

Bliss

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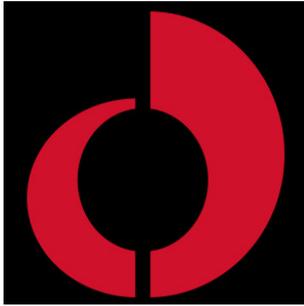
CASE STUDIES/WORK EXAMPLES



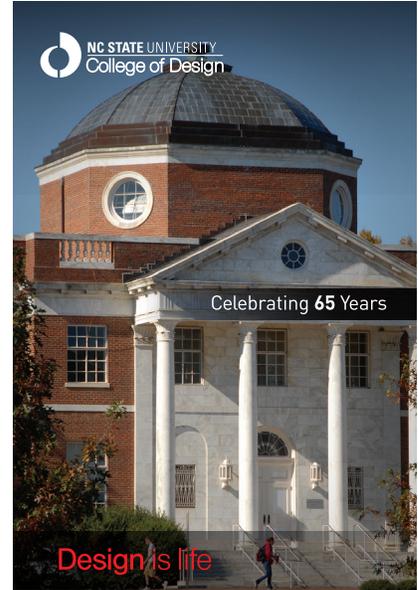
BRAND DEVELOPMENT AND STRATEGY: NC STATE COLLEGE OF DESIGN

BRANDING, WEBSITE, SOCIAL MEDIA, CONTENT GENERATION AND MARKETING

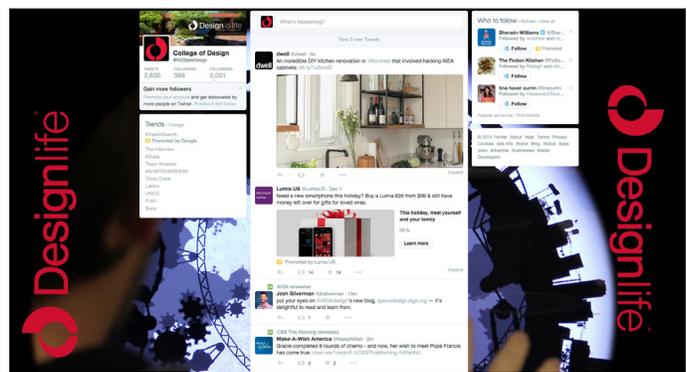
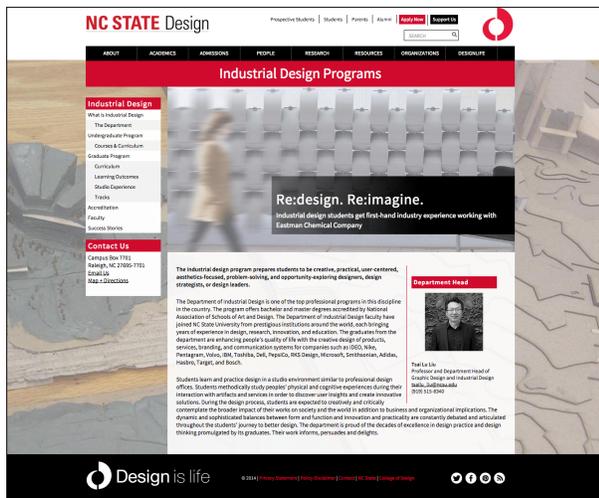
The College was challenged to create more value and impact within the University and to bring in more funding at large. I led the development of a new brand identity – DesignLife® – and visual language as well as a journalistic platform to drive all of the College’s outreach, including the design of a new website, videography, social media and fundraising materials. The brand unified the College community – students, faculty and alumni began to adopt the new brand and use it in many creative ways.



