As has so often been the case with this newsletter, one mention of someone or something usually leads to another — another graduate, another piece of news, another contact. The article on Mauro Maressa and John Norton in last semester’s newsletter spawned a search for Bhob Stewart, who taught at NESAD in the ‘70s and ‘80s and who was mentioned by John as one of his formative influences. After a bit of searching, Jim Kraus (1982) supplied me with an e-mail address and I contacted Bhob, whom I knew from my very earliest days at NESAD. We talked via e-mail and I offered to send him all the copies of the newsletter we had so far produced. Back came an e-mail, telling me he’d "...really enjoyed reading these!" That, however, was followed by an admonition: "The only disappointment is that you are minimizing all the work you put into this. You should be listed not as ‘copy editor/writer’ but at the top of the staff list as EDITOR. Then you could put your name or initials beneath all the major pieces you write. Also, I suggest you could write some in first-person so the reader connects with your personality. Since you are obviously the unifying force here, step to center stage!"

Since Bhob is himself a writer, I thought this was high praise and I’ve decided to take him at his word. Therefore, from now on, I will "S.C." my articles and continue to give credit (I hope I’ve always done so!) when others have done the work. So, thanks again to Gary Creighton for the wonderful story in the last issue and thanks this time to Richie Sarno for relieving me of alumni interview responsibilities. He really went all out!

Your feedback on the newsletter is important to us, so please send us your updates — new mailing or e-mail addresses, new jobs, the birth of a child — anytime. If you know of the whereabouts of a grad or a former faculty member, or if there are articles you’d like to see in the newsletter, tell me that too and I’ll do my best. And many thanks to all of you who have e-mailed kind comments. They’re wonderful to read!

Sara Chadwick

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.


By Richie Sarno

Class of 1976 • GRAPHIC DESIGN


Long before The Sopranos took the TV world by storm with their glamorized depiction of life in the Mafia, a group of young Italian-Americans made a name for themselves in the halls of New England School of Art. This group, who would become known as “The Mob”, left an everlasting impression on the history of the school.

Francis Ford Coppola’s epic motion picture The Godfather was released in theaters in 1972, and the following year a group of aspiring young artists banded together to become a closely knit family not unlike the Corleones. La Cosa Nostra (another name the Mafia is known by) means “our thing,” and we did our thing at the school.

CONTINUED ON PAGE 2
When you look at the names: Tony Mazzola, Bob Sardella, Bill Orsini, Jack Bordenca, David Riccio, Frank Collura, Angelo Aversa, Jim D’Agostino, and Richie Sarno, one would believe that former school president Chris Rufo recruited us in order to have the first all-Italian school of art in America. The school was known then as New England School of Art and was housed on Huntington Avenue above McDonald’s, which was a frequent meeting place for the Mob.

We never had a “Godfather.” I guess Tony Mazzola became the closest to a leader of any of us. Tony was sociable and well liked. Many people were drawn to him, but that may have had more to do with knowing his friendship would lead to some great Italian dinners at his folks’ house.

Another “wise guy”, David Riccio, will long be remembered for his obsession with elephants. Many of his designs had an element of elephants in them. These days you can often find David at his family-operated Cafe Vittoria in Boston’s North End. The school had a number of women of Italian decent as well. Nancy Venti, Linda Pizzi, Gail Nardone, Valerie Constantino and Sue Vitagliano were among that group. It was like a Little Italy during the years of 73-76.

These “goodfellas” formed a nucleus that would become the student council. Bill Samatis was the lone non-Italian member of the Mob, but very much a good friend and family member. We took control of the school in many ways. We made sure we got our supply of stat paper and color key film before anyone else, we ran the photolab, represented fellow classmates in disputes, and organized parties.

One memorable Halloween party took place at the Cambridge Boat Club. A fight broke out and the on-duty police officer placed an “officer in trouble” distress call. There must have been at least a half dozen or more cruisers that showed up. Bill Davis got caught up in the melee as well.

Members of the Mob were remembered for a student film they made during the winter of ’74. What would become a cult classic and a widely popular school movie to watch, it was entitled The Blood of Fagula. Taking a page from Roman Polanski’s 1967 vampire movie The Fearless Vampire Killers, it was a dark comedy horror film about vampirism. Fagula was released the same year (1974) as The Rocky Horror Picture Show. Instead of being a cinematic breakthrough like Rocky Horror, the film was more reminiscent of a John Waters film both in story and production values.

