

# OPPORTUNITIES

The e-Newsletter of the Design Communications Association

Spring 2012

## Update – DCA 2012 Conference

By Michael Chisamore, Opportunities Editor and  
Moh'd Bilbeisi, Oklahoma State University

The date is quickly approaching for the Bi-annual DCA Conference to be held at the Oklahoma State University School of Architecture in Stillwater October 21-24, 2012. The conference theme is “**Graphic Quest: the Search for Perfection in Design Communication**” and will explore a host of topics such as the ethics of design communication, visual information process, communication possibilities, introducing the graphic language, digital hybrids, visualization of the unseen, the impact of digital media on graphic representation and digital design, and new methodologies.

This year’s conference will include several graphic workshops. Jim Leggitt will lead a workshop called “Drawing Shortcuts,” that will explore quick drawing and rendering. John Womack will teach watercolor techniques, and Nathan Richardson will lead a sketching workshop titled “Leveraged Imperfection.” Henry Sorenson will round out the workshop offerings with an observational painting watercolor workshop focused on working in just two colors - one warm, one cool. A diverse group has been scheduled as keynote speakers including David Hanser, Jim Leggitt and Friedrich St. Florian.

Conference attendees will also have the opportunity to tour the Oklahoma City National Memorial designed in part by Butzer Design Partnership.

Further conference details and on-line conference registration are available on the DCA website at [http://www.designcommunicationassociation.org/events\\_conferences.html](http://www.designcommunicationassociation.org/events_conferences.html)

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William Kirby Lockard Medal

## William Kirby Lockard Medal Announced

By Michael Chisamore, Opportunities Editor

We are pleased to announce that by unanimous vote of the Design Communication Association Board of Directors, the Juried Design Communication Exhibition 'Best of Show' Award has been renamed the William Kirby Lockard Prize in honor of the society's primary founding influence. The medal will honor the memory of long-time teacher and founding member of the DCA - Kirby Lockard, for his many years of service to design communication education.

Educated at the University of Illinois and the Massachusetts Institute of Technology, Kirby was one of the most prominent teachers in the field of design communication and perspective drawing method. A nationally recognized architect, professor, author, artist and city planner, he authored several books including, *Drawing as a Means to Architecture*, *Design Drawing*, *Design Drawing Experiences*, *Architectural Delineation*, *Freehand Perspective for Designers* and *Drawing Techniques for Designers*. He also pioneered video teaching, producing twenty videos known as the *Design Drawing Videotapes*.

As an architect his accomplishments include banks, residences and churches, many having been recognized and published extensively. In 1969 he received the Regional Award of Merit from the American Institute of Architects (AIA) for Dove of Peace Lutheran Church in Tucson. In 1976 he won third prize at a national urban housing competition in Miami, Fla. He was invested as a Fellow in the AIA in 1977 and was given the AIA Western Mountain Region Silver Medal in 1981. And in 1995 he was awarded the inaugural Educator Award from the AIA.

Teaching at the University of Arizona for more than 35 years, Kirby was a lecturer at more than 25 universities in the United States, Canada, Great Britain and Mexico; as well as conducting drawing workshops for students, educators and professionals.

Since Kirby’s passing in 2007 there has been a great deal of interest in honoring his life’s work and his philosophy—that drawing is not a providential gift of genetic accident, but a skill learned through hard work and practice. The William Kirby Lockard Medal we hope will be a public reminder of his legacy to design communication education.

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## New Texts from Paul Laseau

**Visual Notes: for Architects and Designers** by Norman Crowe and Paul Laseau. John Wiley & Sons, Inc., Hoboken, NJ, 2012.

"When we completed Visual Notes for publication in 1984, hand drawing with drafting instruments was still the customary practice at the drawing board for most designers. Cameras, however, had virtually replaced field sketches for gathering information in the field. We recognized that something was missing and so we wrote Visual Notes for designers--especially architects, landscape architects, planners, and engineers—to reassert the value of visual notation. The book proved to be remarkably successful, indicating that many agreed with our assessment. Since that time, digital cameras, computer aided design software (CAD), hand-held digital sketchpads, the Internet, smart phones, fax machines, and scanners have become just about ubiquitous. While the aim of this edition is to continue to demonstrate the effectiveness of gathering visual information by means of freehand notational sketches, ways of incorporating today's available technologies, we believe, have become too important and effective to exclude. Thus, the objective of the current edition is two-fold: to provide further instruction on visual notation, and demonstrate how new graphic-oriented technologies may expand the efficacy of gathering visual information." NC & PL

