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Heads up everyone! This is your first notice of NESA/D/SU's upcoming 80th anniversary celebration, scheduled for Saturday, November 8th (that's 2003, in case you didn't realize we've been around since 1923).

Those of you who missed the 75th anniversary party at the Institute of Contemporary Art or the recent alumni gallery show missed two great evenings and the chance to reconnect with those people who made your time at NESA/D/SU so special. Don't let this next opportunity slip by!

We're planning a spectacular evening of cocktails, hors d'oeuvres, and music in the glass atrium at 75 Arlington Street, just downstairs from the school, so that those of you who have not yet seen our new facilities will have a chance to do so that same evening. But, most of all, we're giving you the chance to get together with classmates, as well as former and current faculty and staff members. Find out what's been going on at the school, do a little reminiscing, network a bit, and just have a great time.

Watch your mailboxes and keep an eye on the website (www.suffolk.edu/nesad, click on "NESAD SU Alumni") for details. And don't miss the party!

Sara Chadwick
Director of Administrative Services

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.

JOHN NORTON • MAURO MARESSA
Class of 1974 • GENERAL ART  Class of 1973 • FINE ARTS


CONTINUED ON PAGE 2
Mauro and John are animators for Walt Disney Feature Animation in Burbank, California. Though they have different responsibilities and different areas of expertise, both are integral to the creation of the animated films for which the Disney name is synonymous. Their routes, though, to and through NESA, and along their career paths, were very different and proof that there is no one road to a successful and fulfilling design career.

Mauro came to NESA from high school ("art was my chosen field ever since I was 8 years old"), while John completed a year at Massachusetts College of Art before joining the army. Then he too headed for art school. Their 1970's-era reasons for choosing NESA were the same ones we hear today: small size, a faculty of working professionals, an advantageous student-teacher ratio, and "a McDonalds conveniently placed downstairs" (though McDonalds has morphed into the more upscale Davio's at 75 Arlington Street). Mauro chose Fine Arts as his major, while John designed his own General Art program. Though both concentrated on drawing, their inspirations came from different sources. John remembers "Jim Smith, who for many years taught a truly creative and innovative life drawing class; Bob Stewart, who taught illustration and encouraged my cartooning; and Mr. Abrams, who taught a design class and, after hearing of my interest in animation, generously gave me a crude animation camera stand that he had built for himself some years earlier". Mauro chooses Walter Hawk, Bill Maynard, and David Omar White, along with Chris Rufo, whom many alums remember as the school's president. "Chris Rufo endeared himself to almost all of us right from the start! He never talked down to us and was a very nurturing teacher. He never let us get away with anything. He expected us to have our assignments completed and in on time, reminding us of what would be expected of us in the working world - a lesson that's stuck with me."

Having completed their programs of study in 1973 and 1974 respectively, Mauro and John's paths diverged once again. Mauro, with classmate Brian Dunlevy, went on to UMass Amherst, earning a BFA in sculpture, before starting a job teaching elementary school art in his home town of Milford, MA. John headed to work at a small animation studio near South Station called Lisberger Studios. There he made educational shorts for the Children's Television Workshop, TV commercials, and, eventually, movies. "Because it was a small studio, I had the opportunity to work on every aspect of animation production from designing characters and storyboarding to animating and operating the camera. We moved the studio to Los Angeles in the Fall of 1978 to produce the animated film Animalympics, after which I moved to Disney in 1980 to work on the movie Tron."

In the meantime, Mauro had married and, for their honeymoon, he and wife Cindy traveled cross-country, visiting 28 states in 10 weeks. "During our time in Los Angeles I decided to stop at Disney Studios in Burbank and, what the heck, try to show my portfolio. We were in the area anyway, and who knew when I'd get another opportunity like that...As it turned out, to my surprise, I got an interview right away and in thirty minutes was meeting with someone in the studio. The gentleman I met was extremely kind and encouraging and said that if I ever decided to come out to L.A. I should come back and apply."

