

85-YEAR-OLD GRADUATE HAS GREAT SUCCESS WITH WOMEN...

And great success with the general public as well. NESAs alum John Burbidge (1948 Fashion Design) is currently exhibiting his collection of 59 costumed mannequins, made to scale, which he calls Les Petites Dames de Mode, at Ventfort Hall in Lenox, MA. The exhibition, which was to end in September, has been extended until December 31st (2007) due to the unprecedented numbers of visitors it has attracted, including the likes of cellist Yo-Yo Ma who dropped by in August.

The "Little Ladies", as John calls them, must be seen to be believed and that's why I'm urging everyone to make the trip to Lenox, in the Berkshires of western Massachusetts, before the end of the year.

This interest was fueled by a chance wartime trip to the Louvre in Paris. There he found on exhibit nearly 300 27-inch mannequins dressed by the leading Parisian couturiers of the day.

The "Ladies" are 29 inches tall and are dressed in historically correct costumes, all designed and executed by John, of the Victorian and Edwardian eras (1855 to 1914). Wedding gowns, tea dresses, ball gowns, traveling suits, all are meticulously crafted and completely original. Tiny hats, parasols, fans, jewelry and other accessories complete each ensemble.

John, who was associated for 40 years with Priscilla of Boston, perhaps the premier bridal company in the country (he designed Tricia Nixon's wedding gown), decided, upon retirement, to resolve his "mid-life creative crisis" by indulging his long-time interest in period costuming. This interest was fueled by a chance wartime trip to the Louvre in Paris. There he found on exhibit nearly 300 27-inch mannequins dressed by the leading Parisian couturiers of the day and designed to dem-

onstrate that, despite the war, French couture was alive and well. From this experience came John's life-long fascination with period costume.

In addition to the exhibition at Ventfort Hall, you can see (and you will be amazed by) John's work in his book, *Les Petites Dames de Mode*, which is available at Ventfort Hall, in the NESADSU library, and through bookstores or on line. The book details the evolution of the "Ladies", the history behind each one, and John's biography as well. Liberally illustrated with amazing photographs of each creation, and of John at work, the book is a feast of history, craftsmanship and inspiration.

Though it's subject for another article, John's wife of 57 years, Cile, also a 1948 graduate of NESAs, has also been intimately involved with the bridal industry for over 50 years, not dressing brides, but feeding them. To call her a "cake designer" would be a gross understatement, like calling Michaelangelo a painter. While John creates in fabric and lace, Cile works her magic in flour and sugar, creating cakes that boggle the imagination. But I'll leave that for another time.

"Les Petites Dames de Mode" is available for viewing until December 31, 2007. Ventfort Hall Mansion and Gilded Age Museum is located in Lenox, MA at 104 Walker Street. For information, telephone (413) 637-3206 or email info@gildedage.org. S.C. §



John Burbidge at work



Afternoon dressing circa 1910



A costume for Ascot Races circa 1907



Dinner gown circa 1883

INSIDE

EDITOR'S NOTE	2
LOST ALUMNI	2
WHATEVER HAPPENED TO?	3
DID YOU KNOW?	3
NEWS & TIDBITS	4
LITTLE CULTURAL DIFFERENCES	8
CLASS NOTES	10
FEEDBACK	15
ALUMNI FOCUS	16
FACULTY INTERVIEW	18
GALLERY SCHEDULE	20

When I first started this alumni magazine, I worried about whether I would be able to fill an issue each semester. At times I couldn't imagine ever having enough to write about, though should have known better, after 29 years at the school! So, here is the 13th issue, as large as ever and still full of news I hope you find interesting.



In this edition we offer you installment #2 of Kate McLean's series on the Paris design scene, called "Cultural Differences", along with a "Whatever Happened to..." by its subject, former faculty member Steve Lyons. Another welcome contributor is Mish McIntyre, who, along with Jessie Schloss, has written about a new collaborative effort among recent Fine Arts graduates. (Part of the secret of filling this magazine is getting others to do some of the writing...)

If you're interested in finding out how our recent NASAD re-creditation went, turn to page 5 for the verdict. And, as always, check out the Class Notes, to find out what your friends are up to. If you don't see your name, it's because I have no recent news of you. C'mon, send it in!

Remember that this magazine exists for you, so please let me know if there are things you'd like to see in it. If you feel like contributing photographs or an article, let me know that too. You can show off your work, talk about what you're doing design-wise, or write about something else that's important to you. If you just want to comment on something you've seen in a previous issue, then Feedback is the section for you.

So stay in touch and please let me know if you change your address or your job.

Thanks and happy Fall,

Sara

LOST ALUMNI

Does anyone know where I can find these NESAD/SU alumni? They're no longer at the addresses I had for them and I haven't been able to trace them. If you know, please send me an email at schadwic@suffolk.edu.

Many thanks, detectives!
Sara

P.S. Last time, this worked and I found Christine Jellow (Interior Design 1979), thanks to Laura Glen (Interior Design 2001).

Alyssa Weaver	Interior Design	2003
Jessica (Chih Yun) Lu	Interior Design	1995
Pedro Carrasquillo	Graphic Design	1985
Patricio Calderon	Graphic Design	1989
Rachel Lane (nee Miller)	Interior Design	1994
Deborah (McCarthy) Richard	Graphic Design	1982
Aimee Whitlock	Interior Design	2003

S.C. §

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 filesize 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

ALUMNI NEWSLETTER, FALL 2007 Issue # 13

EDITOR: Sara Chadwick

DESIGN CONCEPT & DESIGN: Kate McLean

CONTRIBUTING DESIGNER: Rita Daly

SPECIAL THANKS: Molly Ferguson, Suzanne McCarthy, Kate McLean, Mish McIntyre,

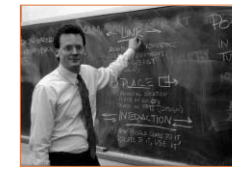
Jessie Schloss

PRINTING: Reynolds DeWalt, New Bedford, MA

WEB SITE: www.suffolk.edu/nesad

NEWS & tidbits

DID YOU KNOW?



Whatever Happened To...? STEVE LYONS

"Upon leaving The New England School of Art & Design as an adjunct faculty member in 1987, I went to work for the Boston office of Ligure, a Chicago-based educational development house. As a designer there, I worked with editors and production staff conceptualizing and producing middle school and high school textbooks for publishers including Houghton Mifflin and Holt, Rinehart and Winston. I eventually became Managing Director of the Boston office, overseeing a staff of 75 people. In 1991, I left Ligure with a colleague to form DECODE, Inc., (www.decodeinc.com) a graphic design office dedicated to providing creative services to the educational publishing market. DECODE has produced textbooks for Houghton Mifflin, Glencoe/McGraw-Hill, Prentice Hall, Silver Burdett and Ginn, and Holt, Rinehart and Winston, in a variety of content areas including social studies, US and world history, science, math, literature, and language arts.

"In 1994, my partner and I moved the company to Seattle, leasing space downtown on the 10th floor of a 14-story building overlooking Elliot Bay and ten years later, along with other partners, I purchased a three-story, turn-of-the-century brick building in historic Pioneer Square. DECODE has been operating there with a staff of four ever since.

"In 2004, I co-founded Platform Gallery (www.platformgallery.com), a commercial contemporary art space dedicated to exhibiting sculpture, painting, works on paper, installation, photography, and new media. The gallery works with artists from Seattle, Los Angeles, Toronto, New York, Rhode Island, Wisconsin, and Illinois. The gallery is located in the gallery district of Pioneer Square and is open Thursdays to Saturdays, 11am to 5:30pm. One of the missions of Platform is to take work beyond Seattle and we are participating in upcoming art fairs including The Affair at the Jupiter Hotel in Portland, Oregon (Sept. 14-16), Year07, a fair taking place in County Hall in London (Oct. 11-14), and Aqua Art Miami, the Aqua Hotel, Miami Beach, Florida.

"And with all of that going on, I still maintain a studio practice working on my own art. I've most recently been working on conceptual drawings and mixed media on paper and panel. I fondly remember my teaching days in Boston and refuse to believe that that part of my life was over 20 years ago!" *Steve Lyons §*



During the 2006-2007 school year, NESADSU enrolled 426 art and design majors. 221 were BFA candidates (108 in Interior Design, 82 in Graphic Design, and 31 in Fine Arts) and 116 were graduate students (106 in the Master of Arts program in Interior Design and 10 in the MA program in Graphic Design). There were also 12 Certificate students, one Diploma candidate (the Diploma programs were discontinued in 2004), and 76 continuing education students.

That same year, we spent \$2,145,450 on full- and part-time faculty salaries.

We currently have in school 256 computers, 105 Macs and 151 PC's, 36 in offices and the rest in classrooms and other student areas. Software is updated with every new release, hardware every three years.

The cost of one roll of paper used in Foundation drawing classes is \$60. We use about 30 rolls per school year. That's \$1800.

The NESADSU Library currently holds approximately 10,000 books, 53 periodical subscriptions and 30,000 slides.

The retail price of one license for the Adobe Creative Suite Premium Design CS3 is \$1,700.00. NESADSU holds 50 licenses. At retail this would equal \$85,000 (yikes!).

The average cost of one ink cartridge is \$28.00. During the 2006-2007 academic year, NESADSU spent \$27,800 on ink and toner (yikes again!).

