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Some career paths are like interstate expressways. A destination is chosen and the most direct route is taken. Other career paths are more like winding country roads. A general direction is determined and time is allocated for interesting side trips. Two recent graduates of The New England School of Art & Design have taken the time to appreciate the scenery and have found attractive stopping places at interior design.

Susan Kwasnick (ID '87) and Chenling Wang (ID '88) are designers for the Cambridge firm of Tsoi/Kobus & Associates. Like many students at The New England School of Art & Design they have drawn upon a variety of life experiences and interests. Susan's family had always encouraged a career in the arts. She graduated from the Philadelphia College of Art in 1974 and taught art for ten years in the Newton Public Schools. Her teaching experience led her to complete a Master's Degree in Expressive Therapies at Lesley College. "I became fascinated by the emotions that children would express through their artwork." After completing the degree program Susan worked as a therapist and planned to attend a Ph.D. program in clinical psychology.

NESA&D a Career Catalyst

It was during that time that Susan's mother-in-law asked her to design the interior of her house. Soon other friends were calling and Susan found that she was spending more and more time doing something that she enjoyed and had a talent for. Her NESA&D experience began by taking the Contract Drafting course in the evening. "I could have built a residential interiors business in Newton, but I wanted to get more involved in interior architecture. In order to do that I needed to know how to put my ideas down on paper, so I took a drafting course. I immediately fell in love with the combination of artistic expression and technical experience offered by interior design. Through a rather circuitous route I found my way back to fine arts."

Chenling Wang majored in Hotel and Restaurant Management at the University of Massachusetts and graduated in 1984. After one year working for a major hotel chain she decided that she needed to make a career change. "I got frustrated in the hospitality business, because at the end of the day I didn't have anything to show for my efforts. People just kept coming and going." Chenling drew upon her long-standing interest in art when she turned to the yellow pages and called The New England School of Art & Design. She signed up for Introduction to Interior Design: Commercial. "The class was made up of 90 per cent women whose primary interest was decorating their own houses, but the course grabbed me and by the fall I signed up for the Diploma Program. I was especially intrigued by space planning. It was like putting together pieces of a giant puzzle."

For Chenling the first year Foundation Program gave her artistic skills that she had never before developed fully. She had taken art courses in the past, but the immersion in drawing, painting, and design awakened her skills.

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THE NEW ENGLAND SCHOOL OF ART & DESIGN

The New England School of Art & Design is a non-profit educational institution incorporated under Chapter 180 of the General Laws of the Commonwealth of Massachusetts and is recognized by the Internal Revenue Service as a tax exempt organization under section 501 (c)(3) of the Internal Revenue Code.

The New England School of Art & Design is licensed by the Commonwealth of Massachusetts Department of Education and is an Accredited Member of the National Association of Trade and Technical Schools. The Interior Design program is accredited as a three year professional program by the Foundation for Interior Design Education Research (FIDER).

The New England School of Art & Design admits students of any race, color, sex, creed, national and ethnic origin to all the rights, privileges, programs, and activities made available to students at the School. It does not discriminate on the basis of race, color, sex, creed, national and ethnic origin in the administration of its educational policies, scholarships and loan programs, and other school administered programs.

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Chenling and Susan review project floor plans at Tsoi/Kobus & Associates.
Tsoi/Kobus & Associates

Tsoi/Kobus & Associates was founded in 1983 by architects Ed Tsoi and Rick Kobus. The firm has grown from six staff members to over sixty with a ten member interior design department. Recently, Tsoi/Kobus has acquired projects in Chicago and areas outside the Northeast. The principals see such expansion as a key to success in the current economic climate. Representative clients include: Brigham and Women's Hospital, Faulkner Hospital, Harvard Medical School, MBTA, New England Medical Center, University of Chicago Medical Center, Ames Safety Envelope Company, Lotus Development Corporation, Millipore Corporation, Titlelist Corporation, and a number of local and national real estate developers.

Susan and Chenling are effusive in their praise for their employers. As Susan says, "Ed and Rick have created a working environment that encourages people to develop at their own pace. They recognize the unique resources each staff member brings to the firm and make a point of investing in people over time. As the company has grown it has remained very much an expanding family." Chenling adds that, "It is a very hardworking and at the same time very caring place in which to work." At Tsoi/Kobus there is not the competition among designers and architects that sometimes hampers a harmonious working relationship. Each respects the work of the other, and it is more than symbolic that architects and designers work next to each other rather than in separate areas.

Creating Space for People

The content of their work also inspires Susan and Chenling. They both become animated and enthusiastic when they describe the process of taking a project from conception to finished space. Chenling comments that, "Many people view institutional work as somehow inferior to private clients, but in fact designing institutional space has a much greater impact on more people's lives. I get satisfaction from knowing that I have helped to create a comforting environment for a wide variety of people. Sometimes design for individual clients comes down to 'What do you like?'. I find the competing and complex needs of a large organization more challenging and rewarding."

Susan describes her design of a CAT Scan Unit at Brigham and Women's Hospital as, "a real challenge to take a windowless underground space and create offices, reception areas, and examination rooms. Through the use of the atrium, special lighting, and finish materials we designed an inviting environment that counters the somewhat ominous nature of a high-tech medical facility. There is research indicating that patients recover faster when staying in a well-designed, comfortable space. Our first priority is to serve the needs of those who use the space."

