

THE DALY DALY!

Rita Daly, now Assistant Professor in the Graphic Design program at NESADSU, has been teaching art and design since she was in college. From art classes for pre-college students, to after-school programs and classes for two-year-olds and their parents, to workshops for graphic designers, to college-level design school courses — Rita has taught them all. With an undergraduate degree in interior design and a minor in graphic design from Pratt and an MFA in Printmaking from Connecticut College, she has the background to formulate solutions to design problems large and small. And, with Morgan, her husband and partner, they are Daly & Daly, Inc. specializing in “corporate, institutional and retail identity through graphic and environmental design”.

Rita began teaching graphic design at NESADSU as an adjunct instructor in the fall of 1998 and, in the fall of 2005, became a full-time Assistant Professor. She has since taught a number of courses and was instrumental in formulating the MA program in Graphic Design, which, in its third year, now enrolls 24 students.

I recently asked Rita about her career.

“He (Morgan) starts with A and works his way through the alphabet in an orderly way... I start with N and bounce to P and then A... That’s why we are Daly & Daly and not just Daly.”

Q. You and Morgan started Daly & Daly thirty years ago. What has kept you going and what has kept your work fresh?

A. We work together—we live together, we are seven hours apart in age and we are both Leos. I’m not sure what the answer is, but I do know that the field of graphic design is an exciting and stimulating profession.

Each client brings its own body of knowledge that we have to comprehend in order to produce

thoughtful and meaningful communications. The cerebral stimulation is amazing, always presenting us with something new to learn, resulting in an accumulated knowledge that we always find useful.

Q. You two have different but very complimentary backgrounds. That must be a significant strength. Talk about how you work together?

A. We think differently. Morgan is an organized thinker. He starts with A and works his way through the alphabet in an orderly way, from one thought to the next in a linear fashion. I do not take a linear approach. I start with N and bounce to P and then A, allowing me to make unique connections and easily come up with new ideas. The good news is that most projects benefit from both approaches. That’s why we’re Daly & Daly and not just Daly.

Q. Your clients have included such names as Brandeis University, Brigham & Women’s Hospital, Houghton-Mifflin, FAO Schwarz, Doubletree Hotels and the Seaport Village Mall in Aruba. Your students must love hearing about that project!

A. As I teach I always have many stories to tell. Our accumulated stories often answer questions or make points that help students understand why a design or project should be produced in a particular way. The projects mentioned in this question all contain three-dimensional components, now known in the profession as Environmental Graphic Design. In 1971 the field of Environmental Graphic Design was in its very early stages. It really didn’t become a known profession until the early ‘80’s. We, because of our knowledge of creating in the built environment and our knowledge and experience in graphic design, were poised to hit the ground running. As witnessed by what we see each day – the Niketown stores, Times Square, street kiosks, “T” and bus



Rita and Morgan Daly at Daly & Daly HQ



CLIENT: Harcourt General Cinema, time line plaque series, 1 of 20

EDITOR’S NOTE	2
FACULTY INTERVIEW CONT.	3
NEWS & TIDBITS.	4
DO YOU KNOW YOUR COUNTRY’S TYPOGRAPHY?.	8
CLASS NOTES	10
FEEDBACK	14
NEWS & TIDBITS.	15
ALUMNI FOCUS.	16
GALLERY SCHEDULE.	20

Perhaps I say this in every issue of "& THEN...", but there is so much going on around NESADSU that coming up with things to write about is, thankfully, never a problem!



Besides our upcoming reaccreditation site visit by The Council for Interior Design Accreditation (formerly FIDER), scheduled for the end of March, we are actively looking at several new major programs, to augment the existing ones in Graphic Design, Interior Design and Fine Arts (all, of course, with the Foundation component). We'll keep you in the dark for a bit longer though, as any new offerings have to pass muster with the Dean of the College of Arts and Sciences, Ken Greenberg (who has already given his blessing), as well as several University committees (who haven't yet). So, more on that later.

For those of you who are current students about to graduate, or alums who are job-hunting, take a look at the article "Avoid the Top Ten Resume Mistakes", courtesy of MonsterWorldwide. It's one of the most valuable articles of its kind I've seen in a long time. It's all common sense but, as they say, common sense isn't usually all that common.

As always, we have wonderful accomplishments by our students and faculty to write about. This time it's Clara Wolverton, who is off to London after graduation in May, and Instructor Bebe Beard, who is likewise heading in that direction. Perhaps they can get together with Ciara Langley, whose interview you will find on pages 16 through 18. NESADSU is spreading its net wider than ever! And speaking of England, our "foreign correspondent" and the designer of this magazine, Kate McLean, has returned to the U.K. after several years in Paris. Read her article on international typographic idiosyncrasies on page 8.

As always, the invitation to come visit the school stands. We'd love to see you anytime. And please send us your news.

Sara

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

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FACULTY interview cont.

FACULTY INTERVIEW

wrap graphics, museum displays, store windows and displays honoring donors—the field of Environmental Graphic Design continues to boom.

In the courses I teach, I often introduce a three-dimensional component into a project, requiring students to think about how an object appears in three dimensions. Once they understand the approach they are free to consider integrating this skill into their design vocabulary. Some students who have graduated have found their way into the graphic design departments of architectural firms, where these skills have allowed them to participate in EGD projects.

With NESAD's well-formed Graphic and Interior Design programs, I think we too are poised to offer a degree in Environmental Graphic Design and feel that the field can do nothing but achieve increasing growth in the future.

Q Where is graphic design going and what do we as a school have to do to keep pace?

A We have to be diligent in keeping an eye on the marketplace and carefully determine what our students need to be marketable in this ever changing field of graphic design.

The field is constantly expanding and we have to prepare our students for what is going to happen next, while also protecting the basics of design. An amazing array of pertinent technology is out there today, all progressing at a dizzying pace. We have to teach our students to understand the principals of multi media—the principles of design in motion and usability interface and the basic principles of the software that will guide them. Web knowledge is essential, then there's animation, games, user applications, interaction, miniaturization, as well as considering the social implications and possible applications of all of the above.

But most of all I think we are poised to make a difference. Our Masters students are working on an amazing array of projects, from the invention of a new way to e-shop, to a print guide for graphic designers to sustainability in paper selection, an instant guide that literally reduces paper waste to nothing and even offering suggestions on how to run a more sustainable office. The mind stretching innovation we encourage them to address is all good: for society, for the general field of art, for the field of graphic design and for NESADSU.

Q. A letter of recommendation written on your behalf by one of your former students cited your ability first to inspire your students and then to teach them the "true value of researching a project thoroughly before starting to design—... one of the foundation stones of successful graphic design." Is research the most important ingredient in successful design?

A. Research is the starting point of any project—even buying an airplane ticket requires research—so why would it be eliminated from the most important influence in your life, your education? But design requires many other tasks and skills. You have to be able to distill all the information you gather, facts from your client as well



CLIENT: Buick Street Cafe/City Convenience Store

as research, the cultural aspects of the audience focus and the most important aspect of any design problem: the communication of a clear, succinct point.

All of this is about approach. Once this aspect of the design process is well on its way, true designing starts. The voice a student has formed, and the aesthetic fine-tuning of type, color, form and composition are essential to the success of any project. You can talk about a project for as long as you want, but, in this field, until your ideas take physical form you have nothing.

I am pleased to hear that I inspire. I am lucky to love my work, and am lucky to be able to communicate my excitement.

Q. Why do you teach? After all, you must be busy enough running Daly & Daly. And what keeps you at NESADSU?

A. Morgan says I'm like a 'Busy Box', one of those kid's toys with the doors that open and close—zippers that zip and wheels that buzz as they turn. I like Buzz. I like the challenges and I like figuring out how to balance many things at one time so working at Daly & Daly and teaching suits me. There is a strong link between the two. Business keeps me aware of current client needs, current technology, where the marketplace is going and how it's changing. Without this I don't think my teaching would be as successful or at least I feel that putting my feet in both arenas helps me place a perspective on both the graphic design profession and teaching.

