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Anne Lenox & NESA/D:
Partners in Design

Anne Lenox is the kind of person who is not reticent about anything. A 1987 Interior Design graduate of The New England School of Art & Design, Anne presents herself and her work with enthusiasm and confidence. Anyone who can complete an interior design program, start a new business, and raise two children over the course of seven years is, at the very least, enthusiastic and confident. Anne and her husband, Jim Sersich, now operate Partners in Design, a thriving design business in Newton.

Before embarking on her career as an interior designer, Anne worked as a fashion designer for ten years. She taught fashion design at Garland Junior College in Boston, and commuted to New York City three days a week. The birth of two children made such a schedule impossible, and yet Anne still wanted to pursue a career outside the home. Her husband was beginning a new venture in the upholstery business and Anne worked with him. It was this experience that lead her to consider working in the field of interior design.

Decision to Attend NESA/D

During her academic career, Anne had attended a variety of schools (Wheelock, Pasadena City College, UCLA, and the School of Fashion Design), so she had very definite ideas about what she was looking for in a design school. She decided to attend NESA/D because of its curriculum, its small size, its flexibility in meeting her needs, its Newbury Street location, and its reasonable fees. At first she took evening classes just to "learn the lingo." Soon, however, she was drawn into the world of interior design and began pursuing a diploma during the day. She found the day students "more serious and less tired" than the evening students. And day classes made child care easier. Anne also was pleased to find many students her own age and in the midst of career change. "One year I was in a class that seemed to be made up of divorced women, and we all worked together to learn and grow."

Founded Partners in Design

While in school Anne founded Partners in Design with her husband. She was able immediately to apply her academic work to real-life problems. "The more I learned, the better jobs I got." Anne's specialty is the design of custom kitchens. "I love the challenge of a new job and working with clients and architects to create an attractive and efficient space." Jim specializes in working with interior decorators and furniture makers to deliver custom upholstered furniture. As Anne says, "Jim coordinates the process among fussy clients, difficult designers, and eccentric craftspeople."

Recently, Anne was chosen to redo the public spaces at 1010 Memorial Drive, a 23-year old luxury apartment building on the Charles River in Cambridge. She credits her training at NESA/D with getting her the job. "There was a committee interviewing several firms, but I was the only person who proposed that the first step would be to write a detailed program for the job, and then negotiate the actual fee and the scope of the work to be done. The committee responded favorably to this approach, which I took right out of my interiors course."

Partners in Design also has several smaller residential and commercial clients, all of whom have been secured by word of mouth. As she gains more experience, Anne is better able to assert her aesthetic judgement with clients. She finds that the "broken record" approach is more...
Welcome to Art & Design

Welcome to Art & Design, the new newsletter from The New England School of Art & Design. We are publishing Art & Design so that students, faculty, alumni, and friends of NESA/D can find out more about the exciting things going on at the school. Recently we have embarked on several new projects (an improved library, state-of-the-art computer design and graphics facilities, and expanded evening classes), and we have ambitious plans for future growth and development as we train professional designers for the 21st Century.

Art & Design will update the NESA/D community on the activities of faculty, students, and alumni. We hope that it will help people keep in contact with each other throughout their professional careers. Individuals making outstanding contributions in their fields will be profiled. In this issue the work of Steve Gildea, our resident "Renaissance man," and Anne Lenox, an alumna who is creating a successful interior design business, is highlighted. Also, there is a focus article on our growing computer graphics program.

In future issues there will be articles of interest to design professionals as artists as well as businesspeople. We are working on an examination of the licensing of interior designers, a discussion of what makes good design, and an overview of the environmental hazards facing artists and designers.

And beyond all these words, we want to offer a vision of The New England School of Art & Design that is as dynamic and distinctive as the school itself.

Communication and education are what Art & Design is all about, and we hope we succeed doing both. Please let me know how we are doing by dropping me a line or giving me a call. Your ideas and suggestions are most welcome. See you in the fall.

Welcome to Art & Design Contributors

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Christy R. Rufo has been president of The New England School of Art & Design since 1978. After completing his education, he served in the Marine Corps during World War II. Following the war, Chris embarked on a career as a stained glass designer in Boston. After more than twenty years as an accomplished artist and successful businessman, Chris began another chapter in his life at The New England School of Art & Design.

