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Playing with [Earth], [Water], [Air] and [Fire]:
From Art History to Art Reality

by Kate McLean (Graphic Design 2004)

On the trail of Dan Brown’s Angels and Demons in Rome. In homage to Grace Consoli and her wonderful teaching of Ideas of Western Art I & II.

A tour of inadvertent art. Pure heaven.

As with all ideas in “the world according to Kate” – this was a good one. Our self-imposed challenge was to seek out the locations of the book and the movie Angels and Demons during a long weekend in Rome with our extended family, and to visit them all, photographing the scenes of the death and near death of the Preferetti cardinals. For a first visit to this ancient city chock-a-block with art at a seriously hot time of year (the beginning of July), this seemed infinitely more fun than trawling through guidebooks and visiting the top ten of everything. The resulting trail was a tour of inadvertent art. Pure heaven (with angels.)

For those of you who have missed the hype and hyperbole, here is a quick plot synopsis (with all due apologies to the author). A Harvard professor/symbologist is called to Rome to solve a mystery. An underground sect, the Illuminati, has murdered the Pope and a famous scientist, stolen a very important scientific discovery, and also commissioned the kidnapping and murder of the 4 “favorite” Pope-replacement Cardinals (the Preferetti). The professor, along with the daughter of the scientist, attempts, in the space of 24 hours, to locate the missing cardinals and restore order. The locations of the murders/attempted murders all contain statues of angels that point to the location of the subsequent clue. Together the clues form the shape of a cross across the city.

For our weekend we had rented an apartment, located on Via Plauto, equidistant from the Castel Sant’Angelo (hideout of the assassin commissioned to get rid of the Preferetti) and the Vatican (hideout of the remaining Cardinals, location of a great library, and the smallest country in the

Immediately after arrival we ambled up to St. Peter’s (where Bernini designed a welcoming embrace of pillars to give the crowds a sense of belonging)

Above right, Angel at the top of the Castel Sant’Angelo. Left, the extended McLean family in front of St. Peter’s.
In the last Editor’s Note, I hinted at some big news to come, hopefully in the next (i.e. this) issue. I’m afraid that’s going to have to wait just a bit but, in the meantime, I’ll share with you an only slightly less important development. While it’s currently awaiting approval by NASAD, the National Association of Schools of Art and Design, I’m pleased to tell you that we will shortly begin offering the first new undergraduate program offered at NESADSU since Interior Design was added to the curriculum in the late 1940’s. In the fall of 2011 (hopefully!), NESADSU will begin offering a Bachelor of Fine Arts degree program in Illustration. With all the exciting developments in the field, such as web illustration, gaming, and the graphic novel, coupled with an increasing number of queries from prospective students, we thought the time had come to expand our major offerings from three to four. (And with an active Strategic Planning Committee at NESADSU, composed of Steve Novick [Foundation], Nancy Hackett [Interior Design], Randal Thurston [Fine Arts], Rita Daly [Graphic Design] and myself; more may be forthcoming.)

The BFA program in Illustration passed successfully — and unevenly — through the University’s approval process and was sent to NASAD for review at the October annual meeting in Pittsburgh (which I attended). We should receive notification of approval in November and, if we are successful, as we anticipate we will be, I’ll include in the spring issue of &Then a complete description of the program.

The other thing I wanted to touch upon (and will do so at greater length in the Feedback section) is the response to the article in the last issue about John Loren Head. I’ve reprinted some of the comments in Feedback but wanted to tell you of another related event. One of John’s friends in Smithfield, VA was a lovely woman by the name of Martha Walker, who had been a pupil of John’s at the Smithfield Art Center. She and I were in frequent touch as I was writing the article on John and at one point she offered to send me some of John’s books, art supplies, drawings, photos, etc. to look at and then to forward on to John’s grandson, Erik Ewers. I received a box of books last fall and duly passed them on to Erik, but never received anything else. Then one day late this summer I found another carton in my mailbox, a carton which had apparently been sent with the first but which had been lost in our (tiny!) mailbox. To my delight, this box contained dozens of sketches and photographs John had made for reference, along with gallery notices, photos of clients and family, and even one of Erik with his parents and siblings. I quickly phoned Erik to apologize for the unforgivable delay and to tell him what I had found. He was, needless to say, absolutely delighted to have these mementoes of the grandfather he so dearly loved, as well as the window into his life’s work, and volunteered to scan some of the images for a future issue of &Then.

At about this same time, I also received from Erik a copy of the video (now on DVD) he made about John in the late 1990’s, not too many years before John’s death. Though I have only one copy, I would be happy to lend it to anyone who is interested in taking a look. If you are, let me know at schadwic@suffolk.edu or 617.994.4294.

Sara

TO ALL READERS OF & Then (or “Lawyers Ruin Everything”)

Please be aware that anything you send to the University, including but not limited to emails, comments, photographs, examples of your work, birth and marriage announcements, and updated employment information may be published in &Then both in print and electronic formats and may appear online.

If you’d like to comment on something or send me information that you DO NOT want published, please make that clear in your correspondence.

Your contributions to and feedback on &Then are very important to the viability of the magazine and I appreciate all your input more than I can tell you. I in no way want to discourage your participation in the alumni experience at NESADSU, as I know how much the school means to you, but just thought a word or two on this was in order.

Sara Chadwick, Editor

Please send your photographs and news for inclusion in the next issue. Send all photographs, slides, or digital files, with an accompanying caption that identifies who is in the picture and when and where it was taken. All photographs, slides and digital files should be 300 dpi at 5"x7" (1500 x 2100 pixels, total file size four megabytes approximately), a high-resolution JPEG taken with at least a three-megapixel camera.

The New England School of Art & Design at Suffolk University

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world). Immediately after arrival we ambled up to St. Peter’s (where Bernini designed a welcoming embrace of pillars to give the crowds a sense of belonging when the Pope gives outdoor blessings from his Vatican balcony). It was impressive in more senses than one as a sudden thunderstorm pelted balls of hail earthwards. Later that evening, after dinner across the Tevere (Tiber) River; we walked the narrow, cobbled streets of impasses and hidden alleyways to the elongated Piazza Navona where, in the fountain of pure, clear water, an Angels and Demons murder was committed/narrowly averted (book/movie).

The next morning we took a metro ride to Flaviano, from which it was only a short walk to the Piazza del Popolo. The church of Santa Maria del Popolo contains the octagonal Chigi Chapel, inside which lies “Sand’s Earthly tomb” (Rafael’s original tomb before he was moved to the Pantheon) and the site of a live interment in the book/movie. The same church houses two immaculate Caravaggio paintings of monumental stature – The Confession of Saul and The Crucifixion of St Peter. My mouth just dropped open. I last saw representations of those paintings on a projector screen in a basement at 75 Arling­ton Street and here I was face to face with the originals! The siting of the paintings high in a narrow chapel only intensified the beauty and the power of Caravaggio’s dramatic use of light and shadow. I came in search of angels... I had found heaven.

An immaculate piece of architecture originally commissioned and constructed in A.D. 27, the Pantheon, which means “most holy place”, rather than, as often interpreted, “dedicated to all the gods” (Benn’s Blue Guide to Rome and Central Italy), is a wonder. Suffice to say that the coffered ceiling, the oculus, the marble floor and the 22 drain holes are truly awe-inspiring. I have had two doses of heaven in one day. This is tantamount to ecstasy! [A&D – Red Herring]

For just two months of the year the Castel Sant’Angelo is open to the public; luckily we were there during one of them. The self-guided tour takes you through a circular maze of multi-level, cross-hatched passageways, culminating in a view of the ultimate Roman angel at the very top of the building, before descending a spiral labyrinth through frescoed chambers to the basement where the assassin’s van is parked. [A&D – Assassin’s Lair]

The next day, back in St. Peter’s Square we searched the compass points for the bas-relief of a sculpture denoting the point where yet another murder was effected. Eventually our 5-year old niece found what we were looking for – a face blowing against the clouds and the word “Ponente” engraved into it. [A&D – Air] Since we
The sight of Michaelangelo’s “Pieta” made the trip home to get changed worth it. Madonna holds her dead son in her arms — she is impossibly young, he is impossibly thin. The emotion and tension between the two figures is tangible. Raw and still. Peaceful.

Where the action of the book lasts no longer than 24 hours, we spent four days; where the characters in the book require limited sustenance, we ate lots of lunches and dinners and imbibed the occasional glass of wine. We were out of sequential order and had no chance whatsoever of rescuing anyone from the throes of imminent death, and there was still one venue to go...

At the top of a steep hill (Rome is built on seven hills), in Piazza Barberini, lies another church, Santa Maria della Vittoria, where a named ecstasy is housed. “The Ecstasy of St Theresa” is a semi-pornographic autobiography told in sculptural form by Bernini. A youthful St. Theresa has given her body over to an angel who pierces her with the arrows of God. She describes the pain as exquisite; her face is in rapture. [A&D — Fire]. The whole interior of the church is ornate and beautiful in the extreme, requiring constant turning surveillance to witness all the immaculate Baroque design.

Rapture, heaven, angels and ecstasy — a fitting tribute to modern-day, pantheistic Rome. Kate McLean

Kate McLean in Bollington. Photograph by Rita Daly, June 2009

Photographs by Kate McLean
Join us! The Audubon Nature Festival
See What’s In Our Backyard To Learn What’s In Yours!

So many NESADSU students and alumni earn awards, win design competitions, and generally have their artwork recognized that I’m continuing what I thought was a one-time feature in the last issue of &Then. Check it out.

3rd Annual New England Interior Design Award
Interior Design graduate student Connie Fong was the winner of the IIDA (International Interior Design Association) 3rd Annual New England Interior Design Award. Connie won the graduate student prize, a $1000 scholarship, for her thesis project, “A New Generation Genealogy Library”. The awards were announced on June 23rd at a ceremony at the Museum of Fine Arts.

LEED (Leadership in Energy and Environmental Design)
Karen Clarke, Interior Design Program Co-Director, let me know this summer that a number of students in her Sustainable Design course have passed the LEED (Leadership in Energy and Environmental Design) examination and are now considered LEED Accredited Professionals. They are Connie Fong, Brinda Toprani and Pallavi Katdare, all of whom completed the Masters program in Interior Design in May. Theadora Elliot, a May 2009 BFA graduate, and current graduate students Senofer Mendoza and Emily Murphy. Individuals recognized for their knowledge of the LEED rating system are permitted to use the LEED AP acronym after their name, indicating they have passed the accreditation exam, demonstrating their knowledge of standards for environmentally sustainable construction.

Audubon Society’s Ipswich River Nature Sanctuary
Students in Marie Anne Verougraetze’s Computer Typography class were asked by the Audubon Society’s Ipswich River Nature Sanctuary to design posters, flyers and banners for their 2009 Nature Festival on May 31st or for this winter’s Maple Sugaring Tours. Junior Matt Adams’ banner design was chosen for the Nature Festival and Masters candidate Jeanie Havens’ for the Sugaring Tours. As the banners have no dates, they will be used for some years to come. Juniors Alysia Lamay and Amy Parker, and Masters candidate Jenny Procida also had their designs chosen for posters, flyers and program covers, as did sophomore Elliot Erwin. Our congratulations to all of them!

