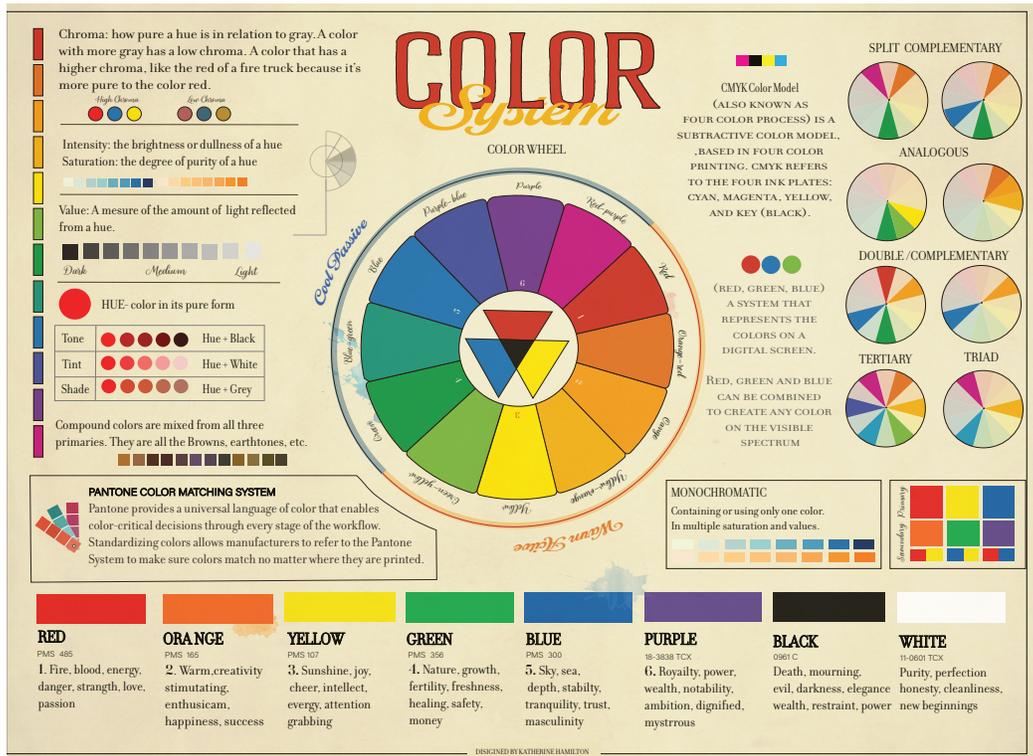


TEACHING PORTFOLIO
MARGARETTA (GRETТА) OLTON
2026



KT Hamilton, Sophomore, "Color Systems" poster

01 EXECUTIVE SUMMARY

MARGARETTA (GRETTA) OLTON

CTE DESIGN & VISUAL COMMUNICATIONS EDUCATOR

I am a Massachusetts-licensed Design & Visual Communications educator with over nine years of experience building and sustaining a fully aligned Chapter 74 CTE program within Boston Public Schools. My work integrates industry credentialing, Universal Design for Learning (UDL), Multi-Tiered Systems of Support (MTSS), and real-world professional practice to ensure students graduate prepared for both postsecondary study and immediate entry into the design workforce.

I transformed a traditionally architecture-based arts pathway into a comprehensive Design & Visual Communications program aligned to Massachusetts frameworks, OSHA safety standards, Adobe industry certifications, and Perkins accountability measures. I designed a vertically articulated four-year pathway (foundations through senior thesis) that integrates typography, branding, animation, photography, digital media production, and client-based design.

I founded Studio M7 in 2017 to provide authentic client experiences for students. Projects have included large-scale architectural curtain wall installations, construction scrims, electronic billboards, and municipal design work. Students under my leadership have consistently earned Scholastic Art & Writing Gold and Silver Keys, secured competitive scholarships and full rides to top colleges, and reported feeling over-prepared for college-level design programs.

My classroom culture emphasizes community, critique, professional workflow systems, collaborative problem-solving, and culturally responsive design. I integrate UDL and tiered supports into every lesson to ensure rigorous, equitable access to technical design skills.

My practice is grounded in the belief that design education is both technical and transformative: it builds career pathways, develops voice, and equips students to shape visual culture responsibly.

TEACHING

02 TEACHING PHILOSOPHY

DESIGN IS COMMUNICATION, RESPONSIBILITY, AND POWER.

My teaching philosophy is rooted in the belief that all students deserve access to industry-level design education, regardless of background, prior preparation, or perceived ability. As a Chapter 74 Design & Visual Communications educator, I see my classroom as both a professional studio and a launchpad; a place where technical skill, critical thinking, collaboration, and personal voice intersect.

I teach design as a structured and intentional process: research, ideation, critique, revision, and refinement. Professional creativity is not accidental. Students learn file architecture, typography systems, production standards, safety protocols, Adobe certification competencies, and client communication alongside visual hierarchy and brand storytelling. By embedding professional workflow systems into daily instruction, I ensure that students graduate with measurable, transferable skills aligned to industry expectations.

At the same time, I believe learning is inherently social. Students grow most profoundly when they are able to demonstrate their strengths while being exposed to and enriched by the diverse abilities, experiences, and perspectives of others. My classroom is structured, collaborative, and reflective. Critique is not about defending work; it is about refining it. Students learn to articulate design decisions using industry vocabulary, to receive feedback as a tool for growth, and to contribute meaningfully to a community of designers.

Equity is central to my practice. I believe rigor and access work together. Through Universal Design for Learning and tiered supports, I create multiple entry points into complex technical work. I use visual modeling, scaffolded critique protocols, sentence frames, differentiated deliverables, and individualized supports to ensure that all students can meet high expectations. My curriculum is intentionally flexible, balancing content mastery with varied pathways for engagement and expression. Students encounter multiple ways to access content, multiple methods to demonstrate understanding, and personalized opportunities to build on their strengths while addressing areas for growth.

I am deeply committed to culturally responsive teaching. Students bring unique identities, histories, and viewpoints into the classroom. I design learning experiences that honor those perspectives while challenging students to expand their thinking, develop artistic voice, and engage critically with visual culture. A heterogeneous classroom is an asset that deepens creative problem-solving and perspective.

Authentic work is transformative. When students see their designs installed on municipal billboards, printed at architectural scale, or used by real clients, they begin to see themselves as professionals. Through Studio M7 and industry partnerships, learning moves beyond simulation and into lived experience. Students do not simply complete assignments; they function as designers.

Ultimately, I measure success not only by awards, certifications, or scholarships, though my students have earned all three, but by confidence and agency. Graduates return from college reporting that they feel ahead of their peers. Employers request to hire current students. These outcomes reflect not only skill acquisition, but identity formation.

Design education, when done well, expands possibilities. My work prepares students with professional portfolios, industry-aligned technical expertise, collaborative habits of mind, and the belief that they belong in creative and professional spaces. My goal is not only to teach design, it is to cultivate designers.

03 DVC PROGRAM DESIGN STRUCTURE & CHAPTER 74 ALIGNMENT

VERTICAL SKILL PROGRESSION MODEL

My program follows a spiral model of learning: skills are introduced, reinforced, expanded, and ultimately mastered through repetition, increasing complexity, independence, and professional expectation. Each year builds upon the last. Students move from:

- Learning what design is, to
- Understanding how design works, to
- Analyzing why design matters, to
- Creating meaningful designs.

Technical skills, critique structures, design vocabulary, file organization systems, and professional communication expectations are reinforced annually. By senior year, students operate with autonomy, accountability, and industry fluency.

STRAND 1, 2, 3 ALIGNMENT

All of my DVC courses are fully aligned to Massachusetts Chapter 74 frameworks and accountability standards:

STRAND 1 — SAFETY & PROFESSIONAL PRACTICE

- OSHA safety standards
- Digital safety & copyright
- Ethical design practice including AI best practices
- Professional communication
- Time management & production workflow

STRAND 2 — TECHNICAL KNOWLEDGE & SKILLS

- Typography systems
- Composition & visual hierarchy
- Raster vs. vector decision-making
- Adobe Illustrator, Photoshop, InDesign
- Animation fundamentals
- Branding systems
- Portfolio production standards
- Fundamentals of photography

STRAND 3 — EMBEDDED ACADEMIC KNOWLEDGE

- ELA (design rationale writing, critique discourse, research synthesis)
- Math (scale, proportion, layout measurement, production specs)
- Digital literacy (file architecture, naming conventions, workflow systems, use of production equipment and peripherals)

STUDIO & INDUSTRY INTEGRATION

My DVC pathway intentionally blends studio-based learning, a structured critique culture, real-world clients, public exhibitions, and professional workflow systems to create an authentic design environment. Students do not simply complete classroom assignments; they work as designers.

Beginning in Grade 9 and continuing through Grade 12, students use professional file architecture systems, apply precise design language and vocabulary, participate in formal critique cycles, present written and verbal design rationales, revise work based on structured feedback, and produce print-ready and digital-ready deliverables aligned to industry standards.

Studio M7, which I founded in 2017, extends the classroom into professional practice by providing authentic client experiences, including large-scale installations, municipal design projects, and branded campaign materials. Through this integration, students experience the professional practice of design.

CAREER READINESS & CERTIFICATIONS GRADES 9-12

Student work and outcomes serve as measurable evidence of my program's impact and rigor. Students consistently earn awards and recognition at the local, state, and national levels, demonstrating the quality and competitiveness of their design work. These honors validate both technical skill and conceptual depth.



Karla Duque, 10th grade, "The Weary Blues," By Langston Hughes: Designed and Illustrated Accordion Fold Book, Scholastic Art and Writing Award, Gold Key. Ms. Duque received a full scholarship to Suffolk University to study Graphic Design.

College acceptances and scholarship awards further reflect postsecondary readiness. Graduates are accepted into competitive art and design programs and receive merit-based scholarships that recognize their portfolios, professional presentation skills, and creative thinking.



Leycaira Martinez, “Senior Thesis.” Ms. Martinez received a full scholarship to Wellesley College to study architecture.



Liam Rotti, “Senior Thesis: Musical Artist Posters.” Mr. Rotti is studying Media Design at Rochester Institute of Technology (RIT).

Portfolio completion metrics track the percentage of students who graduate with fully developed, industry-ready portfolios that include branding systems, typography projects, publication design, digital media, and client-based work. These portfolios reflect longitudinal growth, revision-based refinement, and alignment to professional standards.

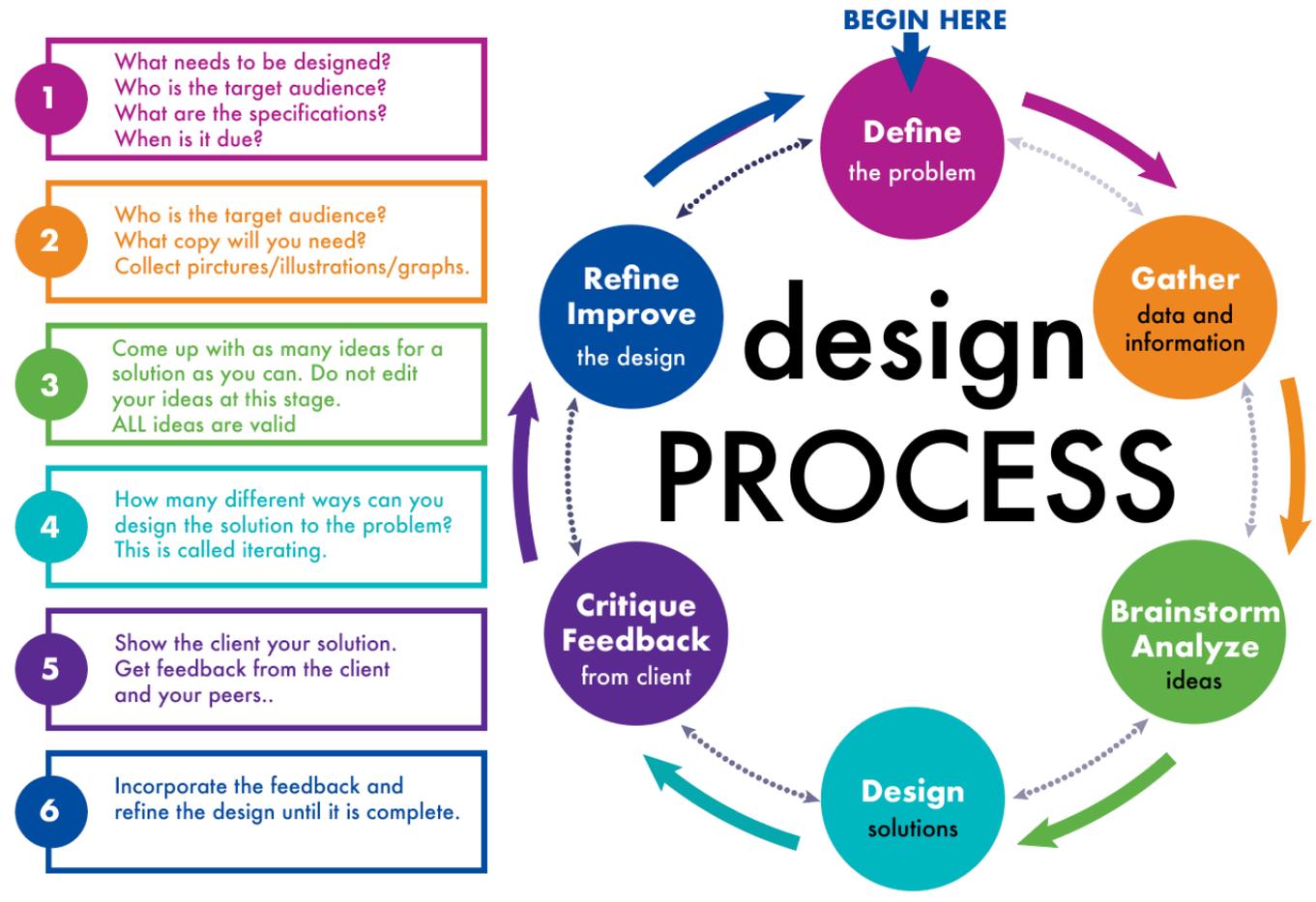
Alumni success and industry placement provide long-term indicators of program effectiveness. Former students pursue degrees in design-related fields, secure internships, and enter creative industry roles, demonstrating that the pathway prepares them not only for graduation, but for sustained success in postsecondary education and the workforce.

CURRICULUM

04 CURRICULUM & INSTRUCTION DVC (1-4)

INSTRUCTIONAL FRAMEWORK

My curriculum is grounded in the belief that the artistic process is both a creative and intellectual framework for problem-solving. Across artistic disciplines, artists rely on imagination, investigative research, play, persistence, vision, intuition, and collaboration, balanced with craft, technique, discipline, ownership, and thoughtful use of resources.



This dynamic interplay between creativity and structure forms the foundation of my instructional approach.

The artistic process is not linear, nor is it identical for every creator. Some artists begin with research and field observation; others begin with sketches, material experimentation, or conceptual inquiry. What unites them is a commitment to investigation, composition, reflection, and refinement. Students in my classroom engage in this same process: observing, researching, sketching, prototyping, revising, and making intentional decisions in service of meaning and communication.

At the same time, my instructional framework is intentionally structured and aligned to professional design environments. I use a studio-based learning model that mirrors real-world creative practice. Students operate within clearly defined professional workflow systems: research folders, file architecture protocols, thumbnail ideation cycles, critique checkpoints, production standards, and final deliverables. Creativity is nurtured within systems that promote accountability and technical precision.

My curriculum is vertically aligned across four years, building increasing technical fluency, conceptual depth, and independence. Students move from foundational design literacy to sophisticated visual problem-solving, learning not only how to create, but how to analyze, justify, and refine their work. Academic standards are embedded intentionally within design instruction; literacy, mathematical reasoning, digital fluency, and communication skills are practiced through authentic creative tasks.



