

Stacie Renné

CURRICULUM VITÆ 2018



Photo by Stacie Renné, The Big Sexy (a.k.a. Lake Superior)

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Vitæ

EDUCATION

Master of Fine Art Design Strategy and Innovation

Rocky Mountain College of Art and Design
Denver, CO

Bachelor of Fine Art

William Jewell College
Liberty, MO

OTHER

Artist

Painter/ Photographer

Activist

Feminist Action Collective Facilitator

Board Member

Duluth Art Institute
2016-Present

CONTACT

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EXPERIENCE

Duluth Business University

Graphic Design Program Head and Instructor
2000-2011

Minnesota Power

Supervisor, Corporate Communications
Creative Director/Art Director and Designer
2011-Present

i.e. design

Business Owner
Freelance Art Director, Designer, Photographer
2011-Present

Fleishman-Hillard, Inc.

Senior Designer
1997-1999

Farmland Industries, Inc.

Communications Consultant
Art Director/Designer
1988-1997

*“Everything is
Design.
Everything!”*

— Paul Rand

Design guru, Paul Rand summed it up best when he said, “Everything is design. Everything.” Whether we recognize it or not, design is all around us, in the magazines we read, the signs and billboards that line the highways, on cereal boxes, clothes, appliances and textbooks. Design sells. Design educates. Design communicates. Design is everything.

The challenge is for design to be good design. It is my passion, my profession, and my art. I learned long ago that simple, clean, design that communicates is at the heart of what separates good design from bad. We see examples of bad design all around us everyday. A lifelong goal of mine as a graphic designer and educator is to do what I can to change that. It takes time, creativity and skill to make good design decisions that lead to good communication. In my tenure as a studied and experienced graphic designer and artist, this is a lesson I teach myself each time I approach a new project. I spend as much time choosing the fonts as I do the colors; as

much time kerning the type as I do art directing and choosing the photography or illustrations. The tools I use are just tools but I have honed the way I use these them so that they have become like part of my own body. The keyboard and mouse are akin to the paintbrush I hold when I paint. Creativity does not come from the computer any more than from the canvas. A computer should not be used as a crutch, but rather as an amazing, infinitely changing tool. The world of design is at our fingertips, and how we use the tool is what sets us apart. Although not an ardent rule follower, I do believe that rules must be known before they can be broken to facilitate good design. I strive to do this in my own work. I aim to impart this to the students I have the privilege to teach.

This CV shows where I believe art and design intersect. It gives an overview of my own experience, and the teaching philosophy I bring to art and design.

Degrees Earned

LIFETIME LEARNER & EDUCATOR

M.F.A.

DESIGN STRATEGY & INNOVATION

Rocky Mountain College of Art and Design

Denver, CO

- DSI 5320 Leadership and Innovation
- DSI 5340 Business Foundations
- DSI 5510 Design Thinking
- DSI 5530 Ideation
- DSI 5540 Problem Solving
- DSI 5550 Prototyping
- DSI 5710 Research Methods
- DSI 5720 Critical Methods
- DSI 5930 Design for Change
- DSI 5940 Prospectus
- DSI 6000 Final Project

*Creativity and the
brain-to-hand connection*

B.F.A.

William Jewell College

Liberty, MO

“There are three responses to a piece of design — yes, no, and WOW!”

Wow is the one to aim for.”

—Milton Glaser



Photo by Stacie Renné, The break through

Philosophy & Practice

Milton Glaser's quote is at the heart of both my own design work and what I strive for as an educator. I feel it is a great gift to work in a profession that can make a lasting impact on people and I believe both the education and graphic design do just that. So, whether I use my skill as a graphic designer in activism or in the classroom, "wow" is always the response I aim for.

Getting a "wow" response for your work is one of the best feelings in the world, and a response I want my students to receive as well. Critiques are essential in getting to that point and I place a lot of emphasis on how to give and how to hear a critique. Listening and applying what is heard is crucial to being a good graphic designer. Listening is also a crucial part of being a good teacher. I recognize there are many different learning styles, so as I work to reach each

student, I have found a lot of success in: hear it, see it, do it. First, I talk about what is to be learned. I show examples and we discuss, then the students complete a hands-on demonstration of what they've learned. Often, somewhere in that process, I will see the light in their eyes as the "wow" is earned.

As a designer, the "wow" response is not always easy to come by. Because graphic design is a collaboration between a designer and client—trying to meet the needs and wants of the client, while creating a unique, eye-catching and effective communication takes skill, creativity and thoughtfulness and an ability to compromise without compromising the work. Navigating that space has been one of the greatest challenges of my career—and possibly, the most valuable asset I bring to the classroom.



Photo by Stacie Renné, 2018 ALLETE Profile

MINNESOTA POWER / ALLETE

2011-PRESENT

Corporate In-house

Awards:

**Better
Communications
Competition—
Utility Communicators
(UCI)**

2013 Best of Show
Print Advertising,
Minnesota Power Play
Ad Campaign

2nd Place
2014 ALLETE Profile

Supervisor, Corporate Communications

As part of the Corporate Communications team, I supervise a talented team of three graphic designers and a writer. I oversee the design and maintenance of five company websites, the design of its customer and employee print and digital communications as well as provide strategic communication support for its business units. The strategic aspect of design has always been a driving force in my work and I am adamant that, in addition to good visual graphic design, each communication must also be strategic.

I am also responsible for building and protecting the brand of ALLETE's six companies. This means strict adherence to graphic design standards—which I also developed. I concept, art direct and produce everything from television campaigns and corporate videos, to print and on line ads, bill inserts and Annual Reports (Profile). I also work with senior management to art direct and produce ALLETE's Annual Meeting.