AIGA Tim Moore Scholarship
Senior Graphics major Eleanor Kaufman was the recipient of this year’s AIGA (American Institute of Graphic Arts) Tim Moore Scholarship, offered in memory of the late painter, graphic designer and musician. Tim saw travel as a way to open a designer’s eyes to the beauty, wonder and opportunity of this world and so his colleagues thought it fit to remember him with travel scholarships for current design students. Eleanor was one of three winners for 2009. Read her story on page 8 of this issue.

Annual Rammy Awards for 2009
Senior Tricia Fu won a first place award in the Single Color Photo category at Suffolk’s Second Annual Rammy Awards for 2009. Runners up in this category also included Aaliah Al-Aali, a graduate student in the Graphic Design program, and Felicia Carr, a Communications major. All three were students in Senior Lecturer and professional photographer Ken Martin’s Digital Photography class and it was Ken who presented the awards on April 9th at the University’s C. Walsh Theater to a full house that included CAS Dean Kenneth Greenberg and CIN Chair Bob Rosenthal.
I seem to spend a fair amount of time at NESADSU urging students to take part in one of the many international study programs available to Suffolk students. I studied in Rome while I was in college and it proved one of the defining experiences of my life. Fortunately, between the art school and the University, there are all kinds of options. NESADSU alumna Emma Nishimoto (Interior Design 2008) found two, or really three, of them.

While at NESADSU, Emma was an Archer Fellow, an honor reserved for academically promising, highly motivated students, and, as such, was invited to apply to take part in InterFuture, another honors program offering a one-on-one experience in the political, social, economic and cultural environments of one of eighteen different countries from the Ivory Coast to Belgium.

For InterFuture, Emma developed a program to investigate the acculturation process and identity of Generation 1.5. (Generation 1, as Emma explains, is an adult who emigrates, making Generation 2 the children that are born in that destination country. Generation 1.5 is made up of the children who emigrate.) The children she studied had emigrated between the ages of 7 and 13 and were, in 2006, between the ages of 17 and 25. This meant that, generally speaking, they had spent one-half of their lives in one culture and one-half in another. As she says, "For whatever reason – I can call it serendipity now – I chose to go to Germany and Tanzania and, in January of 2006, was on a plane headed to Hamburg. In Germany, because of the distance between World War II, subsequent border movements, and the fall of the Berlin Wall, I chose to study the Poles in Germany. This would be the first opportunity since before the Second World War that Poles and Germans could potentially have friendly relationships that would not be hindered by politics."

Though she wasn’t enamored of her German experience to start with ("...the German exactness, the cold, the grey"), by the time April rolled around and it was time to return to Boston, "I just kept not leaving Hamburg. I got a job, got an internship in Thalia Theater for Buhnenbuild (stage design), which took care of my internship for NESADSU, and finally learned the language. I finally just flew from Hamburg directly to Kilimanjaro Airport in Arusha, Tanzania.

In Mondali I studied the same group of Generation 1.5’ers, but the borders in Africa do not, as they do in Europe, delineate different cultures, but rather political lines drawn somewhat arbitrarily over the continent. Each country can contain hundreds of different tribes, so the term ‘immigration’ was more loosely used in this case. I looked at the Maasai tribe in Tanzania, whose nomadic tribal lines extend far beyond the border of Kenya, and their integration into Swahili culture.”

These two very different cultural experiences took Emma outside her own “cultural box” and required her to live in a different one, with its own set of norms, values and ways of life. "My background in interior design afforded me the ability to observe how each cultural mindset translated into architecture, which solutions seemed to be universal, which were specific to the Western world, and which solutions were entirely unique to that culture." She was most struck by German architecture from the Bauhaus to the present and the ways in which a nation with access to essentially the same resources available in the U.S. can use them so differently. "The idea of 'green' and energy conservation is built into their [the German] culture. Generally they try to use everything they have, all of it, and you absolutely turn off a light when you leave a room. Recycling is a must, not an option, and nearly all households participate. This mindset translates into their current architecture, making Germany a world leader in environmentally friendly design."

Well, OK, but what to do with this experience and knowledge? In April we received notification that Emma had applied for and been accepted to the 2009-2010 Congress-Bundestag Youth Exchange for Young Professionals, a program I wasn’t even aware existed. Now in its 26th year, the CBYX is supported by the Congress of the U.S. and the German Bundestag. According to the letter “participants spend two months in an intensive German language course, four months studying at a German university or professional school, and five months completing an internship in their career field with a German company. The fellowship covers international airfare, language school and university tuition, living and food stipends, partial housing expenses, health insurance, and costs for travel within Germany and seminars throughout the year.” (For more information on the program, please go to www.cdsintl.org/cbyx.)

Shortly after receiving the letter from CBYX Program Officer Will Maier, I had an email from Emma, saying she was starting her sojourn in Baden-Wurttemburg and asking whether NESADSU might have any alumni in that part of Germany or any contacts there who might be helpful to her in finding an internship in green design. More serendipity: I had, not five minutes before, spoken with Assistant Interior Design Professor Sean Solley, who, it turned out,
had just returned from a conference at Suffolk on green design in Germany! Organized by Erica Mattison from the Office of Facilities Planning & Management along with the German Consulate in Boston, the conference featured a speaker from Baden-Württemburg! I quickly emailed the Scientific Officer at the Consulate, Anke Lischeid, who was grace itself and promised to send Emma everything she needed to get in touch with this gentleman. She also gave Emma another name, a German architect working in Boston, whose firm had designed the very green Genzyme Center in Cambridge. A flurry of emails and Emma was off and running.

Summer passed and in mid-September came an update from Emma, then in Köln (Cologne) in the language school phase of the program. “Here 40 of the 75 Parlamentarisches Patenschaft Program participants [we are called 75PPPIers] were sent to Köln to better their German at the Carl Duisberg Centren, Monday through Friday, 6 hours a day, with other students from all other countries and backgrounds. Sometimes I feel like I’m in 5th grade again, filling in the blanks, completing the sentences, summarizing the paragraph and doing my homework. But in the evenings and on the weekend it all comes into practical use when ordering the locally brewed beer, Kölsch, at the local pub, and introducing yourself to the very open and talkative locals. Or explaining what you are doing at a political rally even though you can’t vote.”

Scattered though the students were throughout the Köln area, Emma was then living with a family with two children in Mullheim, across the Rhein (Rhine) River from Kölnner Dom (Cologne Cathedral). The Dom and the Central Train Station are remnants of Köln’s history. Köln was almost entirely destroyed during the Second World War, with the cathedral and train station serving as points of reference for allied bombers in those days before radar. Now a mix of the old and the rebuilt, Köln “wears its past history proudly”.

At the end of September, for the next phase of the program, the 75 PPPIers will scatter throughout Germany. Emma is headed to Konstanz (Constance), one of the southernmost cities in Germany (“practically in Switzerland”) where, from October until the end of January, she will study Architecture at the Masters Level (“in Germany!”) at the Technical College at the HTWG Konstanz, ranked 6th for Architecture in Germany.

While she has not yet secured an internship (“most places are still saying it’s too early”), Emma has made contact with her “leads”, one of whom was, ironically, a former employee of the firm at which she would most like to intern. “I have spent much of my ‘homework’ time here working to refine my portfolio and resume to German-style. You seriously have to include a copy of every document ever – proof of any awards, your graduating grades, your diploma, LEED AP scores, bla, bla, bla. An application, not including the portfolio itself, can be over 30 pages long.

“So far, things here are wonderful and I am still so excited and happy to be here, but it is definitely easier being surrounded by 40 people who are in the same program and understand that there is just no way I can remember that a chair is masculine! No homesickness whatsoever. But who knows – being alone in Konstanz over Thanksgiving and Christmas (nope, we can’t even come back for Christmas!), things might get a little lonely. But I’m going to get as connected as possible while I’m over here, join the running team at Konstanz, start networking, and hopefully make some friends! I’ll let you know how it all goes!”

Emma will be a part of the Congress-Bundestag Youth Exchange for Young Professionals until July of 2010, so we’ll bring you up to date in the next two issues of & Then. If you’d like to get in touch with her in the meantime, you can email her at EmNish77@hotmail.com.

S.C. §

Editor’s Note: For international study programs for current Suffolk students, check out the Suffolk website (www.suffolk.edu), Offices and Programs, International Programs. For information on NESADSU programs, contact the Graphic Design, Fine Arts or Interior Design program offices. And don’t forget the AIGA travel scholarships (see the article by Eleanor Kaufman in this issue), and Project M (see John Bogan’s article in the Fall 2008 issue of &Then or Kody Starr’s in the Spring 2006 issue).

Photographs by Emma Nishimoto

Emma and Congressman Paul Hodes [D-NH], her CBYX sponsor
For quite some time I had been itching to study abroad and the opportunity to study Spanish was one reason for that. I already had good speaking skills and was excited about the possibility of polishing the language that I loved and had spent so long studying. (I began taking Spanish in the 4th grade and continued throughout high school but had only one semester my freshman year at Suffolk.) My ability to speak Spanish had gotten very good, thanks to my Spanish-speaking friends in Boston, but I craved and needed the experience of communicating in a Spanish culture. So, after plans to go to Mexico fell through, I found an intensive language and culture program in Granada, Spain, offered through Academic Programs International (www.academicintl.com). API hosts programs in hundreds of countries and cities around the world. When I started researching cities in Spain, in which API has 7 programs, I did not know much about Granada, except what I could see in small, grainy Google photos and what I could take from boring Wikipedia facts and statistics that went in one eye and left from the other. I wanted a city that was rich in history, as well as in art and music; that was not too big, but still had an urban center. I had also heard of the Alhambra but did not realize just how important it was, and did not know, yet, just how special a part this architectural masterpiece would become during my stay in Granada. So I chose Granada and within a week I was receiving information from API about the program and this mystery city in the south of Spain.

While I was researching programs, one of my professors at NESADSU told me about the Tim Moore Scholarship, offered to students through AIGA (American Institute of Graphic Arts) in memory of the late painter, graphic designer and musician. I applied and, a month before I was to leave for Spain, I got a phone call from AIGA, informing me that I was one of three winners for 2009 and had won the Pioneer award [or $1500 for 7+ weeks abroad]. This was such exciting news and, with the award, I was able to think about doing some extended traveling in Europe beyond Granada. I am really greatly thankful for this award and for the support of the AIGA and the scholarship supporting my trip.

