The 76th annual commencement exercises of The New England School of Art & Design at Suffolk University took place on Sunday, May 19th at the Four Seasons Hotel overlooking Boston’s Public Garden. Twenty-six students received Diplomas in Graphic Design, Interior Design, and Fine Arts, while another four were honored in advance of the completion of their studies at the end of the summer semester. In addition thirteen candidates for the Master of Arts in Interior Design were similarly honored.

The graduates, their families and friends were greeted by Bill Davis, NESADSU Chair, and then treated to a lavish breakfast of eggs Benedict, fruit, and pastries. Following breakfast, Audrey Goldstein, Fine Arts Program Director, led the awarding of diplomas to the graduates of that program. In addition, Audrey awarded two Fine Arts Juror Awards to Ryota Taniguchi and Patricia Ramos-Oteo. Laura Golly, with assistance from Jennifer Fuchel and Wallace Marosek, granted diplomas to graphic design grads, giving as well the Robert Linsky Graphic Design Portfolio Award to Darren Breault. Diplomas in Interior Design were handed out by Program Director Karen Clarke, who also presented Lisa Korhonen with the Interior Design Portfolio Award. Class honors, for the graduates with the three highest cumulative grade point averages, went to Kodiak Starr (3.570), George Syrikos (3.490), and Jennifer Doyle (3.451). Spared long speeches, the graduates enjoyed brief remarks from each program director in turn, as well as the congratulations of the audience.

At the conclusion of the ceremonies, Bill Davis sent the graduates on to the Fleet Center for the University’s commencement, with admonitions to stay in touch with NESADSU and each other.

Anyone who thinks that the path to NESADSU runs in a straight line from high school to our front door should talk with Ann Borwick, Sculptor, Class of 1998. For Ann, who grew up in Natick, MA and graduated from Natick High School, there were numerous detours. "I really had no idea what I wanted to do after high school, but was anxious to jump into 'life'. Here's a short list of some of my life experiences prior to NESADSU: I joined the Air Force at seventeen, rode motocross competitively, worked in both the for-profit and non-profit worlds, and had more waitressing jobs than I care to remember."

Ann first heard about NESAD (as it was then) from a woman who was enrolled in the Graphic Design program. "She raved about the school – mainly its small size, the ratio of professors to students, and the intimacy and support that provided for her. She and I were in similar life situations – we were both married, we were older than the 'traditional' student, and we had both struggled with the 'what do I want to be when I grow up' question. At the time, I was working for a non-profit organization in Boston, feeling unsatisfied and really burned..."
out. Shortly after I spoke with her, I was talking with my husband, and he asked me: ‘If you could do ANYTHING right now, what would it be?’ and I heard myself say: ‘I’d go to art school’.”

Starting first as an interior design major, Ann soon switched to fine arts. Foundation courses came first. “Although I found those classes to be interesting and challenging, I never got ‘that feeling’ from them. You know the feeling – where you feel like you can’t sit still, because the ideas are just flying through your head? I was taking an introductory sculpture class and Deb Weisberg, my professor at the time, gave us an assignment to create a sculpture out of aluminum foil. We could do whatever we wanted with the foil, but we were limited to using just that one material. During that assignment, I thought to myself: ‘This is it – this is how I want to feel.’ (I took a photograph of that finished piece and it is still tacked on the wall of my studio – I see it every day. I even brought it to graduate school with me and put it up in my studio there.)”

If this first sculpture class was the catalyst for Ann’s involvement with the fine arts, and aluminum foil her instrument, who were her major influences at NESADSU? “I found my professors at NESADSU to be exemplary – Debra Weisberg, Audrey Goldstein, and Randal Thurston in particular – very smart, talented, patient people who were able to share their experiences as artists while, at the same time, helping me to recognize and develop my ‘voice’ as a sculptor. I still keep in really close touch with Deb Weisberg, who has been a wonderful source of encouragement and support for me, and I NEVER make a sculpture where I don’t hear her voice in my head reminding me to ask myself the important question: ‘Could it be a better piece?’.”

After graduating from NESADSU and Suffolk University in May of 1998 with a BFA in Fine Arts, Ann enrolled in a graduate program in sculpture at Bard College’s Milton Avery Graduate School of the Arts. Bard, in Annandale-on-Hudson, NY, attracts, in their own phrase, “individuals who choose to put creative work at the center of their lives”, a definition that, at that point, seemed to fit Ann perfectly. It’s apparent that it still does.

