

## WORK EXPERIENCE

### JUNIPER&SCRIBE, LTD.

(Brooklyn, NY) May 2012-present

#### *Founder/Creative Director*

Services: Graphic Design for Print, Museums/Exhibits/Built Environment, Branding, Web, and Screen-based applications.

#### *Major projects/clients:*

- Corning Museum of Glass – wayfinding graphics** (Corning, NY) 2016.
- Beacon Health System – children’s exhibit** (South Bend, IN) 2016.
- Consumers Energy – Learning Lab** (MI) 2016.
- Oakmont Country Club – exhibit graphics** (Oakmont, PA) 2016.
- Wake Forest School of Medicine – alumni exhibit** (Winston-Salem, NC) 2015–16.
- Los Angeles Country Club – historic golf club display** (Los Angeles, CA) 2015–16.
- New York City Fire Museum** (New York, NY) 2015.
- National Lighthouse Museum** (Staten Island, NY) 2015.
- Baha’i Temple – Visitors’ Center** (Chicago, IL) 2014-15.
- Chicago Bears – exhibitry interventions** (Chicago, IL) 2012-15.
- USGA – Jack Nicklaus exhibit** (Far Hills, NJ) 2013-15.
- Because I Said I Would – fund-raising exhibit** (Columbus, OH) 2014.
- Peter Hyde Design – branding design** (Brooklyn, NY) 2014.
- AFS – World War I exhibit** (New York, NY) 2013-14.
- New York Magazine – design for print, web, special events** (New York, NY) 2012-14.
- NASA John Glen Visitor Center – exhibition graphic production** (Cleveland, OH) 2012.
- Waukesha County Museum – Les Paul Exhibit** (Waukesha, WI) 2013.
- National Hellenic Museum – marathon exhibit** (Chicago, IL) 2012.

*Note: See Academic section for current work at F.I.T. and the years between JCS, Ltd. and LHSA+DP.*

### LEE H. SKOLNICK ARCHITECTURE + DESIGN PARTNERSHIP

(New York, NY) October 2005 to August 2010.

#### *Senior Graphic Designer in a Multidisciplinary Firm (Architecture, Museum/Exhibit, and Graphic Design Firm).*

Responsibilities included: Involvement in all phases of projects (concept design, schematic design, design development, design production and installation), liaison to clients and fabricators, designing marketing materials, training and leading new designers in the graphics department. Managing growth and development of graphics department as separate discipline from the exhibition design department.

#### *Major projects involved in at LHSA+DP:*

- New York Historical Society** (New York, NY) 2007–10.
- New York Public Library/Penguin Publishing: Winnie-the-Pooh Room** (New York, NY) 2009.
- New York Hall of Science: Early Childhood Exhibit on the Senses** (Flushing, NY) 2008–09.
- Delaware Children’s Museum** (Wilmington, DE) 2007–09.
- Liberty National Golf Course** (Jersey City, NJ) 2007–09.
- Paley Center for Media** (New York, NY) 2006–09.
- Savannah Children’s Museum** (Savannah, GA) 2008–09.
- Wright Dunbar, Inc.: Vortex** (Dayton, OH) 2008.
- Minor League Baseball** (Durham, NC) 2007–08.
- 151 Wooster** (New York, NY) 2006–07.
- National Park Service: Teacher’s Guide for the Am. Revolution** (U.S. Dept. of Interior) 2006–07.
- Morris Museum – Guinness Collection** (Morristown, NJ) 2005–07.

### SELF-EMPLOYED GRAPHIC DESIGNER

(New York, NY area) 2002–05, clients/projects listed below:

#### **DMCD**, museum/exhibit design firm (New York, NY).

#### *Projects involved in at DMCD:*

- USS Monitor Center at The Mariners’ Museum** (Newport News, VA) 2004–05.
- Greenbelt Nature Center** (Staten Island, NY) 2003–04.
- Tweed Courthouse/City Hall Academy renewal** (New York, NY) 2002–03.

#### *Other misc. clients:*

**THUNDERDOG STUDIOS**, creative studio; **HOME FOR LOST BOYS**, Off Broadway play; **SPROUT\*BAG CO**, handbag company; **LIKENESS TO LILY**, musical ensemble; **2TRACK**, artist management; **SANDY GROUND HISTORICAL SOCIETY**, African-American women of Staten Island exhibit.

### KRENT/PAFFETT ASSOCIATES, INC.

(Boston, MA) March 1998 to June 2002.