Under the leadership of Chris Rufo NESA/D has grown and prospered: Design became part of the school's name, NESA/D was incorporated as a non-profit educational institution, the library was expanded, computer facilities were added, and the interior design program was accredited by the Foundation for Interior Design Education Research. Chris is the first to credit his staff, especially Vice President Bill Davis, for

Anne Lenox & NESA/D: Partners in Design continued from page 1

Anne Lenox & NESA/D: Partners in Design continued from page 1

Anne Lenox and her husband, Jim Sersich, at their Partners in Design studio.

effective than a head-on argument with a client. Anne give this advise to designers just starting out:

• Pay attention to details - keep refining and figuring out how to do it better.
• Be willing to say, "I don't know that, but I'll find out." Designers are problem solvers, not walking encyclopedias.
• Take risks and look for new opportunities.
"The upholstery business just took off because we found a market niche no one else had filled, and I have gotten several jobs simply because I took the initiative to ask for a chance."

Plans for the Future

Now Anne is preparing for the National Council for Interior Designer Qualifications exam. Again, she thanks NESA/D for giving her one of the highest scores in the preparation course. "The commercial course got me through the exams." Already Anne misses the academic world - "In some ways I like the academics more than the clients."

Someday she may even want to come back to NESA/D as an instructor.

Anne was honored as the top graduate for 1987 and received the J.W.S. Cox Award. During her seven years at NESA/D she felt that there was "a 300 per cent improvement in the courses, the quality of the students kept going up, and the teachers were fabulous."

It's hard for Anne to turn off her enthusiasm. After our almost two hour interview, she gave me a reading list that just had to be incorporated into the interiors curriculum and suggested an idea for a newsletter article. As we walked to the door, I asked Anne how she came up with the design for the Partners in Design logo. Through one of her ever-present smiles, she said that she and Jim looked through a Dover clip art book and picked the logo based on which one photocopied best. This kind of practicality combined with artistic achievement is one of the reasons for this remarkable woman's success.
Art & Design Interviews Chris Rufo

the accomplishments of the past several years. Nevertheless, although NESA/D has been fortunate to have skilled administrators and teachers, a key ingredient has been the creative spirit of Chris Rufo. His enthusiasm, generosity, and humor have set the tone for the day-to-day operations of NESA/D. I interviewed Chris on a typically busy day in his comfortable office.

A&D: What brought you to NESA/D?
CR: In 1970 I was interested in teaching a course on color. Working in stained glass made me realize how many students were coming to my studio totally unprepared in this vital area. After contacting the schools most receptive to my approach, I decided that The New England School of Art was the best place to try out the course. I talked to Bill Cox, who was then the owner of the school, and he agreed to give the course a try.

A&D: How did you move to the administrative realm?
CR: Soon after arriving, I found that there were serious problems in the way the school was being run. My classes were fine, but I simply couldn't continue to be associated with a school where so many of the instructors were not well prepared and so many of the students were just getting by. In 1973, when I told Bill Cox that I was leaving, he listened to my reasons and then offered me a job as vice president with the mandate to turn the school around. With the help of Bill Davis and Jim Smith (who returned to full time stained glass work in 1978) we set up specific expectations for instructors. We reworked many of the programs to reflect the current needs of students and to better serve the Boston design community. Although there was a large turnover of staff during that time, we managed to stem the tide of mediocrity. I am pleased to say that now we have many more people apply to teach here than we have positions available.

A&D: How about the move to 28 Newbury?
CR: Well, it was clear that our space on Huntington Avenue was inadequate. Through a variety of contacts and with more than a little luck, we were able to purchase the building at a steal. Obviously, the quality and location are tremendous assets now. At the time it was a risky move, but it has more than paid off. We were able to finance the new library because of the value of the building, and someday we hope to build a significant new addition. One thing I want to make clear is that NESA/D is not Chris Rufo's or Bill Davis's school. We are a non-profit corporation and all assets must be used for educational purposes.

A&D: You continue to work as an artist?
CR: Yes, I still have a studio for the designing of stained glass and church interiors. Now I'm the youngster in the place, my co-workers are 85 and 81! I love stained glass for the purity of its color and its combination of function and beauty. When we are successful, our work adds a sense of charm and grace to a place of worship. It is this combination of the practical with the artistic that we try to foster here at NESA/D. At the same time, I hope that young artists have a time and place to build a stairway to nowhere. Sometimes when I get home after a day at school I get out paints and just put color after color on the canvas. Usually I paint over these impetuous works, but every once in a while something clicks and I come up with something worth saving. Practical, yes, but we still need time to play.

A&D: What are your goals for the future of NESA/D?
CR: I would like to see expansion and improvement of our physical space. We have a plan drawn up to extend the building in the back. Such an expansion would give us another 4,000 square feet of usable space. In order to make this a reality we need 50 more full-time students, but we don't have room for them without the expansion - the classic chicken and egg situation. Still, we are looking at other funding possibilities. The estimated cost is about $1.5 to 2 million.