By the time Mauro and his wife got back to Massachusetts, they had made the decision to relocate to California and, in January of 1978, they packed their belongings and moved to Los Angeles. Back in L.A., he tried three times to land an appointment at Disney but couldn't get past the secretarial watchdog. Cindy, who was working in a department store, mentioned Mauro's difficulty to a friend, who in turn knew someone at Feature Animation. "That gentleman's name was Donald Duckworth. He agreed to see me and introduced me to Eric Larson, one of the fabled Nine Old Men at Disney. In a few weeks I was training with Eric in his character animation training program." He stayed at Disney for three months before being laid off ("my first taste of the animation job market process"). From there he spent three years as a character animator at Hanna Barbera, mentoring under such men as Hal Ambro, Irv Spence, Ed Arndell, Volus Jones, and...
Charlie Downs. “I freelanced for my first film credit on *Heavy Metal: The Movie* in 1980. I also worked for Ralph Bakshi on *Fire and Ice* and got to work with one of my all-time heroes, Frank Frazetta, for a year. I also freelanced on commercials and films before returning to Disney in 1982. I left there in 1985 of my own accord to try my hand with live-action special effects. I started working for Boss Film with Richard Edlund of *Star Wars* fame and worked there off and on for nine years on such films as *Poltergeist II, Big Trouble in Little China, Alien 3,* and *Batman Returns.* I also worked at other live action special effects houses and on films like *Warlock* and *Bill and Ted’s Excellent Adventure.* I returned to Disney Feature Animation in 1993 and have worked here ever since.”

Meanwhile John finished *Tron* and, in 1982 did storyboarding and effects animation on *Something Wicked This Way Comes,* a live action Disney Feature. That was followed by special effects animation work on *Ghostbusters,* character design for the animated TV show *Mighty Orbots,* and character design and layout and animation posing for the Disney feature *Brave Little Toaster.* A string of Disney successes followed, from TV animation involving every major character from Goofy to Chip and Dale, to full-length Disney features like *The Goofy Movie.*

Storyboarding, program and visual development, and character design talents got a real workout during the 1990’s with *Clerks, Nightmare Ned, Redux Riding Hood, Tarzan,* and *The Emperor’s New Clothes,* latter day Disney classics. John has also completed two not-yet-released Disney features, *Bears* and *Chicken Little,* for which he can claim story and storyboarding credits.

2003 finds both men still at Disney. John currently works as a story artist, which means that “once a story concept is determined for a movie, I work with a director to help create characters, develop story structure, write dialogue, and sketch out the entire film in a kind of comic book form called storyboarding”.

For Mauro, “the first eight years of my career in animation was as a character animator. I went into efx when I went into live action, so when I returned to Disney in 1993 it was as an efx animator for *The Lion King.* I moved up to Supervising Animator on *Hunchback* and then to Head of Special Effects on *Hercules, Emperor’s New Groove,* and the Rhapsody in Blue sequence on *Fantasia 2000.* Presently I’m working as EFX Designer and 3-D EFX Animator on *Chicken Little,* which will be Disney’s first all-digitally animated film, and is due out in 2005”.

As Disney strides toward all-digital animation, leaving the more traditional methods behind, what does this mean for the industry? Both John and Mauro bemoan the move away from drawing by hand, as well as the effect the move has had on traditional animators, many of whom have lost their jobs. Both, however, see the computer as simply another “tool in our tool chest”, allowing them the opportunity to try something new. Mauro admits to not having understood the computer’s potential but now “I embrace the beast and try to make it do my bidding (not always successfully!)”.

What advice do these two have for current NESADSU students? From Mauro: “If you dedicate yourself to your art with a passion, nothing but good will come of it! NEVER go out of the house without a drawing pad or notebook. Always observe everyday life around you: the people and how they interact; the gestures and postures as they converse with one another; how a man’s body stresses when picking up a heavy object; or how the weight is redistributed when someone is walking with a limp. How an older person walks as opposed to a youngster. What distinguishes a woman’s walk from that of a man? All these things are interrelated and essential when you draw or paint. OBSERVE and STUDY each and every detail; don’t just look at things superficially. Understand the how and why of what you’re looking at. It’s a habit you should never break. It will keep you in a lifelong learning state and will keep your ideas fresh.” John is more succinct: “Think computer!”

