

# Association of Women Industrial Designers

**N e w s l e t t e r**

SPECIAL ISSUE: **Women Mentors and Industrial Design**

## TALKING WITH GERE KAVANAUGH

BY ERIKA DOERING

The Association of Women Industrial Designers chose to interview Gere Kavanaugh because of her outspoken views on today's up and coming female designers in relationship to their predecessors. Kavanaugh is an accomplished designer who, along with a number of other women of her generation, has helped to pave the way for younger designers to pursue their careers and family life. With the recent deaths of two of our mentors, Dagmar Wahlfors-Arnold and Maude Bowers Rice\* AWID felt it was a good moment to reflect on and appreciate our pioneers of design. (\*See the companion article on page 15).

Gere Kavanaugh, originally from Memphis, Tennessee has lived and worked in Southern California for most of her professional life. She has a Master's Degree in Design from Cranbrook Academy of Art where at that time she was the only female student in her graduating class.

Kavanaugh worked for General Motors on some of the interiors of the Tech Center and then with Victor Gruen in Los Angeles. Encouraged to go out on her own by Frank Gehry and Greg Walsh who also worked with Gruen, she started her own design firm, Gere Kavanaugh / Design.

Gere Kavanaugh / Design offers a full range of services in environmental design, interiors, graphic design and product development as well as design consultation for government's abroad. Her scope of design is all-inclusive and involves lecturing, teaching and writing about design.

Erika Doering spoke with Gere Kavanaugh in February, 1999.

**Erika Doering:**

***As a student and later throughout your career were you considered a "novelty" for being a female designer? What was your experience in this regard?***

**Gere Kavanaugh:**

Yes and no. At school strong women and their work surrounded me. After graduating, I met and worked with some more of these well-known designers and educators including Helen (Stern), Marianne (Strengell), and Rowena (Reed) too. Being naïve to the novelty of being a woman designer saved me.

When I worked for Victor Gruen, one of our most innovative clients was Joseph Magnin, a unique specialty store in San Francisco. Ellen Magnin Newman was a lead decision-maker and still is for the city of San Francisco. I eventually realized it was a rare situation to have so many impressive women around me as mentors.

*Umbrella and stand. Photo by Sarah Wells.*

**E.D.**

***When did you realize this?***

**G.K.**

There was a change... in a funny way it was because of the women's movement... by bringing attention to the issue. This started simultaneously with the anti-Vietnam War movement. I hate to say it but I think the women's movement missed an important opportunity. Their issue was that women should be treated as equals to men. The Vietnam protest movement's issue was we have to treat all people as human beings. The women's movement should have used it as a totality that all human beings are to be treated equally – making it bigger. Instead, what it did was separate women into a group which made us a threat to men as a group. The result was a clear division of male reaction to the women's protest movement. What happened in some areas was men who had grown up with working women whom they respected, especially their mothers, found it was not a threatening issue for them. Men who did not have these role models were the ones who were threatened.



*Neutogena Corp., Los Angeles, CA. designed by Gere Kavanagh*

The typical threatened male lacked any confidence in their opposing gender – women designers simply could not accomplish the task regardless of vast experience.

**E.D.**

***Do you see this as changing again – getting better?***

**G.K.**

In some ways. I am part of a generation that implied you had to choose between marriage and a career. The next generation did not have to make this choice. The phrase "Oh, but you have a career"; noted elimination of one or the other. That has changed, thank goodness.

**E.D.**

***Do you think there is a different experience today for women who are following in your footsteps?***

**G.K.**

Yes, women are trying to create a different experience. A lot of women are becoming men to fit in. There is this camaraderie between men. They are in a group and we as women are separate – treated as outsiders. A lot of posturing goes on between men for our benefit as the outsiders. It is strange how the male-female dynamic causes this outbreak of behavior.

