Senegal II:

Notes from Ken Martin

Editor's Note: I had so much fun—and learned so much—interviewing faculty member Ken Martin for the last issue of this magazine, that I asked him to continue with his thoughts on the Senegal experience—what the country is truly like, the learning experience from the students’ points of view, and what everyone should know before deciding to take part in his photojournalism class in Dakar. Again, Ken obligingly responded and, in doing so, provides for us a real world look at photography and photojournalism in Africa.

The culture and land of Senegal and West Africa are just full of photographic possibilities.

Ken: Teaching in Africa has proven to be an exciting experience. I've held three Photography/Photojournalism classes at Suffolk University's Dakar Campus in Senegal, West Africa since the Summer of 2003. The SU Study Abroad Office handles the logistics for the classes, and the host campus provides us with lodging, meals, transportation and the local expertise necessary to enable us to fulfill our class assignments, including basic camera handling and picture composition, as well as story coverage through photography as part of the journalistic process.

The culture and land of Senegal and West Africa are just full of photographic possibilities. Especially striking visually are the fashions and colors worn by the Senegalese women. Regardless of their financial means and social standing, every woman dresses in the best African styles, usually wearing loose fitting “boubous”, with carefully chosen colors and patterns, and the perfectly matching headwear. When my wife, Verjik, a watercolor painter, saw the images from my first visit to Senegal, she was immediately reminded of Matisse's North African paintings featuring women in traditional dress. Having come along on last summer's trip, she now feels that “Senegalese women paint the desert with their tall figures and colorful clothing.” In the Sahel, the region just south of the Sahara, the orange-tinted sandy background contrasts dramatically with the colorfully dressed men and women, providing endless opportunities for our camera-wielding group.

Architectural and landscape compositions include traditional African as well as French Colonial colors, forms and influences. Outside Dakar the countryside is dotted with people and goats, and with wispy acacia and giant baobab trees. The massive trunks of the baobabs are sometimes hollow and were often used as burial sites for the poets and musicians known as Griots.

While part of each day is spent in the classroom, field trips are an important part of the curriculum. We have at least one scheduled two-night stay in the colonial city of St. Louis on the North or Great Coast. St. Louis has so many beautifully painted buildings for us to photograph, one of which is our lovely colonial-inspired hotel boasting Afro-French-inspired furniture and walls covered with old French...
I'm not writing an Editor's Note for this edition of the newsletter, but rather am re-printing, with permission, an e-mail Bill Davis and I received in December from a recent alum, Dave Onessimo. Here, in its entirety, is Dave's message:

"Hello. As I'm sure most of you have heard by now, I am employed at Mullen Advertising in Wenham, MA. I have only been here for a few weeks, but apparently they are pleased with my performance and knowledge. I thought you guys would like to hear an exact conversation I had with the studio director yesterday at my desk:

'I was working on an insert for Ben Hogan and he was just checking in on me. I told him everything was going well and I was just double-checking some printouts to make sure that everything was lining up OK. He looked at me with a blank face and said, 'Where the hell did you learn about all this?' I looked a little confused and just shrugged my shoulders. He continued, 'It blows my mind to see how much you know. You just fell into the scheme of things. You know all the players and how they work. Where the hell did you learn all this stuff?' I said, 'School, I guess.' He said, 'Well, they did a good job, a damned good job! You don't know how great it is that I can just throw you something and have you run with it and I don't have to worry about you.' Then he proceeded to tell me that he was going to assign my first big project when it comes in, an XM Radio Brand Book. Looking forward to it.

"So, thank you all, and keep up the good work. You are doing things the right way and it doesn't look like any other schools are. I am so prepared (probably better than people who have been working in the field). With reviews around the corner, tell your students this story and tell them that all the hell they are going through is worth it and that they will be better off in the long run.

Thank you again,

David Onessimo
Class of 2004"

The Challenge:

When & where was this photograph taken?
How do professional designers create a sense of place? The many ways that this objective is explored was the theme of our first Interior Design Faculty Exhibition, "Creating Places", held last month in NESADSU’s gallery at 75 Arlington Street.

Realized and unrealized works of interior design, architecture, exhibition design, color and lighting design, photography and visual art by eleven full-time and adjunct faculty were exhibited. In addition to displaying their work, each participant provided a brief philosophical statement and personal definition of "place" to provide gallery visitors with deeper insights into the thoughts and feelings underlying their approaches to place creation.

During two gallery presentations, many of the participating faculty shared their working methods and thought processes with other Suffolk University faculty and students.

"From the beginning, our intention was to be both practical and conceptual, to make the exhibition as much about ideas as 'things'", stated Associate Professor Mark Brus, the exhibition curator. "We wanted to share with our students and the public the way we think as well as the things we do, and to also demonstrate our school's commitment to bringing a greater awareness and appreciation of the importance of 'place' in our lives."  

Mark Brus & Karen Meyers

Karen Clarke & Doug Selles
As our representative to NASAD (the National Association of Schools of Art and Design), the organization that accredits NESADSU, I have the opportunity to attend their annual meetings, held in October in various cities across the US. It’s a great way to meet representatives of other art schools and departments, to take part in discussion groups about issues facing us all, and to see places like Aspen, Los Angeles, Minneapolis, Pittsburgh, Providence, etc. It also gives me a chance to contact alumni in those cities, to get together and to hear more about what they’ve been up to since leaving NESAD/SU.