You can contact Mauro and John at: mauro.maressa@disney.com john.norton@disney.com
An Interview with Jane Johnson Hassan

Jane Johnson has been a fixture at NESADSU, in one capacity or another, since September of 1981, when she entered school as a Diploma Candidate in Interior Design. Since then, she has completed the Diploma Program, earned her BFA, taught, co-chaired the Interior Design program, served as Decorative Arts Certificate program advisor, and mentored dozens, if not hundreds, of interior design students. On top of all this, Jane has maintained active involvement in the interior design profession since 1984, making her an invaluable member of the NESADSU community. Experience translated into indispensability.

The last two years have brought momentous change in Jane’s lives, both personal and professional. A new job, a new husband, and a change in commute from Beacon Hill to the South Shore, perhaps the most radical change of all. I spoke to Jane the other day about her life, inside and outside NESADSU.

Q: You’re originally from Maine. What brought you to Boston and why did you decide to study interior design?

A: I actually started somewhere between art and architecture. After getting my 2-year Associates Degree in Art from the University of Maine at Augusta, I decided I could eliminate fine arts and graphics as career possibilities. I also kept thinking back on how much I enjoyed my last two years in high school when I was taking technical courses in architecture and drafting. All this together made me think interior design would suit my interests best.

I wanted to be in a stimulating metropolitan area with a good visual vocabulary so, after traveling around a bit, I settled on Boston because it would let me stay close to my family for support. I also found it a very manageable city at a really interesting time of growth and change.

Q: What was it that attracted you to The New England School of Art & Design (as it was then)?

A: Not knowing Boston at all, I remember being totally thrilled when I saw the façade of the building the day of my initial interview. I loved it all instantly. I soon found, too, that I wasn’t the oldest student there, which I’d been a bit worried about. As I recall, NESAD was really the place to go for Interior Design in Boston and I soon fell in love with the art school environment. It was really the best of both worlds – art plus design.

Q: One of your first jobs was with Al Columbro, a former NESAD faculty member who is remembered as an innovative and conscientious designer who was never able to get his grades in on time. How did you come to work for Al and what was the most valuable design lesson you learned from him?

A: In the Spring of 1984 I had a short stint doing some commercial work and space planning. I was approached by Al Columbro, who was my residential design studio instructor at the time, as he was looking for some help with a couple of commercial projects. After a while, he offered me a full-time job in his residential design firm, two doors down from the School on Newbury Street.

Working with Al was a real eye-opener. He was one of the most creative people I’ve ever worked with, before or since. Working with Al meant taking a lot of chances with design and ideas. He pushed our clients to take a step further and to try something not too far out of range but past the initial design idea. His concepts were often tied in with nature. We did a lot of work with natural fibers, materials, and color systems. Looking back, I wish he were here now designing spaces and ideas. Our relationship regarding interior design and decoration.

Q: Talk a little about your work experiences since. You went into business for yourself after Al’s death in 1992. Were you prepared for the realities of being your own boss and covering all the bases that you had previously shared with him? What kinds of projects did you work on?

A: After Al died in 1992, I took some time off to consider my next career move. Then, for the next nine years, I had the chance to do some nice design work, both in-town residences as well as beautiful summer homes in Maine and Nantucket. I also experimented with other partnerships. One project that comes to mind was a private club in Cambridge that I worked on with Sheryll Strohl-Hammett, who is also a NESAD alum and a current faculty member. The clubhouse was this grand structure with classical detailing. We worked with an all-male committee and had the opportunity to educate them regarding interior design and decoration. (You could almost hear them say: “Here come the foozies with the fabrics!”) But they soon realized how serious we were and how much attention we paid to detail. We worked with very masculine palettes and utilized as much of the club’s paraphernalia as possible, including stuffed animal heads...

I eventually established my practice sufficiently to warrant hiring an assistant and moving to a small office on Newbury Street. I found, though, that working independently didn’t leave me enough time to really look at design critically. Even with an assistant, I felt too much of my time was spent working on all the day-to-
day minutiae of running a business. I couldn’t seem to grow my business to the size where I could just focus on design. I remember realizing that I was holding my own but losing ground creatively.

Q: You’re now working for an architecture and interior design firm, Duckham + McDougall in Boston. Tell us about your work there and how working for a larger firm compares with your experiences at Columbro Interiors.

