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Norma Jean Rollet is a 1975 graduate. "I really think that people who want to be designers should spend some time doing things by hand, so that they will experience that wonderful sense of touch."

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**Norma Jean Rollet:**
**Putting All the Pieces Together**

Many of us see our lives as a kind of puzzle. We try to take our experiences and put them together into a meaningful whole. Sometimes a piece doesn't quite fit or we need to find a new piece, but we hope that eventually our experiences will come together to create something greater than any individual part. Norma Jean Rollet, a 1975 graduate of The New England School of Art & Design, is a person who is fitting the pieces of her life together to form a creative whole.

**An Early Affinity for Art**

Norma grew up in a family of seven children in Gardner, Massachusetts, a small town west of Boston known primarily as a center of furniture manufacturing. Her affinity for artistic expression came about through a family tragedy. Norma's oldest sister died of lupus at the age of eighteen. As a thirteen-year-old trying to cope with the pain and sorrow of such a loss, Norma began painting. "The painting helped me express my emotions, and after my sister died my first painting was a portrait of her. From then on I knew I would be an artist, specifically an art director. And since that time I have continued to feel connected to my sister though my art work."

The art department at Gardner High School had limited course offerings, so Norma looked for other creative opportunities. She entered and won local competitions and participated in community art projects. One such project was painting a wildcat, the team mascot, on the floor of the high school gymnasium. During high school Norma kept the dream of being an artist alive, although she describes herself as "extremely straight and not really artsy. Most people probably thought I would be a homemaker and have twelve kids."

As her graduation neared, Norma began to explore the possibilities available to her for pursuing her art career. Her father wanted her to stay in Gardner and be a hairdresser, but finally he agreed to let her "go off to the wild city of Boston. My dad did some paintings of his own with house paints. They are really soft and warm, and my interest in art touched something in him too." Her decision to attend The New England School of Art & Design was based on her financial needs as well as the character of the program. "I visited the school and felt that I fit in. I was really a country bumpkin coming into the city and the individual attention I received was just what I needed."

**Fond Memories of NESA/D**

Norma has many memories of faculty members who shaped her career. "I only took one course from Frank Raneo, but I kept in touch with him and showed him work continually. He taught me the importance of mastering the instruments of the trade. Frank provided a foundation of technical skills that made his students true artists as they developed their own styles. Everything Frank did was wonderfully exact and beautifully rendered and his approach had a very strong influence on me."

"Chris Rufo was a nut, but he always was exciting and charged me up. I remember that I talked to Chris when I was depressed about the quality of my paintings, and he reminded me that, after all, I would have to make a living and

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Norma Jean Rollet continued from page 1

perhaps I should pursue graphic design. I never had anyone tell me in such a nice way that what I had chosen as my field was totally wrong. But after my conversation with Chris I got all excited about the graphics work I was doing and went from being very down to being enthusiastic. He made me feel that my efforts had been a learning experience.

"Another teacher I remember was Walter Hawk, who taught drawing. He floated around immersed in his own world, but in his class I learned to see images in a different way. He also emphasized perfection in presentation. An idea wasn't worth pursuing unless it was presented perfectly from start to finish. Leo Gardino, the lettering teacher, was very fussy and very good. My approach to my work today was shaped by the quality of the teachers I had at NESA/D."

Norma's class of 1975 was the last one to attend the former NESA/D headquarters on Huntington Avenue above McDonald's. "I wouldn't trade the location for anything. I was great to look out the window during drawing class and see a guy running down the alley being chased by the cops. We were on the edge of a pretty seedy section, but I found it exciting. However, to this day I can't stand the sight of a McDonald's hamburger."

While in school Norma made friends like Ronnie and Annette Parlin, Michael Karas, and Tony Mazzola, and having a supportive community contributed to her learning experience. Norma also likes to think that she may be the only NESA/D student to ever fall asleep during life drawing class. "I was working at Howard Johnson's until midnight and one a.m. and by Friday I was really tired. Once in life class I leaned against the wall and missed out on what most women go to art school for — the opportunity to paint nude men."

Reflecting on the whole of her experience at The New England School of Art & Design Norma says that "It was special in itself. It was not a big name school, but it filled a little niche and gave me things I never would have gotten at a large school. For me it was perfect, it was there when I needed it, and I really feel that I wouldn't have come this far without it."

Professional Life Begins

It was through a connection made while in school that Norma landed her first professional position at the engineering firm of Camp, Dresser & McKee. Wendell Arsenault, a current NESA/D board member, worked at the firm and regularly sought out graduates for design positions. As a staff artist Norma had the opportunity to do a variety of tasks and build confidence in her ability to succeed in the business world. Her next job was at Boston College where she coordinated publication production and design. This was her first chance to really demonstrate her "compulsive personality" as she reorganized the operation of the office and expanded services.

Although she had a secure position at Boston College ("I could have been there for a hundred years, but I felt like I didn't know enough about all aspects of the design field."). Norma joined the staff of MetroGuide, a Boston area entertainment newspaper. Her dream of becoming an art director had come true. However, as is so often the case in the business of publications, MetroGuide had a very short life, and within a year Norma was looking for a new opportunity.