Although a sequel was often talked about, one never materialized (gee, I wonder why?). However, in the upcoming 2004 year, there may be a release of a 30th anniversary digitally re-mastered DVD edition with never-before-seen footage and interviews with the stars today.

Our senior and graduating year of 1976 found us housed in a new building. The school moved to 28 Newbury Street and the addition of the word “Design” was incorporated into the name of the school. We even helped move lockers into the new location. The Mob welcomed a new member of its group that year when Rolan DeLoach (a Georgia boy) joined our graduating class. He represented our southern alliance.

Many of us became members of the short-lived Italian-Americans in Communications Club, which former faculty member Ray Barron (real name Joseph Barisano—another Italian) had a hand in organizing. The Mob all went on to careers in the design and advertising field. So how well we did is a testament to the school’s success. Besides our infamous legacy, the Mob left the school a gift. It was a brand new hi-fi stereo. Luckily the administration never asked us to produce a paid receipt. Hey, it fell off a truck, what can I say!?

The Mob still get together once in a while for reunion dinners at restaurants like Polcari’s, Felicia’s, Vinny Testa’s, and Marino’s. What, you were thinking maybe we would dine at Kowloon and talk business over lo mein and boneless spare ribs instead.
The 77th graduation ceremonies of The New England School of Art & Design at Suffolk University took place on May 18th at the Four Seasons Hotel on the Public Garden. Forty-three undergraduate students participated in the festivities, as did 17 candidates for the Master of Arts in Interior Design.

Following a sumptuous breakfast of crab cakes and poached eggs, the students and their families were welcomed by Bill Davis, NESADSU Chairman, who then introduced the Fine Arts, Graphic Design, and Interior Design program directors. After brief remarks, the three presented diplomas to their graduates. Audrey Goldstein also presented Fine Arts Juror Awards to Amy Vermette and Sun Sun Ye, while Karen Clarke presented the Interior Design Portfolio Award to Noelia Ibanez Gallar. Jennifer Fuchel and Wallace Marosek, standing in for Laura Golly, who was winding up a Spring semester sabbatical, awarded the Robert Linsky Graphic Design Portfolio Award to Korrin Torchia.

Following program awards, I was pleased to present academic honors to the three graduating seniors with the highest cumulative grade point averages. Top honors went to Noelia Ibanez Gallar (Interior Design), with a cumulative GPA of 3.890, with second and third place honors to Laura Hanson (Graphic Design) (3.855) and Elizabeth Hargreaves (Graphic Design) (3.772) respectively.

After closing remarks by Bill Davis, with admonitions to stay in touch and to hold still for photographs, the graduates were sent to join the Boston community of artists and designers, to which they will be a most welcome addition. s.c.
An Interview with Audrey Goldstein

There are certain faculty members who have an impact on students proportionately far greater than the numbers of hours they spend together in the classroom. One of these is Audrey Goldstein, Fine Arts Program Director and mentor to hundreds of freshmen and Fine Arts majors since 1979.

Audrey, who grew up on Long Island, attended The Art Students’ League and the Brooklyn Museum Art School in New York, before earning a BFA from Tufts University/School of the Museum of Fine Arts in Boston in 1977. A working artist and instructor ever since, Audrey returned to school in 1997, earning a Master of Fine Arts degree in Sculpture from Massachusetts College of Art.

I talked with Audrey the other day about her work, her teaching, and her life.

Q: You’re originally from the New York area. Why the move to Boston?
A: I wanted an explosive, high energy, and very serious art environment. I found it at the Museum School, in the ‘70s. I wanted a very experimental program and the Museum School at that time could barely have been considered a program at all. It was a chaotic and challenging forum for visual ideas. I fell in love with that.

Q: How did you happen to become involved with NESAD in the first place?
A: A friend told me that there was a drawing class that needed an instructor and that they were interviewing, so I met with then-President Rufo and Vice President Bill Davis. I began teaching the figure to fashion illustration majors, at a time when most fashion work was still hand-drawn. The camera was in use of course, but the fashion world hadn’t yet been taken over by the photographer.