Today design has been compartmentalized dramatically. There are separate departments for Industrial Design, Textile Design, Graphic Design, Furniture Design etc. It comes from the corporate mentality we have today with their need for labels. The corporate world feels more comfortable and secure if they know what they are buying or hiring. The good designers in Europe are all general designers. A generalist brings a whole lot of ideas and experience to a project.

**E.D.**

***Do you think your generation of women designers has made any contributions to the current crop of female students and young professionals?***

**G.K.**

We paved the way. We opened doors. We were symbols without knowing we were. I was the only female in my graduating design class at Cranbrook!! The work of all those amazing women designers such as Eva Ziesel, Roweena Reed, Florence Knoll, Helen Stern and so on is an incredible legacy!

**E.D.**

***Do you think the current generation of designers knows this? Do you think they appreciate or understand these contributions?***

**G.K.**

No!! Why not? Because it has not been passed down – what happened, what was accomplished in my generation. There are practically no books, no representations in museums.

**E.D.**

***How would you get the word out?***

**G.K.**

It needs to be done in a way so they don't say, "There they go harping again." Use the press, the public always believes in the printed word, and through education.

**E.D.**

***Describe a design situation where you felt that gender was important to the success of the project?***

**G.K.**

These situations existed but were not spoken of. With design projects, women approach a problem from all sides – not all women but most. My work does not have what I would describe as a feminine aspect. My work has a vibrancy, a life force as a strong aspect. I am not a "Party line designer."

**E.D.**

***"Party line design"?***

**G.K.**

Where you are taught certain directions to go in and you do not draw from your own wealth of soul and personal experience; there is no extra vitality. (For example) Bauhaus thinking, "Form follows function." This group never deviated from this teaching. And the result is much like a pebble dropped into a body of water where the splash ripples ever widen but are diluted in their form and

impact as they spread from their original source. Today we have very few individualists in design – too many are following the party line driven by corporations' marketers.

**E.D.**

***Is there a method or plan you can describe to help women designers?***



*Gere Kavanaugh in her Los Angeles design office.*

**G.K.**

I think they really have to be supportive of each other. In situations where there are both men and women, be supportive!

**E.D.**

***What contributions can today's women designers make to the industry?***

**G.K.**

A hell of a lot!! But you have to be thinking on a totality and not on a

male-female basis. There is inventiveness in women's designing that should be explored more. There is a female sensibility, practicality – universality in our approach. It's much easier in some ways because the pool of designers is much larger and in some ways better trained and we do need more women in many areas of the profession. But what we need are not just individual designers, but more designers who have personalities, in other words, designers who are unique in their approach, who contribute in a more poetic way. I think women can do this.

#### ***Afterword***

AWID would like to invite our members to send us your mentor's names and a brief description of their contributions to your design work. Submit to:

AWID

P.O. Box 468, Old Chelsea Station  
New York, NY 10011

We are compiling this Mentor List of Women Designers to be part of our website.

# GENERATION X MEETS THE BOARDROOM: NO NECKTIES NECESSARY

BY ADRIANE LEE SCHWARTZ

It's probably happened to you. You walked into a business meeting with the president of a new-media firm and found yourself facing someone just a few years older than your collage-age son or daughter. No, you're not aging faster than you thought. The leadership of many new-media firms is falling into younger hands. The implications are great, no matter where you sit at the boardroom table.

## The Advantage

According to a recent study by Wells Fargo Bank, 47 percent of startups were founded by people under 35, and a recent University of Michigan study found that 25- to 34-year-olds – Generation X – are starting businesses three times faster than 35- to 55-year-olds.

But while youth may be a disadvantage in managing some companies, it gives a competitive edge at new-media content-creation firms. Young managers understand the market they're trying to reach because they're part of the demographic. And young leaders tend to have open minds and be flexible, qualities that are essential to survival in a highly dynamic marketplace.

The firms these young professionals are leading aren't exactly the blue-jacket corporate environments in which their parents might have worked. New-media firms run by Gen-Xers, who are known for their aversion to institutions, are small, organizationally flat and boast casual atmospheres. The culture helps them attract

– and keep – top young talent, giving them a critical advantage.