On June 23rd I boarded a plane at Logan Airport and headed for Europe. I had never traveled on my own so far away. Jewish summer camp in Northern Maine with a hundred other hormonal thirteen-year old girls was the closest thing to this and that...was just awkward. This would be my first trip to Europe and I would stay for one month in Granada, living and studying. After one month in Spain, I would use a Eurail pass to do some extended traveling in northern Spain and in France. As I walked away from my parents...
something changed. I was so ready for this experience: alone, starting a completely unknown journey across the ocean and ready to make of it what I wanted.

My classes were held at the Centro de Lenguas Modernas, a small language school and a part of the University of Granada. I took my classes entirely in Spanish, with professors who did not speak a word of English. I lived with a Senora who cooked amazing Spanish food and provided entertaining conversation about Spanish customs for my roommate and me. My roommate and I walked to school every day, a thirty-minute trek through suburban neighborhoods into the city center, with plazas and heladerias (gelato stands) and tapas bars, and the Alhambra towering over us. I took classes with other American students from various programs. I had great discussions throughout the semester with my professors who were passionate about Spanish life and about their families, traditions and food. Every day I could see my Spanish improving with every local shopkeeper that I forced myself to converse with and every professor that I intently listened to. Becoming fluent in Spanish was the most exciting part of my trip in Granada. I am passionate about the Spanish language and being in Granada fulfilled every wish I had of being immersed in that language. But becoming fluent took on a new meaning the more time I spent in Spain. Learning the language not only involved the challenge of speaking sentences correctly, but, even more so, it was a matter of learning how Spaniards communicate, what they care about, what tones they use, which slang words describe certain situations perfectly. Learning the language required becoming fluent in the culture and that, for me, was an extremely exciting task.

In the process of learning how to communicate, I also learned the visual language of Spain, adapting my creativity to the environment in Granada. When I was in Granada, and later when I traveled in the north and in France, I noticed that every day I had a need to draw, sketch and write down everything I saw. I found myself being so aware of the people around me and I wanted to sketch everyone that passed by. I kept a sketchbook of drawings of people and buildings, as well as a journal of things I would hear, funny jokes and phrases. Being in this new place was like being dropped into a new world and I wanted to soak up every bit of it, learn its ins and outs, and become a part of life there. And that is what I did. I took advantage of the many things Granada had to offer. I studied the music culture and took flamenco voice lessons, becoming part of Granada’s gypsy music roots. I went to various live musical events all around the city, where musicians from Granada and all of Europe came to perform. I studied with an artist, Ruben Garrido, who taught me about “historietas” or the art of comics, as well as “cine” or film, and graphic design. His work inspired me to observe life around me and to draw it all the time. I made close friends in Granada, who brought me to Jazz jam sessions on Sunday nights at Booga Club downtown, where we sat in smoky places (smoking indoors is legal in Spain) and watched young local musicians bend and swoon over their instruments. Granada was incredible and I can’t wait to go back.

I also traveled to a small beach town called San Sebastian in the Basque country of northern Spain. I lived in a hostel and shared a room with four Italian roommates. Together we cooked and tried to learn each other’s language. From there I went to Aix-en-Provence in southern France, the birthplace of Paul Cezanne. I had planned to go there because of its strong arts culture and I wanted to see a lot of the places where famous artists had traveled and lived. I stayed in a small hotel on a cobblestone street close to the center of town. I got up every day and explored...
I have come to label as growing. I saw so much beauty, so many new sights and people, and was unexpectedly stimulated by these things. This summer was the most wonderful thing I have ever done. And I have become a more positive person because of it. I encourage students to travel and to be open to these experiences. I think that, for a graphic artist, learning about the visual languages of other parts of the world is very important. Travel is a wonderful tool for artists and can have an amazing transformative effect on your own creative ability. And so I have found a new part of myself in these new places, and every day I feel excited that I can draw upon my experience for inspiration in my life and in my work.

Bon Voyage!

Editor's note: To keep up with Eleanor's last year at NESADSU, read her blog at eleanorpeace-bypiece@blogspot.com
Stuffed with Talent

It isn’t every day that a NESADSU graduate can point to his or her work in People magazine and call it “fun news”. But we’re always urging alums to keep us up to date and that’s what Laura Granlund (Fine Arts 2001) did with a couple of emails in June.

The first was little more than a one-sentence “I thought I’d write and share some fun news – my plush creation, Mr. Beardsley, was featured in People magazine with Conan O’Brien.” That and a photo were about it. No shouting, so exclamation points, nothing. But soon came the details. “Last year, during the writers’ strike, Conan grew his beard out. Seeing as how I’m such a fan and make bearded plush critters, I thought it would be a fun little project for me to work on. When I finished it, I decided to send it to him because I thought he’d get a kick out of it. I never expected to see Mr. Beardsley, months later, sitting with Conan in his new office!”

The email – and more news – kept coming. “I’m working on a picture storybook of Mr. Beardsley and hope to have it out early next year (fingers crossed). I’d like to do a series of stories so that I’m able to give him various fun adventures to go on. I also had a 5-page feature in Stuffed magazine ... a plush/craft-type magazine. It’s funny because I talk about how the idea started in college when I made a batch of crazed-looking sock monkeys!”

“There’s a plush giveaway going on. I created a plush doll for the Australian pop singer, Lenka. It was used in a photoshoot for MF [Music Fashion] magazine and now they are doing a giveaway with it. One more thing: I made a custom Mr. Beardsley for fashion designer Isaac Mizrahi. There’s a picture attached of the two of us (he’s holding the one I made for him).

“I think that’s all for now.”

We’ll be waiting for more news as Mr. Beardsleys go global. In the meantime, you can reach Laura at laura@ntimidnation.com. S.C. §
As Winston Churchill once said,
"We make a living by what we get.
We make a life by what we give."

There’s Always “Room to Dream”

For addicts of home makeover TV programs, the Room to Dream Foundation is a natural. Their mission is to create healing environments in hospitals, communities and homes for children facing chronic illnesses or disabilities. Focusing on low- and middle-income families in the greater Boston area, the Foundation pairs designers and construction companies, supported by furniture companies, artists, and other volunteers, to transform living spaces and provide “room to dream of a healthier future”. The Foundation, which began its work in 2006, completes dozens of such makeovers each year.

2007 Master of Arts in Interior Design graduates Jessie Koff (of E.R. Butler & Company, a premium quality custom hardware manufacturer) and Karen Urosevich (of Darlow Christ Architects, Inc.) recently signed on to provide design services for the renovation of the bedroom of a 16-year-old asthma sufferer. With the help of a team from Shawmut Construction, they completely renovated the young girl’s bedroom, providing new flooring, paint, furniture, lighting, bedding and accessories, plus an air filtering system, in the process creating not only a healthy but a to-die-for environment for this teenager who loves pink, purple and orange. Unusually for the Foundation, this project’s makeover grew to include the bedrooms of the 16-year-old’s two siblings and their mother as well.

As designers and NESADSU grads, Jessie and Karen are well aware of the power of design not only to improve quality of life, but also to promote strength, imagination and self-worth. To make such an immediate change in someone’s surroundings was as life-altering for them as for the client. S.C. §

Photographs by Joel Benjamin
A TOTOLy Fun Evening

Multitasking is one of today's watchwords and it even seems to extend sometimes to NESADSU's social events. On May 6th, for example, the Interior Design program and the University's Alumni Association sponsored a cocktail party to allow current students and alumni to network with other Suffolk alums, and to give everyone the opportunity to become a little better acquainted with green initiatives. Socializing with a twist.

Nearly 50 guests, current NESADSU students and alumni, as well as College of Arts and Sciences and Business School graduates, met at the TOTO Gallery at 123 North Washington Street in Boston, for an evening of food, drink and conversation. I think many of us were surprised by the amount of networking that actually went on, the exchanges of business cards, and the common ground discovered. And, as with any NESADSU event, it's always fun to see who shows up and to get back in touch.

The TOTO Gallery was an eye-opener as well. A beautifully designed space with a contemporary Asian look, it's the Boston showcase for TOTO, a Japanese manufacturer of high-end bathroom fixtures, including sinks, bathtubs, toilets (the most expensive model of which costs $6000!), faucets and showers. Everyone ooh'ed and aah'ed over the gorgeous designs of these most prosaic products and, given half a chance, most of us would have liked to have tried out the soaking tub with the waterfall feature or the shower display with every conceivable method of getting wet. As important -- or even more so -- than the beautiful designs, though, is the fact that all TOTO products use water in the most efficient way possible, through innovative and ecologically sound engineering. Interior design students take note! S.C. 8
This past June's weather seemed more suitable for late March or early October, with heavy, gray clouds and sheets of rain. So when the second Saturday in June dawned bright, clear and cloudless, the stage was set for a glorious 25th reunion of Suffolk University alumni.

From the student-led walking tour of the Suffolk campus to the trolley tour of Boston, from lunch with history Professor Bob Allison to the tour of Fenway Park, the atmosphere was one of fun and relaxation even before arriving at the State House for the 25th reunion reception.

Warm smiles nearly melted the ice sculpture as old friends and those who were just familiar faces were reacquainted. Even those meeting for the first time beamed like the nearly forgotten sun outside. It almost felt as if the reunion were a necessary antidote to the dreary weather and depressing economic times. For one beautiful evening we put all of that aside.

The State House's Great Hall of Flags seemed the perfect place for the dinner. Completed in 1990, it is the newest interior addition to the State House. The flags of all 351 cities and towns in the commonwealth that decorated the hall seemed to reflect the variety of guests who filled the tables there. Hosted by CAS Dean Ken Greenburg and School of Management Dean Bill O'Neill, the evening was also the occasion for the presentation of Young Alumni Awards, Alumni Achievement Awards and Alumni Service Awards.

The culmination of the evening for me was the special recognition of Francis X. Sullivan, B.S./B.83. His story is both remarkable and inspiring, to say the least.

As a young man, Frank was mugged and shot — leaving him legally blind and partially deaf. The judge hearing the case asked young Mr. Sullivan what he intended to do with his life. That judge suggested Suffolk, and so began Frank's journey through the University. Frank still has a bullet lodged in his head. Yet one day he saw another person in danger and, without hesitation, jumped to the aid of this fellow citizen, preventing another assault. This time the attacker was pummeling a young man who, as fate would have it, was a student at Suffolk. The irony is striking.

I gazed around the Hall of Flags and smiled. I thought about how far everyone had come in twenty-five years. I thought about the computers introduced to the school in 1984 as I watched an alumnus work his Blackberry. I remembered the Iran hostage crisis, recalling how it had directly affected a fellow student. Here we are twenty-five years later and we still have our fingers in the Middle East pie. I wondered not only if everyone was where he or she expected to be at this time in their lives, but also if they knew where they were going in the next twenty-five years.

