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Steve Lyons: Designing Communication Solutions

"The graphic designer is a type of information processor; one who analyzes a client's objectives, studies the market or audience, and employs both technology and aesthetic sensibilities to create a visual solution to a communication problem."

Since 1982, Steve Lyons has been teaching the art of finding communication solutions at The New England School of Art & Design. Steve is a professional designer who teaches the senior graphic design course. "One of my major goals is to get students to think. When a student becomes critical about his or her own work, then I have achieved a measure of success. I love the intensity of working with students on a project as they go through disappointments and successes, and then watching them grow to a new awareness."

Student evaluations consistently rate Steve highly, and yet he is also known as one of the most demanding instructors in the graphic design program. "NESA/D is unique in that the instructors are working professionals who work with students to give them the tools to evaluate their own work, and I only expect my students to do their best, as is expected in the business world."

Steve came to NESA/D following graduation from Virginia Commonwealth University and working for four years as a designer in Washington D.C. There he developed capabilities brochures, exhibits, and corporate identity programs for a range of business clients. His move to Boston was prompted by an interest in a new city and his acceptance into the sculpture program at the Museum School. "I needed a change of pace personally and professionally, but when the financial realities hit, I just couldn't afford to attend the program." Instead, Steve worked as a free-lance designer for a variety of clients and was hired as a teacher at NESA/D. "I was in the right place at the right time. They needed an instructor and I had teaching experience as coordinator of a cooperative intern program while in DC. Teaching clarifies my thinking; the best way to truly understand something is to explain it to someone else. That also sums up the design experience as well."

Visual Thinking

One of Steve's early courses was one he developed entitled Visual Thinking. The course posed a variety of design problems that were to be solved individually or in small groups. Each week students created visual and structural solutions to a particular concept. The student work was then compared to the approaches used by artists and designers from the past and present. Although the course proved to be "unfocused," its underlying themes continue to influence Steve's teaching. "Students need to understand how the images they create fit into a bigger context. Design must interact with the meaning of the words. What is purely aesthetic may not work, and the simply technical usually is not adequate."

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**Art & Design**

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**Art & Design Contributors**

Editor: Richard Fahlander
Designer: Jean Hammond
Photography: Brian Tynemouth, Mark Fisher, and Richard Fahlander
Advisonal Assisants: Bill Davis, Sara Chadwick, and Felicia Ornsen

**The New England School of Art & Design**

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**An Italian Holiday**

Despite the delays in departure due to inclement weather and congested air traffic, the view of Heathrow bathed in sunlight was indeed a sight to behold. Both indignation and laughter at Barbara's being searched at customs was an experience she'll not soon forget. London, Whitehall, Trafalgar Square, the changing of the guard, the ride on the Thames and the formal dinner at Simpson's in the Strand seem now to be a gigantic kaleidoscopic illusion.

Then off to la bel'Italia aboard an aerobus titled Bottecicelli bound for Fiumicino aeroporto Da Vincit nella citta eternale—Roma! Romantic—you bet. The warmth of the sun was out done by warmth of the Roman welcome. The Villa D'Este, the Palantine Hills, the tossing of a coin ne la Fontana di Trest, L'Universita ed anche il Colosseo! Both the inner and outer belts of Rome were readily accessible, where for not too many lire, one could enjoy the catch of the day, vino da tavola, acqua minerale and a never ending tray of breads and desserts guaranteed to double your waist line.

Of course, a must was the visit to the Vatican and the Sistine Chapel. The newly exposed colors radiate a splendor that is truly breathtaking. The train south passed through a myriad of small towns and rocky terrain covered with colorful wildflowers. Finally Sorrento! Late! Tired and hungry! A small platter of food was served in our room which was large enough for us two and two pieces of luggage. We quickly discovered that except for a number of goats and a lesser number of real natives, the Isola is owned by Scandinavians, Europeans, Americans, and Gina Lollobrigida! La Via Amalfi is both breathtaking and frightening. (Italian drivers put Bostonians to shame.)

Herculaneum and Pompeii were both fascinating and depressing. One could easily envision the joys of what must
Today Steve uses assignments in his courses that help students appreciate the rich context of design work. For example, students are assigned a designer about whom they have to write a biography, and then create a book cover that communicates to the entire class information about a wide range of graphic designers. "Many students feel that writing is not important, but I find that writing is a good way for me to 'activate my prior knowledge' and to define an objective. The essence of design is, after all, communication and designers must be able to determine objectives before organizing ideas into solutions." By learning about the history of graphic design, students can begin to appreciate that today's computer graphics are descendents of drawings on cave walls. "My senior thesis in school was a film depicting design through time, but it didn't fully show the connections, because film is too linear. Perhaps new media, such as video discs and hypertext, will open up possibilities in this area. I see NESA/D not as a technically school, but as a technological and conceptual school. Our society is increasingly visually-oriented and designers have a unique role to play in the creation of meaningful symbols."

**Senior Designer at Ligature**

When he is not teaching at NESA/D, Steve is a senior designer at Ligature, a development house for educational products and materials. Ligature serves publishers such as Houghton Mifflin and Holt, Reinhart & Winston, providing design and editorial services as well as complete developmental educational programs. The company is based in Chicago with offices in Boston and St. Louis. Seventy percent of Ligature's work is educational while thirty percent is corporate work.

Steve began free-lancing with Ligature in early 1988 and went full-time that summer. For Steve the transition from free-lance to employee has pluses and minuses. "I am still adjusting to working on one project for a much longer period of time. So far there has been enough variety within a project to keep my creative juices flowing." Ligature management has encouraged Steve's continued teaching at NESA/D. As an educational firm they place a high value on employees being involved in educational activities. Many of the people who work at Ligature have teaching backgrounds and several still spend time in the classroom.

"One of the best things about working as a designer is the wide range of information one is confronted with in projects. You learn about a lot of different things. I've worked with information dealing with intelligent buildings, becoming a better police officer, issues of transportation, facing cities, networking computers in a corporation, cartography, algebra, civilization and rhetoric, health maintenance organizations, passenger trains, citizenship, aerospace, natural cooking, and Louis XIV.

**The World of Louis XIV**

"I spent three months working with Louis XIV. The Corcoran Gallery of Art in Washington was one stop on a touring show entitled, The Sun King: Louis XIV and the New World. I worked with a writer and developed an advertising campaign to spread the word of Louis' Washington visit. We created newspaper, magazine, and transit ads which visually gave the regal flavor of the period as well as a verbal context for the show. Given the variety of media, from black and white ads in the Washington Post newspaper to full color pages in Newsweek, we had to create a flexible, yet visually consistent campaign.

"I immersed myself in the 17th Century and began working with typefaces of the period as well as a variety of images which represented Louis. The interaction between the words in the headlines and the Garamond Oldstyle ampersand worked perfectly. The results of the campaign, the real indicator of the success or failure of a piece of visual communication, was a larger-than-projected attendance for the run of the show. A more personal result is that I am conversant in the reign of the Sun King. I continue to show these pieces in a portfolio context and in the classroom, because commercially they worked and intellectually the project was a blast.

**Sustaining Work**

"The most exciting project I've ever worked on is the one I'm currently working on at Ligature. We are creating an innovative social studies curriculum for grades K-8, but because of its developmental nature I can't discuss it in detail. It struck me recently that, for the most part, I have created fairly ephemeral pieces, things with a short life span like an ad or annual report. At Ligature I am involved in creating a longer-lasting product, textbooks and materials with a life of five to seven years. It is a more sustained kind of work and it is imperative that the concepts, ideas, and information are clearly communicated."