What I feel is important is my ability to share the knowledge I have collected over the years with my students. Within my professional career lots of thinking and concluding has happened allowing me to help students do the same.

Another part of what makes my heart sing is seeing students progress from sometimes not even knowing what graphic design is, to becoming proficient designers. Seeing them use all the small things we all have contributed to their education, enabling them to create a voice for themselves and to find a life's work that satisfies. What they do, and what they become, makes all our lives so much richer. *S.C. §*

GOING FOR THE GOLD(SMITHS)



Detachment, 2007

NESADSU Fine Arts senior Clara Wolverton learned in January that she has been accepted into the Master of Fine Arts program at Goldsmith's College of the University of London. She will be following in the footsteps of Sara Dziadik (Fine Arts 2004) who completed her MFA there in 2006.

Goldsmiths is one of Britain's "premier art schools", in the words of Fine Arts Program Director Audrey Goldstein. A college of the University of London since 1904, and located in southeast London, Goldsmiths was founded in 1891. Its long list of famous alumni include Lucien Freud, Mary Quant and Damien Hirst.

According to Audrey, Goldsmiths "is a rigorous, highly regarded program. Charles Saatchi, the contemporary collector and gallerist, often takes students right out of the MFA program to collect

and show, so the level of competition is intense." She goes on to say, "It is very difficult for students coming out of a BFA program in the Fine Arts to be accepted directly into MFA programs. Most schools will not accept students immediately after graduation, preferring instead to build their Masters population on more experienced students, so this is a real honor for Clara".

The work that Clara has recently produced (and that also appears on the back cover of this magazine) deals with detachment. "The portraits that I create are intimate and real. In the tradition of their British rulers, Kenyan children are portrayed with the technique, style and presentation that would be acceptable to an affluent colonialist... I want the viewers strolling by the collection to recognize the detachment we excuse. But this isn't history. We embrace our ignorance in the same way when we change the channel. Skipping from doe-eyed starving children to America's national talent show. We detach ourselves from the reality of a majority of the world, and with conscious intention."

Clara's next works will involve scenes from a Kenyan childhood, done in fresco, a technique we're accustomed to, but used here to bridge the gap between our aesthetic ancestors and another's reality. *S.C. §*



Prohibited/Protected, 2007

AVOID THE TOP 10 RESUME MISTAKES

It's deceptively easy to make mistakes on your resume and exceptionally difficult to repair the damage once an employer gets it. So prevention is critical, especially if you've never written one before. Here are the most common pitfalls and how you can avoid them.

1. TYPOS AND GRAMMATICAL ERRORS

Your resume needs to be grammatically perfect. If it isn't, employers will read between the lines and draw not-so-flattering conclusions about you, like: "This person can't write," or "This person obviously doesn't care."

2. LACK OF SPECIFICS

Employers need to understand what you've done and accomplished. For example:

- Worked with employees in a restaurant setting.
- Recruited, hired, trained and supervised more than 20 employees in a restaurant with \$2 million in annual sales.

Both of these phrases could describe the same person, but clearly the second one's details and specifics will more likely grab an employer's attention.

3. ATTEMPTING ONE SIZE FITS ALL

Whenever you try to develop a one-size-fits-all resume to send to all employers, you almost always end up with something employers will toss in the recycle bin. Employers want you to write a resume specifically for them. They expect you to clearly show how and why you fit the position in a specific organization.

4. HIGHLIGHTING DUTIES INSTEAD OF ACCOMPLISHMENTS

It's easy to slip into a mode where you simply start listing job duties on your resume. For example:

- Attended group meetings and recorded minutes.
- Worked with children in a day-care setting.
- Updated departmental files.

Employers, however, don't care so much about what you've done as what you've accomplished in your various activities. They're looking for statements more like these: future organizational reference.

- Used laptop computer to record weekly meeting minutes and compiled these in a Microsoft Word-based file for future organizational reference.
- Developed three daily activities for preschool-age children and prepared them for a 10-minute holiday program performance.
- Reorganized 10 years' worth of unwieldy files, making them easily accessible to department members.

5. GOING ON TOO LONG OR CUTTING THINGS TOO SHORT

Despite what you may read or hear, there are no real rules governing the length of your resume. Why? Because human beings, who have different preferences and expectations where resumes are concerned, will be reading it. That doesn't mean you should start sending out five-page resumes, of course. Generally speaking, you usually need to limit yourself to a maximum of two pages. But don't feel you have to use two pages if one will do. Conversely, don't cut the meat out of your resume simply to make it conform to an arbitrary one-page standard.

6. A BAD OBJECTIVE

Employers do read your resume's objective statement, but too often they plow through vague pufferies like, "Seeking a challenging position that offers professional growth." Give employers something specific and, more importantly, something that focuses on their needs as well as your own. Example: "A challenging entry-level marketing position that allows me to contribute my skills and experience in fund-raising for nonprofits."

7. NO ACTION VERBS

Avoid using phrases like "responsible for." Instead, use action verbs: "Resolved user questions as part of an IT help desk serving 4,000 students and staff."

8. LEAVING OFF IMPORTANT INFORMATION

You may be tempted, for example, to eliminate mention of the jobs you've taken to earn extra money for school. Typically, however, the soft skills you've gained from these experiences (e.g., work ethic, time management) are more important to employers than you might think.

9. VISUALLY TOO BUSY

If your resume is wall-to-wall text featuring five different fonts, it will most likely give the employer a headache. So show your resume to several other people before sending it out. Do they find it visually attractive? If what you have is hard on the eyes, revise.

10. INCORRECT CONTACT INFORMATION

I once worked with a student whose resume seemed incredibly strong, but he wasn't getting any bites from employers. So one day, I jokingly asked him if the phone number he'd listed on his resume was correct. It wasn't. Once he changed it, he started getting the calls he'd been expecting. Moral of the story: Double-check even the most minute, taken-for-granted details -- sooner rather than later. *Peter Vogt, MonsterTRAK Career Coach §*

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John Bogan

PRE-COLLEGE ALUMNUS

Molly Ferguson talks with John Bogan, BFA 2008. John Bogan of Beverly, MA will be the first alumnus of our Pre-College program for high school students to earn a BFA (in Graphic Design) from NESADSU. The Pre-College program, which began in 2000 with 10 students, this past summer enrolled 23 in 2 sections. John, who took part in Pre-College in the summer of 2003, entered NESADSU in the fall of 2004 and will finish his degree program in May. Our congratulations to him and thanks to Molly Ferguson, Continuing Education program staffer, for putting this interview together.

Q. Why did you decide to take Pre-College at the School of Art & Design?

Although I have had a passion and talent for art since childhood, my high school art teachers and family deserve a lot of credit for encouraging me to pursue that passion. During my junior year my art teacher informed me about the various Pre-College-type programs in the area. I decided that instead of bumming around the entire summer, I would take Pre-College at Suffolk. I wanted to prepare for the more difficult assignments in my senior-level classes and also wanted to get an idea of what college art classes would be like. I liked the location of Suffolk, and I liked the idea of going to a small art school within a larger university.

Q. What is your best memory from Pre-College?

My teachers, (Assistant Professor) Randal (Thurston) and (Instructor) Paul (Andrade) took the time to show us their own work. It was really strong stuff that left me impressed and inspired. I will always remember painting with Paul, and how he played Tom Waits or some other crazy tunes on a little boom box.

Q. What was your favorite project or fieldtrip?

I remember going to local galleries around Back Bay and seeing work that really resonated with me. I was so eager to grab any gallery cards I could, to find out more. I wanted to soak it all up.

Q. What did you enjoy most about the studio/classroom environment?

I was really fond of the teachers. The way they presented the assignments and activities was exciting. I was curious about everything; the studios, Boston, classes, teachers. In high school I had fine-tuned my technical drawing and painting skills, but it wasn't until Pre-College that I began to learn the conceptual ins and outs of design.

