As Chairman of The New England School of Art & Design at Suffolk University, it is my pleasure to once again have this opportunity to communicate with you, our alumni. As many of you know, we merged with Suffolk University and became a department within the College of Arts and Sciences in 1996. Because of this merger, we are able to offer both a Bachelor of Fine Arts (BFA) degree in Graphic Design, Interior Design, and Fine Arts, as well as a Master of Arts (MA) in Interior Design. Our association with Suffolk University allows us to offer art and design students a fuller, richer experience during their years with us.

One of the ways in which we attract prospective students is through our scholarship programs. Currently, Suffolk University is in the midst of a very special fund raising campaign dedicated solely to the College of Arts and Sciences (CAS) called The Campaign for the College. This special campaign is raising moneys for endowment, general operating expenses, faculty development, building renovations and acquisitions, and scholarships. Through the thoughtfulness and generosity of alumni like you, The J.W.S. Cox and the Peter and Gretchen Paige Scholarship Funds were established specifically to help art and design students. Over the years these funds have provided over $68,000 in scholarships to over 50 students, many of whom have gone on to become contributing members of the professional art and design community.

I hope you will take a moment to reflect on your art and design education at NESA/D/SU and help us to provide other young artists and designers the chance at realizing their dreams. Please look over “The Campaign for the College” information on page 6 of this newsletter, and give as generously as you can to our scholarship funds. The future of our students depends on you! Thank you.

Sincerely,

William Davis
Chairman, NESADSU

ALUMNI PROFILE

Ever wonder what happened to the people in your class or other graduates from our wonderfully small school? In each issue, we’ll bring you news from other alumni who are out there with you in the real world.

Kathleen Callaghan-Russell
Class of 1995 • INTERIOR DESIGN

I never it could be said that the threads of a life had been woven together in the most providential way possible, then that could be said about Kathleen Callaghan-Russell. Those threads – nursing, interior design, and family – form, for her, a cohesive whole, held together by the glue of laughter. And any two, without the third, would have made a very different tapestry.

Kathleen, who grew up in New York City, has been known since childhood as “Trinka”, because her father thought she looked like a comic strip character named Katrinka (“a short, fat, muscled, blond lady”) and her five brothers tagged her with the shortened version. While earning a nursing degree from the College of Staten Island, she trained in trauma and intensive care at such hot spots as Bellevue and Coney Island Hospitals (“I was almost burned out by the time I got out of school!”). After graduation, she married and in 1981 her husband, Joe, took a job as an air traffic controller at the Boston Center in

CONTINUED ON PAGE 2
Kathleen Callaghan-Russell
CONTINUED FROM PAGE 1

Nashua, NH and the couple moved to New England. She continued nursing, at Burlington's Lahey Clinic, as well as in Portsmouth, and gave birth to a son (also Joe) in 1985, before the rigors of trauma work caused her to reevaluate her career path. "I was burned out by then. I knew I didn't want to be a supervisor because I couldn't think of anything worse than being in charge of a group of women who hated their jobs... so I decided, for philosophical reasons, to get out of nursing. And it's interesting how everything since has meshed...everything that's happened in the course of my adult life has led me to what I'm doing now."

Trinka

The acquisition of their first house, along with a long-time interest in art, led Trinka to consider a career change to architecture or interior design. She took a drawing course at The New England School of Art & Design and knew then that her future lay somewhere in design. "I knew I wanted to do something with art, something creative. After working in science, well, it's so exact...and I really prefer something more spontaneous. And art is really just the complete opposite of nursing." So she continued to take art classes and "fell in love with it". Becoming a student again, this time with a two-year old son, while nursing part-time and running a home, was challenging but she did coursework on a part-time basis and juggled everything else.

In 1991, three-quarters of her way through the Interior Design program at NESAD, Trinka gave birth prematurely to twin boys, Owen and Ryan. This might have disrupted anyone's progress through school, but in Trinka and Joe's case, the joy of twins was tempered by the realization that both boys had cerebral palsy as a result of a rare condition called "twin-to-twin transfusion" as well as their prematurity. Owen was, in addition, legally blind; Ryan slightly visually impaired. With her interior design education temporarily on hold, Trinka and Joe spent the next few years "as zombies. We didn't even know what Medicaid was and husband, Joe

Owen, Ryan, and Joe Junior

Trinka and husband, Joe

until the boys were two-and-a-half. It was a steep learning curve.... I did a lot of reading and soul-searching. But you can't be angry. It's counter-productive and not good for the rest of your life." But, she added with a laugh, "I always said I didn't want a dull life! You have to be careful what you ask for 'cause you might get it!"