## The Implications

Large design companies must address this issue if they want to remain competitive. First, they must take innovative, progressive approaches to recruiting rising stars. They need to find artists, designers and producers who understand the market their clients want to reach because they're actually part of the market. This means employees should be hired not on the basis of technical skills alone, but also on their knowledge of relevant markets.

Such companies must also rethink career mobility. Younger professionals want fulfilling careers, and they'll take charge to get what they want. Learning is key to their job satisfaction, and they'll go wherever they can, whenever they want, to be stimulated.

Today's young generation of new-media managers will force a revolution in the way all design firms are structured, staffed and managed. So the next time you find yourself sitting across from a young businessperson outfitted in denim and Doc Martens, remember: He or she might hold the key to your business success.

*Adriane Lee Schwartz is president of the Creative Resource, a national design and marketing recruitment firm in New York.*

## DAVID ROWLAND: PERSISTANCE AND VISION

BY LYNN ANDONIAN

The Association of Women Industrial Designers and GF Office Furniture Company, Ltd. co-sponsored David Rowland's presentation at the Design Center on October 6, 1998. The nearly 40 people in attendance were captivated as he shared his design development process. Mr. Rowland studied at Cranbrook before moving to NYC and working with Norman Bel Geddes. He believes a chair combines architecture, sculpture, and industrial design. His most well known design is the 40/4 chair which reflects the fact that 40 chairs can stack in 4 feet of vertical space. The original version had a side flange that allowed the chairs to be ganged to create rigid rows.

In developing the 40/4 chair over 8 years, Mr. Rowland consulted with many designers and architects. He named Buckminster Fuller, a "Great inspiration", as a person and through his writing. He met numerous times with Florence Knoll who was generous with her time and advice, but never wanted his chair designs. He was also inspired by Norman Rockwell's responses to Matisse's Jazz series when Rockwell said, "I wish I could just play in art like that." Mr. Rowland went home and "Played with 7/16" bar and discovered that by using it 40 chairs could stack in 4 feet of height.



Mr. Rowland built many 1/4 scale models and then built the full scale prototype 30 times before feeling satisfied. He was told "There is no market in the United States for a stacking chair", but he persisted. Finally, General Fireproofing (now GF Office Furniture Co., Ltd.) produced the chair and continues to do so today.

In approaching the business aspects of design, Mr. Rowland emphasized the importance of pursuing design and utility patents before negotiating contract relationships. He recommended licensing your device via trademarks and stipulating that it be put on your product as part of your contract agreement. He inspires us all to value our designs, seek the best advice that we can, and to follow our vision in the face of obstacles.

*From left to right: Meryam Tangoren, Darlene Lee, Rebecca Welz, Lisa Smith, David Rowland, Lucia DeRespinis, Erika Doering.*

# AMELIA AMON: EMPOWERMENT OF WOMEN

BY LUCIA N. DERESPINIS  
SUSAN SCIOR



*Women in alternative community.*

**O**n Tuesday, November 10th, Amelia Amon gave a presentation titled "emPOWERment of women in India through alternative energy." It documented her recent trip to India with a group representing the Women's Power Project. WPP is an organization sponsored by The Institute for Policy Studies, a non-governmental agency (NGO) and Transnational Institute, who, along with The Sustainable Energy and Economy Network is challenging the current model of unsustainable, inequitable development of international financial institutions. The aim of WPP is, to quote Amelia, "To place the needs of Forth World people (traditionally women, children and indigenous peoples) who are

becoming increasingly marginalized by economic globalization, at the center of the development debate."

**B**ecause the planet will have to support more than 2 billion people by the year 2000, alternate energy sources must be implemented. The WPP trip to India was initiated specifically to investigate ways in which solar energy might be more fully used to ease the harsh lives of rural Indian women and their families.

