THE NEW ENGLAND SCHOOL OF ART & DESIGN

A Massachusetts Corporation Under C.180

28 Newbury Street / Boston, Massachusetts / 02116

Telephone: (617) 536-0383 / 536-0460 / 536-0461 / 536-0494

Catalogue Effective November 1975

Vocational Programs Licensed by
the Commonwealth of Massachusetts, State Department of Education

Founded in 1923 as New England School of Art
CORPORATION OFFICERS

J.W.S. Cox, President
Christy R. Rufo, Vice President
Carolyn B. Cox, Treasurer
Antonino F. Iovino, Clerk-Secretary

ADMINISTRATION

J.W.S. Cox, President
Christy R. Rufo, Vice President
Ray Barron, Public Relations
James F. Smith, Dean
William M. Davis, Administrative Assistant

FACULTY

Clinton Anglin — Chief Textbook Designer, Little Brown Co.
B.S. Carnegie Institute of Technology
Course: Book Design

Ray Barron — President, Barron Hillman & Mellnick
Burdette College
Courses: Management, Business of Art

Stefan Bertram — Architect, The Architects Collaborative
B.A., B. Arch., Rice University
M. Arch., Harvard University
Course: Elements of Environmental Design

Robin Binning — Sculptor
Plymouth (England) School of Art
Course: Sculpture

Don Brown — Architect, Boston Architectural Center
B.A. University of Illinois
M.S. Harvard University
Doctorandus, University of Delft, Netherlands
Course: History of Architecture

Myra Lee Conway — President, Myra Lee Conway/Design
Syracuse University
B.F.A. Rhode Island School of Design
Yale University School of Art & Architecture
Chairman, NESA/D Dept. of Graphic Design
Course: Graphic Design

J.W.S. Cox — President, The New England School of Art & Design
Pratt Institute
Course: Creative Problem Solving

William Davis — Administrative Asst., The New England School of Art & Design
B.A. Wesleyan University
Courses: English, Humanities

Armando Del Campo — Architect
B.S., M.S. Havana Univ., Cuba
Course: Architectural Rendering

Alicia Faxon — Author, Art Critic
B.A. Vassar College
M.A. Radcliffe College
M.A. Boston University
Course: Art History

Leo J. Gardino — Letterer
New England School of Art & Design
Courses: Lettering, Advanced Lettering & Calligraphy

Edward Germano — Cartoonist
Vesper George School of Art
Courses: T.V. Animation, Editorial Graphics

Al Gowan — Designer, Cambridge Arts Council Administrator
B.A. University of Missouri
Courses: Graphic Design, Projects Design

Ellen Habbegger — Painter
B.F.A. Kansas City Art Institute
M.F.A. Boston University
Courses: Color, Painting & the Image

Walter Hawk — Painter
M.F.A. Wichita State University
Courses: Drawing, Life Drawing
George F. Kelley — President, George Kelley Assoc.
School of the Museum of Fine Arts, Boston
Massachusetts Normal Art School
Course: Graphic Design Techniques, Lettering

Barbara Kingsbury — Architect, The Architects Collaborative
B.A. Syracuse University
Course: Structural Space

Edwin Lappen — President, Design Graphics
New England School of Art
B.S. Northeastern University
M.F.A. Syracuse University
Courses: Package Design, Projects Design

Peter Lorenz — Photographer
A.B. Washington University
M.I.T.
Co-author, Zone System Manual
Courses: Basic Photography, Graphic Photography

William Maynard — Painter
School of the Museum of Fine Arts, Boston
Course: Painting I, Concepts & Techniques of Painting I & II

Helen McMullen — Photographer
B.A. Boston University
B.F.A. Massachusetts College of Art
Courses: Basic Photography, Intermediate Photography

School of the Museum of Fine Arts, Boston
Course: Calligraphy & Advanced Lettering

Jean J. O'Hara — Costume Designer
School of Practical Art
Course: History of Costume

Frank Raneo — Fashion Illustrator
New England School of Art
Chairman: NESA/D Dept. of Fashion Illustration
Courses: Fashion Layout, Fashion Rendering, Drawing, Life Drawing

Stephen Rose — Photographer, Director, SDG, Cambridge, Mass.
New York University
Rhode Island School of Design
Course: Advanced Photography

Amalia Samoylenko — Interior Designer
Parsons School of Design
B.A. New York University
Courses: Residential Design, Materials/Textiles

Arlene Sibley — Printmaker
B.F.A., Tyler School of Art, Temple University
M.F.A. Boston Museum School & Tufts University
Courses: Silkscreen, Etching

James F. Smith — President, J.F. Smith Stained Glass
B.A. University of New Hampshire
Yale University
Dean, The New England School of Art & Design
Chairman, NESA/D Dept. of Foundation Studies
Course: Life Drawing

Bernard Soep — President, Bernard Soep Associates
Massachusetts School of Art
Course: Space Planning

Dushan Stankovitch — Architect, The Architects Collaborative
B. Arch. University of Oklahoma
M. Arch. M.I.T.
Courses: Drafting I & II

Robert Stewart — Illustrator
B.S. Sam Houston State Teachers College
Courses: Illustration, History of Illustration, Cartooning, History of Cartooning, History of Film

Paul Vincent — Vice President, Carter Vincent, Inc.
School of the Museum of Fine Arts, Boston
Chairman, NESA/D Dept. of Interior/Environmental Design
Courses: Business Orientation, Commercial Design, History of Furniture, Furniture Design & Construction

Eleanor West — Painter
B.A. University of North Carolina
Courses: Design I, 3D Design, Non-Objective Painting

STAFF
Betty Vincent — Registrar
Anita Stathakes — Bursar
Mary Calvert — Librarian
Edward Berryman — Building Manager
Kat Donohue — Faculty Secretary
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INTRODUCTION

The New England School of Art & Design is a professional training center for artists. Its purpose is to train students in the application of the principles of good art, design and craftsmanship in order that they may enter the world of professional art as valuable, contributing members. It is our firm belief that the 19th century stereotype of the artist as a recluse and rebel is oversimplified, inaccurate, and outdated. At the same time, however, we believe totally in the artist as a communicator, creator and innovator; as a shaper of our modern visual world. It is our objective to train students to become professional artists and designers in fields which, we believe, can be challenging, exciting and rewarding.

In addition, we have expanded the opportunities available to part-time and continuing education students in order that we might better be able to tailor programs to a wide range of individual needs and interests. Our students vary in age from seventeen to fifty-five and their educational and personal backgrounds are equally as diversified. An entering student may be a recent high school graduate, yet the chances are just as good that such a student will be a person with previous post-secondary education or work experience. Course offerings are broad enough to satisfy the needs of the student who intends to begin a new career and at the same time the needs of the part-time student taking a single “personal interest” class.

We are aware that the kind of society which is developing is bound to change and that we must provide a training which will have meaning in that society, whatever it may be. This demands constant self-reassessment with consequent adjustments in programs, attitudes and objectives. We maintain, however, that the possession of sound fundamental knowledge and skills will continue to be both valuable and meaningful.

While studying at NESA/D a student is bound to change — intellectually, artistically and personally. This is a natural, necessary process of growth. We encourage experimentation, creativity and openness precisely because we believe this. But at the same time we also believe that structure, direction and a clearly defined sense of purpose are equally essential prerequisites for genuine growth and progress. At NESA/D we attempt at all times to maintain a productive balance of structure and freedom, a balance which will encourage a sound professional background and purposeful striving.

The faculty of The New England School of Art & Design is made up almost entirely of working professional artists and designers; men and women whose standing in their profession demands that they be highly competent, current and up to date. This, we feel, is as it should be. We see our student-faculty relationship as one of professionals teaching future professionals.

Our student body is extremely diverse and frequently contains representatives of foreign lands. NESA/D welcomes the association of all races, creeds and nationalities and prides itself in giving all an equal opportunity.
HISTORY/LOCATION/FACILITIES

The New England School of Art & Design was founded in 1923 as New England School of Art and has for over fifty years provided opportunities for students wishing to enter the professional world of art and design. Our graduates can be found in professional positions throughout New England, ranging from agency art directors and designers, to teachers and painters, to interior designers, to free lance and department store illustrators.

During the Summer of 1975 the School moved from its long-standing home on Huntington Avenue to 28 Newbury Street in Boston. The purchase of the building at 28 Newbury Street was dramatic evidence of the School's constant efforts for self-improvement and represents a determined commitment to continued improvement and growth.

Formerly the home of the American Academy of Arts and Sciences, our new building is just one-half block from the Boston Public Gardens, in the heart of Boston's art gallery and design studio center. The School is located within one block of public transportation and is easily accessible from almost anywhere in the greater Boston area.