When you look at Steve's work you admire the fine quality of his art and when you talk to him you appreciate the cogent quality of his thoughts. Steve is a consummate professional, "a real Southern gentleman," as described by one colleague. Yet, inside his professional designer's skin there still beats the heart of an artist. Steve continues to pursue the craft that brought him to Boston with sculptures of pine, fabric, and found typography. The intent of these "poem sticks" is to explore the relationships between words and objects, thoughts and feelings, verbal and non-verbal. The sculptures are made as presents and have special meaning for each recipient, and at the same time they explore universal issues of design and communication. Enhancing meaning through effective communication is a driving force for Steve Lyons, and his depth of understanding contributes to his effectiveness as a graphic designer.
During the month of December, Gallery 28 showcased the work of alumni from The New England School of Art & Design. The annual Alumni Show highlighted the quality and diversity of work created by NESA/D alumni. Entries ranged from landscapes to video tapes, from abstract design to interior design, and from logos to painted doors and chairs. Alumni from 1950 to 1987 were represented and entries were received from as far away as California and Japan. Exhibitors included: Hiroko Machida, '75; Marc Clannavei, '85; Anne Noble, '82; Jim Clattenburg, '82; John Roman, '74; David Greeley, '86; Gary Destramp, '82; Brad Hochberg, '87; Frank Moulin, '50; David Deacon, '73; Frank Interrante, '85; David Mechan, '73; Tom McLaughlin, '72; John Gonnella, '83; Sandra Ayles, '84; Marta Milczarek, '78; Corinne Varon, '78; Vincent Battaglia, '50; Patricia Varon, '76; Frederic Faillace, '72; Mary Lawler Albano, '76; Thomas Riddle, '87; and James Hankard, '73.

The December 15 reception and holiday party gave alumni and friends the chance to admire their fellow alumni's work and to renew friendships. Many alumni had not been back to the school since the move to Newbury Street and they enjoyed seeing our new facilities, particularly the library and computer studios. Perhaps the favorite meeting place on that chilly night was sitting by the fire in Chris Rufo's office enjoying good conversation and a bit of holiday cheer. As one alum noted, "When I was a student I only got to peek in here; it's really nice to have moved up in the world." Over fifty alumni attended the party with the award for oldest graduate going to John Dodge from the class of 1947. John remembered instructors and students from the days before J.W.S. Cox.

The Alumni Show and Reception was organized by Gallery 28 Director Linda Brown. Julie Leonard ('88) designed the invitation and invaluable assistance was provided the Saturday before the show by the hanging crew—Elaine Goldman, Dave Deacon, John Gonnella, Jim Clattenberg, and Tom McLaughlin. Already plans are being made for the 1989 Alumni Show.

Samples from the Alumni Show:
Tom McLaughlin, Northern Avenue
Frederic Faillace, First Night
Vincent Battaglia, Chestnut/West Cedar Street
John Gonnella, Chair and Door


Meeting New Challenges

Patricia Varon is a person who thrives on facing new challenges. After spending her childhood in Peru as a member of an Italian-American family, she came to the United States and graduated with a BFA from Regis College. Pat then decided to apply her artistic background to a more practical field and graduated in interior design from NESAD in 1976. After working for three residential design firms she struck out on her own in 1980, and for the past nine years has met the challenge of running her own business. She continues to meet new challenges through her involvement with ASID, teaching, and raising two children. Here are some of Patricia's thoughts regarding education, business, and the greater community.

"In some ways I have done things backwards. I got a BFA before I really had technical skills, but I found that my fine art background was helpful at NESAD/D. In the business world technical skills are of the greatest importance, but I still find that fine art plays a crucial role in many design decisions. Of course, having a good lawyer and accountant has helped too. I've only been sued once, because a subcontractor did poor work. Fortunately, I was not held liable, and I suppose that a lawsuit is something all people need to get under their belts. Still, I feel a sense of responsibility to use my talents to assist people who do not have the resources to pay for design services. Recently, I worked with the Coalition for the Homeless on the rehabilitation of a house in Dorchester. Also, I have been involved in the construction of an AIDS Hospice in Boston. I also enjoy teaching seminars at the Danforth Museum in starting an interior design business. I hope that my experiences will help others get started in the field."

When asked how she manages to find time to run a business, raise a family, and work in the community Pat responds, "You just do it."

Returning to His First Love

"My first love was painting. After my first week at NESAD/D, realizing how hard it would be to make a living just painting, I decided to go into graphic design."

Since graduating in 1973, David Deacon has done more than just make a living in graphic design. He created remarkable photographic images, built a successful business, and recently returned to his first love, painting. In January Dave received the Robb Sagendorph Memorial Prize from the Copley Society. The Prize is named after the founder of Yankee Magazine. His painting, "Menemsha," will be reproduced in the February, 1990 edition of Yankee magazine.

Dave Deacon with recent paintings

Dave's experiences and accomplishments have much to say to artists and designers.

"My father is in the printing business and from the age of 14 I can remember the smell of ink. He was fond of saying that, 'Everything you see started with a drawing.' Today, I remember that simple truth even as I work on sophisticated computers. One of my great aunts went to The New England School of Art in the 1920's and became an art teacher. She was the one who pushed me to go to art school and I chose NESAD/D because of its strength in graphics."

While in school I worked as an assistant photography instructor and as an assistant art director. After graduation I worked as an art director in Boston for three years, and then went to Texas to coordinate a twenty-five person photography studio. In 1978 I started the first transparency retouching studio in Boston and later expanded to form 5000K, Inc. in 1979. We grew to become the largest retouching, color lab, and photography studio in New England. Last summer I decided that I wanted to devote full-time to painting and my partners made me a good offer for the business, so I took a six-month vacation for travel and painting.

"Right now I am still painting and consulting in photographic retouching and special effects. Also, I have recently opened up my own retouching studio. I thrive on hard work and a forty-hour-a-week job with 20 hours of painting at night is just about the right speed for me. I love fine art, advertising, anything that is visually creative.

"I have always enjoyed staying in touch with NESAD/D. I feel good about giving something back to the school. It is great fun to come back and speak at Freshmen Seminars and I helped develop the Art Direction of Photography course and the Business of Art course. Recently Chris Rufo asked me to serve on the Board of Advisors and I hope other alumni will consider becoming involved. A real strength of NESAD/D has been its ability to keep abreast of changing markets and technology and I hope that I can continue to make a contribution."
rt Works. In many ways the current advertisement for The New England School of Art & Design says it all. NESA/D is a school for people who want to find employment in the art and design field, but not just a job—a career that will be fulfilling creatively and financially. A tall order, and one that can not always be met, but one that is a motivating force for NESA/D instructors and administrators. Providing the professional tools for success is central to the mission of NESA/D.

A Working Curriculum

The NESA/D curriculum is organized to provide a strong foundation in artistic skills for all students, as well as specialized training in each student’s chosen field. First year students participate in Freshman Seminar in which practicing professionals present information about their specialties. During senior year students are required to take the Business of Art class. Instructor Robin Emerson describes the course as an attempt to “give NESA/D students a marketing edge. Of course employers are looking for creativity, but they are also looking for people who can solve problems.” Robin is the President of Emerson and Bearfield, a full-service advertising agency in Wakefield, MA, and she thinks that the real-world thinking emphasized by the faculty helps to prepare students for the “cruel world of interviews and rejections. In today’s tighter job market it is particularly important that you pull out all the stops. People with talent who present themselves well and are genuinely excited about the field will always be able to find a job.”

