Graphic Designers Go Italian

As one who studied in Rome while in college, I can attest to the fact that study abroad programs enrich one's college years immeasurably, while providing a break from routine and insuring a host of memories.

While the University offers many such opportunities, programs for NESADSU students in particular have been few. For several years now, interior design students have had the chance to take part in summer study programs, first in Madrid and then in Milan, and that program continues. This year, however, a group of ten graphic design and two fine arts students were given the chance to enjoy the delights of the Tuscan countryside and the cities of Florence and Venice.

Under the guidance of Assistant Professor Wallace Marosek and Graphic Design Program Director Laura Golly, the students flew to Florence in May for four weeks of watercolor painting and drawing, and, if they wished, photography. Under the auspices of Palazzo Rucellai, the Florence-based arm of the Academic Centers Abroad (NY), the students shared apartments in the center of the city. With no classrooms, the group used Florence and, later, Tuscan hill towns, museums, churches, and gardens as their studios, spending ten to twelve hours each day at their work. While some students chose to photograph or draw, the focus of the month-long class was on watercolor painting.

According to Laura Golly, each student produced the equivalent of nearly two semesters’ work from the intensive three-credit program. Each student bound his or her best paintings in a watercolor journal, the binding of which they had constructed in a one-day workshop held during the previous spring semester. Drawings, paintings, and photographs, as well as the journals, were displayed in September in the lobby of 75 Arlington Street, as well as in the graphic design corridor upstairs.

While both Laura and Wallace were amazed and pleased by the artwork produced by their students, the trip also had its out-of-class experiences as well. Visits to glass factories in Murano, gondola rides, side trips to motorcycle showrooms and antiques markets – each had his or her own favorite.

Laura and Wallace are determined to make this an annual experience and would like to open it to alumni as well as students (though, for space reasons, priority would be given to currently enrolled students). If you think you might be interested in going along contact Sara Chadwick and have your name put on a list for future mailings.

S.C. §
From the comments I’ve received on Alumni Questionnaires, it seems as though many of you really enjoy getting the newsletter and catching up on the goings on at NESADSU. But you’ll see in this issue that the newsletter has a whole new look. Believe me when I say that there was nothing wrong with the old one! In fact, the design, by Lori Sartre, and after her, Lianne (Cortese) and Paul Stoddard, was super and successfully hooked everyone into reading it, usually cover to cover, if I’m to believe what you tell me.

No, the reason for the redesign is simply to bring the newsletter into design harmony with the new NESADSU catalogue, designed by faculty member, Rita Daly, and students, now alumni, Kate McLean and Brian Reardon. (There’s more on the whole redesign process on page 11.) You’ll see that the website too will shortly have a new look.

So take a look and let us know what you think.

My sincerest thanks to Lori, Lianne and Paul for their incredible (and unpaid, except for some chocolates and a bunch of flowers) contribution to our alumni efforts. They all did this on their own time, in the midst of busy design careers, complicated, in Lori’s case, by the arrival of a new baby, and, in Lianne’s and Paul’s, by the startup of their new business, Swirly Designs. Now thanks are to go to Kate, for taking the new design for the catalogue and translating it into newsletter format.

I think you’ll agree it looks GREAT!

Sara Chadwick
Editor

INTERIOR DESIGN ALUMS SHOW CLOUT AT SHOW HOUSE

For a sense of the impact that NESAD/SU interior design alumni have on the local design scene, one only needed to visit the 2004 Junior League of Boston Show House. This year’s site, the Commandant’s House at the Charlestown Navy Yard, was built in 1805 and transformed for the occasion by New England area designers. Four of our graduates participated: Barbara (Bahr) Sheehan (1995), Gracyn (Robinson) Whitman (1999), Laurie Gorelick (2000), and Laura Glen (2001). Barbara designed the women’s guest room, while Gracyn collaborated on the design of the kitchen with Kathy Marshall of K. Marshall Designs in South Hamilton, MA. The kitchen will be featured in an upcoming issue of Traditional Home’s Kitchen and Bath magazine, as well as in Boston Home & Garden. Laurie Gorelick designed the bathroom and another guest room was done by Laura, who also received the 2003 Junior League of Boston Designers’ Pineapple Award for design excellence.

The Junior League of Boston is “an organization of women committed to promoting volunteerism, developing the potential of women, and improving communities through the effective action and leadership of trained volunteers” (JLB website). Their annual fundraiser, which results in the complete metamorphosis of a large estate in or near Boston, benefits community projects for adolescent girls.

"Better Homes and Gardens" Profiles NESADSU Student’s Design

The September 2004 issue of Better Homes and Gardens features a wonderful article about Alison Sheffield, a Decorative Arts Certificate candidate at NESADSU, and her photographer husband, Stephen. Centered around their very disparate design sensibilities and Alison’s decorating solutions to them, the article also includes a number of photographs of their Boston condo. Check it out in the NESADSU library!
Again this year, NESADSU celebrated its students’ achievements with a festive ceremony at the Four Seasons Hotel in Boston, on May 23rd, the morning of the Suffolk University commencement. After welcoming remarks by Bill Davis, nearly 200 guests enjoyed a delicious New England breakfast of poached eggs on crab cakes with all the trimmings, before diplomas were handed out by program directors in interior design, graphic design, and fine arts. Forty-six students were awarded diplomas or certificates for work completed in May or September, while seventeen graduate students were honored for their work toward the Master of Arts degree in Interior Design.

Several academic and design awards were also given. Brian Reardon received the Robert Linsky Graphic Design Portfolio Award, while Katrin Lerman and Kimberly White shared the Interior Design Portfolio Award. The Fine Arts Juror Award was given to Nichole Kaye, for the high quality of her thesis work. Academic awards were then presented to the three students with the highest grade point averages in the graduating class. In first place, with a GPA of 3.964 was Kate McLean (Graphic Design), followed by Interior Design major Katrin Lerman (3.908) and Juliana Abislaiman (Graphic Design) with a 3.66.

The J.W.S. Cox Award, which is a special honor given only rarely to an outstanding student or faculty member, was given this year to graphic design graduate Kate McLean, “for her eloquent and insightful design solutions, for her conscientious and enthusiastic service to the Graphic Design program and to the school, for her inspiration and generosity in the classroom, and for her abundant good humor”.

After a brief photo session, the graduates and their families and friends headed to the Fleet Boston Pavilion for the University's commencement ceremonies later that afternoon. S.C.
A Week in the Country

Just when I think there’s no nicer place than Boston, where I work, or coastal Rhode Island, where I live, I find another just as alluring. This time it was Vermont.

I had originally intended to drive to Rutland, in the central part of the state, to visit a very special alum of NESA, a graduate of the class of 1934 by the name of Dan Heath. (You may remember that Dan was the guest of honor at the school’s 80th anniversary party last November.) But then I decided it was a wonderful opportunity to take a few extra days, go a little farther afield, and visit as many NESA/D/SU alums in the state as I could fit in.

