In the last issue of this publication, I sent out a challenge: to tell me when and where this photograph of Hayes Bickford, sent to me by former faculty member, Bob Stewart, was taken. In late July I had a letter from NESA alum and former faculty member, John Roman (Graphic Design 1974), who not only provided the missing information but sent along a drawing he did as a first-semester freshman in 1971. In John's words:

"Sara, I look forward to each issue of the NESADSU Alumni Newsletter and I thank you for your work and dedication to keeping us informed and entertained with the publication.

"I am writing because I have an answer to "The Challenge" in the spring '05 issue. The photograph is a picture of the front of the Hayes Bickford Restaurant that was on Huntington Avenue and which was located just two doors down from The New England School of Art & Design when the school was located on Huntington Avenue. The inside of the restaurant had an L-shape design and one could access the restaurant either from the (pictured) entrance on Huntington Avenue or from another entrance around the corner on Gainsborough Street. The Gainsborough Drug Mart took up the entire corner of the building at Huntington and Gainsborough Streets with the Hayes Bickford Restaurant wrapping around the drug store in an "L". Directly across Gainsborough Street was the New England School of Art.

"In the fall of 1971, during my very first semester of attending NESA (as it was then named), I completed a drawing of the school for Bob Stewart's drawing class. In the drawing (left side) the Gainsborough Street entrance to the Hayes Bickford Restaurant is visible as is a portion of the Gainsborough Drug Mart. The other establishments in the drawing are The Open Door, a very handy and well-stocked art supply store; Mayflower, which I believe was a grocery store of some kind but my memory fails me there; and a McDonalds Restaurant.

"As you can tell from this freshman drawing, I was very much into architectural drawing at the time. Today I continue as an architectural illustrator and am a member of the ASAI (American Society of Architectural Illustrators). I've been teaching a course in perspective drawing at the Massachusetts College of Art since 1993 and have an artist's agent in San Francisco. Examples of my current work can be seen at www.ivyglick.com (click on Mapmakers, then click on John Roman).

"One final note, during my first year at NESA I met my future wife Irena, who is also an illustrator as well as a full-time professor at the Massachusetts College of Art. This August will mark our 33rd wedding anniversary. That's us in the drawing...the two hippies standing under the vertical McDonalds sign.

"Thanks,

John Roman"

The 1970s NESA Interior Design Studio
Change, change, change. Sometimes I think NESADSU is as much about change as it is about education. (But, then, perhaps in a way they’re the same thing.) In any case, this fall marks some big changes around here.

First is the official launch of our new Master of Arts program in Graphic Design. The program was designed under Bill Daris’ guidance and with input from all of us, by Graphic Design Program Director Laura Golly. She had lots of help from her full-time faculty members, Jennifer Fuchel and Wallace Marosek, as well as adjunct faculty member Rita Daly. Oops, did I say “adjunct”?
The new grad program called for the hiring of a fourth full-time faculty member and, after a national search that turned up several very interesting candidates, the search committee (including NESAD alums Gustavo Leon and Ahmet Luleci) ended up choosing Rita, the in-house favorite. That makes her our newly-minted Assistant Professor of Graphic Design. With a new program and a handful of new students starting this fall, Laura also got the part-time assistant she’ll be needing, another in-house favorite, Laureen Simonetti. Laureen has been working here for two years, first at the front desk and then, since this past February, as an educational consultant and liaison between the Ballotti Learning Center and NESADSU. Now she’ll be wearing two hats. Check out her staff profile on page 4.

Then, the new grad program, along with increases in enrollment elsewhere, necessitated the acquiring of additional office and classroom space at 75 Arlington Street. So, once again this summer, we found ourselves dodging carpenters, electricians, MIS specialists, and others as they renovated 10,000 square feet on the fourth floor of our building. Some of the administrative offices, as well as much of the interior design program, have moved upstairs, but, if anyone is looking for me, I’m still on the second floor, same office. Come see me and I’ll show you around.

I hope you all had a great summer. As always, the door to NESADSU remains open to you should you wish to see what we’re up to!