The NESA/D building has over 17,000 square feet of floor space on five floors and supplies comfortable, well-lit classroom and studio space. The building also provides a well-equipped darkroom, a printmaking area, and an audio-visual classroom. The School maintains adequate audio-visual equipment, a photostat camera and color-key equipment for the Graphic Design Department, a proof-press, and blueprint equipment.

GALLERY 28

The new building also has an additional asset - a gallery for the exhibition and sale of art work. The Gallery 28 is a spacious first-floor area which is open to the public. While providing space for in-house exhibits, it is also designed for the display of work by important outside artists, thus making NESA/D a significant focal point for art and artists throughout New England.
EMPLOYMENT AND THE NESA/D TRAINING

When a student in one of the Commercial Art Diploma Programs is graduated from NESA/D, he has been equipped with a means of entering gainful employment in some part of the Commercial Art field. It is not essential to have a degree for employment in the art field, exclusive of teaching. The ability of the graduate as shown in his portfolio is his passport to a job. Portfolios are prepared during the last semester in the final year and contain a variety of work similar to what is demanded in the business world. It is presented to all prospective employers during interviews and the degree of competence exhibited will largely determine his success in being employed.

In a world where economic reality is a constant challenge to the Fine Artist, it is no longer enough to train him only in the traditional disciplines and expect him to find his own means of economic survival. Too often this has resulted in employment in a job unrelated to art and a struggle to pursue art in leisure time. The New England School of Art & Design recognizes that the Fine Artist, like his counterpart in Commercial Art, has a real need for knowledge of how to make a living from his art after graduation. For that reason, NESA/D offers its Fine Arts students courses specifically aimed at enhancing their ability to deal successfully with galleries, patrons and funding sources. They become familiar also, with those techniques and processes (usually thought of as commercial in nature) which are often of great value to the truly creative artist.

THE NEW ENGLAND SCHOOL OF ART & DESIGN AND THE EDUCATIONAL COMMUNITY

Among the first steps taken under the present administration of the School to improve its status in the educational community was university recognition and national accreditation, both of which are of significant value to the student. In August of 1968 the School led the way among art schools in New England and was accredited by The National Association of Trade and Technical Schools. Accreditation provides the community with a reasonable assurance that certain standards are being maintained. It also makes it possible to meet eligibility standards for a variety of Federal programs for students and keeps the School informed regarding government regulations and standards.

Recognition by a college or university was sought in order that students desiring a degree could transfer credits to degree granting institutions. This recognition was first gained with University College of Northeastern University in November 1968. Since then many of our students have transferred to this and other institutions during or after completing their studies, and have received credit toward degree requirements, evidence of the educational stature of The New England School of Art & Design. In addition, in 1973 the University of Massachusetts, Amherst, signified its willingness to accept transfer credits from qualified NESA/D graduates.
ACCREDITATION / LICENSING

The New England School of Art & Design is an Accredited Member, National Association of Trade and Technical Schools.

The New England School of Art & Design is licensed by the Commonwealth of Massachusetts, State Department of Education; approved by the Massachusetts Rehabilitation Commission for the training of partially incapacitated persons under its auspices; approved for the acceptance of Veterans Administration benefits as payment of tuition; authorized under Federal law to enroll nonimmigrant alien students (such students must be full-time).

The New England School of Art & Design is an eligible institution under the Federally Insured Student Loan Program and is an eligible school under the Basic Grant Program.

STUDENT SERVICES AND ACTIVITIES

Student Association: The Student Association is the student government of The New England School of Art & Design and is composed of elected representatives of the student body. In the past the Student Association has sponsored numerous social events, participated in public service projects, published annual year-books, and given out scholarships to deserving students. The Student Association Fee is $15.00 per school year for full-time students. Part-time students registered for more than 4 hours of classes per week, but with less than a half-time load (12 hours per week) are charged one-half the normal rate. Part-time students carrying more than a half-time load pay the full $15.00. The Student Association Fee is subject to change by vote of the Student Association.

Student Insurance: Full-time students are ordinarily eligible for participation in the Blue Cross student insurance program. Students interested in such a program should contact Blue Cross directly, as there is no information available on this program at the School.

Student Housing: The New England School of Art & Design has, itself, no facilities for student housing. There are a number of “Independent” dormitories for both men and women in close proximity to the School. Such dormitories are similar to typical college dormitories except that they serve students from a number of schools, rather than just one. Students seeking information about such dormitories should contact them directly. Basic information such as names and addresses of some independent dormitories is available at the School. Some students also live in apartments in the area. Housing arrangements should be considered the responsibility of the student and his parents.

Placement: While the School will aid the student and graduate in every possible way to secure employment, it cannot guarantee a job to any individual. We consider the Work-Study Program our best means of introducing students to employers of artists. See the description of this program elsewhere in this catalogue. Faculty members engaged in the business world may also direct students to openings. The Registrar maintains a file of incoming calls throughout the year for which qualified students may be interviewed. In addition art directors and other employers of professional artists are invited to the School to review senior portfolios.
PROGRAM OFFERINGS

Program offerings at NESA/D have been expanded in number and are extremely broad in scope, thus providing opportunities for a wide range of individual needs and interests. For the student who is looking for professional career training there are both full and part time Diploma Programs in four major areas. At the same time students whose goals are not primarily career oriented have substantial offerings available to them as Special Students in the Non-Diploma Program. And for those who are less sure of their long-range goals, or who are unable at the moment to make a major commitment of time and energy, it is possible to enter as a Special Student and then at a later date to make the transition to one of the Diploma Programs.

The descriptions that follow explain the various programs in detail.

DIPLOMA PROGRAMS

A Diploma may be earned in the following Major Programs:

GRAPHIC DESIGN
INTERIOR/ENVIRONMENTAL
FASHION ILLUSTRATION
FINE ARTS

Students who wish to pursue a particular professional goal not strictly within the scope of the Major Departments may earn a diploma in General Art. Candidates for a Diploma in General Art design an interdepartmental program of courses to suit their individual career goals. The Dean and members of the faculty will assist in the design of such programs and no program may be instituted without the permission of the Dean.

Full-Time Diploma Programs

Ordinarily each full-time Program is a three-year course, including one year of the Foundation Course and two years in the Major Program of the student's choice. The successful completion of the Foundation Course is considered a prerequisite for entrance into any of the Major Programs. Transfer students must show evidence of background and competency equivalent to the Foundation Course in order to enter any of the Major Programs. In the Spring of their Foundation Year full-time students choose a Major Program which they will follow for the next two years. The course requirements for each Major Program may be found in the descriptions of each Major Department.

The New England School of Art & Design requires that full-time programs include a minimum of 800 hours of course involvement each school year. The length of the school year includes somewhat more than this requirement, covering a 36-week period, including all holidays. A full-time program includes a minimum of 25 hours per week of course involvement.
Work-Study Program: Initiated during the 1972-73 school year, the Work-Study Program has for the past several years given Senior students the opportunity of applying what they have learned in the classroom to real professional problems. Under this program students are placed with business firms, studios, agencies, art organizations, other schools etc., for periods ranging from two weeks to two months. Participation in this program is ordinarily limited to Senior students in the Full-Time Diploma Programs. In most cases students work part-time on an unpaid basis, receiving academic credit for their work time outside of the School.

This program provides what no classroom situation, however good, can provide — a genuine professional setting. Professional experience and exposure of this kind gives the student an invaluable insight into what it is to be a working artist. This in turn gives the student a concrete, tangible jump on other students planning to enter the world of professional art.

Part-Time Diploma Programs

Part-time students who have been accepted as Diploma Candidates may earn a Diploma in any of the Major Programs described above. In order to be accepted as Diploma Candidates, part-time students must meet the following requirements: Having previously earned a minimum of 50 quarter credits at NESA/D, part-time students may petition the Admissions Committee for recognition as Diploma Candidates.

This same provision applies to full-time students who change to part-time status. Persons seeking to earn a Diploma as part-time students must first meet this minimum credit requirement and should initially apply as Special Students. See the following section, “Non-Diploma Program/Special Students” for details.
**NON-DIPLOMA PROGRAM/ SPECIAL STUDENTS**

Recognizing that not all students desire or are prepared for the major commitment which is required of Diploma Candidates, whether full or part time, NESA/D has created a Non-Diploma Program which can meet the needs and desires of a broad range of students.

Unlike the Diploma Programs, the Non-Diploma Program is not vocational in nature and students participating in it are considered Special Students. Special Students may, however, petition the Admissions Committee for Diploma Candidate status should they so desire. (See “Part-Time Diploma Programs” for details and requirements.) This approach allows for great flexibility, both educationally and personally. Provided they meet admissions requirements, Special Students may take classes for academic credit, but credits earned may not be applied toward Diploma Requirements until such time as the student has been accepted as a Diploma Candidate.

