And Then, NESAD alumni newsletter, no.14, Spring 2008

Art and Design Department

Follow this and additional works at: https://dc.suffolk.edu/ad-mag

Part of the Arts and Humanities Commons

Recommended Citation
https://dc.suffolk.edu/ad-mag/1

This Magazine is brought to you for free and open access by the Suffolk University Publications at Digital Collections @ Suffolk. It has been accepted for inclusion in And Then, NESADSU alumni newsletter by an authorized administrator of Digital Collections @ Suffolk. For more information, please contact dct@suffolk.edu.
The Daly Daly!

Rita Daly, now Assistant Professor in the Graphic Design program at NESADSU, has been teaching art and design since she was in college. From art classes for pre-college students, to after-school programs and classes for two-year-olds and their parents, to workshops for graphic designers, to college-level design school courses — Rita has taught them all. With an undergraduate degree in interior design and a minor in graphic design from Pratt and an MFA in Printmaking from Connecticut College, she has the background to formulate solutions to design problems large and small. And, with Morgan, her husband and partner, they are Daly & Daly, Inc. specializing in “corporate, institutional and retail identity through graphic and environmental design.”

Rita began teaching graphic design at NESADSU as an adjunct instructor in the fall of 1998 and, in the fall of 2005, became a full-time Assistant Professor. She has since taught a number of courses and was instrumental in formulating the MA program in Graphic Design, which, in its third year, now enrolls 24 students.

I recently asked Rita about her career.

“(Morgan) starts with A and works his way through the alphabet in an orderly way… I start with N and bounce to P and then A… That’s why we are Daly & Daly and not just Daly.”

Q. You and Morgan started Daly & Daly thirty years ago. What has kept you going and what has kept your work fresh?

A. We work together—we live together, we are seven hours apart in age and we are both Leos. I’m not sure what the answer is, but I do know that the field of graphic design is an exciting and stimulating profession.

Each client brings its own body of knowledge that we have to comprehend in order to produce thoughtful and meaningful communications. The cerebral stimulation is amazing, always presenting us with something new to learn, resulting in an accumulated knowledge that we always find useful.

Q. You two have different but very complimentary backgrounds. That must be a significant strength. Talk about how you work together?

A. We think differently. Morgan is an organized thinker. He starts with A and works his way through the alphabet in an orderly way, from one thought to the next in a linear fashion. I do not take a linear approach. I start with N and bounce to P and then A, allowing me to make unique connections and easily come up with new ideas. The good news is that most projects benefit from both approaches. That’s why we’re Daly & Daly and not just Daly.

Q. Your clients have included such names as Brandeis University, Brigham & Women’s Hospital, Houghton-Mifflin, FAO Schwarz, Doubletree Hotels and the Seaport Village Mall in Aruba. Your students must love hearing about that project!

A. As I teach I always have many stories to tell. Our accumulated stories often answer questions or make points that help students understand why a design or project should be produced in a particular way. The projects mentioned in this question all contain three-dimensional components, now known in the profession as Environmental Graphic Design. In 1971 the field of Environmental Graphic Design was in its very early stages. It really didn’t become a known profession until the early 80’s. We, because of our knowledge of creating in the built environment and our knowledge and experience in graphic design, were poised to hit the ground running. As witnessed by what we see each day – the Niketown stores, Times Square, street kiosks, “T” and bus stops.
Editor's Note

Perhaps I say this in every issue of "The New England School of Art & Design at Suffolk University Alumni Magazine, Spring 2008 Issue # 14" but there is so much going on around NESADSU that coming up with things to write about is, thankfully, never a problem!

Besides our upcoming reaccreditation site visit by The Council for Interior Design Accreditation (formerly FIDER), scheduled for the end of March, we are actively looking at several new major programs, to augment the existing ones in Graphic Design, Interior Design and Fine Arts (all, of course, with the Foundation component). We'll keep you in the dark for a bit longer though, as any new offerings have to pass muster with the Dean of the College of Arts and Sciences, Ken Greenberg (who has already given his blessing), as well as several University committees (who haven't yet). So, more on that later.

For those of you who are current students about to graduate, or alumni who are job-hunting, take a look at the article "Avoid the Top Ten Resume Mistakes", courtesy of Monster Worldwide. It's one of the most valuable articles of its kind I've seen in a long time. It's all common sense but, as they say, common sense isn't usually that common.

As always, we have wonderful accomplishments by our students and faculty to write about. This time it's Clara Wolverton, who is likewise heading in that direction. Perhaps they can get together with Ciana Evangelos, whose interview you will find on page 16 through it. NESADSU is spreading its net distill all the information you gather, facts from your client as well as research, the cultural aspects of the audience focus and the most important aspect of any design problem: the communication of a clear, succinct point. Perhaps I say this in every issue about this aspect of the design process is well on its way: true designing starts. The voice a student has formed, and the aesthetic fine-tuning of type, color form and composition are essential to the success of any project. You talk about a project for as long as you want, but, in this field, until your ideas take physical form you have nothing.

All of this is about approach. Once this aspect of the design process is well on its way: true designing starts. The voice a student has formed, and the aesthetic fine-tuning of type, color form and composition are essential to the success of any project. You talk about a project for as long as you want, but, in this field, until your ideas take physical form you have nothing.

All of this is about approach. Once this aspect of the design process is well on its way: true designing starts. The voice a student has formed, and the aesthetic fine-tuning of type, color form and composition are essential to the success of any project. You talk about a project for as long as you want, but, in this field, until your ideas take physical form you have nothing.

All of this is about approach. Once this aspect of the design process is well on its way: true designing starts. The voice a student has formed, and the aesthetic fine-tuning of type, color form and composition are essential to the success of any project. You talk about a project for as long as you want, but, in this field, until your ideas take physical form you have nothing.

Please send your photographs and news for inclusion in the next issue. Send all photographs, slides, or digital files, with an accompanying caption that identifies who is in the picture and when and where it was taken. All photographs, slides and digital files should be 300 dpi at 5” x 7” (1500 x 2100 pixels, total filesize 4 megabytes approximately), a high-resolution JPEG taken with at least a three-megapixel camera.