The price of one AutoCAD license is \$240. NESADSU holds 75 licenses, costing \$18,000 per year.

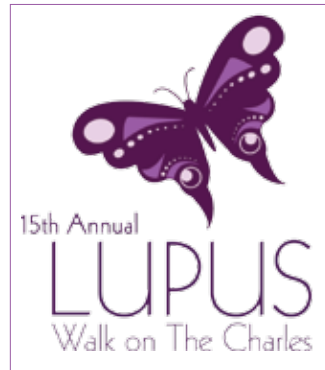
During the 2006-2007 academic year, we spent \$15,000 on models for figure drawing classes.

Last year, 84 art and design students took advantage of workshops sponsored by the Ballotti Learning Center at NESADSU.

For 2006-2007, NESADSU's operating budget was \$5,157,3000.

Who knew? S.C. §

GRAPHIC DESIGN STUDENT SCORES FOR LUPUS



Event logo design by Stormi Knight.

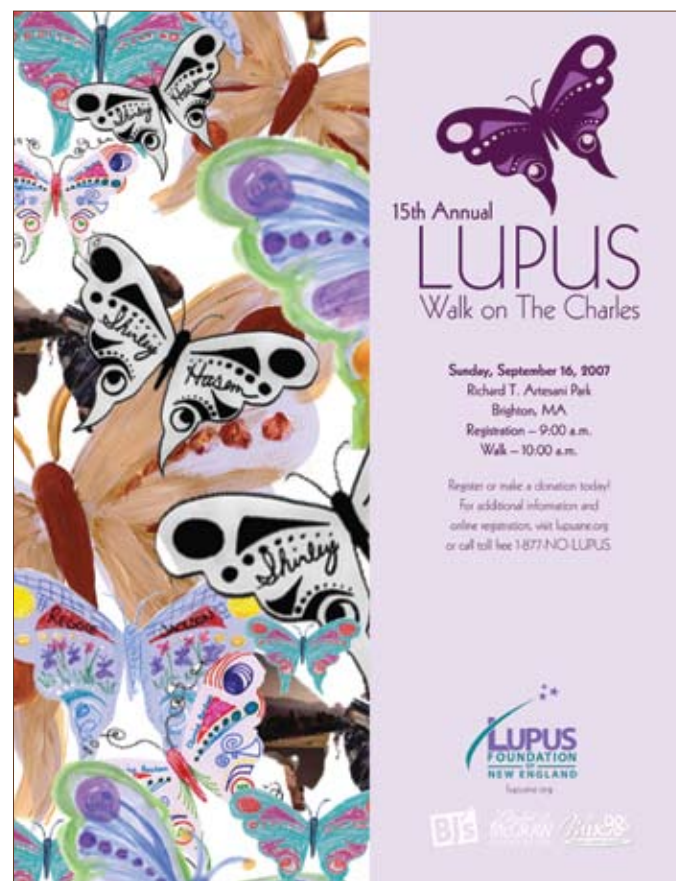
The focus in the Advertising Design (ADG S208) course at NESADSU is to develop fully integrated campaigns—a body of work with a cohesive brand and campaign message and a look that seamlessly translates into various print and interactive media outlets. For their last class project of the Fall 2006 semester, students were tasked with developing an integrated campaign for the Lupus Foundation of New England, a campaign that would increase awareness about Lupus, an autoimmune disease affecting more than a million people in the U.S. and millions more worldwide. Working from a written strategy provided by the Foundation and detailing specific messaging goals, the students designed posters, web banners, environmental design pieces, booklets, and other support pieces to raise awareness about the disease, and to promote the Lupus Walk on the Charles supporting efforts towards finding a cure.

In hopes of giving at least some of the students experience presenting their work to clients, the instructor, Suzanne McCarthy, contacted the Lupus Foundation of New England to request that the class's best three projects be considered for production. The class evaluated the work produced and decided that the campaigns designed by Nelia Brega, Stormi Knight, and Megan Clarke were the strongest for client review. The students and instructor then visited the Foundation in order to present their choices.

During the meeting, the Foundation expressed to the presenting students how “beautiful”, “well thought out” and “professional” all of the campaigns were. After reviewing all

the presentations with other partners within the organization, Stormi Knight's campaign was selected to support the Fall 2007 efforts for the Walk on the Charles. Her interactive campaign reached out nationally to those affected by Lupus by creating custom artwork to be used throughout the campaign, and included a poster, booklet, website and banner work. Knight was then able to work with the class instructor, the client, and various printing vendors to produce the campaign for publication.

With congratulations to Stormi Knight, we present her work here. *Suzanne McCarthy, Instructor §*



Poster design by Stormi Knight.

NESADSU SUCCESSFULLY COMPLETES REACCREDITATION PROCESS

It was formally announced at the annual meeting of the National Association of Schools of Art and Design in Kansas City in October, that The New England School of Art & Design at Suffolk University has been granted renewal of membership, for a ten-year period of accreditation. This decision follows the March/April site visit described in the last edition of this magazine.

The Visitors' Report, presented to us in July, summarized the team's findings during their four-day visit, and, in all areas, it was stated that NESADSU appeared “to meet all criteria for all applicable NASAD standards”, as outlined in the NASAD handbook. The Visitor's Report ended with a list of institutional strengths and challenges, the former gratifyingly longer than the latter. We thought you might be curious to know what they said. Among strengths, the team cited:

- “The NESAD merger with Suffolk University made eleven years ago appears to be a strongly supported integration ... (with) many positive results.
- Evidence of high quality in undergraduate and graduate visual arts education.
- NESADSU enjoys a loyal and dedicated faculty, highly committed to student success and who appear to work in a highly cooperative manner.
- Significant quantity of up-to-date computer hardware and software to support computer-dependent educational programs.
- The improvement of NESADSU faculty salaries, security and advancement.
- Well-maintained facilities with ... many good studio spaces.
- Arrangement attractive to students who are seeking the broad resources of a university combined with the specialization of art and design study.
- A shared attitude toward student success and small freshman classes.
- Improved library support for NESADSU.
- Expansion of cultural dimension to Suffolk University life.
- A spirit of warm collegiality pervades both the University and art/design school administration.
- The wide-ranging liberal arts courses available to NESADSU students.
- NESADSU student access to University services, such as financial aid, counseling, learning center.

- Suffolk University administrators including the Dean of Arts and Sciences and the Provost appear very cognizant of NESADSU needs and demonstrate willingness to advance the integration of the art school within the University.”

The primary challenge cited in the Visitors' Report involved the need for additional facilities for NESADSU, to accommodate increasing numbers of students, the specific needs of graduate students, and the need for work spaces for students outside of class. In addition, the following challenges were mentioned:

- “The need to attend to the dichotomous views of faculty and graduate students in regard to the mix of undergraduate and graduate students in Graphic Design and Interior Design classes. Grad students appear to view this as a negative aspect to their programs; faculty members appear to feel that such blending raises the quality bar for these classes.
- The visiting team has concerns that the elastic completion time for admitted MA students—from 30 to 99 credits—may be unclear to graduate students and may compromise the stated credit requirements for these graduate programs.
- Need for further communication to address undergraduate concerns about scheduling liberal arts requirements to mesh with art and design classes in light of the University's change to 4-credit courses.
- Important to continue to improve art school's ability to attract art and design majors with demonstrated aptitude and accomplishment.”

As I said in the last article on the subject of reaccreditation, in the Spring magazine, the reaccreditation process is long and exhausting and could not have been completed so successfully without the cooperation of the entire NESADSU community, administrators, faculty, students and alumni alike. The comments made by the Visiting Team, who have extensive experience reviewing the programs of the country's most prestigious art and design schools, should make all of us—and you—very proud. *S.C. §*



ARTISTS: Jessie Schloss, Eileen Umba-Neuwing, and Ali Horeanopou-

E · MER · GENCE

1. the act or process of emerging.
2. an outgrowth, as a prickle, on the surface of a plant.
3. evolution. The appearance of new properties or species in the course of development or evolution.

Arduous does not even begin to encompass the tremendous shift in life from student to practicing studio artist. From developing resumes and portfolios, securing studio work/ live space to facilitating income, it is not surprising that many compromise the production of artwork for rent and food. Most critical is the loss of the peer art community that graduating students have come to depend upon during their education.

Recently, some of the past three years' Fine Arts alumni have attempted to overcome the stress and pressure of the first years out of school by developing a critique group based in the Fort Point area of Boston. This group aims to support each member to enable the continued practice of studio art and provide a place of critical review and experimentation.

The range of subject, material, content and execution varies greatly and to that end the critique group has

engaged in a collaborative effort to create new works that require the exchange of work and authorship from one artist to the next in an attempt to explore the overall visual language of the community as a whole.

The resulting work is an examination of process and content at a micro and macro level, so much so that the work has taken on the distinct appearance of biological and ecological systems, some real, others imagined. The mixture of several artists per piece changes the visual language of the individual into an emergent communal discourse.

Emergence is both an examination of the real world struggle for these artists to establish their studio practice in the Boston community and an introspection of the micro community of the critique group as it grows and develops beyond the NESADSU community.