I left on a cold Monday at the end of March and drove to Windsor, on the Connecticut River. I was heading for Oak Knoll Dairy, which is owned by Karen Lindbo (Interior Design 1975) and her husband, George Redick. Karen and George own 500 goats (no puns about the number of kids they have...), which makes theirs the largest goat farm in Vermont and the only commercial dairy bottling Grade A goats milk in the state. Mondays happen to be bottling days and, when I arrived, they had been up since 1:30AM. This is definitely a 24/7 kind of job. But, despite their fatigue, which they hid beautifully, they were gracious enough to give me lunch and a tour. I won’t go into a lot of detail about the operation—you can check their website at www.oakknolldairy.com—but I did come away with several impressions. One, it’s not a job for the lazy or fainthearted; two, there’s absolutely nothing cuter than a few-days-old goat; and three, there’s a great deal to be said for living on the land. Check the website.

Tuesday I went to Rutland to see Dan Heath (Advertising Design 1934), whom I found in his very comfortable retirement community just outside of town.

While there, I also talked on the phone with Roy Kimball (Graphic Design 1986), who lives and works in Shrewsbury, just south of Rutland. Unfortunately Roy’s schedule precluded an in-person chat so I’ll save that for next time, as I’d like to hear about his very busy graphic design practice.

From Rutland, it’s a beautiful drive to Lake Champlain and the adjoining towns of Shelburne and Burlington. I stopped in Shelburne at In Full Bloom, a flower shop where Britta Johnson (Graphic Design 2002) works, and which is owned by her mother. This oasis of color and fragrance in the middle of a Vermont winter (OK, early spring, but you couldn’t tell by the temperature) was an absolute delight. Britta’s doing a lot of the floral design work for the shop and she recently won the “people’s choice award” at the Vermont Flower Show. She’s also doing some graphic design on the side, as well as painting (one of her works was recently bought by a Phish band member).

While in Shelburne I also had the chance to meet a NESA grad whose existence I’d not been aware of until a couple of days before I left for Vermont. Rita (Reyes) Masso (1968) is, with her husband, an antiques dealer with an especially keen eye for beautiful things: paintings, furniture, glass, wood, and all manner of wonderful, and sometimes quirky, folk art. She’s also a painter of note, with an engaging primitive style and a luscious color sense. Her work is available as prints and cards at Frog Hollow, the Vermont State Craft Center, which has branches in Middlebury, Manchester, and Burlington. Check them out, in person or on line at www.froghollow.org.

The centerpiece of my visit to Burlington was a dinner with NESA/D/SU alums in that area, of whom there are at least five. So, that evening, Rita and Britta, as well as Katy (Hoyt) Carleton (Fine Arts 1992), Ann Kiley (Graphic Design 1987), and Kris (Kessel) Bickford (Interior Design 1981) and I met for dinner at a local bistro. It was an absolutely fabulous evening, with much chatter and many coincidences. (How small-world is it for Katy Hoyt to have been Britta Johnson’s babysitter in their younger years!!?)
Katy is working as a teachers' assistant in the Charlotte (VT) public schools and is consideringgoing back to school to earn a degree in education. Ann has been a practicing graphic designer sincegraduation and is now with Laisius Marketing inBurlington. And Kris not only has a managementposition with Williams-Sonoma but also maintainsathriving interior design practice, on her own and inconjunction with her husband's building firm. They'reall busy as can be and all in love with Vermont.

My last stop in the Green Mountain State was in Stowe, one of the premiere skiing towns in thecountry, to see Jim Espey (General Art 1980). Jimhas been in Stowe for a number of years,working for HMC Advertising, a localagency, and designing for his largest client,Smuggler's Notch, another Vermont ski resort. As withthe others, when I talked with Jim the years fell away and I remembered that he was among the first students Imet when I started working at NESAD in 1978.

From Stowe, it was an easy and beautiful drive backto Rhode Island (or at least easy until one gets backin the midst of all that traffic, mercifully missing inrural Vermont, or urban Vermont, for that matter).

So, what did I take away from my visit? The samefeeling I have whenever I see NESA/D/SU alums:their love for the school and their experiences there, both academic and social, and the role art anddesign play in their lives, whether or not they're"working in the field". And I had a great time renewing - and making - acquaintances! The nexttime I'm in Vermont, I'll hope to see those alums Imissed this time - Kate Keough, Roy Kimball, PeterAcquaviva, and Richard Edney. Until then.

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**Whatever Happened To...?**

**Jim Smith**

Jim Smith came to NESA in 1970, first as an instructor and later as dean, with anextensive background as a stained glass artist. Having graduated from college in 1954, hetaught what was to be a summer job in a Beacon Hill stained glass studio and therethefound his niche. After learning his craft, he became chief designer for a Back Bay studio in 1956, and with them designed and made windows for numerous churches inthenortheast and beyond, earning a silver medal in an international stained glasscompetition at the New York World's Fair. When the church building boom faded inthe late '60's, Jim put his college training to work and came to NESA as a drawinginstructor. As he says, "I found myself constantly seeking new ways to awaken students' imaginations and creativity and set a goal of always being honest with students aboutthe demands and often harsh realities of the work-a-day art world. Of course, it is notthesatisfactions of teaching or accomplishments on the administrative side that I tend toremember most fondly; it is the constant fun and surprise provided by association withsuch an adventurous group of students and faculty.

"Many alumni may share my memory of the time when we tried to conserve energy during a fuel shortage by draping huge polyethylene sheets over wooden poles in thelife drawing studio. Students, models and instructor then gathered inside the resulting tent andwent about our work using body heat as our fuel source. That idea, dreamed up by FrankOgden, a 'futurist' who worked with us as resident creativity guru, made the AP wires, wasphotographed by LIFE magazine and created quite a stir around town.

"Then there were the student parties I occasionally attended...attended, that is, until I concluded that it was better not even to know about some of them."

Jim left NESA in 1978, due in part to the economic needs of two children in college. Heheading back into the stained glass business, he began to concentrate on the initial design and the glass painting, leaving the cutting of glass and final assembly to others. At the same time, he taught creative stained glass classes at the Cambridge Center forAdult Education. In 1990 he became a restaurant critic a well, writing a column for achain of 15 suburban (north of Boston) newspapers.

"Now, approaching my 75th birthday, I continue to design stained glass with nointention of retiring. A serious encounter with prostate cancer has made me all the moreappreciative of the possibilities of each day and grateful to have had son Todd, daughter Kim, and wife Marilyn in my corner during the darkest of the past days. Now, having passed my third anniversary of freedom from cancer, I consider myself to be a fellow well on his way to survivor status.

"It seems like yesterday...the day that I entered my first class at NESA, aboveMcDonald's, nervous in the extreme and seriously doubting my own knowledge of thesubject I was to teach and my ability to communicate what I did know. Little did Irealize that those days would grow to one of the formative and satisfying periods of mylife, one that would form a lifetime of loyalty, provide many friends and deliver a barrel of wonderful memories. In my heart, I have never left the school."
1944 – Ada (Alegi) Violette recently let us know that one of her watercolors, of Cape Cod lighthouses, currently hangs in the office of the Mayor of Taunton, Robert G. Nunes. Ada attended the school's 80th anniversary celebration with 1943 NESAD grad and good friend, Marion Bingham.