Facrulty Interview

A. Morgan says I'm like a 'Busy Box', one of those kid's toys with the doors that open and close—zipper that zip and wheels that buzz as they turn. I like Buzz. I like the challenges and I like figuring out how to balance many things at one time so working at Daly & Daly and teaching suits me. There is a strong link between the two. Business keeps me aware of current client needs, current technology, where the marketplace is going and how it's changing. Without this I don't think my teaching would be as successful or at least I feel that putting my feet in both arenas helps me place a perspective on both the graphic design profession and teaching.

What I feel is important is my ability to share the knowledge I have collected over the years with my students. Within my professional career lots of thinking and concluding has happened allowing me to help students do the same.

Another part of what makes my heart sing is seeing students progress from sometimes not even knowing what graphic design is, to becoming proficient designers. Seeing them use all the small things we all have contributed to their education, enabling them to create a voice for themselves and to find a life's work that satisfies. What they do, and what they become, makes all our lives so much richer. A. M.
Avoid The Top 10 Resume Mistakes

It’s deceptively easy to make mistakes on your resume and exceptionally difficult to repair the damage once an employer gets it. So prevention is critical, especially if you’ve never written one before. Here are the most common pitfalls and how you can avoid them.

1. Typo’s and Grammatical Errors
Your resume needs to be grammatically perfect. If it isn’t, employers will read between the lines and draw not-so-flattering conclusions about you, like: “This person can’t write,” or “This person obviously doesn’t care.”

2. Lack of Specifics
Employers need to understand what you’ve done and accomplished. For example:
- Worked with employees in a restaurant setting.
- Recruited, hired, trained, and supervised more than 20 employees in a restaurant with $2 million in annual sales.

Both of these phrases could describe the same person, but clearly the second one’s details and specifics will more likely grab an employer’s attention.

3. Attempting One Size Fits All
Whenever you try to develop a one-size-fits-all resume to send to all employers, you almost always end up with something employers will toss in the recycle bin. Employers want you to write a resume specifically for them. They expect you to clearly show how and why you fit the position in a specific organization.

4. Highlighting Duties Instead of Accomplishments
Employers need to understand what you’ve done and accomplished. For example:
- Resolved user questions as part of an IT help desk serving 4,000 employees.
- Developed three daily activities for preschool-age children and prepared them for a 10-minute holiday program performance.
- Reorganized 10 years’ worth of unwieldy files, making them easily accessible to department members.

5. Going on Too Long or Cutting Things Too Short
Despite what you may read or hear, there are no real rules governing the length of your resume. Why? Because human beings, who have different preferences and expectations where resumes are concerned, will be reading it. That doesn’t mean you should start sending out five-page resumes, of course. Generally speaking, you usually need to limit yourself to a maximum of two pages. But don’t feel you have to use two pages if one will do. Conversely, don’t cut the meat out of your resume simply to make it conform to an arbitrary one-page standard.

6. A Bad Objective
Employers do read your resume’s objective statement, but too often they plow through vague pufferies like, “Seeking a challenging position that offers professional growth.” Give employers something specific and, more importantly, something that focuses on their needs as well as your own. Example: “A challenging entry-level marketing position that allows me to contribute my skills and experience in fund-raising for nonprofits.”

7. No Action Verbs
Avoid using phrases like “responsible for.” Instead, use action verbs: “Resolved user questions as part of an IT help desk serving 4,000 employees.”

8. Leaving Off Important Information
You may be tempted, for example, to eliminate mention of the jobs you’ve taken to earn extra money for school. Typically, however, the soft skills you’ve gained from these experiences (e.g., work ethic, time management) are more important to employers than you might think.

9. Visually Too Busy
If your resume is wall-to-wall text featuring five different fonts, it will most likely give the employer a headache. So show your resume to several other people before sending it out. Do they find it visually attractive? If what you have is hard on the eyes, revise.

10. Incorrect Contact Information
I once worked with a student whose resume seemed incredibly strong, but he wasn’t getting any bites from employers. So one day, I jokingly asked him if the phone number he’d listed on his resume was correct. It wasn’t. Once he changed it, he started getting the calls he’d been expecting.

6. THRU APRIL 2007
Pre-College Alumnus

John Bogan

Molly Ferguson talks with John Bogan, BFA 2003. John Bogan of Beverly, MA will be the first alumnus of our Pre-College program for high school students to earn a BFA (in Graphic Design) from NESADSU! The Pre-College program, which began in 2000 with 10 students, past summer enrolled 23 in 2 sections. John, who took part in Pre-College in the summer of 2003, entered NESADSU in the fall of 2004 and will finish his degree program in May. Our congratulations to him and thanks to Molly Ferguson, Continuing Education program staffer, for putting this interview together.

Q. Why did you decide to take Pre-College at the School of Art & Design?

Although I had a passion and talent for art since childhood, my high school art teachers and family deserve a lot of credit for encouraging me to pursue that passion. During my junior year my art teacher informed me about the various Pre-College-type programs in the area. I decided that instead of bumming around the entire summer, I would take Pre-College at Suffolk. I wanted to prepare for the more difficult assignments in my senior-level classes and also wanted to get an idea of what college art classes would be like. I liked the location of Suffolk, and I liked the idea of going to a small art school within a larger university.

Q. What is your best memory from Pre-college?

My teachers, (Assistant Professor) Randall (Thurston) and (Instructor) Paul (Andrade) took the time to show us their own work. It was really strong stuff that left me impressed and inspired. I will always remember painting with Paul, and how he played Tom Waits or some other crazy tunes on a little boom box.

Q. What type of student would you recommend take Pre-College?

I would recommend Pre-College to any student who is considering studying art or design and wants to get a preview of what college studios are like.

Q. How did Pre-College help prepare you for the undergraduate arts experience? Did participating in Pre-College influence your choice of major?

I was introduced to more advanced concepts of design and process. Participating in Pre-College really helped solidify my decision to go into graphic design, and made me feel that Suffolk was the right school for me!

Q. What did you enjoy most about the studio/classroom environment?

I was really fond of the teachers. The way they presented the assignments and activities was exciting. I was curious about everything; the studios, Boston, classes, teachers. In high school I had fine-tuned my technical drawing and painting skills, but it wasn’t until Pre-College that I began to learn the conceptual ins and outs of design.

Q. How was the Pre-College experience different from your high-school art classes?

The Pre-College experience was totally new and unique. At that point I had no experience with the basic elements of design, apart from composition. Pre-College gave me the freedom to develop my own ideas, and I also got a sense of what college would be like.

