Dean Noble: Creating a Meaningful Career in Design

If getting there is half the fun, then a visit to the office of NESA/D alumnus Dean Noble is well worth the trip. First, you get to struggle through Boston traffic and cross the bridge over the Fort Point Channel to the “artists’ district.” Then, you have the pleasure of riding a hulking, creaking freight elevator up six floors. After the ride, you journey through a strikingly well-appointed space housing a photography studio, kitchen, and large conference room. Finally, it’s up the spiral staircase to the office of Noble and Wecal where you are greeted with views of the Blue Hills and by the office kitten, Betty.

Dean Noble graduated from The New England School of Art & Design in 1980. Since then, he worked for several well-known Boston advertising agencies, did freelance work in Boston and California, and in February, 1988 set up shop with his partner David Wecal. For Dean establishing his own firm is a logical progression in his career. “I’ve always wanted to do everything and I hate to have a boss. When I was at NESA/D I did three internships and worked several jobs. By my senior year I was earning $20,000 a year doing freelance design work.” After graduation Dean took a “month off to figure out my next move.” He enjoyed being part of the whole creative process—writing, photography, art work, design, and marketing. “I knew that I was not fantastic at any one thing, but that I was good at many things and the role of the art director seemed well-suited to my needs as an arts generalist.” Dean took a ten-week Introduction to Advertising course at the Ad Club of Boston and then, “locked myself in a room for three weeks and put together a portfolio based on my work at NESA/D and the Ad Club course assignments.”

Entering the World of Advertising

One day into his job search Dean landed a position at Schneider, Parker, Jakuc. In six months he was promoted in junior designer, in another six months to senior designer, and within a year and a half of coming to the firm he was placed in charge of the largest account, Digital. Not one to rest on his laurels, Dean needed “to move, to learn and to make new opportunities.” He ended up at HBM/Creamer where he met David Wecal. While there Dean and David began doing freelance work as Wildman Advertising. After David moved to New York and Dean quit HBM to devote full-time to freelance, they continued to collaborate on projects. During three years as Wildman they won several Hatch Awards and other certificates of merit. “We started Wildman to have fun, and we figured that if someone didn’t like our name they weren’t the kind of people we wanted to work with.”
Art & Design

Welcome to the second issue of Art & Design. The response to the first issue has been most gratifying. Many alumni have appreciated finding out what is going on at their old stomping grounds. "I love it. It's like getting a letter from home." Many faculty have found out what other departments are up to. "Gee, I didn't know they were doing that." Many students learned more about the school. "NESA/D used to be on Huntington Avenue?" And many friends and associates discovered the quality and diversity of our programs. "You folks are one of the best-kept secrets around."

We hope that this issue will continue to provide interesting and useful information to The New England School of Art & Design community. Your comments and ideas are most helpful. If you want to be placed on the mailing list, have news you would like to share, or have comments about this issue, please use the Reply Form on page 11. Until next time.

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Art & Design is accredited as a three year professional program by the Foundation for Interior Design Education Research (FIDER), a specialized accrediting body recognized by the Council on Post-Secondary Education and the U.S. Department of Education. The New England School of Art & Design admits students of any race, color, sex, creed, national and ethnic origin to all the rights, privileges, programs and activities generally accorded or made available to students at the School. It does not discriminate on the basis of race, color, sex, creed, national and ethnic origin in the administration of its educational policies, admissions policies, scholarships and loan programs, and other School administered programs.

Julie Leonard Named Outstanding Graduate

Each year the J.W.S. Cox Award is presented to the NESA/D graduate who has made a uniquely significant contribution to the life of the school. The 1988 winner is Julie Leonard, a Graphic Design major with a concentration in illustration. During her three years at NESA/D Julie shared her time and talents in many ways. As an artist, she received the best of show award at the annual student art show. As a designer, she contributed mightily to the design of our new catalog. As a student, she assisted her fellow students with typesetting and many other projects. And she did all this and more with competence, caring, and a sense of humor.

Julie came to NESA/D in 1985. After graduating from Vassar College she worked at Ace of Hearts Records, a small recording company for local rock bands. At Ace of Hearts she got interested in graphic design by working on album covers and promotional material. She decided she needed more training and took courses at several art schools in Boston. She finally settled on NESA/D because she valued the personal attention she received. "Teachers and administrators really cared and were responsive to my needs." She stills thinks this is the best school in Boston for design. "My only problem with the school is that I couldn't do anything else, I lost all my friends, and I had no time for fun."

Julie's future continues to be academic as she enters Massachusetts College of Art in the fall to become certified as an art teacher. "I know it sounds corny, but I really do want to create beautiful things to make the world a nicer place. I guess I'm not thick-skinned enough for the business world, and working with children somehow matters more to me."

How does this view jibe with a school that prides itself on graduating professionals? Julie has a quick answer. "Being professional is not wearing the more staid and traditional title, but I still hope that we can offer clients what I like to call smart fun."

Dean Noble

After leaving HBM/Creamer, Dean travelled to London for creative inspiration. He came back with new vision and energy and started working in California for Apple Computer. Kate Joyce Designs, and a variety of smaller clients. His catalog for Kate Joyce won the Photo/Design Gold award. As usual, Dean took an unusual approach to the design of the catalog by using extras from the streets and beaches of San Diego along with professional models. For Dean this was a great time. "I could work when I wanted to and travelled all over the place." He also continued to stay in touch with David Wecal, and they conducted Wildman business over the phone cross-country. As the phone bills mounted up, Dean convinced David to leave his secure position as co-creative director at Altschiller & Reitzfeld in New York and to come to Boston. "David and I make a great team. I'm positive and he's negative. I am frantic and he's laid back. I am ethereal and he's analytic. Together we create the kind of intuition so important to success in this business."