“The graduate program at Bard was extremely important, for my emotional and technical development as an artist. It’s a low-residency program, meaning that the students are on campus for two months each summer for three summers in a row. The other ten months of the year students are required to keep in touch with their professors and make work which they bring back the following summer. It’s a rigorous program which requires the student to be extremely self-directed, and it worked well for me.

“Aside from Bard’s reputation for being an extremely challenging school – the caliber of professors and visiting artists there is incredible – the low residency aspect of the program became crucial for me. After completing my first summer at Bard, my husband and I moved from Boston to Seattle. Being away from him for two months each summer was difficult enough, but participating in a more traditional program which required me to be away for a whole academic year would have been impossible.”

Graduate school allowed Ann the luxury of an in-depth investigation of sculpture, the opportunity to hone her ideas and insights, and to shape her artistic statement. “I would say that my education as a whole has shaped my work in the way that I now know SO much more about art, about artists, about what is possible. As far as how I evolved as a sculptor, that’s more difficult to put my finger on, and I hope that that process is an ongoing one. I’d say that I’ve become more disciplined – I spend a lot more time in my studio, I do a lot of research about other artists whose work I’m interested in. I also spend a lot of time talking with other artists. The hardest thing for me is to be more patient with myself and my work – to trust the process of the actual art making. That is definitely the biggest challenge.”

CONTINUED ON PAGE 8
1963 • William "Ted" Spencer (Advertising Design) is the Chief Curator for the Baseball Hall of Fame in Cooperstown, NY. He joined the Hall in 1982, starting as curator of exhibits. Contact Ted at tspencer@baseballhalloffame.org.

1972 • Bill Bradbury (Graphic Design) is currently with the Lowell Sun newspaper, doing editorial cartoons, caricatures, and assorted artwork. He also teaches a 6-week cartooning course at Hammond Art Studio in Pelham, NH. Bill lives in Tyngsboro, MA and can be reached at bbrad4745@aol.com.

1980 • Nancy Duke (Graphic Design) and Kathie (Kelliher) Fry (Graphic Design) are both living in New Jersey, Nancy in Fanwood and Kathie in South Plainfield. Nancy has three children and owns a graphic design firm called Duke Design, while Kathie earned a masters degree from Kean University and is an art teacher. Kathie was in Boston this past summer with her daughter and stopped in to see Bill Davis. You can reach Nancy at dukeart@yahoo.com. Contact Kathie at kkml@comcast.net.

1984 • Barbara (Spaulding) Stephenson (General Art) also teaches art at Jamestown High School in Williamsburg, VA. Contact her at tvbball1@widowmaker.com.

1986 • Cathy (Kelly) Magliarditi (Fashion Illustration) is living in Waltham and working as the New England Division Staff Designer for the American Cancer Society in Framingham. Cathy has two children, Emma (4) and Paul (1), and can be reached at cathy.magliarditi@cancer.org.

1986 • Maryellen (Palladino) Margossian (Fashion Illustration) is Vice President of Creative Services for Century Typography Inc. in Boston and lives in North Billerica. You can reach Maryellen at mmargos@attbi.com.

1988 • Marisol Penalozas (Graphic Design) is living in Lima, Peru with her two children, Annare (11) and Dinorah (4). After working first for an ad agency there, she then started her own free-lance graphic design business. She currently works both for her father's heart institute, which was to be a temporary job and which has lasted 8 years, and as a freelance graphic designer. Marisol would love to hear from classmates. Contact her at mapenalozas@yahoo.com.

1990 • Nadya (Sumawinata) Roossanti (Graphic Design) lives with her husband and son, Cedric (3), in the Netherlands. She is a graphic and web designer for Maison de Bonnerie, a chain of four department stores in Holland. After graduating from NESAD, Nadya lived in Paris for several years, before meeting her husband and moving to the Netherlands, where they have lived for 8 years.

1992 • Lianne (Cortese) Stoddard (Graphic Design) and Paul Stoddard (Illustration) were married on October 21, 2000, and live in Stoneham, MA. Currently Lianne is a Senior Designer at Synergy Network in Waltham, while Paul is a freelance illustrator. The couple have also begun a joint venture called Swirly Designs. They've combined their talents to create unique polymer clay holiday ornaments. You can reach them at (781) 436-0266 or swirlydesigns@yahoo.com.