RitaSue Siegel, president of an international placement and executive search organization, writes in the January/February, 1989 issue of Communication Arts that the demand for good designers is greater than ever, but that there is no corresponding increase in the number of quality graduates from design schools. “If designers want to advance and be valuable to the business world, they must learn to focus on how their work can support client’s business needs and objectives….You don’t have to be a genius designer to be successful. You do have to be realistic, deal with facts, not myths, and be clear to yourself and prospective employers about what it is you’re good at.”

Beyond the classroom, NESA/D strives to offer work-study and placement services that contribute to a successful job search. Judy Scurci, Director of Placement, acts as a broker between employers and students. “We try to tailor our services very much to the particular needs of each student. Because the school is small, I have the chance to learn about the special strengths and skills that someone has to offer an employer. Finding an interesting internship or satisfying job is very much a one-on-one process and our network throughout the art and design community is excellent and growing stronger every year.”

Employment Trends

An important element in the creation of a successful curriculum is discovering the needs of the marketplace. For the past several years NESA/D has conducted surveys of graduates to determine employment trends. The 1988 survey contacted graduates from 1962 to 1988. Of the graduates responding, 87.2 percent are employed in art and design fields related to their programs of study at NESA/D. Of those, 52.2 percent earned between $20,000 and $35,000, 34.8 percent earned more than $35,000, and 13 percent (mostly recent graduates) earned less than $20,000 annually.

Many of the salary findings are reinforced in a 1988 report, Ninety Jobs for the Nineties, published by the Massachusetts Division of Employment Security. Average salaries for artists and designers range from $20,000 for entry level positions to $30,000 for typical designers, and to $48,000 for the most experienced. Artist’s salaries are generally lower that designers. The report projects a 15.8 percent growth in Massachusetts employment by the year 1995. The job category “Artists and Designers” is expected to grow by 23 percent with the addition of 2,100 new jobs.

The report states that, “Competition in this field is keen. Nevertheless, with computers creating pictures and words quickly and inexpensively, advertising will continue to expand throughout the economy. The continued emphasis on product design should also expand the demand for industrial designers, commercial artists, and designers. Visual arts occupations require strong color sense, an eye for detail, balance, and proportion. Technical skills are becoming more important. Computers will play an important part in artistic expression.” RitaSue Siegel identifies several design specialties that will expand in the near future.

These include: package design, promotional material in the financial services and information industries, direct mail, retail and environmental design, and management of large-scale marketing and communications programs.

New course offerings and the recent growth of the NESA/D computer graphics program are, to some extent, responses to the marketplace. Adapting the curriculum to the changing needs of the economy is an important aspect of curriculum planning. At the same time, NESA/D remains committed to providing the aesthetic understanding that permits graduates to become more than simply art technicians.

Experience of Recent Graduates

In addition to analyzing numbers, it is useful to hear about the employment experiences of recent graduates. How difficult is the job search? What can an entry level person expect in terms of salary and working conditions? These personal experiences yield significant insights into the day to day realities of the work world, and help NESA/D offer more effective placement services.

You Have to Push

Kim Adams (GD ’88) offers insights that are echoed by other recent graduates. “You have to push to get the position you want. I sent out about 150 letters with my resume. Then you have to follow up with phone calls and more letters. It is definitely worthwhile to take the time to design your resume. One of the reasons I got interviews was the quality of my resume design. Friends laughed at me because I made finding a job a full time job, but the effort really paid off.” Kim’s job search lasted about six weeks, at which time she had two offers...
from which to choose. She accepted a position at PC Computing magazine in Cambridge. "I was hired to do simple paste-up, but I am already in charge of entire sections. Although the work is very demanding, I haven't come up against anything my NESA/D training didn't prepare me for. In fact, many people here don't have the skills I learned, and I do things in-house that used to be sent out." While interviewing, Kim discovered that NESA/D has a good reputation among employers and she has recommended that co-workers take night courses. Also, she finds that her early job search efforts continue to pay off, as she still gets calls from people to whom she sent her resume last fall.

**Internship to Full-Time Position**

Jim Connelly (GD '88) took a different route to find employment. During his second year at NESA/D he began an internship at Boston Edison doing paste-up. At first he earned credits and later was hired on a part-time paid basis. Upon graduation Jim stepped into a full-time graphic design position where he is responsible for newsletters, logos, posters, and slide presentations. In addition to earning a salary, Jim has the opportunity to learn more computer software on the recently purchased Macintosh computers. "We do everything on computer now. Just about the only time I use paper is for getting initial ideas down." Asked whether or not computers will replace graphic designers, Jim says, "I've seen the work of nondesigners and it is usually graphically dumb. It was really useful to get the base of knowledge that I received while at NESA/D."

**The Realities of the Job Market**

Susan Spaulding (ID '88) very quickly discovered the realities of the interior design job market. After graduation she started her job search during the summer, but found that most firms didn't make hiring decisions until after Labor Day. Susan tried a variety of approaches to develop leads. She used the Boston Society of Architects job listings and their file of annual reports from architectural firms, she looked in the yellow pages, used personal contacts, and made phone calls directly to firms. According to Susan, "The newspaper was useless. Firms seem to place ads as a last resort." By September Susan sent about 40 letters to architectural and interior design firms. She always found out the name of the appropriate person to avoid the "to whom it may concern" syndrome. Letters were followed a week later with a phone call. Out of the 40 blind letters she received 5 interviews. "Prospective employers were impressed by my persistence as well as the coordinated design of my cover letters and resume." Susan reports that entry level interior designers are paid between $18,000 and $21,000 annually.

In October Susan accepted a position at Sasaki Associates in Watertown. She worked on planning new facilities for the Bank of Boston; however, when the client put the expansion plans on hold Susan had to face the hard reality of being laid off. "At first, the shock made me lose confidence, but very quickly the positive comments from the people at Sasaki and the help they offered made me realize that I had the ability to succeed. The construction business has lots of fluctuations and a person starting out has to be prepared to face them." Susan is back on the job-search trail and is doing some freelance work to make ends meet. "I still see lots of opportunities in the commercial field with traditional design firms, facilities planners, designbuild firms, and manufacturers. My experience at Sasaki gave me more confidence knowing that my NESA/D training has given me very marketable skills."