Three years after the birth of the twins, Trinka returned to NESAD part-time and, in 1995, finished the Interior Design diploma program. She then decided to merge her nursing background, her training in interior design, and the knowledge she had gleaned from her sons' experiences to forge a career in universal design, which insures that interiors are appropriate for people of all physical abilities. Alterations to their own house involved adding ramps, opening the floor plan to eliminate structural barriers, and placing furniture to permit easy, comfortable passage from room to room. ("You have to know how far they'll be able to go without having to hold on to something."). The twins' bedroom and bath were made wheelchair and walker accessible, with remarkable results.

"The impact it's had on their lives has been so phenomenal. What it's done for them in terms of independence and self-esteem is amazing."

In her business, Inside & Out Universal Designs, she consults primarily on residential projects but has also designed gallery and studio space for the Rockaway Artists' Alliance in Queens, NY. In working with architects and other interior designers, Trinka has found many who "are so caught up in the letter of the law of the Americans with Disabilities Act (ADA) that they follow the rules instead of really looking at a design to see if it will work..... Plus our society has taught us to be so up tight about people with disabilities...Our culture is all about physical perfection. For me it's such a comfortable thing, so teaching people that it's not such a big thing is easy."

In the Fall of 2001 Trinka assisted in teaching a graduate-level course in advanced human factors and universal design at NESADSU. "Because I can't get out there full time and do this kind of work, I love the fact that I can teach. I can show people how easy it is to make things accessible.... and I feel good about the fact that I'm spreading the word. I think I have a lot to give."

The twins, now 11 (Joe is 17), are in New Hampshire public schools, which providentially rank number one in the country for full inclusion for children with disabili-
1989 • Matt Riva was married on October 13, 2001 to Tiffany Middleton in Haverhill, MA. Matt is currently the Design Director at WFXT-TV (Fox 25), while Tiffany is a promotions writer and producer for WBZ-TV in Boston. They’re living in Revere, MA and you can reach Matt at mriva@mediaone.net.

1999 • Cressida Lerman is currently working as an Educational Consultant at Suffolk’s Ballotti Learning Center. As such, she counsels NESADSU students who are in academic difficulty, helping them with time management, study skills, or visual concepts as needed. She is also enrolled in Mass Art’s 2-D graduate program, specializing in printmaking. On top of all that, she’s just joined our Alumni Advisory Board, for which we’re very grateful! Her e-mail address is Cressida@hotmail.com.

2000 • Joel Gendron designs book covers for college texts published by Allyn & Bacon in Boston. His office is in the new wing of 75 Arlington Street, where NESADSU is located, so he’s into his 5th year at the same old commute.

1999 • Katherine Hemstreet was married on November 11, 2001 and honeymooned on Nantucket. Katherine’s husband, Douglas Cooper, is a builder, repairer, and restorer of wooden boats, with a shop in Falmouth, MA. They’re living in Falmouth and on Commonwealth Avenue in Boston, as Kathy is still with the Boston Consulting Group.

1971 • Ken Groppi, President of Groppi Communications, has moved his company headquarters from Braintree to Plymouth. The new facilities are located in a 19th century rope factory that has been converted to professional, high-tech office space (36 Cordage Park Circle, Suite 211, Plymouth, MA 02360). You can reach Ken at ken@groppi.com.

1988 • Ana Paula (DaSilva) Figueira e-mailed us from Amsterdam, The Netherlands, where she lives with her husband and year-and-a-half old daughter, Caterina. Ana currently works for Intralox Europe where she is the Internal Account Manager for Spain and Portugal. She and her husband are relocating to Lisbon this Spring, but you’ll be able to reach her at apdasilva@hotmail.com.