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

Bill Davis
Chairman
(617) 994-4264
wdavis@buffolk.edu

Sara Chadwick
Director of Administrative Services and the contact person for alumni
(617) 994-4294
schadwick@buffolk.edu

Suzanne John
Director of Instructional & Academic Services
(617) 994-4234
sjohn@suffolk.edu

Peter Herman
Assistant Program Director, Continuing Education
(617) 994-4233
pherman@suffolk.edu

Sara Josephson
Program Assistant, Continuing Education
(617) 994-4235
sjosephson@suffolk.edu

Brian Tynemouth
Assistant Director, Library & Computer Services
(617) 994-4284
btynemouth@buffolk.edu

Ellen (Shostek) Sklaver
Library Supervisor
(617) 994-4282
esklaver@buffolk.edu

Amanda Hark
Coordinator
(617) 573-8785
ahark@buffolk.edu

Laureen Simonetti
Educational Consultant, Bialotti Learning Center (at NESADSU)
(617) 973-5369
lsimonetti@buffolk.edu

Dan Caparrotta
Desktop Support Specialist
(617) 994-4268
dcaparrotta@buffolk.edu

Leon Martinez
Administrative Support
(617) 573-8785
lmartinez@buffolk.edu

Program Directors:

Linda Brown
Foundation
(617) 994-4292
lbrown@ecn.com

Karen Clarke
Interior Design
(617) 994-4293
kclarke@buffolk.edu

Virginia Lane
Interior Design Staff Assistant
(617) 305-1775
vlane@buffolk.edu

Laura Golly
Graphic Design
(617) 994-4267
lgolly@buffolk.edu

Laureen Simonetti
Graphic Design Staff Assistant
(617) 557-1534
lsimonetti@buffolk.edu

Audrey Goldstein
Fine Arts
(617) 994-4190
ag@audreygoldstein.com

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

Laureen, like so many of us, has felt the pull, seductive or magnetic, of NESADSU. Starting here as part-time front desk help, she moved to full-time, then became NESADSU’s educational consultant and liaison to the University’s Ballotti Learning Center. For a while she was part-time in both places, but as of this summer has another new role. While she will still act as the Ballotti’s NESADSU presence, Laureen will also take up new duties as Staff Assistant for the Graphic Design program, under the direction of Program Director Laura Golly.

As an educational consultant, Laureen coordinates tutorial services for NESADSU students in academic difficulty and advises them of other services available through the University, such as those offered by the Counseling Center, Second Language Services, and various deans’ offices. She also helps students with a range of academic, personal, financial, and emotional problems, from assessing learning disabilities to setting up study groups.

As the Staff Assistant in Graphic Design, Laureen will promote the new Master of Arts program, offering informational interviews and tours, and will maintain the program’s database and provide general office support.

While a part-time educational consultant and a part-time assistant in graphic design, Laureen is also a candidate for a Masters degree in Public Administration at Suffolk. On the non-profit track, her intention is to work in academia as an administrator. She’s actually been a part-time Suffolk student since 1994, earning a BA in English and Philosophy with a minor in Business in 2002.

A native of Revere, Laureen still lives in that city, with her significant other of 10 years, Mitchell, who works for the Commonwealth of Massachusetts in disability determination services. In her (little) spare time, she writes poetry and tries to keep her home life quieter than her NESADSU existence.

If you’re curious about the new Master of Arts program in Graphic Design, give Laureen a call at (617) 557-1534 or send her an e-mail at magd@suffolk.edu.

I love being at NESADSU, working as an EC, because I feel I am making a difference in the lives of the students. The energy of the students energizes me, which makes it a pleasure to come to work every day.

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 NESADSU 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 scadwlc@suffolk.edu.

1954 Fred Stearns  
1962 Dan McCarron  
1963 Larry Nicolosi  
1964 Grace (MacKenzie) Therrien

bilandgrace@prodigy.net

1966 Marty Demoortjvan  
1967 Paul Maguire  
1971 Ken Groppi  
1973 Marg Dion  
1977 Pete Gugliotta  
1980 Joe Farnham  
1982 Jim Kraus  
1986 Don Johnson  
1989 Al Bruso  
1990 Adele Maestranzi  
1995 Carroll Conquest  
1998 Charleen Hilton  
2000 Joel Gendron  
2000 Amy Joyce  
2003 Chris Michon

C.Conquest@conquestdesigninc.com  
marlmarty@aol.com  
magguire55@msn.com  
ken@roppi.com  
mdion@suffolk.edu  
gugliotta@wit.edu  
joefarnham@verizon.net  
jke@artguy.com  
dcjart@yahoo.com  
Bruso_Aibert@EMC.com  
misadelem@aol.com  
charleemn@yahoo.com  
magnusoto@hotmail.com  
amyjoyce@hotmail.com  
cmichon@gmail.com
David Zaig started at NESAD in the fall of 1976 as an instructor of printmaking and silkscreen, coming to us with extensive teaching experience in both London and Plymouth, England. A graduate of the Slade School of Fine Art at the University of London, he also for a time ran a graphics workshop, which printed editions for such artists as David Hockney, Anthony Gross and Arthur Boyd.