She found it in California where she had enjoyed backpacking in the High Sierras for many years. For two years she served as the art director for the Palo Alto Weekly. She loved her work and her environment, but her feelings for her family brought her back east ("My heart belongs to New England."). Norma took a job at the Boston Business Journal as the assistant production manager. She wanted a reprieve from the pressure of art directing and needed more time to pursue her own illustration work. The job itself was a convenient stopping off place, and it was there that she met her future husband, Tim Rollet. He was in the accounting office, and it was at his urging that she left the paper.

The Move to Middlebury

Up to this point Norma's career showed consistent progress and growth, but in 1983 it took a remarkable turn. She answered a small ad in the Boston Globe for a Publications Director at Middlebury College in Vermont. As she drove over the Green Mountains and through Middlebury Gap, she recognized the Middlebury Snow Bowl as the place where she and Tim had camped while backpacking the previous summer. At the time they agreed that this would be a wonderful place to live, but they couldn't imagine moving there without jobs. "As I came over the gap I felt like I was coming home. And when I got there, job our dream of a year before was realized. On our wedding night Tim and I snuck up to the lean-up where we had camped and spent a cold night generating our own heat. Ending up here was a twist of fate, almost like a fairy tale come true."

For the next six years Norma directed the publications office at Middlebury. She used her organizational skills to streamline office opera-
Just the head. Still, I wouldn't be without my neur, who wanted to rekindle the tradition of continued to make handcut wooden puzzles. The Par Puzzle Company kept the wooden tradition alive through the 1960's, but by the 1980's only a couple of very small companies continued to make handcut wooden puzzles. Enter Frederick Bourke, an inventor and entrepreneur, who wanted to rekindle the tradition of handmade quality. Through a circuitous route Bourke contacted Norma, who in turn got her husband involved. A partnership was formed and in July, 1987 F.A. Bourke, Inc. was born.

In the Bourke workshop there is an air of relaxed intensity. You hear the whir of the saw blades, the hum of the dust collection system, the gentle background music, and the occasional rumble of a passing grain train. You see the quick, determined movement of the cutter as the wood is fashioned into tiny pieces that together will create a unique work of art. Each puzzle is custom-designed. The customer selects the art work and it is mounted on five-ply wood laminate with a cherry backing. The customer also gives information about hobbies, interests, family names and special places. These are incorporated as silhouettes into the puzzle. The silhouettes are laid out on the artwork to highlight the picture's imagery and dimensionality.

The cutting work then begins. Each piece is meticulously cut on a jigsaw with incredibly thin "top secret" blades. Like snowflakes, no two pieces are exactly alike. Each piece is hand sanded and finished. Advanced technology has created laser and high pressure water systems for cutting, but at Bourke blades are used to minimize splintering on the back. Cherry was chosen as the backing material, because it produces a smooth edge when cut. In fact, the back of a Bourke puzzle is a work of art in itself.

This reliance on the human touch creates a finer product, but it means that one mistake, one miscut can ruin an entire puzzle that took tens of hours to create. When a disaster strikes Norma philosophically says that, "There's a single tear that goes down your cheek, and then you say, 'Oh, well.'" Fortunately, they don't make many mistakes.

To appreciate the quality of a F.A. Bourke puzzle you have to see and touch them. One of the most amazing things about the puzzles that they can be picked up by two corners and held in the air without losing a piece. There is also the tactile feel of placing a piece that fits so perfectly in place. Such quality, of course, is not inexpensive. A puzzle 15 inches by 15 inches costs about $900. Larger puzzles are proportionally more expensive.

The endeavor brings together Tim's business skills and Norma's artistic abilities. They learn from each other and share their life as a family with toddler Kelsey spending time in the workshop. The puzzles are created as works of art meant to be family heirlooms. And because family is so important to Norma and Tim, it seems fitting that the puzzles they create become a part of the lives of the families who buy them. There is something very warm and comforting in the image of family and friends working together on a puzzle.

**Striving Toward Perfection**

Norma and Tim agree that the mission of their company is to strive toward possible perfection. Says Norma, "I see creating the puzzles as part of the old-world technique of being involved in the whole process. From the design of our promotional material, to the creation of the puzzle itself, to the quality of the box, we control each step. If it is not perfect, we do not ship it."

It takes from six months to a year to train a cutter and right now Tim, Norma, and one employee do the work. Eventually, they hope to have the workshop filled with a dozen or more cutters. Also, Norma wants to create more original illustrations for their puzzles. "I want the whole world to know that there are wonderful things happening here. That we are like little elves creating miracles."

Since her days in high school as an aspiring artist, Norma has made decisions based on her desire to learn and her need to create. In the spirit of fellow Vermonter, Robert Frost, she has taken the road less travelled.
A TAXING

Taxation is an integral, if somewhat unpleasant, part of doing business. For artists and designers dealing with taxes can be particularly painful. Just the thought of record keeping, regulations, and audits can lead to a variety of symptoms that feed the profits of over-the-counter drug companies. Unfortunately, taking two aspirins, drinking fluids, and getting bed rest will not cure the common tax attack. Once an artistic person enters the world of commerce he or she must learn to live with financial statements and complicated regulations. Usually this means hiring an accountant and reluctantly parting with hard-earned fees to fulfill one's civic duty (or as some might say, fight off the bureaucrats).

There are a variety of taxes that affect businesses — payroll, social security, worker's compensation. This article addresses the five percent (soon to be higher?) Massachusetts sales tax as applied to people in the creative field. Other states may have significantly different regulations, but many of the basic issues are the same.