1993 • Ellen (Conlon) Furtado (Graphic Design) was married on July 27, 2001 and she and her husband, Tom, are building a house in Berkeley, MA. Ellen is still with J.M. Perrone in Hingham, now as Senior Designer, and can be reached there at efurtado@jmperrone.com.

2001 • Brian Beaulieu (Graphic Design) is a web designer at Rumbletree, an ad agency in Portsmouth, NH. Check out Rumbletree at www.rumbletree.com and contact Brian at bbeaulieu@rumbletree.com.
An Interview with Bill Davis

Having arrived at New England School of Art (as it was then) in 1971 as administrative assistant, Bill Davis has held a variety of positions in the school, from director of admissions, to vice president and to president, finally arriving at 75 Arlington Street as Chairman of The New England School of Art & Design at Suffolk University.

Three building sites, six offices, and goodlness knows how many students and co-workers later, Bill remains at the helm of the University’s newest department. He is, by definition, a non-teaching faculty member, but as department chair, he is nevertheless considered a faculty member, and that’s why we’re including him here.

Having grown up in Michigan, where his father was a Ford executive, Bill attended Phillips Academy Andover (with George Bush as a cheerleading classmate), before spending a post-graduate year at Repton, a private school in England. From there he went to Wesleyan University, graduating in 1971 with a BA in religion. Thence to NESA.

Q: What was NESA like in the early 1970’s, on Huntington Avenue? Can you paint us a picture?

A: Think Abstract Expressionist. Think Willem de Kooning, Jackson Pollock and Lee Krasner. Action, excitement, energy, bold colors and broad strokes, together with a rejection of and disdain for rationality and structure. But the school’s president, J.W.S. Cox, was still thinking Winslow Homer and his vice president, Svetlana Rockwell, was enamored of Henri Matisse. Among the younger faculty, there was a lot of talk about the Bauhaus.

NESA occupied the second floor of 285 Huntington Avenue, just a block from Symphony Hall. There was a McDonald’s below us on the first floor, a Hayes-Bickford restaurant across the street, and a porn store a few doors down. The neighborhood had seen better days. The streets and sidewalks were dirty and littered, and there was an astonishing quantity of dog excrement waiting for the uninformed to step in. There were seemingly constant fires on Gainsborough Street and Symphony Road behind the school. But the rents were low and the students loved it.

160 new freshmen entered in September of my first year with the school, 1971-72. But by May there were only about 120 left. About 50% of those graduated in May of 1974. Retention management was a concept which had yet to be born. The baby-boom generation (of which I was part) provided a seemingly endless supply of fresh new students.

Q: What really was different was the lack of governmental regulation of higher education back then. Unlike many European countries, where the control of higher education rests primarily in the hands of the national government, in the US institutions of higher education have traditionally been regulated by peer review in the form of independent, non-governmental accrediting agencies. The federal government had little to do with the equation. But with the introduction of large-scale federal financial aid programs in the late 60’s and early 70’s, the federal government gradually and inevitably became more and more involved in the control and regulation of colleges and universities. Government control of the purse strings ended up giving government agencies considerable control over higher education.

But back in the early 70’s we still felt very independent, as though we could run our own institution and control our own fate. There was a heady feeling of freedom combined with a heavy sense of responsibility for the future. Yes, faculty members were pretty much free to do “their own thing”. Artistic and academic freedom were not just toothless concepts discussed at faculty meetings. And although the style of education, like the hairstyles, was different, we did, as you said, get the job done. A lot of learning happened at 285 Huntington Ave.

Q: You have an absolutely phenomenal memory for students. Who were a few of the standouts?

A: Because I have continued to have contact with them, I distinctly remember the graduates who have come back to teach at NESAD. Anne Robinson taught Lighting for many years. Marg Dion and Jane Johnson teach in our Interior Design program, as do Sheryl Strohl-Hammett, Barbara Bahr, Laura Glen, Laurie Gorelick and Katharine Mast as well. Jean Hammond and Wendell Arsenault came back to teach and ended up heading the Graphic Design program. John Roman taught for a few years in Illustration, as did Chris Szydlo in Production. This past summer Joe Farnham joined us as an illustration teacher. Carroll Conquest, Jay Shippole and AnneMary...
Wood-Mann are currently teaching in our Graphic Design program.