Last Fall’s meeting was in Tucson, Arizona, and, as Tucson is only a little more than an hour from Phoenix, it seemed reasonable to try to cover both cities. I managed to catch up with two of our alumni, Larry Nicolosi (1963 Fashion Design) and Gary Creighton (1975 General Art). I missed Russell Crocker (1986 Fashion Illustration), who owns Duley Jones Gallery in Scottsdale; Christine (Crescenzi) Creighton (1975 General Art); and Loren Taylor (1983 Interior Design).

Larry, his wife Eleanor, Gary and I, however, met at an Italian restaurant (had to keep an eye on the TV in the bar to gauge the progress of the Red Sox who were playing in the ALCS that night) and, after introductions, spent a couple of hours over dinner talking about NESAD/SU and our respective histories there.

I first came across Gary Creighton when he wrote me a long e-mail of reminiscences of his days at NESA (including the story that appeared in the Spring 2003 newsletter about him and Christine having been locked in the school one Friday night). He had wonderful stories about students and faculty alike, and painted a picture of life at NESA that was vivid in the extreme. Gary has since worked as a graphic designer and computer artist, most recently for the Boys and Girls Clubs of Phoenix. He also designed and ran the Interactive Arts Channel in Tucson for three years, did design work for the Maricopa Medical Center in Phoenix, and has created interactive CD-ROMs for the University of Arizona Museum of Art, and Maricopa Integrated Health Systems. Christine went on from NESA to complete a bachelor’s degree at the University of Massachusetts and a Master’s degree in Photography from Yale. Avid bicyclists both, Gary and Christine, who have been together since their days at NESA, have cycled across the country twice, in 1980-81 and again in 1986. Christine photographed both trips, mounting shows of her work afterwards. Now they also enjoy hiking in the desert and canoeing at Canyon Lake, east of Phoenix.

Three weeks after my return from Phoenix, I traveled to Chicago for a November weekend, to take part in a NASAD Portfolio Day. (Portfolio Days are opportunities for high school students to show their portfolios to representatives of NASAD-accredited schools, to obtain feedback and, in some cases, to obtain a waiver on the portfolio requirement should they decide to make formal application to that school.)

Adjunct Foundation faculty member Ilona Anderson and I, with assistance from Joe Mazur (1988 Graphic Design), spent Sunday at the School of the Art Institute of Chicago, talking with students and looking at their work. We had a great time and Joe was as enthusiastic as I remember him from his days as a student. He’s now an art director at Fox 32-TV in Chicago, though is contemplating a return east. I’m not sure we’ll get him back; he has
a very nice life in the Midwest. The day before, he and I had lunch with Laura Granlund (2001 Fine Arts) and Alison Fantozzi (2001 Graphic Design), both of whom also live in Chicago. Alison works for Azavar Technologies as a traffic coordinator for in-house design and development projects, while Laura is in charge of indoor and outdoor visual display for H&M, the retail store. (Update: I just heard from Alison that she has a new job. As of March 22nd, she will be the sole graphic designer for North American Insurance in Chicago. As her job with Azavar was largely administrative, this new one will allow her to show off her talents as a designer. Congratulations, Alison!)

Later that evening, after a walk up Michigan Avenue and some Christmas shopping, I had dinner with Karen (Lukitsch) Alkinson. Karen graduated from NESAD in 1979 as an Interior Design major and has worked in the field ever since. Originally from New Hampshire, she moved to Denver where she met Rick, then on to Salt Lake City, San Diego, Phoenix and, now, Chicago, as Rick’s work required. They live in Chebanse, Illinois, about an hour south of Chicago, with “million dollar sunsets” from their home in the country. Though Karen was a senior when I started working at NESAD, and legions of students have passed in and out of school since, I remembered her well and found, again, that once a NESAD family member, always a family member. It was another wonderful evening of reminiscences and laughter, of names and faces, of faculty members, parties, and work.

I was sorry to leave Chicago after only two days and hope to get back again soon, as I hope to revisit Phoenix and Tucson, next time catching up with those alumni I missed on this trip.

By the way, the 2005 NASAD annual meeting will be held in Philadelphia in October, so “heads up”, alums. Dinner’s on me! S.C.G.

Joe Eiler started teaching at NESAD in 1981, on the recommendation of a co-worker at Quinn & Johnson, where he was at the time the production art director. In his course, Production Workshop, Joe taught students to do exactly what he was doing at Q&J. Don’t forget, too, that, at this time, all production work was done by hand and Joe’s standards were high. He remembers being known as “Hatchet Man” for flunking a senior who wasn’t performing up to professional standards. Soon he was also teaching, though not all at once, the senior graphic design studio, typography, and package design. In 1985 Joe became co-chair of the Graphic Design Department, along with Jean Hammond, and the two chaired the department until the early ‘90’s.

Beginning in 1982 and continuing to this day, Joe has also been one-half of Smith/Eiler Design (the Smith being wife Deborah, who then worked for Mullen Advertising in Wenham and is now Joe’s copyeditor and proofreader, as well as a tutor of autistic children). Smith/Eiler does primarily print design (collateral, magazines, etc.) but also handles web design as well.

