John Roman: Drawing on His Dreams

As children, most people dream about what they will be when they grow up. But too soon, childhood fantasies of cowpokes, movie stars, and astronauts fade as young people settle into the practical preoccupations of the adult world. Still, there are those who have the talent and persistence to pursue their childhood dreams as careers. John Roman is one of those people.

John graduated from The New England School of Art & Design in 1974, and for the past fifteen years has been fulfilling the fancies of his youth. As a young boy growing up in Connecticut, John found pleasure and excitement in the creation of comic strips and cartoons. He drew his first strip at the age of ten and he won a Kodak cartoon animation contest for teenagers. John was so absorbed in his art work that he would draw all night, all weekend, and for most of the summer. During that time John faced the common response of a father with an artistic son. "My dad would storm into my room and demand that I go out and play football with the other boys." It is fortunate for the many people who appreciate John's art that he didn't. "When I go and talk to kids at grammar schools I compare my life to someone who, as a child, enjoyed playing football or baseball and then went on to become a professional football or baseball player. Because as a child, I was drawing comic strips and cartooning in my home studio and I grew up to become a professional artist."

Building a Career

Making a dream come true requires more than wishing. In his youth John demonstrated he had artistic talent, but hard work built his career. After graduating from high school, John entered the army with the intention of using the GI Bill to finance his education. He collected art school catalogs from around the country and was drawn to NESA/D because it offered animation courses. Eddie Germano became John's mentor. During school he concentrated on technical art. "At the time I wasn't terribly pleased to be doing so much work in graphic design and architectural rendering, but in the long run it helped me get a job. Since then I have used my technical knowledge as an illustrator, especially in production. I find that many illustrators do not have a particularly good grasp of production techniques."

From 1974 to 1980 John had seven different jobs, each of which drew upon a variety of his skills. He illustrated grocery store flyers, designed cartoon training films, prepared multimedia slide shows, and worked as an art director at magazine and book publishers. After getting a good dose of real world experience, John decided to go freelance. "I took all the knowledge I had and did whatever came along—mechanicals, paste-up, graphic design, illustration, and art direction. Little by little I focussed more on just illustration. Most of my work was very technical—architectural renderings, interior illustration, and very tight product illustration. I was very busy, but in a few years realized that didn't really enjoy doing it. It was sort of like..."
Art & Design Contributors

Editor: Richard Fahlander
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THE NEW ENGLAND SCHOOL OF ART & DESIGN

Students returning this fall found a new “Mac” room outside the library while inside the library another surprise awaited: the circulation desk had moved! As part of an overall plan to add shelf space, the desk was moved next to the library entrance. Elbow room is vanishing but our resources grow richer every day.

Some of the library’s most interesting resources come to us free of charge. Paper companies are an especially rich source of material which serves to advertise their products and services. One such item is the Handbook of Direct Response Production published by the S.D. Warren Company. Beginning with a brief history of direct response marketing this book presents the design ideas and production considerations for various direct mail campaigns.

Recently, two videotapes were added to our collection, compliments of Steelcase Inc. The Sensor Story is a “concept documentary” about an ergonomic office chair showing the interaction between the designer’s ideas and engineering factors. The other video, The Renewing of a Vision, documents the restoration of Frank Lloyd Wright’s Meyer May House. This house was designed throughout by Wright, even down to the light fixtures. The research and craftsmanship necessary to return it exactly to its original condition make this a fascinating video.

These and many other new and exciting materials can be borrowed from the library by current students and NESA/D alumni.

Brian Tynemouth, Librarian

BiblioBlasts

Working full-time at a job I didn’t find fulfilling, but now I was doing it at home. After a while I didn’t want to be labeled as someone who did just product illustrations.

Cartooning Comes of Age

All through the army and art school John had continued to pursue his first love—cartooning. While at NESAD he created a comic strip character named Gunther, a rather likeable fellow who blundered his way through life. In 1980, after working on Gunther for six years, John sold the strip to the McNaught syndicate. Getting a comic strip published is no easy task. There are only seven or eight syndicates which market strips to a diminishing number of newspapers. Each of the syndicates receives about 200 submissions per week and each syndicate will buy one or two strips per year. “Gunther ran for two years, but it never really caught on. Still, I really enjoyed doing it. The technical work paid the bills, but my real love was the cartooning. Being a cartoonist is a nice way to get humor across without being a stand-up comic and having to fall flat on your face in front of a thousand people.”

Once the Gunther strip was cancelled, John returned to design and illustration work and began planning a new strip—Biography. John envisioned a weekly strip that would highlight the backgrounds and accomplishments of popular entertainers, sports, and cultural stars. It would appear in the Sunday comics and be geared toward the interests of younger readers. John sold the strip in 1985 and it was internationally syndicated until 1989. He completed over 150 biographies, and for the first time cartooning was giving him a steady base income. Biography won several awards for its unique package of writing and drawing, but success as a comic strip can be as fleeting as the careers Biography described. As the number of papers carrying Biography dropped, John reluctantly decided that he would stop doing the strip. “It is the nature of the business that it is just as hard to stay in newspapers as it is to get in. I had a lot of dreams and plans for Biography and it is going to take me some time to re-focus and get a new goal for a comic strip.”

How to Succeed in the Art Business

The romantic notion of the struggling artist toiling in a garret apartment does not describe the working conditions of a successful commercial artist. John works a very regular schedule and is extremely organized. His well-equipped studio is on the second floor of his one-hundred year-old farm house in Scituate. It is so ordered that John can almost immediately put his hands on work he did ten years ago. “I have to have some kind of a schedule to live by. I am usually at work by 7:00, take a break for lunch, and quit around 4:30. Being outside the city doesn’t really effect my work. Illustrators only need paper and pens. Besides, there is a good stat house nearby and I can be in Boston in 30 minutes. Instead of commuting to work I take little trips just to get away and look at my work with fresh eyes. Fortunately, there are no traffic jams in the hallway.”

Being his own boss gives John a greater degree of flexibility than many artists who work for employers. “During the summer I can take a break for a bike ride to the beach or on a whim take a day trip somewhere. But every once in a
while I will have to meet a last minute deadline which ends up taking an entire weekend. When a big job comes along you have to take it." John remembers when an editor at the Boston Globe called and had to have an illustration of a burning hotel by 9:00 the next morning. He stayed up all night and delivered the illustration on time, but when he went to find it the next day, he discovered that the article had been bumped. However, the illustration ran three months later, and was picked up by a newspaper in Alaska and by the National Fire Protection Association. The extra effort required to meet the deadline paid off, though not immediately.