The two designers have found that their previous experience working with people has been an important contributor to their success as designers. Chenling draws on her experience in the hospitality industry to communicate effectively with clients. Susan says that, "Interior design is another aspect of psychology. Often times people can not describe what they want in an interior space and my experience in teaching and counseling helps me solicit ideas and feelings that are not always apparent. Very subtle clues give us the information we need to complete a successful project."

Looking into the future Susan and Chenling see themselves continuing at Tsoi/Kobus. Chenling says that, "I have already seen the firm grow from thirty-five to sixty-five staff members and I look forward to being part of future growth. I can't imagine a place where my personal and professional needs could be better met." Susan adds, "The scope of projects I work on gives me a wide variety of expression as an interior designer." In the meantime, they both plan to take the National Council on Interior Design Qualifications (NCIDQ) examination, which will further solidify their positions as professional designers. And as they follow their chosen career paths, Susan and Chenling will continue to be on the look out for points of interest and opportunity along the way.
The New England School of Art & Design and Suffolk University have reached preliminary agreement on a proposal to offer a jointly taught Bachelor of Fine Arts degree. Final approval by the respective Boards of Trustees is expected by February, 1991. Under the University have reached preliminary agreement on a NESA&D and Suffolk to Offer BFA responsible for the liberal arts and art history, and Suffolk's College of Liberal Arts and Sciences is responsible for the studio portion of the program while attending NESA&D will help them turn these challenges into opportunities. Completion of the three-year Diploma Program is evidence of their commitment to learning, creativity, and hard work. As Joe Eller, Co-Chair of Graphic Design, said, "Your children have chosen a career." The annual luncheon at the Park Plaza was organized by Anita Stathakes with assistance from Felicia Onksen and Trish Winslow. Paula Rie presented a variety of not-so-serious awards to students deserving unique recognition. Honors for academic achievement were awarded to Pamela Smith, Sabrina Francucci, and Adele Maestranzi.

The speakers at this year's graduation were Robert McCarthy and Richard Bloch, principals of a Boston design and directing marketing firm. Their artistic and business experiences offered guidance for the career paths the new graduates will follow. "I have found the best way to give people advice is to find out what they want and advise them to do it." — Harry Truman. "So that's my advice to you."

Robert McCarthy focused on the role of criticism in the creative field. He urged the graduates to use criticism to stimulate their work and not to stifle it. "The creative process has very few right or wrong answers. It's a process that produces new ideas, new concepts, new solutions to problems. It's a process that requires an open mind and a willingness to challenge the old school. It's a process that invites conflict and debate." To be successful, artists and designers must be able to use criticism as a means of improving upon their talent. If criticism is viewed as rejection or failure, creative talent will not have the opportunity to thrive. As McCarthy pointed out, "The more successful you become, the more critics you will likely have...with any luck you may even be criticized by people who are paid to criticize." In the final analysis McCarthy noted that the best way to avoid criticism is "by doing nothing, saying nothing, and being nothing. It is my hope that in the days, months, and years to come, that you will seek out criticism - not hide from it."

Reflections on an Artistic Career

Richard Bloch offered graduates five quotations that reflected on creativity, education, communication, commercialism and the future.

"Every child is an artist. The problem is how to remain an artist once one grows up..." — Picasso. "It's difficult to keep that childlike view of the work intact in an office environment, but to a certain extent it is necessary."

"Education is what survives when what you have learned has been forgotten..." — B.F. Skinner. "I doubt that I can remember more than 5 percent of what I was taught during my formal education. What is left forms a framework of sorts for my ability to solve problems and learn from experience."

"The most immutable barrier in nature is between one man's (sic) thoughts and another..." — William James. "I have often noticed that what I consider to be the best design is often that design which communicates on almost a subconscious level...If a printed piece looks designed, it is often poorly designed...creativity is not the end goal: it is a process for achieving good communication."

"All paid employments absorb and degrade the mind..."— Aristotle. "To some people the phrase commercial art is an oxymoron. After all, how can it be art if it is commercial?...I look at the business part of what I do as a blessing in disguise...because I can do what I enjoy doing and get paid for it at the same time."

NESA&D and Suffolk to Offer BFA

The New England School of Art & Design and Suffolk University have reached preliminary agreement on a proposal to offer a jointly taught Bachelor of Fine Arts degree. Final approval by the respective Boards of Trustees is expected by February, 1991. Under the terms of the proposed agreement NESA&D is responsible for the studio portion of the program while Suffolk’s College of Liberal Arts and Sciences is responsible for the liberal arts and art history courses. The four and one-half year BFA will be awarded by Suffolk University. By drawing on the unique strengths of each institution an exciting new program is being created.

Suffolk University, located on Beacon Hill, was founded in 1906. It is accredited by the New England Association of Schools and Colleges. With over 5,000 undergraduate and graduate students in the College of Liberal Arts and Sciences, the School of Management, and the Law School, Suffolk has a long tradition of meeting the needs of students from a wide range of educational backgrounds. Since its inception, Suffolk University’s fundamental mission has been to respond to the evolving needs of society by providing an opportunity for motivated and capable students to obtain a quality education in a challenging yet supportive environment, at an affordable cost. The proposed Suffolk University/New England School of Art & Design BFA represents a shared commitment to the important role artists and designers play in all aspects of society.
Sizing Up the Situation

Young children, especially two-year olds, always want to know why. Once in a while adults wonder about the why of things, but most of the time we go about our business in happy oblivion to the great questions facing us. After all, if we thought about them part of the time we could get on with our important business. Well, one day not so long ago I was engaged in my usual business at The New England School of Art & Design, and out of nowhere came this big why.