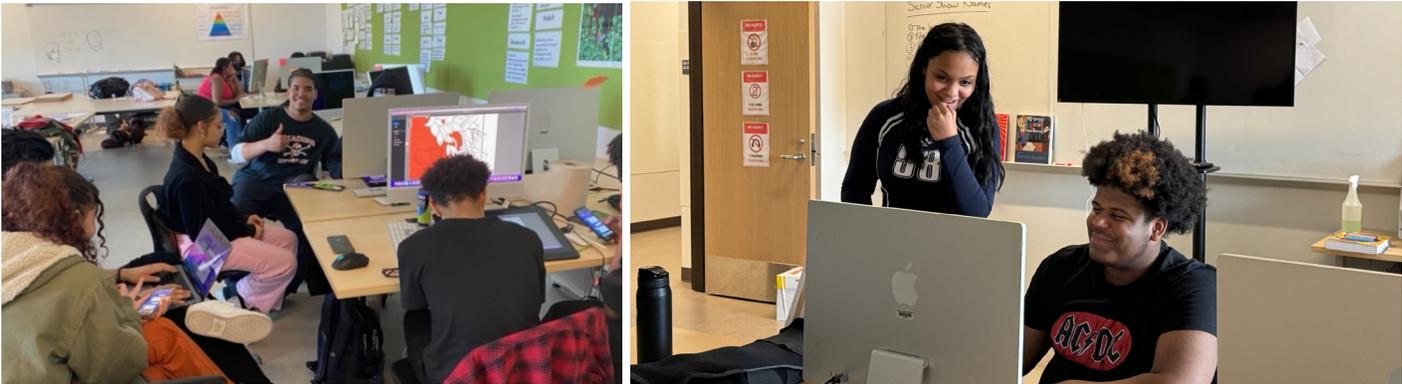
J.C. rehearses his senior thesis presentation, “Self-Portrait,” recording himself to refine his delivery and prepare for a live audience.

Students work with industry-standard tools and technologies while participating in a structured critique culture. Critique is central to instruction. Through guided discussion, peer review, and reflective writing, students learn to evaluate relationships among elements, functions, structures, and audience impact. They come to understand design as a system of interconnected decisions rather than isolated aesthetic choices.

The artistic process complements the scientific method, both rely on inquiry, experimentation, revision, and evidence-based reasoning. Through continual contemplation, observation, organization, and iteration, students develop insight into how visual systems communicate meaning and how thoughtful design can shape the world around them.

In my classroom, students are taught that imagination and discipline coexist. They learn to think expansively while executing precisely. They are encouraged to explore, question, and take risks, while meeting professional standards for craft and production.

Ultimately, my curriculum prepares students not only to create compelling visual work, but to think like designers: analytical, reflective, persistent, collaborative, and innovative.



Students work in teams throughout the design process to emulate how design studios function.

ABRIDGED 4 YEAR CURRICULUM MAP

YEAR 1: FOUNDATIONS OF DESIGN

Focus:

Understanding and applying the Elements & Principles of Design

Units & Skills:

Introduction to Design Thinking & Visual Communication

- What is design and how does it impact the world?
- The role of a designer in society
- Introduction to different design fields
 - graphic design, illustration, branding, UI/UX, motion design
- Elements & Principles of Design
 - Line, Shape, Color, Texture, Space, Value, Form
 - Balance, Contrast, Emphasis, Movement, Pattern, Rhythm, Unity
- Color Theory & Application
 - Color psychology
 - Mixing colors, digital and print applications
- Introduction to Composition & Layout
 - Rule of thirds, grids, alignment
- Introduction to Typography & Lettering
 - Type anatomy, font classifications, expressive typography
- Introduction to Photography
 - Camera basics
 - Lighting basics
 - Photoshop basics
- Photography & Image Editing for Designers
 - SLR & phone photography
 - Editing techniques in Photoshop
 - Digital tools: Adobe Photoshop, Procreate basics

Final Project: Design Showcase

Students create a poster series or a small zine demonstrating their knowledge of the Elements & Principles

Additional Project: Students design a superhero that solves a world problem

Internship:

Twice a week after school for one hour, totaling 25 hours

YEAR 2: ARTISTIC VOICE & CONCEPT DEVELOPMENT

Focus:

Deepening understanding of design principles while developing a unique artistic voice

Units & Skills:

- Visual storytelling & concept development
- Creating meaning through design
- Narrative in graphic design
- Personal style & identity exploration
- Researching influential designers & artistic movements
- Style exercises to explore individual aesthetics
- Traditional media: sketching, painting, collage
- Intermediate typography
- Digital tools: Adobe Photoshop, Illustrator, Procreate basics
- Motion graphics & animation (intro)
- Interactive media & UX/UI principles
- Introduction to web design

Focus:

Concept first. Students learn that design and typography are communication. Emphasis on hierarchy, consistency, legibility vs. readability, audience, and clarity.

Final Project: Portfolio Pieces

Major projects:

Short animation

Infographic

Illustrate and design a poem or song

Internship: Twice a week after school for one hour, totaling 25 hours

YEAR 3: DESIGNING SYSTEMS & COHESIVE PROJECTS

Focus: Creating multi-part projects that follow a unified design direction

Units & Skills:

- Design systems & consistency
- What makes a cohesive visual identity?
- Multi-platform branding (print, web, packaging)
- Advanced layout & editorial design
- Book cover & magazine layout
- Grid systems & hierarchy
- Advertising & campaign design
- Social media graphics, posters, and product branding
- Storytelling through ads
- Illustration in design
- Digital vs. traditional illustration techniques
- Custom icons, vector graphics
- Packaging design & environmental graphics
- Designing for physical products
- Sustainable packaging
- Motion design & interactive media
- UX/UI, animations
- Collaborative project: designing for a client

Final Project: Multi-Platform Design System

Additional Project: Students create a musical artist rebrand campaign that includes branding, advertisements, packaging, and digital applications, and a style guide for the brand.

Internship: Once a week after school for one hour, totaling 25 hours

YEAR 4: PORTFOLIO DEVELOPMENT & PROFESSIONAL PRACTICE

Focus: Preparing students for college and professional careers in design

Units & Skills:

- Portfolio building & presentation
- Selecting and refining projects
- Crafting a design portfolio for college applications
- Resume & professional branding
- Designing a standout resume and cover letter
- Creating an online portfolio (personal website, or Instagram showcase)
- Freelancing & business in design
- Pricing work & contracts
- Pitching to clients
- Advanced typography & experimental design
- Expressive type & kinetic typography
- Thesis project: self-directed study
- Students design a capstone project that reflects their personal design interests
- Internships & industry connections
- Opportunities for real-world experience
- Guest lectures from industry professionals
- Final portfolio review & senior showcase
- Students present their work in a gallery setting or digital exhibition

Internship: Once a week after school for one hour, totaling 25 hours

Program Aims:

- Hands-on learning with real-world projects
- Use of industry-standard software & tools
- Encouragement of personal artistic voice
- Guest speakers & field trips to design studios
- Internships & client-based projects for experience

Students build technical skills, develop their artistic voice, work on professional design systems, and graduate with a portfolio ready for college or the workforce.

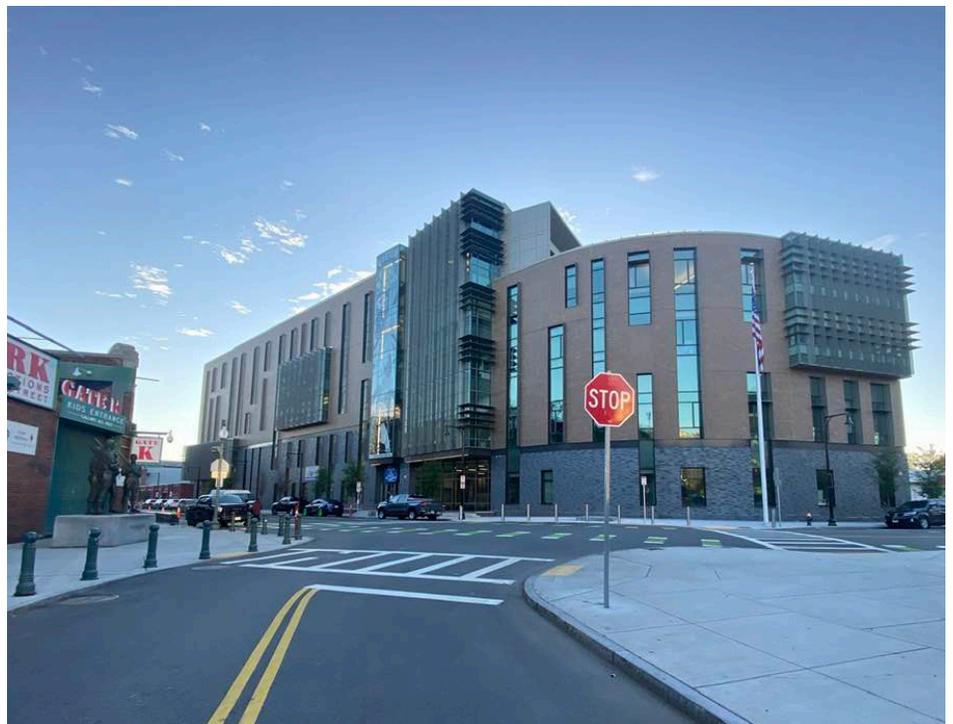
STANDARDS-BASED RUBRICS , FORMATIVE, & SUMMATIVE ASSESSMENT SYSTEMS

Assessment in the Design & Visual Communications (DVC) pathway is grounded in standards-based rubrics aligned to Massachusetts Chapter 74 Strand 1 (Safety & Professional Practice), Strand 2 (Technical Knowledge & Skills), and Strand 3 (Embedded Academic Standards). Performance bands (NY / GT / AP / P / HP) define measurable expectations across concept development, technical execution, visual communication, professional workflow, critique, and revision.

Assessment prioritizes demonstrated competency over time rather than isolated assignments. Students are evaluated on both product and process, including research and rationale, craft and precision, application of typography and hierarchy, file organization, responsiveness to critique, and the ability to clearly articulate design decisions.

Formative assessment is embedded daily through structured critiques, sketch checkpoints, milestone reviews, technical demonstrations, reflection prompts, and iterative proof submissions. Feedback is standards-referenced, specific, and actionable, reinforcing revision as central to mastery.

UDL- and MTSS-aligned supports, including: scaffolded rubrics, exemplars, and revision templates, ensure equitable access to rigorous, professional-level expectations.

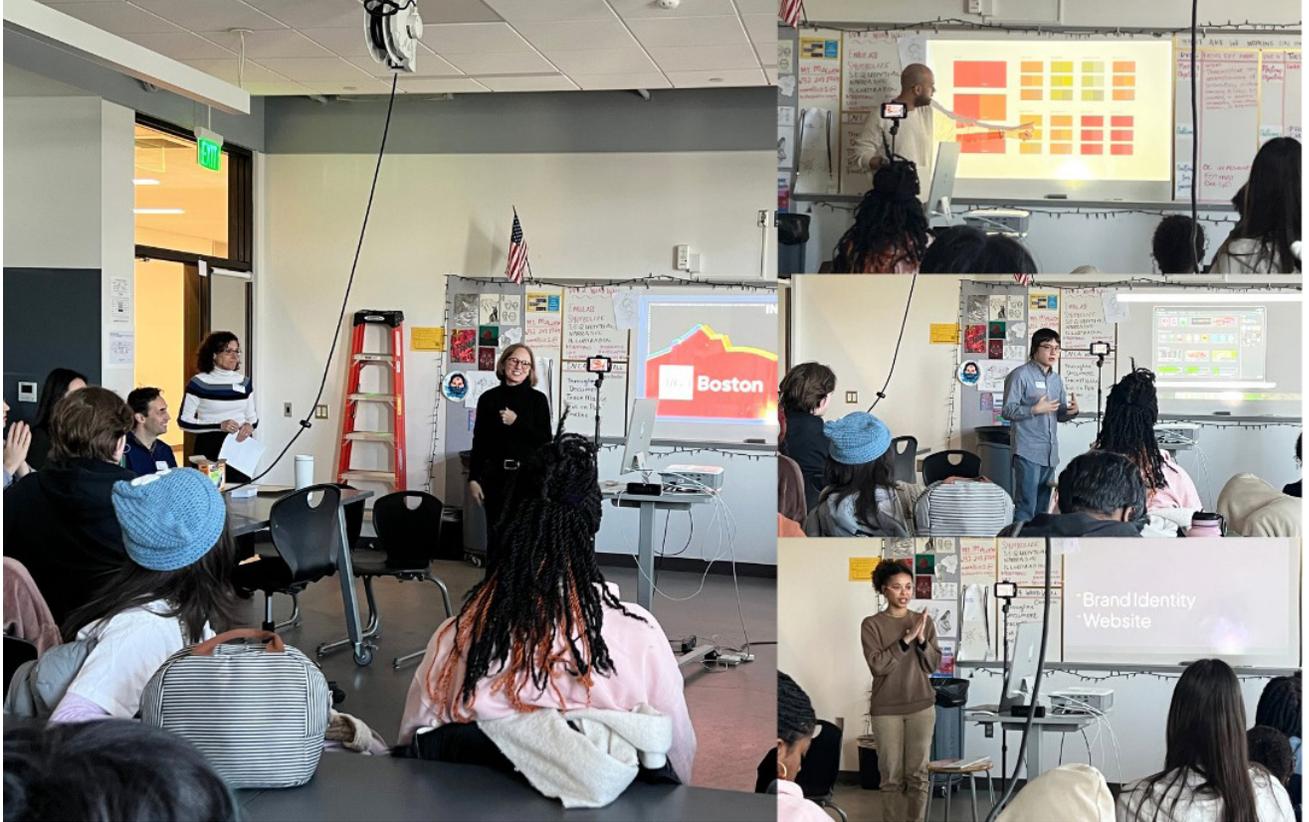


Natalia Reyes, for Studio M7, designed the curtain wall for the new school building. Ms. Reyes received a full scholarship to Lesley University to study graphic design.

05 STUDIO M7 & INDUSTRY PARTNERSHIPS

STUDIO M7 & INDUSTRY PARTNERSHIPS / AUTHENTIC CLIENT-BASED LEARNING

Studio M7 and industry partnerships extend this framework into authentic professional practice. Students engage in municipal and architectural projects that include large-scale installations and public-facing design work. They participate in industry collaborations with practicing designers and creative agencies, access structured internship pathways, and present their work in professional presentation experiences before clients, administrators, and design professionals. Through this integration, students experience design as real-world practice aligned to industry standards.



Josten Parks, 11th grade, for Studio M7 designed and produced the social media graphics and advertisements for the AIGA.

AIGA partnered with the BAA DVC program to host an interactive designer panel for Junior and Senior DVC students. Designer's reversed engineered their design projects for the students.

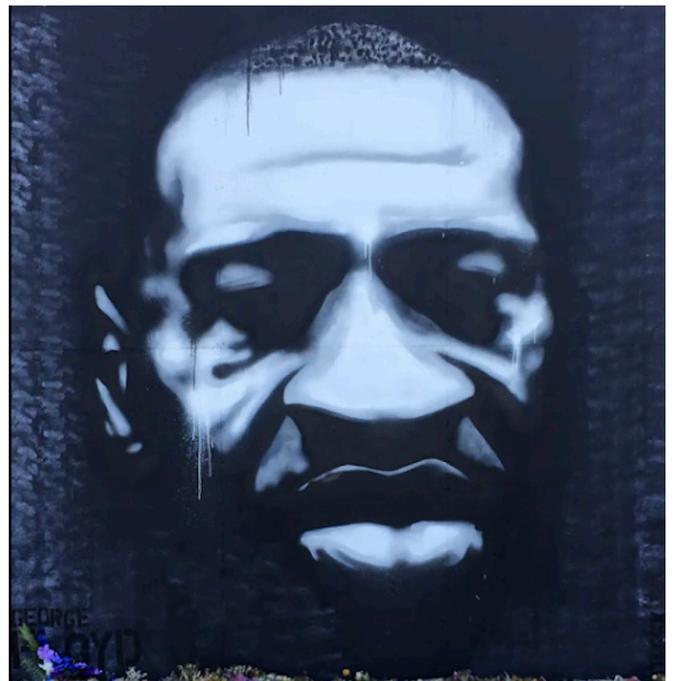


Guest Speaker: Jeanelle Austin. Her work centers on pursuing racial justice with joy. As a lead caretaker of the George Floyd Square memorial, she works at the powerful intersection of preservation and protest—honoring the guiding belief that everything is somebody’s offering.



PROTEST ART: ART AS A CATALYST FOR CHANGE

As part of one of my 11th grade units, “Protest Art: Art as a Catalyst for Change,” I invited racial justice activist and George Floyd memorial curator Jeanelle Austin to speak with students about the role of artists in movements for social change.



06 STUDENT WORK & OUTCOMES

STUDENT AWARDS & RECOGNITION



Student work and outcomes serve as measurable evidence of my program's impact and rigor. Students consistently earn awards and recognition at the local, state, and national levels, demonstrating the quality and competitiveness of their design work. These honors validate both technical skill and conceptual depth.

College acceptances and scholarship awards further reflect postsecondary readiness. Graduates are accepted into competitive art and design programs and receive merit-based scholarships that recognize their portfolios, professional presentation skills, and creative thinking.

Karla Duque winning her Gold Key for "Weary Blues," from the Scholastic Art and Writing Awards.



Portfolio completion metrics track the percentage of students who graduate with fully developed, industry-ready portfolios that include branding systems, typography projects, publication design, digital media, and client-based work. These portfolios reflect longitudinal growth, revision-based refinement, and alignment to professional standards.