To prosper in the commercial art world an artist needs to have an entrepreneurial streak. John never just waits for work to come along. He advertises in WorkSource and sends out his own promotional mailings. In early 1990 Artist's Magazine will publish a feature article describing how John creates a new Boston poster map. The article will photodocument the design and illustration process and will serve as a how-to guide for artists interested in entering the postermapmaking field. How did Artist's Magazine decide to feature John? He proposed the idea to them. "Magazines will not come to you unless you are already a superstar. I made a proposal to the magazine just like I would to a client and fortunately they found the idea appealing." Just about the only business activity John does not do is accounting. "I have a lousy head for numbers."

A significant contributor to John's success is his wife Irena. Irena is an accomplished artist and illustrator in her own right and her influence weaves its way through John's work. They met while at NESAD and were married in 1972. She put him through school and then he put her through school. Her studio is right next to his on the second floor of their house. Although they do not directly collaborate they do offer each other a critical eye and an understanding heart. When Irena arrives home frustrated by a client who doesn't say much about her efforts, but does succeed in mishandling her art work, John is there to give sympathy and support. Their partnership helps to relieve some of the isolation inherent in being a freelance artist.

**Current Work**

Since ending the Biography comic strip, John has been concentrating on cartooning work that addresses technical information in a light way. Recent clients have included Digital Equipment Corporation, Rhode Island Solid Waste Management, and the National Fire Protection Association. He has addressed topics such as energy conservation, fire safety, computer interference, and solid waste reduction. John enjoys the challenge of translating complex written technical information into a graphic image that is appealing to the general public.

The most ambitious project which combines John's love of cartooning with technical art is a series of poster-maps. The maps are a caricature of a city or town and are partially financed by the local businesses which appear on the map. Historic sites, places of interest, and public buildings are included on the map free of charge. John has completed maps for three Massachusetts cities, Boston, Cambridge, and Winchester; St. Augustine, Florida; the State of Rhode Island; and a variety of individual clients.

A large (2 feet x 3 feet), four-color map takes about six to eight weeks to complete. John visits the site and photographs the buildings. In the case of St. Augustine the map company paid his expenses for a week-long visit. Using maps of the area John creates a rough layout of the streets which he begins to fill in with buildings. "Without a good knowledge of perspective and architectural rendering it is very difficult to create a good map. I like to create an aerial view that shows the curvature of the earth both horizontally and vertically." After the layout is complete, John uses his cartooning skills to animate the scene with people. "I am working hard to give more character to each person and can see a lot of progress when comparing my current work with earlier efforts." The final layout is photocopied and painstakingly redrawn by hand. The finished product is an appealing graphic image which captures the spirit of a particular place.

Although the work is steady and financially rewarding, John continues to resist being typecast as someone who just does just one thing. "Right now I am booked four months in advance with clients such as Bentley College, Fort Devens, and a new Boston map. It's good to be busy, but I need time to develop another comic strip opportunity." John has just completed a map of Scituate, the town in which he lives. If you ever see the map, take a close look and see if you can find John at work in his studio. Then use your imagination and you can see Irena working in the room next door and can hear folk music playing softly in the background. It is in this sylvan suburban setting that John fulfills his dreams with images and ideas that go out across the nation and around the world.
During the past two decades there has been an increased awareness about the hazards of environmental pollution. Recently, medical wastes on nearby beaches, acid rain, contaminated water supplies, global warming, and oil spills have created widespread worry about the destruction of the natural world. At the same time, more people are concerned about what is happening inside their homes, places of work, and their bodies. Radon gas, passive cigarette smoke, and indoor air quality are among the concerns about the quality of the indoor environment. For artists and designers there is a unique set of possible health hazards that should be addressed by everyone who works in the field.

The occupational risks of artistic trades were documented as early as 1700 by Bernardino Ramazzini. He conducted a study of diseases common to certain specific trades and attributed the poor health of painters to contaminated air, dirty clothing, and inadequate diet. Julian A. Walker, physician doctor with a degree in public health, states that, "Although diet has probably improved, 20th century artists still face many of the same problems, including those arising from contacts with the same chemicals that posed a hazard in Ramazzini's time." In his book, Safe Practices in the Arts and Crafts: A Studio Guide, Walker describes in detail the health hazards associated with a variety of specific mediums including, among others, painting and drawing, photography, printmaking, and dyes.

Extent of Health Risks

How extensive are the health risks facing painters, graphic artists, or photographers? Studies by the National Institute of Occupational Safety and Health (NIOSH) in industrial settings document the link between certain chemicals and long-term illness. Although similar studies have not been conducted for artists, many of the same chemicals are present in solvents and pigments commonly used by artists. The heavy metals in pigments (lead, manganese, cadmium, chromium, mercury, antimony, barium, nickel, and vanadium) are linked to brain and kidney damage and cancers. Solvents (including fixatives and spray adhesive) and photochemicals damage the skin, are absorbed into the bloodstream, and may result in lung, kidney, and nerve damage and certain types of cancer.

Since 1986 Dianne Plantamura has directed the Artists Health Education Program at the Artists Foundation in Boston. According to Dianne, artists may face greater risks than industrial workers, because they work in conditions which are unregulated by federal or state ventilation and materials handling requirements. In addition, many artists live in the same space in which they work, so they are exposed to harmful effects on a 24 hour basis, not just for 8 hours as in the NIOSH studies. In 1986 the Health Education Project sent surveys to 6,000 artists seeking information about health issues. Over 1,800 responses were received, indicating a very high level of concern. It is important to point out that most art materials, when handled properly, are perfectly safe. The Art and Craft Materials Institute is an association of manufacturers of art materials that has developed industry-wide labeling standards. The Institute was originally founded to certify the safety of children's art products. It was reorganized and expanded in 1982 to include more materials and to implement the standards developed by the American Society of Testing and Materials (ASTM). Materials that contain ingredients which have chronic health hazards are labeled in accordance with testing procedures specified in a set of guidelines known as ASTM-D4236. Woodhall Stopford, M.D., a toxicologist at Duke University, reviews all products included in the certification program. He reports that of 6,000 products that have been reviewed less than 10 per cent have toxic ingredients and that with available substitutes that percentage can be reduced to approximately 2 per cent.