Q. What was your favorite project or fieldtrip?

I remember going to local galleries around Back Bay—machine to show moving photographs to students, and starting to work on amazing stuff! - Molly Ferguson

Everybody’s Going to London

NESADSU Foundation Instructor Bebe Beard has been invited to participate in FILMOBILE, an international conference of artists who use cell phone videos in their art making, taking place in April at the University of Westminster in London. A screening and panel discussion will be held April 2nd and 3rd at Regent Street Polytechnic (now a part of the University), where, in 1896, brothers Auguste and Louis Lumiere demonstrated their machine to show moving photographs to an audience. Bebe will also take part in a month-long exhibition of her work on the Harrow Campus of the University in conjunction with the FILMOBILE conference. For more information on her work, please visit http://bebebeard.com and for information on the conference, please see http://rhizome.org/announce/view/51012.
Do you know your country’s punctuation and typography?

Sitting writing that I have re-relocated to my homeland, the UK, where the rules of punctuation and typography are different yet again to those of the USA and to those of France. As I was pounding the pavements (striding the sidewalks in US speak) of Manchester in my search for a wonderful design job in a top design or advertising agency I came across a little store selling fresh fruit and vegetables, some tinned goods (canned goods) and newspapers. Neither the newspapers nor the labels on the tinned goods were written in English. I was in the foreign foods aisle of an American supermarket that had been removed and put into its own premises. Just for fun I bought a couple of newspapers, one Spanish, one German to see if they could add any more to this idea of different countries having their own typographical rules, and to see if I could actually spot the differences. (See what happens when you have too much time on your hands?)

Q. Was this type done in the UK or the USA?
A. This is easy. Just look at the dashes; the hyphens, the spaces in the USA the long “m” dash is used to indicate a break in thought and as an alternative to parentheses. The “m” dash has no spaces either side of it but is horded optically to give a hint of white space. In the UK the “m” dash is an endangered species and rarely seen; in its place we use an “n” dash with a space either side. Next time you travel to the UK buy a magazine or a book and have a look.

Q. Which countries have spaces BEFORE some of its punctuation?
A. France. (And Canada?) In France you are obliged to insert a space before a comma, a colon or a semi-colon or a slash. Curiously, a certain word processing package, when set to work one being baseline aligned?

Q. Where do speech marks invert their order with the first one being baseline aligned?
A. In Germany and it looks very weird. I went all the way through the newspaper to make sure that it was not a printing error and then I even bought another newspaper another day to confirm. Somebody out there will be able to explain the history of this.

Q. Everywhere in the world follows the laws of hanging punctuation, don’t they?
A. Not in France they don’t. Nor in Germany nor in Spain. And boy does it look ugly. And the UK, well the jury is still out depending on the quality of the designer (pretty much like the USA really). For those of you who don’t know what I am talking about I have redesigned the example according to the way I was taught at NESADSU.

Q. How do I know if this is a question?
A. I look at the end of the sentence to see if there is a question mark. Except if I am reading in Spanish in which case I look at the start of the sentence whereupon I will find an enormous clue of an inverted question mark at the beginning of the sentence. For example, ¿Por quién dices eso? (“Why do you say that?”) I am a big fan; it alerts me to what I am reading. And they do the same with the exclamation mark as well.

Q. What new piece of punctuation can I use legally to make my work look different?
A. Well you can always try using the “interrobang”, which is non-standard form used to end sentences expressing surprise and question. The symbol is a combination of the question mark (aka the interrogative point) and the exclamation mark (known in printers’ jargon as a bang); it superimposes one mark on top of the other.

Which leaves me with just the one sentence…You spent how long writing this article! Kate McLean

You learn your country’s typography by chance—you grew up reading, reading books at high school and at college, reading magazines and newspapers. And if you choose to become a graphic designer then you really study the rules of typography to make sure you don’t look like an amateur using a nasty Microsoft application on a PC. My personal typographic osmosis happened in the UK. My design education was in the USA. I was, as they say, “confused”. And at the time I was not sure enough of my ground to question Laura Golly, so I simply elected not to. Now, with the experience of 2 years in Paris and 2 months in the UK I know that there is no right or wrong way just have to understand where you are, and make a point of learning the local rules.

What follows are extracts from my Unofficial Guide to the Minutiae of Punctuation and Typographical Peculiarities. Enjoy reading them and please feel free to correct me if I am mistaken on any point. Send your own Minutiae Rule or comment, either to Sara Chadwick (schadwic@suffolk.edu), or to me, Kate McLean (kmclean@mac.com).
1963 – Lynne Foy (Illustration) moved from Newton to Provortown two years ago, where she is showing her fine art work at Thanas Gallery after nine years at the recently closed Gallente Artisia. She also does commercial illustration and design and is nearly finished with a children’s book which she will begin marketing shortly. The advantages to Provincetown? “I live in the ocean and enjoy glorious sunrises and sunsets almost daily.” Take a look at Lynne’s website at www.lynnefox.com and get in touch at lynne.by@verizon.net.

1972 – William Bradbury (Graphic Design) while still at the Lowell Sun newspaper, is now teaching a graphic design class at Middlesex Community College. He and his wife Lise also have a studio on Western Avenue in Lowell, a 4-floor space they share with 50 other artists, one of whom is Gary Distram (Graphic Design 1982). You can reach Bill at bbrandry@lilibrad bard.com.

1974 – John Roman (Graphic Design) let us know the other day that he has been commissioned by Suffolk to produce a new design-oriented map for the University. “As you may have known, I was also involved in illustrating campus maps for colleges and universities across the country for many years and am excited to be applying my work to NESAD and Suffolk. The new Suffolk University map will depict the City of Boston’s attractions and landmarks and their relationship to Suffolk and NESAD campuses. This commission has been in the works for a few months now, but I just got word today [January 1, 2008] that the purchase order has been issued and I’m making the project official.” John’s website (www.johnromainillustration.com) currently shows one of his maps, though shortly will display 60 copies of them. Check it out and contact John at john@johnromain. illustration.com.