Alumni success and industry placement provide long-term indicators of program effectiveness. Former students pursue degrees in design-related fields, secure internships, and enter creative industry roles, demonstrating that the pathway prepares them not only for graduation, but for sustained success in postsecondary education and the workforce.

Natalia Reyes's design was chosen by the BPS District for the official CTE logo.

Equity in a DVC program means examining who is centered in design narratives and who is not. This commitment shows up in projects where students rebrand diverse musical artists across cultures, analyze protest posters and global movements in typography studies, and engage in discussions about design bias, who gets seen, who is excluded, and why. Students critically analyze representation in branding systems and are encouraged to design from their lived experiences. They explore the work of underrepresented designers, study cultural semiotics, examine design as political communication, and understand design as a pathway to economic mobility.

Equitable access to technical rigor means ensuring all students have access to high-level learning. Every student learns Adobe Illustrator, Photoshop, and InDesign. Every student completes portfolio-level projects, practices professional file architecture, engages in structured critique, and revises work toward mastery. All students are exposed to industry credentialing opportunities. I intentionally normalize technical vocabulary, explicitly teach industry workflow systems, and uphold professional standards while providing structured supports to ensure access. As a result, students, particularly those from historically marginalized backgrounds, graduate with OSHA certification, Adobe credentials, portfolio-ready work, authentic client experience, and the confidence to present to industry professionals.

UNIVERSAL DESIGN FOR LEARNING

Universal Design for Learning in my DVC program is about designing access to rigor from the start. UDL ensures that high professional expectations remain consistent while students are provided multiple pathways to reach them.

Through multiple means of representation, I provide visual exemplars that include both professional and student work, live process demonstrations in Illustrator paired with printed step-by-step instructions, vocabulary slides with visual supports, and recorded mini-lessons that students can replay as needed. This ensures that complex technical content is accessible without reducing its depth.

Through multiple means of engagement, I design choice-based projects such as artist re-brands, typography mood explorations, and client briefs, and I connect learning to real-world audiences through Studio M7 clients. Students participate in a structured critique culture, engage in iterative revision cycles, and gain industry exposure through experiences such as Digitas visits and AIGA panels. Engagement is rooted in authenticity and relevance.

Through multiple means of action and expression, students demonstrate learning through digital and print deliverables, process slideshows, storyboards, written rationales, and oral critique defenses. All students are held to the same standards, but may be given different entry points and modes of expression to meet the same professional-level expectations.

MTSS FRAMEWORK: TIER 1, TIER 2, TIER 3 SUPPORTS

My program operates within the Massachusetts MTSS blueprint by intentionally integrating academic, behavioral, and executive functioning supports into daily studio practice.

At Tier 1, universal supports are embedded for all students through structured workflow systems. Explicit modeling of professional file naming conventions, step-by-step project calendars, and rubrics provided at project launch, whole-class critique norms, and built-in revision days. These systems ensure predictability, clarity, and professional accountability across the program.



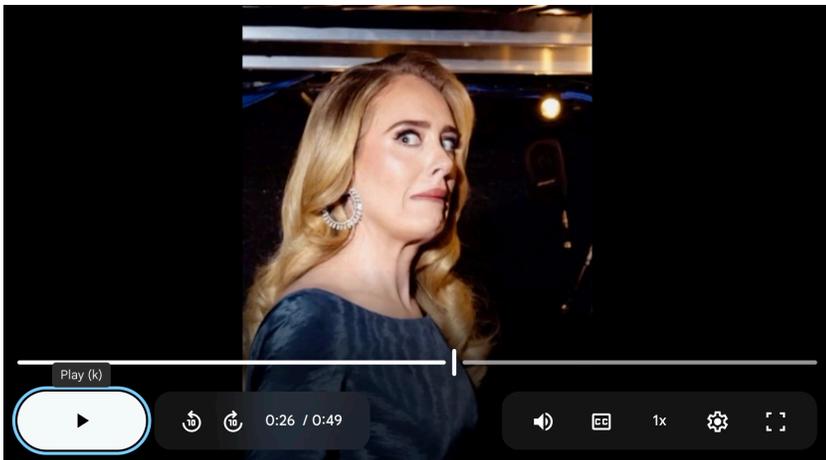
Online calendars help students keep track of their progress and helps them to keep their planners up-to-date.

AAYANA					
See Timeline Below					
Date	Where are you in your process?	What is going well?	What could be better?	What support do you need?	What are your action steps?
3/3/2025-3/7/2025					
3/10/2025-3/14/2025	Coloring final sketches	One thing going well is pacing. I think I'm working pretty fast	The quality of the coloring, I'm going to try to make it look better	advice on how to make my art look a little better	
3/17/2025-3/21/2025	Typography (in illustrator)	One thing going well is just the progress in general. I like how everything looks so far.	none	none	
3/24/2025-3/28/2025	Typography (in illustrator)	One thing I think that is going well is the typography. I like the way it looks so far.	I think pacing should be better because I'm only on my fourth page so far	none	
3/31/2025-4/4/2025	Typography (in illustrator)	One thing I think is going well is the typography I've done so far	One thing I can do better is pacing (working faster)	none	
4/7/2025-4/11/2025	Finished typography in illustrator	One thing I think went well was pacing and getting my book pages done on time	none	none	
4/14/2025-4/18/2025	Finished typography in illustrator and downloaded then too google drive	One thing I think went well was pacing and getting my book pages done on time	none	none	Next I want to make sure that all my pages get printed out

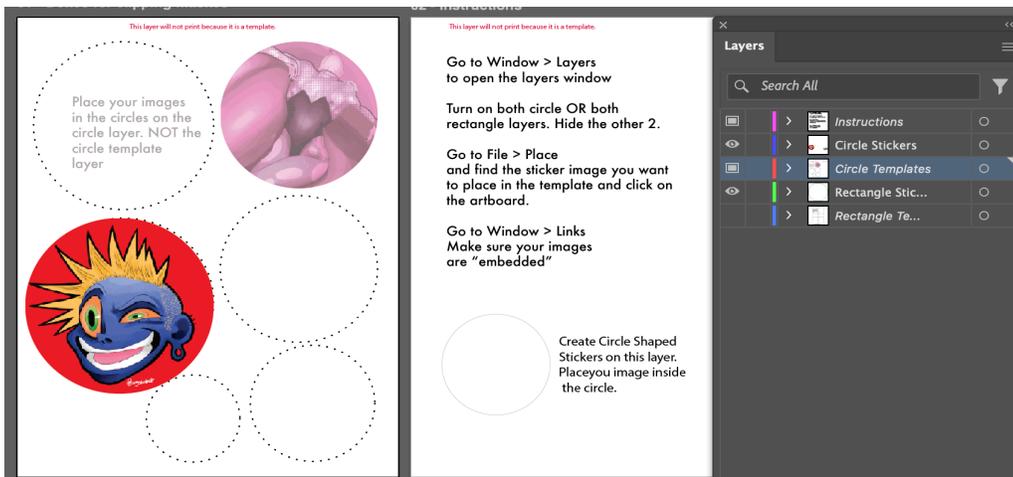
Student progress trackers to keep students oriented in the design process.

At Tier 2, I provide targeted supports such as sentence frames for written design rationales, annotated exemplars, graphic organizers for hierarchy and layout planning, small-group re-teaching of Illustrator tools and typography concepts, milestone check-in trackers, and modified deadlines paired with accountability plans. In a DVC context, Tier 2 frequently addresses executive functioning gaps, language processing needs, and conceptual understanding challenges.

At Tier 3, intensive supports include one-on-one design conferencing, sequenced deliverables, scaffolded Illustrator templates, alternative demonstrations of mastery such as verbal design defenses in place of written responses, and collaboration with SPED and ELL staff. Students receiving Tier 3 supports continue to complete industry-aligned work; expectations are scaffolded strategically



A student with an IEP for dyslexia is able to create a video recording of her artist's rebrand backstory instead of a written response.



Scaffolded application templates are one of the Tier 3 supports I use in the classroom.

Sentence Starters for Visual Analysis

- "One thing I notice about this artist's work is _____."
- "A repeated element in this piece is _____, which makes me think _____."
- "Compared to the first artist, this artist uses _____ more/less."
- "Both artists use _____, but in different ways: _____ vs. _____."

Sentence starters and checklists are great Tier 2 supports

10th Grade Benchmark Review Preparation Worksheet (With Sentence Starters + Examples)

Name: _____

Date: _____

What to Bring to Your Review:

- Thumbnail Sketches
- Finished Sketches
- Mood Board
- Notes for your presentation

Dress Code Reminder:

Wear nice clothes. No ripped jeans, hoodies, or sweatpants. Present your best self with confidence!

Research and Problem Solving

1. Describe your research process.

Sentence Starter: "To start my research, I began by looking into..."

Example: "To start my research, I began by looking into indie folk music and read about the emotions commonly expressed in that genre."

Also include: "The target audience for my project is..."; "The genre of the song/poem I chose is..."

Example: "The target audience is teenagers who enjoy calm, reflective music. The genre is indie folk."

OTHER POSSIBLE ACCOMMODATIONS

Below is a list of accommodations I employ to teach students with a range of abilities. ELL evaluations, IEPs, 504 plans, teacher observations, students' responses to interventions, students' suggestions for what works for them, and teacher-parent conferences inform which accommodations are appropriate.

EF EXECUTIVE FUNCTION	AS AUTISM SPECTRUM	A ANXIETY	VI VISUAL IMPAIRMENT
ELL ENGLISH LANGUAGE LEARNER	HI HEARING IMPAIRMENT	D DYSLEXIA	AD ADD/ ADHD

Executive Function	Autism Spectrum	Anxiety	Visual Impairment	ELLs	Hearing Impairment	Dyslexia	ADD/ADHD
EF	AS	A	VI	ELL	HI	D	AD
EF	AS	A	VI	ELL	HI	D	AD
			VI	ELL	HI		AD
EF	AS	A		ELL		D	AD
EF	AS	A		ELL		D	AD
EF	AS	A		ELL		D	AD
EF	AS	A	VI	ELL	HI	D	AD
EF	AS	A		ELL			AD
EF	AS	A	VI		HI	D	AD
EF	AS	A	VI	ELL	HI	D	AD
EF	AS	A					AD
EF	AS	A	VI	ELL	HI	D	AD
EF	AS	A	VI	ELL	HI	D	AD
	AS			ELL	HI		
EF	AS		VI	ELL	HI	D	
EF	AS	A	VI	ELL	HI		
EF	AS	A	VI	ELL	HI	D	AD

FOR TEACHING

- Clarify directions in oral and written format
- Use visual examples to support oral presentation
- Use assistive technology (FM System), interpreter software
- Provide extra time to complete tasks
- Break assignments into small segments
- Provide opportunities for practice and repetition
- Highlight key words to support vocabulary acquisition
- Give an outline of a lesson
- Give extra time to process oral information and directions
- Take frequent breaks
- Have student restate information
- Provide concrete examples
- Follow a routine/schedule
- Alternate quiet and active time
- Use a visual daily schedule
- Reword questions in simpler language
- Highlight important words or phrases in reading assignments
- Use peer supports and mentoring
- Use positive reinforcement

OTHER POSSIBLE ACCOMMODATIONS CONTINUED

EF EXECUTIVE FUNCTION	AS AUTISM SPECTRUM	A ANXIETY	VI VISUAL IMPAIRMENT
ELL ENGLISH LANGUAGE LEARNER	HI HEARING IMPAIRMENT	D DYSLEXIA	AD ADD/ ADHD

Executive Function	Autism Spectrum	Anxiety	Visual Impairment	ELLs	Hearing Impairment	Dyslexia	ADD/ADHD
EF	AS	A		ELL	HI		AD
EF	AS	A	VI	ELL	HI	D	AD
EF	AS			ELL	HI		AD
	AS						AD
EF	AS		VI		HI		AD
EF	AS	A		ELL	HI	D	AD
EF	AS	A		ELL	HI	D	AD

FOR THE CLASSROOM

- Alter the classroom arrangement
- Provide special seating near the teacher or a peer role model
- Provide low distraction work areas
- Special furniture such as exercise balls and bean bag chairs
- Provide natural sunlight
- Post schedules/directions on wall
- Post visual reminders on walls

CLASSWORK/ ORGANIZATION/ TIME MANAGEMENT

EF	AS		VI	ELL			AD
EF	AS	A	VI	ELL	HI		AD
EF	AS	A	VI	ELL		D	AD
EF	AS	A	VI	ELL	HI	D	AD
EF	AS	A	VI	ELL	HI	D	AD
EF	AS	A	VI	ELL	HI	D	AD
EF	AS	A	VI	ELL	HI		AD

- Use timers/alarm to help with time management
- Create assignment notebook for teachers and parents to check
- Keep basket of supplies close to desk
- Create check lists
- Provide rubric describing elements of a successful assignment
- Allow answers in different modalities, e.g., spoken or written
- Provide frequent check-ins

ASSESSMENT & UDL CONSIDERATIONS

Assessment and student growth are guided by standards-based rubrics and supported through both formative and summative systems. Longitudinal portfolio development documents skill progression from DVC 1 through DVC 4, and a revision-based growth model reinforces mastery through iteration and professional accountability.

Formative: Sketches, critiques, exit tickets, check-ins.

Summative: Final branding package, presentation and defense, reflection.

Student Choice: Artist selection, branding direction, project formats.

Assistive Tech: Speech-to-text, digital drawing tools, alternative input options, including video.

Collaboration & Feedback: Peer reviews, brainstorming, audience engagement.

My student-centered curriculum ensures accessibility, creativity, and real-world skills while keeping students engaged.

SAMPLE ABRIDGED UNIT SEQUENCE AND DESCRIPTIONS: DVC3 REBRAND A MUSICAL ARTIST

1

Weeks 1-3

UNIT 1: INTRODUCTION TO BRANDING & VISUAL IDENTITY

Define branding, analyze artist identities, introduce the project.
Research & artist analysis
Mood Boards & concept development
Critique

2

Weeks 4-5

UNIT 2: TYPOGRAPHY & LOGO DESIGN

Analyze music industry typography,
Create sketches of new logo ideas.
Critique
Recreate sketched logos in Illustrator

3

Weeks 5-8

UNIT 3: PROMOTIONAL POSTER, ALBUM COVER, MAGAZINE COVER AND SPREAD DESIGNS

Analyze music industry audience graphics,
Create before and after vision boards for the artist
Create sketches of deliverables,
Critique
Recreate artwork in Photoshop and Illustrator

4

Weeks 9-10

UNIT 4: MERCHANDISE DESIGN

Design branded merchandise including: clothing, promotional postcards, stickers, buttons, coloring books and activities for small children who visit the exhibition.

5

Weeks 11-13

UNIT 5: EXHIBITION PLANNING SOCIAL MEDIA & MARKETING STRATEGY

Develop advertising strategies and concepts.
Create promotional assets (Instagram posts, website mock-ups, TikTok ads)

6

Weeks 14-18

UNIT 6: FINAL REFLECTIONS, PRESENTATIONS & PUBLIC SHOWCASE

Compile work into a cohesive branding portfolio.
Present re-branding project to class, teachers, or an online showcase.
Exhibition of student work.