These graduates are not necessary typical. NESA/D makes no claim that all graduates will find financially rewarding and artistically interesting jobs. Still, the combination of motivated students, skilled instructors, and a well-planned curriculum creates an environment where success can flourish. **•**

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**NESA/D's New Signage**

When the school asked me to design a sign for the building I was delighted. Then I realized the challenge of working with the eight words in the school name — quite a mouthful. With split seconds to notice the sign as you pass by there is a recognition problem. But there are only three key words: school, art, and design. I decided to visually emphasize these words. I also chose a typeface that is more legible, will stay in style, and is in keeping with the building facade and historic Newbury Street neighborhood. Palatino is one of my favorite typefaces (as my typography students will tell you). Palatino, a serif typeface with strong classical and calligraphic influences was masterfully drawn by Hermann Zapf, a German type designer and calligrapher. Palatino is elegant, classic, and has wonderful serifs. I believe my final solution solves the legibility problems inherent in signage and emphasizes the important aspects of the school with style and panache. I hope you like it. **•**

*Laura Golly*
Design is, virtually by definition—i.e., as defined by practice—parasitical. It preys on art, on technology and on other designers for ideas. It has a limited utility in the life of the imagination because its formal aspects never transcend the contingencies—of taste, of fashion—in which they are immersed. Modern design aspired to craft as a way of overcoming the machine, which long ago proved, with the help of engineers, to be capable of beauty without even trying...Design is the way an elite separates itself ideologically from its own means of production. Capitalists do not dream of utopia, designers do. Ordinary human beings tolerate variety (and understand justice) so much better than designers seem to, because design eliminates the ambivalence in the area between art and utility, presuming to merge the two.

Sidney Tillim, Artist and Critic, *Art in America*, March 1986

Designers are the fine artists of today. Art has always been practiced in the context of the living, functioning culture. The concept of the artist as outcast is an outgrowth of 18th and 19th century German and English literary romanticism, as epitomized by James Joyce’s *Portrait of The Artist as a Young Man*. Designers today are much more consistent with the cultural tradition of what an artist is.

Bill Davis, Vice President, NESA/D

Design is the animating principle of all creative processes.

Vasari, 16th Century Italian Artist, Architect, and Writer

The reason apparently unrelated things become interesting when we start fitting them together...is that the mind’s characteristic employment is the discovery of meaning, the discovery of design....The search for design underlies all arts and all sciences....The root meaning of the word art is, significantly enough, “to join, to fit together.”

John Kouwenhoven, “Design and Chaos: The American Disturbance of Art,” *Half a Truth is Better than None*

Just what is an artist? We know that he isn’t a chap who starves in garrets. Matisse had pots of money and plenty of non-artists have starved in garrets. We know that he isn’t necessarily a painter or a sculptor—D.W. Griffith neither painted nor carved but he was an artist....An artist is someone who gives form to the living, functioning culture. The concept of the artist as outcast is an outgrowth of 18th and 19th century German and English literary romanticism, as epitomized by James Joyce’s *Portrait of The Artist as a Young Man*. Designers today are much more consistent with the cultural tradition of what an artist is.

Bill Davis, Vice President, NESA/D

Design is relevant to NESA/D and other schools that turn out graduates who think of themselves as designers, not artists. What do we mean when we say art and design?

Art — The product of the individual artist working at a self-determined project without guaranteed external reward (money). The product is experienced by the senses and stimulates thought and perception. The work generally has no utilitarian function. The process of creating it involves intuition, improvisation, emotion, and integrative thinking.

Design — Creative work which is usually commissioned and must fulfill a purpose within a larger context such as attracting attention for a consumer item produced by a corporation, or creating a beautiful sculptural form which also serves as a chair or coffee maker. Designers are more practical and their creative process is more calculated and logical. They may also dress better and like to ski.

The artist never stops working. The designer leaves his or her work at the office. Artists value their work for its intrinsic qualities. Designers to hide behind the problems created by clients or production costs. The architects of the French cathedrals had problems with clients and costs too.

George Nelson, Industrial Designer, *Problems of Design*

Words such as design, form, beauty, plastic, aesthetic, artistic, creative, and graphic are hard to define. Each word has more than one meaning and involves subjective interpretation....Design focuses more on conception than it does on execution....The designer’s work, like any good artist’s, is unique. He produces one design, one advertisement, one poster, even though his work gives birth to countless reproductions — no different from the one painting that is reproduced in numerous art books and catalogues. The designer who creates something entirely new is not rarer than the painter who does the same. And, like the painter, is susceptible to the same influences: to history, to other painters and designers, to Egypt, to China, or to children....What graphic design is generally considered a minor art has more to do with posturing than it does with reality. The paucity of great art is no more prevalent among designers than it is among painters. To be sure, there is a basic difference between graphic design and painting. But that difference is one of need and does not preclude consideration of form or quality. It merely adds more stress to the normal difficulties entailed in producing original work.

Visual communications of any kind, whether persuasive or informative, from billboards to birth announcements, should be seen as the embodiment of form and function: the integration of the beautiful and the useful....In the past, rarely has beauty been an end in itself. The magnificent stained glass windows of Chartres were no less utilitarian than was the Parthenon or the Pyramid of Cheops. The function of the exterior decoration of the great Gothic cathedrals as to invite entry; the rose windows inside provided the spiritual mood—a symbiosis of beauty and utility.

Paul Rand, Graphic Designer, *Paul Rand: A Designer’s Art*

The question of the difference between art and design is relevant to NESA/D and other schools that turn out graduates who think of themselves as designers, not artists. What do we mean when we say art and design?

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George Nelson, Industrial Designer, *Problems of Design*

Words such as design, form, beauty, plastic, aesthetic, artistic, creative, and graphic are hard to define. Each word has more than one meaning and involves subjective interpretation....Design focuses more on conception than it does on execution....The designer’s work, like any good artist’s, is unique. He produces one design, one advertisement, one poster, even though his work gives birth to countless reproductions — no different from the one painting that is reproduced in numerous art books and catalogues. The designer who creates something entirely new is not rarer than the painter who does the same. And, like the painter, is susceptible to the same influences: to history, to other painters and designers, to Egypt, to China, or to children....What graphic design is generally considered a minor art has more to do with posturing than it does with reality. The paucity of great art is no more prevalent among designers than it is among painters. To be sure, there is a basic difference between graphic design and painting. But that difference is one of need and does not preclude consideration of form or quality. It merely adds more stress to the normal difficulties entailed in producing original work.

Visual communications of any kind, whether persuasive or informative, from billboards to birth announcements, should be seen as the embodiment of form and function: the integration of the beautiful and the useful....In the past, rarely has beauty been an end in itself. The magnificent stained glass windows of Chartres were no less utilitarian than was the Parthenon or the Pyramid of Cheops. The function of the exterior decoration of the great Gothic cathedrals as to invite entry; the rose windows inside provided the spiritual mood—a symbiosis of beauty and utility.

Paul Rand, Graphic Designer, *Paul Rand: A Designer’s Art*

The question of the difference between art and design is relevant to NESA/D and other schools that turn out graduates who think of themselves as designers, not artists. What do we mean when we say art and design?

Art — The product of the individual artist working at a self-determined project without guaranteed external reward (money). The product is experienced by the senses and stimulates thought and perception. The work generally has no utilitarian function. The process of creating it involves intuition, improvisation, emotion, and integrative thinking.

Design — Creative work which is usually commissioned and must fulfill a purpose within a larger context such as attracting attention for a consumer item produced by a corporation, or creating a beautiful sculptural form which also serves as a chair or coffee maker. Designers are more practical and their creative process is more calculated and logical. They may also dress better and like to ski.

The artist never stops working. The designer leaves his or her work at the office. Artists value their work for its intrinsic qualities. Designers to hide behind the problems created by clients or production costs. The architects of the French cathedrals had problems with clients and costs too.

George Nelson, Industrial Designer, *Problems of Design*
Art & Design

At the Museum of Modern Art in New York City, a visitor may find a wooden box painted to look like a carton of Brillo pads. These boxes are part of an exhibit called "The Philosophy of Andy Warhol (From A to B and Back Again)." Warhol, known for his pop art style, used everyday objects as a way to comment on consumer culture. The boxes represent the commercial world, where art and design often inter-twine in ways that are both fascinating and problematic.

