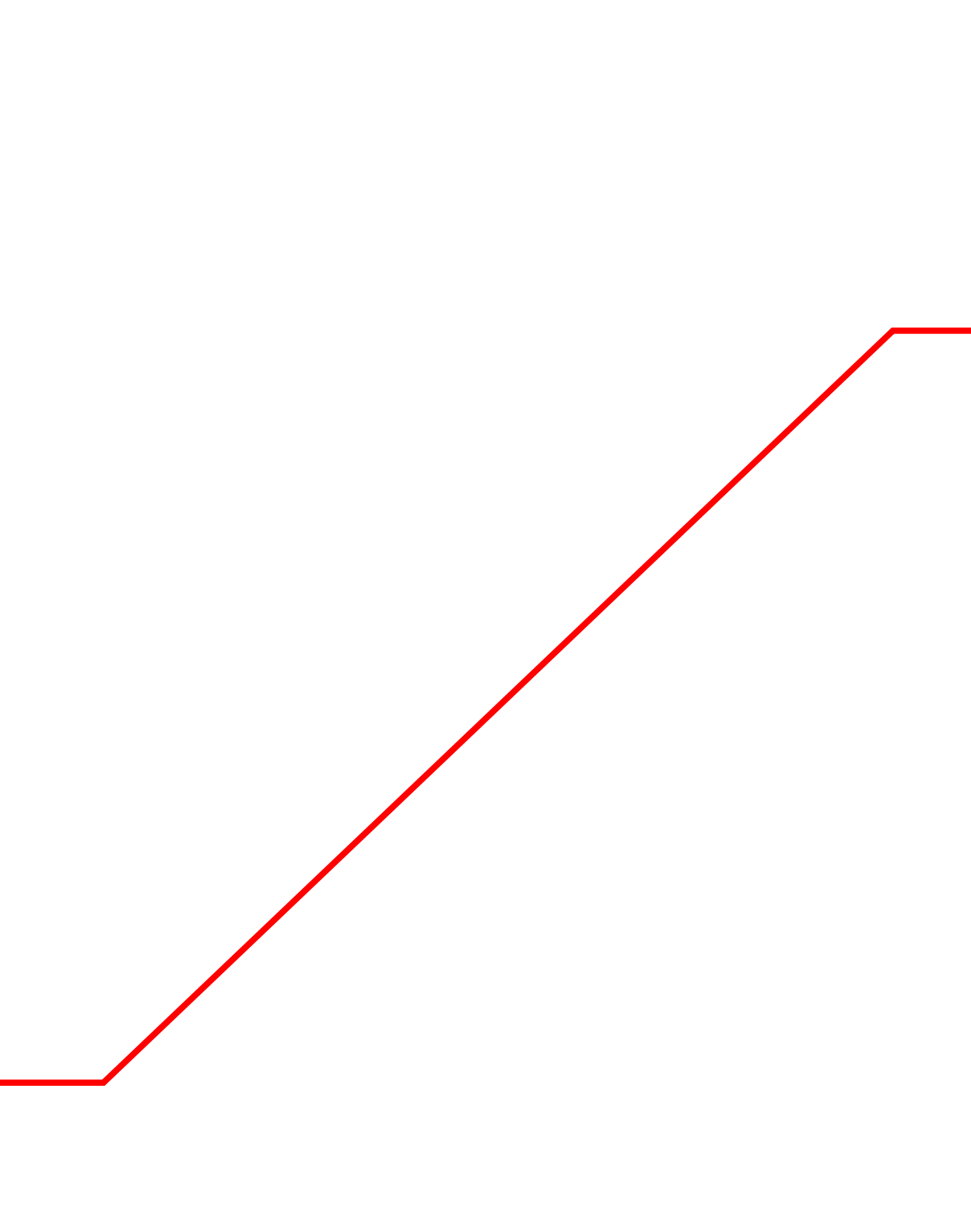


**DESIGN / FABRICATION
/ MANUFACTURING /
PRODUCTION / WOOD
WORKING / TEXTILES /
WEAVING / KNITTING
/ CERAMICS / GLASS
BLOWING / JEWELRY /
CASTING / CONCRETE
/ EXPERIMENTATION /
NETWORKS / CRAFTS /
COMMUNITY / STORIES
/ PHILLY WORKS**





PHILLY WORKS 2010



October 7 - 15 at The University of Pennsylvania School of Design's Meyerson Gallery

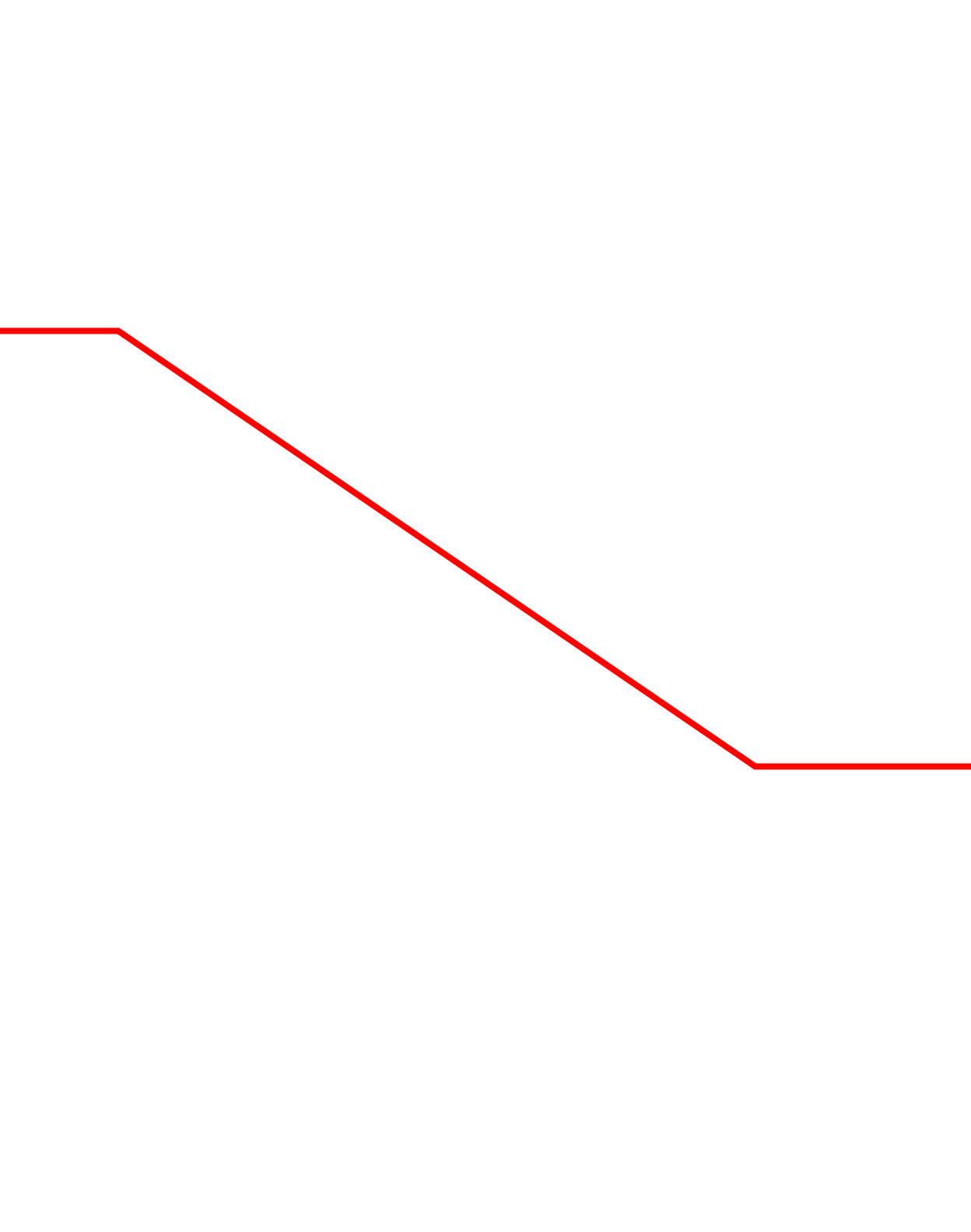




"A PROMINENT characteristic of the Philadelphia manufacture is the diffusion of the industry in small establishments. Philadelphia, with its cheap homes, its abundant and cheap market, and the faculty, which it seems to possess above all other cities, of appropriating the talents of the artisan which resort to it, is the paradise of the skilled workman."



- John Hayes, 1876, "Wool Fabrics," in *The Awards and Claims of the Exhibitors at the International Exhibition*



"WORKSHOP OF THE WORLD" was the proud claim of Philadelphia boosters for the best part of the century after the Civil War. Though at present the city is best known for its vehicles of consumption once not so long ago Philadelphia represented prowess in production, the American apex of skill, versatility and diversity in manufacturing.

- Philip Scranton, Workshop of The World, 1990.

PHILADELPHIA'S HISTORY of highly creative productive industries is well documented and so is the decline. Today Philadelphia is still a center of design and making, perhaps more than is commonly understood. The aim of the Philly Works project is to highlight the still thriving communities of design, craft, and production. Philly Works organized our first exhibit in 2009 during DesignPhiladelphia. The 2009 exhibit included a wide range of local products, from furniture to clothing, from house wares to motorcycles, produced by over 70 companies and individuals. Alongside these products were photographs of local workshops. The photos provided a glimpse into the environments needed to produce the work on display. This year Philly Works is hosting our second exhibit of local work and workshops. The purpose of our exhibits is to expose more people to the many talents, skills, and innovation needed to be a designer and producer in the Philadelphia region. Along with the Philly Works 2010 Exhibit we will be producing a print catalog and online database. The catalog is comprised of exhibitor's bios and images of their work. It also contains workshop photographs, a conversation with active design makers, and an introduction to some of the initiatives of local universities who teach design and production. Our online database is an organized list of regionally based designers and producers. By organizing these companies we are creating an online resource that will help make it easier to build networks, to create new work, and to be part of the growing communities of design, craft, and production.

ENJOY,

Andrew Dahlgren, Kevin Greenland, Leah Grubb, Will McHale, and Alexandra Schmidt-Ullrich



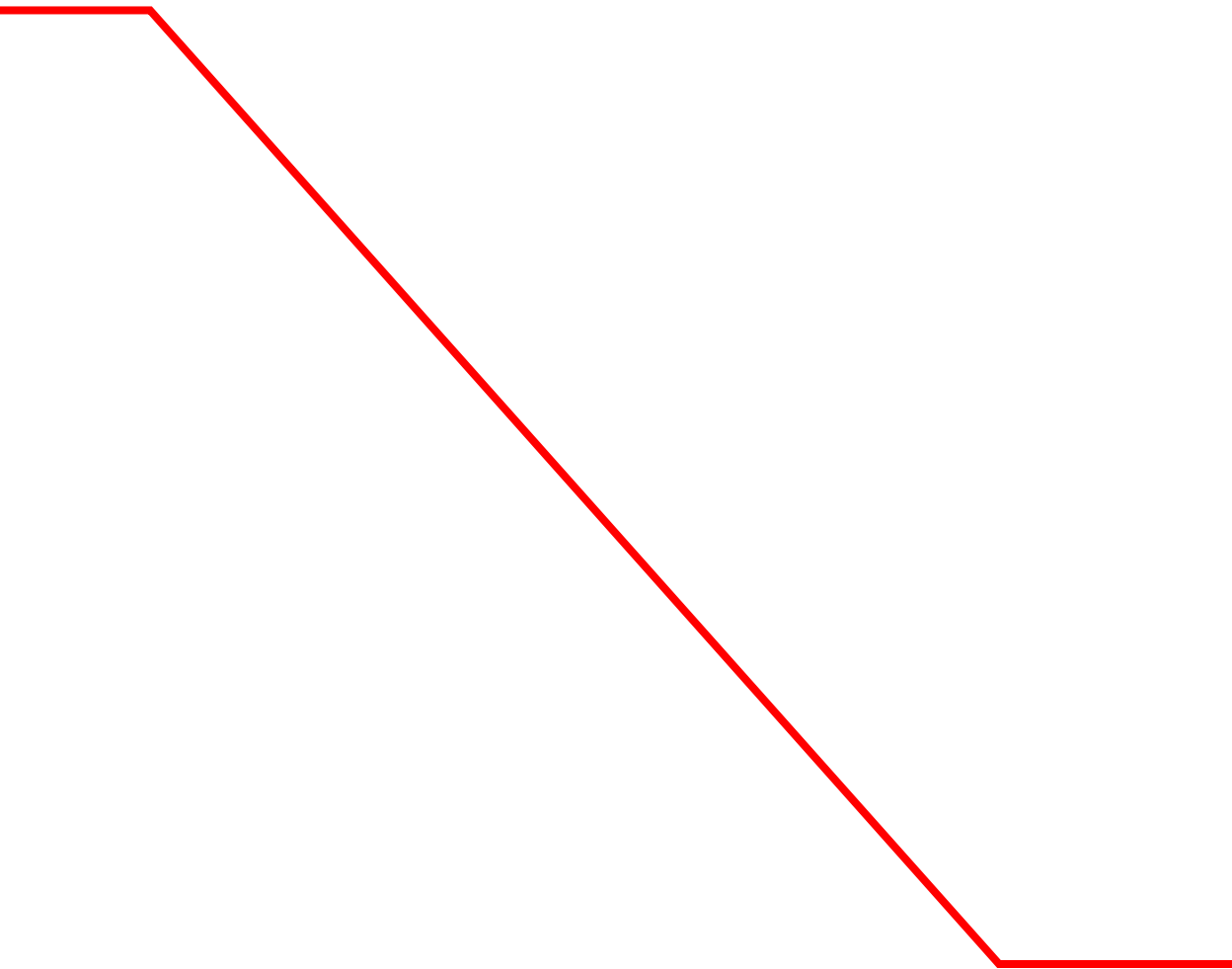


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WORKING IN PHILADELPHIA: HOW AND WHY DESIGNERS AND MAKERS DO WHAT THE DO.

