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New Location At Division Street Corridor

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Chapter Social Event Kicks Off  
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New and Notable  
Local Industrial Design News



## Phil Frank Named Saleen VP

Noted Portland Designer joins automaker as Vice President of Design



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Leo Cat Scratching Post by James Owen Design  
photography courtesy of the designer

on the cover: Saleen S7 designed by Phil Frank  
photograph courtesy of Phil Frank Design

# oregon chapter contact information

Ink is the official newsletter of the Oregon Chapter of the Industrial Designers Society of America.

We welcome submissions, including articles, letters, photographs, design news, related industry events, calendar items, and advertising.

<http://idsaor.org/>

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## message from the chapter

Greetings to all,

Where has 2007 gone, only ten more months until 2008... If you're thinking that way, you will miss a great year of upcoming design events. IDSA-Oregon is in full gear for 2007. The Portland creative community may be at an all-time high.

One of the best ways to keep up to date could be visit to to our Chapter web site: <http://www.idsaor.org/>. You can get the latest info on a variety of local events, employment opportunities, as well the latest issue of this newsletter.

The Oregon Chapter of IDSA will host a monthly social event on the last Wednesday of each month aimed at expanding its interactions with several creative organizations, AIA, Core77, AAIA. Look for upcoming events from local design patrons OFFICE, Design Within Reach, etc...

Finally, I'd like to thank the many chapter volunteers who help organize tours, newsletters, and the web site. I hope to see you at an upcoming event.

Regards,

Scott Peterson IDSA  
Co-Vice Chair  
Oregon Chapter



# calendar

Events of interest to the Design community.

See [www.idsaor.org](http://www.idsaor.org) for a complete listing

## IDSA Oregon Chapter Studio Tour - Nautilus

**Wednesday, 21 February 2007; 7pm**

All are invited to this free tour of Nautilus World Headquarters and Design Studios.

Location: Nautilus World Headquarters

Vancouver, Washington

See chapter web site for location details: [http://www.idsaor.org/idsa\\_events.html](http://www.idsaor.org/idsa_events.html)

## Eames Film Festival

**Thursday, 22 February 2007; 6:30-8:30pm**

DWR Portland Studio

1200 N.W. Everett

Portland, OR 97209

Phone: 503.220.0200

Details and Directions: [www.dwr.com/studios/portland](http://www.dwr.com/studios/portland)

## Trish Grantham - Art Opening @ OFFICE

**Thursday, February 22; 7-9pm (Show through 25 March 2007)**

Artist/Illustrator/Designer extraordinaire, Trish Grantham, will be showcasing all new heart-breaking art in this post-Valentine's Day show. Trish's work has been commissioned and has sold internationally at galleries throughout Europe. This is her first show at OFFICE.

2204 NE Alberta Street

Portland, Oregon

[shop@officepdx.com](mailto:shop@officepdx.com)

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# calendar continued

Events of interest to the Design community.

Artist Talk: Susan J. Longini

**Sunday 25 February 2007, 2-4pm**

Join artist Susan Longini and learn about her work and approach as she shows slides and demonstrates her methods of pâte de verre and large-scale installations in glass.

Bullseye Resource Center

3610 SE 21 Ave

Portland OR 97202

Free. RSVP before February 23, 2007, by calling 503-227-2797 or

emailing [resourcecenter@bullseyeglass.com](mailto:resourcecenter@bullseyeglass.com)

## MEET THE PDX DESIGN PRESS

**Tuesday, 27 February 2007; 6 to 8pm**

Join OFFICE for a rare moderated panel discussion with the movers and shakers of PDX media -online and in print. Hear first-hand how to get ink for your design/art/culture project, what makes a story interesting for each publication, followed by Q and A and a chance to hear from and actually meet these important opinion leaders. **NOT TO BE MISSED. LIMITED SEATING** - RSVP REQUIRED to [event@officelpdx.com](mailto:event@officelpdx.com).

