NESADSU And Then alumni newsletter, No. 16, Spring 2009

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Creating a Special Place for Special Clients: 
The Story of the Making of a House

by Mark Brus

Interior Design Associate Professor and architect
Mark Brus recently completed the design of a house and garden for a prominent economist and New York Times columnist and his wife in Princeton that will be featured in a forthcoming issue of Design New Jersey. Mark used this occasion to share with us some of his thoughts concerning his philosophy of design, the design process, and the nature of the architect-client relationship.

An Inspiring Site and Special Clients

It is always a special circumstance when a client and architect work together on more than a single project. Economics professors Robin Wells and Paul Krugman had moved from Palo Alto and were teaching at MIT when I first met them in 1997. They had purchased a late 19th-century suburban residence on Cambridge's Avon Hill and were looking for an architect to renovate that structure to satisfy their desire to live in a house with a modern sense of spaciousness. They selected me, after being attracted by my philosophical statement in the Boston Design Center Registry. When they later relocated to Princeton, Robin and Paul decided that they wanted to work with me once again on the design of a new home. Naturally, I was delighted.

While living in Palo Alto, the couple had ambitions to renovate an Eichler home. (Joseph Eichler was a progressive California builder who embraced the principles of modernism). Robin had grown up in a Frank Lloyd Wright-inspired home in Houston, so her "modernist streak" began at an early age. Her enthusiasms for modern and Eastern design were sympathetic with my beliefs that a dwelling and garden should be designed together as a single entity, an ideal reflected in the work of Wright, the architecture of Japan, and the California Case Study Houses of the 1940s and 1950s, all of which

We wanted to create...a house that looks like it belongs where it is, a dwelling place that was quietly rather than aggressively modern...

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As of last fall, I have been at NESADSU for 30 years (only Bill Davis has longer tenure) and I really think I’ve seen it all: triumphs (like the merger with Suffolk University) and tragedies (the loss of several dearly loved faculty members, like Frank Ranoe and Gladys Maynard, Bill Oakes and Al Columbro), the fun of anniversary parties and graduations, the excitement of moving into 75 Arlington Street, our pride in the accomplishments of our students and alumni. All this is, of course, grist for this magazine and what makes writing it so much fun is that the supply of things to write about is unending. The School is now 86 years old and there are even longer things on its horizon.

In the next issue of "&Then", we’ll have (I think, anyway) perhaps the most exciting news yet. (I may have said that in a previous issue but we’re hedging our bets just a little to make certain we don’t raise — and then dash — your expectations.)

In the meantime, though, you’ll just have to be content with news of our faculty (current, like Mary Dion and Mark Brus, and no longer with us, like the revered John Head), our alumni (Nicole Wang and Yvette Perullo, John Roman and George Connelly), and new people like James Hull, our new Gallery Director. There’s lots of news from Seattle this time too. We’re offering you opportunities to travel with us, to Spain or Bermuda or Santa Fe, or to England with the Calendar Boys. Pages of Class Notes will tell you where your friends are and what they’re doing.

If you want to contribute to "&Then", in any way, please get in touch with me so we can discuss your ideas. I’d love to hear from you anytime.

Until then, happy spring!
Sara

PS Remember: schadwic@suffolk.edu. Photos welcome.
influenced the design of their new residence. Each architect-client relationship is different. Because of her great design instincts, Robin was a critic as well as a client. Paul listened quietly, offering insights and suggestions, but generally deferred to our judgment.

The house that they requested needed to serve as a dwelling and workplace for themselves and their two cats and to provide a setting for their collections of abstract paintings, photographs, and African artifacts. In addition to living and sleeping spaces, the house was also to include a rental flat, a guest room/in-law apartment, “his” and “her” study spaces and a library - an interesting and challenging combination of spaces.

The five-acre lot that they purchased near the Princeton University campus presented opportunities and challenges. It was sloped and wooded, but unusually deep and narrow, requiring that runoff be collected or diverted around the house, which was built into the hillside. There was a stream at the end of the property that could be glimpsed through a canopy of deciduous trees. A Colonial Revival house originally occupying the site was dismantled and a local architect chosen to oversee construction. During the early stages of design, I spent a week in Princeton as a guest of my clients, interviewing contractors and familiarizing myself with the site, taking photographs and making sketches, before returning to my studio in Cambridge to begin designing.

**Modernity and Tradition**

There was never any doubt that we were going to build modern, but a stereotypical “glass box” was out of the question. We wanted to create a design that was in sympathy with the landscape, a house that looks like it belongs where it is, a dwelling place that was quietly rather than aggressively modern and would not become a liability when the house was eventually resold in the conservative Princeton real estate market - this required me to approach things a little differently than is generally my habit.

The size and complexity of the program was addressed by conceiving of the house as a collection of smaller houses, of related but independent domains, like a tiny settlement or village. The plan was organized horizontally rather than vertically to relate the interior spaces more intimately to the landscape and gardens, which, although completed
most clients are only willing to pay for so much design. i concentrate my energies on the bigger issues, the space, not the "stuff.

the architecture and landscape function together as an integrated totality. our intention was to create a garden with a house, not a house with a garden.

a garden with a house

i've also been influenced by the beauty of japanese dwelling houses and gardens. in traditional japanese architecture the roof is very important, providing shelter and protection from the elements. the interior spaces open freely into the surrounding garden spaces, creating a wonderful feeling of harmony and intimacy with nature. in spite of the openness, you always feel sheltered. because the walls don't support the roof, they function as screens and are free to assume any degree of closure or transparency. filtering the sun and wind and creating marvelous patterns of sunlight and shadow. i applied these lessons to the design of this house using a different vocabulary of forms and materials.

the degree of formal integration demanded by wright, who designed everything down to the napkin rings, is not possible today. i reject the philosophy of total design embraced by the early modernists. a designer must learn to let go. a space has got to work with a variety of furnishings. although i neither selected nor arranged the furnishings here, a wonderful mixture of 1940s and 1950s classics by american and scandinavian designers (including charles and ray eames, another two of my heroes), i am pleased that they work so well with the architecture.

most clients are only willing to pay for so much design. i concentrate my energies on the bigger issues, the space, not the "stuff".
bathroom or a kitchen. For that reason, I prefer to use standard details and fuss with the finishes and hardware rather than forcing myself to be original. We saved money here to spend it elsewhere. I have a similar attitude to windows. Regardless of budget, I always trim door and window openings in the simplest way possible, using the least material and labor. I have an aversion to window dressings of any type. The decision to use curtains, shades, or shutters is determined by function and economy, not issues of style. Shaker design has taught me to pare things down to their essence, paying careful attention to the details and proportions. The difference between a Mission and a Shaker chair is a matter of refinement. Mackintosh and Wright were inspired by Arts and Crafts design but accepted the realities of machine production.

**Designing Ecologically: “Sun 101”**

Although this is not a green building in the strictest sense, the house benefits from the application of fundamental environmental principles, the ABCs of energy-conscious design I call “Sun 101”. The house is oriented to take advantage of solar radiation during the winter to reduce energy consumption. Operable windows and doors permit cross ventilation. Generous overhangs provide shading during the summer months, reducing dependence on air conditioning and providing natural cooling. Gable glazing, clerestory windows and skylights are strategically placed to gather sunlight without compromising privacy. The high window placements, one room wide floor plan and light reflective surfaces assure that the spaces remain brightly lit from morning to evening on even the cloudiest days, without artificial illumination. The skylit staircases introduce sunlight to the few interior spaces lacking windows, like the downstairs kitchen. You always feel a connection to nature.

When budget permits, I enjoy designing with a broad palette, juxtaposing natural and man-made materials in interesting ways. Stone and steel are luxuries that I don’t have the opportunity to use in every project. I try to use energy intensive materials like metal responsibly while enjoying the freedom they give me to build larger spaces that can be opened more generously to the outside world. Design is a science as well as an art. I enjoy intermixing high-technology and low-technology in ways that are intelligent and responsible. This design benefits from both, combining the variations of texture and warmth and the beauty of stone and wood with the lightness and strength of steel and glass. The “guts” of the building, the systems of heating and lighting, are all state-of-the-art and are unobtrusively integrated into the ceilings and floors. Radiant heating provides uniform warmth throughout the open-planned spaces without cold spots or draughts. Stone fireplaces, located at the edges rather than the center of the spaces, add drama and focus.

**Designing Responsibly**

I feel fortunate to be a child of the 1960s, a time of questioning, optimism and idealism. My view of the world is certainly colored by that time - I pursue design as a combination of activism and altruism. As a student I was also lucky to have had wonderful teachers who impressed upon me the importance of building in a manner that respects differences of culture and climate, stressing a designer’s social and environmental responsibilities. From them I learned that design has nothing to do with differences of taste or fashion, that each decision we make is a step in the right or wrong direction, that designers must exercise their creative freedom with great discretion. I teach my students the same lessons. Today, more than ever, it is essential for us to learn to work together, to understand that every place that we make is an important detail of the larger picture that is our world, and that every problem is an opportunity for improvement. Although this was an unusual house for exceptional clients, I worked hard to conceive of this project and all of my work in it in that spirit. I hope my teachers would be pleased. *Mark Ross*
Adams Gallery
Again Hosts NESADSU

NESADSU, which had a small exhibition of student work in the University’s Adams Gallery two years ago, is coming back this spring, with a two-pronged schedule of events.

Opening on April 1st will be Here, There & Everywhere, an exhibition sponsored by the TransCultural Exchange, a non-profit organization, headquartered in Boston and “dedicated to promoting international art and the understanding of world cultures, through high-quality art exhibitions, cultural exchanges and educational programs … throughout the world.” (TransCultural Exchange website).

The TCE is holding its second biennial conference on international opportunities in the arts from April 3rd through 5th in Boston. As one of the conference’s moderators, of a panel on “International Residencies: Art & Science”, Fine Arts Program Director Audrey Goldstein requested that the University make the gallery available to showcase the work of the two Suffolk participants in the 2007 conference, herself and Assistant Professor Ilona Anderson. (The works are on display at venues throughout the world and all are collaborations between artists of different nations.) Running from April 1st to May 7th, the exhibition will feature one piece of Audrey’s work. Called “Point-to-Point (Backpack)”, it is a backpack with video and sound, which Audrey wore during the DUMBO Arts Festival in Brooklyn in the fall of 2008. (DUMBO, incidentally, is a section of Brooklyn, Down Under the Manhattan Bridge Overpass). Audrey designed and built the backpack, and wore it while collecting signatures of people she met on the street, video of which was shot and projected onto the backpack itself, with sound by her collaborator, Dennis Simms of Germany.

Ilona’s piece, a detail of which is shown below, is a multi-layered installation, done in collaboration with Janet Callinicos, a visual artist from Australia, and Liza Callinicos, a sound and performance artist from London. Called “Common Ground”, the installation consists of three elements: a romantic embroidered/cutwork silk petticoat (Ilona), a “memory of a memory” which floats above a pile of discarded objects on the floor (Janet), and the sound of the human breath (Liza).