I am also interested in strengthening the curriculum in several ways. Our full-time students need more preparation in math and verbal communication skills. Sometimes I wonder what's going on in high schools that graduate students who don't know how to use calculators or can't express themselves orally or in writing. Still, I feel we have a responsibility to address these needs, so that our students are fully prepared for the workplace. I am also exploring cooperative efforts with other schools in the area. Suffolk University, the Boston Architectural Center, Montserrat College of Art, the School of Fashion Design, and the New England School of Photography are some of the places with whom we could build mutually beneficial relationships. NESA/D has many unique capabilities, but we can not do everything, so working with other schools may offer opportunities for program expansion. This could include a joint B.A. degree.

The consistent growth of our evening and summer divisions tells me that this is another opportunity for expansion. We have met with design professionals in order to find out their specific needs for employee training. This spring and summer we are offering day courses geared toward job improvement skills with the hope that employers will allow their employees to attend during work hours. Building ongoing relationships with the greater Boston design community is a key element in our strategy for adjunct programs.

A&D: Any final thoughts?
CR: Whenever I design a stained glass window I always leave a small portion incomplete. I do this in order to start a dialogue with the viewer. I want the person to ask questions, to criticize, to be engaged. Like my art work, NESA/D will never be complete. We want everyone - students, faculty, alumni, and designers - to look closely at us and be part of a dialogue that will result in better understanding for all of us.
Several NESA/D instructors offered their views on the computer’s place in the history of graphic design technology. We asked them to complete the following sentence:

“The advent of computer-assisted design is one of the most significant developments in the artistic/design process since the invention of ...” - Steve Lyons

“Photo-sensitive printing plates.” - Steve Lyons

“Papyrus, the quill pen, the printing press, and sliced bread.” - Greg Garvey

“It is somewhere between Renaissance perspective and the technical drawing pen.” - Steve Gildea

**Computer Graphics at NESA/D**

The New England School of Art & Design has embarked upon an ambitious program to provide students with the latest technology and techniques in computer graphics. After several years of building a base of hardware and software, NESA/D now offers opportunities that are unique in the Boston area. The computer design program combines the creative and the practical in a package to meet the needs of students and design professionals.

**Hardware and Software**

There are two computer classrooms at NESA/D with a total of ten IBM-compatible machines and high-resolution color monitors. Most machines have hard disks ranging from 20mb to 40mb. Six of these machines are equipped with the TARGA/TIPS (True Vision Raster Graphics Adapter/True Vision Image Processing Software) system which provides access to 32,000 colors. Sophisticated images can be created with the use of a digitizing tablet, a keyboard, or a mouse. Video cameras and recorders also can be connected to the machines for the creation of computer videos. A Dunn Film Recorder allows the production of slides or prints from computer-generated images. The TARGA/TIPS systems are supplemented by an Amiga 1000 computer. A color dot-matrix printer is used to print images on paper.

NESA/D also has a complete Autographix business graphics system. High resolution (4,000 x 4,000 pixels) graphics can be created for use in business presentations and publications. A computerized Compugraphic typesetter gives students the opportunity to create professional quality output on site. AutoCAD is the most widely-used architectural/engineering design software in the industry. Interior and exterior plans can be designed on the computer and animated to examine a variety of perspectives.

During the past two years over $75,000 has been invested in computer hardware and software. NESA/D will continue to make significant investments in order to take advantage of improvements in current products and the introduction of new products. During a recent visit to NESA/D, students from the Museum School at the Museum of Fine Arts were so impressed by the quality of our computer classrooms that several students wondered if they could take courses here as part of the Museum School program!

NESA/D computer classes give students access to this wealth of hardware and software. Class size is limited to the number of computers available. This insures that students get plenty of hands-on experience with lots of personal attention. The courses have been extremely popular, with evening classes filling up six weeks before the beginning of the session.

**Computers in the Curriculum**

All freshmen day students are required to take Introduction to Computer Graphics. In this course they learn basic operation of the machines and create graphics using PC-Paint. This graphics program (similar to MAC/Paint, but in color) utilizes a mouse to “paint” on the computer’s video screen. The Computer Design and Illustration course uses the TARGA/TIPS system as training for professional-quality work. Computer Animation introduces students to the integration of video and photographic media with computer graphics. An Advanced Computer Graphics course builds on the introductory courses and includes programming and 3-D graphics. There are also courses on the use of...
the Autographix System, AutoCAD, and typesetting using the Compugraphic system. A recent addition to the computer curriculum is a course in Desktop Publishing using Pagemaker software.

NESA/D is fortunate to have two expert instructors in the computer graphics program. Steve Gildea combines his engineering and artistic skills as coordinator of the program (see the profile of Steve in this issue). Gregory Garvey recently joined the NESA/D faculty. Greg has a BS and MFA from the University of Wisconsin and a Master of Science in Visual Studies from MIT. He has consulted with a wide range of engineering and artistic groups in a variety of specialties including laser projection, computer music, environmental light sculptures, and video game design. Greg's most recent project is a collaboration with the Freedman-Coleman Dance Company funded as a New Works Grant by the Massachusetts Council on the Arts and Humanities.