In addition, applicants who do not wish to take classes for academic credit and/or who do not meet normal admissions requirements, may, at the discretion of the Admissions Committee and with the approval of the Dean, be admitted as Non-Credit Students. Non-Credit Students are not considered Diploma Candidates. Non-Credit Students wishing to change to credit status may petition the Admissions Committee for such a change provided they meet admissions requirements. In such cases previous post-secondary educational experience may be applied toward advanced standing credit, provided the student can demonstrate, to the satisfaction of the Dean, competency in relevant areas.

**CONTINUING EDUCATION PROGRAMS**

A variety of classes, both credit and non-credit will be available beginning in March 1976 after business hours for those students who are unable to participate in daytime programs. Most classes in this program will meet in the late afternoon and early evening (e.g. 5-7 PM). The Continuing Education Catalogue will be available from the Registrar beginning in January of 1976.

**SUMMER SCHOOL**

The Summer School Catalogue is available April 1 of every school year. Both credit and non-credit courses are offered. The summer semester is ordinarily 8 weeks in length, covering the months of June and July.
FOUNDATION COURSE
FOUNDATION COURSE

(Please note: The completion of the Foundation Course or its equivalent is a prerequisite for entrance into any of the Major Programs.)

The purpose of the Foundation Course is to provide the student with the resources through which to learn the tools, techniques, and attitudes which NESA/D believes are necessary for the development of a professional in any of the Fine and Applied arts. We have developed an interdisciplinary problem-solving approach to the study of drawing, the elements of design, the nature and use of color, the structure and logic of pictorial space, the design and use of lettering, the tools and techniques of various forms of painting, and the relation of the present world of art to its past and its future through a study of art history and literature; all with the purpose of educating the student in the language of the visual artist.

The first year student is also given an introduction to the requirements and rewards of Graphic Design, Fashion Illustration, Interior/Environmental Design, and Fine Arts in order that an informed choice of a major field of study may be made at the end of the Foundation year.

Foundation Course training at NESA/D is enriched through full use of area museums as well as businesses and industries which use artists in their operation; an interaction which contributes greatly to the visual and technical training of the student and provides valuable insights into the possible application of this training.

Widely recognized today is the tendency of industry to hire the well-rounded graduate rather than one trained, however well, in one specific area. This attitude now applies with increasing frequency to the art world and certainly there is much evidence to support the view that the graduate with a diversified background will be able to function better in the face of new problems than
one with even superb training in a limited area. The ability of NESA/D to provide an interdisciplinary approach to problem solving through the Foundation Course curriculum greatly enhances the value of its graduates to their future employers, to society, and to themselves.

**Required Courses**

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<th>Quarter Credits per semester</th>
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<td>1st</td>
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<tr>
<td>Art History I</td>
<td>8</td>
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<tr>
<td>Color I</td>
<td>5</td>
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<tr>
<td>Pictorial Composition</td>
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<tr>
<td>Creative Problem Solving</td>
<td>4</td>
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<tr>
<td>Design I</td>
<td>10</td>
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<tr>
<td>3D Design</td>
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<tr>
<td>Drawing I</td>
<td>10</td>
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<tr>
<td>English</td>
<td>4</td>
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<tr>
<td>Intro. to Careers</td>
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<tr>
<td>Lettering I</td>
<td>4</td>
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<tr>
<td>Life I</td>
<td>4</td>
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<tr>
<td>Painting I</td>
<td>6</td>
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<td>Research</td>
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Candidates for the Interior/Environmental Major take the following in place of Drawing I (10 credits):

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<tr>
<td>Drawing I</td>
<td>5</td>
<td>5</td>
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<tr>
<td>Drafting I</td>
<td>5</td>
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MAJOR DEPARTMENTS
MAJOR DEPARTMENTS

GRAPHIC DESIGN DEPARTMENT

Graphic designers convert ideas into visible symbols, conveying a specific message, and are vital to the enormous field of today's communications. The training given the student in the Graphic Design Program centers around instruction in the fundamentals of good design for communication and promotional purposes. Here the student learns to create advertising material of all types needed by producers and services, by schools and universities, and so on. Courses which cover the mechanical reproduction process and typography equip the student with practical means of preparing art work for newspapers, magazines, and other media. Promotional methods used in various business houses as well as aspects of the business of operating a free-lance studio or agency are also considered. Book design and its special requirements are studied, thus further broadening the value of the graduate to future employers. Students also study the many varieties and styles of packaging. This wide variety of courses gives a diversity that not only increases the student's opportunities for getting a job, but also gives him many in-school opportunities to sample the numerous types of work available in the field of graphics.

There are three distinct types of graphic designers:

1. **Creative art director:** The idea man who produces sketches or layouts defining visually a specific idea solution in the field of communication graphics

2. **Production art director,** whose familiar knowledge of production methods, with art "mechanicals" and printing processes brings the creative art director's ideas to fruition as a final piece.

3. **Illustrator:** The field spans the area from the abstract to realistic illustrations.

The following are areas in which the Graphic Design graduate may find employment:

**Advertising Agencies:** In agencies which handle many corporate communication problems, the art department is at least one third of the whole in importance. The creative art director as a graphic designer produces for clients finished sketches of proposed campaigns etc. Upon approval, various graphic designers and photographers (within the art department and from outside, free-lance studios) will prepare art work which will be reproduced for distribution to various segments of the public.

**Independent Graphic Design Studios:** (Called "Free-Lance") These businesses specialize in such wide areas as industrial design, advertising design, illustration, product and corporate design, and architectural graphics as a service to independent clients. Over 125 of these groups are listed in the greater Boston area. Services are also rendered to a variety of other organizations including advertising agencies, magazines, newspapers etc. Independent studios are a great source of initial employment for the graduating art student.
Publishing Houses: As producers of text and trade books (primarily for education) they have large art departments requiring the diversified talents of graphic designers. The "in-plant" graphic designer must control visible appearance of a text book from the author's conception to the printed piece. Free-lance illustrators, designers and photographers are also called in to assist on special segments of the book design.

Architects, Public Information and Exhibit Firms: Graphic designers with strong typographic portfolios are utilized in developing sign systems (e.g. Expo 67 graphics) and markers for cities, trade fairs, and international exhibitions where multilingual information is necessary. Sometimes designers do large murals or environmental graphics.

Magazines and Newspapers: Art departments are an important part of these large industries. Graphic designers schooled in the knowledge of typography and the mechanics of graphic reproduction are particularly needed. Many small suburban newsplants need designers in their operations.

Paper Houses, Typehouses, Department and Chain Stores, Electronic Firms, Financial Institutions, Insurance Companies are but a few who have their own graphic design departments and offer the young designer many opportunities.

Printing Houses: Almost every medium to large printing plant has an art department. Graphic designers supervise and produce printed pieces (e.g. booklets, magazines, packages, posters, etc.) from the concept sketch, reproduction art, through the various printing processes to finished, printed piece
### GRAPHIC DESIGN — 2ND YEAR

<table>
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<th>Required Courses</th>
<th>Quarter Credits per semester</th>
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<tr>
<td>Graphic Design I</td>
<td>15</td>
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<td>Book Design I</td>
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<td>Illustration I</td>
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<td>Basic Photography</td>
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<td>Intermediate Photography or Graphic Photography</td>
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<td>History of Contemporary Art</td>
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<td>History of Primitive Art</td>
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<td>History of Illustration</td>
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<td>Research</td>
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<tr>
<td><strong>Electives</strong></td>
<td><strong>14-18</strong>*</td>
<td>14-18***</td>
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*Subject to maximum load of 25½ hours (including Research) per week.

### GRAPHIC DESIGN — 3RD YEAR

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<th>Quarter Credits per semester</th>
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<td>Graphic Design II</td>
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<tr>
<td>Book Design II</td>
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<td>Package Design</td>
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<td>Management</td>
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<td>Research</td>
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<td><strong>Electives</strong></td>
<td><strong>22-28</strong>*</td>
<td>22-28***</td>
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</tr>
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</table>

*Subject to maximum load of 25½ hours (including Research) per week.

During the 2nd semester qualified senior students may participate in the Work-Study Program described elsewhere in this catalogue.
The Interior/Environmental Design curriculum trains the student in space concepts and interior design, both residential and commercial. Many subjects enter into this training. The environmental designer must be concerned with the space which the architect creates and is therefore trained in architectural design and drafting insofar as it contributes to a better understanding of his work. Courses in the history of architecture and architectural rendering expand the student's ability to work intelligently with the architect. The student is also introduced to furniture — its history, design, construction and uses. Instruction in the analysis of mechanical equipment and the basic elements of construction provide the student with a basic knowledge of the problems involved in working with the essential tradesmen — plumbers, electricians, etc. Also considered are problems involving lighting, heating, and air conditioning. Additional courses provide a background in color, fabrics, wall and floor coverings; all essential to achieving desired results in interior design work.