COLLEGE OF DESIGN BRAND



DESIGNLIFE ALUMNI MAGAZINE



WEBSITE AND SOCIAL MEDIA DESIGN

ASSOCIATE PROFESSOR OF THE PRACTICE: NC STATE COLLEGE OF DESIGN

TEACHING “THE BUSINESS OF DESIGN”

Part of my dual role at the College was teaching an advanced-level interdisciplinary studio. In an effort to mirror the processes, procedures and overall setting of an actual design studio, I branded the studio as CODE | UX. [“COD” as an acronym for College of Design and “E” for education], and introduced a cross-disciplinary curriculum in user experience. This was groundbreaking due to the fact that the designers collaborated with programmers from the College of Engineering to create digital solutions that were actually deployed – not just prototypes. I brought in Deutsche Bank as a “client” and the students created stellar work each semester. In one case, the students presented their final work on a mobile phone with a fully-developed, working application.

Banking on Good Design

Something new is brewing at the College of Design and it has some strange letters attached to it: UXD – User Experience Design. During fall semester, students in CODE | Studio [renamed CODE|UXD and now within the Art + Design department] had the unique opportunity to collaborate with technical developers in the Senior Design Center in the Department of Computer Science at the College of Engineering, led by Directors Margaret Heit and Robert Fornaro. The course was sponsored by Deutsche Bank Global Technology, headquartered in Cary, North Carolina.

CODE has been taught for four consecutive semesters, each resulting in the production of executable deliverables for both the College itself [the new brand identity and website] as well as funding corporations.

CODE students were presented with a problem statement outlining the goal of the course: to design an application that provides internal bank users the ability to gather, capture, analyze, organize and share key business intelligence data from internal and external sources. Financial information can sometimes be highly complex in nature, and a dynamic new application was needed to help simplify the consumption and understanding of information.

“A critical part of the studio was our partnership with the computer science department. The goal is for students to design interfaces that are not only beautiful and user-friendly, but technologically feasible,” explains Professor of the Practice, Carol Fountain Nix, who started CODE | UXD. “If you look at any major user experience firm – like IDEO or RGA – you’ll notice they are interdisciplinary. It is important for our students to be exposed to professional-level scenarios, which means that somewhere along the line, they’ll more than likely be working alongside developers and engineers.”

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Joey Hojnicky [’13 GD], who was part of the fall semester project, agrees. “There was something very satisfying about working with an actual client and having a challenge presented not only to designers but also to computer science majors. It provided valuable insight with regards to working and interacting with different kinds of thinkers in order to understand what to expect once I graduate.”

Deutsche Bank’s design executives, product developers and user experience designers often met with CODE students to discuss ideas and give feedback, and they attended the final product presentation.

“The work that we are doing with the College of Design and the Department of Computer Science is hugely beneficial to a number of real design and development programs we have going on at Deutsche Bank,” says Jean-Paul Haire [’96 ID], VP Head of Design UXFaces at Deutsche Bank. “To solve complex problems, collaboration between disciplines is key. This partnership has been a great experience and this program only has room to grow. In fact, in the spring semester studio, we are actively working together on ideas for how to enrich and enhance our view of sales information and how sales-teams and executives can interact with information about clients in ways that currently do not exist.”

Deutsche Bank Head of Global Product Design, David Watson, agrees. “The end result of the combined project was impressive. Seeing how the students experienced some of the same everyday issues that we have between design and engineering was enlightening. Finding ways to work through that and focus on the end result, and the end user, will definitely benefit the students in the long run.” [i]

By Caroline Barnhill

The end result of the combined project was impressive. Finding ways to work through everyday issues and focus on the end result – and the end user – will definitely benefit the students in the long run.

Deutsche Bank Head of Global Product Design, David Watson



Joey Hojnicky [’13 GD], Cory Bryan [AVP | Technical Product Manager], Jean Paul Haire [VP, Head of Design] and students, Ji Junjie, Lawrence Lee, and Losif Makhatadze [computer science] discuss the product application branding.