Panelists include editors and freelance writers representing: Metropolis, The Oregonian, [www.portlandpicks.com](http://www.portlandpicks.com), [www.ultrapdx.com](http://www.ultrapdx.com), [www.luckymag.com](http://www.luckymag.com), the Willamette Week, PDX Magazine, Commerce Magazine, Daily Journal of Commerce, and PUSH PR. Other panelists to be announced shortly.

OFFICE

2204 NE Alberta Street

Portland, Oregon

888 355 SHOP

## The Social

**Wednesday, 28 February 2007; 6:00- 8:30pm**

All are invited monthly gathering of Designers and those who love them...

Presented by IDSA-Oregon and open to all types of Designers. Every Last Wednesday.

Someday Lounge

On NW 5th Between Couch and Davis

Downtown Portland

See [www.idsaor.org](http://www.idsaor.org) for next months venue.

**2.27.07 | 6→8PM**

LEARN HOW TO GET INK

# MEET THE PDX DESIGN PRESS

Hear from this prestigious **MEDIA PANEL** about what it takes to get your design/culture/product published online or in print. This is a rare opportunity to meet the press and hear first hand, the best way to pitch them, what makes an interesting and appropriate story + what not to do. The panelist discussion, followed by Q & A, starts promptly at 6:15. RSVP to [event@officelpdx.com](mailto:event@officelpdx.com). MEET THE PRESS event will be held at OFFICE 2204 NE Alberta Street Portland, OR 97211. Panelists include, but are not limited to editors and/or freelance writers from: *Willamette Week, Metropolis, Oregonian, Portland Picks, Ultra PDX, PDX Magazine and Lucky Online*.

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Leo Cat Scratching Post by James Owen Design  
photography courtesy of the designer

## new and notable

Local Industrial Design News

### James Owen Design unveils the Leo Cat Scratching Post for Design Within Reach

James Owen is proud to release his latest creation for Design Within Reach. Leo is a modern cat scratching post constructed of a Zebrawood scratching column with a polished 11" aluminum base. The smooth and sculptural form is timeless. It is designed to fit into the modern abode and become complimentary to the home environment when not in use.

The Zebrawood grain is pliable enough for a cat's claw-sharpening activities but sturdy enough to keep it's overall shape. The contrasting pattern and direction of the grain help to disguise kitty's claw marks allowing for a lifetime of use.

Leo can be had with either a stabilized or rounded base. The rounded base is gently curved and produces a slight rocking motion whenever kitty wants to sharpen its claws and engage in some playtime activity. The stabilized base is for the cat that prefers an inert foundation when it does it's scratching. Leo is also offered in White Cedar and Maple varieties as well as 32", 24", and 18" heights. The simple two-piece construction allows for a fresh wooden column to be attached to the base or for easy recycling of both components.

James Owen is the Principal and owner of James Owen Design. With over twelve years of expertise he has created and developed products and strategies for clients such as Michelin, HP, FedEx, Design Within Reach, Whirlpool, Starbucks, Altec Lansing, Intel, COCIF Italia, NSR, Ltd., and Sharp. He has won several IDSA and Chicago Athenaeum GOOD DESIGN awards and holds multiple patents. He can be contacted at [james@jamesowendesign.com](mailto:james@jamesowendesign.com). [www.jamesowendesign.com](http://www.jamesowendesign.com)



**Larry Eisenbach has announced the formation of raygun digital artistry, LLC**, a design resource specializing in the application of digital graphics via laser technology.

In-house laser and prototyping capabilities are seamlessly integrated with a network of local high tech innovators and suppliers. Every project receives the resources required to ensure quality, on-time delivery with repeatable results. The laser accurately enables immediate design replication eliminating excess time from the sample revision cycle.

Client list includes Tektronix, Inc., Motorola, Stash-reconstore.com, ZIBA Design, and others. Eisenbach, formerly of NIKE Research; has over 30 years of Industrial Design and Creative Project Management experience.