SECOND EDITION

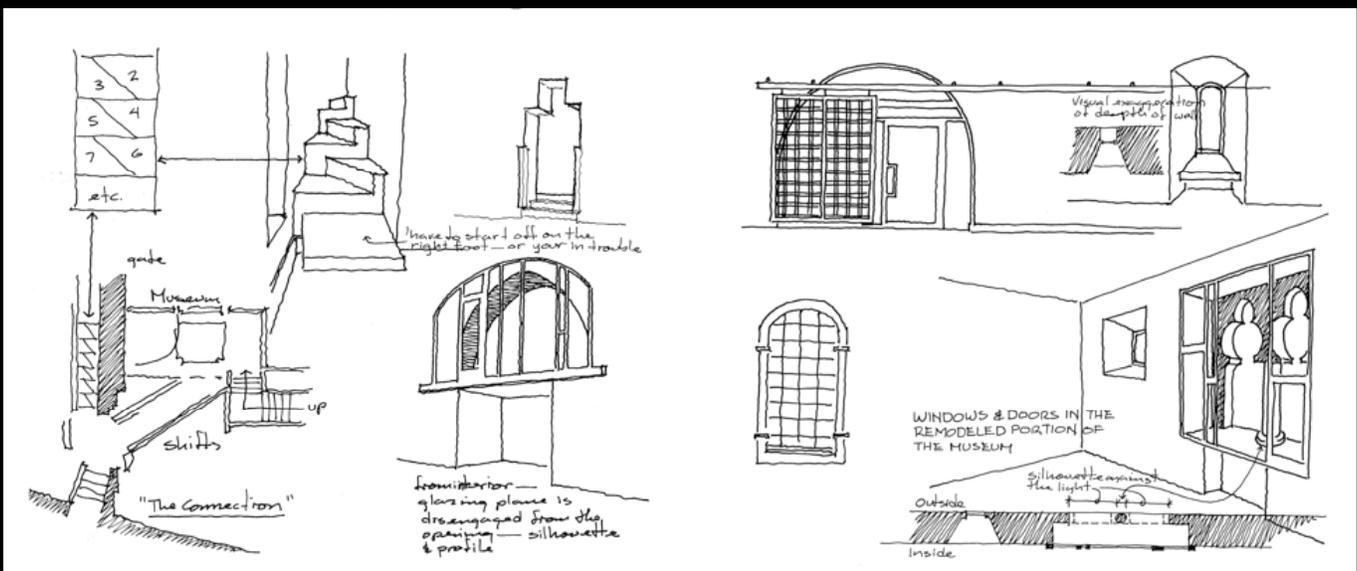


# VISUAL NOTES

## for Architects and Designers



NORMAN CROWE PAUL LASEAU



## New Texts from Paul Laseau

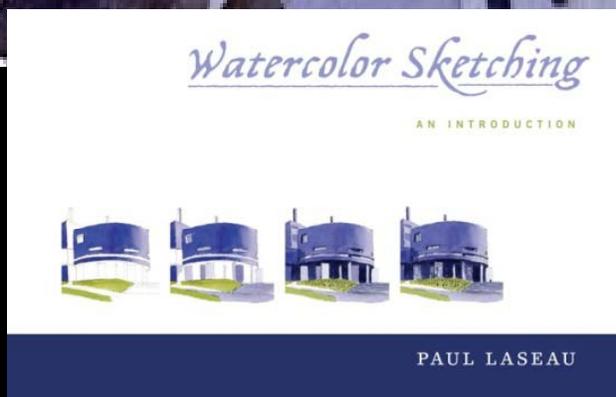
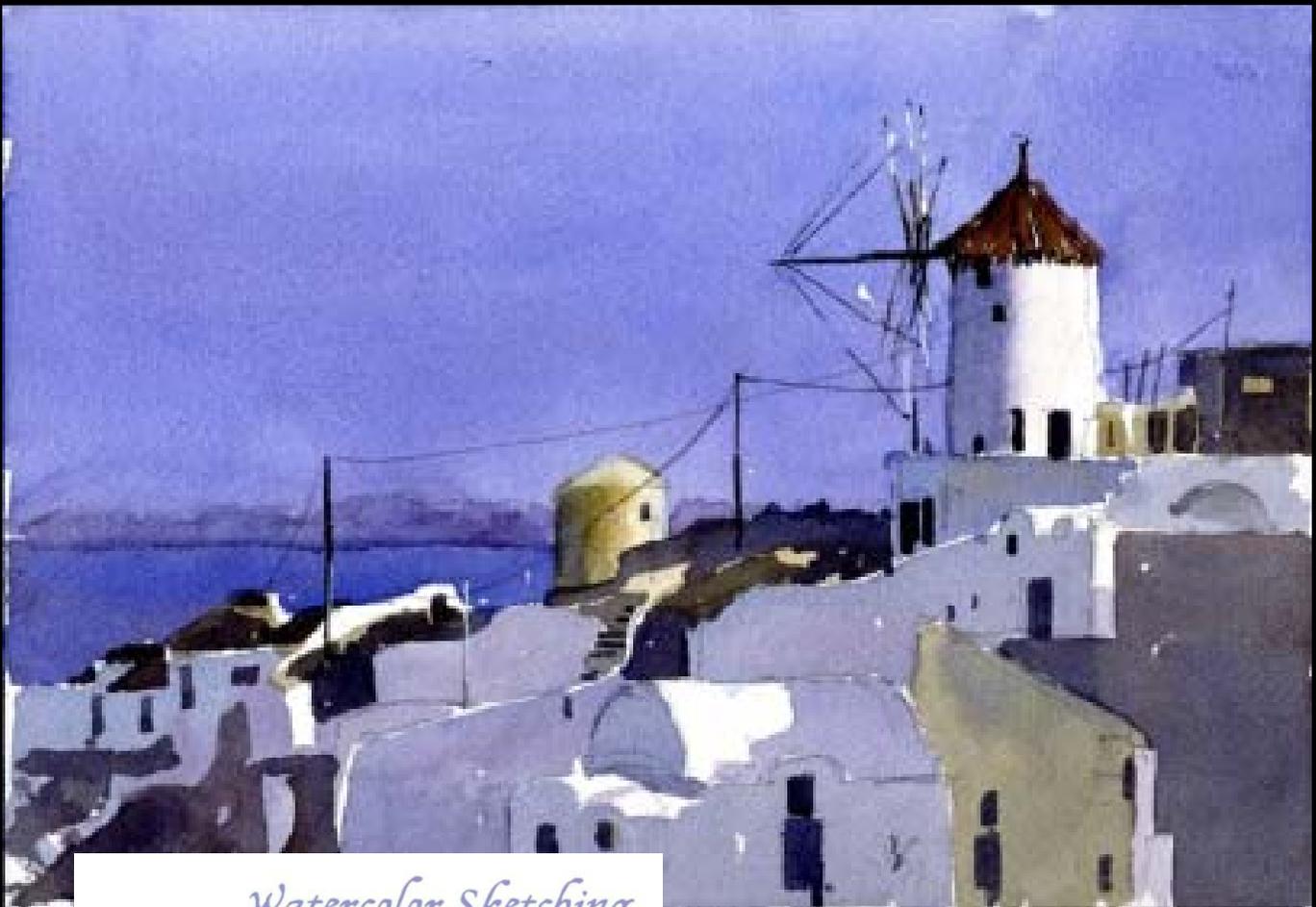
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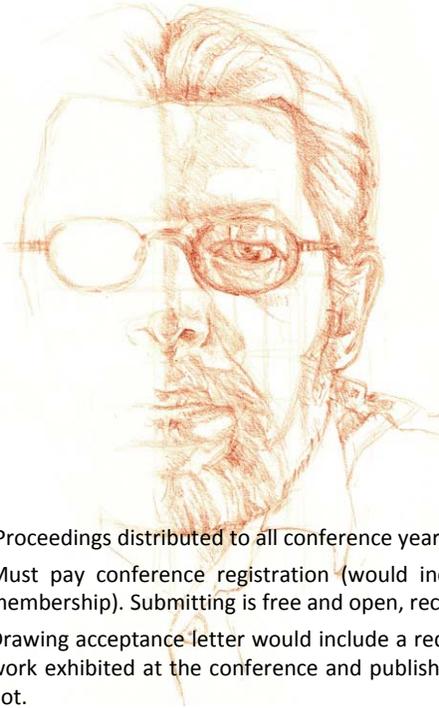
**Watercolor Sketching** by Paul Laseau. W.W. Norton & Company, New York, 2012

"This book about watercolor is specifically concerned with sketching as a means to the experience and understanding of the worlds of environment and ideas. Like the companion book, *Freehand Sketching*, *Watercolor Sketching* introduces this media as an instrument for stimulation and growth of creativity for designers.

In the early decades of architectural education in United States watercolor media played an important role in architectural presentation and study abroad sketching or documentation. With a broad availability of color photography less emphasis was placed on watercolor skills. In recent years digital media and developing communication technologies are bringing new tools to research and design. Designers are being made more aware of the need for training in human communication, both for connecting with clients and decision-makers and for making designers and architects more aware of the nuances of architectural experience. As a result, watercolor media are attracting a new interest in education and practice.

Because appropriate design solutions must be based on extensive knowledge of the design possibilities, continuing education and research are critical parts of architectural careers. Watercolor sketching provides an additional tool for investigating and understanding existing and potential solutions to problems of our physical environment." PL





## From the President's Desk

By Henry Sorenson, DCA President

As you may know, the Design Communication Association has been experiencing some awkward transition this past year. A while back, one of our members suggested the DCA would be much more visible if we were to have our journal published as both a paper and e-journal by a reputable publishing house. I followed up eagerly first with Wiley-Blackwell (rejected on the basis of journals generally needing to have a subscription base of at least 300–400 institutional libraries) and then at Wiley's suggestion, Routledge, Taylor & Francis. Routledge also elected not to carry *Representation*. However, in filling out the application questionnaires with these two highly respected publishers, I was confronted with a number of critical issues in the structure, procedures, and culture of the Design Communication Association that seemed in need of discussion and reevaluation as we position ourselves in a rapidly morphing international climate. Out of this discussion and review, the Board of Directors voted on the following resolutions as was reported in the last *Opportunities*:

- Proceedings distributed to all conference year members (benefit of membership)
- Must pay conference registration (would include option to become a member) to be published in the *Proceedings* (benefit of membership). Submitting is free and open, recognition is not.
- Drawing acceptance letter would include a requirement of exhibitor or sponsoring faculty member to become a DCA member to have work exhibited at the conference and published on the website (benefit of membership). Submitting is free and open, recognition is not.
- One faculty member or student will be limited to submitting no more than 3 images in a given category
- A sponsoring faculty member may submit a maximum of 5 entries from a single course.
- Representation distributed to all off-conference year members (benefit of membership)
- Change Bylaw wording to reflect 2 types of memberships: Individual and Institutional
- Raise yearly Individual Membership dues to \$75 to reflect publication costs. Include *Proceedings* with membership in conference years and *Representation* in off-conference years.
- 2-year Individual Membership dues at a bargain of \$120 to insure membership in off-conference years. Includes *Proceedings* and *Representation*.
- Raise biannual Sustaining School (Institutional) Membership dues to \$150.

As I was trying to get *Representation* published by an international publisher and as dues were tied into receiving the journal or the *Proceedings*, there were a number of awkward contributing issues that all had to be ironed out simultaneously. As a result, *Representation* was not published in 2011 (it is currently headed to our publisher and will be ready before the fall conference in Stillwater). There was no real incentive for DCA members to pay 2011 dues and in fact, only one member sent in a check (not cashed). We now know how best to proceed and the DCA should be on track again.

So we are starting fresh. Really fresh.

Over the past year I was able to garner a grant that allows DCA as a non-profit society to maintain an E-commerce site (electronic shopping cart technology) for free with Volusion. With the help of some of my graduate assistants, especially Paul East, we at headquarters have developed the Design Communication Association Shop site as a link to the official DCA website. I see this as a truly breakthrough opportunity and a necessary convenience, especially for our international members. One of the best things about the new setup is that the DCA will automatically have a current and accurate record of member addresses, e-mails, and phone numbers so we can all stay connected. All payments—conference registration, membership dues, publications (*Proceedings*, *Representation*), and any other saleable items tied to the DCA will be available through the Shop site (check link below to preview)—typically linked to appropriate sections of the official DCA website: <http://yawqr.xwghv.servertrust.com/>

At this point the DCA has 2 official members—those who have paid 2012 dues—me (I opted for the 2-year plan) and one other faculty from the eastern US. We both paid on-line through the E-commerce Shop site. It actually works! I invite you to join us and pay your 2012 dues through our on-line payment system. You will have to open a PayPal account if you haven't done so already (these are free for you to set up and maintain and, even more importantly, free for the DCA to operate as well). Moneys directly transfer into the DCA account at headquarters and PayPal sends us a digital record of your activity and contact data.

The DCA is gradually becoming a viable twenty-first century organization.



Henning Existing Downtown – Miss Eulah’s Restaurant, now vacant, was an important site in the historic fabric

## Finding Common Ground

By Pam Hurley, The University of Memphis

One of the most important aspects of a healthy, thriving community is that of interconnectedness. This state of interdependence comes from neighbors knowing neighbors and everyone knowing where they fit within the fabric of that particular community. This social connection does not happen spontaneously; it must be fostered and this cannot transpire without a literal place, a location, for those connections to occur. The places that foster this connection are what Urban Psychologist Ray Oldenburg refers to in his book, *The Great Good Place*, as “the Third Place”, the gathering place. At one time all communities offered such spaces for social engagements, but many factors came into play to cause the disappearance of these gathering places. In order for a declining community to be successfully revitalized, these third places must be reintroduced into the social and architectural structure. This thought process became the main focus for the Revitalization Plan for the town of Henning, Tennessee. This plan was spear-headed by Senator Lamar Alexander and was part of the fulfillment of a USDA Rural Development Grant and subsequently became the focus of my Graduate Thesis work as well.



Story Telling Circle led by Lisa Mount from Artistic Logistics

So, one may ask what this has to do with the creative process of putting pencil to paper? Finding the direction for the Master Plan for this particular community came out of intuitively creating an improvised version of this third place. In lieu of the typical charrettes that often drive the planning process, we focused on a type of communication that this community was at one time known for – story-telling. Henning is the childhood home of Alex Haley, the author of *Roots*, and with that history as our guide we enlisted the help of two pillars of the community, Mrs. Barbara Manns and Mr. Cubert Bell to assemble a diverse and dynamic group of community members. We then came to the community and hosted story-telling circles. These events held no agenda other than sharing past experiences that made Henning a wonderful place.