The scope of this program gives the graduate a para-architectural background, thus broadening his effectiveness as a designer. Such training is specific enough to enable a student to meet exacting requirements, and is flexible enough to allow many career possibilities. Some of the more popular career possibilities are outlined below:

**Interior Designers:** An all-around decorator and creator of living spaces, either for commercial or residential interiors.

**Free Lance Rendering Artist:** He must be a very capable artist; able to interpret the designer's ideas quickly and to translate the design into a comprehensive illustration.

**Draftsmen:** All design that is to be constructed, e.g. a built-in cabinet, a chair frame, a house or a building, has to be drafted accurately so that it may be properly constructed.

**Color Consultant:** The psychology of color is vitally important in today's living. Whether in the home, office or factory, color is a most effective way of changing man's environment.

**Space Planner:** His work is in the analysis of a business operation carried out to such an extent that the ultimate interior design or layout will be properly coordinated for maximum working efficiency of all personnel.

**Architectural Assistant:** Many architectural firms are now setting up design studios to allow the architect to have stronger control of the interior spaces which he designs.

**Urban Planner and Low Cost Housing Expert:** Interior Design with a social significance. Working in ghetto areas, helping people to spend their monies wisely without sacrifice to their personal taste. Planning age centers, nursing homes, community living, etc.
### INTERIOR/ENVIRONMENTAL DESIGN — 2ND YEAR

<table>
<thead>
<tr>
<th>Required Courses</th>
<th>Quarter Credits per semester</th>
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<tbody>
<tr>
<td>Drafting II</td>
<td>5</td>
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<tr>
<td>Elements of Environmental Design</td>
<td>5</td>
</tr>
<tr>
<td>History of Architecture</td>
<td>4</td>
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<tr>
<td>History of Furniture</td>
<td>8</td>
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<tr>
<td>Furniture Design and Construction</td>
<td>8</td>
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<tr>
<td>Materials/Textiles</td>
<td>4</td>
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<tr>
<td>Space Planning I</td>
<td>5</td>
</tr>
<tr>
<td>Structural Space</td>
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<td>Rendering I</td>
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</table>

Electives: 10-14*

*Subject to maximum load of 25½ hours (including Research) per week.

### INTERIOR/ENVIRONMENTAL DESIGN — 3RD YEAR

<table>
<thead>
<tr>
<th>Required Courses</th>
<th>Quarter Credits per semester</th>
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</thead>
<tbody>
<tr>
<td>Commercial Design</td>
<td>10</td>
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<tr>
<td>Residential Design</td>
<td>5</td>
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<tr>
<td>Business Orientation</td>
<td>4</td>
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<tr>
<td>Basic Elements of Construction</td>
<td>4</td>
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<td>Rendering II</td>
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<td>Space Planning II</td>
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<tr>
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</table>

Electives: 20-24*

*Subject to maximum load of 25½ hours (including Research) per week.

During the 2nd semester qualified Senior students may participate in the Work-Study Program described elsewhere in this catalogue.
FINE ARTS DEPARTMENT

The Department of Fine Arts trains its students in the visual concepts of good design, drawing, painting, sculpture, printmaking and reproduction techniques by means of which the artist may make his statement. Instruction emphasizes the development of good craftsmanship in these major areas since NESA/D believes that it is not enough to ask the artist to express himself without giving him the breadth of visual and technical vocabulary to enable him to do so in a professional manner.

A balance between required courses and elective time allows the student latitude to specialize in a particular area if he so chooses and ensures the scope of training necessary for the truly professional artist. Also available to him are the many so-called commercial art courses (such as Illustration, Graphic Design, Book Design, etc.) which may prove to be of immense value to the Fine Artist in these days of increasingly blurred divisions between Fine and Commercial Art.

During their Senior year qualified Fine Arts Majors may participate in the Work-Study Program where in recent years students have gained by the experience of working with museums, designing for opera and theatre groups, designing public art for the City of Boston, working as an assistant art teacher in a high school, or preparing their own “one man show” for a commercial art gallery.

The most vital art of the near future will not happen in an isolated garret, nor will it be produced by an artist who is not interacting with his society. The Fine Arts Program at The New England School of Art & Design is designed to produce professionally trained artists who can take their rightful place as valuable members of society.
## FINE ARTS — 2ND YEAR

<table>
<thead>
<tr>
<th>Required Courses</th>
<th>Quarter Credits per semester</th>
<th>1st</th>
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<tbody>
<tr>
<td>Drawing II</td>
<td>5</td>
<td>5</td>
<td></td>
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<tr>
<td>Concepts and Techniques of Painting I</td>
<td>8</td>
<td>8</td>
<td></td>
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<tr>
<td>Life II (A, B or C sections)</td>
<td>4</td>
<td>4</td>
<td></td>
</tr>
<tr>
<td>Graphic Design Techniques</td>
<td>5</td>
<td>5</td>
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<tr>
<td>Sculpture I</td>
<td>8</td>
<td>8</td>
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<tr>
<td>Silkscreen I</td>
<td>8</td>
<td>8</td>
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<tr>
<td>History of Contemporary Art</td>
<td>4</td>
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<tr>
<td>History of Primitive Art</td>
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<tr>
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<tr>
<td><strong>Electives</strong></td>
<td><strong>12-16</strong>*</td>
<td><strong>12-16</strong>*</td>
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*Subject to maximum load of 25½ hours (including Research) per week.

## FINE ARTS — 3RD YEAR

<table>
<thead>
<tr>
<th>Required Courses</th>
<th>Quarter Credits per semester</th>
<th>1st</th>
<th>2nd</th>
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</thead>
<tbody>
<tr>
<td>Drawing III</td>
<td>5</td>
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<tr>
<td>Concepts and Techniques of Painting II</td>
<td>8</td>
<td>8</td>
<td></td>
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<tr>
<td>Life III (A, B or C sections)</td>
<td>4</td>
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<tr>
<td>Sculpture II</td>
<td>8</td>
<td>8</td>
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<tr>
<td>Etching I or Silkscreen II</td>
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<tr>
<td>Research</td>
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<tr>
<td><strong>Electives</strong></td>
<td><strong>20-24</strong>*</td>
<td><strong>20-24</strong>*</td>
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</tbody>
</table>

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During the 2nd semester qualified Senior students may participate in the Work-Study Program described elsewhere in this catalogue.
The Fashion Illustration course prepares the student for work in a variety of fashion related fields. The Fashion Rendering and Fashion Layout classes form the specialized nucleus of the Fashion Illustration course. The student receives instruction in the techniques of wash, pen and ink, and color illustration; also in the methods of rendering fabrics, etc. The Fashion Layout class deals with layout design for advertising purposes and considers the special techniques required for fashion. In addition the Fashion Illustration Major receives a sound background in graphic design, thus broadening the student’s possibilities and introducing him to advertising and design problems in a wider context.

The Fashion Illustration course is a specialized one, yet it is broad enough in scope to prepare the student for a variety of positions. Job openings in the fashion field come under five major categories: advertising, editorial, pattern drawing, general sketching and display. Of these, advertising offers the largest scope, taking in work for department stores, specialty stores, mailers, and general advertising. Some of the fields that NESA/D graduates in Fashion Illustration may enter are described below.

Department Store Advertising: Involves working on ads which are the result of the combined efforts of many artists, including layout artists. Some of the artists involved may be part of the regular staff of the store’s advertising department and some may work on a freelance basis, depending on the store’s policy. Along with newspaper advertising, department stores send brochures and booklets by direct mail to their charge customers.
Advertising Agencies: Larger agencies have full-time art directors with assistants in various capacities from layout men to artists who do paste-ups and mechanicals. Illustrators, though usually free-lance, may be hired on a full-time basis to do “roughs” or even finished art work.

Advertising by Mail: Some of this work is handled by the advertiser and some through agencies.

Fashion Reporting: A few newspapers with full-time fashion editors use artists to sketch highlights of fashion showings; some editors go abroad for the couture openings, taking the artist along.

Pattern Illustrating: Pattern companies, located primarily in New York, all have large staffs of artists to produce their catalogues, magazines and pattern envelopes, from the designers who plan the style and do color sketches of the idea, to the artist who does the finished drawing for reproduction in printed form.

Poster and Display Work: Display advertising includes posters and large background paintings for window or floor display. As a rule these are one-shot sketches to be used as originals and not for reproduction in printed form. This type of work is found in display firms or in department stores having a display department.