Besides Audrey as a Moderator, the conference also features, as a presenter, NESAD graduate Steinunn Jonsdottir (Interior Design 1992), who will discuss the Baer Art Center in Iceland of which she is the Director. (We hope to have an article in “& Then” about the Center soon.)

Once the TransCultural Exchange’s conference ends on May 7th, the gallery will be turned over to Audrey’s Fine Arts students, whose exhibition of work from the spring 2009 semester will be curated by NESADSU’s new Gallery Director, James Hull (see page 30 for an introduction to James). That show, called Springboard, runs from May 18th to August 3rd.

For more information on Here, There & Everywhere, check out the TransCultural Exchange’s website at www.transculturalexchange.org or telephone Audrey Goldstein at (617) 994-4290. And for more information on Springboard, call Audrey or send her an email at ag@audreygoldstein.com
In the last issue of "&Then", we were about to see Nicole Wang (Graphic Design 2002) off to Cuba to take part in an intercultural program for graphic designers from Cuba and the U.S. As one of nine chosen to take part, her poster design was on exhibition in Sharing Dreams 5: Design in Music, for which she spent a week in November in Havana with the other program participants. Their itinerary was primarily design-related, and included visits to design schools, publishing studios, print shops and artists' studios. Their one sightseeing excursion took them to the resort of Las Terrazas, a biosphere in the mountains overlooking San Juan Lake.

According to Nicole, the opening exhibition of Sharing Dreams 5: Design in Music was "quite a big hit in Havana. The American designers were able to meet the Cuban designers for the first time. The event drew the attention of the local press, journalists, artists and designers. Following the opening celebration, U.S. designers had dinner with the Cuban designers, which gave everyone an opportunity to interact and learn more about each other. What impressed me the most was how mature and philosophical the Cuban students are about their work, even at the high school level. The Cubans, as a whole, continue to maintain the arts as a high priority in an extremely challenging economic environment. And the biggest difference I noticed between Cuban designs and U.S. designs is that they design to inform and to inspire, whereas we design to sell. I feel this is an area we can learn quite a bit from their culture."

Nicole has, since her return, expressed an interest in the possibility of bringing Sharing Dreams 5 to the NESADSU gallery, so if and when that comes to pass, we'll be sure you all get the word. It's an exhibition that you shouldn't miss. S.C.

Sharing Dreams was created to provide U.S. and Cuban designers a way to reach across borders to form meaningful connections with each other through a collaborative design process.

The theme for 2008 was Sharing Dreams 5: Design In Music. The biggest challenge of this project was to include "guitar" in the poster to work in conjunction of the 10th anniversary of Guitarra Limpia (Cuban Folk Music Festival), and to still communicate across cultures.

In music theory, there are three commonly used chord types — major, minor, and dominant. Each chord is a combination of three or more notes played simultaneously.

Chords introduce the impression of musical space and help create harmony. Each chord has a its own distinct characteristics and evokes a different mood. For example, Major chords sound happy and joyful, or emphatic and stable, and as such are used for many love songs, and national anthems. Minor chords tend to sound sad and gloomy, solemn and emotional. Dominant Chords are often used to create sonic tension, or to emphasize drama. While a description of chords can become rather technical, the way music transcends cultures and flirts with the human brain is a truly fascinating phenomenon.

There are no borders in music. An ear in Thailand hears the same chords as an ear in Bolivia. Happiness comes with a rise in tempo, sadness with a fall.

The principals of music theory are universal, yet they are applied to a broad array of musical styles. Music reminds us that while our cultures are different, the fundamental human experience is the same. Nicole Wang

Design in Music
Reality Drama for Two NESAD Grads: Product Runway (No, That’s Not a Typo)

Approximately three thousand miles away from their alma mater, two NESAD alumni were brought together by chance for an extraordinary event that premiered in Seattle last May. The event? Product Runway. No, that is not a typo, and yes, I said Product Runway. For the first time ever, Seattle interior designers were paired with product manufacturers to conceptualize, design and construct couture garments out of building materials and finishes.

Product Runway was created from the momentum of the success of the smash TV hit Project Runway, as well as similar events of its kind across the country from LA to Boston. The gap between fashion and interior design has closed, so much so that it is hard to discern where trends originate. There is cross-pollination and line-blurring throughout the two industries. This is why the Interior Design Coalition of Washington (IDCW), the organization pursuing legal recognition for interior designers in the state of Washington and the force behind this event, believed that fashion and interior design were the right combination for their largest fundraising effort to date.

So what about the Alumni? Carole Kassir-Garcia (Interior Design 1983) and Stephanie Deshaies (Interior Design 1996) had developed a professional relationship over the last three years without realizing that their careers had been launched from the same foundation, albeit some years apart.

Carole started her career at The Stubbins Associates in Cambridge working on international projects, then moved to Tsoi/Kobus & Associates, also in Cambridge. After getting married and moving to Los Angeles in the late ’80s, Carole worked with firms such as Gensler and HOK where she experienced the fascinating worlds of the movie industry and set design. She worked on the Sony lot designing offices for the headquarters of TriStar Pictures and Columbia Pictures Entertainment. In the late 1990’s Carole and her husband Art moved to Seattle to experience the beautiful Pacific Northwest. In Seattle she joined Zimmer Gunsul Frasca Architects as a Senior Interior Designer and worked on large-scale healthcare projects and equally large-scale software company office workplace environments. She eventually made her way to CollinsWoerman where today she is a Senior Associate working on multi-disciplinary projects ranging from corporate headquarters to healthcare.

Upon graduating from NESADSU, Stephanie entered the world of commercial interior design at TRO /The Ritchie Organization in Newton, where she gained experience working with multi-disciplinary teams on large-scale healthcare projects. While at TRO, she continued to fulfill her passion for set design by moonlighting on the production team for Suffolk University’s C. Walsh Theatre. This passion for theatre led to an incredible opportunity to collaborate with a team from the Boston-based architectural/interior design firm of Wilson Butler Lodge, to design two theatres on Royal Caribbean’s Voyager of the Seas. After a brief stop in Western Massachusetts while her husband finished his Master’s degree, Stephanie made her way to the West Coast where she joined NBBJ in Seattle and continued designing for four years. In 2005 she decided to explore her entrepreneurial side and her instincts for marketing by joining Architex textiles as the Market Manager for the greater Northwest area. Stephanie has maintained her passion for design, along with her desire to elevate the interior design profession by seeking legal, political and social recognition of the industry. She has been a site visitor for the Council for Interior Design Accreditation (CIDA) (formerly known as FIDER or the Foundation for Interior Design Education Research) for the past ten years. She was also President of IDCW from 2006–2008 and currently serves as past president.

But back to Product Runway. In January of 2008, at the kick-off party, product manufacturers and interior designers were randomly chosen to form teams. Carole Kassir-
Garcia and Stephanie Deshaies were selected as teammates. Stephanie represented the manufacturer of Architex textiles and Carole and her colleagues represented CollinsWoerman as the design team. Once paired, the teams had four months to develop their ideas, execute their garment and prepare their model to sashay down the runway wearing their creation, competing with eighteen other teams for the glory of the win. This is an account of the journey from one team’s perspective.

For Team Architex / CollinsWoerman, the process began with concept development. Team members came to the first meeting with thoughts, images, sketchpads, markers and trace. Team members threw out words, phrases, ideas…they drew on trace, pinned up images. Thoughts were tossed around the room, judged, built upon, struck down and affirmed. Sketches were scribbled. Designers had passionate outbursts and moments of quiet contemplation. And then out of the chaos came the one simple idea that would form the basis of their design - “The Bloom”. The bloom would be the conceptual framework that they would use to design their entry.

A week or so later they came back together to further develop their idea. Carole had researched blooms and came to the table with images of the Titan Arum or the “Corpse Flower”, a gigantic semi-tropical flower with, shall we say, an unforgettable aroma. The team decided it was perfect; the imagery for their concept was not just any bloom… it was THE bloom. Team members quickly got to work developing ways in which the concept would manifest itself in its physical form. What aspects of the corpse flower could they extrapolate and translate into fashion made from textiles? And what textiles would be most suitable in the execution of their design. How would they develop the structure of the garment? How would they fasten the fabric? What colors would they integrate? The real work had obviously only just begun.

At the next meeting Stephanie offered the idea of using sheers instead of upholstery fabric. The team decided that layers of iridescent sheer fabric would be the right choice for the textile material. The colors were discussed at length. The details and proportions were developed and refined. The team feverishly debated options of length, shape, height and so on.

Then the realities of technical execution set in. The team realized that the design they had created was technically challenging and that they were light on sewing expertise. Thankfully, an interior design student on the team had a schoolmate in a fashion program she thought might be enticed to help. He agreed and the team pooled their resources in order to pay for his assistance in executing their design. In the weeks that followed, they made discoveries about the material, massaged the design, and fitted the dress on their model, a stunningly beautiful teammate and ex-model who had found a second career in interior design.

In the weeks leading up to the event, tensions were high. Would they finish? Would they all be happy with the end product? What would other teams bring to the competition? They still had make-up to decide on, accessories to make, shoes to find. It was intense. The team was nervous, excited, focused.

And then the evening arrived — May 2nd 2008. A high-profile panel of celebrity judges was in place, including award-winning designer Angela Adams and design wunderkind Matt Lorenz, the winner of the first season of the Bravo TV show, Top Design. Rounding out the panel were menswear designer Jack Mackenroth of Project Runway fame, and the fabulous June Rau, fashion director for Nordstrom. The event was sold out, with over 800 people in attendance. The whole design community was abuzz. And when the lights went down and the stage lit up, it was simply magic. Architex / CollinsWoerman’s work of art played beautifully down the runway. In fact all the designs for Product Runway were spectacular. The event was a brilliant success! And the two alumni, Carole and Stephanie, realized they had a lot more in common than just their alma mater.

To see more about Product Runway 2008 visit www.productrunway.com

Editor’s Note: The interior design students at NESADSU have also taken part in Boston’s own version of Product Runway, called Interior Design Boston and organized by the New England chapter of IIDA (International Interior Design Association), for the past three years. In 2008 NESADSU was a Gold-level sponsor of the show. We’ll tell you about their experiences in a future issue of “& Then”. S.C. &
As an alum of New England School of Art (1974), I was elated to be honored with the commission to create an illustrated map for Suffolk University’s new Virtual Tour website.

The goal of this illustrated city/campus map was to show Suffolk’s proximity to Boston’s sites and landmarks and to represent the various Suffolk University structures in a manner that would accentuate their prominence within the city.