A: In the Spring of 2001 I decided to find a way to work with or for someone else. I had the chance to do some consulting work for Duckham + McDougall and shortly afterward was offered a full-time position in their interior design department, doing high-end custom residential design. I love working with this very creative and diverse group of designers and architects. I feel as though I have grown so much, both professionally and personally.

Q: You’ve been teaching at NESAD/SU for 11 years now. Why did you decide to try teaching and what is it about the classroom experience that keeps you at it?

A: When I got a call from Bill Davis all those years ago, asking me to meet with him to discuss teaching, I remember thinking, well, that would make sense. I gladly accepted the opportunity to teach the course that Al Columbro had taught me. Then, and even more so now, it was and is a way of giving back to my profession.

Q: What part does teaching play in your development as a designer?

A: Working professionally and teaching is a difficult balancing act but it’s one that I think I’ll always be working at. Teaching keeps me questioning design, reviewing the basic concepts, whereas working in the field keeps me in touch with my craft. I think that having professional designers teach at NESAD/SU is imperative, especially because the education of future interior designers evolves as the profession evolves. Being involved in that educational process is very interesting to me: questioning what we are teaching, how best to prepare our students for professional practice, how much we can expect of them. These are all questions I discuss frequently with my colleagues.

Q: Talk a little about the differences in students today and when you started teaching. Do you see the same kinds of changes that Bill Davis talked about in his recent interview in this publication (Fall 2002), namely the increase in consumerism and the decrease in deference to faculty members and to the institution?

A: Certainly the dynamics of the classroom have changed over the last 20 years. I’m not certain, but perhaps this consumer orientation can be attributed to the high cost of tuition. What is clear to me though is that registering for a course or entering a program of study, regardless of the cost, means making a significant commitment. Taking a seat in a classroom involves a dual relationship, one that needs give and take by both parties. My experience has shown me that the students who get the most value out of their time in the classroom, and those who succeed in the profession, have grasped that concept. They keep an open mind, act responsibly, and ask questions. I never want a student to just come into the classroom, sit down, and shut up!

I want to say that a good student questions: questions information, questions design, questions solutions. I agree with Bill that, as teachers, we are not infallible. In some ways, I believe it’s the students’ questions that keep us aware of the quality of our information.

Q: There have been some pretty significant changes in your personal life recently, namely your marriage, though the change in commute from Beacon Hill to the South Shore must be nearly as momentous!

A: I do miss Beacon Hill. Who wouldn’t after 20 years of living in the heart of Boston? Before I met my husband, I could not have imagined living anywhere else. One consolation in moving to Cohasset, however, is that I still work in the city, and the commuter boats from Hingham have made what could have been a miserable daily experience a very pleasant one.

The recent changes in my life have made me realize that there were a lot of things that I was missing in the city, though, like having a yard big enough for flower and vegetable gardens and a place for my cat to wander outside. But, most of all, the experience, no matter how delayed, of being married to my wonderful partner, David, is the best of all.
Alumni Gallery Show:

The month-long alumni gallery show, which opened with a festive party on the 13th of December, attracted 44 exhibitors from the classes of 1943 to 2003. Eager to showcase their talents as artists and designers, the work, done professionally or for relaxation, filled the school’s second floor gallery, thanks to the efforts of Jim Manning (Fine Arts 1996), a professional exhibition preparator. Ranging from drawings and paintings to interior design and advertising, the show also included stained glass, origami, website design, sculpture, book design, photography, children’s accessories, and holiday ornaments, and came from as far away as Seattle, Indianapolis, and El Prado, New Mexico.

At the opening reception, alumni mingled with NESADSU faculty and staff, as well as that contingent of Bostonians who attend every gallery opening regardless of their affiliation (or lack thereof) with the exhibiting group. Old NESA/D/SU photographs covered room dividers at both ends of the gallery and occasioned cries of recognition as well as a number of “What was her name again?” inquiries. Masses of food, as well as a well-tended beer and wine bar, kept guests busy and happy while acquaintances were renewed and new friends made.