After leaving NESAD, Joe took a year off from teaching, before starting again at Bunker Hill Community College, teaching production (by this time, on a computer) and graphic design. He’s there still. He’s also taught at Bentley College, Middlesex, Gibbs, and the Clark Institute in Worcester.

Joe and Deborah have three children, a 20-year-old daughter, a 17-year-old son and another daughter, age 15, who Joe says has more artistic ability than he does. Perhaps she’ll end up at NESADSU…

When his youngest goes to college, Joe, who recently earned a Master of Education in Instructional Design at U. Mass Boston, would like to teach full time. As he says, “Nothing touches an instructor’s heart like hearing from a student, that they’re doing well and that I made a difference. Makes it all worthwhile!”

If you’d like to get in touch with Joe, you can e-mail him at smitheller@comcast.net.
1981 - Eleanor "Eli" Cedrone (General Art) is a fine artist and free-lance graphic designer living in Stoughton. In November and December of last year, she had a show of alla prima works in oil at Custom Art Framing & Gallery in Norwood, and in March had a show at Allitian Gallery at Massasoit Community College in Canton. To see her work, check out the website at customartframing.com/elishow.html. Get in touch with Eli at artfulhand@comcast.net.

1982 - Cheryl (Dumont) Vernick (Graphic Design) is currently working as an elementary school art teacher at the Cambridge Montessori School. In addition to 50 students in grades one through six, she has an eight-year-old daughter, Jenny, who is a student there as well. Cheryl can be reached at cvernick@earthlink.net.

1982 - Theresa (McNulty) Dolloff (Graphic Design), daughter of this year’s alumni, has retired ("semi-retired") after 22 years of "full-time, non-stop employment" in the graphic design/advertising field. She spent 10 years with Berenson & Isham and the last 12 with Digitas in Boston, retiring as a Vice President/Senior Art Director. Theresa and her husband have two daughters, 18 and 11, and still live in New Hampshire, which is why 22 years of commuting was enough for her. E-mail Theresa at Melissa@either melissa@siiffblk.com or mhovath@bu.edu.

1984 - Pat Carey (Graphic Design) lives with her husband, John Kenney, and two children, Sean (5) and Ryan Rose (3) in San Jose, CA, where she is a designer and art director for Harding Marketing. Harding produces collateral for high tech companies, with HP their largest client. Their large web department maintains thousands of web pages for HP as well as for Google, Sun Microsystems, Sony, and Novellus among others. Contact Pat at patricia_carey@global.net.

1988 - Erik Buonaiuto (Graphic Design) is living in CA and owns a graphic design and sign shop, called Sign Here, Inc., in San Diego. You can reach him at ebuona11@san.rr.com.

1990 - Elizabeth (Angelo) Gregson (Graphic Design) who lives in Soutlake with her two sons, works for a small printer in Weymouth. After graduation, she worked for years for such publishing houses as Little Brown, William C. Brown, and IDG Books. You can reach Liz at ewg@idol.com.

1990 - Jeanne (Reilly) Finnerty (Interior Design) is an interior designer at Heather G. Wells, Ltd. in Boston. She also has her own design firm, Jeanne Finnerty Interior Design, and, as such, will be participating in the 2005 Junior League Show House at Prowse Farm in Canton this spring. Contact Jeanne at jeannejfinnertydesign.com.

1992 - Lianne (Cortese) Stoddard (Graphic Design) and husband, Paul Stoddard (Graphic Design) let us know in December that they are expecting their first child in June. Lianne, a senior graphic designer at Synergy Network in Waltham, and Paul, an illustrator, are also joint owners of Swirly Designs (www.swirlydesigns.com), so a new baby should keep them even busier. Our congratulations to both of them!

1995 - Jay Shippole (Graphic Design) has moved her graphic design (Synergistics) and web design (Interroloch) businesses to Plymouth, where she also plans to open a bed & breakfast this spring. Contact Jay to find out where she gets her energy (!) at jay@synergisticsdesign.com.

1998 - After 6 years in New York, Melissa Horvath (Graphic Design) has returned to the Boston area, where she is a professor in Boston University's College of Communication. Having worked as a graphic designer for New York University Renegade Marketing, and H! Worldwide (a subsidiary of Ogilvy), she is now teaching design and web programming to mass communications, advertising, and public relations students. Contact Melissa at either melissa@siiffblk.com or mhovath@bu.edu.

1999 - Heather (Knapp) Bruntil (Graphic Design) was married on March 28, 2004 to Dylan Bruntil, a systems administrator for City Sports. Heather has been working for the past year as a graphic designer in the marketing department of Kolo, LLC, a manufacturer of premium photo presentation and storage systems, located in Plymouth. Reach Heather with your congratulations at heather@kolo-usa.com.

If you want to update your information, or indeed just get in touch with us, please go to the nesad web site (www.suffolk.edu/nesad) and click on Alumni, then On-line alumni update form.

1999 - Gracyn (Robinson) Whitman (Interior Design), whose work on the 2004 Junior League Show House was featured in the last alumni newsletter, has been chosen to design the kitchen, breakfast room, wet bar and butler's pantry for This Old House's 25th anniversary project in Carlisle, MA (due for completion in April of 2005). Gracyn's show house project, done in association with friend and North Shore designer, Kathy Marshall, was featured in the November/December 2004 Better Homes & Gardens kitchen and bath special interest publication. In addition to her exciting interior design work, Gracyn and husband Peter also have a new daughter, Dylan, born on August 29, 2004. Dylan joins sister Lila, who is now two-and-a-half. E-mail congratulations to Gracyn at gracyn.whitman@sol.com.

