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2006

### And Then, NESAD alumni newsletter, no.10, Spring 2006

Art and Design Department

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## THE CLASS OF 1959

This reminiscence was sent to me by Irene Lambert (Advertising Design) of the Class of 1959 at New England School of Art. The memories are hers.

“Reading *“The Challenge: Hayes Bickford”* in the Fall 2005 issue of the Alumni Newsletter brought back some very fond memories. How well I remember Hayes Bickford when it was on the corner of Huntington Avenue and Gainsborough Street! Basically, it was what we considered our “cafeteria”. Many of us would “brown bag” our lunch and just order a coke or cup of coffee (and I must admit we sometimes just requested hot water and used our own tea bag!) More often than not we shared our cafeteria with students from the Boston Conservatory [of Music], which was located just down the street.

*At the end of the school year, we would take the trolley to the Museum School (School of the Museum of Fine Arts) for their annual pottery sale. We could buy wonderful pieces, many of which I still have today, for pennies.*

“When I saw John Roman’s drawing in this issue of the Newsletter I was somewhat confused because McDonald’s was not there in 1959, nor do I recall the art supply store that John mentioned (The Open Door). I do, however, remember working in the school’s art supply store which,



? Teacher and Hayes Class of '57.

at the time, was essentially an oversized closet. It was open during lunch break and working there allowed me to purchase art supplies at a considerable discount.

“I also remember a “pizza joint” on Gainsborough Street where we frequently enjoyed jazz, pizza, and beer. And, on a more cultural level, we would very often attend free rehearsals at Symphony Hall, which was just around the corner from the school. At the end of the school year, we would take the trolley to the Museum School (School of the Museum of Fine Arts) for their annual pottery sale. We could buy wonderful pieces, many of which I still have today, for pennies.



4 girls in 1959...Louise Grace, Jackie Tracy, Grace Thatcher and Irene Lambert.

“The four girls in the photo are Louise Grace, Jackie Tracy, Grace Thatcher and me. The photo was taken by Charlotte Clymer at Grace’s apartment in Jamaica Plain where we often met for good times. Grace shared the apartment with her sister and they both worked at Beth Israel Hospital in Jamaica Plain. I was bridesmaid at Grace Thatcher’s wedding when she married Roland Cherwek, an electronics engineer.

“Many of the male students in the class of 1959 were veterans and were attending school under the G.I. Bill. For those of you who are not familiar with the G.I. Bill, it was enacted in 1944 and provided many benefits to veterans of World War II (and later to veterans of the Korean War as well). Among these benefits, for all who served in the armed forces, were stipends covering tuition for those attending colleges or trade schools. Many of these fellows were married at the time they attended NESA.

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*It seems as though 2005, or the latter half of it, was the "Year of NESADSU". I don't remember a time when our alumni have garnered so much publicity, national as well as local.*



*We had Kody Starr and the Mbulance (you'll have to read on to find out what that was!) making a very real contribution to hurricane Katrina relief, but in a very different and special way. Lori Sartre and George Lucas (yes, THAT George Lucas) crossed paths at Boston's Museum of Science. Joel Gendron made the papers—again—and, in a way, paid tribute to Laura Golly. Two current students, Kayla Hicks and Laura Nathanson, won a national design award. Richie Sarno took home a documentary video award. And Don Johnson decided to concentrate on what he does best and continue teaching, but this time in his own school. The only sad note was the untimely, which is to say very premature, death of our own Bill Oakes, a beloved faculty member and a mentor to countless hundreds of NESAD students. I hope you'll take the time to read the details inside. I think you'll be proud.*

Sara Chadwick

## NEW CLASS

### SOMETHING SNAPPY!

**Title: Digital Portfolio Workshop**

**Course Code: ADG 150**

*Prerequisite: Photoshop proficiency and experience with the Macintosh platform or instructor permission.*

Whether you're a designer, a sculptor, or a painter, an on-line portfolio is an essential marketing tool for the contemporary artist. In this workshop you'll create a digital portfolio web site and establish your on-line presence. The curriculum will include branding, html integration, and image preparation. By the end of the workshop you'll not only have produced a working web site, but you'll have the necessary skills to create digital portfolios on your own.

*June 20 through August 1*

*Tuesdays and Thursdays from 6:00 to 8:40 PM*

**\$675 tuition**

For more information, please call Sara Josephson at (617) 994-4235 or email [sjosephs@suffolk.edu](mailto:sjosephs@suffolk.edu)

## THE NEW ENGLAND SCHOOL OF ART & DESIGN AT SUFFOLK UNIVERSITY

ALUMNI NEWSLETTER, SPRING 2006

Issue # 10

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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"x7" (1500 x 2100 pixels, two megabytes approximately), a high-resolution JPEG taken with at least a two-megapixel camera.

Send updated contact information, questions or requests to Sara Chadwick at [schadwic@suffolk.edu](mailto:schadwic@suffolk.edu) or call (617) 994-4294 or use the new online form on the Alumni page of the website.

# PROJECT M2005



*Kody suggested a refurbished ambulance—inexpensive, reliable, and “somewhat cool”.*

NESADSU alum Kodiak Starr (Graphic Design 2002) was chosen this spring to take part in an innovative graphic design initiative called Project M2005, a kind of “think tank” for designers.

The brainchild of John Bielenberg, and run by the Bielenberg Institute at the Edge of the Earth (really, in Belfast, Maine), this is a post-graduate program designed to inspire young designers, writers, illustrators, photographers, and filmmakers, by proving that their work can have a positive and significant impact on the world. The program is targeted to young people just finishing college, though current students and those several years out of college have been chosen as well. The first group, of seven, spent their month investigating “Thinking Wrong”, and their resulting book was selected by the American Institute of Graphic Arts as one of the 50 best designed of 2003.

In 2004, Project M traveled to the Guanacaste Conservation Area in Costa Rica to design and complete a communication project for the area’s founder. That project also resulted in a book, which was released in mid-2005.



*Kody would drive the Mbulance from Maine to New Orleans, stopping at AIGA chapters along the way...*

Kody, a Maine native, had been working since graduation at Foote, Cone & Belding, the New York advertising agency. Having been laid off early this year, he applied to the Bielenberg group and was one of only two applicants chosen for 2005. Their project? While on the AIGA National Board of Directors, John Bielenberg had been asked to produce a “mentoring guide”. Having had trouble coming up with a viable concept, he turned the project over to Kody and the group. They decided to produce a “mentoring road trip”, rather than a guidebook, to recruit design mentors. Needing a vehicle, Kody suggested a refurbished ambulance—inexpensive, reliable, and “somewhat cool”. So the Mbulance was born. The project was launched at the AIGA national conference held in Boston in September, when the ambulance appeared on the second floor at the Hynes Convention Center (as Kody said, they just drove it up in the freight elevator and no one said a word.). At the conference, John struck up a conversation with a designer from New Orleans, who was looking for ideas on how to provide disaster relief to the displaced designers of the Gulf Coast in the wake of hurricane Katrina. Bingo!

And so the idea arose. Kody would drive the Mbulance from Maine to New Orleans, stopping at AIGA chapters along the way, picking up supplies requested by the New Orleans chapter. Only 3 ½ weeks after the convention closed, the Mbulance was on the way. The entire trip took just 17 days.

What did the Mbulance deliver? According to Kody, “5 iMacs, 5 G4’s, 8 monitors, 7 printers, 10 sets of Pantone books, 4 scanners, two portable hard drives, one PC laptop, tons of books, zip disks, and drives, \$1200 in monetary donations, including many gift cards, several tons of office supplies, and another ton of miscellaneous items”.

And how was the trip? As Kody says, the people they encountered were amazing. “Even people we met in Taco Bell gave us \$20 so we could have a good meal. The locksmith picked our lock for \$10 [after locking the keys in the ambulance...], and the organizers in every city were amazing. I was expecting to arrive and have someone point me to a pile of stuff, but everyone helped carry and wanted to talk and were just very enthusiastic about the whole experience. They finally had an outlet to help Katrina victims.”