FASHION ILLUSTRATION — 2ND YEAR

Required Courses

<table>
<thead>
<tr>
<th>Required Courses</th>
<th>Quarter Credits per semester</th>
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<tbody>
<tr>
<td></td>
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<tr>
<td>Fashion Rendering I</td>
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<tr>
<td>Fashion Layout I</td>
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<tr>
<td>Life IIB</td>
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<tr>
<td>Life IIA or Life IIC</td>
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<tr>
<td>Graphic Design I</td>
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<tr>
<td>Research</td>
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<td>38</td>
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Electives

12-16* 12-16*

*Subject to maximum load of 25½ hours (including Research) per week.
**FASHION ILLUSTRATION — 3RD YEAR**

<table>
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<tr>
<th>Required Courses</th>
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<tbody>
<tr>
<td>Fashion Rendering II</td>
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<tr>
<td>Fashion Layout II</td>
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<tr>
<td>Life IIIB</td>
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<tr>
<td>Graphic Design II</td>
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<td>Research</td>
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During the 2nd semester qualified Senior students may participate in the Work-Study Program described elsewhere in this catalogue.
COURSE DESCRIPTIONS
COURSE DESCRIPTIONS

Courses are listed alphabetically and by Department. Credits listed are quarter credits (4 quarter credits equal 1 semester credit). Courses may run for 1 semester, 2 semesters, (i.e., the full school year) or may be offered alternate years. Classes meet once a week unless otherwise indicated.

A complete schedule of classes, including instructors, days and times of class meetings, and semesters offered is available August 1, prior to the beginning of each school year.

Most studio courses listed under Major Departments (Graphic Design, Interior Design, Fine Arts, Fashion Illustration) have as a prerequisite the Foundation Course or its equivalent. Courses listed under the Foundation Department have no prerequisites other than usual entrance requirements. See Admissions for details.

Course offerings and course content are subject to change in accordance with changing needs and the availability of qualified faculty members in specific areas.

Research R1

As part of the normal course load of 25 hours per week, full-time students are expected to pursue individual projects which relate to problems or interest areas which result from their class work. A minimum of 3 hours is expected to be spent on such Research projects each week by students in each year and in all Major Departments. New England School of Art & Design considers that it is vital to the growth of professionalism that students spend at least this minimum time each week in such pursuits.

Projects should be a natural outgrowth of class concerns and may range from a more in-depth examination of the nuances of a class assigned problem to the development of skill in a medium or technique not usually dealt with in a class. Although such work will normally be evaluated by the instructor of a course related to the concern of the problem, students are invited to seek the aid of any faculty member who may be of value to the project.

Since Research is basically a student initiative pursuit, no academic credit is assigned to it. However, the minimum time outlined above is a required part of any full-time program and Research projects are subject to a formal review by the Dean and members of the faculty.
FOUNDATION DEPARTMENT

Courses listed here are first-year courses and are not ordinarily elective for full-time students who have completed the Foundation Year at NESA/D. Part-time students, transfer students lacking specific courses, and students required to repeat courses may elect courses from this list. In addition, upperclass students may elect courses that were not offered during their Freshman year. All courses are 2 semesters unless otherwise indicated.

**Drawing I** B02 (10 credits)

Problems of space and perspective will be thoroughly explored in all cultures and styles. Form, volume and mass will be experienced by use of contour and modeling exercises. Exercises of visual, aural, tactile senses will be employed to heighten the student's awareness. The student is encouraged to carry pad and pencil everywhere for quick gestural drawings and notes; to be always thinking on paper. The second semester will pursue the study of light as it effects forms, textural renderings, use of overlapping images, study of recent masters in innovative techniques of manipulating space: Villon, Paul Klee, Picasso etc. Problems will gradually be introduced to encourage the student to synthesize drawing with other studies such as design and color, and to develop a personal approach to creative production.

(2 class meetings per week - 5 hrs. total)

**Lettering** B08 (4 credits)

The construction and proportion of letters is introduced and followed by the drawing of both rough and finished layouts suitable for many of the artist's purposes. Major styles of lettering studied include Gothic and Roman alphabets and script styles. Transfer letter systems and various type faces will also be studied.

(2 hrs. total)

**Painting I** B22 (6 credits)

This course is an introduction to the techniques of painting and a study of the tools and composition of paint. Experimentation with various media familiarizes the student with their qualities.

(3 hrs. total)

**Color I** B30 (5 credits)

An introduction to the study of color interaction and the principles and psychology of color. The main emphasis of the course will be related to the color theories developed by Joseph Albers and Johannes Itten of the Bauhaus. Also considered will be the color systems of Birren, Munsell, and Goethe. The course will include working with Color Aid paper and paint.

(2 hrs. total)

**Design I (Two Dimensional Design)** B34 (10 credits)

A study of the structure of art; basic methods and attitudes common to all art forms. This course aims to develop basic skills with ordinary tools (ruling pen, T-square, etc.); to be exposed to the basic principles of organization (line, form, rhythm, balance, contrast, etc.); to learn the language of art.

(2 class meetings per week - 4 hrs. total. 2nd semester - 2 hrs. per week).

**Pictorial Composition** B41 (4 credits)

An examination of both classic and contemporary approaches to the problems of pictorial composition.

(1 hr. total)
**Three Dimensional Design**  B51  (5 credits)

This course will expand the fundamental principles of two dimensional design into the area of three dimensional form. Among the areas studied will be surface texture, various kinds of relief form, mass plannar form, and three dimensional linear form.

(2 hrs. total)

**Life I**  B60  (4 credits)

A studio course for those with minimum drawing experience and for those more advanced students who have difficulty in drawing the figure. Major emphasis will be on a simple, structural approach to the figure which does not rely on drawing ability, but nevertheless allows early progress in such previously difficult areas as foreshortening, proportion, and drawing hands, feet, and heads. Also included in the course will be structural anatomy, Gesture drawing, Contour drawing, the use of value, brush, watercolor and ink, and various other approaches of use to the artist in dealing with the human figure.

(2 hrs. total)

**Art History I**  B70  (8 credits)

A survey course in art history from Egypt to the present in painting, sculpture and architecture. The approach is through themes, such as the Portrait, the Still Life Landscape, Realism, Satire, Genre, Art and Color etc., with a strong emphasis on trends and techniques of modern and contemporary art.

(2 class meetings per week - 2 hrs. total)

**Creative Problem Solving**  B72  (4 credits)

Creative problem solving techniques will be studied. Among these will be the five point Osborn method. Endeavor will be made at all times to provide a basis for continued success in approaching life creatively by giving the student maximum opportunity to draw upon his own resources.

(1 hr. total)

**English**  B74  (4 credits)

Basic writing skills are developed and oriented to the needs of the artist. Major emphasis will be placed on the relationship between visual and verbal communications and the necessity of the artist developing fluency in both areas.

(1 hr. total)

**Introduction to Careers**  B76  (2 credits)

A series of meetings with professionals in many different art specialities. The purpose of this course is to introduce the art student to the realities and requirements of each area so that more informed choices in career goals may be formed.

(1 hr. total)
GRAPHIC DESIGN DEPARTMENT

Calligraphy and Advanced Lettering G20 (4 credits)

The study and practice of calligraphic techniques in script, chancery and text. Problems in type choice, hand lettering and layout for advertising, silkscreen, signs and printing.
(2 hrs. total)

Cartooning G22 (4 credits)

An exploration of basic cartooning media and techniques for a variety of applications.
(2 hrs. total)

Illustration I G26 (4 credits)

An approach to the development of a personal illustrational style together with an analysis of the written word and its pictorial translation. Work will be primarily in black and white and will explore the use of media such as Grafix papers.
(2 hrs. total)

Illustration II G28 (4 credits)

Methods and techniques in contemporary illustration, continuing the study begun in Illustration I, with more emphasis on the use of color and a variety of media.
(2 hrs. total)

Editorial Graphics G30 (4 credits)

The course will consist of study and practice in the field of newspaper-magazine editorial art such as the editorial cartoon, the editorial illustration and editorial graphics to illustrate a news story. Subject matter based on current news events as well as events which took place at an earlier date but that still have a profound effect in contemporary life. Reproduction, direction and idea creativity will be stressed with much emphasis on the meat and potatoes of editorial art.
(2 hrs. total)

Graphic Design I G40 (15 credits)

An introduction to tools and concepts in Graphic Design stressing typography, communication in various print media, trademark and other specific forms of design and preparation of mechanicals. Actual in-class competition to design a trademark and its various applications.
(3 class meetings per week - 6 hrs. total)

Graphic Design Techniques G42 (5 credits)

For those not majoring in Graphic Design, this course will introduce the language, tools and techniques of the designer. Artists specializing in other fields will develop a basic understanding of typography, layouts and preparation of artwork for commercial purposes.
(2 hrs. total)

Projects Design G44 (10 credits)

Entry into this course requires permission of instructor and Dean.