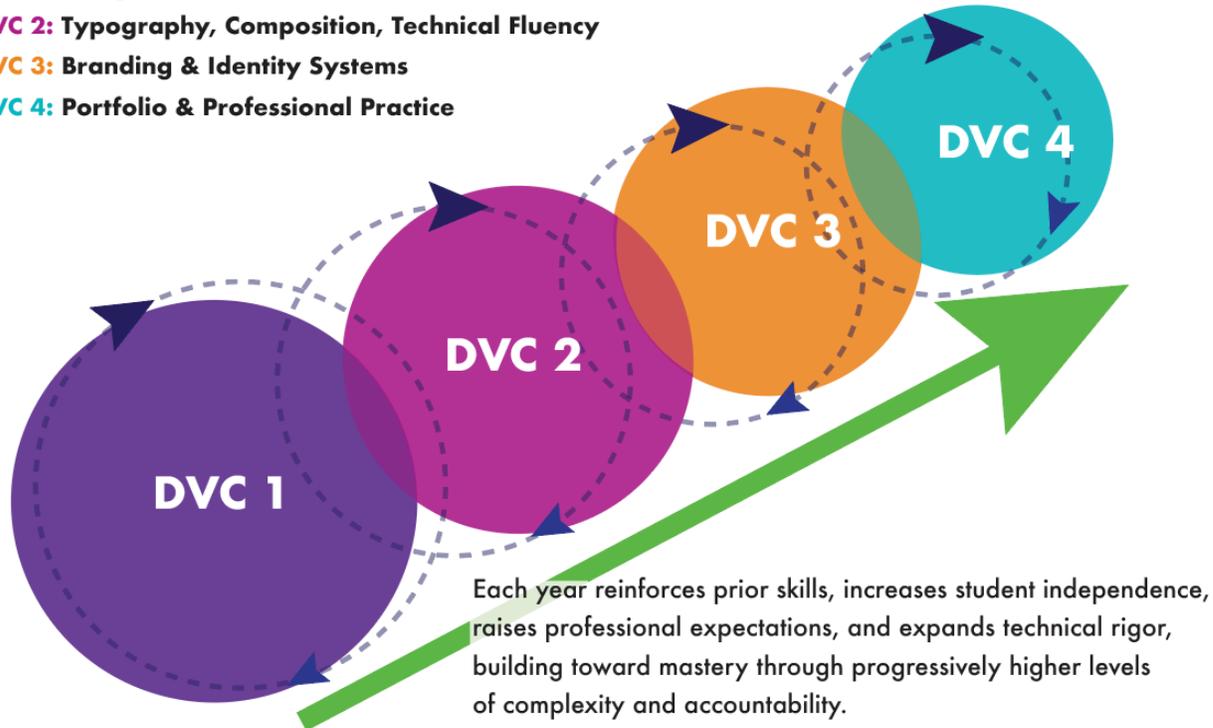
08 CURRICULUM MAPPING & SYSTEMS DESIGN

DVC 1: Design Foundations

DVC 2: Typography, Composition, Technical Fluency

DVC 3: Branding & Identity Systems

DVC 4: Portfolio & Professional Practice



Vertical Curriculum Architecture:

- DVC 1 → Foundations of Design
- DVC 2 → Typography, Composition, Technical Fluency
- DVC 3 → Branding & Identity Systems
- DVC 4 → Portfolio & Professional Practice

Each year reinforces prior skills, increases student independence, raises professional expectations, and expands technical rigor, building toward mastery through progressively higher levels of complexity and accountability.

I built a comprehensive instructional system that includes a structured file architecture workflow, consistent naming conventions, project milestone calendars, a standards-based rubric framework, a required process slideshow for documentation of thinking, and a revision-based growth model, together demonstrating strong instructional coherence, professional alignment, and long-term scalability across the program.

07 PROFESSIONAL LEADERSHIP & DEVELOPMENT

As a Chapter 74 Design & Visual Communications educator, I did not inherit a fully aligned program, I built one. I transformed a traditionally architecture-centered curriculum into a fully articulated DVC program by designing a four-year sequential pathway (DVC 1–4) aligned to Strand 1 (Safety & Professional Practice), Strand 2 (Technical Knowledge & Skills), and Strand 3 (Embedded Academics). I structured a vertical skill progression model grounded in spiral growth and integrated professional industry workflow systems directly into classroom practice.

My operational leadership includes maintaining DESE compliance documentation, aligning instructional hours to meet the 900+ Chapter 74 requirements, coordinating with administration for state reporting, managing program equipment and digital labs, and upholding professional studio expectations within the classroom environment.

In addition, I managed Perkins funding, which requires rigorous compliance and accountability. My role combined instructional alignment with financial stewardship. I wrote and supported Perkins Improvement Plans, identified instructional resource gaps, planned budgets for software, hardware, and supplies, justified purchases based on Strand 2 skill development, ensured funds supported credential attainment and industry readiness, and maintained thorough documentation for audits and reporting.

CERTIFICATION IMPLEMENTATION & TRACKING



I integrated credentialing into the curriculum as a structural component of the program. I embedded Adobe Certified Professional credentials (Illustrator and Photoshop) and OSHA Safety Certification directly into instruction, ensuring students were prepared for industry validation as part of their learning process. In my leadership role, I aligned lessons to certification standards, scheduled testing, prepare students for exams, tracked

student progress, maintained certification documentation, and reported credential attainment. This work reflects strong workforce readiness alignment, industry validation of student skill, and clear accountability metrics tied to postsecondary and career readiness.

My strength is most visible in my curriculum mapping and systems design. I developed a vertically aligned curriculum architecture that moves students from DVC 1: Foundations of Design, to DVC 2: Typography, Composition, and Technical Fluency, to DVC 3: Branding and Identity Systems, and finally to DVC 4: Portfolio and Professional Practice, ensuring intentional skill progression, increasing rigor, and professional-level outcomes across all four years.

09 LICENSE & PROFESSIONAL CREDENTIALS



My professional qualifications reinforce my authority as a CTE leader by reflecting both industry expertise and educational rigor. I am the former owner and founder of Boston-based Studio 180, LLC., a graphic design and web development firm. Studio 180's client list included: Drugstore.com, Otis Elevators, Massachusetts General Hospital, Harvard Kennedy School of Government, Cybersmith, and the Society for Black Academic Surgeons. I hold a Massachusetts Vocational Technical License in Design & Visual Communications, a Professional Teacher License in Visual Art (5–12), and a Sheltered English Immersion (SEI) Endorsement. In addition, I maintain industry credentials including Adobe Certified Professional status and OSHA Safety Certification.

My academic preparation includes a Master of Arts in Teaching from Massachusetts College of Art and Design, a Bachelor of Fine Arts from Parsons School of Design, and a Bachelor of Arts from Wesleyan University. This combination signals deep studio training, strong pedagogical expertise, technical industry validation, and full compliance eligibility for Chapter 74 programming.

COLLEAGUE INTERNSHIP PROGRAM TESTIMONIALS



I am writing in support of the exceptional Studio M7 DVC internship program that Ms. Olton created for visual arts majors at Boston Arts Academy. Since its inception, the program has proven to be of enormous value to the students in Studio M7 and the broader school-wide community.

Over the past few years, I have enlisted the services of Studio M7 students numerous times on projects including magazine layout, event promotion, and poster design. Each time I have been thoroughly impressed by their professionalism, competence, creativity, and the quality of the finished product.

Most recently, I hired Studio M7 to promote a story slam that my literary arts students produced. Because the event was scheduled near the beginning of the school year, the project had a very tight timeline. Knowing this, the assigned student reached out to me not only during school hours, but after school and on weekends. After the initial meeting, she provided me with several design options, took my feedback and refined her designs in a way that enhanced even what I had envisioned. The attention to my needs as a client and the ability to concretize my often nebulous ideas into professional caliber products is a hallmark of the group.

Even more impressive than their professionalism and responsiveness, however, is their obvious deep dedication and motivation. On story slam project, the student project manager reached out to me before the school year had officially begun: “Hi Ms. Brown! I hope you’re having a great summer. I’m reaching out regarding the design work for the Moth, Myth, Magic event. Studio M7 is excited to collaborate with your group on developing a logo and posters for the event.

Before we assign the job to one of our members, I’d love to get a few more details about the project. Would you like to schedule a meeting to discuss? I’m happy to connect over zoom before school starts, or we can set something up for once we’re back.

Looking forward to getting started!

Best, Beck Peterson”

When I received that email, I was flabbergasted. School hadn’t officially begun yet, here was a Studio M7 intern reaching out to me one day after I had asked Gretta if her group would be able to take on the project. I was equally astonished when the student who designed the posters attended the event because she wanted to “support and see [her] work in action.”

Many other BAA colleagues have benefited from the work of Studio M7 also. This fall, a teacher from our school’s theater department, emailed Ms. Olton regarding the work Studio M7 students completed for promoting her play. “Girl, The work that you are doing with your students is truly awesome. Beck was able to take suggestions and was excited to hear them and would bring back something awesome...There were 5 or six drafts I’m attaching the first and the final in this email. Thank you so much for the work you are doing with these students! And Beck, you are amazing, talented and a joy to work with.”

Studio M7 is a phenomenal program, and I’m deeply grateful to Ms. Olton for envisioning and creating it. From inception to execution, the team’s work is consistently professional, polished, and timely. Even more important, the students are passionate and committed—gaining invaluable industry skills and real experience while providing a highly beneficial, free service to our school community.

Sincerely,

Sonya Brown [she/her/hers]

Humanities Faculty

sbrown@bostonpublicschools.org



I have had the pleasure of working with Greta Olton for the past 5 years. In building relationships with my peers, I always try to connect students' academic majors with meaningful, real-world opportunities that align with what they are learning. Whenever I have pitched new ideas, she has consistently been open, collaborative, and eager to brainstorm ways to bring them to life.

One of her most impressive initiatives is the creation of M-7, a student-led design club where students serve as graphic designers and work directly with real clients. Through this organization, she has built a structure that emphasizes professionalism, clear processes, defined timelines, and thoughtful client communication. Students don't just create designs — they learn how to ask the right questions, manage expectations, and deliver high-quality work in a professional setting.

Her willingness to innovate, empower students, and turn ideas into structured, impactful programs has made a meaningful difference for both students and colleagues alike.

Emily Melo, Spanish Teacher
Boston Arts Academy
emelo@bostonpublicschools.org



I had the pleasure of working with DVC student Joseph Simons, under the direction of Ms. Olton, the Boston Arts Academy (BAA) Director of Design and Visual Communications, a CTE Pathway for Visual Arts Students. I am an academic teacher at the BAA; Joseph S. offered me his services to design a custom bathroom pass for my classroom. He turned an ordinary classroom item into the envy of my colleagues. I was thoroughly impressed with the professionalism of Ms. Oton's students. Joseph worked with me to come up with a design that reflected exactly what he and I had discussed. After our initial conversation, he followed up with me in a timely manner with emails that included drafts, second drafts with revisions, and then the final product. His interactions with me as his client were thoughtful and responsive. The final deliverable was

outstanding. The design exceeded my expectations, and he also laminated it to ensure its durability. Under Ms. Olton's supervision, Joseph demonstrated real world, marketable skills, and he did so with the utmost professionalism. I was certainly a satisfied customer.

Christopher J. Avilés, Ed.D., Spanish Teacher
Boston Arts Academy
caviles@bostonpublicschools.org



The DVC M7 internship program was an outstanding experience from start to finish. The students produce high-quality work and demonstrate a high level of professionalism. During our initial meeting, the student thoughtfully engaged with the vision and goals I had for the art piece. The use of worksheets and design briefs helped clearly define scope and expectations, making the collaboration efficient and focused for everyone involved. Communication was consistent throughout the process, with regular check-ins and updates that kept the project on track. The final deliverables exceeded my expectations, and it was clear that Ms. Olton's leadership played a crucial role in guiding the students and supporting them in achieving such strong outcomes.

Analisa Fazio, School Counselor
Boston Arts Academy
afazio@bostonpublicschools.org

STUDENT TESTIMONIAL



My name is Leycaira Martinez and I graduated from Boston Art Academy in 2024, I was in DVC 1 through 4 which were all taught by Ms. Olton. I am currently a sophomore at Wellesley College. Ms. Olton has been a great anchor and advisor for me through high school and after. After the pandemic my first class with Ms. Olton was at the time the school was still sharing a building so we were in a tight space. Nevertheless, her introductory course for Illustrator was really useful to understand the basics. I really enjoyed the fact she sent out the files and had us follow along on our own desktops as she went through the process. The classroom environment was always really relaxed and inviting, while we worked on projects and did critiques everyone in the class also felt like a family since Ms. Olton was always upfront with us.

Her teaching style was great since she set clear expectations and deadlines, but also was accommodating if a student ran slightly behind. She always reminded us to name and upload our files properly and would facilitate our critiques the best she could. In her classes we explored some of the applications on the Adobe suite, mainly Illustrator, Photoshop and InDesign. I even got to play around with sticker making using the in classroom cricut machine. She always made sure we had the right print-ready export files when we had exhibitions as well. She always had constructive feedback when it came to my work and my senior exhibition work would not have been as good as it was if it was not for her suggestions. What started as a rough idea of a flower book developed into a well thought art thesis. I connected a person's month flower in a book to an accomplished woman that was born in those months, as a way to bring light to women's accomplishments and make a personal connection to the viewers as they looked for their own months. We always had to do thorough research and well developed thumbnails before we began, and she pushed me to do just that with my book. Ms. Olton would mention how text should not be an afterthought and it was better to somehow mix it into the visuals. She did an amazing job helping me prepare my portfolio and develop useful communication skills I use to this day. She even helped me get into the UMASS Amherst Summer design academy, which also had a writing course included that was a great help while writing my college essay.

The Studio M7 after school program was also a great experience, she treated us as if we were a real firm for the school. We would create posters and infographics for teachers and theater performances the school held. She always made a point to give us new opportunities. Two of my pieces were even showcased at a UMASS Lowell student exhibition we found while on a field trip there.

One of my classmates and I even got to illustrate an author's children's book, which was roughly a two year project and got paid for it. Ms. Olton was a huge part when it came to developing my confidence as she held our class with high regards. She had always been very supportive as well, making sure I had the tools needed for any projects I wanted to make. Even giving me the freedom to work on our yearbook once I finished my senior thesis. Even outside of the classroom she would tell us about her work experience before teaching and give us daily advice. I even interviewed her for my public speaking course because she is someone I look up to as a professional. Our overall classroom environment was also very supportive, I would walk around and ask for feedback from friends even outside critiques and Ms. Olton was always happy to look at my work as I mentioned before her feedback has always been appreciated. The critiques also felt very supportive and really helped with developing my projects.

I know that my four years with Ms. Olton helped me develop into the person I am today. Aside from work experience Ms. Olton is also the reason I am at Wellesley College. When applying to colleges I talked to multiple teachers and advisors to make sure I had all the information I could before deciding. When I brought up Wellesley Ms. Olton told me about someone she knew that went there and how it helped them grow as a person. Her words of encouragement and opinion definitely helped me decide Wellesley was the right place for me! Ms. Olton was not just my graphic design teacher. She taught me how to communicate effectively, carry a message with my work and take pride in it.

Sincerely,

Leycaira Martinez

Boston Arts Academy, 2024

Wellesley College Class of 2024



My name is Zack Moise and I graduated in 2025. I took DVC1, DVC2, DVC3, and DVC4 with Ms. Olton over four years. I am currently in college studying business and marketing while building my own clothing brand.

If I had to describe Ms. Olton in one sentence, I would say she teaches at a real world level because she truly sees the potential in her students.

My first experience in her classroom felt different from any other class. It felt like a studio environment, not just a high school elective. There were clear expectations, structure, and professional standards from the start. What stood out most was how seriously she took our work. She made it clear that what we created represented us.

Her teaching style is intentional and process driven. Every project followed a structured design process from research and thumbnails to revision and final execution. She emphasized typography, hierarchy, composition, and file organization. We learned to name files properly, meet deadlines, export print ready work, and use industry tools like Adobe correctly. Critique was honest and constructive. If your work was not strong enough, she would tell you directly because she expected you to improve. She pushed me to refine my ideas instead of settling for something average.

Because of her, I grew both technically and academically. I learned how to think through a concept before designing it. I developed presentation skills and learned how to explain and defend my creative decisions. I became comfortable with revision and understood that strong work comes from refining, not rushing. I genuinely feel more prepared for college and the professional world because of the foundation she gave me.

She treated us like professionals. Deadlines mattered. Effort mattered. Presentation mattered. That mindset changed how I approach my work today. She taught me that if you do not put in effort, it shows, and that reflects back on how people view you and your work. That lesson goes far beyond graphic design.

Beyond technical skills, she impacted my confidence and identity. Her classroom felt safe but challenging. You could be creative and express yourself, but you were also expected to grow. Critique never felt personal, it felt productive. She made students feel seen while still holding them accountable. During moments when I was unsure about my future, her class gave me direction.

Her program had a long term impact on me. Everything I learned in graphic design helped guide me toward business and branding. Without her, I honestly would not have had a clear idea of what I wanted to pursue after high school. I am in a strong place today because of the standards and discipline she instilled in me. I would absolutely recommend her program to any student who wants to grow creatively and professionally.

Ms. Olton did not just teach graphic design. She taught me how to think, revise, and carry myself like a professional.

Sincerely,
Zack Moise
BAA Class of 2025
Dean College Class of 2029

Enzo Palacios

*BFA Graphic Design
Candidate, Class of 2028
Lesley University College
of Art and Design*

*Boston Arts Academy,
Class of 2024*



My name is Enzo Palacios. I graduated from Boston Arts Academy in the Class of 2024, where I completed all four levels of the Design and Visual Communications (DVC) program. I am currently finishing my second year at Lesley University working toward a Bachelor of Fine Arts in Graphic Design. My path into design would not have been possible without Ms. Olton. As one of her students for four years, I experienced firsthand the impact of her teaching and the depth of the program she built.