If anyone would like to talk with Kody about his experiences, email him at [kodiakstarr@gmail.com](mailto:kodiakstarr@gmail.com). Any NESADSU students, especially seniors or very recent graduates, who are interested in Project M should visit their website at [www.bielenberg.com](http://www.bielenberg.com). *S.C.§*

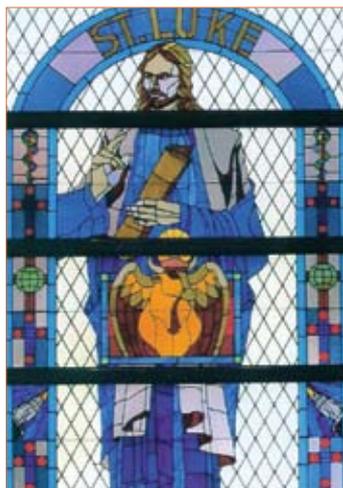


*What did the Mbulance deliver?*

## THE CLASS OF 1959

*continued from page 1*

“Alan Carlson was one of those special students. I recently contacted Alan and learned about his successful art career. Immediately after graduation he landed a position as a sketch artist for Zoragan’s Studio in Boston. For twenty years he worked as an art director in advertising agencies in Maine, Massachusetts and Rhode Island. During the last seventeen years of his career he worked out of his own studio in Providence, servicing agencies throughout New England. In 1998 Alan retired but continues creating. His paintings, oil on canvas and mostly of animals, have been shown in several galleries. Now, working in a new medium, Alan is completing a challenging two- year project, designing and fabricating seven stained glass windows for Our Redeemer Lutheran Church in Smithfield, Rhode Island. Alan tells me that most of them have been installed, should anyone wish to see them. Oh, and I was amused when Alan reminded me that he actually worked at Hayes Bickford while he was attending school!



*Alan Carlson’s stained glass window*

“Donald Young, another classmate, was hired as a commercial artist by Mead Packaging Company in Lawrence, MA just before graduation. However, Donald’s passion for photography, which he had had since his sophomore year in high school, was so great that he decided to pursue his calling as a professional photographer instead. Donald worked for the Boston Herald-Traveler as a photojournalist, covering professional and top collegiate sports for the two major wire services (AP and UPI). Despite his career change, Donald says, “The years of study at NESAs were not wasted as art and photography go hand in hand.” Donald is now retired and married a long-time friend three years ago.

“Donald Angelli was another NESAs student who benefited from the G.I. Bill. After graduation, he was employed by Raytheon Company in Andover, MA as a commercial and technical artist. After fifteen years at Raytheon, Don returned to school and earned his BA degree from Fitchburg State College, all the while teaching commercial art at Northeast Regional Vocational School in Wakefield. After 20 years, Don retired but continues to teach part-time at the



*“Lynda” by Bernie Shuman*

Sacred Heart School in Lynn, MA. He is the father of six, and has seventeen grandchildren and four great grandchildren.

“Bernard Shuman graduated from NESAs and joined the National Guard, going through basic training with classmate Judd Burrow. He then went to work for GE’s Naval Ordnance Department in Pittsfield and later for The Mitre Corporation, where he spent 29 years, and several



*Bernie Shuman—1954 and 2005*

smaller companies, doing technical, scientific, and medical illustration. For the past ten years, his own web-based caricature business, [www.mycaricatures.com](http://www.mycaricatures.com), has kept him busy. In 1998 Bernie also published a book, “Cool Cars Square Roll Bars”, about 1950’s hot rods. Though the initial press run sold out, it will be reprinted this year. Bernie and his wife, Gail, have one son, a music teacher living in Brooklyn.

“Charlotte (Clymer) Sorsen and I have remained good friends for all these years. Charl has always been involved in one way or another with artistic pursuits. She now owns a wonderful shop and boutique in Amesbury, MA, where she sells her own glass jewelry as well as some handmade women’s clothes. You can view her creations by going to her website [www.charlottesbeads.com](http://www.charlottesbeads.com). “Though it’s with great sadness, I would be remiss if I neglected to mention the death of one of our most prominent classmates, Calvin Libby. Calvin was a very well known New Hampshire artist and art instructor, whose paintings are part of numerous private collections. Many also grace the walls of the Nashua Unitarian Universalist Church. Following his death in 1998, the Execu-



*Charlotte Sorsen*

tive Board created a Calvin Libby Art Scholarship that is awarded annually to a promising high school senior preparing for a career in art.

“As for myself, I started my technical illustration career in 1959, working for Cushing & Nevell, a New York subcontractor for Raytheon in Andover, MA. I worked on schematics, primarily for the Hawk missile. When the contract ended I went to work directly for Raytheon in their art department as a technical illustrator. In 1963 I moved to Microwave Associates, an electronics company in Burlington where I was employed for over twenty years as a graphic arts director.

Now retired, I spend my winters in Bennington, NH, near Crotched Mountain Ski Resort, and summers in Wells, ME. I continue to paint and am inspired by the mountains and the sea. My hobbies are gardening, yard sales and selling on eBay.

“Although I was successful in contacting only a small percentage of the thirty-one 1959 alumni, I am pleased to report that the ones that I did reach remembered me and have fond memories of New England School of Art. Everyone had very interesting careers in the art field after graduation and, while most of us are retired,

we continue to lead creative and productive lives in our senior years.”

*Irene Lambert, Advertising Design 1959*



## PASSAGES

### *Bill Oakes: In Memoriam*

Several people called me back in October to tell me about the death of a long-time NESAD faculty member, Bill Oakes, and of the long and adulatory obituary that had appeared in the Boston Globe. Bill was teaching at NESAD when I came on the scene and I thought I knew him pretty well, especially since I had seen him recently at both our 75th and 80th anniversary parties. As I read along, though, I realized I knew of only the tiniest part of his life.

Bill began teaching at NESAD in 1976 and continued until 1985. He was first and foremost an illustrator, full of stories about his work; the kind of stories that made one understand to the core what being an illustrator meant. For instance, he told me he was once asked to illustrate a series on the works of Shakespeare for the Franklin Library in Pennsylvania. Not having read any Shakespeare to that point, he was forced to start by reading that entire body of literature in order to understand not only the gist of each play but to absorb the essence and to provide himself with a starting point for his drawings. The result was a series of pen-and-ink drawings with a color wash that perfectly captured the soul of the subject.

Bill became widely known when he was accredited as one of the few artists to illustrate the historic courtroom drama of the Watergate trials. A number of his sketches appeared in the Washington Post, including on the front page.

At NESAD he taught illustration courses with a mixture of passion and lightheartedness. A bear of a man, Bill helped beginning students to open doors they had only dreamed of. He led more experienced students to challenge their preconceptions and sometimes stale assumptions. He always emphasized excellence and so inspired others to their best work.

More recently Bill had concentrated on non-objective painting. His multi-media art exhibit, *Life Signs: Other Worlds*, *Other Voices*, was installed at the Museum of Science in Boston during one of the Cyber Arts Festivals. Visitors were transported to outer space where they hovered above imaginary planets looking for signs of life. Later, he did a series of paintings he called “fauxtography”, which imagined one had landed on and taken



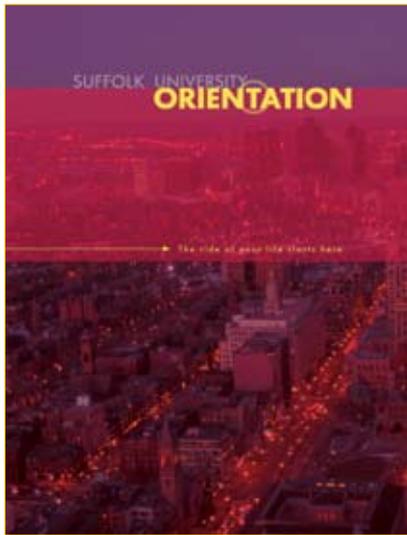
photographs of an other-worldly planet. Examples of Bill's work may be seen on his website at [www.mindleaps.com](http://www.mindleaps.com).