September 13, 2010 Philly Works organized a round table discussion of eight Philadelphia based designers, makers, and craftspeople. The point of the conversation was to share and discuss, learn from and inspire others. Below is just part of the insight and stories of some of the skilled and creative producers currently working in Philly.

In Attendance:

- . **Jason Roberts [JR]** : Owner of Jason Roberts Metal Works
- . **Roland Burns [RB]** : Co-Owner and co-founder of RELoad Baggage Co.
- . **Jeff Davis [JD]** : Owner and Designer for Vinylux
- . **Don Miller [DM]** : Faculty in Crafts Department Wood Program at UArts
- . **Elissa Meyers [EM]** : Founder of Blue Red Yellow
- . **Mira Adornetto [MA]** : Partner of Blue Red Yellow
- . **Dean Troxell [DT]** : Business Administrator for Renee Masoomian
- . **Renee Masoomian [RM]** : Designer for Renee Masoomian

Moderated by Philly Works Organizers:

- . **Andrew Dahlgren [AD]**
- . **Kevin Greenland [KG]**
- . **Will McHale [WM]**

——> **AD:** Philly Works started off as an exhibit in 2009. We found out last year that people, both fellow designers and makers as well as your “average Philadelphian”, are really interested in what is going on. // Before we get started, I am curious to know who is from Philly versus who came to Philly? > No one in the group is from Philly. **JR:** I grew up in Montgomery County and went to college at Kutztown in Berks County PA. From there I worked for a couple different craft schools around the country. Which led to working with a bunch of different shops around the country. I went over seas studied there for a while came back, toured the country a bit more. And came back to the Philadelphia area for a lot of reasons, that we will talk about. **RB:** I don’t know how long anyone else has been here but I have been here for 18 years. I came here for college in 1992. I went to Drexel for materials engineering. After graduating, I figured I could afford to take a year off and if nothing worked out then I would get a job. I started bike messengering. I did that for 5 years and then that just evolved into making bags and starting RELoad, and this is now our 13th year. // **AD:** How people end up doing what they do is always of interest. How did you end up where you ended up? **JD:** I’m not really sure how I ended up exactly where I am. I have been making things since I was three. I always had a hammer in my hand or saw or something. My, if you want to call it professional background, was in theatre. I studied stage design at NYU. I worked in theatre for about 10 years as a designer, builder, technician and theatre led me to meet a whole host of people in parallel fields. What led me to product design was a job that my friends and I got working for a project for the British government. An opera designer that we worked for got a commission to design a museum exhibit but the museum was a natural history museum that was set in the year 3000. We were designing the objects to go in the natural history museum looking back a

thousand years. He designed the objects and he hired us to be the fabricators. In the course of working on that project with product designers, they kept saying to me you are a product designer, the way you think is like a product designer. So I started investigating product design. I ended up going back to school and now I have a master's degree in industrial design from RISD. While I was at RISD there was a lot of emphasis on the reuse of materials, sustainability, environmental stewardship. I ended up experimenting with the reuse of materials. One day I grabbed a record from the Salvation Army and put it in a vacuform machine and all of a sudden I had a product. After a lot of experimenting and talking with lots of different people I had a few designs that seemed marketable. Upon graduation I had Vinylux incorporated and had a client base. I decided to make it my job for a while and here we are eight years later. It is still happening. **AD:** How about you Elissa, how did you end up doing what you are doing? **EM:** I grew up in Minnesota and in Minnesota it is pretty much green. I grew up around a lot of wild life and plants. I have always had in the back of my mind doing more sustainable related design. I had heard of the ID program at UArts and heard it was different so I came here. While in school I did a lot of textiles based projects, including my final project. One summer did an internship in Nashville with a natural dye company that grew dye plants. I have always been interested in color so that led me to want to keep working on it after school, touching base on the internship and the fiber based projects. **WM:** What kept you in Philadelphia, why did you decide to stay, for what reasons. **EM:** Philly is a place with so much opportunity. I have met a lot of people and networked with a lot of people. The maker scene is really open to things that are handmade and it is close to New York. You know things like that. The south its more craft based, in Philly craft is still small but it is growing. It just felt like it was a good setting. // **AD:** Who feels connected to the design community in Philadelphia? > Jeff and Jason both half raised his hand. Who feels connected to the craft/making community in Philadelphia? > Everyone but Renee raised their hand. **DM:** I think you need to ask who is connected to the art community too. **AD:** Who feels connected to the art community? > All but Jeff raised their hand. **AD:** Don you didn't raise your hand for the design community but you did for the arts and crafts. How do you feel connected to the art and craft community and not the design community? **DM:** The economy that I participate in is the art community. The craft economy is really a subset of that. It is gallery driven. It is driven by institutions like the Fabric Workshop, the Clay Studio, Art Alliance. It is what all the institutions support. It is part of the art community. I don't really do commissions, I do some small things, but I don't really make a product. I make autonomous objects so I feel much more akin to the art world then the design world. Although the design world holds great interest to me. **RB:** So you literally just make what you feel like making? **DM:** Pretty much yeah. That is the luxury of being an academic. I waited a long time to make what I wanted to make. **JR:** For me I think myself and my business is connected to all three realistically. For myself, as an artist craftsman, there is the work I make that is my own but as a business man there is other people's work and artists work but more so architects, interior designers, and some product and prototypes. I work with industrial designers on some what of a scale. It is a little bit spread out over many areas. At the same time I like that it keeps me well insulated. I have friends in the business, similar business, that all they do is architectural or all they do is large scale public art fabrication, and when you throw a wrench in that one thing, your scrambling but if you have hands in many pots it kind of evens out. **DM:** and you develop lots of skills **JR:** Yeah I'm pretty versatile and insanely equipped for a one person shop. Being in Pennsylvania for me has been advantages because of its old industrial manufacturing

jobs. // **AD:** Earlier Roland you raised your hand about being connected to the craft and making community. What do you mean by being connected to the community means? **RB:** Our business basically started out with me and my business partner, just two people. We grew to a point where we had 11 people here and 13 in Seattle. Everything is made in house. We have stitchers and cutters. By default the skill set we are looking for are already present in the craft community. Also we have done things in a lot of different directions. We make bags but we also make bike accessories, we have done hats, my business partner has done cycling clothing as far as arm warmers, gloves, stuff like that. I think there is, for me, a kind of grey area. I have my own ideas of what those communities are based on. I think we kind of span everything. A bit of design craft definitely the art community. When we started, after we moved out of my kitchen, we were in space 1026 for 3 years. We have always worked closely with artists through collaborations whether it is designs on bags or anything as little as promotional stuff. We generally like to think of our selves as artists as well as crafts people. **WM:** how many spaces have you gone through? **RB:** Lets see, kitchen, space 1026, in this little converted barn on 4th and Green, 6th and Bainbridge, we were in Old City across from Clay Studio, then Second and Fairmount. At the same time we expanded to where we needed more then just the store front. We got warehouse space in China Town were we are now. Two years ago we closed our store front and concentrated everything in our workspace. Mainly because our staff, we went back down from 11 people to 5. **DM:** was all that moving based on expansion? **RB:** I guess a couple reasons, the economy finally hit us. We tried our hand at expanding and our timing was a bit off. I look at it as positive because when we tried to expand I realized I didn't like what my day to day job became. In Philadelphia we have on cutter and three stitchers including myself. Two of us also work on administrative stuff and we have a sales person. At that point we had 11 people and my job was basically answering the phone, filling order, ordering materials because we were going through stuff so fast. Basically coming up with ways to keep up. It wasn't what I am happy doing. Now everything is the same but just on a smaller scale // **JD:** A concept I heard Jason and Roland mentioned earlier and it is important to me too, in house. I actually find it easier in Philadelphia to do things in house for a few reasons. For me the concept of doing things in house satisfies who I am as a maker of things. Its not satisfying to design something then have it completely manufactured somewhere else. That is how most product design works. I don't think product designers actually have their hands making the donuts the way people here [at the table] do. I think it taps into an interesting community of people who are running businesses, probably with an arts background and not a business background. I was saying to Kevin the other day when we get a load of records which is eight to ten thousand at a time, I feel like we are good to go. At that point you now know its up to me now, we can just jam it out and I don't have to worry about some factory going oh we don't have the records you need or the machinery is down. I have found that even the outsourcing I do is really local. My laser cutter is 10 minutes down the street. He lends me equipment, I can just drop stuff off, pick it up. I almost feel better using his services then doing that in house. In a way it is expanding my capabilities way more if I did that in house. I think the maker designer conversation has a lot to do with running a business. **JR:** For me one the most attractive things about this region is the ability to sub contract. I keep a fair bit of stuff in house but I do try and utilize sub contract services as much as possible. For me the subcontractors that I use I have developed a relationship with. Within a 50 mile drive I know 100 different shops and know from experience or from friends and colleagues what each shop does well and what they don't do

well. // <---> // **AD:** I'm curious to know how people ended up in a business. Don, you mentioned earlier you were an instrument maker and that it didn't work economically. You transitioned to cabinetry. Now with the conversation with a gallery representative the idea of selling your work sounds like it is back on the radar. **DM:** Teaching is making it possible, if I weren't teaching full time I'd be building kitchens, which I have spent a lot of time doing. I went through this whole expansion and contraction to. In the cabinet business or wood working business it follows economic patterns. I was doing Park Avenue residential stuff. Working for architects, not doing any design work myself. There are a lot of external factors. Everyone is saying grow, grow, grow, grow, grow. Here is all this work. All you can do is buy more equipment and add more people and before you know it you have two million dollars of insurance. It is great as long as it is chugging along. Then you hit a glitch and it falls apart, it is very thin. I pulled back. Actually I had a fire that kind of ruined things for me. After that I pulled back from having ten employees and having all kinds of commercial contracts to being by myself again and working for people I wanted to work with. That was the beginning of the end really. Within five years I was back in graduate school. **AD:** Roland, you said you went to school for materials engineering. What was the trigger that got you into making messenger bags? **RB:** I was working as a bike messenger. I had a messenger bag that I hated. Originally I just wanted to fix the one I had. Add some stuff, add some velcro or whatever. My friend, who actually became my business partner, I was talking to her and she knew how to sew. I didn't know how to sew at all. I asked if she could help me. We started to source materials and think about what we were doing. We decided to make two whole new bags. The first two were atrocious. You talked before about sourcing materials. We guessed at everything. One lucky thing for us, down the road at Second and Chestnut there used to be a place called the Textile Commission that dealt solely with marine and outdoor fabrics. We used them for the first bunch of years. We would just go in and get a yard of fabric. They were really into the fact that we were doing something different. We knew what we wanted cause we used the products. We made a couple bags, started using them. The ones we made weren't really what we wanted. We made another. Where the Philly part comes in, I think the Philly community as a whole is really very supportive. They saw that we were trying to do something and wanted to help us out. A bunch of messengers asked us to make them bags. One of the things we were doing that was different was that we were letting people chose all their own colors for all the different parts. Initially we just wanted to make ourselves bags, to have a better bag, we didn't really plan on starting a business. **DM:** Do you think you were in the right place at the right time? Do you think you were creating demand? Or responding to one? **RB:** I think we were in the right place at the right time. I think that we started at the right time in terms of bags being available in general to more then just messengers. What really kick started us is every year there is a race, a bike messenger world championships, and in 2000 it was in Philadelphia. All these messengers from all over the world came in. We were helping run that race and sponsoring it. We figured we would have some people place some orders and we would hopefully sell some stuff. That year the race really blew up. Kids came from Japan, from countries that hadn't really come before. It was perfect timing and people came from other countries and bought stuff and brought it back and everything just happened perfectly. **DT:** Do you think that has to do with your popularity in Japan? **RB:** We had one of the fastest guys in Japan, came and bought a bag. He started a messenger company so all those guys bought bags, it was just a chain reaction. **DM:** That is the thing about the design world the buzz is so important **RB:** Definitely