Q: How did your many years of teaching in the Foundation program influence what you’re doing as Fine Arts Program Director?
A: It made me aware of the various levels one needs to teach to. I was a part of the development of the Foundation Program, having been here so long. But Linda Brown has taken it to a more sophisticated and more complete point. It’s a wonderful program now – it makes it possible to begin an immediate dialogue with the Fine Arts majors, based on an informed visual language.

Q: Since fine artists work for themselves rather than for clients, developing a personal body of work that expresses their own insights into society and the world around them, how are your academic strategies different from, say, those of the Interior Design and Graphic Design Program Directors?
A: The idea that most fine artists work for themselves is somewhat misleading. The objective of most artists is the communication of ideas. Sometimes these can be purely visual, purely aesthetic ideas of beauty and an appreciation of the phenomenal world. Sometimes they can be as complicated as a radical approach or suggestion for changing the cultural and social structures we’re accustomed to. The audience levels for these various types of messages vary greatly (and often artists invent new audiences for themselves). In this program, we introduce students to the more professional art audiences: curators, gallery directors, art critics, and professional artists. This also means that it becomes important that students are kept aware of what is going on in the field while simultaneously studying the history of art.

Q: What part does teaching play in your development as an artist?
A: I’d rather look at this question in terms of how teaching energizes my studio practice and how my studio practice informs my teaching. Teaching has always been a surprise to me. By that I mean that I find myself explaining concepts and connections to students that I hadn’t realized I knew. The process of having to articulate for students has helped me understand what I believe and comprehend. Teaching teaches me, more than the students. I also find that in working with other people and their struggles in the studio, I am able to gain perspective on my own efforts.

I find that, as a professor, I’m duty bound to continuously look at all kinds of art making, and to constantly reevaluate my personal criteria for excellence in visual language forms. Students are always bringing in more ideas and...
passions than I could possibly imagine. And I love having to catch up to them, to accept their distinct, individual challenges, and up the ante for them. This process prevents me from becoming too staid in my thinking, with intense and varied energy coming in the door each Fall.

My own studio practice serves as the foundation for my work with students. I am only able to transmit what I have experienced, whether in the form of questions, technicalities, or discipline.

Q: Talk about the evolution of your work over the past, say, twenty years. How did your graduate school experience, coming as it did so many years after your undergraduate schooling, affect your artistic direction?

A: In art school, as an undergraduate, I was working with non-objective painting. After graduating, when I was on my own in the studio, things shifted toward observational responses to phenomena. These works gradually grew into figuration, which then grew into an interest in allegory. I was essentially inventing narratives involving the relationships between individuals and societal contexts. After years of working this way, my brain began to hurt whenever I had to begin a new piece, the narratives having become too involved.

Around this time I became pregnant. The process of growing a person inside the body shifted my gaze from an observed, external view of the body, to an internal, experiential view. So the work changed again. As I continued to work, I became less interested in creating illusionistic space and form. I began playing around with the relationships between flat surface, illusion on flat surface, and actual, physically carved volumes. The excitement of a more direct involvement with my materials, and constructing more physical forms, captured my passions like nothing else had in a long time. When the opportunity to go back to grad school arose, I still had doubts, and I applied as a painting major. As soon as the application was in the mail, I knew I didn't want to study painting. Of course, I wasn't accepted. I immediately reapplied in sculpture and was accepted.

Grad school enabled me to let go of all my habits and to absorb new ideas, forms, and visual languages. I was able to completely remake myself as an artist. It was utter hell and delight simultaneously. I had to reinvent the wheel, at least the wheel that drove my work. And I finally feel like a grown-up - a little bit.

So the work I am now readying for a one-person show this March at Kingston Gallery (on Thayer Street in Boston) is built around several ideas. The work refers to minimalist sculpture, medical devices, and electronics engineering drawings, to name a few. The work is all large, involving hand-made furniture, computer parts, plexiglass towers, and computer schematic-inspired drawings on satin and cotton. The work still has its relationship to the body, but I'm now making units that interface with the body. They all have projected healing functions (but do not physically heal). For example, one element I'm currently building is an upholstered chair that has glass cups built into the back and seat. The cups are of the type that traditional healing practices from Eastern Europe and Asia utilized in pulling poisons out of the body. I hope people will come see the installation in March.