1999 • Linda Patryn has recently left laid-back California and returned to her roots in Bedford, New Hampshire. She’s working for The Ledy Group, a staffing agency, and can be reached at lpatryn@aol.com.

2000 • Anna Valleser is living and working in the Los Angeles area and was married in December 2001 to Ryan Tacadena. She is currently a production artist at Vivendi Universal Interactive (formerly Havas Interactive), which owns Universal Studios and Houghton Mifflin and is partnered with Fox Interactive and Mattel. You can contact Anna at anna_valleser@hotmail.com.

Just Heard From

1969 • Richard Richards e-mailed NESADSU from Whitney Point, NY, where he works as a self-employed designer and consultant, providing design services to homeowners. Richard can be reached at rich2253@aol.com.

1950 • Frank Moulin is living in Manchester, NH and retired 8 years ago after 43 years in the newspaper business. He started with papers in Portland and Bangor, Maine, then spent the last 38 years doing advertising layout for the Manchester Union Leader, where, for ten years he worked with Gary Destramp (1982).

1971 • Paul Noble e-mailed us from Miami, Florida, where he works as a self-employed graphic designer and continues to paint. After graduating from NESA, he spent five years in the advertising business in Boston, then traveled the country doing art shows. He lives with his wife of 32 years (they were married while he was at NESA) and they have two children, Max (21) and Brooke (18). Contact Paul at TheNoble4@aol.com.

Class Agents

The first issue of the alumni newsletter brought four more volunteers to our roster of Class Agents:

Fred Stearns from the class of 1954, Ken Groppi from the class of 1971, Pete Gugliotta from the class of 1977, and Joe Farnham, 1980. Contact Fred at home in Newark, Delaware at fnstearns@aol.com. You can reach Ken, who is the President of Groppi Communications, now in Plymouth, MA, at ken@groppi.com. Pete, currently the Assistant Director of the Facilities Planning & Construction Department at Wentworth Institute in Boston, can be reached at Gugliottap@wit.edu, while Joe, who is doing free-lance illustration these days, can be contacted at jfrnhm@aol.com. In addition, Cressida Lerman (Fine Arts 1999) has joined our Alumni Advisory Board so she will also be serving as her class’s agent. She can be reached at Cressida@hotmail.com. Many thanks to them all for helping with this important service.

If you’re interested in serving as Class Agent, contact Sara Chadwick at NESADSU (617) 994-4294 or schadwic@suffolk.edu.

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<td>1962 Dan McCarron <a href="mailto:daniel_mccarron@harvard.edu">daniel_mccarron@harvard.edu</a></td>
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<td>1966 Marty Demoorjian <a href="mailto:marlmarty@aol.com">marlmarty@aol.com</a></td>
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<td>1989 Angelica Rossi <a href="mailto:arossi1882@aol.com">arossi1882@aol.com</a></td>
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<td>1991 Paul Stoddard psstodd@<a href="mailto:6434@aol.com">6434@aol.com</a></td>
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<td>1992 Lianne (Cortese) Stoddard <a href="mailto:lianne921@hotmail.com">lianne921@hotmail.com</a></td>
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D

uring her eleven years at NESAD and Suffolk University, Jennifer Fuchel has been one catalyst behind the explosive growth of the Graphic Design program and has been instrumental in establishing NESADSU as a leader in multimedia education.

A graduate of SUNY Binghamton, she holds an MFA in Graphic Design from Boston University, where she taught one of the first pixel-based computer illustration classes. Since that time, Jen has continued to teach, most recently through Harvard University’s Extension and Summer School, while working for RSVP Systems, Lotus Development, and WGBH. As a teacher, she has been described as providing “accessibility with authority, deep experience with empathy for the beginner, talent with articulateness, a point of view with an open mind, technical skill with humanist concerns” (former teaching mentor, Eric Martin).

Q.: You’re originally from New York City. Some people might say that’s the mecca for artists. What brought you to Boston?

A.: While I was growing up, I was lucky in that my family took complete advantage of living in New York. I visited museums, took life drawing classes at the Art Students League, and attended theater and concerts regularly. I can’t help but believe that being exposed to all these venues influenced me greatly. Many people wondered why I would choose to leave such a terrific and active place. Even though I loved the city of my childhood, I found it a bit overwhelming. Boston was the perfect solution. It’s close to New York and filled with culture and education, but is a more manageable city.