Simple Measures for Protection

There is a tremendous amount of information about potential health hazards available and much of it is, by necessity, very technical. What follows is a primer describing some of the ways artists and designers can protect their health. Most precautionary measures cost nothing and many others are very low cost. Please consult the resources listed at the conclusion of this article for more comprehensive information. Harmful agents enter the body in three ways—ingestion, inhalation, and absorption. There are simple measures that can be taken to minimize health risks. One extremely effective measure of protection is to wear protective clothing when working with hazardous materials. Artists who live and work in the same space should be particularly careful to practice safe work habits.

Ingestion The greatest risk of ingestion is eating, drinking, or smoking while working and not carefully washing hands after work. Coffee cups, soft drink cans, and food will almost inevitably be contaminated in a studio setting. Try not to eat where you work, and take your mother's advice and wash before meals.

Inhalation Adequate ventilation is an important step toward protecting yourself from vapors and dusts. In some cases opening a window will provide adequate relief. In other cases, such as airbrush, a respirator and special vent hoods are the preferred solution. Ventilation is especially important in darkrooms. One air change every five minutes is the minimum standard for adequate ventilation. When mixing pigments wear a mask and consider making a glove box. A glove box is an enclosed container with protective gloves attached in which the dust from pigments can be contained. And when cleaning up, wet mop rather than sweep. Using a broom will raise potentially harmful dust.

Remember that what you can't smell can harm you, and repeated exposure to chemicals can deaden a person's sense of smell. It is important, therefore, to limit the use of solvents and to keep cleanup materials in closed metal containers. Even markers contain solvents that can cause headaches and chronic health problems. Fresh air really does contribute to good health.

Absorption Art work is tactile and getting your hands dirty is part of the appeal for many artists. However, the skin is the body's largest organ and must be protected. All solvents and photochemicals cause skin damage and can be absorbed into the bloodstream. Pigments containing toxic heavy metals can also be absorbed.
through the skin. A measure of protection can be achieved by the use of barrier creams and/or gloves when working with solvents, chemicals, or pigments. The drying action of solvents allows easy entry through the skin. Use ready made ink, pigments, and photochemicals. The mixing process can be especially hazardous. Substitute water-soluble paints and inks. Look for markers that use alcohol as a vehicle.

Another approach to reducing health risks is the substitution of safer materials for more hazardous ones. In the case of solvents use mineral spirits whenever possible and use more toxic solvents only when absolutely necessary. In any event, never use any solution containing benzene. Use ready made ink, pigments, and photochemicals. The mixing process can be especially hazardous. Substitute water-soluble paints and inks. Look for markers that use alcohol as a vehicle.

The Art and Craft Materials Institute has devised a labeling system that gives consumers important information about the materials they are using. Products that are safe, even if consumented, are labeled with a CP-Certified Product or AP-Approved Product Label. The Certified Products meet performance as well as toxicity standards. Products with potentially toxic ingredients have a Health Label which certifies that the product conforms to ASTM-D4236 labeling standards. Look for the CP and AP label and follow all instructions on products with the Health label.

Not every manufacturer is a member of the Art and Craft Materials Institute (3M, for example is not) and there is concern that labeling should not be the responsibility of an association whose members are manufacturers. The Consumer Product Safety Commission is in the process of preparing new federal regulations for the labeling of art materials. The regulations are expected to go into effect in November, 1990. According to Laurie Doyle, Associate Director of the Arts and Craft Materials Institute, the new labeling will be more specific about particular hazardous hazards, but probably will not differ significantly from the ASTM-D4236 labeling. Of course, the best labeling in the world will not do any good if the label is not read by the consumer. Reading product labels is your first line of defense in the safe use of art materials.

**Computer Age Hazards**

Of course, if you do not use solvents and pigments to create your art then virtually all hazards could be eliminated. How might you do that? By the magic of computerized graphic design. Minimizing the need for spray adhesives and permitting on-screen mixing of colors could contribute to a healthier artistic environment. But just as one problem may be solved, another appears. There is concern that radiation from video display terminals (VDTs) could have long-term health impacts. According to Kurt Luchs, editor of Electronic Publishing & Printing, "VDTs made since 1971 do not emit detectable levels of dangerous ionizing radiation (X-rays). However, they do emit enough non-ionizing electromagnetic radiation to present such possible health risks as higher rates of miscarriage, birth defects, certain cancers, and eye damage. We should not wait for the government, manufacturers or employers to respond to potential VDT hazards." Luchs recommends that computer users purchase antiradiation shields for their VDT screens. These screens can reduce radiation, improve contrast, and eliminate glare, reflection, and static fields.

Artists and designers who regularly work with computers should consider purchasing a shield. Prices range from $30 to $80 and can be purchased at Egghead Software. However, an informal survey of computer dealers found that very few or some stock radiation shields and that consumer demand for the product is very low. It is doubtful that art and design will ever be classified as truly hazardous occupations. Ultimately, life itself is hazardous to your health. But prudent handling of certain materials and an awareness of current health-related issues can contribute to a long and healthy artistic career.

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**1989 Faculty Show**

A variety of visions were represented in the annual Faculty Exhibition at The New England School of Art & Design. This year's show was one the biggest faculty shows in years. The opening for the show coincided with the annual Art Newbury Street celebration and several faculty members gave short talks describing their work. Lydia Martin paints realistic scenes of everyday life in oil. She feels the contemporary realists can learn a great deal from the “old school.” Part of that learning is an acute sensitivity for materials which is why Lydia works in oils. She finds that subtle shading, especially skin tones, are achieved more effectively with oil. Her intent is to paint a scene in such a way that the finished product fulfills the moment it represents.

As Michael Brodeur paints he has a dialogue with himself and the moment of artistic creation occurs in the “land of the maybe.” His work is highly personal, metaphorical, and spiritual. For Michael the moment of truth comes when the canvas has been stretched and the first stroke is about to be made. Painting is where Michael finds answers to the ultimate questions of his life. As he says, “We all find our own salvation in what we do.” Charles Giuliano is best known as a critic and historian, but he is also an accomplished photographer. Charles admits that he oils, silks, and cheats to create a new work.” In his photograph collage of Mycerinus and His Queen, Charles expresses his longstanding admiration for Egyptian art and beauty. He does not try to reproduce a scene, rather he strives to create a texture which brings together a variety of elements in a new way.