Art + Design senior, Daniel Lunk, presents to the Deutsche Bank corporate team



CODE students, Lawrence Lee [’13 ADN], Daniel Lunk, [’13 ADN], Ji Junjie [’13 ADN], and Joey Hojnicky [’13 GD] get feedback from Head of Global Product Design, David Watson, and Director of User Experience Development, Kristopher Tyra [’86 BS]



TEACHING CALLIGRAPHY AND EXPRESSIVE LETTERING WORKSHOPS

INTERNATIONAL WORKSHOPS THAT EXPOSE DESIGNERS TO THE "ART OF THE HAND"

I have had the opportunity to teach workshops all over the world, including sessions at Facebook's Analog Lab and at Adobe Headquarters. These sessions take students through the basics of handlettering and typography and evolve into more expressive forms of communication through lettering. My curriculum includes typographic history, introduction to tools and resources, and hands-on instruction and critique. I have also had the opportunity to study with some of the world's best calligraphers.

THE TOOLS IN FRONT OF EACH STUDENT WERE SIMPLE: A sheet of paper, a vat of thick India ink and a pen that was little more than a handle and a piece of folded metal. Stroke by stroke, they learned to vary the width of a line with the angle of the pen, to control the flow of ink with pressure on the page.



Using old-school techniques to help today's digital designers appreciate typography's nuances and complexities.

by SYLVIA ADCOCK '81
LETTERING BY CAROL FOUNTAIN NIX '92 MS



It was a low-tech lesson in a world where fonts are selected from a drop-down menu with the click of a mouse, where emails trump letters and fewer elementary schools teach cursive. And it was happening in the most unlikely of places: the sprawling Menlo Park, Calif., campus of Facebook, where about two dozen employees of the Internet giant had gathered last fall for a session of Type Camp, a roving typography studio run by Shelley Gruendler '94.

Gruendler, who lives outside Vancouver in Canada, founded Type Camp in 2007 at a time of rising interest in typography and hand-lettering among graphic designers. Type Camp's clientele, at seminars offered around the world, are graphic designers, of course—but also engineers, animators, computer scientists, gaming programmers and what she calls "typography hobbyists."

Typography encompasses the design, execution and treatment of type, whether it's on paper, a computer screen or a billboard, based on the idea that the shape and style of letters can convey a mood and a message. Although most of us don't notice it, typography reaches us on many levels. Advertisers use type to create excitement and sell a product. A typeface or letter shape is chosen specific to the information being conveyed; while a fancy script is appropriate for a wedding invitation, Goodyear uses a heavy block type to brand its tires.



Shelley Gruendler '94, above, helps a Type Camp participant use pen and ink in a workshop on Facebook's campus. Left, the term "hack" is used at Facebook to describe someone who can design a clever solution. Gruendler and Carol Fountain Nix '92 MS hold a hand-lettered sign at a Facebook workshop.

After Gruendler received a degree in graphic design from NC State, she went to work as a book designer for UNC Press and developed a passion for type design. "I'm walking down the street and not see letterforms," she says, using the terms typographers use for the structure of a letter. "You can't do it. It's everywhere. It's in your email. It's on movie posters when you are trying to decide which movie to see." Gruendler went on to get a master's and Ph.D. in the history and theory of typography and graphic communication from the University of Reading in England, one of the few places in the world offering post-graduate degrees in typography. After teaching college in England and Canada, she decided to put together a way to give designers more hands-on instruction. "It's a chance to experiment in a safe environment," Gruendler says. "If they make a mistake, it's OK—it's just a letter on a piece of paper."

Hand-lettering can produce different types of script. Above, uncial, old English and traditional Gothic.



From left: The letter "O" is constructed with two separate strokes; motion and speed make expressive letters; hand-lettering can be abstract.

Spreads from the NC State alumni magazine featuring the Facebook and Adobe workshops: Summer 2015

A TYPEFACE CAN'T DO *this!*



The seminar last October at Facebook was one of several Type Camp has offered recently in the West Coast's high-tech neighborhoods, including a full-day session at the Adobe MAX conference in Los Angeles, Calif. Among those in attendance were designers from Adobe who create fonts, a typographer from Wikipedia, a senior designer for Twitter and a few Apple employees. "We're bringing out their inner Luddite," says Carol Fountain Nix '92 MS, one of the instructors at Type Camp.