1950 – Vince Battaglia (Advertising Design) was a featured guest on Channel 5's evening television program, Chronicle, in March. Vince's series of paintings of Boston's North End had been given a 15-minute slot in which to show and discuss his work with host Peter Mehegan.

The Alumni Questionnaires have yielded lots of interesting information on our graduates, some of it "old news", some new. While we can't print everything, here's a sample:

1950 – Frank Moulin (Advertising Design) is teaching watercolor painting classes at the E.W. Poore Art Center in Manchester, N.H. and exhibiting his work at the New Hampshire Art Association, as well as the Manchester and Nashua Art Associations. He has also recently exhibited his paintings and demonstrated technique at the Beliveau Gallery at the Franco-American Centre in Manchester, N.H.

1952 – William Fielding, who attended NESAD from 1950 to 1952, lives in Freedom, N.H. He and his wife celebrated their 53rd wedding anniversary on September 15th, with their two children and 8 grandchildren. Bill continues to paint and has 12 short stories copyrighted by the Library of Congress, several with illustrations. Held very much like to hear from NESAD students from the 50's, so e-mail him at Taurus@adelphian.com.


1962 – Dan McCarron (Graphic Design) retired from Harvard University in July of last year, after 25 years there, first as the Art Director of Harvard Magazine and lastly as the University Printer and Senior Design Consultant. In November of 2003 he joined WordTech Corporation in Stoneham as Vice President of the Educational Graphics Group. As such he continues to design and print materials for Harvard and as well as for several other New England institutions, including Suffolk. As he says: "Since the day I graduated from NESAD I have been gainfully employed in the publications arena thanks to my training at NESAD. If any NESADSU alum wants to discuss career direction or securing a position in graphic arts, or wants a portfolio assessment, I stand ready to assist!" You can contact Dan at dmccarron@wordtechcorp.com.

1966 – Lynn MacMurtry (Interior Design), who retired from ITT Sheraton in 1999, is the principal of the MacMurtry Company, a consulting design business focusing on the hospitality field. You can reach Lynn at lmacmurry@aol.com.

1967 – Carolyn (Wing) Horst (Advertising Design) and her husband own PDQ Photo in Nashua, N.H. where they do photo restoration, manipulation, colorization and duplication of photographs. They also print from any digital format and can handle prints from pocket to poster size. Carolyn and her husband also have a new granddaughter named Nora. E-mail Congratulations to owhorst@earthlink.net.

1971 – Calvin Yeaton (Advertising Design) is a photographer with the Maine Department of Transportation in Augusta, in the Media Services/Photo Lab. As such he does layout and design, as well as photography and video work; services that are also shared with other state agencies. You can reach Calvin at cayeton@maine.gov.

1973 – Ellyn (Greenberg) Moller (Fashion Illustration), who owns Greenberg Graphics in Randolph, is also the Chairman of the Board of Trustees of the Milton Art Museum. Contact her at ellynmoller@comcast.net.

1975 – Marie (Giglio) Helinski (Graphic Art) and her husband are celebrating their 25th wedding anniversary in 2004. They have two sons, one of whom is a junior at Suffolk, playing varsity hockey. Marie is currently working as a calligrapher and a substitute teacher in Salem, N.H. Check out her website at www.thehelinskis.com and contact her at mane@thehelinskis.com.

1976 – Patricia Yaron (Interior Design) was named in September of 2003 to Douglas L. Rainville. The two live in Needham and you can reach Patricia with congratulations at pvaron@aol.com.

1977 – Pete Gugliotta (Interior Design) is the Assistant Director of the Planning & Construction Department at Wentworth Institute of Technology in Boston. As such, Pete is currently project manager for their residence hall construction project at 555 Huntington Avenue. You can reach him at gugliottap@wit.edu.

1980 – Louis DeMarco (General Art) is a union painter and artist for MLMcDonald in Watertown. As such he has done large-scale decorative painting work on such Boston landmarks as the State House, the Suffolk County Court House, Boston Latin High School, the Boston Opera House, and the Emerson Majestic Theater as well as numerous private residences. Louis has two children, Louis (8) and Lyndsey (5).

1980 – Ted Smith (Graphic Design) is currently living in Cape Elizabeth, Maine (as is Tom Riddle [1987 Graphic Design] small world) and is the owner and principal of Ted Smith Creative Services. He also teaches advertising and design part-time at McIntosh College in Dover, N.H. Ted and his wife, Mary, have one son, Colin (8). You can reach Ted at tsmith0@maine.net and, while you're at it, check out his website at home.maine.net/tedcreative.

1981 – Katy (Blue) Nagy (Fashion Illustration) is living in Andover with her husband and three children, ages 6 to 15. Though she's not currently working, Katy was for years a freelance graphic designer. She keeps in close touch with Kris (Kessel) Bickford and Wayne Kemper (both 1981) and would love to know what others are up to as well. You can reach Katy at bluenagy@comcast.net.

1981 – Kim (Evans) Becker (Graphic Design) and her husband, Doug, are celebrating their 20th anniversary in 2004. They and their children live in Ayer, MA where Kim has a graphic design business. Becker Design, and volunteers her time to pro bono design projects for Fruitlands, a local museum, their children's school, and other local organizations. As Kim says, "It's just unbelievable how far graphics has come since 1981 or so. I'm still cranking away at it — still loving it — and thank goodness my husband is a computer guru! This occupation is the absolute best one if you have kids. I can work a flexible schedule so I can have time with them. How fortunate is that?"

1981 – Wayne Kemper (Interior Design) who worked in Cambridge after graduation from NESAD, in currently living in Marin County, north of San Francisco. He's putting his design and construction skills to good use, buying, renovating and selling properties. You can contact Wayne at jwka@comcast.net.

1981 – Rolando Moreno (Interior Design) is a Senior Designer with Wooding Design in Providence, RI. Wooding does architectural interiors, as well as furniture and lighting design. Their website (www.woodingdesign.com) has a photo of Rolando, whom you'll see hasn't changed a bit in 23 years! Email him at dighaus@aol.com.
1981 - Annette Vandaele (Interior Design) and her husband, Walter, recently celebrated the birth of their first grandchild, daughter Linda's daughter, Allegra Claire Decherrie, on August 24, 2003. How time passes; when Annette was at NESAD, she used to bring Linda to class on occasion, where they painted side by side in the 4th floor painting studio. Annette, who is the President of PPAC (Facility Planning & Analytics Consultants) in Washington, DC, recently completed a project for the Department of Justice/Bureau of Alcohol, Tobacco, Firearms and Explosives (ATF). She was in charge of ATF's exhibit program and created permanent exhibits throughout the new laboratory building, involving both passive and interactive media.

1982 - Jim Clattenburg (Graphic Design) is the Creative Director at Palmer Advertising, a small agency in San Francisco, where he's been living since just after graduation. While he misses New England summers, Jim says he "certainly doesn't miss the winters!" (We can empathize with that after the winter of 2003-4!) Email greetings to jaclettenburg@mac.com.

1983 - Susan Friedland (Interior Design) is the principal of Arch Street Design Collaborative in Boston, whose work was featured on several of HGTV's kitchen and bath programs in 2003. The firm also presented "Design as a Marketing Tool" at the National Main Street Convention in Boston in 2003. In addition to her work, Susan was married in November of 2000 to Tom Burke. Send congratulations to her at sfriedland@archstreetdesign.com.