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**Resources for More Information**

**Safe Practices in the Arts & Crafts: A Studio Guide by Julian Walker, M.D., M.P.H. Published by The College Art Association of America.**

**Health Hazards Manual for Artists** by Michael McCann, Ph.D. Published by the Foundation for the Community of Artists.

**The Safe & Successful Use of Art Materials**. A videotape prepared by the National Art Materials Trade Association.

**Arts and Crafts Materials Institute**

715 Boylston Street, Boston, MA 02116

617-227-6800

The Institute offers a listing of products that meet the CP and AP nontoxic standards and meet the labeling standards of ASTM D-4236.

**Center for Safety in the Arts**

5 Berkman St., New York, NY 10038

212-227-9220

One of the first groups to disseminate information about health hazards facing artists. They publish a variety of educational materials.
"We have some of the top professionals in the city as members of the faculty— each with a slightly different approach and attitude toward design."

Heidi Richards Named Interior Design Chairperson

The New England School of Art & Design is pleased to announce the appointment of Ms. Heidi Richards as Chairperson of the Department of Interior Design. Since 1985 Ms. Richards has been Director of Interior Design at the well-known Boston firm of Tsoi/Kobus & Associates where she has been involved in a variety of major projects including Brigham & Women’s Hospital, Crimson Travel, Lotus Development, Harvard Medical School and New England Medical Center. Prior to joining Tsoi/Kobus Ms. Richards worked as an interior designer with CBT Architects and Skidmore Owings & Merrill. In addition she has maintained a free-lance interior design practice. She has taught at the Boston Architectural Center, Newbury Junior College and San Jose State College. Ms. Richards is a 1978 honors graduate of the Interior Design program at the University of Florida.

Heidi Richards brings to NESA/D top-notch professional experience, proven administrative ability, and solid teaching experience. Her stature in the design community is consistent with the goals and directions of the Interior Design program at The New England School of Art & Design.

What led you to become an interior designer?

It started at age four when my sister and I would build enormous houses for our dolls that literally took up an entire room. I always loved drawing plans and building models, but didn’t consider it as a possibility for a profession until I was in college. I completed one year as an art major when I made the switch. I felt my talents were in three dimensional spatial design, rather than two dimensional. Also, an interior architecture education seemed more marketable.

What interior designers do you especially admire?

I like individual works by many interior designers as well as architects. I think both can approach a problem differently—the ideal being a combination of the two. My favorite designers include John Saladino and Frank Lloyd Wright for residential work; Kohn, Pederson, and Fox for commercial work; and Dakota Jackson for furniture design.

New Computer Studio Created

The day after spring classes ended the New England School of Art & Design was assaulted by a small army of steel welders, cement pumpers, arc handlers, and plaster sanders. When the dust finally settled, NESA/D became the proud owner of a third computer graphics studio. The new room is suspended above the main staircase and is home to six Macintosh II computers. Their ease of use and wide acceptance in the marketplace have made them very popular for graphics and business graphics program. It is used to produce high-quality presentation slides. The IBM-compatibles also use SuperPaint, Pixel Paint, Swivel 3D, MacroMind Director, HyperCard, HyperTalk, Adobe Illustrator, and PageMaker.
I am drawn to more classic, timeless design; but am also intrigued by Sossman and others who are more trendy, because of their clientele. I enjoy many of the exaggerated spaces created by Michael Graves, as well as his use of color. During the next decade, I think that color and materials will play a much bigger part in design than in the past.

What do you see as the difference between decorating and interior design?

My feeling is that interior design addresses the arrangement of space, taking into account volume, surfaces, lighting, circulation, color, and the use of materials. It is not restricted to the last one-eighth inch, which decorating can be at times. For the general public, unfortunately, it can be just a matter of semantics. When I am referred to as a "decorator" (yes, it does happen), I don’t take it personally. I do, however, try to educate my clients so that they too can make the right decisions, and permit me to take the design as far as it can go.

Do you have a favorite project you have worked on?

One of the most interesting projects I worked on was the renovation of the Brigham and Women’s Hospital complex. The health care industry has been undergoing rapid change in the past several years, and a part of that been to re-design white, antiseptic facilities into friendly, homelike surroundings. It was a real challenge to create warm, inviting spaces with materials that could withstand total abuse. We did the complete design for administrative offices, patient rooms, public spaces, and over twenty different clinics. A particular challenge was to break-up a quarter mile long corridor which links the entire hospital campus.

What brought you to NESA/D?

I have known about the school for quite a while, since we hired a number of graduates and student interns while I was at Tsoi/Kobus. I had been thinking about doing more work on my own and when the NESA/D opportunity came up it seemed like a perfect link. I can do more freelance work and have the chance to get back into teaching which I have always enjoyed. It was very hard to leave Tsoi/Kobus, but so far I am very pleased.

What do you see as the strengths of the NESA/D interior design program?

The school is not trying to churn out one type of designer or teach only one method of doing something. The students, as well as the instructors, have diverse backgrounds, tastes, and abilities. We have some of the top professionals in the city as members of the faculty—each with a slightly different approach and attitude toward design. NESA/D provides students with the full range of skills they need in the design field and encourages creative approaches to solving design problems. Also, there is a considerable amount of individual attention, because of the small class size. The specialized courses, (lighting, HVAC, drafting, etc.), studio design, and the foundation year provide students with a very solid background. I am very impressed with the work done in the Foundation (First) Year. The fundamental ideas taught in these courses will benefit a student no matter which aspect of design he or she chooses to pursue.

Are there areas for improvement?

I would like to see more coordination among the interior design faculty and a better understanding of how individual courses fit into the overall program. As teachers, we need to push ourselves to examine course content and teaching methods for ways to better serve the needs of our students. I know that there is a willingness among faculty members to do this, and I hope that I can be a catalyst for such examination. I want to encourage more communication among students. Some competition is necessary, but students need to have more opportunities to learn from each other. There is also potential for the interiors program to grow.

What is the biggest challenge you face as a teacher of interior design?

The difficulty with interiors is that you have to work with an abstraction — empty space. What I try to do with the beginning classes is to build on the visualization and creation of space—taking something from the imagination and translating it to a two or three dimensional form so that others can understand our ideas. Students have to do so much so fast. They have to have artistic and technical skills as well as the ability to create something out of nothing. It is a challenge that I enjoy facing as a professional and as a teacher.

programs such as PageMaker, Microsoft Word, and Deluxe Paint.