Among the alums spotted were Lori Leibowitz (Graphic Design 1989), along with husband Bob Winsor and children Nathan and Rachel; Jean Hammond (Graphic Design 1993), formerly Graphic Design Department Chair, with husband Ralph; Dave Faucher (Graphic Design 1999) along with his new wife, Sofia; Cathy (Kelly) Magliarditi and Mary Ellen (Palladino) Margossian (both Fashion Illustration 1986); Kris Lacey (Graphic Design 1987) with her daughter, Jackie, and parents Jack (formerly a member of the school’s Board of Directors) and Marie; Susan (Barsook) Brisk (Interior Design 1966) with her husband; Robert Rutkauskas (Fashion Illustration 1967), currently Vice President and Fashion Director for Filenes; Helene Margolskee (1943) and her daughter; and Barbara (Bahr) Sheehan (Interior Design 1995) with fellow Duckham + McDougal designer, Jane (Johnson) Hassan (Interior Design 1990).

Special thanks for the success of the show and the evening go to Audrey...
A Rousing Success!

Goldstein (Fine Arts Program Director) for her help in planning; to Jim Williams (Graphic Design 2003) for his design of the invitation; to Jim Kraus (Graphic Design 1982) for the reminder card; to Marg Dion (Interior Design 1973) for menu help, shopping, and general hand-holding; to Don Johnson (General Art 1986) for his help in sorting through, and putting up, dozens of old and not so old photographs; to Cressida Lerman (Fine Arts 1999) for her striking and beautiful floral arrangements; to Lianne (Cortese) Stoddard, Paul Stoddard, and Lori Sartre (all Graphic Design 1992) for coming early and helping to set up; and to Marty Demoorjian (Interior Design 1966) for taking care of all sorts of little things. It would have been impossible without them!

One alum's parting words were “This was great! I can't want until you do it again next year!” While we're grateful for her enthusiasm, every year may be optimistic, though every few years is a real possibility. So those of you who didn't exhibit and didn't make the opening party will most definitely have another chance.
1998 • John Helmig (Graphic Design) and his wife Stephanie (they were married in 1999) are expecting their first child, to be named Paige Elizabeth, in late April. John is free-lancing, with a full roster of clients, and he and Stephanie have just moved into their new house in Candia, NH. Contact John at jhelmig@atbt.com.

2001 • Tony Capozzi is now an Art Director/Creative at Digitas in Boston, joining NESAD alumns Theresa (McNulty) Dolloff (Graphic Design 1982) and John Gonnella (Graphic Design 1983), who have been with Digitas for some years. Tony is currently working on the AT&T and American Airlines accounts, doing on-line, print, and direct marketing campaigns, and reporting to John. Contact Tony at tcapozzi@digmdesigns.com.

2001 • Orsolya Windhoffer (Graphic Design) has recently taken a job with FLAVORx, in Bethesda, MD. FLAVORx is a pharmaceutical company that manufactures flavorings for liquid medications, particularly those taken by children with chronic illnesses. Orsolya is running the Creative Department and is responsible for creating all marketing materials — print ads, publications, web-related projects, displays, etc. Contact her at owindhoffer@flavorx.com.

2002 • Kodiak Starr (Graphic Design) has landed a job as a Junior Art Director with Foote, Cone & Belding in New York and is living in Brooklyn. Thanks to J-P Stanisic (Graphic Design 1999), who is an Art Director at FCB, Kodi had an informational interview with a human resources representative and, two interviews later, was given the job. Send congratulations to Kodi at kodystarr101@hotmail.com. You can also reach J-P at jpstanisic@aol.com.

1988 • Lauren (Flesher) Cortesi (Interior Design) has retired from Kling Lindquist, the largest full-service (architecture, engineering, and interior design) firm in Philadelphia, for whom she was a project designer and CAD coordinator. Lauren and her husband have one daughter, Isabella (2 years old), and, if that isn’t enough to keep her busy, Lauren is starting a small dessert catering business. You can reach her at laurencortesi@yahoo.com.

1989 • Dave Swanson (Graphic Design) has moved to Foster, RI to be closer to his work as a Senior Designer at Fidelity Investments in Smithfield. Dave and his wife, Kathleen, have one son, Max (21 months), and are expecting another child in April. You can contact Dave at dswan351@aol.com.