Chicken or the Egg

Why is standard writing paper 8 1/2 inches by 11 inches? I started asking around the school and immediately ran into the old "chicken or the egg" dilemma. Either the paper was 8 1/2 by 11 because of the size of the machinery used to make it, or the paper size was chosen and the machinery was built to produce that size. I was tempted to consult a theologian conversant with the evolution versus creation debate, but instead decided to contact paper manufacturers. Maybe I should have called the theologian.

Walter Teller, president of Nimrod Press, gave a quick answer to the question, "Habitt." He harkened back to the days when paper was made on wine presses and paper size was determined by what a person could lift. The movement toward uniformity was evident as early as the Gutenberg Bible, which was designed to mimic the work of scribes. From then on standardization "happened like topsy" over the centuries.

Don Moore of S.D. Warren did a little research that shed some light on the subject. He figured that sometime in the 19th century paper size was standardized as mass production techniques became widespread. We talked about paper sizes mentioned in Sherlock Holmes (footscap, double foolscap, double folio), but he couldn't come up with literary references for 8 1/2 by 11.

The best guess I got from WWF Paper Corporation, Hammerhill, Mass Envelope, and the Nimrod Press was that the size was related to the size of a part of the King of England's anatomy. I shudder to think which part. One person said that if he ruled the world he would make standard paper smaller, because all the wasted white space. That led me to believe that given their fondness for white space perhaps graphic designers were behind the selection of the size. The Graphic Artists Guild assured me they were not.

Actually, for a time the federal government in its infinite wisdom did use 8 10 1/2 as its regulation size. The idea was to save money. But by using non-standard paper, this bureaucratic brainchild ended up costing the taxpayers even more. My suspicion is that politicians hated to send out letters that were much larger than the signed 8 8 by 10 glossies they love to give to their constituents.

Off to the Library

As any good researcher knows, eventually you have to bite the bullet and go to the library. Fortunately, I work near one of the premier reference institutions in the country, the Research Library of the Boston Public Library. It's the old building on Copley Square, so I felt like a real scholar as I climbed the worn marble steps and found a seat in the cavernous main hall. After what seemed like hours of pawing through the card catalog, I turned in my stack of requests and returned to seat number 116 where I would spend the better part of a day.

The earliest reference I found to paper size was in Richard Herring's Paper and Paper Making published in London in 1856. Herring describes the history of paper making and includes a plea for less government taxation (sound familiar?). Buried near the end of the book is a listing of standard sizes which include the smallest size of fine quality, "Tour" (12 1/2 inches by 15 inches). Ditto Printing (22 1/2 by 17 3/4); and Medium (22 by 17 1/2). These sizes are very near the standard pre-cut 17 by 22 size used for writing paper today (This size produces four 8 1/2 by 11 sheets, see if you can do the math.).

In the Wonderful World of Paper (1967), Angelo Cohn describes how in 1719 Rene Antoine Ferchalut de Reaumur discovered the process by which wasps made paper for their nests and how this eventually led to modern production methods. He also shows a two-page photograph of a typical American family of four frolicking in the ton of paper they consume annually. He cheerfully notes that Americans use far more paper than any other people in the world. No wonder we have a solid waste problem today. However, Cohn has nothing to say about 8 1/2 by 11.

Ernest Agustus wrote a twelve-part history of the Mead Pulp and Paper Company entitled, Our Mill (1924). Again, no light is shed on the subject at hand, but he did describe how after cutting the paper "sheets are counted by hand by girls who have had years of training in this work and who are noted for their speed and accuracy." He also pointed out the extent to which paper making has benefited men (my emphasis).

The ever-popular Classification and Definition of Paper (1928) defines writing paper as 17 by 22 with a basis weight of 20 pounds. And this standard is confirmed in the 1927 Standards and Specifications in the Wood Using Industries published by the U.S. Department of Commerce. You might be interested to know that the same volume sets standards for toilet paper and napkins, but does not set standards for railroad writing paper or wedding writing paper.

On the subject of standardization I conclude with Douglas McMurtie's Standardization in Europe (1930) in which he describes the "characteristic German thoroughness" in all aspects of printing down to standards for placement of letterheads, design of postcards, and layout of advertising material. He approvingly notes that such standards encourage the "frictionless working of the internal mechanism of the modern office or industrial organization." Thinking about what followed soon after this was written I couldn't help but wish that more friction had been created in the mechanism of the Third Reich.

It's Your Turn

I now know more about paper and paper-making than I would ever want to, but I still don't have the answer to my question. The net result of getting all this book dust on my hands is that I know the 8 1/2 by 11 standard has been around for quite a while, but I don't know why. Maybe I never will. Maybe I should grow up and stop acting like a two year old. But I still want to know why. If you have an answer, please write to I. Wonder, c/o this publication. We will publish (or not, depending on your wishes) the answer and/or best guesses. Illustrator Jay McBain is a senior majoring in Graphic Design.
Anne Blevins Admits
Her Place Is NESA&D

"When I was in high school, if I had known a program like this existed, I would have gone here," is how Anne Blevins, the new Admissions/Placement Director at The New England School of Art & Design, begins to talk about her vision for the school.

Anne first demonstrated her artistic talent at age four when she wrote and illustrated How to Sew and How to Cook a Turkey. In high school she continued drawing and painting for the yearbook and newspaper, but "at Liberty Center (Ohio) High School art was something you did for fun and never was thought of as a profession." After graduation in 1976, Anne worked for a law firm in Detroit. While there she practiced her art by drawing illustrations used for trial evidence. "Once I drew a picture of a child's leg stuck in a snowmobile chain. Another time I illustrated a man's face being ripped off while changing a truck tire. The drawings were immature, but I did have a chance to see how my art could have practical applications."