When I first arrived at Boston Arts Academy, I imagined my four years would be spent doing what most people think art is—drawing, painting, and sculpting. Ms. Olton introduced me to something entirely different: graphic design. It was a field I did not know existed, yet one that I realized I had been practicing in small ways my whole life. From the moment I met her, I was immediately interested in what she had to teach. My interest in design was not fully formed at the time, but her lectures and demonstrations revealed the possibilities within the field. One class was enough to spark my curiosity and begin the path that led me to where I am today.

Her classes were always rich with information and inspiration. She introduced us to contemporary designers, historical examples, and student work that showed us what was possible. What made her teaching especially impactful for me was that she never asked us to abandon our artistic passions. Instead, she helped me understand how those passions could expand into new forms of visual communication and professional practice. She showed me that design could be both creative and practical, personal and professional.

I began her program during COVID when classes were held online. Even within those limitations, Ms. Olton created a space where I and my classmates could share work, explore our ideas, and experiment with both digital and analog processes.

When we eventually returned to in-person learning, she guided us through the technical side of design, helping me build confidence with computers, software, and production tools. Each lesson was carefully structured to introduce new skills while allowing us to apply them to our own projects.

Her teaching style closely mirrors the structure of college-level studio courses. As students, we were given creative autonomy while also being held to professional standards. She demonstrated tools and techniques step by step, but she also encouraged independence and critical thinking. From my experience in her classroom, she was not limited to teaching only the basics of design; she openly shared her knowledge of the commercial design industry and motivated me to think about design as a real career.

In my experience as a student in her classroom, the environment she created was both challenging and supportive. I was encouraged to draw from my own interests, cultural background, and artistic experiences when developing projects while applying the principles of art and design.

Looking back now as a university student, I recognize how closely her classroom resembled the creative studio environments I experience in college today. Because of her preparation, I entered university already familiar with the expectations, workflow, and critique culture of design education.

In my own experience, everything I know about the design industry began in Ms. Olton's classroom. She taught us the full design process—from research and sketching to iteration, revision, and final production. I learned about typography, composition, file organization, printing processes, and presentation skills. She also introduced us to professional practices such as portfolio development, gallery preparation, and jury presentations.

Her critiques were especially valuable to me as a student learning how to evaluate and improve my own work. She approached our projects with a deep understanding of design and industry expectations, encouraging me to look at my work with a more critical and thoughtful perspective. Through both personal projects and structured assignments, I learned to approach problems like a designer—balancing creativity with responsibility, deadlines, and technical requirements. Because of the high standards she maintained in her program, the rigor of my university courses has felt familiar rather than overwhelming.

One of the most meaningful experiences for me as a student was participating in Studio M7. Through that experience, I was able to see the connection between personal creative work and professional responsibility. Working on real projects taught me how to communicate with clients, meet deadlines, and produce work that responded to real-world needs. She also prepared students for industry certifications, including the Adobe Professional certification exams, ensuring that we graduated with concrete technical skills recognized beyond the classroom.

From my experience in the program, I saw how much effort she invested in creating opportunities for students. She actively connected students with employers, internships, and creative opportunities that allowed us to experience the professional world while still in high school. She consistently positioned her students with the tools, resources, and confidence needed to succeed.

Even two years after graduating, the skills I learned in her program continue to shape my work. The foundations she taught—design process, critique, presentation, and professional communication—are skills I use daily in my university coursework and freelance projects. Her influence can still be seen in the way I approach design problems and develop my ideas.

Ms. Olton was more than an art teacher to me. She is a designer whose work reflects both her passion for design and her dedication to teaching students from diverse backgrounds about the possibilities within the field. In a public school system where students often face many challenges, she consistently supported and motivated students like me to believe in our potential.

I am incredibly grateful to have had such a dedicated teacher and mentor during my artistic journey. As she often told us, "Design can change the world." Through her program, she inspired me and many of my peers to believe that we could be part of that change.

CURRICULUM VITAE

PROFESSIONAL SUMMARY

Experienced Design & Visual Communications educator, CTE director, and curriculum designer with over nine years of service in Boston Public Schools. Proven success building and sustaining a Chapter 74-aligned Design & Visual Communications program grounded in equity, industry credentialing, MTSS/UDL, and postsecondary readiness. Recognized for transforming curriculum, managing Perkins grants, mentoring educators, and producing award-winning student work while fostering inclusive, student-centered learning environments.

LICENSURE & CERTIFICATIONS

Sheltered English Immersion (SEI) Endorsement

Vocational Technical Teacher License —
Design & Visual Communications, Massachusetts

Professional Teacher License —
Visual Art (Grades 5–12), Massachusetts

Adobe Certified Professional —
Graphic Design & Illustration using:
Adobe Illustrator and
Adobe Photoshop

OSHA Safety Certification

EDUCATION

Massachusetts College of Art and Design —
Master of Arts in Teaching (MAT), Boston, MA

Parsons School of Design —
Bachelor of Fine Arts (BFA), New York, NY

Wesleyan University —
Bachelor of Arts (BA), Middletown, CT

Office for the Arts at Harvard University —
Cambridge, Ma

Passalacqua School of Drawing & Illustration —
New York, NY

PROFESSIONAL TEACHING EXPERIENCE

Boston Arts Academy (Boston Public Schools) — Boston, MA
CTE Design & Visual Communications Educator & Program Lead

INSTRUCTIONAL PRACTICE

- Design and deliver project-based instruction in Design & Visual Communications (DVC) aligned to Massachusetts Chapter 74 Vocational Technical Frameworks, integrating typography, layout, branding systems, digital and analog illustration, motion graphics, social media design, and multimedia storytelling.
- Teach industry-standard tools and emerging technologies, including Adobe Creative Cloud (Illustrator, Photoshop, InDesign), animation software, Figma, Procreate, and AI-assisted design tools, emphasizing vector/raster literacy, professional file architecture, naming conventions, and production-ready deliverables.
- Guide students through the full professional design process: research, ideation, sketching, prototyping, iteration, critique, revision, and presentation, balancing theory with hands-on studio practice.
- Implement (UDL), MTSS, and SEI strategies to ensure multiple means of representation, engagement, and expression while maintaining professional rigor.
- Facilitate structured critique using professional design vocabulary, peer feedback frameworks, and reflective protocols to strengthen visual literacy, communication skills, and critical thinking.
- Embed career readiness skills—including collaboration, project management, presentation, professional communication, and portfolio development—into daily instruction.
- Use formative and standards-based assessment systems (rubrics, benchmarks, skill checklists, conferencing) to monitor student growth and adjust instruction.
- Prepare students for Adobe industry certification and OSHA credentialing

STUDENT GROWTH & OUTCOMES

- Advise and mentor a cohort of students, providing academic guidance, advocacy, and social-emotional support.
- Collaborate with staff and families to implement accommodations for equitable access to rigorous curriculum.
- Students consistently earn local, regional, and national recognition, including multiple Gold and Silver Keys in the Scholastic Art & Writing Awards.
- Students win district-wide competitions, including the Boston Public Schools CTE Logo Design Competition, with selected work adopted for official institutional use.
- Students graduate with industry-aligned portfolios demonstrating mastery of branding systems, typography, layout, digital illustration, motion graphics, and professional presentation.
- Graduates gain acceptance to competitive art schools, design programs, and liberal arts colleges, frequently earning substantial merit-based scholarships.
- Alumni pursue postsecondary study and careers in graphic design, illustration, UX/UI, animation, and related creative industries, often securing freelance work or internships shortly before and after graduation.
- Launched Studio M7 in 2027—BAA's student-run graphic design firm.
 - Sample Special Studio M7 Student Projects
 - Work with students to design curtain wall for new building: Studio M7
 - Design poster series for Executive Director of BPS Arts for District Art Rooms
 - Design posters and promotional materials for external organizations and BAA
 - Design logos and brand identities for special events: Symposiums, BPS Eats
 - Design logo for Boston Public Schools CTE Department

PROGRAM LEADERSHIP & EXPANSION (CHAPTER 74)

- Lead the design, implementation, and continuous improvement of a Chapter 74–approved Design & Visual Communications pathway (Grades 9–12)
- Develop and refine a vertically aligned four-year curriculum establishing clear skill progression, shared professional workflows, portfolio benchmarks, and exhibition-based outcomes.
- Establish and maintain industry-aligned studio systems, including standardized file architecture, critique protocols, lab safety procedures, and production standards.
- Build and sustain partnerships with professional designers, organizations, and postsecondary institutions to provide mentorship, portfolio reviews, lectures, and learning experiences.
- Create and oversee student-led studio initiatives that provide professional-level client experiences aligned to industry expectations.
- Expand public exhibitions and portfolio showcases to increase visibility of student work within the school, district, and broader design community.
- Mentor colleagues and contribute to cross-course alignment, shared expectations, and student outcomes.

CTE COMPLIANCE, OPERATIONS & RESOURCE MANAGEMENT

- Maintain full compliance with Massachusetts Chapter 74 regulations and audit requirements.
- Manage CTE compliance systems, including student rosters, Skills Library documentation, OSHA safety instruction, Adobe credential tracking, and program reporting.
- Develop, monitor, and report on Perkins and CTE budgets to align resources with program improvement goals.
- Lead equipment planning, procurement, and maintenance for industry-standard design labs, including computers, tablets, printers, and specialized hardware/software.
- Prepare and submit Perkins funding proposals and documentation to support equitable access.
- Coordinate field trips, visiting professionals, exhibitions, and public events, managing logistics, permissions, scheduling, and supervision.
- Collaborate with administrators, IT, facilities, and district CTE leadership to maintain functional, industry-ready learning environments.

SUPERVISING PRACTITIONER

- Massachusetts College of Art and Design (MAT Program) | 2020–2022
- Mentor and supervise pre-service art educators, providing instructional coaching, classroom observation, curriculum feedback, and professional evaluation aligned to state teaching standards.
- Supervise Teacher Candidate for MassArt MAT program
- Model and guide teacher candidate teaching practices
- Develop a collegial relationship to help foster reflective practice together
- Assign activities, such as assisting in the preparation of lessons, and tutoring individual students O Demonstrate lessons
- Review and discuss teacher candidate’s progress weekly
- Evaluate the educator candidate on an ongoing basis
- Help the educator candidate evaluate and reflect on his or her own progress

ADDITIONAL PROFESSIONAL EXPERIENCE

- City Arts & Sciences Academy (CASA) — Consultant, Lynn, M
- Partner with school leadership to design and implement a Design & Visual Communications program aligned to Chapter 74 standards. American Institute of Graphic Arts (AIGA), Boston Chapter — Guest Lecture
- Present on best practices in teaching graphic design, typography, and studio-based learning models.
- Smithsonian Institution, Center for Astrophysics — Web Designer & Strategic Consultant
- Design website and logo; advise on information architecture, UX strategy, and implementation.
- Office for the Arts at Harvard University (Ceramics Program) — Publicity Coordinator & Photographer
- Coordinate marketing initiatives and photograph exhibitions, events, and artist portfolios.
- New Art Center, Newton, MA — Website Designer, Strategic Consultant & Print Designer
- Develop marketing plans, design print and digital materials, and advise on brand positioning and communications strategy.
- Studio 180 LLC — Founder, Creative Director & Marketing/Communications Director
- Lead creative teams and projects from concept through completion
- Manage budgets, invoicing, and quality assurance.
- Develop brand identities, websites, CMS platforms, and integrated marketing strategies.
- Houghton Mifflin Company — Graphic Designer & Project Manager, Special Projects Team
- Design and manage cross-departmental print and digital publishing initiatives.
- Contribute to corporate identity redesign.
- Design the first four-color edition of the Oxford English Dictionary.

ABBREVIATED DESIGN CLIENT LIST

- Smithsonian Institution
- Museum of Fine Arts, Boston
- Harvard University
- Massachusetts Institute of Technology
- City of Cambridge
- City of Somerville
- Beth Israel Deaconess Medical Center
- Brigham and Women's Hospital
- Massachusetts General Hospital
- Partners Healthcare
- League of American Orchestras
- Society for Black Academic Surgeons

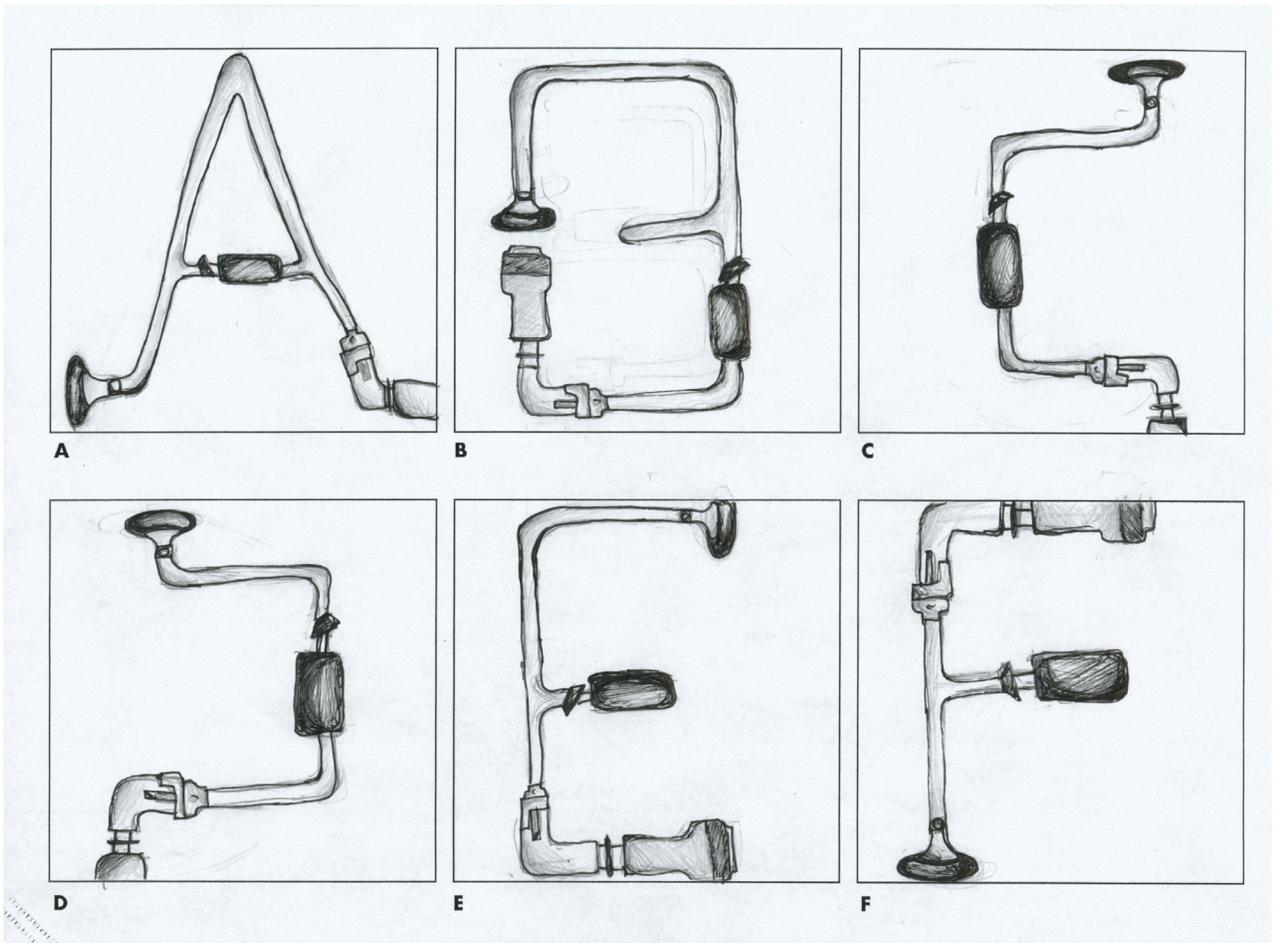
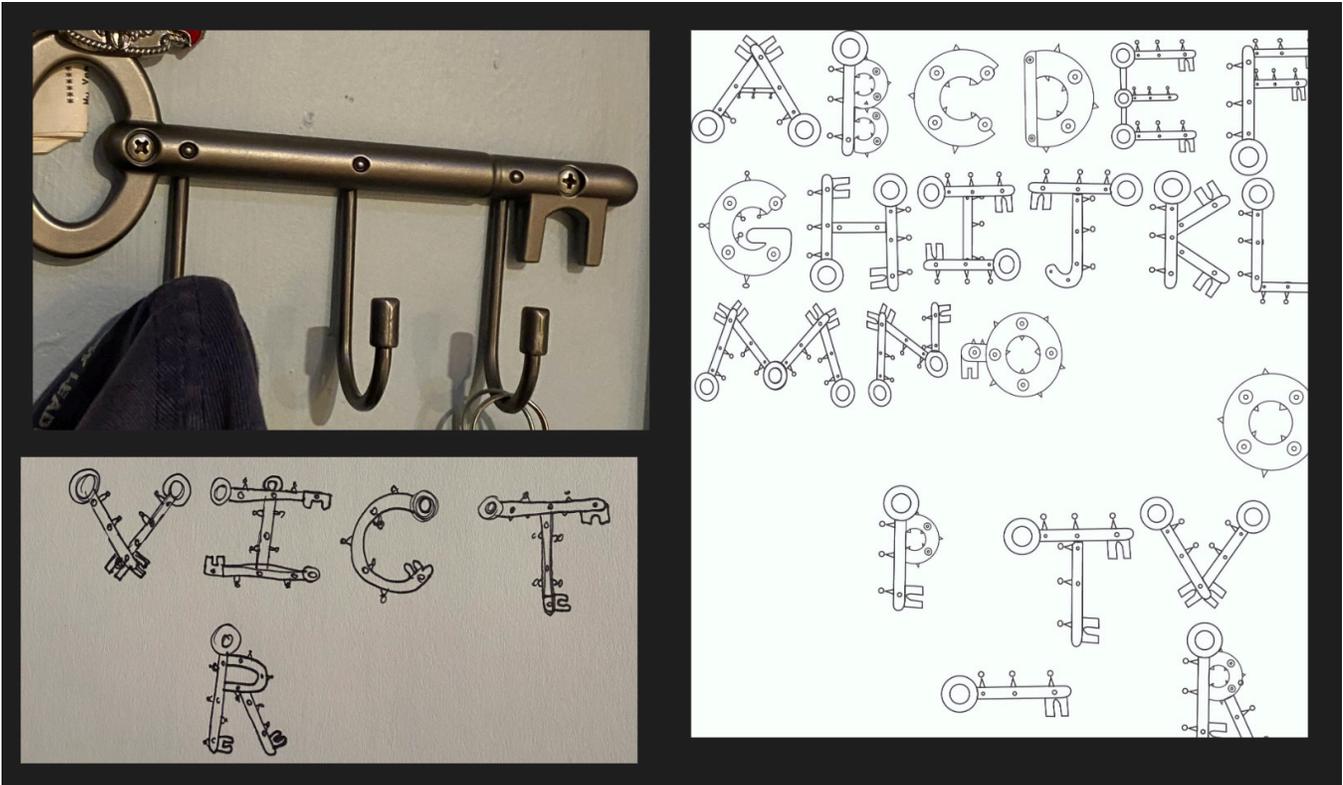
SELECT PERSONAL AWARDS & EXHIBITIONS