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# HENNING

Connecting  
Community

**The history and strength of Henning is rooted in Community.**

Rediscovering and harnessing this powerful essence of community, for both the residents of Henning and its visitors, is the key for success and survival. Cultural and Heritage Tourism will be the guiding force.



### The Plan / Proposal by

A Holistic Approach to the “Experience of Henning” is the most important aspect of this project. Each of these elements are designed to be completed in phases and added to as the tourism base and economic strength increases. Each element is designed to create a need for next element and to ultimately provide an ideal economic support system for the creation of the next phase of the process. When all of the pieces are in place, the design will create a strong inter-dependent community that will thrive on Cultural and Heritage Tourism.

#### Gateways

Gateways are Cultural Sign Posts to direct visitors to Henning and are anchored in the idea of community. The design and construction of the Gateways will be a collaborative effort with Henning, the Department of Architecture at the University of Memphis, and may include site-specific sculptor Christopher Fennell. The Gateways will be constructed from reclaimed materials from the community thus offering a sustainable tourism draw as well.



#### Family Reunion Park

In an article in Ebony Magazine, K. Davis wrote, “AUGUST marks the climax of the multimillion-dollar family reunion season. From late July to early September, tens of thousands of Black families crisscross the country, changing the social atmosphere, preserving the importance of family and contributing, incidentally, millions of dollars to the travel and service industries.” The Family Reunion Park will connect a newly purposed Visitor's Center to the community center and Haley property with a linear park and picnic area.



#### Creative Community

A strong revitalization trend is arts-based community development, which offers artists incentives to relocate or return to the community, increasing the opportunity for new cultural tourism. A Creative Community in Henning could be established on vacant parcels or in mixed use facilities and studio and galleries on Main Street. The artists then give back to the community by increasing visitors and tourism-based revenue and offer classes for the community.



#### The Henning Project

The “Henning Project” oral history story telling initiative is already established in the community. Alex Haley proved that Henning is an ideal place for stories to be shared and passed on to make a difference in the world. This project would be supported by the Haley Amphitheatre and the conversion of the Old Cotton Gin into the Henning Story Telling Center.



#### Lewis-Barbee Blues Hall

Henning is home to another legendary individuals - Noah Lewis and John Henry Barbee. In celebration of this Heritage through the Lewis-Barbee Blues Hall, Henning can claim a part in the birth of the blues. The proposal would be to convert existing property into a flexible performance space and cafe bringing the festival goers and tourists from Memphis and surrounding Blues Festivals.





At the Story Telling Circle – Ms. Phyllis Barlow

## Finding Common Ground

*Continued from page 5*

Upon our first meeting – magic happened – two small circles came together and one story fed another and another. Laughter came easily and so did a few tears, and the beauty and power of this community began to shine through and guide the design process. Mr. Montgomery and Ms. Barlow spun tales that brought joy and pride to growing up in challenging times; the timbre of Ms. Alice’s voice was haunting and beautiful and made you laugh through tears. This tiny community had astounding gifts that they freely shared with the new group of strangers coming in to their home to try to “fix things”.

The work that happened as a result of this experience became almost effortless. Had we not gone through this process, the importance of vacant storefronts would never have been noted, the memories that are stored in even the smallest unnoticed detail became poetic elements of visual storytelling. This experience deeply influenced the decisions and ultimately the product of the Revitalization Plan and coincidentally directed further work as I maintained my connection with this community and offered them my concept of the third place – the Henning Cultural Arts Center, a permanent home for further story-telling.

Now to the drawing process – the imagery that came out of these sessions of being an active listener gave my work an intensity and urgency that it otherwise would not have possessed. The choices of what to hold reverent and what could be released and made new were presented through cataloging the messages that were directly and subliminally held within the stories. It is very much akin to the approach that Robert R. Dvorak describes as the concept of Experiential Drawing: “The purpose of experiential drawing is . . . to bring you closer to your experience. When you do this, the drawings you make will be authentic records of your experience. As your experience becomes richer, the drawings you make will become richer.” I believe that Dvorak was referring to the experience of the actual drawing process, but the idea is very much the same – a metaphysical shift in the process of creating visual imagery. These drawings that otherwise would have been more technical and perhaps even computer driven, were now steeped in the stories heard, the emotions experienced, the memories shared, and I believe were taken a step further due to the fact that the work was now tied to new connections made to members of a very special community.