In my career as an illustrator, cartoonist and architectural artist, I have developed a style of drawing that presents technical information (architectural cutaways, illustrated maps, etc.) in an entertaining and user-friendly manner. My intention for this project was to subtly highlight the Suffolk campus within the maze of Boston’s downtown architecture, and to accomplish this in a way that captures Boston’s urban spirit while maintaining a priority of focus on Suffolk’s position amidst the bustle of the city.

The task was not what to draw regarding the city itself, but how to minimize the visual information so that Boston’s surroundings did not overpower the design of the illustration. Once a point of view was established that best captured the pertinent aspects of the city, exaggeration was employed to attain the desired results for communicating the positive and aesthetic aspects of Suffolk’s unique urban location. The final art was hand-drawn (as are all my projects), then colored in Photoshop using a combination of direct Photoshop color and layers of hand-painted watercolor washes that were merged into the final multi-layered high-resolution file. All the images I create are designed to work equally well in Web, print and signage applications.

Excitingly, the Suffolk University Virtual Tour and Interactive Campus Map was named the Adobe Site of the Day on October 3rd. Suffolk was only the 30th higher education institute to receive this award.

I take pride in the final product I produced and am enormously pleased with the care and precision taken by the Suffolk designers in their integration of my illustration into Suffolk’s amazing interactive Virtual Tour. Take a look at http://www.suffolk.edu/virtualtour (click on “Campus Map” in the upper right corner).

The following poem was written by George Connelly (General Art 1984) a few days before his mother died of cancer.

“TWILIGHT”

It takes a bit longer to get out of bed,  
Thoughts and ideas swim in my head.  
I still have my wits and know how to smile,  
I move kind of slow, yet still have my guile.

I am long in the tooth with thinning white hair,  
I am very nearly at the top of the stair.  
This is my twilight that I will not miss,  
I feel love through your hug and warm kiss.

Don’t ache about kids or look at the time,  
Sit for a tad; put your hand in mine.  
The silence tends to roar in my ear,  
Your father is gone yet I feel him quite near.

I no longer need much; some company will do.  
Love is the nourishment that gets me through.  
The twilight is pretty and true, a bit sad.  
But let it be known that it is not bad.

Keep in mind all that I’ve taught you.  
Remember always that which is true.  
Family and friends, all those in your heart.  
Treasure them always, never do part.

Now kiss my cheek and whisper to me,  
“Your twilight is here where I want it to be.”

©George Connelly, September 27, 2007
One of the best things about having an Alumni Update Form on the NESADSU website (www.suffolk.edu/nesad), and then putting information sent that way into Class Notes for "& Then", is that that often starts a chain reaction; I write about someone who then writes back to mention someone else and that contact results in the location of yet another alum. Such was the case earlier this year with Laurie Dovale (Graphic Design 1979). She completed the update form, which resulted in an exchange of emails, one of which mentioned Barclay Shaw, a classmate who, while he never actually graduated, went on to an important career as an illustrator.

Laurie mentioned a painting that Barclay had done of her (well, inspired by her, might perhaps be more accurate) and provided his contact information. Another exchange of emails and I can now show you the painting, with the following from Barclay:

"It's titled 'IX' (pronounced 'iks') after the numerals stamped on the figure's right heel and was painted in 1979 while I was still taking courses at NESAD. It measures 22" x 56", my first attempt at a large scale painting. It was intended at the time as a cyborg-surrealist take on Jan Van Eyck's painting of Eve in the Ghent Altarpiece. 'IX' was later used as interior art in Heavy Metal Magazine, and as cover art for Science Fiction Chronicle. After NESAD, I spent 20 years or so working as a freelance illustrator, primarily in the Science Fiction and Fantasy book cover market, transitioned to working digitally in the 1990's, and am currently freelancing as a high-end 3D computer animator for the Defense Advanced Research Projects Agency and other related concerns (in other words, still doing Science Fiction)."

You can see more of Barclay's work on his website (www.barclayshaw.com) ("hasn't been updated since 2003; I'll get right to it"). And thanks to Laurie for providing the reintroduction.

And speaking of the late '70's, I had this from former faculty member Bhob Stewart, regarding a mention in Feedback in the Fall 2006 issue of "& Then"; about the Raymor-Playmor Ballroom in Boston, at the same Huntington Avenue location as the old NESAD:

"I just ran across this item below. It confirmed my suspicion that national radio dance band remotes once emanated from the same location as NESAD on Huntington Avenue:

'11/24/1937 – Music from the Raymor Ballroom in Boston, Massachusetts was beamed coast to coast on NBC. The special guests during this broadcast were Glenn Miller and his orchestra.'"

If you're curious about what Bhob's up to these days, check out his blog: http://poizeble.blogspot.com/ x.x. x

Laurie Dovale

"IX"
This story is set in a small town in England called Bollington, a traditional town with the feel of a small village, nestled on the edge of the Peak District in the northwest UK. It’s a town where people really do take time to learn your name, a town with a genuine sense of community, a town with a lot of artists.

“Kate, do you think you would you like a job photographing twelve naked men?”, Fiona, owner of the White Gallery in Bollington, asked me. “Yes”, I replied. “Good”, she said, “because I gave your phone number to Chris, the person who is organizing the job. He’ll call you in a couple of days. Of course it’s not certain you’ll get it; they want to ask several other photographers too.”

Something deep inside me knew I wanted this job, possibly more than any other in my life. The downside? Oh, a simple matter of the fact it was pro-bono and, as a grown-up, I am meant to be taking life (and business as a photographer) seriously and running at a profit, not running around the countryside photographing random men without a stitch of clothing to cover their modesty. But regardless of the logical arguments as to why this was simply a bad idea I did some research and, when Chris phoned, I was ready with people he could approach as potential models. He steadfastly refused to be as excited as I was, though, and later even swore me to absolute secrecy and asked that I stop talking about the project. Effective immediately.

Duly silenced, I fled the country for a couple of weeks to my (adopted) Massachusetts homeland, which gave me some chance to regain my perspective. I mean, whatever was I thinking?

Me, photographing people? Everybody knows I don’t do people. When I returned to the UK, nicely bronzed after a great vacation, the decision had been made. The Bollington Calendar Boys committee had selected me as their photographer.

In early September it was time to meet the Project Manager, Michelle, and Chris, who I had bribed with a postcard from Cape Cod. But first I phoned Fiona to squeal my thanks and to ask for her help in art directing the photos. After all, this should have been her project—she was simply too busy with other commitments to take it on. At the first Bollington Calendar Boys meeting Michelle and Chris agreed that, in compensation for my “expenses only” fee, I could art direct the photographs and design the calendar.

The naked calendar concept originated in 2003 when a movie called “Calendar Girls” was released. Based on a true story, it tells of eleven members of a Women’s Institute in Yorkshire who decide to pose nude for a rather untraditional annual calendar to raise money for charity. With an all-star cast lead by Helen Mirren and Julie Walters, we go on a journey through the ridicule and resistance that the ladies had to endure to achieve this amazing feat, which ultimately raised millions of pounds for leukemia research.

Our Calendar Boys true story started in a small village pub with the objective to raise money to support the Bollington Festival which is taking place in May 2009. (The Festival happens once every four years and is a wholly volunteer-led and -supported event lasting three weeks. It is a local phenomenon.)

Our Calendar Boys were selected on the basis that they are businessmen within the local community, and contrary to the women in the movie, we encountered very little resistance or ridicule and ultimately raised a lot of interest, a fair few eyebrows and a decent sum of cash.

I spent September talking at length with Fiona (about what we wanted to achieve, how we could use comedy, what angles to shoot from), interview-
ing my male models to put them at their ease (and to put me at my ease too—I learnt how important psychology is when doing portrait photography), scoping the venue where the photos were to be taken for natural lighting and then taking the photographs themselves at times to suit the models and their careers and commitments.

Every photo shoot had a story to go with it, from the perils of shooting outside when the school bus is doing a drop-off (Mr July), to unexpected female foot traffic outside the real estate agent's office window (Mr April)! Outside the butcher's shop (Mr May) at 7:00am the guy painting the door simply remarked that he had seen some strange things in his time as a painter but witnessing a naked butcher brandishing a large chopper really was worth a mention to the wife. The vet (Mr February) was adamant that his photo, for purely professional reasons, must not involve any small furry animals. (They have a dry sense of humor around here.) And the trouble the Home Handyman, Mr December, went to in order to find himself a "tea lady" to feature in his photograph was beyond compare.

The highlight was the cover shot (featured right)—leading thirteen men up a hill at 7:30 on a cold, misty morning as a heavy dew coated the grass, positioning them around a local monument and then saying, "Now I want you all to take your clothes off" goes down as one of the best lines I have ever had to say whilst working. And, just as they were undressing, I looked behind me, over the wall that I was balanced on, and noticed a dog. OMG! Dog = walk = owner = indecent public exposure. OMG!

How to explain this? "Well, er, er, we, er, were, are..." I was lost for words. Thankfully one of the guys came to my rescue and explained to the very bemused male owner of the dog exactly what 13 naked men were doing with one fully clothed girl at a local beauty spot so early in the morning. Phew!

On the way down the hill from the photo shoot the pro-bonuses of this project were becoming evermore apparent: a shared experience with friends is treasured, a shared humorous experience with new friends is gold dust! Despite living and working in the same village not all the "boys" had met each other before; new friendships were slowly being formed, a mutual respect and a real sense of pride in the community was emerging.

The design of the calendar itself followed from the photo shoot; Fiona and I had decided that black and white was the way to go. I wanted to create a
calendar similar to those sold internationally every year by Graphique de France. With a clear idea and InDesign I completed the design aspect of the calendar quite quickly and then found I wanted to continue working on the project through to the end. I asked if I could continue to be included in the process, to follow through until the whole job was done. The committee said “OK”.

The next step was to generate interest in a population of 7000 people locally and as many as possible from elsewhere in the world. What followed was a crash course in marketing through experiential learning.

We had a private viewing (requiring invitations) with photographs used in the calendar framed for the Boys (as a thank you), and a PowerPoint presentation of the very funny “out-takes”. The private viewing generated media interest from the local press and Fiona was quick to capitalise on it, writing press releases for local and national newspapers, radio and TV.

We took it in turns to appear on various radio shows and talk about the project and the Festival itself. One of the town stores donated their valuable window space, we printed a larger than life Mr. October to wow passers-by. Sales kicked off at a craft fair in the town. We asked the Calendar Boys to be present to see if customers wanted to be photographed with them (they didn’t, but we tried). But their autographs went down a treat as one woman was overheard to remark proudly to another: “I got five of them to sign the calendar I bought. How many did you get?”

We were (and still are) a core team of six and each one of us played to our strengths: Michelle coordinated and organised us, Kate (another one) worked miraculous spreadsheets and swiftly calculated profit margins and sales targets, Carol created marketing niches and advertising concepts, Fiona generated huge media interest, through carefully crafted press releases, Chris brought us all back down to earth when we got too airy-fairy with clever ideas and taught us the real meaning of tenacious. It wasn’t seamless... but who needs seamless when the meetings in the pub are such fun!