Students will solve a wide variety of problems in design which will originate both inside and outside of the school in response to community needs. Actual problems involving actual clients in many cases. Emphasis will be placed on a team approach to developing a solution from the idea stage through to completion.
(2 class meetings per week - 4 hrs. total)

Package Design G46 (5 credits)

Packaging - its materials and tools are analyzed. Design is studied to relate the package to the product it contains.
(2 hrs. total)
Graphic Design II G48 (15 credits)

Continuation of Graphic Design I, but with emphasis on various media and presentation methods. Projects allow students to utilize skills in typography, illustration, photography, plus use of Color-Key and photo-silk-screen. Actual project with outside clients. Emphasis will be placed on the preparation of a professional portfolio. (3 class meetings per week - 6 hrs. total)

Book Design I G50 (5 credits)

The decision making role of the Book Designer will be followed from manuscript to finished book. Emphasis will be placed on the preparation of professional quality layouts for both trade and textbooks. (2 hrs. total)

Book Design II G52 (5 credits)

A continuation of the studies begun in Book Design I. Emphasis will be placed on the preparation of material suitable for inclusion in the student's portfolio. (2 hrs. total)

Basic Photography G60 (8 credits)

Introduction to the basic processes of photography. Camera fundamentals, darkroom work and visual creativity will be emphasized. Students registering for this course must register for both class and lab. (3 hrs. total)

Intermediate Photography G61 (8 credits)

Basic photography is continued and the subject more extensively explored with the major area of concentration on an individual level according to the needs of the student. (3 hrs. total)

Graphic Photography G63 (8 credits)

News photography, story illustration and various other commercial applications of photography will be explored through assigned shooting sessions and related dark-room work. Media will include use of photostats, photo-silkscreen and Color-Key materials. (3 hrs. total)

Advanced Photography G66 (8 credits)

More advanced camera and darkroom techniques will be explored with emphasis on individual development. (3 hrs. total)

History of Film G72 (6 credits)

A survey of past and present trends in film making through discussing and viewing films not usually seen in theatres and on television. Attendance at some outside films will be part of this course. (Class 1 hr., viewing session 2 hrs., 3 hrs. total)

TV Animation G78 (5 credits)

All phases of TV advertising, still slides and animated films are studied. Students will also produce a commercial or short narrative episode on film. (2½ hrs. total)

Film Animation G80 (5 credits)

An introduction to film animation, the course will include the study of successful examples of the medium, exercises with basic materials and individual projects in film making. (Students must have access to a Super 8 camera.) (2½ hrs. total)
Management G90 (4 credits)

This course will consider the business of operating an agency, techniques in sales promotion and merchandising. Frequent use of actual case histories.
(1 hr. total)

History of Cartooning G92 (4 credits)

A survey of contemporary and historical cartoonists, both foreign and American, from the birth of the Sunday Comics to the heyday of comic books and underground comics. It is suggested that this course be elected in conjunction with the studio course “Cartooning” (G22 listed above).
(1 hr. total)

History of Illustration G94 (4 credits)

Note: It is suggested that this course be taken in conjunction with “Illustration I” or “Illustration II” (G26 and G28 above). A survey of the work of early and contemporary magazine and book illustrators, examining techniques and styles.
(1 hr. total)

INTERIOR/ENVIRONMENTAL DESIGN DEPARTMENT

Commercial Design E20 (10 credits)

In this course the student will learn the requirements of designing commercial areas such as offices, lobbies, restaurants, cocktail lounges, etc.
(2 class meetings per week - 4 hrs. total)

Elements of Environmental Design E22 (8 credits)

Note: May be elected only with the permission of the instructor. An introduction to designing for the needs of the individual and the society in harmony with the environment.
(2 hrs. total)

Furniture Design and Construction E25 (4 credits)

Construction methods and identification of woods and finishes will be studied and supported by field trips to factories.
(2 hrs. total)

Residential Design E26 (5 credits)

The student will redesign an existing residential floor plan and construct a simple model. The individual areas will be expanded in the 2nd semester.
(2½ hrs. total)

Drafting I E40 (5 credits)

Freshmen intending to major in Interior/Environmental Design substitute this course for one section of Drawing I. It includes basic floor plans, elevations, perspective techniques and an introduction to symbols and tools.
(2½ hrs. total)
Drafting II E42 (5 credits)
A continuation of problems begun in Drafting I with an emphasis on the production of professional quality work.
(2½ hrs. total)

Rendering I E44 (5 credits)
Objectives, media and techniques involved in the production of interior and architectural renderings.
(2 hrs. total)

Rendering II E46 (5 credits)
The further study and practice of techniques of interior and architectural renderings of professional quality in a wide variety of media.
(2 hrs. total)

Basic Elements of Construction E60 (4 credits)
The student will learn the foundations of contemporary technology and methods in residential, social and commercial construction. The aim of the course is to make the Interior Design student aware of the resources available to the designer.
(1 hr. total)

History of Architecture E62 (4 credits)
A study of man's spatial/architectural heritage of the past 600 years will provide the student with insights into the problems of contemporary architecture and design. The course will use a combination of lectures, slides and reading to provide the background necessary for such a study.
(1 hr. total)

Materials/Textiles E64 (4 credits)
The study of the construction and use of textiles and related material of interest to the interior designer.
(1½ hrs. total)

Structural Space E66 (5 credits)
Note: This course may be elected only with the permission of the instructor. The study of the nature of architectural space and its relation to contemporary design concepts.
(2½ hrs. total)

Space Planning I E68 (5 credits)
A basic introduction to the tools, concepts and methods of the professional space planner and designer. Students will learn the importance of researching the client’s space needs and follow through with comprehensive plans for successful realization of those needs. The design of new space and the redesign of existing space will be considered.
(2 hrs. total)

Space Planning II E70 (5 credits)
A continuation and intensification of the studies of Space Planning I. Guest experts from various associated fields will be an important part of the course.
(2 hrs. total)

Business Orientation E80 (4 credits)
The necessity to establish integrity in business and to work with reliable firms, methods of ordering, organizing and other business items are studied.
(1 hr. total)

History of Furniture E82 (8 credits)
Home furnishing is analyzed according to periods of development and style. Architectural detailing and accessories are also studied.
(2 hrs. total)
FINE ARTS DEPARTMENT

Drawing II F02 (5 credits)

Using the experience of Drawing I as a basis, this course will delve further into a wide variety of drawing techniques and emphasize the development of technical proficiency as well as aesthetic value in finished work. (2 hrs. total)

Drawing III F04 (5 credits)

Concentrated study of form and spatial relationships; experimental use of materials; emphasis on individual development as related to the student’s chosen field. (2 hrs. total)

Non-Objective Painting F20 (8 credits)

Approaches to abstraction, the content and methods of non-objective, non-figurative art will be explored in depth. Acrylics or oils are suitable. The course aims to develop a mature attitude toward painting; to teach the student to see more objectively while at the same time learning to feel more subjectively and to react more intuitively. In brief this course seeks to approach painting as an inner experience which is given expression outwardly. (3 hrs. total)

Painting and the Image F22 (8 credits)

Development of skills and knowledge of painting. Balance of expressing student’s own vision and his learning technical skill. The course will combine structured problems extending over several weeks, i.e., working from still life and the model in the studio, working from sketches, abstract problems, and problems of the student’s own design. There will be extensive use of the Museum of Fine Arts as a resource. The emphasis is on that very traditional notion of learning to paint by painting. (3 hrs. total)

Concepts and Techniques of Painting I & II F24 (8 credits)

The visualization of the individual concepts of the student become the important factors in this course. Each member of the class will be encouraged to produce from his/her personal standpoint and, at the same time, will be trained in sound technical approaches to the subject and the media. (3 hrs. total)

Sculpture I F40 (8 credits)

The study of the basic principles of sculpture and work in modeling techniques in clay and wax. Making plaster molds and casts and carving in styrofoam will be important aspects of this course. (3 hrs. total)

Sculpture II F42 (8 credits)

Developing personal directions in wood, metal and other materials. (3 hrs. total)
Life IIA  F60 (4 credits)
Use of contour and gesture; exercises to develop perceptions and memory and sensitivity to the dynamic forces inherent in the figure. Anatomical details will be studied as they relate to specific problems of drawing the human figure.
(2 hrs. total)

Life IIIA  F62 (4 credits)
A continuation of the studies of Life IIA, this course will concentrate more on individual development in drawing techniques.
(2 hrs. total)

Life IIB  F64 (4 credits)
This course in Life Drawing will aim at sharpening skills developed in Life I. Also emphasized will be drawing the clothed figure and rendering various types of drapery.
(2 hrs. total)

Life IIIB  F66 (4 credits)
Further emphasis on the concerns of Life IIB with emphasis on solving the students’ drawing problems on an individual basis.
(2 hrs. total)

Life IIC  F68 (4 credits)
This course in the study of the nude will focus on the development of the students capabilities in “realistic” drawing and will help the individual to cure specific problems in drawing. Time will be devoted to the study of the relation between the purpose of a drawing and the choice of media, technique and composition. Opportunity will be provided for both fast sketching and long studies suitable for a wide variety of media and approaches.
(2 hrs. total)

Life Workshop  F72 (4 credits)
An opportunity for advanced students to pursue their own direction in drawing and painting from the model. Emphasis will be placed on individual work with a minimum of supervision. Varied use of the model will be conducive to a variety of approaches.
Under the supervision of the Dean. (2 hrs. total)

History of Contemporary Art  F82 (4 credits)
This course will trace the different schools, artists, themes and techniques of modern and contemporary art, with tours to current exhibitions.
(1 hr. total)
History of Primitive Art  F83  (4 credits)

Including non-Western expressions in African, Pre-Columbian, Oceanic, and Oriental art. The background of each culture will be explored to enrich the understanding of the various styles and connections made to show the influence of these works on artists such as Picasso, Matisse, the Impressionists and Post-Impressionists, German Expressionism, etc.