An exhibition of the critique group's work will be held in the White Box Gallery (room 208) at NESADSU from May 12th until June 27th, 2008. There will be an opening reception, to which all are invited, on Friday, May 16th from 5 to 7pm. *Mish McIntyre and Jessie Schloss* §

NESADSU PREPS TOMORROW'S STUDENTS

For five weeks over this past summer a group of twenty-two high school students and incoming college freshmen participated in NESADSU's Pre-College Program.

Guided by professors and adjunct instructors Randal Thurston, Paul Andrade, Matt Templeton and Bebe Beard, this group of talented young students explored the visual vocabulary of art and design while learning the basics of portfolio preparation.

Working in the School's studios, students expanded their knowledge of drawing, painting and the principles of two- and three-dimensional design. Our '07 Pre-College Program participants were introduced to the vibrant cultural scene here in Boston through field trips to area museums and artists' studios. The program culminated in a student-organized exhibition highlighting work produced over the summer.

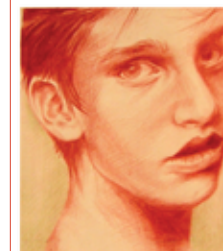
Responding to the remarkable success of and enthusiasm generated by this summer's program, Continuing Education has begun offering Pre-College workshops during the school year. Adjunct Instructor Matt Templeton is teaching a five-week Pre-College Portfolio Preparation Workshop this fall designed to help prepare students to present their work at Boston's National Portfolio Day.

For more information regarding the School of Art & Design's Pre-College programs please contact Karianne Noble, Director of Continuing Education and Preparatory Programs, at knoble@suffolk.edu or call (617) 994-4233. *Molly Ferguson* §



Summer Class of 2007

Pre - College Portfolio Preparation Workshop



Have fun this fall creating a competitive fine art or design portfolio. Improve your chances for art school admission and scholarships by creating work for your portfolio that reflects the skills and qualities art schools look for in their prospective students. Instruction in basic drawing techniques, 2-D design and concept development will be covered. You will also learn how to prepare and present your portfolio. This workshop will conclude prior to the Boston National Portfolio Day which takes place on November 4th at the Massachusetts College of Art and Design.

The Portfolio Preparation Workshop is open to all students interested in developing their portfolio for college admission.

The workshop meets on Saturdays from 10:00 am to 3:00 pm (1 1/2 hour lunch break), September 15th to October 13th.

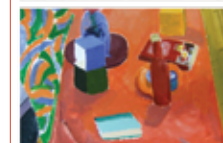
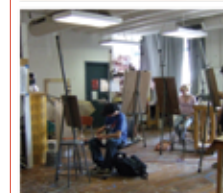
To sign up, please return the enclosed Registration Form with payment of \$150 to:

Pre - College Workshops, New England School of Art and Design at Suffolk University, 75 Arlington Street, Boston MA 02116.

The School of Art and Design is located at 75 Arlington Street and is easily accessible by public transit. Please visit our website for directions and additional information: www.suffolk.edu/nesad.

If you have any questions, please call or email Karianne Noble, Director of Continuing Education and Preparatory Programs at knoble@suffolk.edu or (617) 994-4233.

Matt Templeton is a Boston based artist and educator. He has taught at many schools in the Boston area including The New England School of Art and Design, School of the Museum of Fine Arts and the Rhode Island School of Design. He has over seven years experience in higher education administration including preparatory programming and admissions portfolio reviews.



75 ARLINGTON STREET BOSTON MA 02116 TEL: 617 573 8700 FAX: 617 264 4232

All work featured on this poster was created by high school students.

LITTLE CULTURAL DIFFERENCES

Cultural differences are what make foreign travel such a wonderful adventure, and they are what make a country or a city unique to work and live in. Here are some of the cultural differences between Paris, France and anywhere in the Anglo-Saxon world:

THE WORKING DAY. Parisians really want to be Mediterranean. They love to eat late and stay up late. The problem is waking up; the morning métro is full of people still soundly asleep despite being fully clothed for work. The working day starts later here—usually between 9.00am and 10.00am—and most people finish work between 6.00pm and 7.00pm. The 35-hour working week only applies to those employed by large companies and government employees (who signed that into law?). Most people work way in excess of this figure. If you do the math it is clear something else must take up a part of the day...

THE IMPORTANCE OF LUNCH. Lunch is a right. The French will happily work through later in the evenings if a deadline is looming, but will absolutely not skip lunch. It lasts between one and two hours, often it is an event used to discuss business; it is however sacrosanct. Indeed should you munch a sandwich at your desk other people will disparagingly refer to you as having lunch "à l'anglais" (like the English). At least a third of Parisians lunch in restaurants and bistros every day and the remainder of us bring in creative options from home and stop work to eat together. Lunch is a social occasion for everybody and it is the height of bad manners to start without asking your co-workers if they are going to join you.

HOW TO APPROACH A DEADLINE. In December 2006 Anne-Claire and I shared the design work for a program for an annual film festival. The overall design was approved; all we were waiting for was the copious copy to arrive as well as all those small little program details such as name of event, venue, time, price, etc., etc. for over

1000 events. The printing deadline was fixed, as it had to piggyback on to another job so as to save costs. We waited and we waited. Four days before the printing deadline the text started to trickle through... then even I started spotting the spelling errors (yep, in French) and we realized that none of the text had been proof read. So the text went back to be checked and a committee from the festival camped downstairs from our office fixing spelling errors on the printed pages, meaning we had to correct them electronically. In the end, with no leadership and even less organization Anne-Claire and I worked from 9.00am to 11.00pm (without lunch) for three days to accommodate the festival committee. This last minute approach happens all the time. To deliver another project on time another member of our team got on his motorbike and sped through the streets of Paris; he got the official stamp of receipt just 2 minutes before the deadline.

FEAR OF COMMITMENT. The French fear of commitment and their desire to leave everything open should suit my personality very well, but as in all such cases the most extreme party retains the behavior and forces the other party into inverse behavior. I have been pushed to the inverse as I try to work with Jean-Louis. One recent project was (spéculatif of course) to develop a POS for a company selling "Coffrets Cadeaux" (www.wonderbox.fr). I did my research—I photographed existing POS, looked at various designs and came up with five or six options. I wanted, I needed, his direction. With every design I showed him his response was "pourquoi pas?" (why not?). I have to say I found this distinctly unhelpful. In the end I pushed and pushed and pushed for him to give me a decision—he appeared to be in pain, and immediately after making a decision went out for lunch to forget all about it.

FASHION. Using public transport and doing a lot of walking is my opportunity to observe the latest fashions and styles. On the métro and the bus I get to see the small but

essential details, mainly because the French concept of personal space is non-existent. Thus I have learned how to tie a scarf depending on the time of year, what earrings are currently fashionable and how to wear the collar of a simple shirt so as to look decidedly chic. A point to note is that Parisian women are thinner than most, which of course aids their ability to look good in almost everything. Two other essential building blocks to acquiring Parisian style are the requirement to wear heels on your shoes (the sneaker-clad commuter is a rare sight) and to walk proudly with a large designer bag and a good designer coat. Ordinary French women do actually shop in Hermes, Lancel and Chanel if only once every five years. For the first time in my life my first waking thought is what to wear, even at the weekend!

HOW MUCH VACATION?

As I write this (early September 2007) I, and the majority of Parisians, have just returned from a month of vacation. Everything you may have heard is true. The city sleeps as millions head for their second homes in the countryside or the coast. Until recently very few French people ventured abroad, and if they did it was to French-speaking places such as the Reunion Islands near to Madagascar or Martinique in the Caribbean. But this summer has been a washout for northern Europe since June and I heard much French being spoken as I lay on the beach in very sunny Spain. Now, after a month off work, we are all back, excited to be in the city that has regained the buzz but actively looking forward to the next main vacation, which is Toussaint (a.k.a. Halloween). In total the French come second to the Germans with an annual vacation entitlement of 7.5 weeks. Being freelance I can take what vacation I like, but there again if I don't work then I don't earn any money to go on vacation!

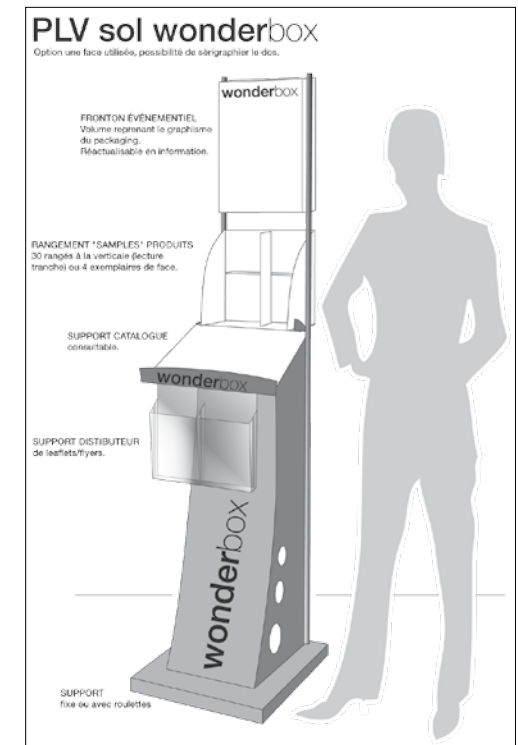
Kate McLean ✎



Morning commute on the Paris métro.



Lunch time at the "Quatorze Juillet" bistro.