Q. How was the Pre-College experience different from your high-school art classes?

The Pre-College experience was totally new and unique. At that point I had no experience with the basic elements of design, apart from composition. Pre-College gave me the freedom to develop my own ideas, and I also got a sense of what college would be like.

Q. What type of student would you recommend take Pre-College?

I would recommend Pre-College to any student who is considering studying art or design and wants to get a preview of what college studios are like.

Q. How did Pre-College help prepare you for the undergraduate arts experience? Did participating in Pre-College influence your choice of major?

I was introduced to more advanced concepts of design and process. Participating in Pre-College really helped solidify my decision to go into graphic design, and made me feel that Suffolk was the right school for me!

Q. Now that you are about to graduate with your Bachelor of Fine Arts in Graphic Design, what are your plans for the future?

I plan to pursue a job while also focusing on my art and music. I am interested in publication, packaging and print design. I've applied to Project M, a summer program where small groups produce designs that will help others. I'm also touring Europe with my band over spring break! I'm just looking forward to graduating and starting to work on amazing stuff! *Molly Ferguson*



John in Color

NESADSU SEEKS REACCREDITATION OF ITS INTERIOR DESIGN PROGRAMS

Having undergone reaccreditation by the National Association of Schools of Art and Design (NASAD) last year, one might think that would hold us for a while. Not so. This year it's the turn of the Interior Design programs, graduate and undergraduate.

While NESADSU's interior design programs have been accredited by FIDER (which is now called the Council for Interior Design Accreditation) since 1983, those programs, like the department as a whole, must periodically undergo review in order to maintain accredited status. (The Graphic Design and Fine Arts programs do not have specialized accreditation.) The rapidity with which programs change at NESADSU makes this not only mandatory but highly desirable.

Interior Design Co-Program Director Nancy Hackett has taken charge of this reaccreditation and has authored the program analysis report (relieving me of the task for the first time since the initial accreditation, for which I am very grateful!), due in the Council's national office eight weeks prior to the site visit, scheduled for March 28th through April 1st of this year.

Like the NASAD reaccreditation, Council reaccreditation looks at the program philosophy, mission and goals, the curriculum, faculty, facilities, administration, and assessment methods and results. The curriculum review is especially thorough, examining every aspect of both the BFA and MA programs, and looks at such areas as the curriculum structure, the development of professional values, design fundamentals, the knowledge, skills, processes and theories of interior design, communication, building systems, materials, regulations and professional practice. In short, we need to demonstrate that our programs meet certain very high standards governing the professional education of the interior designer.

While here, the visiting team members will meet with students, faculty, administrators and alumni and, should, by the end of their stay, be able to formulate an accurate assessment of the interior design experience at NESADSU.

Needless to say, we'll keep you fully apprised of the outcome of the reaccreditation process.

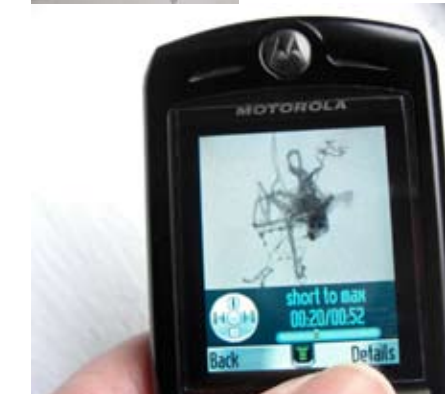
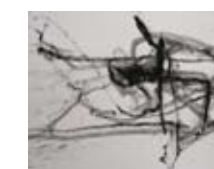
S.C. §

EVERYBODY'S GOING TO LONDON

NESADSU Foundation Instructor Bebe Beard has been invited to participate in FILMOBILE, an international conference of artists who use cell phone video in their art making, taking place in April at the University of Westminster in London. A screening and panel discussion will be held April 2nd and 3rd at Regent Street Polytechnic (now a part of the University), where, in 1896, brothers Auguste and Louis Lumiere demonstrated their machine to show moving photographs to

an audience. Bebe will also take part in a month-long exhibition of her work on the Harrow Campus of the University in conjunction with the FILMOBILE conference. For more information on her work, please visit <http://bebebeard.com> and for information on the conference, please see <http://rhizome.org/announce/view/51012>.

S.C. §



DO YOU KNOW YOUR COUNTRY'S PUNCTUATION AND TYPOGRAPHY?

Sitting writing this I have re-relocated to my homeland, the UK, where the rules of punctuation and typography are different yet again to those of the USA and to those of France. As I was pounding the pavements (striding the sidewalks in US speak) of Manchester in my search for a wonderful design job in a top design or advertising agency I came across a little store selling fresh fruit and vegetables, some tinned goods (canned goods) and newspapers. Neither the newspapers nor the labels on the tinned goods were written in English. I was in the foreign foods aisle of an American supermarket that had been removed and put into its own premises. Just for fun I bought a couple of newspapers, one Spanish, one German to see if they could add any more to this idea of different countries having their own typographical rules, and to see if I could actually spot the differences. (See what happens when you have too much time on your hands?)

ing the subject. "Our family there all has TV sets—not just black-and-white, but color and remote! They have everything. So when we asked them what we should buy them, they said nothing, it was enough that we would come to visit them. But

American novel with "m-dash"

course. That was when Cassis and Reinette usually went into Angers – the day they received their pocket money. I was judged too young to have pocket money – what would I spend it on? – but I was sure I could contrive something. Besides, I told myself, there was

English novel with "n-dash"



Compulsory spaces before punctuation in France !



The Lesser-spotted Guillemets in situ.

Q. Was this type done in the UK or the USA?

A. This is easy. Just look at the dashes; not the hyphens, the dashes. In the USA the long "m" dash is used to indicate a break in thought and as an alternative to parentheses. The "m" dash has no spaces either side of it but is kerned optically to give a hint of white space. In the UK the "m" dash is an endangered species and rarely seen; in its place we use an "n" dash with a space either side. Next time you travel to the UK buy a magazine or a book and have a look.

Q. Which country has spaces BEFORE some of its punctuation?

A. France. (And Canada?) In France you are obliged to insert a non-breaking "n" space between the end of a sentence and an exclamation mark or a question mark or an ellipsis (three dots in a line) or a colon or a semi-colon or a slash. Curiously, a certain word processing package, when set to work in French, automatically adds a normal space for you if you forget. And curiously still, if you receive a file from a French version of the software, that file will add a space automatically when you use it on your Anglophone computer. This is somewhat disconcerting the first time it happens – a sort of "there's a ghost in the machine" type of action! If you are a little underworked at present I can send you a file to test this out.

Q. A guillemet, that's a type of seabird that nests in cliffs, yeah?

A. No. Guillemets, plural, are French quotation marks which appear quite naturally on a French « AZERTY » keyboard but are nowhere to be seen on yours or mine! For the super-picky it has to be noted that guillemets are not the same as two less than (<) or greater than (>) signs so don't even try it! Guillemets require a non-breaking « n » space between them and any text just like the punctuation mentioned in the previous paragraph. There is another rule about when you have a quote within a quote in French you use standard double quotes as the secondary quote but it all gets very messy and sometimes a secondary quote is simply italicized instead.

You learn your country's typography by osmosis—you grow up reading, studying books at high school and at college, reading magazines and newspapers. And if you choose to become a graphic designer then you study the rules of typography to make sure you don't look like an amateur using a nasty Microsoft application on a PC. My personal typographic osmosis happened in the UK. My design education was in the USA. I was, as they say, "conflicted". And at the time I was not sure enough of my ground to question Laura Golly, so I simply elected not to. Now, with the experience of 2 years in Paris and 2 months in the UK I know that there is no right or wrong. You just have to understand where you are, and make a point of learning the local rules.

What follows are extracts from my Unofficial Guide to the Minutiae of Punctuation and Typographical Peculiarities. Enjoy reading them and please feel free to correct me if I am mistaken on any point. Send your own Minutiae Rule or comment, either to Sara Chadwick (schadwic@suffolk.edu), or to me, Kate McLean (mcleankate@mac.com).