A Creative Move to Boston

In 1983 Anne decided to pursue her interest in art by moving to Boston and attending art school. 

"I began work at the advertising firm of HBM Creamer where I moved up from administrative assistant, to creative secretary, to art buyer. It was affirming to see creative people spending their days in pursuit of their art. For the next three years I learned a great deal about both the business and artistic sides of working in advertising." The advertising industry was an early victim of the economic slowdown and in 1987 Anne found herself without a job.

Pursuing a love for animals and medicine, Anne spent a year as a surgical nurse at Angell Memorial Animal Hospital. When she realized that she constantly wanted to draw the animals she nursed, Anne decided to renew her pursuit of personal artistic expression. She started to call Boston-area art schools to see if they had job openings. Her hope was that she would take courses while working at the school. "I called The New England School of Art & Design and Chris Rufo, the president, answered. I asked if they had any openings, and said that they must at least need a receptionist. Chris laughed and said to come in for an interview." Last year, Anne's role was expanded to include admissions and placement. Her personal and professional experiences provide her with a unique perspective on the needs of students before, during, and after attending NESA&D.

Admissions

On the admissions side Anne realizes that students have a variety of learning styles that require individual attention. "NESA&D does offer a very personal approach to art education. We always want to know our students on a first name basis." Over the coming months Anne will be contacting high school art teachers to make them aware of NESA&D programs and encourage their students to investigate the school. Also, NESA&D teachers will be going into high school art classes to lead lessons and give students a preview of what to expect should they choose to attend. Anne would like alumni to become involved in the admissions process by recommending candidates and attending college fairs. "We have a great reputation among those who know us and I hope to expand our market throughout New England. I know from my own high school experience that the NESA&D curriculum is an attractive alternative for many students."

Placement

On the placement side through her experience in advertising Anne understands the qualities art and design businesses look for in new employees. She is expanding the NESA&D employment network throughout the creative community. "Finding a job is a full time job. One advantage is the option for students to take internships at local design firms. Given the current state of the economy it is more important than ever that students take advantage of the opportunity to work in their chosen fields while still in school." Anne regularly receives notices of job openings and encourages graduates to contact her if they are looking for work or have a position available.

Anne has not abandoned her reason for coming to Boston. She has taken several drawing courses and finds that her own creative growth helps her communicate with prospective students. "I am still at the point of learning so much and seeing things in new ways that when I meet students I share more with them than just the facts about the school."
NESA&D Students on Loan to Medford Public Library

Medford Public Library, like most agencies of local government, is struggling to serve the needs of the public on a very tight budget. Ellen Rauch was appointed library director in 1989 and one of her early priorities was to improve the physical layout of the building. "The library was built in 1959 and not much has changed on the inside. The open plan is a plus because it is very flexible, but it is a challenge to create an interior space that is a coherent whole."

Since 1989 when she spent a year in Denmark studying library architecture, Ellen has been interested in the impact of design on effective delivery of library services. She says that, "My research on Scandinavian design inspired me to apply their techniques to other libraries where I have worked."

By 1989 Ellen decided she needed to redefine her design skills, so she enrolled in Introduction to Interior Design: Commercial at The New England School of Art & Design. "The course was perfect for me. The content was rigorous and challenging and the atmosphere was comfortable and non-competitive."

When Ellen wanted to develop a new interior design plan for the library, it was natural for her to think of The New England School of Art & Design as a resource.

Formulating a Plan

Ellen and Interior Design Chairperson Heidi Richards, formulated a workplan that was presented to Heidi's Materials for the Interior Designer II class. Among the elements in the plan were a need to be accessible and attractive to a wide range of library patrons, ease of maintenance, and a plan that could be implemented over time. The class was divided into teams each of which was assigned a specific area of the library. After an initial tour of the building the teams returned to NESA&D to begin research on materials and furnishings. Preliminary layouts were prepared and the teams went back to the library to meet with appropriate staff members.

As final designs were formulated, coordination among the teams became crucial. Collaborative design was an important part of the learning experience. Kim Lawlor, a first year student with experience in interior design, pitched in and we had to be really, really clear about our concepts necessary to making a conference of this size a success. We look forward to similar collaborations in the future.

Fund Raising Underway

Currently, the library is engaged in a fundraising campaign for improvements to the children's section. The Library Board hopes to raise $50-60,000 for new carpeting, bookshelves, furniture, and room dividers. The newly formed Medford Joint Service Club Council is assisting in the fundraising effort. According to Ellen Rauch, "The presentation boards prepared by the NESA&D students helped to inspire the Service Club. I am not sure they would have chosen the library as a fund raising project without having something concrete to look at. We are working with a local architect who is incorporating many of the students' ideas into his plans. I can honestly say that The New England School of Art & Design has played a crucial role in the improvements we hope to make."

A New Letterhead

After the completion of the interior design project, another NESA&D class addressed the graphic design needs of the library. Jamie Aromaa's Introduction to Graphic Design class submitted ideas for new library letterhead. From several submissions a design by Rick Schober was selected. Rick says that, "When I thought of library I thought of books and when I though of Medford I though of the letter M. I tried out several ideas, but felt that the one I submitted was the most straightforward." Ellen Rauch's assessment of the design is that, "The logo by Rick was just what we wanted. It clear, clean, and very inviting."