Steve and Greg offer complementary views of the impact of computer-aided design on the learning process. Steve waxes philosophic as he compares the glow from the video image to pure light streaming through stained glass. He thinks that students who grew up watching television are entranced by the pulsing beams of the video screen. "Students find the computer so seductive that they get involved, even if the results are not purely practical." He has seen enthusiasm for computer graphics translate into a deeper commitment to other aspects of students' work.

Greg focuses on the practicalities. "The computer frees the imagination to explore and experiment without fear of losing original work. The designer now has a whole range of expression that is only hinted at with fixed media. In a single day the artist can try out literally hundreds of colors, fonts, airbrush options, and layouts."

For students the computers breed a special kind of excitement, some say madness. Before the building opens on Saturday morning, eager students are waiting on the front steps to make sure they will get time on the machines. And in the evening, they practically have to be dragged out of the building. Emotions run high in the computer room. One student squeals with delight at finally getting an animation to run. A few minutes later another student moans in distress as hours of work get eaten by an unknown bug. And after a few hours of working on the computer, it seems like almost everyone is talking to the machine either as a trusted friend or frustrating foe.

Learning on the computers is often a cooperative effort with students helping and teaching each other. Once they master the basics, many students simply enjoy the creative process of designing and drawing on the computers. Other students immediately use the computers to solve practical design problems.

No matter what their interests, NESA/D students find computer graphics to be a positive addition to their art and design education.

**Impact on the Design Process**

Although it is far too early to assess fully the impact of computers on the art of design, it is clear that they are radically changing the design process.

Whether or not computers result in better design is still an open question. Steve Lyons, a NESA/D instructor who uses a Macintosh to design books, feels that computer may lead to worse design. "People who are not designers are making decisions that result in very poor quality work. The visual should be used to amplify the verbal, not distract from it." Greg Garvey speaks for many others who use computers when he says, "Yes, computers can make for better design. They also make for high blood pressure and bloodshot eyes."

Computers make design more accessible to more people. Verbal people have more opportunity to integrate visual images into their work. At the same time, visual artists are compelled to become more technical. It may be that the computer is a kind of bridge between the verbal and the visual; the artistic and the analytic. Fueled by the creativity of artists and scientists the computer is becoming a sophisticated synthesizer of art and technology. At The New England School of Art & Design we are pleased to offer our students the opportunity to participate in this process of discovery. •
Placement Services

Dear Friends,

I would like to introduce myself as the new Director of Placement at NESA/D. We offer a wide range of services, including full-time, part-time, and free-lance positions. I also maintain a listing of job openings at firms throughout the Boston metropolitan area. The listings range from entry level positions to those which require several years of experience. Placement services are available to all students and alumni.

If you are currently seeking a position or just want to see what's out there, please give me a call at 536-0383. Also, we are always looking for more job listings, so please contact me when you know of openings available at your present company. I look forward to being of service to you.

Judy Scurec, Director of Placement

Sara Chadwick, Director of Admissions, and Judy Scurec, Director of Placement, prepare for Evening Division Registration.

Dean Noble (Graphic Design, '80) is running his own advertising firm, Wildman Advertising. Clients include Fat City Cycles, Nichols College, Needle in a Haystack, Retired Greyhounds as Pets, Converse, and Sacred Heart Retreat House. For the past three years, Dean and his partner, David Wecal, have placed in the top twenty in competition with 350 firms at the Hatch Awards. Wildman recently moved to new studio space much of which is sub-leased to other design professionals. The artists work as a kind of free-lance cooperative and can offer comprehensive services with very low overhead costs. How did Dean pick the name Wildman? "We had to have a name for a competition we entered and Wildman just seemed to fit. We might as well have fun in this business."

Carol Kassir (Interior Design, '83) spent three years as an interior designer for Stubbins Associates, where she worked on projects as diverse as the National Bank of Kuwait, the H.B.M. Creamer Headquarters, and office buildings at Hanscom Air Force Base. She is now an interior designer at Toul-Kobus and Associates. Her current work includes interior design for private practice offices at Brigham and Women's Hospital.

Yolanda Pena (Interior Design, '86) has worked at Gratswold, Hucskel and Kelly for the past two years and is now an associate project manager.

Kathleen Blue Nagy (Fashion Illustration, '81) immediately abandoned fashion illustration after graduation and began working in graphic design and advertising. She spent 2½ years as art director at Giordini-Russell and is now doing free-lance work for a variety of clients including Tillett and Reebok. Her ultimate goal is to do graphic design for fashion accounts, so that she can draw upon all her interests and skills.