The Calendar Boys made themselves available at various events and sold the Calendars on their own premises. In the run-up to the holidays we designed new posters and pushed hard to discover new sales outlets. Other local traders even put their own calendars to one side to sell for us! The whole community became the team. Our first success marker was selling over 1000 calendars.

As we prepared to drop the prices for the first weekend in January we hit national TV as the Calendar was featured on a hugely popular British TV talk show, the Graham Norton end of year special on December 30th! Text messages flew across the country. We quickly re-designed the posters to highlight the TV appearance. Our pride was refreshed, our energy reinvigorated. The Boys offered promotional items from their own businesses to spur post-holiday sales. Local newspapers ran more stories, local radio became even more involved in the project.

We have now sold nearly 2000 Calendars with a profit to the Festival of £8000. There are some remaining.
what we are fondly terming "Souvenir Calendars", to be sold. Yes, you can buy one if you are interested from http://www.bollingtonfestival.org.uk/fundraising.asp

And for the finale! Three pièces de résistances are in creation. A world map to show how far the calendars have gone; what is the reach of the community of Bollington? Photos have come in from Vancouver, Barcelona, New Zealand, Newport RI, Mozambique, Dubai and Poland.

Secondly, the Calendar Boys will perform a short “ballet” based loosely on Swan Lake (if you are planning to be in the UK on Thursday, May 14th, then buy a ticket for a show called “Good Old Days” and come along to watch). Let me know in advance and I will introduce you to the cast!

And last, there remain 12 original framed photographs. They will be auctioned after the Swan Lake Dance by a professional auctioneer who is offering his services for free. His name is Adam Partridge and he is one great coup to add to the publicity for the event—he should be a real crowd puller (especially the day time TV watching crowd!) and a TV celebrity known to many except me! How did I find him? Through talking to people at the local café in Bollington. This is the real pro-bonus for me; I have found some roots, a community. From the initial calendar photography this project has lead to any number of chance encounters and a sense of belonging, a sense of place—and a lot of laughs along the way. And it’s not over until... 12 men in tights dance Swan Lake.

Kate McLean

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TRANSCRIPT
from the Graham Norton Holiday Special BBC 2, Dec 2008

“This is Bollington...”
“... what was in here that I wanted to look at?”
“... he’s asking for trouble...”
“Hope it not a cat...”
“... you see what I mean...”
“... now see...”
“... I was a vet with no clothes on I wouldn’t do that...”
“... it’s not over until... 12 men in tights dance Swan Lake...”
1948 – John Dodge (Advertising Design) called the other day to touch base with us (and thanks again to Jean Hammond for putting us in touch with John some years ago). After working as an illustrator after graduation, for Raytheon and on his own, John began, in his 50’s, to collect prints, amassing a collection of more than 50,000. He makes electronic copies of the originals, hand colors them, and works with interior designers to place them in hotels, restaurants and other settings, such as Boston’s Seaport Hotel and the Waldorf-Astoria in New York. John also has one of the largest collections of antique valentines in existence. Check out his website at www.dodge-art.com. It’s fascinating!

1957 – Jean “John” Young Park (Advertising Design) sent us a package this fall, containing his resume, a copy of his NESA diploma (signed by then-President Bertram Hargraves), and several examples of his work dating from his days as a freelance illustrator in Boston from 1957 on. There were renderings of cars (John was a member of AGMA, the Associated Guild of Motoring Artists of London), interiors of Filenes, a portion of Tufts New England Medical Center, and some extraordinary renderings of jewelry for; I presume, a newspaper advertisement, perhaps also for Filenes, John’s note said he was happy to hear that NESA is now a part of Suffolk University and he asked if we might receive both past and future copies of the alumni magazine. He now lives in Boston and is still making art. If you’d like to get in touch with John, you can reach him at powerstar37@yahoo.com.

1958 – Paul Palumbo (Advertising Design) recently reconnected with the school, thanks to a friend and fellow alum, Donald Young (Advertising Design 1959). Paul graduated from NESA and went right to work for a small advertising agency in Boston, then moved to Avco in Wilmington as a technical illustrator and airbrush artist. Later he returned to advertising, with Walther Associates in the Prudential Center, and then freelanced for New England Telephone, doing advertising and illustration for the next 20 or so years. New England Telephone became Nynex and Paul moved in-house and stayed there until his retirement. Now he’s an avid watercolorist and belongs to several art associations on the North Shore, exhibiting his work through them. If you’d like to get in touch with Paul, email schadwic@suffolk.edu or call (617) 994-4294 and we’ll put you in touch with him.

1966 – Karl Johnson (Advertising Design) recently inaugurated his own blog so we thought you might like to check it out (onthecon­necticut. blogspot.com). It’s full of interesting ruminations on politics, the state of New England (New Hampshire in particular), a little history, the arts and artists, personal observations and lots more. In addition (and the blog must take a good piece of his time), Karl is still busy as a designer. “After owning an ad agency for 13 years, teaching at NESAD, and starting a calendar publishing company, I began a solo career as a marketing consultant and copywriter. I’ve been at it ever since. Most of my clients have been in the business-to-business arena in technology industries. Most of my work in recent years has been planning integrated marketing programs that combine advertising, publicity, on-line, promotional and event activities. I’ve also written many websites. My favorite client these days is Pete and Gerry’s Organic Eggs (www.peteandgerrys.com) because it’s a lot of fun. My avocations lean toward photography, antique furniture restoration and decoration (I’ve included some photos of my furniture) and, now, my blog. Chris and I have two lovely granddaughters and three beautiful great-grandchildren.” You can get in touch with Karl at growthwords@roadrunner.com or through his blog.

1966 – Ralph Calderwood (Advertising Design) was awarded two prizes at the Foxboro Art Association’s Fall 2008 Members Show. Awarded Best in Show for an oil painting of his grandson, Jeremy, titled Moments in Time: 5th Grade Graduation, he also won First Place in the Oil Painting category for a painting titled Plein Aire Beavertail Lighthouse, a painting done on location in Jamestown, RI. The show, at the Boyden Library in Foxboro, ran through October. After graduating from NESA, Ralph worked in a number of advertising agencies in the Back Bay for about 30 years. He is now a one-man art department for Rolf C. Hagen Corporation, a manufacturer of pet products in Mansfield, and has been a member of the Foxboro Art Association for the past 20 years. You can reach Ralph at ralph.calderwood@rchagen.com.

1968 – Barbara Frederick (Advertising Design) recently let us know that she has moved, from Peoria, AZ, northwest of Phoenix, to Phoenix proper. She is currently working for AHCCCS (Arizona Health Care Cost Containment System), the Arizona version of Medicare, on a transformation grant called Health Information Exchange and Electronic Health Record Utility Project. Unfortunately the project grant funding expired in January, though there is a possibility it will
be extended. Until she knows, Barbara is polishing her resume, just in case. You can get in touch with her at barf_jannie@gmail.com.

1973 – Neil MacDonald (Graphic Design) sent us an email the other day: "It was interesting to see that NASA is now part of Suffolk. It was a good school to have graduated from in the early '70s and had a pretty good name in the advertising community. After working in various positions through the '70s, I was able to open my own design studio from 1983 to the end of 2000. After that I got out of art and design altogether and am currently an aircraft mechanic… LOL." You can get in touch with Neil at ncm@conceptsnrec.com.

1980 – Christine Lahiff (Interior Design) has let us know that her daughter, Devin, currently at the University of Rhode Island, will be transferring to Suffolk in the fall as a junior-year film and communications major. Chris, who works in International Admissions at Bentley University in Waltham, says Devin will undoubtedly take a few courses at NESADSU as well, which will continue the family tradition. You can reach Chris at clahiff@comcast.net.

1981 – Eli Cedrone (General Art) Eli’s paintings of interior scenes were selected for an exhibition entitled "The Great American Figurative Artists," held at the Waterhouse Gallery in Santa Barbara, CA in November and December of 2008. One of the paintings, Amuse Bouche, a 28x24" oil on linen, is pictured here. You can check out Eli's work at www.elicedrone.com and get in touch with her at artfulhand@comcast.net. And look for an announcement of her next painting workshops elsewhere in this issue!

1981 – Maria Szmauz (General Art) emailed us the other day, looking for a copy of her transcript as she is applying for a masters program in elementary education at Rivier College in Nashua, NH. Maria is currently the Program Director for SKIP (School Kids in Peterborough), which she will continue to do while back in school. "It's a fun job though — lots of art supplies around! I get to plan what we do, and play with the kids and the art supplies until I get tired of that, then go into my office and do paperwork. Of course I end up being the last one out and taking the garbage out with me — but it's all good!" You can get in touch with Maria at mszmauz08@live.com.

1982 – Gary Destramp (General Art) is still with the Union Leader in Manchester, NH but is having an even better time with his freelance career ("Check out my website at www.garydestramp.com. I've been illustrating people's businesses and homes. Having lots of fun!") You can reach Gary at gary.destramp@comcast.net.

1982 – James Kraus (Graphic Design) has launched a new Art Guys Studio blog, containing updates about new work and projects, including iPhone animations, and logos and other work for Fortune and Boston magazines ("And, of course, plenty of Artguyology!"). You can also find links to his radio program, including a past interview with the internationally renowned designer, Stefan Sagmeister; and can also stream his radio show, Kick Out the James! on WZBC, 90.3 FM in Newton. Check it all out at www.artguyology.wordpress.com and email James at jfk@artguy.com.

1982 – Steve Pascal (Graphic Design) has joined the firm of Access TCA in Whitinsville, MA, where Dean Cerrati (Graphic Design 1990) has also been working for some years. Steve is the Director of Creative Strategy and, as such, is involved in what's become known as "experiential marketing," a field that combines graphic design, interior design and architecture. Working with ten 3-D designers, the team creates large-format exhibits, while Access TCA itself does meeting and event management, mobile marketing, graphic design, promotional products and much more. Before joining Access TCA Steve was a principal at Re: Design and spent almost ten years as creative director for Champagne/Lafayette Communications. You can reach him at spascal@accessatca.com.

1982 – Lori Sartre (Graphic Design) and her husband, Scott Jeffrey, welcomed their second child on October 22, 2008. Named Caden Paxton Jeffrey, he joins brother Walker, now 5 years old. Send congratulations to Lori and Scott at lsartre@mos.org.

1984 – George Connelly (General Art) is our latest contributor to "&Then". Look for a sample of his poetry on page 10 of this issue. In addition, George writes short stories and, I understand, has a novel under his belt. He and his wife, Terri, live in Medford with their two children, Kyra (11) and Liam (8), and he is still, after 21 years, with the City of Medford Public Works Department as a Senior Engineering Aide/Street Opening Permit Officer. George and classmate Paul Cornacchini (Graphic Design 1984), both of whom attended the Build Boston alumni event, have been recruited to work on Suffolk’s 25th reunion committee. You can reach George at geocon61@comcast.net and Paul...
CLASS notes

A Few More Class Notes

George at geocom61@comcast.net and Paul at pc@creativewithdirection.com.

