And Then, NESAD alumni newsletter, no.13, Fall 2007

Art and Design Department

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And great success with the general public as well. NESA alum John Burbidge (1948 Fashion Design) is currently exhibiting his collection of 59 costumed mannequins, made to scale, which he calls Les Petites Dames de Mode, at Ventfort Hall in Lenox, MA. The exhibition, which was to end in September, has been extended until December 31st (2007) due to the unprecedented numbers of visitors it has attracted, including the likes of cellist Yo-Yo Ma who dropped by in August.

The “Little Ladies”, as John calls them, must be seen to be believed and that’s why I’m urging everyone to make the trip to Lenox, in the Berkshires of western Massachusetts, before the end of the year.

This interest was fueled by a chance wartime trip to the Louvre in Paris. There he found on exhibit nearly 300 27-inch mannequins dressed by the leading Parisian couturiers of the day.

The “Ladies” are 29 inches tall and are dressed in historically correct costumes, all designed and executed by John, of the Victorian and Edwardian eras (1855 to 1914). Wedding gowns, tea dresses, ball gowns, traveling suits, all are meticulously crafted and completely original. Tiny hats, parasols, fans, jewelry and other accessories complete each ensemble.

John, who was associated for 40 years with Priscilla of Boston, perhaps the premier bridal company in the country (he designed Tricia Nixon’s wedding gown), decided, upon retirement, to resolve his “mid-life creative crisis” by indulging his long-time interest in period costume. This interest was fueled by a chance wartime trip to the Louvre in Paris. There he found on exhibit nearly 300 27-inch mannequins dressed by the leading Parisian couturiers of the day and designed to demonstrate that, despite the war, French couture was alive and well. From this experience came John’s life-long fascination with period costume.

In addition to the exhibition at Ventfort Hall, you can see (and you will be amazed by) John’s work in his book, Les Petites Dames de Mode, which is available at Ventfort Hall, in the NESADSU library, and through bookstores or on line. The book details the evolution of the “Ladies”, the history behind each one, and John’s biography as well. Liberally illustrated with amazing photographs of each creation, and of John at work, the book is a feast of history, craftsmanship and inspiration.

Though it’s subject for another article, John’s wife of 57 years, Cile, also a 1948 graduate of NESA, has also been intimately involved with the bridal industry for over 50 years, not dressing brides, but feeding them. To call her a “cake designer” would be a gross understatement, like calling Michaelangelo a painter. While John creates in fabric and lace, Cile works her magic in flour and sugar, creating cakes that boggle the imagination. But I’ll leave that for another time.

“Les Petites Dames de Mode” is available for viewing until December 31, 2007. Ventfort Hall Mansion and Gilded Age Museum is located in Lenox, MA at 104 Walker Street. For information, telephone (413) 637-3206 or email info@gildedage.org. S.C.
Editor’s Note

Sara

Thanks and happy Fall,
So stay in touch and please let me know if you change your design-wise, or write about something else that’s important to you. You can show off your work, talk about what you’re doing, talk about other things you’ve known better, after 29 years at the school! So, here is the 23rd issue, as large as ever and still full of news I hope you find interesting.

In this edition we offer you installment #2 of Kate McLean’s series on the Paris design scene, called “Cultural Difference,” along with a “Whatever Happened to…?” by its subject, former faculty member Steve Lyons. Another welcome contributor is Minh McIntyre, who, along with Jessie Schloss, has written about a new collaborative effort among recent Fine Arts graduates. (Part of the secret of filling this magazine is getting others to do some of the writing…)

If you’re interested in finding out how our recent NASAD reaccreditation went, turn to page 5 for the verdict. And, as always, check out the Class Notes, to find out what your friends are up to. If you don’t see your name, it’s because I have no recent news of you. C’mon, send it in!

Remember that this magazine exists for you, so please let me know if there are things you’d like to see in it. If you feel like contributing photographs or an article, let me know that too. You can show off your work, talk about what you’re doing, design-wise, or write about something else that’s important to you. If you just want to comment on something you’ve seen in a previous issue, then feedback is the section for you.

So say in touch and please let me know if you change your address or your job.

Thanks and happy fall.

Sara

Lost Alumni

Does anyone know where I can find these NESAD/SU alumni! They’re no longer at the addresses I had for them and I haven’t been able to trace them. If you know, please send me an email at schadwic@suffolk.edu.

Many thanks, detectives!

Sara

P.S. Last time, this worked and I found Christine Jellow (Interior Design 2001)

Alyssa Weaver Interior Design 2003
Jessica (Chih Yan) Lu Interior Design 1995
Pedro Carraquillo Graphic Design 1985
Patricio Calderon Graphic Design 1989
Rachel Lane (nee Miller) Interior Design 1994
Deborah (McCarthy) Richard Graphic Design 1982
Aimee Whitlock Interior Design 2003

S.C.§

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

The New England School of Art & Design at Suffolk University

Alumni Newsletter, Fall 2007 Issue #13

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NEWS & tidbits

Did You Know?

“Upon leaving The New England School of Art & Design as an adjunct faculty member in 1987, I went to work for the Boston office of Ligature, a Chicago-based educational development house. As a designer there, I worked with editors and production staff conceptualizing and producing middle school and high school textbooks for publishers including Houghton Mifflin and Holt, Rinehart and Winston. I eventually became Managing Director of the Boston office, overseeing a staff of 75 people. In 1991, I left Ligature with a colleague to form DECODE, Inc. (www.decodeinc.com) a graphic design office dedicated to providing creative services to the educational publishing market. DECODE has produced textbooks for Houghton Mifflin, Glencoe/McGraw-Hill, Prentice Hall, Silver Burdett and Gin, and Holt, Rinehart and Winston, in a variety of content areas including social studies, US and world history, science, math, literature, and language arts.

“In 1994, my partner and I moved the company to Seattle, leasing space downtown on the 10th floor of a 14-story building overlooking Elliott Bay and ten years later, along with other partners, I purchased a three-story, turn-of-the-century brick building in historic Pioneer Square. DECODE has been operating there with a staff of four ever since.

“In 2004, I co-founded Platform Gallery (www.platformgallery.com), a commercial contemporary art space dedicated to exhibiting sculpture, painting, works on paper, installation, photography, and new media. The gallery works with artists from Seattle, Los Angeles, Toronto, New York, Rhode Island, Wisconsin, and Illinois. The gallery is located in the gallery district of Pioneer Square and is open Thursdays to Saturdays, 11 am to 5:30 pm. One of the missions of Platform is to take work beyond Seattle and we are participating in upcoming art fairs including The Affair at the Jupiter Hotel in Portland, Oregon (Sept. 14-16), Year07, a fair taking place in County Hall in London (Oct. 11-14), and Aqua Art Miami, the Aqua Hotel, Miami Beach, Florida.