Bill is survived by his wife Sharon, a son and a daughter. Should you wish to get in touch, please e-mail Sharon at [billo@mindleaps.com](mailto:billo@mindleaps.com). A retrospective of his work will be shown at UMass Boston in April of 2006. Anyone wishing to be entertained, inspired and awed should attend. *s.c. §*

EDITOR'S NOTE: Any NESAD/SU alum who would like to write an article for this magazine, either about his or her time in school or on (almost!) any other subject, is very welcome to do so. Just send me an e-mail ([schadwic@suffolk.edu](mailto:schadwic@suffolk.edu)) and let me know what you'd like to submit. Accompanying photos are always welcome. I do have to reserve the right to edit for length or, if space is a problem, to postpone inclusion until the following edition of the magazine. *S.C. §*

# NEWS & tidbits

## NESADSU STUDENTS TAKE HOME NATIONAL DESIGN AWARD



"Outstanding"—The Suffolk Orientation Brochure

Senior Graphic Design students Kayla Hicks and Laura Nathanson have been honored for their design work at the 2005 NODA Conference Publications & Media Showcase in Miami. The two, at the request of Aurelio Valente, Director of the Office of Student Activities & Service Learning at Suffolk,

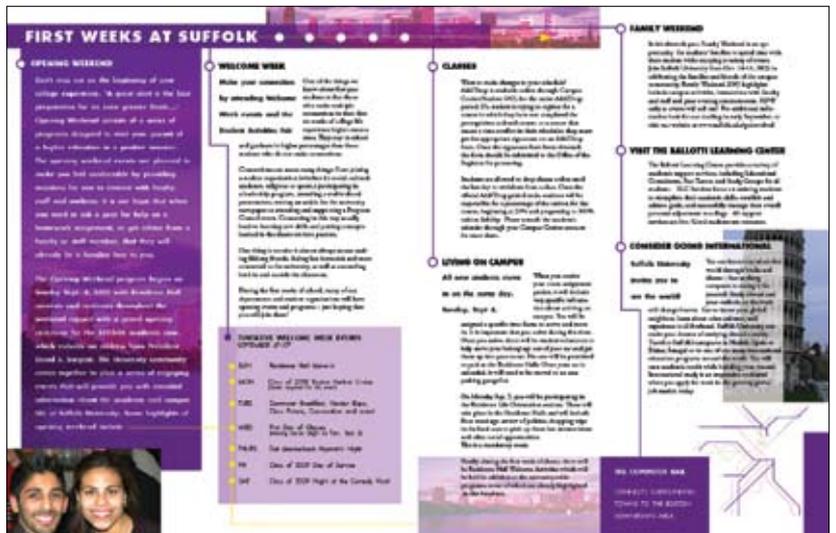


Kayla Hicks & Laura Nathanson

designed a 3-color booklet for use during the University's summer orientation program. From a pool of submissions from many of the organization's 1000 members, Laura and Kayla's entry was selected in the Outstanding General Brochure or Booklet (3 colors) category. According to Aurelio, "It is important to note that your work as student designers was selected against other publications that are generally created by professional firms and institutional art departments!"

NODA, the National Orientation Directors Association, is an association of college and university orientation, retention and transition professionals. Each year they host a publications and media showcase, at which are displayed materials submitted by member institutions for the use of staff involved in these areas.

It goes without saying that NESADSU and Suffolk University are very proud of Laura and Kayla's contribution. Perhaps Graphic Design Program Director Laura Golly said it best: "I'm bursting with pride! My appreciation goes out to Laura and Kayla for all the hard work they've done...and to the Graphic Design faculty for helping them reach their full potential and become the kind of designers that other people emulate! Bravo!" *S.C. &*



Spreads from Kayla and Laura's award-winning design

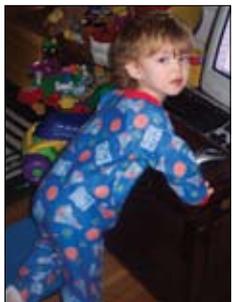


# HOLLYWOOD AND NESADSU MEET AT THE MUSEUM OF SCIENCE

Lori Sartre (Graphic Design 1992) is, as you know if you read the Class Notes section of this magazine regularly, a fan of Star Wars, which is probably putting it mildly. I won't go so far as to say she's obsessed but the first words her young son learned were not "Mama" or "Dada" but "Star Wars", "Bada", "Bacca" and "Aatoo" (you figure it out!).

Handing Lori, who works in the Publications Department of the Museum of Science in Boston, the job of designing the exhibit logo and promotional materials for the recent show, *Star Wars: Where Science Meets Imagination*, was like handing catnip to a Siamese. Then, once the design work was finished, it seemed only fair for the Museum to invite Lori to the gala opening reception and dinner. Nice enough, but there's more. Her tablemate? George Lucas! (For those of you who have been inhabiting a planet far away, George Lucas IS Star Wars.)

So our heroine heads to the reception dressed as an Imperial Officer, whose job is to



A young "Star Wars" fan

move Stormtroopers and other costume-clad characters around the Museum. But soon, like Superwoman, she switches her costume for an evening dress (in a record 10 minutes

flat!), and boards a bus for the off-site dinner. Into the dinner tent and to her table, where she was seated directly across from The Man himself. After 28 ½ years of dedication to Star Wars, she was actually going to sit at the same table as the man who made it all possible. As she says, "Ed Rodley, who is the

exhibit developer, was seated right next to George and he waved me over to introduce me. I'm sure I turned bright red, but I made my way around the table,,,,, and Ed introduced me to George. He told George I was responsible for the exhibit logo and promotional ma-



The Museum of Science Exhibit Team with George Lucas

terial, as well as the stuff for the gala. George said it all looked nice and shook my hand. I thanked him for coming and then I made my way back to my seat."

In the course of the evening, Lori managed to collect George's place card ("nice little addition to my collection...") before he made a discreet exit at the end of the evening.

The night wasn't over, though. Lori had arranged to have 80 costumed Star Wars characters in attendance that evening and they turned out to be the (other) hit of the evening, at least according to everyone from guests to the past and present Presidents of the Museum of Science. When Lori and others returned to the Museum by bus, they were greeted by more than 25 of the costumed characters, welcoming them all back from dinner. So an evening that began on a high note ended on another.

To prove that Lori actually sat at the same table as "The Flannelled One", see above And as she says, "MTFBWY". S.C.§

## CLASS SECRETARIES

Class Secretaries serve as representatives of their respective classes, keeping tabs on classmates and notifying us of address changes, new jobs, and that sort of thing. They also try to find missing classmates so that we can make contact and bring them back into the NESAD/SU family. It's not a lot of work and it's a great way to keep in touch with the people who meant so much to you while you were in school.

If you're interested in serving as a Class Secretary, please contact Sara Chadwick at (617) 994-4294 or schadwic@suffolk.edu.

**1954 Fred Stearns**      fnstearns@aol.com

**1962 Dan McCarron**      dmccarron@wordtechcorp.com

**1963 Larry Nicolosi**      lawnicolosi@aol.com

**1964 Grace (MacKenzie) Therrien**      billandgrace@prodigy.net

**1966 Marty Demoorjian**      marlmarty@aol.com

**1967 Paul Maguire**      muggs45@msn.com

**1971 Ken Groppi**      ken@groppi.com

**1973 Marg Dion**      mdion@suffolk.edu

**1977 Pete Gugliotta**      gugliottap@wit.edu

**1980 Joe Farnham**      joe.farnham@verizon.net

**1982 Jim Kraus**      jfk@artguy.com

**1986 Don Johnson**      dcjart@yahoo.com

**1989 Al Bruso**      Bruso\_Albert@EMC.com

**1990 Adele Maestranzi**      mizadelem@aol.com

**1995 Carroll Conquest**      C.Conquest@conquestdesigninc.com

**1998 Charleen Hilton**      charleenmd@yahoo.com

**2000 Joel Gendron**      magnusotis@hotmail.com

**2000 Amy Joyce**      amyejoyce@hotmail.com

**2003 Chris Michon**      cmichon@gmail.com

**2004 Kate McLean**      mcleankate@mac.com

# CLASSnotes

**1947 – Vera (Lenz) Cross (Fashion Illustration)** called to let us know that she is the subject of the photograph at the end of the school's 80th anniversary program, the one that depicts a fashion illustrator seated at her workstation with an array of fashion sketches laid out before her. Vera was working at the time (1947 or 1948) for the Vincent Edwards advertising agency and art service, then in the Metropolitan Building (now the Wang Center for the Performing Arts) in Boston. The photo was taken by Hal Berry, then an instructor at NESAs. Vera worked for Vincent Edwards for six years, before leaving to have children. Afterwards she did freelance work, first for Mammoth Mart, then for various agencies. She was also associated, in its earliest years, with the Brockton Art Center (now the Fuller Museum of Art) as a volunteer; then spent 11 years as the director of the Attleboro Museum. Vera remembers well her instructors at NESAs (Ernest L. Majors in life drawing; Carmine Carboni, also a life drawing instructor; Nelson Fisher in pen and ink; Raymond Bowley in fashion illustration).