2000 - Heather Daugherty (Graphic Design) currently works in New York as a designer in the Children's Marketing Department of HarperCollins Publishers. She has just let us know that she is engaged to be married on May 8, 2003, on St. Petersburg Beach in Florida. She met her fiancé, Dave Giarsante in 1997 at the University of Tampa, where both were studying fine arts. Dave is a Boston University graduate with an MFA in Painting, who is currently working in New York for Spreath Design, the company famous for creating animated holiday windows for major department stores throughout the U.S. Dave has also been building a body of painting work and is now seeking gallery representation in New York. He and Heather live on Long Island with their stray cat, Max, who they think is a Brooklyn native. E-mail your congratulations to Heather and Dave at shyanne77@hotmail.com.

2000 - Catherine Harris (Interior Design) is in the fifth year of her Master in Architecture program at the Boston Architectural Center. She is also working for the architecture and engineering firm Integrated Design Group (ID Group) in Boston, where she has been an architectural designer for about a year. She recently moved to Somerville and can be reached at charris2002@yahoo.com.
2003 – Deanna Hamel (Graphic Design) has relocated to New York City and taken a job with Avon Products, Inc. as a graphic designer. Her major account is the Avon-sponsored breast cancer crusade, where she also works in collaboration with Estee Lauder. She also recently completed freelance work with Baron and Baron Advertising, the creative directors of French Vogue, as well. Deanna is soon to room with Juliana Abislaiman and Lucy Beltran (both also Graphic Design 2003), and lives just down the street from Melanie Botticelli (see below). Contact Deanna at deannahamel@aol.com.

2004 – Melanie Botticelli (Graphic Design) recently let us know that she has moved to New York City, where she has landed a job as a digital photographer for Doyle New York Auctioneers & Appraisers. Doyle is a well-established auction house, with branches around the country, and competitors such as Sotheby’s and Christie’s. Beginning as a freelance photographer, Melanie was offered a full-time position only three weeks later and is now the digital photographer for the company’s website as well as their eBay account. As such, she photographs items in the studio or on the auction floor, then corrects colors, etc. with Photoshop. Next will be work on the auction catalogues themselves. You can reach Melanie at mbfive@aol.com.

2004 – Julie Rose (Master of Arts in Interior Design) is working at Sladen Feinstein Integrated Lighting, of which NESADSU Senior Lecturer Josh Feinstein is a principal. Contact her at julie@sladenfeinstein.com.

Oops!

In the last newsletter, we listed Robin (Pawlak) Garstka (1992) as an Interior Design major. Robin was actually a graphic designer and her firm, RP Design Solutions, deals with web and corporate design, and direct mail. Contact Robin at robin@rpdesignsolutions.com. And thanks to Lianne (Cortese) Stoddard for pointing out the error!

More CLASS NOTES

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

We are very sad to announce the passing of Fred Epstein (1957 Advertising Design), who died on July 2, 2004. Fred had five children, one of whom predeceased him, and also left seven grandchildren and one brother. He was not only a NESA graduate but also taught design and production at the school from 1970 to the early ’80s. Remembrances in Fred’s memory may be made to the Norwood Scholarship Foundation, PO Box 112, Norwood, MA 02062.

We also had a note from Richard Edney of the class of 1960 informing us of the death on March 1st of his NESA roommate and lifelong friend Eugene Tasha (1960 Advertising Design). Gene, a native of Provincetown, had lived in the San Diego area for the past 40 years. After a successful career in the medical-industrial field, he still practiced his artwork in retirement, doing lithography and custom woodworking. Our sincerest condolences to his wife, Jane, and three children, Christyne, Laurie and Gene-Paul, and to his friends.

It is also with great sadness that we announce the death of NESA alumna, Krystyna (Berehulka) Franssen (1966 Interior Design). I met Krystyna just once, when I was in Los Angeles in 1999 for a conference. At the time she was working for Hughes Aircraft as a design engineer, and had been for 21 years, but shortly after that she retired and moved to Scottsdale, Arizona with her husband, Al. When I tried to contact her to tell her that I was coming to Phoenix this past October, her husband informed me of her passing.

**Video Art**

**Postproduction Workshop for Summer 2005**

Open to NESA/D/SU Alumni  
Instructor: Bebe Beard  
Tuesdays and Thursdays 6:00PM until 9:00PM

Beginning Thursday, June 14 and ending Thursday, June 28 (6/14, 6/16, 6/21, 6/23, 6/28)

Video art is arguably the most significant new art genre of the late 20th century. It has had a crucial influence on the disciplines of filmmaking, music videos, television, advertising and animation – the language of motion pictures in every artistic discipline. Familiarity with the concepts and techniques of video art constitute an essential area of knowledge for visual artists today.

If novels can be likened to movies and short stories to television shows, then video art is like poetry. Like poetry, it must be crafted for repeated viewing to have its meaning fully extracted and enjoyed. Like painting, good video art must invite this type of intense looking – the spatial, temporal and kinetic qualities of movement made with full meaning. With this benchmark in mind, students, alumni and interested professionals are invited to enroll in an intensive workshop focusing on post-production techniques and digital editing using Final Cut Pro HD.