Introduction to Graphic Design is the first formal graphic design course Rick has taken. He has worked in the graphic design department at Arthur D. Little for the past three years and at the urging of his company is now pursuing additional training. As an English major turned desktop publisher, Rick sees the value in learning more about the underlying creative concepts of graphic design, and he plans to take additional courses in the future.

Instructor Jamie Aromaa enjoys involving his students in real-world assignments. "Over the years we have assisted a number of non-profit organizations and the quality of the student work has been consistently excellent. Submitting ideas that might actually be used heightens interest and effort and gives students a piece of portfolio-quality work."

The New England School of Art & Design prides itself on offering students an art and design education attuned to the needs of the marketplace. Course projects can create experiences similar to those students can expect once they begin work in their chosen field. We are always looking for additional class projects. If you or your organization would like to have the enthusiastic services of NESA&D students, please contact Anne Blevins at 617-536-0383.
Jean Hammond

Jean Hammond graduated from Framingham State College in 1970 and taught in the Boston Public Schools until 1980 when she decided to pursue a career in art and design. She attended The New England School of Art & Design and received the JWS Cox Award for outstanding accomplishments as a student. Jean has worked at Designworks, and in 1983 she founded Jean Hammond Design.

She brings to the school a commitment to creative design and a sensitivity to the needs of students which ensure a dynamic future for the Graphic Design Department.

Q A

Let's start at the beginning. What led you to a career in art and design?

I started a long way from graphic design, teaching fifth grade in the Boston Public Schools for ten years. I love the way ten and eleven year olds have a rich fantasy life that has not been socialized out of them.

By 1980 it was clear that teacher layoffs were going to continue, and I began to take classes at Mass Art. I quickly realized that I wanted to fulfill my earlier wishes for an art career and decided to leave teaching. I chose to attend The New England School of Art & Design because of the respect the school had for my previous experience. Bill Davis deserves the credit for taking a chance on a thirty-year-old with a slim portfolio. My husband, Ralph, provided unending encouragement. Without him I probably would have lost my mind.

I come from a working class family and never have been able to shake the idea that there should be a practical aspect to most things. As a part-time cabinetmaker, my father especially appreciated the craft aspect of graphic design. Still, like many people in the design business, I have had a hard time explaining to my family exactly what I do.

Q A

How have you survived the isolation sometimes associated with free-lance work?

Ever since leaving school I have shared space with two other designers, Richard Spencer, a graphic designer, and Diane McCaffery, a cartographer. Not only do we share equipment and rental expenses, but we provide each other with emotional support and objective criticism. We retain our professional independence in a creative community. It amazes many people that we have remained friends for all these years; maybe it's just because we all love food and take time to eat lunch together.

I intentionally did not want to get into the position of managing rather than designing, so our co-op arrangement has worked very well for me. Also, I try to be serious about design, but try not to take the whole thing too seriously.

Q A

For you what makes education at NESAD special?

Most of all it is the relationships among students and teachers. It's hard to explain, but as a student and teacher I have seen the development of very close and collegial friendships. NESAD is a different kind of place. It is not so much the program, as it is the way we all work together toward common goals. Personally, I am still in touch with former NESAD instructor and mentor Edith Allard, who first got me interested in book design.

Also, the student mix encourages learning from one another. Night students tend to have immediate goals, and day students tend to be fresher, less inhibited by conventions. Older students starting over again may feel limits to what they can do, but push at the limits. Younger students feel there are no limits, but then may not push hard enough. This diversity among students fuels creativity in the classroom.

Q A

What are you going to do now that you are in charge of the Graphic Design Department?

I think that we have come to a time that is critical, not just for NESAD, but for a lot of schools. Declining enrollment, increasing regulation, the economic climate, and the challenges of new technology make it imperative that our curriculum isn't just current, but is looking forward into the future. I especially would like to support faculty development. And I will do as much as possible to act as a bridge among individual instructors and departments. We have an outstanding professional faculty, and I want to make sure that the Boston graphic design community is aware of the quality of our program. Also, the joint BFA with Suffolk University should give students an especially exciting option.

I would like to explore the availability of additional studio space nearby and would really like to provide a social space for students and faculty to meet informally.

Q A

How can the challenge of computer graphics be addressed?

This technological revolution raises many important questions. If we are going to say that we are leaders in training designers with the current technology, we have to be sure we don't forget about design. Being a designer has nothing to do with a computer or with any of the other tools that we use. Being a designer is a way of thinking. Design is in your mind. It is what you see and what you hear. A graphic designer is a kind of communications catalyst. Classes in graphic design and typography always will be integral to developing real design skills. There have been revolutions in art and design before. This is just the latest.

I think we are doing a pretty good job of taking designers and showing them how to use a computer, but it's a totally different thing to take students who don't understand what design is and try to teach them about computers at the same time. Students are still mesmerized by the machinery. It is really hard to work against the marketing plan of computer companies who tell you that if you point and click you can be a designer.

Q A

How do you judge good student work?

Whether or not it communicates well and whether or not it is well made. I want to see a commitment to the idea and the implementation of the idea.

Q A

Do you have personal art you pursue?

For the past two summers I have gone to Penland School of Craft in North Carolina. It's renewing to spend time in a community of people who have no other concern than their craft. I have worked in fiber, hand bookbinding, and baskets. Working with materials like fibers and paper remind me that part of the creative process is learning to work with the grain. I hope that these sensibilities carry over to my day to day work and teaching.
Doug MacElroy (Drafting) has been elected to the Board of Directors of the South End/Lower Roxbury Open Space Land Trust, Inc. The non-profit organization is currently representing six community gardens and two mini-parks.