1985 - Bob Costabile (Graphic Design) lives with his wife, Lisa, and children, Nicholas (4) and Jake (3), in Huntington, NY. After years as a Senior Art Director at Young & Rubicam in New York, Bob is now writing and directing commercials both for himself and for a production company in New York. Try e-mailing him at bobj@optonline.net.

1987 - Brad Hochberg (Graphic Design) is currently the President and Creative Director of Trailer Park Print in Hollywood. Trailer Park Print does print campaigns for the entertainment industry with such clients as Miramax, Paramount, HBO, and Lion's Gate Entertainment. Check out their website at www.trailerpark.com (click on Trailer Park Print). You can reach Brad at bhochberg@local2.com.

1987 - Sue Kwasnick (Interior Design) has been, for over 9 years, the principal of Interior Visions, a residential interior design practice with a staff of 6 employees and consultants. She and her husband of 28 years, Ray, have a son, Ben, who graduated from Washington University in May of 2004 with a BS in computer science and finance. Sue can be reached at zeus17@jcom.com.

1987 - David Weir (Graphic Design) is a Corporate Account Manager with Office Max Document Services. Married for 14 years, Dave and his wife have two sons, Jonathan (6) and Joshua (6 months). You can contact Dave at dw3er321@jcom.com.

1988 - Meg King (Graphic Design) is living in San Diego and working as a campaign coordinator for Team in Training, the endurance-training program that fundraises for the Leukemia & Lymphoma Society. As such, she manages and oversees training for particular fundraising events, such as marathons, triathlons and bike rides, the money from which goes toward finding cures for leukemia, lymphoma, Hodgkins disease, and myeloma. Meg herself participated in the PanMass Challenge in August, riding her bike 80 miles from Wellesley to Bourne. For more information on Meg's job, check out www.teamintraining.org or e-mail her at meking2664@yahoo.com.

1988 - Robert Wrubel (Interior Design) After years as one-half of Renedo Wrubel Designs in Boston, Robert has gone into business for himself and is now the sole proprietor of the interior design firm of Robert Wrubel Design, specializing in high-end residential design. If you need a great designer or if you'd just like to say hello, e-mail Robert at riwbstn@aol.com.

1989 - Lori (Leibowitz) Winors (Graphic Design), with husband Bob and children Rachel and Nathan, moved to Montreal in May of 2004. "After 6 years in business in collateral design, creating visual marketing materials for a broad range of clients, I am taking time off to get settled, be with my children, and enjoy the creative energy of this city." (Lori didn't leave us an email address, but if you'd like to get in touch with her, let us know and we'll pass along a mailing address.)

1989 - Angelica Rossi (Interior Design) is the principal of Angelica Rossi Interiors in Manchester-by-the-Sea, MA. Angelica's daughter, Michelle Rossi-Voorhees, and her family were recently featured on the PBS program, Colonial House. As members of the colony, modeled after Plymouth Plantation and constructed in Maine, the participants spent four months living in 17th century surroundings and with 17th century societal rules. After what was undoubtedly a most interesting experience, Michelle remains proud of her ability to "master the task of making enjoyable meals with only seven basic ingredients". For more information, contact Angelica at arossi@verizon.net.

1991 - Lisa (Franchi) Carroll (Graphic Design) is living in Natick with her husband, Gerry, and two children, Brendan (9) and Kristen (7). Though she does some freelance graphic design work ("only the fun ones"), she spends much of her time showing her horse in hunter competitions around New England. Lisa recently received her black belt in karate, so continues to train and teach as well. You can reach Lisa at lisa.carroll5@venzon.net.

1992 - Katy (Hoyt) Carleton (Fine Arts) was married in 1995 to Bradley Carleton, "an avid outdoorsman who taught me the art of fly fishing and skeet shooting. I've become an equestrienne over the years and recently have become obsessed with kayaking. We both love to write; he writes for magazines and I just dream. I'm having an art show in September (2004) at St. Paul's Cathedral in Burlington (VT). It'll include polymer clay sculptures and - who knows, I'm still working on it!" Katy works as a reading tutor at the local elementary school, working with students with various learning disabilities. You can reach her at snagoose@navt.net.

1992 - Robin (Pawlak) Garstka (Interior Design) was married in 2000 and, in the fall of 2003, had a son, Quinn. Robin is the owner of RP Design Solutions, a small ("manageable") interior design firm she operates out of her home. You can reach Robin at rpsdesignsolutions.com.

1994 - Bonnie Johnson (Interior Design) is a kitchen designer with General Kitchen's in East Providence, RI. She is also a second-degree black belt and teaches both karate and kickboxing. She and her husband, Robert, have three children, Brianne (5), Julia (5), and Preston (3). You can reach Bonnie at bonbon1203@aol.com.

1994 - Barbara Sherman (Interior Design) is an Associate with Wilson Butler Architects in Boston, where she specializes in the design of cruise ship interiors, or what's called "fantasy design". So far she has done stage theaters, ice skating rinks, atrium spaces, a conservatory, and a karaoke bar. Barbara and her work are profiled in the new NESADSU catalogue. You can contact her at bbar@blublink.com.

1995 - Scott Truesdale (Graphic Design) is living in Washington, DC and working as the Senior Creative Director at Malchow, Schlackman, Hoppay & Cooper, a Washington-based political ad agency. He's been there since 2002, doing "targeted political communications" which, in this election year, must be interesting! You can reach Scott at struesdale@msn.com.

1996 - Stephanie Deshaies (Interior Design) is a Senior Interior Designer with NBBJ in Seattle. NBBJ has, for over 50 years, "designed centuries, buildings, products, brand identities and digital experiences that enhance people's lives" (from the NBBJ website). She is also the Vice President of Forums for IIDA (International Interior Design Association) and is a FIDER (Foundation for Interior Design Education Research) accreditation site visitor. Contact Stephanie at sdeshaies@nbbj.com.
1997 – Ahmet Luleci (Graphic Design) has started his own design firm, Calibre Free Design, in Brookline, while maintaining his dance and choreography practice as well, for which he has won numerous international awards. He also participates regularly in graphic design portfolio reviews at NESADSU. Get in touch at aluleci@mac.com.

1998 – Heather Durocher (Interior Design) was married on June 19, 2004, so is now Heather Santos. She is an interior designer with The Ritchie Organization (TRO) in Newton, an architectural firm specializing in healthcare, educational, and corporate design. Contact Heather at hdurocher@troarch.com.

1998 – Joe Fiorello (Interior Design) has started his own interior design consultancy, FAD Studios in Woburn and is also teaching design at Endicott College in Beverly, MA. After a number of years with Bergmeyer Associates, Elkus Manfredi Architects, and Design Management in Naubuc, he struck out on his own in the spring of 2003. We wish him the best of luck! Send congratulations to jfiorello@fadstudios.com.