Amelia's interest in solar energy has resulted in projects such as a solar powered ice cream cart presented at a meeting of 02, an organization interested in global preservation; a solar water fountain recently exhibited at The National Design Museum of the Smithsonian Institution at Cooper-Hewitt in New York, and other projects.

The question is, how to make a technology workable and acceptable in rural areas of India where, for instance, excellent water exists in the ground with no way to pump it out; where no electricity exists for lighting; where pumping water for irrigation is a dream; where the heating and cooling possibilities for food coupled with other sources of energy could bring some improvement to a family's food preparation and quality of life.

The reasoning goes that women are the major users of energy – they are the gatherers of fire wood for cooking and heating, they are the cooks, they carry the water, they plant and sow, they maintain the livestock. Therefore they should be in charge of this aspect of their lives.

International organizations, such as the World Bank, promote projects which most often are not on a village level and involve male dominated organizations. Many times the long range results are not fully considered and compromise in favor of international business. Non-governmental groups (NGO) such as the Women's Power Project have direct contact with the rural villages and work with women who understand the problems and harsh life.

Among the villages visited was a planned alternative community, Auroville, where solar power has been integrated into the architecture to fuel pumps for irrigation. It was founded by a compatriot of Mahatma Gandhi. This man was jailed for supporting India's battle for independence.

An excellent example of a simple and intelligent solution developed by NGO is the bio gas system. Animal dung and human waste, gathered from the roads and fields, is stored in airtight

drums of concrete and gives off methane gas that can fuel a cookstove or a lighting fixture.

Most Indian food is cooked on a high flame. Solar ovens cook low and slow, but in combination with other energy sources may prove helpful in conserving fuel. Solar water heating is a reality as is water purification using solar panels. Water pumped from a well to a building top is stored in a black container where, while being heated by the sun, it is available to be drawn down by gravity, a way to use solar energy without battery storage. A solar lantern will give 3 to 4 hours of light. Some solar panels are manufactured in India but most come from the U.S. A panel will be useable for from 20 to 30 years.

There is not just one India, but as many Indias as there are separate states, each with its own language, customs, social and political structure. Amelia came away with the sense of a people of "extreme generosity and impression of community, where nobody seems to slip through the cracks." Amelia believes that our challenge is to help to meet the needs of these women "in sustainable and culturally-acceptable ways," a rallying call for all of us in the business of design.

# LYN GODLEY: ART VS. CRAFT VS. DESIGN

BY SHARON RAIDER



*Crinkle lamp.*

To call Lyn Godley an Industrial Designer would be accurate, but inadequate to describe the variety of professional roles she has created for herself. On May 18, after a long day showing her furniture and lighting at the

International Contemporary Furniture Fair, Godley made a presentation to members and friends of AWID, at Parsons School of Design, where she is also an instructor. She spoke to us about her history, work, and philosophy of design.

Though Godley's education was fine art based, in the early 1980's she and her husband founded a partnership, Godley-Schwan. She describes the company as being launched almost by accident, when a buyer from Neiman Marcus saw Godley's earring designs and placed a ten thousand-dollar order. When asked her stance on the art-versus-craft-versus-design debate, Godley sees no need to draw dividing lines. "Whether one is creating fine art, furniture or jewelry, it is all product." The distinction is only that they will each occupy different segments in the consumer market.

Godley-Schwan successfully combined art, craft and design, earning great respect in the industry and attention from the media. The team was awarded numerous honors over the years. Among them were the Accent on Design Awards for best products and displays; in 1988 for a wall unit series, in

1989 for booth display and in 1994 for a line of lighting. Although the company has since been dissolved, their Crinkle Lamp was recently selected for the permanent collection of the Museum of Modern Art. For the past three years, Godley's creative energy has been the force behind her own business, Lyn Godley & Company.