David stayed at NESAD until the mid-1980’s after which, as often happens, we lost touch with him, though he remained in Cambridge. Thanks to the Internet, though, I found him again just last week. To my surprise, I also found he’d traded the fascination of the city for the allure of the Blue Ridge Mountains of northwestern North Carolina.

David and his wife of nine years, Ellen Margaret Troutman, live in Sparta, NC, where Ellen’s family’s roots are deep. Her work in literature and publishing and his in painting and teaching proved equally transferable, allowing them to make what would be to some a fairly drastic change. Apparently it’s a change they’re both reveling in.

In addition to continuing with his art, David’s also in the process of turning part of the barn on their property into a painting studio, as well as teaching watercolor and drawing on a part-time basis at Surry Community College in nearby Dobson, NC. Give him the inspiration of a to-die-for view of the northern Carolina mountains and he’s even turned out to be a gardener. With six acres of property, he’s got plenty of room.

I’m sure David would enjoy hearing from former students and fellow faculty members, so why not send him an e-mail at zaig@skybest.com? While you’re at it, check out his website at http://davidzaig.com.
1963 - Larry Nicolosi (Fashion Design) is currently teaching at Mesa Community College in Mesa, AZ (near Phoenix), where, thanks to his input, an AAS degree program in fashion design has been created. Larry taught four three-credit courses this past semester and admits to "needling a rest", though his schedule for the fall semester of Pattern Making I and II, Intermediate and Advanced Construction, and Tailoring hardly sounds any easier. As well as teaching, he also maintains a thriving mail-order design business for clients on Boston's North Shore, where the Nicolosi lived before moving to Arizona. And, on top of all that, he's taking a gourmet cooking course "for fun". The photo shows Larry and his wife, Eleanor (front row), with their two daughters and three grandchildren. As he would very much like to hear from members of the class of 1963, please contact him at lannicolosi@aol.com.

1964 - Eli Cedrone (General Art) participated in a group show at the Akitian Gallery at Massasoit Community College in August. The show, Hot August Days, featured the works of five plein-air painters, and Eli's oil painting, "Chatham Bars", graced the show's poster. You can reach Eli at artilleryhand@comcast.net.

1968 - Kim Adams (Graphic Design) is a classical oil portrait artist. Born in Kansas City, the "small world, ha?". Galen works at www.paulaslack.com, where he is now the Creative Director for Communications/Interpublic Group in Wilton, CT, where her clients include American Express, Starwood Hotels, Avis, and Worcester Common Outlets. Before that, she was a partner in Slack Sheets Advertising and worked at Saatchi & Saatchi Advertising, both in Philadelphia. Paula now lives in Westport, CT and can be reached at paulaslack@optonline.net. Look at her website at www.paulaslack.com.

1980 - Mark James (General Art) is a freelance design consultant, working from his home in Pembroke, MA as Mark and Company. Prior to striking out on his own, Mark worked for Avco, Liberty Mutual, and Atrox Media Solutions. You can reach him at mark.kaneko@adelphia.net.

1992 – Lori Sartre (Graphic Design) was featured (and pictured) on the front page of the May 11th Boston Globe in an article on the sixth and final installment of the Star Wars epic, "Revenge of the Sith". Lori, a graphic designer with the Museum of Science and the cofounder of the www.starwarschicks.com website, was photographed in her office, which is decorated with Star Wars memorabilia. If you're an aficionado of the Star Wars movies, email Lori at lsartre@mos.org.

1995 – Tony Sutliff (Graphic Design) is the Design Director at NECN (New England Cable News) in Newton. Tony joined NECN after graduation and was there until 2000, going from Designer to Senior Designer to Art Director. In 2000 he took a job as Senior Designer at WHDH-TV (Channel 7), where he worked for two years doing animations and promos. From there he returned to NECN as Art Director. Taking on the challenges of an expanding line-up and building expansion. On a personal note, Tony has a new apartment in Somerville with his girlfriend, Galen Murphy, who is also a NESADSU alum (Graphic Design 2000), "small world, ha!". Galen works at...
Cowan Design in Arlington when she and Tony aren’t collaborating on freelance projects. Together they hope to soon start their own Design/Animation studio. Contact Tony at todd@necn.com and Galen at gbmurphy@comcast.net.