1984 – Andrew Morris (Graphic Design) was in touch the other day for the first time since graduation (we love that!). Now married and living in Newburyport, Andy worked in the graphic design field until 1998, mostly for Fidelity: doing production, image manipulation and the like. In 1994 he met, and in 1996 married, his present wife, Janet, with whom he has twin daughters, Kaitlin and Liliana, now 9. While Janet teaches elementary school, Andy is, as he calls it, a “stay-at-home-dad”, though he runs a handyman service as well (called appropriately, Handy Andy). Andy would like to hear from classmates so get in touch at ajmorris2@verizon.net.

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1987 – Susan Kwasnick (Interior Design), who, in addition to her three years at NESAD and subsequent career as the Principal of Interior Visions in Brookline, had a degree from Philadelphia College of Art in illustration and painting, and is having a show of her work at Lincoln Studios in Waltham on Saturday, May 9, 2009 (the show will continue through Sunday the 10th as well). The exhibition will feature both painting and photography, a preview of which can be seen at http://web.me.com/susankwasnick. Concentrating now on painting, Susan is still doing a few interiors projects “but decided that, if ever I was going to work at being a painter, now is the time. . . . So I have consultants but no employees now. It’s a whole new phase and I love it!” Come see the exhibition and get in touch with Susan at skwasnick@gmail.com.

1988 – Meg (King) McFarland (Graphic Design) wrote to say that, yes, she has been getting “the BEAUTIFUL alumni magazine you send out and every time I look through it it seems surreal that I attended NESAD”. Meg, who now lives in Utah with her husband, one dog and four cats, says she has not written lately because she feels badly about not “doing any art” at the moment. She does however oversee the Team In Training program for the Leukemia & Lymphoma Society in Utah, an organization she’s been with since her days in San Diego. With TNT she has also completed four marathons, one triathlon, and two century (100-mile) bike rides, raising over $15,000 for the fight against blood cancer. She’s now toying with the idea of going back to school (perhaps in art, pottery or jewelry, perhaps cooking) but, in the meantime, is enjoying living on their four acres of high mountain valley and “hoping someday to get up the nerve to really farm”. You can get in touch with Meg at charlesthedog@msn.com.

1988 – Steinunn Jonsdottir (Interior Design) wrote to say that, yes, she has been getting “the BEAUTIFUL alumni magazine you send out and every time I look through it it seems surreal that I attended NESAD”. Steinunn, who now lives in Edinburgh, in “symbolic celebration” of her 40th birthday. Steinunn’s three children, Nanna Katrin (14), Jon Bragi (11) and Baldur (2), also keep her very busy, as they’re involved in all the same activities (e.g. soccer, choir, break dancing, sharks and tractors) that American kids are. You can get in touch with Steinunn at sj@sj.is.

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1992 – James Schenck (Graphic Design) recently sent us photos of the National Park Service’s exhibition on the Civilian Conservation Corps’ 75th anniversary at the Grand Canyon on which he worked. The exhibit, Saving the Boys: The CCC at Grand Canyon 1933-1942, which closed in October, celebrated the Depression-era program that was often credited with “saving my life” by the 3.5 million men who took part in CCC programs across the country. For more information on the CCC at the Grand Canyon, go to the Park’s website at www.nps.gov/grca. You can also reach James at james_Schenck@nps.gov.

1992 – Sal Giliberto (Graphic Design) updated his mailing address with us the other day and included an update on his work situation as well. “I’m still at the CSPS [Christian Science Publishing Society]; I work for the Journal and General Publications. Basically, I’m in charge of manufacturing print products (mainly books) that are on sale in the Christian Science Reading Rooms and online. I cover the material that wasn’t written by Mary Baker Eddy [the founder of the Christian Science movement].” You can reach Sal at horshack@macc.com.
1997 – Ellie (Ioannou) Tanes (Graphic Design) recently let us know she has a new email address, should anyone want to get in touch. You can now reach her at egtanes@\_gmail.com.

1999 – Cressida Lerman (Fine Arts) has relocated to San Diego (see Irene Reyes [Graphic Design 2002], Stephanie Langlais [Graphic Design 2007] and Wes Green [Graphic Design 2008] who have too). She's job-hunting in the “animal shelter/hospital field but I'm also hoping I can help out various organizations with web and graphic design”, but is also “still making hand-bound books/journals and I'm going to start painting again as soon as I organize my art supplies”. You can reach Cressida at criseyde@mac.com.

2000 – Atsu (Ishikawa) Gunther (Interior Design) recently relocated to New York City where she is working as a Senior Interior Designer for Bogdianow Partners, a firm that specializes in residential, retail, hotel and restaurant design. The remarkable aspect of her move is that she found herself an apartment in Long Island City, coincidentally in the same building where Matt Ohnenmus (Graphic Design 1995) and his wife, Phyllis live. Apartments 2D and 9B. Small world! You can reach Atsu at superatsu@hotmail.com and Matt at mattohnemus@hotmail.com.

2000 – Barbara (Nye) Holmes (Fine Arts) and her husband, Brennan, celebrated the arrival of their first child in 2008. Born on May 22nd and christened Olof “Olle” Rupert, he arrived in time to move into his new home in Derry, NH. Last January Barbara finished a two-year certificate program in digital photography at the Center for Digital Imaging Arts at Boston University and started her own business, Barbara Holmes Photography, specializing in portraits, weddings and events. Quite a year for the Holmes! You can email Barbara at barbara.jholmes@gmail.com.

2000 – Stephen Rowe (Graphic Design) left Minelli, where he had worked since graduation, in 2005 and moved to Catapult, where he worked on accounts for Polaroid, Vox amplifiers, and Halo pet food. Two years later Steve's at First Act, a manufacturer of musical instruments, where he is a Senior Designer in Creative Services and manages packaging, collateral, etc. for three brands: First Act (all kinds of musical instruments for ages 14 and up), First Act Discovery (guitars, beginning drum sets, etc. for ages 6 to 14), and Little First Act (for infants to age 5). First Act sells to Wal-Mart, Target, Toys R Us, BJ’s and similar retail outlets. Steve is also a teachers' assistant for Somerville's evening adult woodworking classes, employing his years of experience as a furniture designer and builder. Check out his studio at www.alliedfront.com and get in touch with Steve at srowe@alliedfront.com.

2000 – Jason Williams (Graphic Design) is currently "a design manager at Euro-Pro LLC. We are a leading designer, marketer and distributor of branded small household appliances in the floor care, garment and kitchen categories. We sell products under the Shark, Euro-Pro, Infinity, Fantom, Omega and Bravetti brand names. If you're up late at night you can catch some of our infomercialss." Get in touch with Jason at jbowlliams@iron.com.

2001 – We caught Brian Hanlon (Graphic Design) on YouTube last fall, playing with his band in Ireland, thanks to Joel Gendron (Graphic Design 2000) who forwarded the link. We're not sure whether the link is still up, but you can always check www.brianhanlon.com or his company website at www.ogmediagroup.com. Email him at brian@ogmediagroup.com.

2001 – Stephanie Rossi (Interior Design) was one of five interior designers featured in a Boston Globe Magazine article of November 2nd titled "The New School: These designers and architects may be young but they’re quickly rising to the head of the class". The article, with profiles of the five, called Stephanie "fashion forward" and cited the fact that she also owns Maggie Taylor, a Concord (MA) clothing store. Stephanie sometimes uses fashion as a starting point for her interior design work, employing materials that might suggest the runway, and in fact cited the latest project she's been given as being for "the type of people who I could probably show an Armani dress and say,'I want your dining room to look like this’, and they would get it immediately". (Boston Globe November 2, 2008). You can reach Stephanie at srossi@spaziorosso.com.

2002 – Irene Reyes (Graphic Design) has relocated to San Diego (where the weather was in the high 70’s in October) and has been looking for full-time work while freelancing. In her spare time, she celebrated Halloween by showing off her design skills in this rather unusual medium. You can reach Irene at ireyes120@gmail.com.

2003 – Christopher Michon (Graphic Design) contacted us with a change of address and the news that he's engaged, as of May 16, 2008, to Melanie Brown, "my girlfriend of four years". The couple is currently living in Essex, MA and Chris is still with Didax, an educational resource supplier in Rowley. No word yet on the wedding date. Send congratulations to Chris at cmichon@gmail.com.

2004 – Jessica Sutton (Graphic Design) has left Fresh after four years as a senior web designer to start her own firm (www.jessicasutton.com), with a studio in Boston's South End. "With a strong focus on web design and company branding, I have some great local and international clients and
it's been super busy so far! In addition to the new business, Jessica has moved, so get in touch with her at sutton,jessica@gmail.com and find out the latest.

2005 - Peter Ferreira (Graphic Design) is working on a Master of Science degree in Internet Marketing, an online program through Full Sail University out of Winter Park, FL. “Cross my fingers it works out as well as my experience at Suffolk did.... And, yes, I'm still at Cox [Communications in West Warwick, RI]. Made it past 2 small layoffs, thank goodness. I'm just pushing forward and hoping for the best.” If you'd like to get in touch with Peter; about his program or anything else, you can email him at peter@kmedialab.com.

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2005 - Jessie Schloss (Fine Arts), who is currently the Administrative Assistant in Suffolk’s office of Facilities Planning & Management, has had ten pieces of her artwork placed in the University’s new LEED Gold-accredited residence hall at 10 West Street. These color prints, most of which are 24” x 36”, have been placed in the lobby, on the staircase leading to the mezzanine level, on the mezzanine level itself, and in several study rooms, in order to add punches of color to the already modern architecture. The selection process was spearheaded by Vice President of Student Affairs Nancy Stoll and Director of Residence Life Maureen Wark. Jessie’s large “Neocycle” installation is also on display in the Dean of Students’ conference room (73 Tremont Street, 12th floor). In addition to her work in facilities and her art-making, Jessie has started an MBA program in Entrepreneurship at Suffolk. If that weren’t enough, she has also started producing a line of catnip-filled cat toys, felt constructions in the shapes of garden vegetables, fruit and sushi. Production will ramp up this winter. In the meantime, take a look at her website (where you’ll soon be able to buy online) at www.highwirecats.com. You can contact Jesse there as well.

2006 - Emily Burgess (Interior Design) has moved back to Boston from Washington, DC, and is working as an interior designer at Baker Design Group on Drydock Avenue near the Design Center. You can reach her at emilypburgess@hotmail.com.

2006 - Anna Dockery (Interior Design) has left Kate Maloney Interiors for a position with Visnick & Caulfield, in Boston. Check them out at www.vca-arch.com and get in touch with Anna at adockery@gmail.com.