While she continues to run her company and teach, Godley's latest project, she says, has provided a new sense of purpose. Begun in 1997 and still in the early stages. In the Company of Women is the result of a partnership with Nancy Peterman. Based in Reading, PA, the organization will team up with a local battered women's shelter to provide a work training program. Qualified shelter residents will be taught how to produce items for a line of home accessories. This line was designed by a variety of nationally recognized designers and crafts people. Being craft-based, the production process will require a minimum of tools. This is a critical element in the program; it will allow the women opportunities to earn money without their having to invest money in equipment. By learning marketable skills Godley and Peterman hope that these women will gain autonomy and increased self-esteem.

Lyn Godley taught us that a designer's capacity to foster social change is not just based on what is designed, but on how the process is used and for whose benefit. By challenging the standard notion of the role of design in our world, Godley seems sure to reach her goal of "Making it work on a social level."

# FROM OUR PRESIDENT

**W**e've had a successful fall season with our continuing lecture series which keeps you in touch with some of the exciting things designers are doing. Our newsletter is bringing you news of our events and information about designers. We receive orders for our catalogue, Goddess in the Details: Product Design by Women, from around the world. We continue our commitment to women in the Industrial Design field in an effort to increase awareness and ease in this field. We are unique; there are no other organizations like ours. Events are planned for the spring and 1999 will be another exciting year.

We need your support in order to continue to sponsor events and to publish our newsletter. **JOIN US NOW!** Or if you're a member who hasn't renewed your membership, **RENEW!** You'll receive invitations to our events and you'll receive our newsletters. Most of all you'll be supporting an organization that works to put women in the Industrial Design field on the map.

**Rebecca Welz**

STAY TUNED FOR A  
NEW WEBSITE

<http://www.core77.com/AWID>

## Also of note...

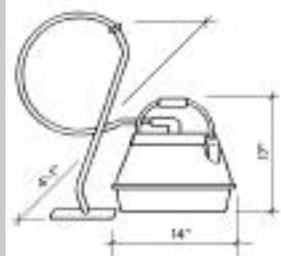
For the first time in many years the Industrial Design Department at Pratt Institute has a chairperson who is a woman. Debera Johnson has taken the seat. The only other chair who was female was Roweena Reed and that was in 1962-66. With so few chairs being women, our hats off to Deb. We look forward to new things.

## Our thanks to...

Pazit Kagel who has been our director this year. She organized several lectures and coordinated events and membership services.



Marta Baumiller of Lampa for speaking about her work in home furnishing design and her environmental interests.



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# WHEN INDIA WAKES, WATCH OUT

BY LUCIA N. DERESPINIS



Photo by Lucia DeRespinis

One of many reasons to travel is to dispel or reinforce pre-conceived ideas. Developing countries have a visual "language" that differs greatly from the one familiar to us. I say "us" meaning people living in or near metropolitan areas in the United States.

The question I have put to myself as I write, is this; "How are first-hand observations in unfamiliar

environments altered by long experience as an Industrial Design professional?" What questions arise because of our turn-of-mind and our experience as designers (and as women)?

Most likely, many reading this are more familiar with India than I. You may find my observations naive. Therefore, I will try not to extrapolate but speak empirically.

In January 1998 I visited India for the first time. The itinerary I developed was based on the locations of my friends, all Indian; Delhi in the north, (in time for the Republic Day 50th Anniversary Parade that included camels, elephants and terrific uniforms); Bangalore and Mysor by train 1300 plus miles to the south, and 700 miles of automobile travel with friends and a driver to cities and game preserves, one protecting the last of

the Bengal tigers and herds of elephants, from poachers. Atop a domesticated elephant with handlers back and front, we rode through forests of teak and bamboo.

Naturally, certain precautions must be taken; shots, malaria pills (one a week), only cooked vegetables, lots of yogurt, no fresh fruit except for bananas, and "Don't drink the water." The small and convenient water filter I purchased while on a visit to Canada is manufactured there. Immediately, I felt that was a good start, but far from complete. (The water filter is called Passport. Cost \$40 American. I was never ill).