Design is a necessity. Good design facilitates communication and is an enriching, inspiring, and educational experience. From the days of Gutenberg, graphic designers have incorporated an aesthetic awareness into their work. For example, Gutenberg used a variety of ligature styles in his printing, which enhances the visual appeal of the text. In some ways the computer has contributed to the devaluing of good design. Now all you need is a copy of Pagemaker and you think you are a designer. But artistic sensibility is not superfluous to good design, and there are principles that students need to be aware of, if they are to create work with real value.

Laura Golly, Graphic Design Instructor, NESAD

Business art is the step that comes after Art. I started as a commercial artist, and I want to finish as a business artist. After I did the thing called art or whatever it’s called, I went into business art. I wanted to be a Business Artist. Being good in business is the most fascinating kind of art....Business Art is a much better thing to be making than Art Art, because Art Art doesn’t support the space it takes up, whereas Business Art does. If Business Art doesn’t support its own space, it goes out of business....If you’re not making money with your art you have to say it’s art. If you are, you have to say it’s something else.

Andy Warhol, The Philosophy of Andy Warhol (From A to B and Back Again)

While these stereotypes all too often fit, they break down with artists whose main objectives are to try to figure out what Leo Castelli likes. Leo Castelli is a famous art dealer who has a strong commercial orientation. He representative for some people a more apt school of Art or Design. The title of my art and design form a hard relationship between "fine" and "commercial". It is increasingly difficult to find the artist who remains true to self. New media also blurs distinctions between artists and designers. The large organizational effort necessary to create a music video or major film is similar to the creative process before the Renaissance when a work of art was created by a group of people and executed by the artist.

Johanna Gill, Professor of Art History, Massachusetts College of Art
Art & Design Interviews Bill Davis

Vice President William Davis has been working at The New England School of Art & Design since 1971. He is the person everyone turns to to get things done. Financial planning, writing and typesetting catalogs, curriculum development, changing lightbulbs, bureaucratic reporting, student counseling, licking stamps, and faculty hiring are just a few of the tasks that Bill performs. As NESA/D President Chris Rufo says, “The world of art and design may spin forever in infinity, but Bill has been instrumental in having it make a positive stop here. I mean it, he is a wonderful guy.”

Q: How did you get here?
A: I graduated from Wesleyan University in Connecticut in 1971 and was accepted to attend Divinity School at the Andover-Newton Theological Seminary. The day I went to register I got this gut-level feeling that I didn’t know why I was doing this, so I didn’t. I decided to get a job that would give me time to figure out what to do next. My wife, Patty, was working with the daughter of the Dean at NESA/D, Svetlana Rockwell. She found out that they needed a person to do part-time clerical work. I had had a long-standing interest in art and education, and the short-term nature of the commitment made the position appealing. Within a year or so I started doing some admissions work, became the Director of Admissions in 1975, and was named Vice-President in 1979.

Q: What has kept you going for all these years?
A: Recently my daughter interviewed me about my job for an assignment in school and I told her that the best part of my job is working with artists and the worst part is working with artists. Being a part of a community of visually creative people has been both exciting and overwhelming. Of course, there have been some rough moments; I almost left a couple of times. Anybody who has been married for a long time knows what it’s like to almost be divorced. But the work has always kept changing and growing. Evolving is the word I use.

Q: What are some of those changes?
A: The biggest was the move to Newbury Street. The location on Huntington Avenue was inadequate for a number of reasons, and if the school was to grow and prosper we needed a new facility. There were tremendous risks involved, but NESA/D would not be where it is today without owning the building on Newbury Street. Other important changes include the building of the library and computer rooms, receiving accreditation by FIDER for our Interior Design Program, major revisions of the curriculum, and an overall strengthening and clarifying of standards for students, faculty, and administration.

Q: What is NESA/D’s niche in the art and design field?
A: We are a professional school with a successful record of helping people learn how to make a living with their art. The recent alumni survey attests to the fact that an extremely high percentage of our graduates are successfully working in the art and design fields. As a school dedicated to training art and design professionals, we respond quickly to the changing needs of the marketplace. As early as 1980 we began to realize that computers would have an enormous impact on how designers work. We were among the first schools to offer professional quality computer graphics to undergraduates, and we continue to offer courses using state-of-the-art technology. We were the first three year interior design program in the Boston area to receive FIDER accreditation. Many other schools are now seeking such accreditation. Since our faculty is composed of working professionals, we are constantly seeing how our curriculum is meeting the needs of the marketplace. As early as 1980 we began to realize that computers would have an enormous impact on how designers work. We were among the first schools to offer professional quality computer graphics to undergraduates, and we continue to offer courses using state-of-the-art technology. We were the first three year interior design program in the Boston area to receive FIDER accreditation. Many other schools are now seeking such accreditation. Since our faculty is composed of working professionals, we are constantly seeing how our curriculum is meeting the needs of the real world.

Also, we respond to the changing needs of students. More people are seeking career-oriented courses that will give them specific professional skills. We responded by offering a wider variety of courses through the Evening and Summer Divisions. When I came to NESA/D 99 percent of our tuition revenue came from full-time day students. Tuition revenue is now split about 50-50 between full-time and part-time students. Our small classes led by working professionals create an environment in which students do active, creative, and productive work.

Q: The question keeps coming up, should NESA/D offer a BFA?
A: In my opinion, no. Boston needs another BFA program like it needs a hole in the head. There is a shrinking pool of high school graduates and there are at least six Boston area schools offering a BFA. For NESA/D to offer a BFA would divert resources that would be better spent improving the professional programs we have. It is interesting to note that in most art schools design is the fastest growing area of study. Other schools now are becoming more career oriented, more like NESA/D, but they do not have our unique focus and flexibility. We are not hindered by the inherently conservative point of view of most academic institutions. Our constituency is very clear and we are successful because we effectively meet the educational needs of the professional art and design community.

Q: What are the challenges facing the school today?
A: We need to continue to raise the level of faculty compensation. We now have a core of six full-time faculty and about 70 part-time instructors. Progress has been made in making salaries competitive with other art schools and we now offer health insurance to full-time staff. But in order to attract and keep a strong core faculty we must continue to improve our faculty compensation. Another important challenge is expanding our physical plant. We have plans to extend the building in the back, but we need additional funding. Our alumni fundraising efforts have been growing steadily, but we need to find significant new resources if we are to invest the minimum of 82 million needed for the project.

Q: What will NESA/D be like in the year 2000?
A: I see us continuing and expanding our role as a resource center for artists and designers. We will provide an environment—in terms of facilities, equipment, technology, ideas, instructors and students—which fosters professional growth. I expect that our building will be expanded in order to better provide such an environment, and I know that our programs will continue to evolve to reflect the changing needs of the marketplace. We cannot make artists and designers—in reality no school or college can—but we can and do provide talented people with the resources necessary for their professional growth and development. Ten years ago we didn’t even dream of the ways we are using computers today and I suspect that the next ten years will have it’s share of surprises too. Our world has become increasingly visual and therefore artists and designers have become increasingly essential, indeed crucial, to society. NESA/D is in a unique position to address the future educational needs of such a world with flexibility and sensitivity.
Faculty / Student Notes

Congratulations to the following students who were named to the Dean's List for the Fall 1988 semester:

Class of 1989
Lynda Boardman
Elizabeth Federico
Mary Jones
Martha Judge
Joseph Kacian
Matthew Riva
David Swanson
Susan Thompson

Class of 1990
Yvonne Loke
Adele Maestranzi
Jenny Ringer
Pamela Smith

Class of 1991
Lisa Franchi
Janine Giovannone
John Groves
Jennifer Jerde
Kim Mahon
Jay McIlain
Susanna Yu

Arlington Graphics in Arlington, and at our very own NESAD supply store. In a recent interview Jim commented that the most difficult aspect of being an artist is "having people realize that there is a serious side to humorous work."