Q: What are your plans for the future, both academically and personally? Where would you like to see us go as an institution?

A: I'd like to see a Suffolk School for the Arts, involving NESAD/SU, the theater, the music program, creative writing, and film. We could take over the statehouse! They may have enough square footage for us and we would have a great roofline as a landmark. It would be very distinctive, don't you think?

On a more reasonable note, I'd like to develop a post-graduate program for students who want and need more support while applying to Master of Fine Arts programs. And I'd also like to begin a (part-time) Master of Fine Arts program at Suffolk. All this takes much more physical space than we currently have available to us, so there's going to be a bit of work involved in the implementation.

Q: Your husband is also an artist and you have a teen-aged son, Max. Is he interested in a career in the arts or are the influences of two artistic parents enough to make him rebel and seek a career in a totally unrelated field?

A: Max is turning 15, so his ideas for careers are likely "stretched" a bit. He's a photo major right now in high school and he's interested in filmmaking. Currently he is shooting footage of his friends on skateboards and BMX bikes, and he is working on a couple of scripts. He spent part of this summer doing television production classes. We'll see where he chooses to go with all this. It doesn't seem likely that he will go into banking but one never knows. The poor kid has spent his childhood in galleries but he is actually pretty thoughtful about the work he sees. He is always in my studio, with some very definite ideas about how my work is going, that of course I must respect. s.c.
Linda Leslie Brown Made Full Professor

Linda Leslie Brown, who has been an integral part of the NESAD/SU community since joining the faculty in 1980, has been made a full Professor at Suffolk University, effective July 1, 2003. As the first NESADSU faculty member so honored, we applaud Linda’s contributions and congratulate her on this very important career milestone.

A graduate of the School of the Museum of Fine Arts and Rhode Island School of Design, with an MA in Painting, Linda has served as the Foundation Program Director since 1994. As such she designs and supervises the curriculum, and teaches various foundation and fine arts courses. She is also responsible for faculty search and hiring, as well as the mentoring of junior faculty and the supervision of 6 full-time and 10 adjunct faculty. She has designed and continues to supervise team-approach advising for all students in the program as well as a status report system for academic early warning. She also participates in enrollment and retention activities, including college fairs and open houses, and serves on various University committees.

In addition to her NESADSU and University responsibilities, Linda maintains a full career as an artist. Her recent work consists largely of digital prints, drawings, paintings, and installations. “These works could be loosely categorized as self portraits, in that they share the intention of exploring visual selves, alternately concealing and revealing. The images have been extensively digitally altered. The computer processes of layering, cloning, selecting, and displacing are ideally suited to an examination of appearance and identity.” In June of this year, Linda was awarded a grant from the St. Botolph Foundation, which supports the work of visual artists. “It’s quite an honor to have been nominated, let alone to have received this award”, she explains.

As the first NESADSU faculty member to achieve full Professor status, Linda says, “I may be the first but I know I won’t be the last! I’m just happy that Suffolk is recognizing us as full peers”. s.c.
E-mail Kara at hickeykarah@aol.com.

1990 • Jeanne Reilly (Interior Design) was married on June 7th to architect William Finnerty of Boston and the couple is currently living in Charlestown. Jeanne has been working for the past year-and-a-half for Heather G. Wells Ltd., a high-end residential design firm on Boylston Street, and doing freelance work as well. We send our congratulations to both Jeanne and Bill. If you’d like to add yours, contact Jeanne at jrinteriordesign@aol.com.

1991 • John Groves (Interior Design) is a project manager at Cubellis Associates, the Boston architectural firm. Jay and his wife, Kristin, live in Hyde Park and can be reached at jsgroves@excite.com.

1991 • Lynn (Pankey) Wright (Interior Design) moved from Aspen, Colorado, to Maine three years ago with her husband and four-year-old son. She has a business called Running Dog Studio, for which she does slipcovers, upholstery, and restyle work. (Lynn says that “although it was an extremely tough program, I believe NESAD is the reason I am such a perfectionist in my work, from working drawings to finished product.”) Besides all that, Lynn is also the assistant director for her son’s school (pre-K to sixth grade). Contact Lynn at jwlw@psouth.net.