1989 • Peter (Graphic Design) and Judy (Haynes) Levins (Fashion Illustration), have moved to Lovettsville, VA, northwest of Washington, DC, near the Maryland border. Peter is currently the Studio Manager for Arnold Worldwide/D.C., with responsibility for a production staff of five, while Judy is a full-time homemaker. Both are enjoying the beauty of the Virginia countryside as well as their new home. Get in touch with Peter and Judy at plevins@arn.com.

1994 • Tyler Sanborn (Graphic Design) and Jennifer Grigas (Graphic Design) have been married since 1998 and have one son, Whittaker. They live in North Hampton, NH where Tyler is involved in running Sagamore Golf Inc, which operates three public golf courses, one in Massachusetts and two in New Hampshire. Jennifer, who was working in a local art gallery and doing free-lance illustration, is now devoting her time to caring for their infant son. You can e-mail Tyler and Jennifer at tsanborn@earthlink.net.

1998 - John Helmig (Graphic Design) and his wife Stephanie (they were married in 1999) are expecting their first child, to be named Paige Elizabeth, in late April. John is free-lancing, with a full roster of clients, and he and Stephanie have just moved into their new house in Candia, NH. Contact John at jhelmig@atbt.com.

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“WHATEVER HAPPENED TO...?”

PAULA RIE, who developed and managed the NESAD art supply store (at 28 Newbury Street) from 1987 until 1992 is currently living in the San Francisco Bay area, with husband John and new baby, Wyatt Lee (her "ultimate co-creation" arrived in December 2002). (The family also includes dogs, fish, ducks, geese, parakeets, and reptiles!) Paula began taking art classes at NESAD, continued in fine arts at Mass Art, and ultimately earned a second degree in fine arts/painting at California College of Arts and Crafts. She has worked and exhibited her mixed media artwork both nationally and internationally. Her greeting card company, Decorum Arts Company, is represented in over 1500 stores and galleries nationwide. Both her work and her greeting card designs can be viewed at www.paulariebonham.com.

In 2000 Paula combined her passion for animals and the outdoors, and her business sense, and founded a high-end pet care services company called Hot Diggity Dog Premium Pet Pampering (www.hotdiggitydogpetcare.com). Catering to "critters finned, feathered, and furred" in the San Francisco Bay area, the company is currently developing retail pet products.

Paula continues to feel grateful for the opportunities offered her at NESAD, and fondly remembers the staff, faculty, and students who were all a part of her NESAD family.

You can reach Paula by mail at PO Box 13072, Oakland, CA 94661 or by e-mail at paulariebonham@hotmail.com.

Class Agents

Class Agents serve as representatives of their respective classes, keeping tabs on classmates and notifying us of address changes, new jobs, and that sort of thing. They also try to find missing classmates so that we can make contact and bring them back into the NESAD/SU family. It’s not a lot of work and it’s a great way to keep in touch with the people who meant so much to you while you were in school.

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

Class Agents

1954 • Fred Stearns fsstearns@aol.com
1962 • Dan McCarron daniel_mccarron@harvard.edu
1963 • Larry Niccolosi lawniccolosi@aol.com
1964 • Grace (MacKenzie) Therrien billandgrace@prodigy.net
1966 • Marty Demoorjian marmarty@aol.com
1967 • Paul Maguire muggs45@prodigy.net
1971 • Ken Groppi ken@grppi.com
1973 • Marg Dion DionDesign@cs.com
1977 • Pete Gugliotta dogfood1@attbi.com
1980 • Joe Farnham jfrnhm@aol.com
1982 • Jim Kraus jik@artguy.com
1986 • Don Johnson djohnson@minuteman.org
1988 • Juliana (DiMasi) Lapiitino jlapitino@kiddinaround.com
1990 • Adele Maestranzi mizadele@aol.com
1991 • Paul Stoddard pstodd8434@aol.com
1992 • Lianne (Cortese) Stoddard liannew921@yahoo.com
1993 • Lori Sartre lsartre@mos.org
1999 • Cressida Lerman thecressida@hotmail.com
A funny story about NESA that you might like. Christine and I used to stay after hours at NESA quite often, generally in the photography darkroom where we were very quiet as we worked. One night we were there until very late and, when we came out, all the lights except one were out and even the janitor had gone home. We passed through the glass door at the top of the stairs, the door shut behind us, and we were confronted by a locked black elevator-style grate that went all the way to the ceiling at the edge of the stairway. Click. With both sets of doors locked, we were effectively trapped in a 4x8 cubic. ‘Good going, Sherlock...’ I thought.