Then there was the class of 1976 "Mafia": Jack Bordenca, Tony Mazzola, Richard Sarno, Bob Sardella, Bill Orsini, Nancy Venti and Bill Samatis (I'm not sure how a non-Italian got in). Together they made a 16mm film about a gay vampire, entitled "The Blood of Fagula" which, while cinematically rather naive, quickly became an underground classic.

NESAD graduates almost monopolized news graphics in Boston for several years. Cheryl Creatorex (1981) has been with Channel 56 for about 12 years and at one time Matt Riva, Matt Ohnemus, Sean Connor, David Watts and Luis Lamieras all worked for Channel 7. John Norton and Mauro Maressa (both 1973) are artists/animators for Disney.

Strangely, I also remember several grads who ended up getting married: Eric Bunker and Sara Buckley; John Roman and Irene Roomgeller; Dave Bush and Debbie Burlingame; Lianne Cortese and Paul Stoddard; Dean Cerrati and Elena Harmon; Kim Marrocco and Darren Bult; Dave Echteler and Lisa Velardocchia; and Gary Creighton and Christine Crescenzi. Finally there are those who, through sheer force of personality, made an indelible impression on me. Dean Noble, Adele Maestranzi, Matt Flynn, Craig Harrison, Lauren Flesher and the sister/brother team of Annabella and Andres Serra come to mind. I guess you could say that they all impressed me as being unorthodox, highly creative people, and they always made me laugh.

**Q:** What's the biggest difference in the students then and now?

**A:** There are significant demographic differences between our student body now and thirty years ago. We have more women (about 70% of the student body), more AHANA (African-American, Hispanic, Asian & Native American) students (approximately 30% of new students), and many more part-time students. But personally, I think the biggest difference between students in 1972 and students in 2002 is one of their attitude toward education. Today's students view educational institutions as fee-for-service entities, much like law firms, accounting firms, engineering companies, consulting groups, etc. They see themselves as educational consumers, with the same rights, privileges and protections normally accorded consumers of goods and services in our culture. The prevailing attitude is "the customer is always right". Thus the deference previously shown institutions, faculty members, and administrators can no longer be assumed or even considered the norm. It has to be earned every day. To a large extent, I think this is a healthy change; colleges and universities are not (and never were) perfect, and faculty members are not (and never were) infallible. But, on the other hand, if those of us in higher education really believe that we have something to teach, and if students really believe that they have something to learn, then there has to be some kind of consensus about the roles that students and faculty should play and the relationships they should have. Unfortunately, such a consensus is not always evident.

**Q:** What's your wish list for NESADSU?

**A:** The School's primary needs are simple: more space, more faculty, more equipment, and more funds to support those things. I hope that within the next ten years the University will see fit to buy or build us a larger permanent home (our current space is leased) closer to the main part of the Suffolk campus. I would also like to hire more full-time faculty in art and design, provide them with the best possible facilities, and be able to pay them well enough to attract the very best. I expect to see more graduate programs as well. Started just three years ago, the MA program in Interior Design has 63 students this fall and it is now pos-

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Illustration by Sam Sullo

William Davis
The Ted Williams Mystery

Sometimes the oddest things happen in an art school. This past spring, Sara Chadwick, Director of Administrative Services at NESADSU, and Bill Davis, Chairman, were sorting through two large cartons of old school photographs. These were photos from catalogues, publicity shots, candid shots taken at parties and gallery openings, all sorts of things, dating from the 1940's onward. At the bottom of one box, Sara found a black and white photograph, a group shot, in which appeared a man who looked to her like Ted Williams, the former Red Sox ace. Bill, not being a baseball fan, wasn't sure, so back in the box went the picture.

Several months later, two NESA grads from 1963, Lawrence Nicolosi and Joe Nigro, were searching through the photos looking for reminders of their days at school, when one of them pulled out the same photo, exclaiming that here was a picture of Ted Williams! With at least some validation of her original hunch, Sara called Ed Germane, a former NESAD faculty member and a long-time sports cartoonist and Red Sox insider. After viewing the picture, Ed concluded that, not only was the figure on the left Ted Williams, but the man sitting across from him was the former world champion boxer, Jack Sharkey. But intrigued by the mystery, neither knew anything about the NESA photo.

Two months of research later, we now know this much: the photograph was apparently taken either just before or just after World War II, in the pressroom in what was the Mechanics Building in Boston (the building no longer exists, having been torn down to make way for the Prudential Center). Ted Williams and Jack Sharkey were appearing at the annual Sportsmen's Show, where Williams, who was as avid a fisherman as he was a ballplayer, used to give flycasting exhibitions. The pressroom was a sort of VIP waiting area, where both men met with representatives of newspaper and radio media, did interviews, etc. You may notice a policeman just visible at the far right of the photo, emblematic of the security that was provided for these very famous men.