2006 - Karen Dzendolet (Master of Arts in Interior Design), who relocated to the Amherst area after graduation, started her own company, kdzdesigns, LLC, and is doing consulting work in interior design. She is currently “working with a client on an Arts and Crafts residential renovation project. The house was built in 1915 and the client asked me to find and work with a builder and their architect on the complete interior renovation. The builder, architect and I worked together on the interior structural changes; we are working with a kitchen designer on creating a new kitchen as well, and I have pulled in other professionals to work with, including a lighting designer; Nancy Goldstein, one of the NESAD instructors. I am coordinating all the furnishings, paint colors, etc. as well. It's a great project and I very much enjoy the project management work in addition to the design work... I started on the project in August and it's expected to be completed in August of 2009. I have been talking with folks in the design community out here and am looking into other work as well. That's my update. Hope all is well with you.” You can get in touch with Karen at karen@chefbill.com.

2007 / 2008 - Stephanie Langlais (Graphic Design) and James “Wes” Green (Graphic Design) are living together in Pacific Beach, just north of San Diego, and both are working in the design field. Wes has left Aesthetic, Inc. for Studio 318 (www.studio318.com), a firm that does advertising design, direct mail and corporate identity. “Their claim to fame is last year's ad campaign for the Oscars. It is also a little more in my comfort zone than environmental design. Aesthetics was a great place to start and learn though. It helped with attention to detail and type for sure.” Stephanie is a graphic designer with Mind Body Partnerships, a firm that does marketing for holistic health and massage practitioners, day spas, and hair salons throughout the San Diego area. You can get in touch with Wes at wesgreen1977@hotmail.com and with Stephanie at lan10102@alum.suffolk.edu.

2007 - Wes Lyman (MA in Graphic Design) has moved to New York and is working in the in-house design department of a non-profit called FEGS Health & Human Services System, the “largest and most diversified private... health related and human service organization in the United States” (FEGS website), delivering services in employment and training, homemaking, rehabilitation, family services and the like. As a senior graphic designer, Wes works “on a whole range of projects from multi-page document layouts to annual reports to branding annual events. I also work on the new website in color correcting images that will be displayed. New projects come up every day so I am constantly multitasking all day. It really makes the day fly. Working in New York City is a dream come true.” You can get in touch with Wes at wez4w4@aol.com.

2008 - Ben Berte (Graphic Design) contacted us in the fall to tell us that the recent Class Note that placed him in a law firm (how did I do that?) was incorrect and that he has been working for Houghton Mifflin Harcourt, first in Wilmington, MA and now in Boston, as a design associate in the K-12 division. He’s also working on his own and several other websites, with an eye toward starting a Masters program in web and technology. While correcting this, I also learned that Ben is living with fellow NESADSU alum Andrea Morin (Graphic Design 2007), who also works at Houghton. You can reach Ben at ben.berte@gmail.com and Andrea at andrean.morin@gmail.com.
2008 – Nicole Dagle (MA in Interior Design) and Gregory Morse, a senior computer consultant at 170 Systems, Inc. in Bedford, MA, were married on September 20, 2008 at The Webster Barn in Hyde Park, VT and are currently living in their “newly-purchased home” in Melrose. Several NESADSU students and alumni, including Rania Makkas (MA in Interior Design 2008), Sarah Hewins (MA in Interior Design 2006) and Mai Nguyen (MA in Interior Design 2008), attended the ceremony. Nicole, Sarah and Mai are all interior designers at Bergmeyer in Boston (Rania is at CBT). You can send congratulations to Nicole and Gregory at nicolepmorse@gmail.com.

2008 – Laura Druan (MA in Interior Design) and Brooke Richard (MA in Interior Design) have joined forces as Orange Street Design Studio, located in Brookline Village. Find out more about the firm by emailing them at ldruan@gmail.com and brookerichard@gmail.com.

2008 – Courtney Stern (MA in Interior Design) and Emma Nishimoto (Interior Design) have both taken positions with Shepley Bulfinch Richardson & Abbott, joining Sue Ellen (Swinnerton) Donahoe (Interior Design 1998) who has been there for some years. SBRA specializes in healthcare and educational facilities. You can reach Courtney at courtney.stern@yahoo.com and Emma at emnish77@hotmail.com.

2008 – Mitsutoshi Toda (Fine Arts), who is currently working at MassMoCA in North Adams as an exhibition preparator, had a visit in January from Graphic Design program faculty member Rita Daly and it was she who sent along this photos. As a preparator, Mitsu assists in siting artwork for exhibition. In addition and because MassMoCA is a venue for contemporary art, he also works directly with the artists in constructing their work on site. Mitsu had an internship at MassMoCA while a NESADSU student and his work was so impressive that he was asked to stay on after graduation as a full-time employee. Because of his professionalism, he also often works directly for these artists in preparing their work for exhibition in other venues besides the museum. If you’d like to get in touch with Mitsu, contact MassMoCA directly (info@massmoca.org) or email Sara Chadwick (schadwic@suffolk.edu).

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Seattle

One of the very nice fringe benefits of accreditation by the National Association of Schools of Art and Design (NASAD) is the chance to attend annual meetings, which gives me, as our representative, the opportunity to take part in workshops on various aspects of higher education in the arts, to hear interesting speakers, and to meet other college arts administrators from across the country. The other perk is the chance to see those other parts of the country, as the meetings are held each year in different cities, so as not to favor one geographical area over another. The 2008 meeting was, to my delight, scheduled for Seattle, a city I'd always wanted to see and where, as an added attraction, NESAD SU has a number of alumni.

So, in October I flew west for six days of sightseeing, reconnecting and, oh yes, work.

Seattle has a bad rep as far as weather is concerned, abetted by the scene in Sleepless in Seattle in which Tom Hanks arrives home in a torrential downpour. According to everyone I talked to, it really doesn't rain all that much. It's just grey all the time, which, coming from remarkably sunny coastal Massachusetts, would, I suspect, bother a lot of us, a lot. In fact, numerous people I talked to were surprised that I actually caught a glimpse — once — of Mt. Ranier, which many people leave Seattle without ever seeing.

Having contacted most of our local alumni — and two former faculty members who also live in the area — to tell them I was coming, I thought "why not get them all together as well". A small party seemed like a good solution so, enlisting help from Steve Lyons, a former instructor in graphic design and a Seattle-based textbook designer and gallery owner, we planned a get-together at his Platform Gallery for the Friday evening.

As might be expected though, not everyone was going to be available that evening, so I started my stay by having lunch with Susan Smilow (Fine Arts 1993) (who was Susan Varsa when she was at NESAD) who was heading to Europe a day or so later. Susan kindly showed me parts of Seattle that I would not have been able to see without a car: We lunched at a waterfront restaurant on Puget Sound, in the section of the city called Ballard, with spectacular views of the Olympic Mountains and the Sound. Since this was the first time I'd seen Susan since she graduated, we had a lot of catching up to do, as she remembered favorite faculty members and fellow students. She also showed me her own neighborhood, Queen Anne Hill (one thing I quickly learned about Seattle is that each neighborhood is prettier than the one before, with more amazing views).

The NASAD meetings were Friday, Saturday and Sunday, before, between and after which I explored Seattle. There is a small but very good art museum, as many galleries as Boston has, some touristy places like the Space Needle (which does offer, again, spectacular views of the city and surroundings), good shopping, the Pike Place Market, which sells EVERYTHING, and, well, just lots to look at.

The party at Platform Gallery on Friday was like a step back in time. Besides Steve Lyons, his partner, John Jenkins, and myself, guests included Carole Kassir-Garcia (Interior Design 1983) and her husband Art, Alice (Mooney) Imeson (Graphic Design; Alice didn't quite finish the program but we like to claim her as an alum anyway!) with her husband Michael and son John, and Elizabeth (Griffiths) Bourne (Fine Arts 1975) and her husband Mark. It was wonderful to catch up with, or, in the case of Elizabeth and Mark, to meet NESAD alums and find out what they have been doing since graduation and where they are now.

Both Carole and Art work for CollinsWoerman Architecture, Interior Design & Planning, where Carole is a Senior Associate. CollinsWoerman specializes in commercial, healthcare, science and technology, planning, interiors, and sustainable design, with clients
such as Microsoft, the University of Washington, Olympic Medical Cancer Center, and the Seattle Science Foundation. Carole and Art live on Capitol Hill, with their 13-year-old son, Lucas, while her mother, who emigrated from Lebanon a number of years ago, is nearby.

Alice and her husband Michael, with their children, John, who joined us, and Grace, live on Bainbridge Island, one of the many that dot Puget Sound and a lovely ferry ride from Seattle. Alice is an illustrator, whose work you can see at left, while Michael has led, as Alice noted, a "varied life with a background and education in music, oceanography, design and construction, wine importing, and national marketing". He's also written a book on his four years at the U.S. Naval Academy which has been turned into a screenplay. John, at 5, is simply a charmer.

Elizabeth works for a national litigation consulting firm called Tsongas, headquartered in the Northwest, which "works with attorneys in litigation and ADR [alternative dispute resolution] to better communicate their client's story. My particular area is the use of graphics to provide support for the case's themes and to help provide clarity for the jurors in complex litigation". Her husband, Mark, is a writer ("of anything").

Unfortunately there were several alums who could not join us: Annabella Serra (Graphic Design 1985), Stephanie Deshaies (Interior Design 1997), Amanda Ennis (Fine Arts 2001), who was travelling in the Middle East, Ann Borwick (Fine Arts 1998), and Leslie Miller, who taught computer graphics in the early 1990's.

The following day, Carole kindly took me on another tour of Seattle, to the neighborhoods bordering Lake Washington, on the east side of the city, and to the area around the University of Washington. Continuing the tradition established days before, each neighborhood was more attractive than the last, with views to die for.

At the risk of repeating myself, Seattle is a city that should be visited by anyone who hasn't been there MANY times. If you like Boston, you'll like Seattle. They have much in common – a manageable size, a vibrant artistic community, colleges and universities to add the youth element, an outdoors orientation, good shopping, restaurants galore, and all the coffee one could ever drink. Try it. You won't be disappointed! S.C.§
I talk daily with alumni of NESA/D/SU, many of whom ask about their favorite instructors, fondly remembering classroom and studio experiences that shaped their artistic personas. But from alums of a certain period, I’m asked about no one as often as I am about John Loren Head. Because John Head had left NESAD by the time I arrived in 1978, I never had the pleasure of meeting him, so could not write about him without some considerable research. And rarely have I taken as much interest or had as much pleasure delving into a biography as into John’s.

What I found is what makes interesting people interesting — contradiction. In John’s case, he was a poor country boy from rural New England whose sartorial elegance in the classroom was legendary; a stern father who was relaxed and playful with his grandchildren; a taskmaster of a teacher with the power to inspire a generation of students to near adulation; a man whose bucolic boyhood was marred by a tragedy from which emerged a lifetime of gentle paintings; a man who was married happily, then unhappily, and then happily again.