“And with all of that going on, I still maintain a studio practice working on my own art. I’ve most recently been working on conceptual drawings and mixed media on paper and panel. I fondly remember my teaching days in Boston and refuse to believe that that part of my life was over 20 years ago!”

Steve Lyons §

During the 2006-2007 school year, NESAD/SU enrolled 426 art and design majors. 221 were BFA candidates (108 in Interior Design, 82 in Graphic Design, and 31 in Fine Arts) and 116 were graduate students (106 in the Master of Arts program in Interior Design and 10 in the MA program in Graphic Design). There were also 12 Certificate students, one Diploma candidate (the Diploma programs were discontinued in 2004), and 76 continuing education students.

That same year, we spent $2,145,450 on full- and part-time faculty salaries.

We currently have in school 256 computers, 105 Macs and 151 PC’s, 36 in offices and the rest in classrooms and other student areas. Software is updated with every new release, hardware every three years.

The cost of one roll of paper used in Foundation drawing classes is $60. We use about 30 rolls per school year. That’s $1,800.

The NESAD/SU Library currently holds approximately 10,000 books, 53 periodical subscriptions, and 30,000 slides.

The retail price of one license for the Adobe Creative Suite Premium Design CS3 is $1,700.00. NESAD/SU holds 50 licenses. At retail this would equal $85,000 (yikes!).

The average cost of one ink cartridge is $28.00. During the 2006-2007 academic year, NESAD/SU spent $27,800 on ink and toner (yikes again!).

The price of one AutoCAD license is $240. NESAD/SU holds 75 licenses, costing $18,000 per year.

During the 2006-2007 academic year, we spent $15,000 on models for figure drawing classes.

Last year, 84 art and design students took advantage of workshops sponsored by the Balti- lotti Learning Center at NESAD/SU.

For 2006-2007, NESAD/SU’s operating budget was $5,157,300.

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The focus in the Advertising Design (ADG 3208) course at NESADSU is to develop fully integrated campaigns—a body of work with a cohesive brand and campaign message and a look that seamlessly translates into various print and interactive media outlets. For their last class project of the Fall 2006 semester, students were tasked with developing an integrated campaign for the Lupus Foundation of New England, a campaign that would increase awareness about Lupus, an autoimmune disease affecting more than a million people in the U.S. and millions more worldwide. Working from a written strategy provided by the Foundation and detailing specific messaging goals, the students designed posters, web banners, environmental design pieces, booklets, and other support pieces to raise awareness about the disease and to promote the Lupus Walk on the Charles supporting efforts towards finding a cure.

In hopes of giving at least some of the students experience presenting their work to clients, the instructor, Suzanne McCarthy, contacted the Lupus Foundation of New England to request that the class’s best three projects be considered for production. The class evaluated their work presented and decided that the campaigns designed by Nelia Brega, Stormi Knight, and Megan Clarke were the strongest for client review. The students and instructor then visited the Foundation in order to present their choices.

During the meeting, the Foundation expressed to the presenting students how “beautiful”, “well thought out” and “professional” all of the campaigns were. After reviewing all the presentations with other partners within the organization, Stormi Knight’s campaign was selected to support the Fall 2007 efforts for the Walk on the Charles. Her interactive campaign reached out nationally to those affected by Lupus by creating custom artwork to be used throughout the campaign, and included a poster, booklet, website and banner work. Knight was then able to work with the class instructor, the client, and various printing vendors to produce the campaign for publication.

With congratulations to Stormi Knight, we present her work here.  

The Visitors’ Report, presented to us in July, summarized the team’s findings during their four-day visit, and, in all areas, it was stated that NESADSU appeared “to meet all criteria for all applicable NASAD standards”, as outlined in the NASAD handbook. The Visitor’s Report ended with a list of institutional strengths and challenges, the former gratifyingly longer than the latter. We thought you might be curious to know what they said. Among strengths, the team cited:

• “The NESAD merger with Suffolk University made eleven years ago appears to be a strongly supported integration …(with) many positive results.”
• “Evidence of high quality in undergraduate and graduate visual arts education.”
• “NESADSU enjoys a loyal and dedicated faculty, highly committed to student success and who appear to work in a highly cooperative manner.”
• “Significant quantity of up-to-date computer hardware and software to support computer-dependent educational programs.”
• “The improvement of NESADSU faculty salaries, security and advancement.”
• “Well-maintained facilities with …many good studio spaces.”
• “Arrangement attractive to students who are seeking the broad resources of a university combined with the specialization of art and design study.”
• “A shared attitude toward student success and small freshman classes.”
• “Improved library support for NESADSU.”
• “Expansion of cultural dimension to Suffolk University life.”
• “A spirit of warm collegiality pervades both the University and art/design school administration.”
• “The wide-ranging liberal arts courses available to NESADSU students.”
• “NESADSU student access to University services, such as financial aid, counseling, learning center.”

Suffolk University administrators including the Dean of Arts and Sciences and the Provost appear very cognizant of NESADSU needs and demonstrate willingness to advance the integration of the art school within the University.”

The primary challenge cited in the Visitors’ Report involved the need for additional facilities for NESADSU to accommodate increasing numbers of students, the specific needs of graduate students, and the need for work spaces for students outside of class. In addition, the following challenges were mentioned:
• “The need to attend to the dichotomous views of faculty and graduate students in regard to the mix of undergraduate and graduate students in Graphic Design and Interior Design classes. Graduate students appear to view this as a negative aspect to their programs; faculty members appear to feel that such blending raises the quality bar for these classes.”
• “The visiting team has concerns that the elastic completion time for admitted MA students—from 30 to 99 credits—may be unclear to graduate students and may compromise the stated credit requirements for these graduate programs.”
• “Need for further communication to address undergraduate concerns about scheduling liberal arts requirements to mesh with art and design classes in light of the University’s change to 4-credit courses.”
• “Important to continue to improve art school’s ability to attract art and design majors with demonstrated aptitude and accomplishment.”

As I said in the last article on the subject of reaccreditation, in the Spring magazine, the reaccreditation process is long and exhausting and could not have been completed so successfully without the cooperation of the entire NESADSU community, administrators, faculty, students and alumni alike. The comments made by the Visiting Team, who have extensive experience reviewing the programs of the country’s most prestigious art and design schools, should make all of us—and you—very proud.
E·M·E·R·G·E·N·C·E

1. the act or process of emerging.
2. an outgrowth, as a prickle, on the surface of a plant.
3. evolution. The appearance of new properties or species in the course of development or evolution.