Q.: Tell us a little about your career as a designer to date.

A.: I started job hunting after moving to Boston and saw a small ad in the paper describing a job that I was really interested in but not qualified to do, so I decided to ask if they needed an intern. Being in the right place at the right time, and taking advantage of the circumstances was key. They hired me to create the graphics and interactivity for the first public access information system at Logan International Airport. It took just over a year to create and install the interactive information kiosk on tourism, called “What’s New, New England?” Since that type of project had not been done before, it could really be called “new media”! I had to learn everything by doing research, reading the limited documentation I could find, trial and error, and asking lots of questions. There were no classes or training seminars on this subject yet.

Since then I have worked on many projects including creating medical illustrations and graphics for educational interactive CD-ROM, creating broadcast quality animation for WGBH’s “Where in the World is Carmen San Diego?”, working at Lotus Development Corporation creating software tutorials for the Web, and working on numerous freelance projects. While I was working as a designer, I also worked toward and earned a Master of Fine Arts degree in Graphic Design from Boston University. Along the way, I was delighted to receive some awards and have my art work exhibited in places ranging from a local coffeehouse to the Smithsonian.

Q.: You’ve been teaching at NESAD/SU since 1990. What initially attracted you to the school and what keeps you here?

A.: In 1990, I had just finished my MFA and Boston University hired me to teach a course based on my design thesis, in digital imaging and animation. I found I enjoyed
teaching so I sent letters to many local colleges requesting part-time teaching work. NESAD needed a teacher for a Saturday morning class in digital illustration, which was a very new subject at the time! I took the job, eventually left BU, and have been at NESADSU ever since.

I enjoy NESADSU because of the intimate class sizes. I feel that smaller classes allow me to get to know the students and see how they evolve through each semester and through their time at NESADSU. I enjoy developing strategies so that students can learn as much as possible during their short time here. I also enjoy working with the faculty. Many of us have worked together for years and we enjoy a smooth collaborative effort and a good working rapport. We also care a great deal for each other, which is a special bond in any work situation.

Q: Where else do you teach?

A: I co-teach a course with Nita Sturiale at Harvard Extension and Summer School called "Creative New Media and the Web". This course is highly theoretical and is often taken by students who are in fields unrelated to the arts. I find my collaboration with Nita a great way to develop new teaching concepts and project ideas that I can bring back to my courses at Suffolk.

Q: Do you do pro bono design work and, if so, for whom?

A: I have worked on a pro bono basis for many organizations. It's a great way to get involved and support worthwhile causes. Most recently I've been creating newsletters for my local neighborhood organizations. I've also created web sites for small non-profits including the Kindertransport Association (Editor's note: The Kindertransport Association is an organization of Jewish men and women who, as children, were sent to safety in England prior to the outbreak of World War II. Jen's father was one of these children.). I recommend pro bono work because of the unique challenges it offers the designer: to be clever and to work with printers and others to create high-quality work on an often minimal budget. It can also lead to future freelance work.

Q: What other forms of art, besides graphic design, are you doing?

A: Recently I have taken a break from working with digital media and put my artistic energies into working in clay, specifically a series of bas reliefs. With these I'm focusing not only on three-dimensional form and texture but on the surface of the clay, the glazes and the interaction of the chemicals involved. This experimentation is thoroughly enjoyable and I think will influence my work when I return to digital media.

Coincidentally, my first trip to Cuba culminated in a group art show at the Grossman Gallery at the School of the Museum of Fine Arts. As an organizer of the exhibit and to help add variety to the work in the show, I decided to create my works in clay. Most people displayed photographs or paintings but I created five ceramic bas reliefs, the texture of which reminded me of the sun-bleached, age-cracked walls of Havana. I achieved both finished and matte surfaces and therefore a sense of depth and atmosphere that was very pleasing.

Q: Finally?

A: I'm attracted to graphic design because of its problem solving and communication aspects. It's exciting to find new ways to communicate ideas. In design, it's the process that interests me. That's why I'm drawn to teaching. The end result can be wonderful but the magic of creativity lies in the steps that one takes to get there. And that's what I try to get across to my students.