The Noble and Wecal Team

At first, Dean and David continued to use Wildman Advertising as their name. After a few months, however, they found that some people would not seriously consider them because of the name. "We would tell potential clients about our past work and awards and when someone worked with us they would see that we were very professional. But once we needed to pay all our bills and Wildman was not a side line, we simply couldn't afford to turn off any clients at the outset. Running my own firm has made me more aware of the needs and attitudes of clients and I now appreciate more fully the work of account executives in larger firms. So, we have the more staid and traditional title, but I still hope that we can offer clients what I like to call smart fun."
The name may be more traditional, but Noble and Wecal still operates very much like a young upstart. They sublease space from photographer John Curtis with whom they often collaborate. Several other designers in turn lease space from Noble and Wecal, and they work together as the needs of specific projects dictate. This arrangement cuts overhead costs and increases flexibility.

**Working for Non-Profits**

Noble and Wecal also aggressively pursues work for non-profit groups. As Wildman, they were especially well-known for their work for such groups as Retired Greyhounds as Pets and Sacred Heart Retreat House in Ipswich, Mass. They just completed a poster for the Ad Club of Boston which honors Dr. Martin Luther King, Jr. and affirms the commitment of the Ad Club to opportunity for all. Another project is the development of a TV spot for the Vietnam Veterans Workshop, an organization devoted to assisting homeless Vietnam Veterans. On a more political note, Noble and Wecal worked on the advertising for the Massachusetts Citizens for Safe Energy. Vote Yes on Question 4 Campaign. "I like to know that my creative efforts can make a difference in the way people think and act. Helping Vietnam Vets or working for safe energy is my way of using my talents in ways that go beyond the commercial."

Of course, without commercial clients Noble and Wecal will not be long for this world. And they are already getting their share. Fat City Cycle, Nichols College, the New England Producers Association, Needle in a Haystack, Converse, and Shake, Rattle, and Roll are among current clients. They are also working on the Seats account, a new store owned by Charrette devoted entirely to chairs and accessories.

Dean has come a long way in the eight years since he graduated from NESA/D. Looking back he remembers that "in high school I didn't really fit in and couldn't join any one clique. A high school counselor told me about NESA/D and I was immediately impressed by the personal attention I received. Also, it was a much more affordable option than many other schools." Dean has been back at NESA/D several times to speak at the Freshman Seminar and he notes several changes over the years. "Of course the facilities have improved, but more importantly the students seem more aware of how to go about creating a meaningful career in design. Today I would not have had to take a course at the Ad Club, because so much more is covered in the curriculum."

**Evening Division Expands Offerings**

The dictionary defines adjunct as "a thing added to something else but secondary." However, at The New England School of Art & Design the Adjunct Programs are by no means secondary. Over the past eight years the Evening and Summer Divisions have experienced steady growth both in the number of students enrolled and in the number of courses offered. This summer and fall had the largest enrollment ever. The Summer Division enrollment was 248, up 13% from 1987, and the fall enrollment was 265, up 9%. Overall, enrollment in the 1988 Adjunct Programs increased by 7% over 1987.

Computer graphics courses continue to be popular and fill up quickly. These include Computer Design and Illustration, AutoCad, and Desk Top Publishing. Since our FIDER accreditation, Interior Design courses have been consistently oversubscribed. For example, *Introduction to Interior Design: Residential* had a waiting list of 23 for a course with a capacity of 22. *Trompe L'Oeil*, the application of painted finishes, also had a long waiting list. *Graphic Design and Illustration* courses, from *Production Techniques to Writing and Illustrating Children's Books*, attract a diverse and growing number of students. Also, there has been an increase in students taking evening Foundation courses as a first step toward completion of the diploma program.

In response to this growth we are expanding the Evening Division in several ways. For the first time the history of the school we will conduct courses on Saturdays. Also, during the month of May we will offer four-week intensive courses in computer graphics. Finally, we are offering more daytime-equivalent courses that will meet the requirements for the diploma program.

The registration period for the spring semester begins January 9. For more information or to receive a catalog please call us at 536-0383. If you are thinking about entering the art and design world or want to learn new skills and techniques, the Evening Division has something to offer you. And on a very practical note, we now have validated parking available at the Boston Common Garage Monday through Thursday from 5:15 p.m. to 11:00 p.m. The cost is only $1.00.
A Delicate Balance: Art & Life

In this issue of Art & Design two artists and teachers from The New England School of Art & Design are profiled. Both are engaged in a delicate balancing act. They are fine artists who continue to maintain their connections with the commercial world. David Omar White is a mature man whose work renews his sense of youthfulness, Linda Leslie Brown is a young woman whose work is maturing.

Each of us has a picture in our mind of the stereotypical artist. The person who is devoted to the pursuit of truth and beauty. The person who rejects the commercial values of society. The person who is cynical yet sincere. The person who scoffs at success while enjoying notoriety. The person who lives a life of passion. The person who in later years becomes a cross between a curmudgeon and counselor. Whatever your image of the artist, David Omar White will probably be part of that picture.

Making a Living at Art

Omar, as he is universally known, teaches Writing and Illustrating Children's Books and Cartooning in the evening division at NESA/D. He has a long-time association with the school dating back to the years on Huntington Avenue. After a stint teaching in California, Omar returned to Boston a few years ago and resumed part-time teaching at NESA/D. He also teaches at the Museum School. As one who "learns more by talking than listening," Omar finds that "teaching enhances my art."