Harry Bartnick (Foundation) taught a realism painting course at Bennington College as part of Art New England’s summer program. He participated in a group show, Trouble in Paradise, which traveled to the University of Maryland in October.

Francine Koslow (Art History) continues to write reviews for Art Forum. Recent reviews from galleries throughout New England include: Mario Diacono, Suzanne Vincent, Aaron Fink, Henry Schwartz, and Marjorie Moore. She also is a contributor to Art New England. The Print Collector’s Newsletter, and the Journal of the Fantastic Arts.

Bob Linisky (Former Graphic Design) took a group of graphic designers to the Soviet Union. He is in the process of putting together a slide show.

Michael Valvo (Interior Design) has taken a break from teaching. His design practice in Boston and Washington, DC has left him without any time to teach.

David Omar White (Cartooning) has completed a 6 ft by 16 ft oil painting, Telumero Colorized. It has been installed at Tapas restaurant in Cambridge. As reported in the Boston Globe, Omar’s murals of scenes from the movie Casablanca have been in storage since the Harvard Square restaurant of the same name was demolished. Fortunately for food, drink, and art lovers the popular spot is slated to reopen at the renovated Brattle Theater, complete with Omar’s murals.

Jamie Aromaa (Graphic Design) was featured in a recent Boston Globe article about the Melrose Jazz Festival. For the past three years he has designed the logo and graphics for the festival, which this year attracted over 500 fans.

Michael Brodeur (Foundation) had a one person show, Moons, Poles, and Others, at Lander College in Greenwood, South Carolina. “I sent twenty drawings and paintings reflecting work of the past five years. I flew down for a reception and lecture, which was attended by alumna Julie Leonard. In October seven of my paintings were featured at the opening of the Business Wave, a Boston communications company.”

Greg Garvey’s (Computer Graphics) computer mural Terram was featured at the SIGGRAPH ’90 in Dallas. Greg also chaired a panel, Interactive Art and Artificial Reality. In addition, Greg’s work was included in the show, New From the USA in San Pablo, Brazil. His computer graphic portrait Ted and Liza, which features NESA&D instructor Ted Filosi, was shown at the Provencetown Art Association show in September. His piece, Inuenahubum, will be shown in the windows of Neiman Marcus as part of First Night.

Welcome to New Faculty Members:

David Campbell, Watercolor
Stuart Cooperrider, Copywriting
Leslie Frank, Color for Interior Design
Jennifer Fuchel, Computer Graphics
Francine Koslow, Art History
Michael Marlow, Design
Ellen McDonough, Desktop Publishing
Suzanne Vincent, The MFA
Edward Poll, Commerical Interiors
Linette Renaudie, Calligraphy
Paul Sanchez, Interior Design

Interior Design seniors are competing in the Architectural Digest student design competition. The project involves the complete design of an apartment. The seniors travelled to New York City for Designers Saturday and spent the day touring showrooms and meeting with company representatives. The student chapter of ASID has been holding similar activities in the Boston area.

Fine Arts students have participated in a variety of special activities. We attended the figure show at the MFA, the annual drawing show at the Cyclorama, and toured Rugg Road paper studio. John Cage was showing his work on edible paper. No one tried to eat it—it’s not very tasty. Susan Nichtor conducted a special portfolio review to help us prepare our work for the spring. This year we have a very close-knit group and we support each other as we try new media and ideas.

The student chapter of ASID is planning a trip to Washington, DC for similar activities in the Boston area.

Maria Dimastromontio (ID 91) is a graphic design assistant at the Greater Boston Chamber of Commerce.

Marianella Romero (ID 91) did graphic design for Pale Poste.

Sarah Weitz (ID 91) worked for Wellesley Design Consultants assisting in the design of retirement communities.

John Groves (ID 91) worked for DAKA as a freelancer.

Kristin McCormack (ID 91) worked for Lodi and McCormack advertising in the summer and for DAKA during the fall.


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Alumni Notes

Daniel McCarron (GD '62) writes, "Recently I was appointed University Printer at Harvard University. I oversee design, type specifications, and printing for the oldest and largest privately held academic publisher in the country."

Joyce Saunders (ID '68) has been selected for inclusion in the 1991 edition of Baron's Who's Who In Interior Design. Joyce is Director of Space Planning at Boston College.

James Birmingham (GD '87) reports that, "In 1989 I started Birmingham Sign Design and think that being your own boss is the best feeling in the world. Clients include: Flare of Boston, Herb Chambers, Back Bay Stationers, Sea Sport, Back Bay Hair Designs, Papparama, and Eastern Yachts.

Jeff Poole (ID '74) works in design and sales for Factory Coop Furniture Center in Gardner. He believes that, "Rumors of economic slump are greatly exaggerated. Let's get positive!"

Kim Peterson Happeny (GD '82) is co-owner of Exhibit A Graphics in Woburn. "In 1983 I left an ad agency for a design studio. I stayed there for five years and met my current business partner. We incorporated in 1988 and have been growing and expanding at a decent pace considering the state our state is in."

David Echeter (GD '79) writes that "Alan Associates, a marketing and design firm in Methuen, celebrates its first full year in business in November, 1990. My partner is Dave D'Apice, a Boston College marketing major." Partial client list includes: Staples, NESCO, Alpha Software, and Leggat/McCull.