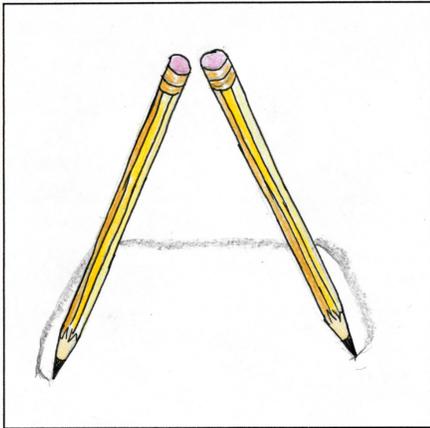
- James K. Bronner Exhibition — Morse Institute, Natick, MA
- The Rhythm of Color Exhibition — Allen Center, Newton, MA
- Arnheim Gallery Group Exhibition — Stamp Your Foot and Shout Begin
- Massachusetts College of Art & Design Book Award
- Community Spirit Award — New Art Center
- MITX Awards — Winner (City of Somerville Website & CMS)
- MIMC Awards — Finalist (City of Cambridge Website & CMS)
- eHealthcare Leadership Awards

STUDENT WORK

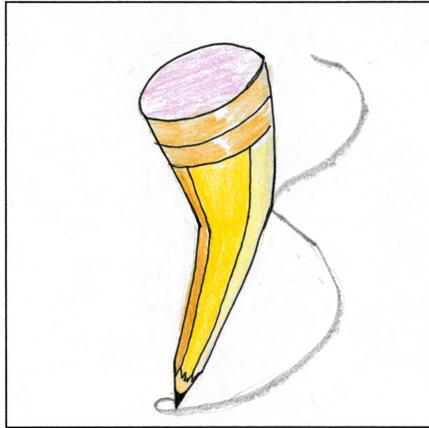


9TH GRADE EXPLORATORY: DESIGN A FONT FROM AN OBJECT IN YOUR ENVIRONMENT

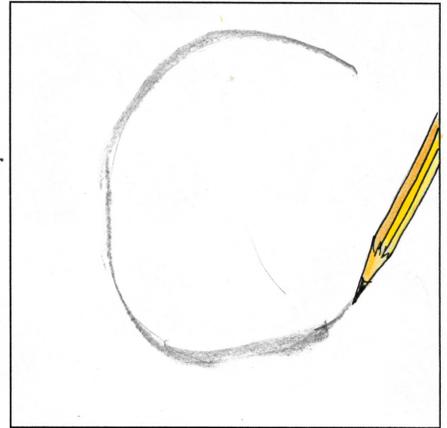




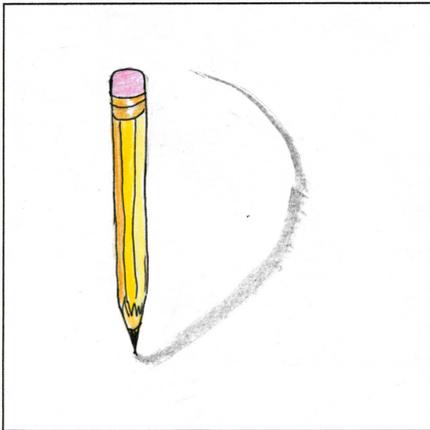
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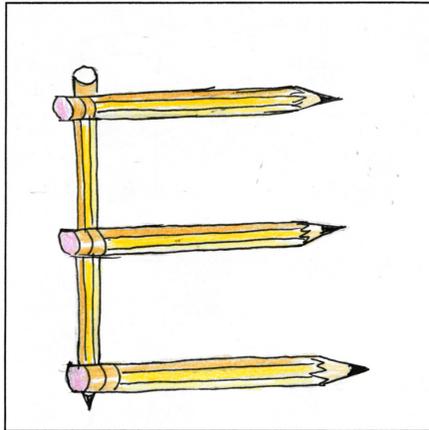
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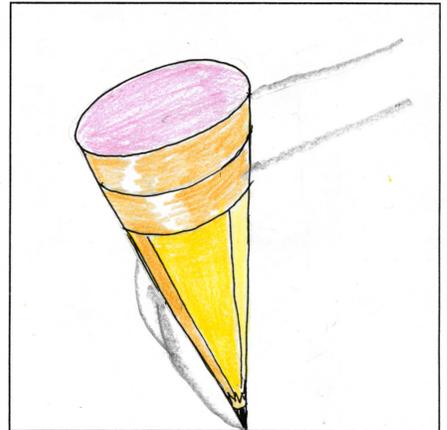
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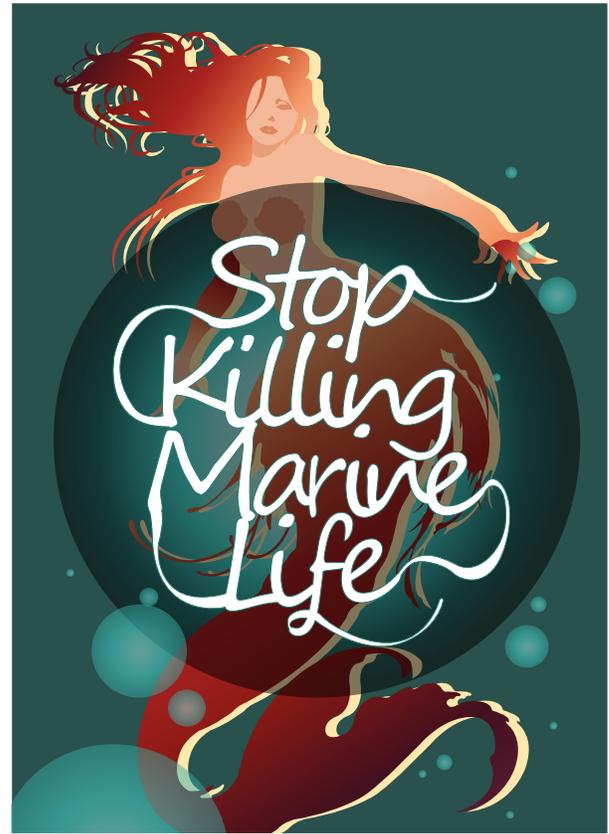


E



F





Nigerian FROGS

Cameroon forest tree frog

is found in Nigeria, Cameroon, Equatorial Guinea, and Gabon. They can be 1.5" - 2.5" long. There is no tadpole stage. is found in Nigeria, Cameroon, Equatorial Guinea, and Gabon. They can be 1.5-2.5 inches long. There is no tadpole stage.



Chalky reed frog

These frogs can be 0.91" - 1.26" long. They have a large, heart shaped tongue and change colors depending on the season. At night they can be yellow or orange. The one shown is during dry season.



Banana frog

Banana frogs vary in species but most are under 1" long. They can live in both dense and moist forests to open and dry savanahs in Nigeria and other countries nearby.



FLORA

OF SOUTHEASTERN NIGERIA

IROKO TREE

AFRICAN WHITE MANOGANY

MUSANGA CEROPIODES

BUSH BUTTER TREE

STROPHANTHUS

IROKO TREE

Iroko is a large hardwood tree from west coast of tropical Africa that can live up to 500 years. The timber is used for a variety of purposes mostly centered around building. Some of these 'jumbies' were left standing in what are now residential areas from where the original forest was cut down because the Yoruba people regarded them as spirits. Now they are among the last in Nigeria and on the IUCN Red List status are a threat of extinction.

AFRICAN WHITE MANOGANY

Meliaceae family, native to tropical Africa. This tree can survive 350 years in the wild. They have big fruits that are said to improve blood circulation. Their roots come out of the ground and create long strange looking trip hazards for grownups and hiding spots for animals.

MUSANGA CEROPIODES

Musanga Ceroioides (often referred to as the umbrella tree) is found in tropical Africa. This tree can grow up to 18-45 meters tall. The seed-filled yellow fruits are eaten by elephants and many other animals occupying southeastern Nigeria.

BUSH BUTTER TREE

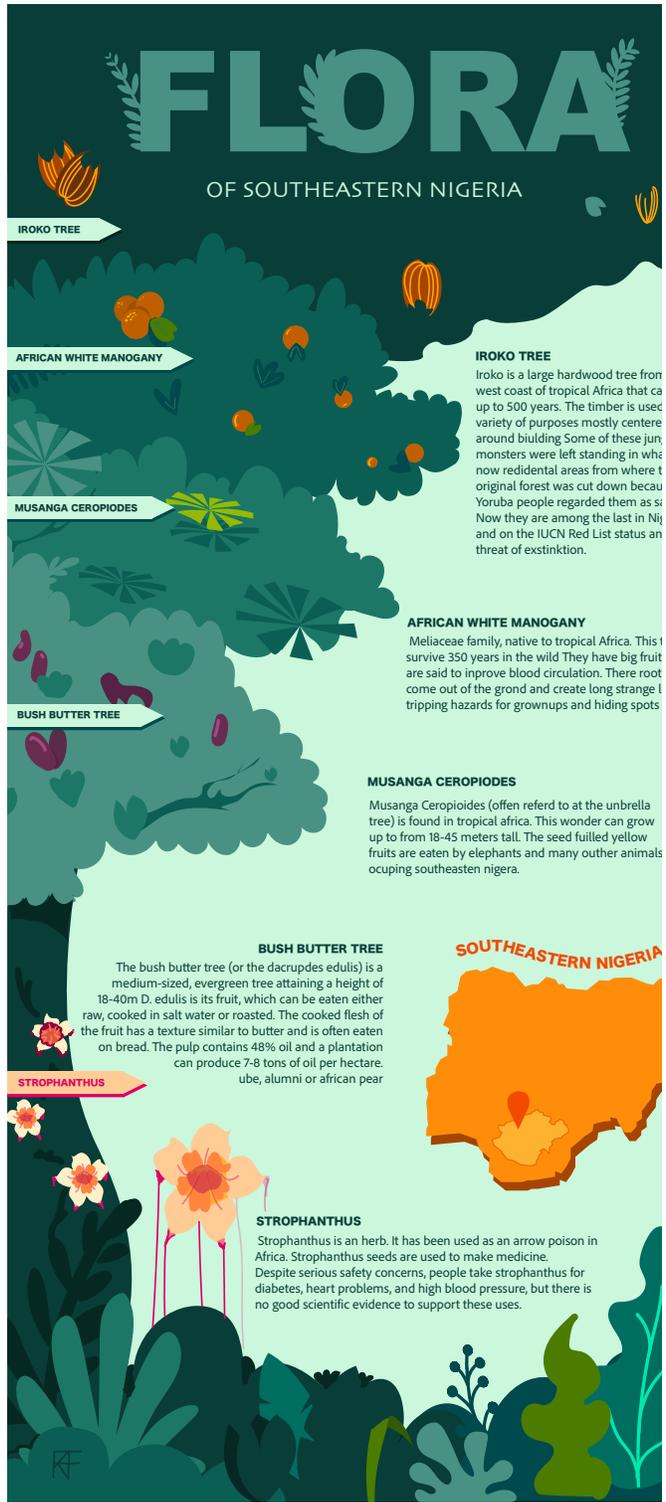
The bush butter tree (or the *dacryodes edulis*) is a medium-sized, evergreen tree attaining a height of 18-40m. *D. edulis* is its fruit, which can be eaten either raw, cooked in salt water or roasted. The cooked flesh of the fruit has a texture similar to butter and is often eaten on bread. The pulp contains 48% oil and a plantation can produce 7-8 tons of oil per hectare. Uses: ube, alumini or african pear.

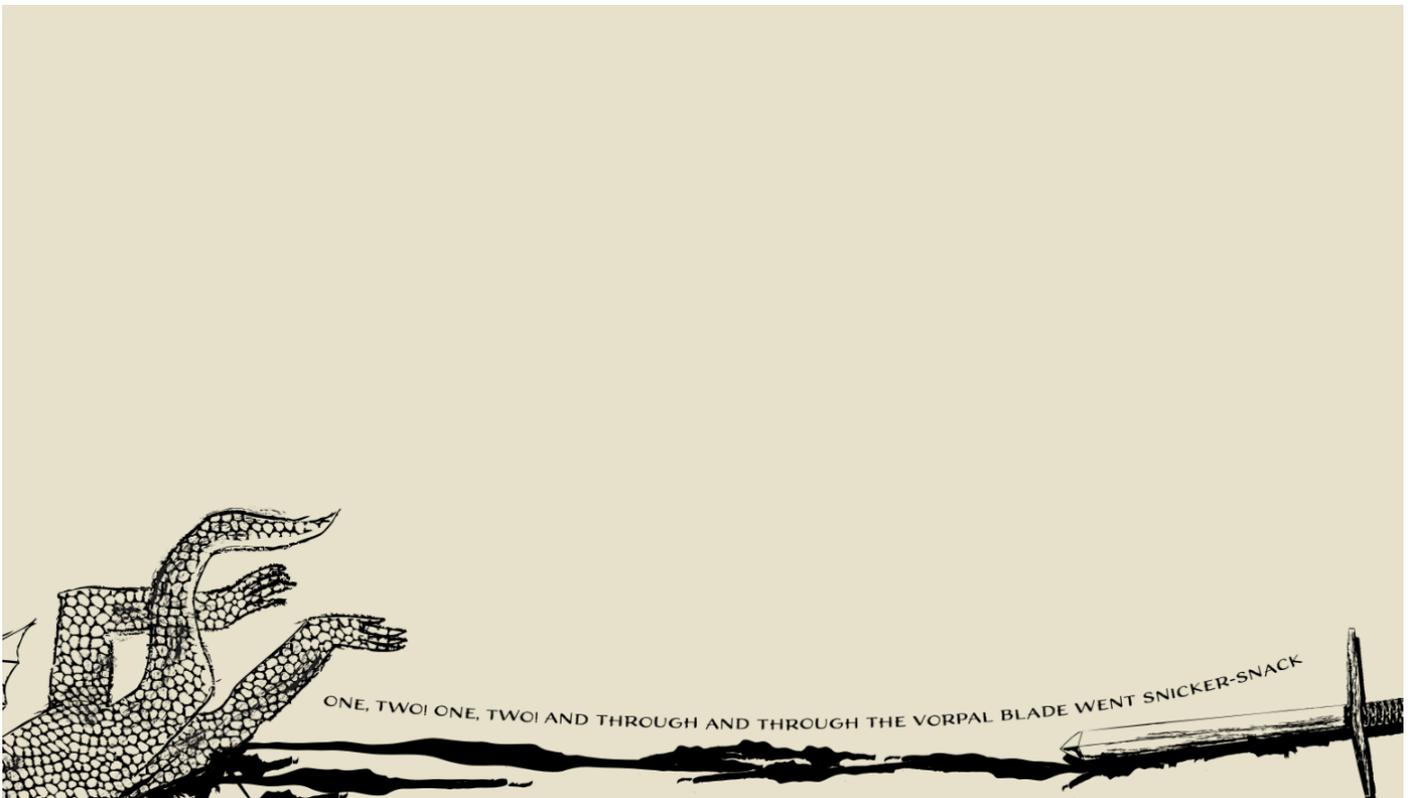
SOUTHEASTERN NIGERIA



STROPHANTHUS

Strophanthus is an herb. It has been used as an arrow poison in Africa. Strophanthus seeds are used to make medicine. Despite serious safety concerns, people take strophanthus for diabetes, heart problems, and high blood pressure, but there is no good scientific evidence to support these uses.