John Roman (Graphic Design, '74) has a nationally syndicated cartoon in over 100 Sunday newspapers. His "Biography" comic strip profiles the lives of current celebrities. The strip is translated into five languages and appears locally in the Sunday Boston Globe. John also finds time to teach an applied illustration course at NESA/D and has many free-lance clients. John met his wife, Irena, at NESA/D in 1972, and after putting him through school, she completed her BFA at the Mass College of Art. Irena now has a Masters Degree in illustration from Syracuse University and teaches at Mass College of Art. John and Irena share adjoining studios on the second floor of their house.

Nancy Lewis Donovan (Interior Design, '70) completed a BS in Fine Arts at Northeastern in 1981 and is a designer for Conan, McGrath Associates in Jamaica Plain. She has worked on new construction and rehabilitation for commercial and residential clients. She is currently working part-time, so that she can enjoy her two boys, ages three and five.

Rosemary Roth Bawn (Graphic Design '74) has been working in the typesetting business for the past ten years. She is now part-time at Craftsman Prototype in Newton, is raising young children (ages one and four), and is pursuing a new interest in pictorial quilting. Several of her quilts have been purchased by local professional offices. Recently, Rosemary paid a visit to NESA/D and wished that "we had access to all this when I was here."

Susanne Meyer-Fitzsimmons (Interior Design, '83) is beginning a two-year contract as director of design for the Hong Kong office of Steven J. Leach, Jr. and Associates. She says that "the wonderful professional education at NESA/D certainly did its share in getting me to where I am."

Vanessa Pinelro was featured on WCRH-TV's La Plaza. After working at Addison-Wesley as a book designer, Vanessa established her own firm which specializes in college textbook design. She has also continued to pursue painting and her work was part of an exhibit of Hispanic art at the Whitaker Museum in Lowell.

Bue Shumaker (Fine Arts, '74) is doing free-lance graphics work in the Ashburnham area and is trying to keep up with a six and a thirteen year old.

Michael Karas (Fine Arts, '75) and his wife, Fern, purchased a 200-year old farm house in Sandy Point, Maine. After renovation, they became their home and studio. In 1984 they spent a year and a half exploring and painting the wilds of America. During the 20,000 mile journey they visited over a dozen National Parks, which have become the inspiration for many of Michael's current works.

Richard Sarno (Graphic Design, '76) is enjoying "the best of both worlds." As the art director for Mass High Tech Times (publisher of Mass High Tech and S/F), he collects a regular paycheck with benefits. And as the owner of DesignTech (specialists in trade show presentations and advertising design), he has the freedom to pursue free-lance work.

John Norton (Graphic Design, '74) is living in California. He was one of the designers for the movie, Tron, and is involved in several promising animation ventures.

Carol Rusche: Building on a NESA/D Foundation

"The New England School of Art & Design was my foundation. Bill Davis and Donna Andrews were so helpful as I made my career decisions."

This is just the kind of testimonial we love to hear from former NESA/D students. In this case, however, the testimonial is from a former teacher. Carol Rusche taught design studio and architectural history at NESA/D in 1982-83. She pioneered an innovative approach to the teaching of architectural history. Students were required to draw plans and renderings of the buildings they were studying, and to pursue free-lance work. Memorization of facts was secondary to involvement in the actual design process. This approach resulted in a much richer appreciation for the intent of the architect and the problems encountered in creating a unique building. Architectural history courses at NESA/D continue to be taught with this "hands and hearts" method.

After leaving NESA/D Carol went to Georgia Tech to teach architectural...
New England Renaissance Man

Steve Gildea may be the closest thing to a Renaissance man we have at The New England School of Art & Design. In his current work, Steve combines his lifelong interest in astronomy with his artistic training to produce computer-generated multimedia images. Steve joined the faculty of NESA/D in 1982, and since then he has not only taught courses, but also has initiated several new programs. Under his leadership Gallery 28 and the computer graphics program have thrived. And, somehow, as a father of two, Steve still finds time to be a working artist.

Steve arrived at NESA/D via a circuitous route that included aerospace engineering and a degree in psychology from the University of Colorado. It was not until after graduating from college that Steve began to cultivate an interest in art as a career. During his self-described “hippie days” he took a life drawing course. That course convinced him that his life’s work had to include artistic expression. While in college Steve had done some technical drawing but had not discovered the creative part of himself. He decided to start anew at the Mass College of Art, where he received a BFA in 1979. He then went to Illinois for a Masters Degree. The day he handed in his grades, he left what was for him the desolation of the Midwest and high-tailed it back to the Boston area.