Personal Property is Taxable

Generally, under current state law, services are not subject to sales tax. Doctors, lawyers, barbers, car repairers, psychologists, and others who provide services are not required to collect sales tax. However, the Department of Revenue has determined that when there is a transfer of "tangible personal property" tax must be paid. Car repair bills typically are broken down by parts and labor, and the labor is not subject to sales tax.

The one exception to this rule is when the value of the tangible personal property is deemed to be "inconsequential," which means that it has a value of less than ten percent of the total charge. For example, if a television repair person replaces a switch worth about $1.00 and charges $21.00 for the repair, which includes parts and labor, no tax would be collected.

If there is an exchange of tangible personal property worth more than ten percent of the service provided that amount is subject to sales tax. Furthermore, if the provider of services does not itemize a bill with labor (not taxable) and materials (taxable) the entire amount is subject to sales tax.

Finished Art Work is Tangible Personal Property

When applied to artists and designers the definition of tangible personal property is not completely clear-cut. The Department of Revenue considers finished art work to be tangible personal property and subject to sales tax. Finished art means "the final art used for actual reproduction or other processes; or for display purposes including charts, graphs, and illustrative materials not reproduced."

Preliminary art, however, is not subject to tax. Preliminary art is defined as "roughs, visualizations, layouts and comprehensives, title of which does not pass to the client...before a contract is entered into for production of finished art or before approval is given for preparation of finished art." A tax does not apply to preliminary art, if the charges are billed separately and the work was completed prior to the date of contract or approval by the client. Extending the sales tax to preliminary art services would have its biggest impact in advertising.

Fine Artists

Where does this leave the artist or designer struggling to create as well as make ends meet? The answer is different depending on the specific kind of work. For fine artists sales tax should be collected on the full price of the piece sold. Galleries routinely charge sales tax and artists who sell privately are supposed to collect the tax at the time of the sale. Many fine artists are under the misconception that because they pay income tax they do not have to collect sales tax. Sales tax is a tax paid by the purchaser upon the transfer of personal property. An artist selling a work of art in a sense becomes a tax collector for the state.

Rules and Regulations

Artists and designers should apply for a resale certificate which permits purchase of supplies without paying sales tax at the time of purchase. When sales tax is collected from the client it must be forwarded to the Department of Revenue in accordance with their regulations. The penalties for not paying sales tax or underpaying can be onerous — up to three percent of the principal per month. As is the case in most taxing situations, the taxpayer is presumed to owe the taxes. For amounts due beyond three years, the taxpayer must pay the amount due, plus applicable interest and penalties. For amounts due for less than three years, payment

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Each year NESA/D President Chris Rufo selects particularly outstanding work in each category of the student show. This year Chris had a difficult time picking the best of show. "God knows all the students deserve recognition," he said. In the end he did exercise presidential prerogative. Congratulations to the winners. Bonnie Caruso, Fine Arts; Jay McBain, Photography; Lianne Cortese, Foundation; Alice Mooney, Illustration; Liz Angelo and Adele Maestranzi, Advertising; Jenny Ringer and Yvonne Loke, Graphic Design; David So (video) and Kim Lawlor (hard copy), Computer Graphics; and Sherill Strohl-Hammett, Sabrina Francucci, and John Groves, Interior Design.

Participants in the Fine Arts, Illustration, Foundation, and Photography show included Bonnie Caruso, Debbie Burlingame, Dean Cerruti, Jim Capello, Munehisa Ono, Adele Maestranzi, Kathy DeArruda, Monrud, Laura Caccia, Gay Moore, Bob Sandock, Lisa Franchi, Gail Rosenberg, Lori Sartre, Joline Diehl, Diane Grieco, Kim Lawlor, Alice Mooney, Kathryn Mahoney, Steinunn Jonsdottir, Jennifer Pace, John Colby, Paul Stoddard, Jay McBain, Lianne Cortese, Clare Thompson, Chris Mather, and Sheryl Evans.


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with his Van Dyke goatee, his ever-present pipe, and his large expressive hands Bill Maynard presents the perfect portrait of an artist. And for over thirty years Bill has given students at The New England School of Art & Design the inspiration and the tools necessary for them to create their own visions. Bill Maynard also is an accomplished watercolorist who has successfully marketed his paintings to collectors around the world.

Now comes the time for Bill to leave teaching and he will be missed by all who have known him. Bill Maynard's work as an artist and teacher has spanned many eras. For anyone in the artistic world or involved with The New England School of Art & Design his is a story worth hearing and remembering. In a time when the word career is so often equated with making money, Bill has pursued a true vocation. He has answered his artistic calling and shared his special talents for the benefit of others.

An Early Commitment to Art

Born in Brookline in 1921 Bill remembers sitting on his father's lap and drawing pictures. "My dad was a jack-of-all-trades — boatbuilder, carpenter, and plumber. He always had paints around the house and especially loved to paint the sea. I still have some of his paintings. But when I was twelve Dad took off and we never saw him again; still I kept painting. I made it through high school with art. It got me through some rough English classes, because I could illustrate my assignments. I got a scholarship to the Massachusetts College of Art, but in 1940 I had to go into the service."

Even in the army Bill found that his artistic talent would serve him well. "I got out of a lot of dirty details by drawing nude dames all over the barracks. I painted nudes here, nudes there, nudes everywhere. When an inspector came around we would hustle to hide the drawings behind posters and such." After the war, Bill took advantage of the GI Bill and attended Massachusetts College of Art for two years and graduated from the School of the Museum of Fine Arts in 1950. It was during that time that Bill confirmed his commitment to an artistic career.