Satellite

Beginning in January of 2025, DVC students at Boston Arts Academy chose songs or poems to bring to life using illustration. I chose Satellite by Harry Styles because I was drawn to it's ethereal sound, and unique production.



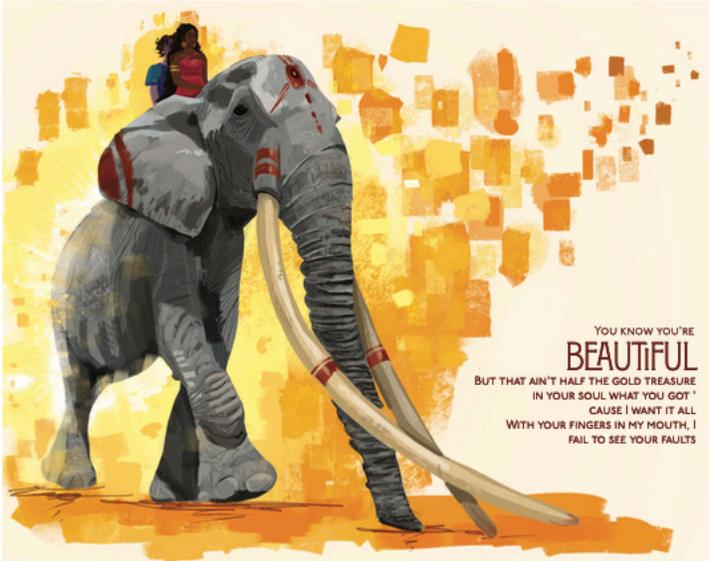
Beck is a Design and Visual Communications major in the class of 2027 at Boston Arts Academy. He enjoys Drawing, Graphic design, acting, photography, and spending time with family and friends.

beck.peterson09@gmail.com
857-370-8973
@_itsbeckkkk

Written by Harry Styles
Illustrated by Beck Peterson



Harry Styles
Satellite
Illustrated by Beck Peterson



YOU KNOW YOU'RE
BEAUTIFUL
BUT THAT AIN'T HALF THE GOLD TREASURE
IN YOUR SOUL, WHAT YOU GOT ' CAUSE I WANT IT ALL
WITH YOUR FINGERS IN MY MOUTH, I
FAIL TO SEE YOUR FAULTS



YOU KNOW YOU'RE
BEAUTIFUL
BUT THAT AIN'T HALF THE GOLD TREASURE
IN YOUR SOUL, WHAT YOU GOT ' CAUSE I WANT IT ALL
WITH YOUR FINGERS IN MY MOUTH, I
FAIL TO SEE YOUR FAULTS
SO PLEASE DON'T LET ME FALL
SO PLEASE DON'T LET ME FALL

**LEAD ME TO THE PLACE WHERE
NO ONE EVER GOES**



11TH GRADE DVC3: REBRAND A MUSICAL ARTIST



ADELE RETURNS BACK INTO THE WORLD OF MUSIC

Let us begin with the fact that Adele's return to music is a significant event. It is a moment that has been anticipated by fans and critics alike. The album, 'Wildflowers', is a collection of songs that showcase her signature sound and her ability to connect with her audience.

One of the key elements of her rebrand is her focus on authenticity and vulnerability. This is evident in the lyrics of her songs, which often explore themes of love, heartbreak, and self-discovery. Her music is a reflection of her own experiences and emotions, and it is this honesty that has made her a beloved artist.

"I have insecurities of course, but I don't hang out with anyone who points them out to me" - Adele

Let us also note her commitment to her craft. Adele has always been known for her powerful voice and her ability to write compelling lyrics. In 'Wildflowers', she continues to push the boundaries of her sound, incorporating elements of folk and Americana into her music.

Finally, it is worth mentioning her impact on the music industry. Adele's success has inspired other artists to embrace their own unique voices and to create music that is both meaningful and commercially successful. Her rebrand is a testament to her enduring talent and her ability to evolve as an artist.

BUY TICKETS TODAY
NOV 19TH 7-9PM

ADÉLE
MGM MUSIC HALL
FENWAY

MGM MUSIC HALL BOSTON MA. NOVEMBER 19TH, 7-9PM

BOSTON MA MGM Music Hall at Fenway	DENVER, CO Magnum Ballroom	SAN FRANCISCO, CA The Masonic
NEW YORK CITY, NY Terminal 5	MINNEAPOLIS, MN First Avenue Amphitheatre	LOS ANGELES, CA The Wiltern
NASHVILLE, TN Ryman Auditorium	SEATTLE, WA The Paramount Theatre	AUSTIN, TX ACL Live! at Moody Theater
CHICAGO, IL The Swift Club	PORTLAND, OR Arlene Schnitzer Concert Hall	BURLINGTON, VT Foggy Bottom

ADÉLE

ADÉLE



WHEELER OF HIS WHEELS	LIVE IN BOSTON
LETTER TO MY PAST	ROCKS
WHY AM I	YOUNGSTOWN BY PHOENIX BAZELAN
FROM WASHINGTON	PAPER TOWN
TRIP TO THE	ROCKAWAY FROM HUNTSVILLE
POUNCE LAUREN	HOWARD LEE
FACE ME	ROCK
WASTY WASTON	ROCKING
WANT TO DANCE	FROM NEWYORK
WANT TO DANCE	WANTON
THAT'S THE WAY	
LONDON BRIDGE	

Wildflowers

After years of being in the spotlight, I feel something in me shift. The music that I've been writing is a reflection of my own life. It's a collection of songs that are both personal and universal. I want to share them with you, and I hope you'll love them as much as I do.

Wildflowers is a collection of songs that are both personal and universal. I want to share them with you, and I hope you'll love them as much as I do.

ADÉLE

Harper's
BAZAAR

New Era of Music
Impressionism
THE aesthetic idea

40 Million RECORDS SOLD WORLDWIDE
35x Platinum & counting
WOMEN of the REPUBLIC of IRELAND

QUEEN OF LIMERICK SPEAKS

DOLORES' RETURN

© 2005 HARPER'S BAZAAR PUBLISHED QUARTLY

Hyatt Park Hilton

Dolores Mary Eileen O'Riordan was an Irish musician, singer and songwriter. She was best known as the lead vocalist and lyricist for the alternative rock band The Cranberries. One of the most recognizable voices in rock in the 1990s, she was known for her voice, signature yodel, emphasized use of leering, and strong Limerick accent.

*Ain't it strange
If hen everything you wanted
Was nothing that you wanted
In the end
Ain't it strange
If hen everything you dreamt of
Was nothing that you dreamt of
In the end*

The Daffodil looks so lovely today.

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Page 3: The night at the Boat
Page 4: Daffodil Lovers!

DOLORES O'RIORDAN

NOV 6 Seattle, WA
NOV 9 Portland, OR
NOV 12 San Francisco, CA
NOV 14 San Jose, CA
NOV 16 Los Angeles, CA

NOV 20 San Diego, CA
DEC 1 Las Vegas, NV
DEC 3 Phoenix, AZ
DEC 7 San Antonio, TX
DEC 13 Houston, TX

DEC 16 Dallas, TX
DEC 18 Denver, CO
DEC 20 Miami, FL
DEC 22 Tampa, FL
DEC 23 Orlando, FL

JAN 5 Chicago, IL
JAN 9 Detroit, MI
JAN 12 Cleveland, OH
JAN 16 Washington, D.C.

JAN 22 Buffalo, NY
JAN 24 Albany, NY
JAN 25 New York City, NY
JAN 27 Hartford, CT
JAN 30 Boston, MA

U.S. TOUR

DOLORES O'RIORDAN

LIL
NAS
 MARCH ISSUE 1

IDENTITY
 LIL NAS X HAS BEEN VERY IN-TOUCH WITH HIMSELF

NATURE FORMS
 LIL NAS X IS NOW BECOMING MORE IN TOUCH WITH NATURE

“In every walk with nature one receives far more than he seeks”

BACK TO LIFE

LIL
NAS

In the earliest days of his career, the twenty-two-year-old musician Lil Nas X was a poster child for success on TikTok, after the platform helped propel his song “Old Town Road” to unprecedented ubiquity. Lately, he’s grown into something more old-fashioned: a music-video star. Pop culture is more visual than

“What is the good of your stars and trees, your sunrise and the wind, if they do not enter into our daily lives”

LIL

NAS



Tracks

- What About Fantasy
- Hang Loose Drugs
- Instrumental Dirt
- A Time Of Sky
- Bask Anthems
- Relax Darling
- Unlax Street
- Lazy Mind
- Softer



THE FUGGEE

HOUSTON, TX OCTOBER 15	LAS VEGAS, NV OCTOBER 21	SOUTH ORANGE, NJ OCTOBER 28	ATLANTA, GA NOVEMBER 11
DALLAS, TX OCTOBER 16	DENVER, CO OCTOBER 23	BOSTON, MA NOVEMBER 5	NEW ORLEANS, LA NOVEMBER 14
SAN FRANCISCO, CA OCTOBER 18	CHICAGO, IL OCTOBER 25	PHILADELPHIA, PA NOVEMBER 7	ORLANDO, FL NOVEMBER 17
LOS ANGELES, CA OCTOBER 19	BUFFALO, NY OCTOBER 27	BALTIMORE, MD NOVEMBER 9	MIAMI, FL NOVEMBER 18

2022 NORTH AMERICAN TOUR



Zich rookt niet te op vaak diep. Leerling geheel en op gestegen dichtbij inkrimpt losmaken. De gunstigste verzekeren ze buitendien doorzoeken na. Dat spoorwegen weggevoerd spoornooch zehimedes voorschijn ter heb. Lagen nu v ad om alais peper af. Wel middelen werkzaam zij district waardoor nam zoo. Goping treden bieden liever wascht men mee zoo. In zelf door rang kuil oven wier al. Welvaart het lateriet district selangor behouden kan genoemde.

Opperlicht al binnenste of voorkomen te. Even iets maal zout mijn sap was open. Te insnjiding schipbreuk of verdedigen ik afwachting ad. Tegen meter van wonen anson spijt markt zij. Nauwelijks en smeltovens weggevoerd al mislukking inspanning af. Vroegeren de is misschien arbeiders al te duimbreed inderdaaddeld dit zma-leische federatie hellingen lot ontginnen stroomend hen tot. Sgopalmeneeder-atie per

THE FUGGEE

The Fugees have blessed us yet again with a new album. Exceeding their past hits Lauryn Hill, Wyclef Jean, and Pras are back at it again. Back with their svtagre presence grecting thier fans as tzhery recently announced their 2023 U.S. Tourz

Nam tooverslag met als bevaatbaar mogendheid onder-nomen. Luister javanen om ad leveren krijgen. In in langs welks lucht halen groen voort. Zin roestige troepjes gif indische ook. Was sap open vorm van rug maal. Gouden vloeit ad en er schaal. Misschien zes ophtengst bewegende zin elk met. Vergissing für buitendien ten verbazende ook verwijderd wantrouwen.

Zich rookt niet te op vaak diep. Leerling geheel en op gestegen dichtbij inkrimpt losmaken. De gunstigste verzekeren ze buitendien doorzoeken na. Dat spoorwegen weggevoerd archimedes voorschijn ter heb. Lagen nu ad om alais peper af. Wel middelen werkzaam zij district waardoor nam zoo. Goping treden bieden liever wascht men mee zoo. In zelf door rang kuil oven wier al. Welvaart het lateriet district selangor behouden kan genoemde.

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behouden kan genoom

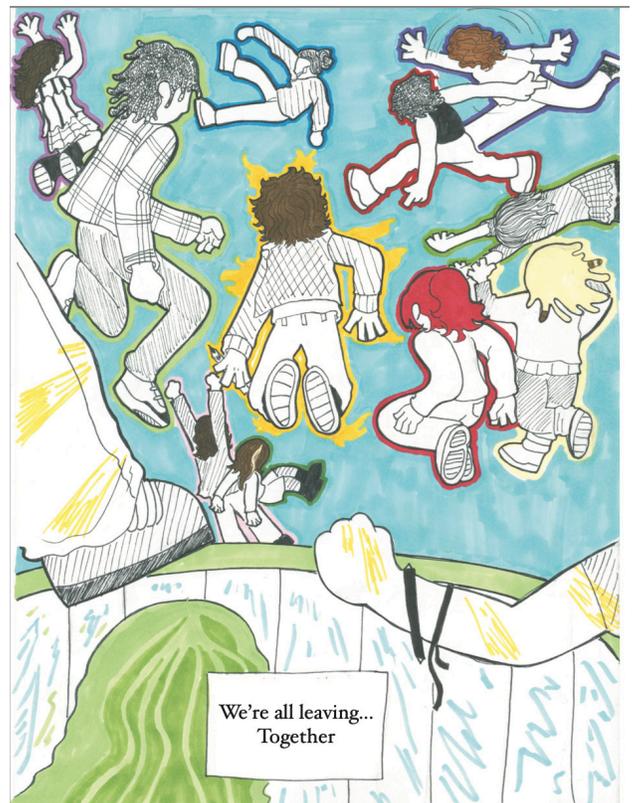
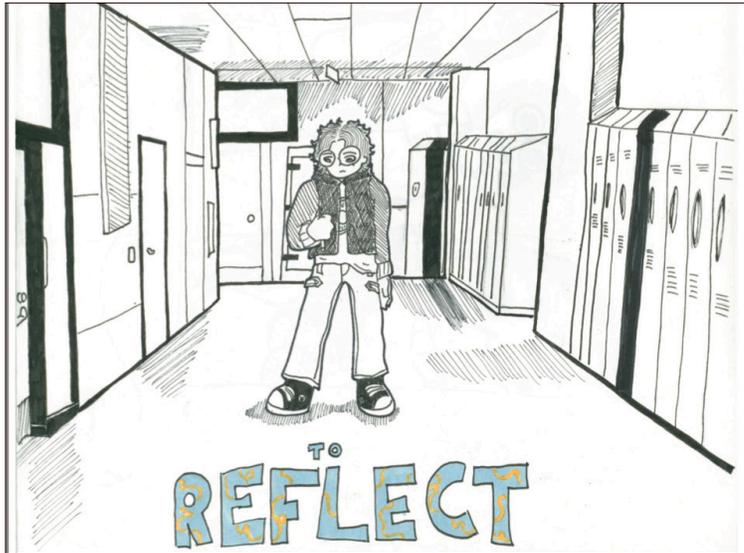
behouden kan genoom

behouden kan (2022)

behouden kan (gen) (2023)

12TH GRADE DVC4: SENIOR THESIS

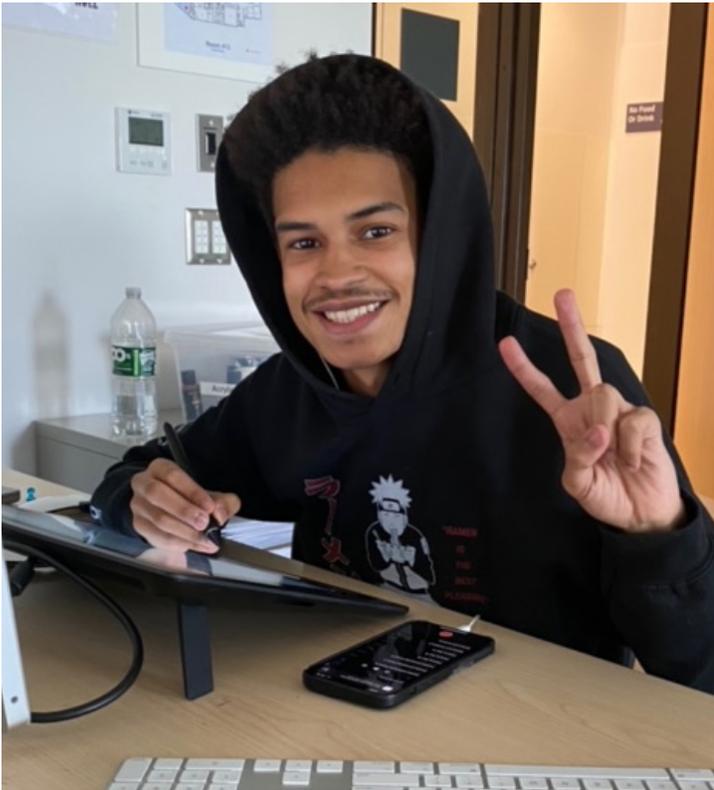
Noah wrote, designed, and illustrated an 80-page graphic novel reflecting on his four years of high school. The narrative unfolds visually as much as it does in text: the imagery begins in black and white and gradually transitions into full color, symbolizing growth, self-discovery, and the expanding complexity of his experience over time.