Artistry and Value

It is not just the wide range of hardware and software that makes NESA/D unique in the world of computer graphics. Each course is taught by design professionals who are especially qualified to teach the use of computers as graphics tools. For example, instructor Steve Gildea has an MFA in painting, studied computer science as an undergraduate, and has integrated computers and art for the past 12 years. Jean Hammond is a NESA/D alum, has a Master’s Degree in Education, and is a free-lance graphic designer. She has integrated computers into her work for the past 5 years. Gay Moore has an undergraduate degree in art, did graduate work in computer science, and worked as a software engineer for 12 years. Greg Garvey has undergraduate and graduate degrees in art, has extensive experience as a software consultant, and has created a variety of innovative computer graphics projects since graduating from MIT with a Masters Degree in Visual Studies.

Other attractive features of the NESA/D computer graphics program are the small classes and the large number of hands-on hours. For about the price of a one day seminar, students have the opportunity to learn at their own pace and develop skills that can be put into practice immediately. NESA/D computer graphics courses give beginning users the basics necessary to learn computer design and give experienced users the technical knowledge and artistic awareness to stretch creativity to the limit.

Each semester additional computer classes are added, but it is very difficult to keep up with demand. As a way to meet the growing demand, intensive four-week courses are offered in January and May.

For more information about computer graphics and for the latest course listing, call NESA/D at 536-0383.
1989 Graduates Make Their Marks

Commencement at The New England School of Art & Design is a time to recognize the accomplishments of the school’s graduates. Also, Commencement is a time to acknowledge the important role that family and friends play in contributing to a student’s success. Their financial, moral, and emotional support is crucial. And finally, Commencement 1989 was a special time to look back with pride on the accomplishments of the past and to look forward with enthusiasm to the challenges of the future.

The 1989 festivities were held at the Boston Park Plaza Hotel on May 21, and for the first time in recent memory luncheon tickets were sold out. Almost 300 students, faculty members, families, and friends enjoyed a social hour, luncheon, and commencement exercises. NESA/D diplomas were awarded to forty-four students in graphic design, interior/environmental design, fashion illustration, general art, and fine art. Class honors for academic achievement were awarded to Mary Jones, highest grade point average; Susan Thompson, second; and Lynda Boardman, third. In addition, store manager Paula Rie captured the spirit of the day with the presentation of special awards that recognized unique contributions by particular graduates. Anita Stathakes, NESA/D treasurer, did her usual excellent job making all the arrangements for a successful graduation.

Self-Actualization Through Graphic Interpretation

The commencement address was given by Sandra Starr, president of Starr Graphics and owner of Star Fire, a company specializing in Native American art and artifacts. In her remarks Ms. Starr emphasized the unique role that design professionals play in creating a better society.

Ms. Starr began by recounting her sixth grade experience of drawing a Thanksgiving scene for each class in her school and discovering that her fellow students “had different interpretations of what I had drawn, and expressed themselves as they never had before over these ‘symbols’...It was then that I first viewed myself as an interpreter through my art...a special kind of catalyst through which non-communicators could communicate.” During her professional career Ms. Starr continued to encounter the power of images to bring to the surface deep-seated feelings, conflicts, and desires. “Graphic images of painting, illustration, photography, sculpture, and decoration actually serve as catalysts by which we interpret our lives... Consider the impact of images and symbols such as the Red Cross, the Swastika, the Peace Symbol, a sheriff’s badge, and of course, the Rorschach Inkblot Test, which endures as the quintessence of the phenomenon of Self-Actualization Through Graphic Interpretation.

“Unfortunately, our industry generally ignores its obligation as interpreter for others, and allows the self-serving ego to create simply for the sake of presenting the human comedy or tragedy...I feel the sordid neglect of a slum section strongly enough to be a steward of its contents... consider how your powerful gifts can become the single spark that may trigger the experience of self-actualization in the deaf, the blind, the homeless, the elderly, the autistic, the at-risk child, the mentally retarded, or the hospitalized. This is not our generosity. It is our responsibility.”

Make Your Mark

Ms. Starr concluded by returning to her sixth grade graduation and the poem written in her autograph book by her teacher.

On whatever path you go,
In whatever place you stand,
Moving swiftly or moving slow.
With a firm and honest hand,
Make your mark.

“I challenge you to launch your careers with eagerness and conviction, valuing your talent and recognizing its power. Accept the moral responsibility of our influence in society. Do not be afraid of the extrovert label of the artist—make it work for you. Reach out with your vision. Practice the hard task of humility. Be an interpreter for those without self-expression. Make your mark.”

At the conclusion of her remarks, NESA/D president Chris Rufo presented Sandra Starr with a citation honoring her for her efforts on behalf of Native American artists.
During the summer, painting and drawing instructor Linda Leslie Brown participated in the 10th Annual Boston Drawing Show sponsored by the Boston Center for the Arts and the Boston Globe. Also, Linda’s work was shown as part of an exhibition of contemporary art by Boston area graduates of the Rhode Island School of Design.

Dorothea Sierra’s illustrations were shown at the Brickbottom Gallery during June.

Graphic Design instructor Steve Lyons has been promoted to Design Director at Ligature, Inc. He is managing a major social studies curriculum project, and, unfortunately for NESA/D, his new responsibilities have left him with no time for teaching. We hope he will be back soon.

The NESA/D wedding bells have been ringing over the spring and summer. Computer graphics instructor Greg Garvey and former NESA/D librarian Muriel Conant were married in June. Yes, they did meet at the school. Also married were painting instructor Harry Bartnick and Mary Reilly, and commercial interior design instructor Yolanda Pena and Elmo Mazzoni.

Greg Garvey participated in a show entitled New Work New Technology at Skylight Gallery on Charles Street during September. He will exhibit his video work, Terrain at Real in Hartford and will be in a group show at the Mills Gallery at the Boston Center for the Arts in January.

Harry Bartnick roamed the hills of Vermont teaching a contemporary realism course as part of Art New England’s summer school. He also participated in a group show, Trouble in Paradise, at MIT’s List Visual Arts Center.

Congratulations to Judy Scrucci, Director of Admission and the late Harry Bartnick’s wife, for having their daughter Kathryn.