POS proposal for "Wonderbox", 2007



"Polar dans la Ville" film festival program



1962 – Dan McCarron (Graphic Design) continues to keep up a heady schedule of design work for Harvard, his former employer. "I am in the process of producing a book on decorated papers for the Department of Graphic Arts at Houghton Library at Harvard, which will be published this fall and distributed by the Harvard University Press. I am also working on an exhibit that celebrates the 75th anniversary of Memorial Church at Harvard as well as the 400th birthday of John Harvard. ... The exhibit will be mounted at Pusey Library in Harvard Yard this fall. Finally, I am producing a DVD to celebrate the 45th reunion of the Class of 1962, Harvard College. ... All great projects that I truly enjoy working on! Who knew that, when I sat in a Huntington Avenue classroom at [NESAJ] in the early sixties, I would get to do such interesting projects for Harvard University 45 years later!" You can reach Dan at dmccaron@wordtechcorp.com.

Please be sure to send your updated information to Sara Chadwick at schadwic@suffolk.edu (for our database and/or for publication) and also, if you wish, to classnotes@suffolk.edu for the Suffolk Alumni Magazine.

1971 – Millicent (Busse) Swaine (Advertising Design) got in touch with us the other day, wondering what we were up to. Millie worked in advertising for Sears after graduating from NESAJ, then had three children so gave up work to stay home and care for them. Now she keeps busy "doing the décor for parties, theatre, CET-TV and non-profit organizations. I have been doing wedding planning too. Keeps me busy. I would love to hear what others have done. ... I'm sure it's great things!" You can reach Millie at millieswaine@aol.com.

1973 – Ellyn (Greenberg) Moller (Fashion Illustration) is currently the Director of the Akillian Gallery at Massasoit Community College in Canton. She has also served on the Board of Trustees for the Milton Art Museum for the past eight years, the last four as Chairman, and has been named Event Chairman for the 2008 Arts Affair on

the Boardwalk at Marina Bay in Quincy. In addition to all of this, Ellyn continues to take on freelance design projects as well as manage her husband's entertainment business, at the same time taking courses toward her degree at Massasoit. You can reach Ellyn at emoller@massasoit.mass.edu.

1974 – Steve Hodgdon (Graphic Design) recently organized a min-reunion in August of some of the members of the



Class of 1974, who currently live in New Hampshire. Gail (Herbert) Kimball (Fashion Illustration) and Jim Hankard (Fine Arts) attended, though Fred Durham (Fine Arts) and his wife Connie (Wadleigh) Durham (1973 Fashion Illustration) were not able to attend. They all met at Steve's house in Contoocook "and had a wonderful afternoon. Sorry I don't have any pictures to attach. ... we were having too much fun catching up!" Well, Gail supplied us with this one, which is great. If you can offer Steve information on any other members of the Class of 1974 (see the three below, located since), I'm sure there'll be another get-together in the offing. Contact Steve at shodgdon@comcast.net.

1974 – Ronald Holl (Graphic Design) is the Director of Operations/Art Director at LSHD Advertising, of which he is a partner, in Chicopee, MA. LSHD, in business since 1986, is western Massachusetts' largest advertising agency. You can reach Ron at ron.holl@lshd.com.

1974 – William Kenney (Graphic Design) is the Vice President/Creative of BrandEquity International, with headquarters in Newton. BrandEquity is a visual marketing and brand communication firm, which was established in 1960 and which has such clients as Staples, Harvard Pilgrim Healthcare, Au Bon Pain, Massachusetts General Hospital, Sheraton and many others. Check them out at www.brandequity.com and contact Bill at kenneydesign@comcast.net.

1974 – Stephen Krupsky (Graphic Design) is a partner in Adrenaline Design in Manchester-by-the-Sea, MA. Adrenaline Design is a marketing-oriented design firm that specializes in brand identity, logo development, package design, web design, etc. Check them out at www.adrenaline-design.com and get in touch with Steve at stevek@adrenaline-design.com.

1979 – Christine Jellow (Graphic Design) has parlayed her years of graphic design experience and her coursework in the Masters program in Interior Design into a position with Urban Archaeology in the Boston Design Center. Urban Archaeology is a high-end lighting, bath and tile manufacturer and retailer, with a wide range of top-quality and beautifully designed products. Check out their website at www.urbanarchaeology.com and contact Christine at c.jellow@comcast.net.

1981 – Eli Cedrone (General Art) had three of her paintings accepted into the Guild of Boston Artists show at their Newbury Street gallery in August. This regional, juried exhibition featured the best of representational painting and sculpture by both emerging and established artists living in New England. In addition, Eli's painting "Journey's End" was awarded Best in Show at the Pembroke (MA) Arts Festival, also in August. You can contact Eli at artfulhand@comcast.net. Also, check out her online newsletter at www.elicedrone.com for classes, exhibitions, etc. Lots of news!

1983 – John Gonnella (Graphic Design) left Digitas about a year-and-a-half ago and is starting his own "web branding gig", called Truth and Soul, Inc. (www.truthandsoulinc.com). John will be moving shortly to the South End, "to pursue my painting, in downtime. ... I always bump into James Kraus [1982 General Art] and also saw Audrey Goldstein last week". You can get in touch with John at johannyg@truthandsoulinc.com.

1983 – Paul Harrington (General Art) had an exhibition of his hand-painted silkscreens during the month of September at The Savings Bank, Lakeside Office in Wakefield. Paul's web gallery, of drawings, paintings and sculpture, can be found at www.luminism.net. You can reach Paul at paulharrington@luminism.net.

1985 – Merle Craig (Interior Design) recently sent us a contribution to NESADSU's J.W.S. Cox Scholarship Fund, for which we are very grateful! She is currently on the faculty at Endicott College in Beverly, as an Assistant Professor of Interior Design ("I'm enjoying it very much"), and still owns her own ID firm, Merle Craig Interiors in Durham, NH. "I see quite a bit of Marge Lee (1984 Interior Design) [also an Assistant Professor at Endicott] and I also see Kris Orr (1984 Interior Design) and Anne Lenox (1987 Interior Design) occasionally. We share the same birthdate and usually have breakfast together sometime around September 11th. We discovered this when we were assigned to the same 'contract furniture research committee' in our sophomore year and have gotten together many times since." You can reach Merle at mcraig@endicott.edu.

1987 – Deven Winters (Fine Arts) emailed us in May to say he and his wife were packing for a move back to Texas, this time to Mesquite, where Deven will be taking a job at id Software, a pioneer in FPS PC game titles. As a designer, he'll be creating levels, gameplay elements and some basic art "for the artists to make beautiful. I want to go there to be able to learn from the masters, develop my next gen art and become even more well-rounded." Deven also says that he'll be starting a children's book this fall with his wife as the writer: "The newest member of our family is getting big. ... and is almost as tall as his four-and-a-half-year-old brother. My oldest son Joshua can read and write a little bit. He also reconfigured my X-Box to read Chinese and it took us two hours to undo it. He's getting really good at games and problem solving." Deven is also thinking of becoming a teacher of 3D graphics and perhaps starting his own company as well. You can reach him at arxangel@gmail.com and check out his website at www.arxangel.net.

1989 – Dave Swanson (Graphic Design) recently got in touch with us, looking for some freelance graphic design help for the summer. (Editor's Note: If you are interested in either full-time or freelance work, please be sure to fill out the Alumni Update Form on the NESADSU alumni page on our website.) Dave, who is the Director of Design for Fidelity Investments in Smithfield,

RI, lives in Foster with his wife and three children, Zoe (2), Max (6) and Clara (4). As



Dave says, "Things are going well. We all have our health and a routine. It's just non-stop, taking care of a house, a dog and three small children, then trying to fit in my own stuff. ... I've redefined patience. It's not like the old days when the world revolved around ME. It has many more benefits but there was a learning curve for me and still is to some extent, but I'm getting better at it. I'm trying not to forget the old worn out saying 'They grown up fast'. I remain conscious of that and very much enjoy the simplicity of it all and fostering good memories. Which reminds me of another saying, 'If I had a nickel' for every time someone with grown children says that to me, I'd be a millionaire!" You can get in touch with Dave at david.swanson@fmr.com.

1993 – Steinunn Jonsdottir (Interior Design) returned to her native Iceland in 2004, bought a farm in northern Iceland that same year, with an eye toward starting an international art center there, earned an MBA from Reykjavik University in 2006, and started the Baer Art Center (www.baer.is) in May of this year. She has since moved into a new home and had a third child (Baldur, now one, brother to Nanna Katrin, now



13, and Jon Bragi, now 10). Take a look at the Baer Art Center's website and see whether you might be interested in a residency. You can also reach Steinunn at sj@sj.is.

1995 – Scott Truesdale (Graphic Design) has left Malchow, Schlackman,

Hoppey, Cooper Partners in Washington, DC and has taken a position as Vice President/Creative for the Mack/Crouse Group in Alexandria, VA. Both are political advertising firms, a field Scott has been deeply involved in for a number of years. The Mack/Crouse website cites Scott as "one of the most experienced creative talents in the political business. He brings a unique and fresh view to creative and is a great addition to our team." You can reach Scott at struesdale@mackcrouse.com.

1997 – Todd Fitz (Graphic Design) is still living in Georgetown, MA and has a design office in Newburyport. His former company, Firecracker, has morphed into Fuel 73, which is heavily focused on the publishing industry, specifically magazines, and more specifically Ocean Home Magazine (www.oceanhomemag.com), northshore magazine (www.nshoremag.com), and Our Place Magazine. You can reach Todd at todd@fuel73.com.