1997 • Laura (Grandy) McGann (Fine Arts) graduated in May from the Robert H. Smith School of Business at the University of Maryland with an MBA in organizational behavior. She is currently working in a consulting role for The Clarion Group in West Hartford, CT, a firm that does behavior, strategy, and organizational consulting. More news: Laura was married on June 28th to Cory McGann, a high school English teacher, and enjoyed a month-long honeymoon in Hawaii. “I am still doing some art, but mostly in the form of quilting. Slightly non-traditional work, but it highlights my love of collage and color.” You can reach Laura at lauramcgann@yahoo.com.

1999 • Gracyn (Robinson) Whitman (Interior Design) has returned to the Boston area, after living in New York and Connecticut since shortly after graduation. She and her husband have a year-and-a-half old baby girl, Lila. Gracyn is also finding time for her interior design business, Gracyn R. Whitman Design, which specializes in hospitality and contract design, with some residential work as well. You can e-mail a welcome back to GracynRWhitman@aol.com.

2000 • Elizabeth (Stember) Schlosberg and her husband welcomed a daughter into their family on March 21, 2003. Sarah Bethany Schlosberg weighed 9 pounds and was 19.5 inches long. Send congratulations to Elizabeth at eschlosberg@yahoo.com.

2002 • Katherine (Behrens) Crosby (MA in Interior Design) and her husband, Scott, are the delighted, if sleepy, parents of a son, William Edwin Crosby, born on March 29, 2003, weighing 8 pounds, 4 ounces. You can e-mail your congratulations to both Katherine and Scott at kbcrosby@attbi.com.

We are very sorry to report the death, earlier this year, of Ruth Jenkins (Illustration 1943). Ruth was one of the five graduates of the classes of 1943 and 1944 who were honored at NESAD’s 75th anniversary celebration at the Institute of Contemporary Art in 1998. We send our heartfelt sympathy to her family and friends.

“WHATSOEVER HAPPENED TO...?”

BILL OAKES, who taught illustration at NESAD from 1976 to 1985, is currently living in Hampton, New Hampshire. His artwork these days consists primarily of non-objective painting, rather than illustration, often dealing with what he calls “fauxtography”, or images and sounds of imaginary planets encountered on a voyage through space. Bill had a show of these images, called Life Signs: Other Worlds, Other Voices, two years ago at Boston’s Museum of Science. To view Bill’s work, check out his website at www.mindleaps.com. You can contact Bill at bill@mind leaps.com.

BHOB STEWART, who taught at NESA/D from 1970 to 1986, moved to New York in 1986. While teaching at the School of Visual Arts, he signed on at DC Comics, where he edited DC’s first trading card sets (Cosmic Cards, Cosmic Teams) and various licensed book projects, including tie-ins with Batman – The Animated Series. He worked closely with Mad’s cartoonists while editing the Mad Style Guide and Mad sections of the Warner Brothers Studio Store on Fifth Avenue. Returning to Massachusetts in 2002, Bhob is a regular non-fiction book critic for Publishers Weekly, and his biography of illustrator Wallace Wood (1927-1981) will be published in 2004. He keeps in touch with several NESAD grads, notably Steve Fiorilla and Jim McDermott (both 1981), and would enjoy hearing from other former students as well. Bhob can be reached at bhob2@earthlink.net. On the Internet, his Fusebox forum [http://forums.delphiforums.com/bhob2] is devoted to the study of both current on-line cartoonists and vintage newspaper comic strips of the 1920’s and 1930’s.

Class Secretaries:

Class Secretaries (formerly known as 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 secretary for your class, contact Sara Chadwick at NESADSU (617) 994-4294 or schadwic@suffolk.edu.

Class Secretaries:

1954 • Fred Sterns fhssterns@aol.com
1962 • Dan McCarron daniel_mccarron@harvard.edu
1963 • Larry Nicolosi lawnicolosi@aol.com
1964 • Grace (MacKenzie) Therrien billandgrace@prodigy.net
1966 • Marty Demoorjian marlmarty@aol.com
1967 • Paul Maguire muggs45@prodigy.net
1971 • Ken Groppi ken@groppi.com
1973 • Marg Dion DionDesign@cs.com
1977 • Pete Gugliotta dogfood11@attbi.com
1980 • Joe Farnham jfrnhm@aol.com
1982 • Jim Kraus jfk@artguy.com
1986 • Don Johnson djohnson@minuteman.org
1988 • Juliana (DiMasi) Lapitino jlapitino@kiddinaround.com
1990 • Adele Maestranzi mizadele@aol.com
1993 • Lori Sartre lisaartrne@mos.org
1999 • Cressida Lerman thecressida@hotmail.com

We’d like to add two new Class Secretaries to our list: Al Bruso (Graphic Design 1989) and Carroll Conquest (Graphic Design 1993). Their e-mail addresses are Brusou_Albert@EMC.com and C.Conquest@conquestdesigninc.com. Many thanks to them for agreeing to serve!
Where's Chris Rufo?