*Please be sure to send your updated information to Sara Chadwick at [schadwic@suffolk.edu](mailto:schadwic@suffolk.edu) (for our database and/or for publication) and also, if you wish, to [classnotes@suffolk.edu](mailto:classnotes@suffolk.edu) for the Suffolk Alumni Magazine.*

**1947 – Helen (Stromsky) Kessler (Advertising Design)** is currently living in Canton, MA. After graduation from NESAs, she worked for 15 years for Ray Elliott, who had an advertising agency in Boston where Helen did layouts, worked on catalogues, etc. She then married and gave up her artwork in favor of raising her sons. As neither Vera (Lenz) Cross (above) nor Helen has an e-mail address, anyone wishing to contact either may do so through NESADSUs ([schadwic@suffolk.edu](mailto:schadwic@suffolk.edu)).

**1948 – Frank Cross (Advertising Design)** married Vera Lenz (Fashion Illustration 1947) in 1948, upon his graduation from NESAs. Frank, who worked in several advertising agencies/art services after graduation, then took a position as a technical illustrator for various firms, among them EG&G. He ended his career with eight years at MIT's Draper Labs. Frank had Hal Berry as an instructor in advertising and Ernest L. Majors for life drawing, among others. The Crosses now live in Sharon, MA.

**1948 – Christine (Young) Sorenson (Fashion Illustration)**, like Vera (Lenz) Cross (above) started her career at Vincent Edwards advertising agency and art service and was there for 3 years after graduation from NESAs. She then worked for Kennedy's, before marrying and moving to Schenectady, NY, where she worked for several years as an illustrator and layout artist for several firms, and as a freelance designer. She is still involved in the fine arts from her home in Quincy. Christine remembers NESAs fondly ("We had a great time there!"). Contact her at [cyoungsor@att.net](mailto:cyoungsor@att.net).

**1959 – Charlotte (Clymer) Sorsen (Advertising Design)** is the principal of Charlotte Jewelry/Apparel in Amesbury, MA. There she makes and sells wearable art, including jackets for women and girls, skirts, handbags, and accessories, as well as handmade jewelry. The jewelry is made using the lampwork process, which results in glass beads of startling and beautiful color and form. Charlotte Jewelry/Apparel is located at 13 Friend Street in Amesbury, MA (near the NH border). Investigate their website at [www.charlottesbeads.com](http://www.charlottesbeads.com) and contact Charlotte herself at [csorsen@verizon.net](mailto:csorsen@verizon.net).

**1959 – Irene Lambert (Advertising Design)**, who now lives in Bennington, NH, worked for 20 years after graduation as a graphic design director for various electronics companies. She is now retired, but chairs an annual art show each August at Sea-Vu Park in Wells, ME. Contact Irene at [met@mctelecom.com](mailto:met@mctelecom.com).

**1972 – Leonard Bibeau (Graphic Design)** is in his 13th year with the Pratt Corporation in Indianapolis. Pratt is one of the largest providers of retail graphic design signage in the country, with clients such as Lowe's, Sunoco, Hess, FedEx Kinko's, Wal-Mart, and Walgreens. For clients such as these, Pratt provides everything from conceptual design and design engineering to printing and storage. Len began his professional career as a graphic designer and illustrator, then helped start a design studio before moving into screenprinting with a major midwestern retailer. That led to his association with Pratt, where he first headed the pre-press department and is now Director of Operations. In his spare time, Len paints and photographs, at the same time developing a "line of creative products which I hope to market as I enter those quiet years of my life. I've been happily married now for 19 years and am the proud father of five girls. Please continue sending the mail. I love it!" Contact Len at [lbneeb@aol.com](mailto:lbneeb@aol.com).

**1972 – Ed "Mitch" Mitchell (Graphic Design)** has relocated to the Cape after years of living in Franklin. Though still with Kirkwood Printing, where he was a Vice President for eight years, he's now handling business on the Cape and South Shore, with several major clients in Boston. You can reach Mitch at [mitch@kirkwoodprinting.com](mailto:mitch@kirkwoodprinting.com).

**1974 – James Hankard (Fine Arts)** has moved from New Jersey to Medford and now to Antrim, NH. He's currently working for Superba, Inc., a clothing distributor, after teaching at Gibbs College on Newbury Street in Boston until September. Check out Jim's website at <http://jimhankard.com> and contact him at [jahankard@yahoo.com](mailto:jahankard@yahoo.com).

**1981 – Maria Szmaz (General Art)** brought her 17-year-old daughter, Jessica, who is interested in pursuing interior design in college, to NESADSUs the other day to tour the school. Maria, who lives in New Ipswich, NH, and who also has a son, Andrew (13), worked as a book designer for 15 years after graduation. Since then she has earned her NH teacher certification and teaches 4th grade art in the local elementary school. At the same

time she runs an after-school enrichment program in the middle school and, for fun, makes polymer clay jewelry. You can reach Maria at [psichik@rpc.mv.com](mailto:psichik@rpc.mv.com).

**1985 – Bob Ostrom (Graphic Design)** is living in North Carolina with his wife, Melissa, and three children, May (3), Charlie (7), and Will (10). Bob is a children's book illustrator and has a website he'd invite you to check out ([www.bobostromstudio.com](http://www.bobostromstudio.com)). You may also check out his work on his agent Deborah Wolfe's site ([www.illustrationonline.com](http://www.illustrationonline.com)). Recently Bob has thought about returning to school for a degree that would allow him to teach art. He'd also like to hear from classmates, so e-mail him at [bobostrom@bellsouth.net](mailto:bobostrom@bellsouth.net).

**1988 – Ana (DaSilva) Figueira**, who is currently living in Lisbon, Portugal, has opened her own coffee and pastry shop. Having designed the shop's corporate identity, including menus and posters, she then took several pastry-making courses and now bakes the cakes and pastries as well. The shop is busy and, as Ana says, "I am happy!". You can reach Ana at [apdasilva@hotmail.com](mailto:apdasilva@hotmail.com).

**1998 – Heather (Durocher) Santos** has just learned that she has passed the NCIDQ (National Council for Interior Design Qualification) exam that she sat for in October of last year. That's quite an achievement so congratulations to her! Send yours to Heather at [hsantos@troarch.com](mailto:hsantos@troarch.com).

**1998 – Del Hawbaker (Graphic Design)** is to be married on June 17, 2006, to Edith Gutierrez, who is an art director for Business Week's SmallBiz Magazine. Edith has a degree from Fashion Institute of Technology and is currently working on her master's degree in art education. Del is still with Tommy Hilfiger in New York and has been promoted to Design Manager, which means, among other things, that "I get to travel business class now for all of our design trips overseas. That's nice...". Del handles the graphics for men's sportswear ("t-shirts, hats, wovens, knits, and all trim-related items"). "Currently our men's line has been selling extraordinarily well throughout our markets which gives us a good base since our company was just sold to APEX Partners." Del is also starting his own business but more on that in a future edition. He also says, "Early in the summer I tore my ACL and had surgery on that which put me on short-term disability from work. That wasn't fun and means no snow activities for me this season which is a bummer because both Edith and I snowboard nearly every weekend." You can reach Del at [delhawbaker@mac.com](mailto:delhawbaker@mac.com).