1997 - Todd Fitz (Graphic Design) has left Hill Holliday and opened his own firm in Newburyport, MA. Called Firecracker Design, the firm specializes in "branding, corporate identity systems, print collateral programs, packaging, tradeshow design, direct mail, advertising, annual reports, website development, and environmental design. Check out at www.firecrackerdesign.com. And contact Todd at toddfitz@firecrackerdesign.com.

1999 - Tracy Metcalf (Fine Arts) shelled her plans to attend graduate school at Suffolk and joined the Air Force, where she is an Intensive Care Technician and Combat Medic. She has since seen service in Iraq and is about to move (as of July 2005) to Korea, then perhaps to Italy or back to the States. Further schooling may be in her plans, however, as she is interested in becoming an RN and, perhaps later, moving further up the medical ladder. For the time being, though, Tracy says, "...life is interesting. ...I still paint and sell my paintings here to a small group of people. Now my art is more meditative to me and there is no pressure to sell to pay the rent (a definite relief)." Email SSGT Tracy Metcalf at Tracy.Metcalf@lackland.af.mil.

1999 - Jennifer (Penkauskas) Trombetta (Interior Design) has moved from Olympic Valley, CA to Floriston, north of Lake Tahoe, with her husband, Mike, a chef and graduate of the New England Culinary Institute (Montpelier, VT). Jen is still at Ryan Group Architects in Truckee. Contact her at hokies8653@yahoo.com.

1999 - Gracyn (Robinson) Whitman (Interior Design) and her work were featured in the Boston Globe in May in an article on the This Old House show house in Carlisle, MA. The Globe credited her with the "Most Creative Use of Recycled Material" award for her use of a dead eastern red cedar on the staircase landing "to bring in the natural context of the Concord-Carlisle area" (Boston Globe "Life at Home", May 5, 2005). Gracyn may be reached at gracynwhitman@j可怜.com.

1999 - John-Paul ("J-P") Stanisic (Graphic Design) has left Foote, Cone & Belding in New York after 5+ years and has moved to the New York office of Digitas, where he has been a senior art director. His main client is now American Express but you can see his other recent work at www.jpstanisic.com. Contact him at jps stanisic@ps stanisic.com.

2000 - Joel Gendron (Graphic Design) was married on June 18th to Andrea Christie, in his hometown of Shirley, MA. Joel and Andrea met at Alyn & Bacon in Boston, where Joel is a cover designer and Andrea works in the editorial department. After a honeymoon in Costa Rica ("...we're determined to go back there some day"), they are living in Jamaica Plain with an orange cat named Archie. Email your congratulations to Joel at magnus@s@hotmail.com

2001 - Brian Hanlon (Graphic Design) has recently launched his new design firm, O.G Media Group, with branches in both Ireland and the U.S. O.G. Media, with Brian as Managing Director, specializes in corporate design, marketing, and package design. Check their website at www.ogmediagroup.com and e-mail Brian at brian@ogmediagroup.com.

2002 - Katherine (Behrens) Crosby (MA in Interior Design) and her husband moved to the Baltimore area in March so that she could start an interior design business. Called GMI Design, the firm recently took part in the Baltimore Symphony Orchestra show house, designing the living room. This marketing opportunity has brought them several clients, so the firm would appear to be off to a solid start. Katherine is, at the moment, on maternity leave, as she gave birth to her second child, named Geoffrey Behrens Crosby, on July 13th. Email your congratulations to kbcrosby@comcast.net.

2002 - Renata Cavalier (MA in Interior Design) started work as an interior designer at Nelson (Nelson & Associates Interior Design & Space Planning Inc.) in Natick on August 8th. And with her son, Rocco, approaching his first birthday in November, she has her hands full! Contact Renata at rcavalier@nelsononline.com.

2002 - Lindsey Friman (MA in Interior Design) has relocated to the San Francisco area and is working at Barbara Sciallo Design, a high-end residential design firm in that city. With projects from New York to Hawaii, Lindsey is finding the work both exciting and satisfying. Contact her at lfriman@hotmail.com.