#### *Senior Graphic Designer in a Museum/Exhibit and Environmental Design Firm.*

Responsibilities included: Involvement in all phases of projects (concept design, schematic design, design development, design production and installation), liaison to clients and fabricators, building html web sites for clients to proof work, designing marketing materials, training and leading new designers in the graphics department.

#### *Major projects involved in at Krent/Paffett Associates, Inc.:*

- Massachusetts Golf Hall of Fame** (Norton, MA) 2002.
- First Church of Christ Scientist: Mary Baker Eddy Library** (Boston, MA) 2001–02.
- Vermont Granite Museum of Barre** (Barre, VT) 2000–01.
- Timex: Timexpo Museum** (Waterbury, CT) 2000–01.
- International Tennis Hall of Fame** (Newport, RI) 1998–2001.
- Ivan Lendl Induction Exhibit** (Newport, RI) 2001.
- Davis Cup Exhibit** (Santander, Spain) 2000.
- US Open Exhibit** (New York, NY) 1999.
- ATP and WTA Tour Galleries** (Newport, RI) 1998–99.
- Boston Symphony Orchestra: 100th Anniv. of Symphony Hall** (Boston, MA) 2000.
- Bermuda Underwater Exploration Institute** (Hamilton, Bermuda) 1999–2000.
- Sears Tower: 25th Anniversary** (Chicago, IL) 1999.
- The Tech Museum of Innovation** (San Jose, CA) 1998.

### ILLINOIS ENTERTAINER (Chicago, IL) July 1996 to Feb. 1998.

#### *Graphic Designer/Editorial Assistant.*

Designed feature stories, ad design and production, plus general editorial work for monthly rock music magazine. Redesigning the appearance of the magazine.

### NEW CITY (Chicago, IL) Sept. 1995 to Jan. 1996.

#### *Ad designer for weekly entertainment periodical.*

## ACADEMIC

### FASHION INSTITUTE OF TECHNOLOGY (New York, NY)

Spring 2016–present: *Adjunct Professor*.

Taught in both the Communication Design and Visual Presentation & Exhibit Design (VPED) undergraduate programs.

### UNIVERSITY OF LINCOLN (Lincoln, UK) September 2010–September 2011: MA IN DESIGN WITH DISTINCTION.

MA advisors: John Stocker, Dr. Neil Maycroft, Sue Edwards, and Chris Twigg. For my major project I completed a series of media pieces based on different chapters from J.B. Priestley's *Delight*. It was an investigation on how media could be used to illustrate and inform the written word. The final exhibit combined not only electronic media, but also made use of the physical space surrounding the viewer/reader by incorporating found objects and graphic work that were used to execute the media pieces. Through this method the space became an illustrative extension of the written word. My written dissertation focused on how we view different media forms and their relationship with each other. Specifically looking at the book and ebook and how artists' books could be used to inform not only the next generation of ebooks, but also the next iteration of the codex in the post-ebook world.

### UNIVERSITY OF TEXAS (Austin, TX) Autumn 1991–Spring 1995: BFA IN DESIGN.

Senior thesis advisors: Dan Olsen and Paul Elliman.

Related non-credited classes:

**Parsons** (New York, NY) 2005: Dreamweaver, Advanced Flash.

**New School University** (New York, NY) 2004: After Effects.

**Art Institute of Boston** (Boston, MA) 2002: Flash.

## TECHNICAL SKILLS

Extensive knowledge of **Adobe Creative Cloud (Illustrator, InDesign, Photoshop), QuarkXPress**.

Additional knowledge in **After Effects, Premiere, Muse, Dreamweaver, HTML, CSS, Flash, MS Office, SketchUp**.

Experience in preparing production files and specifications for large-scale graphic fabricators, exhibit fabricators, off-set printers, and developers of online and digital applications, editing and exporting video in various formats.

## RECOGNITION

### *Pieces from Georges Perec's Species of Spaces:*

Selected for **2014 ArCH Film Festival**, AIA (Houston, TX).

Winner of the **2011 SMIBE Short Film Competition**,

[http://smibe.org/competition\\_2011.php](http://smibe.org/competition_2011.php)

**"The Journey The Makers The Book"**: Essay published in the June 2012 edition of **Desearch**, <http://desearch.co.uk/>

The **Murtogh D. Guinness Collection at Morris Museum** featured in the October 19, 2007 *The New York Times* Arts and Entertainment section and was the cover story for the March/April 2008 issue of *Exhibit Builder Magazine*.

Exhibit graphics for the **Boston Symphony Orchestra** featured in the January/February 2001 issue of *Communication Arts* and in the January 2001 issue of *Graphic Design USA*.