Arduous does not even begin to encompass the tremendous shift in life from student to practicing studio artist. From developing resumes and portfolios, securing studio work/live space to facilitating income, it is not surprising that many compromise the production of artwork for rent and food. Most critical is the loss of the peer art community that graduating students have come to depend upon during their education.

Recently, some of the past three years’ Fine Arts alumni have attempted to overcome the stress and pressure of the first years out of school by developing a critique group based in the Fort Point area of Boston. This group aims to support each member to enable the continued practice of studio art and provide a place of critical review and experimentation.

The range of subject, material, content and execution varies greatly and to that end the critique group has engaged in a collaborative effort to create new works that require the exchange of work and authorship from one artist to the next in an attempt to explore the overall visual language of the community as a whole.

The resulting work is an examination of process and content at a micro and macro level, so much so that the work has taken on the distinct appearance of biological and ecological systems. Some real, others imagined. The mixture of several artists per piece changes the visual language of the individual into an emergent communal discourse.

Emergence is both an examination of the real world struggle for these artists to establish their studio practice in the Boston community and an introspection of the micro community of the critique group as it grows and develops beyond the NESADSU community.

An exhibition of the critique group’s work will be held in the White Box Gallery (room 208) at NESADSU from May 12th until June 27th, 2008. There will be an opening reception, to which all are invited, on Friday, May 16th from 5 to 7pm.

For five weeks over this past summer a group of twenty-two high school students and incoming college freshmen participated in NESADSU’s Pre-College Program.

Guided by professors and adjunct instructors Randal Thurston, Paul Andrade, Matt Templeton and Bebe Beard, this group of talented young students explored the visual vocabulary of art and design while learning the basics of portfolio preparation.

Working in the School’s studios, students expanded their knowledge of drawing, painting and the principles of two- and three-dimensional design. Our ’07 Pre-College Program participants were introduced to the vibrant cultural scene here in Boston through field trips to area museums and artists’ studios. The program culminated in a student-organized exhibition highlighting work produced over the summer.

Responding to the remarkable success of and enthusiasm generated by this summer’s program, Continuing Education has begun offering Pre-College workshops during the school year. Adjunct Instructor Matt Templeton is teaching a five-week Pre-College Portfolio Preparation Workshop this fall designed to help prepare students to present their work at Boston’s National Portfolio Day.

For more information regarding the School of Art & Design’s Pre-College programs please contact Karanne Noble, Director of Continuing Education and Preparatory Programs, at knoble@suffolk.edu or call (617) 994-4233.
Little Cultural Differences

Cultural differences are what make foreign travel such a wonderful adventure, and they are what make a country or a city unique to work and live in. Here are some of the cultural differences between Paris, France and anywhere in the Anglo-Saxon world:

The working day. Parisians really want to be Mediterranean. They love to eat late and stay up late. The problem is waking up: the morning métro is full of people still soundly asleep despite being fully clothed for work. The working day starts later here—usually between 9.00am and 10.00am—and most people finish work between 6.00pm and 7.00pm. The 35-hour working week only applies to those employed by large companies and government employees (who signed that into law). Most people work way in excess of this figure. If you do the math it is clear something else must take up a part of the day…

The importance of lunch. Lunch is a right. The French will happily work through later in the evenings if a deadline is looming, but will absolutely not skip lunch. It lasts between one and two hours, often it is an event used to discuss business, it is however sacrosanct. Indeed should you munch a sandwich at your desk other people will disparagingly refer to you as having lunch “a ‘l’anglais” (like the English). At least a third of Parisians lunch in restaurants and bistros every day and the remainder of us bring in a plate or salad. At lunchtime at the “Quatorze Juillet” bistro.

Fear of commitment. The French fear of commitment and their desire to leave everything open should suit my personality very well, but as in all such cases the most extreme party retains the behavior and forces the other party into inverse behavior. I have been pushed to the inverse as I try to work with Jean-Louis. One recent project was (spéculatif of course) to develop a POS for a company selling “Coffrets Cadeaux” (www.wonder.box.fr). I did my research—I photographed existing POS, looked at various designs and came up with five or six options. I wanted, I needed, his direction. With every design I showed him his response was “pourquoi pas?” (why not?). I have to say I found this distinctly unhelpful. In the end I pushed and pushed and pushed for him to give me a decision—he appeared to be in pain, and immediately after making a decision went out for lunch to forget all about it.

How much vacation? As I write this (early September 2007) I, and the majority of Parisians, have just returned from a month of vacation. Everything you may have heard is true. The city sleeps as millions head for their second homes in the countryside or the coast. Until recently very few French people ventured abroad, and if they did it was to French-speaking places such as the Reunion Islands near to Madagascar or Martinique in the Caribbean. But this summer has been a washout for northern Europe since June and I heard much French being spoken as I lay on the beach in very sunny Spain. Now, after a month off work, we are all back, excited to be in the city that has regained the buzz but actively looking forward to the next main vacation, which is Toussaint (a.k.a. Hallowe’en). In total the French come second to the Germans with an annual vacation entitlement of 7.5 weeks. Being freelance I can take what vacation I like, but there again if I don’t work then I don’t earn any money to go on vacation!

Fashion. Using public transport and doing a lot of walking is my opportunity to observe the latest fashions and styles. On the métro and the bus I get to see the small but essential details, mainly because the French concept of personal space is non-existent. Thus I have learned how to tie a scarf depending on the time of year, what earrings are currently fashionable and how to wear the collar of a simple shirt so as to look decidedly chic. A point to note is that Parisian women are thinner than most, which of course aids their ability to look good in almost everything. Two other essential building blocks to acquiring Parisian style are the requirement to wear heels on your shoes (the sneaker-clad commuter is a rare sight), and to walk proudly with a large designer bag and a good designer coat.

How to approach a deadline. In December 2006 Anne-Claire and I shared the design work for a project for an annual film festival. The overall design was approved; all we were waiting for was the copious copy to arrive as well as all those small little program details such as name of event, venue, time, price, etc., etc. For over 1000 events. The printing deadline was fixed, as it had to piggyback on to another job so as to save costs. We waited and we waited. Four days before the printing deadline the text started to trickle through. . . then even I started spotting the spelling errors (yep, in French!) and we realized that none of the text had been proof read. So the text went back to be checked and a committee from the festival camped downstairs from our office fixing spelling errors on the printed pages, meaning we had to correct them electronically. In the end, with no leadership and even less organization Anne-Claire and I worked from 9.00am to 11.00pm (without lunch) for three days to accommodate the festival committee. This last minute approach happens all the time. To deliver another project on time another member of our team got on his motorbike and sped through the streets of Paris; he got the official stamp of receipt just 2 minutes before the deadline.
Please be sure to send your updated information to Sara Chadwick at schadw@suffolk.edu (for our database and/or for publication) and also if you wish, to clasnotes@suffolk.edu for the Suffolk Alumni Magazine.