"The summer of my second year in art school I took a bunch of my watercolors, stuck them in a portfolio, put on a backpack with a pup tent and a sleeping bag inside, and started thumbing down to the Cape. I got down as far as Plymouth near Whitehorse Beach where there was a big hotel. Down below there was a little traffic rotary, so I took some old fencing, put it in the center of the rotary, pitched my tent, and waited for something to happen. To my surprise I started selling painting for fifteen bucks apiece."

Bill spent the summer in the rotary painting seascapes during the day and sleeping in his pup tent at night. "I even tackled myself at the end of the employee chow line at the hotel and got my grub courtesy of the hotel. Near the end of the summer the police came and chased me off. I was young and dangerous then.

"But on a serious level, I did find out that people would part with ten or fifteen dollars for a small watercolor, which gave me the necessary boost I needed for my ego. At the time, the Museum School frowned on watercolors as a lesser medium, and my experience on the Cape showed me that there were lots of people out there who appreciated my efforts."

Kindred Spirits

While he was attending the Museum School Bill studied with someone who would become a life-long mentor and partner. Gladys Wilcox was a painter and teacher at the Museum School. After a brief courtship she and Bill were married in 1950, and continue to have a creative partnership. Gladys taught at The New England School of Art & Design from 1955 to 1970, and then served as the Chairperson of the Art Department at Chamberlayne Junior College until 1980. Today Gladys teaches private students at her studio in Brookline.

"I asked whether or not it was love at first sight, Gladys tells how she and Bill met. "Bill was in my lithography class and one day when I was trying to get my own work done students kept interrupting me with questions. Finally, when Bill came in with a broken etching stone I shouted, 'You, get out of here.' And he did." Fortunately they made amends, sharing a bottle of wine and a love of the sea. As Bill says, "That was one way to pass the class — marry the teacher."

Over the past forty years Gladys and Bill have been true collaborators. Gladys describes their relationship as, "99.9 percent perfect. We are kindred spirits and never have felt competitive toward each other's work. Our styles are quite different and we learn from each other's criticism. Although, sometimes at the dinner table we do have to say, 'No more art.'"

After completing art school, Bill embarked on a hectic pace of teaching that culminated in the late 1950's when he was teaching at NESAD, the Museum School, and the Cambridge Center for Adult Education. Personal painting time was being squeezed out of his life, so he decided to teach only part-time. He and Gladys lived and worked in Roxbury and much of his early work used the urban landscape as subject matter. Their studio was in an old warehouse near Dudley Square. During the winter Bill would have to break the ice in the cups in which he stored his brushes. He still has a few paintings from that time and they capture the gritty, dense character of street scenes beneath the elevated railway. Bill and Gladys were living the Bohemian life, but increasing crime and deterioration forced them to leave the area. Their former studio is now a parking lot.

Provincetown Connection

Following his successful summer painting at the Whitehorse Rotary, Bill continued to vacation in Dennisport on the Cape. A good friend and fellow teacher, George Kelly, suggested that Bill and Gladys come to Provincetown. At the time Bill couldn't figure out why anyone would want to go all the way out there, but in 1958 George "bodily dragged us there and we loved it."

Provincetown became a second home for the Maynards. They worked for six years at the Shore Gallery from ten in the morning until ten at night seven days a week. Every two weeks the show would change and Bill remembers that, "we would have to contend with temperamental (to put it mildly) artists. I had my own little room in the back where I painted, and if anyone should ask the question, 'Do you paint?' I would take them back there. I did make a few sales on the side. I was always trying to make a buck so we could stay there. Those were the days. We had a lot of fun then."

Since 1964 Bill has had his own gallery in Provincetown where he paints and sells his work right off the wall. For twenty years the Maynards lived and worked at a studio and apartment right on the water. When the building was sold during the recent real estate boom, Bill moved his studio up Commercial Street and he and Gladys rented a house from a long-time Provincetown family.

Gladys and Bill Maynard in their Brookline studio/home.
Maynard

Portrait of a Teacher

The Good Old Days

Bill remembers Provincetown in the old days when it was still primarily a fishing village and artist colony. During the 1970's, what he calls "the cotton candy and hot dog crowd" moved in and Provincetown acquired its present honky-tonk quality. "Everyone thought they were an artist. Guys who had never drawn a straight line in their lives would put on berets and hang out at the Old Colony Tap all day and discuss art." Gradually the community of artists was undermined by high real estate costs and a changing market that no longer catered to art collectors who regularly vacationed in the area. Although many galleries have left Provincetown, Bill still finds an audience for his work. And to a winter visitor, the charm and character of the town remain remarkably intact.

Since opening his own studio Bill has maintained a rigorous work schedule. He paints for five or six hours a day seven days a week and tends the gallery for the rest of the time. "You always hope for the best. Most years I sell between 15 and 20 paintings, some years much fewer. You just keep the door open and keep on painting." And keeping on Bill has. He hasn't kept count but he knows he has sold hundreds of paintings throughout the United States and as far away as India. Among the permanent collections that hold his work are the Boston Museum of Fine Arts; Tufts University; Springfield Museum of Fine Arts; Fairleigh Dickinson University; Fitchburg Museum of Fine Arts; Museum of Arts and Science, Macon, Georgia; Teichman Collection, New York; Fleishman Collection, Detroit; Seligman Collection, New York; and Marks Collection, Winchester, Mass.