1998 – Scott MacGillivray (Fine Arts) is the Production Manager for Recourse Communications Inc. in Jupiter, Florida. He and his wife just celebrated their 4th anniversary and, on February 8, 2004, the birth of their second daughter, Valerie. Send congratulations to Scott at snmccald401@aol.com.

1999 – Dana Beeney (Graphic Design) has for two years been with the marketing agency, Pram Development, in South Lake, Texas. She is to be married in April of 2003 to Matt Taylor; so send your congratulations to her at beeneyd125@yahoo.com.

1999 – Diane (McGill) Hancock (Interior Design) was married in November 2002, honeymooned in Hawaii, moved with her husband to New Hampshire, and is now expecting a baby (a boy) in August of 2004. She also passed the NCIDQ (National Council for Interior Design Qualification) exam in 2002, a milestone for a practicing interior designer. Congratulations all around!

1999 – Peggy McKenna (Electronic Graphic Design) is a freelance graphic designer in New York, currently working for AOL Time Warner. In June she was married to Timothy Parker, a New York City firefighter. The wedding took place in Ireland before a gathering of family and friends, including Suzanne John and Tully Daniele from NESADSU, and followed a smaller ceremony in Bayside, Queens for family members not able to make the trip abroad. Our heartiest congratulations to Peggy who was, for a time, also a NESADSU employee. Send yours to mmckenna71@yahoo.com.

1999 – John McMorrow (Graphic Design) is an advertising designer for The Patriot Ledger in Quincy, MA. You can reach him at jmcmorrow@ledger.com.

2000 – Joel Grendon (Graphic Design) is a graphic designer at Aly & Bacon, the Boston publishing company, and is engaged to be married to co-worker Andrea Christie in June of 2005. In addition, Joel does freelance work, and is currently completing designs for Major League Baseball catchers' helmets for All-Star Sports. He was also the recent winner (out of 50 entrants) of a logo design competition for Bookbuilders of Boston, an organization promoting quality bookmaking. His design will be used on their membership directory, all stationery and mailings, and on their website. Joel and his work are highlighted in the new NESADSU catalogue.

2000 – Galen Murphy (Graphic Design) is a graphic designer at Covien Design in Arlington. She can be reached at gomurphy@comcast.net.

2000 – Barbara Nye (Fine Arts) was married in 2002 to Brennan Holmes, and currently works in the library at Northeastern University in Boston. She can be reached at holmeslounge@hotmail.com.

2000 – Laura Sheehan (Fine Arts) is the Senior Porcelain Restorer at Trefler & Sons in Newton, a company that specializes in the repair and restoration of art objects, porcelain and ceramics, metals, furniture, collectibles, paintings, and frames. Laura has been with Trefler for over three years. She started in the furniture department, then moved to porcelain and ceramics, where she molds and paints pieces, and is their most skilled airbrush artist. You can reach Laura at lsheehan@trefers.com.

2000 – Mary Ellen Stefanides (Graphic Design) was married in August of 2003 to John Paul Forlin. She is a Management Assistant and Graphic Designer at Wilkins Management in Cambridge. In addition Mary Ellen has her own design business, X-HATCH, where she specializes in web design, graphic design, and presentation graphics. You can catch her there at mstefanides@xhatch.com.

2001 – Tony Capozzi (Graphic Design) has been promoted to Senior Art Director at Digitas in Boston after only one and a half years there. E-mail your congratulations to him at tcapozzi@verizon.net.

2001 – Helen Carroll (Fine Arts) is working at Kids Are People School in Boston and has begun graduate study at Lesley University in Cambridge. She has also recently become engaged, for which we congratulate her! Get in touch at Godsgood025@hotmaill.com.

2001 – Choong J. Hong (Master of Arts in Interior Design) who at NESADSU was known as Josephine Place, has relocated to the San Francisco area, where she and a partner have started their own interior design firm, Wisdom Bell. The company provides space planning and interior design services, as well as feng shui consulting, Ikebana design, and workshops. Check their website at www.wisdombell.com. Contact Choong at choonghong@yahoo.com.

2001 – Lauren Lee (Master of Arts in Interior Design) is the principal of Seasons Design in Hingham and the mother of a son, Weston S. Lee, born July 1, 2003. That should be enough to keep anyone busy! You can reach Lauren at leepoort@q.com.

2001 – Kelly (Mannion) Melin (Graphic Design) is a designer at Houghton Mifflin in Boston. She and her husband have a son, Shea Melin, born on February 22, 2004. E-mail Kelly at melinm@hmc.com.

2001 – Amy Margeson (Graphic Design) returned to school to get her cosmetology license and has been working for the past year as a stylist, designer, and colorist for the Paul Kenneth Salon in Woburn. She reports doing a lot of traveling to shows and for educational events and classes, and has been to New York, Chicago, New Orleans, and Washington, DC. Get in touch with Amy at arby67@verizon.net.

2001 – Elizabeth (Stember) Schlosberg (Interior Design) and her husband, Alan, proudly announce the birth of their daughter, Hannah Naomi, on July 20, 2004. Elizabeth and Alan have another daughter as well, year-and-a-half old Sarah. Email your congratulations to them at eschlosberg@yahoo.com. Ours go as well!

2002 – Ben Abosede (Graphic Design) and his family have relocated to the Atlanta area and he has started his own design firm, Graphix Innovation. Get in touch at gbengab67@hotmail.com.
2002 — Lauren Englert (Graphic Design) is currently living in New Jersey and working as a graphic designer for Court-TV in New York. She can be reached at nesad27@hotmail.com.

2002 — Erin Fay (Graphic Design) graduated in May from Endicott College in Beverly, MA, with a Masters in Education and became a head teacher at the Merrimack Valley Montessori School in Salem, NH. You can get in touch with her at erinfay6@yahoo.com.

2002 — Carrie Gifford (Interior Design) is working as a senior interior designer at AiDesigns, an architectural firm in Pawtucket, RI, and recently achieved professional membership in ASID (American Society of Interior Designers). She can be reached at gfoi@earthinknet.

2003 — Genella Barton (Master of Arts in Interior Design) is an associate designer with the firm of Bartlett Design in Concord, NH, and recently passed the NCIDQ (National Council for Interior Design Qualification) exam. She was married in August of this year to Sean McDonald so e-mail your congratulations to her at gbarton@mail.cgm.

2003 — Dhara Dusija (Master of Arts in Interior Design) is a designer with Gold & Reiss of Brooklyn, NY. She lives in New Jersey and can be reached at ddusija@hotmail.com.

2003 — Lisa Peate (Graphic Design) is a graphic artist and production manager for Heritage Press, Inc. in Sandwich, MA. She'll soon be relocating so as to be closer to the Cape, so e-mail her for her new address: Imp03087@aol.com.

2003 — Phil Williams (Graphic Design) has returned to New York and is working as a senior designer at Dayton Worldwide Design in Stamford, CT. He keeps in touch with Tony Capozzi at Digitas in Boston but would like to hear from other classmates as well. Contact him at detron88@aol.com.

It is with sadness, and sympathy to their families, that we announce the recent deaths of two NESA alumni.