DM: It just doesn't exist in the craft world. It just doesn't exist. There really isn't a community that communicates that way. **JR:** I think for studio craft the buzz Don is talking about is hard and doesn't exist and it is more about individuals, to each their own. There is the show circuit. I have some friends that are in the craft circuit like the ACC and go out to San Francisco and Chicago. That is an where I think the buzz does exist. I have a friend that worked waiting tables in a coffee shop and made things on her own time. She put something she made in the coffee shop where she worked. Someone just happened to like them. Someone from a corporation asked if she could make 10,000 of them. The company would give out tchotchke, brick a brack gifts every year to all their customers which was in the 10,000 range. The order became a \$150,000 job all from waiting tables. That put her into another category. She used the money and started doing craft shows and it has been growing for her. It is all due to the buzz. One thing catapults you. She entered the craft show circuit and people are talking and people want to buy it. Then someone else wants to buy it so others want to buy it and it works. But it can collapse too. // <---> // **JD:** I was actually speak about something Renee brought up earlier. You can get to a point where you are feeding the needs of the mass market so when your [Roland] bag got picked up in Japan all of a sudden you had to start pounding them out. And you [Renee] are saying now you are looking for a few more retail outlets but mostly you are working with individual customers, clients. The people I know in the designer/maker/artist/designer world, I would say the ones that are the happiest and most fulfilled or the most well rounded are the ones that have kept their prices really high and have worked to establish a cache of their work and found they can support themselves doing that. They make one offs. Then they pursue what they love in the spare time that their high prices afford them. This opposed to some people who end up in the position where all they have time for is running their business. I'm almost there I make the same stuff all day long, day in day out. I am having to consciously put on the breaks and say I don't want to make that anymore, we're done. I'm going to design something else and start making this because we will make 125,000 of the same object. It is a good problem to have. I like my life. I like Philly. I like my flexible schedule. I like being the boss. I like all that. But be careful what you wish for because making 125,000 latex dresses could start to be ... **RM:** Well I have stuff that is ready to wear and I have stuff that is custom. Certain things that I do make I would possibly get manufactured but it would be local manufacturing. I wouldn't do anything in China. **DT:** There are two lines that are more expensive to some degree, but then the rest of our lines are not. Bags for \$75 or \$125. Our clothing line has stuff that is \$40. We give you an extreme example but that one line is really expensive. That is one of five. **AD:** That is a strategy you can sell a hundred \$40 bags and make \$4000 or sell two \$2000 and make \$4000. **DT:** Which is why we actually have to be in retail stores because we have to sell more of those little items. **RM:** There is a smaller, as far as the latex area, market. I have had customers that have bought two dresses that are \$1000 to \$1500, in cash too. But most customers are not like that. Especially now with latex fashion being very niche. // <---> // **JD:** I think that is a defining characteristic of designers who start businesses in my experience. There is goal to hold onto the integrity they began with and just like you are saying, you could make security grills. **JR:** I had a call two weeks ago and man I thought about it. Some times I will do stuff like that. Some times if the price is right, you shoot them a number and if they bite, hot damn. I have done some real basic jobs which could be a union crew coming in kind of work, but the money is there. **JD:** You get known for what you do. **JR:** At the same time when I do jobs like that I don't advertise that is what I do. You are

at one level and the moment you start doing stuff not at this level or this level but at this level [Jason moved his hand lower each time] some people don't want to work with you. Some people want the best. Some people they want the most expensive not the best, not the nicest looking, but the most expensive. One thing I wanted to add about how I ended up doing what I do, I grew up in was rural and now it is suburban but it was a blue collar old industrial town. Middle school still had at that point, I was one of the last classes, had industrial arts classes. One of which was metal shop. I had an interest in metal work. I used to get study hall passes to go into the metal shop as much as possible and I loved it. As I went through high school the region changed. Every manufacturing company went under. New companies came in and it became a white collar town. When I graduated high school the feeling I had was that I had to get a job, an academic space job and so I went for geology. While in school I just wasn't feeling it. I had internships and I knew I just didn't want to do it. That is when I flipped through the book and when I landed on BFA in crafts fine metals, which is the jewelry program, I kind of figured it was kismet cause I was thinking it in the back of my mind. That is when I switched. The first workshop I took that summer outside of Kutztown. I figured if I was going to make this a profession or career I figured I would topple on it. I wrote Peter's Valley. I offered to work the entire summer doing what ever crap job they could offer, in exchange for letting me take as many classes as possible. They had never had anybody willing to work an entire summer for no money just to take classes. I had never taking a blacksmithing class or those kinds of classes before. The first blacksmithing class I took was a three or four day workshop. I really took to it. Other students said wow how long have you been doing this for. I talked them three or four days. Then the teacher from the class and everyone else said I think you found what you were supposed to. **DM:** I'm lucky the same way. I have loved what I do since I started doing it and I still do. I think if I wasn't teaching I would feel guilty about loving it so much. **JR:** Speaking more about education, there is one thing about this region that I really try and take advantage of as much as possible. I try and get knowledge from the old timers and I have learned a lot from old timers. There is a lot to still learn from them. The people that worked in industry that were more hand skill based and not CAD CAM based or computer based or NC based like older machinists, older tool and die makers, older sheet metal techs. Every year the number of people with this knowledge declines. **DM:** They have been decreasing since the 70s **JR:** I'm really interested in preservation specifically in terms of industrial arts and I feel part of it to. I will be that old guy training someone else. // <--->

Please visit www.phillyworks.net to read the full conversation.

PHILLY WORKS 2010 PARTICIPANTS

4MULA INCORPORATED In addition to 4mula's products for aromatherapy and food, 4mula raises an extensive collection of plants for living roofs and sustainable architecture, including over 300 cultivars of sempervivums and sedums as well as herbs, perennials, terrariums, bonsai, botanical designs, living art and holiday wreaths. 4mula grows plants that offer not only beauty, but function as well. By reintegrating nature into the city, there is both beauty and function in every aspect of a living roof. As well as being the source of over 300 cultivars, 4mula also offers custom design, installation and maintenance. Whether you dwell upon rolling acres or a few square feet of concrete, 4mula can help reconnect your space and life with the earth. // The 4mula brand of lifestyle products was brought to life by artist Timothy Bahash and horticulturalist Erick Rexrode in a shared passion for products that do not disrupt the natural order of things. By connecting natural ingredients and pure essential oils with smart design and reusable packaging 4mula is an aromatherapy line of natural bath and body products that are truly clean - made of premium-grade natural, vegan, and biodegradable ingredients along with 100% pure essential oils through a cruelty-free manufacturing process.



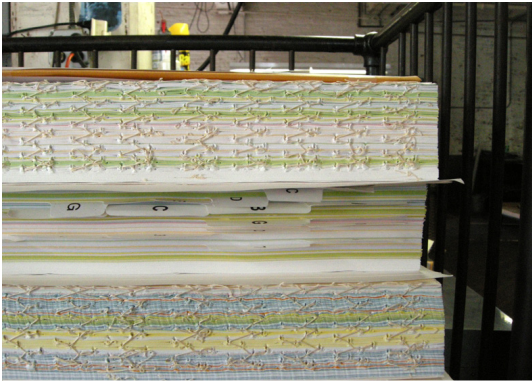
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ALEXO DESIGN Geoff Alexander // Built around the belief that trash is a state of mind, Alexo Design, a Philadelphia based company, is dedicated to sustainability through craft and design practices. Our hand crafted furnishings and home goods are designed with a utilitarian approach, serving to be as decorative as they are functional. Our products are designed and built using materials appropriated from local consumer waste streams. These ready-made and regular materials are easily incorporated into new or "Upcycled" consumer goods. These viable materials, conserved for their intrinsic values, provide each product with it's own individual character. From uniform trash come the uniform products of Alexo Design.



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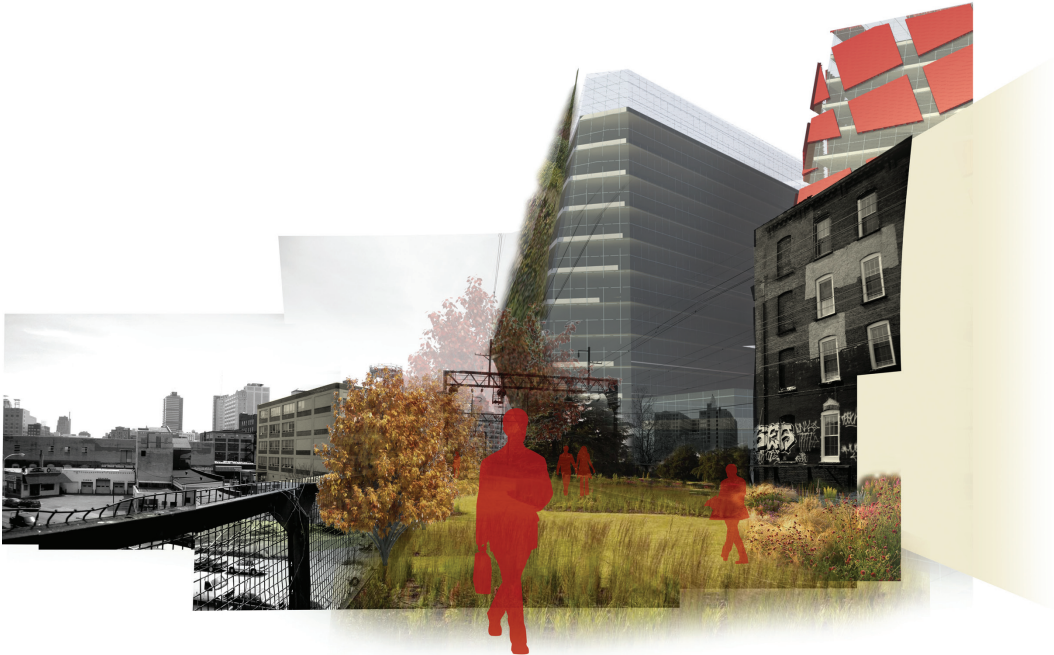
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AMY B. DESIGNS Amy Blasco is a jewelry designer from Philadelphia, PA. Amy has studied jewelry and design in Philadelphia, New York, Milan and Paris. Working with laser cutting and engraving techniques, she creates modern jewelry using acrylic, semi precious stones and other materials. While the laser cut pieces share similar designs each piece of jewelry is assembled by hand and created to be one of a kind. Amy creates all of her work from her studio inside her home in South Philadelphia.



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ANDREA HANSEN WITH HELENE FURJÁN FLUXscape: Remapping Philadelphia's Post-Industrial Terrain // Like many rust-belt cities, Philadelphia is experiencing an ever-increasing presence of urban "ruins," as rapidly-evolving technology makes industrial fabric obsolete and city-dwellers flee to the suburbs. Thus, the city is in need of a comprehensive solution that re-imagines the vestiges of post-industrial vacancy not as liabilities, but as assets. FLUXscape provides this solution by proposing a network of "thick landscape infrastructure" concentrated along Philadelphia's deteriorating industrial corridors, developed through public-private partnerships. Inhospitable program and decrepitude currently inhibit network proliferation along these corridors, but by remediating ruin and reprogramming the corridors for production, transit, and recreation, the city can incubate smart growth in its neglected districts.



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ANDREW JEVREMOVIC Andrew Jevremovic Sculpture Design Fabrication // Founded by Philadelphia sculptor/designer/craftsman Andrew Jevremovic, AJSDF is a local art studio producing one-of-a-kind and limited production, hand-crafted, artisanal wood and metal furnishings, sculpture, lighting, structural and design elements for both interior and exterior spaces. His work includes sculpture, design, and fabrication. He is the creator of Kraftwork Bar and other commercial venues in Philadelphia and New York.

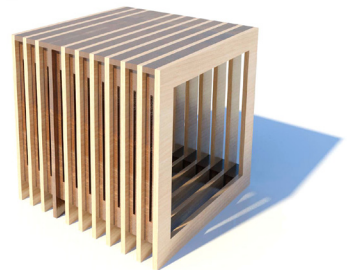
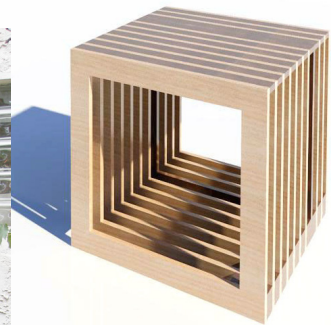


Andrew Jevremovic
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www.andrewjevremovic.com

ASU DESIGNS ASU Designs focuses on furniture design, interior space saving renovations/solutions, architectural model construction, graphics, event/exhibit design, urban greening initiatives, and urban farming projects. The nature of the Philadelphia housing stock and its limited square footage creates a unique and inspiring design challenge for ASU Designs to be clever and insightful about their clients' living needs. In its outdoor initiatives, backyards, vacant lots and street-scapes have been transformed into green-scapes and urban gardening/farming projects.



ASUdesign
267.970.6
www.asu



AUSTIN + MERGOLD Austin+Mergold's multi-disciplinary design methodology is demonstrated in our on-site shop facilities and capabilities of our practice. Our firm is committed to using advanced digital rendering and fabrication techniques, utilizing the technology of today with traditional fabrication techniques. We seek to use new technology to re-think and advance the methods of vernacular construction. // Our full-service workshop allows for full-scale prototyping during the early stages of the design process, as construction methodologies, prototyping, and modeling largely inform our working process. In addition to fabricating our own architectural and landscape models, product designs, and art installations in-house, we provide contract fabrication and model making services for local Philadelphia design firms. // We see our work process as slow architecture. Believing that it is preferable to rethink and repurpose existing resources than to tap new ones, we infiltrate existing systems that are responsible for built form. We explore local vernacular conditions to discover how an efficient (and economical) reconfiguration of available materials, forms and methods, informed by the latest advances in technology, can result in an improved quality of life for communities and individuals. For us, this is sustainable design—both vis-à-vis the environment and our own business—and it is particularly well-suited to the twinned economic and ecological crises that we face today.



AWESOME LLC I [Matthew Baron] manufacture The Woofer in South Philadelphia. My product can be found online at www.The-Woofer.com. I am the only employee of the company but I use a number of local contractors to help. // The Woofer is a dog coat that lets you play songs from your Ipod or other MP3 players on their back. This enables more dog interaction in our lives beyond eating biscuits and barking. Each Woofer is hand-made in Philadelphia, Pennsylvania. Share your music with friends and dogs while walking, running, or in a dog park. Veterinary specialist Dr. Stephen Meister of Society Hill Vet has certified this product. Also, a portion of each Woofer sold will be donated to pet charities.