Joni Mitchell wrote a song, "The Circle Game." In it she sings about how, as we get older, we drag our feet to slow that circle down. I understand that. I also understand why I like to lift up my heels and enjoy the ride.
Kathi Vander Laan (MA in Interior Design 2005), of VL Designs in Marblehead, MA, decided the best way to give back to Girls Incorporated of Lynn, Massachusetts was to provide pro bono interior design services for their $11 million building project (see the Class Note on Kathi in the fall 2008 issue of & Then). Girls Incorporated is a non-profit organization that services high-risk, low-income girls ranging in age from elementary school through high school. The two-phase building project included renovation of the long-abandoned former Shoe School, a building on the state and national historic registers, and new construction. Everything but the foundation and the frame of the old building was replaced. The new facility contains four floors of program space for the girls, administrative services and a gymnasium.

For the past 18 months, Kathi donated hundreds of hours (well over 700 in all), issuing design drawings, specifying the interior finishes for the flooring, walls and cabinetry, selecting furniture, and providing on-site coordination during the construction phase. The 28,000 sq. ft. building was unveiled during a ribbon cutting ceremony on June 29th. Through her generous contribution of time and talent, a beautiful and functional interior was created that will serve the needs of the girls and the larger community for years to come. As proof, the building has already been awarded the 2008 Massachusetts Housing Investment Corporation Excellence Award. Bravo, Kathi!  

All Photographs © Derek Bloom, AIA
The spring 2009 issue of &Then generated more feedback from readers than any issue to date. I'm not sure whether it was the 32 pages or all the exciting news about NESADSU. In any case, here's some of what I've heard.

**John Loren Head**

The article on John Loren Head generated the lion's share. From Paul Eddy (Advertising Design 1964) came this: "Outstanding presentation on Mr. Head...very thorough and well researched. Amazing how little we know of the personal lives and backgrounds of our personal friends and co-workers...I hope my comment on the martinis didn't sound disrespectful...I had the utmost respect for Mr. Head...and would have loved to have known him in a more relaxed environment. Saddened to hear of 'Mother Maynard' passing...she was a jewel." And in tribute to Kate McLean (Graphic Design 2004), our designer: "The format is outstanding...a first class presentation." And more from Paul: "Because of your newsletter, Judy (Snell) Brousseau (Graphic Design 1964) and I have reconnected through email and are going to the NY watercolor show on April 25th. Thanks for letting me know her whereabouts. We were the best of friends."

I sent copies of the spring issue with the Head article to his daughter and grandson and received this from the latter: "Your article was wonderful! I read it many times, and I'm so happy that there's yet another side to his story that is out there for people to appreciate. It would have made him very happy...". The copies I sent to John's daughter have migrated to Virginia friends, and friends of friends, of John's, with equally appreciative comments. He obviously had a cadre of very loyal and appreciative friends, and what more can one ask of life?

Then this arrived from Karl Johnson (Advertising Design 1966): "You really outdid yourself with the new issue of &Then. The contributing writers all did a great job. Your article on John Head was terrific. It made me remember another story about him that I had forgotten when I sent you my last email.

"When I was a senior, I was the only married student with a child in my class (maybe even the whole school) and barely making ends meet by working afternoons and evenings. I simply didn't have the money for a set of oil paints for the senior oil painting class. Mr. Head asked me into his office and discretely gave me a complete set of oil paints that I think was his personal set. I was very moved and very thankful. I worked extra hard in his advertising design class to show my appreciation. He really was a prince of a man.

"Thanks for the nice write-up in Class Notes. It was great reading about Ralph Calderwood. My son Brian worked for Ralph at CC&D when he first started out in the business. It was also nice to read about Gary Destramp, Jim Kraus and Steve Pascal. I'm going to email them all.

"Your mysterious comment about the next issue in your Editor's Note has me looking forward to it. Keep up the excellent work!"

**The Princeton House**

The article on the Princeton house designed by NESADSU Associate Professor Mark Brus also generated plenty of comment, in-house and out. From Andy Levinsky, the Editor-in-Chief of the Suffolk Alumni Magazine: "What a beautiful new issue! Bravo – Andy. P.S. I want to move into that house."

Then, from a somewhat unlikely source and not exactly directed to me, an article in the April 6, 2009 issue of Newsweek entitled "Obama's Nobel Headache" by Evan Thomas, included this: [Nobel Prize-winning Princeton economist Paul] Krugman and Robin (his second wife who has no children) live in a lovely custom-built wood, stone and glass house by a brook in bucolic Princeton. Needless to say, Mark was pleased, as he should have been, to discover this mini-review!

I also had this from Terri (Thomas) Coutu (Graphic Design 1983), whose daughter Holly started at NESADSU last fall: "Congratulations on your tenure at NESADSU!!! 30 years! Wow! I just received #16 of &Then. I look forward to each issue, and read it with great enthusiasm and reflection of you and the faculty and my time there. It seems so long ago, yet so close now that Holly is there and thriving in the wonderful environment that only NESAD can provide. It seems surreal to me that Holly and I would share some of the great: faculty and staff. You and Bill Davis...Audrey Goldstein, Linda Brown, Gabrielle Barzaghi and Harry Barnick."

**Congratulations**

Laurie Dovale (Graphic Design 1979) also wrote: I almost forgot to let you know I received the newsletter with the cool article! I've been showing it off to everyone. Dan Harvey (Graphic Design 1979) and Barclay [Shaw] both told me they saw me in the spring issue. Haven't heard from Michelle Dietch yet. Look for Michelle (also Graphic Design 1979) in the Class Notes section. On a similar note, Steve Fiorilla (General Art 1981) sent me a postcard: "I STILL have a bookmark-sized reproduction of the Barclay Shaw painting. Interesting to finally get some background on it." Steve was also very complimentary on the John Head profile, which I certainly appreciate.

**For an important cause**

Irene Reyes (Graphic Design 2002) wrote to thank me for including her and her Obama pumpkin in the last issue. "My dad got a kick out of the picture of the pumpkin. Hopefully soon enough I will have a more exciting update about what I'm doing for work. The market is tough out here [San Diego]."

Well, in early May Irene wrote to say she had landed a job with the Wounded Marine Careers Foundation, also in San Diego. The Foundation runs a specialized
training and career center for wounded Marines who have returned from Iraq or Afghanistan. There over 30 film industry professionals share their backgrounds and talents in all aspects of filmmaking and photojournalism, in an effort to provide not only career skills but a further form of healing. Irene says she's thrilled to be working in a creative environment again and for a cause as important as this one.

Thanks
From Sue Kwasnick (Interior Design 1987): "I always enjoy reading and then today was a special pleasure when I got to see what a lovely thing you did for me in writing the pieces and using the image [in Class Notes]. Thanks so much for being so thoughtful! I really appreciate it! I look forward to seeing you soon, and reading the next issue. I was really touched that you put that together for me." And you're very welcome, Sue. My pleasure!

An Amazing Reunion
The alumni interview of Mark Seppala in the fall 2008 issue did what I always hope & Then articles will do: bring together alums who have not seen each other since NESAD. Mark and Pat (Yurechko) Robin (Advertising Design 1968), who was visiting Disney World, got together in March for the first time in 40 years. As Pat said, "It was an amazing reunion!" There's more on what Pat's been up to in Class Notes. Mark's planning to be in the Boston area later this year, so Reunion Part II may be in the offing.

More Maps
After the article on the Suffolk UniverCity map appeared, John Roman emailed to advise us that his new website is now up and running. "The site displays twenty-four illustrated map images in four categories (and all can be "zoomed" in for better detail). The categories include: 1) campus maps, 2) urban campus maps, 3) museum and trail maps, and 4) college and university marketing/admissions maps. I also give NESAD a mention on 'The Artist' page... of course! Website link: http://www.johnromanillustration.com Enjoy!"

Friend Raiser
Regarding the Seattle "Friend Raiser" story, I had this note from Alice (Mooney) Imeson, along with a new illustration of Susan Boyle: "We loved the Seattle article in the alumni magazine! John was thrilled to see himself in the magazine and said, 'Now I am famous!!'" [A reminder: John is Alice's 5-year-old son, now "famouser" than ever.]

Introducing... Molly Ferguson
If there's one nerve center at NESADSU, it's the front desk overlooking the main gallery, the first place visitors stop and the place everyone else comes for help. The official face of NESADSU is now Molly Ferguson, who came to us in May of 2007, following the departure of Amanda Hark who, armed with her BFA in Interior Design, left us for the wider world of work.

Molly graduated from the School of the Museum of Fine Arts in 2004, with a Diploma in photography, new media and printmaking, before going on to complete her BFA at Tufts in 2007. (That's the program that served as a model for NESAD's initial affiliation with Suffolk University back in 1991, from which grew the merger between the two.) While in her last year at the Museum School, she travelled throughout Europe, photographing, exhibiting with a group of artists in Croatia, Greece, the Netherlands, Germany and the UK, earning her final year's worth of course credit, and laying the groundwork for what has become a second career in photography.

Though she's full-time at NESADSU, Molly is now also a professional photographer, under the name Imaginatas Photography (www.imaginatas.com). She has done a considerable amount of work for Suffolk's Office of University Communications and the Alumni Association, shooting NESADSU students, events, classroom and background shots, for catalogues, advertising, and promotional use. She is also documenting the work of local professional interior designers and recently kicked off her wedding business by photographing the May wedding of Bill and Pat Davis' daughter Mackenzie and her fiancé, Jonah Tower.

Though Molly is originally from the Boston area, she grew up in Kansas City, only returning to Boston in 2000 when she started school. She lives in the South End, spends time at least once a week at the MFA, and would be happy to talk to anyone who needs her photographic services. You can contact her through her website, where you can also see many more examples of her work.
1948 – John and Cile (Bellefleur) Burbidge (Fashion Design) are pictured below at Ventfort Hall Mansion & Gilded Age Museum in Lenox, MA, where John’s Petites Dames are on display for an indefinite period. Pictured as well is one of Cile’s amazing wedding cakes. To see more of Cile’s work, visit the Johnson & Wales Culinary Museum in Providence, where several others are on display, including the one done for the “Wedded Bliss” exhibit at The Peabody Essex Museum in Salem, MA last spring. The J&W Culinary Museum will also house Cile’s workroom when (and, we say if!) she ever retires. Not to be outdone, John is working on a second book about Les Dames, or, as he refers to them, his “other women.” Check it all out at www.gildedage.org and www.culinary.org.

1968 – Pat (Yurechko) Robin (Advertising Design), who now lives in New Hampshire, sent us a long awaited update on her doings since graduation: “Before moving to New Hampshire, I lived for 13 years in New York City. I worked for Women’s Day magazine for a while and then for Reader’s Digest. I love NYC!” and try to get back as often as I can. When I first moved up to New Hampshire, I was advertising manager for a family-owned furniture store for a few years. There were three stores throughout the state and I did the advertising for all of them. That included TV and radio as well as print. Right now I am on the board for a local organization called ‘Friends of the Arts’. We sponsor workshops in song writing, Shakespeare, sculpture, etc. in middle and high schools. We also have summer theater for children K-3 and sponsor a juried high school art exhibit every year. We bring performances in from Boston, New York, etc. for local residents to enjoy; everything from jazz to folk, opera, etc. Right now we are in the middle of trying to form an art center. We are partnering with two local artists’ co-ops to rent space in downtown Plymouth where local artists will have gallery space to display their work. There will also be studio space for artists to rent and art classes will be offered. So even though I have not picked up a paint brush in years, I am involved with the arts. Who knows? Maybe it will inspire me!”