Joe Pavick (1976 General Art) died on May 17, 2004 at Salem Hospital. Born in Salem and raised in Peabody, Joe graduated with Peabody High School's class of 1972. After finishing his program at NESA, Joe started his own firm, Pavick Design Associates. He also worked for a time for Cricket Press, Inc. in Manchester and for Hannaford & Dumas Corporation in Malden. As an avid outdoorsman, donations in his name may be made to the Crotched Mountain Foundation in Greenfield, NH.

Valerie Costantino (1977 Fashion Illustration) died on February 3, 2004 after a 10-year battle with cancer. She was 47. After graduating from NESA, Valerie worked as an illustrator for several Boston-area department stores and then as a freelance artist for various New York advertising agencies. She also taught college-level cartooning courses. Her dream of becoming a syndicated cartoonist seemed well on its way to realization. Her comic strip, "VJ and Company", was one of four strips selected from over 400 entries for the Washington Post Writers Group's FineToon Fellowship 2004. It seems especially tragic that we will not enjoy many years of such a talented cartoonist's work. My thanks to Ed Germano, a former NESA instructor in illustration and cartooning and one of Valerie's teachers, for bringing this loss to our attention.

This issue's class notes came, for the most part, from the alumni questionnaires you were kind enough to return. If you haven't already sent yours back, please do so as soon as you can. It'll help me update my records and will give me lots of new information to put in the Class Notes section of our next issue!
NESA/D/SU Loses a Treasure

It is with the greatest sadness that we announce the death, on May 23rd of this year, of Gladys Maynard, long a fixture on the NESA/D faculty.

Gladys, who taught at NESA/D from 1955 to 1970 and again in the 1980's, was known to legions of students as a warm and vibrant personality who brought to life the mysteries of painting technique by pairing learning with her love of the medium. According to Bill Maynard, who was also a long-time faculty member, many of her students kept in touch until the end – appropriately, we think.

Married for 56 years, Gladys and Bill lived in Brookline and had a summer and weekend house in Provincetown, to which they retired 15 years ago. Both were fixtures of that town’s artistic as well as social communities and Gladys was a headliner at her neighborhood’s 4th of July block parties. Wearing a big straw hat decorated with a rose from her garden, she made and served clam fritters from an electric frying pan on a table in front of their house to locals and tourists alike.

Gladys and Bill both painted and taught and she was, for a time, with Chamberlayne Junior College, the School of the Museum of Fine Arts, and Cape Cod Conservatory, as well as at NESA/D. She also exhibited her work, often including scenes of Provincetown, throughout New England.

Though Gladys and Bill had no children of their own, legions of NESA/D students and graduates can call her their own. S.C.

Interior Design Students Take Two Top Prizes

Senior BFA student Katrin Lerman, and Mary Orlando, a Master of Arts candidate in Interior Design, took first and third prizes respectively in the Design Source New England 2004 Student Competition held in May at the Boston World Trade Center. The competition, divided into two categories, for first and second year students, and for third and fourth year and graduate students, attracted over fifteen entries from five schools in New England. Katrin submitted her Independent Studio project, the design of a boutique for fashion designer Antonio Vasquez, earning a cash prize of $200. Mary’s Contract Design Studio I project, the offices of the advertising agency Arnold Worldwide, garnered her a $75 prize.

Design Source New England included, besides the student competition, a series of informational workshops, a trade show showcasing the top providers of interior design-related products and services, and a luncheon with keynote speaker, Michael Payne, of HGTV’s “Designing for the Sexes”.

Our congratulations to both Katrin and Mary for their outstanding efforts!

Grad Wins Logo Contest

Joel Gendron (Graphic Design 2000) was the winner of the Bookbuilders of Boston logo contest held in the spring of 2004. Bookbuilders is a non-profit organization whose mission is to “provide a forum for the exchange of information, education, and the promotion of quality bookmaking”. As a cover designer for the publishing house of Allyn & Bacon, Joel was uniquely qualified to meet that challenge.

The Logo Committee reviewed nearly 50 entries before awarding the top prize. Quoting from the announcement in “Pages”, the organization’s newsletter, Joel explains that his design “suggests pages running through a press, representing both publisher and printer”. He further notes that “two lowercase ‘B’s’ can be seen in the logo and that one might venture to say it contains the number ‘66’ as well, connoting Bookbuilders of Boston’s 66th year.”

The logo debuted on the cover of the organization’s 2004 membership directory and currently appears on stationery as well as the Bookbuilders website. Check them out at www.bbboston.org.

Besides his work at Allyn & Bacon, Joel is completing a freelance project for Major League Baseball, the graphics for new catchers’ helmets for all MLB teams, including the Red Sox. Watch for them! And look for a profile of Joel and his work in the new 2004-2005 NESADSU catalogue as well. S.C.
In past issues of the newsletter we’ve published a list of NESADSU staff members and their contact information, so you’d know who is in charge of what. Starting with this issue, we thought it might be helpful for you if we went into a little more depth, one staff member at a time.

Introducing

...Ellen Sklaver

Ellen (Shostek) Sklaver is the Manager of Library Services at NESADSU. A 1979 Graphic Design graduate of NESAD, Ellen started her career as a type designer at Compugraphic, leaving in 1983 when her daughter, Stacey, now an English major at Suffolk, was born. Her son, Justin, followed in 1987. Shortly after, Ellen returned to school to study early childhood education, which led to work with preschool-aged children. Books and reading to children were a rewarding part of the job and, in 1993, she began working at the Malden Public Library, where her interest in library service was born.

In 2001, Ellen joined the staff at NESADSU. As Library Manager, she’s responsible for the day-to-day running of the design library, a valuable resource in the arts for both current students and alumni.

Ellen particularly wants NESAD/SU alumni to know that they’re welcome to use the library any time it’s open. They need only a valid driver’s license and an OK from either Brian Tynemouth or Sara Chadwick (if they’re not known personally to Ellen) in order to take books out, or to use other on-site library resources.

If you have a question about any of the library functions, please feel free to get in touch with Ellen, by phone at (617) 994-4282 or by email (esklaver@suffolk.edu). She’ll be happy to help.

NESADSU’s
New Catalogue

The New England School of Art & Design at Suffolk University unveiled in June a totally new catalogue with a very new look. Designed by Rita Daly, an adjunct faculty member in the Graphic Design program, along with seniors Kate McLean and Brian Reardon, in conjunction with the Creative Services Department at Suffolk, the new brochure is a radical departure from any previous publication put out by the school. Here we have a printed piece that really shows us at our best and effectively demonstrates just who we are – one of the best design schools in the country.

The designers adopted a more visual and less wordy approach to “selling” the school. Using dozens of photographs, of Boston, the school and its students, and student work, they were able to convey an excitement that was perhaps not evident before.

Reaction to the new catalogue has been so positive that it was decided to give the school’s website a facelift as well (and thanks to all of you who suggested we should do just that!) to give it a common identity.

Once the website is complete, we would like to incorporate in it some kind of an alumni directory and would appreciate hearing ideas and suggestions from you as to just what form that should take. Please call me (617-994-4294) or email me (schadwic@suffolk.edu) with your thoughts. And if you would like to see the new catalogue, let me know (via phone or email) and I’ll mail you a copy. S.C. §
I would venture to guess that it's somewhat unusual for a magazine such as this one to profile a graduate who had finished his or her educational program only three months before. That's barely enough time for the ink to dry on the diploma, much less for the subject to have accomplished much of note. We're not only doing such a profile; we're giving you two NESADSU graduates who have already worked so seamlessly together that, during the interview, they finished each other's sentences. They are, in fact, responsible for the newly redesigned NESADSU catalogue.