1971 – Millicent (Busse) Swaine (Advertising Design) got in touch with us the other day wondering what we were up to. Millic worked in advertising for Sears after graduating from NSA then had three children so gave up work to stay home and care for them. Now she keeps busy ‘doing the decor for parties, theatre, CET-TV and non-profit organizations. I have been doing wedding planning too. Keeps me busy. I would love to hear what others have done... I’m sure it’s great thing!’ You can reach Millic at m_bswaine@comcast.net.

1973 – Elyn (Greenberg) Moller (Fashion Illustration) is currently the Director of the Adelican Gallery at Massasoit Community College in Canton. She has also served on the Board of Trustees for the MA Patent Office and is a member of the Board of Trustees of the Mass Museum of Contemporary Art. Elyn has been deeply involved in the political business. He brings a unique and fresh view to creative leadership. Mr. Moller is an expert in the fashion retailing and design industry, specifically magazines, and more specifically Ocean Home Magazine (www.oceanhomemag.com), northshore magazine (www.northshoremag.com), and Our Place Magazine. You can reach Todd at toddfitz@fuel73.com.

1997 – Todd Fitz (Graphic Design) is still in New York City, and has a design office in Newport, his former company, Firecracker has morphed into Fuel 73, which is heavily focused on the publishing starting of his own companies, and more specifically Ocean Home Magazine (www.oceanhomemag.com), northshore magazine (www.northshoremag.com), and Our Place Magazine. You can reach Todd at toddfitz@fuel73.com.

1997 – Ken Harney (Graphic Design) is still in New York, but is now the Deputy Art Director for DNR Magazine, a Conde Nast publication on men’s apparel, fashion retailing and design. For fun he’s into Thai boxing and is working on his blue belt in Brazilian jiu-jitsu. That’s for exercises he also does yoga for relaxation. You can reach Ken at tharney@yahoo.com.

1963 – Dan McCarron (Graphic Design) continues to keep up a heavy schedule of design work for Harvard, his former employer: “I am in the process of producing a book on decorated papers for the Department of Graphic Arts at Houghton Library at Harvard which will be published this fall and distributed by the Harvard University Press. I am also working on an exhibit that celebrates the 75th anniversary of Memorial Church at Harvard as well as the 400th birthday of John Harvard... The exhibit will be mounted at Houghton Library in Harvard Yard this fall. Finally, I am producing a DVD to celebrate the 45th reunion of the Class of ’62. This is a lot of fun. I have been doing freelance work for a long time at my own design office in Newburyport. His former company, Firecracker, has morphed into Fuel 73.”

1974 – William Kenney (Graphic Design) has partnered in his design experience and her coursework in the Masters program in Interior Design into a position with Urban Archaeology in the Boston Design Center. Urban Archaeology is a high-end lighting, bath and tile manufacturer and retailer with a wide range of top-quality and beautifully designed products. Check out their website at www.urbanarchaeology.com and contact Christine at akellow@comcast.net.

1981 – Eli Cedrone (General Art) had three of her paintings accepted into the Guild of Boston Artists show at their Newbury Street gallery in August. This regional juried exhibition featured the best of representational painting and sculpture by both emerging and established artists living in New England. In addition, Eli’s painting ‘Journey’s End’ was awarded Best in Show at the Pembroke (MA) Arts Festival also in August. You can contact Eli at artfulhand@comcast.net. Also, check out her online newsletter at artfulhand.com for classes, exhibitions, etc. Lots of news!

2004 – Steinunn Jonsdottir (Interior Design) recently got in touch with us, looking for information on any other class members of the Class of 1974 (see the three below located since), I’m sure there’ll be an even more well-rounded.” Deven also says that he’ll be starting a children’s book this fall with his wife as the writer. “The newest member of our family is hanging in my last home as well. You can reach John at johnny@mackcrounse.com.

1983 – John Gonnella (Graphic Design) left Digitalis about a year-and-a-half ago and is starting his own “web branding gig”, called Truth and Soul Inc. (www.truthandsoulinc.com) John will be moving shortly to the South End “to pursue my painting, in downtown... I always jump into James Kraus [1982 General Art] and also saw Audrey Golden last week.” You can get in touch with John at johnny@tnshandoucine.com.

1983 – Paul Harrington (Graphic Art) had an exhibition of his hand-painted silkscreens during the month of September at The Savings Bank of Boston, Massachusetts General Hospital, Sheraton and many others. Check them out at www.brandroyalty.com and contact him at kev.indy@gmail.com.

1985 – Morrie Craig (Interior Design) recently sent us a contribution to NESUADS/UJSW's Cox Scholarship Fund, for which we are very grateful. She is currently on the faculty of Endicott College in Beverly as an Assistant Professor of Interior Design ("I'm enjoying it very much"), and still owns her ID firm, Morrie Craig Interiors in Dunham, MA (www.morrie.com). Morrie will be starting a children's book this fall with his wife as the writer. “The newest member of our family is hanging in my last home as well. You can reach Morrie at mcrio@endicott.edu.

1987 – Deven Winters (Fine Arts) emailed us in May to say she and his wife were packing for a move back to Texas, this time to Mesquite, where Deven will be taking a job at Adobe, a pioneer in FPS PC game titles. As a designer he’ll be creating level geometry elements and some basic art for “the artists to make beautiful. I want to want there to be able to learn from the masters, develop my next gen art and become even more well-rounded.” Deven also says that he’ll be starting a children’s book this fall with his wife as the writer. “The newest member of our family is hanging in my last home as well. You can reach John at johnny@mackcrounse.com.

1993 – Steinunn Jonsson (Interior Design) returned to her native Iceland in 2004, bought a farm in northern Iceland that same year, with an eye toward starting an international art center there, earned an MBA from Reykjavik University in 2006, and started the Bear Art Center (www.bearartcenter.is) in May of this year. She has since moved into a new home and had a third child (Bal- dur new one, brother to Nanna Katrin, now 13 and Jón Bragi, now 10). Take a look at the Bear Art Center’s website and see whether you might be interested in a residency. You can also reach Steinunn at sj@sj.is.