Matthew Baron
baron@thewoofer.com
www.TheWoofer.com

BARIO-NEAL Bario-Neal jewelry is handcrafted in Philadelphia with reclaimed precious metals; ethically-sourced stones; and low-impact, environmentally conscious practices. // Bario-Neal is the collaborative work of designers Anna Bario and Page Neal. We promote transparency, fair trade initiatives, and the development of third party certification systems for ethical jewelry. // Anna Bario and Page Neal introduced their two woman operation to the Philadelphia community in the spring of 2007. A high standard of craftsmanship, a commitment to responsible materials and a focus on the details have allowed them to create valuable pieces that support the environment while meeting their customers' needs. Page & Anna handcraft every piece to order, so they can help clients choose from the Bario-Neal collections or work directly with clients to design custom jewelry. // Through sketches, photographs, and computer generated design, Anna & Page work with clients from all over the world with a guarantee that the final design will reflect the clients' vision. Whether it is through the reuse of heirloom materials or an extensive customization process, Bario-Neal works to create meaningful jewelry with a unique perspective of beauty and a grounded effort toward socially conscious design.



Anna Bario / Page Neal
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BLUEREDYELLOW BlueRedYellow's goal is to create as locally produced clothing as possible, from the ground up. This includes growing blue (*indigofera tinctoria*-indigo) red (*rubia tinctoria*-madder root) and yellow (*calendula officinalis*-marigolds). To get local textiles from the Philadelphia area, we are looking into ordering organic cotton from Fessler USA a company that is out in Deer Lake, PA who still mills and sews in house. Right now we are growing indigo and marigolds next to the Bouvier Community garden plot in South Philadelphia. By September 2010 we will begin selling t-shirts and scarves with a Blue, Red and Yellow stripe on a pocket dyed with local invasives. // Elissa Meyers, Jes Williams, Mira Adornetto, Dawn Reid and Erin Decou

BLUEREDYELLOW

Check out
WWW.BLUEREDANDYELLOW.COM WWW.BLUEREDANDYELLOW.WORDPRESS.COM

BLUEREDYELLOW is a design and natural dye house to satisfy your needs for a comfortable, natural and chemical free textile. Fabric (organic cotton) comes from the Fessler USA mill in Deer Lake, PA and the dye is grown on our farm. For this stage of production in our business, we have grown our yellow (AKA Marigolds) and Onion skins. Our red (AKA Madder Root) is growing but takes two years! So, we are beginning to dye our first round of textiles with ordered natural madder root. Last but not least, our blue (AKA Indigo) is growing on our plot in South Philadelphia. Our backstock indigo for this first season until we harvest our own indigo comes from the direct source Indigocrow. To set our dyes (AKA the mordant) we only use aluminum sulfate or alum which is traditionally used in pickling. Please do not hesitate to inquire with any questions. Our intention is to be open with our processes as a business. We believe the customer has every right to know each step that goes into the product they have respectively invested in.

RANDOM FACTS:

*Did you know that a low-impact dye is still using a toxic chemical dye process? Basically, the dye uses less water but still has a high concentration of chemicals.

*Did you know that linen is the same thing as flax? The thread used to tie BLUEREDYELLOW products comes from the Hermitage which is out in Pitman, PA. The flax is processed right there!



*Did you know that many invasive plants that grow in your backyard are able to become dye material? Dock is one of those.

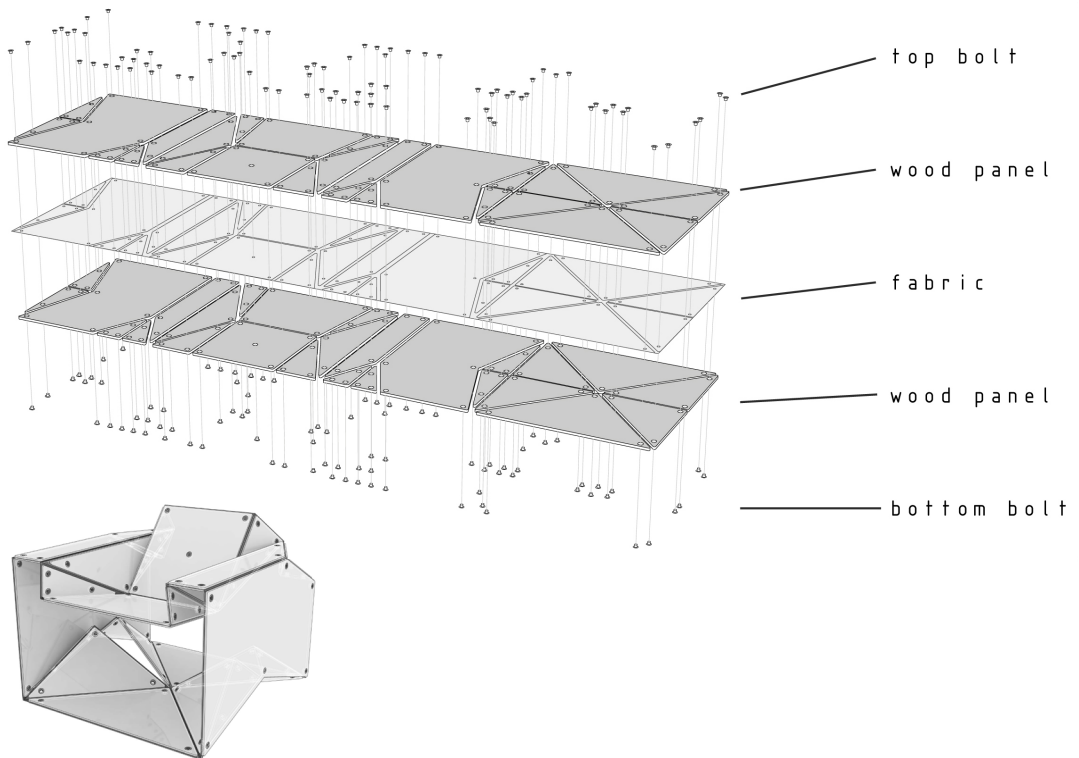
*Besides invasive plants that are dyeable, there are also a number of invasive plants within the Philadelphia area that are edible. One that many folk see growing all over is Lamb's quarter. You can eat the leaves and sautee them like you would collard greens.

inquire at
BLUEREDANDYELLOW.DESIGNS@GMAIL.COM



Elissa Meyers
blueredyellow.designs@gmail.com
 320.282.7756
blueredandyellow.wordpress.com

BRETT WIEMANN The goal of this design is to inspire creativity and adaptability. The chair is designed to be stored in a non-conventional manner. When not in use it is hung on the wall. The chair is truly an aesthetic piece in one instance and then a functional, yet unique, tool in another. The wood panels, fabric, and bolts are available in a variety of colors and materials which allows one level of adaptation and customization. A customer may send in a two-dimensional pattern that may either be milled or laser cut into the wood after which painting or finishing may be specified allowing for even more customization. The production of the chair optimizes the wood panel it is being cut from leaving very little scrap. The chair is also reversible.



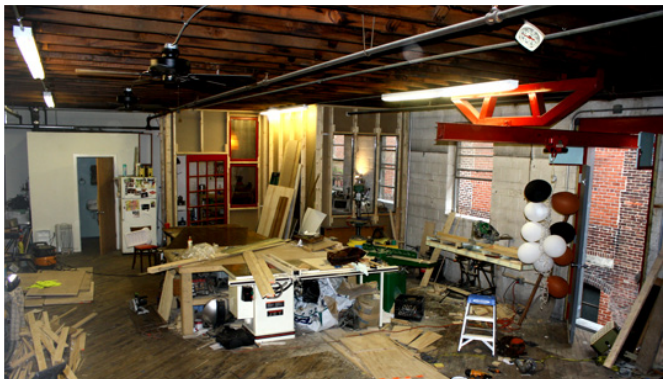
Brett Wiemann
bweemann@gmail.com / wie@design.upenn.edu
978.771.5654

CABI Cabi was developed by Matthew Bruno and Stephen Cooke in September, 2007. Soon after graduating from The University of the Arts in Philadelphia, these two designers joined forces, design concepts, and business ideas. // Cabi provides clients with custom cabinets and storage units that are durable, quickly installed and re-configured, based on a client's space, style and budget. // The company's innovative cabinet system uses a range of anodized aluminum components and fittings to build a structure that is not only lighter and stronger than traditional cabinetry, but also antimicrobial and mold-resistant. All of Cabi's doors, drawers, and shelving are custom-made from high quality materials to fit the client's style preferences. // Typical installation of a Cabi storage solution takes approximately 75% less time than traditional methods, is delivered in compact packaging, and is quickly assembled on site. // Perhaps one of the more unique qualities of Cabi is its ability to easily change according to a client's needs. Should the client decide it's time to update, our durable units are easily reconfigured and redressed by the Cabi team to fit the client's new vision.



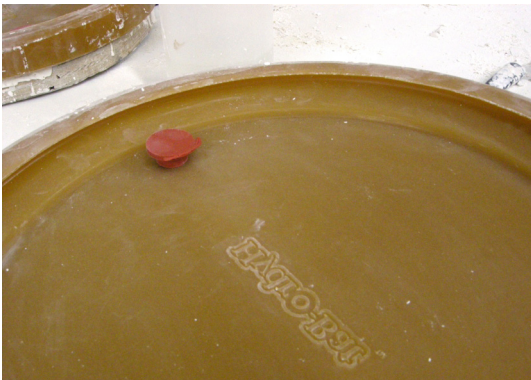
Cabi
203.524.0161
www.cabidesign.com

CARTER STUDIOS Carter Studios is comprised of my husband (Michael) and myself (Jessica), along with our dog, Old Bill (the shop manager). With backgrounds in ceramics, sculpture, metal fabrication, fine woodworking, interior design and high-end construction; we started our company in order to realize our concepts of quality craftsmanship and design through projects ranging from furniture and personal design objects to specialty construction and design renovations. Our business is run in our 2500 square foot live / work space located in the old Globe Dye Works factory in the Frankford section of Philadelphia.



Jessica Carter
jessica@claywoodsteelspace.com
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www.claywoodsteelspace.com

THE CERAMIC SHOP The Ceramic Shop was started by Philadelphia artist and educator Mark Lueders. In 1999 Mark invented the Hydro-Bat, the fast drying, durable bats used to make removing work from a pottery wheel more efficient. In 2001 the Hydro-Bat business outgrew its original location and moved into a beautiful old knitting factory in the Port Richmond section of Philadelphia. Wanting not only a venue for distributing his product, but to also fill the void for a much needed ceramic supply store in the Philadelphia area, The Ceramic Shop was born. Today the Ceramic Shop has grown into a multi-faceted business covering ceramics manufacturing, classes, studios, kiln and equipment repair, and of course pottery supplies. Mark employs 12 talented individuals and continues to help strengthen and support the Philadelphia ceramics community.



CHRIS MUFALLI + MATT BRAUN Tuned Pale Ale is a product that explores the musical affordances in everyday objects and promotes social spontaneity. While drinking beer, people become musically encouraged and often start making music with objects around them. This product aims to promote more of this type of social interaction. This product aims to inform users about the musical qualities of existing bottles and to make the bottle a better instrument.



Matt Braun
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www.2d3d5d.com

CHRIS WRIGHT CYCLES Porteur Bike - "Marguerite" // My passion is creating things with my hands, taking raw materials and transforming them into functional objects. These objects, in my case, are bicycles. My bicycle designs are very much influenced by the activities of daily life. Commuting to work, grocery shopping, socializing with friends, our mode of transportation should easily accommodate these things. I build bicycles for the practical yet discerning cyclist, the people who view their bicycle as a companion on all of their journeys. Each made-to-order frame is a result of 40+ hours of cutting, filing, bending, brazing, sanding, polishing and the like... and I enjoy every minute of it.



Chris Wright
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856.889.8184
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CHRISTOPHER XYDIS Titanium Bottle Opener // The design of this bottle opener is a departure from the mundane options that currently populate the mass production dominated market. Curved corners and smooth transitions between faces allow the opener to rest comfortably in the palm of the hand. The three tooth design allows the device to be utilized in one of two ways based on the user's preference. The choice of billet titanium is to ensure that the opener looks the same after a hundred uses as it did when it was first made.

Carbon Fiber Watering Can // Holding and manipulating a watering can is an awkward experience. This redesign focuses on the human factors of creating an experience that is comfortable for all users by constructing a handle that can be universally gripped. The sweeping lines and curves not only provide a more appealing design but also maintain a center of gravity below the handle, preventing strain on the user's wrist, regardless of the volume contained. The carbon fiber construction means that the device is durable, lightweight, and ensured to last as long or longer than the life of the garden.



Christopher Xydis
xydiscr@gmail.com
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CLAUDIA MILLS Working in a small production setting for more than two decades, Claudia Mills designs and weaves one-of-a-kind floor coverings, "My first priority is to create a well designed piece, a functioning floor covering - a product showcasing both beauty and durability." Claudia offers individually designed rugs, and custom created site-specific rugs that are unique in today's textile market. While the rugs have a contemporary, vibrant feel, they retain the texture and warmth of traditional rag rugs. With each floor covering she designs and creates, Claudia strikes an ideal balance between color, texture and pattern.



Claudia Mills
info@claudiamills.com
www.claudiamills.com

CRAFTWORK Jayme Guokas // Craftwork is a Philadelphia-based company that specializes in designing and building exciting living spaces - spaces that make a house into a home. We renovate kitchens and bathrooms, build custom cabinets and furniture, and install concrete countertops. We work with local hardwoods and reclaimed materials as much as possible and build quality products that will last for generations. Cabinetry is not outsourced but made by hand to accommodate custom designs, and features top quality hardware and finishes. Customer satisfaction is a high priority and we work closely with clients to envision and create.