Could the man sitting on the table next to Jack Sharkey, with what looks like a notepad in the pocket of his overcoat, be a reporter? A couple of e-mails to the Red Sox historian and archivist, Dick Bresciani, turned up one possible name and a suggestion to query the Sports department at the Boston Globe. Thanks to Will McDonough, long-time Globe columnist, the mystery man now has a name: Harold Kaese. Kaese, a newspaperman for, first, the Boston Transcript, and later, the Globe, spent much of his 40-year career traveling with the Red Sox and Braves, before retiring in 1973.

The big question remains, however: who are the people with the sketchpads? Are they NESA students or are they faculty members? And who is that well-dressed little boy? How did someone (from NESA?) get the famously prickly Ted Williams to sit for a portrait, if that is indeed what they're drawing?

So now we're throwing this mystery out to you, to see if any of you can Sherlock Holmes your way to its conclusion. Perhaps we can dredge up some tickets to Fenway for the person who cracks the puzzle! E-mail your thoughts, opinions, and guesses to schadwic@suffolk.edu.
NESADSU Faculty Goes International

In June of 2002, 11 NESADSU faculty members exhibited their work in a group show called Eleven Boston Artists at Gallery Gora in Montreal, Quebec. The two-and-a-half week show featured the work of Paul Andrade, Ilona Anderson, Harry Bartnick, Linda Brown, Charles Giuliano, Audrey Goldstein, Janet Hansen Kawada, Susan Richter, Steve Novick, Randal Thurston, and Debra Weisberg. Though these artists have exhibited extensively in the United States and abroad, and had shown together at the Painting Center in New York City, this was the first time they had exhibited as a group in Canada. The work shown at Gallery Gora covered a range of media and styles, from painting and sculpture to silhouettes and giclee prints.

Upcoming Alumni Gallery Show

Planning for the NESA/D/SU Alumni Art & Design Exhibition, scheduled for December 2002/January 2003, is well underway. You'll all receive an information packet this fall but, in the meantime, check our website (www.suffolk.edu/nasad, click on "NESADSU Alumni") for details on submitting your work for inclusion in this first-in-a-long-time show.

Linda Brown

November 1, 2002 to December 5, 2002
Opening: Friday, November 1st
New works by a NESADSU faculty member and Foundation Program Director.

Alumni Exhibition

December 13, 2002 to January 15, 2003
Opening: Friday, December 13th 5-8pm
Organized by Sara Chadwick and the Alumni Advisory Board of The New England School of Art & Design at Suffolk University.

Jane Hudson

January 16 to February 6
Opening: Friday, January 24th
Digital prints and video installation by a member of the faculty of the School of the Museum of Fine Arts.

Mark Faverman

February 8 to March 6
Opening: Friday, February 14th 5-7pm
A multidisciplinary designer from Boston, Mark was responsible for the "look" of the 1996 Atlanta Olympics, the Ryder Cup golf matches in Brookline, the 2000 NCAA Final Four in Indianapolis, and the XVII Commonwealth Games in Manchester, England. He has also created design solutions for Harvard, Yale, Teradyne, and First Night International.

Thaddeus Beal

May 15 to June 13
Opening: Thursday, May 15th
Paintings and works on paper by a distinguished abstract artist.

Student Shows

March 12 to May 9
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. All will have opening receptions; please call the school for days and times.

Foundation

March 13 to March 28

Fine Arts

March 29 to April 11

Graphic Design

April 12 to April 25

Interior Design

April 26 to May 9

* Call (617) 573-8785 to confirm dates and times of opening receptions.
ALUMNI PROFILE

Since graduating from Bard with an MFA in sculpture in 2001, Ann has exhibited her work in six group shows in the Seattle area and, in June, had her first solo show. In addition, she was a 2001 recipient of the Edward F. Albee Fellowship, which allowed her to spend a month on the playwright’s Long Island property with other artists and writers. “I’ve also done quite a few private commissions, and Microsoft commissioned me to create a sculpture for permanent exhibition at their computer museum.” Called “Fred & Ginger”, and assembled from the innards of an old upright piano, the piece hangs over a baby grand on the museum floor. The grand piano has been fitted with software and a specialized keypad, developed by Microsoft, that leads the sitter through piano lessons. “Fred & Ginger” is Ann’s take on the process.