I began my research, as one often does these days, with Google, which offered up snippets of information, a very brief obituary (to my sorrow and, I’m certain, yours, John) died in 1997), some paintings, and some leads. I was first led, via the mention of a video on John, to grandson Erik Ewers, who has translated his share of John’s artistic gene pool into a career with filmmaker Ken Burns, most recently as sound editor (and recent Emmy winner) on The War. Erik in turn sent me to his aunt and John’s daughter, Lindsay Frucci, who, kindly and with humor, painted an affectionate and honest portrait of her father. Another lead took me to the Smithfield (VA) Cultural Arts Center, where Director Sheila Gwaltney shared her memories of John’s later years and, as importantly, her contacts and a copy of the videotape. Lastly, and perhaps, most significantly for our purposes, I went to a number of NESA alumni, who graciously, touchingly, and, in some cases, amusingly, shared their memories. This is what I’ve found.

John Loren Head was born on a farm in Warren, NH, on the western edge (the “quiet edge”) of the White Mountains in 1913. A “poor country boy” (from the video, in John’s words), he, along with a brother and two sisters, had the run of 90-odd acres of hillside, forests and streams, giving him an awareness of the beauty of the land (“wild, untouched, new, fresh”) from an early age. The Head

Unlike many of the other teachers at the school, John Head projected a very business-like image that made me realize, as a young student, that the school really was about the business of design. He had been in the ad agency scene in NYC and he was also an excellent illustrator, which further reinforced my belief that you didn’t have to pursue one career at the expense of another. Later, after he retired, he took up fine arts painting. As I look back at my own career, I have been an illustrator, a designer, a photographer, and now, as I phase out of business, a fine artist. Maybe John Head taught me more than I realized.

Mike Weymouth (Advertising Design 1963)

Setting the standard for those of us who came from a wide variety of cultures, communities and artistic abilities was no easy task. John managed to find the best in all of us and continued to encourage each student to excel in areas we were developing. He shaped those of us who were truly interested in becoming a “Businessman’s Artist” into tomorrow’s professionals. John instilled confidence in those of us who were just months out of high school. He recognized achievement in growth and in so doing earned the total respect of his students. I will always be grateful to him for the time and energy that he expended, not only for me but for the other graduating classes that followed. He was a talented professional who believed in the development of those who sought his guidance.

R. Victor Rogers (Advertising Design 1965)
I recall John as a "button down" kind of guy who wore tweeds and looked like an advertising copywriter. I enjoyed his class and teaching style immensely. As I have said before, the advertising design classes at NESA provided me with the opportunity to go to work every day (with the exception of a military commitment) and create interesting products. That's forty-six unbroken years of design projects! John Head was one of the reasons I have been able to string together my design tenure.

Dan McCarron (Graphic Design 1962)

children went to school on skis in the winter, elsewhere by snowshoe or horse and sleigh. He called "my introduction to art" his adding color to black and white images in Montgomery Ward and Sears catalogues, the coloring books of their day.

The significant and suggestive trauma of John's tenth year was the death of his father, killed when the rifle a cousin was cleaning accidentally discharged before the child's horrified eyes. The enormity of the shock and loss remained the linchpin of his life, and perhaps accounts for the inclusion, in painting after painting, of the figures of an older man alongside a small boy.

In the early 1930's, during the Depression, John was drawn to New York City in a quest for work, as New Hampshire, a rural state, offered few jobs in those grim times. For the next few years he worked as an advertising designer in the city, while taking classes at the Art Students' League. With the coming of World War II and now in his mid-20's, John joined the Marines. Before leaving for war in 1942 he married Elizabeth ("Betty") Branch, called Mimi by her grandchildren. Though he served in the Pacific theater, his service was not long, few details are known and the experience was rarely mentioned.

Back in the States, John and Betty moved first to California and then to New York, where their daughters Leslie and Lindsay were born and where John continued in the advertising business. In 1952 they moved to Waltham and, a couple of years later, to Newton, where John bought a house and, most importantly for our story, started teaching at New England School of Art, then on Huntington Avenue.

John taught advertising design, what was then called spot rendering, and life drawing at New England School of Art from the mid-1950's until 1969, ending his service to the school by becoming, first, the head of the advertising and fashion departments and, later, Dean. In actuality, John oversaw the academic functions of NESA, while Presidents Bertram Hargreaves and, then, Bill Cox saw to "executive" matters. Joe Jeswald, who taught at NESA at the time, told me that, while Bill Cox occupied the proverbial corner office, it was John who really did the work of running the school, including creating each semester's schedule of classes, a task at which he excelled in those pre-computer days. And Ed Germano, who also taught at NESA at that time, called John "a great guy".

As Joe Jeswald said, "When I came to teach drawing part-time at NESA, John Head was Dean. NESA was a school that was aggressively practical. The students were there to learn the skills that would serve the advertising industry. There was a dress code and departmental attitudes that were fitting for young business people."

What I recall is an extremely professional man, and very talented. I remember he put together a small viewing of his watercolors at the school in Huntington Avenue. They were awesome and quite an inspiration to the students. He had that Walt Disney look with the mustache and quiet demeanor.

Mark Seppala (Advertising Design 1968)

I always looked forward to John Head's Ad Design classes, no matter what the assignment. His critiques of projects always started on a positive note and his constructive criticism never destroyed one's confidence. Mr. Head found the kernel of a great solution in the worst executed design. I would wait patiently when my hard work was reviewed, hoping to hear those familiar three words: Crisp, Clean and Clear. Those three words were Mr. Head's class mantra. His dapper appearance was one that I wanted to emulate so I grew a mustache, like his, and later a beard, with hopes it would increase my creativity. He taught Ad Design but, more importantly, he taught valued life lessons.

Jim Peabody (Advertising Design 1965)
John Loren Head: Gentleman Artist

people. John seemed, with his coat and tie, trimmed mustache, good looks and courteous manners, to be the embodiment of the school’s ethos.”

In 1969, Joe Jeswald decided to leave NESA and start an art school in Beverly, MA, to be called Montserrat School of Visual Arts (now Montserrat College of Art), taking a cadre of part-time NESA instructors, including George Gabin, Roger Martin, Paul Scott, and Oliver Balfe, but no students, with him. John, who was growing increasingly unhappy under Cox’s tenure, decided to go along. As Joe Jeswald told me: “A few years later it was a different John Head who would join me and other painters to found Montserrat; the ex-Marine who was not afraid to leave a secure position for some pie-in-the-sky art school.” Together with Joe Jeswald and the others, John helped put Montserrat together and on the map. Among other things they designed a new curriculum, one that professionalized the study of the fine arts and met the needs of the students, meeting their own as well.

John was happy at Montserrat, combining his love for painting, both teaching and doing, and the administrative work at which he was so accomplished. After three or four years, however, he began to exhibit seeds of discontent. He had discovered at Montserrat the conflict between being an artist and an administrator, and so he left Montserrat to paint full time. Joe Jeswald’s memory of John? “Quiet, complex and courageous.”

At about that same time, John’s wife died and shortly afterward he married again, though this union was not a particularly happy one (she was referred to, charitably perhaps, as a “difficult woman” by a couple of people I spoke with) and lasted only two years.

In 1977, and happily for all concerned, John married for the third time, this time to Helen Boswell Ames (as grandson Erik Ewers says, “We all fell in love with her right away. She was an amazing woman!”), whom he met while he was living in the Sunapee (NH) area where she was vacationing. A resident of Smithfield, VA, Helen took John back with her and, while they lived happily in Virginia until their deaths, they returned to New Hampshire on holiday every summer but one. It was during these summer vacations that Erik and his siblings, one sister and one brother, along with their two cousins, began to know their grandfather, the man who would become so central to their lives.

Karina (Christensen) Wells (Advertising Design 1967)

In retirement and content in Helen’s company, John continued to paint full-time, though sales of his work were not always brisk. He also returned to teaching, this time at the Smithfield Cultural Arts Center. One of his students, Martha Walker, now 88, who knew Helen before she and John were married, called him a “gentleman artist” with a “lovely, relaxed way about him”. In retirement, and to his grandchildren, John became again the teacher and mentor he had been so successfully at NESA, his paintings becoming starting points for stories of his childhood, about which he had heretofore said very little. And the courtly and
somewhat starchy persona gave way to a looser and more relaxed personality. As adept at painting scenes with words as with paint, John entertained his grandchildren with stories and imitations that would send them into gales of laughter (Erik: “He was very silly with his grandchildren!”)

As the years went by, Erik in particular became very close to his grandfather (whom he had always called “Bumpa”). In the late 1990’s, as John’s health began to fade, Erik decided to make a video of his grandfather; demonstrating his painting technique and talking about his life and work. The two spent a long weekend together. It was the first time Erik had really talked to his grandfather about his own work as an editor and the first time he had been called an “artist”, with the same sensibilities as his grandfather, and the same goal: “to engage the viewer”. Though John worked with paint and Erik with film, both drew on.

Gentle, wonderful guy. Not too demanding. Very meticulous. Would have loved to have fired a couple of martinis into him in the Lobster Claw and watched the creativity flow.

Paul Eddy (Advertising Design 1964)

John Head instilled a work ethic, a set of values based on hard work and diligence. His guidance helped me to be reliable, show initiative and therefore be selected for better positions, more responsibility and, ultimately, promotions in my long-term creative career at The Arizona Bank and State Farm Regional Office. Thanks, Mr. Head, for teaching me to work hard, play by the rules, and move ahead.

Coral Moon-Lewis (Advertising Design 1969)

minutes long and first shown at the Wilton (NH) Arts and Film Festival in 1998, just after John’s death, was the genesis for Erik’s own company, Your Story Films (www.yourstoryfilms.com).

In his own last year, John lost the woman who had made him so happy. Helen Ames Head died on January 27th of 1997 and her passing took away John’s touchstone. He followed on August 28th of that same year, leaving two daughters, five grandchildren, and an honorable legacy as a teacher and an artist.

“My paintings will be there long after I’ve passed on. What’s left? Me, good, bad or indifferent.” S.C.
Honoring Marg

While planning the second annual Interior Design alumni reception, held in conjunction with Build Boston (the industry convention and trade show) in November, it was decided that this would be the perfect time to honor an alum of the program. It took Co-Program Directors Karen Clarke and Nancy Hackett about two minutes to decide on the perfect candidate — Marg Dion.