Contact raygun digital artistry at:  
2625 SE 39th Loop, Suite F  
Hillsboro, OR 97123  
503.601.0368  
[larry@raygun-digital.com](mailto:larry@raygun-digital.com)  
[www.raygun-digital.com](http://www.raygun-digital.com)

### Recent Core-77 Offsite event at the Someday Lounge draws large crowd

Thanks to the generous efforts of local Industrial Designer Michael DiTullo and Katsu Tanaka (and many others...), a lively presentation by Derek Welch and Jason Bacon of UNKL Brand was presented to a "sold-out" audience.

Founders Derek and Jason shared an exciting inside look into the UNKL operation, explaining how it all came about, including the origins of your favorite UNKL characters like SUG and JunPo.

Don't miss the next Core-77 Offsite event.  
More info: <http://www.core77.com/>

## new and notable

More Local Industrial Design News

### New Products By Yakima and Fiori Recently Launched

Yakima has recently launched the first wave of new products resulting from a newly created industrial design language developed for Yakima by Fiori. The design language program, kicked off in 2005, addressed all of Yakima's existing car-top and rear-of-car product categories and their new entry into the home with a gear management solution. Fiori collaborated with Yakima's engineering team to design the SkyBox and SkyBox Pro top-of-car boxes, Sprocket Rocket and High Roller top-of-car bike mounts, and the Ground Control line of gear management products for the home based on the new design language. The design language highlights Yakima's core brand attributes of authenticity, "bomber" durability, and enjoyment of outdoor activities.

The SkyBox products feature new styling, a greatly improved closure and a much-stiffened lid, an internal mounting track system and optional lighting, cargo netting and a protective gear mat.

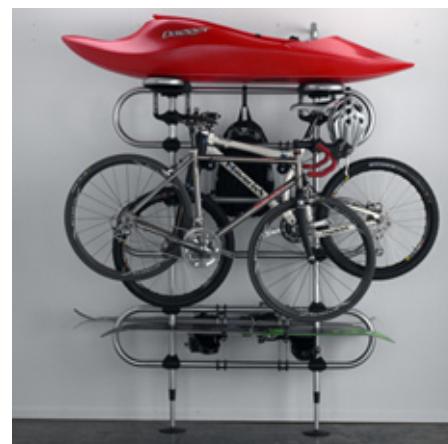
The Sprocket Rocket and High Roller car-top bike mounts feature new styling, new materials, improved aerodynamics and improved usability. Bikes are easier to attach to the carrier because of improved ergonomics in the tightening and clamping mechanisms.

The new bike mounts look like no other with new aerodynamic shapes and large ovoidal cross section extrusions that look at home on top of today's more refined vehicles.

Ground Control is a new concept for managing larger active outdoor gear like bikes, skis and kayaks as well as car-top boxes, racks and mounts. The system builds on Yakima's manufacturing heritage featuring large round aluminum tubing and snap-together engineering-plastic clamps. Fiori designed and developed the Ground Control system for Yakima. The product fills a gap between common storage solutions found at do-it-yourself home improvement retailers and custom garage organization systems. >>>



Ground Control



**Make the connections you need...  
become an IDSA member today!**



## new and notable

More Local Industrial Design News

### New Products By Yakima and Fiori Recently Launched - continued

For more information about this project contact Fiori in Portland:

Heidi McBride  
503.248.4764 x108  
heidim@fioriinc.com



Yakima SkyBox Pro



Yakima High Roller



# Work directly on screen

Cintiq® 21UX - \$2499 Visit: [www.CintiqIndustrial.com](http://www.CintiqIndustrial.com) Call: 1.800.922.1493



## Spark Design Awards Call for Entries



## new and notable

More Local Industrial Design News

### Fiori Moves to SE Division Street Corridor

Fiori recently relocated to the historic Ford Building, a newly renovated creative and flex space located at the western end of what's slated to become a reinvigorated Division Street Corridor. The revitalization plan, called the Green Street/Main Street Project, calls for a pedestrian-friendly commercial district focused on sustainable and "green" development. It's a joint effort of the Portland Development Commission and the Division/Clinton Business Association.

Fiori's new office includes a studio, collaboration area, shop space and a loud train whistle--five times a day.