1979 – Laurie Dovalé (Graphic Design) recently completed the Alumni Update Form on the NESADSU website, giving us the first information we’d had on her since her graduation. After returning to the Caribbean, Laurie put her graphic design skills to work in her father’s ad agency and publishing firm for ten years, before leaving Curacao for the neighboring island of Bonaire. There she worked at various jobs before starting a B&B in 1990, at her mother’s suggestion. (“There weren’t any on the island and all the little hotels seemed to be making way for bigger ones.”) She ran the B&B until 2001 and is currently working with disabled children and helping a friend with his dining guide (“sells ads, distribution, copy writing, pretty much what I did for my dad.”). She’s also doing translations (Dutch/English and the reverse) and selling antiques (left over from the B&B). “Oh, I forgot, before I started the B&B, I worked on a movie, made especially for Showtime, called “Curacao,” with George C. Scott and VanishingMan!” before he got famous on CSI. That was some experience. I had to find and buy/rent stuff from all over the island for the sets. It was just what I liked – rustic old stuff, most of which they gave me afterwards. A 40-foot container full….” Now Laurie is thinking of returning to the Boston area, having spent a year in Barcelona, Spain, while still at the Lowell Sun news-paper, is now teaching a graphic design class at Middlesex Community College. He and his wife Lise also have a studio on Western Avenue in Lowell, a 4-floor space they share with 50 other artists, one of whom is Gary Distram (Graphic Design 1982). You can reach Bill at bbrandry@lilibrad bard.com.

1981 – Eli Cedrone (General Art) has exhibited her painting “Au- tresfois” at the Winter Junior Show at the Art Complex Museum in Dubuque. The show of 100 works selected from over 500 entries, runs until April 13, 2008 at the museum complex on Adler Street in Dubuque. Another painting of Eli’s, “Mercato”, won an Award of Excellence in the 2008 Members Show of the North Iowa Art League in Mason City, Iowa. You can reach Eli at artichick@ comcast.net.

1983 – Michele (Cormier) Biondo (Graphic Design) stopped by several months ago with her two daughters, one of whom is currently a Suffolk stu-dent but is considering a change of major. Michele’s younger daughter Gina, is in high school and is looking at colleges so both came to look at NESADSU, Michele, besides assisting her children with college decisions, is working as a graphic designer for Action Unlimited in Concord, MA, so both girls are familiar with the design world. You can reach Michele at mmcbiondo@yahoo.com.

1986 – Armando Bettencourt (Graphic Design) is giving up the corporate design world and is getting into (or rather, back into) fine arts and music, with a little design thrown in. As Allettencourt Studios in Attleboro, he’s pursuing his “kid-dream of incorporating fine art with my own original music. Each of my paintings is accompanied with an original song from CD albums I’ve written and recorded in the past.” Check out Armando’s website at http://home.comcast.net/~armando/165/atten court/home.htm and contact him at armando165@yahoo.com.

1989 – Jack Kacian (Graphic Design) recently supplied us with contact information for classmate Jack Kacian (see below), in the process of which updating his own information. He, Mark has taken a leaving with his real estate (“another casualty of this crazy market”) and has gone back to City Music, where he has worked for 9 of the past 12 years. City Music is a two-store chain that sells “most things musical as well as a lesson program with about 300 students.” He’s also just finished a new CD (you can find music downloads at myspace.com/markfishermu sic). Mark, who’s been married to his wife Nancy for 10 years, has two stepchildren. “Our daughter has just returned from 27 months in Benin, West Africa and is now enrolled in a Masters program at Brandeis University. Michael is a big-time computer geek working for the UI News’ production office on the network keeping all MA state colleges running. I feel like an underachiever hanging with this crowd sometimes!” You can reach Mark at moffiteren@y bloo.com.

1989 – Jack Kacian (Graphic Design) recently supplied us with contact information for classmate Jack Kacian (see below), in the process of which updating his own information. He, Mark has taken a leaving with his real estate (“another casualty of this crazy market”) and has gone back to City Music, where he has worked for 9 of the past 12 years. City Music is a two-store chain that sells “most things musical as well as a lesson program with about 300 students.” He’s also just finished a new CD (you can find music downloads at myspace.com/markfishermusic). Mark, who’s been married to his wife Nancy for 10 years, has two stepchildren. “Our daughter has just returned from 27 months in Benin, West Africa and is now enrolled in a Masters program at Brandeis University. Michael is a big-time computer geek working for the UI News’ production office on the network keeping all MA state colleges running. I feel like an underachiever hanging with this crowd sometimes!” You can reach Mark at moffiteren@ybloo.com.
1995 – Carroll Conquest (Graphic Design) 

Has just returned from a 12-day trip to Cuba with a group of Suffolk University graduate students. “We did research in our areas of interest for our capstone degree projects.” (Editor’s Note: Carroll is currently enrolled in a Masters of Art in Teaching program at Tufts University in conjunction with the School of the Museum of Fine Arts.) My research included meeting contemporary female artists in Cuba to discuss their art and the role of female artists in Cuba. Also, art education in Cuba with a focus on elementary school art education since that is the focus of my MAT degree. I am currently student teaching at Angier Elementary School in Newton and have been hired at the MFA as an adjunct museum art educator. I am excited to be working with exciting faculty from Iacocca and in the community to offer art to elementary children in the public schools. For

1996 – David Philé (Interior Design) 

Wrote to let us know that “the best Christmas present he got this year was to find out he’d passed the NCIDQ (National Council for Interior Design Qualification) exam!” The exam required for licensing (where applicable) and for professional membership in various interior design associations, covers the whole field of interior design and is extremely rigorous. So congratulations! David Sends yours to him at dphil@buildergroup.com.

1998 – Melissa Horvath (Graphic Design) and fiancé Ron Ryman were married on November 9th at The Bethwood in Tistabella, NJ. Melissa is a New Jersey native. She and her husband’s family attended as guests. After a snowboarding honeymoon at Whistler/Blackcomb in British Columbia, they are now in the process of buying a house. Both Melissa and Ron are from New York City so “wanted to be in a nice town that was close to New York.” Melissa is currently working at Witherell/Blackcomb.

2001 – Sarah (Rowe) Ankorøm (Graphic Design) has returned to Rhode Island this time to Hope Valley where she and her husband have bought their first house. In addition to working on the house, she has a new job with the Westerly (RI) Sun newspaper doing advertising design. You can reach Sarah at sarahannv@ymail.com.