Q. Where do speech marks invert their order with the first one being baseline aligned?

A. In Germany. And it looks very weird. I went all the way through the newspaper to make sure that it was not a printing error, and then I even bought another newspaper another day to confirm. Somebody out there will be able to explain the history of this.

Q. Everywhere in the world follows the laws of hanging indents, don't they?

A. Not in France they don't! Nor in Germany, nor in Spain. And boy does it look ugly. And the UK, well the jury is still out depending on the quality of the designer (pretty much like the USA really). For those of you who don't know what I am talking about I have redesigned the example according to the way I was taught at NESADSU.

Q. How do I know if this is a question?

A. I look at the end of the sentence to see if there is a question mark. Except if I am reading in Spanish in which case I look at the start of the sentence whereupon I will find an enormous clue of an inverted question mark at the beginning of the sentence. For example, ¿Por qué dices eso? ("Why do you say that?") I am a big fan; it alerts me to what I am reading. ¡And they do the same with the exclamation mark as well!

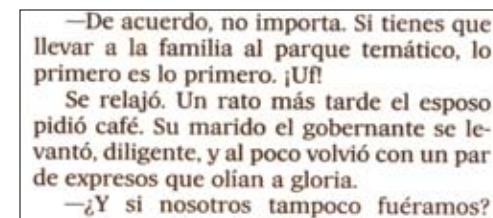
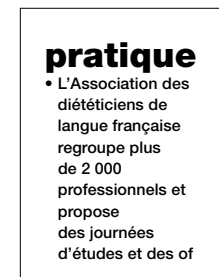
Q. What new piece of punctuation can I use legally to make my work look different?

A. Well you can always try using the "interrobang" which is non-standard form used to end sentences expressing surprise and question. The symbol is a combination of the question mark (aka the interrogative point) and the exclamation mark (known in printers' jargon as a bang); it superimposes one mark on top of the other!

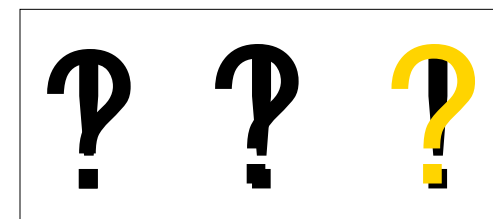
Which leaves me with just the one sentence... You spent how long writing this article? *Kate McLean §*



German speech marks



Is this a question I see before me?



Interrobang designs

1958 – Ralph Bush (Graphic Design) was recently selected as an Artist Member of the American Society of Marine Artists. Already a Copley Master of the Copley Society



of Boston, and a member of the New England Watercolor Society, the Rockport Art Association, and The Whiskey Painters of America, he has exhibited his work at the Smithsonian Institute in



Washington, DC. and was the recipient of Yankee magazine's Robb Sagendorph Memorial Award for Art. Ralph and his wife, Muffy, currently live in Waldoboro, Maine. If you'd like to get in touch with Ralph, please email the school (schadwic@suffolk.edu) and we'll put you in touch.

1963 – Lynne Foy (Illustration) moved from Newton to Provincetown two years ago, where she is showing her fine art work at Thanassi Gallery, after nine years at the recently closed Galleria Artemisia. She also does commercial illustration and design and is nearly finished with a children's book, which she will begin marketing shortly.



The advantages to Provincetown? "I live on the ocean and enjoy glorious sunrises and sunsets almost daily". Take a look at Lynne's website at www.lynnefoy.com and get in touch at lynne.foy@verizon.net.

1972 – William Bradbury (Graphic Design), while still at the Lowell Sun newspaper, is now teaching a graphic design class at Middlesex Community College. He and his wife, Lois, also have a studio on Western Avenue in Lowell, a 4-floor space they share with 150 other artists, one of whom is Gary Destramp (Graphic Design 1982). You can reach Bill at bbrad4745@billbradbury.com.

1974 – John Roman (Graphic Design) let us know the other day that he has been commissioned by Suffolk to produce a new illustrated map for the University. "As you may know, I have been specializing in illustrated campus maps for colleges and universities across the country for many years and am excited to be applying my work to NESAD and Suffolk. The new Suffolk University map will depict the City of Boston's attractions and landmarks and their relationship to Suffolk and NESAD campuses. This commission has been in the works for a few months now, but I just got word today [January 11, 2008] that the purchase order has been issued, making the map project official." John's website (www.johnromanillustration.com) currently shows one of his maps, though shortly will display over sixty of them. Check it out and contact John at john@johnromanillustration.com.

1979 – Laurie Dovale (Graphic Design) recently completed the Alumni Update Form on the NESADSU website,

giving us the first information we'd had on her since her graduation. After returning to the Caribbean, Laurie put her graphic design skills to work in her father's ad agency and publishing firm for ten years, before leaving Curacao for the neighboring island of Bonaire. There she worked at various jobs before starting a B&B in 1990, at her mother's suggestion. ("There weren't any on the island and all the little hotels seemed to be making way for bigger ones.") She ran the B&B until 2001 and is currently working with disabled children and helping a friend with his dining guide ("selling ads, distribution, copy writing, pretty much what I did for my dad"). She's also doing translations (Dutch/English and the reverse) and selling antiques left over from the B&B. "Oh, I forgot, before I started the B&B, I worked on a movie, made especially for Showtime, called "Curacao", with George C. Scott and 'whatsishname' before he got famous on CSI. That was some experience. I had to find and buy/rent stuff from all over the island for the sets. It was just what I liked – rustic old stuff, most of which they gave me afterwards. A 40-foot container full..." Now Laurie is thinking of moving, perhaps to New Mexico or Africa. We'll keep you posted. In the meantime, you can reach Laurie at yuanablou@yahoo.com.

1981 – Eli Cedrone (General Art) has exhibited her painting "Autrefois" at the Winter Juried Show at the Art Complex Museum in Duxbury. The show, of 100 works selected from over 500 entries, runs



until April 13, 2008 at the museum complex on Alden Street in Duxbury. Another painting of Eli's, "Mercato", won an Award of Excellence in the 2008 Members Show of the North River Arts Society in Marshfield Hills in February. You can reach Eli at artfulhand@comcast.net.

1981 – Michele (Cormier) Biondo (Graphic Design) stopped by several months ago with her two daughters, one of whom, Katie, is currently a Suffolk student but is considering a change of major. Michele's younger daughter, Gina, is in high school and is looking at colleges so both came to look at NESADSU. Michele, besides assisting her children with college decisions, is working as a graphic designer for Action Unlimited in Concord, MA, so both girls are familiar with the design world. You can reach Michele at mmcbiondo@yahoo.com.

1983 – Carolann (DiNitto) Kovach (Graphic Design) and her husband have returned to the Boston area, having spent some time in Baltimore. "Of course, I love Boston and was very happy to be back near family, friends and clients." They're now living in Charlestown where Carolann has a busy freelance design business, under the name Oltre Studios, Inc. "I have a couple of steady clients that are keeping me busy but, as always, I'm looking to diversify and expand my client base a bit." You can reach Carolann at carolann.howard@comcast.net.

1983 – Paul Harrington (General Art) is participating in an Illuminations show at the Yawkey Center for Outpatient Care at Massachusetts General Hospital through May 2008. The Yawkey Center is located directly across from the MBTA (Red Line) Charles Street station. For more information, call (617) 726-4808 or email illuminations@partners.org. You can also reach Paul at paulharrington@luminism.net.

1983 – Terri (Thomas) Coutu (Graphic Design) reconnected with NESADSU after a long separation while researching Suffolk University for her daughter, Holly, who will graduate from high school in June of this year. Terri, currently living in Rhode Island with her husband and other daughter Leah (14), is working for Stevens Publishing as a graphic designer. "We produce a weekly

shopping guide called *The Reminder*, consisting of print advertisements, classified ads and community notes... We also do business cards, letterheads, menus, etc. I also do freelance work, with a small but strong client base." Contact Terri at coutu142@cox.net.