An oil painting by Michael Brodeur was featured in an October exhibition at Boston University entitled, Art and Mental Illness: New Images. The exhibit was sponsored by a coalition of mental health groups to focus attention on the creative abilities of people who face mental problems. Michael, who suffers from seasonal depression, participated in the show in order to help remove some of the stigma associated with mental illness. In a Boston Globe article about the show Michael says that, “Mental illness in one form or another is not foreign to the state of being an artist. Part of this may be that artists operate as the antennae of society. The idealism takes over sometimes.” His piece from the series, Objects of an Intense and Dangerous Passion, was chosen to be photographed for the exhibit’s international press.

The work of interior design instructors Michael Valvo and Al Columbo was the basis of a September article in the Boston Globe on the new “minimalist” look in interior design.

Ginny Just, Graphic Design Instructor, reports that, “This past summer I was fortunate enough to be involved in a fundraiser for the Cotting School for handicapped children. I used my graphic design experience to plan decorations, invitations, and program color scheme. My advertising experience helped greatly when asked to plan the program as well. The guest of honor was a local radio personality and I had a lot of fun trying in old-time radio shows with telephone call-ins. It was a smashing success, but the best part was working with the kids at the school. Some people really think they are ‘handicapped!’ Perhaps in body, but certainly not in intellect, enthusiasm, affection and spirit. What an absolutely incredible experience.”

Louiminda Torbett, Materials for the Interior Design instructor, is working at Earl R. Flansburgh and Associates.

Graphics production instructor Chris Hardiman will be taking a break from NESA/D to spend time with her baby due this January. “I hope to be back in the fall. Good luck with the stat cameras while I am gone.”

Drawings and watercolors by Linda Wielblad were featured this fall in a show in Orleans.

This summer the work of photography instructor Jim Haberman appeared in a group show at the Park Avenue Atrium Gallery in New York City.

Illustration instructor Rod Thomas is enjoying his first year of teaching and in his spare time flies model rockets. His childhood hobby has “returned with a vengeance” as he builds scale models of real rockets and launches them over 1,000 feet into the air. His biggest problem is finding wide-open spaces in the Boston area.

Erica Omsken is now the Adjunct Program Coordinator. Felicia served as NESA/D Administrative Assistant for almost two years before assuming her new responsibilities.

Anne Blevins has joined the staff of NESA/D as Administrative Assistant. Her past experience includes work at HBM Creamer and Angell Memorial Animal Hospital. As part of her job, Anne is coordinating the Freshman Seminar.

Welcome to new NESA/D faculty members:


Fernando Bartolozzi (GD ’90) made a couple of demo tapes with his pop-rock band, Duncan Idaho, and is working on a children’s book with a friend.

Geoff Bourke (GD ’90) worked at the International Monetary Fund in Washington as an assistant graphic designer. He designed brochures and logos and worked on in-house magazines and for the photography department.

Robin Pawlik (’92) worked at Wheaton College and designed a logo for the Massachusetts Financial Aid Association.

Roane Oranch (’92) was an assistant clothing designer at Steven Toronto Designs in Waltham and freelanced as a make-up artist for Shiseido Cosmetics.

Adele Maestranzi (GD ’90) did freelance graphics and worked as an illustrator and production assistant for Feline’s.

Laura Caccia (FA ’91) took a seminar through Art New England with Harry Bartnick on Contemporary Realism and rented a studio in Fort Point Channel and did a lot of painting.

Sherrill Haderski (GD ’91) was commissioned by a client to do a painting of her horse and she is currently working on a series of equine paintings. She also met the man she’s going to marry.

Eishun Maki (GD ’90) got married this summer and is the coordinating manager for DL Transnational Associates which is designing a Japanese newspaper for New England.

Kathy De Arruda (GD ’90) taught art at Foxboro High School and worked at Martucci’s studio as stat queen and matro woman.

Jeanne Riley (ID ’90) worked at Albert Colombro Interiors as a design assistant.

Jennifer Pace (GD ‘91) bought a condo, studied computer graphics at NESA/D, and interned at WCVB.

John Groves (GD ’91) did freelance logo design for the health services at Prime Computer.

Trinka Russell (’90) worked as a nurse at Portsmouth Hospital and as an interior design assistant doing restaurant design for Marroitt Hotels.

Kathy Mahoney (ID ’91) interned at Levine and Keating in Grafton, MA. She did stats and mechanicals for college brochures.

Sabrina Francucci (ID ’90) continued to work at Carson Associates as a design assistant.

Compiled by Adele Maestranzi (GD ’90)

Freshman Seminar

Real people discussing real life. This is the foundation of the weekly Freshman Seminar. It is an open format class in which guest speakers, teachers, and former students present portraits of their creative careers. Via lectures, demonstrations, and examples of work students learn first hand the challenges and rewards of artistic vocations. From calligrapher, to creative director to commercial interior designer, professionals share their knowledge, talent, and stories with seminar participants. Although their occupations are diverse, the speakers address common techniques. The potential for success is great, is you are prepared. Hard work, building contacts, and confidence in your skills are all essential. Most important is education—not only initial training, but continual growth. It is imperative throughout your career to stay informed about trends and developments within the ever-changing arts community.

This semester the following people have made presentations at Freshman Seminars: Martha Judge, design director; Craig Harrison, creative director of Iguana Advertising; Wendell Arensault, reprographics manager at Benjamin Franklin Smith Printers; Ted Fillios, airbrush artist; Jean Evans, calligrapher; and Marge Dion, interior designer. It has been an exciting semester, and new speakers are being sought for the spring term. If you would like to challenge, inform, or inspire a class of eager Freshmen (or know someone who would be interested), please contact Anne Blevins at NESA/D.

Help for Helplines

This summer Jamie Aramaas’s Introduction to Graphic Design class participated in a card design contest for Helplines in Newton. Helplines is an organization that offers counseling over the phone to people with a wide variety of personal problems ranging from drug and alcohol abuse to suicide and mental illness. The assignment was to design an all-occasion card which would be sold in local shops as a fundraiser. Eleven students submitted designs. Gail Wong’s designs were chosen and Anne Cowal and Kathleen Collins were runners-up.
Alumni Notes

Our recent mailing to alumni brought forth lots of interesting news from NESAD graduates. If you forgot to send back your form, please use the one on page 11. Also, if you read about a friend or want to find out more about the work someone is doing, contact us and we will help you in touch with each other. Keep those cards and letters (even phone calls) coming.