When he is not in the classroom Omar paints, draws, and sculpts in his Somerville, MA studio/apartment. He is well-known for his courtroom sketches which for many years were a staple on WBZ-TV, and for his White Rabbit cartoon strip in the Tab, a local weekly newspaper published in several editions throughout the Boston area. Omar also produces a regular cartoon for the Fidelity Investor and has constant free-lance work. Even with these commercial demands the vast majority of his time is spent in pursuit of his own fine art. He works in a variety of media from oils to charcoal to ceramics.

Omar's affection for art began early in his North Dakota youth and contributed mightily to his inability to hold down a regular job for more than six months. During his earlier years, he supported himself as a merchant marine, cowboy, ship builder, factory worker, busboy, draftsman, hospital orderly, toy store clerk, cartographer, and more. Finally, "I had to start making a living at art, because I ran out of excuses to give to employers as to why I left so many jobs so quickly." Omar's formal training took place at Scripps College in California, which he attended after attempting to study advertising design at the Art Center of California. "I didn't want to volunteer for poverty, but at the time I couldn't fit my work into the commercial mold."

This summer Omar had a one-man show at the Gallery at Henri IV in Cambridge. He exhibited recent works which included paintings of gigantic insects and frogs. Omar is intrigued by the changes in perception when small intricate creatures become larger than life. These large works take a month or more to complete, and contrast sharply with his courtroom sketches which must be finished in a matter of minutes. This variety of media and subjects is part of what keeps Omar's work fresh and vital, "My cartooning and my painting share more in common than you might think, and I am fond of pointing out to my students how painters throughout the centuries have used exaggeration and caricature. A tour of the Museum of Fine Arts looking for cartooning techniques in older paintings can be instructive and fun. So-called realistic paintings turn out to be not so realistic after all."

At age 61 Omar harbors no thoughts of retirement. "I want to keep frantically and fanatically working. When I turned 60 I decided that I had fooled around enough, and now I want to put down all my experiences in my art work. If anything, I find myself getting more productive as I get older. And besides, artists have lousy pension plans."
The year is 1971, the place is Cincinnati, Ohio, and a self-proclaimed “no good rabblerouser” is on the verge of an early exit from high school. Because her needs cannot be met by the standard curriculum, another talented young person is about to become a statistic of failure. Then, at the eleventh hour, a pilot independent study program in ceramics is established, and our disenchanting student is able to complete high school. She then goes on to college, graduate school, and a successful career as an artist and a teacher in Boston. This may sound like a fairy tale or something out of Reader’s Digest, but it is the true life story of NESA/D instructor, Linda Leslie Brown.

Toward Mastery

Linda began drawing to “get rid of excess energy,” and was fortunate to find support among family and friends for her work. The recommendation of a friend of the family to “get out of Cincinnati” led her to the Museum School at the Boston Museum of Fine Arts. There she pursued ceramics and painting studying with Norman Arsenault, Bill Wyman, David Davidson, Henry Shwartz, and Natalie Alper. After graduation in 1978, Linda became a Fort Point pioneer by setting up a studio in what is now a popular artist colony in Boston. Physical limitations of her space precluded her continuing ceramic work, and the rebirth of interest in painting contributed to her concentration on painting.

During her student days and the years following, Linda was able to make ends meet by a combination of sales and extra jobs. “I got through college on scholarships, work-study, and the skin of my teeth. Some semesters I would offer artwork to the registrar in lieu of payment. To pay the bills after school I did a lot of waitressing and worked for a while as a designer for a flag company in Cambridge.” One day in January 1980 Linda was visiting with a college colleague, Audrey Goldstein, and was telling Audrey that she didn’t know how much longer she could continue to haul around food trays. The phone rang. Audrey answered. “Oh, yes, really. Well, I have someone with me right now who might be interested.” The person on the other end of the line was Bill Davis, NESA/D Vice President, who was looking for someone to take over a drawing class already in progress. Linda “stepped into the breach” and began her association with The New England School of Art & Design. “Although at first I didn’t feel ready, I quickly knew that teaching was for me. I enjoyed the element of performance and found the students open to experimentation.” Currently Linda teaches drawing and painting three days a week and Trompe L’Oeil Finishes at night. During the summer, she also teaches Foundation Drawing at the Rhode Island School of Design where she received a Master’s Degree in Art Education in 1987.

Since the late 1970’s Linda has regularly shown at galleries throughout the Boston area. She has also received a variety of awards and visiting artist grants, and has had her work included in several publications. One of her more intriguing projects has been collaboration with Pink, Inc., a performance group that animates sculptural forms with live performers. Her association with Pink Inc., led to inclusion in a recording of Contemporary Music Sampler by Art Arf Records (AA009, available at Tower Records).

Her most recent show at NESA/D’s Gallery 28 received favorable reviews from both the Boston Globe and Boston Herald. Writing in the Herald, Nancy Stapen calls Linda “an artist of considerable gifts.” Stapen has followed Linda’s work for the past ten years and remarks on the “crisp draftsmanship and rich romantic qualities” of her earlier charcoal. “Brown has refined her drawing skills. Her contours are resolute, yet they convey a nervous intensity that expresses a pulsating interior energy. Her natural objects are isolated in a painterly atmospheric ground. This is achieved by first creating an inked print, which is later worked over in watercolor (which resists the oily ink) and pastels, enabling a clean, vividly colored image to emerge.”

Christine Temin in the Globe writes that “Linda Leslie Brown is interested in fluidity of form. Monotype, the painterly print, serves as a base for her opulently colored works that hint at natural forms. Sometimes Brown collages together a monotype and its ‘ghost’, the second print made after virtually all of the paint on the plate has been picked up by the first. The combination of the two, one bold, the other ethereal, suggests nature observed under different lighting or weather conditions, or, more poetically, the passage of time.”