Fiori can now be contacted at:

Fiori  
2505 SE 11th Avenue  
No. 246  
Portland, OR 97202  
(503) 248-4764  
[www.fioriinc.com](http://www.fioriinc.com)

## Introducing an Innovative New Design Award

The Spark Awards Celebrate Design in All Disciplines from Experimental to Mainstream, from Product to Print. **Categories include:** **Product:** Consumer goods and appliances • Leisure, sports, and outdoor recreation • Industrial and consumer tools and equipment • Air & Marine transportation, Life Science, health and medicine • Electronics • Fashion and beauty • Jewelry, timepieces and luxury goods • Lighting • Exhibitions • Furniture • **Mobility:** New Vehicles • Concept vehicles • Other surface transportation • Green alternative systems and vehicles • Self-powered • Accessories, tools and equipment • Electronics • RV • **Plus:** All Architecture, Public Sector & Communication Design categories. Award show will be hosted by the Art Center College of Design in Pasadena. *For complete details and entry information please visit us at: [www.sparkawards.com](http://www.sparkawards.com) or email us at: [info@sparkawards.com](mailto:info@sparkawards.com) or call: 866-846-6715.*

**Deadline:** April 15, 2007

# RUBY SLIPPERS :

## Intellectual Property for the Budget Constrained Designer

Joe Makuch - Marger Johnson & McCollom, P.C. [joe.makuch@techlaw.com](mailto:joe.makuch@techlaw.com).  
Affiliate Member IDSA

At a recent seminar I was encouraged to see designers are increasingly aware of intellectual property (IP) issues. Unfortunately, there was also a sense that IP portfolios are only for well-funded companies—that they are simply beyond the reach of smaller companies, freelancers and students. Although it is true that a professionally assembled portfolio of patents, trademarks and copyrights is an expensive proposition, there are a few simple measures that can provide some rudimentary protection with little or no out-of-pocket expense.

### Rule number one

The inspiration for my first rule of IP protection comes from the cardinal rule of personal self-defense: look alert! If you are dawdling down the street in an iPod haze, oblivious to the world around you, then you are an inviting target. But if you look like a meerkat: alert, perceptive, and ready to act, then you appear (and therefore are) less vulnerable.

The same rule applies to intellectual property protection. If you look and act like an IP savvy designer, would-be copiers are likely to think twice before scanning your designs and pasting them into their own work. One way to do this is by using the familiar copyright notice on all of your designs: © 2007 Dee Ziner. The notice begins with the copyright symbol ©, followed by the year of publication, and then the owner's name. If you don't have access to the © symbol, you can just spell out "copyright" or "copr.", or "(c)". You can also add the phrase "All rights reserved" if you want to sound even more formal.

### Now for the Ruby Slippers

You may wonder: Doesn't my work need to be "copyrighted" before I can put a copyright

notice on it? The answer is yes, but as it turns out, your work is "copyrighted" from the moment you hit the save button in your Rhino 3D program. This is because any copyrightable work is automatically protected by copyright law when it is "fixed in a tangible medium." So any design that you cut out of wood, sculpt from clay, draw on paper, or save on a hard drive is protected. No registration or copyright notice is necessary (although both are useful and recommended).

The copyright laws provide a wide swath of protection and can last for many decades. Lawyers like to say that the copyright laws have real teeth because an infringer can be forced to pay a fixed amount of money even if the copyright owner can't prove actual financial harm, and because the losing party generally has to pay the other side's attorney fees

### But of course there's a catch . . .

Before you stop reading and think your rights are automatically protected, I need to point out that copyright protection for industrial designs can be a bit squirrelly. This is because industrial designs are largely directed to physical objects or "useful articles" as they are known under the copyright laws. Copyright protection is only available for useful articles to the extent that the aesthetic design elements are "conceptually separable" from the functional aspects of that article. This is a very slippery notion, and honestly, it's impossible to know how a specific court will rule some day on whether the contours and surface decoration of an MP3 player you design are conceptually separable from the functional aspects of the player.