In this workshop, you will complete two video art exercises and one short video art work using the industry standard application, Final Cut Pro HD. You will use your own video footage to learn basics of FCP as well as to experiment with digital video effects processing. If you're interested in the most robust tool shaping the universal language of new media, this is the place to start.

Bebe Beard earned her BFA in 1976 and her MFA from Mass College of Art’s Studio for Interrelated Media in 1996. In recent years she has received grants from the Massachusetts Cultural Council, St Botolph’s Club Art Foundation, and the Gottlieb Foundation Emergency Assistance. She has held residencies at Djerassi Resident Artists Program, the MacDowell Colony and the Experimental Television Center in Binghamton, NY. Beard has been a visiting artist at Massachusetts College of Art, Art Institute of Boston at Lesley College and Bilkent University, Ankara, Turkey. She has exhibited in a wide variety of venues – galleries, theaters and alternative spaces - throughout New England and New York. In July 2005 she will have a solo exhibition during the premiere season of 911@119 Gallery in Lowell, Massachusetts. You may visit www.bebebeard.info to view her portfolio or, if you have questions, contact her at bebe_b@yahoo.com.

**Course prerequisites:** Proficiency in Mac OSX and good file management skills.

**Materials:**

MiniDV tape: $4.00 to $8.00 for a 60-minute tape. Quantity discounts can reduce this estimate. Available at CVS, Radio Shack, Best Buy, Circuit City, Microcenter or online.

DVD-R’s: approx. $5.00 each. Price varies greatly depending on quantity and brand. Available at above outlets.

Headphones: $7.00 to $300.00 or more, depending on how much audio means to you. Mini or 1/8” jack needed. Available at Best Buy, Bose.com or CVS.

External Portable Firewire Drives: prices and sizes vary. Minimum 20GB is required; larger is better.
This summer
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Class

Wednesdays, 1:00 – 5:00
June 8 – August 10

ADI 306A
Undergraduate/Continuing Ed
ADI 706A Graduate

Instructor: Cynthia Roberts

Open to all art disciplines, this class will
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Contact Information
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email: pherman@suffolk.edu
web: www.suffolk.edu/nesad

NESA/D/SU alumni with questions on the Master of Arts in Graphic Design
should contact Sara Chadwick at (617) 994-4294 or via e-mail at
schadwic@suffolk.edu.
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 a Class Secretary, please contact Sara Chadwick at (617) 994-4294 or schadwic@suffolk.edu.

1954 Fred Stearns
1962 Dan McCarron
1963 Larry Nicolosi
1964 Grace (MacKenzie) Therrien
1966 Marty Demoorjian
1967 Paul Maguire
1971 Ken Groppi
1973 Marg Dion
1977 Pete Gugliotta
1980 Joe Farnham
1982 Jim Kraus
1988 Juliana (DiMasi) Lapitino
1989 Al Bruso
1990 Adele Maestranzi
1995 Carroll Conquest
2004 Kate McLean

We’d like to welcome Charleen Hilton as the new Class Secretary for the class of 1998, as well as Amy Joyce and Joel Gendron for 2000 and Chris Michon for 2003.

How About a Reunion?

A number of NESAD/SU alumni have recently asked me if it would be possible to start holding reunions of the members of their classes, so that everyone would have a chance to get together and socialize and talk about their post-school experiences. This is an idea I like, both because it would be fun and because it could benefit both you, the alumni, and the school; you’d have networking opportunities and we’d gain from an increased sense of solidarity and the chance to get a better handle on where our graduates end up.

Reunions take a great deal of organizing though as well as a lot of time and money. They’re also not something that can be thrown together by one person, namely me, alone. That said, I’m curious to know if and how you might like to approach this, so I’m looking for feedback. Here are some things to consider:

- The format: should the gatherings be for the graduates of one year, 5 years (say, 1990-1995), ten years, or every year, for example, that ends in a two (1952, 1962, 1972, 1982, 1992, and 2002 in one gathering)?
- Should the gatherings take place at school or off-site, perhaps in a restaurant?
- Would they take the form of a dinner, a cocktail party, or something else entirely (for example, a concert or a trip to the MFA for a special show or a sporting event)?
- Are you willing to pay for the event, even if it’s nothing more than an informal get-together in the school’s gallery? How much are you willing to spend?
- Would you help out by designing an invitation and any other printed material dictated by the type of event (tickets, programs, maps, etc.)?
- Rather than have separate events, would you rather fold a class (or classes) reunion into a larger event, such as the 90th anniversary celebration in 2013?
- Perhaps most importantly, are you willing to help track down your classmates so that everyone possible can be invited? After all, it doesn’t make sense to have a party if we can only find five members of your class. Don’t forget, not everyone invited will attend.

Please think about this and e-mail your thoughts to me at schadwic@suffolk.edu or call me at (617) 994-4294

Thanks! Sara Chadwick
Introducing

...Amanda Hark

Amanda is, in one sense, the face of NESADSU, as she’s the one you see first when you enter our gallery. Though her official title is Coordinator, she really is everything from our office manager and supply sergeant, hand-holder and mother hen to faculty, students and staff, complaint central, and the copier repairperson. She’s one of those people without whom the entire enterprise would collapse.