I am curious about the world and different cultures. One of the benefits of working an academic calendar is that it allows me to travel. I've twice visited Cuba on artistic and cultural exchanges. Besides the exposure to a different culture – food, music, and people – I enjoyed the straightforwardness of the graphics on their political billboards! I've also traveled recently to Eastern Europe, specifically to Budapest and Prague, and, several years ago, to Vietnam.

Q: What does your future hold?

A: I consider myself a perpetual student at heart so I make independent learning goals for myself as well as take classes. There are always new things to learn, explore, and be exposed to, especially in design, where learning a new skill might weave its way into a future project.

A: I'm attracted to graphic design because of its problem solving and communication aspects. It's exciting to find new ways to communicate ideas. In design, it's the process that interests me. That's why I'm drawn to teaching. The end result can be wonderful but the magic of creativity lies in the steps that one takes to get there. And that's what I try to get across to my students.

Spring 2002 5
NESADSU Scholarship Funds Grow

In June of 2001 we received word from the University’s Development Office that a donation of $20,000 has been made to the school’s J.W.S. Cox Scholarship Fund by the Outagamie Charitable Foundation of Appleton, Wisconsin. Linda Buchanan Jacob (Graphic Design 1978), a board member of the foundation, was instrumental in securing this very generous donation for NESADSU.

The Outagamie Foundation, established in 1985, is an independent foundation of national scope that gives primarily in support of the arts, education, community, and human services.

The J.W.S. Cox Scholarship Fund was established in 1984 following a bequest to the School by Bill Cox, whose association with NESA/D, as a faculty member and, later, President, lasted from 1948 to 1978.

The Cox Fund is a general scholarship fund that makes awards to current art and design students based on academic merit and financial need. Since 1984 more than $64,000 has been awarded to nearly 50 enrolled students, helping them achieve their educational goals.

The Outagamie Foundation’s donation follows on the heels of a $100,000 bequest to NESADSU, establishing the Peter and Gretchen Paige Scholarship. Mr. and Mrs. Paige were both graduates of New England School of Art, as it was then known, and married shortly after graduation. Peter became a successful architect and, though they traveled extensively in both Europe and the U.S., they never forgot their connections to NESA. It was their hope that the establishment of a scholarship fund in their names would enable other students to achieve their goals of an education in art and design.

These very generous donations by the Outagamie Foundation and the Paiges are two wonderful examples of the ways in which NESA/D/SU graduates can benefit the School and give thanks for the art and design education that so transformed their lives. We are sincerely grateful to Linda Buchanan Jacob and to the Paiges for their thoughtfulness.

WAYS TO GIVE TO THE CAMPAIGN FOR THE COLLEGE

OUTRIGHT GIFTS OF CASH
Both credit card payments and checks are accepted. Please make your check payable to “Suffolk University Campaign for the College.”

PLEDGING ONLINE
Visit the website at www.suffolk.edu, go to the Alumni section, and click on “Make a Pledge.”

GIFTS OF APPRECIATED SECURITIES
One tax-effective way of supporting the Campaign is by giving stocks, bonds, and mutual funds that have appreciated in value and have been held for at least one year. You may claim a charitable deduction for the full fair market value of the securities on the date of the gift. You also gain the advantage of avoiding payment of capital gains taxes on the appreciation.

MATCHING GIFTS
Many employers match gifts of employees, spouses and directors at no cost to the donor. If your employer has a matching gift program, please obtain the necessary forms from your human resources office, and send the completed information with your gift to Suffolk University.

ESTATE GIFTS
There are numerous ways to make a gift from your estate to support Suffolk University. If you would like information about making a gift by will, trust or life insurance, or about gifts that return lifetime income, please contact us. All inquiries are held in strict confidence.
S C H E D U L E

**Student Shows**
March 16 through May 10
These annual exhibitions by students of The New England School of Art & Design at Suffolk University feature works produced by the Foundation, Interior Design, Graphic Design, and Fine Arts programs.