The Henning Cultural Arts Center  
view of lobby, front of box office and entrance of theatre  
Henning Cultural Arts Center Lobby



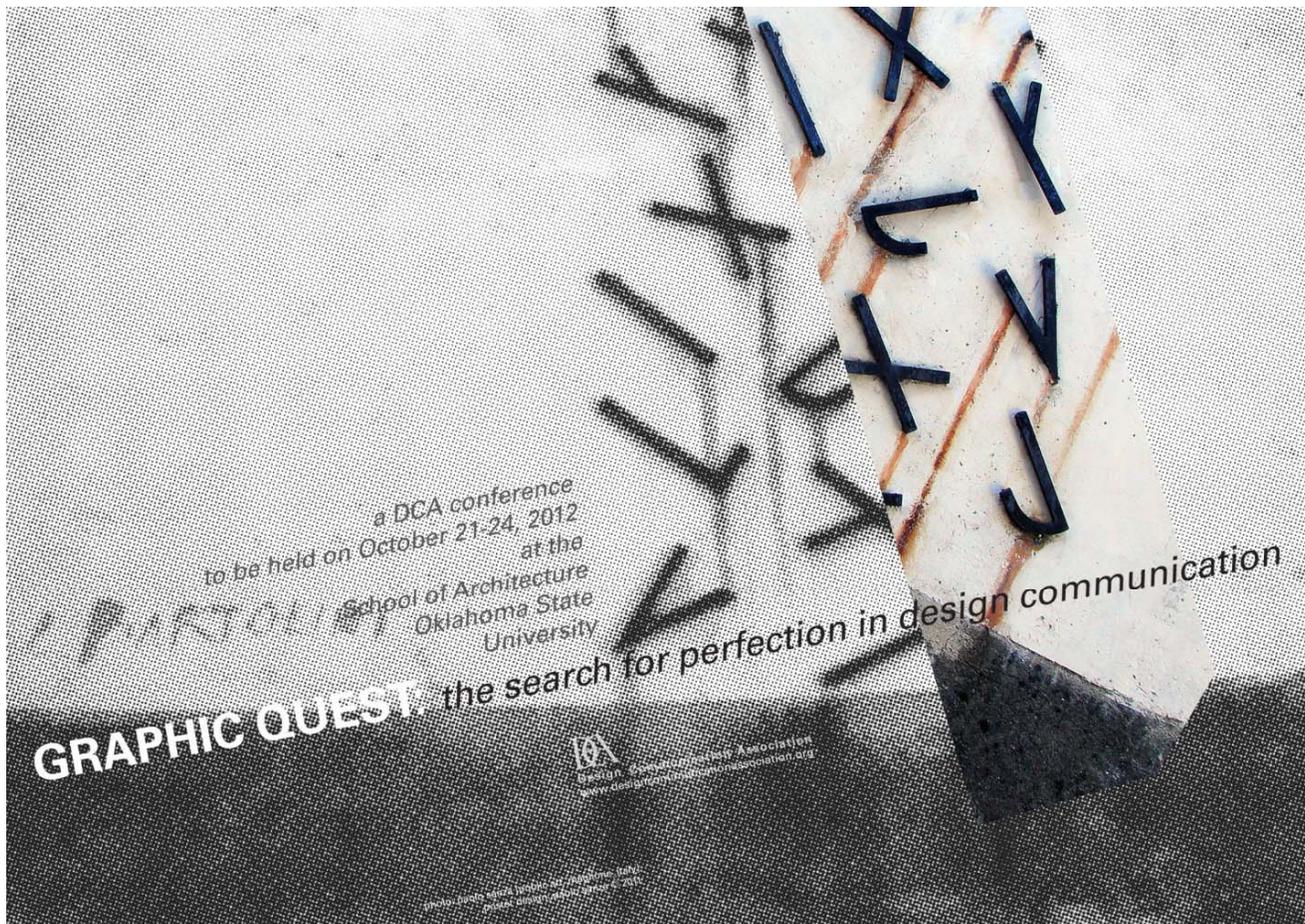
The Henning Cultural Arts Center  
view of courtyard and restaurant entrance  
Henning Cultural Arts Center Courtyard



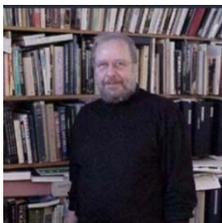
Henning Cultural Arts Center Interior, an adaptive re-use of an existing historic cotton gin

## Update – DCA 2012 Conference

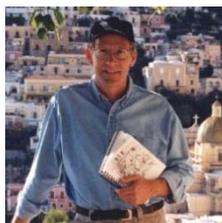
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### Key Note Speakers



**Professor David Hanser, PhD** is an award-winning educator, architect and author. He is also the director of the Oklahoma State University European Study Abroad Program. Dr. Hanser lectures extensively in the US and abroad. His topics include Art Nouveau, Victor Horta, Baroque Architecture, design, sketching and the history of sketching.



**Jim Leggitt** is an architect, planner, educator and professional illustrator with a career that spans over thirty-five years. He has conducted drawing seminars and workshops at AIA National Conventions, local conferences, universities, and architectural firms throughout the US and Canada. Jim authored *Drawing Shortcuts* and continues to be an advocate of a drawing process that promotes the creative integration of digital imaging with traditional visualization techniques.