As communication has become increasingly digital, the number of typefaces available to any computer user has exploded. As a result, typography has become more important to companies like Adobe and Google, which provide fonts for on-screen use. And using a pen rather than pixels to create letters, Nix says, can result in more organic and expressive shapes and can inform a designer's thought process. Although the tools are pen and ink, the classes involve more than creating a fancy script. The

"MOST OF MY TIME IS SPENT IN FRONT OF A KEYBOARD AND COMPUTER MONITOR—AND THIS WAS A BREATH OF FRESH AIR, REAL AND CONCRETE."

—Erik Vorhes, user interface engineer, Facebook

students end up with more expressive letterform than what most people imagine when they think of calligraphy, says Nix, who lives in Raleigh and until June was head of marketing communications for NC State's College of Design.



Creating letters by hand trains the eye to see things in a different way, says Gruendler. For instance, writing two or three letters together forces the writer to think about the spacing between the letters. "You have to slow down and make decisions," she says. Hand-lettering "trains your eye to see the spacing. If you are on the computer, someone has already made that decision for you."

Erik Vorhes, a user interface engineer at Facebook, says he found it fascinating to work with ink and paper. "Most of my time is spent in front of a keyboard and computer monitor—and this was a breath of fresh air, real and concrete," he says. And because it's ink, there's no eraser—and certainly no "delete" key. Making mistakes and being comfortable with mistakes is a valuable part of the process, but at a place like Facebook, that can be a challenge, Nix says. "These are high achievers, these are people who are not used to not doing something well," she says. "They are used to cause and effect—if I do this, something will happen."

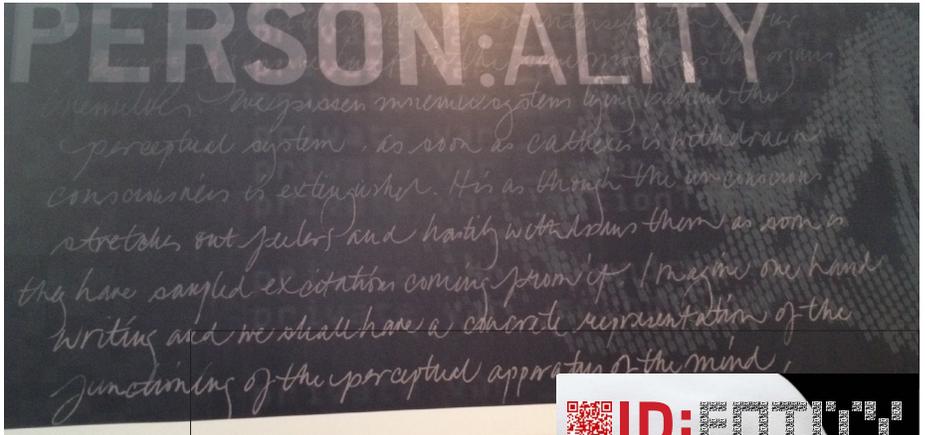
For today's type designers, who are crafting typography for all kinds of media and devices, "learning how the hand and eye coordinate to craft a letterform is a huge asset," Nix says. "Whenever you put a pen to paper, it's unique."



ID:ENTITY EXHIBITION AT THE RALEIGH CONTEMPORARY ART MUSEUM [CAM]

IN A DIGITAL WORLD, HOW TO WE ID:ENTIFY?

This was a collaborative exhibition featuring faculty and students from the College of Design's Interactive Media Lab. I worked with this team to create the name and branding as well as exhibition materials, graphics and wall art.