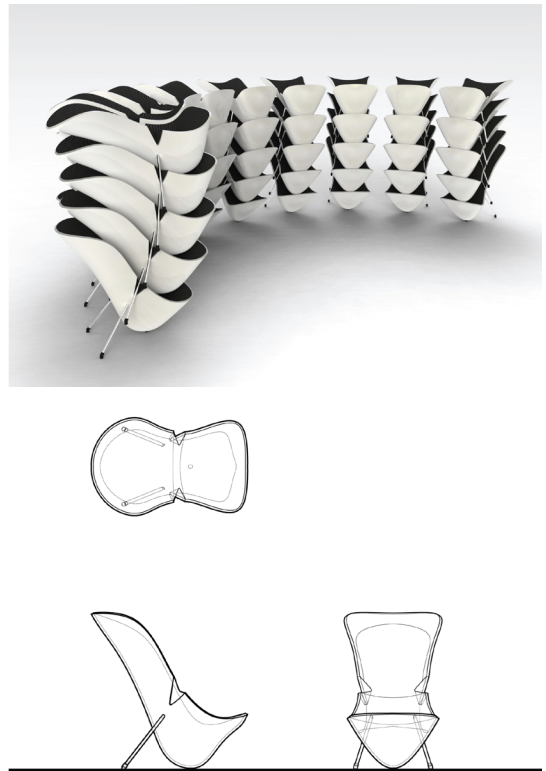
Jayme Guokas
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CUTESY BUT NOT CUTESY Diane Koss is the owner, designer, and creator behind the plush toy company Cutesy but not Cutesy - Handmade Plush Toys for the Young at Heart. All of my products are entirely stitched by hand without the use of any machines. Most of my designs consist of friendly monsters with large extravagant horns with a small bird-friend perched atop each one. My work is designed for children and children at heart and knows no age boundaries. It is available online and at the many craft shows I travel to throughout the country. My work has been on display in galleries all across the U.S. and published in various craft and textile magazines.



Diane Koss
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dkoss2.blogspot.com / www.cutesybutnotcutesy.com

DAMD (Dis-section Architecture Media Design) Robert B Trempe Jr // The first in a series of designs influenced by the analytical results of the "24X7@PHL" drawings series, the 24X7 Stacking (Adirondack) Lounge is designed as a stacking lounge for use within the Terminal B-C connector at Philadelphia International Airport. The formal design of the chair comes from the aggregate shapes found in the "24X7@PHL" animations combined with the ergonomic shape of the traditional Adirondack chair. Designed as an environment of respite for those with connecting flights at Philadelphia International Airport, the materials are chosen both for their resilience in public environments as well as their reference to the aircraft from which the user will be watching out the window.



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DESIGN CIRCLE INC. Design Circle Inc. is a product development firm that designs and engineers award-winning consumer and medical products. Our services include project management, product ideation, concept development, design, engineering, prototyping, tooling, manufacturing, Q.C., and logistics. Our solutions blend aesthetic, ergonomic, functional, and production considerations attuned to each client and project. // Our industrial design services include: Ideation, brainstorming, ergonomic analysis, interface design, concept sketching, rendering, 3D modeling, digital rendering, control documentation, patent development, and branding. // Our engineering services include: Problem solving, testing, 3D Pro-E & SolidWorks part design, electro-mechanical assemblies, costing, cost reduction, mechanism design and validation // Team: John Sinisi, Jonathan Hughes, Perry Beem, Billy Wong



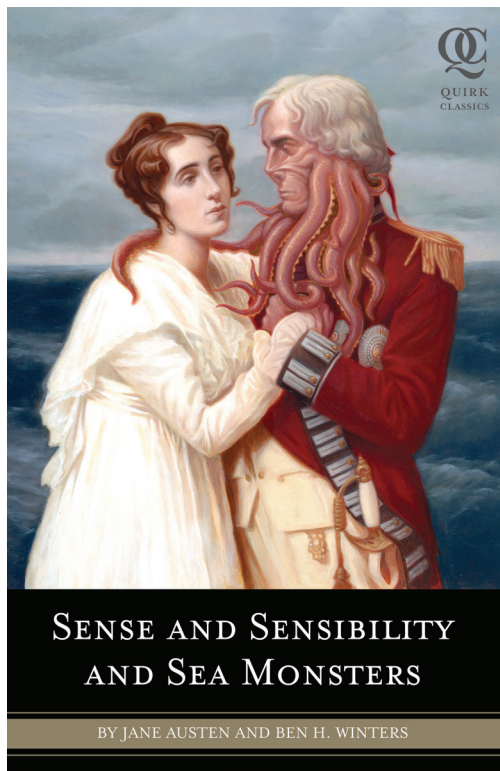
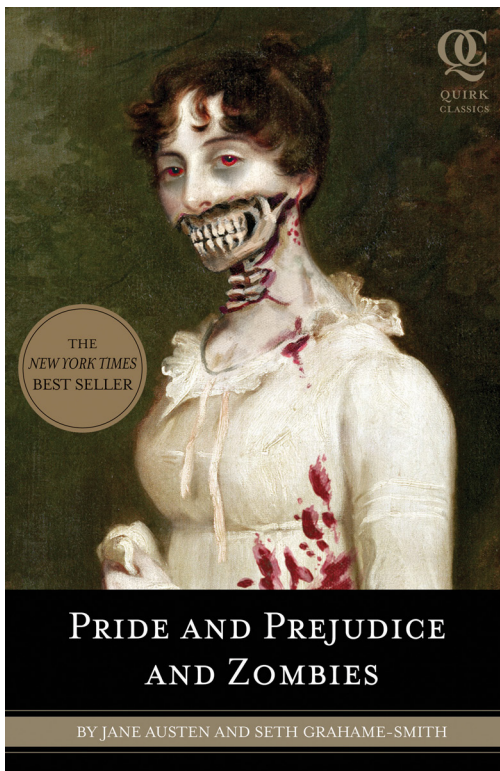
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DON MILLER Under my own name, I operate a one-man furniture design and manufacture studio in Germantown. The business has evolved through various guises for over 30 years. I am also an Asst. Professor and director of the Crafts/Wood program at the University of the Arts. // The studio work I produce is primarily original furniture and furniture related sculpture. My design process is directed by familiarity with materials and the making process, the work continually renewing itself through interrogation of experiences and outcomes. While the imagery and processes employed mine the traditions and history of furniture, the pieces themselves evoke a visceral aesthetic response while maintaining a specific relation to use. Reductive in their formal qualities, I hope the work elicits connections between familiar forms and patterns of use and the immediate experience of the viewer/user. The work is marketed in gallery settings or via a direct commission relationship.



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www.drmstudio.com

DOOGIE HORNER Doogie is a graphic designer, writer, and comedian. His cover for the New York Times best seller *Pride and Prejudice and Zombies* was awarded Amazon's cover of the year. His covers have won accolades in Print, How, and numerous other publications. He is also the designer and author of *Everything Explained Through Flowcharts*.



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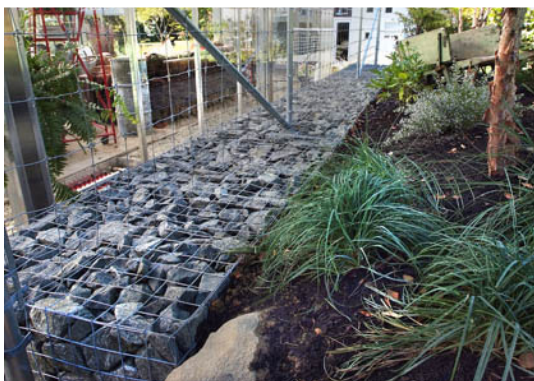
DOUGLAS BUCCI is a designer and educator in the field of jewelry and metalsmithing. He designs original jewelry pieces using CAD and cutting edge production processes, such as rapid prototyping. A CAD/CAM/RP consultant and designer for several national companies since 1995, Bucci views his process as one that allows for a creative freedom not found in traditional hand-made jewelry methods. Bucci's work has appeared in multiple periodicals & texts including Metalsmith magazine, American Craft magazine, and Lark Book's, 500 series & Darling Publication's, The Jewelry Compendium. In addition to CAD work, the artist has spent much of his time teaching Jewelry, Metalsmithing and Industrial Design. // Digital technology has become a medium that has redefined the arts, broadening horizons and changing both the practice and the production of countless disciplines including graphic design, photography, architecture, industrial design, and jewelry and metalsmithing. The technique of Computer Aided Design (CAD) is the perfect medium to explore innovations in the jewelry field. With the expansion of CAD and leaps of modern medical technologies, we can envision that not only prosthesis, but replicas of actual biomedical tissues could be realized.



Douglas Bucci
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GROUNDSWELL DESIGN GROUP Groundswell Design Group, LLC is a landscape design and build firm located in Hopewell, NJ. We specialize in all phases of project management from initial design through final installation. The Groundswell team takes great pride in their customer service, and will personally oversee every aspect of your project. Groundswell is comprised of a core team of landscape and hardscape designers and installers, as well as graphic artists. We work collaboratively with local artisans - sculptors, metalworkers, scenic artists - to insure a fresh perspective with every Groundswell design. // Groundswell Design Group, LLC, is a dedicated and dynamic landscaping company providing creative landscape solutions to its clients through outstanding commitment to product superiority and unrivaled expert customer service. Groundswell offers a full range of landscape design and build services. Our philosophy at Groundswell is that landscaping and our gardens should be a reflection of who we are, our surroundings, and our lifestyles.



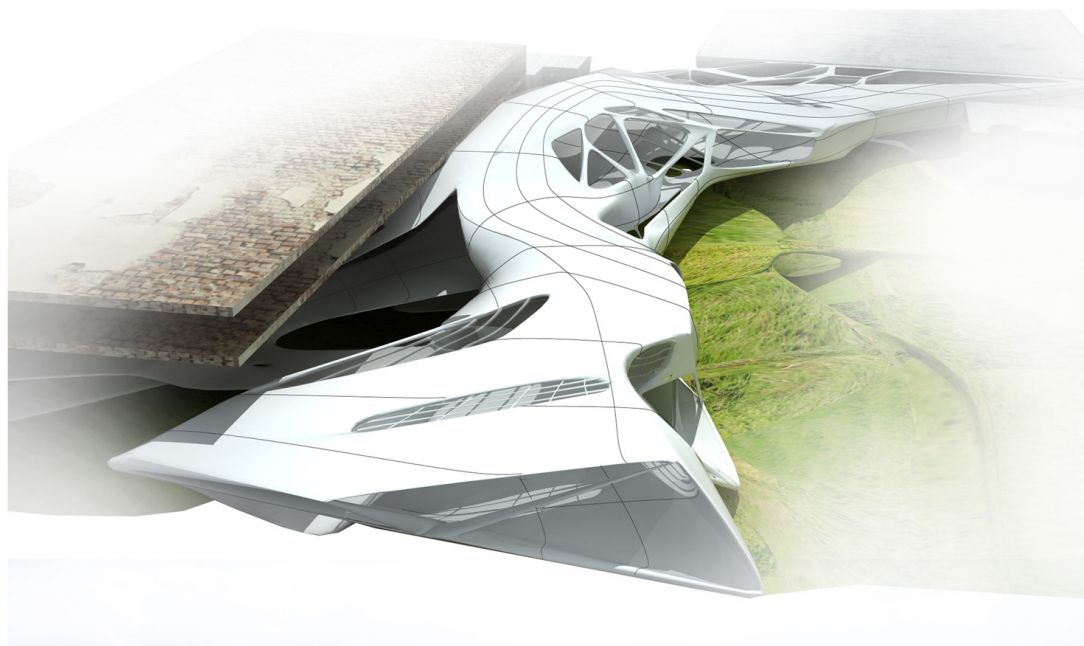
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HAMMARHEAD INDUSTRIES Hammarhead Industries' mission is to build elemental motorcycles outside of the plastic-encrusted mainstream motorcycle industry. HHI bikes honor the taut lines and lean form of the iconic motorcycles of the 1950's. Each build is executed with an eye towards repurposing, recycling and efficiency. For the Volta 102, we took a discarded Royal Enfield Bullet and modified it to create a fully electric motorcycle capable of reaching 75mph with a 70-mile range. The electric drive system was designed and built by Enertrac and includes a MHM-62 hub motor along with a 102-volt lithium polymer battery pack that offers 6kW of power.