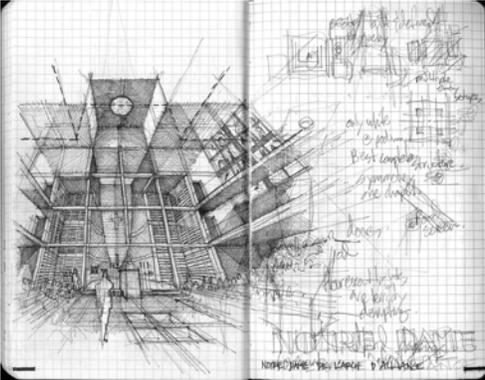


**Friedrich St. Florian** is an award-winning architect, professor and past Dean at the Rhode Island School of Design, and the founding principle of Friedrich St. Florian Architects in Providence Rhode Island. His early career is distinguished by landmark theoretical work followed by the critically acclaimed World War II Memorial in Washington, DC. Friedrich has won numerous awards for his architectural achievements. He is a fellow of the American Academy in Rome and his drawings are in the permanent collection of the museum of Modern Art in New York City and the Georges Pompidou Centre in Paris.

## Update – DCA 2012 Conference

Continued from page 7

### Workshop Presenters



**Professor Nathan Richardson** received his Master of Design Studies with Distinction from the Harvard University Graduate School of Design. He is the recipient of the coveted Caudill Fellowship. Prior to studying at Harvard, Nathan worked at Cutler Anderson Architects in Seattle, Washington. Nathan is a master sketcher and he had developed a unique outlook on the topic. He calls for a design communication method that is provisional, presuming subsequent development in both known and unknown respects. Learn to leverage this fundamental concept to sketch and draw as a part of the design process, with all its open ends, unanswered questions, and untested ideas.



**John Womack, RA** is a native of Northwest Arkansas where he graduated from the University of Arkansas, worked for ten years with Fay Jones, and founded his own practice in 1983. In 1995 he became a full-time professor of architecture at Oklahoma State University. His architectural renderings, drawings, and watercolor paintings have won numerous local, regional, and national awards.



**Jim Leggitt** has offered onsite drawing seminars and workshops to architectural firms, universities, and allied design professionals throughout the country for the past ten years. He has presented his drawing programs at more than fifty local, regional, national and international events and has become recognized as one of the best individuals teaching drawing to architects in the United States.



**Henry Sorenson** is a professor at Montana State University teaching freehand observation and design drawing. As a truly visually oriented person Henry believes that developing visual awareness allows one to be more closely connected and attuned to the phenomenal intimacy of each days unfolding splendor. This workshop will lead participants through basic watercolor technique and the application of two colors to build an easily managed, convincing portrayal of natural and architectural elements.

## Fall Architectural Graphics Kick-off

By Henry Sorenson, Montana State University

Here at Montana State University, we try to begin every new school year with a graphics focused lecture and workshop. Typically, classes start midweek in the fall—sometime near Labor Day. We have that partial week and the next to straighten out all the unexpected surprises that always seem to raise their heads even though we thought we were well prepared, update our class rosters, get our courses launched, and announce and coordinate our kick-off graphics event. Friday of that second week, we host an architectural graphics lecture and that Saturday, a workshop. The Sunday or Monday immediately following, all our design studio sections depart to various destinations across the U.S. We are located in rural Montana and our design studio field trips are a way to familiarize students with great architecture and urban environments. Often these field trips include neighborhood and site documentation related to the particular design program brief for the semester. Field drawing is regularly assigned as part of the experience. And that is where the lecture and workshop come in. We pride ourselves on our commitment to architectural graphics and these back-to-back graphics oriented presentations at the very beginning of the school year reinforce this commitment to our students—and get them inspired about drawing as they mentally prepare themselves to explore new environments.

I consider myself a reasonably accomplished drawer and painter but we always bring in an outside expert for these events—someone who makes their living primarily through the making of architectural images. Someone very special. Over the years I have invited and hosted some of the most accomplished architectural illustrators in the American Society of Architectural Illustrators (ASAI). If you aren't familiar with the ASAI, here is what their bylaws have to say:

*PURPOSES OF THE SOCIETY: To foster communication among architectural illustrators, to raise the standards of design drawing in North America and worldwide, and to acquaint a broader public with the importance of such drawing as an adjunct to architectural design.*

As you can imagine, the DCA and the ASAI have many common interests. I am a charter member of the ASAI as I am of the Design Communication Association. I joined primarily for the Architecture in Perspective Competition (AIP). As we all know, faculty must have a consistent record of peer reviewed creative accomplishments in order to make tenure and advance in rank. I have entered virtually every ASAI competition since 1986 (gives you some idea of how long I have been teaching). There are, in fact, a number of DCA members who have participated in the ASAI competition. First and foremost would be Steve Oles, one of the three ASAI founders and, like me, a charter member of the DCA. Also to be found among the ASAI membership are our Conference Chair, Moh'd Bilbeisi, our Representation Editor, Saleh Uddin, and our Opportunities Editor, Michael Chisamore.