Interior design instructor Glenda Wilcox was honored by the New England Chapter of the Institute of Business Designers as the president who made the most significant contribution during a term of office.

Former faculty member Jane Coates visited NESAD in March while in Boston to do the calligraphy for the New England Flower Show. Jane, who was one of the foremost calligraphers in Boston, is now working in a studio in Washington, D.C.

Jamie Aromas, graphic design instructor, is branching out from his work in advertising and is illustrating a teachers guide. "Poetry Poster Packs" is an activity-based program for grades K-3 published by Sundance Publishing.

David Omar White reports, "I have been doing a series of lithographs based on television; each one with the mock logo Teleamerica emblazoned on the upper left hand corner. I received a substantial grant from the chief executive of Cablevision to do a large (7 ft x 18 ft) oil painting, Teleamerica Colorized, which depicts America as it is presented on television. It will probably take me a year to complete it."

Advanced Typography instructor Ginny Just says that, "I just started freelancing. After fourteen years of agency and studio work, I decided it is time to go on my own. Among my clients have been commodity brokers, food service industries, printers, and theme party planners. It's good to be my own boss and to get to do so many varied things."

Welcome to Max Diamond, born November 11, 1988. The proud parents are painting instructor Audrey Goldstein and photographer Mark Diamond. Already Max is very creative and photogenic.

The paintings and drawings of life drawing instructor Alberto Rey were shown during March and April at the Stavaridis Gallery, 73 Newbury Street. Greetings to new and returning NESAD faculty members Yolanda Pena, Introduction to Interior Design: Commercial, Jim Clattenburg, Introduction to Graphic Design: Amy Lieberman, TV Broadcast Production Techniques: Bob Ganong, Pictorial Space: Perspective: Louinda Torbett, Materials for the Interior Designer: Michele Noiset, Illustration I: Alberto Rey, Life Drawing; and Susanne Csongor, Color for Interior Design. •

1989 Graduation Festivities

The New England School of Art & Design
1989 Graduation Festivities and Luncheon
Sunday May 21, 1989 12:30 p.m.
Boston Park Plaza Hotel

Alumni and Friends are Invited to Attend
For Luncheon Tickets Contact Anita Stathakes
536-0983

The featured speaker will be Sandra Starr, president and senior designer of Starr Graphic Design and Production. She is also the owner of Star Fire, a subsidiary company dealing in American Indian crafts. Ms. Starr is a lecturer in publication and marketing design and teaches the process of graphic design and production as a business. In addition, she is an advisor to the Newton Public Schools Vocational-Technical Department. Ms. Starr will draw upon her extensive professional and teaching experience to offer thoughtful insights for the 1989 Graduating Class. •

Mark Fisher (GA '89) had an illustration published in the February issue of East West Journal.

Adele Maestranzi (GD '90) worked for the past two summers for the Boston Parks and Recreation Department as an assistant graphic designer. She prepared flyers and posters for city-wide summer events and concerts. During the school year Adele and her roommate run their own business, L.I.P. (Logos, Illustrations, Photographs) Service.

Angelica Rossi (ID '89) president of the student ASID Chapter, reports that NESAD sweatshirts are being sold as a fundraiser. They are grey with a maroon silkscreened logo on the chest.

1989 Student Show

The Annual Student Show in Gallery 26 generated lots of excitement and produced its share of quality work. So that more students could participate, this year's show was divided into two parts, and still, many excellent entries could not be hung due to lack of space.

Participating in the Foundation, Illustration, and Fine Arts Show were Susan Thompson, Jeanne Reilly, Maria Lippeshes, Alison Wilcox, Judith Haynes, Seana Carmody, Dennis Chin, Gay Moore, Terry Parker, Alice Mooney, Susan Shapiro, Jay McIlain, Jane Pryor, Jennifer Jerde, Meg Seifert, Jack Kacian, Clare Thompson, Lisa Franchi, Dianne Rampone, Bob Sandoek, John Groves, Mark Fisher, Blenda Horn, Amber Long, Kim Mahon, Mariana Musa, Barbara Sherman, Stephanie Elson, Tracy Parker, Adele Maestranzi, Cheryl Williams, Rengo Yamamura, and Susanna Yu.

Participating in the Design Graph, Interior Design, and Photography Show were Andy Graham, Trinka Russell, Martha Judge, Allan Downing, Jennifer O'Brien, Kathryn DeArudda, Adele Maestranzi, Kara Hickey, Paul Reitman, Nadya Sumawinata, Eshun Maki, Elizabeth Angelo, Mark Fisher, Bette Federico, Jenny Ringer, Terry Parker, Yvonne Yoke, Yvonne Villareal, Lori Leibowitz, Tom Reinten, Linda Boardman, David Bush, Andrea Richardson, Peter Levins, Linda Patry, Stephanie Montesi, Carol Smith, Jeanne Rettman, Liz Welsh, Pamela Smith, David Foster, Carolyn Hogg, Meg Seifert, Fernando Bertoldozi, Allan Downing, David So, Cheryl Beavvis, Jeanine Bibeau, Artemas Valasquez, Jay McIlain, Jack Kacian, Deborah Burlingame, and Dennis Chin. •
Moonlighting
the Night Belongs to Design

In its early days The New England School of Art was a much quieter place. Life was pretty much 9 to 5 with no classes in the summer. Things have changed dramatically over the past several years. The school is open year-round six days a week and until 9:00 most nights. More and more people want to explore and expand their abilities and interests in art and design, and working professionals see the need for additional specialized training. Most NESA/D evening students are in their twenties and thirties. Over half have graduated from college and about three-quarters are women. According to a recent survey, the three primary reasons people attend NESA/D in the evening are: learning and improving job-related skills, personal enjoyment, and investigating a career change. Because they are taking work-related courses, many evening students have courses fully or partially paid for by their employers. Art & Design talked to several evening students to get a better idea of what they bring to NESA/D and what they take away.

Hypontic Computer Design

Chus Diaz-Bacchetta is a graphic designer with her own firm in Cambridge, Chus Graphic Design. Last semester she took the Computer Design and Illustration course. "I was amazed by the capabilities of the computer. I wasn't expecting to do so much artistic work, I thought it would be more technical. It was really fun, almost hypnotizing, and it was hard to leave at the end of the class." Chus grew up in Spain, studied in Switzerland, and came to the United States in 1984. Last December Chus gave birth to her first child, so her design work is on hold, but she hopes to take another computer graphics course in the summer or fall.