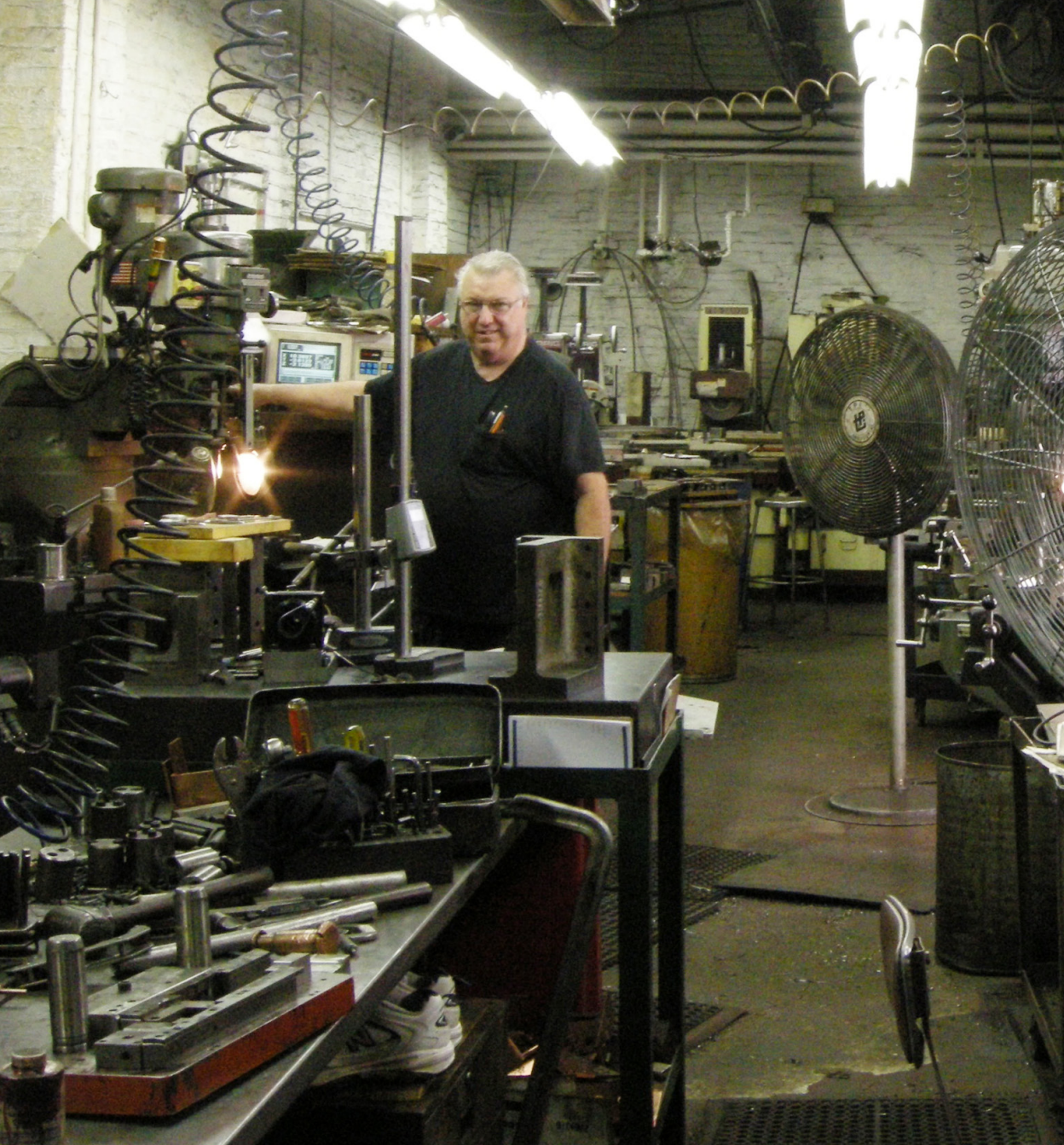


Hammarhead Industries
facebook: Hammarhead Industries
twitter: HammarBikes
www.hammarhead.com

HANXIAO LIU The Interactive Art Center // The submitted project is to design an interactive art center located at North Front Street and Jefferson Street in order to activate the existing industrial area and the adjacent neighborhood. // The Interactive Art Center is bringing different categories of activities to the site to provide opportunities for information exchanges, psychological and physical interactions between visitors and the art works exhibited, visitors and artists, artists and manufacturers, and among visitors themselves. The purpose is to create not only a space for public viewing of artworks, but also a space for continuous learning of other types of activities and interacting with people from different areas, either passively or actively. Consequently, by engaging the existing studio spaces and the industrial warehouses, as well as opening to the elementary school as a playground and art learning space, the Art Center is acting as a switch that turns on all components around the site. // Hanxiao Liu is entering the 2nd year of the Master of Architecture study at the University of Pennsylvania.



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Amber Street Studios





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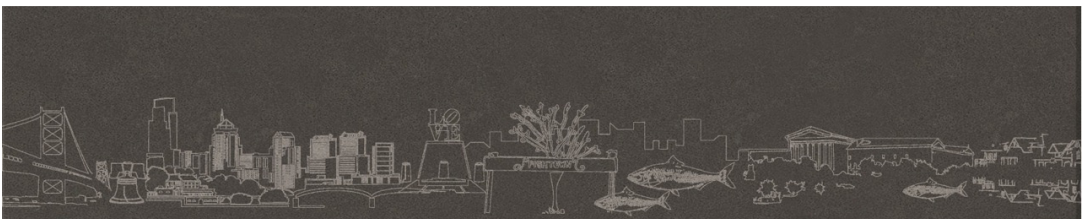




Fabric Horse
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HUMANKIND DESIGN + MAKERUSA // Humankind Design is a small but diverse group of artists sharing our design and real world fabrication skills with our clients working with us as partners in the product design. // Problem solving and future-proof design draw on interdisciplinary strengths--from both sides of the brain--to provide effective and often creative solutions for our clients. We work hand in hand with inventors, museum curators, architects, film producers, sculptors and real estate developers to make visions real. // We have a solution centered approach that has proven to be both dynamic and agile. // In the think tank, we analyze problems, spin 3D models, and crunch numbers. That's where we're busy programming the controller on a photovoltaic solar system, or delivering a CAD file the size of a city block to a busy engineering firm. In the laboratory, we get our hands dirty. We weld aluminum, mild, stainless, copper and bronze. We cast resin, epoxy, and other polymers. We lay up fiberglass. We love terrazzo. We are open to new materials if it means realizing your project. // Joel Erland, Bruce Wilhelm, Ric Allison, Nicole Debrocky



Humankind Design
humankind.design@gmail.com
267.972.1650
www.humankind-design.com

HYDROS BOTTLE Hydros Bottle was founded in 2009 by University of Pennsylvania graduates looking to take action to help the nearly 1 billion people who do not have access to clean water worldwide. We seek to promote sustainable solutions to the global water crisis and reduce the consumption of disposable water bottles through the sale of Hydros Bottle, the first everyday filtering water bottle. Hydros Bottles gives you great-tasting water on the go in a stylish, BPA-free, American-made bottle. For every bottle you buy, Hydros donates part of the proceeds to building water infrastructure in developing countries. // Jay Parekh, Aakash Mathur, Hydros Bottle LLC



Jay Prekh / Aakash Mathur
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1.866.830.1310
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JACOB MITAS Jacob Mitas is a violin restorationist and bow maker. MITAS utilizes the unique techniques, tools and scrap materials of violin and bow making to create custom, handmade wooden eyeglasses and jewelry.



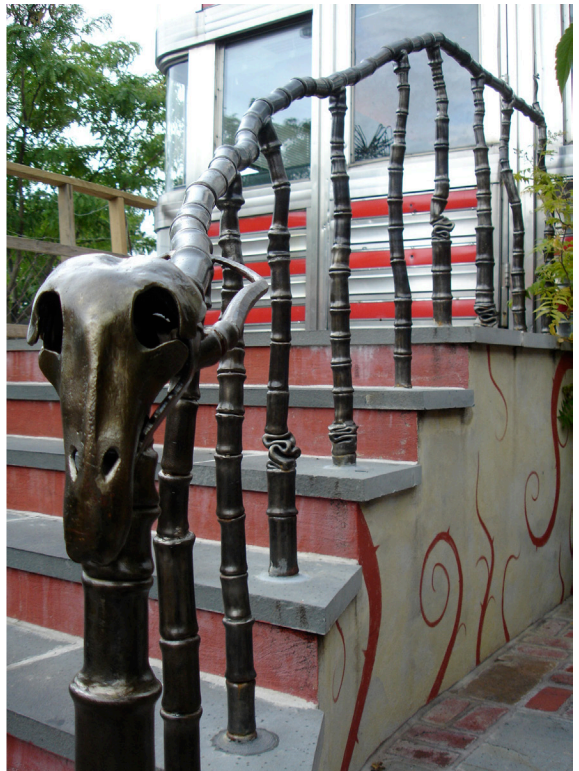
Jacob Mitas
jacobpablomitas@gmail.com

JAMES BOWMAN James Bowman has a Masters of Architecture from the University of Pennsylvania School of Design and a Bachelor of Architecture from Cornell University. His work explores the intersections of architecture, furniture design, and digital fabrication and emphasizes precise craftsmanship and an obsessive attention to detail. Mr. Bowman currently collaborates with Austin+Mergold, a multidisciplinary design firm in Philadelphia. He previously worked for Pentagram Architects in New York City, where his work included the Harley-Davidson Museum in Milwaukee, Wisconsin. James currently resides in Philadelphia.



James Bowman
jrgbowman@gmail.com
607.351.4056

JASON ROBERTS METAL WORKS (JRM WORKS LLC) I am a metalsmith concentrating on high-end commissioned work and custom fabrications. My background includes a BFA in Fine Metals from Kutztown University, studies in Europe, and a traditional Blacksmith's journeymananship. JRMWorks was founded in 2008 to meet Philadelphia's growing demand for a high-end art based metal shop. In Feb. 2010 the studio expanded to feature 8300 sq ft and the region's most diverse inventory of equipment and services. We focus on traditional craft and attention to detail. I pride myself on workmanship while utilizing modern methods. Whether a project is large or small, steel or silver; JRMWorks is there to build it. Projects include architectural interiors & exteriors, furnishings, personal adornment, and sculpture.



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JESSE GERARD Revolution Furniture showcases local craft and design in response to current methods of furniture production. This collaboration promotes the growth of a community that connects furniture makers and buyers. The first product to be introduced by Revolution Furniture is a milking stool. This stool is a fusion of craft and design. The minimal seat is the common link between each unique piece of furniture. Incorporating the same object into each stool highlights the differences between the work of the makers.



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JIM LOEWER GLASS CO. I [Jim Loewer] design, make, and sell glass objects for the home. I focus primarily on organic forms influenced by Japanese craft and the American studio glass movement. I make the work from clear and colored borosilicate glass rod and tubing. The glass is melted, worked, and blown in the flame of a surface mix propane/oxygen torch. My work is carried in over 130 galleries and stores in the U.S. and abroad including Barney's New York and Uncommon Goods. Trade shows, such as the Buyers Market of American Craft and the New York gift show are my primary means of introducing my products to buyers.



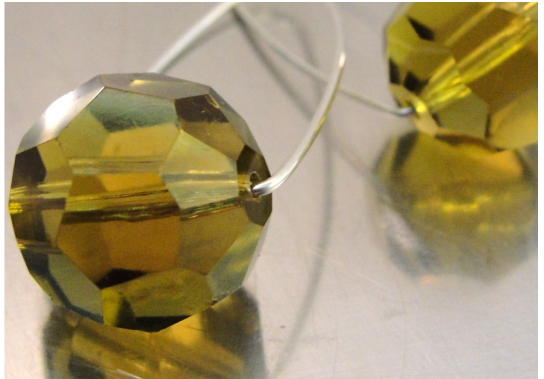
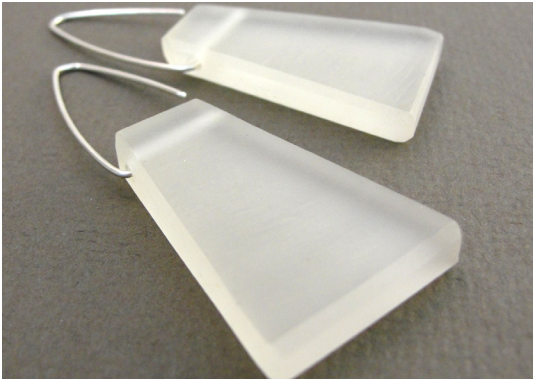
Jim Loewer
jimloewer@gmail.com
267.243.5843

JOHANNA BARTHMAIER Lower Schuylkill River Redevelopment Plan "phluidelphia" // Faced with one of the largest post industrial sites in Philadelphia, this intervention challenges the way Philadelphians interact with their rivers. Historically the Schuylkill river had been a thriving waterway supporting a rather large oil industry. Since globalization has forced many of these factories to close their doors, the river and its riparian land has fallen into toxic abandonment. I wanted to revive the water and soil quality along the rivers edge, and allow people to become reacquainted with the river. I created, using the path of the historic and since sewerized mill creek, a water quality channel connecting 53rd and Baltimore streets to the Schuylkill. The water quality channel relieves a major portion of the areas storm water that overflows from the sewers into the river during storm events, and adds necessary recreational areas along its edges. Using a series of swales and retentions to move water in a slower and more natural way to the river, the intervention addresses storm events through the use of topography and plant types. Dual programing for wet and dry seasons allow for a diversity of activities in different storm events.



Johanna Barthmaier
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 www.johannabarthmaier.com

KRISTA PEEL I make top quality, handmade, contemporary earrings. My work features semi-precious stones, gemstones, crystals, glass, ceramic, wood, shell, metal, lucite, and resin on sterling silver elongated earwires.



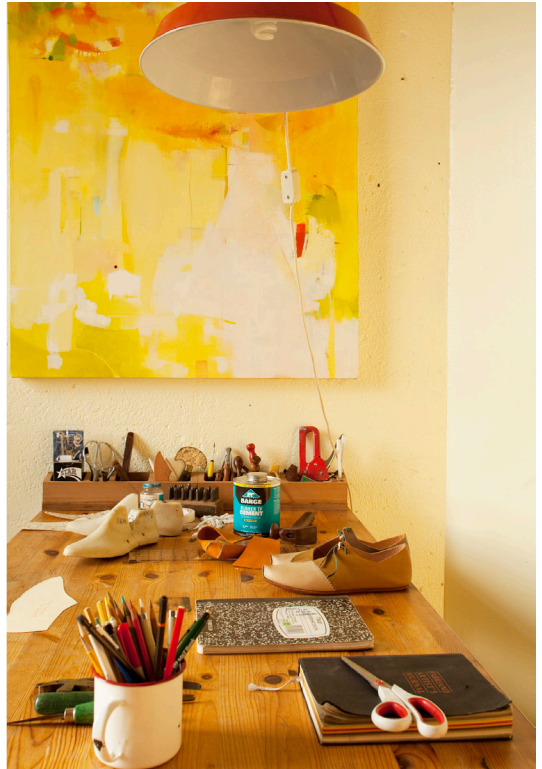
Krista Peel
610.772.0976
www.kristapeel.etsy.com

LASERFAB, INC. Cleon Martin and Leon Zimmerman // Laserfab, Inc. is a small service business in Lebanon, Pa., specializing in Laser & WaterJet cutting and CNC Bending. We are a very sophisticated business, using the best available Laser and Waterjet technologies and highly trained personnel to assist and serve our clients. We provide precision cut and formed components for clients ranging from the arts and agriculture, to machine shops and military. Our engineers will assist you in design development, providing practical solutions to achieve your product design goals from very thin Laser cut sheet metal to 2-3" thick Waterjet cut components.