**Foundation**
Saturday, March 16 – Thursday, March 28
*Opening reception Wednesday, March 27th 5:00-8:00PM*

**Fine Arts**
Monday, April 1 – Thursday, April 11
*Opening reception Friday, April 5th 5:00-7:00PM*

**Graphic Design**
Monday, April 15 – Thursday, April 25
*Opening reception Friday, April 19th 5:30-7:30PM*

**Interior Design**
Saturday, April 27 – Tuesday, May 7
*Opening reception Friday, May 3rd 7:00-9:00PM*

**Coasters**
May 21 through June 1
*Opening: Friday, May 24th 5-7pm*
This conceptual art project will be held in conjunction with the Fuller Museum of Art.

**Cheryl Sorg, Marc Raila, Paul Weiner**

**Think Photo**
June 4 through July 10
*Opening: Friday, June 7th 5-7pm*
Three aspects of contemporary photography: Paul Weiner’s haunting portraits of artists; Cheryl Sorg’s photo assemblages; Marc Raila’s photo mural.

**Star Search 2002**
July 12 through August 12
*Opening: TBA*
An annual survey of new talent and emerging artists.

**NESADSU Faculty Exhibition**
August 16 through September 19
*Opening: Friday September 13th 5-7pm*

**Eric Rudd**
September 23 through October 24
*Opening: TBA*
The artist is the founder of the Contemporary Artists Center in North Adams, MA, which offers residences, workshops, and related public arts projects. He creates unique sculptures using spray foam and vacuum forming as well as other inventive media and processes. This will be the first time his work has been shown in Boston.

*Call (617) 573-8785 to confirm dates of opening receptions.*

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**Alumni Show Alert**

To celebrate our reconnecting with NESAD/SU alumni, we’re planning our first (in a long time!) alumni gallery show for the end of this year. While we’ll be sending out detailed information this Fall, we thought a few introductory words now might be in order.

This first show will not be juried; rather, we’ll display all the work we receive (one entry per person please) so that everyone may have the chance to show off their accomplishments.

We’re looking for work in all disciplines: fine arts (drawing, painting, sculpture, printmaking, glass, metalwork); interior design (professional work, whether for your employer or free-lance; commercial or residential); graphic design (again, professional work or free-lance; on CD, videotape, or in print; in illustration, advertising, broadcast, or any phase of design); or crafts work (decoupage, fabric, faux painting, etc.). Work may be available for display only or for sale.

The work will be displayed in the school’s gallery on the second floor at 75 Arlington Street and an opening reception will allow you to celebrate your talents with friends and family. The show will run for about 4 weeks and may be viewed during regular school business hours.

This alumni show is intended to showcase NESADSU and its programs and will provide you with the opportunity to exhibit your work in a professional setting before the greater Boston arts community. The show will be highlighted in both upcoming alumni newsletters and on the Suffolk University web site, and we plan, with your permission of course, to display selected images from the show in both outlets as well. You’ll also have a chance to reconnect with friends and fellow alumni at the opening reception. These are all good reasons for you to participate!

Watch your mail for show information or check the NESADSU web site this Fall at www.suffolk.edu/nesad (click on “alumni”).
NESADSU Continues Program for High School Students

For the third year in a row, NESADSU will again offer its Pre-College Program, designed to provide high school students with the opportunity to experience art at the college level. During this six-week program, students are given an introduction to the fundamentals of visual organization and technique and learn to analyze and discuss their work.

From late June until early August, Pre-College students meet twice each week for six weeks. During two two-hour class periods each day, they gain exposure to drawing, painting, and two- and three-dimensional design. In addition, they visit area museums, receive advice on developing a portfolio for college application, and show their work in an end-of-program exhibition.

Pre-College classes are taught by Assistant Professor Steve Novick (BFA, Rhode Island School of Design; MFA, Cranbrook Academy of Art) and Master Lecturer Ilona Anderson (Diploma, School of the Museum of Fine Arts; MFA, Tufts University).

Since its inception, students from the greater Boston area and beyond have participated in this non-residential program. Open to high school sophomores, juniors, and seniors (as of Fall 2002), enrollment is limited to the first 16 students who register and pay a $195 fee that covers tuition and all materials.

Registration for this Summer’s program is underway. Anyone interested should contact NESADSU at (617) 573-8785 or by e-mail at afoley@suffolk.edu.