Amanda (then Amanda Foley) came to NESADSU in January of 2002. After two years at Assumption College and a stint at U. Mass Boston, she had most recently been the office manager for a fiber-optics firm that collapsed in the wake of 9/11. As she started work here she also started school and is now a part-time BFA candidate in Interior Design. Between school and work, she spends 40 daytime hours and at least one evening (and, in some semesters, 4!) each week on the premises.

In July of 2003, giving us all something to celebrate, Amanda married Michael Hark, a sales representative to restaurants and liquor stores in Massachusetts for Connoisseur Wines. As Amanda claims drinking wine as a hobby (don’t we all!), they would seem the perfect fit. Besides wine, her other interests include travel and she and Michael seem to be able to cleverly blend the two, having honeymooned in the Mediterranean and, just this fall, toured California’s Napa Valley.

Should you have any questions about NESADSU or have the need to reach another staff member, Amanda can direct you. Call her at (617) 573-8785 or e-mail her at ahark@suffolk.edu. You’ll see why we consider her indispensable.
Gary McBournie arrived at his career as an interior designer in a somewhat roundabout way, at least as far as his NESA background is concerned. Though he knew in high school that he wanted to be an interior designer, his parents would only put their blessing on his desire to go to art school if he would agree to study something "serious" and "professional". They were concerned that he choose a course of study that would lead to a "real job" and didn't think he could earn a living as an interior designer ("How many times have you said 'I told you so!' since?" "Exactly!"), so he began as a Graphic Design major. A year later he knew that graphic design was not for him, both because his dyslexia proved an impediment and because he found it too structured. He next tried painting and fell in love with that, so, when NESA began offering a General Art major for those who wanted to design their own curriculum, Gary put painting and art history, which had become another interest, together and became a General Art major.

After graduation, he went on to U. Mass. Amherst to study art history, realized he couldn't do much with it without an advanced degree, and went back to his original interest in interior design. He took a job in display with, first, Design Research and then Crate & Barrel in Cambridge. With the realization that the display work he was doing was just as rigid and just as uninteresting as graphic design had been, but with his interest in interior design rekindled, he returned to NESAD in 1979 to take interior design courses.

Though he didn't earn a second diploma ("I probably took enough courses to eventually get there"), the courses he did take honed his skills and his direction. One faculty member who had an impact was Bob Stickles. "I liked Bob, Bob was wild. He was into severity in design and one day he put up all these photos from magazines. One side was 'yes, yes, yes' and the other side was 'no, no, no' and I wanted to do all the things he had labeled 'no'. All the residential stuff, the soft stuff. But he was great to work with. Then there was Linda Briggs. She was great too but she understood me better. She hired me to work with her at GHK (Griswold, Heckel and Kelly) where I became their 'boy Friday'. I did everything they needed: paid phone bills, drafted, did errands, shopped for fabric, all the stuff that no one else wanted to do.... I made myself kind of indispensable and stayed about a year-and-a-half."

Gary's next move was to R. Fitzgerald & Company, Inc., a high-end residential design firm in Boston, where he stayed for the next 12 years. While Gary's design philosophy meshed more neatly with Richard Fitzgerald's than with GHK's, "GHK did give me a solid foundation".

In January of 1993, Gary started his own residential interior design firm, Gary McBournie Inc., first out of his house in Sherborn and now with a suite of offices in downtown Boston. While most of his commissions today are in the New England/New York area, he also does work in Florida, New Brunswick ("a new, big, shingle-style house on the water"), and Antigua ("in a small gated community that's been there since the '50's").

Asked whether his designs reflect a certain philosophy, Gary replied, "I'm asked that all the time and I don't know how to answer that. I guess if there's any design philosophy, it's just comfort and ease of living. I don't like things to be too fussy, too overdone. I like collections, things that have some history behind them, some personality." And what's the most important element in creating a space? "Input from the client! You have to be on the same wavelength, simpatico. And if you're not, then it's a disaster. When you try to force people to live a way that they don't understand, then it's never successful. You need a similar sensibility."

When asked whether his designs have one thing in common – a "look" – Gary admitted only to "comfortable and natural". He tries not to get too locked into "traditional", too "Paine's Furniture". There has to be something else going on. "If it's really traditional, then it has to have really wonderful historical furniture or something. If you're lucky enough to work with people who have great Americana collections, beautiful paintings, great sculptures, folk art.... You just don't want it to look stiff. There has to be something else of interest happening...."
When asked what his best job was, Gary replied that he "has had a lot of 'best jobs'. I have this saying: You're only a good as your last installation. Every big job has to be my favorite or best job or else there's nothing else to keep you going. I'm fortunate to have a lot of good clients, a lot of really nice jobs. Most of my clients become my friends."

Gary has a number of clients for whom he's done more than one job ("There's one client I've probably done ten projects for, another one at least five. So I begin to know what they own. I'm fortunate to have clients who have great 'stuff' and so you begin to learn about people's history. And when you use these things you've already worked with, when you re-use them, it all becomes fresh and exciting.