Teaching as an Art

Bill came to The New England School of Art & Design in 1957 during the tenure of J.W.S. Cox. He remembers that there was a dress code for faculty which included shirts and ties for men. Oftentimes there were more than 35 students per class, and Bill recalls one instructor who would set a timer that allotted a given time for each student. When the timer went off, the teacher would move on, even if he was in the middle of a sentence. During the late 1950's and early 1960's fine arts enjoyed a resurgence at the school. "I have enjoyed the range of students at NESA/D, but it is the ones who I just knew would be painters who really made an impression on me. Mike Karas and Ron Powell come to mind as two students who have continued to pursue their craft."

Since the 1970's there has been a return to a more commercial emphasis at NESA/D. However, the Foundation Program insures that students will develop an appreciation for the disciplines associated with fine arts. "It is a marvelous idea that the diploma students have an opportunity to have first-hand experience with painting. They learn what creation is all about and learn how to better express their ideas. A lot of people in the commercial art field never really have the chance to experience and appreciate the art that underlies the work they do day to day."

Now Bill is teaching students from a fifth decade and he views them with a constancy that transcends short term trends. "There really isn't much difference between a student from the '50's and from the '90's. Today when I look at the people on the first day of class it is like I see my class of forty years ago. And yet, it never gets boring. I love to get to know the students and watch them mature during their time at the school. They're all good kids. It's always a challenge to draw the creative out of the students. How am I going to get this kid to produce? Also, I have learned a lot from students. Together we work things out and their striving gives me new perspectives on my own work. And being around young people keeps me in touch with the latest lingo and styles. Teaching has been a godsend. I found I was good at it, and it afforded me the opportunity to pursue my own painting. Really, teaching is an art form in itself."

It's a blustery, cold February day in Provincetown and the magic light of the Cape is fading. The cozy Maynard cottage is warm with good feelings. Would you do anything differently, I ask? Bill and Gladys smile at each other and reply together. "We couldn't have had a better life — not in terms of things, but in terms of real living. When we watch the sun set over the water after a day of doing the work we love best, or when we see the look in the eyes of a student who 'gets it' we know that what we do is worth more than anything. If we had a million bucks we wouldn't have done anything differently."

From top to bottom: Flyers Boat Yard The Dory Picnic on Long Point P'Town Fishermen
ART & DESIGN INTERVIEWS

Bill Maynard on Painting

Bill Maynard in his Brookline studio

You always hope for the best....

You just keep the door open and keep on painting.

Q: What drew you to watercolors?
A: I go back to my first year at Mass Art when I studied with Arthur Corelli. I knew the minute I began that I loved it. I just took to it. I don’t know, but I liked the flow of it, the quick drying, the demands seemed easy. Maybe it’s in the genes or maybe it was just my destiny. I was always a great admirer of John Whorf, a Provincetown painter, and sort of set him up as an idol. When I was in art school I had a job at the old Hatfield’s Color Shop. Once when I was cleaning out the cellar I came across a roll of paper, took off the elastic and there where four John Whorf paintings of Provincetown. Eventually, my dealer also handled John Whorf.

Q: What advice do you give to new watercolor students?
A: The first thing I ask a class is, “How many people have done 50 paintings?” Usually when I get down to five a few people will sheepishly raise their hands. I try to impress upon them that the first 50 paintings (at a minimum) should be put into the category of experimental — building a rapport between you and the medium. You have to make the medium feel like, “Hey buddy, I’m your friend.” I know of no other way to gain confidence than by making mistakes and realizing how to fix them. The more you paint the more you will progress.

Q: Does this apply to acrylics as well?
A: You still need to paint to progress, but the demands of the medium are very different. You have the choice to let a painting go through its own life cycle — from conception, to adolescence, to maturity. You build up your composition and structure the painting from line, to value, to color. Getting it working monochromatically, the mood, the distribution of values all play an important role. You want to give the painting the opportunity to go through its life cycle by making changes and building paint on paint rather than just paint on canvas.

Q: How do you know when a painting is done?
A: This is something you need to develop. There is a tendency toward over-working a painting. You want to keep picking, picking, and picking and before you know it at the last minute that one little stroke is the one that undoes the whole shebang. It’s something you have to fight or you lose freshness and spontaneity. The more painting you do the easier it is to make a statement simply without overburdening the thing. Thanks to Gladys when I bring a painting to her she will say, “Sign the damn thing.”

Q: Is it hard to part with your work?
A: I am lucky that my painting appeals to people and gives them satisfaction and joy. People say, “How can you ever part with that? You have your life’s blood in it.” I have kept a few things for nostalgic reasons, but I can either stash it away in a studio or through someone the painting can continue to live. Knowing that there are paintings of mine in homes around the country makes me feel that a part of me is contributing to other people’s lives. And that’s what it’s really all about.

Q: What about modern art?
A: Quite often I have been searching out the happy medium between abstract and representational. You have to go through various experimental stages until you feel something that is challenging and not too comfortable and enhances the drive to spend hour after hour at the easel. Some people do this abstractly, some semi-abstractly, some with photorealism. It’s a matter of constantly searching out, not staying put. I think one of the saddest things is someone finding a solution that is lucrative or a system that works and forever more staying with it. This fear of experimentation prevents any further advancement or insight.