Through the passage of time Linda has achieved significant success, but still has to struggle with many of the same demands she faced in her earlier years. “It’s still hard to squeeze in time for personal work, and although I sell several pieces each season, my teaching is what (barely) pays the bills.” As a student and recent graduate, Linda experienced the sense of discovery, possibility, and freedom that made each day new and exciting. As she has “grown up,” her life is superficially “more boring.” Excitement now comes by strengthening her teaching techniques to more effectively reach students who are convinced that they cannot draw; by creating new programs at Gallery 28, such as the alumni show; by working with school-age youngsters to awaken their senses; and by continuing to refine and redefine her own art work.

Linda Brown teaching a drawing class

“Sometimes I will make a pilgrimage to Italy and live the life of the pure artist, but for now, I am fulfilled by my work, my teaching, and my community of artists and friends here in Boston.”
Licensed to Design

To license or not to license? That is the question facing interior designers, architects, and legislators. Under current Massachusetts law there are no standards for someone to meet before hanging out an "Interior Designer" shingle. Given the history of aggressive business regulation in Massachusetts, it is surprising that some kind of licensing is not already in place. Everyone from doctors and dentists to hair stylists and plumbers are required to be licensed. The New England School of Art & Design is licensed by the Commonwealth, and yet our interior design graduates are not.

At the present time, there is a form of industry self-regulation through the American Society of Interior Designers (ASID). In order to use the ASID label, a designer must pass the National Council for Interior Design Qualification (NCIDQ) test. However only 30,000 of the estimated 200,000 to 400,000 practicing interior designers are members of ASID. Industry standards are also maintained by the Foundation for Interior Design Education Research (FIDER) which accredits interior design education programs. The New England School of Art & Design is accredited as a three-year professional program by FIDER.

National Trend

The movement toward licensing is a national trend with licensing requirements in place in Alabama, Connecticut, Florida, Louisiana, the District of Columbia, Puerto Rico, and several Canadian provinces. At least ten other states have legislation pending regarding licensing of interior designers. In Massachusetts members of ASID, the Institute of Business Designers (IBD), and unaffiliated designers have formed the New England Interior Design Coalition (NEIDC). The Coalition is tracking legislation that affects the practice of interior design and is researching options for licensing legislation. According to Carol Kodis, Coalition co-chair, NEIDC was formed in February, 1988 to “act as a consumer advocacy group to protect the health and safety of the public by maintaining industry standards.”

Would licensing protect the public? Would licensing create barriers to entry in the profession and result in higher costs and fewer choices for consumers? How would licensing affect the relationship between architects and interior designers? What would be the criteria for licensing? These are some of the issues surrounding the licensing debate. An excellent summary of these issues is contained in the June, 1988 edition of Architectural Record.

The Local Perspective

In order to get a local perspective on the licensing debate, several NESAID instructors were asked to share their thoughts about the licensing of interior designers. Glenda Wilcox, a commercial designer, believes that “licensing is the only way to go. Frankly, there are too many people out there who don’t know what they are doing. There is still a mushy area between what is an interior designer and an interior decorator.” Furthermore, Glenda sees the design of offices becoming more complex in the future. “People are putting their heads in the sand if they ignore such issues as the effect of computers on the work environment, indoor air quality, and increasingly sophisticated fire and safety codes. Interior designers are uniquely qualified to address these concerns.” When asked why many architects oppose licensing, Glenda attributes this position to firms “protecting their profits. In a tighter market architectural firms have found interior work to be more profitable.

NESA/D Library a Growing Resource

Before 1980 the library at The New England School of Art & Design consisted of a few hundred volumes, many of which reflected the anthropological interests of J.W.S. Cox, the school’s benefactor. In 1983 the library was relocated to a mezzanine area built between the second and third floors. Since then the library has grown rapidly, reflecting the school’s major commitment in this area. The annual acquisition budget is now $12,000, an increase of 400% over 1983’s figure. Currently there are about 4,500 volumes and subscriptions to 55 magazines. Our collection of 9000 slides documents the history of art, architecture, furniture and photography. A newly organized section contains approximately 700 slides dealing with graphic design.

New resources introduced during the last two years include video tapes, a picture file and a collection of interior/ architectural product brochures. Students and faculty can borrow tapes overnight; the type of material available includes profiles on individual artists, museum tours, instructional tapes (workshops) and introductory presentations on software such as PageMaker and AutoCAD. The picture file is a very popular reference source for illustration and is continually being expanded with the help of student assistants.

This summer the paper sample collection was updated. This material, used by graphic design students for practice in specifying, includes sample sheets showing different weights and finishes. There are also many printed promotional pieces intended to illustrate the importance of paper and printing techniques in the design project. One company in particular, Mohawk Paper Mills, is very interested in making students aware of the importance of paper and printing. The library is on their mailing list for promotional pieces which include the magazine Design and Style, each issue of which concentrates on a particular historic...
and want to control the turf. Personally, I know
many architects who support licensing and I
hope that we can cooperatively develop a plan
to best meet the needs of the consumer.”

Michael Valvo teaches and works in residen-
tial design. He says that the issue is “kind of
tricky. Technical competence by no means
guarantees good design. For contract work
where there is extensive electrical and plumbing
work there should be standards, but I’m not
sure that required licensing the route to go.”
Michael has juryed the NCIDQ exams and
remarked on the difficulty of the test. He,
however, has not yet taken the exam, but
expects to in the near future. Doug MacElroy,
contract drafting instructor, is primarily
a residential designer also. He is concerned that
licensing may increase costs and and wonders
whether or not he would be forced to jump
through more hoops in order to stay in
business: hoops that would not really reflect his
competence based on his experience. Doug is
not too worried about the lack of distinction bet-
 tween interior designers and interior decorators.
“I like to do the job no matter what it’s called.”
When he gets involved in structural work he
calls in the services of an architect or engineer.