2002 – Katherine Garbarino (Interior Design) has relocated to New York City and is working for Hakanson, the carpet firm she was with at the Boston Design Center before her move. You can get in touch with Kate at ktagir@k.com.

2002 – Nicholas Heiglmann (Graphic Design) has returned to Providence and is working at Silver Oyen, a design and web development studio in Portsmouth, NH. You can reach Nick at nheiglmann@vms.com.

2003 – Laura Hanson (Graphic Design) has left Small Army and for the past year has been working at Partners + Simon’s, a design and marketing firm specializing in the healthcare, financial services, life sciences and technology areas. You can reach Laura at shan@shan.com.

2007 – Daniela Wong-Chiulli (Graphic Design) has moved to Ridgeland, MA and is working for the Casual Male Retail Group in Canton, where she’s been since September of 2006. You can reach Sara at smac@yms.com.

2007 – Jason Whitlock (Interior Design) is working as the Greater Boston Rep for Durkan Hospitality, a Matchcarpet company based in Danston, GA. As such she calls on local architecture and interior design firms that work in hospitality design as well as restaurants, casinos, universities, etc. Recent clients have included the Boston Park Plaza Hotel, the Lenox Hotel and Harvard University. You can reach Aimee at aimee_whitlock@mdwhiteinfo.com.

2007 – Erika Brown (Master of Arts in Interior Design) has left Gensler to take a job as a Facilities Planner at Wentworth Institute of Technology in Boston. She has generously offered to provide information and networking contacts for any students interested in facilities management, so if you fall into that category please get in touch with Erika at rbrown@wit.edu.

2007 – Timothy Enright (Graphic Design) has relocated his family to NASHUA, leaving us with barely a smile to remember him by. (Editor’s Note: I was instructed to make this note “light-hearted and hilarious”…a tall order and moved back to New Hampshire. He’s now working in New York at Match Fine Print, a 3-person print production, design and consulting firm that does print work for luxury goods companies. They’re currently working on the redesign of packaging for Harry Winston, as well as projects for Moet-Hennessy, Kogol, Pentagram, and H. Stern. “Things are going great and I could not be happier in my position. A small firm with great people that understand that this field is not about being a commodity but an art …especially when I always talk about how I love design @ NASHUA.” And, if your clients are handing out free samples, Tim, remember your friends at school! You can reach Tim at brightlightstudios.com.

2007 – Hannah Kim-Seda (Fine Arts) has relocated to New Bedford, where she and her husband and their daughter Cara, one year old in January, can contact you at hanna@kimseda.com.

2007 – Kelly Pearson (Fine Arts) has recently moved to New Bedford, where she has bought “an historic sea captain’s house”. No longer with Grand Circle Travel, she is freelancing for such clients as PartyLite and Thomson CompuMark. You can reach Kelly at kmpearson@hotmail.com.

2007 – Timothy Enright (Graphic Design) has relocated his family to NASHUA, leaving us with barely a smile to remember him by. (Editor’s Note: I was instructed to make this note “light-hearted and hilarious”…a tall order and moved back to New Hampshire. He’s now working in New York at Match Fine Print, a 3-person print production, design and consulting firm that does print work for luxury goods companies. They’re currently working on the redesign of packaging for Harry Winston, as well as projects for Moet-Hennessy, Kogol, Pentagram, and H. Stern. “Things are going great and I could not be happier in my position. A small firm with great people that understand that this field is not about being a commodity but an art …especially when I always talk about how I love design @ NASHUA.” And, if your clients are handing out free samples, Tim, remember your friends at school! You can reach Tim at brightlightstudios.com.

2007 – Andrew King (Fine Arts) has relocated to NASHUA, leaving us with barely a smile to remember him by. (Editor’s Note: I was instructed to make this note “light-hearted and hilarious”…a tall order and moved back to New Hampshire. He’s now working in New York at Match Fine Print, a 3-person print production, design and consulting firm that does print work for luxury goods companies. They’re currently working on the redesign of packaging for Harry Winston, as well as projects for Moet-Hennessy, Kogol, Pentagram, and H. Stern. “Things are going great and I could not be happier in my position. A small firm with great people that understand that this field is not about being a commodity but an art …especially when I always talk about how I love design @ NASHUA.” And, if your clients are handing out free samples, Tim, remember your friends at school! You can reach Tim at brightlightstudios.com.

2007 – Nathaniel Fullbright (Fine Arts) has relocated to New Bedford, where she and her husband have bought “an historic sea captain’s house”. No longer with Grand Circle Travel, she is freelancing for such clients as PartyLite and Thomson CompuMark. You can reach Kelly at kmpearson@hotmail.com.

2007 – Helen Principio (Diploma in Interior Design) who was with the Expo Design Center in Burlington, MA, has been working since August at Berard Martel Ar- chitecture in Bedford, NH. Berard Martel is a general architecture firm, handling corporate, retail, hospitality, healthcare institutional and residential clients. You can reach Helen at hprincipio@yahoo.com.

2007 – Emily Tucker (MA in Interior Design) has a new job with the interior design firm Mancini Design in San Mateo, CA. You can get in touch with her at emity@usa.net.

2007 – Karen Urosevich (MA in Interior Design) has a new job at Benson Interior, a residential interior design firm in Boston. You can get in touch with Karen at karenurosevich@hotmail.com.

2007 – Daniela Wong-Chiulli (Graphic Design) recently took part in a two-person show called Framing the Line, of drawings inspired by the Japanese comic book art, manga. The Distillery Gallery in South Bos- ton (www.distillerygallery.com) Manga re- fers to comic book art, which in turn is often brought to film, becoming anime (Japanese animation). “The main distinction to be made between the art works on display and manga is that the latter involves images that are continuously in motion. The images drawn by [...] Wishing-Chiulli exist by themselves for themselves. They are manga-like images taken out of the context of narrative and placed in the context of contemplation.” (Distillery Gallery website) You can get in touch with Daniela at dchiulli@ymail.com.