**1998 – Scott MacGillivray (Fine Arts)** is the production manager for Recourse Communications in Jupiter, FL. Recourse is an advertising agency that special-

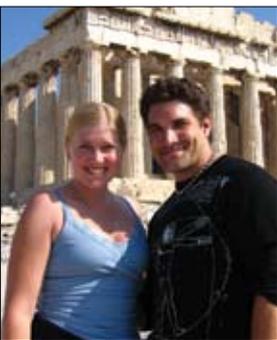
izes in recruitment advertising.

There Scott does primarily print work, with some HTML as well. He and his wife, Genevieve, have



three children, Bethany (9), Valerie (2), and, as of September 10, 2005, Aiden. You can reach Scott at [smacg1241@hotmail.com](mailto:smacg1241@hotmail.com).

**1998 – SueEllen (Swinnerton) Donahoe (Interior Design)** and her husband, Richard, had their second child, Timothy, in January of 2005. Daughter Isabel is now three years old. SueEllen is still working for Shepley, Bulfinch, Richardson & Abbott but on a part-time basis. Her main client is Children's Hospital of Boston where she has several projects under construction in 2006. You can get in touch with SueEllen at [sdonahoe@sbra.com](mailto:sdonahoe@sbra.com).



**1999 – Christopher Messina (Graphic Design)**, who had been with PrintAspects in Arlington, has moved to Perth in Western Australia. While living in Boston, Chris met Kirsty Jones, to whom he is now engaged, and, in August of 2004, accompanied her back to her native Australia, stopping in Ireland, Scotland, London, Paris, Egypt, Italy and Greece on the way. While Chris waited for his

working papers, he helped out at Shine Studios, Kirsty's drama school, acting as well as producing and designing for the company. Now that his papers have come through, Chris has accepted a position as Senior Design Manager for PerthWeb, a website production house, while still freelancing now and then for PrintAspects. While he misses Boston, Chris says, "I have never been happier than I am now". Check out his and Kirsty's websites at [www.scienceofdesign.com](http://www.scienceofdesign.com) and [www.shinestudios.com.au](http://www.shinestudios.com.au) and Chris's work site at [www.perthweb.com.au](http://www.perthweb.com.au). Contact Chris at [cmessina2@hotmail.com](mailto:cmessina2@hotmail.com).

**2000 – Heather Daugherty (Graphic Design)**, who was married in May of this year to Dave Giansante (see the Spring 2005 issue of And Then for details), has just let us know she has a new job. After 2+ years at Harper Collins in New York, she has just accepted a position as a cover designer in the licensing department of the Children's Book Group at Penguin. Congratulations, Heather! Send yours to [shyanne77@hotmail.com](mailto:shyanne77@hotmail.com).

**2001 – Lauran Brown (Graphic Design)** recently let us know that she is currently working on her Masters degree in Elementary Education at Lesley University in Cambridge. Contact her at [aquamarine2164@comcast.net](mailto:aquamarine2164@comcast.net).

**2001 – Katherine Kangas (Graphic Design)** was married on September 24, 2005 to Jeffrey Cohen, at the Shaker Hills Golf Club in Harvard, MA. Jeffrey, from Long Island, and Katie met at Sofft Shoe Company in Nashua, NH where they both then worked. Katie is still there, as Marketing Director, while Jeffrey has moved to Smartpak Equine



in Plymouth as Director of Internet Marketing. After a honeymoon in Italy ("...loved it and want to go back!"), they have settled in Quincy. E-mail your congratulations to Katie at [kate@katecohendesign.com](mailto:kate@katecohendesign.com).

**2003 – Laurie Buchholz (Graphic Design)** was married on February 22, 2005 to Charles Despotoulos, and the two are currently living in Lancaster, MA in a house they bought in August. Laurie is still with Newbury Comics as an administrative web assistant, while Charles works in the communications department at Lincoln-Sudbury Regional High School. E-mail your congratulations to Laurie and Charles at [haloflies18@cs.com](mailto:haloflies18@cs.com).

**2003 – Korrin Torchia (Graphic Design)** has moved from San Diego to Los Angeles ("...on the border of Hollywood and West Hollywood, near the Chinese Theatre") and is now designing ads for Where magazine in Woodland Hills. As she says, "I actually like it better than San Diego! San Diego is nicer to look at but LA is much more exciting, always something fun going on! Horrible traffic though!" Get in touch with Korrin at [korrin\\_26@yahoo.com](mailto:korrin_26@yahoo.com).

**2004 – Anita Hamalainen (MA in Interior Design)** and her husband of a year-and-a-half have returned from a year in Spain, where Scott has been pursuing a Harvard fellowship. They are now living in the Cleveland area, where Anita is the sole interior designer for 30 architects in a firm called City Architecture. Welcome her back with an e-mail to [ajh@alum.dartmouth.org](mailto:ajh@alum.dartmouth.org).

**2004 – Victoria Masters (Graphic Design)** returned at the end of January from two and a half months in Nepal, followed by travel through south Asia. She volunteered for work in an orphanage through a New Zealand-based organization called Volunteer Service Nepal (VSN). For six weeks she lived with a host family in a small village called Bistachaap, learning Nepali language and culture, after which she was transferred to an orphanage in the same Kathmandu Valley village. As she says, "The people of Nepal are beautiful and kind-hearted. Most of the children are orphans from the Kathmandu Valley area and half were directly affected by the ongoing Maoist activity... I was in Nepal for a total of two-and-a-half months, doing treks in the Himalayas on my off time... and what an amazing time that was." From Nepal Victoria traveled through South India to Cambodia and Vietnam. She had also planned to go to Tibet but



was deterred by the cold weather, which actually drives many Tibetans themselves from the area ("There are very large Tibetan communities [in Nepal]... so it is easy to get a true Tibetan community experience."). Perhaps we'll do a longer article on Victoria's travels in the next issue of this magazine so that you can see more of her photographs ("After all, I did have a great teacher [Ken Martin]! I have taken thousands... as I am trying to get a photography portfolio going."). In the meantime, e-mail her at [vicmasters@gmail.com](mailto:vicmasters@gmail.com).

**2004 – Kate McLean (Graphic Design)** and her husband, Mick, have moved to Paris, where, after several months living out of suitcases, they are now ensconced in a classic French apartment on rue Gounod, just up the street from the Arc de Triomphe. Kate is currently handling the Paris office of Daly & Daly (Brookline, MA), doing freelance graphic design projects for French clients as well as taking language classes at the Sorbonne. She would love to hear from classmates, so e-mail her at [mcleankate@mac.com](mailto:mcleankate@mac.com).



**2005 (September) – Lisa Buyuk (MA in Interior Design)** has a new job as an interior designer at Elkus-Manfredi Architects in Boston. You can reach her at [lisabuyuk@hotmail.com](mailto:lisabuyuk@hotmail.com).

**2005 – Talia Galasso (Graphic Design)** has landed a job as a designer in the Media Solutions Department at Raytheon Technical Services Company in Burlington, MA. "I am very proud to say that they have not hired in the Media Solutions Department for five years and the position I am taking required eight years experience. I feel this speaks VERY highly of not only the quality of education but also the dedication of faculty and staff alike that I received from NESADSU. I begin my new job January third." Hearty congratulations to Talia! Send yours to her at [taliagalasso@yahoo.com](mailto:taliagalasso@yahoo.com).

**2005 (September) – Vatsala Krishna (MA in Interior Design)** is joining the interior design firm of GMI Design in Baltimore, MD, co-owned by Katherine (Behrens) Crosby (MA in Interior Design 2002). The design firm is an off-shoot of Gaines McHale Antiques

& Home, a long-established Baltimore antiques business. You can reach Vatsala at [vatsala\\_krishna@yahoo.com](mailto:vatsala_krishna@yahoo.com).



## SARNO COOKS UP A WINNER



RIGHT: Richie Sarno (right) presents singer Little Joe Cook (left) with a copy of the video award he won for producing a documentary on the life of the legendary R&B performer

Richie Sarno (Graphic Design), a member of the self-styled "Mafia" of the class of 1976, was recently a finalist in the 2005 Northeast Region Video Festival of the Alliance for Community Media. He took the second place award in the non-professional documentary category for his one-hour program about the life and music of singer Little Joe Cook.