Q: What is special about painting on the Cape?
A: I find painting the Cape very challenging. There is sort of a sneaky subletness. You have to be around it a lot in order to portray it. It’s what artists always claim, it’s the light, which is rather a loose term. It’s there, it’s hard to verbalize it and it’s always a challenge to capture the constant changes. And the Cape is inexhaustible as far as subject matter. Right now I am going through a transition, as I become more interested in impressionist painters. The coloration I find here in Provincetown lends itself to the impressionist palette and to the idea of building form with color.

Q: Have you ever grabbed a painting and ripped it to shreds?
A: Oh yeah, lots of them have ended up in the circular file, believe me. When I got done with a watercolor that didn’t meet the requirements I would tear it up and heave it, but then I started seeing dollars signs with all the paper going down the drain. So, I started working with acrylics instead of discarding a painting that didn’t make it as a watercolor. I would resolve the problem using acrylics by creating a mixed media. Then, if I was still hot on the problem, I would go back and do another watercolor. I learn from solving the problem. You don’t learn anything by tearing a painting up.

Q: What is the latest thing you have learned from your painting?
A: That there is so much and there is so little time. I just want to go on painting as long as I can. •
Jim Haberman (Photography) has photographs in a traveling exhibition sponsored by the Fine Arts Museum of Long Island. In the fall the exhibit was part of Foto-89 (Bleden, the Netherlands and during the winter it opened in Paris at the Centre Photographique D’He France. On May 1, 1990 at 7:00 p.m., Jim will lecture on his work as part of the Graphic Artist’s Guild program on three-dimensional art. The program will be held at Lasell Junior College. For information call the Graphic Artists Guild, 617-451-5362.

Ginny Just (Graphic Design) says that, “I may start a new line of work. The fundraiser I worked on for the Cotting School was such a success that another one of my clients, Agfa-Compugraphic, asked me to plan their sales kickoff event. What a gas! I had a great budget and they let me go crazy with set design, costumes, voice impersonations, lighting, and a musical slide presentation. Anyone need a party or sales meeting planned? I’m getting very good at it.”

Harry Bartnick (Foundation) will teach again this summer at the New England summer workshop in Bennington, Vermont. The M.I.T. Show, Trouble in Paradise, in which he participated is travelling to the University of Maryland.

Laura Golly (Graphic Design) and Linda Wielbaid (Illustration) collaborated on a brochure for the Boston Symphony Orchestra. “The key to its success was that we played with old illustrations off of very classical typographic material. If it was only type it would be boring, but the type provides a structure for the dynamic design. All too often clients tighten up an illustration so much that it loses its spirit and liveliness. The BSO was so pleased with our efforts that we expect to do more work for them in the future.”

Chris Saydlo Hardiman (Graphic Design) gave birth to a future NESA/D scholar, Megan Elizabeth. Chris plans to return to teaching in the fall.

Bonnie Dann (Illustration) also did her part to add to the ranks of budding artists with the birth of her daughter, Marjorie Sara Berkowitz. “All went well; we are healthy and exhausted.”

Gabrielle Barzaghi (Foundation) participated in a March show at the Brickbottom Gallery entitled, Figuration: Likeness and Symbol.

Judith Tufts, former fashion illustration instructor, is now teaching high school art. “Life is very busy these days. I’m up at 5:00 a.m., out the door by 7:30, and in my classroom by 7:40. However, it’s very interesting and the kids are great. I have become attached to the little buzzards. I am teaching sophomores through seniors in an atmosphere which is sometimes volatile and noisy, but often surprisingly quiet and productive. There’s too much paperwork, but right now I am having a wonderful time teaching students to handpaint silk fabric. Thank God the beach season is almost upon us.”

David Forman (Lettering) created calligraphy for Dances to the Beginning of Time, an exhibit at the Cambridge Multicultural Arts Center of black and white photographs exploring creation myths with one hundred choreographed children in third through eighth grades.

Joe Eiler (Graphic Design) and his wife celebrated the birth of their third child, Madeline Laurene, on March 13.

Gregory Garvey (Computer Graphics) has had work accepted in shows across the country. Surfer Girl, Surfer Guy, Japanese Invasion and 10/09:19:22 were accepted for exhibition in DIGITAL ‘90, a computer graphics exhibition at Glassboro State College in New Jersey. His video work, Terrain was screened at Real Art Ways in Hartford along with the exhibit of computer graphic prints seen at Gallery 28 last spring. Terrain will be broadcast on cable in the San Francisco Bay area this spring and summer. Greg’s panel proposal, “Interactive Art and Artificial Reality,” was accepted for presentation at SIGGRAPH ‘90 to be held in Dallas in August. He will moderate a panel featuring Myron Krueger, author of Artificial Reality; Don Ritter of Concordia University; Ed Tannebaum, creator of interactive installations at the Children’s Museum, Museum of Science, and the Exploratorium in San Francisco; and Lillian Schwartz, computer graphic artist and researcher at AT&T Bell Labs and promoter of the theory that Mona Lisa is actually DaVinci’s self-portrait.

Michael Broderur (Founders) reports that, “In March I travelled to Columbia, South Carolina to attend the opening of a show of my work at Columbia College. The show was comprised of drawings and paintings from three ongoing series. I visited with friends and colleagues in Greenwood and judging the first student art show at Lander College, I enjoyed the diversity of work, much of which was very strong in concept and execution. At Columbia College I met the faculty at a meeting held in the gallery and gave a slide lecture about my work to an art history class. Later I gave a similar talk to the Dutch Fork Art Association followed by a small reception. The combination of friendship, esteem, and early spring made for a pleasant invigorating weekend.”