D. Schweppe is a lighting instructor and con-
sultant who works with architects, engineers,
and interior designers. His answer to the ques-
tion is a simple, “No, What is the test going to
prove except that you can pass a test? Archi-
tects and engineers should continue to address
structural issues. I’m not sure that interior
designers really want to face the increased
liability that could come with licensing.”

Steve Basque is an interior designer who
works in an architectural firm. He looks forward
to licensing, but sees difficulty in determining
the specific qualifications. “Everyone else in the
design business is licensed and licensing would
help maintain standards and control quality.

However, no test will measure aesthetics.” Steve
feels that licensing could negatively impact the
relationship between some designers and archi-
tects due to increased competition, but on
balance licensing should create a better working
partnership.

Jim Futral is an architect who has “no
qualms” about licensing of interior designers.
He thinks that people who are willing to subject
themselves to professional requirements should
have professional status. “The requirements
need to be carefully defined and should result in
improved training for interior designers.” Jim is
convinced that there is plenty of work to go
around for good architects and designers and
that the public would be better served by
designers who can be held accountable for their
work.

Another architect, John Parrillo, has a broader
perspective on the entire debate. He is concern-
ed with the undervaluing of the design profes-
 sion in general. “For most people design is not an
important issue; they don’t care to have
 excellence in design. If interior designers want
to be licensed to get respect within the industry,
that’s fine. But licensing alone will not address
the fact that under current regulations non-
qualified people are constantly doing the work
of design professionals.” He is worried that
more regulation will bring greater liability for
designers and potentially a smaller share of
the work. “Each day that goes by architects lose a
greater share of the design market to non-
professionals and by becoming licensed interior
designers could face the same dilemma.” As to
the specifics of licensing criteria, John makes
the point that interior designers should be
distinguished from decorators by charging a fee
for service rather than being a vendor who
makes money on the difference between
wholesale and retail cost. We have just scratch-
ed the surface of what will be a continuing
debate.

To find out more about the licensing of
interior designers or about pending legislation,
contact the New England Interior Design
Coalition through Carol Rodts. 731-6146 or
Reid Canavan, 451-6227.

Students Design for Arts Council

Last spring advertising design
instructor James Aromaa arranged for
NESA/D students to design a logo for
the Melrose, Massachusetts Arts
Council. Steve Lyons assigned his
Junior Typography class the task of
creating logo concepts. Six finalists
were selected for presentation to the
Council. Kerri Bennett’s design was
selected and is now used on all the
Arts Council’s printed material. Other
finalists included: Al Bruso, Dave Bush,
Evelyn Lujan, Tom Mungoso, and Dave
Surette.

According to Arts Council Director,
Candy Stout, “The Council members
were amazed and impressed by the
quality of the student work. The final
decision was a difficult one with so
many excellent choices to choose from.
Thanks to Steve Lyons, his students,
and James Aromaa for assisting us and
we look forward to working with
NESA/D students on future projects.”

The Melrose Arts Council is just one
of many groups who have benefited
from the design skills of NESA/D
students. Working with non-profit
groups is an opportunity for students
to gain real-world skills while providing a
valuable service to the community.
Non-profit and community groups are
encouraged to contact NESA/D to see if
we can provide student-designed
solutions to design needs.
**Drawn to Design**

Every fall a new batch of eager artists and designers arrives at 28 Newbury Street ready to take on the art world. They come from many places with varied backgrounds and unique talents. This year’s class of sixty-one freshmen is 68% female and 34% male. The average age is 21. Half of the class has previous college experience, which is down from the approximately three-quarters for the past several years’ classes. Most first year students are from Massachusetts (71%) with 12% from other states and 17% from other countries. Numbers, of course, tell only a small part of the story that the first year class has to tell. Each student brings something special to share. Here are three students whose stories demonstrate the diversity of our freshman class.

**A Non-Traditional Learner**

When Maureen Neville completes her three-year Interior Design program at NESA/D it will be the longest time she has spent at one school during her academic career. Since her father is in the Forest Service, she moved every three years and Maureen became accustomed to adapting to new situations. Her most remarkable experience was the time she spent sailing the Mediterranean as part of the Landmark School’s Watermark program. This unique high school year concluded with a trans-Atlantic crossing to Bermuda.

In addition to meeting the challenge of living in new settings, Maureen has successfully met the challenge of being dyslexic. As a young child, she was unable to create meaning from abstract symbols, like words and letters. Fortunately, she was in a very supportive school environment and learned to read “through her fingertips” with activities such as writing in sand.

Maureen is now turning this weakness into a strength as she pursues a career in interior design in which she can utilize her unique tactile and visualization skills. So far, Maureen says that she “loves the program and finds students to be supportive, enthusiastic, and very directed. I have been in a lot of education settings and really appreciate the atmosphere at NESA/D.” Maureen is living with two older sisters in a Somerville apartment and works part-time as a manager at Pier One. Her schedule is hectic at times, but Maureen thrives on intensity. Sailing remains an important part of her life and she someday hopes to sail solo across the Atlantic, perhaps around the world. “I also hope to make a difference in people’s interior environment.”