A good example of the aesthetic/functional dichotomy can be found in the fused glass tile designs by Dolce Glass Tile [www.dolce-glasstile.com](http://www.dolce-glasstile.com). Some of these beautiful designs are registered at the copyright office and were the subject of an infringement suit against another tile manufacturer. A court in Portland upheld the copyrights, but provided "thinner" protection than the copyright owner sought. So the accused manufacturer could sell similar (though not identical) tiles designs. Other judges, especially on the East Coast, might have provided stronger copyright protection for these designs.

Of course, design patents and trademark registrations can provide more clearly defined protections and should be pursued for any products where a substantial investment is to be made. But regardless of the uncertain scope of copyright protection, recognizing and putting the world on notice of your rights can be a good first line of defense.

In the next issue, we'll explore ways to protect your IP rights by giving some of them away through a Creative Commons license.

Joe Makuch is an attorney at Marger Johnson & McCollom PC, an intellectual property law firm headquartered in Portland. He can be reached at 503.222.3613 or [joe.makuch@techlaw.com](mailto:joe.makuch@techlaw.com). This article is intended for general information only and is not legal advice. You should consult an attorney for advice on your specific circumstances.

# Stand out from the crowd!



Ted Brewer hit a high note when he turned to GE Plastics for a solution during the production of his new high tech Vivo2 violin.

According to Brewer, GE Plastics provided both the material, visual effects and the expertise needed to perfect the Vivo2 design. *"I tried other suppliers, but nothing came close to Lexan\* Visualfx\* resin. The exceptional quality, finish, and visual effects of our Vivo2 violins is unparalleled. GE provided amazing support - they pulled out all the stops to find the exact colour effects I had in mind. They shipped the material as fast as humanly possible so we could get into production as quickly as possible."*

Call us today to discuss your business. We look forward to working with you.  
Tel.: 0164 - 292911

[www.geplastics.com](http://www.geplastics.com)



GE imagination at work



\* Trademarks of General Electric Company.



## Phil Frank Joins Saleen

Noted Portland designer named VP of Design

Article compiled by IDSA-Oregon Ink Staff from press releases  
Photographs and images courtesy of Phil Frank Design

Phil Frank, long time Saleen design consultant and Portland area Industrial Designer, has recently joined the executive staff as Vice President of Design.

His responsibilities will include strategic design and direction for all vehicles and consumer experiences as well as expansion of the design department. No stranger to the Saleen organization Phil has closely collaborated with Steve Saleen for over a decade.

His accomplishments with Saleen include the design of all vehicles since 1994 including; the legendary Saleen S7. His most recent work was the design and development of The Saleen Store, a new era of automotive retailing.

>>>

Maryhill Double on the bluff near Biggs Junction.



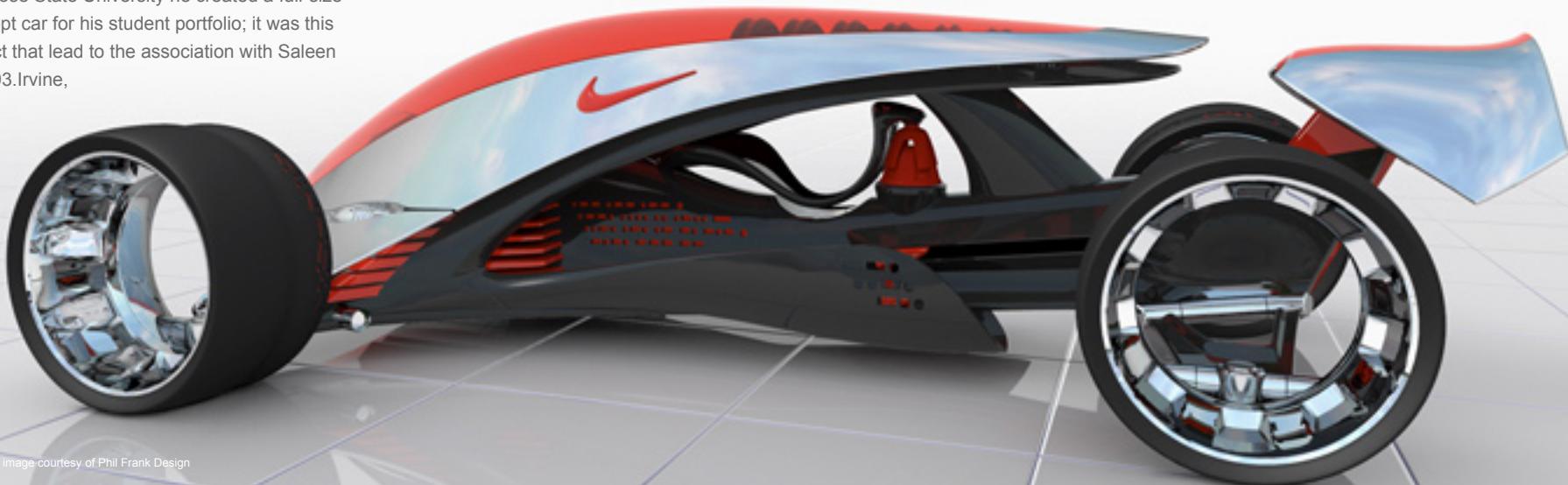
Saleen Store interior images courtesy of Phil Frank Design