2002 - George Syrigos (Interior Design) and partner, Joe McGinn (Suffolk MPA 1994, JD 2000), have adopted two children from Liberia. They began the process in February and for two weeks in August, Joe worked at the orphanage in Monrovia while the paperwork was completed. On August 18th, he arrived in Boston with Luke, aged three, and Noelle, two. The four made their debut as a family before the Suffolk community at a gala party on the 25th floor of One Beacon Street on the Tuesday after Labor Day. Sixty-some employees and co-workers celebrated the children’s arrival with a gift-laden party. Our very warmest congratulations to George and Joe and to the two newest members of the Suffolk family. Send yours to gsyrigos@verizon.net.

2004 - Stacey (Horrigan) Sealey and her husband, Brendan, have a new daughter, Peyton Nicole, born on April 30th. On top of all that, Stacey is still working for the biotech company BG Medicine (which used to be called Beyond Genomics), as their Marketing Communications Specialist. As such, she is the creative resource for the company doing their graphics, collateral, digital photography, and press releases, and also supports the IT department by providing application support and website and intranet maintenance. You can reach Stacey at stacey08@gmail.com.

2004 - Larry Kwong (Graphic Design) is living in Braintree and working in Plymouth for Cool Gear International, which designs products for kids, back-to-school, holidays, summer travel, etc., sold through companies from Wal-Mart to Target and CVS. Larry does digital illustration, product and package design and recently redesigned Cool Gear’s labels and storage container packaging. Check their very neat website at www.coolgearinc.com and email Larry at larry@coolgearinc.com. You might also check out his own website at www.larrykwong.com.

2004 - Dave Onessimo (Graphic Design) is, as last reported, at Mullen Advertising in Wenham. He was recently persuaded by his sister, who is also an artist, to enter one of his Italian watercolors in a recent art show in Wilmington. Lo and behold, his painting of the Ponte Vecchio in Florence won an honorable mention! Congratulations, Dave! Get in touch with Dave at david.onessimo@mullen.com.

2005 - Vatsala Krishna (MA in Interior Design) has recently moved to Baltimore with her husband, Rav, and 4-month old (as of August) son, Ayush. While Vatsala is taking time off to care for her son, Rav has joined Johns Hopkins to complete a fellowship in cardiology, a commitment that will keep them in the area for at least the next 4 years. You can e-mail Vatsala at vatsala.krish@yahoo.com.
Laura Sheehan is a very practical woman. She knew in high school that she needed a college education, training in something with which she could make her living. At the urging of her like-minded parents, Laura brushed aside her interest in art and headed off to St. Anselm’s College in New Hampshire after graduation in order to study nursing (“What do you know about choosing a career when you’re seventeen?”). One year of that told her she was in the wrong place. Some reevaluation, the urgings of a favorite teacher, and a conversation with a career counselor brought her back to her original goal, and soon she was enrolled in Suffolk’s BFA program in Fine Arts.

Three happy years at Suffolk proved to Laura that she was indeed in the “right place” but what would she do with her art training after graduation? “I didn’t really know what my options were. I wanted to be a painter but as I got closer to graduation, I realized that was not a realistic way to support myself.... My last year at Suffolk, I just loved it but it did get kind of stressful. I started thinking about what I could do .... to make myself marketable.”

After graduation in 2000 and a cross-country vacation, Laura started looking in earnest for a paying job that would couple her art training with a paycheck. An ad in the Boston Globe, for “a detail oriented person with color-matching experience”, caught her eye. Despite the fact that the ad listed no company name, just a phone number, Laura called and the rest, as they say, is history.

This somewhat unusual opening was available at Trefler and Sons, a third-generation antique restoring studio in a busy part of Newton. Tucked away on a quasi-industrial side street, the non-descript building houses a warren of studios in which magicians work, magicians who repair and restore the treasured objects belonging to legions of New Englanders.

Trefler calls itself an “Antique Restoring Studio” but they will tackle just about any repair or restoration job that comes along. Laura was originally hired in the wood department (“to do color-matching and apply finishes”). Her ‘training program?’ “They give you the basic information but a lot of it is figuring things out on your own....Shortly after I started working in porcelain, the woman who had been there before me quit. She gave me two days of training before she left and I had to figure the rest out on my own. For instance, I’d never used a spray gun in my whole life. But I figured it out. It’s a lot of trial and error. There aren’t a lot of people out there who do this kind of work so there’s no network of people I can talk to. But I can ask the other artists here for advice.”