**A Whole World View**

The award for the student who travelled the farthest to attend NESA/D goes to Susanna Yu. Susanna’s home is Seoul, Korea where she is a member of the Daughter’s of St. Paul. Susanna came to Boston in May, 1987 and lives in a convent in Jamaica Plain. Her high school English classes gave her a base of knowledge that has made living and learning in the U.S. “not impossible.” Her Order’s mission is in media and publications, and they needed someone with more sophisticated graphic skills. She chose The New England School of Art & Design because of the directed curriculum. “In Korea I would have had to take qualifying exams and many other requirements in order to gain the skills that I will at NESA/D.”

Although she had worked in design for several years, she was embarrassed by her portfolio and took painting and drawing at the Museum School to strengthen her work. Her first year course load at NESA/D keeps her very busy, so busy that she didn’t have time to watch the Olympics. Susanna finds NESA/D students to be very friendly and the instructors very helpful. “Coming to the U.S. has given me a real view of the whole world with its different races, cultures, and people. Here there is much more freedom for different living styles. But in Korea no one locks their doors. With all the locks sometimes I feel trapped inside my house.”

After graduation Susanna will return to the Daughters of St. Paul with the skills of a professional designer. But then she smiles and says that “I’m really more interested in illustration right now.”

**An Artistic Family**

Why did someone who is the son of two artists and is interested in art and architecture choose The New England School of Art & Design? “Because the program here gives me the chance to combine my interests and enhance my artistic and technical skills.” John Groves, a 1988 graduate of Holliston, Massachusetts High School, comes from an artistic family and benefited from a strong high school art program. “My father is a high school art teacher in Framingham, so I lived with art all around me. I also was lucky to take a wide variety of art courses in high school including painting, sculpture, photography, ceramics, drafting, and drawing. Now, unfortunately, they are cutting back on the art curriculum due to lack of funding.” This diverse background has given John an edge in his first year. “There is a lot of work, but I’ve been exposed to most of it at home or in school. Many students, however, have to really struggle just to keep their heads above water.”

John’s parents were very involved in his decision to attend NESA/D. “Their active participation helped me see the strengths and weaknesses of all the schools I looked at. The quality of the teaching staff and the personal attention were the two biggest factors in my choice to go here.” Student life for John, like many others, is long hours of hard work. He leaves his house at 6:45 a.m. every morning to catch the train to Boston, and he usually doesn’t get home until early evening when he has to work on assignments. “Maybe next year I’ll be able to get an apartment with some of the many friends I’ve already made here.” While attending NESA/D John is taking courses at Northeastern University, so that he will receive a BA in addition to his NESA/D diploma.
Remembering Frank Raneo

After a two year struggle with cancer, Fashion Illustration Chairman Frank Raneo died on June 20, 1988. He was 61 years old. Frank came to The New England School of Art & Design as an instructor in 1969 and for the next eighteen years he led the Fashion Illustration Department. His skill and vision gave a generation of students strong foundations on which to build successful careers. Frank trained at The New England School of Art as a fashion designer. After a tour of duty in the Army, he returned to NESA in fashion illustration. Frank’s first instructor, Cile Bellefleur Burbidge, remembers Frank having “a simply outstanding portfolio. From day-one his work never lacked an amateurish look to it.” Cile and her husband, John, became close friends and associates of Frank’s and they shared many years of working and playing together.

They recall Frank as a teacher who was demanding and insisted that his students “do it right.” One time a student presented a fine illustration of a beautiful gown, but Frank wanted to know “how do you put it together?” The student had not shown any seams. His training as a fashion designer gave him a real understanding of clothing that carried over into his illustration and teaching. Frank was also a teacher who made extra efforts to help his students find jobs. “Sometimes he spent more time on the careers of his students than he did on his own.”

Cile and John remember Frank as a “one of the last of the really great illustrators, a total craftsman.” His work for Remick’s in Quincy and for many other clients won numerous awards. “He could do incredible work in an amazingly short amount of time. Once he filled a newsprint pad with sketches of a dancer at practice. It was like a giant flip-book that captured the life and movement of the dancer.”

Frank illustrated two cake decorating books for Cile with such skill that people remarked that by just looking at the illustrations they could understand the decorating techniques. Ever the perfectionist, Frank drew a frosting complete with the air bubble. Cile asked him why he put in the bubbles, and he simply replied, “because they were there.”

Frank also was known as a kind and gentle man. He loved the movies and everything about Hollywood. He cherished a letter from Edith Head complementing him on his illustrating skill, and his work for the Remick family kept him on the fringe of the movie business. For Frank the highlight of a vacation to Hawaii was meeting an old-time movie star for whom Frank was the perfect audience to listen to her stories about the good old days. Frank grew up on Cape Cod and the rest of his family remained on the Cape. Cil, John, and the rest of the Burbidges became his adopted Boston family.

Frank’s arrival at their home was sure to bring the grandchildren running. Many times a youngster would be sitting at the table drawing as Frank as he worked on a book illustration.

Frank Raneo touched the lives of many people associated with The New England School of Art & Design. His dedication as a teacher, his skill as an artist, and his warmth as a person have had a lasting impact on the school.
Alumni Notes

**Gail Maciejewski** (Fine Arts, '74) is teaching computer graphics and graphic design at Northern Essex Community College and Notre Dame College in Manchester, NH. She received at Master's Degree from the University of Lowell in 1987. Several of Gail's students have come to NESAD for advanced courses, and she gets rave reviews from many of them.

**Joseph Flavin, Jr.** (Graphic Design, '86) is a computer graphics artist at the MIT Lincoln Laboratory in Lexington, MA. He currently uses “Dcomed” design systems to generate charts, graphs, and technical illustrations.