To get in touch with Pat (or to volunteer!), email her at patron11@myfairpoint.net.

1971 – Margaret (Chapman) Launer (Interior Design) got in touch with us the other day, actually looking for a classmate with whom she’d lost touch. After a little prodding, she let us know what she’d been up to since 1971: “After graduation I worked at an architectural firm in Boston, then Hodes Advertising in New York City. I also taught watercolor and drawing at a senior center. Now, after six years with Ethan Allen, I am now manager. I have been honored by having my artwork shown at the Institute of History and Art in Albany. I have both advertising and interior design portfolios and have won awards on both fields. I also play ice hockey. I’m the oldest on my team, with the most penalty minutes, I must add.” She then went on: “The education I received at NESAl has supported me throughout my many career opportunities as well as enriched my life. When I was attending NESAl a professor said to our drawing class, ‘I want you to see what you are looking at.’ That simple yet powerful statement has been my philosophy of life through art. Art is not a 9 to 5 job; art is your life. If you don’t think I’m right, try another profession because you will not succeed as an artist. My career has been a symphony of reinventions... How exciting it is to be an artist. To some people a mud puddle is just a mud puddle but, to an artist, it has texture, form, reflection of light. What fun to go through life with a sense that so many people don’t have! Thank you, NESAl for teaching me skills that have paved the way for my future and the future to come.” You can get in touch with Margaret at mlomazzo@eldredgelumber.com.

1977 – Carolyn Letvin (Graphic Design) responded to our inquiry about taking part in an alumni gallery show and sent along a photo of one of her monotypes. As an update: “I do have an idyllic life — for me. I’m doing what I want to do now — paint, sing and volunteer in the arts [Editor’s Note: Carolyn is on the board of the Concord Art Association]. I have only one active design client, so I can really indulge my desires. I think we girls deserve it!!! As for additions to my info, I just won an honorable mention for my sheep monotype book, Counting Sheep, at the Monotype Guild of New England juried show called ‘Endless Possibilities: The Unique Print’! The show was at LynnArts, Inc. in Lynn, MA from March 31st through May 1st.” You can reach Carolyn at clevin@comcast.net.

1979 – Michelle Dietch (Graphic Design) got in touch with us this spring after an absence of nearly 30 years (it’s NEVER too late to renew ties!). She’s living in the Washington, DC area and “Yes, I’m still ‘doing art’! I’m the Graphic Designer/Art Director for a non-profit association, the...
School Nutrition Association (SNA) [Editor's Note: The SNA's mission is to advance good nutrition for all children, through healthful school meals and nutrition education.] I’ve worked for them for 12 years, designing logos, promotional material and collateral for most of their meetings and conferences; the annual reports; I develop slogans, marketing and program themes; help with signage and booth design at our large annual conference (usually between 4500 and 8000 attendees). I also work at the conference doing retail at the conference emporium store. I’ve also won a few awards while with SNA, if you don’t mind my bragging: 2000 PVA (Printing Industry of Virginia) ‘Best in Print’ first place for the SNA 1999-2000 Annual Report; 2000 Center for Association Leadership ‘Ten Cool Annual Reports’; for the SNA 2000-2001 Annual Report; 2001 ASAE (American Society of Association Executives), Honorable Mention; 2007 APEX (Awards for Publication Excellence) Award: ‘One-of-a-Kind Print Publication’ for a ‘Little Big Fact Book’. 

1980 – Joe Farnham (General Art) wrote, just before deadline, to fill us in on his doings. “I am currently working as an artist for Trader Joe’s. My position is similar to that of an art director in an in-house marketing department and allows me to bring to bear many of the skills (conceptual, drawing, painting, writing) I’ve developed while working as an Art Director (Hill Holliday, Continental Cablevision) and as a freelance illustrator. My primary responsibility now is creating large-scale murals depicting North Shore themes. Also, I have been teaching (including a summer illustration class at NESADSU a few years ago) and, until recently, have taught a very successful advanced painting class to adults at the Essex Art Center in my hometown of Lawrence, MA. Not having a resource for adults like the EAC when I was young has allowed me the chance to contribute to this community and has made teaching there a very rewarding experience. I still love to paint outdoors and, since I live in a beautiful coastal town, I will grab my easel whenever the weather cooperates. Also enjoy working on the Mac (love Photoshop and Illustrator) as I try to stay current with the demands of the work place.” Check out Joe’s website at www.joefarnham.com and get in touch with him at joe.farnham@gmail.com.

1981 – Patricia (Horgan) Shaw (Fashion Illustration) got in touch recently with an update on her doings since school. Trisha is still working in the fashion illustration field, “mostly doing illustrations for layout, mainly for direct mail retail catalogues. I have also done finished fashion illustration, but the market for that is quite limited. Currently I am drawing jewelry, equestrian-themed products, and home décor items, all for layout. I can pretty much draw it all -- pen or pencil, loose and comprehensive styles. I have worked for Zayre Corp., B.J.’s, Hills, WearGuard, Big & Tall, Ross-Simmons, J Jill, Orvis, PartyLite and several others. Generally my clients have shipped me pre-built layouts with either photo copies or digital prints of the merchandise. I illustrate the product and ship it back. They handle all the scanning and other production work.” As she says, “I have been fortunate enough to continue working in my field, although, like many of my contemporaries, I have found the computer a challenge. Almost all of the work I do is still on the drawing board.” Trisha is married with two children of her own, one at Bryant University and one just starting at UMass Dartmouth, and two of her husband’s. If you’d like to get in touch with Trisha (or if you know the whereabouts of Judy Pearson, whom Trisha would like to find, as would we), email her at pshaw81@comcast.net.

1982 – James Kraus (General Art) has a blog full of news this month. He has recently been hired “to work part-time in a mentor/leadership role under the auspices of The Boston 100K ArtScience Innovation Prize. I will work with select high school teens from around the city of Boston giving them opportunities to ‘learn through passionate development of breakthrough ideas in the arts and design, at the frontier of scientific knowledge’. The program was developed by Harvard professor, scientist and writer, David Edwards, and is managed and housed by The Cloud Foundation. I am very excited to begin working with this first in the nation’ international program. I look forward to inspiring both the teens and myself. My thanks to Joanne Kaliontzis (NESADSU adjunct faculty member) for making me aware of this great opportunity!” That’s James’ August news. In July he chaperoned and co-led a group of volunteers as they gleaned the potato fields in Belle Haven, VA. Four teens from the program in Boston where James volunteers joined 14 others and together they picked up over 20,000 pounds of potatoes to feed the hungry. On another day they helped at various community service programs in the area, all the time learning about hunger and the plight of the world’s poor. As James says, “Did you know that one in six in the world lives in chronic hunger? Ask yourself now, are you going to be part of the problem or the solution? What are you doing to help the world...? You are not what you own! Please find a way to help. You will feel full.” For more information on these and other programs in the Boston area, contact James at jfk@artguy.com or check out www.artguyology.wordpress.com.
1985 – Maria Clara Montejo (Interior Design) contacted the school in the spring, trying to find contact information for two of her classmates. Living in Bogota, Colombia, Maria has been married (“to a Colombian guy”) for 20 years and has two sons, Santiago (17) and Pablo (12). Though she stopped work as an interior designer when the boys were young, she is back at it, doing both residential and commercial work (“remodeling of apartments and some offices. I just finished a Mediterranean restaurant called Frago’s and a dermatological store in a mall.”). [Editor’s Note: Maria planned a vacation visit to Boston this summer, unfortunately during my vacation, so I missed her!] You can email her through at monamontejo@gmail.com.

1988 – Vivian Lustig (Graphic Design) recently got in touch (don’t you love Facebook!) to let us know what’s been happening in her life. After graduating from NESAD, she moved to Rome to study holistic health practices, with which she now works as a “natural therapist”. While in Rome, Vivian married but decided she wanted their children, now 10 (Daphne) and 5 (Francesca), born in Brazil, so returned to Sao Paulo with her family. Four generations of her family appear above: Vivian, her parents, grandmother and children. You can reach her through Facebook or at www.terra-dourada.blogspot.com.

1989 – Patricio Calderon (Graphic Design) recently let us know he has moved from Los Angeles to Ecuador (“…where the cost of living is much lower”), though he gets back to the States every three months or so (“I am so sad to leave the USA now, especially in the time of Obama. It is so exciting … and I feel so proud yet humble to have him as the President of America… It’s been hard as an artist for the last two years but somehow I managed, doing lots of interior design and paintings, also murals.”) Then, some months later, we heard this: “I am in Los Angeles preparing a presentation for investors. I have designed a hotel (eco-construction) for Isabella Island in the Galapagos, where I will be living for the next three months. I’m also developing a second hotel as well, also eco-construction. The main purpose is to be able to generate revenue to preserve Isabella, which is a beautiful island, as it is.” Get in touch with Patricio at pat.b@live.com.

1989 – Mark Fisher (General Art) added along an update. Having left 2K Games, a developer, marketer, distributor and publisher of interactive entertainment software games (for whom she did ESPN games), she is now “a couple of doors down” with Toys for Bob, a small Activision studio, also in Novato, CA. She “recently bought a nice home near the office, so I can walk to work – which is really nice… ummm. That’s about all the news I have… I was a featured artist at a street painting event a couple of weeks ago. That was pretty fun. You can check out the paintings on my [Facebook] page.” And get in touch with Amber either via Facebook or at amberlongnet@yahoo.com.

1989 – Amber Long (Graphic Design) got in touch with us through Facebook (what a great way to keep track of alumni!), then sent along an update. Having left 2K Games, a developer, marketer, distributor and publisher of interactive entertainment software games (for whom she did ESPN games), she is now “a couple of doors down” with Toys for Bob, a small Activision studio, also in Novato, CA. She “recently bought a nice home near the office, so I can walk to work – which is really nice… ummm. That’s about all the news I have… I was a featured artist at a street painting event a couple of weeks ago. That was pretty fun. You can check out the paintings on my [Facebook] page.” And get in touch with Amber either via Facebook or at amberlongnet@yahoo.com.

1992 – Lianne (Cortese) and Paul Stoddard (Graphic Design) are pleased to announce the birth of their second child, Chloe Paige Stoddard, who was born on April 15, 2009. Weighing 9 pounds 5 ounces and at 21 inches, Chloe is the little sister of Gryffin, who is now just over four. Send congratulations to Lianne and Paul at swirlydesigns@swirlydesigns.com.
1994 – Dolores (Colichon) Volum (Fine Arts) emailed to say she was regularly receiving & then meant to write to contribute but that she had been very busy (see photo below right)! Her first child is called Victoria and was born in Miami on June 13, 2008 and “is my masterpiece... As soon as she grows more, I will take her to Boston on a trip to show her where I studied art, to the Museum of Fine Arts, and to see the whales and much more.” Lolli is trying to find time to paint as well and is showing her work in galleries throughout the Miami area. You can get in touch at lolli@volum.us.