The 34-hour express train trip, 2nd class ticket with air-conditioning, four to a compartment was a revelation, and the train came in precisely on time. I shared the compartment with three men in their forties. Two were government employees going to Bangalore to learn new software programs, (Bangalore, second only in the world to Silicon Valley US for software) and the third was retiring from the Indian Air Corp. and heading home. All three had two children from five to eleven. I was the first American they had ever had long conversations with and we talked about everything; food, design, manufacturing, religion, sex, the place of women in society, Clinton's problems, democracy, everything. Though the compartment interior was rather basic, food was served to each

of us on small trays on a flip-up table or next to us on the bunk. The food was acceptable and the coffee, which India produces, was excellent.

India has a population nearly five times that of the US and has 1/5th the land mass of this country. It is the largest democracy in the Third World and beggars are entrepreneurial, "Free to beg in a democracy", so the saying goes. There is a great effort on the part of the more affluent to hire as many servants as possible and to take care of servants' families and their children's education. There are more than one hundred different languages spoken. English is the language of communication between those from different states. Hindi is being pushed by the government but not very successfully.

The cities I visited are pollution-enveloped, the streets and roads are seldom smooth except for some in the cities. Dust rises with minimum activity or breeze during the drier seasons.

Electricity is expensive, so lighting, except in more modern commercial areas, is noticeably less bright than we have in the U.S. Instructions on some cookware refer to the energy-saving aspects of the product along with suggestions for more efficient use.

Men, in the south, wearing mostly white shirts and white or dark pants and some with the wrapped heads of the Sikhs, stand in groups in the villages. The women, on the streets of the cities, in the fields planting, standing together in the villages along almost nonexistent roads, the dust rising as we drove, wore brilliant colors. They move with a stateliness and grace that to the west has almost become a cliché – though this sounds like a paragraph from National Geographic, to a first time visitor – all true.

**M**ostly metal items are used in cooking and serving. I want to know why. In some southern areas, clay cups are used once, crushed, and the clay reused to make new cups.

*Photo by Lucia DeRespinis*





Photos, top-left and bottom-right, by Lucia DeRespinis

In Bangalore, in gated-communities, the clean streets are lined with houses of brick and poured concrete which are quite pleasing in design. The forms are simple with pierced concrete or tile screens typical of those often found in warm southern climate. Decorative screens shield interiors from the searing sun that shines strongly most of the year. In Bangalore, the coolest temperatures in January are in the eighties. Bangalore was known as the “Garden City” but that is changing as commerce and the communication industry grow. Effort is made to control congestion by restricting building heights to eleven stories.

There are a lot of very poor people in India, though the caste system is being redefined by economics. At the risk of being the naive traveler and the embodiment of the “Ugly American”, I must admit that there seems an inexplicable sense of spirituality in this nation of 980 million people and numerous religions. It is in the eyes of the very poor, there is not desperation,

but resignation. For the most part, the people at the low end of the economic ladder seem patient for now, which, for an unwieldy democracy at this moment in time, may help to stabilize the economy and India's complex political system.

All of this has not awfully much to do with Industrial Design, yet everything. In my classes at Pratt Institute I endeavor to sensitize students to their environment. In our increasingly complex lives we try to ignore that which is annoying, ill feeling, ill functioning. But to a designer, the annoyance engages creativity and affords innovative opportunities. India, with all of its challenges, functions as a democracy. Survival is primary. Sooner or later consumerism, for better or worse, will expand and with it the demand for design beyond the merely adequate. With 980 million people, WATCH OUT!



# INDUSTRIAL DESIGN: OPPORTUNITIES

## **R**oz Goldfarb Associates

(<http://www.rga-joblink.com>),

announces the creation of its industrial design division. With this service RGA becomes the best positioned full-service agency in the design field. "We are responding to the overwhelming industry need to service the industrial design sector," said Roz Goldfarb, founder and president of RGA.