1997 – Oddlíf Gram (Graphic Design) left Mitchow, Schlackman, Happyives Partners in Washington, DC and has taken a position as Vice President/Creative for the Mack/Crounse Group in Alexandria, VA. Both are political advertising firms, a field Scott has been deeply involved in over the many years. The Mack/Crounse website cites Scott as “one of the most experienced creative talents in the political business. He brings a unique and fresh view to creative leadership and is a great addition to our team.” You can reach Scott at svin- dal@mackcrounse.com.
1999 – Ann Borwick (Fine Arts) has moved from Seattle across the lake to Bainbridge Island, where she now owns a B&B called Furr-In-Oka (“Wind-Bell Hill”). Futton & Breakfast, it occupies a private, downtown house and garden built in traditional Japanese style at the rear of the property on which she lives, accommodates two people, and has a tatami mat room with a tatami mattress and a bath with a Japanese soaking tub. Check it out at www.futtonandbreakfast.com. Besides all of that, Ann’s gotten heavily into gardening, which she loves and now makes a living as a gardener. You can reach Ann at aborwick@yahoo.com.

1999 – Melissa Horvath (Graphic Design) started a new job in May as Senior Interactive Art Director at VML in New York/VML, an interactive advertising agency with such clients as Colgate-Palmolive, which will be Melissa’s main account, Burger King and TurboTax. Part of the WPP network, they collaborate with sister agency Y&R in cross-media campaigns. In addition to the new job Melissa is also making plans for her November 9th wedding. Check out her website at www.melissahorvath.com and get in touch with her at melissa@melissahorvath.com.

1999 – Scott MacGillivray (Fine Arts) has increased his family by one: son, Colin, was born March 19th and moved them all to Indiana, FL where they have a 60-acre ranch. On said ranch are four children (presumably not within fences), “and a whole menagerie of animals, including four horses, three goats, a llama, a pot-bellied pig, three dogs, more cats then I care to count, and a few other small critters.” Scott also started a new job in August, “teaching graphic design at a vocational high school in a maximum-security prison. It sounds like a challenge and I'm excited!” Send congratulations to Scott at smacdad10@juno.com.

2000 – Helen (Carroll) Johnson (Fine Arts) recently wrote to tell us all her news. “I was married in 2005 so my last name is now Johnson. Directly after graduating Suff. U. I attended Parsons School of Art and Design in 2006, and began working at the Learning Center's Children's Program in Dorchester as a pre-school teacher. April 2006 I gave birth to a beautiful baby girl and adopted the name Aria. She was born seven weeks early so she had a short start but is doing great now. Just recently my husband and I accepted into the Salvation Army's School for Officers Training. After two years of schooling we will be ordained ministers, so we are currently preparing to move to New York...The newsletters have been going to my parents’ house for three years that but was fine because we've moved three times in the last year and a half!...It's great to see how the school is growing and what is happening.” You can reach Helen at helenjo@msn.com.

2000 – Laura Glen (Interior Design) has returned to her roots in Louisiana, in the wake of hurricane Katrina. “I’m still working on projects throughout New England (with one studio in Wellesley, MA) but have my main studio back home in New Orleans. Katrina was devastating to my family and friends and I just need to be here to help rebuild...If you ever need an artist on New Orleans and the rebirth, I would be happy to provide my insight, having evacuated, rebuilt and worked with clients there.” “We’re taking Laura up on her kind offer and hope to have an article for you in the next edition of ‘And Then’. In the meantime, you can get in touch with Laura at lgrainger@comcast.net.

2000 – Erin Fay (Graphic Design) has moved to North Hampton, NH and is working as a kindergarten teacher at the Keystone School in Chichester, NH. You can reach Erin at erin@fayinandon.com.

2000 – Jonathan Hoyradt (Graphic Design) emailed Jen Fuchtel the other day that he was planning an update on what he’s been doing since leaving his first job at 360clicks after graduation. “My quest for full-time work led me to several non-design related positions including the mailroom of a financial company the processing center for a mortgage company, and a bouncer at a bar (just kidding about that last one!). Oddly enough I found my niche at a computer company that originally hired me as a temp to manage the data sales database. They found out I had some design skills and asked me to update their website (which, I think was originally composed by a blind man using PowerPoint), so it was uphill from there...Soon enough I was the graphic designer for the company...I’ve also become the “Web Manager”, “Marketing Manager”, and “Email Manager”. They hired another graphic designer to work under me (though I'm still responsible for designing most of the printed material). And while the other designer manages the website, I do all the Flash animation.” As Jonathan says, it’s been a good way to gain a lot of experience in a lot of different areas, especially management and computers. You can reach Jonathan at hoyradt30@comcast.net.

2002 – Nicole Wang (Graphic Design) has relocated to Emeryville, CA and has taken a position at Arc-West/West in San Francisco. Arc-West/West deals in promotional, interactive, direct and shopper marketing, and is owned by the Publicis Group. Nicole owns Digitas, Nicole’s former employer. Nicole’s move followed a two-month European vacation. (“After working three years straight in a fast-paced agency like that, I felt I really needed a looong vacation.”). You can reach her at nwang@macbox.com.

2003 – Kseniya Galper (Graphic Design) had her acrylic painting “Eugenie” chosen as Best in Show at the Quincy Art Association's Art Exhibit in September. There were over 250 entries for this annual juried show and it was the first time that she had ever submitted her work anywhere. “So I was absolutely shocked when I was told that I’d won ‘Best in Show’.” Kseniya and Eugenie have just spent two weeks in Rome (“overwhelmingly beautiful!”) perhaps celebrating her success. You can reach her at kignjorg@gmail.com.

2004 – Maryam Beydoun (Graphic Design) caught up with our designer Kate MeLean (2004 Graphic Design) in Paris in July Maryam was with Pro- motion, a design firm in Dijon, France, and then moved to McCann Erickson, but has since left and is freelancing while she decides what her next move will be, returning to school Maryam spends several weeks a year in France, with some time in spring in Paris. She and Kate had breakfast, “then wandered down to the Musee Quai Branly to take photos.” You can reach Maryam at maryam-beydoun@iacuc.com.

2004 – Victoria Masters (Graphic Design) has left Charity Folks and is now a junior Creative Director at Creative Gorillas, also in New York. Creative Gorillas is an advertising and marketing firm with a number of clients in the real estate and development field. Check out their work at www.creativегorillas.com and get in touch with Vic at vmasters@mac.com. You can also see both her professional work and her stunning photography at www.victoriamaстers.com.

2005 – Peter Ferreira (Graphic Design) is working as a Senior Graphic Designer for Cox Communications in West Warwick, RI. In addition he has his own design firm, called Kemeny McCaffrey Media, with two freelance artists working with him on various projects in print, multimedia, corporate and web design. Check their website at www.peterferreira.cox.com.

2005 – Jennifer Kokas (MA in Interior Design) has taken a position with the Boston design firm Gauthier-Staey, a residential interiors firm with clients around the country. You can reach Jennifer at jokkas@comcast.net.