Steve’s Early Work

Steve’s early work consisted mainly of super-realistic astronauts and outer space scenes. While in art school he concentrated on more traditional landscapes, afraid that his “astronomical themes would not be well-received by the artistic community.” Successful artistic work usually comes from the heart, however, and so it is not entirely surprising that today Steve’s greatest critical successes have been his astronomical pieces.

Working at a commercially-oriented school is another challenge for Steve’s artistic sensibilities. Most students come to NESA/D to learn specific skills with practical, job-related payoffs. We pride ourselves on “making art work.” Steve, however, describes himself as an “impractical liberal arts type.” He is pleased that the other instructors in the first year foundation program are “fine artists” who serve to broaden students’ views of their own work. “One of the reasons I wanted to organize Gallery 28 was to give our students more exposure to non-commercial artists.”

It was in 1986 that Steve found another place to make a contribution to the school. At the suggestion of his wife, who thought using computers would be fun, and through the good fortune of winning a Kaypro computer (How many of you remember CP/M?), Steve entered the world of computer graphics. He may never escape from it. The NESA/D computer graphics program has grown from a Commodore 64 and a DataMax – “A real dog, we couldn’t even give it away.” – to one of the most sophisticated

Steve Gildea teaches an on-site Perspective class.

Summer Division 1988

The recent acquisition of additional computers and software have made it possible for us to greatly expand our course offerings in computer graphics. In addition to the basic courses in color graphics and computer-aided drafting (Basic Computer Graphics and Basic AutoCAD) which have been offered for the past year, the 1988 Summer Division includes computer courses in business graphics (Introduction to Lotus Freelance Plus and Computer Graphics for Business), electronic publishing (Introduction to Desktop Publishing and Introduction to Computered Typesetting) and animation (Computer Animation). With the exception of Computer Graphics for Business, and Introduction to Computered Typesetting, these courses operate on a one student / one workstation basis – enrollment is limited to the number of workstations available during the class time.

In addition extensive computer workstation time is available outside of class time in order to insure that students have sufficient time to complete assignments, to experiment, to learn.

Two new courses, Cartooning for Newspaper Syndication and Pin-Up, have been added to our illustration offerings. The ever-popular Introduction to Airbrush and Writing and Illustrating Children’s Books are again available this summer, as are courses in illustrating for publications, fashion illustration and cartooning.

A cross-section of Foundation courses (in drawing, life drawing, design, color, painting and perspective) continues to be offered, as do Fine Arts courses in portrait painting, silkscreen, life painting and art history.

The Graphic Design Department includes introductory courses in graphic design and advertising design as well as basic courses in production, reprographics and calligraphy. More advanced courses in publication design, studio work and marker rendering are also available.

Our Department of Interior/Environmental Design offers the serious student two intensive, in-depth courses designed to introduce the professional practice of interior design – Introduction to Interior Design: Commercial and Introduction to Interior Design: Residential. Basic and intermediate level courses in drafting are being offered, as are more specialized courses in materials, trompe l’oeil finishes, HVAC, and furniture history.

Registration Period:
April 11 – June 3
Classes Begin: June 6
Classes End: August 11
Gallery 28 Review

The New England School of Art & Design is fortunate to be located in the heart of the art gallery capital of Boston. Gallery 28 is our contribution to the artistic excitement that makes Newbury Street so unique. Each month Gallery 28 presents the work of local artists, many of whom are on the NESA/D faculty. During the past year we have had a wide range of exhibits. The annual faculty show began the season, followed by Toby Atlas, who displayed her bold abstract paintings. Chairs were the subject of a unique show by Paul Bentel and Don Schaffer in December. January brought a very popular Lightspeed computer graphics show to the Gallery. In February the photographs of Adrian Jones brightened our way through the dead of winter. Spring arrived with the monotypes and pastels of Linda Brown. Linda’s show received favorable reviews by both the Globe and Herald. In April the annual Student Show highlighted the fine work of our young artists and designers.

Frank Raneo Retrospective

Gallery 28 is especially pleased to present a Frank Raneo Retrospective during June. Frank may be the only person to graduate from The New England School of Art twice. In 1952 he completed the fashion design program, and then went into the army during the Korean War. When he returned to Boston, he sent his portfolio to Edith Head, the prominent fashion designer. She wrote back to Frank with the comment that his fashion design was average but that his illustration was outstanding. Frank then took her advice and returned to NESA and graduated in fashion illustration in 1957.

While in school Frank began working as an illustrator for Remick’s department store of Quincy, where he served as art director for ten years. In 1969 he joined the staff of NESA/D, and since then has served as the fashion illustration department chairman. Frank also continues to have free lance clients. His work has appeared in the Boston Globe, the Boston Herald, the Quincy Patriot Ledger, and in books ranging from cake decorating to fashion design.