(1 hr. total)

Humanities/Creative Writing  F86  (4 credits)

This course will examine the impact of contemporary literature on present day aesthetics and art approaches. Assignments will encourage students to examine the relationship between verbal and visual art forms. Reading will include works by James Joyce, Kurt Vonnegut, Philip Roth and Erica Jong.

(1 hr. total)

Silkscreen I & II  F90  (8 credits)

The exploration of various techniques in Serigraphy including paper and film stencils, the use of transparent and opaque inks and photo-silkscreen. Students with previous experience will be encouraged to develop a personal direction and to produce a portfolio of professional quality prints.

(3 hrs. total)

Etching I  F94  (8 credits)

An introduction to intaglio processes including line etching, dry point and aquatint with various materials used as grounds.

(3 hrs. total)

FASHION ILLUSTRATION DEPARTMENT

Fashion Rendering I  102  (5 credits)

The development of skills in illustrating for fashion with emphasis on the use of various media in relation to the final published work. Black and white and color with their differing reproduction techniques will be studied.

(2 hrs. total)

Fashion Rendering II  104  (5 credits)

A continuation of studies begun in Fashion Rendering I with emphasis on the development of a professional quality portfolio.

(2 hrs. total)

Fashion Layout I  106  (10 credits)

A study of the elements of design as applied to fashion. Skill will be developed in rendering techniques, producing roughs, visuals, and comprehensives in black and white and color. Type styles, type fitting, photo illustrating, and the use of watercolor and oils in institutional fashion will also be studied.

(2 class meetings per week - 4 hrs. total)

Fashion Layout II  108  (10 credits)

An intensive, in-depth study of layout as it relates to professional work in the Fashion Illustration field. Projects will include roughs, comprehensives, mechanicals and final camera-ready art work.

(2 class meetings per week - 4 hrs. total)
ACADEMIC INFORMATION
ACADEMIC INFORMATION

ACADEMIC REQUIREMENTS AND REGULATIONS

Diploma Requirements: A total of 304 quarter credits (76 semester credits) is required for graduation. In addition to the credit requirements, students must satisfy the course requirements of their chosen Major Program. See Major Program descriptions for requirements.

Grades: Grades given are C (credit), NC (no credit), H (honors), INC (incomplete - temporary grade only). In addition, students withdrawing from a class after the fourth week will receive a grade of W (withdrew in good standing), or WF (withdrew failing). For computation of scholastic averages, reported grades have the following numerical value: H = 3, C = 2, NC = 0. Grades of W, WF, and INC should not be included when computing scholastic averages.

Dean’s List: An overall average of 2.4 or better qualifies a student for Dean’s List standing.

Incompletes: A grade of INC (incomplete) may be given in cases in which a student did not complete required assignments due to circumstances beyond his control (e.g. illness, emergencies). In such cases the required assignments must be made up by a date designated by the instructor concerned in order for credit to be given. Failure to make up required assignments by the designated date will result in a grade of NC (no credit) being given. The time period allowed for making up incompletes is left to the discretion of the instructor, but may not exceed 30 days. A grade of INC (incomplete) is strictly temporary and should under no circumstances be considered a substitute for NC (no credit).

Academic Standing: At the end of each semester a student will be notified of his academic standing through a report card. The Committee on Academic Standing will have the authority to determine the advisability of a student’s continuing his studies at The New England School of Art & Design.

Attendance: Attendance is the student’s responsibility and will become a factor in determining final standing. A maximum of 40 hours of scheduled class time may be missed in any given semester. Students with absences above this level are automatically placed on Probation and are liable to Dismissal. In addition, students with 3 or more absences from any one class in a given semester will be placed on Probation. Individual instructors may apply more stringent attendance requirements to their classes at their discretion.

Probation: Students may be placed on Probation for failure to observe attendance requirements, for receiving a grade of NC (no credit) in any class or classes, for receiving a grade of INC in 2 or more classes or for overall poor performance which is judged by the Dean to place the student in academic danger. Students placed on Probation are expected to attend all classes and are liable to dismissal should they fail to observe this regulation. The probationary period is one semester, except in the case of those students placed on Probation for having 2 or more incompletes (in such cases the student is considered on Probation until such time as all assignments are made up and a grade given. This period may not exceed 30 days.)
Dismissal: A student may be dismissed for academic failure, for attitude considered incompatible with the best interests of the student, the student body, or the School. A dismissed student may, however, petition for readmission.

Student Work: The School may retain two examples of each student's work annually.

Transcripts: Graduates and students in good standing may receive one free transcript. $1.50 will be charged for each additional copy.

CREDIT HOURS

All credits listed in program descriptions and course descriptions are quarter credits. 4 quarter credits equals one full semester credit.

One full semester credit (4 quarter credits) represents 3 hours of course involvement each week for one semester (15-16 weeks). The 3 hours per week of course involvement may be divided between actual in-class instructional time and directly related lab, practice, research and preparation time.

In studio classes where assignments are partially completed during scheduled class time, one credit (4 quarter credits) typically represents 2 hours of scheduled class time and 1 hour of directly related preparation time per week.

In academic (lecture, recitation and discussion) classes, one credit (4 quarter credits) typically represents 1 hour of scheduled class time and 2 hours of directly related preparation time per week.

Explanation: The above definition of a credit hour is consistent with those policies adopted by most colleges, universities and schools, and represents the most widely recognized method of measuring and evaluating educational accomplishment and development. The New England School of Art & Design believes that the actual amount of instructional class time allocated to various studies is of great relevance to the level and quality of educational accomplishment. We also recognize that directly related lab, practice, research and preparation time is of enormous significance to the quality of any class and realistically constitutes a significant portion of course involvement.

Credit hours assigned for particular classes may be changed where significant variation in course involvement warrants it. All such changes in credit allocation must be reviewed and approved by faculty chairmen and the Dean.

Student competition to design a book cover for D.C. Heath Publishers, a division of Raytheon, Lexington, Mass.
FINANCIAL INFORMATION
FINANCIAL INFORMATION

TUITION AND FEES
1976-77 School Year

Application Fee, Full-Time Programs $20.00
Application Fee, Part-Time/Special Students $10.00

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<tr>
<td><strong>Full-Time Programs</strong></td>
<td>semester*</td>
<td>year*</td>
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<tr>
<td>Tuition</td>
<td>$725.00</td>
<td>$1425.00</td>
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<tr>
<td>General Fee</td>
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Tuition for extra classes:
Per scheduled class hour above normal full-time load: $32.50 $65.00

Please Note: An Advanced Tuition Deposit of $100.00 is required of new students within one month of formal notification of acceptance. This Deposit is deducted from total tuition and fees due. Returning students are also required to pay an Advanced Tuition Deposit of $100.00 by May 1 for re-entrance the following September. This is also deducted from total tuition and fees due.

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<tbody>
<tr>
<td><strong>Part-Time/Special Students</strong></td>
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<td>year*</td>
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<tr>
<td>Tuition:</td>
<td>$40.00</td>
<td>$78.00</td>
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<td>1 class hour per week:</td>
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<tr>
<td>General Fee:</td>
<td>$1.20</td>
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<tr>
<td>1 class hour per week:</td>
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Please Note: Part-time classes vary in length from 1 hour to 6 hours per week. Charges per class are determined by multiplying scheduled class hours per week by the above charges. For Example: A Life I class which meets 2 hours per week will cost $156.00 (2 x $78.00) for the full school year, or $80.00 (2 x $40.00) for one semester. The General Fee applicable is determined in the same manner.

*Method of Payment: When paying for the full school year, total tuition and fees due must be paid on or before Registration Day of the first semester (Sept.-Jan.). When paying for one semester, total tuition and fees due must be paid on or before Registration Day of the semester in question. There is a Late Registration Fine of $10.00 for payments received after the due date. The charge for redepositing checks is $3.00.