Sandy Soulottis Turner (GD ’74) has been living on Plum Island for the past eight years. She worked as a sign designer for five years and then as the art director for DBL Printers. “After taking a few years off to be with my children (two boys, Joseph, and Josephi), I will return to free-lancing this fall. I have been studying under Pat Lutz of Newburyport the past eight months and hope to have a show of my paintings at the Newburyport Art Association in the spring of ‘90.”

Martha J. Hadden (ID ’79) has been included in the 1988-89 edition of Barron’s Who’s Who in Interior Design. Martha is the principal of her own interior design firm in Marblehead.

Tom McLaughlin (FA ’72) recently moved to Eastport, Maine where he works at a local radio station and sells paintings through the Eastport Gallery. His seascapes and landscapes are selling well partially due to the pace of development which is changing the face of the natural environment. “We were squeezed out of Boston because of high rent and not being able to buy a home. We own a home here with waterfront property and a view across the Passamquoddy Bay to Campobello, New Brunswick. We’ll try to maintain this cheery outlook in the dead of winter.”

Anne Marie Burke (ID ’75) is the interior designer for the 1200-bed Veteran’s Administration Hospital in Brockton. She is responsible for interior finishes, furniture, lighting, boy and wall coverings, room layouts, signage, and artwork. She works with the architectural and engineering staff preparing long-range facilities plans.

Jill Renee DesChene Marquis (GD ’73) has been a free-lance graphic designer since 1978. Her major client has been the NYNEX Yellow Pages. She also does staff work, logos, layouts, and calligraphy for smaller clients.

Don Johnson (GD ’86) is the illustrator for the Whydah pirate ship excavation. The ship was recently discovered off Cape Cod, and Don is illustrating the many artifacts found on board the ship.

Denise Robichaud (ID ’80) is a self-employed interior designer in East Freetown.

Lauren Fleshler (ID ’88) works as a design consultant for Contract Furnishings and Systems in Boston.

Thomas Caspary (ID ’75) lives in W. Palm Beach, Florida and works for Fran Murphy Interiors in sales and design. Their 45,000 square foot showroom represents over 600 manufacturers worldwide to the trade.

Keith Finch (GD ’87) is an assistant art director at Hill, Holiday in Boston. He has worked on accounts such as Labatts, John Hancock, Massachusetts Lottery, and the Museum of Fine Arts.

Kimberly Buszka (GA ’83) is an art director/graphics manager for New England Telephone. She manages the design process from concept, to client consultation, to final product.

Diane Adams LaPorte (GA ’79) is in charge of the art department for Advertising & Design Communications in Lowell.

Jeff Carlotta (FI ’80) has worked for a variety of fashion and retail clients. Currently he is illustrating for J. Baker Shoes and Ripoffs, a men’s store. Past accounts include Mars Stores, Bradlee’s, Jordan Marsh, Filene’s, and the Harvard Coop.

Alice Pestana (FI ’71) is a department manager for the Fabric Place in Woburn.

Mary Lawler Albano (GD ’76) is the co-owner of Frameworks Gallery and Frameshop in South Hadley. “Framework works recently re-located to an 8 million dollar retail project across from Mt. Holyoke College where we continue to frame and conserve much of the college’s art collection. We recently completed two 6 feet by 9 feet computer-scanned murals for the college’s private dining room. We are not just another pretty face.” Also, Mary is a leading member of the Calligraphers of Western New England and a member of the Connecticut Valley Calligraphers and the Society of Scribes. She continues to study extensively and is currently teaching classes at Mount Holyoke College and the Wastwaterhurst Museum.

Andrew Morris (GD ’84) has worked as a mechanical artist at the advertising firm of Delta Femina McNamee for the past three years.

Marcia Day Gibbons (FI ’59) reports that, “I attended N.E. Art from ’56-58 and after returning to school in 1959 for a living. Married Dr. Ronald Gibbons in 1959 and have three grown children. I have been painting and printing — exhibiting and selling my work for over 20 years. I work full time in my studio at my home in Kittery Point, Maine. I love being an artist.”

Charles Piikkam (GD ’80) is the senior art director at Norfolk Partners in Braintree, MA where he is involved in the concept and design of print materials for real estate and retail clients. Recent clients include Purity Supreme and Lechmere.


Susan Carter (ID ’79) has been appointed to a three year term on the President’s Committee on Hiring People with Disabilities. She maintains a private interior design practice in Wellesley.

Fundraising Campaign Underway

You have all heard it before—tuition covers only a portion of the full cost of postsecondary education. This is as true at The New England School of Art & Design as it is at Harvard University or the University of Massachusetts. Over the past several years, NESAD alumni and friends have responded generously to the annual fundraising campaign and their support will continue to be crucial. At the same time, however, there is a need for significant additional resources if NESAD is to maintain excellence in current programs and to expand in new areas.

Melody Bohl has been hired by the school to coordinate a comprehensive development effort. Melody has conducted fundraising campaigns for a variety of organizations including the Opera Company of Boston and the Cambridge YMCA. She brings to NESAD extensive proposal writing experience as well as a working knowledge of the corporate and foundation philanthropic community. As a first step, Melody hopes to raise the visibility of the school. She comments that, “My first impression of NESAD is that there is a tremendous amount of untapped potential. Everyone associated with the school knows that it is a valuable resource within the art and design community. Through the alumni network, special events, and gallery activities I hope to bring that message to a greater audience.”

Also, corporate and foundation funding is being sought to support NESAD’s unique education mission. Melody emphasizes two particular qualities NESAD has to offer. “The school gives full-time students the specific skills needed to succeed in the business of art and design. These are skills they do not get in high school or at most other art schools. Also, the evening program serves a population (mostly women) who are going through career transition or are re-entering the job market. Many funding sources are interested in supporting programs such as these.”

A successful fundraising campaign requires the time and talent of many people. Alumni and friends are urged share their ideas, interests, and services. For more information or to get involved, please contact Melody Bohl at NESAD.
Deborah Levey (ID '82) designs and plans interior design jobs for D.C.H. Design in Chestnut Hill.

Gail Maciejewski (FA '74), "After teaching part-time at Northern Essex Community College for two years, I recently started working full time at the school. I am developing a computer animation curriculum, and am having a great time. I have found my home. This spring I am going to start going for my doctorate."

Anne Lenox (ID '87) recently passed the NCIDQ exam. She and her husband own and operate Partners in Design in Newton.