1994 – Jeannette (Ingalls) Waugh (Graphic Design) got in touch with us the other day about the possibility of returning to school in order to earn her BFA. She has been working as an illustrator/graphic designer for Nancy Sales Co. (Nanco) in Chelsea, MA, along with fellow NESAD student Henry Tan and, from 1996-1999, fellow alumna Betsy (Tate) Shipman (Graphic Design 1994). Nanco is a souvenir and giftware company and Jeannette started there as a designer of keychains, mugs, souvenir plates and the like. More recently she moved to another division, one that produces hang tags for licensed plush toys, as well as trade show signs, industry advertising, etc. With three small children, any move Jeannette makes will be carefully thought out, with flexible hours and a home component. We’re waiting to hear more from her. If you’d like to get in touch, email Jeannette at jwaugh38@mac.com.

1995 – Chris Fabbri (Fine Arts) recently completed a commissioned set of portraits for the Abbey of New Clairvaux in Vina, CA. The Abbey’s 800-year-old chapter house was transported to California from a Cistercian monastery in Spain and recently reconstructed in this small town in the Sacramento Valley. The Sacred Stones were originally brought to San Francisco in 1931 by William Randolph Hearst and were first seen by Father Thomas X. Davis in 1994. It was he who vowed to bring them to Vina. Chris’ portrait of Father, now Abbot, Davis is one of three now hanging within the historic church.” “This is most likely my biggest accomplishment of my painting career, though I’ve worked on many portrait projects”, Chris says. “I know these three paintings will be handed down for generations to come, exhibited in this blessed space.” For more information on the Abbey, see www.sacredstones.org or get in touch with Chris at chrisfabbri@hotmail.com.

1995 – Dana (Beeney) Taylor (Graphic Design) has a new job as a graphic designer in the Admissions and Recruiting Office at the University of Texas at Austin. In addition, she was married, in April of 2004, in Grapevine, Texas, to Matt Taylor, moved with him to Austin in 2007 and, on May 5, 2009, had their first child, a daughter named Morgan Josephine. You can get in touch with Dana at dbeanim@yahoo.com.

1998 – Scott MacGillivray (Fine Arts) and his family have moved from Florida to Ohio, in order to be closer to family while Scott trains for a new career in the United States Navy. Having completed boot camp at Great Lakes Naval Training Center in Illinois in April, he is now at his “A” school, “learning electronics and such to become a Fire Controlman.” Great Lakes is the central processing location for Naval recruits and, as such, approximately 50,000 recruits pass through annually. Scott should be there at least through December, so contact him through Facebook.

1998 – Joe Fiorello (Interior Design) wrote to let us know that he has had two books on AutoCAD published, with another on retail design to come. The first of the trio, CAD for Interiors: Basics, came out in November of 2008 and the second, CAD for Interiors: Beyond the Basics in June of this year. Both are meant for working interior designers. The third, One Size Fits All – Not An Introduction to Retail Design, targeted for college-level students, is projected for June of 2010. In what time he has left, Joe is the Principal of FAD (Fiorello Affiliated Design) Studios in Woburn, a full-service interior design firm with such clients as New England Baptist Hospital, Wrentham Town Hall, Atlas Travel corporate offices, the Geological showroom in the Boston Design Center, various residential projects, and much more. In addition to that, Joe teaches at Wentworth Institute of Technology and Newbury College. You can reach him at jfiorello@fadstudios.com.

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2000 – Rachel Stone (Fine Arts) has been teaching art at Pembroke (MA) High School for the past two years and wrote us requesting that a Suffolk admissions representative visit her classes. "I am fortunate to have some very talented students in my studio art classes... who have recently been awarded quite a few gold and silver keys at the 2009 Boston Globe Scholastic Art Awards. Our high school offers an advanced level studio art course, Portfolio Prep/Art Major, for students who are planning and preparing to apply to art and design college after graduation. ... I would be very happy to introduce our students to the excellent programs offered at NESADSU." She also thanked us for sending the NESADSU alumni magazine ("It's always exciting to find out what has been happening at NESAD."). You can email Rachel at lahelaaven@yahoo.com.

2001 – Angelique (Donovan) Harvey (Graphic Design) was married on October 26, 2008 to Kevin Harvey; the couple is currently living in Boston. While Kevin is with Dana Farber, Angelique works at Office Environments of New England as the Marketing, Graphics and Communications Specialist. "I'm currently working on a variety of corporate branding initiatives, a series of direct e-campaigns, social networking campaigns, and our corporate events program, as well as day-to-day marketing activities and all in-house graphic design. It's busy! When possible, I still do what I can to support Community Servings (www.servings.org). My company hosts an annual fundraiser; a 'Wreath/Menorah/Stocking' auction, which I am very involved with (we often have entries from NESADSU). In addition to that event, I help CS with their annual 'Meals 4 Moms' Mothers Day fundraiser by donating illustration and design support to the program." If you'd like to get in touch with Angelique, or would like more information on Community Servings, you can reach her at angelique.harvey@gmail.com.

2001 – Alison (Fantozzi) Trujillo (Graphic Design) let us know in February that she was married in May of 2008 "and we were happy to welcome a beautiful little girl, Lillian Beatrice, October 29th. My husband, Gabriel, and I met through friends. Surprisingly, he is also a graphic designer, who just moved back to Chicago and just started his own design company, Up All Day. I still work at the life insurance company as their in-house designer, but we are actually moving back to New England this June [2009]. Although my husband and I have LOVED living in Chicago, we are very much looking forward to being back on the East coast, and being closer to family. He is originally from Las Vegas and I'm from New Hampshire, so we have no family here for support or to see our little one grow." Now that Alison's back in New Hampshire, you can reach her at alisonwdrln@mac.com.

2001 – Amy (Margeson) Roche (Graphic Design) filled out the Alumni Update Form on the NESADSU website the other day, then followed up with a newsy email. She and Adam Roche were married on Valentine's Day of this year ("It was a small, intimate and romantic gathering with just family and close friends. I was very excited to utilize my graphic design skills to create my invitations and all the coordinating printed pieces.") The couple also bought their first house, with a great corner lot for their dog Billie and for gardening. Amy is still working in the beauty business, at Paul Kenneth Salon in Woburn, where she has been for seven years. She's a Senior Designer and Master Make-Up Artist and travels all over the US, including to New York, Miami and Los Angeles, doing photoshoots and fashion shows. Her real passion, though, is Wedding Services and she did five or six weddings this summer alone. You can get in touch with Amy at artsy17@verizonmail.com.

2003 – Genella (Barton) McDonald (MA in Interior Design) emailed to update her address and then added her news. She left Bartlett Design in 2004 and worked for Stibler Design Associates, a space planning and interior design firm in Manchester, NH, until her first daughter was born in 2006. "I'm mostly a stay-at-home mom for the moment. I have two girls, ages 3 and 1. I've just completed a term as President of the New England chapter of ASID and also teach interior design at the New Hampshire Institute of Art. I have also been acting as a thesis advisor for students, most recently at the BAC. Those things, with a little work here and there, keep me sane between diaper changes!" You can reach Genella at gbarton@verizonmail.com.

2003 – Kseniya Galper (Graphic Design) has left Arbella Insurance and is now a Senior Graphic and Web Designer with 5+P Financial Communications, a division of McGraw-Hill. "I also continue doing freelance on the side. Always looking for new creative projects in design, illustration or photography." Check out her website at www.pixelpyramid.com and get in touch at kgalper@gmail.com.

2003 – Amy (Vermette) Sampson (Fine Arts), who has been living in San Diego, has moved back to the Boston area with her husband and three sons ("...what a handful they are but so much fun!"). As she says, "I miss my NESAD days so much. Make sure to tell everyone I said hello. I am married and have three little boys, ages 3, almost
2 and almost 5 months [this in March]. My husband is just out of the Marines. I have taken some much needed time off to just be a mom, but am thinking now I might like to go back to school...not sure what I want to do yet. I have started painting again, making sure to set some time aside for my artwork.” If you want to get in touch with Amy, email her at amysamp53104@yahoo.com

2004 – Sara Dziadik (Fine Arts) recently got in touch with Fine Arts Program Director Audrey Goldstein with some questions about teacher training. Sara wanted to visit family, so will stop by NESADSU then. To get in touch with Sara, email her at s Dziadik@hotmail.com

2004 – Larry Kwong (Graphic Design) started a new job in April at Core Concepts in Franklin, MA, where he heads the graphics department. Core Concepts does environmental design, engineering and architecture, primarily for the food service industry, with clients like Gillette Stadium, Tyson, Aramark and Sodexo. Larry and his wife, Jessie, have also started a skateboard company called Minutia, for which they design and sell skateboards and t-shirts via their own e-commerce store and through skate shops. On top of that, they’re also the new owners of a puggle (half pug, half beagle) called Yum Yum (“super smart”). You can get in touch with Larry at larry@minutiastudios.com

2005 – Priscilla Franco (Electronic Graphic Design), who earned a BSBA in Business Administration at Suffolk before receiving a Certificate in Electronic Graphic Design from NESADSU, has branched out once again, this time into abstract painting. You can see her work above and on her website at www.priscifranco.com (Check out the room visualization feature that allows you to see a painting in an actual room and lets you change the wall color; rotate the painting, etc.) Priscilla is currently living in Guatemala but will soon be moving to Florida. Get in touch with her at priscifranco@gmail.com or through her website.

2005 – Eileen Riestra (Graphic Design) emailed the other day to thank her instructors, particularly Laura Golly, Rita Daly and Wallace Marosek, for the education in graphic design she received at NESADSU. “After working in the creative department for advertising firms here in Puerto Rico with well-known clients like Starbucks, BMW, Mini-Cooper, Procter & Gamble, and Walgreens, I decided to start my own design firm on the island. I had my freelance clients already and I found that what I had learned at NESADSU of conceptual design was something that not many of my colleagues had, so I risked it. I started with a small office in 2007 and started running as a corporation in 2008. Today, I finally have employees, a design studio and a growing little by little. I am attaching some pictures of my studio. I am willing to hire NESADSU interns anytime (if they are willing to fly to Puerto Rico and enjoy the sun and beach). You can also see my latest work [and get in touch with Eileen] at www.dyasstudio.com.”