Entitled "Soul Cookin' Peanut Man", the video takes the viewer through the life of the now 83-year-old performer. Beginning with his 1957 hit song "Peanuts", through his appearances at the Apollo Theater with the Drifters and Big Maybelle, the film also records his encounter with Bobby Darin and his missed opportunity to record "Splish Splash".

Cook has been performing regularly at the Cantab Lounge in Cambridge for over 25 years. The video combines interviews with Cook as well as still images and live performance footage.

"Soul Cookin' Peanut Man" was written, produced and directed by Richie. This is his first video award.

Besides the Cook video, Richie produces other programs that air on his access TV station in Burlington, MA. He is also the host of his own monthly talk show and recently became a member of the Cultural Arts Council in Burlington.

Richie is presently a sales representative for Lexington Graphics. He and his wife Betty will celebrate their 30<sup>th</sup> wedding anniversary this fall and are the parents of a son, 13-year-old Justin, and a 9-year-old daughter, Kelsey.

Anyone wishing to contact Richie may e-mail him at [richiesarno@yahoo.com](mailto:richiesarno@yahoo.com).

## THE POETRY OF TYPE: JOEL GENDRON

The reverence for typography that Graphic Design Program Director Laura Golly passes along to her students occasionally surfaces in a very public way. This time it's appearing on the walls of the newly designated Robert Frost Room at the Lawrence Public Library in Lawrence, MA and it got there through the talented hand of Joel Gendron (Graphic Design 2000).

The library, which is undergoing extensive renovation, is dedicating space to the poet who, along with the woman who was to become his wife, was a co-valedictorian at

Lawrence High School, class of 1892. A friend of Joel's, who works for the library and is on the renovation committee, suggested that he might be the perfect person to take on the task of helping prepare the space to receive not only all of Frost's work, but biographies of the poet as well as memorabilia and assorted photographs.

Joel's assignment is to inscribe on the walls two statements that Frost made about libraries, two statements meant to

suggest to patrons that poetry lives today in the community. He has painstakingly sketched each letter, making certain, should Laura visit the library one day, that each is kerned correctly and drawn as precisely as she would were she doing this project herself. This necessitates climbing up on a chair placed on top of a table, working from a grid he has drawn on the wall, then stepping down for a wider perspective. It's painstaking work but Joel is working to very high expectations and he knows it.

Readers who live in the environs of Lawrence should pay the library a visit, after which you can send your critiques and congratulations to Joel at [magnuotis@hotmail.com](mailto:magnuotis@hotmail.com). S.C.§



PHOTOCREDIT: Carl Russo, Lawrence Eagle-Tribune

# HAYES BICKFORD

## THE STUDENTS RESPOND...

Not since starting this publication have I received so much mail about an article. The piece on Hayes Bickford seems to have brought back many memories and I've heard from alums and former faculty members alike.

Ted Spencer (Advertising Design 1963) was the first to get in touch and, funnily enough, he best remembered the English muffins that Hayes-Bickford served and that he ate for breakfast nearly every morning. Oh, and the blond waitress who brought the muffins. Karl Johnson (Advertising Design 1966) also remembered the English muffins so they must really have been something. Karl added, "When I was at NESAs (as it was then called), there was a Walton's cafeteria where the McDonalds is, the Open Door was downstairs, and the grocery store was the First National. Next door on the second floor was Katherine Gibbs modeling school." (Karl went

farther with the last issue of the magazine and identified himself as one of the people in the photograph at the bottom of the front cover. "The cut line said it was the 1970's but it was 1965. That is me behind instructor Connie Arvanites. The student on the right is Gary Harbour and the student in the back-

ground is John Sullivan. I can't remember the woman's name in the center or the student on the left.")

I also heard from Bhub Stewart, former faculty member, who let me know that he enjoyed seeing John Roman's drawing and description of the block. "I had no memory that there was a grocery store separating the school from the Open Door. Aren't there any photos showing the front of the building and the neighborhood? I can't recall the name of the bar on Huntington directly opposite the school. Down near Huntington and Mass. Ave. were the Symphony Theater and Ann's Restaurant."

Nancy (Silva) Burnett (Interior Design 1969) also chimed in. "Being a grad of '69, I know the photo of Bickfords is prior to that time. There was no drugstore then." She continues, "The lecture photo (page 2 of the newsletter)...the gentleman with glasses was a teacher named Bill, who taught watercolor. His wife also taught at the school. Thanks for the fun!" A teacher named "Bill", whose wife was also at the school, sounds to me like Bill Cox (President J.W.S. Cox). Anyone want to weigh in?



*The gentleman with glasses was a teacher named Bill*

Shortly after Nancy's letter arrived, I heard from Ed Germano, a long-time faculty member, who taught at NESAs from the '60's until the early '80's. This from Ed: "It was indeed with interest and fervent pleasure that I read the most recent newsletter. Especially enjoyable was the letter from John Roman.

"John was one of my very top students in design and black and white illustration and I'm not surprised at his success.... After reading and viewing John's rendering of the old NESAs location on Huntington Avenue, I wish to share some points of interest with you.

"It was back in the mid-'30's, up to the beginning of WWII, that the former NESAs location was known as the popular Raymor-Playmor Ballroom, where in essence the birth of big band music (the greatest music ever) took place in Boston. I personally did not attend these dances (was too young and shy...and my interests were based on drawing). But the old NESAs location was the spot where the very first professional gig of the Glenn Miller band took place, probably the greatest and most popular band of its era. *Moonlight Serenade, In the Mood, Tuxedo Junction, String of Pearls, Chattanooga Choo Choo* were all baptized at the old NESAs."

Ed went on to say that, in the '60's, when the Beatles came to prominence, playing music of which he wasn't so fond (!), he used to tell his students that he expected the same kind of excellence from them as Glenn Miller had demonstrated. Ed went on to remember the student who once used a four-letter word in his class and who he then asked to leave. The student challenged Ed and was undoubtedly surprised when Ed suggested they retire to the YMCA across the street to "duke it out". As he then says, "Thankfully it [the fight] didn't materialize (he wouldda killed me). My class, bless 'em, backed me to the hilt as this dude had a reputation for intimidating teachers and disrupting classes." Not always a bed of roses at NESAs!

In any case, there are wonderful stories galore circulating out there. If anyone wants to send in his or her own reminiscences, please do so. You can email me directly at [schadwick@suffolk.edu](mailto:schadwick@suffolk.edu). And thanks to all those who did. S.C.§



*CORRECTION: NESAs Fine Arts Studio in 1965*

# ALUMNI interview

ALUMNI INTERVIEW

## WHAT WE DO IS A LITTLE LIKE WHAT SANTA DOES...

I retrieved Scott Truesdale's file from our records room so that I could refresh my memory of his beginnings at NESAD and start this interview with "Originally from Methuen, MA, Scott came to NESAD in 1992". What I found instead, or also, was an essay he wrote at the time of application, answering the question "If you could 'switch places' with any person, present or past, with whom would you switch and why?" Anyone who could write a four-page

essay on Michael Jordan, Dr. Robert Bakker, Ph.D. (an eminent paleontologist with a specialty in dinosaurs), Mick Jagger, and Vaclav Havel (former president of Czechoslovakia and, later, the Czech Republic), eloquently and humorously, merited further investigation. So I

chose Scott, who lives in Washington, DC and works for a political advertising agency called Malchow, Schlackman, Hoppey & Cooper, as this issue's alumni interview. I'll let him take it from here.

**Q. What path brought you to NESAD? Did your parents want you to attend art school?**

I'd always planned on attending art school—I was and am an inveterate doodler—but somewhere in my teens I got bitten with the mass communications bug. So after my first round of college (Northern Essex Community College), I spent more than a few years pursuing a career in the mass media working alternately as a broadcast journalist, producer, copywriter, and occasional FM deejay. I loved radio—and it's a great

career when you're young and don't need much more than beer money—but it's just a brutal way

to make a living, especially as you get older. So I thought long and hard about the things I loved most about working in media—current events, communicating ideas to people—and what I loved about art—and the answer was advertising. Getting there meant going back to school—again.