The Right Kind of Learning at the Right Time

"I was designing a traveling exhibit for the Smithsonian and I realized that architectural-quality drawings would help explain the design to museum staff. I looked around for a way to improve my drawing and I found NESA/D. They offered a nice, tight, concise class in Perspective Drawing. It was just the right kind of learning at the right time." David Bubier, senior exhibit designer at the Boston Children's Museum, is always developing new skills and talents. After teaching industrial arts for several years, David came to the Museum as an exhibit builder. Over the past five years he has moved into design and management of the Museum's exhibits.

"Our philosophy is that children should participate in learning by doing. We want to excite them, so that they will go home and continue to explore something that interests them. I also think that adults should be learning constantly. I like to work 40 hours per week and study something new for another 10 hours." David took the Architectural Rendering course and has encouraged co-workers to broaden their skills by taking courses at NESA/D. "Another kind of course that interests me is management of design. I find that a fair amount of my time is spent dealing with budget, personnel, and process issues. I would like to sharpen my management skills so that I can enable the entire design process to flow as smoothly as possible." David is taking the Rendering with Markers course this spring.

The Search for Fulfillment

During high school Mark Plamondon visited NESA/D with an alumnus. He sat in on some classes but, "I just wasn't ready to go to school right out of high school." Instead, he went into the service and afterward took a production control job in New Hampshire. After a time Mark needed to "do something more fulfilling," and he renewed his contact with NESA/D. Last summer he took Drawing Foundations, and in the fall semester. Color. "I had a great time and the courses gave me tools with which to move toward a new career." Mark's sister took the drawing course with him and did very well.

"Taking an art course is not just for the skills; it is something you do for love." Now Mark is planning to pursue either an interior design or architectural program.

More Productive Publishing

The Massachusetts Housing Finance Agency (MHFA) provides financing for subsidized and affordable housing throughout the Commonwealth. It is vital for program success that local and state government officials, housing advocates, real estate professionals, and bankers understand the mission and programs of MHFA. Therese Pepin is the agency's publication specialist. She publishes a quarterly publication which is distributed state-wide and an internal weekly newsletter for employees. One day last year Therese was given a computer and a copy of Pagemaker and was told to use them. After an initial effort on her own, Therese decided that she should take a course that would familiarize her with the software. "By giving me time devoted specifically to Pagemaker the course forced me to pay attention to the intricacies of the program. I learned a lot of short-cuts that make using the software more efficient. Also, the support of the other students was great; questions got raised that I wouldn't have thought of. I chose NESA/D because of its focus on design. During the course I actually made contacts with several free-lance designers who I
may work on future projects. I really wish there could be a follow-up course on desktop publishing, because as I use the software more questions keep coming up and it’s really hard to stay on top of the changing technology."

A Full-Time Commitment

Often times students begin taking courses in the Evening Division to determine whether or not they want to enroll in the full-time diploma program. One such student is Bonnie Caruso. Bonnie is returning to school after twenty years of raising a family, travelling, and pursuing her art at home. While in high school she took everything possible that was art-related, even drafting. After a semester of art school in New York City she left the academic world until last fall when she took the Color and Drawing Foundations courses in the evening at NESA/D. “My husband and I had just finished building a new house and I had been involved in the entire process. When it was done I knew that I could do this for a living. After looking around, it seemed like NESA/D had the best program to meet my needs. I immediately fell in love with the place. I was so excited by Michael Brodeur’s class that I couldn’t sleep the night before the class.”

Bonnie’s initial experience led her to pursue the three year interior design diploma program. “When I was taking the courses at night my family and friends thought it was nice that I was filling up my time. As a day student, however, it is much more like a job. I’m taking seven courses and have a least 40 hours of homework a week, and I still have to take care of our home and our two children, ages eighteen and four. Sometimes I feel like I need 8 days-a-week.”

McDee Okafor is another NESA/D evening student who is pursuing a day program in interior design, but he has travelled a very different path. McDee came to the United States from Nigeria in 1980 and two years later graduated from the University of Massachusetts with a degree in marketing. Dissatisfied with his entry-level management job, McDee decided that he wanted to do something with more focus. He enjoyed playing around with art, but it was a friend who suggested that he try to make a living as an artist. “I wanted to do work that would bring me happiness and enough money in my pocket to live comfortably, and it seemed like NESA/D had the best program to meet my needs.”

McDee began courses in 1986 and since then has taken at least two courses each session. “At first I wanted to go into graphic design, but I found that I enjoy the concrete quality of interior design. I like to have a tangible three-dimensional product. Michael Valvo’s Materials for the Interior Designer course really got me excited by the possibilities that interior design could offer me personally and professionally.”

By taking courses part-time during the day McDee could finish the interiors program by 1992. “I know that it seems like a long way off, but I don’t worry about time. If you worry about getting something done, you won’t have time to do it. Besides, taking courses like drawing and painting have allowed me to tap into skills that I didn’t even know I had.”

1989 Student Show

This year’s NESA/D Student Exhibition, inspired, delighted, and fascinated everyone who had a chance to see it. Gallery Director and show organizer Linda Brown was impressed and pleased by the breadth of the students’ work. “One really great thing about the show was how the departments worked together to present a comprehensive picture of what students do here. In past years fine arts has dominated the show, but this year we had a better balance. I think that the photography classes made an especially outstanding showing. I must say that I was surprised by the depth of involvement with the subject matter and the technical innovation exhibited in the photographs.”

Many thanks to all the faculty and student participants who contributed to the success of the show. Special thanks to Adele Maestranzi, Susan Shapiro, Andrea Richardson, Jeanne Reilly, and Lynda Boardman for preparing the refreshments for the openings.

Chris Rufo, NESA/D President, had the difficult task of selecting particular pieces for the special honor of President’s Award. Citing such criteria as “sheer dynamism of design” and “fine relationships of space and color,” Chris managed to narrow the field to twenty-four Awards. Congratulations to the following students, who deserve special recognition: David Bush, Seana Carmody, Allan Downing, Mark Fisher (2 Awards), David Foster, Lisa Franchi, Judith Haynes, Jennifer Jerde, Martha Judge, Lori Leibowitz, Peter Levins, Adele Maestranzi, Stephanie Montesi, Alice Mooney, Jennifer O’Brien, Terry Parker, Diane Ramoni, Tom Reineri, Andrea Richardson, Jenny Ringer, David So, Lia Welch, and Cheryl Williams.

For more information about the Evening and Summer Divisions please call NESA/D at 536-0385. During the month of May a variety of computer graphics intensives will be offered, and regular Summer classes begin the week of June 5.
**Alumni Notes**

**Paul Maguire** (GD ’67) writes, “After twenty years of printing lithos in Boston at Impressions Workshop—later to become Flat Rock Press, I have moved lock, stock, and litho stones out to Portland, Oregon where I hope to enjoy the collaboration and creativity of the artists of the Pacific Northwest. Please visit at 239 N.W. 13th Street, Portland 97209.”

**Ciro Giordano** (ID ’73) is the president and creative director at Giordano and Tarbi, a Boston communications and design firm.

**Brad Hochberg** (GD ’87) works as a type designer at Bitstream, a firm that develops computer-generated typefaces. “Question for my classmates: Where are you?”

**Sandra Ayles** (ID ’84) is an interior designer at Arrowstreet in Cambridge. Her most recent project is a new shopping mall in East Cambridge. Cambridge will incorporate Lechmere with a new Sears, several other stores, and a parking garage.

**Celina Paratore** (ID ’79), “I am very saddened by Frank Raneo’s death. He was a fine instructor and a gentleman for whom I had great respect.”