Laura, who started working with wood, moved to porcelain, and now does glass repair, gilding, and frames as well. Most artists there are multi-disciplined, although the upholsterer does only upholstery and the molder only molding, though she can build any part of anything in any material, from wood to porcelain.

When you see the work these artists do, it’s easy to see why the going rate is $125 per hour. The level of expertise is astonishing and it’s fascinating to walk through the different departments and see things in various stages of repair. Some lie in pieces in their boxes; some, more whole, have their to-be-repaired areas marked with what looks like bits of modeling clay. And others are in process, like the half-stained pieces of furniture or the mosaic garden table with hundreds of loose bits of stone.

There’s almost nothing the artists at Trefler won’t work on. Carved marble reliefs, Walt Disney collectibles, Chinese statuary, broken picture frames, and crackle-finished porcelain lamps, anything a customer loves enough to pay to have fixed (“Then there are everyday things that someone pays ten times what the piece is worth to repair, things with sentimental value.”) They also
do work for museums, and in response to insurance claims and moving accidents. The repair techniques vary tremendously but the aim is common: to bring the object back to a state where the repair is as invisible as possible.

I asked Laura what she uses, for example, to fill in the joins in a repaired piece of porcelain. "It depends. We use a 2-part English epoxy, we use Dap for a very fine crack, wood putty, plumber's putty, 5-minute yellowing epoxy if it's going to be painted, EPT, which is another 2-part epoxy that doesn't yellow, all sorts of things!" What kinds of paints are then used on the repaired porcelain? "It depends. I use pigments mostly but then what changes is what is used for the medium. I use shellac, I use car paint (a polyurethane enamel) in the sprayer. That's one thing I had to figure out on my own; how much hardener to add, how to work the gun, clean the gun. But art school teaches you to experiment with different materials, so I was never afraid to dabble."

What NESADSU courses have served Laura best in her career as a conservator? "Definitely the Color class with Harry [Bartnick]! It was so thorough. I even had a little notebook from his class and, when I first started here, I'd refer to this notebook. And the drawing courses because I have to duplicate patterns and things like that... Anything having to do with composition, like Steve [Novick]'s [2-Dimensional Design] class. Sometimes you can't make the repair disappear but you don't want it to jump out at you, so a lot of factors go into the process: color, composition, drawing, technique. Design: Issues & Process helped me to know where I could go to keep in touch with the art world and where different resources, supplies and materials can be found; where you can go to generate new business...... Even critiques were helpful too, though the ones at NESAD were pretty tame. But when I finish a job, it goes to a manager for QC (a quality control review) and they may give it back to me for some more work. I have to be ready for that."

What makes a good Trefler employee? "It takes such a long time to train somebody that a good employee needs to be able to work under deadline stress, to work on their own. It's not the kind of job where someone watches over you; it's more an independent situation. I'm still learning!"

In fact, Laura still takes the occasional class, such as one in mosaics and two others in gilding, one of those on glass. Would she ever consider going to graduate school, perhaps in art conservation? Perhaps, but, as she says, there are not many programs in the area, beyond one at Harvard. It remains a possibility though. "I just need to keep an open mind."

"I feel pretty lucky, that I actually found a job in this sort of strange version of the art world. It's not like I'm creating things from scratch but it's a great job! I've gotten more responsibility and I get to deal with numbers and to manage, which I didn't think I'd like but I do. I get to do both, so I'm never bored!"
Frank Valdes, who has been an adjunct instructor at NESAD SU since the fall of 1999, graduated with a Bachelor of Architecture degree from Cornell University, followed by a Master of Science in Architectural Studies from MIT. While in school, he garnered several fellowships and grants with which to pursue his particular interest in housing solutions within the historical fabric of Havana, Cuba. As he says, "My academic career has thus far been concerned with interdisciplinary collaboration as well as the infusion of contemporary cultural, historical, and technological ideas into traditional architectural and spatial discourses." I asked Frank about his work and his teaching.

Q. What drew you to architecture in the first place?

A. There are very few fields that allow you to dream an image of a space or a building and then have it built. Words cannot explain the feeling of walking into something that developed in your head. Architecture is also an international language, spoken in every country and in every corner of the world. No matter where you have studied it, you can understand any built structure and technically get a job anywhere. Very few fields can transcend cultural, historical and language barriers. Architecture has the ability to change people and behavior; one day I walked into St. Peters in Rome when I was young and I knew then that I wanted to become an architect.