Brian Reardon, of Arlington, Massachusetts and Kate McLean, of Hartfield in East Sussex, England (the home of A.A. Milne and Winnie-the-Pooh) are those graduates. Having taken the top prizes at graduation ceremonies in May (Brian was the recipient of the Robert Linsky Graphic Design Award for the best senior portfolio; Kate had the highest grade point average in the class [3.964], and won the J.W. S. Cox Award for very special merit), both headed off to work at Daly & Daly Graphic Design in Brookline. Rita Daly, an adjunct faculty member at NESADSU, had been hired by the school to direct the design of the school's new catalogue. Knowing talent as she does, she hired Brian and Kate to work with her on the project.

Classmates through three years at NESADSU, Brian, a BFA candidate, and Kate, a Diploma student, couldn't have come from more different backgrounds. Brian attended Arlington High School and, though he applied to several other colleges as well as to Suffolk, "I steered away from most art schools because I wasn't really committed to an art career at the time." In his senior year, he came to an open house at NESADSU. There he encountered the Paper Clip Test, which Graphic Design Program Director Laura Golly gives everyone who attends such an event, and which is intended to demonstrate a basic principle of visual communication. Each person is given a paper clip, a pencil and a piece of paper. He or she has, first, to draw the paperclip, and then to communicate, on paper, the idea of paper clipping two objects together. As one who had intended to become a chef, the little test was quite an eye-opener for Brian. ("It sold me on the school!")

As for Kate, a "very, very happy tech director in a high school in the U.K." doing a bit of graphic design for the school on the side ("I didn't really know what I was doing... but I designed a catalogue for them too... "), her journey began in a pub on a Friday evening. After telling her husband, Mick, how pleased she was with the fact that her four years of hard work were finally paying off, that the school really believed in I.T. and that kids were signing up for the classes she had designed, he asked "Do you want to move to America?"

Her husband's company had acquired two Massachusetts businesses, which needed his attention, and so they moved to Boston in January of 2001, intending to stay two years. Soon after, Kate met a woman who was studying interior design at NESADSU (Michele Levy-Kodarin, 2004) who offered to show her around the school. "I just saw this place and thought 'I love it!' So that was that.

Kate and Brian first met in the fall of 2001 when they shared three graphic design classes. From the beginning, they also shared something more: respect. As Brian says, "When you have someone you can bounce ideas off of and you know you'll get a worthy response, an intelligent, well thought out response, and not just a shrug... that makes things better for both of you." And from Kate, "You need to use others in the class because they've got equally valid ideas and responses as the teaching staff... ".

As much as they gained from each other, however, it's obvious that they learned even more from their instructors. Knowing the answer already, I asked who had had the most influence. No disagreement here either. "Rita Daly", said Kate, with a nod from Brian. "She lit the fire in all of us. When she brought in photos of a hotel signage project she worked on in the Caribbean... and pointed out that she had to be on-site... Well, there was silence and then suddenly, well she had everyone's attention. She lit the fire then, without a doubt."
Kate continued, "Then Laura [Golly] sparked our interest in the finer points of typography. Laura's love of typography and in-depth knowledge of the subject is inspirational, out of this world. It comes out of her every pore. As a student you find yourself hanging on every word she says because you know it makes perfect sense. This woman travels to San Francisco to meet famous typographers, that she respects and admires, for ten minutes. When someone has a passion that's that deep and they can inspire you as well, it's just superb."

And [Assistant Professor] Wallace [Marosek]? "He has an amazing way of teaching which means that you never want to show him anything that you're not proud of. He has a way of getting the best work out of you without ever saying anything negative about it."

Though they shared a number of classes over the years, Kate and Brian didn't design together until they started work on the NESADSU catalogue. But, "When we started working on the catalogue, it was just simply seamless", Kate says. "It was like knowing each other's minds... a bit like graphic designer telepathy. It's about mutual respect and trust. You just know that the other person's not going to do something stupid. I have no idea how it happens, I really don't..." From Brian, "It was easy to know when to step up and take charge and when to sit back. The give and take just worked so well."

It's apparent from the new catalogue that Brian and Kate have many more design strengths than weaknesses but I asked about both. Both admit to being obsessive perfectionists and Brian claims a "very disturbing love of typography. I'm sure Laura would be proud!" "Why type! "It's the challenge, it's the subtlety." He admits to a weakness when it comes to color ("the intimidation factor"). Kate, on the other hand, says her strength is "knowing the subject matter inside and out, living and breathing it and having a feel for it". Her weakness? She admits to disliking the business aspects of graphic design, "getting people to pay for things, quotes and invoices. I'd prefer just to design, but I am aware that I need to learn this aspect if I want to run my own design firm one day."

Having become graphic designers themselves, what would these two have to tell a prospective student? "Well, first I'd give him a catalogue..." said Brian with a smile. "Then I'd tell him how amazing this place is, even though it's not a big RISD or Mass Art kind of place. Look at the success stories that come out of here. And so much more attention is given to everyone at NESADSU!"

"It does become like a family here", says Kate. "Everybody says that and it's a cliché, but it's true...I always swore I'd never go back to school again with a load of kids. But this place has changed that all around. The respect I have for everybody, I love to keep in touch with them... It's such a phenomenal network."

I asked how proud these two were of their catalogue. Kate: "What we've done with the NESADSU catalogue we'd very much like to continue in the future. The best line in the catalogue, the one everyone's proudest of, is the one that says 'Designers: Kate McLean, Brian Reardon, Class of 2004'. It's astounding. We looked at a load of catalogues and no other art school does that." "Nothing's done in house", Brian added. "Everything's sent out to design firms."

"Take a couple of students each year and give them the opportunity to design other materials for NESADSU. It would be great to give other graduating students the chance that we had, to work in a professional environment, straight out of school, to do everything, the whole press check, everything. It's a fabulous opportunity for a designer." "One of the greatest parts is the confidence it gave me", said Brian. "My school trusted me with their biggest selling tool."

But, Kate added, "This needs funding...."

We need someone out there who is interested in helping fund two students each year to work on design projects for NESADSU, mentored by affiliated NESADSU staff. It would be of inestimable value to the students and would showcase what we are, a school with a proven track record and faith in our graduates. It would send a powerful message to prospective and current students. If you'd like to add your name to something like that, email Sara Chadwick (schadwic@suffolk.edu) or call (617) 994-4294 for more information.

Editor's Note: Both Kate and Brian are now working as graphic designers. After graduation Kate continued at Daly & Daly, while Brian, back from a month's study in Italy, has taken a job at Houghton Mifflin, the Boston publisher. Our congratulations to both of them! S.C.
Ken Martin began teaching at Suffolk University in the early 1980’s, in a special summer program for minority students under the auspices of the Journalism Department. That experience was so successful and so rewarding that, when asked to join the department as an adjunct faculty member, he said yes. Teaching photojournalism courses then led to his involvement at NESADSU, where he now teaches Digital Photography for Artists & Designers, as well as photojournalism courses at the Suffolk campus in Dakar, Senegal. Having seen and marveled at both his and his students’ work, I asked Ken about himself and his career.