**Q. Describe your experiences at NESAD. Any favorite or particularly influential faculty members?**

Good times, great people, hard work—and a lot of cheap beer in questionable bars. Funny, I was recently asked to sit in on a portfolio viewing (NESAD Portfolio Day) on behalf of NESAD here at the Corcoran in downtown DC. To get into the building, I had to walk through a side door and down through the basement where all the studio classes were held. So, I'm walking past giant sculptures, kilns, paintings...and I'm thinking "Man, I remember what this was like. I kinda miss it. I remember chalk dust, oil paint, and xacto

knives stained with the blood of design students...you just don't get that messy when you're working on a computer."

Teachers? This might sound like a diplomatic answer, but they all instilled in me a sense of perfectionism in my work, and to never settle for good if I can clearly do better. Standing among giants though, were Darci Mehall, Laura Golly, Michael Brodeur, and Audrey Goldstein (who gently calmed my shaking self during my very first portfolio review, then later proclaimed that I had "the advertising mind"—which meant that I was on the right career path). Each gave me passion, pride, and professionalism, sometimes gently, occasionally firmly. But they did it.

**Q. What was your first job after graduation?**

My first job was with a small ad agency located just outside Boston. It was a fairly thankless job and I was desperate to work in a bigger agency environment but they gave me the room I needed to grow and to make the mistakes that every young person needs to make—like forgetting to proof copy and learning the vast wonder that is the 4-color printing process.

**Q. How and why did you end up in DC?**

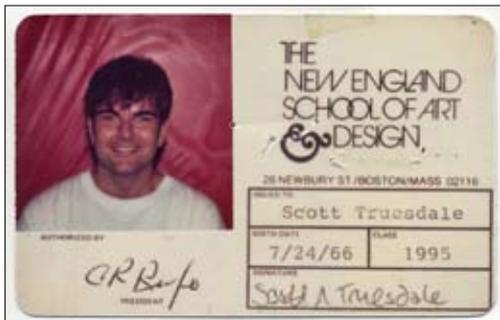
I'd always been a news and political junkie—even before I attended NESAD—and I thought that there was a place for some Madison Avenue-style thinking in political advertising. Unlike traditional advertising, political advertising hasn't really been all that innovative, and I thought that maybe I could shake it up a bit. Plus, I wanted to get in the game a bit and use my skills and abilities in the service of issues I really cared about—the environment, individual rights, protecting choice. That was tough to do in Boston—so I made the move to DC, the epicenter of the political universe. Also, I'd lived near or around Boston all my life...and moving to DC felt like the right move at the right time. And it was.

**Q. When did you move to MSH&C?**

I came here as temporary help during the 2002 election cycle and about halfway through the season, they were apparently impressed enough with what I was doing that they invited me to stay on as their Senior Creative. Four years later, I'm still here—and have nothing to show for it—except armfuls of Pollie Awards (the Clios and Addys of the political advertising business), a solid book, and plenty of successful clients.

**Q. Describe MSH&C and what they do. For example, what happens if they ask you to work on a campaign or for a candidate for which you have no respect (like either a right-wing zealot or a left-wing radical, depending on your own political preferences. Whichever is anathema to you, I mean.)**

Our firm works almost entirely with Democratic candidates and causes, so there's no chance we'll be doing any of Governor Romney's presidential advertising (haha). Essentially what we do is a little like what Santa does—we make lists (of voters, not kids),



find out which ones have been naughty or nice (meaning how or if they voted in previous elections) and then direct our advertising towards the specific audience our clients are trying to reach. It could be unmarried women, African-Americans, households with children in public schools, etc.

Where I come in is I read the polls and the goals of the candidate and craft messages that I think will move an audience best. Sometimes we're funny, sometimes we're serious—but whatever we try to do, we strive to make our message clear and to give our audience something that will capture their interest and stand out amidst the clutter of a very crowded marketplace.

*Q. What's the most interesting campaign you've ever worked on? The most fun? The most depressing?*

Oh, the 2004 Presidential campaign. It was the best of times and the worst of times. I was working around the clock, simultaneously watching and cheering on the fortunes of both John Kerry and the Boston Red Sox. And I was emotionally invested in both. I mean, Kerry gets the nomination in Boston? The Red Sox playing the World Series in Boston? And here I am 800 miles away watching it all happen. It's tough not to get caught up in it all in a way that just wouldn't have happened if I were from, say, Idaho.

Professionally, our firm didn't work directly on the Kerry campaign—for various reasons, campaign laws require that we abstain from working directly with a Presidential candidate—but many of our clients (the Sierra Club, the AFL-CIO, NARAL) did endorse his candidacy and you could feel the momentum begin to build as we closed in on Election Day. Plus we're talking about real issues for a change—choice, the war in Iraq, homeland security, right to privacy—so to a political junkie like myself, it was a real feast. I also happened to think that our firm produced some terrific work that addressed these issues and, in certain races, made a palpable difference.

Depression? You know, politics is like baseball—there's always next year.

*Q. How's living in DC as compared to Boston? What if any effect does living in a political city like Washington have on you?*

DC's a great city to live in—but it's a tough climate for creative people to work in. No one here goes to lunch without taking a poll or consulting with a focus group first, and as a result there isn't a great deal of creative risk taking when discussing important ideas and issues. If given a choice between a safe idea and creative yet effective idea, most here would choose the safe one. Political advertising is also hampered by the fact that most of the audience we're trying to reach inherently distrusts politics—and they're highly

suspicious of advertising. That's a double hurdle for us to have to jump over. So the job has unique challenges that you might not find if you were working in Boston or another ad friendly city.

As for life here, perhaps the best way DC has ever been described is that it has Northern charm and Southern efficiency... (haha). I do like it here—but summer is way too hot and humid—and it lasts until October!

But there are great pleasures to be had living here. Of course, we have the Smithsonian museums, the familiar monuments, and thriving nightlife, but DC has so much more to offer than that. Our neighborhoods are ancient and great places to walk through, the restaurants are very good, and we even have Happy Hours.

*Q. How about your personal life? What do you do for fun? What's the art scene like as compared with NY or Boston?*

For fun? Well, my biggest passion lately has been travel—and in the past four years, I've been to South Africa, Botswana, Zimbabwe, Turkey, Paris, London, Amsterdam... and all across America for pleasure and business. When I'm home, my interests aren't all that different from when I was at NESAD—I follow the Rolling Stones devoutly, I worship the eternal cool of Miles Davis, love the Boston Red Sox, and plot my eventual return to Beantown.

The art scene in DC is fairly quiet, but it is growing. For years, DC did the big stuff right—retrospectives at the Corcoran, the Phillips Collection, and the National Gallery—but it was the smaller, perhaps more vital art scene that was missing. Much of this was due to the fact that most of the people who migrate here for school or work aren't coming for careers in the arts. They want to work on the Hill, or clerk in the Supreme Court, or be in some area of public policy.

Now, as many DC neighborhoods experience a rebirth—14<sup>th</sup> Street, U Street—more galleries are coming up, which is good for the long suppressed creative life of the city.

*Q. Do you stay in touch with any classmates?*

Sadly, I've lost touch with my fellow classmates—and now that I am a bit older, I regret having done so. I recently saw Harry Bartnick and I was pleased to find out that despite my barely having enough brush talent to paint the side of a barn, he seemed glad to see me. So, I hope all of my classmates are happy, healthy, and enjoying enriching careers. My classmates have a good place in my memory and their friendship and camaraderie made the NESAD experience fuller.

To get an idea of MSH&C's, and Scott's, work, check out their website at [www.mshcdirect.com](http://www.mshcdirect.com).

# FACULTY interview

FACULTY INTERVIEW

## THE NESADSU LIBRARY

This space is usually reserved for an interview with a current faculty member, designed to give you some perspective on who is teaching at NESADSU, where they've come from, and what they're about. But there's another part of the school that may be nearly as important to a student's learning as a faculty member: our library.

While you're deciding whether or not to read on, I will tell you that the NESADSU library is available for use by alumni, and that's why you should continue. But more on that later.