1997 – Ken Harney (Graphic Design) is still in New York, but is now the Deputy Art Director for DNR Magazine, a Conde Nast publication on men's apparel, fashion retailing and design. For fun he's into Thai boxing and is working on his blue belt in Brazilian jiu-jitsu. That's for exercise; he also does yoga for relaxation. You can reach Ken at kharney1@yahoo.com.

1998 – Ann Borwick (Fine Arts) has moved from Seattle across the lake to Bainbridge Island, where she now owns a B&B. Called Furin-Oka (“Wind-Bell Hill”) Futon & Breakfast, it occupies a private, detached house and garden built in traditional Japanese style at the rear of the property on which she lives, accommodates two people, and has a tatami room as well as a kitchenette and a bath with a Japanese soaking tub. Check it out at www.futonandbreakfast.com. Besides all of that, Ann’s gotten heavily into gardening, which the lush northwest climate makes a pleasure. You can reach Ann at afborwick@yahoo.com.

Please be sure to send your updated information to Sara Chadwick at schadwic@suffolk.edu (for our database and/or for publication) and also, if you wish, to classnotes@suffolk.edu for the Suffolk Alumni Magazine.

1998 – Melissa Horvath (Graphic Design) started a new job in May, as Senior Interactive Art Director at VML in New York. VML is an interactive ad agency with such clients as Colgate-Palmolive, which will be Melissa’s main account, Burger King and TurboTax. Part of the WPP network, they collaborate with sister agency Y&R on cross-media campaigns. In addition to the new job, Melissa is also making plans for her November 9th wedding. Check out her website at www.melissahorvath.com and get in touch with her at melissa@melissahorvath.com.

1998 – Scott MacGillivray (Fine Arts) has increased his family by one (son, Odin, was born on March 19th) and moved them all to Indiantown, FL, where they have a 60-acre ranch. On said ranch are four children (presumably not within fences), “and a whole menagerie of animals, including four horses, three goats, a llama, a pot-bellied pig, three dogs, more cats than I care to count, and a few other small critters”. Scott also started a new job in August, “teaching graphic design at a vocational high school in a maximum-security prison. It sounds like a challenge and I’m excited.” Send congratulations to Scott at smacdad101@aol.com.

2001 – Helen (Carroll) Johnson (Fine Arts) recently wrote to tell us all her news. “I was married in 2005 so my last name is now Johnson. Directly after graduating Suffolk I worked at Kids Are People School, a multicultural and inclusive school in Boston, first as a teacher’s aide and then as a teacher. I received my Masters from Lesley University in Art Education in 2006...and began working at the Children’s Learning Center in Dorchester as a pre-school teacher. April 20th I gave birth to a beautiful baby girl Alexandria! She was born seven weeks early so she had a scary start but is doing great now. Just recently my husband and I were accepted into the Salvation Army’s School for Officers’ Training. After two years of schooling we will be ordained ministers, so we are currently preparing to move to New York....The newsletters have been going to my parents’ house for three years, but that was fine because we’ve moved three times in the last year and a half!...It’s great to see how the school is growing and what is happening!” You can reach Helen at helen_johnson@mrmumu.net.

2001 – Laura Glen (Interior Design) has returned to her roots in Louisiana, in the wake of hurricane Katrina. “I’m still working on projects throughout New England (with one studio in Wellesley, MA) but have my main studio back home in New Orleans. Katrina was devastating to my family and friends and I just need to be here to help rebuild....If you ever need an article on New Orleans and the rebirth, I would be happy to provide my insight, having evacuated, rebuilt and worked with clients there.” We’re taking Laura up on her kind offer and hope to have an article for you in the next edition of “And Then”. In the meantime, you can get in touch with Laura at lauraglen@comcast.net.

2002 – Erin Fay (Graphic Design) has moved to North Hampton, NH and is working as a kindergarten teacher at the Keystone School in Chelmsford, MA. You can reach Erin at erin_fay@msn.com.

2002 – Jonathan Hoysradt (Graphic Design) emailed Jen Fuchel the other day with an update on what he’s been doing since leaving his first job, at 360Kid, after graduation. “My quest for full-time work led me to several non-design-related positions

including the mailroom of a financial company, the processing center for a mortgage company, and a bouncer at a biker bar (just kidding about that last one!). Oddly enough, I found my niche at a computer company that originally hired me as a temp to manage the sales database. They found out I had some design skills and asked me to update their website (which, I think, was originally composed by a blind man using PowerPoint), so it was uphill from there. ...Soon enough I was the graphic designer for the company...I’ve also become the “Web Manager”, “Marketing Manager”, and “Email Manager”. They hired another graphic designer to work under me [though] I’m still responsible for designing most of the printed material. And while the other designer manages the website, I do all the Flash animation.” As Jonathan says, it’s been a good way to gain a lot of experience in a lot of different areas, especially management and computers. You can reach Jonathan at jhoysradt02@comcast.net.

2002 – Nicole Wang (Graphic Design) has relocated to Emeryville, CA and has taken a position with Arc Worldwide in San Francisco. Arc Worldwide deals in promotional, interactive, direct and shopper marketing, and is owned by the Publicis Group which also owns Digitas, Nicole’s former employer. Nicole’s move followed a two-month European vacation (“After working three years straight in a fast-paced agency like that,



I felt I really needed a loooong vacation!”). You can reach her at nwang@macbox.com.

2003 - Kseniya Galper (Graphic Design) had her acrylic painting “Eugene” chosen as Best in Show at the Quincy Art Association’s Artsfest in September. There were over 250 entries for this annual juried show and it was the first time that she had ever submitted her work anywhere, “so I was

absolutely shocked when I was told that I’d won “Best in Show :)”. Kseniya and Eugene



have just spent two weeks in Rome (“overwhelmingly beautiful”), perhaps celebrating her success. You can reach her at kgalper@gmail.com.

2004 – Juliana Abislaiman (Graphic Design) has a new job with McCann Erickson in Puerto Rico, having left Arteaga & Arteaga Advertising. Contact her at abislaimanjuliana@hotmail.com.



2004 – Maryam Beydoun (Graphic Design) caught up with our designer Kate McLean (2004 Graphic Design) in Paris in July. Maryam was with Promoseven, a design firm in Jeddah, Saudi Arabia, then moved to McCann Erickson, but has since left and is freelancing while she decides whether to return to school. Maryam spends several weeks a year in France, with some time for shopping in Paris.

She and Kate had breakfast, “then wandered down to the Musee Quai Branly to take photos”. You can reach Maryam at maryambeydoun@mac.com.

2004 – Victoria Masters (Graphic Design) has left Charity Folks and is now a Junior Creative Director at Creative Gorillas, also in New York. Creative Gorillas is an advertising and marketing firm with a number of clients in the real estate and development field. Check out their work at www.creativegorillas.com and get in touch with Vic at vicmasters@gmail.com. You can also see both her professional work and her stunning photography at www.victoriamastrs.com.

2005 – Peter Ferreira (Graphic Design) is working as a Senior Graphic Designer for Cox Communications in West Warwick, RI. In addition, he has his own design firm, called Kemelyen Media Lab, with two freelance artists working with him on various projects in print, multimedia, corporate and web design. Check their website at www.kmedialab.com and email Peter at peter.ferreira@cox.com.

2005 – Jennifer Kokx (MA in Interior Design) has taken a position with the Boston design firm Gauthier-Stacy, a residential interiors firm with clients around the country. You can reach Jennifer at jkokx@comcast.net.

2006 – Debra Folz (Interior Design) has left her job at Tsoi/Kobus & Associates in Cambridge and has enrolled in the MFA program in Furniture Design at Rhode Island School of Design in Providence. Deb’s hoping to teach furniture design one day, perhaps at NESADSU. You can get in touch with her at debba5@aol.com.

2006 – Jill Garzik (Interior Design) has recently taken a position with the architectural and interiors firm Tsoi/Kobus & Associates in Harvard Square, where she is currently working on a project for Children’s Hospital. At TKA, she joins Laura Nathanson (2006 Graphic Design) who is a graphic designer for the firm. You can reach Jill at jgarzik@hotmail.com.

2006 – Kelly Ginn (Interior Design) is working for the Architectural Heritage Foundation, located in Old City Hall in Boston. AHF is an historic preservation development firm and a pioneer in adaptive reuse since its founding in 1966. You can get in touch with Kelly at keli2342@aol.com.

2006 – Meaghan Moynahan (Interior Design) has left the Patterson Group and is now a Project Manager at Kitchen Living in the Boston Design Center. You can reach her at meaghanm@kitchen-living.com.

2006 – Kelly Pearson (Fine Arts) was among a group of artists featured in a sculpture show at the Aaron Gallery in Washington, DC. Her steelwork sculpture, Exterior no. 7 (2005), was on exhibit during the month of October. You can reach Kelly at kmartypea@hotmail.com.

2006 – Lisa Sobolewski (Interior Design) moved to New York in June and is currently working at Dupoux Design, a firm with “cross-market expertise in the fields of hospitality, real estate, construction management and brand identity”. Dupoux has recently expanded their operations to include the Asia market, opening Dupoux Design Asia in Taipei. Check out their website at www.dupouxdesign.com and contact Lisa at yasuadio@yahoo.com.