1986 – Armando Bettencourt (Graphic Design) is giving up the corporate design world and is getting into (or, rather, back into) fine arts and music, with a little design thrown in. As ABettencourt Studios in Attleboro, he's pursuing his "kid-dream of incorporating fine art with my own original music. Each of my paintings is accompanied with an original song from CD albums I've written and recorded in the past." Check out Armando's website at <http://home.comcast.net/~armando1965/abettencourthome.html> and contact him at armando1965@yahoo.com.

1989 – Mark Fisher (General Art) recently supplied us with contact information for classmate Jack Kacian (see below), in the process of which updating his own information as well. Mark has taken a leave from real estate ("another casualty of this crazy market!") and has gone back to City Music, where he has worked for 9 of the past 12 years. City Music is a two-store chain that sells "most things musical as well as a lesson program with about 300 students". He's also just finished a new CD (you can find music downloads at myspace.com/markfishermusic). Mark, who's been married to his wife Nancy for 10 years, has two stepchildren. "Our daughter has just returned from 27 months in Benin, West Africa and is now enrolled in a Masters program at Brandeis University. Michael is a big-time computer geek working for the U. Mass. president's office on the network keeping all MA state colleges running. I feel like an underachiever hanging with this crowd sometimes!" You can reach Mark at mnfisher@verizon.net.

1989 – Suzanne Fletcher (Graphic Design) is living in Livermore, CO, where she is the marketing manager and designer, with three others, for Scuba Schools International (www.divessi.com) in Ft. Collins. She has a stepson, a daughter (9) and a 6-month-old baby to keep her busy as well. You can reach her at thetreehousegroup@yahoo.com.

1989 – Jack Kacian (Graphic Design)



sent us a long email in October about his doings since graduation. For the past 12 years, Jack's been with the Holbek Group, Inc. (www.holbekgroup.com), an

education exhibit design and fabrication company in Orange, MA. While they do a wide variety of jobs, most involve natural history, for clients such as the Audubon Society, U.S. Fish and Wildlife, the National Parks Service and various zoos and aquariums. They have also worked with clients such as Dreamworks, Jeff Corwin, Warner Brothers, Sprint and Verizon. For the latter, they have done concealment structures for cell phone antennas, in the form of architectural details (atop buildings) or what one cynic called "Frankenpines", designed to look like trees. "We have developed the technology to produce the longest branches in the industry (18 feet), which allows us to make the trees look like trees and not bottle brushes!" While Jack is an art director, he occasionally gets his hands dirty making models or painting murals. He also does freelance work as well, currently for the Boston Children's Museum. You can get in touch with Jack at jack_kacian@yahoo.com.



1992 – James Schenck (Graphic Design), whom you read about in the spring 2007 issue of "& Then...", is continuing his work as a Park Ranger at the Grand Canyon and was a member of the team tapped to design a 1400-square-foot exhibition on the

Civilian Conservation Corps and its work in the park for the CCC's 75th anniversary. The exhibit, which runs through October 31st, includes historic photographs and artifacts, never before viewed by the public, on the work of the CCC and the positive changes brought to the lives of the over 1400 men who worked in Grand Canyon National Park between 1933 and 1942. James was one of five members of the design team, charged with presenting the "golden years" of the National Park Service and the contributions of the CCC. For more information go to www.nps.gov/grca/historyculture/ccc.htm. You can reach James at James_Schenck@nps.gov.

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.

1995 – Carroll Conquest (Graphic Design) has just returned from a 12-day trip



to Cuba with a group of Tufts University graduate students. "We did research in our areas of interest for our capstone degree projects [Editor's Note: Carroll is currently

enrolled in a Masters of Art in Teaching program at Tufts University, in conjunction with the School of the Museum of Fine Arts.] My research included meeting contemporary female artists in Cuba to discuss their art and the role of female artists in Cuba; also art education in Cuba with a focus on elementary school art education since that is the focus of my MAT degree. I am currently student teaching at Angier Elementary School in Newton and have been hired at the MFA as an adjunct museum art educator. I am spinning with excitement for what I learned in Cuba and the opportunity to teach art to elementary children in the public schools. For



my personal art, I am working in a new medium – steel. I learned to weld and cut steel in one of my SFMA studio classes and now I am hooked. "You can contact Carroll for more about her adventures at c.conquest@conquestdesigninc.com.

1996 – David Phile (Interior Design) wrote to let us know that "the best Christmas present" he got this year was to find out he'd passed the NCIDQ (National Council for Interior Design Qualification) exam! The exam, required for licensing (where applicable) and for professional membership in various interior design associations, covers the whole field of interior design and is extremely rigorous. So congratulations, David! Send yours to him at dphile@buildersdesign.com.

1998 – Melissa Horvath (Graphic Design) and fiancé Ron Plyman were married on November 9th at The Bethwood in Totowa, NJ. Fellow NESADSU alum, Lynn (Janz) Lloyd (Interior Design 2000) and her family attended as guests. After a snowboard-ing honeymoon at Whistler/Blackcomb



Mountains Ski Resort in British Columbia, they returned to New Jersey and are now in the process of buying a house. Both Melissa and Ron work in New York City so "wanted to be in a nice town that was close to NYC". Melissa,

a Senior Interactive Art Director at VML, is working on the Colgate-Palmolive account and has just launched phase one of the redesign of a new website (www.softsoap.com). You can send your congratulations to Melissa and Ron at melissa@melissahorvath.com.

2001 – Angelique Donovan (Graphic Design) has a new job as the Marketing

Coordinator at Office Environments, a major New England office furniture distributor. You can reach her at donovan@oene.com.

2001 – Sarah (Rowe) Ankrom (Graphic Design) has returned to Rhode Island, this time to Hope Valley, where she and her husband have bought their first house. In addition to working on the house, she has a new job with the Westerly (RI) Sun newspaper, doing advertising design. You can reach Sarah at saraheankrom@yahoo.com.

2002 – Katherine Garbarino (Interior Design) has relocated to New York City and is working for Hokanson, the carpet firm she was with at the Boston Design Center before her move. You can get in touch with Kate at kgarbs@aol.com.

2002 – Nicholas Heigelmann (Graphic Design) has returned to Maine after a stint in Boston, and is working at Silver Oven, a design and web development studio, in Portsmouth, NH. You can reach Nick at nheigelmann@gmail.com.

2002 – Shari (Longstaff) Mason (Fine Arts) and her family (husband Russ and children Russell and Silas) have relocated to Petersburg, VA, where Russ has taken a position as an assistant pastor, alongside a friend from Zion Bible College. Shari is using her fine arts training as a muralist in both residential and commercial settings. As she says, "I enjoy getting out of the house to paint. I'm hoping that, once the boys are bigger, I'll be able to do it more." You can reach Shari at shari331@gmail.com.

2002 – Patricia Ramos-Otero (Fine Arts) has moved to Madrid and founded an association to promote art and culture. Called Espaciorojo (www.espaciorojo.com), its website features, among other things, a gallery of Patricia's work. You can get in touch with her at pitopato@hotmail.com.

2002 – Shelley (Robertson) Sullivan (MA in Interior Design) has been working since graduation at Warner & Associates, a healthcare design firm in Boston. Warner was recently bought



out by HDR, Inc., a healthcare architecture, design and engineering firm with offices all over the country, making Warner now the Boston office of HDR. While Shelley loves her work, her "true joy" is her family, her husband and their daughter, Cara, one year old in January. You can contact Shelley at sullys04@norwoodlight.com.

2002 – Kodiak Starr (Graphic Design), while still in New York, has left Foote, Cone & Belding for a position as a web designer at RDA International. RDAI is a "full-service advertising, interactive and experiential agency focusing on special interest categories" (RDAI website) in the hospitality, technology, entertainment and fashion fields. You can email Kody at kodiakstarr@gmail.com.

