope?
- Do you have a mentor or advisor?
- Do you have a memorable Hope story?
- What's one thing you would tell to a friend to convince them to come to Hope?
- What's a memorable Hope tradition?

Faculty Questions

- What do you teach?
- How would you characterize the Hope Experience?
- How would you describe Hope Students?
- What's special about undergraduate research at Hope?
- What's unique about faculty/student collaborations at Hope?
- What is the most important thing new students need to know?
- How do you define success for Hope Students?
- Describe the relationship between Christian faith and academics?
- What defines a well-rounded Hope Graduate?
- Do you have a memorable Hope moment?

15 Locations



A silhouette of a person standing next to a camera on a tripod, set against a background with a purple-to-pink gradient. The person's head is bowed, and their hands are near the camera. The text "Thank you!" is overlaid in a large, white, serif font.

Thank you!

mStoner

**Columbia College
Chicago Photography
by Jacob Boll**