As I locate alumni of NESA/D/SU with whom we've not been in recent contact, the one question nearly every one of them, or at least those who were students between 1970 and 1995, asks is "Whatever happened to Chris Rufo?". And for the longest time, I had nothing to tell them except that he had retired and moved to Florida. So I decided the other day to write Chris and find out just what he has been up to since 1995. Expecting a brief note in return, I was delighted to receive a long, hand-written letter from him, though some of the news it contained saddened me.

Chris and his wife, Barbara, moved to the Pensacola area where their daughter, Dawn, was living. He continued with his stained glass work, even in "retirement", though now does only the design work, leaving the mechanics of cutting and assembling the glass to others. (Editor's Note: You can see Chris's stained glass at St. David's in Cranston, RI, at Temple Ohabi Shalom in Brookline, and, should you wish to travel farther afield, in Colombia and in Angola.) He also lectured in Wales, Japan, and Italy, as well as at Pensacola Junior College in Florida, and traveled in France ("beautiful!") and Italy ("Enjoyed la dolce vita!").

Recent years have not been as kind to Chris. His beloved wife of 50-some years, Barbara, died in October of 2002 and, in 2003, Chris suffered a stroke. Thanks to many talented and caring doctors and therapists, he has made a wonderful recovery. Though now able to walk two miles a day and go to the beach, he can no longer drive because of loss of balance and depth-of-field problems, so has passed that chore to a caregiver. His left arm and hand are still paralyzed, curtailing use of his computer, though he still writes long-hand.

Undaunted, he says, "I thank the beautiful woman I loved, my comrades in arms, those who sustained me and helped me achieve a measure of success."

What advice does Chris pass along to his old students and good friends?

"Enjoy all the beauty God created. This is for me a new discipline that I will deal with....Am still only 5' 6" and weigh 140 pounds. I can't lick the world but I can wallow in its beauty, for I will go where beauty abounds." The artist in him says, "Draw what you see, paint what you feel....I wish for you to visit Rome: Bernini, St. Peter's Basilica, the Sistine Chapel, La Pieta. Also see DaVinci's Last Supper, bask in the radiant beauty and mystic smile of La Giocanda, listen to Mozart's Don Giovanni at La Scala.

"Tell me of your successes in the workplace and the loves of your lives, and the failures (though the word has been deleted from my vocabulary!). Come visit if you can. I can regale you with my "fox passes" and my foibles, not as Mozart's Don Giovanni but more like Puck ("What fools these mortals be!").

"Best advice I can give: Live, love, laugh, and be happy. Come visit. I can still decant a glass of wine and mix a wicked martini.

"Ciao, bambini. Sei tutti amato!"

I'm sure Chris would be delighted to hear from former students and old friends. Please drop him a note at 980 Grand Canal Street, Gulf Breeze, FL 32561-3053 and add him to your holiday card list! s.c
of veal scaloppini? Shutupa you face!

So taking a cue from VH1’s Where Are They Now — where are they now?

Tony Mazzola has been one of the busiest and most sought after designer/illustrator/production artists in the Boston area for many years. He has worked for over 20 years as an independent “gun for hire.” Recently Tony has turned his attention to creating, designing and producing murals for commercial applications as his major focus. An avid classic car buff for decades, he is involved with the Northeast Mighty MOPAR Car Club as well as the Bearing Burners Car Club of Massachusetts. Tony is often called upon to judge major competitions. He’s also involved with model car building and is a member of the Masscar Model Car Club. He has been married for ten years to Julie Steinhilber, a talented designer and a member of the Tanglewood Festival Chorus. You can reach Tony via e-mail at steinola@attbi.com.