Thank you to the people who shared their expertise by making a presentation at Freshman Seminar. This is a chance for first year students to learn first hand about a variety of design professions. Many thanks to James Aromas, art director; Jeff de Castro, performance artist; Suzanne Csongor, interior designer; John Gatie, illustrator; Lynn Williams, artist’s representative; Patrick Ciano, graphic designer; Heidi Richards, NESA/D Interior Design Chairperson; Pat Gricci, art director; John Roman, cartoonist; John Buscemi, interior design restoration; Steve Gildea, computer graphic artist.

Welcome to new (and returning) students: Judy Scurci and her husband, Mark, have returned to the heartland of Ohio. Following the birth of their daughter, family ties drew them back to Columbus.

Patricia Winslow is new to the staff as a part-time Administrative Assistant. Trish has been taking evening courses in Admissions. Sara Chadwick has been employed as a member of the Admissions Staff.

Chris Linda Wielbaid
Alumni Notes

Kerril Bennett (GD '89) works at the Boston Children’s Museum as a designer. She assists in the production of a variety of publications and promotional materials, as well as assisting with artwork for exhibits.

David Bush (GD '89) is a designer at Ligature in Boston. He is working with former NESA/D instructor Steve Lyons on textbook projects.

Suzanne Fletcher (GD '89) is back in Los Angeles where she is doing computer graphics for Starfish, Inc.

Evelyn Lujan (GD '90) is attending Northeastern University for a BA. She finds academic courses much less demanding than courses at NESA/D.

Linda Patryn (GD '89) also is enrolled at Northeastern.

Matt Riva (GD '89) has been promoted to senior news designer at WHDH-TV (Channel 7). He began working there while a student.

Dave Swanson (GD '89) is splitting his time between Hershman Advertising and Design as an art director and freelance work at Burgess. He is trying to squeeze in time for illustration.

Andrea Richardson (GD '89) makes Dallas her home now, and is a designer for the Classic Balloon Corporation.

Karen Gillespie (ID '89) works for Adcole, a designer of solar systems. She is an electromechanical detailer, which primarily involves the drafting of plans and specifications.

Angelica Roso (ID '89) is assistant designer at Karen Sugarman Interiors in Andover. She is looking forward to her son’s graduation from college with a degree in architecture.

Mary Jones (ID '89) works as office manager/interior designer at Gale Baldwin Design in Chestnut Hill.

Judith Haynes (ID '89) teaches at the School of Fashion Design and is a partner in Barton Lorraine, in Foxboro, creating hand-painted clothing.

Meg Seifert (FI '88) has returned to school to pursue a BFA at the Rochester Institute of Technology.

Susan Thompson (FA '89) teaches art classes at the New England Friends Nursing Home and is doing portraits and other commissions.

Mark Fisher (GA '89) is the sole proprietor of Northern Lights Glassworks in Gardner. He designs and fabricates stained glass.

Juliana DiMasi (GD '88) spent nine months in Paris attending a program sponsored by Parsons School of Art. She works as a designer at Coco Raynes Graphics on Newbury Street.

Ar Jerrett (GD '88) is the assistant production manager for the Citizen Group newspapers in Brookline. The office is going Mac, and AJ looks forward to less paste-up. He hopes to find more time for illustration work.

Joseph Mazur (GD '88) is a computer graphics designer at the Christian Science Monitor.

Samantha O’Grady (GD '88) has started her own art direction and design firm in Portsmouth, NH. She is enjoying the business climate in the Granite State.

Francis Orlando (GD '89) is the creative director for Alder and Associates in Long Beach, California.

Chesling Wang (ID '89) works as an interior designer at Tsoul/Kobus and Associates in Cambridge.

Robert Wrbuel (ID '89) is project designer at Tradestones, Inc. in Boston. He worked there part-time as a student.

Carolyn Dunlap Van Cott (ID '87) is a type designer for Agfa-Compugraphic in Wilmington.

Ann Kiley (ID '87) works as a graphic designer (print & computers) for Visual Design Studio in Burlington, Vermont.

Tom Riddle (GD '87) is senior designer at Bonner Design in Boston.

Six Goals for the Future

Perestroika may have made five year plans unfashionable, but institutions still need to plan for the future. One of the reasons for the success of The New England School of Art & Design has been the ability to adapt to the changing educational needs of the art and design community.

Vicki McMurdott (GD '87) works in Fall River for Outline, Inc. She is an art director and supervises creation of exhibit houses and trade show displays.

Kathy Maguire (GA '87) is international sales manager for Salem Screen Printers in Salem, New Hampshire.

Terry Campbell (FI '87) is advertising designer for Country Curtains in Stockbridge.

Lisa Johnson (FI '87) spent time in Paris after graduation. Also, she has worked at Koenig Art Emporium in Boston and has done freelance graphic design for clients such as the Harvard Business School (for a Yo Yo Ma concert) and Channel 56 (for the Visions program).

Claire Strugnell (FI '87) is presently an interior designer at Dean Tucker Shaw in Boston.