Laserfab, Inc.
Cleon Martin
RFQ@Laserfab.net
866.297.6149
www.laserfab.net

LILA STUEMPFIG My name is Lila and my passion is making shoes. I aspire to create shoes that are both earthy and elegant. My love of nature, grace, and freedom help to inspire me and my work. My shoes are created mostly by hand. I divide my time between my home studio and a local shoe repair shop where I finish and sole my shoes using simple machines. I appreciate both the challenge of high craft and the beauty in imperfection. My process is often inspired by my materials. I work mostly in leather and am interested in using recycled and reclaimed materials in my shoes. Currently, I am in the process of experimenting and finding sources for these materials. One of my favorite challenges in shoe making is incorporating my other skills such as beadwork and sewing, as well as, my love of painting and fine art. I work best creating work by myself where I find solitary pleasure and can indulge in meditative bliss.



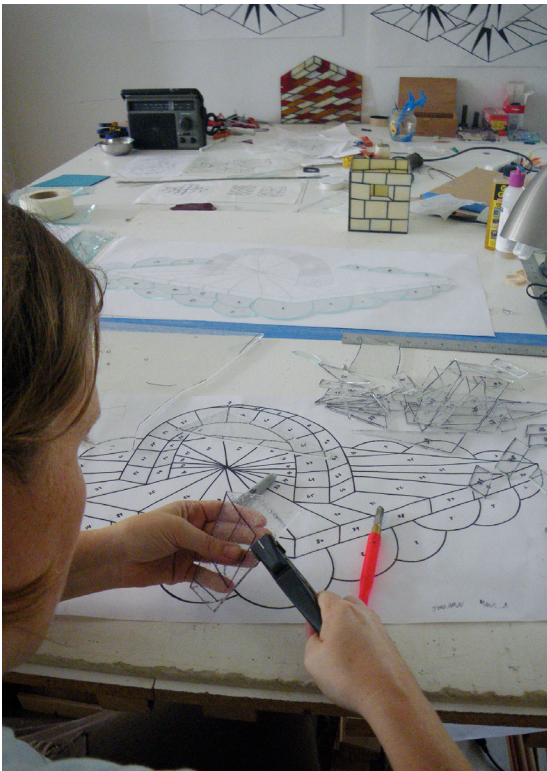
Lila Stuempfig
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215.307.6061
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LION OF THE SEA Mythical stuffed animals, hand woven beaded jewelry, ceramics, paper goods and unique designs on handmade bags and wallets are some of the crafts that I, Salihah Moore, make under the name "Lion of the Sea". Lion of the Sea started about four years ago when my friends and I would have craft nights and sell our work during first Friday's in old city. It started with a whale pencil case that I hand painted on canvas and from there I worked with decals, beads, a company that prints your designs on fabric and I attend craft fairs.



Salihah Moore
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lionofthesea.tumblr.com

MARINA BORKER Marina Borker creates handmade, stained glass window installations and decorative objects for residential, commercial, and public spaces. While stained glass artists often focus on the color and composition of glass itself, Marina Borker turns her attention to the leading that holds the glass together and uses it as a medium for drawing. She composes original patterns of geometric forms and optical illusions that perceptually engage the viewer. All patterns are first composed by hand, so that the final pieces are often quirky and irregular in appearance, like the drawn images they begin from.



Marina Borker
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215.990.3607
www.marinaborker.com

MATT BRAUN These Phonographic adapters for playing 45s are designed with DJs in mind. Magnets keep the pair together to form a sphere when not being used and prevent losing one. This form also makes it easier for DJs to change records quickly and leave the adapter on the turntable. Seen here are just 3D printed prototypes. The final product will be available in various powder coated colors of precision cast aluminum in very limited runs.



Matt Braun
matt@2d3d5d.com
www.2d3d5d.com

MATTHEW NOWICKI & CHRISTOPHER XYDIS The Peltier nightstand beverage chiller redefines the way we interact with a beverage by removing the need for ice to keep it cold. Place a beverage on top and rotate the base to adjust the temperature. The device creates a simple and intuitive experience delivering the beverage the way we want, at the temperature we want, whenever we want. Products exist to keep liquids hot however few have been effective at keeping liquids cold. The Peltier couples the experience of drinking something that is cold with the convenience of pouring a glass of water. This is a fundamental change in our relationship with beverages.



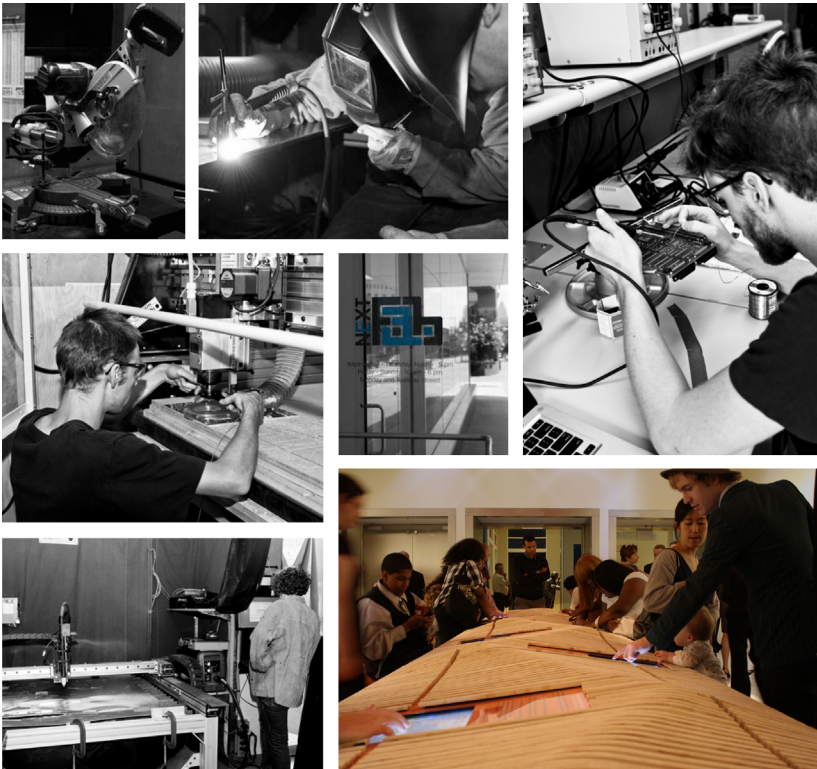
Christopher Xydis
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240.687.0458

MEIHUA CHEN The current market sells both picnic mats as well as picnic baskets. The concept of this product is to create a fusion of the two. This allows the mat to become the container for all of the picnic items. When the park goer arrives, she can simply place the bag down and release the sides to unveil the contained items and a mat large enough for two people. When they are finished, the simple folding process is reversed, allowing her to carry her items back home.



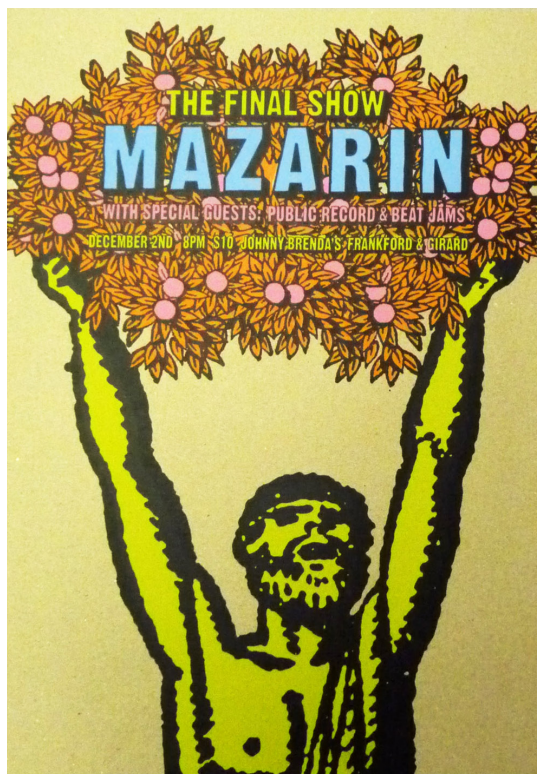
Meihua Chen
meihuachen92@gmail.com
626.616.6982

NEXTFAB STUDIO, LLC Located in the University City Science Center, NextFab Studio is Philadelphia's "gym for innovators." We are a membership-based, high-tech workshop and prototyping center, which provides the ideal setting for designers, tinkers and inventors to realize their visions. Our facility provides comfortable, clean and safe workspaces with hand tools, 3D printers, computer-controlled machine tools, software and electronics workbenches. We offer courses and workshops on topics such as software and equipment use and can provide technical services for design, product prototyping and model building on a contract basis.



NextFab
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Ground Floor
Philadelphia PA 19104
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www.nextfabstudio.com

OUTLAW PRINTING Outlaw Print Company is a small screen-printing facility in Philadelphia that serves as the umbrella operation for the many design and artistic pursuits of its founders Joel Peterson and Pete Whitney. With collective backgrounds in both commercial screen-printing and graphic design as well as photography and visual art, the studio serves to accommodate everything from the most mundane of contract print-work to the wildest creations of visual creativity.



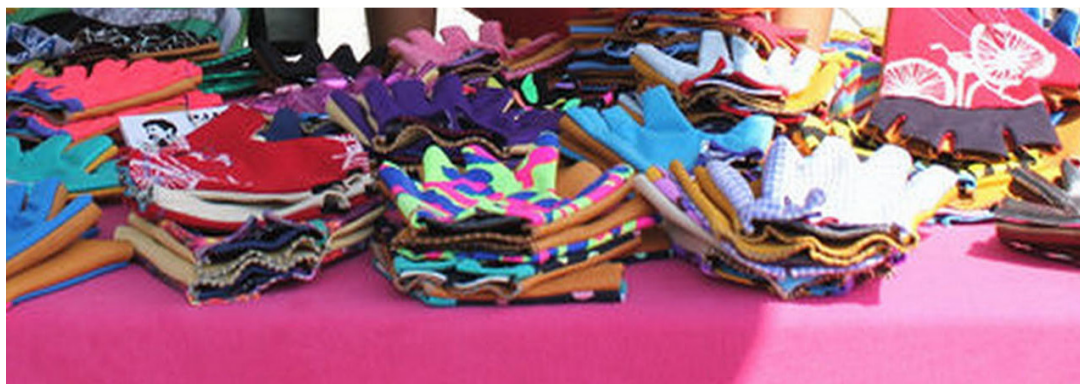
Outlaw Print Co.
info@outlawprintco.com
3237 Amber Street, Mail Box 5
Philadelphia, PA 19134
267.242.6311 / 267.243.3352
www.outlawprintco.com

PACE LAB, IPD 501; UNIVERSITY OF PENNSYLVANIA, INTEGRATED PRODUCT DESIGN This chess set was designed and fabricated by our team for an IPD 501 course project. The main idea behind the project was to explore manufacturing with our new CNC lathe, a Haas TL-1. Our set is a demonstration of the organic beauty that can be created from simple blocks of aluminum using simple machines. The queen was designed to resemble a flower and all the pieces attempt to blend into the floor, like well rooted trees. The pieces were designed in SolidWorks and cut with the TL-1, post processing was done with a Prototrak 3-Axis mill. // Geoff Johnson, Michael Shomin, Tim Cragg, Adam Libert



Geoff Johnson
gs_johnson@me.com
339.236.0133

PARTY IN MY POCKET The best darn fingerless gloves out there - Dura-Beauties // P.I.M.P! is all about awesomeness. Whether or not you're ready to wear, it is! // Party in my Pocket Spandex Designs is a company devoted to having as much fun as possible while maintaining a commitment to quality, excellence, and positivity in the fashion industry. Our prints and styles are strong, reminding us that it's our job to take fashion out of its box and make the joy of wearing clothes into whatever our hearts desire. Our colors are bright and lively just like we are on the inside. // When I first started wearing these clothes (and it hasn't been all too long) I often found myself feeling a little embarrassed. But what allowed me to go through with it is that when I went to the mirror, I knew beyond a shadow of a doubt, all I could see was awesomeness in the reflection of what the clothes brought out in me. There just wasn't any room for slouching or frowning in my soul when I wore those clothes. Passing on that positive, unbeatable sense of self is what this company is all about. // David Laverdure, Stefan Natchev, Tony Montagnaro, Keri Hansen, Elijah Snyder-Vidmar, Jarmel Christ



David Laverdure
347.600.0798
www.pimpgloves.com

R.E.LOAD BAGGAGE R.E.Load Baggage has been making custom messenger bags and accessories in Philadelphia since 1998. Founded and still run by former Philly messengers, we strive first and foremost to provide products that are durable enough to withstand use by actual working messengers. Every bag we make starts from scratch in our Philly production studio, so while we have a number of bags that are already ready to go in our showroom, we can also custom make bags that our customers build from the ground up from a huge selection of colors and features. We also offer custom graphics - set up and appliquéd by hand - for the flaps of our bags, making them truly one-of-a-kind! // R.E.Load's production crew is Roland Burns, Gerik Forston, Briann Tracey, Sarah Squadrito. We also have Ellie Lum helping with R+D and making stuff on the west coast. Damian Weinkrantz is our sales/customer service rep.