The client from Hell? "A couple of years ago I had THE client from Hell. The wife and I were on the same wavelength, the husband and I definitely weren't. And it was just not a happy fit. But fortunately they are now out of my life... Not everyone is your favorite client. There are always some for whom you do a very nice job, finish it, and that's that. But I'd say that 80% of my clients are clients we keep....that we do another project for later."

Gary McBournie Inc. today has five employees besides Gary: a business manager, an accountant, an office manager (demonstrating the importance to a successful firm of a strong business component. As he says, "The business end for me is a major 'thing'"), and two design assistants, one who has been with him for 15 years and the other ("the assistant assistant") a student. How does Gary charge for his services? "I do hourly/cost plus. That's hourly fees for shopping and processing the project, plus a percentage on items sold. I don't do flat rates as that becomes too confusing. No consultations either."

If you're interested in looking at Gary's work, check out Signature Style, a book on design, and one called Nantucket Style, that featured Gary's former weekend house, an in-town whaling cottage (his new Nantucket house is a "1980's post-modern villa that I'm deconstructing at the moment"). He and the first Nantucket house were featured on HGTV and his work has also appeared in numerous magazines, such as Architectural Digest and Traditional Home. September's Traditional Home will feature Gary's own loft, and he will also be featured in an upcoming House Beautiful, which has for a couple of years named him one of "America's Top 100 Interior Designers". The magazine work is one thing that brings in clients, though most referrals are word of mouth. When he was just starting out, though, magazines were an even more important source of business. "People are always wondering how you get into magazines. Well, they don't just come to you all the time.... You need to make people realize what you're doing. You call people, send work in, it's no real mystery.... Once they know you, they call you and want work. But you have to start the relationship somewhere."

In the end? "You really have to want to do this to make a living because it's not just making pretty pillows. It's a lot of work. About 50% is psychology, 45% is paperwork and sweat, and 5% is design. That's about what it is. If you want to do this just to make things beautiful, then buy a house and do it. But that's not the way it is with clients. That's probably why I keep buying so much property and re-doing it—I get to do my own thing!"
Ken Martin

movie posters, and a dining room with great food. We even take a
horse and buggy ride the next morning around St. Louis Island and
into the Guet Ndar fishing town along the coast at the mouth of
the Senegal River. Other field trips might take us to the Lange de
Barbarie, the Petite Coast south of Dakar, to Bandia Wildlife Park
or the Toba Dialao village and beachfront, or the lovely fantasy
African village resort of Sobo Bade.

Besides St. Louis, we visit many other sites including the holy
Moslem city of Touba, 200 kilometers inland from the capitol of
Dakar, with its purple and green domed grand mosque and soaring
minarets. The mosque was founded by the Moslem Saint Amadou
Bamba Mbacke, whose image is painted on walls all over the country
and who is revered as a Byzantine Icon would have been in the past.
In fact only one photograph was ever made of him. Showing his face
half covered by his clothing, the photo is said to have been taken only
because his spiritual energy “allowed” it to happen.

Dakar is a modern capitol city yet a very African one. The streets
are filled with vendors and there are several wonderful
marketplaces waiting to be explored. We usually start on our
photographic adventure in the great Sandaga Market, with cameras
and without money! This confounds the vendors who aggressively
pursue us as we pursue pictures, but enables us to photograph
without the temptation to buy everything in sight. We return at a
later time to shop for all sorts of items including fabrics from all
over Africa, glass paintings, masks, household goods, jewelry,
sculptures and food. Other markets include the Malian Market
where unique items from neighboring Mali are sold; the Diola
people’s market (dried fish!); the HLM Market, a congested textile
market that is a photographer’s challenge; and the state-run
Artisanal Market. This is a favorite with students who quickly learn

how to bargain, Senegalese style, for items such as drums,
Moroccan hand bags, masks, hand made shoes and sandals, batik,
jewelry and so many other arts and crafts.

In Dakar and along the coast we visit several fishing villages and
photograph the fishermen’s families, the daily catch, and the
colorful “pirogues”, traditional cigar-shaped wooden fishing boats.

During one January class we traveled to the far north along the
border with Mauritania to visit the Djoudj National Park bird
sanctuary. This is a UNESCO World Heritage Site and one of the
most important wetlands in the world, sheltering over 400 species
of birds and other wildlife including, to our surprise, some very
large crocodiles! We discovered them while taking the park boat
ride on the Senegal River to view and photograph white pelicans,
night herons, European whistling ducks, Egyptian geese and other
birds up close. The sky actually darkened as thousands of birds
flew over us, a great opportunity to try our telephoto lenses.

On the road between destinations we make occasional stops,
especially when we spy traditional outdoor markets, large or small.
Our special finds have included pottery incense burners, unique
woven grass baskets, stone and bead necklaces, Mauritanian silver
jewelry and painted horn bracelets. My favorite is dried hibiscus
flowers used to make “bissap”, the national tea, served cold with
sweeteners. Food stalls along the road offer mangos by the mile as
people travel from their villages to the main highway to buy fruits
in season. Each village seems to have different colored mangos!

A short trip outside of Dakar brings us to Lac Rose, the Pink
Lake, an artist’s dreamscape. A combination of high mineral
content and a certain organism in the lake has turned the water
pink. With the right atmospheric conditions the effect is stunning.
Boatmen ply the waters breaking and scraping pink salt off of the
bottom and delivering it to women on shore who carry it on their
heads in baskets to individually marked mounds where it is sorted
by quality and sold. A few days in the sun will turn the salt from
pink to white.