Frank Raneo has made a lasting contribution to the design community as an artist and teacher. His former students, in a sense, continue his work as successful fashion illustrators throughout the country. The Gallery 28 show in June will present illustrations, drawings, and paintings from Frank’s days as a student to the present day – over thirty years of remarkable work by an outstanding artist and teacher. A gala opening for the Frank Raneo Retrospective will be held on Wednesday, June 8 from 6 to 8 pm.

Gallery 28 Schedule

The Gallery 28 schedule for the remainder of this season is as follows:
May: Photographs by Mark Diamond
June: Frank Raneo Retrospective
July: Paintings by Rick Barnhart
August: Paintings by Ross Horrocks
The Gallery is open from 9:00 to 9:00 Monday through Thursday, from 9:00 to 5:00 on Fridays, and from 10:00 to 4:00 on Saturdays.

We are beginning to plan the 1988-89 exhibit schedule. If you are interested in showing your work at Gallery 28, please contact Steve Gildae at NESA/D. Also, you can be placed on the Gallery mailing list by calling us at 536-0383.
centers of hardware and software in the Boston area. Steve teaches several computer graphics centers of hardware and software in the Boston area. He wrote a computer program in Basic for a long time.

Incorporating Computers into Art

Steve now incorporates computer-generated images into his personal work. Recently he created a series of moon studies by photographing the moon through a telescope that he constructed. He took computer program in Basic to calculate the exposure settings. A montage of several moon photographs was then created over which Steve used acrylic paints for shading and highlighting. The overall effect is one which blurs the lines between “reality” and “art” and heightens the viewer’s awareness of the moon over time and through space.

Steve’s moonscapes have been exhibited widely. The Boston Globe described how he successfully “transforms scientific data into romantic imagery. In a way Gildea’s work is like the paintings of primitive peoples who used art part-ly as a means of coming to grips with nature.” His “photographed photographs of the moon glean from their black mats, as though we were viewing them through the telescope he used while photographing them. By using acrylic paints that bond beautifully with Ilford Galleries printing paper, Gildea builds up a delicate crusty texture with cool pastel hues.”

In an article in the Middlesex News about his show “Nightlights – Astronomical Artwork” at the Worcester Science Center, Steve said, “I want to express the excitement and romance I experience studying the stars. Just as a landscape can provide the viewer a new experience with each viewing, Steve strives to give his moonscapes “a depth that you can learn from for a long time.”

Steve’s latest commission is for the Natick area. Steve teaches several computer graphics centers of hardware and software in the Boston area. Steve now incorporates computer-generated images into his personal work. Recently he created a series of moon studies by photographing the moon through a telescope that he constructed. He wrote a computer program in Basic for a long time.

Students / Faculty / Staff Notes

Students

Lisa Barron (Illustration, ‘88) illustrated the cover of the April edition of Studio Magazine, an arts and fashion publication distributed throughout the Boston area.

Juliana DiMasi (Illustration/Design, ‘88) is hoping to continue her education in Paris next year as part of a program sponsored by the Clarkson School of Design.

Linda Patryn (Graphic Design/Advertising, ‘89) is working as an intern at Hill, Holiday, Connors, Cosmopolitan. She hopes to work for an advertising firm in Boston or California this summer.

Vivian Lustig (Graphic Design, ‘88) plans to relax for a few months after graduation and then pursue a career in graphics in Brazil.

Maria Zizza (Interior Design, ‘89) has been freelancing in her father’s office and plans to work with additional clients over the summer.

Elin Hayes (Graphic Design, ‘88) has been designing stationery and logos for companies and has been doing advertising for local high schools.

Lori Leibowitz (Graphic Design, ‘89) lives in a loft surrounded by artistic colleagues who give her a fine arts approach to her work. She has been designing brochures and promotional pieces for free-lance clients.

Judy Haynes (Fashion Illustration, ‘88) had her work shown at a Foxboro Gallery, and her illustrations were featured in an industrial video. Prior to coming of NESA/D she designed theatrical sets and prepared architectural renderings.

Stephanie Montesi (Interior Design, ‘90) was a newspaper reporter, design consultant, construction company vice president, and founding member of North Shore Women in Business. She is attending NESA/D so that she and her husband can offer interior design services as part of their construction company.

Faculty

Interior design instructor Michael Valvo is the designer for the living room at the annual Junior League of Boston Decorators’ Show House. Longtime faculty member Greg Tocci recently resigned from teaching architectural acoustics in order to teach the same subject at the Harvard School of Public Health. Greg’s associate, Marco D’Ambrosio, will be teaching the acoustics course. Welcome, Marco.

Jim Haberman’s photographs have been published in Spin, Humor, Modern Photography, Popular Photography, and the Boston Globe. He published a series of postcards distributed by Fotolito of New York. Jim has been a finalist in the Massachusetts Artists Foundation Awards in 1977, 1983, and 1987. Also, he is creating three toys which are currently in the production stage.