Bill Orsini joined Sundin Associates in Natick, MA as an Art Director in 1977, and has served as Senior Art Director since 1985. He is responsible for all of the creative work assigned to the agency’s graphic design group, and supervises all projects from concept to development to execution. Bill helped the company make the transition from early “traditional creative shop” beginnings to today’s highly computerized, state-of-the-art production system that allows the agency to meet client needs. Bill has been profiled in the National Association of Desktop Publishing Journal. Married for 20 years, he and wife Kate are the proud parents of daughter Alecia and son Owen. Alecia is following in her Dad’s footsteps (didn’t she learn anything?), studying graphic design and film at the Savannah College of Art and Design in Savannah, GA. You can e-mail Bill at wro@geoserve.net.

Rolan DeLoach is the founder and Creative Director of RMD Studios, a successful graphic design and advertising agency based in Boxford, MA (yes they have the internet in the boonies). When not designing, he is tending to his chicken, duck and rabbit farm (yes, you read that correctly). For the past seven years he has been a Deacon at the First Cavalry Baptist Church in North Andover (what were they thinking?). He and wife Leslie (who will have her tenth birthday in 2004) have been married for ten years. Rolan’s son Marcus is a renowned baritone with the New York City Opera. You can e-mail Rolan at rmdstudios@attbi.com.

Frank Collura worked for several area ad agencies over his illustrious career. He also started the in-house ad department for Apparel Retail Corp., a national chain of 140 women’s specialty stores. Sixteen years ago he set up shop under the catchy name of Collura Advertising Associates. He has worked with clients of all sizes including GAF, Bird Inc., Certinteed, and Engineered Tooling Corp. Projects range from print production and brand identity to trade shows and web design. Frank has been married for 25 years and has four children. He can be reached at adcollura@aol.com.

Jack Bordenca worked in retail advertising after graduation, with a company called Plywood Ranch (now defunct). He was with them for two years when he was called to the art director’s office and asked this question: “What do you want to get from this company?” Jack replied, “Your job.” Two days later Jack was looking for a new one. He went from retail to industrial design (slide shows of bar graphs and instruction manuals) and from that to fun in screen printing apparel. A shirt and tie was never comfortable. After 20-odd years of that he had had enough and retired. Needing an income, Jack went to work full-time at The Chateau Restaurant in Waltham, where he soon discovered the in-house artist who is always there. Jack is still there, still married to his high school sweetheart, Robin, has three grown sons and a grandson. He still continues to paint and has had numerous exhibitions of his paintings in recent years. He can be reached via e-mail at jabol174@rcn.com.

And me, Richie Sarno? I have worked for a number of major high-tech magazine publishers in the area over my career as an art director and production manager. I never again starred in a film since Fagula, but recently have been known for my karaoke singing. Currently the Print Production Manager for all four-color work at a small printing company, I also operate my own freelance graphics company, Locksley Communications. I am also back in the world of entertainment with my other company, Black Arrow Entertainment, where I handle the marketing of singer Little Joe Cook, and I recently produced and directed a video about a cabaret singer that is airing on cable access television. For those of you who attended my wedding in ’76 and who knew my bride Betty, well she stayed with me. Married for 27 years, we are parents to 10-year-old Justin and 6-year-old Kelsey. Kelsey likes to sing like Dad and I am proud to say that my son Justin has an avid interest in Vampires like me. He regularly watches Buffy The Vampire Slayer. You can reach me via e-mail at locksley42@hotmail.com.

So there you have it. The Mob lives on.

We welcome e-mails from our past friends and classmates.
I was going to write about some changes in the composition of our (or should I say your) Alumni Advisory Board, which has been in existence since February of 2001, when I realized that you might not know we even had such a board. Well, we do and you should all be very grateful to its members, as they’re the ones who work on the newsletter, plan events, such as last winter’s alumni gallery show and this fall’s 80th anniversary celebration, help keep track of over 700 graduates of NESA/D/SU, and keep us supplied with a constant stream of ideas to connect you to us and us to you. The board currently has nine alumni members, representing classes from 1962 to 1999 and programs in Graphic Design, Interior Design, Fine Arts, and General Art. We recently (and reluctantly) accepted the resignations of Lianne (Cortese) Stoddard and Paul Stoddard, both 1992 Graphic Design majors, as they wanted to devote more time (beyond their full-time jobs!) to a new venture called Swirly Designs. (Those of you who came to the alumni show saw their hand-painted polymer clay ornaments on display.) Swirly Designs has taken off and Paul and Lianne need every free minute they can find to create stock for shows and for sale. So, while we’re very sorry to see them go, we wish them all the best with their latest venture!