R.E.Load Baggage Co.
reloadeast@reloadbags.com
215.625.2987
www.reloadbags.com

RENEE MASOOMIAN Passing ideas through the eye of a needle, Renee Masoomian presents five labels from an intercourse of eras and unorthodox materials. // Seamlessly stitching the past into the future, Renee experiments with new materials and reinterprets older styles. From classic European cuts to futuristic club-wear and recycled accessories, each collection outfits a different mood. // By utilizing recycled materials, we literally wear our values on our sleeve. In a production era of squandered resources and exported labor, we rebel from these norms by incorporating used materials and by producing our wears locally, in Philadelphia.



Renee Masoomian
info@reneemasoomian.com
215.279.7350
www.reneemasoomian.com

ROGUE THEORY Kimberlee Mason + Christina Guerrero // Rogue Theory is a creative team of two, Kim & Christina. We are a handmade business currently located in the heart of Philadelphia, Pennsylvania. // With a huge passion for design, we spend most of our time either working on current projects or talking about future projects. We love the idea of combining Beauty AND Function. // There are far too many knick-knacks in the world, we want to create things you can actually use everyday. // It's wonderful to come across something that is Handmade. It's ten times better when you come across something that is Handmade + Functional! // ...Hence, Rogue Theory was born!



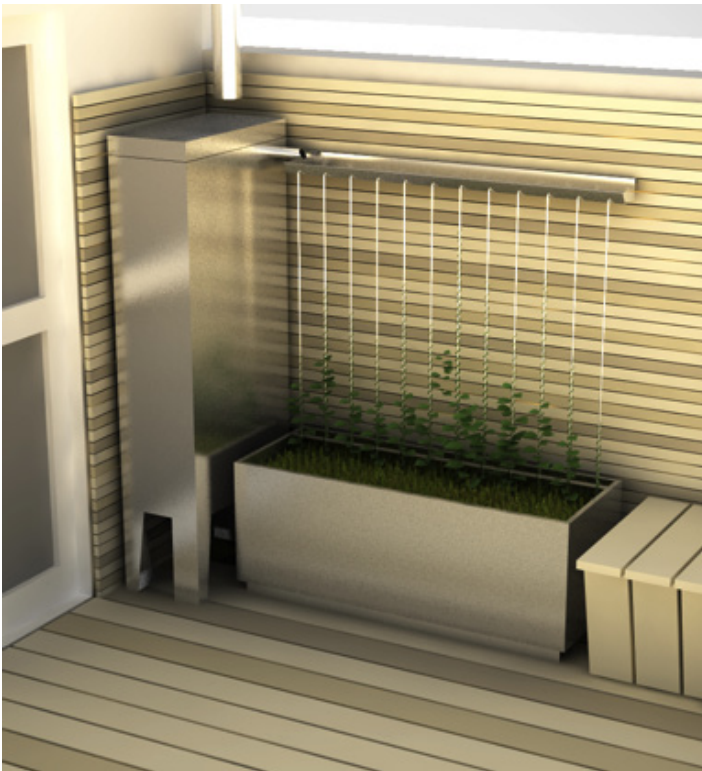
Rogue Theory
info@rogue-theory.com
215.284.7183
www.rogue-theory.com

SA VA FASHION SA VA is a groundbreaking clothing and accessories brand that is built on the platform of effortless, individual style and social consciousness. Based in Philadelphia, the brand is comprised of a flagship store and design studio at 1700 Sansom Street, adjacent garment center and an on-line fashion community and store. 90% of all garments sold at SA VA are made in Philadelphia always with Fair-trade and often sustainable materials. Our mission is to create beautiful clothing, local living wage jobs, reduce our carbon footprint and create strategic community partnerships. SA VA is locally made, globally inspired, and community focused fashion.



SA VA Fashion
1700 Sansom Street
Philadelphia, PA 19103
215.496.0408
www.savafashion.com

SHIFT SPACE DESIGN LLC SHIFT_DESIGN is a Philadelphia based design firm of sustainable outdoor products that aims to educate, inspire, and communicate the importance of clean technologies in the built environment. The product designs respond to ecological imperatives, are aesthetically modern, and tailored to work as modular systems. These products are oriented towards outdoor patio/garden spaces to provide a framework for incorporating a sustainable lifestyle for homeowners. Shift_Tank Project Team: Mario Gentile, Timothy Barnes, Thomas Reynolds, Christopher Mufalli



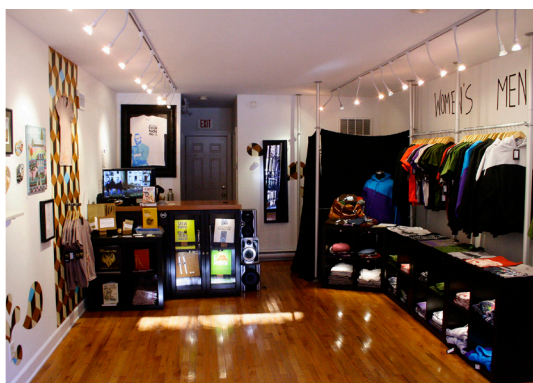
Shift_Design
info@shiftspacedesign.com
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www.shiftspacedesign.com

TODD KENT Ironing Board Chair // Ironing is a dreaded and antiquated task for which the tools are often hidden from site when not in use. By utilizing an object that already has a designated space within the room, the ironing board has taken on a new form. The chair's second purpose is hidden, yet the form is directly derived from the functionality of the hidden purpose—an ironing board. The seat profile matches the curvatures and taper of a dress shirt, while the seat back's unique profile allows for easy ironing of the shoulder area, sleeves, and pants.



Todd kent
toddkent1@gmail.com
856.905.3679
www.twmmmedia.com/toddkent/tkportfolio.pdf

TRICKGO TrickGo is a gallery, boutique, and collective of artists creating locally made limited edition t-shirts and accessories. TrickGo's founder, Matt Trigaux, started TrickGo during his freshman year at the University of the Arts with one t-shirt idea and \$200 to his name. Now at the ripe old age of 21, Matt has somehow smooth talked his way into a commercial lease to open TrickGo's own flagship shop in downtown Philadelphia, as well as TrickGo gallery. With no prior business or apparel design experience, Matt continues to grow TrickGo while still working on his another large project, getting a college degree.



TrickGo / Matt Trigaux
matt@trickgo.com
www.trickgo.com

VINYLUX Vinylux products are created from recycled vintage record albums that are transformed into a variety of new functional designs. The products represent a commitment to showcasing the soulful, tactile quality of vinyl records, while integrating the original record labels. We work with LPs, 45s, and vintage album covers to create bowls, clocks, mirrors, frames, coasters, jewelry, and notebooks. Vinylux gets its supply of recycled vinyl from record shops & collectors and reuses approximately 150,000 records or almost 40,000 pounds of material annually. All of our items are made in Philadelphia, using materials sourced from within the city whenever possible. Vinylux is committed to recycling and reducing energy consumption in our production processes, including the use of minimal packaging, efficient in-house production techniques and on-site distribution.



Jeff Davis / Vinylux
6139 Germantown Ave, Suite 101
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WELLS VISSAR INC. Wells Vissar Inc. are makers of scagliola. Although this artificial marble is indistinguishable from the original, it is actually colored and polished cement. Scagliola can be cast into forms that are virtually impossible or extremely costly to carve out of natural stone, therefore making it a particularly attractive option for the design industry! // Wells Vissar Inc. was the vision of Kathleen Vissar and Amy Wells, graduates of Moore College of Art. When Wells Vissar Inc. was established in 1993 the use of scagliola had vanished as an architectural option. // Working on a larger scale makes our material much more viable for commercial interiors. We have expanded the usability of our products with larger architectural options for both interior and exterior applications. // Wells Vissar Inc. looks to continue building relationships with both architects and designers that specialize in high-end custom design for commercial as well as private residential clients. We are represented in over 40 design showrooms nationwide. // Wells Vissar hires local artisans as subcontractors on a as needed basis. // Kathleen Vissar, President, Leo Brenman, Sculptor, Owen Kamihira, consultant, Chuck Connelly, consultant



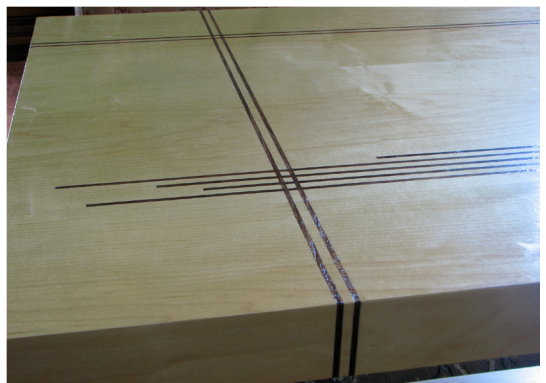
Wells Vissar Inc. / Kathleen Vissar
kathy@scagliola.com
1205 North 4th Street
Philadelphia, Pa 19122
T 215.763.1663 / F 215.236.0126
www.scagliola.com

WONDERBOY + STUN Since 2004, Wonderboy has been devoted to the modern boy. He's hip and charming with his own individual style. Designer Christine Johnston creates modern silhouettes using premium fabrics, meticulous details, unique palettes and just the right amount of cool. The line includes shirts, knitwear, denim, graphic tees, pants, shorts, sweaters, hoodies, outerwear and accessories, in sizes 6 months up to boy's size 10. Wonderboy is expertly crafted in the USA using exclusive prints, premium fabrics, and a keen eye for detail. // At the urging of Wonderboy customers, Johnston launched her Stun collection for girls in 2009. Stun is feminine minus the frilly and pretty without the precious. Each collection delivers a fresh take on dresses, skirts, tops, tees, pants and shorts in silhouettes that are lovely, innocent and easy to wear. In a word, stunning.



Wonderboy + Stun / Christine Johnston
chris@wonderboyclothing.com
215.462.1177
wonderboyclothing.com / stuncollection.com

ZACHARY CARUOLO I consider myself a designer/woodworker. I am intrigued by the fine art of woodworking particularly the design and construction of furniture. I think about pieces as focal points within a defined space and how these focal points can be not only aesthetically pleasing but also contain a solid balance of form and function. Within every project, I always try to incorporate certain woodworking techniques that will help to enhance the overall design of the piece along with my own personal level of skill.



Zachary Caruolo
zaccaruolo@gmail.com
856.693.0698

MASTERS OF INDUSTRIAL DESIGN PROGRAM AT THE UNIVERSITY OF THE ARTS

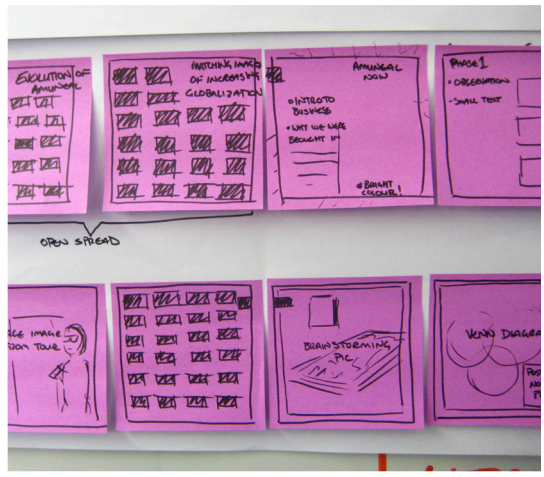
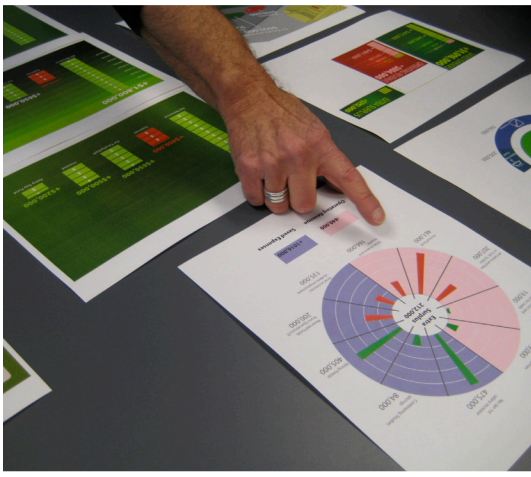
Welcome to the Masters of Industrial Design (MID) program at the University of the Arts in Philadelphia. A few years ago we decided to tear down, rethink, and rebuild our way of learning and practicing design. In a world fraught with complex, interconnected problems, industrial design can no longer isolate and simplify by focusing on product solutions.

MID students come from a range of professional backgrounds and prepare for a career that is driven by design thinking and realized through a design practice that sparks and facilitates innovation.

Our program recognizes design as the new management tool, instrumental in fostering strategic creativity and organizational learning.

We engage in long-term partnerships with industry and organizations that are looking for ways to develop and grow more sustainably, and that are interested to engage such change through design.

For more information please visit: www.mid-uarts.org



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Master's of Industrial Design at The University of the Arts
The University of Pennsylvania's School of Design

SPECIAL THANKS:

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The Corzo Center for Creative Economy
M3 Printing
DesignPhiladelphia

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