About the Emerging Artist Series

CAM Raleigh is the only museum in the region with a dedicated gallery for emerging artists and designers. Through exhibiting emerging artists whose work is still in progress and fresh from the studio, CAM Raleigh celebrates the diversity of artistic expression and places the artist at the center of the community. CAM Raleigh supports early career contemporary artists in an atmosphere where they are encouraged to foster a cross-fertilization of ideas and dynamic interaction with visitors. Visitors from all walks of life will often have a chance to meet and exchange ideas with the artists exhibited in the space. CAM Raleigh's independent *Emerging Artist Series*.

BECOME A MEMBER! CAM Raleigh is the best way to experience CAM Raleigh. Be a part of the community. Share your passion, your support, and get special access to the artist studios. Receive a member or carolnixon.org/subscribe or inquire at the front desk.

MISSION CAM Raleigh creates the most contemporary work of art and design where the public can discover, experience, and share all these all evening, opening, and long. CAM Raleigh creates a space to meet and share ideas, generate a sense of community, and work to create a better world through art and design.

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Exploring the complex relationship between the "self" and the world.

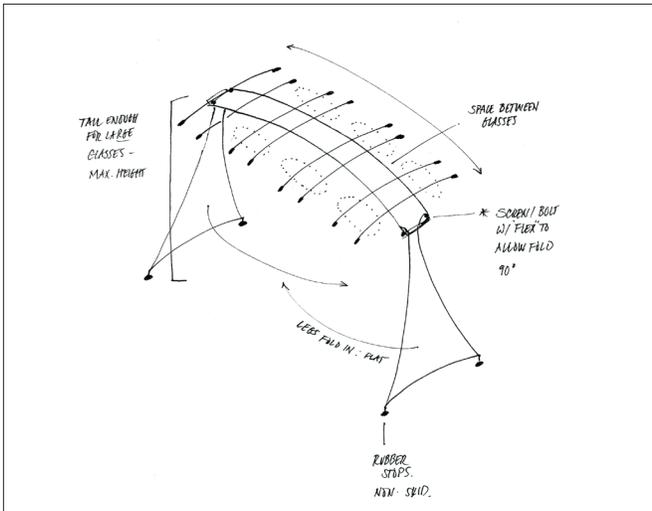
CAM
RALEIGH



PRODUCT DESIGN

BRINGING PRODUCTS TO MARKET

I have designed and patented several products that are currently on the market in major retail outlets. The Fusion™ Stemware Rack system has been a best-seller.



FountainArts
DESIGN FOR WINE

Fusion™ Stemware Drying Racks

Taking care to wash and dry stemware is critical to the experience of enjoying a superb glass of wine. Our patented Fusion™ drying and display racks have long been best sellers all over the globe. These are the ONLY ones on the market today - unmatched in their ability to dry valuable stemware **without spotting**. Available in two sizes - choose one for each setting, from a large party to an intimate gathering.

8-glass with decanter drying area

FOLDS FLAT for easy storage!

8-glass drying rack

Wine Spectator

WINE SPECTATOR MAGAZINE

"There's a lot of fine stemware out there being trashed out as costly. For every hand-painted piece of crystal created in a distant area from the factories, there are 10 glasses being discarded down a town's least to the store, where some garlic and onions are resulting in stink out. Here's a simple solution. We like the looks and utility of the Fusion™ Stemware Rack. Place it flat. This simple method is simple for glasses, the larger ones a decanter, too. How will you care to a cabinet."

Dean Degan, Features Editor
Wine Spectator Magazine

FountainArts
DESIGN FOR WINE

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Availability :
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This item is available online, but is not available in stores.

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FEATURES	DESCRIPTION	ADDITIONAL INFO	SHIPPING INFO
<ul style="list-style-type: none"> Useful rack keeps stemware safe, fits standard counter depth, and easily folds for storage Makes a great gift for wine buffs Made of stainless steel with chrome finish Hand wash 20.5Hx11.5Wx7.5D" 			

FINE ART: MIXED MEDIA/HAND LETTERING

CREATING. MAKING. EXHIBITING.

As a lifelong artist, my fine art work has always been woven into my professional life. I enjoy doing large-scale paintings as well as works on paper.