Danae Loran Willson, IDSA, will head the industrial design division as the newest RGA associate. Willson comes to RGA with over a decade in the industrial design profession as the director of Pratt Institute's Center for Advanced Design Research and Education. She led the Center in strengthening its ties with industry by conducting design projects with leading US and global corporations, such as: Samsung, Apple Computer, Black and Decker, Hunter Douglas, Playtex, James River and American Mobile Satellite, among others. Danae is a former member of the Board of Directors of the Industrial Designers Society of America, and is the recent chair of its New York Chapter. She is a professor of industrial design in Pratt's graduate industrial design department and holds a BID and a Masters of Professional Studies in Design Management from Pratt Institute.

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## **T**he Creative Resource

Angela Yeh joined The Creative Resource as recruiter for Architecture, Interiors, and Industrial Design. An AWID member and designer for 8 years, she is using her breadth of experience and success to bring talent and top industry firms together. You can reach her at The Creative Resource at (212) 352-3232 x231.

## **L**ooking for Ideas

Pro Mujer is a private non-profit international development organization which empowers women to raise themselves and their families out of poverty by providing training in business skills and credit through communal banks so that women can initiate or improve their small businesses and thereby increase their income. Pro Mujer also provides training in health and family planning and links women with health, educational, and legal services to help them more effectively balance their multiple roles and achieve equity with men. Pro Mujer operates programs in Bolivia and Nicaragua where it is providing training and credit to over 25,000 women.

The challenge Pro Mujer now faces is to help women improve their small businesses beyond the subsistence level. While women are earning more, their businesses are not very stable or profitable. Pro Mujer would like to help them identify new products, provide technical assistance in product design, marketing, business planning.

If anyone has ideas for products which the women might make, please contact LYNNE PATTERSON at Pro Mujer, 212-952-0181. Limited funding for technical assistance is available.

# TRANSITIONS

BY ERIKA DOERING

## **D**r. William Fogler

Dr. William Fogler, one of the last pillars of the design education philosophy founded by Rowena Reed and Alexander Kostellow, died the 22nd of this past May from cancer. He was 69 and had taught in Pratt's Industrial Design program for 35 years.

Bill Fogler graduated from Pratt Institute with a Bachelors degree in Industrial Design and went on to earn both a MA and Ph.D. from Tufts University in Experimental Psychology. Before joining Pratt's Art and Design faculty in 1962, he worked with General Motors' product and exhibit department designing concepts, appliances and international exhibits. At Pratt, he devoted himself to teaching the founder's principals of visual abstraction. Dr. Fogler often said, "Industrial Design does not exist outside of you – it is you who defines Industrial Design."

Many of us who graduated from Pratt with Industrial Design degrees received the gift of a Fogler education in classes where he taught us how to see, feel and occupy our forms. Bill was devoted to his students and to his graduates, colleagues, friends and family... all of whom are devoted to his memory, his teachings, his vision, his insight, his encouragement, and the seemingly bottomless generosity of his time.

## **D**agmar Arnold-Wahlforss

Dagmar Arnold-Wahlforss, a Pratt graduate in Industrial Design and long term staff designer for IBM, died this past September in Woodstock, New York of complications from breast cancer. She had retired from IBM and was a design consultant and teacher until her death. Her specialty was computer products: keyboards, hand-held scanners, terminals and storage units and systems. She held several design patents for these products.

Dagmar built a stronghold for herself as an accomplished and respected designer in what was an almost exclusively male field of computer technology product design. Yet in a 1993 interview by AWID, she maintained that she saw, "No difference between men and women designers." However, she felt that women were still poorly represented on most Industrial Design teams and in the field in general, due to the lack of women mentors / role models in schools. In a September 1986 ID Magazine interview, she observed: "Talent and education, not gender, shape the sequence in which you think about things, your orientation, your methodology. Designers don't have to be a part of a user-set as long as they make the effort to understand that set. All of us too often assume we are the typical user, rather than just one user. Women have a great future in design – if they go after it."

In 1993, Dagmar Arnold was one of the featured women product designers in our show "Goddess in the Details: Product Design by Women." It was at this time that we learned of and celebrated her life's work. Dagmar Arnold continues to be an important mentor to us as a woman designer having made successful in-roads into a male dominated area of Industrial Design – computer technology products. She opened it up for us and for future generations of women designers to follow.