2007 – Jessica Aponte (Interior Design) is currently working at Eric Nelson Architects in Charlestown, a firm that provides a wide range of design services for both new buildings and significant renovations. You can reach Jessica at skittja22@yahoo.com.

2007 – Billie Jo Baril (BFA Fine Arts 2000, MA in Interior Design) is working as an interior designer at Eric Roseff Designs in Boston. Eric Roseff is a full-service residential and commercial design firm. You can reach Billie Jo at barilb@hotmail.com.

2007 – Erica Edwards (Interior Design) is NESADSU’s latest addition to the workforce at Duffy Design Group in Boston, where Atsu Ishikawa (Interior Design 2000) was before she left to join Kahila Hogarth (Interior Design 2006) at Nannette Lewis Design in Chestnut Hill. You can reach Erica at lordy7_7@hotmail.com, Atsu at superatsu@hotmail.com, and Kahila at kahila329@hotmail.com.

2007 – Rebecca Emanuel (Interior Design) has joined Barbara Sherman (Interior Design 1994) at Wilson Butler Architects, a Boston firm specializing in designing for the arts and entertainment. You can reach Rebecca at raemanuel@gmail.com.

2007 – Nico Flannery-Pitcher (MA in Interior Design) is currently working at Steffian Bradley Architects in Boston. In addition, Nico was recently married to Dave Pitcher, an industrial designer with Rose Displays Ltd. in Salem. Dave, who designs signage hardware, and Nico have bought and are currently renovating a house in Swampscott and hope to be in by October. Send your congratulations to Nico and Dave at nicoflannery@hotmail.com.

2007 – Jakob Grauds (Graphic Design)

took a job in June as a Graphic Designer for Private Label Brands at CVS Corporate Headquarters in Woonsocket, RI. "The job is incredible, I get to be creative every day, and I am learning an immense amount (not to mention I now have a huge name like CVS on my resume)." Before finishing at NESAD-SU, Jake worked as a Contributing Editor on the new College of Arts and Sciences magazine at Suffolk, contributing artwork and photography along with past and present students Jade Jump, Alison Balcanoff, Kevin Banks, Colleen Barrett, Jeannie Belozersky, Margaret Furlong, Matteo Gulla, Catherine Headen, Kayla Hicks, Fanny Lau, Laura Nathanson, Lisa Raad, Jessie Schloss, Eileen Umba and Joanna Winters. You can reach Jake at inhousejake@yahoo.com.

2007 – Jade Jump (Graphic Design)

has landed a job at the Design Studio at Monitor in Cambridge, where she is a graphic designer. The Design Studio has such clients as MIT, Brandeis and Innovation Management Inc., providing such services as marketing, illustration, web design, logos and book design. Check them out at www.designstudioatmonitor.com and get in touch with Jade at jadejump@hotmail.com.

2007 – Kimberly Kelly (Interior Design)

and Danielle Tappis (MA in Interior Design) have both joined the Boston office of Perkins & Will, the internationally-based design firm offering "innovations in architecture, planning, interiors, branded environments and strategy". You can reach Kim at kimakelly@gmail.com and Danielle at danielle_paige@hotmail.com.

2007 – Jessica Koff (MA in Interior Design)

has taken a position as an interior designer with Bergmeyer in Boston. As such, she is continuing another long-time tradition with NESADSU graduates, many of whom have passed through Bergmeyer's door in recent years. You can reach Jessie at jesskoff@gmail.com.

2007 – Courtney Mitchell (Graphic Design)

has moved to New York and taken a job as a Art Assistant at Women's Wear Daily, a division of Conde Nast and Fairchild Publications. Women's Wear Daily is a fashion and business newspaper and "we also put

out dozens of magazines and supplements every year. I deal primarily with the trafficking of all the artwork and I also have been able to design quite a lot so far. I wanted to thank you [Laura Golly, to whom the email was sent] because after I took your electronic publications class I realized how much I love publication design!" You can reach Courtney at coumitch@verizon.net.

2007 – Julianna Mongello (MA in Interior Design) and Pamela Muldowney (MA in Interior Design)

have both taken positions with Cannon Design, an architectural, engineering and planning firm in Boston. You can reach Julianna at juliemongello@hotmail.com and Pamela at pmuldowney@mac.com.

2007 – Andrea Morin (Graphic Design)

is a Regional Marketing Coordinator at Great Source Education Group in Wilmington, MA. Great Source, a division of Houghton Mifflin Company, publishes alternative, resource-based K-12 educational materials. You can contact her at andrea_morin@hmco.com.

2007 – Naomi Nottingham (MA in Interior Design)

has joined fellow NESADSU alumni Erika Brown (MA in Interior Design 2004), Allison Wright (MA in Interior Design 2006), Eduardo Meza (MA in Interior Design 2003), and Vy Horwood (Interior Design 2003) at Gensler (all in Boston except for Vy who is in the Arlington, VA office). With offices around the world, Gensler is a multi-faceted firm that handles design problems of all kinds, from city planning to interior and graphic design. Check them out at www.gensler.com. Contact Naomi at naomi74@earthlink.net, Erika at [\[brown.com\]\(http://brown.com\), Allison at \[allisonwrig@gmail.com\]\(mailto:allisonwrig@gmail.com\), Eduardo at \[eduardo_meza@gensler.com\]\(mailto:eduardo_meza@gensler.com\), and Vy at \[vlan0525@yahoo.com\]\(mailto:vlan0525@yahoo.com\).](mailto:riki@riki-</p>
</div>
<div data-bbox=)

2007 – Elizabeth Olver (Interior Design)

has taken a position with TMD Designs, a recently established firm in North Hampton, NH. You can reach Liz at liz.olver@gmail.com.

2007 – Kaitlin Palaza (Interior Design)

has taken a job at Duncan Hughes Interiors in Boston. Duncan Hughes is a full service interior design firm specializing in commercial and residential design. You can contact Kaitlin at kaitlinpalaza@gmail.com.

2007 – Helen Principio (Interior Design)

is a kitchen and bath designer at the Expo Design Center in Burlington, MA. You can reach her at hprincipio@yahoo.com.

2007 – Caitlin Ryan (Interior Design)

is an interior designer with JFS Design Studio in Boston. JFS specializes in residential and hospitality design. You can reach Caitlin there, at caitlin@jfsdesignstudio.com.

2007 – Karen Urosevich (MA in Interior Design)

has joined the residential design firm of Leslie Fine Interiors in Boston's Back Bay. You can reach Karen at karenurosevich@hotmail.com.

2007 – Shauna Wymyczak (Interior Design)

has taken a position at ADD, Inc. in Cambridge, a firm that specializes in architecture, interior design, planning and branding. You can reach Shauna at wymyczak@yahoo.com

PASSAGES

It is with great sadness that we announce the death of

Barbara (Paine) Lyons of the NESAs class of 1943 (Fashion Illustration). Barbara was one of five alumnae, graduates of 1943 and 1944, who were honored at NESADSU's 75th anniversary gala at the Institute of Contemporary Art in November of 1998. Barbara was originally from Randolph, MA. After graduating from NESAs, she worked as a fashion illustrator for a Boston department store, where she met her future husband, Richard Lyons. She retired from Raytheon Corporation's publications department in 1989. Barbara is survived by two sons, Jeffrey and Frederic Lyons, eight grandchildren and four great grandchildren.

SO SAD

I just got the spring newsletter today and I am so sad because I didn't know Charles Giuliano retired! I was reading the gallery schedule and I totally would have gone to the reception. I was wondering why I would have just gotten the newsletter now?

This came from Amy Joyce (Graphic Design 2000) and arrived on July 5th

I had a feeling I was going to have to answer for this and you all have my deepest apologies. We have never had a firm publication deadline for the newsletter (just sometime during the fall and spring semesters) and all I can say is that this semester several things conspired to make the newsletter late in getting to you. First of all, the NASAD reaccreditation took up an enormous amount of time. I not only researched and wrote the entire self-study (way over 300 pages of text plus exhibits), but planned and saw to completion the three-day site visit. By the time that was all over, we were into April. Then I got sick, perhaps because the site visit coincided with the first symptoms and there was no way I could stay home and sleep! So I was out for a couple of weeks and way behind on everything else by the time I got back. Then Kate McLean, our designer, was enjoying a very busy schedule herself. So, one thing led to another and we were late. I'm especially sorry as I know there are probably a number of you who would have attended Charles' party and did not know about it. At this late date, all I can offer you is his email address (charles_giuliano@yahoo.com) so that you can write him and tell him...well, whatever you wish to tell him.

THANKS FOR THE BLURB

I got my latest newsletter the other day and just got the chance to sit down and read it. Another top-notch edition. Thanks for the blurb [a class note]. The wording was perfect. I should have gotten to it [writing it myself] but the good news is I have been so busy with work, Little League [coaching] and other volunteer work that I never got to it. Hope the summer is going well and see you soon.

James Kraus (General Art 1982)

EVERYDAY LIFE...

I've also been emailing back and forth with James Towslee (Advertising Design 1957), who found us on the web and has been filling me in on things he remembers from his days at NESAs. Here, from several emails, are some tidbits: "Have any of the students from my era mentioned that we used to have coffee every morning with a future Academy Award winner, Olympia Dukakis?..."