**Susan Carter** (ID ’79) gave a speech at the fall conference of the International Facilites Management Association in Atlanta entitled, “Hiring the Handicapped.” The speech is 20 minutes long and Susan is available to give the presentation anytime. She can be reached at (617) 235-8526.

**Maria Seminatore** (GA ’74) is self-employed as a graphic designer for direct mail and advertising clients in the Boston area.

**Susan Kwasnick** (ID ’87) has joined the interior design staff at Tsoi/Kobus, an architectural firm in Cambridge.

**Ron Alexander Ayoub** (GD ’74) is a self-employed studio photographer and operates a one hour film development service.

**Erik Buonaiuto** (GD ’88) is the owner of Grafx Concepts. He has been doing design work for local and international companies (Hitachi, Fanueil Hall, Lamborghini, Spinaker Software, WILD Radio).

**John Giovetti** (GD ’86), “After fourteen years as director of advertising for Stuarts Department Stores, I left to found Giovetti and Associates. We are an advertising agency servicing retail, consumer, high-tech, and real estate accounts in the Merrimac Valley and Southern New Hampshire.”

**Robert Ostrom** (GD ’85) has recently gone into business for himself as an illustrator-designer.

**Mary Franjis** (GD ’49) is working as a graphic designer at Digital Equipment Corporation in Manchester, New Hampshire.

**Corinne Varon** (GD ’78) continues to pursue painting. “After eight years of working on large canvas, I am now working in watercolors. I try to show the layers of perception with an approach that shows light coming through images, much like stained glass.” Corinne teaches in a unique bi-lingual program, Amigos, in Cambridge. Children are taught in both Spanish and English which results in an enriching experience for Anglo students and a positive integrating experience for Hispanic students.

**Gwen Frankfeldt** (GD ’80) has been working as a book designer at the Harvard University Press since she left NESAD. During that time she has painted “always on and off.” In February, Gwen had a show of 39 works in Currier House at Harvard. She works mostly in oil, pastel, and oil/pastel with some watercolors and varies her subject matter among landscapes, portraits, and abstract compositions. “The training I received with Edith Allard was superb; it landed me my Harvard job. And yes, you can continue to pursue fine art while making a living as a designer. I always feel won-

**BiblioBlasts**

The library at NESAD continues to grow as a unique resource for the study of graphic and interior design. The amount of material being published in the design field has increased dramatically in recent years and many of those titles end up in our library. A recent arrival is *Creative Ad Design & Illustration* by Dick Ward, which follows the creation of a dozen illustrated advertisements from the client brief through the roughs to the finished artwork. There are separate chapters for illustration in pencil, airbrush, watercolor, scratchboard, etc. The presentation of each ad includes interviews with the art director and tips on technique from the illustrator.

Also new to the library, is *Sottsass Associates*, a very vivid book on the Italian “New Wave” design firm headed by Ettore Sottsass, originator of the Memphis style. Focusing on their work in interiors and furniture design, the characteristic vibrant use of color is revealed in photographs and renderings of designs for clients such as Esprit and Knoll Furniture.

Due to popular demand, a section of clip art books has been set up. Some of this material has been around for a while, scattered throughout the library; the rest is new and more is on order. This collection provides a source of copyright free illustrations of just about everything from aardvarks to zeppelins. And remember, alumni are welcome to borrow materials from the library.

**Brian Tynemouth, Librarian**
derful when I put my brush to canvas, it gives me such pleasure.”

Nancy Saunders (ID ’69) is the general manager of Ruby’s Diner in Balboa, California.

Valerie Stiles McGuire (FI ’74) is employed by Larkin Publications as a fashion illustrator/designer.

Joyce Saunders (ID ’69) was honored by the New England Chapter of the Institute of Business Designers at their 15th anniversary celebration. Joyce was given an award for making the most significant contribution to the NBID during the past 15 years.

Donald Moulton (GD ’66) is the Art Director for the Design Group of Boston. He has been with the firm since its founding in 1971. They service corporate financial, insurance, and engineering clients.

John Dodge (FA ’47) is the proprietor of an antique shop in Bedford, MA. He continues to paint and his painted photographs grace the walls of offices and restaurants throughout the Boston area.

Pat Yurechko (GD ’88) stopped by NESA/D for a visit. She lives and works in New Hampshire, and is the advertising manager for Harris Furniture with three locations in the Granite State. Before moving to New Hampshire Pat worked for Women’s Day and Reader’s Digest in New York City. She is excited about her new home with a white picket fence in Plymouth, and remembers when the Hayes-Bickford cafeteria was on the first floor of the Huntington Ave. building.

Tom McLaughlin (FA ’72) offers these Memories of Huntington Avenue. (You must have some you would like to share.) The first floor McDonald’s as the unofficial school lounge...school meetings at the YMCA across the street...buying lunch at Joe’s with Robin and some of the Granite State. Before moving to New Hampshire Pat worked for Women’s Day and Reader’s Digest in New York City. She is excited about her new home with a white picket fence in Plymouth, and remembers when the Hayes-Bickford cafeteria was on the first floor of the Huntington Ave. building.

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This year is proving to be an exciting one at Gallery 28. The fourth show of X, a group of ten Boston artists, generated strong responses from everyone. Students were especially challenged by the many abstract images on canvas and in sculpture. The Boston Globe said that, "Most of the work here screams quietly effective are Edie Read's abstractions on paper." Linda Leslie Brown, Gallery Director, believes that, "This kind of show brings new energy to our classes and new people into the school." In marked contrast, February featured "a spare quiet show in a modest gallery filled with small hushed paintings." In her Boston Herald review Nancy Stapen described Lisa Russell's work as "subtle gems of meditative intensity. Russell is a painter's painter, operating outside of art world fashions. Her still lifes have a timeless feel; they seem conjured from a realm beyond the hyperventilations of modern life."

The changeable weather of March was an appropriate backdrop for the Annual Student Show. Presented was an exciting array of work filled with technical skill and youthful exuberance. During the month of April Barbara Woodworth presented Environmental Influences, a series of wood and linoleum cut prints. "My introduction to printmaking came through art classes at the Worcester Art Museum when I was a child. I love the directness of wood and linoleum, the contrast between positive and negative shapes, and the surprise when the entire composition is reversed by printing." Her images are characterized by a strong sense of place and time, as if the spirits of past inhabitants remain.

In May Gallery 28 moved from the ancient art of printmaking to the modern art of computer graphics. Greg Garvey, NESA/D computer graphics instructor, is exhibiting Stills from the Video Terrain: Computer Processed Images Featuring the Freedman/Colman Dance Company. The opening reception for the show will be held on Friday, May 12 from 6:00 to 9:00 p.m.

Art Newbury will be celebrated at Gallery 28 and all along Newbury Street on Sunday, May 14. This annual event celebrates the premier gallery district in Boston with special gallery shows, entertainment, and other festivities. The Gallery will be open featuring the work of Greg Garvey. Plan to stop by NESA/D and then enjoy the rest of the Newbury Street art scene.

Gallery 28 Show Schedule
May 3 - June 2 Greg Garvey
June 6 - July 3 Susan Schmidt
July 6 - July 28 Jennifer Moses

Gallery 28 Hours
Monday - Thursday, 9:00am-9:00pm
Friday, 9:00am-5:00pm
For more information, call 536-0383

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