Dean Noble (GD '90) is co-creative director at Noble/Wecall Advertising where he "makes coffee, creates, and listens to clients." His firm has been doing a great deal of public service work for the past two years and recently won the Store 24 account.

Barbara Flockhart (GD '78) is Director of Production for Silver Burdett & Ginn. She is responsible for production of all elementary reading programs and manages a staff of 16 with a $10 million budget.

Julie Leonard (GD '88) is living in Newton. She is a Fellow at the Penland School of Crafts studying Book Design, cutting, and illustrating. She has had a number of solo shows and a daughter, Kelsey, who is now one year old.

John Stewart (GD '75) is the graphics manager for the Analytic Sciences Corporation in Reston, VA.

Beanie Kaman (GD '76) is working as an artist—painting, drawing, and carving wood. She has had a number of shows in Los Angeles where she lives, and her work is in a variety of private and corporate collections. She will have a show in Japan in 1990.

Jim Eshey (GD '80) is a graphic designer for Knox, Nimick and Harwood in Stowe, VT.

Mauro Maressa (FA '73) is an animation supervisor for Boss Film Corporation. He has designed and supervised hand-drawn animation and animation camera for a variety of films and TV shows including: The Black Cauldron, Bill and Ted's Excellent Adventure, Flintstones, Smurfy, Gremlins II, and Star Trek: The Next Generation. Mauro is married and has two daughters, ages nine and seven.

Judit Sahal Plank (GD '82), "I am involved in the tee shirt manufacturing business designing for custom accounts (Reebok, Descente, Raichle, Elan Ski, among others). Also, I design retail programs for various activewear companies."

Brad Hochberg (GD '87) works for Seiniger Advertising in Los Angeles where he designs and prepares comps for motion picture posters and advertising campaigns.

Louise Grace Lewis (FI '59) is doing public relations and advertising for small business clients in Kittery Point, Maine. "Seven years ago I went back to college and received a BA in Business Management from the University of New Hampshire School for Lifelong Learning. To my delight I did received credit toward my degree from my NESA curriculum."

Dolores Edington Hodgdon (FA '74) is the assistant visual sales manager for Sears, Roebuck & Co. in Manchester, NH. She is responsible for redesigning display space.

Joyce Saunders (ID '69) is the director of space management and planning for Boston College. She is listed in the 1990 edition of Who's Who in Interior Design and Who's Who in U.S. Executives. In November Joyce was a workshop panelist at Build Boston on the topic of renovation and refurbishing for the office of the '90s.

Nancy Parker (FA '68) is living in upstate New York and continues to paint. Recently, she visited NESA/D and marveled at all the changes since the Huntington Avenue days.

Laurie Dovale (GD '79) is the art director/editor of tourist publications for Holiday Publications. She lives in Curacao, Netherlands Antilles and is thinking about opening a bed and breakfast in Bonaire.

Joseph Cincotti (ID '73) is vice president/manager of design for the Sheraton Corporation in Boston. He maintains quality standards and acts as a design consultant for Sheraton's franchise division.

NESA/D Alumnus Planning to Open New Gallery

Robert Mannino (GD '73) is looking for artists to represent at a Boston-area gallery he plans to open early next year. He is interested in presenting the work of well-established artists, as well as students and other individuals just breaking into the market. The gallery will cater to a variety of tastes and budgets and will offer art that represents a diversity of styles from realism to surrealism. Robert plans to reach out to individual and corporate collectors and interior designers who specify fine art as part of their design proposals.

Robert Mannino has held advertising and graphic design positions with companies such as Gillette, Arnold Advertising, and his own publishing business. Currently, he is manager of corporate advertising/communications with Bose Corporation and continues to pursue his own personal artistic avocations through drawing and photography.

Robert Mannino will have a show in Japan in 1990.

Please detach and send this form to: Art & Design
The New England School of Art & Design
28 Newbury Street
Boston, MA 02116
Gallery 28

“Under director Linda Brown, Gallery 28 at The New England School of Art & Design is fast emerging as a showcase for young, unusually gifted artists who are not affiliated with a commercial gallery.” — Nancy Stapen, art critic, Boston Herald.

Gallery 28 continues to offer shows that explore the breadth and depth of artistic expression. In May computer graphics instructor Greg Garvey presented Terrain, an ambitious collaboration of live performance, video tape, and computer graphic murals. Video images of dancers covered with ceramic clay are transferred into computer memory and manipulated by adding color and changing pixel size. The images are divided into a series of smaller sections or tiles and printed out using thermal print technology. Finally, the tiles are assembled by hand to create a large-scale mural. The result is a series of handcrafted computer images that heighten the viewer’s appreciation for the changing character of human relations through time and space. It is a rich mix of sight, sound, and technology that leaves a lasting impression and that challenges traditional notions of fine art. “Science and art is a difficult mix — I’m not yet ready to leave the 20th century.” was the comment of one person who signed the guest book. “An old fashioned artist.”

As Greg’s work moves toward the 21st century, the drawings and prints of Susan Schmidt bring the viewer back to the roots of artistic expression. Her large sketches of everyday objects explore the meaning of what we take for granted all around us. There is a nostalgic quality in the way a bicycle leans against a park bench. The viewer wants to know more about the rider, the maker, and the story of how it got there. The influence of the sacred comes through all of her work as Susan explores the power of objects. Paintings by Jennifer Moses completed the 1988-89 season. Her works on wood draw heavily from the techniques of pre-Renaissance painters. Writing in the Boston Herald, reviewer Nancy Stapen notes that, “Moses achieves a finish that is luminous and sensual. Her feeling for paint and color and her detailed process suggest an intuitive mind polished by disciplined study...the imagery is a surreal blend of figurative fragments...Moses is clearly developing her own vision.” Through her heavily-labored paintings Jennifer says that she “draws parallels between the process of painting and the search for one woman’s place in the world.”

After the annual Faculty Show in September, Gallery 28 entered the Fun Zone: Paintings and Photography by Stefanie Klavens. Her mixed media and painted silver prints creatively commented on popular culture, images of women, and kitsch. November’s show brings together nineteen Rhode Island artists who work in a variety of media on paper. They have exhibited together throughout New England, and recently participated in a show in the Soviet Union. In December David Zaig presents The Glades Series, large-scale photorealist airbrush paintings dealing with the patterns and forms of New England coastal waters.