When asked how her work has developed over the years, at NESADSU, in graduate school, and after, Ann sums up this way: “For the most part, I don’t think the ‘messages’ in my work have changed that much since I first began making sculpture – I’ve always been interested in the importance of relationships, exploring whether they are beneficial or hurtful, how we connect with one another (or maybe don’t connect, for that matter), how we can make each other experience things, feel things.”

In response to a question, she says: “I think that the element of humor holds as much importance for me in my work as a lot of other things these days – I’d say that most of my work includes some element of fear or courage or humor or love. You know, the stuff that can hold us back, or spur us on, or simply hang around in our lives.”

“I’d also say that some of my earlier work was a bit ‘obvious’, where my work over the past several years has become more subtle – not that the sculptures themselves are subtle, but that they definitely have elements of subtlety about them.”

While Ann admits the Seattle art scene is not as active as New York’s or Los Angeles’, she feels it suits her better. Though she’s lived there for a relatively short period of time, she’s met a large number of artists and gallery owners and directors who have been generous with their time and advice. Perhaps, like NESADSU, small is best for this very talented sculptor.

Contact Ann at afborwick@yahoo.com or check out www.afborwick.com

NESAD Graduate Wins Grand Prix at Cannes, Best of Show at The One Show and Clios

NESAD alum Tom Riddle (GD 1987) was an art director on an advertising campaign that won a Grand Prix at the Cannes International Advertising Festival in June. “The Hire”, Fallon/Minneapolis’ on-line film project for BMW, was awarded the Grand Prix for interactive ads. The Festival award capped a season in which the same campaign took home Best in Show honors at both The One Show and One Show Interactive ceremonies in New York, as well as the Clio awards interactive competition. The campaign won a total of five Clios, including the only gold awarded in the innovative media category, two golds in the internet advertising competition, and two golds for film and television.

The campaign centers on a website featuring short films by such acclaimed directors as Ang Lee, John Frankenheimer, and Guy Ritchie, in which a hired driver and various BMWs play the starring roles. Three new films are set to launch in late October of this year.

Tom, who has been with Fallon since 1998, was previously a senior designer at Duffy Design, also in Minneapolis. With 525 full-time employees, Fallon is one of the world’s most critically acclaimed, creatively driven branding companies. With billings of nearly a billion dollars, Fallon clients include Holiday Inn, Lee, Nikon, Nordstrom, PBS, Sports Illustrated, Timex, and United Airlines, in addition to BMW of North America.
Interior Designers Find Italy “Perfetta” (Perfect)

Following a successful experience in Spain in 2000, the Interior Design travel and study abroad program moved this spring to Italy. For three weeks in May and June, 15 undergraduate and graduate students, along with Program Director Karen Clarke, and faculty member Frank Valdes, enjoyed a sojourn at the Nuova Accademia di Belle Arti in Milan.

Founded in 1980 around a group of internationally renowned artists, the Academia is an independent institution modeled on the Bauhaus, with programs in fashion and textile design, theatre design, painting, and product design (including industrial, exhibition, media, and interior design). Designed as a retail design studio and an independent study opportunity in furniture, lighting, and Italian interiors, students in the three-week program attended classes and prepared concentrated short-term projects in their chosen area of study. With instructors Lisa Faatland and Catherine Krizek, both American designers living in Italy, they visited design studios and showrooms, and met with international architects and designers. Sketch journals of writings, collage, and on-site drawings were kept, sometimes on the sly as students visited showrooms concerned about keeping their design secrets from the public. These projects and journals were then presented to the NESADSU community this fall.

Weekend excursions to Florence and Venice broadened the students’ exposure to Italian art, architecture, and interior design. In Venice the group was joined by Vico Fabbris and Grace Consoli, NESADSU faculty members who summer in Italy and who were only too eager to show off the charms of one of their favorite cities.

Exhausted but exhilarated by their experiences, the NESADSU contingent was happy to return home but happier still to have taken part in this unique program.

Note: If you think you might be interested in travel abroad opportunities for NESA/D/SU alumni, let us know. Send an e-mail to Sara Chadwick at schadwic@suffolk.edu.

Send updated contact information, questions, or requests to Sara Chadwick at schadwic@suffolk.edu or call (617) 994-4294.
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