2007 – Danielle Wong-Chiulli (Graphic Design) recently took part in a two-person show called Framing the Line, of drawings inspired by the Japanese comic book art, manga. The Distillery Gallery in South Bos- ton (www.distillerygallery.com) Manga re- fers to comic book art, which in turn is often brought to film, becoming anime (Japanese animation). “The main distinction to be made between the art works on display and manga is that the latter involves images that are continuously in motion. The images drawn by [...] Wishing-Chiulli exist by themselves for themselves. They are manga-like images taken out of the context of narrative and placed in the context of contemplation.” (Distillery Gallery website) You can get in touch with Daniela at dchiulli@ymail.com.
Hello Laura, Jen and Wallace,

I am currently applying for licensure as a vocational...notes from you

The restaurant, which opened in October of last year, consists of two small rooms, seating about 50 people, and is done in a sophisticated palette of warm tones with accents of red and gray. Beginning this spring, there will also be outdoor terrace seating for about 15."

A similar collaboration took place recently, in a small space in Harvard Square. Stephanie Rossi (Interior Design 2001), a practicing interior designer (www.spaziorosso.com), whose husband, Jerome Picca, is a chef, decided in 2006 to open a small restaurant in Cambridge, in the space previously occupied by the iconic Iruña. Starting from scratch, and leaving the food issues to Jerome, Stephanie set about designing the space. But what about a logo? Turning to her former NESADSU classmate and good friend, Joel Gendron (Graphic Design 2000), Stephanie and Jerome entrusted this important piece of the puzzle to him. The result? A snappy logo that says it all, to go with a small restaurant that, as the Boston Globe says, gives you “a distinct feeling of being at a party given by someone who is cooking to please you.”

Small Plates is a restaurant and wine bar, specializing in tapas or appetizer-sized portions that, in some cases, can be ordered in entrée-sized versions as well. One entrée or two tapas makes the perfect meal and allows the diner to try several different dishes. Everything is cooked or baked by Jerome and his staff and is “reminiscent of a dinner party given by someone who is cooking to please you” (Boston Globe).

In the interests of a full confession, I should tell you that I dined at Small Plates, with two family members, in February, on a Tuesday evening. The restaurant was full (reservations are a necessity), the food was wonderful, and the food was fabulous. Personally, I’m not fond of restaurants that serve plates piled high with food, half of which goes uneaten or goes home. Small Plates is perfect for those who want, well, a small plate, or who want to try several dishes. I had one tapas of baby lamb chops on a bed of Israeli couscous and vegetables, and another of puff pastry filled with lobster and asparagus. Both were beyond delicious and very reasonably priced. Then, the advantage of “small plates” being obvious, there was room for dessert, a peach/ginger bread pudding that was out of this world. A small but very good list of available wines added just the right finish. All in all, it was a wonderful meal in a lovely setting. That’s my review for the Globe’s, check out http://www.boston.com/lifestyle/food/articles/2008/02/06/small_plates_offers_eclectic_choice_of_nibbles/ or http://www.boston.com/ae/food/restaurants/articles/2007/12/21/enticing_tapas_in_a_refined_room/. You can also see a menu at www.smallplatesrestaurant.com. So support your fellow alumna! And bon appetit! S.C.

Recipe for Success

Students at NESADSU are taught to work together on projects, to collaborate, pooling their talents for the best result. Whether within a discipline or between two (say, interior design and graphics), the sum is nearly always better than its parts.

It is with great sadness that we learned just before Christmas of the death of Christopher Nolin (Interior Design 1995). Chris, who was living in the Albany area, had been the operations manager and then a group sales manager for Macy’s, before becoming the assistant manager of the Kohl’s store in Saratoga Springs. In 2006, he started Chris Nolin Home Improvement Services, combining his retail background with his interior design training. Chris leaves a wife, Tammy Bamford Nolin, one brother, and numerous other relatives. A funeral was held on November 30th, 2007. Our heartfelt sympathies go to his family and friends.

Page 14  15

NEWS & tidbits

Small Plates, Cambridge

Stephanie Rossi

Recipe for Success

Small Plates is a restaurant and wine bar, specializing in tapas or appetizer-sized portions that, in some cases, can be ordered in entrée-sized versions as well. One entrée or two tapas makes the perfect meal and allows the diner to try several different dishes. Everything is cooked or baked by Jerome and his staff and is “reminiscent of a dinner party given by someone who is cooking to please you” (Boston Globe).

In the interests of a full confession, I should tell you that I dined at Small Plates, with two family members, in February, on a Tuesday evening. The restaurant was full (reservations are a necessity), the food was wonderful, and the food was fabulous. Personally, I’m not fond of restaurants that serve plates piled high with food, half of which goes uneaten or goes home. Small Plates is perfect for those who want, well, a small plate, or who want to try several dishes. I had one tapas of baby lamb chops on a bed of Israeli couscous and vegetables, and another of puff pastry filled with lobster and asparagus. Both were beyond delicious and very reasonably priced. Then, the advantage of “small plates” being obvious, there was room for dessert, a peach/ginger bread pudding that was out of this world. A small but very good list of available wines added just the right finish. All in all, it was a wonderful meal in a lovely setting. That’s my review for the Globe’s, check out http://www.boston.com/lifestyle/food/articles/2008/02/06/small_plates_offers_eclectic_choice_of_nibbles/ or http://www.boston.com/ae/food/restaurants/articles/2007/12/21/enticing_tapas_in_a_refined_room/. You can also see a menu at www.smallplatesrestaurant.com. So support your fellow alumna! And bon appetit! S.C.

Recipe for Success

Students at NESADSU are taught to work together on projects, to collaborate, pooling their talents for the best result. Whether within a discipline or between two (say, interior design and graphics), the sum is nearly always better than its parts.

A similar collaboration took place recently, in a small space in Harvard Square. Stephanie Rossi (Interior Design 2001), a practicing interior designer (www.spaziorosso.com), whose husband, Jerome Picca, is a chef, decided in 2006 to open a small restaurant in Cambridge, in the space previously occupied by the iconic Iruña. Starting from scratch, and leaving the food issues to Jerome, Stephanie set about designing the space. But what about a logo? Turning to her former NESADSU classmate and good friend, Joel Gendron (Graphic Design 2000), Stephanie and Jerome entrusted this important piece of the puzzle to him. The result? A snappy logo that says it all, to go with a small restaurant that, as the Boston Globe says, gives you “a distinct feeling that you are eating inside someone’s home dining room”.