2003 – Laura Hanson (Graphic Design) has left Small Army and, for the past year, has been working at Partners + Simons, a design and marketing firm specializing in the healthcare, financial services, life sciences and technology areas. You can reach Laura at lhan42781@yahoo.com.

2003 – Sara MacAllister (Graphic Design) has moved to Rockland, MA and is working for the Casual Male Retail Group in Canton, where she's been since September of 2006. You can reach Sara at smaca18@hotmail.com.

2003 – Aimee Whitlock (Interior Design) is working as the Greater Boston Rep for Durkan Hospitality, a Mohawk Carpet company based in Dalton, GA. As such, she calls on local architecture and interior design firms that work in hospitality design as well as restaurants, casinos, universities, etc. Recent clients have included the Boston Park Plaza Hotel, the Lenox Hotel and Harvard University. You can reach Aimee at aimee_whitlock@mohawkind.com.

2004 – Erika Brown (Master of Arts in Interior Design) has left Gensler to take a job as a Facilities Planner at Wentworth Institute of Technology in Boston. She has generously offered to provide information and networking contacts for any students interested in facilities management, so, if you fall into that category, please get in touch with Riki at browne4@wit.edu.

2006 – Jin Koh (Fine Arts) has returned to South Korea and is getting ready to make application to graduate school in painting. You can reach her at jinkoh80@gmail.com.

2006 – Kelly Pearson (Fine Arts) has recently moved to New Bedford, where she has bought "an historic sea captain's house". No longer with Grand Circle Travel, she is freelancing for such clients as PartyLite and Thomson CompuMark. You can reach Kelly at kmartypea@hotmail.com.

2007 – Timothy Enright (Graphic Design) has deserted his fans at NESADSU, leaving us with barely a smile to remember him by (Editor's Note: I was instructed to make this note "light-hearted and hilarious" ... a tall order) and moved back to New Jersey. He's now working in New York at Match Fine Print, a 3-person print production, design and consulting firm that does print work for luxury goods companies. They're currently working on the redesign of packaging for Harry Winston, as well as projects for Moet-Hennessey, Kangol, Pentagram, and H. Stern. "Things are going great and I could not be happier in my position. A small firm with great people that understand that this field is not about being a commodity but an art... exactly what I always talked about @ NESAD." And, if your clients are handing out free samples, Tim, remember your friends at school. You can reach Tim at enright.timothy@gmail.com.

2007 – Hanna Kim-Seda (MA in Interior Design) has taken a job with Zebrowski Design Group, a hospitality design firm in Culver City, CA. Zebrowski focuses primarily on hotels and restaurants, as well as some private residential projects, now including the Ritz-Carlton in Half Moon Bay (near San Francisco), a resort in Tucson and an Intercontinental Hotel in Montreal. Contact Hanna at hannakimseda@gmail.com.

2007 – Ciara Langley (MA in Interior Design) has relocated to London and has found a job as an Assistant Architect with TTG Architects, a design, architecture, construction and management firm specializing in retail projects. "I am learning an incredible amount and the people are fantastic. They put a lot of faith in me and give me great work to do. I was lucky to land the

job almost instantly. I found it via Consensus Recruitment, which deals with architectural job-finding. A good company to keep on contacts lists if any other student heads toward London in search of a job!" You can get in touch with Ciara at ciara.langley@hotmail.com. And look for her interview in this issue of "& Then..."

2007 – Kaitlin Palaza (Interior Design) left Duncan Hughes Interiors and started a new job in September at CBT/Childs, Bertman, Tseckares Architects in Boston. You can email her at kaitlinpalaza@gmail.com.

2007 – Helen Principio (Diploma in Interior Design), who was with the Expo Design Center in Burlington, MA, has been working since August at Berard Martel Architecture in Bedford, NH. Berard Martel is a general architecture firm, handling corporate, retail, hospitality, healthcare, institutional and residential clients. You can reach Helen at hprincipio@yahoo.com.

2007 – Emilie Tucker (MA in Interior Design) has a new job with the interior design firm Manual de Santaren in Boston. You can get in touch with her at ejmittel@yahoo.com.

2007 – Karen Urosevich (MA in Interior Design) has a new job at Benson Interiors, a residential interior design firm in Boston. You can get in touch with Karen at karenurosevich@hotmail.com.

2007 – Daniela Wong-Chiulli (Graphic Design) recently took part in a two-person show, called Framing the Line, of drawings inspired by the Japanese comic book art, manga, at the Distillery Gallery in South Boston (www.distilleryboston.com). Manga refers to comic book art, which in turn is often brought to film, becoming anime (Japanese animation). "The main distinction to be made between the art works on display and manga is that the latter involves images that are continuously in motion. The images drawn by ... Wong-Chiulli exist by themselves for themselves. They are manga-like images taken out of the context of narrative and placed in the context of contemplation." (Distillery Gallery website). You can get in touch with Daniela at sleighted@gmail.com.

DIRECTLY FROM AN E-MAIL

I realize that, to some extent, every piece of information—new job, new baby, etc.—that I receive from an alum is “feedback” of a sort and that is, of course, one thing that drives this magazine. But every once in a while, an alum writes a note to someone at NESADSU that really deserves to be read in its entirety. Such is the case with Carl Grivakis (Graphic Design 2004) and the email he sent to Graphic Design Program Director Laura Golly (and her colleagues, Jennifer Fuchel and Wallace Marosek) in January. With only the most minor editing, here it is:

“Hello Laura, Jen and Wallace,

It’s been quite some time since I’ve been around NESADSU. I’ve been meaning to come to the senior shows the last couple years, but work has prevented it. I’m happy to say I work as an in-house designer at InScribe, an invitation and stationery company located in Woburn. I’m going on my third year here.... Now that I’m at a small place like InScribe, I find myself wearing many hats, designing mostly print material, brand identities for new products and product samples for our merchandise.

My work also brings me to New York once a year to the National Stationery Show where I can see much of our product put on display at the largest both in the show. I’m quite content with what I am doing, but looking to the future I am considering teaching. I am currently applying for licensure as a vocational

teacher in Massachusetts. I am taking the MTEs on March 8th. My goal is to teach art and design at the high school level to better prepare students who want to enter the field directly or to move on to a college program. I’m excited and a little nervous, but I have found a love for helping people along when they are struggling to get into the industry. I have even authored several articles on Designer Today offering advice ranging from portfolio development to professional practice and spec work.

Along with all of this I have been active working with local political campaigns, trying to bring a unique design quality to each candidate so that they will stand out in the crowd of cookie cutter work produced in many of the sign shops. I have done logo work for Peer Servants and helped Unite for Sight as well. Finally I set some time aside to lay out program guides for a local anime (Japanese cartoons) convention in New Hampshire.

If you’ve read this far I’m glad. One of the thrills I hope to have as a teacher is hearing the stories of my students. I want to thank each one of you for all the work you’ve done in the design program. NESADSU was one of the best decisions I’ve ever made in my life.

Laura, thank you for driving me to always do better in my work. I regret having not taken the Electronic Publication Design class. I had to learn on the job how to lay out a document that’s 16 to 90 pages long. Though as a student I often disagreed with your critiques, I realized afterwards you were absolutely correct. I apologize for not being able to take the guidance to heart at the time.

Jen, thank you for teaching me the ropes of the programs. Without the tools to work with I don’t know where I’d be. My boss still thinks my Photoshop skills need work. I agree but I am the master of Illustrator and InDesign here and everyone comes to me if they need technical help. As far as web design goes, I’m trying, but I’ve given up on coding. I have a friend handle that...the design work is usually all mine. As far as the newest technologies go, I haven’t a clue.

Wallace, thank you for the extraordinary time in GD III and IV as well as the illustration classes. Apologies for never being able to put the proper time in on some of the projects. My work schedule was a little overbearing and I would have been better served taking fewer classes and devoting more time to my portfolio in my senior year. Your lessons have always stuck with me and I see much of the senior course work coming through in my professional life.