This summer Michael Brodeur, co-chair of the Foundation Department, is teaching a five week program in design at the South Carolina Governor’s School for the Arts. The program brings together a distinguished faculty from around the country to conduct specialized, intensive courses for exceptional South Carolina high school students.

Former staff member Marjorie Norman is enrolled in the MBA program at Simmons.

Four instructors, Marsha Hewitt, Gabrielle Baronghi, Dorothea Sierra, and John Tricomi, are setting up residence in the Brick Bottom Artists Cooperative in Somerville. With almost 100 members, Brick Bottom serves as a resource for an educational/ studio cooperative in the country. We’ll be interested to find out how things work out for the NESA/D members.

After seven years of dedicated service, Donna Andrews-Maness retired as Director of Placement and Adjunct Programs. She is now pursuing a career in jewelry design.

Painting and drawing instructor Linda Brown had a very busy March. In addition to her show at Gallery 28, she conducted tours for an elementary school group from the Hollow Reed School and for a teenage group from the South Boston Boys and Girls Club.

Graphic design instructor Anja Hardiman is also working at Good News Publication doing advertising layout.

Staff

Since there are many new faces on the administrative staff these days, here is a quick rundown of who’s who.

Chris Rufo continues as President. Vice President Bill Davis is the man who does it all. Anita Statakes is our Treasurer/Financial Aid Officer. Sara Chadwick is the Director of Admissions and Registrar for the day program. Judy Scure is our new Director of Placeing and the Adjunct Program. She will also be coordinating alumni affairs. Another new staff person is Felicia Onksa, Administrative Assistant. Other staff members include: Brian Tynemouth, Librarian; Paula Rice, Store Manager; and Donald Quinn, custodian. NESA/D is fortunate to have such a group of enthusiastic, competent, and creative people working to support our faculty and students.

The New England School of Art and Design 1988 Graduation

Sunday, May 22, 1988 12:00 noon
Boston Park Plaza Hotel

Guest Speaker: Merrill Reuppel, Boston Park Plaza Hotel

Anita Statakes at 536-0383.

For tickets contact Anita Statakes at 536-0383.
history. She then received a Fulbright Scholarship to study in Italy. Carol has now returned to the Boston area and is enrolled in the Ph.D. program in architectual history at MIT. In the future she plans to continue teaching and practicing as an architect in partnership with her husband, who she married while in Italy.

Carol sums up her years at NESAD in this way, "Teaching at NESAD set me on a course that has broadened and deepened my personal and professional growth. Where I am today is in great measure due to the exciting teaching and learning environment I experienced while at the school." It is this kind of positive impact we hope to achieve for everyone who is a part of the NESAD community.

**Alumni Make Freshman Seminar Come Alive**

"B80. Seminar. A series of lectures, discussions, and demonstrations by faculty members and guest speakers which is designed to expose first-year students to the career objectives of the Major Programs in order that an informed choice of a Major may be made at the end of the Foundation year."

That's the catalogue description of the Seminar that all Freshmen are required to take during their first year. At its most literal, it is a weekly one-hour investigation of the realities (salary, hours, pressures, client relations) of a particular aspect of the design profession. In actuality, it is a sometimes dry, sometimes mesmerizing look behind the scenes.

Recent examples? John Gonnella (Graphic Design, '83) on eating all his meals with chopsticks as a means of polishing hand skills. Joe Farnham (Graphic Design, '80) on working 40 hours in a row at Hill, Holliday, Connors, Cosmopolus on the NYNEX, Boston Globe, and Wang accounts. John Roman (Graphic Design, '74), a NESAD instructor and syndicated cartoonist, addressed the sometimes harsh realities of that profession and the likelihood of being one of the half-dozen or so cartoonists picked up by a national syndicate each year. Velicia Gourdin-Peters (Fashion Illustration, '82) spoke to the class while holding in her arms her six-month old daughter, Brittany, thus eloquently addressing the challenge of juggling career and family.

**Donors Make a Difference**

We would like to thank the following alumni and friends for their very generous contributions to our annual fund drives. Over the past three years more than $10,000 has been raised for scholarships, library materials, and special projects.

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**Alumni Information**

Name ________________________________ Major ________________________________ Year ____________

Number and Street ____________________________ City ______________ Zip Code ____________

State ____________________________

Home Telephone ____________________________ Business Telephone ____________

Employer ________________________________

Position ________________________________

News you would like to share in the Fall issue of Art & Design:

Your ideas for newsletter articles and/or comments about this issue:

Please detach and send this form to: Alumni News
The New England School of Art & Design
28 Newbury Street
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