Joe Flavin (GD '80) is a computer graphics technical illustrator at the MIT Lincoln Laboratory. "My diagrams and charts are used for brief President Bush on high-tech defense research. Others were used in a slide show that was taken to Moscow as part of an American/Soviet technology exchange organized by MIT."

Paul Lanoix (ID '79) is a senior designer at William Hodgin's, Inc. in Boston. He designs custom furnishings and oversees children's toys.

Lisa Campennali (GD '87) is art director at Rieser, Rieser & Gaudino in Coral Gables, Florida. "South Florida is wonderful, but I sure do miss the snow, when football is on TV. (Maybe I'll move to Canada?)"

Kim Adams (ID '88), formerly with PC Imaging, is a designer at Grand Design in Marblehead.

Lena Ciamarra (FS '84) is an illustrator for JGM, Inc. in North Andover. "The company designs lingerie for Victoria's Secret. I translate the designers ideas into a technical sketch from which a pattern is made."

Jean Homser Bernotas (ID '77) is a graphic designer at the University of Massachusetts in Amherst. She designs and produces publications for the Cooperative Extension Service by means of desktop publishing.

Nancy Khoury (FS '92) is assistant art director at the Commonwealth Group, an advertising/public relations firm, in Hyannis.

Lynne Foy (GD '83) is a self-employed illustrator and designer with primarily business and trade clients. "If you need a logo or a full range of business cards, I can help you out."

Joseph Almadian (ID '57) lists as completed projects for 1989-90 the Crystal Casino in Aruba; the dining room at the Sonesia Hotel in Amsterdam, the Netherlands; and the renovation of the Ramada Renaissance Hotel in Atlanta.

Stephen Murray (ID '83) writes, "I married Paula Pellerin in Lowell on June 28, 1986. We bought our first house and moved in on our first wedding anniversary. On June 28, 1990 we brought home our first child on our fourth anniversary. Welcome Stephen Gerard Murray, Jr."

Richard Buswell (ID '75) lives in Lynchburg, Virginia and has opened a stained glass studio in Missouri. He and his wife just moved into a new house he designed, and they are partners in After Hours, specializing in glass jewelry.

Marjorie Lee (ID '84) is an interior design instructor at Endicott College. She also does space planning and design consultation for individual and corporate clients.

Thomas Caspary (ID '75) is in sales and design for Fran Murphy Interiors in West Palm Beach, Florida.

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Karen Hirsch (FS '77) is a freelance graphic designer in Lynn. From 1983 to 1988 she worked as Publications Manager for McBer & Company in Boston.

Tracy Parker (ID '88) is attending the Oman Mills training program and will be opening her own photography studio.

Terry Parker (FT '89) is also working for Oman Mills as well as for Seasonal Sensations as a calligrapher. She personalizes children's toys and artwork.

Did you receive a mailing asking if you want to be listed in the NESA&D Alumni Directory? If you did not get the mailing or forget to respond, there is still time to be listed. Call us or drop us a line with your name, major, year of graduation, and home and business telephone numbers and addresses.

We are establishing an Alumni Council to plan NESA&D alumni activities. If you are interested in helping, call Dick Fahnander at 617-536-0383.

NESA&D Bash
The evening of April 6, 1991 will be an opportunity for alumni, students, faculty, and friends to Celebrate the NESA&D Moments of Your Life. Boston's Children's Museum is the site for the first-in-a-long-time social event. Formal invites will be mailed early next year, but mark the date on your calendar now. It won't be fun without you.

Alumni Show
During the month of July, 1991 we will be having another Alumni Show. Now is the time to begin thinking about work you would like to exhibit. Details will follow.

Sue Handman (GD '73) writes, "My business, Sue Handman Artwear, is eighteen years old and a lot of fun. I've been a Boston area artist for four years. I am married with two girls 3 and 1 1/2 years old. Boy, the years fly!"

Terry Stewart (GD '79) is a Senior Consultant in computer graphics for Bob, Allen, and Hamilton in Bethesda, Maryland. "I want to thank NESA&D for giving me an opportunity to pursue graphics. Special thanks for their strong teaching and guidance goes to Frank Raneo, Chris Rufo, Bill Maynard, Jim Smith, Ray Barron, and Mr. Cox."

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Call 508-352-7446 for more information.

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breaking into freelance illustration quite heavily now and am still trying to get my children's book published."

Ralph Calderwood (GD '66) is Studio Director at Cosmopulos, Crowley & Daly in Boston. "Recently I designed and executed a sixty page souvenir program book for the American Liver Foundation's Mike Milbury Coach of the Year Tribute."

Adele Maestranzi (GD '90) has been doing freelance work on a Mac for Filene's, Mark Hunt Backdrops, Lightsources, and the Massachusetts Higher Education Assistance Corporation. Martha Judge (GD '89) reports that, "I got married to Jude Castro in September and honeymooned in Spain, France, and Italy for a month. I am due to receive a BFA from Northeastern next June and want to continue for an MFA, possibly in Europe."

Cynthia Androski-Moore (FI '74) designs fabric for Correlated Fabric Printers in Lawrence. "I particularly enjoyed reading about Frank Raneo. He will be missed. He was a big part of many of my happiest NESA&D memories and was very close to our Class of '74."

Raquel Ghinaglia (GD '87) owns a design studio in Caracas, Venezuela. Jeanne Reilly (ID '90) is the Assistant Drafting Designer for William Hodgins, Inc. in Boston. "My position was posted at four schools, and a NESA&D grad ended up with the job!"