Since I didn’t particularly want to spend the night in a cramped dirty room with no food, I inspected every inch of our cage. Chris had a more personal worry: “My dad’s going to kill me!”

Then, “Nobody’ll be here until Monday!” The enormity of what had just happened hit us as we realized it was Friday night. “We’re going to be here the whole weekend and we’ve got no food or anything. I wonder if anyone comes in on Saturday...”, I said, feeling trapped.

I stared at the ceiling after a tug on the door handles showed that there was no hope in that direction. Suddenly I noticed a sliver of light at the top of the enclosure. “I think that’s a dropped ceiling!” Chris didn’t know what that meant but her faith in my ability to figure things out quieted her.

In my best Spiderman imitation, I clambered up the grate, using the diagonal strips of metal like a ladder, and, having reached the top, pushed hard on a pristine white ceiling panel. It only went up about a foot but that might provide an escape route. I climbed back down and, with all the encouragement I could muster, said with a nod, “It’s doable.”

Chris, however, wasn’t so sure. Of course, we didn’t know if we’d find the outside door at the bottom of the stairs locked, or whether an alarm would sound, but any possibility seemed better than being trapped like rats for the entire weekend. She squinted up at the dark hole. “I can’t make it through there!” Chris said fearfully. “You’ll fit”, this in my most encouraging voice.

She stared, shaking her head and gazing at the long flight of stairs, down which she could imagine tumbling in the darkness. I again climbed the grate, this time sliding sideways into the ceiling and over the top rail, and dropped down on the top step like a cat burglar.

“Come on. You can do it!”

Chris started her climb. One foot placed, another foot, another lift. At the top, she was half-in, half-out, and I cooed words of encouragement as she slid over the rails and dropped to the top step in safety. I heard her exhale for the first time in long minutes. There was still one thing to do. I climbed once more to the top of the grate and slid the ceiling panels back into their places, then dropped back down beside Christine.

We bounded down the stairs with glee, having avoided an uncomfortable and embarrassing moment on Monday as our stupidity was exposed to the world. At the bottom of the stairs, we were elated to find that a push on the bar opened the front door and we escaped into the cool Boston night.

We had been in the cubicle for from half to three-quarters of an hour. It could have been LOTS longer though and Chris’ parents would not have had a clue where she was. So, it wasn’t a bad ending, especially as, for a time, we had resigned ourselves to spending at least the night there.

That wasn’t quite the end of the story though. On Monday morning, when we reached the top of the flight of stairs, we saw Mr. Cox and someone else (Bill Davis?) standing there with their eyes focused on our exit point. They were speaking to each other in hushed tones and pointing upwards. A quick look showed inky black smudges on the white ceiling panels. Apparently, as I slid the panels back in place, I had left huge sooty handprints on the edges.

I guiltily dropped my eyes and walked on by but nobody paid any attention to me. To this day, as far as I know, nobody ever had a clue as to who the “real” burglars had been, though clearly they must have suspected that someone got INTO the building, not OUT. Since there obviously was nothing missing from the school, though, the mystery remained.
Expand Your Skills with a WORKSHOP

In response to feedback we've received from our alumni, we're going to start offering workshops designed to enhance the designer's professional development. These courses will be offered for CEU's (continuing education units) and, as such, may be covered by your company's reimbursement policy.

We're starting the series with a Saturday workshop for interior designers on May 10th, conducted by Assistant Professor Geoff Langdon, AIA (Architectural CADD Consultants). From 9:00 am until noon, Geoff will offer Photoshop for Interior Designers, a computer-aided design course that doesn't use CADD software. Instead, you will learn to use digital imaging to alter photographs of interiors, providing an alternative design without ever using CADD. You'll also learn to take scans of hand-done sketches or photos of hand-drawn CADD drawings and make them look like hand-rendered charcoal or watercolor sketches.

From 1:00 until 4:00 pm, Geoff will offer 3-D Modeling for Interior Designers. In this course, even those new to computers will learn to do quick and easy schematic level 3-D CADD models. He'll also show you how to take 2-D plans done in AutoCAD and use them to produce perspectives, as well as how to export plans, elevations, and sections and 3-D back into AutoCAD.