2007 - Jessie Koff (MA in Interior Design) is now working as a Project Manager for E.R. Butler & Co. in Boston, a manufacturer of high-end architectural hardware, with a showroom on Charles Street. Working with Jessie at Butler is Lisa Buyuk (MA in Interior Design 2005), who works on the retail side “since ERB also sells beautiful jewelry, porcelain and glassware items”. Along with that nice news, Jessie also let us know that she passed all three sections of the NCIDQ exam in April on her first try. You can reach Jessie with congratulations at jesskoff@gmail.com

2008 - Austin Bousley (Graphic Design) recently emailed Jen Fuchel to tell her that, thanks in part to his having taken her motion graphics class, he has landed a job as a junior art director with Brand Content, a Boston advertising agency. “The work I had from your class definitely got me in. …I learned so much and I have been working on multiple AE/motion projects where those skills come in handy; I think it should be required of all design majors.” You can get in touch with Austin at abousley@gmail.com

2008 – Richard DiTomassi (Graphic Design) can’t seem to leave the neighborhood as he’s still working at Bedford/St. Martin’s, the publishing company in the same building as NESADSU. The real news, however, is that Richard is engaged to be married in November to Kristina Pompeo, a student in Suffolk’s Master of Science program in Taxation. Our congratulations to them both. Send yours to Richard at richard.ditomassi@gmail.com

2008 – Emily Eichhorn (Interior Design) has moved to sunny LaJolla, CA, where she is working part-time for Cedo Interior Design and tending bar “to pay the bills”. At Cedo, a residential design firm specializing in kitchen and bath design, Emily is responsible for “all their hand-rendered perspectives for clients”. She’s hoping to become full-time this fall. You can get in touch with Emily at emmy@proset@yahoo.com
In researching the article on John Loren Head, I talked to many who had known him but one of my most enjoyable conversations was with Joe Jeswald, who knew John at NESAD and whom John later joined at Montserrat College of Art. We first spoke on the phone, then by email. After inviting Joe and his wife, Hester, to stop by NESADSU if they found themselves in Boston, I had an email from Hester thanking me for the invitation but telling me they no longer travelled as Joe had been ill in the summer of 2007 and, while painting was still a part of his life, travel was not.

Two months later, I had another email from Hester; wishing me to know that Joe had died several weeks before, on Saturday, March 21st. "I thought to tell you because we received that bulletin with the nice article about John Head. I'm glad Joe had the opportunity to talk with you about John — it brought back a lot of warm memories." She also directed me to two articles in local newspapers, one in The Salem News and one in the Gloucester Daily Times. The latter gave an extensive and fascinating biography which, unfortunately, is no longer available online. I do have a hard copy if anyone would like to read more and I would be more than happy to send it along. Just email me at schadwick@suffolk.edu or call me at 617.994.4294.

I also received in March an email from a woman by the name of Deborah Harding, who was the executor of the estate of Gene Morin (Fashion Illustration 1957), who died on October 9, 2006 at the age of 72. As Deborah wrote in her note: "Gene was a talented and multifaceted man. He was born in Nashua, NH. In 1957 he graduated from New England School of Art and moved to New York to pursue a career as a fashion illustrator. Instead he spent the next 15 years as an award winning ad agency art director developing both print and TV campaigns for major clients in the fashion and cosmetics industries, including Revlon, Estee Lauder, Clairol and Elizabeth Arden among others. Along the way, he fit in a second career as an antiques shop owner (on Bleeker Street), collector and dealer. He enjoyed the Hamptons and, over the years, owned homes successively in East Hampton, Water Mill and Sag Harbor.

"From the 1970's through the mid-1990's Gene was a freelance design consultant and an acclaimed photo stylist working with many national magazines, major retail catalogues including Marshall Field's, Burdines, Léon and others, and on numerous shoots for The New York Times. A published photographer, he was a regular contributor to several decorating and lifestyle magazines.

"Gene is survived by a circle of loving friends who miss him dearly.

"A memorial service was held on Thursday, November 9, 2006 at 3:00PM at The Church of Saint Luke in the Fields."
For the tenth May in a row, the NESADSU graduation breakfast was held at Boston’s Four Seasons Hotel, overlooking a Public Garden just beginning to show the colors of spring. Forty-six students were eligible to take part, including a number who were actually to finish their programs of study in September. After a welcome from NESADSU Chairman Bill Davis (his 36th NESA/D/SU graduation in 37 years!) and a delicious, as ever, breakfast, the graduates, their families and friends heard from Program Directors Audrey Goldstein (Fine Arts), Laura Golly (Graphic Design) and Nancy Hackett (Interior Design) as they addressed brief remarks of closure, congratulation and encouragement.

After acknowledging each graduate with a handshake and a small gift, awards for excellence in design were given to representatives of each program. The Robert Linsky Graphic Design Portfolio Award was given to Barclay Douglas for, in part, his design of a “little black book” invitation to the Graphic Design Senior Show, this year called “Contains Graphic Content”. The Fine Arts Juror Award went to Sam Spano and the Interior Design Design Excellence Awards were given to three students, Jillian D’Amato, Travis Gregory and Ashley Donohue. Before sending the graduates off with an admonition to stay in touch, Director of Administrative Services Sara Chadwick presented academic awards for the three highest grade point averages to Fine Arts graduate Christina Watka (3.873), Theadora Elliott from the Interior Design program (3.861), and Sarah Prouty of Graphic Design (3.705).

For her remarks, Audrey Goldstein read a poem she had written for her graduating Fine Arts students, but which was and still is appropriate for all. With her kind permission.

Looking Forward by Looking Back

Which end of the pencil to use?
Do kneaded erasers bounce?
Assessment and spontaneity,
What not to bring up in crits
No eating in the studios,
Not even your paintbrushes
Forming a community,
Innovation and execution
Re-do
Technique and invention
Getting your own studio space and outgrowing it
in 5 minutes

Oversleeping and working too late
Re-do
Gaining respect where none existed
Red Bull or coffee?
Commitment and abandonment,
Trading playlists and prints
What do you mean this piece isn’t finished?
Re-do.
Clinging to and letting go.
Working ‘til you drop and dropping work
Absorption from even those professors you hate
Taking responsibility for your work and making GOOD work, finally!
Learning to write about what can only be felt and experienced.
Creating beauty for others out of your own passions.
Making work that surprises even you!
Transforming your cultural artifacts into art
Fear and excitement
Installation dates,
Hanging
Opening
ARTIST TALKS!!!
Moving and staying put.
Staying in touch and moving on.
Looking ahead and building adventures.
Knowing your creativity is the greatest asset for making opportunities.
Trusting your inventiveness will see around obstacles.
Practicing your art with patience and confidence.
Acknowledging your next step, one at a time.
Finding work to make work.
Becoming your own teacher.
Celebrating your spirit and accomplishment, just celebrating!

Audrey Goldstein, Spring 2009

S.C. §
If 800 local school children had their way, South Boston's Fan Pier waterfront neighborhood would include a farm, a "ZooQuarium", a water park, a church, a new Macy's, a movie theatre with rooftop dining, and a satellite office of the White House.

On May 29th and 30th, against the backdrop of Boston Harbor, KidsBuild! celebrated the imagination and creativity of young minds, while I participated as a volunteer. The program, in its seventh year, was presented by the Boston Society of Architects (BSA) in conjunction with the Institute of Contemporary Art and was designed to teach children about architecture and urban planning in a hands-on, interactive way. A large-scale model called "ICA City", based on South Boston's Fan Pier city grid, took over the ICA's stage floor, with fictitious lots delineating city blocks into different zone types.

With restrictions limited only to lot size and building height, the sky was the limit! Working in small groups or independently, the children embarked on their design adventure with a first stop at the "Building Department" where they chose a building type/site from a plan of the city and were issued a "building permit".

As a "Building Inspector", I helped these ambitious designers find their site on the city grid where I reviewed basic design concepts including planning, codes and construction. The first ideas began to unfold as sketches, design notes and site measurements filled each child's workbook.

Armed with their ideas, kids then paid a visit to the "Construction Yard" where they selected their materials and began the building process. With 100% of the materials donated by local firms, a visit to the "Materials Area" was every kid's dream. Boxes overflowed with endless samples in every shape and color from tile to wall covering to carpet.

With materials in hand, it was time to start building. Below a colorful wall of mirrored glass windows, an installation by Ugo Rondinone, was a chaos of creative energy at work. Tubs of tape, scissors and glue were scattered among the long tables as construction began. Multicolored glass tiles formed a swimming pool deck, carpet samples posed as hospital beds, cardboard tubes reinvented themselves as foot bridges between buildings as towering structures emerged.

I asked a team of four boys about their skyscraper and what the hardest part of working as a group was. They replied, "All agreeing on what to put in the design." As we know, this is not unfamiliar territory in the world of architecture and design.

Anne Jennings, Mom to Patrick (10), Grace (8), Dylan (5) and Brian (4), commented how interesting it was to see each of her children gravitate immediately toward a specific aspect of the design process. Patrick went right to designing the structure whereas Grace was more concerned with texture and aesthetic, taking over landscaping their airport roof.

This "dream-team-to-be" showed off their ingenuity and forward thinking in creating a harbor side airport dually powered by a sea-bound wind turbine crafted from plastic straws and a solar panel created from a 3-Form sample...
angled with calculated precision on the airport's roof. Anne went on to explain how Patrick's 4th grade class emphasized sustainability in its curriculum and how he stressed the importance of integrating it into their airport design. With airplanes crafted from milk cartons and hangars formed from halved paper cups, this dynamic team's design won much praise.

With finished buildings in hand, the kids then journeyed back to the site floor where they carefully and proudly placed their models on their respective sites. As a "Building Inspector", I inspected some amazing projects and invited the young designers into a dialog about their projects and how they met basic design concepts. With wonderfully descriptive narratives of their designs, the "designers" then received an Inspector's signature and a Certificate of Occupancy completing the building process. Each child came away with the beginnings of his/her own portfolio which included a workbook complete with all necessary stamps, concept sketches, and a photograph of their design.

Over the two-day period, the cityscape grew from a leveled state to a completely occupied city neighborhood, which provided a unique opportunity to capture the event with time lapse photography.

Creativity, imagination and excitement filled the ICA and left children and their families with a new appreciation of architecture and the built environment. With minimal code restrictions and no materiality limitations one wonders if the architectural community might appreciate a day like this.

Leah Cantor is a Master's Candidate in Interior Design at NESADSU and will complete her degree in January 2010.
A breath of freshness to interior design and architecture in Saudi Arabia is what we felt once we walked into Urban Living's office. We met Jumana Shawli the founder and managing director of the company to talk about their new take on our habitat, by living in contemporary, modern, healthy surroundings.

What's Up: What made you get into interior design and architecture in the first place?

Jumana Shawli: I have always had a passion for art and design, so when time came to pick a major in college I chose to study interior architecture in The New England School of Art & Design [at Suffolk University], Boston (U.S.A). After graduating I returned to Saudi Arabia, and worked in a company that was starting a new interior design division, and they put me in charge of handling that task, so I went through the entire process. Since I was assigned with a budget, and all the power I needed to hire and create teams, I had to handle the whole project from A to Z. After I was done, I managed to secure a good deal, creating a department that had its own project. I thought, "I can do that on my own, since I have already done it." Basically I thought of the whole experience as a sandbox experiment to explore my capabilities. I wanted to have my own firm so I resigned to give birth to Urban Living.