Richard T. LaRoche (GD '57) is the owner of a graphic design studio in Boston. His watercolors have been sold to several private and corporate collections. He has exhibited in the Boston 350 show, the Channel 2 Collection, and numerous other shows throughout New England. In 1989 he won the Marguerite Elliot Peasee Memorial Award from the Rockport Art Association.

Maureen Sheehan LaRoche (FI '57) worked in the advertising department of Jordan March and continues to pursue her work as a watercolorist. Suzanne Fletcher (GD '89) is a graphic designer for Kelly Paper in Los Angeles. "Working as hard as I did at NESA&D turned out to be worth it."

Lee Morrill (GD '67) is a freelance designer with clients in health care, high tech, and small business corporate identity. "I have recently moved to a rural New Hampshire setting, more like that of my Vermont roots. I am designing and building a new studio. Woodworking is a second career."

Dean Noble (GA '80) has moved to New York and is Senior Vice President at Altschiller, Reitzfeld, Davis / Tracy Locke. "The happiest you'll ever be is working for one person, yourself. The Red Sox will never win the World Series in our lifetimes. People are actually friendlier in NYC than Boston and you can make a lot of money. You can also spend a lot. Ted Smith, thanks for your letter. Joe Farnum, get a job."

Craig Harrison (GD '84) is Creative Director for Iguana Advertising in Springdale, Utah. "Just moved to Utah—Zion Canyon, great scenery, low cost of living. Our clients are in the bicycle industry from Los Angeles. It proves that you can service clients without having to constantly hold their hands."

The Annual Fund Drive

Please Respond Generously

Now! NESA&D Stuff

At last, long-suffering New England School of Art & Design alumni have a chance to purchase their very own NESA&D insignia stuff. And just in time for the holidays! Every quality product will give you years of use. Items for sale include (in photo): Coffee Mugs $4.50 (White ceramic w/blue lettering); 100% Cotton T-Shirts (White w/neon orange, $15.00; Neon green with orange, $17.00); Beefy Sweatshirts $32.00 (White /neon orange); Cotton Aprons w/pockets $16.00 (Red or Blue); Analog Display Watches $32.00 (Women's/ Men's, Black/Brown Bands); Decals $1.00. Complete the order form and we'll carefully send you your choices. Or stop by the school and pick out your favorites.

The New England School of Art & Design

Art & Design Reply Form

Name

Are you a NESA&D graduate? ________ Major ________ Year ________

Number and Street

City ________ State ________ Zip Code ________

Home Telephone ________ Business Telephone ________

Employer ________ Position ________

Would you like to be included on our mailing list? ________

News you would like to share in the next issue of Art & Design:

Your ideas for Art & Design articles and/or comments about this issue:

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

Steve Gildea, Local Library, oil on canvas

Gallery 28 is a vital part of the educational program at The New England School of Art & Design. It provides students with immediate exposure to the work of some of Boston's most interesting talents in the fine arts and design. The past several shows have demonstrated the diversity of Gallery 28 offerings.

David Jorgensen's Drawings for Children of All Ages attracted a large and enthusiastic audience. His illustrations of traditional folk and fairy tales prompted one reviewer to call Jorgensen and his work "living artistic treasures." After these soft and soothing images, Gallery goers experienced the psychological explorations of Joseph Phelan and Architecture of the Uncornered. Xerography, paint, and window frames gave viewers a look into the multiple interpretations of everyday reality. From Zen to Bill Cosby and from the sacred to the profane, Phelan suggests a way to see interconnectedness amid the clamor of modern life.

Pixellations, the July Gallery show, was named a hot pick by The Tab newsweekly. The Gallery was filled with architectural drawings, desktop publications, color thermal prints, processed photographs, and animation created by over thirty NESAMD computer graphics students and faculty. Their work showed how computers can be used to create art objects, and practical projects, often at the same time.

The fall season began with a Design Invitational. Five of Boston's most innovative and influential graphic designers, Bruce Crocker, Nancy Skolos, Thomas Wedell, Clifford Stoltze, and Michael Toth, showcased a wide variety of approaches to good design communication. Each designer's unique interpretation of design issues was shown through typography, graphic collage, and multiple-exposure photography. The show's collection of logos, advertisements, posters, packaging, and catalogues demonstrated a union of art and design.

The October show was an opportunity to honor the work of long-time and recently-retired NESAMD instructor Bill Maynard. The Tip End of Cape Cod is a series of paintings which depict the artist's observations and feelings about an area unique in its subtle and ever-changing quality of light. November is the first opportunity for Gallery 28 to present the work of Lydia Martin. Glass, is a series of recent oil paintings which explore the illusions of transparency and reflection using windows, mirrors, and vessels. Martin brings modern sensibilities to the methods of the old masters. "Painting is a constant discovery of life and the desperate attempt to record what the artist has found."

From the interior world the December show takes viewers out of this world with Steve Gildea's Things I Would Miss on the Way to Mars. Gildea's presents a combination of computer-generated images and paintings. "For the romantic the grass is always greener...especially on your way to Mars." An opening reception is set for Saturday, December 8 from 1:00 to 3:00 p.m.

Gallery Director Linda Leslie Brown has a limited number of openings for additional artists to complete this season's schedule. If you are interested in exhibiting your work, please contact her at the school.

The New England School of Art & Design
28 Newbury Street
Boston, Massachusetts 02116

Address Correction Requested