You can register for either or both 3-hour courses and a maximum of 14 students will be enrolled. Tuition, which may be paid by check, money order, or credit card (Visa or Mastercard only please), will be $140 per course, or $250 if you register for both. Registrations will be accepted in person, by mail or by fax, or by telephone. The registration form may be downloaded from our website (www.suffolk.edu/nesad, click on "NESADSU Alumni").

Then on Saturday, July 19th Geoff will offer a full-day workshop entitled AutoCAD and Beyond. The morning session will cover productivity techniques using AutoCAD 2002. After a lunch break, the afternoon will be devoted to a look at productivity gains and advantages of the new AutoCAD versions, ArchitecturalDesktop, Revit, and ArchitecturalStudio. This workshop will run from 9:00 am until noon and from 1:00 to 4:00 pm, and the cost will be $280. All of these workshops are oriented toward interior designers, and are appropriate for those with varying levels of computer experience.

Information on these and other workshops may be obtained by calling Sara Josephson in Continuing Education at (617) 573-8785 or by checking the web (www.suffolk.edu/nesad, click on "NESADSU Alumni"). Targeted mailings will also announce offerings, so check your mailbox.

By the way, if there are workshops you would like to see offered in future, please contact Sara Chadwick at (617) 994-4294 or schadwic@suffolk.edu.

NESADSU Alum Earns Place In Prestigious Arts Community

It would be tongue in cheek to suggest that our Fall 2002 newsletter article on Ann Borwick (Fine Arts 1998) had anything to do with her having been named an artist-in-residence at one of America's most prestigious artists' communities, so instead we'll attribute her success to her undeniable talent as a sculptor.

It is true, however, that Ann was invited to spend the month of December at Yaddo, a 140-acre retreat in Saratoga Springs, New York, whose mission is "...to nurture the creative process by providing an opportunity for artists to work without interruption in a supportive environment". She was in residency with 14 other creative artists, primarily writers, but including also 3 painters, 1 choreographer, 2 composers, and 3 filmmakers. Residents are selected on the strength of their work as well as a project proposal, by a panel of artists whose identities are kept a closely guarded secret.

Founded in 1900 by the financier Spencer Trask and his wife, herself a poet, Yaddo provides residencies of from two weeks to two months. Collectively, artists who have worked at Yaddo have won 55 Pulitzer Prizes, 55 National Book Awards, a Nobel Prize, and numerous other honors. Ann's predecessors have included Milton Avery, Leonard Bernstein, Truman Capote, Sylvia Plath, John Cheever, and Aaron Copland, as well as one of Ann's favorite sculptors, Martin Puryear.

We think it's safe to say that the decision of the Yaddo committee to accept Ann as a resident is a compliment to the enormous talent she is displaying, only five years out of NESADSU, and is indicative as well of the position she will soon enjoy in America's artistic community.

For more information on Yaddo, please check their website at http://yaddo.org. (The quotes used above were taken from the site.)
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.

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

June 19 to July 18 Opening: to be announced
This collection of 35mm slide images taken in the late '60's and early '70's capture the people, places, objects, and images that gave "The Square" its unique character. Most of these photographs have never been exhibited or published before.

Star Search 2003
July 24 to August 20 Opening: Thursday, July 24
This annual exhibitions of the work of emerging Boston artists is guest curated by Jim Manning.

Three from the Royal College of Art, London:
Arturo DiStefano, Estelle Thimpson, and Andrzej Jackowski
October 3 to October 29 Opening: to be announced
This exhibition of prints, drawings, and paintings is curated by Jane Deering, courtesy of Purdy Hicks Gallery, London.

Leigh Clark
November 3 to December 2 Opening: to be announced
Photo-based digital images.

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

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**NEASDUS STAFF**
The following is a list of current NESADSU staff members, their telephone numbers and e-mail addresses. Please let us know if we can help you in any way.

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If you’re not sure whom to call, please dial NESADSU's main number (617) 573-8785 for assistance.

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The New England School of Art & Design at Suffolk University
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*Art by Paul Stoddard (1992)*