**Kimberly Evans Becker** (Graphic Design, Mr. Rueppel Adresses 1988 Graduates)

"I'm always asked, 'Where did you go to school??', and I am always proud to say The New England School of Art & Design. I love what I'm doing and a lot of the reason is because of the school I went to. This year has been the best to date for me. There has been no lack of work and the work I have done has been very enjoyable and truly worth all the hours it has taken to obtain it. Thank you for giving me a head start into the World of Graphics."

**Patricia Varon** (Interior Design, '76) participated in an October public open house at the Boston Design Center. In the Alanshus Ltd. Showroom she displayed her company's recent projects. Proceeds from the open house benefited the Historic Neighborhood Foundation of Boston and the Hospice of Mission Hill for People with AIDS.

**Martha Hadden** (Interior Design, '79) was featured in a cover story in October/November issue of Design Times, a new magazine on the style of American and European antique furn-iture and order and just let themselves. Arrangements for the day's activities.

**Vincent Battaglia** (Graphic Design, '50) is working for Yankee Interiors and he recently designed displays for all three Harstan Stores in Connecticut.

**Mary Lawler Albern** (Graphic Design, '76) is self-employed as a calligrapher and custom framer in Springfield, Mass.

**Theodore Smith** (Graphic Design, '80) started his own agency in 1986.

"We are a full-service agency providing both advertising and design for retail, consumer, and industrial clients."

**Michael Weymouth** (Graphic Design) created Weymouth Design in 1973 after 10 years experience in the Boston design community. His firm, which specializes in annual reports, capabilties brochures and corporate identities, has received numerous awards for both design and photography. Michael designs and shoots much of his own photography. His work was included in the Sequences poster series from Simpson Paper Company. This is what he said about his concept, "People often compare art and design to music. If I had to pick a form of music that's compatible with the type of design I do, it would probably be jazz. Jazz is spontaneous and even though there are those who would argue that jazz is highly structured, I would argue that it's beautiful because of it's randomness. With design it's hard to obtain this kind of natural rhythm and flow. Designers have to learn to rid themselves of preconceived notions of structure and order and just let themselves go."

**Brian Corr** (Interior Design, '86) is the manager of Country Traditions, a furniture store featuring classic American and European antique furni-ture, located in Sudbury, MA.

**Joyce Saunders** (Interior Design, '69) is the Director of Space Manage-ment and Planning at Boston College.

"This is the best of times for artists. Everywhere there is a growing awareness of and appreciation for art. With this hopeful message Merrill Rueppel Adresses 1988 Graduates

Mr. Rueppel's remarks highlighted a festive graduation celebration at the Boston Park Plaza Hotel. Graduates, families, faculty, and friends enjoyed a social hour and a sumptuous luncheon. Awards ceremonies for the 1988 graduates were coordinated by Anita Statthakes, NESAD Treasurer. Diplomas were awarded to 29 students in Graphic Design and Interior Design. Class honors went to Nita Naik as the top academic student; Renee Ballestrasse, second; and Susan Spaulding, third. The J.W.S. Cox Award for the outstanding graduate was awarded to Julie Leonard (see accompanying article). In addition to these academic awards, the manager, presented several humorous awards for particularly unique accomplishments among the graduates. As the festivities ended in a flurry of camera flashes, everyone left the room with the lightheartedness that comes with spring and new beginnings.

Alumni Show Opening and Holiday Celebration will be held on December 15, 1988 beginning at 6:30 p.m. at Gallery 28.
Linda Blackman Ricci (Graphic Design, '75) is a self-employed designer while at the same time is raising two children. "NESA/D played a big role in getting me where I am today. I had a lot more experience than my co-workers who graduated from other four year colleges. I moved up the ladder faster than they did, because of it. Thank you NESA/D." Linda has received many design awards including Hatch, Art Directors, DESI, and PIA. Keith Ellis (Graphic Design, '87) is an assistant art director at Hill, Holliday. He supervises photo shoots, oversees mechanicals, specs type, and supervises interns, among other duties.

R. Victor Rogers (Graphic Design, '65) is a Major in the New Hampshire Army National Guard where he is responsible for recruiting programs. He has used his design skills in the preparation of promotional materials. His "Partners in Education" program received a Minuteman Award. Prior to going on active duty in 1981, Major Rogers worked in advertising for General Electric, Ohio Displays, Inc., and Concept Industries. He specializes in the design and manufacture of tradeshow exhibits and displays. "I'll have to stop by NESA/D some day. I have many fond memories of my years on Huntington Ave." Mauro Marressa (Fine Arts, '73) is "alive and well and living in L.A." He is working in video animation and special effects.

Maria Milczarek (Fashion Illustration, '75) is a self-employed graphic artist in Chelsea, MA. As Studio North she offers services in design, layout, mechanicals, and illustration. Maria has been free lancing since 1987 when she left Garber Travel where she was the Graphics Manager. "I got as far as I could get at Garber, and since I could do travel brochures in my sleep I decided it was time for a change. I hope to pursue more illustration in future work."

David Harris (Graphic Design, '75) is the Assistant Advertising Art Director at the Boston Herald where he "does everything."

Maria Lomazzo (Interior Design, '71) works at Jackson Lumber Co. in Lawrence, Mass. She is their Design Manager and supervises a staff of seven designers specializing in kitchens and baths. Michael Balfu (Interior Design, '85) is one of the staff designers at Jackson.

Lauren Flesher (Interior Design, '88) has started the design department for Contract Furnishings and Systems in Boston. She is responsible for space planning, CAD programming, and client presentations. "I'm tired." Lauren worked part-time at CF&S while a student and she hopes to utilize interns in the future.