## **M**aud Bowers Rice

Maud Bowers Rice, the first person ever to be awarded a Bachelors degree in Industrial Design in the United States, died on the 28th of November in Berlin, Wisconsin from cancer.

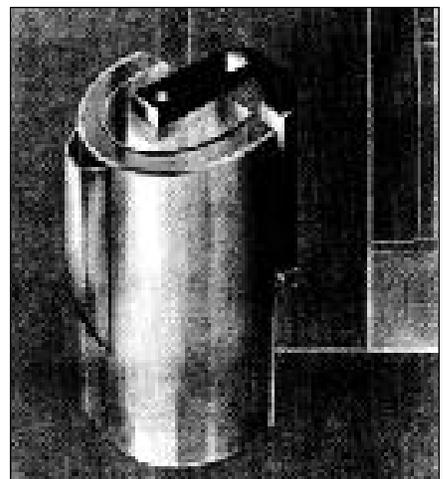
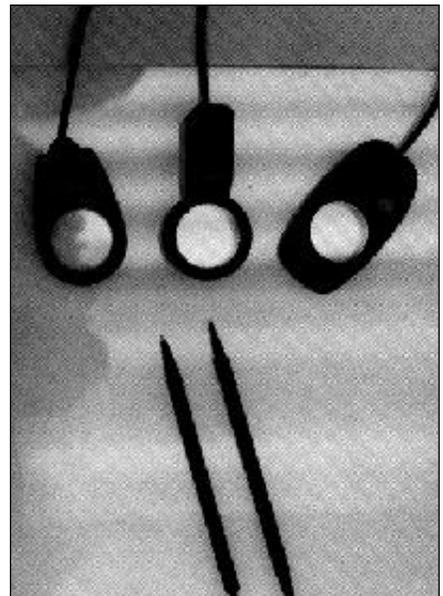
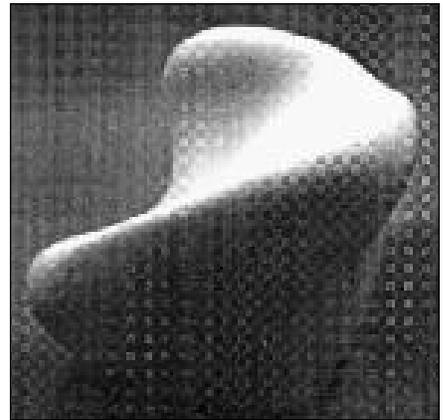
In 1934, as a painting student, at Carnegie Institute of Technology, Maud Bowers elected "Option III", a newly created course of study entitled "Industrial Design." While in school she showed products from a table and chair set to a coffee server and a cigarette and match holder, which won an award from Kensingtonware, an Alcoa

subsidiary. Thanks to favorable placement on an alphabetical list, Bowers became the first person of either gender to be awarded a Bachelor's degree in Industrial Design in the United States.

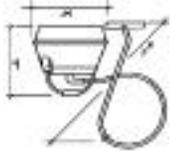
Bowers married John Rice who's job took her to Tennessee. She had two children, one of whom had serious medical needs, which required Maud's undivided attention. She searched for design work but because of her need for a part-time position and because of the limited opportunities in Tennessee and later in Berlin, Wisconsin, found nothing.

In 1993, at the age of 79, we met Maud at the opening of our exhibit "Goddess in the Details: Product Design by Women" where her work and life story were featured. Maud was charming and thrilled to be recognized for her early work. She remains a part of the current world of design as a mentor. Maud Bowers Rice typifies the experience of many women – especially of her generation – who had to choose between family and career.

*From top to bottom: Work from a student of Dr. William Fogler, digital scanner and stylus designed by Dagmar Arnold-Wahlforss, coffee server designed by Maud Bowers Rice.*



Association of Women Industrial Designers  
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