Zachary Plonski (GD '89) is an art director and production coordinator at Associated Mail Marketers, a direct mail and catalog design studio. He is responsible for production of 4-color catalogues and brochures from concept, to photo shoots, to final printing. Also, Zachary manages the three computer (Mac) networks for the growing art department. He just returned from one year at the Tampa Tribune in the retail advertising department.

Ken Groppi (GD '71) is the president of Groppi Design, a full service design studio with a staff of six. He has been in business for seven years.

Richard Buswell (GA '76) is a stained glass artist/designer in Lynchburg, Virginia. His own design firm, Buzko, has had commissions in churches and residences throughout the eastern U.S. Richard’s wife, Cindy, assists in the production of the full size drawings from his designs. “It would be nice to hire some sort of alumni reunion.”

Linda VanAuker (FI '86) is managing the office of pediatric surgeons at Boston Children’s Hospital. She also designs and handcrafts small handbags, and is planning to move to New Mexico to pursue art full time.

Janet Butterworth (GD '86) is taking a break from design to take care of her new son, Matthew. Prior to the blessed event, she designed college textbooks, brochures, and newsletters for Caliber Design in New York City. Her husband has accepted a job in Atlanta and after they move she hopes to find a part-time design position.

Lisa Pollino (GD '88) is working as an artist/supervisor at Friltz, a store specializing in hand-painted clothing. They have stores in Boston, Miami, New Orleans, and on Cape Cod.

Biblioblasts

Where can you get expert advice from Milton Glaser and Ed Benquiat on the fine points of portfolio presentation? Where can you get a classic movie and escape from the cares of school or work? You guessed it— the library at The New England School of Art & Design.

You can choose from over 80 video tapes on the fine arts, graphic design, architecture, computer graphics, and photography. Go back in time to Pompeii or Mycenae. Enjoy a stroll through the Louvre or Versailles. Take art lessons (via video) or work? You guessed it—the library at The New England School of Art & Design.

The library also has selections from the Portrait of the Artist, which examines the lives and works of Seurat, Cezanne, Georgia O’Keefe, Andy Warhol, and David Hockney. Other programs focus on artistic movements like Cubism, Dada, or the Hudson River School. And the whole family will enjoy Castle and Cathedral, based on the books by David Macauley.

Students, faculty, and alumni are invited to expand their design horizons by borrowing a video. And while you’re at it, check out our select collection of movie classics such as Citizen Kane, Metropolis, and The Cabinet of Dr. Caligari.

Brian Tynemouth, Librarian
The following alumni and friends of The New England School of Art & Design have donated for scholarships, library materials, and special projects.

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Detail from an illustration by David Jorgenson from his picture book/ videotape of The Velveteen Rabbit by Margery Williams.

Gallery 28

Gallery 28 is The New England School of Art & Design's window on Newbury Street. This year the gallery has continued to offer an eclectic assortment of work, as Gallery Director Linda Brown said, "I try to keep up the tradition of presenting something a little different each month."

In December David Zaig, airbrush artist and former NESA/D instructor, presented The Glades Series, large scale photorealist airbrush paintings dealing with the patterns and forms of New England coastal waters. Charles Giuliano, curator of the show, comments that airbrush is most often used by commercial artists, but in the hands of a fine artist such as Zaig the medium becomes more complex and subtle. By building up a surface using thin layers of just three colors (red, yellow, and blue), Zaig achieves texture and subtlety. As Giuliano says, "The realism here is hardly a matter of rote observation; rather, the canvases take on the biorhythms and mood fluctuations of the artist. Although they appear to copy nature in a detailed manner, the paintings are really about an interpretation of the illusions of reality."

After a Gallery face-lift in January, Jeff de Castro installed Signatures: a multimedia sculpture and performance investigating the psychological implications of doubt and its effect upon social activism. Christine Temin of the Boston Globe calls de Castro, "one of Boston's more provocative young performance artists." She described the installation as, "10,000 unsigned petitions about the Commonwealth's future funding of social agencies, symbols of a lack of commitment, are part of the installation, which also includes a wheel chair, gauze wall that separates us from issues, and replicas of the signatures of the men who signed the Declaration of Independence."

The February show by Phyllis Ewen and Jessica Straus, both artists from the Brickbottom Artists Building in Somerville, offered much quieter visions created with wood. Ewen's constructed paintings are abstractions with richly worked surfaces that refer to elements of nature. Straus's constructed, carved sculptures draw imagery from her dreams in natural and machine-made forms to evoke feelings such as determination, longing, and regret.

After the Student Show in March, Spring began with Charles Giuliano's My Egypt, a collection of photomontages. Included were studies of King Mycerinus and His Queen in contrast to the Paris grave of Jim Morrison (the Lizard King from the 1960's rock group The Doors). Included in the show were photographic landscapes from Canada, Maine, Florida, Massachusetts, and France.

The May show, Drawings for Children of All Ages, features recent colored pencil drawings by David Jorgenson. He is a nationally-known illustrator and art director of children's picture books and videos. The drawings are from several of his projects for Picture Books Inc./Sony Video such as Peter Rabbit & the Tale of Jeremy Fisher and the Velveteen Rabbit narrated by Meryl Streep. They feature charming animal characters rendered in imaginative detail and glowing color. Video tapes of the stories are available for viewing in the Gallery during the show.

May 12 is a perfect day to visit Gallery 28 and Art Newbury Street — an annual celebration of music and the arts.

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Boston, Massachusetts 02116

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