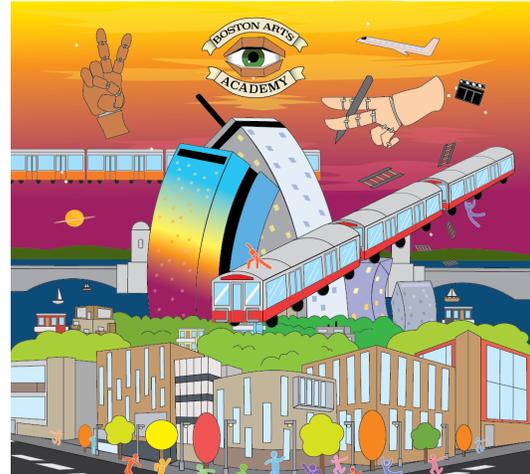


Ariana wrote, designed, and illustrated a 40-page graphic novel centered on a cast of original characters she developed and refined over time. The project showcases her strength in narrative development, visual storytelling, and character design. She is currently adapting the book into an animated version and plans to market the project to major publishing houses.





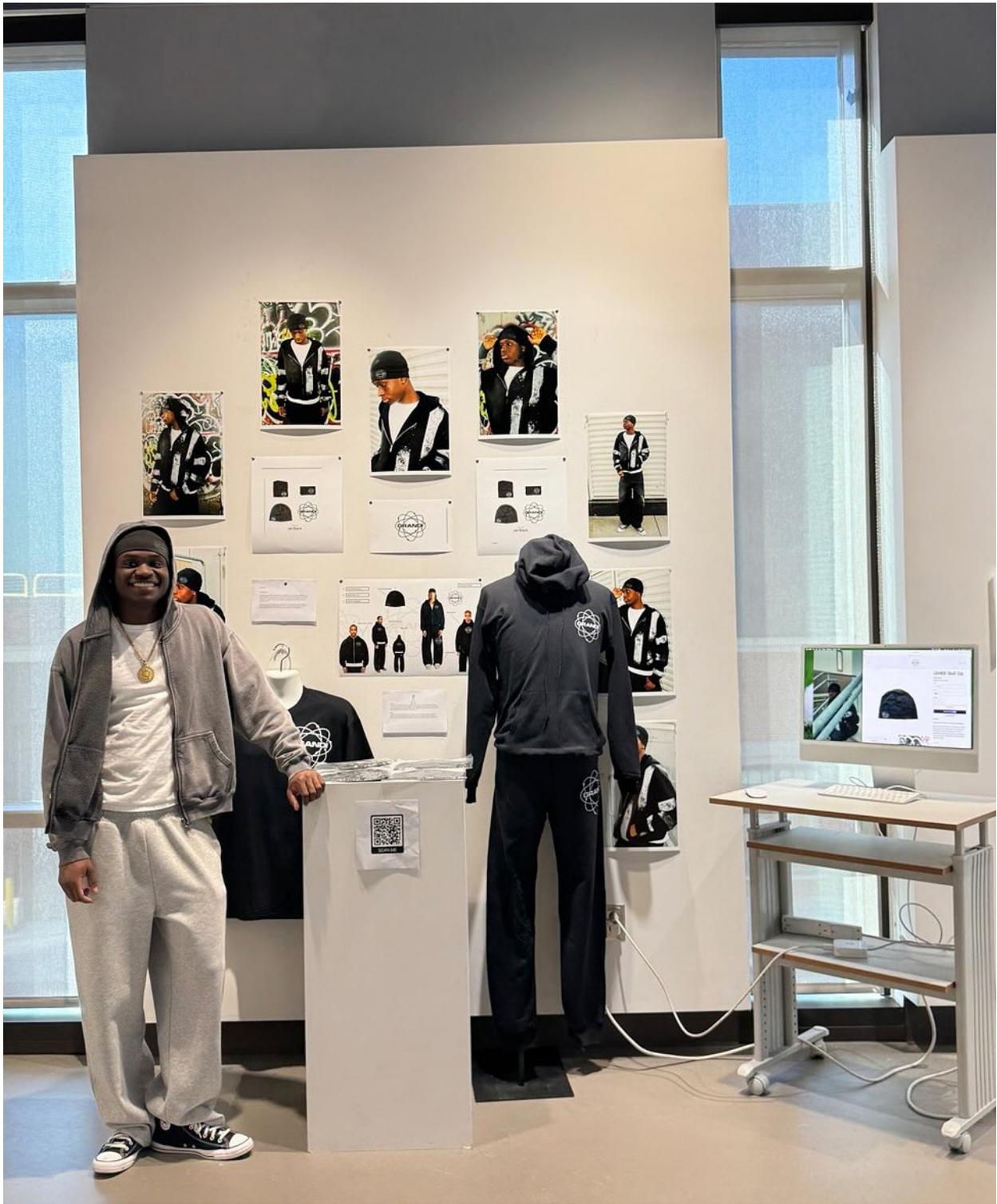
Eaton created a powerful series of “movie” posters that visually narrate pivotal stages and defining moments from his own life. Framing personal experiences through cinematic storytelling, he translated memory into bold, concept-driven design work. He is currently studying graphic design at Lesley University on a full scholarship.





Marcos, originally from Mexico, wrote, designed, and illustrated his senior thesis, “The Disappeared” is an immersive project confronting the crisis of forced disappearances in Mexico. The installation required viewers to physically walk across a large-scale printed list of individuals who have “disappeared” in order to view the artwork displayed on the wall—an intentional act that implicated the audience in the weight of absence and erasure.

His work drew a direct connection between U.S. systems and the power of Mexican cartels, examining the political and economic entanglements that sustain violence. Marcos is currently studying art and design in Mexico, further developing this thesis into a large-scale gallery installation.



Zack conceptualized and launched his own clothing brand through an extensive research and development process. He designed and produced a fully realized fashion line supported by a comprehensive brand ecosystem, including original photo-shoots, film advertisements, a custom website, a look-book, logo development, a product catalog, and coordination with manufacturers to produce his garments.

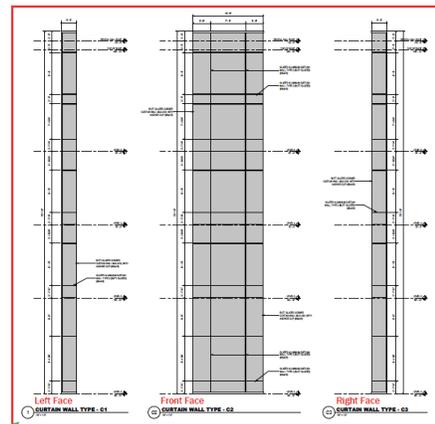
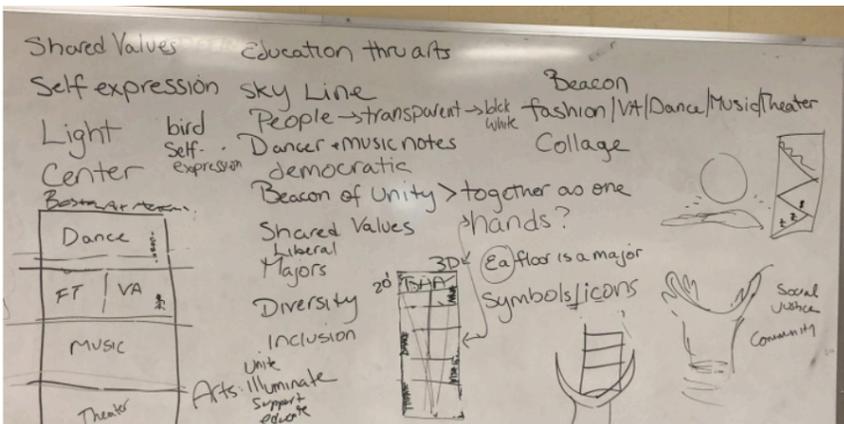
STUDIO M7



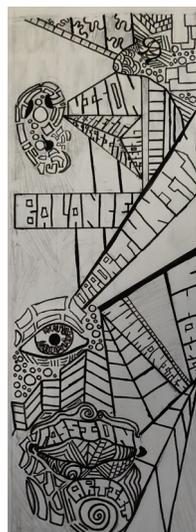
Studio M7's vision for the curtain wall was reflect Boston Arts Academy's and the Boston Public School educational program, culture, community, and values. The guiding design principle was Boston Arts Academy as a beacon for the community. The curtain wall communicates the school's mission to support cultural diversity and local community engagement, while encouraging creativity and artistic growth. The curtain wall's aesthetics are an inspirational expression of BAA students' and faculty's view of Boston as an inclusive community that encourages collaboration, diversity, belonging, and artistic discovery.

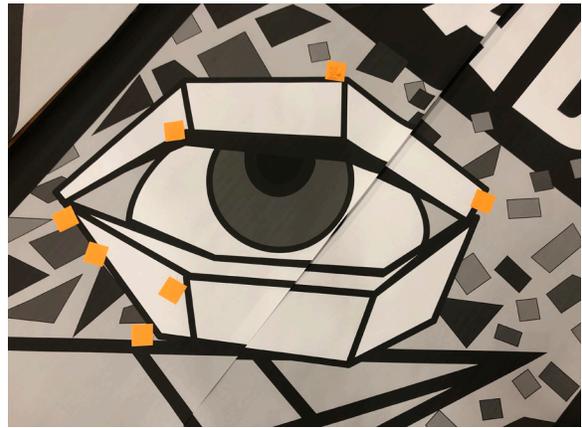
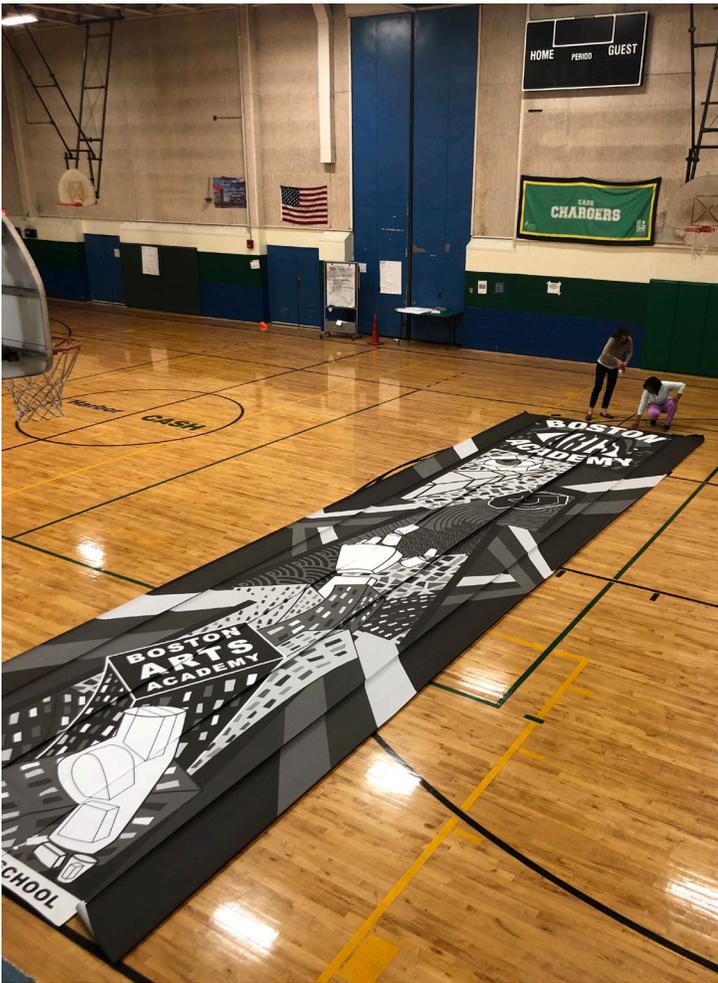


Initial Studio M7 meeting to discuss curtain wall project with the architects.

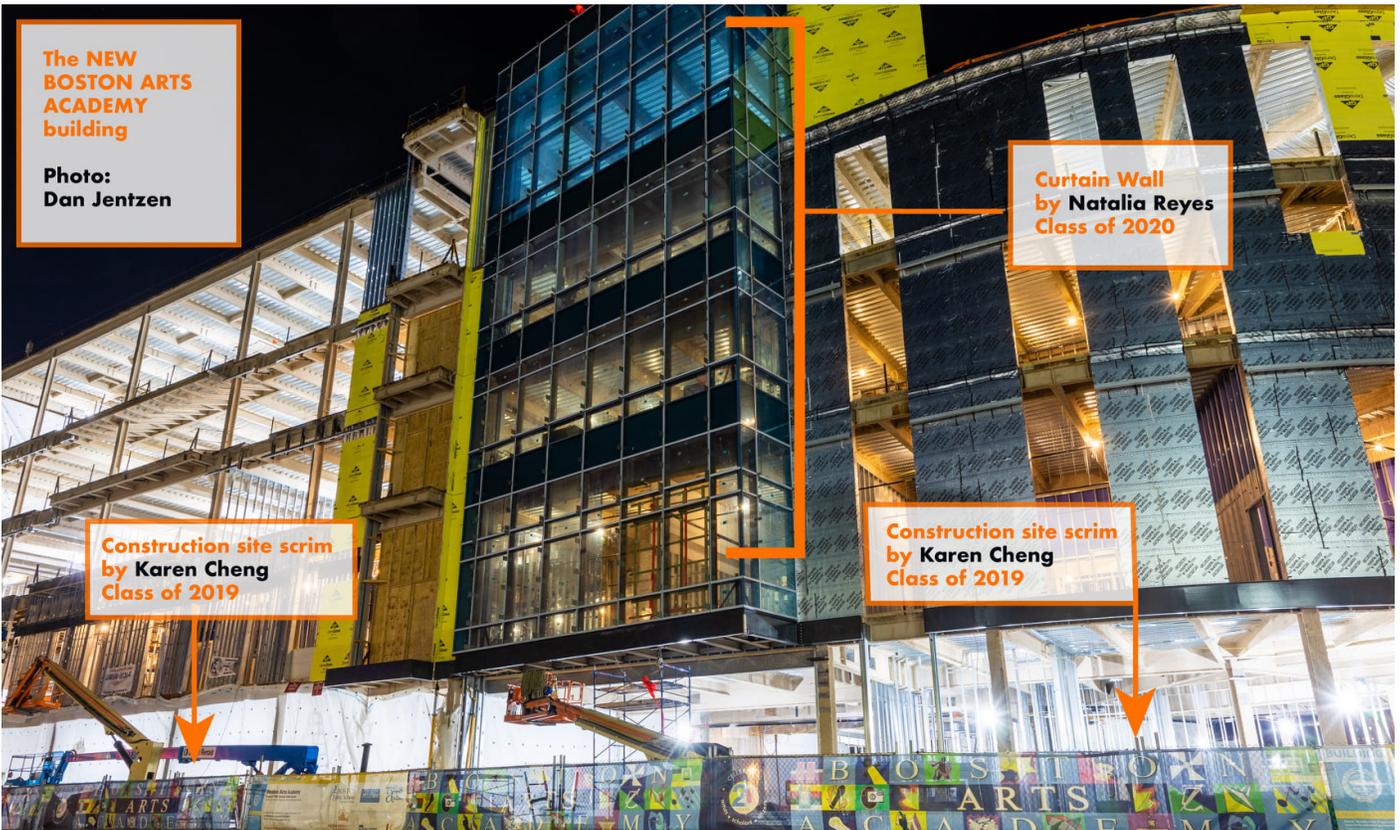


Initial ideation process, sketches, reviews, digitizing, and final computer output for the manufacturers





Curtain wall printed at 1/4 scale to identify alignment issues.



**The NEW
BOSTON ARTS
ACADEMY
building**

**Photo:
Dan Jentzen**

**Curtain Wall
by Natalia Reyes
Class of 2020**

**Construction site scrim
by Karen Cheng
Class of 2019**

**Construction site scrim
by Karen Cheng
Class of 2019**



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