Photo by Stacie Renné, New Scenic Café ad campaign

Freelance

Clients:

Joseph Nease Gallery
Feminist Action Collective
Clover Valley Press
LSSA

New Scenic Café
Relf Eyecare
Fond du Luth Casino
Black Bear Casino
Superior Shores
Zeitgeist Arts
AMPT
DBU
FIU

I.E. DESIGN

2000-PRESENT

Owner, Art Director, Designer

I moved to Duluth in 1999 and started my freelance business in 2000. My first consistent client was the New Scenic Café. I designed the logo, menus, direct mail, web page and anything else they needed. Logo and identity design are definite strengths and passions of mine.

At that same time, I partnered with Blacksheep Creative to do design for the Black Bear and Fond du Luth casinos. These two clients could not have been on more opposite ends of the graphic design spectrum. But it taught me to be flexible and develop different styles to meet the needs of each audience in a very unique way. My design work for the New Scenic Café later landed me the job of branding Relf Eyecare. Most recently, I have created brands for the Joseph Nease Gallery and Feminist Action Collective. Logo and identity design are definite strength and passions of mine. Combining typography and design to create a simple, strong mark is very satisfying. I also cherish collaborating with writers to combine typography with rich visuals to create book covers for Clover Valley Press.



Photo by Dewey Chapman, Art Directed by Stacie Renné, 1998 America Royal

FLEISHMAN-HILLARD, INC.

1997-1999

Senior Designer

Art directed and designed projects for national and international clients including American Royal, Ocean Spray, BASF and the Wheat Foods Council. I was also responsible for mentoring young graphic designers.

Public Relations

Awards:

1998 Nautilus Award:

Fleishman-Hillard
Annual Award for
creativity & ingenuity

PRSA Silver Anvil:

1997 Wheat Foods
Campaign

NAMA (National Agri Marketing Association):

1st Place

1997 American Royal
Campaign



Photo by Stacie Renné, Iowa Storm Front

FARMLAND INDUSTRIES

1988 - 1997

Corporate In-House

Awards:

NAMA (National Agri Marketing Association):

1st Place

1997 American Royal
Campaign

1st Place & Award of
Merit (National),
1993 Annual Report

Award of Merit

(National),

System Understanding
Campaign

CCA (Cooperative Communicators Association):

1st Place,

1995 Annual Report

National PRINT Competition

Award of Recognition/
Award of Merit:

1994 Annual Report &
Folder

Coordinator/Graphic Designer

Corporate Communication Specialist

I began my career as an advertising coordinator and quickly moved to graphic designer at this Fortune500 company. I was responsible for designing brochures, packaging, and print communications. In the designer role, I had the honor of working alongside designers at the internationally renowned Landor and Associates as we re-branded the entire company, and rural Co-ops. In addition, I worked with Grey Advertising, San Francisco, to develop and launch the new brand on co-op packaging and food products, still in stores today. As Communication Specialist, I art directed, designed, and produced five of the company's annual reports.



Photo by Stacie Renné, DBUmn.edu

DULUTH BUSINESS UNIVERSITY

2000 - 2011

Graphic Design Program Head/Instructor

My career in education started with a major undertaking—a job at DBU where I not only taught but also developed the curriculum for the school's fledgling Graphic Design program. I was basically given free reign to develop a program that would best fit into two years, and that would prepare the students for entry level jobs in graphic design.

As a hands-on instructor, I taught every class in the program from Basic Design Fundamentals, Typography, and Intro to the MacIntosh, to Advanced Dreamweaver and Resume and Portfolio.

I developed two levels of instruction for each of the Adobe suite programs. These classes taught students everything from the basics of the program's tool box to advanced techniques that challenged their creativity and skills while completing applicable projects along the way. Each class was built on the previous one

DBU GRAPHIC DESIGN COURSE CURRICULUM

Intro to Computers for Designers	Page Layout	Advanced Design
Drawing Concepts	Principles of Web Design	Interactive Graphics
Design Fundamentals	Basic Web Design	Resume & Portfolio Development
Color Theory	Advanced Vector Graphics	Prepress & Graphic File Output
Basic Typography	Advanced Digital Imaging	Ethics of Graphic Design
Vector Graphics	Advanced Page Layout	
Digital Imaging	Advanced Web Development	

so students could progress steadily through the program and be fully prepared to enter the workforce in a relatively limited amount of time.

I insisted on including in the curriculum an in-depth Prepress class. At that time, most entry level jobs were still in print. It has always been my belief that the better a designer understands the end product, and how a design will be produced, the better designer he or she will become. What use is a stunning design if it can't be reproduced?

I developed relationships with non-profit organizations so the students could have the real world, hands-on experience of working with a client. This also afforded them the opportunity to have an actual work product in their portfolio, not just student work. I only chose non-profit organizations because it is also my staunch belief

that design should never be given away. This was a theme that ran throughout my program and one I empathized in the class titled the Ethics of Graphic Design. I also insisted that each student must earn B- or better in their Graphic Design classes to progress to the next level. There is no room for below average performance in a competitive graphic design market. As a result, we were providing each student with the tools they needed to step into a design production job with confidence. Since our students did not have the benefit of a four-year degree, this hands-on experience definitely helped give them a competitive edge in the market.

I am very proud of the students who graduated from the Graphic Design program at DBU during my tenure, many of whom I still see and know are flourishing in their own careers.