So I just wanted to thank all of you properly. Sorry it took me four years to get to it, but I wanted to be able to come to you with some info. on my accomplishments. I wish the program and all of you well. I will try and visit soon.

Cheers,
Carl”

PASSAGES

It is with great sadness that we learned just before Christmas of the death of

Christopher Nolin (Interior Design 1995). Chris, who was living in the Albany area, had been the operations manager and then a group sales manager for Macy’s, before becoming the assistant manager of the Kohl’s store in Saratoga Springs. In 2006, he started Chris Nolin Home Improvement Services, combining his retail background with his interior design training. Chris leaves a wife, Tammy Bamford Nolin, one brother, and numerous other relatives. A funeral was held on November 30th, 2007. Our heartfelt sympathies go to his family and friends.

RECIPE FOR SUCCESS



RESTAURANT • TAPAS • WINE BAR

Students at NESADSU are taught to work together on projects, to collaborate, pooling their talents for the best result. Whether within a discipline or between two (say, interior design and graphics), the sum is nearly always better than its parts.

A similar collaboration took place recently, in a small space in Harvard Square. Stephanie Rossi (Interior Design 2001), a practicing interior designer (www.spaziorosso.com), whose husband, Jerome Picca, is a chef, decided in 2006 to open a small restaurant in Cambridge, in the space previously occupied by the iconic Iruña. Starting from scratch, and leaving the food issues to Jerome, Stephanie set about designing the space. But what about a logo? Turning to her former NESADSU classmate and good friend, Joel Gendron (Graphic Design 2000), Stephanie and Jerome entrusted this important piece of the puzzle to him. The result? A snappy logo that says it all, to go with a small restaurant that, as the Boston Globe says, gives you “a distinct feeling that you are eating inside someone’s home dining room”.

The restaurant, which opened in October of last year, consists of two small rooms, seating about 50 people, and is done in a sophisticated palette of warm tones with accents of red and gray. (Beginning this spring, there will also be outdoor terrace seating for about 15.)

Small Plates is a restaurant and wine bar, specializing in tapas or appetizer-sized portions that, in some cases, can be ordered in entrée-sized versions as well. One entrée or two tapas makes the perfect meal and allows the diner to try several different dishes. Everything is cooked or baked by Jerome and his staff and is “reminiscent of a dinner party given by someone who is cooking to please you” (Boston Globe).

In the interests of a full confession, I should tell you that I dined at Small Plates, with two family members, in February, on a Tuesday evening. The restaurant was full (reservations are a necessity!), the place looks wonderful, and the food is fabulous. Personally, I’m not fond of restaurants that serve plates piled high with food, half of which goes uneaten or goes home. Small Plates is perfect for those who want, well, a small plate, or who want to try several dishes. I had one tapas of baby lamb chops on a bed of Israeli couscous and vegetables, and another of puff pastry filled with lobster and asparagus. Both were beyond delicious and very reasonably priced. Then, the advantage of “small plates” being obvious, there was room for dessert, a peach/ginger bread pudding that was out of this world. A small but very good list of available wines added just the right finish. All in all, it was a wonderful meal in a lovely setting. That’s my review. For the Globe’s, check out http://www.boston.com/lifestyle/food/articles/2008/02/06/small_plates_offers_eclectic_choice_of_nibbles/ or http://www.boston.com/ae/food/restaurants/articles/2007/12/21/enticing_tapas_in_a_refined_room/. You can also see a menu at www.smallplatesrestaurant.com. So support your fellow alumni! And bon appétit! *S.C.§*



Stephanie Rossi



Small Plates, Cambridge

CIARA LANGLEY



One thing I find fascinating about the students in the Master of Arts program in Interior Design at NESADSU is the astonishing variety of their backgrounds. Not only do they come to us from some of the most prestigious colleges and universities in the U.S., but they also represented, in the 2006-2007 school year, over a dozen foreign countries. Ciara Langley is a good example of the best of them.

“Originally from Dublin, I traveled quite a bit from an early age and lived in Saudi Arabia for four years during my childhood. This instilled in me a fascination for and desire to travel and experience other cultures. After returning to Ireland and the Irish educational system, my parents saw some talent in my love for art. They encouraged my siblings and me to follow our passions in life and afforded us every opportunity possible to explore various interests, in my case art. When I was about nine, my parents enrolled me in classes with a local artist named Fionnula O’Keefe. Classes were very small, with only a few students, which afforded each of us great attention and really helped me to explore a range of mediums and approaches.

“At the age of fifteen I expressed to my parents my desire to follow art as a career path. They were again incredibly supportive, with great faith in my abilities. They explained to me the difficulties I might confront in a professional field in which it can be very hard to create a stable career. However they trusted me to find my own

direction in life, knowing that I understood the amount of dedication it would require.

“I began a weekend portfolio course in a DLIADT (Dun Laoghaire Institute of Art, Design and Technology, a university in south Dublin). I was the youngest in the course as most people were eighteen and preparing for entry into college the following academic year. The course was incredibly challenging and really made each of us question our ability and dedication. The professor was very critical and demanded a huge amount of effort from us. I spent two years doing this course, spending my final year of school taking state exams and compiling my final portfolio for college application.

“I applied to NCAD (the National College of Art and Design, a central Dublin university known for being the leading art institution in Ireland). Competition for places at NCAD was tough but my application was strong enough and I was accepted on my first application after reviews of my portfolio and Leaving Certificate (a state exam required to get into college in Ireland).

“My time at NCAD was a difficult one. Natural talent was not enough and the professors constantly questioned our abilities and our dedication to the field of art. Having broken away from a very traditional arts approach in the 1960’s the college strove to produce work strong in concept and powerful in effect. There were many supporting subjects that we were required to take including history, media studies, sociology, aesthetics, etc. Our finals included an extensive 10,000-word written thesis along with a much anticipated final degree show attended and reviewed by the Irish media.

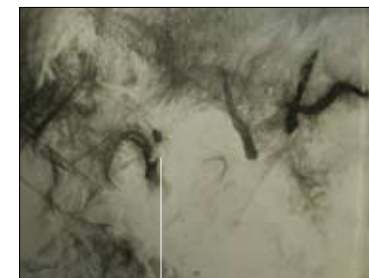


Plaza Chair



Dog Sketch

BFA Installation



“In 2003 I graduated with a Bachelor of Fine Art honors degree, specializing in printmaking. My final degree show in NCAD was very abstract in nature and I chose to exhibit a final selection of lithographic prints in conjunction with a drawing installation. The installation consisted of a large 8’ x 8’ completely enclosed room filled with abstract drawings and visible only through small strategically placed view ports. Viewers had to maneuver around the structure and engage with it to fully explore and receive from the work. The drawings evolved over a period of about six weeks and were catalogued with photographs throughout this period. These images were created in conjunction with the set of lithographs and together explored over three semesters the nature of underlying forms, notions of their spatial relationships and my perceptions of the world around me. I was using the process of drawing itself to understand something more about myself, my philosophy of reality, experience and an understanding of reality beyond the tangible physical form.

“Now I began contemplating earning a Masters degree. I had enjoyed the challenge and stimulation of university life and was eager to continue to pursue my education in some capacity. The drawings and the work I created during this time became very architectural in nature as I explored spatial relationships, encounters between forms and personal experience when engaging with a structural form. At the time my sister was finishing an architecture degree and I found myself intrigued by the complexity of concept and detailing in her models and drawings. Then, as I was finishing my studies at NCAD, I was offered a job as a graphic design intern in Burlington, Massachusetts. I was eager to travel more and had never been to America so I jumped at the opportunity to spend time in New England traveling and gaining work experience. I spent a couple of summers working there, at the same time researching various Masters programs.