Q. How did you become interested in the investigation of housing in Havana? Why housing particularly and why Havana?

A. My family is Cuban, but I was born in New York. After my father died outside of his homeland I had an urge to visit my roots. I decided to pursue Havana as the site of my thesis. Housing, well, housing is a need that also transcends all cultures; shelter is an inevitable necessity and a challenge as well to design.

Q. You worked with La Junta Andalucia of Spain developing construction documentation for the rehabilitation and future construction of buildings in Havana. How did that come about and what did it entail?

A. La Junta Andalucia is a Spanish non-profit organization helping to rehabilitate the historic district of El Malecon in Havana, which is an arcaded urban waterfront promenade consisting of fourteen blocks of housing. The organization was aiding the construction of appropriate livable housing for the community. I heard about the organization through a professor of mine at Cornell University and decided to offer my services and knowledge to the organization. I spent three months in Cuba measuring abandoned buildings and drawing the new plans. We also experimented with pre-fabricated lightweight concrete panels that had originally been developed in Japan. They're non-structural but can be used for exterior or interior cladding/wall use and can be field-cut as well as painted. Cut down on the cost as well.

Q. You also worked for the Port Authority of New York and, later, for Moshe Safdie & Associates. Talk about your work there. And now you're in business for yourself. What kind of work are you involved with now?

A. I had the privilege of working for the Port Authority of New York & New Jersey's department of architecture after graduating from school. The Port Authority deals mostly with buildings and spaces that are transportation related like toll plazas, airports, heliports, bus terminals, and that sort of thing. I worked on LaGuardia and Newark Airports, and the new Lincoln Tunnel toll plaza while I was there. It was a rewarding experience surrounded by great architecture.
Moshe Safdie for me is an architect who is in a different league than most today. I admire his architecture and thinking, and he is probably the architect I learned the most from and respect the most today. He is a true visionary and having had the opportunity to work for him was great.

In my own work I am involved with residential work primarily; kitchen renovations, additions, loft designs and currently some new commercial work. I also do furniture design.

Q. What lead you into teaching? And what does teaching do for you as a designer?

A. My peers always told me that I should teach so I took a shot at it. I first taught at the BAC [Boston Architectural Center], then assisted at MIT, and eventually I landed a position at NESAD. In my own work I deal mostly with interiors, so teaching in the Interior Design program seemed very appropriate. Teaching provides me with the opportunity to continue to learn. I've had some amazing students and it is very much a symbiotic relationship; I learn as much from them as hopefully they do from me. Academia offers one the ability to continually test ideas and concepts and have them challenged by your students in a creative environment. This is why I continue to teach. The moment I stop learning, or if I have nothing more to teach, I will quit.

For more information on Frank Valdes and his work, see his website at www.frankvaldes.com.
**GALLERY schedule**

**2005**

**Main Gallery: Audrey Goldstein**
Current installation by the NESADSU Fine Arts Program Director
October 7 through November 16
Opening: Friday, October 7
Artist's talk: Tuesday, October 18, 1:00PM in the Main Gallery

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

**Main Gallery: Abraham Lubelski**
Work by the New York artist and Publisher of NYArts Magazine
November 28 through December 22
Opening: Thursday, December 1

**Project Gallery: Andrew Tavarelli, Paintings on digital prints**

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**2006**

**Main Gallery: Paul Shapiro**
Abstract works on paper
January 10 through February 6
Opening: Friday, January 20, 5:00-7:00 PM

**Project Gallery: To be announced**

**Main Gallery: Jaime Quick To See Smith**
The collage works on paper of a Native-American artist (also artist-in-residence on campus and a guest speaker).

**Project Gallery: Ric Haynes, Native-American series**

**Main Gallery: Student Shows**
Work by current NESADSU students in the Foundation, Fine Arts, Graphic Design and Interior Design programs.
Foundation: March 13 to April 2
Graphic Design: April 3 to April 14
Fine Arts: April 17 to April 29
Interior Design: May 1 to May 13

**Project Gallery: Additional work by NESADSU students.**

**Main Gallery: Benno Friedman: Digital Images**
Deconstructing reality.

**Project Gallery: To be announced**

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

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Artists: Dave Cole, David Lloyd Brown