2006 – Debra Folz (Interior Design) has left her job at TosoRobus & Associates in Cambridge and has enrolled in the MFA program in Furniture Design at Rhode Island School of Design in Providence. Deb’s hoping to teach furniture design one day perhaps at NESADUI. You can get in touch with her at debelia02@yahoo.com.

2006 – Jill Garzik (Interior Design) has recently taken a position with the architectural and interiors firm TosoRobus & Associates in Harvard Square, where she is currently working on a project for Children’s Hospital at TKD. She joins Laura Nathanson (2006 Graphic Design) who is a graphic designer for the firm. You can reach Jill at jgarzik@hotmail.com.

2006 – Kelly Ginn (Interior Design) is working for the Architectural Heritage Foundation, located in Old City Hall in Boston. AHF is an historic preservation development firm and a pioneer in adaptive reuse since its founding in 1966. You can get in touch with Kelly at kelly2343@bol.com.

2006 – Meaghan Mohnan (Interior Design) has left the Patterson Group and is now a Project Manager at Kitchen Living in the Boston Design Center. You can reach her at meaghan@kitchen-living.com.

2006 – Kelly Pearson (Fine Arts) was among a group of artists featured in a sculpture show at the Aaron Gallery in Orleans and the rebirth, I would be happy to provide my insight, having evacuated, rebuilt and worked with clients there.” “We’re taking Laura up on her kind offer and hope to have an article for you in the next edition of “And Then” In the meantime, you can get in touch with Laura at lgrainger@comcast.net.

2006 – Lisa Sobolewski (Interior Design) moved to New York in June and is currently working at Dupoux Design, a firm with “cross-market expertise in the fields of real estate, corporate, construction management and brand strategy.” Dupoux has recently expanded their operations to include the Asia market, opening Dupoux Design Asia in Taipei. Check out their website at www.dupouxdesign.com and contact Lisa at lysaudo@yahoo.com.

2007 – Jessica Aponte (Interior Design) is currently working at Eric Nelson Architects in Charleston, a firm that provides a wide range of design services for both new buildings and significant renovations. You can reach Jessica at djp2122@yahoo.com.

2007 – Billie Jo Baril (BFA Fine Arts 2000, MA in Interior Design) is working as an interior designer at Eric Roselli Design in Boston. Eric Roselli is a full-service residential and commercial design firm. You can reach Billie at baril80001@gmail.com.

2007 – Erica Edwards (Interior Design) is NESADUI’s latest addition to the workforce at Duffy Design Group in Boston, where Attila Ilikwaka (Interior Design 2000) was before she left to join Kahla Hegarth (Interior Design 2006) at Nanneet Lewis Design in Chestnut Hill. You can reach Erica at lori77@hotmail.com, Attila at superkiwi32@adelphia.net, and Kahla at kahla27@hotmail.com.

2007 – Rebecca Emanuel (Interior Design) has joined Barbara Sherman (Interior Design 1994) at Wilson Butler Architects, a Boston firm specializing in design for the arts and entertainment. You can reach Rebecca at rreuman@gmail.com.

2007 – Nico Flannery-Pitcher (MA in Interior Design) is currently working at Stafford Bradley Architects in Boston. In addition, Nico was recently married to Dave Pitcher an interior designer with Rose Displays Ltd. in Salem, DAve, who designs signage hardware, and Nico have bought and are currently renovating a house in Swampscott and hope to be in October. Send your congratulations to Nico and Dave at nico@flannery-pitcher.com.
2007 – Jakob Graudis (Graphic Design) took a job in June as a Graphic Designer for Private Label Brands at CVS Corporate Headquarters in Woonsocket, RI. “The job is incredible, I get to be creative every day and I am learning an immense amount (not to mention I now have a huge name like CVS on my resume).” Before finishing at NEASD, Jakob was a Contributing Editor on the new College of Arts and Sciences magazine at Suffolk, contributing artwork and photography along with past and present students Jake jump, Alison Balcar, Kevin Banks, Coleman Barrett, Jeanne Belzowsky, Margaret Furlong, Marcello Gulla, Catherine Helpert, Kayla Hols, Fainy Lau, Barbara Nathans, Lissa Baed, Jesse Schoo, Ellen Umba and Joanna Winters. You can reach Jake at jthooyeajek@yahoo.com.

2007 – Jake Jump (Graphic Design) has landed a job at the Design Studio at Monitor in Cambridge, where she is a graphic designer. The Design Studio has such clients as MIT, Brandies and Innovation Management Inc., providing such services as marketing, illustration, web-design, logos and book design. Check them out at monitorjdi.com and get in touch with Jake at jedyump@hotmail.com.

2007 – Kimberly Kelly (Interior Design) and Danielle Tappis (MA in Interior Design) have both joined the Boston office of Gensler (all in Boston), the international design firm offering “innovations in architecture, planning, interiors, branding and strategy.” You can reach Kim at kkimely@hotmail.com and Danielle at danielle.page@hotmail.com.

2007 – Jessica Koff (MA in Interior Design) has taken a position as an interior designer with Bergmeyer in Boston. As such, she has an “interesting” and “long-time tradition with NESAD/MA students, many of whom have passed through Bergmeyer’s door in recent years. You can reach Jessica at jkoff@gmail.com.

2007 – Courtney Mitchell (Graphic Design) moved to New York and is taking a job as a Art Assistant at Women’s Wear Daily, a division of Conde Nast and Fairchild Publications. Women’s Wear Daily is a fashion and business newspaper and “we also put out dozens of magazines and supplement every year I deal primarily with the trafficking of all the artwork and I also have the ability to design quite a lot so I was an ideal candidate. After I took your electronic publications class I realized how much I love publication design!” You can reach Courtney at ccoventan@verizon.net.

2007 – Juliana Mongello (MA in Interior Design) and Pamela Muddewenyer (MA in Interior Design) have both taken positions with Cannon Design, an architectural and engineering firm in Boston. You can reach Juliana at jmongellos@hotmail.com and Pamela at pmuddowney@mac.com.

2007 – Andrea Morin (Graphic Design) is a Regional Source Marketing Group in Wilmington, MA. Great Source, a division of Houghton Mifflin Company publishes alternative, resource-based K-12 educational materials. You can contact her at andrea-mo-romino@greatsource.com.

2007 – Naomi Nottingham (MA in Interior Design) has joined fellow NESAD/MA alumns Erika Brown (MA in Interior Design 2004), Allison Wright (MA in Interior Design 2006), Eduarda Meza (MA in Interior Design 2003), and Vy Horwood (Interior Design 2003) at Gensler (all in Boston except for Vy who is in the Arlington, VA office). With offices around the world, Gensler is a multi-faceted firm that handles design problems of all kinds, from city planning to interior and graphic design. Check them out at www.gensler.com. Contact Naomi at naomi17@earthlink.net, Erika at jmkjik衷心.com, Allison at alooknow@gmail.com, Eduarda at eduardo_meza@gensler.com and VY at vanis255@yahoo.com.