## Phil Frank continued

One of the most versatile designers of his generation, Phil has developed award winning products that combine both innovation and impact, from watches to high performance vehicles, advanced PC concepts to lifestyle eyewear to his own line of high-end carbon fiber and aluminum furniture.

Raised in the San Francisco Bay Area by creative artist parents, he was exposed to a wide variety of perspectives, cultures and world styles. During his Industrial Design degree at San Jose State University he created a full-size concept car for his student portfolio; it was this project that lead to the association with Saleen in 1993.Irvine,

>>>



NikeONE image courtesy of Phil Frank Design

*Philip Frank  
Takasaka*  
© 2005 Tomu Konakai

## Phil Frank continued



Nike EPIC 1 Backpack

In 1996 he joined the world-renowned Ziba Design where he was instrumental in the development and direction of the internal design philosophy. In 1999 he moved to Nike, as a senior designer in the Equipment group, where his background in automotive design, product development and digital processes expanded the developing categories of watches, bags and eye wear.

Saleen's goal is to be the company, culture and community of choice for the automotive enthusiast. Since their inception in 1984 they have grown to over 500 people, won eight Manufacturers Championships, equipped over 600,000 vehicles worldwide with their performance parts and produced over 10,000 EPA certified vehicles, more than any other specialty manufacturer.

Saleen's capabilities at the corporate facility in Irvine, California, include; consulting, research, design, engineering, prototyping, certification, manufacturing, production and paint. Additional capabilities at facilities in Troy, Michigan, include; show car, movie car, prototyping, manufacturing, production and paint - these craftsmen were responsible for assembly and paint of the recent Ford GT.

For more information please visit  
[www.saleen.com](http://www.saleen.com).

Nike D-Line Family



# presumptive design

## a case study in collaboration

Article compiled by IDSA-Oregon Ink Staff

Some chapter members recently attended an Oregon PDMA event at which Leo Frishberg presented a case study in his "Presumptive Design" product development technique. Presumptive Design is a rapid prototyping process that he describes as turning the design process on its head. You begin by designing and building a prototype--assuming that it's probably not going to work--and then engage a rapid iterative process in which you repeatedly revise the design in response to a user's engagement with the prototype.

More details on Frishberg's technique can be explored through the links below, but what we found most fascinating was his description of the dynamics between industrial designers and interaction designers during the process.

The case study involved a two-day project to design a pill dispenser for seniors. After a short teach-in on aging and current designs, the design team set about building prototypes. As related by Frishberg, the industrial designers were perfectly comfortable with creating product designs on the fly. The interaction designers, in contrast, felt a need to analyze the user interaction and develop a design strategy before creating any prototypes. Since this is rapid prototyping, the industrial designers' views initially prevailed and their designs were built.

After a session in which volunteer users engaged the prototypes, Frishberg explained, the roles were somewhat reversed. Seeing the problems with the initial prototypes, the industrial designers wanted to scrap out the designs and start over. The interaction designers, however, were able to identify the strengths in the existing designs and suggest modifications. After a few iterations, the design team had several viable product designs.