Olympia was considered a kook while she was attending BU's theater arts school...but she was a good actress. I was amazed when she suddenly started appearing in movies, etc. Everyone from BU and NESAs used to take a morning break and have lunch in the cafeteria...I don't remember anyone socializing with her except for a Greek girl who was in fashion design at NESAs. I think her name was Athena." [Good memory, James. That was probably Athena Doukakes, class of 1957 and a Fashion Design major.]

"I was one of the ex-GI's who were attending NESAs....Four of us lived together on Huntington Avenue: Frank Raneo, Joe Almasian, Dick LaRoche and me. Frank was one of the most talented of anyone I went to school with. He was working for Remick's of Quincy while he was going to school, doing all the newspaper ads for them. [Actress] Lee Remick was the owner's daughter. Frank promised to tell us when she was around and set it up so we could meet her. Never happened.... I always remember Frank had a great sense of style. He always looked like one of his ads. He'd also give us a critique when we dressed up to go out. He also said two sport coats and three pair of pants were all you need. I'm still using his advice!" "Our life and anatomy instructor was John Dana-Bastian. He looked like Picasso. His favorite remark was 'Make it go 'round! Make it go 'round!' One of my favorite instructors was JWS Cox. I remember that he took all of my watercolor brushes away from me so I would 'loosen up'.... I had a JWS Cox original [watercolor]. Too bad I threw it out when I packed to come home for the summer!... I bought a book about Bill last summer. I never knew until then how famous he had become. He had some of his work in the Museum of Fine Arts when I was in school."

"During my first year at NESAs one of my classmates said 'Let's skip this afternoon and go to the ball game.' That was the first major league game I ever saw. September 1954. I was a Yankees fan at the time... and used to go to the games when the Yankees were in town. Then, rather than risk getting beaten up by Boston fans, I changed sides. Bleacher seats were \$1.50 at the time and Pinky Higgins was the manager.... Sometimes there were only a few thousand people at the game... I remember Mickey Mantle coming onto the field and talking to the fans in the bleachers. I don't think there is a Major Leaguer today who would be able to get out of the locker room, much less play, with the pain he must have endured. I saw a picture of him once after he had been taped up so he could play. He looked like a mummy!... At least I've lived long enough to see the Sox win a World Series."

James Towslee (Advertising Design 1957)

TWO MORE CHILDREN

"I've been thinking about you guys over at NESAs and realized I haven't sent you a picture of the kids yet



[Editor's Note: George and his partner, Joe (Suffolk MPA 1998, JD 2000), adopted two more children from Liberia in 2005. Now their family is made up of Luke (age 5) and Noelle (4 1/2), plus Noah (4) and Jocasta (2), who arrived in August of 2006.] I also just got the new newsletter and wanted to congratulate you and the staff on the great articles and work that you all continue to do. I've been busy taking care of the kids at home and also doing interior design work. I just completed a Hookah Bar/Lounge in Allston, the Nile Lounge... It was a lot of fun creating and implementing the design." George is also now working as a teacher's aide in the kindergarten at the



Johnson School in Nahant, where the children are enrolled. He would love to hear from classmates so please email him at gsyrigos@comcast.net.

George Syrigos (Interior Design 2002)

THANKS AGAIN

"Just wanted to drop a note and say thanks again for including us in the last alumni newsletter. It's always a kick to see our stuff in print! Thanks for the support!" Lianne and Paul (and Gryffin) Stoddard (Graphic Design 1992), regarding the article in the Spring alumni magazine on Swirly Designs and Yankee magazine publicity.

NESA ALUMNA SERVES HER COUNTRY: NOT IN IRAQ BUT IN WORLD WAR II

SECRET IS OUT: SHE PUT IWO JIMA ON THE MAP



Mary (McCluskey) Habib, NESAs class of 1943.

Local veteran was a mapmaker for the U.S. Navy in World War II

By James A. Kimble, Staff writer

SALEM, N.H. — Her role in helping to capture Iwo Jima was something she never told her husband or three children.

Now 83, a humble and soft-spoken Mary Habib still is reluctant to go on about it. Her husband, Al, 86, shakes his head that he's only now learning how important his wife's role was in World War II. "She didn't like to brag to the family," he said, sitting at the couple's kitchen table. "I didn't know about this until three weeks ago. We've been married since 1950."

Mary Habib softly adds with a smirk, "There's some things I don't tell!" Mary Habib worked on a map used by the U.S. military in the critical battle for Iwo Jima. That invasion ended with one of the most famous moments in World War II, when five Marines and a sailor raised an American flag atop the island's highest point, Mount Suribachi.

Photographer Joe Rosenthal immortalized the flag raising with his famous, posed, photograph — which became a topic of the recent Clint Eastwood movie "Flags of Our Fathers." While seeing a commercial for the movie on television, Mary Habib mentioned in front of her oldest son, Bill, 55, she had worked on the Navy's map for the invasion.

It was an incredible revelation for Bill Habib of North Andover, who began peppering his mother with questions. "Then she went into the next room and came out with a book and scrapbook," Bill Habib said. "That was the first time I ever saw it. I knew generally of her naval background, her deployment and that she served as a naval officer, but I didn't know the extent of it." The surprises then came like one gigantic wave after another. Despite her years of silence, Mary Habib kept a detailed record of her two and a half years working as a Navy petty officer in the Washington, D.C., area. Upon being honorably discharged from the Navy on July 22, 1946, she was given a replica of the map of Iwo Jima she helped create with her name embossed on it.

A ringed binder holds dozens of black-and-white photographs and cartoon sketches she made of her office mates. They detail sight-seeing around the city, too, serving as a guide to her memories. One sketch shows a face, with eyebrows raised, looking down from the top of the Washington Monument.

"I don't like heights," Habib said.

As the scrapbook reveals, it's a dislike she overcame at times. A half-dozen photos she took from a New York City rooftop give a bird's-eye view of a phalanx of soldiers marching down the street in what seems like an endless parade. "It's funny when you wear a uniform, you can get in anywhere," she said. "The funny thing about a uniform is that it gives you a lot of courage."

The highly detailed process of mapmaking was serious business, but Mary Habib said workers in the cartography office were still able to have fun. A favorite practical joke sailors played on newbies was placing a fake blob of ink on top of a new girl's work table when they went to the bathroom, she recalled. "There was a lot of civilian workers there, too. We had a good time. Those sailors were quite the teasers," Habib said.

A native of Lowell, Habib (then Mary Margaret McCluskey) enlisted in an all-female division of the U.S. Navy known as WAVES, Women Accepted for Volunteer Emergency Services. She graduated from the New England College [School] of Art trained in graphic and commercial design. The Navy sent her to Hunter College in New York before she was assigned to the Pentagon's Hydro-Graphics Office in Suitland, Md. Mary Habib said in the 1940s mapmaking was highly detailed but not what she expected when she first got her assignment. "I was surprised," she said. "There actually wasn't too much drawing. It was fine work. We did the coastline about three miles in. The Air Force took pictures of the island, which we had on a big drafting table."

Houses were noted with spots the size of a pinhead. Precise details of cliffs, craggy rocks and sandy areas were crucial so ship commanders would know where and how close vessels could approach the shoreline. Habib said she was assigned to the WAVES not long after it was formed. She worked there for two-and-a-half years between 1944 to just after the war in 1946. A memorable highlight from her stint in Washington, D.C., was an afternoon when Eleanor Roosevelt invited Habib and female co-workers in the cartography office to tea at the White House. They spent time in the Blue Room, one of three state parlors at the home of the president, and later had punch and cakes in the dining room. "She was a lovely woman," Habib said of Roosevelt.

Like many families during the war, everyone in Habib's family contributed. Habib's brother, Richard Jr., and sister, Kathleen, both enlisted. Her mother, a nurse, worked part time in a parachute factory when not working her shifts at a hospital.

Habib said she had no idea the map she was helping create would lead to such a significant turning point in the war. It wasn't until much later, when Rosenthal's photograph of the flag raising on the island became famous that she realized the significance of her con-

tribution to the war effort. Still, she refrained from speaking about it. It simply wasn't her way. "After the raising of the flag, I said to myself, 'OK, I was part of that,'" Habib said. "But I didn't realize how important it was at the time."

Moved by his mother's service, Bill Habib recently wrote a detailed summary of her military career, which was displayed for Memorial Day with photographs of World War II veterans at St. Monica's Church in Methuen. "She's not inclined to boast of herself," Bill Habib said. "Her humility is one of her many fine virtues. She would consider talking about it bragging. That's not her style."

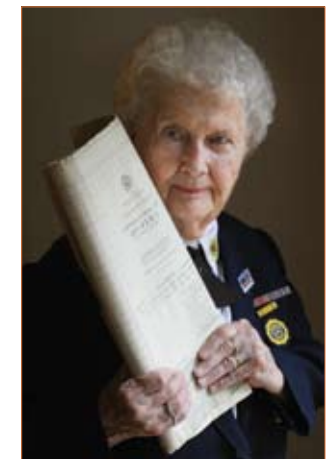
After the war, she married in 1950 and became a stay-at-home mother raising three children. Her daughter, Mary Lee Pare, 50, lives in Salem, N.H. Her youngest son, Michael, 45, lives in Methuen. She worked briefly at General Electric and the Internal Revenue Service, and only kept drawing as a hobby. She remains an active member of American Legion Post 417, one of the few all-female Legion chapters in the area. The family lived in Methuen for 40 years. Al and Mary Habib moved to Salem, N.H., about 10 years ago.