2007 – Elizabeth Oliver (Interior Design) has taken a position with TMD Publications, a recently established firm in North Hampton, NH. You can reach Liz at oliverg@yahoo.com.

2007 – Kaitlin Palaza (Interior Design) has taken a position at Duncan Hughes Interiors in Boston. Duncan Hughes is a full service interior design firm specializing in commercial and residential design. You can contact Katrina at katelin_palaza@hotmail.com.

2007 – Helen Principeo (Interior Design) is a kitchen and bath designer at the Expo Design Center in Burlington, MA. You can reach her at hpripriceno@yahoo.com.

2007 – Caitlin Ryan (Interior Design) is an interior designer with JFS Design Studio in Boston. JFS specializes in residential and hospitality design. You can reach Caitlin there at, caitlin@bdeesgastudio.com.

2007 – Karen Urosevich (MA in Interior Design) has joined the residential design firm of Leslie Fine Interiors in Boston’s Back Bay. You can reach Karen at karenurosevich@hotmail.com.

2007 – Shauna Wyrmczak (Interior Design) has taken a position at ADD, Inc. in Cambridge, a firm that specializes in architecture, interior design, planning and branding. You can reach Shauna at wyrmczak@yahoo.com.

SO SAD
I just got the spring newsletter today and I am so sad because I didn’t know Charles Guliano retired! I was reading the gallery schedule and I totally would have gone to the reception. I was wondering why I would have to answer the three-day site visit. By the time that newsletter late in getting to you. First of all, the NESAD macromarkup took an enormous amount of time. I can only remember and write the entire self-study (over 300 page of text plus exhibits), and plan and total to complete the three-day site visit. By the time that was all over, we were into April. Then I got sick, perhaps because the site visit coincided with the first symptoms and there was no way I could stay home and sleep! So I was out for a couple of weeks and way behind on everything else by the time I got back. Then Kaitlin McLean, our designer, was enjoying a very busy schedule herself. So, one thing led to another and we were late. I am especially sorry as I know there are probably a number of you who would have attended Charles’ party and didn’t know about it. At this late date, I can only offer you his email address (charles.guliano@yahoo.com) so that you can write him and tell him… well, whatever you wish to tell him.

THANKS FOR THE BLURB
I got your latest newsletter this other day and just got to read it six days and read it Another top-notch edition Thanks for the blurbs [a class name]. The work was perfect. I should have gotten to it [getting it right] but the good news is I have been busy with work [business] [teaching] and other volunteer work that I never got to it. Hop the sum- mer is going well and you are well.

James Kreau (Graphic Art 1982)

TWO MORE CHILDREN
(Editors’s Note: George and his partner, Joe Shiff 1943-1990, adopted two more children from Liberia in 2009. New family in family is made up of Luke (age 2) and Noodles (2) and Noah (4) and Jozanna (who arrived in August of 2006) I also got just the newsletter and wanted to congratulate you on the great work and wish that you all continue to do the hard-to- take care of the kids here and also doing interior design work. I just completed a Hospital/Lounge in Alton, the Nile Lounge. It was a lot of fun creating and implementing the design.) George is also now working as a teacher’s aide in the kindergarten at Johnson School in Fairhavem, where the children are nestled. He would love to hear from classmates so please email him at grooms@comcast.net.

George Syring (Interior Design 2002)

THANKS AGAIN
“Just wanted to drop a note and say thanks again for including us in the last newsletter newsletter. It’s always a good news to see us on your mailing list [for the newsletter]! Lisene and Paul (and Grivy) Stoddard (Graphic Design 1992), regarding the article in the Spring alumni magazine on Sanctuary Designs and Yankees magazine publicity.

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It is with great sadness that we announce death of Barbara (Paige) Lyons of the NESAD class of 1943 (Fashion Illustration). Barbara was one of five alumnae, graduates of 1943 and 1944, who were honored at NESAD’s 75th anniversary gala at the Institute of Contemporary Art in November of 1998. Barbara was originally from Randolph, MA. After graduating from NESAD, she worked as a fashion illustrator for a Boston based advertising agency, until her marriage to her future husband, Richard Lyons. She retired from Raytheon Corporation’s publications department in 1999. Barbara is survived by two sons, Jeffrey and Frederic Lyons; eight grandchildren and four great grandchildren.
NESA Alumna Serves Her Country: Not in Iraq but in World War II

Secret is out: She put Iwo Jima on the map

Local veteran was a mapmaker for the U.S. Navy in World War II

By James A. Kimble, Staff writer

SALEM, N.H. — Her role in helping to capture two Jima was something she never told her husband or three children.

Now 83, a humble and soft-spoken Mary Habib still is reluctant to go on about it. Her husband, Al, 86, shakes his head that he’s only now learning how important her wife’s role was in World War II. “She didn’t like to brag to the family,” he said, sitting at the couple’s kitchen table. “I didn’t know about this until three weeks ago. We’ve been married since 1950.”

Mary Habib softly adds with a smirk, “There’s some things I don’t tell.”

Mary Habib worked on a map used by the U.S. military in the critical battle for Iwo Jima. That invasion ended with one of the most famous moments in World War II, when five Marines and a sailor raised an American flag atop the island’s highest point, Mount Suribachi.

Photographer Joe Rosenthal immortalized the flag raising with his famous, posed, photograph — which became a topic of the recent Clint Eastwood movie “Flags of Our Fathers.” While seeing a commercial being played.

“Don’t like heights,” Habib said. “That was the first time I ever saw it. I knew generally it was the shoreline. Habib said she was assigned to the WAVES not long after she was assigned to the Pentagon’s Hydro-Graphics Office in Suitland, Md. Mary Habib said in the 1940s mapmaking was highly detailed but not what she expected when she first got her assignment. “I was surprised,” she said. “There actually wasn’t too much drawing. It was fine work. We did the coastline about three miles in. The Air Force took pictures of the island, which we had on a big drafting table.”

Houses were noted with spots the size of a pinhead. Precise details of cliffs, craggy rocks and sandy areas were crucial so ship commanders would know where and how close vessels could approach the shoreline. Habib said she was assigned to the WAVES not long after it was formed. She worked there for two-and-a-half years between 1944 to just after the war in 1946. A memorable highlight from her stint in Washington, D.C., was an afternoon when Eleanor Roosevelt invited Habib and female co-workers in the cartography office to tea at the White House. They spent time in the Blue Room, one of three state parlors at the home of the president, and later had punch and cakes in the dining room. “She was a lovely woman,” Habib said of Roosevelt.