Our library has undergone more transformations in the past 25 years that you can imagine. In the late '70's, when the school was



LEFT TO RIGHT: Meg King, Ana DaSilva, Sally D'Angelo

located at 28 Newbury Street and Mary Calvert was librarian, the library occupied a very appropriately designed space on the third floor, with a balcony of bookshelves and quite a lot of space. But the realities of 28 Newbury caught up with us and that third-floor space

became an interior design classroom, with the materials library on the balcony. That's when we decided to add a mezzanine level to the building, between the second and third floors, to house an expanded library. Construction proceeded through the summer and, when the new library opened, it felt positively palatial. And there it stayed, sandwiched between floors, until the move to Arlington Street.

When the school moved to 75 Arlington Street in October of 1995, the library occupied 1000 of the 18,000 square feet of space we leased on the building's second floor. However, like many other spaces, which seemed generous when we moved in, the library quickly outgrew its allotted corner, and, in the summer of 2003, it moved to newly leased space in the building's basement, where it remains today.



card catalogue is tied into that of the University's Sawyer Library, giving students access to all those holdings in general subjects as well as ours in fine arts, graphic design, interior design, and art history. Students also have access to the InfoTrac and EBSCOhost periodical research resources available through Sawyer. Our own library contains over 8000 books, 50 periodical subscriptions, 20,000 slides, 175 movies on DVD and VHS, 150 tutorial and stock photo CD's, a picture file, and copies of all bound Masters theses in Interior Design submitted in fulfillment of graduate degree requirements to date. There are

also both Mac and PC computers for use by students and alums, along with digital cameras, Formac Studio DV, a media converter, digital camcorders and card readers, portable zip drives, iMac Pro speakers, LCD and slide projectors, and a TV with a video and DVD player.

In addition, there is a fully stocked materials library for interior design majors, staffed by a graduate fellow and run along the lines of those in professional design offices. The materials library contains information on concrete and stone, millwork, hardware, tiling, flooring, carpeting, fabrics, lighting, paints, bathroom accessories, kitchen appliances, window treatments, and much, much more. It is possible to order samples directly from the companies represented, using the on-site computer. It's also possible to borrow samples and some sample books as well and there is also a color scanner

for use in reproducing samples for your materials boards.

Alumni of NESA, NESAD, and NESADSU who are interested in using the NESADSU Library should contact Sara Chadwick at (617) 994-4294 or [schadwic@suffolk.edu](mailto:schadwic@suffolk.edu). Arrangements will then be made for you to receive an ID card for library use (photo ID's are made on the premises by the second-floor security guard, after verification of your status by Sara).

So, come in and see what we're about. Ellen Sklaver, our Library Supervisor, and our student assistants will be glad to help you find what you're looking for or help you navigate the systems. *S.C. §*

Compared to the Newbury Street and early Arlington Street locations, the current NESADSU library is pretty state-of-the-art. The

# NESAD GRAD OPENS ART SCHOOL

Move over RISD and Mass Art (Oops. And NESADSU!). You've got competition and it's called Johnson School of Art.

Don Johnson (General Art 1986) has opened an art school in North Andover, offering visual arts classes to children, teens and adults. "As a teacher, my goal is to assist each student in reaching his or her potential as an artist" using a combination of both figurative and abstract projects. "Students", Don says, "eventually develop a style that is unique and personal, through the exploration of media, tools and surfaces, while learning to express their own feelings and ideas in their work."

Don began his own art career at age 9, taking oil painting classes with several local instructors. In 1986 he graduated from The New England School of Art & Design, and soon after started a career as an illustrator, graphic design and painter.

In 1988, Don was hired as a technical illustrator covering the excavation of the Whydah, a pirate ship that sank off the coast of Wellfleet on Cape Cod in 1717. As the salvagers brought to the surface gun parts and cannons, shoe buckles and silver coins, Don meticulously documented every aspect of the excavation. The drawings are today used for museum displays, book illustrations and record-keeping.

Two years later Don found himself in Florida, beginning a new career as the recreational director for several nursing homes, working with patients who ranged from young adults to end-stage Alzheimer's patients. In the fall of 1997, he returned to Massachusetts and began a teaching career at Minuteman Regional High School in Lexington. There he developed the high school visual arts curriculum and taught classes at all levels, as well as in adult and continuing education programs. At the same time he worked with Minuteman's Special Education Department as a vocational liaison, counseling, monitoring and advising students in need of additional support and services. All of that experience has paved the way for his latest adventure.

Those of you who live north of Boston and who miss the art school experience, or who have children who like to draw, should check this out! The semester at Johnson School of Art is ten weeks long, with classes meeting once each week for one-and-a-half or two hours. The Fall 2005 semester included classes in Drawing for Beginners, Observational Drawing, and Techniques in Colored Pencil, all for adults, as well as Perspective and Drawing the Portrait (for ages 12 and up), Saturday Morning Kids (9 and up), and a High School Art Class for teens. Classes cost approximately \$200 each per semester and those interested may register by mail, phone or in person.

Johnson School of Art is located at 1060 Osgood Street (route 125), North Andover, MA 01845. Please call them at (978) 685-5600 or visit their website at [www.donjohnsonart.com](http://www.donjohnsonart.com). S.C.§

# GALLERY schedule

GALLERY SCHEDULE

2006

**MAIN GALLERY: JAUNE QUICK TO SEE SMITH**

The distinguished Native American artist and resident of New Mexico will be at Suffolk as a visiting artist, the first in our exhibition program. In addition to a show of works created especially for this occasion, she will present a formal lecture to the Suffolk community, offer fine arts workshops, and will visit the Integrated Studies program, a co-sponsor of this special event.

*Lecture: Tuesday, February 28, 1 to 2:30 PM, C. Walsh Theatre, Suffolk University; Dialogue and reception to follow the lecture. Sponsored by the Lowell Lecture Series and NESADSU. Free and open to the public.*

*Exhibition: February 9 through March 16*

**Reception: Wednesday, March 1, 5:30 to 7:30 PM**

**Project Gallery: Ric Haynes.**

A look at the creation mythology of the indigenous peoples of the Americas.

**MAIN GALLERY: STUDENT SHOWS**

Work by current NESADSU students in the Foundation, Fine Arts, Graphic Design and Interior Design programs.

*Foundation: March 19 to April 1*

*Graphic Design: April 2 to April 15*

*Fine Arts: April 16 to April 29*

*Interior Design: April 30 to May 13*

**Opening Receptions: To be announced**

**Project Gallery: Additional work by NESADSU students.**

**MAIN GALLERY: STEPHEN D. PAINE SCHOLARSHIP EXHIBITION**

This exhibition and related events will feature the two winners and five finalists for the Stephen D. Paine Scholarships, awarded to students in fine arts programs throughout Greater Boston. This

is the first time that this prestigious exhibition has been installed at NESADSU. Because of the number of artists represented and the significance of the event, both the Main Gallery and the Project Gallery will be utilized. There are also plans for related programming.

*May 18 through June 2*

**Reception: Friday, May 25, 5 to 7 PM**

**MAIN GALLERY: BENNO FRIEDMAN: DIGITAL IMAGES**

This is the first Boston-based solo exhibition of this New York/Berkshires based experimental photographer since the 1970's. His work has been shown in New York's most prestigious venues, including the legendary Light Gallery, as well as the Whitney Biennial.

*June 8 through July 7*

**Reception: Thursday, June 8, 5 to 7 PM**

**Project Gallery: John Gentile**

This Italian-born artist, who spent his career as a graphic designer in Boston, exhibits work with elements of collage, abstraction, and appropriation.

**MAIN GALLERY: HARVEY LOVES HARVEY LOVES LEE WALTON**

Our September show was curated by the lively folks at the website Big Red and Shiny which focuses on emerging artists and cutting edge exhibitions. They like to work collaboratively and this time, as a trio, they will slice books like a pizza and then deconstruct the results.

*July 13 through August 18*

**Reception: Thursday, July 13, 5 to 7 PM**

**Project Gallery: Katherine Cummings**

This is the first, one-person show of the work of this photo/digital student from the Art Institute of Boston.