The restaurant, which opened in October of last year, consists of two small rooms, seating about 50 people, and is done in a sophisticated palette of warm tones with accents of red and gray. Beginning this spring, there will also be outdoor terrace seating for about 15.)

It is with great sadness that we learned just before Christmas of the death of Christopher Nolin (Interior Design 1995). Chris, who was living in the Albany area, had been the operations manager and then a group sales manager for Macy’s, before becoming the assistant manager of the Kohl’s store in Saratoga Springs. In 2006, he started Chris Nolin Home Improvement Services, combining his retail background with his interior design training. Chris leaves a wife, Tammy Bamford Nolin, one brother, and numerous other relatives. A funeral was held on November 30th, 2007. Our heartfelt sympathies go to his family and friends.

PASSAGES

It is with great sadness that we learned just before Christmas of the death of Christopher Nolin (Interior Design 1995). Chris, who was living in the Albany area, had been the operations manager and then a group sales manager for Macy’s, before becoming the assistant manager of the Kohl’s store in Saratoga Springs. In 2006, he started Chris Nolin Home Improvement Services, combining his retail background with his interior design training. Chris leaves a wife, Tammy Bamford Nolin, one brother, and numerous other relatives. A funeral was held on November 30th, 2007. Our heartfelt sympathies go to his family and friends.
Ciara Langley

One thing I find fascinating about the students in the Master of Arts program in Interior Design at NESADSU is the astonishing variety of their backgrounds. Not only do they come to us from some of the most prestigious colleges and universities in the U.S., but they also represented, in the 2006-2007 school year, over a dozen foreign countries. Ciara Langley is a good example of the best of them.

“Originally from Dublin, I traveled quite a bit from an early age and lived in Saudi Arabia for four years during my childhood. This instilled in me a fascination for and desire to travel and experience other cultures. After returning to Ireland and the Irish educational system, my parents saw some talent in my love for art. They encouraged my siblings and me to follow our passions in life and afforded us every opportunity possible to explore various interests, in my case art. When I was about nine, my parents enrolled me in classes with a local artist named Fiona O’Keeffe. Classes were very small, with only a few students, which afforded each of us great attention and really helped me to explore a range of mediums and approaches.

“At the age of fifteen I expressed to my parents my desire to follow art as a career path. They were again incredibly supportive, with great faith in my abilities. They explained to me the difficulties I might confront in a professional field in which it can be very hard to create a stable career. However they trusted me to find my own direction in life, knowing that I understood the amount of dedication it would require.

“I began a weekend portfolio course in a DLIADT (Dun Laoghaire Institute of Art, Design and Technology, a university in south Dublin). I was the youngest in the course as most people were eighteen preparing for entry into college the following academic year. The course was incredibly challenging and really made each of us question our ability and dedication. The professor was very critical and demanded a huge amount of effort from us. I spent two years doing this course, spending my final year of school taking state exams and compiling my final portfolio for college applications.

“I applied to NCAD (the National College of Art and Design, a central Dublin university known for being the leading art institution in Ireland). Competition for places at NCAD was tough but my application was strong enough and I was accepted on my first application after reviews of my portfolio and Leaving Certificate (a state exam required to get into college in Ireland).

“My time at NCAD was a difficult one. Natural talent was not enough and the professors constantly questioned our abilities and our dedication to the field of art. Having broken away from a very traditional arts approach in the 1960s the college strove to produce work strong in concept and powerful in effect. There were many supporting subjects that we were required to take including history, media studies, sociology, aesthetics, etc. Our finals included an extensive 10,000-word written thesis along with a much anticipated final degree show attended and reviewed by the Irish media.

“In 2001 I graduated with a Bachelor of Fine Art honors degree, specializing in printmaking. My final degree show in NCAD was very abstract in nature and I chose to exhibit a final selection of lithographic prints in conjunction with a drawing installation. The installation consisted of a large B’X B’ completely enclosed room filled with abstract drawings and visible only through small strategically placed view ports. Viewers had to maneuver around the structure and engage with it to fully explore and receive from the work. The drawings evolved over a period of about six weeks and were catalogued with photographs throughout this period. These images were created in conjunction with the set of lithographs and together explored over three semesters the nature of underlying forms, notions of their spatial relationships and my perceptions of the world around me. I was using the process of drawing itself to understand something more about myself, my philosophy of reality, experience and an understanding of reality beyond the tangible physical form.

“Now I began contemplating earning a Masters degree. I had enjoyed the challenge and stimulation of university life and was eager to continue to pursue my education in some capacity. The drawings and the work I created during this time became very architectural in nature as I explored spatial relationships, encounters between forms and personal experience when engaging with a structural form. At the time my sister was finishing an architecture degree and I found myself intrigued by the complexity of concept and detailing in her models and drawings. Then, as I was finishing my studies at NCAD, I was offered a job as a graphic design intern in Burlington, Massachusetts. I was eager to travel more and had never been to America so I jumped at the opportunity to spend time in New England traveling and gaining work experience. I spent a couple of summers working there, at the same time researching various Masters programs.

“My original intention was to undertake my next degree in Europe and carry on with the fine arts route, obtaining either a Masters in Fine Arts or perhaps a degree in Art Therapy. Then, during one commute to work on the subway, I saw a poster for NESADSU and decided to see what programs they had to offer. I discovered the MA program in Interior Design and became really excited by the descriptions of the courses involved. I contacted NESADSU for more information about the program requirements and was told about an upcoming informational evening, so decided to attend. I recall very clearly meeting Mark Brus at the event and sitting around a table with him and other prospective students discussing the courses and the fields of interior design and architecture. He had a great passion for design and a dedication to the field that was incredibly encouraging and inspiring. I owe him a great thank you for convincing me to apply to NESADSU. So, I made my decision to put in an application and thankfully was accepted. It was quite a big leap of faith for me to leave Europe, my family and my life as I had known it but the decision came very easily somehow. I felt great excitement to be pushing my career in a new direction that still remained rooted in my passion for the arts.

“I began my classes in the fall semester of 2004. I was immediately excited by the possibilities and the complexity of interior architectural design. The professors were incredibly knowledgeable and passionate about their subjects, which made for very enjoyable educational experiences. I found a dedication to students and a supportive network I believed was lacking in some of my previous educational experiences. Students weren’t competing aggressively with one another but rather actively engaging with each other, exchanging ideas and stimulating creativity. I also began to find a satisfaction in design that wasn’t supplied by my fine art endeavors. I began to recognize the power of good design to influence the lives of people, affecting and inspiring in a multitude of ways, while satisfying the creative and conceptual drives I had found in fine art. Architectural design permitted me to express a creative voice, then move that voice beyond the confines of the gallery and the exhibition.