Marg is not only a graduate of New England School of Art (Interior Design 1973), but was a long time member of the Alumni Advisory Board. From 1995 to 1997 she was Acting Co-Chair of the program (with Glenda Wilcox and Jane [Johnson] Hassan), between the tenures of Curtis Estes and Karen Clarke. She has also been an invaluable adjunct instructor since 1988, teaching History of Furniture & Architecture and, for a time, an historic preservation studio. On top of all that, she was, in 2007, named Senior Planner and, in 2008, Director of Interior Design in the University’s Department of Facilities Planning & Management. AND she has, since 1982, been the design half of Dion Design Associates, doing design, space planning, project management, furniture design and procurement, and move coordination. (When NESAD moved to Arlington Street in 1995, Marg took care of all of that for us, so we know first-hand how good she is.) In other words, they chose to honor someone who has made significant and lasting contributions to both the University and to NESADSU.

So on a cold November evening, interior design students, alumni, faculty and friends gathered at the harbor-side Boston World Trade Center, for a celebration organized by Karen and Nancy, with the assistance of Program Coordinator Virginia Lane, IDC (Interior Design Council) Board member Darlene Allen, and with lots of help from Laura Piscopo, Director of CAS Alumni Programs.

Over a hundred people attended the evening’s festivities, which began with cocktails and an Asian menu. An hour later, Director of Administrative Services, Sara Chadwick, introduced Marg, by providing a brief biography that began with her application for admission to NESA, as it was in those days. When she made application, one of the questions on the form was "Why do you wish to enter the design field?" Her answer? "Art is a vast field, boundless in opportunity and recognition — not to mention money — which offers personal satisfaction through self-expression and ability, a field I am just egotistical enough to want to belong to a part of." There were lots of chuckles at that.

Karen Clarke then presented Marg with a beautiful, Asian-inspired floral arrangement, after which Marg had her turn at the podium, delivering a thoughtful, heartfelt, and funny speech that gave tribute to the family that is NESADSU, bound by love and respect and shared sacrifices of all kinds. She paid special tribute to NESADSU Chairman Bill Davis, "the most compassionate, understanding and dedicated person on the planet. After nearly 40 years, he is, among other things, a one-stop shop of retention services. Bill is committed to saving not only floundering students, but those who froth at the mouth and speak in tongues. When most people would have opened a window and either jumped or pushed, Bill has remained calm and rational through it all — a rock, unchanged."

Marg also recognized her "other boss", Senior Director of Facilities Planning & Management Gordon King: "...who has proven 1) that there is more than one architectural firm in this city, and 2) that good design, supporting both teaching and learning, are important factors in retaining our two biggest assets — faculty and students!"

After Marg’s talk, a few tears and a lot of laughter, guests made their way out into the cold, having agreed that this was one of the best gatherings we’d ever staged. Those of you who missed it this year should mark your calendars for the next!

& Then

Spring 2009

ABOVE: The Suffolk Facilities Planning Team: Diana Kennedy, Gordon King, Kate McGoldrick, Marg Dion and Jessie Schless

LEFT: Interior Design faculty members: Mark Brus and Anna Gitelman
The Master of Arts program in Graphic Design at NESADSU is so new that there have been, to date, only three graduates. But it didn't take one of them long to make a real splash in the design world, internationally no less.

Yvette Perullo, who completed the program in September of 2008, and whose Master's degree thesis dealt with sustainability issues in the field of graphic design, already has five or six feathers in her cap. First of all, a website she designed on sustainability was recently (for January 5, 2009) chosen by Communication Arts magazine as a Webpick: The Best of the Web, Delivered Daily, and was awarded two firsts at the International Design Awards 2008 (www.idesignawards.com), one for Multimedia – Interface Design and one for Multimedia – Website Design. The site, at www.rethinkdesign.org, provides an "extensive resource for professionals and students in the field of graphic design. It takes considerable time to research and interpret the information needed to make sustainable choices easily. Today's fast-paced market makes it difficult to find sufficient time for this. Rethink Design makes this information and helpful tools readily accessible for making smart choices easily."

In addition to making this not insignificant contribution to the field of graphic design, or perhaps because of it, Yvette has been asked to join Icograda's Sustainable Design Global Policy Project. Icograda (the International Council of Graphic Design Associations) is the "world body for professional communication design. Founded in 1963, it is a voluntary assembly of organizations concerned with graphic design, visual communication, design management, promotion, education, research and journalism. Icograda promotes communication designers' vital role in society and commerce and unifies the voices of graphic designers and visual communicators worldwide." (Icograda's website at www.icograda.org) As Yvette says, "The goal [of the Project] is to develop a usable and respected global standard to measure the sustainability of professional communications design activity. It's sort of like a LEED certification for design projects." And from our Graphic Design program's Rita Daly:

"[This is] a group that we as an art school will become more connected to as time moves on."

And, lastly, some of Yvette's work has been accepted for inclusion in a book entitled The Big Book of Green Design, to be issued in July of 2009 by Crescent Hill Books (www.crescenthillbooks.com/comingsoon.html). The first piece is an invitation that she and Sahba Fanaian worked on and which won an American Graphic Design Award. It was designed to be environmentally sustainable as a one-piece self-mailer with an email RSVP instead of a reply card. The second is her Rethink Design.org website. Since October she has also been collaborating on a project with Eric Benson of www.re-nourish.com and several other designers around the country. They are merging their information, designs, resources and Yvette's interactive tools from Rethink Design in order to create a single and all-inclusive site for designers who wish to learn about sustainability in the graphic design field. This new site, which will still be called re-nourish.com, is currently under development.

Kudos and thanks to Yvette for bringing NESADSU's MAGD program to the international stage. You can reach her with your congratulations at yvette@yvetteperullo.com.
Hello NESADSU community members,

In September of last year I was hired as the Gallery Director for The New England School of Art & Design at Suffolk University and I would like to take a moment to introduce myself.

I am originally from Atlanta, Georgia and attended the University of Georgia in Athens where I earned a BFA. After working in the design field, as a museum preparator, and at a commercial gallery I went back to school to study sculpture. I received an MFA from Georgia State University in Atlanta in 1994.

During graduate school I found myself organizing exhibitions that included the work of both students and professors from area schools, which turned into annual events. These King Plow Sculpture Shows led me to open an alternative space in the Block Candy Building which was located adjacent to the Nexus Contemporary Art Center (now The Contemporary), where I managed 12 artists’ studios and was chief preparator of exhibitions in the 6,000 square foot exhibition space. In addition to managing the Block Candy Art Gallery, located in a lobby space, for two years, I was engaged to open twin galleries in the Midtown Plaza office towers next to the High Museum of Art for another two-year period.

In 1996 I moved to Boston with my girlfriend who had been accepted into the graduate program at MassArt. While Donna studied sculpture, I worked at the DeCordova Museum and Sculpture Park, the ICA and MIT installing exhibitions. In 1998 I opened the Gallery @ Green Street with several artists I had recruited to help run this exciting new gallery located in a subway station in Jamaica Plain. The Green Street Gallery (as it was later renamed) won many awards, was reviewed in local, national and international periodicals and became a gathering point for JP’s and greater Boston’s vibrant and diverse cultural community.

I taught in the sculpture department at RISD for four years and currently teach in the photography department at AIB at Lesley University as well as in the Foundation program at NESADSU.

I hope to continue to attract more than just artists to the exhibitions and events at The Suffolk University Art Gallery at NESAD (the forward-looking name I have given the gallery space) and to provide programming that has wide appeal to the University community as well as to the greater Boston community. It is my goal to make the thoughtful, cutting-edge exhibition program at The Suffolk University Art Gallery at NESAD a highly visible demonstration of the exciting, intelligent, and engaged population that makes up NESADSU.

I hope to further define what we do at the University and to help make our neighbors, visitors, alumni, future students and the parents of those students active participants in the educational aspect of the visual art exhibitions that we create here.

Please let me know if I can be of assistance to you in any way or if you would like to have a tour of any of the exhibitions we have scheduled.

Sincerely,

James Hull

Gallery Director, The Suffolk University Art Gallery at NESAD

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**Plein Air Workshop**

with artist Eli Cedrone

Follow in the footsteps of O'Keefe and Homer! Join award winning artist, Eli Cedrone for a unique experience in Bermuda & Santa Fe. From the breathtaking beaches to the scenic vistas of the high desert. Explore and meet new friends, while learning to paint "en plein air" in the alla prima tradition: directly from life.

**Group air & hotel rates are available**

Reserve early, space is limited!

**bermuda**

nov 20-22

**santa fe**

may 1-3

**elis Cedrone fine art**

www.elicedrone.com

artfulhand@comcast.net

781.443.4014
Join NESAD students, faculty & alumni for an exciting 2 week Study Tour in SPAIN!

Barcelona

MADRID

Valencia

MAY 25TH - JUNE 7, 2009

Highlighted fine artists include:

El Greco
Diego Velazquez
Joan Miro
Pablo Picasso &
Salvador Dali

This study abroad program is designed as an exciting, enjoyable, and intense educational tour of key cultural and historic sites in Spain. The 3 credit course is meant to stimulate a broader view of Art & Architecture for the Art & Design student or alumni. Alumni and affiliates of NESADSU are also encouraged to apply as a not-for-credit program. Fly to and tour 3 major cities in Spain for a broad cultural overview of Spanish Art & Architecture. Instructor & local guides will provide lectures on site. Tour ancient Romanesque, Gothic and Baroque sites as well as 21st century architectural masterpieces by Rafael Moneo and Santiago Calatrava. Artist achievements in textile design and production, and ceramics will be highlighted in various museums.

For further information: Nancy Hackett, Co-Director Interior Design NESADSU 617 305-1777 or nhackett@suffolk.edu
GALLERY schedule

Student Exhibitions 2009
Work by current students of The New England School of Art & Design at Suffolk University

**FOUNDATION STUDENT EXHIBITION**
March 23rd to April 3rd
Reception: Thursday, March 26th 5:00 to 7:00 pm

**GRAPHIC DESIGN UNDERGRADUATE EXHIBITION**
April 6th to April 17th
Reception: Thursday, April 16th 5:30 to 7:30 pm

**FINE ARTS SENIOR THESIS EXHIBITION**
April 20th to May 1st
Reception: Friday, April 24th 7:00 to 8:30 pm
(following formal gallery talks by senior students at 6:00 pm)

2009

**INTERIOR DESIGN EXHIBITION**
May 4th to May 22nd
Reception: Thursday, May 7th 5:30 to 8:00 pm

**NESADSU FACULTY DRAWING EXHIBITION**
June 18th to July 31st
Opening reception: Thursday, June 18th 6:00 to 9:00 pm

**CARA PHILLIPS: SOLO PHOTOGRAPHY EXHIBIT**
August 13th to October 2nd
Reception: Thursday, September 24th 6:00 to 9:00 pm

**CONSTRUCTION: A GROUP SCULPTURE SHOW**
October 15th to November 20th
Reception: To be announced

**SOLO EXHIBITION (ARTIST TO BE ANNOUNCED)**
December 3rd to January 8th, 2010
Reception: Thursday, December 3rd 6:00 to 9:00 pm

Please call (617) 573-8785 to confirm dates and times of exhibitions and opening receptions or for more information.