Like many families during the war, everyone in Habib’s family contributed. Habib’s brother Richard Jr., and sister Kathleen, both enlisted. Her mother, a nurse, worked part time in a parachute factory when not working her shifts at a hospital.

Habib said she had no idea the map she was helping create would lead to such a significant turning point in the war. It wasn’t until much later, when Rosenthal’s photograph of the flag raising on the island became famous that she realized the significance of her contribution to the war effort. Still, she refrained from speaking about it. It simply wasn’t her way. “After the raising of the flag, I said to myself, ‘OK, I was part of that,'” Habib said. “But I didn’t realize how important it was at the time.”

Moved by his mother’s service, Bill Habib recently wrote a detailed summary of her military career, which was displayed for Memorial Day with photographs of World War II veterans at St. Monica’s Church in Methuen. “She’s not inclined to boast of herself,” Bill Habib said. “Her humility is one of her many fine virtues. She would consider talking about it bragging. That’s not her style.”

After the war, she married in 1950 and became a stay-at-home mother raising three children. Her daughter, Mary Lee Pars, 50, lives in Salem, N.H. Her youngest son, Michael, 45, lives in Methuen. She worked briefly at General Electric and the Internal Revenue Service, and only kept drawing as a hobby. She now believes there was greater meaning behind the television commercial being played.

“I don’t believe in coincidence anymore,” Bill Habib said. “I’m so pleased and to a greater extent proud of her, even at this late stage in life. If it was up to her, I think it would have remained hidden.”
An Interview with Nacer Benkaci

Nacer Benkaci joined the NESAD-SU faculty as an adjunct instructor in 2004, then was a Visiting Assistant Professor before being elevated to tenure-track status in 2006. Nacer was born in Algeria and came to the States in 1984, to pursue his studies in architecture and design. He holds a Diplôme d'état d'Architecte (the equivalent of a Bachelor's degree in Architecture) from the École Polytechnique d'Architecture et d'Urbanisme in Algiers, as well as Masters degrees in Architecture and Urban Planning from the University of Southern California in Los Angeles. With over 20 years of experience in architectural practice in the U.S., Nacer has worked on both commercial and residential projects here and abroad.

Q. Let's start with a bit of history. Tell us more about yourself.

I was born in 1959 in a small town by the sea, a few miles from Algiers. My childhood was essentially marked by the Mediterranean Sea which was a few feet from my parents' home. Summer was the occasion to literally live in it and be absorbed by its vast scale and its potential to trigger a multitude of voyages. The horizon was very close to us at that time and we dwelled in it as if it were part of our everyday lives. It is perhaps why I still have a keen interest in the concept and reality of scale. I was surrounded by the large scale of the sea, the sky, and the mountains and that was in direct contrast with the smaller scale of the homes and buildings along the edge of the sea. I was interested in that relationship and the forms, accidental or planned, that it generated.

Q. Why did you decide to become an architect?

I have always loved to draw and the landscape around me was prone to that. Just think of the seacoast. Obviously, this is just the premise because as I was studying my passion for architecture grew stronger. I found in architecture a total freedom of expression and a highly sophisticated creative process that embodies the entire social, political, and economical issues that humans in general face. I felt it was important. I also was interested by the theoretical discourse that was developing in the profession and the influence that some of the meaningful architects had on me. I was very interested in the work of Corbusier, Louis Kahn and the "modern movement" in general. Later I grew to appreciate some of the less known architects and took their works as a source of inspiration for my own work.

Q. How did you decide on the U.S. for graduate school and what path brought you to Boston?

I wanted to learn more about architecture and design and pursuing my studies is one way to do that. At that time, some of the most influential ideas about architecture were being generated by prominent U.S. architects and thinkers and I wanted to experience that first hand. I first came to Boston to study English, then to California for architecture and urban design. I have always been interested by the city in general and I felt the need to learn more about the formulation of its shape. Urban planning became obvious for me as I sought to understand the other forces that shape our cities. I had some friends that invited me back to Boston; subsequently I was offered a job. Fall in this area is my favorite season and I wanted to stick around for a while. I stayed ever since!

Q. Talk a little about your professional experience. Where did you work and what kind of work did you do?

After my graduation, I sought work in Boston. I worked for several companies in the area and the work ranged from residential and commercial to institutional and retail. I learned a great deal and I believe that experience made me a better architect.

Q. Why do you teach (besides the paycheck?)

I taught while working professionally. I enjoy very much the teaching in reality goes both ways. Teaching in reality goes both ways.

Q. How did you wind up at NESADSU? What do you like best about the school and what keeps you here?

I first was invited to teach as an adjunct professor by Nancy [Co-Program Director Nancy Hackett]. She and I worked together on several projects in the Boston area. Subsequently I have been hired as a full time Assistant Professor. One of the most impressive parts of the program in interior design at NESADSU in my view is the fact that the ID department is within a school of art and design. This association with art and graphic design has a potential benefit for interior design students. Interior architecture and architecture have always been inspired by other disciplines and exposing students to a mutual influence is enriching. The potential for innovation is greater. Another part that I appreciate greatly is the cooperative nature of the faculty and the scholastic and pedagogical environment and the standard of care for the students' progress. It really sets the school apart.
2007

**Never Been Seen: Susan Nichter**
Recent paintings by a NESADSU faculty member.
October 11th to November 10th
Reception: Friday, October 12th 6 – 8pm

**Ozspirations**
Art Inspired by The Wizard of Oz, curated by Associate Professor of Graphic Design Jennifer Fuchel.
November 15th to December 22nd.
Reception: Friday, November 16th 6 – 8pm

2008

**The 2007 Stephen D. Paine Scholarship Award Winners and Honorable Mentions exhibition**
January 14th to February 9th
Reception: Friday, January 18th 5 – 7pm

**Interventions and Objects: New Work by Bebe Beard and Liz Nofziger**
February 14th to March 15th
Reception: Thursday, February 14th 6 – 8pm

**2008 Student Exhibitions**

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

**Foundation**
March 24th to April 4th
Reception: Friday, March 28th 5 – 7pm

**Graphic Design (Undergraduate)**
April 7th to April 18th
Reception: Friday, April 11th 5 – 7pm

**Fine Arts**
April 22nd to May 2nd
Reception: Friday, April 25th 5 – 7pm

**Interior Design (Graduate and Undergraduate)**
May 5th to May 16th
Reception: Friday, May 9th 5 – 7pm

**Summer exhibition: TBA**

**Graphic Design (Graduate)**
September 2nd to September 14th
Reception: TBA

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