Over the years, we have been fortunate in having some of the most talented and recognized architectural illustrators in the world visit our MSU campus—all of them members of the ASAI. For this past fall's graphics kick-off, former ASAI President Dick Sneary agreed to visit and share his experience and talent with our students. Dick's work has been jury-selected for 19 Architecture in Perspective exhibits; he has received the AIP Formal Category Award and three AIP Juror's Choice Awards—all in the stiffest competition on the planet. The man can draw and paint with the best of them. Typically, the evening lecture is open to the public and revolves around the speaker's career in architectural graphics, strategies towards image-making, advice to students and related matters—whatever it is they are passionate about sharing. Dick in particular is a registered architect and a former college professor. He has participated in many Kansas City workshops with Mike Lin and has organized and arranged several traveling workshops (usually to beautiful and exotic lands) for ASAI members. His MSU workshop focused on observational watercolor painting. It started at 9:00 a.m. in the graphics studio with planned exercises and demonstrations, broke for lunch at noon, and moved outdoors for an afternoon of painting with the students on campus. I found myself along with everyone else dazzled by the continual outpouring of precious nuggets—skill and technique leading to masterful control and poetic expression. It was a great day. Everyone came away energized and excited about the possibilities of applying their newly gained insight to the coming field trip experience.



## Fall Architectural Graphics Kick-off

*Continued from page 9*

And so I encourage you all to visit the ASAI website [[www.asai.org](http://www.asai.org)]. You can find a link on the home page of the DCA website [[www.designcommunicationassociation.org](http://www.designcommunicationassociation.org)]. Check out the past AIP competition exhibitions and members galleries. Search for ASAI members near your area and invite them to share experiences and techniques with your students. Like us, they are a genuinely friendly and generous group, and passionate about architectural graphic communication. They even host an international student architectural illustration competition.

PS

Dick stayed through the weekend, flying back to Missouri on Monday morning. Sunday, the two of us made a field painting trip to Castle, a Montana mining ghost town about an hour from Bozeman. All through the workshop he had explained that he always tries to spend less than two hours on a field painted watercolor. Controlled speed keeps him engaged and the expression fresh and vibrant. I saw him make two such images on Saturday afternoon. I, on the other hand, am naturally a slow and deliberate drawer and painter. It's what I like to do. But I was determined to apply lessons learned on Saturday and finish within the allotted time. We set up on a perfect sunny day and I began working like a madman. To my amazement I finished a little ahead of schedule. Not my best effort but credible—the same thing might have happened if I had taken my time. I walked over to where Dick was bent intently over his painting. It was a beaut. He said it just happened to be going a little slow. I said, "Whatever you do don't rush it; take whatever time it needs." He did. I occupied myself with photography among the ruins while he worked for another hour on his painting—the one included with this article. Another great and memorable day.



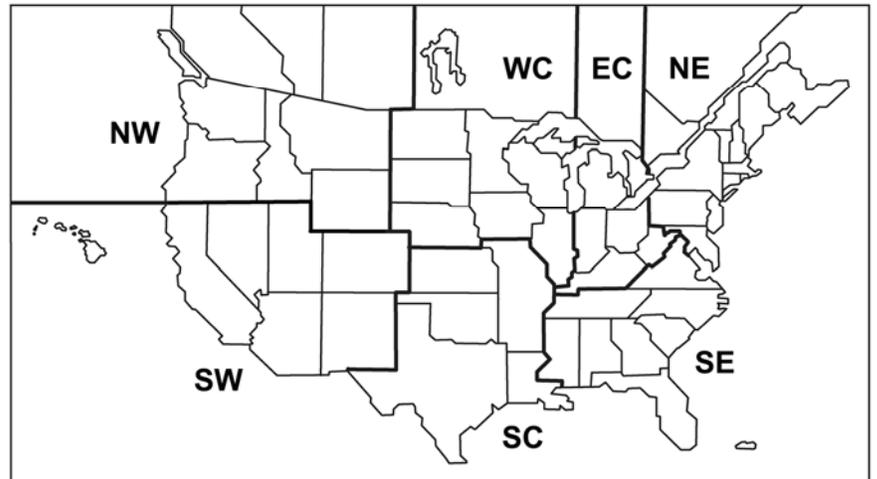
*Castle, Montana by Dick Sneary*



"OSU Chapel" by Moh'd Bilbeisi

## The Newsletter of the Design Communications Association Spring 2012

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### Representation

*Representation*, the Journal of the Design Communication Association will be available at the DCA Bi-annual Conference in Stillwater Oklahoma. The journal will feature a juried selection of papers culled from the *Proceedings of the 2010 DCA Conference* hosted by Montana State. Also included in the journal will be submissions to the DCA Juried Design Communication Exhibition that were recognized with awards.



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