The end result, according to Frishberg, was a very effective and efficient design process that the volunteer users thoroughly enjoyed.

Links :

Oregon PDMA

<http://www.oregonpdma.org/>

Leo Frishberg

<http://www.aracnet.com/~slam/Leoresume.pdf>

Presumptive Design

<http://portal.acm.org/citation.cfm?id=1109069.1109085>



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for Portland area designers...  
...and those who love them.

February 28th @  
**SOMEDAY LOUNGE**

on NW 5th between Couch & Davis

Next months venue posted at:  
[www.idsaor.org](http://www.idsaor.org)

**EVERY LAST WEDNESDAY :: 6-8:30PM**



Kirill V. Shelayer Photography  
[Kirill@hotmail.com](mailto:kirill@hotmail.com)

THE SOCIAL

## classifieds and employment

See [www.idsaor.org](http://www.idsaor.org) for a complete local listing

### Industrial Designer & Production Scheduler Bridge City Tool Works

Bridge City Tool Works designs and manages the production of high-end, world-class woodworking tools. We are looking for a detail oriented, inventive, self starting industrial designer to join our small but fast-paced, growing business.

You'll assist and/or be fully responsible for providing design solutions for a variety of woodworking tools and products.

#### DEMONSTRATED EXPERIENCE AND/OR KNOWLEDGE:

- Managing multiple production schedules from prototype to end product (and all stages in-between), and related reporting.
- Demonstrated experience maintaining proper documentation, data files, and updating project records.

#### SKILLS:

- CAD/3D Modeling skill required

Bachelors' Degree in Industrial Design or related field is required, as well as an understanding of various manufacturing processes.

Starting salary range is 40k, commensurate and negotiable wit demonstrated skills & experience level. Send resume and cover letter to Lena Burdett at [lena@bridgecitytools.com](mailto:lena@bridgecitytools.com).

### Industrial Design Faculty Positions

The Art Institute of Portland is currently seeking part-time faculty to teach in the Industrial Design program. Teaching topics include, but are not limited to product design, marker rendering, and Rhino3D. Bachelor's degree required, Master's degree preferred. Three years minimum experience in the industry. Please direct all inquiries to Jamie Hurd [jhurd@aii.edu](mailto:jhurd@aii.edu).

Contact the IDSA Oregon Chapter (Steve Prastka - [steve.prastka@intel.com](mailto:steve.prastka@intel.com)) if you would like to place advertising.

2.22 → 3.25.2007

LONESOME LOVER

# NEW ART BY TRISH GRANTHAM

OFFICE is delighted to showcase all new artwork by Portland's own **TRISH GRANTHAM** – artist, illustrator, product designer extraordinaire! Grantham has shown artwork in solo and group shows locally, nationally and internationally, often with artist Amy Ruppel. Her commissioned illustrations are equally sought after and have won numerous design awards; her illustrations have been on T-shirts for Adidas, to high profile ad campaigns for NY's School of Visual Arts, to indie album covers and store front signage for Top Pot Coffee Shop here in Portland. According to an interview in STEP magazine, "The self-taught artist's pastel-hued paintings are filled with colorful bunnies and cute (often disgruntled) girls with Margaret Keane eyes. They are playful and edgy; Grantham can't stand computer illustration, preferring to get her hands dirty making art. Grantham sifts through stacks of vintage foreign books to find images that inspire her paintings. After she makes her selection, she affixes the pages to a wooden panel, and begins to paint, not knowing where the work will take her. Her work was featured on a 2005 Converse billboard campaign in her hometown Portland, Or. Gift stores and bands have found her elegiac characters define their messages. Most recently, Grantham's piece "V for Voyeur" was featured in a group show curated by THE WURST GALLERY – the piece sold instantly and was featured in the Oregonian's A&E section as best in show.

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## another look

An update from Portland designer Bill Fritts on his Disney Honeycomb project installation. Photo courtesy of the designer. More info: <http://www.idcollection.net> 503.228.8825