“My original intention was to undertake my next degree in Europe and carry on with the fine arts route, obtaining either a Masters in Fine Arts or perhaps a degree in Art Therapy. Then, during one commute to work on the subway, I saw a poster for NESADSU and decided to see what programs they had to offer. I discovered

the MA program in Interior Design and became really excited by the descriptions of the courses involved. I contacted NESADSU for more information about the program requirements and was told about an upcoming informational evening, so decided to attend. I recall very clearly meeting Mark Brus at the event and sitting around a table with him and other prospective students discussing the courses and the fields of interior design and architecture. He had a great passion for design and a dedication to the field that was incredibly encouraging and inspiring. I owe him a great thank you for convincing me to apply to NESADSU. So, I made my decision to put in an application and thankfully was accepted. It was quite a big leap of faith for me to leave Europe, my family and my life as I had known it but the decision came very easily somehow. I felt great excitement to be pushing my career in a new direction that still remained rooted in my passion for the arts.

“I began my classes in the fall semester of 2004. I was immediately excited by the possibilities and the complexity of interior architectural design. The professors were incredibly knowledgeable and passionate about their subjects, which made for very enjoyable educational experiences. I found a dedication to students and a supportive network I believe was lacking in some of my previous educational experiences. Students weren’t competing aggressively with one another but rather actively engaging with each other, exchanging ideas and stimulating creativity. I also began to find a satisfaction in design that wasn’t supplied by my fine art endeavors. I began to recognize the power of good design to infiltrate the lives of people, affecting and inspiring in a multitude of ways, while satisfying the creative and conceptual drives I had found in fine art. Architectural design permitted me to express a creative voice, then move that voice beyond the confines of the gallery and the exhibition.

“During my time at NESADSU I continued with internships in graphic design and interior design to support my education. While entering my final year I heard about a graduate fellowship at Suffolk’s Ballotti Learning Center. I approached Laureen Simonetti [the BLC’s Educational Consultant attached to NESADSU] about the position and was instantly excited by her enthusiasm and

CIARA LANGLEY

dedication to the student body. I was awarded the fellowship and worked closely with Laureen for my final year at NESADSU. This was an incredibly rewarding learning experience for me. Laureen provided me with every possible support to enable me to offer the students at NESADSU the guidance and information to help them excel in their studies. I worked with a dedicated and inspiring team of tutors and greatly appreciate what the students I served with offered me in return. The work itself was very demanding and quite stressful on top of a full course load, but was an invaluable learning experience. We offered our students group workshops on various computer programs, specific skill sets and techniques as well as support in difficult classes. We also offered one-on-one regular tutoring sessions as well as study guides, informational handouts and study groups.

"In my final semester at NESADSU I was invited by Nacer Benkaci to work as a teaching assistant in his Contract Design Studio class. Working alongside Nacer proved to be another fantastic experi-

ence at NESADSU.

He was a very demanding professor with high expectations of his students but he taught in a way that challenged them to produce engaging, refreshing design proposals. He

instilled in me great enthusiasm for the potential of teaching in this field and I hope in the near future to be able to return to higher education in a teaching capacity again.

"In the spring of 2007, I completed my Masters degree. I had spent the best part of the past four years in Boston and had come to love the city and make great friends and professional contacts

while there. As graduation approached, however, I felt the need to address decisions about my future again and what path I wanted to travel next. I felt that now was the time to continue with my travels and push my career in a new direction. For some uncertain reason London was enticing me in much the same way Boston and NESADSU had. I woke one morning and just made the decision to move to a wild and exciting city, filled with outstanding design firms and unlimited potential.

"So, after graduation I returned to Europe, spending most of the summer traveling around the continent and finally settling in London in August. I found a fantastic apartment in Waterloo, a very central area in the south of the city. It allows me to walk to almost anywhere in central London in about thirty minutes and the apartment itself is quirky and filled with great character. Within two weeks I had sent out numerous applications and was offered a job on my first interview with a firm called TTG Architects. They sounded excited about my application and I was very attracted to their genuine desire to provide me with a challenging and exciting opportunity with the firm.

"I have now been working at TTG for seven months and with each month that goes by I feel greater excitement and enthusiasm about going to work. I have become heavily involved in a major, multi-million pound retail development for a high profile client in Cardiff, the capital of Wales. The work itself has become increasingly challenging but I am lucky to have a director who puts great faith in my abilities and the increasing responsibilities of my role. My position is technically "assistant architect" rather than interior designer, but it is giving me great experience in areas like construction and detailing and I feel my knowledge base continue to explode after the strong foundations provided by my education at NESADSU."

With our thanks to Ciara for sharing her experiences – and our best wishes for a bright future. S.C.S.

The Houses of Parliament, London, UK



The River Thames, London, UK



IIDA NEW ENGLAND LEADERS BREAKFAST MAY 1, 2008

Is it possible that US companies no longer have the leadership, tools and culture to enable the development of great ideas?

Creative companies are facing aggressive international competition in the global race for innovation. Have we become risk-averse? Innovation is hard to do and difficult to measure. It is a process that has as much to do with the refinement and augmentation of an idea as it does with the initial creation. Successful companies will adapt and evolve, incorporating new financial, organizational and management models that resist conventional approaches and respond to social, environmental and market challenges. Are we poised for resurgence?

Please join IIDA New England to hear Thomas A. Stewart, Editor and Managing Director of the Harvard Business Review as he discusses the biggest threats and the most exciting opportunities in business.



SPEAKER: THOMAS A. STEWART

Thomas A. Stewart is the Editor and Managing Director of the *Harvard Business Review*. In publication since 1922, the mission of *Harvard Business Review* is to improve the practice of management in a changing world. Prior to joining HBR, he was Editorial Director of *Business 2.0* and a member of the Board of Editors of *Fortune*. In a series of *Fortune* articles, he pioneered the field of intellectual capital, which led to his groundbreaking 1997 book, *Intellectual Capital: The New Wealth of Organizations*. It was followed

early in 2002 by *The Wealth of Knowledge: Intellectual Capital and the Twenty-first Century Organization* which reveals how companies are applying the concept of intellectual capital to dramatically increase their success in the marketplace.

PROGRAM

Thursday, May 1, 2008
7:00 – 10:00 am

The Westin Boston Waterfront
425 Summer Street
Boston, MA

REGISTRATION & PAYMENT

Refer to the attached forms

or

www.iida.org/i4a/pages/Index.cfm?pageID=743

2008 PROGRAM FEES

Individual Event Seat

- \$100 IIDA Member
- \$125 Non-IIDA Member
- \$145 After April 17th

Event Table for 10

- \$1000
- \$1400 After April 17th

2008 PROGRAM SPONSORSHIP

Chapter Presenting Sponsor

- \$3000 (Table not Included)

TABLE SALES and ASSIGNMENT

- Considered sold upon receipt of payment
- Assigned in the order of their full payment, excluding tables assigned to special guests
- Assigned starting April 17th
- Registration is limited to 800

CEU's

Will be available

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INTERIOR DESIGN
magazine

IIDA LEADERS
BREAKFAST

GALLERY schedule

GALLERY SCHEDULE

Student Exhibitions 2008

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 19th

Reception: Friday, May 9th 5-7pm

Summer Exhibitions 2008

**NESADSU White Box Gallery (Studio 208):
NESADSU FINE ARTS ALUM CRITIQUE GROUP
EXHIBITION**

Organized by Mish McIntyre and Jessie Schloss

May 12th to June 27th

Reception: Friday, May 16th 5-7pm

MAIN GALLERY:

**PRINTS AND RELATED DRAWINGS: FINE ARTS
FACULTY PRINT PORTFOLIO**

Organized by Assistant Professor Randal Thurston

May 27th to July 12th

Reception: Friday, June 27th 6-8pm

JULY EXHIBITION: TBA

Fall Exhibitions 2008

GRAPHIC DESIGN GRADUATE STUDENT EXHIBITION

September 2nd to September 13th

Reception: Friday, September 5th 6-8pm

STRING THEORIES

September 18th to October 25th

Reception: Thursday, September 18th 6-8pm

POP LIFE

October 30th to November 30th

Reception: TBA

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



Detachment, 2007 Clara Wolverson