I have asked Carroll Conquest (Graphic Design 1995) to join the board in their stead. Carroll is the principal of Conquest Design in Arlington, MA and is also an adjunct faculty member at NESADSU, teaching graphic design and typography studios, as well as MacBasics, a course for students who need an introduction to Macintosh operating systems prior to tackling more advanced computer courses. Fortunately for us, Carroll has agreed to serve and has already come up with a couple of very good suggestions for ways in which the board can better serve our alums. If you have a dditional suggestions about things you’d like to see accomplished, e-mail me at schadwic@suffolk.edu. All suggestions welcome!

We’re also about to welcome Marc Cregan, the Major Gifts Officer for the College of Arts and Sciences at Suffolk, and Kate McLean, a senior graphic design student, to our board. Marc will represent the University’s Advancement Office to NESADSU and us to them and Kate will represent the current student body.

On a purely personal note, I want to extend my thanks to every member of the board for their commitment and dedication to the school and for proving every day that NESA/D/SU meant something to them. I always knew they meant something to us.s.c.

NESADSU Student Wins Chair Competition with “The King of Comfort-n-Style”

Leslie Scholfeld of Weymouth, a Master’s degree candidate in Interior Design at NESADSU, recently won the grand prize in the student division of the Sitag Design Expressions Contest. The Sitag Corporation, a Swiss firm and a leader in the design and manufacturing of office seating and ergonomic work tools, was the contest sponsor. Leslie took the company’s Sitag Sailor chair and customized it for the ‘King of Rock and Roll’. In her written description, Leslie asserted that “the deep arch of the backrest immediately conjured images of Elvis in his fabulous high-collared jumpsuits. In addition, the sexy angle of the back legs could easily be equated to Elvis and his hip-swinging dance moves.” In keeping with the Elvis theme, Leslie upholstered the backrest with white leather to mimic Elvis’ jumpsuits, changed the legs to coordinate with the rhinestones, and upholstered the seat with blue suede, a link to Elvis’ earlier years.

As the contest winner, Leslie, a 1997 graduate of the University of North Carolina at Chapel Hill, was awarded an all-expense paid trip for two to Switzerland to visit the Sitag offices and factory outside Zurich. Her design was also exhibited in Sitag’s showroom during Neocon’s 2003 World Trade Fair for Interior Design and Facilities Management in Chicago.
Three from the Royal College of Art, London: Arturo DiStefano, Estelle Thompson, and Andrzej Jackowski
October 3 to October 29 Opening: Friday, October 3, 5:00-7:00PM
This exhibition of prints, drawings, and paintings is curated by Jane Deering, courtesy of Purdy Hicks Gallery, London.
And during that same time, the Project Gallery will showcase the Digital Images of Neeta Madahar.

Leigh Clark
November 3 to December 2 Opening: Thursday, May 15th
Photo-based digital images.
Project Gallery: Celebrity Portraits by Barry Savenor.

Different Strokes: Boston Painters
December 5 to January 6, 2004 Opening: to be announced
Three abstract artists take different approaches to painting.
Project Gallery: Recent Sculpture by Steve Novick, Associate Professor, NESADSU.

Stitches: Fiber Art
January 12 to February 7 Opening: to be announced
Co-curated with Newbury College Art Gallery
Project Gallery: to be announced

Elements: Janine Al-Bayati, Nancy Diessner, Daniel Feldman, Bryce Vinokurov
February/March Opening: to be announced
A collaborative art/architecture project.
Project Gallery: to be announced

PROJECT GALLERY
NESADSU has set aside a small space on the second floor at 75 Arlington Street, near the administrative offices, for the display of student and alumni work. (This is separate from the school’s main gallery/exhibition space.)

Any graduate of NESA/D/SU who is interested in showing his or her work should contact Charles Giuliano, NESADSU Gallery Director, at charles.giuliano@verizon.net or at (617) 994-4283.

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

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