Q: You have a degree in history from Holy Cross. How did you get into photography and what kinds of work have you done over the years?

A: Art was something that I always had an interest in. I felt that one couldn’t really understand the history of a people without knowing about their art because art is the highest form of culture. So at Holy Cross I studied history but also took classes in fine arts, especially sculpture, as well as courses in African, American, and Asian art history. I even studied Roman, Palestinian, and Pre-Columbian American archaeology.

I was just on fire with all of the knowledge that I had gained by the time I graduated and really felt the need to express myself in a visual way. By chance my dad had purchased a 35mm camera and I started to use that. My sisters had taken summer courses at Worcester State College so I enrolled too and learned basic, then intermediate, and finally advanced techniques in black and white photography. I remember spending hours going back to the Holy Cross Library and the Worcester Public Library to familiarize myself with the work of great photographers, especially photojournalists like Henri Cartier-Bresson, Eugene Smith, Dorothea Lange, and Walker Evans. All of their pictures were beautifully formed yet had a message in them as well about humanity. So I think I was beginning to see the power that a photograph could hold with the proper combination of form and content. My dad, by the way, never really got to use that camera very much!

Becoming a professional photographer was still a dream, so I enrolled in the professional program at The New England School of Photography in Boston, completing the two-year program in eighteen months. I specialized in editorial photography, slides as media, and, of course, history of photography. I quickly found my first photography job with The New England Telephone Company and I gained a lot of real world experience, but after only a year they wanted to promote me to an executive management position that would have had nothing to do with photography! I turned down the offer and worked for a while longer, but found myself longing to escape the corporate environment, drive out of the parking lot, and make a photography career for myself. So I did. It wasn’t easy but I started getting work from graphic designer friends and began meeting people. I worked with a consultant who taught me portfolio and business practices and I’ve been on an interesting photography ride since.

I next worked for the Boston Tab chain of newspapers, then joined the Impact Visuals Photo Agency in New York just after its founding and had my work published all over the world, in the New York Times, Newsweek, Der Spiegel. The assignments often put me in the position that so many photojournalists describe as being “on the front lines of history”. I photographed Nelson Mandela’s first visit to the United States, Andrei Sakharov in Cambridge for an award, the poet Maya Angelou (who actually lowered the mirrored window of her limo to tell me that she hoped I wouldn’t catch cold in the snow), the composer Phillip Glass, Presidents Clinton and Carter, Muhammad Ali, political demonstrations in Boston, New York, and Washington, D.C., and so much more.

I’ve also created a stock file of pictures of Boston and New England and all of the other subjects that I’m interested in and have had them published in advertising, magazines, text and coffee table books.

My interest in social justice led me to build a clientele of non-profit organizations, including the Massachusetts Legal Assistance Corporation, The Volunteer Lawyers Project of the Boston Bar.
Association, Greater Boston Legal Services, The Conservation Law Foundation, Health Care for All, and many more.

Q. You’ve done a lot of traveling. Which came first, the travel or the photography?

A. The photography came first. I like the fact that art is all around us, even in our back yards, and that it’s the visual artist’s responsibility to bring it all together in a pleasing and meaningful way. Travel came later with an opportunity to go to Nicaragua with a group of artists and musicians from Cambridge. For me it was a meaningful time to bring my knowledge of history, art, and even political science together with photography, and all off the beaten path. Or should I say “the path less taken” as there was a war going on in Central America at the time!

Many exhibits and assignments later I went to Cuba with Professor Judy Dushku’s government class to study the Cuban political system. NESADSU’s Jennifer Fuchel was part of the group so there was plenty of art-talk and artwork being made in the beautiful light of Cuba. We even hiked into the mountains to find Fidel Castro’s revolutionary camp in the jungle.

Since that trip to Cuba I’ve traveled to Italy to complete a Roman archaeology class I started so many years before in college and recently have been teaching photography at Suffolk’s Dakar (Senegal) campus.

Q. What’s your teaching philosophy?

A. My teaching philosophy follows the learning-by-doing method. Lessons and assignments are designed to get the students working and shooting in real world situations. I give them the kind of work that I have to do every day and show them how to overcome the obstacles to creating a beautiful image that can be used in their own work as artists.

I try to give students an appreciation of the picture, not just the photograph, as something worthy of discussion and admiration. The ancient Romans used to find pictures painted the previous evening on walls around the city and would gather to discuss the merits of the work in terms of the use of color or line, the balance of the important elements of the picture. We talk about the power that some images can project and why people create them. I use examples of early cave paintings meant to capture the spirit of the animals for the next hunt, or of the believed physical power projected by Byzantine icons during times of troubles. I use images of the Muslim Saint Amadou Bamba painted on walls all over the city of Dakar to demonstrate the reverence given and the spirit derived from these images, and I talk about the power of the photograph in advertising to persuade someone to buy a product or to act on something.

Q. What are your plans for the future?

A. Future plans include greater involvement with galleries and museums. Some of my Cuban work was displayed in the Danforth Museum’s New England Photographers’ Biennial last year and I’ve exhibited in many places over the years, but I’d like to do more. I also want to be more involved with photo agencies. I’ve recently been accepted into the International Global Aware Agency (www.ga-photo.net) and have opened discussions with some others.

As my career has turned more towards teaching I think that will be a major focus for me in the future too. With international teaching more of a reality I’d like to teach more classes in Senegal but also in Madrid, Spain, and Italy.

Q. I was going to end with a question about the Senegal experience but, if you don’t mind, I’ll hold that one for the next newsletter. That way, we’ll be able to go into a little more depth and show more of your and your students’ work.

A. Sure thing, Sara.
GALLERY schedule

2004

Main Gallery: Mary Sherman
An installation combining painting, sculpture, and kinetic elements.
November 19 through December 23
(Gallery closed November 25 through 28 for the Thanksgiving recess)
Opening: Thursday, November 18

Project Gallery: Senegal
November 19 through December 23
(Gallery closed November 25 through 28 for the Thanksgiving recess)
Photographs taken in Africa by Suffolk students, alumni, and faculty.

2005

Main Gallery: Sarena Kahn Reddy
Project Gallery: Kimberly Potvin
Two exhibits in the main gallery as well as the project gallery of the conceptual and digital works by two recent graduates of the School of the Museum of Fine Arts:
January 12 through February 10
Opening: Thursday, January 13

Main Gallery: Karen Clarke and the NESADSU Interior Design Program
Work by the students in the Interior Design Program at NESADSU, curated by Karen Clarke, Interior Design Program Director
February 15 through March 9
Opening: Friday, February 18

Project Gallery: Mike Hammecher
Witty and colorful recent paintings.

Main Gallery: Student Shows
Work by current NESADSU students in the Foundation, Graphic Design, Interior Design, and Fine Arts Programs.
March 14 through May 13
Dates for each program and openings to be announced

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