John Hentz (Graphic Design, '84) is the Art Director at Perrault & Thompson in Springfield, MA. He manages the art room, directs staff, maintains contact with clients and vendors, and still does design and illustration. "Desktop publishing is it, kids. I have reached plateau number one, thanks to NESA/D and my own initiative. I am now focusing on a quite different set of goals." He is excited that a children's book that he has written and illustrated is nearing publication. "I have admired the work of Chris Van Allsburg for many years and it is wonderful to be fulfilling my dream of publishing my own book."

Mike DiPerrito (Graphic Design) is the Manager of the Art Department at Crimson Travel which is a hotbed of NESA/D alumni. His staff includes Julie Vanderhaar (Graphic Design, '88); Kelly Forestall Harvey (Graphic Design, '85); and Jodi DiPranzo (Graphic Design, '85). Jodi writes, "I love my job and feel that NESA/D really prepared me for what is expected of me as a designer. We are all doing well at Crimson and the rest of the crew feels as I do about our education."

Daniel McCarron (Graphic Design, '62) is the Associate University Publisher at Harvard University. He directs Harvard's publishing, design, and printing services.

Annette Vandaale (Interior Design, '81) is an interior designer for the International Monetary Fund in Washington D.C. She coordinates capital budget projects.

Mike Gruszka and Francis Orlande (both Graphic Design, '88) are off to California to find fame and fortune.

Frank Moulin (Graphic Design, '55) writes that Gary Destamp (Graphic Design '82) beat out over 100 applicants for the staff advertising artist position at New Hampshire's largest newspapers, the Union Leader/New Hampshire Sunday News. "His portfolio showed his excellent training along with his superior talent," said Frank, who is the art department coordinator at the papers. "I graduated from NESA in 1985. What a change in the curriculum. Makes me want to go back again."

Annabella Serra (Graphic Design) is working in international computer graphics in Paris.

Annual Fund Drive Underway

The annual Alumni Fundraising Drive for The New England School of Art & Design is now underway. Each year alumni and friends of NESA/D join together to make a significant contribution to the school. Over the past three years more that $10,000 has been donated for scholarships, library materials, and special projects. This year we hope to increase alumni participation by 25 percent. There are three areas we have targeted for funding:

The J.W.S. Cox Scholarship Fund is our only private source for funds to assist deserving students. The cost of providing quality education continues to rise while at the same time changes in federal financial aid have resulted in reduced funding for our students. In many instances, the Cox Scholarships have made the critical difference in allowing students to attend NESA/D. The NESA/D library continues to grow and prosper, in large part due to donations by alumni and friends. Librarian Brian Tynemouth has developed a data base for book ordering that allows us to take advantage of the best discounts available.

In the category of special projects we have two specific needs. The design world is being taken by storm by computers. The NESA/D computer graphics program is growing rapidly to give students the best experience possible. To keep pace with changing technology we will need to continue to make significant investments in hardware and software. Also, we want to expand the publication of the NESA/D newsletter, Art & Design. A fundraising letter will soon be sent to all alumni and friends of The New England School of Art & Design. When you receive your letter please consider making a donation. Thank you for your support of quality art and design education.

THE NEW ENGLAND SCHOOL OF ART & DESIGN

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Gallery 28

Gallery 28 at The New England School of Art & Design is entering its 12th year with an exciting variety of shows and a new director, Leslie Brown. Steve Gildea resigned as Gallery Director in order to devote more time to coordinating the growing NES/D computer graphics program. During Steve's five-year tenure as director the operation of the Gallery was improved in many significant ways and Linda has inherited a smooth running operation. Thank you Steve for your dedicated efforts.

Building on past successes, Linda has many new and ambitious goals for Gallery 28, the first of which is an Alumni Show scheduled for December. The show will record the creative progress of NES/D alumni and will highlight the breadth and depth of our graduates' professional work. Fine art, photography, illustration, interior design, graphics, and media art will be represented in the show. In conjunction with the alumni show, there will be an Alumni Reunion/Holiday Celebration on December 15 beginning at 6:30 p.m. This will be a great opportunity to see the show and catch up with NES/D graduates. If all goes well, the Alumni Show and Celebration will become annual events.

Another new venture being pursued by Linda is greater utilization of Gallery 28 as a meeting place. The Gallery provides a unique and intimate setting for small group meetings and social events. Our location provides access to offices and cultural events.

Earlier in the fall, Gallery 28 featured the annual Faculty Show in September, and paintings and drawings by Steve Gildea in October. Steve's Aerialscapes—studies of the Stow, Massachusetts Airport—continue his interest in flight, but in a much more traditional way than his recent computer images and moonscapes. As different as these pieces are from his earlier work they still refer to technology, the sky, and romantic escape.

November's show features painting by Michael Brodeur, Chair of the Foundation Department at NES/D. This show represents new work from the past 18 months, including paintings from a new series entitled "Objects of an Intense and Dangerous Passion." The depicted objects spike, cup, etc., are derived from the Christ Passion and become symbols of a personal struggle against worldly concerns and a quest for spirituality. "In my work I am attempting to establish a counter balance to the strident, harried, and superficial aspects of late twentieth century life. It is my intent to confront the viewer with icons that hover between literalism and abstraction. The paintings are literal in their depiction of common objects, but abstract in that these objects are placed within a context of quiet drama which nudges them into timeless, metaphysical existence. I hope to give the viewer a peaceful encounter with images of symbolic meaning and transcendental import. In this contemplative moment resides their challenge: to deny their significance or to look within one's self for deeper meaning."

1989 at Gallery 28 begins with a show by X Group, a collection of local artists who have worked and exhibited together for several years. This will be their fourth joint show and we can look forward to paintings, drawings, mixed media constructions, as well as some surprises. Looking toward spring, there is the Annual Student Show in March and video/computer works by instructor Greg Garvey in April.