Other sites and events that we have visited and photographed
include: Goree Island, the point of departure for slave ships
heading to the Americas, the St. John Cape Verdean festival, the
Green Mosque at Yoff and the long beach there. We even had the
opportunity to photograph the drummers and dancers of a
traditional Ndépp healing ceremony on a beach. The dancers are
said to be possessed by spirits and when they collapse the spirits
leave and the mental healing is accomplished. I can’t leave out the
after-class visits to some of the many nightclubs and restaurants
throughout Dakar, including the Just for You Café and Club where
musician Suleiman Faye performs or the Tisanne Club where

Wedding Guest at Byfoisque

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throughout Dakar, including the Just for You Café and Club where
musician Suleiman Faye performs or the Tisanne Club where
international singers Youssa N’Dour or Vivian N’Dour perform regularly and where people can dance their best Sabar on the stage for a donation.

There’s not enough room to describe the total experience of a stay in Senegal. We see all aspects of life, from posh coastal resorts to the poorest areas where people live a hand-to-mouth existence. There does seem to be a feeling in the air, though, of youthful potential and I think the more people-to-people contact that occurs the better things will get for this vibrant country.

It’s important for me to stress that this class may not be for everyone. At times it can require the most strenuous efforts on the part of the students to succeed in the face of blindingly hot sun, sandy conditions, mosquitoes (which necessitate the wearing of insect repellent at all times), sleeping with nets, drinking bottled water. Many businesses close in the afternoon for good reason: the heat! They re-open in the early evening, and just as well, because we need to learn that it’s time to rest. We need to be fully immunized against various tropical diseases and take malaria pills to prevent infection. To get to some of our truly special destinations requires having to endure daily traffic jams (I like to photograph them!) before hitting the open road. Vendors can be annoying at first and may follow you for a long while until you get used to the way things are. Food often consists of rice and couscous served with various preparations of fish, chicken, lamb and beef. There are lots of restaurants and pizza and sandwich shops and a couple of good convenience and grocery stores near the campus though so no one has starved yet. There are also gift shops, hair salons, and clothing stores within walking distance. A cab ride will take you downtown to higher-end Lebanese and European restaurants and shops as well as an ocean-side casino.

Living conditions in the Suffolk dormitories are adequate if not luxurious. The kitchen staff, under chef Pascal, does a wonderful job. He even held a cooking class for us so that we could learn to make traditional Senegalese dishes! Students may also find off-campus housing with a local family or in a variety of hotels if they prefer. Classes on campus usually meet for 2 hours and the rest of the day is spent either on field trips or as free time to be spent at a nearby pool or beach or in town. Each of the trips I’ve led to Senegal has proven a life-changing experience for my students, as we learn to see and photograph and understand the beauty, poverty, hope, pride and dignity of the Senegalese people and the history and spirituality and lifestyle of the region. I’m planning to return to Dakar for another class during the summer of 2006 and interested alumni are welcome to come along. (We also plan to hold this photography class in different locations in the future, including Italy, Spain, and other destinations.) If you are interested, please contact Sara Chadwick at NESADSU, Youmna Hinnawi at the Suffolk Center for International Education at (617) 573-8072 (or yhinnawi@suffolk.edu) or me, Ken Martin, at kmartin@suffolk.edu.

If you would like to see more of my pictures from Senegal and other places I have visited please see my website at www.amstockphoto.com or www.ga-photo.net or www.landov.com.

Come join me. I can promise a trip that will stay with you forever. §

Photography, Ken Martin

White Pelican, Djoudj National Park
GALLERY

schedule

2005

Main Gallery: Student Shows
Work by current NESADSU students in the Foundation, Fine Arts, Graphic Design and Interior Design Programs.
Foundation Program: March 21 to April 1
Reception: March 24, 5-7 PM
Fine Arts Program: April 2 to 15
Reception: April 8, 5:30-7:30 PM
Artist Talk: April 11 at 11:30 AM
Graphic Design Program: April 16 to 29
Reception: April 22, 5:30-7:30 PM
Interior Design: April 30 to May 14
Reception: May 6, 5:30-8:30 PM

Main Gallery: Money
A multimedia group show on the theme of money in art
Guest curated by NESAD alumnus James Manning and the staff of Big, Red, & Shiny
August 24 through September 28
Opening: Thursday, September 15

Project Gallery: The abstract paintings of David Brown,
Dean of the School of the Museum of Fine Arts

Main Gallery: Audrey Goldstein
Current installation by the NESADSU Fine Arts Program Director
October 7 through November 16
Opening: Thursday, October 6

Project Gallery: Narrative paintings by Jeff Hull,
NESADSU adjunct faculty member

Main Gallery: Unus et Alter: Work by a junior student in NESADSU’s Fine Arts program
June 3 through June 28
Opening: TBA

Project Gallery: Therapia: small paintings by Lisa Raad
A junior student in NESADSU’s Fine Arts program

Main Gallery: Flatbed
Scanned images curated by Paul Weiner
July 7 through August 16
Opening: TBA

Project Gallery: Andrew Tavarelli
Paintings on digital prints
* Call (617) 573-8785 to confirm dates and times of exhibitions and opening receptions.