What's Up: What type of projects do you handle?

Jumana Shawli: We generally handle mid- to large-scale projects, both residential and commercial. Yet these days we have been noticing more focus on the commercial projects, like offices, retail spaces, showrooms, and stores. Recently we noticed a shift in people's way of looking at their living areas; people are thinking more about practicality, the old fashioned approach to decorating is moving out and we are seeing a new trend where people want to utilize every space available, taking advantage of every room to the fullest potential possible. Our job is to make this happen, and bring it to a tangible reality.

What's Up: When you handle an interior design project, you get an open space that you have to bring to life - how do you know that the client will like the final setting?

Jumana Shawli: We prefer handling projects from scratch, starting from the architectural stage, where we have more freedom to get extremely creative ideas that could cut on cost and save energy, giving our clients more flexible options, but in some cases we do get projects where the building is in existence, and we need to work on the interior. We have to take under consideration the occupant's age, lifestyle, habits, and number of occupants. After that we start to build the interior of the home around them. For example if you have young children we will have to make the home safer for them, where if we have a handicapped person occupying the space then we'll have to take all necessary measures to make the house accessible. If it is a newlywed couple, we focus on making the home cozy and welcoming.
What about color schemes?
JS: Some clients come with a certain color in mind, while in some cases we have to ask them if they like modern clean cut designs or classical elements. If a client says "I want my house to look like a loft in Manhattan," we know what he needs and wants, and what range of colors to use.

WU: If a client comes with nothing in mind at all, how do you handle that?
JS: In that case we ask about their favorite restaurant, or hotel. We can ask about where he or she likes to travel the most, what are their favorite colors, which will give us a sense of what they need. If all that fails we will have to use plan B. (Laughs)

WU: What's plan B?
JS: We show them images from a wide variety of design magazines which we get on monthly bases, as well as images of previous projects, so they can decide on a preferred style or color scheme. However our clients often come to us with something in mind and our job is to materialize it and bring it to reality.

WU: What about using interior design since the employees will enjoy coming to work every morning; that way you're creating a healthy, productive environment for them. I heard the rumor that the What's Up head office has a secret spa, is it true?

WU: No comments (winks)... Is it part of the job to research where you can buy furnishing items?
JS: Of course this is a very important part of the job, and not only from the local market, but we have to research and look for the latest trends in interior design and all its components such as furniture, textiles, tiles and stones, lighting...etc; we have to compare between what the local market has, and what the international market offers, and depending on the client's taste and budget we pick the right pieces.

WU: What are your future plans?
JS: I always like to lay a five year plan, so we have reached this level in two years so far; we are trying within the next three years to expand to Riyadh. I am also thinking of expanding to Lebanon, since we have already done some projects there. We will have a showroom where people can walk in or lounge and get inspired by ways and ideas to decorate their own homes. Another important thing I have in mind is giving females in Saudi Arabia more options and opportunities to be an active part of beautifying our surroundings; we need to hire more as we grow, since we have two active divisions, both residential and commercial, and we are currently developing a hospitality division. I personally think that the Middle East needs a new fresh approach to interior design and how we live our lives.
Paige Davis, Design Anthropologist

I first learned about Paige Davis from Assistant Professor Rita Daly, who thought Paige's ability to connect her graduate thesis work at NESADSU to "real life" was noteworthy and deserved recognition. Before I knew it, I had a candidate for the alumni interview, so sat down with Paige on a hot August morning to flesh out what little I knew of her, her time at school and her now.

Paige earned a BA in Anthropology from Brown University in Providence in 1997 because she was "interested in studying people and culture". She realized early on that "it was not my life's calling" but was drawn into the subject by the excellence of her professors, an understanding of the value of any liberal arts education, regardless of the subject matter, and a sunny but firm conviction that "it would all work out". I asked how she went from budding anthropologist to graphic designer and got in return a provocative "I fell into graphic design!", helped along by her multi-disciplinary background ("Being anything with a multi-disciplinary background is an asset!").

In 1997, right after graduation (and back in the Dark Ages of electronic publishing), Paige took a job as an administrative assistant at a children's book publishing company in Boston. There, and with her boss' blessing, she began to play with design software and further explore the interest in graphic design she had developed in college during an internship with an Internet start-up. She re-did Brown's decision to move to New York had coincided with her realization that book design was not where she wanted to stay. Determined to strike out on her own, at least for a while, she started her own freelance graphic design business ("I decided to try it. I didn't want to lose money—just breaking even would be enough!") but, while she had a number of clients, it was hard not to lose money when the biggest stumbling block was health insurance ("and I didn't even use it!"). So back she went to full-time work ("where your evenings and weekends are your own"), this time for Elderhostel, a Boston-based not-for-profit leader in educational travel. At the same time, Paige and her husband moved from Arlington to Dorchester, a turning point of a different kind. As she says, "Arlington was so school-oriented and, after living there for some years, we didn't actually know anyone. I wanted to get really involved in the community."

In the fall of 2009, Paige headed to graduate school. I asked why graduate school in graphic design? Her answer? "To make myself more legitimate. I'd been getting good feedback on my work but I was embarrassed that I had no degree in design. I wanted to know what you learn in art school? What was I up against?" And why NESADSU? "Because I could walk there from work!" So, for three years, Paige attended NESADSU as a part-time student, taking evening classes and working full-time for Elderhostel, becoming, through class work, an independent study and a thesis, called "The Graphic Designer as Community Activist: An Anthropological Approach", a design anthropologist.

As that's what Paige calls herself, I asked her to define the term. A design anthropologist, she said, "looks at the interaction of art and design and how social groups can benefit from design, how it helps social groups communicate who they are, what they believe in, what their values are. It's using tools, written words and stories to define a culture. ...By asking the simple question 'What can I do to bring about positive social change in an at-risk community?', I was able to formulate an incredibly rewarding graduate school experience for myself."

In Paige's case, the tools of the design anthropologist became visuals—posters, CD's, t-shirt designs—and her stage Boston's Dorchester neighborhood. She worked with Teen Empowerment, a teen performance group that "promotes positive values through song and writing". Made up of African-American high schoolers, who are paid a stipend to participate in the program, Teen Empowerment had a mission statement but no visuals to go with it, "nothing to help translate the intangibles like peace, and nothing to hand out at performances. Paige meant to change that by helping the students give their mission a graphic identity.

She also worked with students at the St. Peters Teen Center, a Catholic Charities-run after-school program for Cape Verdean youth, many of them new to this country. The program offered help with homework, career counseling and sports programs but nothing in the arts, so Paige offered to design and teach a photography course. She bought all the supplies herself, from cameras to film, and the course was to culminate in a display of the students' work.

Left, Paige with one of her photography students
They found a Cape Verdean restaurant in the neighborhood that agreed to exhibit the students' photographs, something she thought would validate their experience and give them, their parents and the community the opportunity to celebrate the students' success. On the night of the show's opening, however, no one showed up, not the students, their parents or their neighbors. For the students, learning a skill was more important than showing off their work, a case of, as she says, "...me not getting it". Lesson number one for the design anthropologist: your values and goals aren't necessarily theirs.

Paige's third venture was equally enlightening. She and her husband had moved to Dorchester to become involved in the community and Paige envisioned creating "my own community of artists and putting art on the streets". She wanted to see if she could influence the way in which people thought of Dorchester; not as a place to be avoided or a place of peril, but "the place with art on the streets". She started creating her own pieces of art and hung three or four of them on phone booths and lamp posts around town. To get others thinking about the possibilities, she designed a website and sent an email to twelve artists she knew, telling them of her plan. One hour later, she had a call from the local newspaper, the Dorchester Reporter, which then ran an article on the project. Though the article didn't mention Paige by name, it took no time before she was tracked down and summoned to City Hall to be "scolded for encouraging vandalism!" The next day, however, when she went to take her work down, a passerby asked why she was doing so. When told that City Hall had mandated "no art on the streets", the woman told her how sorry she was and how much the neighborhood had loved seeing the work. But no one else took part in Paige's short-lived experiment anyway so the streets of Dorchester remain as dull as they were. Lesson number two: the same as lesson number one.

Though Paige's community projects didn't always turn out as she had hoped or expected, she was making a name for herself as a design anthropologist. She was asked to make a presentation at an AIGA (American Institute of Graphic Arts) conference in Baltimore, a "conference for educators that focused on social change". She made a joint presentation with an educator from Philadelphia on the Teen Empowerment shadow poster, trying to "encourage educators to include design for social change in their curricula".

In April of 2009, she had another chance to spread her message, this time at a three-day conference at Tufts University, called "Convergence: The Intersection of Arts and Activism". Bringing students, faculty, administrators and working artists together, and focusing on the visual arts, dance, music, theater, film and new media, the conference attempted to connect those interested in social justice and the arts. As Paige's summary stated: "Designing to elicit a change in social attitudes is a complicated and underestimated task. Failures are commonly due to ignorance of diversity, language comprehension, family values, and racial and cultural identity."

The three examples of involvement Paige gave me perfectly illustrate that description. But is difficulty ever a reason to give up? She would say "No". She also says she is "always looking for opportunities to continue this kind of work. In fact, I always told fellow students that, despite the glamour of working in Africa or someplace, there is so much to be done at home. And, in school, do your project for a grade but help someone in the process."

This is a value we at NESADSU try to instill in our students. I think you can see from the stories in this issue that our faculty is doing a pretty good job. S.C. §
2009

**CONSTRUCTION: A GROUP EXHIBITION OF NEW SCULPTURE MADE IN BOSTON**
Curated by James Hull

Exhibiting Artists: Jeff Smith, Ellen Rich, Peter Evonuk, Arthur Henderson, Isabel Riley, Laura Evans

October 15th to November 21st
Opening Reception: Friday, November 16th, 6:00 to 8:30 PM
Artist's Talk: Wednesday, November 11th, 1:30 PM

**RESA BLATMAN: "FLUX"**
Navigating the territory between representation and experience by superimposing realism and dynamic, graphic fantasy

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2010

**GRAPHIC DESIGN GRADUATE EXHIBITION**
January 22nd to February 6th
Opening Reception: Friday, January 22nd, 5:00 to 7:00 PM

**STEPHEN D. PAINE SCHOLARSHIP EXHIBITION**
February 12th to March 6th
Opening Reception: Friday, February 12th, 5:00 to 7:00 PM

**NESADSU STUDENT EXHIBITIONS**

**FOUNDERATION PROGRAM**
March 10th to April 2nd
Reception: Thursday, March 25th

**GRAPHIC DESIGN PROGRAM**
April 3rd to April 16th
Reception: Friday, April 9th

**FINE ARTS PROGRAM**
April 17th to May 5th
Reception: Friday, April 30th

**INTERIOR DESIGN PROGRAM**
May 6th to May 23rd
Reception: Friday, May 14th

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Please call 617.573.8785 to confirm dates and times of exhibitions and opening receptions or for more information.