ALUMNI PROFILE

Kathleen Callaghan-Russell

CONTINUED FROM PAGE 2

ties. That means that Owen and Ryan can attend neighborhood schools, as Joe does, and have necessary services provided for them by the state. Braille machines and a TV that enlarges print are provided for Owen, and computers and printers are available for both boys so that they can complete mainstream 4th grade assignments.

In return for what the state of New Hampshire has given them, and to help smooth the way for others who find themselves in similar situations, Trinka serves on three state boards. One oversees all social service agencies for their part of the state; one is concerned with providing health insurance for low income families; and the third is a consumer advocacy group that provides input on state regulations and fights wasteful spending on social services. She spends a lot of time trying to convince those who hold the state’s purse strings that providing funds to enable people to apply the principles of universal design in their own homes is ultimately less expensive than paying someone to come on a daily basis and do for the disabled that which they can do for themselves.

The bottom line? “It may be unbelievable but I have absolutely no regrets. What the twins did for me, I only hope I can do for them. I see the positive things that have led me in my life’s direction; the job I have left is to see that they think as positively about themselves. There are no dead ends on Owen and Ryan’s path. They’re just taking us on the scenic route and we all know how much more memorable a journey that can be.”

“Just to see two people like them...they’re so strong inside. People look at us and say, ‘how sad’. Not at all! It’s unbelievable how it makes you see life, what’s important. They’re wonderful human beings. It’s really changed our lives in a lot of good ways. So I think to myself, yes, it’s sad for them because of the negative stuff they’ll have to deal with in their lives. I just think that if society accepted them more, their lives would be so much better. But we all have disabilities of some kind, some you can see and some you can’t. That’s the biggest thing people have to realize. We’re none of us perfect.” ♦

NESADSU Achieves FIDER Re-Accreditation

NESADSU has just received word that its Master of Arts, Bachelor of Fine Arts, and Diploma programs in Interior Design have achieved re-accreditation by the Foundation for Interior Design Education Research (FIDER), for a period of six years. Congratulations to all involved on this very important and prestigious achievement!

After completing a comprehensive self-study involving every aspect of the program (MA, BFA, and Diploma; the Decorative Arts Certificate Program is not eligible for FIDER accreditation), NESADSU hosted a three-member visiting team for four days in November of 2001.

The team was hosted by Program Director Karen Clarke, with the assistance of full-time faculty members, Mark Brus and Geoff Langdon. Part-time faculty and students also played a crucial role in presenting the program for review. The visiting team spent a full day reviewing student work (and, if you don’t think collecting and displaying all of that was a job in itself, you weren’t around for weeks prior!), then another day visiting classes, meeting with members of the administration, and talking with students, faculty, alumni, and the Interior Design Advisory Board, as well as several members of the design community who have employed our graduates. The final morning was spent in an exit interview with NESADSU and program administrators, at which time the team’s conclusions were presented informally. Those findings were presented in writing to the FIDER Board of Trustees in April, after which the Board voted to extend NESADSU’s accreditation.

We most heartily thank all those who participated in the re-accreditation process—faculty, staff, students, alumni, and friends - because, without their help, their dedication, and their loyalty, our efforts could not possibly have succeeded.
Continuing Education at NESADSU

Since 1977, the Continuing Education Division at NESADSU has offered adult learners the opportunity to pursue their creative interests through the study of visual arts. Many of our graduates began their studies through Continuing Education, and many alumni have returned to continue their design training. Whether you want to take a class for enrichment or to update or expand your skills, the Continuing Education Division at NESADSU will help you to achieve your educational goals.

Our curricula include courses in the fine arts, in graphic and new media design, and in interior design and decorative arts. We offer college-level credit and non-credit courses and workshops year round. If you are interested in learning more about courses offered through the Continuing Education Division, give us a call at (617) 573-8785, and we will forward to you our most recent course information.

CALL FOR FACULTY

As NESADSU continues to grow, we are always in search of talented, energetic educators to add to our adjunct faculty. Many of our current adjuncts are former NESAD graduates. If you have an interest in guest lecturing or teaching, or if you have taught in the past and would like to return, please contact Suzanne John at (617) 994-4234.

Art by: Dolores Colichon
1994

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www.suffolk.edu/nesad

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