

Patrick Redmond of Twin Cities (Saint Paul), Minnesota-based PATRICK REDMOND DESIGN, was first – and youngest – to hold the title “President” (’79-’80) of AIGA Minnesota, when it was known as MGDA, the Minnesota Graphic Designers Association, following the terms of Tim Larsen, Jim Johnson, and Peter Seitz who had each held the title “chairman”. Having lived and worked in rural and greater Minnesota communities for six years, as president, he led the initiative to broaden the organization’s membership base, helping the organization to become perceived as less rather than more elitist, less Minneapolis-centric and more grass roots inclusive of greater Minnesota and the region. He served on a variety of committees including the organization’s board of directors, its first Design Camp™ when it was known as the Lutsen Minnesota Design Conference, was first editor of the organization’s first newsletters, and was a member and chair of the Design for Society Award Committee.

A member of AIGA (1977-continuing various years, including 2005-2007; 2009-present), having recently celebrated the 45th anniversary since he began working in the field, Milwaukee, Wisconsin-born Patrick was inspired, in part, to become a graphic designer, when, at 16, while he was a student at Milwaukee, Wisconsin’s Pius XI High School, a school recognized nationally for its exceptional art program, he saw the book *Graphic Design: Visual Comparisons* by Fletcher, Forbes & Gill (London: Studio Vista, 1964). Serendipitously, in 1989 he was included in a list of 25 leading graphic designers – a list that also included Colin Forbes, Pentagram co-founder and co-author of this book – on the cover of *Graphic Design USA* magazine. A strong foundation in the visual arts that included attending Children’s Art Program art classes many weekends while a teen at the Eero Saarinen-designed modernist Milwaukee Art Center overlooking Lake Michigan, and receiving a Strathmore Award for Graphic Design in the Scholastic Art Awards competition also supported his choice of careers.

In addition to operating his own ongoing business (he has provided design for over 120 clients ranging from small business start-ups to Fortune 500™ companies and has created logos, trademarks, or brand identities for over 30 of these clients, including, for example, the launch of Sesame Street™ LIVE!™, the corporate logo for Dayton Hudson Department Store Company, and having worked on such other notable projects as Garrison Keillor's first album and fifth anniversary album), his experience includes teaching a range of courses – with a special interest in creative concept development and business (he taught ideation at CVA and was instrumental in developing and teaching the course “Design Process: Creativity” at the University of Minnesota) at the University of Minnesota (16 years), the College of Visual Arts (5 years), MCAD, and Augsburg Weekend College. He has been a guest speaker at Ringling School of Art & Design, Minnesota State University—Moorhead, Minnesota State University—Saint Cloud, University of Wisconsin—Stout, University of Minnesota—Duluth, and has presented at a UNESCO-funded conference in Vienna and at the first North American icograda Congress at Northwestern University. He was involved in conceiving, developing and has assisted in presenting on the topic Database-directed Creative to the DMA, Direct Marketing Association. He was instrumental in establishing a college chapter of the American Advertising Federation/Advertising Federation of Minnesota at Minneapolis Business College. He was the first to lead graphic design sessions at the first University of Minnesota Design Institute's Design Camp (2000).

While some of his Twin Cities' colleagues had moved to Minnesota from New York and the West Coast where they had been working for New York-based and West Coast-based 'name' designers and firms, Patrick was competing with, not working for, these same 'name' designers and firms for various projects and clients.

Having studied at the Minneapolis College of Art & Design for his first two years of college (the first year with a full-tuition grant) — where students also attending at the time included, for example, Nancy Rice, and faculty included Portfolio Center and Miami Ad School founder, Ron Seichrist — he holds both Bachelor's and Master's degrees from the University of Minnesota, the latter in Design, Housing, and Apparel, with an emphasis in applied design/visual communication [graphic design] in what is now the University's College of Design. While at the University, he also attended, among other courses, graduate courses in Decision Science, Knowledge Engineering and Problem Formulation as well as a multi-week PhD seminar on Kant's Third Critique, *The Critique of Judgment* led by visiting scholar Jean-Francois Lyotard of the Internationale College de Philosophie, Paris. He also attended presentations by University of Chicago scholar and creativity expert Michalyi Cziksenthmihali at the University of Minnesota.

He has served as a senior layout artist and special projects designer for a major, diversified retail corporation, as creative art director for Norwest Corporation, now known as Wells Fargo, including the launch poster and identity of the corporation's noted Modernism collection, now at the Minneapolis Institute of Arts, and as a senior art director at Carlson Frequency Marketing Company, Carlson Marketing Group (at the time, a company with reported \$900 million in revenues, according to company literature), Carlson Companies, where he worked on regional, national, and international accounts.

He is a cofounder of the innovative Comcept Computer Graphics and has demonstrated the Wasatch 400 computer graphics system at NCGA, SIGGRAPH, and NAMTA conferences.

His early training included working for Illinois Institute of Technology alumnus Robert J. De brey at De brey Design, and for Ulm School and Yale alumnus Peter Seitz (Minnesota's first AIGA Fellow) and Gay [Beste] Reineck at InterDesign.

Initially, by coincidence, part of the "back-to-the-land" movement, he lived and worked in rural and greater Minnesota communities for six years, first as an artist-in-residence and then as a graphic designer-in-residence in what was, perhaps, the first program of its kind nationally with an emphasis on graphic design as the focus of the residency (1974-76).

He is a former board member of a collegiate chapter of the University of Minnesota Alumni Society and served as a Loaned Executive with United Way. He has served on the State of Minnesota Task Force to Study Programs Leading to the Certification of Teachers of Art and as a member of the Minneapolis Mayor's Small Business Task Force. As a member of the Minneapolis Area Chamber of Commerce, he helped launch the organization's first small business trade fair.

His work has appeared in *Graphis*, *Graphic Design Japan*, etc., and has been recognized by Gilbert Paper, Creativity, Desi (American Graphic Design Awards), STA (ACD) 100, etc.

Among notable experiences, he has a photograph of himself holding a microphone into an open piano with composer John Cage at the keyboard while a sound check is being conducted prior to a "Musicircus" event at Macalester College in 1970. While attending a National Council on the Arts/National Endowment for the Arts, an event during which he presented on the topic of artists-in-residence in rural communities, he had breakfast with Charles Eames. At the IDCA International Design Conference Aspen, "Shop Talk" 1977, he initiated the topic discussion and coined the term

“Designers as Entrepreneurs” under the open tent and helped to assemble an impromptu panel of designer/entrepreneurs for a panel discussion, including Richard Saul Wurman, Craig Vetter, Ann Blocker, Jane Thompson, and others, taking the place of a presentation by George Nelson (who was ill at the time).

The author and designer of books, including his ground-breaking *“I Thought A Loft Was For Hay, Accounts of my experiences as an artist-in-residence in the small, rural community of Eagle Bend, Minnesota”*, a book that was distributed to state arts boards nationally, he is the author and designer of a book to be published in 2012.

Patrick Redmond

Patrick Redmond Design

PO Box 75430

Saint Paul, MN 55175-0430

651 646 4254

redmond@patrickredmond.com

www.PatrickRedmondDesign.com

pr_resume_brief_draft_version_11_29_2011.pdf

Copyright © 2011 by Patrick Redmond. All rights reserved.