“During my time at NESADSU I continued with internships in graphic design and interior design to support my education. While entering my final year I heard about a graduate fellowship at Suffolk’s Ballotti Learning Center. I approached Lauren Simontett [the BLC’s Educational consultant attached to NESADSU] about the position and was instantly excited by her enthusiasm and


**Ciara Langley**

dedication to the student body. I was awarded the fellowship and worked closely with Laureen for my final year at NESADSU. This was an incredibly rewarding learning experience for me. Laureen provided me with every possible support to enable me to offer the students at NESADSU the guidance and information to help them excel in their studies. I worked with a dedicated and inspiring team of tutors and greatly appreciate what the students I served with offered me in return. The work itself was very demanding and quite stressful on top of a full course load, but was an invaluable learning experience. We offered our students group workshops on various computer programs, specific skill sets and techniques as well as support in difficult classes. We also offered one-on-one regular tutoring sessions as well as study guides, informational handouts and study groups.

“In my final semester at NESADSU I was invited by Nacer Benkasi to work as a teaching assistant in his Contract Design Studio class. Working alongside Nacer proved to be another fantastic experience at NESADSU. He was a very demanding professor with high expectations of his students but he taught in a way that challenged them to produce engaging, refreshing design proposals. He instilled in me great enthusiasm for the potential of teaching in this field and I hope in the near future to be able to return to higher education in a teaching capacity again.

“In the spring of 2007, I completed my Masters degree. I had spent the best part of the past four years in Boston and had come to love the city and make great friends and professional contacts while there. As graduation approached, however, I felt the need to address decisions about my future again and what path I wanted to travel next. I felt that now was the time to continue with my travels and push my career in a new direction. For some uncertain reason London was enticing me in much the same way Boston and NESADSU had. I woke one morning and just made the decision to move to a wild and exciting city, filled with outstanding design firms and unlimited potential.

“So, after graduation I returned to Europe, spending most of the summer traveling around the continent and finally settling in London in August. I found a fantastic apartment in Waterloo, a very central area in the south of the city. It allows me to walk to almost anywhere in central London in about thirty minutes and the apartment itself is quirky and filled with great character. Within two weeks I had sent out numerous applications and was offered a job on my first interview with a firm called TTG Architects. They sounded excited about my application and I was very attracted to their genuine desire to provide me with a challenging and exciting opportunity with the firm.

“I have now been working at TTG for seven months and with each month that goes by I feel greater excitement and enthusiasm about going to work. I have become heavily involved in a major, multi-million pound retail development for a high profile client in Cardiff, the capital of Wales. The work itself has become increasingly challenging but I am lucky to have a director who puts great faith in my abilities and the increasing responsibilities of my role. My position is technically ‘assistant architect’ rather than interior designer, but it is giving me great experience in areas like construction and detailing and I feel my knowledge base continue to explode after the strong foundations provided by my education at NESADSU.”

With our thanks to Ciara for sharing her experiences – and our best wishes for a bright future. S.C.

---

**IIDA NEW ENGLAND LEADERS BREAKFAST MAY 1, 2008**

Is it possible that US companies no longer have the leadership, tools and culture to enable the development of great ideas?

Creative companies are facing aggressive international competition in the global race for innovation. Have we become risk-averse? Innovation is hard to do and difficult to measure. It is a process that has as much to do with the refinement and augmentation of an idea as it does with the initial creation. Successful companies will adapt and evolve, incorporating new financial, organizational and management models that resist conventional approaches and respond to social, environmental and market challenges. Are we poised for resurgence?

Please join IIDA New England to hear Thomas A. Stewart, Editor and Managing Director of the Harvard Business Review as he discusses the biggest threats and the most exciting opportunities in business.

---

**SPEAKER: THOMAS A. STEWART**

Thomas A. Stewart is the Editor and Managing Director of the Harvard Business Review. In publication since 1922, the mission of Harvard Business Review is to improve the practice of management in a changing world. Prior to joining HBR, he was Editorial Director of Business 2.0 and a member of the Board of Editors of Fortune. In a series of Fortune articles, he pioneered the field of intellectual capital, which led to his groundbreaking 1997 book, Intellectual Capital: The New Wealth of Organizations. It was followed early in 2002 by The Wealth of Knowledge: Intellectual Capital and the Twenty-first Century Organization which reveals how companies are applying the concept of intellectual capital to dramatically increase their success in the marketplace.
GALLERY

schedule

Student Exhibitions 2008

Work by current students of The New England School of Art & Design at Suffolk University

FOUNDATION
March 24th to April 4th
Reception: Friday, March 28th 5-7pm

GRAPHIC DESIGN (UNDERGRADUATE)
April 7th to April 18th
Reception: Friday, April 11th 5-7pm

FINE ARTS
April 22nd to May 2nd
Reception: Friday, April 25th 5-7pm

INTERIOR DESIGN (GRADUATE AND UNDERGRADUATE)
May 5th to May 19th
Reception: Friday, May 9th 5-7pm

Summer Exhibitions 2008

NESADSU White Box Gallery (Studio 208): NESADSU Fine Arts Alum Critique Group Exhibition
Organized by Mish McIntyre and Jessie Schloss
May 12th to June 27th
Reception: Friday, May 16th 5-7pm

Main Gallery:

PRINTS AND RELATED DRAWINGS: FINE ARTS
Faculty Print Portfolio
Organized by Assistant Professor Randal Thurston
May 27th to July 12th
Reception: Friday, June 27th 6-8pm

JULY EXHIBITION: TBA

Fall Exhibitions 2008

GRAPHIC DESIGN GRADUATE STUDENT EXHIBITION
September 2nd to September 13th
Reception: Friday, September 5th 6-8pm

STRING THEORIES
September 18th to October 25th
Reception: Thursday, September 18th 6-8pm

POP LIFE
October 30th to November 30th
Reception: TBA

Please call (617) 573-8785 to confirm dates and times of exhibitions and opening receptions.