Al Habib has long been a fan of Mary's artwork. He proudly shows off drawings and sketches Mary etches in a room at the end of a hallway inside their Azarian Road home. Bill Habib is thankful that he's finally learned the details of his mother's military service. He now believes there was greater meaning behind the television commercial being played.

"I don't believe in coincidence anymore," Bill Habib said. "I'm so pleased and to a greater extent proud of her, even at this late stage in life. If it was up to her, I think it would have remained hidden."

Copyright © 2007 by Eagle-Tribune Publishing Company

Reprinted with permission S.C.



FACULTY interview

AN INTERVIEW WITH NACER BENKACI



Nacer Benkaci joined the NESAD-SU faculty as an adjunct instructor in 2004, then was a Visiting Assistant Professor before being elevated to tenure-track status in 2006. Nacer was born in Algeria and came to the States in 1984, to pursue his studies in architecture and design. He holds a Diplome d'etat d'Architect (the equivalent of a Bachelor's degree

in Architecture) from the Ecole Polytechnique d'Architecture et d'Urbanisme in Algiers, as well as Masters degrees in Architecture and Urban Planning from the University of Southern California in Los Angeles. With over 20 years of experience in architectural practice in the U.S., Nacer has worked on both commercial and residential projects here and abroad.

Q. Let's start with a bit of history. Tell us more about yourself.

I was born in 1959 in a small town by the sea, a few miles from Algiers. My childhood was essentially marked by the Mediterranean Sea which was a few feet from my parents' home. Summer was the occasion to literally live in it and be absorbed by its vast scale and

its potential to trigger a multitude of voyages. The horizon was very close to us at that time and we dwelled in it as if it were part of our everyday lives. It is perhaps why I still have a keen interest in the concept and reality of scale. I was surrounded by the large scale of the sea,

I was surrounded by the large scale of the sea, the sky, and the mountains and that was in direct contrast with the smaller scale of the homes and buildings along the edge of the sea. I was interested in that relationship and the forms, accidental or planned, that it generated.

the sky, and the mountains and that was in direct contrast with the smaller scale of the homes and buildings along the edge of the sea. I was interested in that relationship and the forms, accidental or planned, that it generated.

Q. Why did you decide to become an architect?

I have always loved to draw and the landscape around me was prone to that. Just think of the seascape. Obviously, this is just the premise because as I was studying my passion for architecture grew stronger. I found in architecture a total freedom of expression and a highly sophisticated creative process that embodies the entire social, political, and economical issues that humans in general face. I felt it was important. I also was interested by the theoretical discourse that was developing in the profession and the influence

that some of the meaningful architects had on me. I was very interested in the work of Corbusier, Louis Kahn and the "modern movement" in general. Later I grew to appreciate some of the less known architects and took their works as a source of inspiration for my own work.

Q. How did you decide on the U.S. for graduate school and what path brought you to Boston?

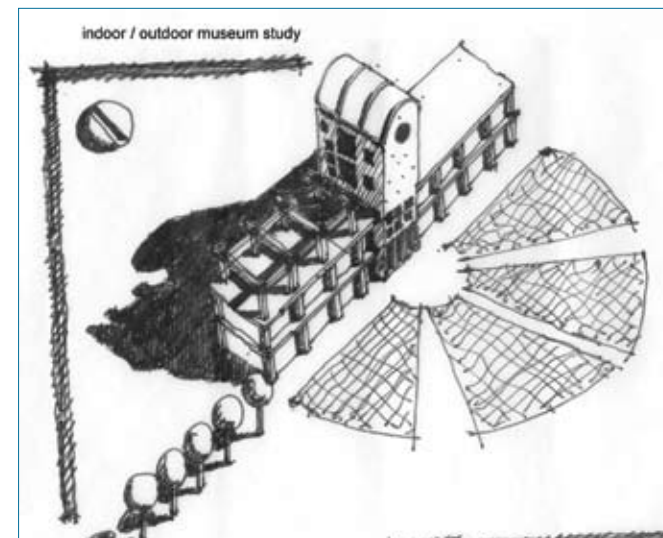
I wanted to learn more about architecture and design and pursuing my studies is one way to do that. At that time, some of the most influential ideas about architecture were being generated by prominent U.S. architects and thinkers and I wanted to experience that first hand. I first came to Boston to study English, then to California for architecture and urban design. I have always been interested by the city in general and I felt the need to learn more about the formulation of its shape. Urban planning became obvious for me as I sought to understand the other forces that shape our cities. I had some friends that invited me back to Boston; subsequently I was offered a job. Fall in this area is my favorite season and I wanted to stick around for a while. I stayed ever since!

Q. Talk a little about your professional experience. Where did you work and what kind of work did you do?

After my graduation, I sought work in Boston. I worked for several companies in the area and the work ranged from residential and commercial to institutional and retail. I learned a great deal and I believe that experience made me a better architect.

Q. Why do you teach (besides the paycheck!)?

I taught while working professionally. I enjoy very much the academic work and the exchange of ideas and processes. Also, stu-



"Indoor / Outdoor Museum Study" by Nacer Benkaci



"Indoor / Outdoor Museum Study" by Nacer Benkaci

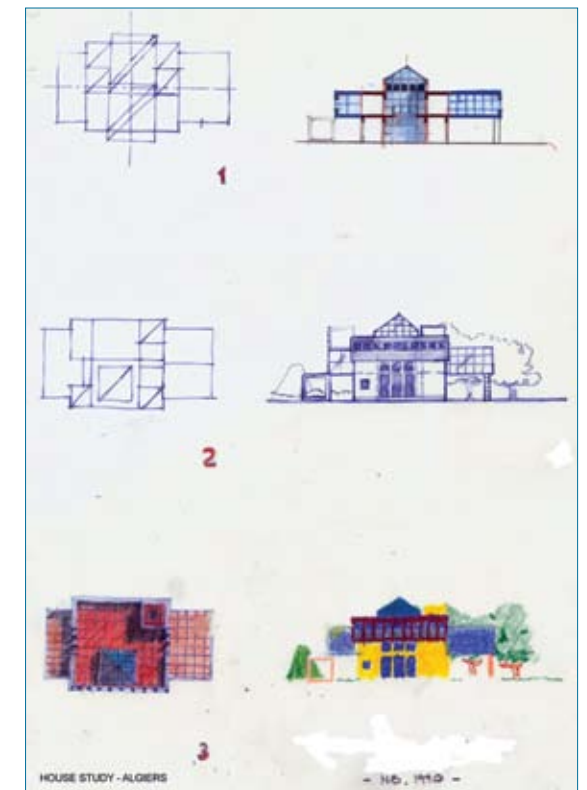
dents are coming out with ingenious ways to resolve old problems of design; perhaps the technology at their disposal allows them to tackle issues from a different angle and make new uninvestigated associations, new ways to manipulate space. Some of the projects are just a leap forward in design thinking and I very much like being a part of that. Teaching in reality goes both ways.

Q. How did you wind up at NESADSU? What do you like best about the school and what keeps you here?

I first was invited to teach as an adjunct professor by Nancy [Co-Program Director Nancy Hackett]. She and I worked together on several projects in the Boston area. Subsequently I have been hired as a full time Assistant Professor.

One of the most impressive parts of the program in interior design at NESADSU in my view is the fact that the ID department is within a school of art and design. This association with art and graphic design has a potential benefit for interior design students. Interior architecture and architecture have always been inspired by other disciplines and exposing students to a mutual influence is enriching. The potential for innovation is greater.

Another part that I appreciate greatly is the cooperative nature of the faculty and the scholastic and pedagogical environment and the standard of care for the students' progress. It really sets the school apart.



"House Study, Algiers" by Nacer Benkaci

GALLERY schedule

GALLERY SCHEDULE

2007

Never Been Seen: SUSAN NICHTER

Recent paintings by a NESADSU faculty member.

October 11th to November 10th

Reception: Friday, October 12th 6 – 8pm

Ozspirations

Art Inspired by The Wizard of Oz, curated by Associate Professor of Graphic Design Jennifer Fuchel.

November 15th to December 22nd

Reception: Friday, November 16th 6 – 8pm

2008

The 2007 Stephen D. Paine Scholarship Award Winners and Honorable Mentions exhibition

January 14th to February 9th

Reception: Friday, January 18th 5 – 7pm

Interventions and Objects: NEW WORK BY BEBE BEARD AND LIZ NOFZIGER

February 14th to March 15th

Reception: Thursday, February 14th 6 – 8pm

2008

2008 Student Exhibitions

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

Foundation

March 24th to April 4th

Reception: Friday, March 28th 5 – 7pm

Graphic Design (Undergraduate)

April 7th to April 18th

Reception: Friday, April 11th 5 – 7pm

Fine Arts

April 22nd to May 2nd

Reception: Friday, April 25th 5 – 7pm

Interior Design (Graduate and Undergraduate)

May 5th to May 16th

Reception: Friday, May 9th 5 – 7pm

Summer exhibition: TBA

Graphic Design (Graduate)

September 2nd to September 14th

Reception: TBA

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