General Fee

The General Fee is a fee from which the School purchases materials in quantity for class use at reduced rates. Examples of items included are: chemicals for photography, materials such as plaster and clay for sculpture, silkscreens and etching chemicals for printmaking, locker rentals, model fees, diplomas and luncheon for graduating seniors, etc. The General Fee is pro-rated according to total weekly class hours for part-time students. No student shall be exempted from payment of the applicable general fee.

Refund Policy

Students may withdraw at any time. Withdrawing students will receive a pro-rata refund of total tuition and fees paid, based on the amount of time attended.

Students wishing to withdraw must inform the School in writing of their withdrawal. Withdrawal will become effective on the day such notice of withdrawal is mailed. If notice of withdrawal is personally delivered, it will become effective immediately upon receipt of such notice by the school. The Refund Policy is in accordance with chapter 460 of the General Laws of the Commonwealth of Massachusetts.

In the event of prolonged absence with failure to notify the School of withdrawal in writing, withdrawal will be assumed to have taken place seven calendar days after the last recorded attendance. Notice of withdrawal should be sent, preferably certified, to The Registrar, New England School of Art & Design, 28 Newbury Street Boston, Massachusetts 02116.
ESTIMATED STUDENT EXPENSES

Estimated cost of personal supplies for school year $200.00
Estimated cost for books $25.00
Approximate cost of Basic Supply Kit $130.00
(recommended for Freshmen)

Please Note: Supplies are not included in Tuition and Fees. The amounts listed above are estimates: actual amounts spent will vary according to programs, student use and maintenance. The Basic Supply Kit for Freshmen listed above is made available by the School as a convenience only. Students are not required to purchase this kit, but may purchase the necessary materials elsewhere if they so desire.

FINANCIAL AID

The New England School of Art & Design is an eligible institution under the Federally Insured Student Loan Program. Students planning to apply to this program are urged to signify their intention to do so at an early date in order that requirements for eligibility may not delay approval of applications unnecessarily.

The New England School of Art & Design is an eligible school under the Basic Grant Program.

In addition to these Federally sponsored programs there are a number of private agencies which have programs designed to assist the student and his parents in financing educational expenses. Information on one such program, The Insured Tuition Payment Plan of the Richard C. Knight Agency, is available from the School. This program permits monthly, rather than yearly or semester, payments.
ADMISSIONS

Candidates for admission must be high school graduates or possess the equivalent of a high school education. Exceptions to this rule may be made for an applicant of unusual motivation or ability at the discretion of the Admissions Committee. Such applicants will be admitted as Special Students, but may petition, at a later date, for Diploma Candidate Status.

APPLICATION PROCEDURE: FULL-TIME DIPLOMA PROGRAMS

Candidates for admission to full-time Diploma Programs must submit the following documents to The Registrar, The New England School of Art & Design, 28 Newbury Street, Boston, Massachusetts 02116:

1. A completed copy of the Full-Time Application Form together with the $20.00 Application Fee.
2. A transcript of grades from:
   a. High School (Results of the high school equivalency test may be substituted where applicable.)
   b. Last school attended, if other than high school. (Transfer students must submit a transcript from their previously attended school or college.)
3. Two letters of recommendation, preferably from:
   a. Present or former teachers.
   b. Present or former employers.
   c. Other persons familiar with the applicant’s art and/or school background and performance.
4. A completed copy of the School’s Questionaire. (The Questionaire will be mailed to the applicant upon receipt of the completed Application Form, or it may be picked up at the School.)

Portfolio/Interview: In addition to the documents listed above, each applicant for full-time Diploma Programs must submit a Portfolio of original art work and have a Personal Interview with a member of the Admissions Committee. The Portfolio should be submitted at the time of the Personal Interview (time and date to be scheduled by the Registrar). Applicants who live beyond a 300-mile radius of Boston are not required to have a Personal Interview (although it is strongly recommended where possible) and may present their Portfolio in the form of slides sent to the School.

The Portfolio, whether sent to the School or presented at the time of the Personal Interview, should include the items listed below and should consist entirely of original art work by the applicant. Please do not submit copies of photographs, or pieces based on the work of others.

1. A drawing, painting, or illustration in which the human figure is used.
2. A chair drawn from two different angles. These may be composed on the same sheet of paper.
3. A black and white design 8” x 8” together with its color counterpart. This means a total of two pieces, each 8” x 8” one in black and white, the second using the same design, but in colors of the applicant’s choice.
4. A sketch book of unfinished work, idea sketches etc. Applicants who have not previously kept such a sketchbook are not required to submit this item.
5. Any additional material which the applicant feels will help to demonstrate his background and abilities most accurately. The applicant’s personal judgment should be the determining factor here, but it is recommended that emphasis be placed on material related to the intended course of study.
Please do not bring: Copies, three-dimensional objects, sculptures or paintings larger than standard portfolio size. Three-dimensional pieces and larger works may be presented by means of slides or photographs.

In most instances the portfolio will be returned to the student at the end of the Personal Interview. However, the School reserves the right to retain the portfolio for one week should further evaluation appear advisable. Portfolios sent in the form of slides will be returned by mail, provided return postage is included.

APPLICATION PROCEDURE:
TRANSFER STUDENTS

Students with previous post-secondary education who wish to enter any of the Full-Time Major programs at the second or third-year level should follow the procedure outlined above for Full-Time Diploma Program applicants, with the following exceptions:

1. A transcript or transcripts of all previous post-secondary education should be substituted for the high school transcript.

2. The normal Portfolio Requirements should be replaced by a portfolio which includes extensive examples of work done in previous studio classes. In addition, any material which the applicant feels will demonstrate advanced accomplishment should be included.

It is extremely important that Transfer applicants present as complete a picture as possible of their previous background. In the case of studio classes, transfer credits are based largely on the evidence of the Portfolio. In the cases of relevant and/or comparable academic classes a semester grade of "C" or above is required for the granting of transfer credit. In addition, in certain instances Advanced Standing Credit may be granted for work done outside of the context of a school situation, provided concrete evidence of competency and accomplishment is presented. All decisions regarding Advanced Standing and Transfer Credit are subject to the approval of the Dean.
APPLICATION PROCEDURE:
PART-TIME DIPLOMA PROGRAMS

In order to apply for Diploma Candidate status, part-time students must have previously earned a minimum of 50 quarter credits at NESA/D. (See “Part-Time Diploma Programs” for explanation.) Persons who wish to become part-time students and who have not met this minimum credit requirement should apply as Special Students under the Non-Diploma Program. (The application procedure for such students is detailed in “Application Procedure: Part-Time/Special Students” which immediately follows this section.)

Part-Time Students who have met the minimum credit requirements stated above may petition the Admissions Committee for recognition as Diploma Candidates by submitting the following to the Dean’s Office:

1. A completed copy of the Petition for Diploma Candidate Status. (This Petition is available from the Dean’s Office and there is no application fee required.)

2. A transcript of grades for:
   a. All classes taken at NESA/D.
   b. All classes taken at other post-secondary schools or colleges.

3. One letter of recommendation, preferably from present or former teachers or employers.

In addition to the documents listed above, each applicant for Part-Time Diploma Programs must submit a Portfolio and have a Personal Interview with the Dean. The Portfolio should consist of examples of work from all classes completed at NESA/D and any other material which the applicant feels will be evidence of artistic achievement and commitment to a professional art program. Part-Time students not accepted as Diploma Candidates may re-submit their Petition for Diploma Candidate Status after a wait of at least one semester from the date of the original submission.
APPLICATION PROCEDURE:
PART-TIME/SPECIAL STUDENTS

Candidates for admission as part-time students should initially apply as Special Students. (Special Students may not be considered Diploma Candidates until such time as they meet minimum credit requirements and complete the procedure outlined in the immediately preceding section: "Application Procedure: Part-Time Diploma Programs").

Persons who wish to apply for entry as Special Students must submit the following to The Registrar, The New England School of Art & Design, 28 Newbury Street, Boston, Mass. 02116:

1. A completed copy of the Part-Time/Special Student Application Form together with the $10.00 part-time Application Fee. Applicants should indicate on the Application Form the class or classes for which they are applying.

2. A transcript of grades from:
   a. High school (Results of the high school equivalency test may be substituted where applicable.)
   b. Last school attended, if other than high school.

3. One letter of recommendation, preferably from present or former teachers or employers.

In addition, persons applying for entry as Special Students who wish to take studio courses should submit a Portfolio of original art work relevant to the class or classes for which they have applied. (If an applicant is interested in taking a painting course, paintings would be suitable. If a drawing course is desired, drawings are appropriate, etc.) In the case of basic classes with no prerequisite requirements, the studio course Portfolio requirement may be waived at the discretion of the Admissions Committee, where deemed appropriate. In the case of academic classes (History of Furniture, History of Film, etc. no portfolio is required. All candidates for admission as Special Students must have an interview with a member of the Admissions Committee and, where deemed appropriate, with the instructor of the class or classes for which the student has applied.
APPLICATION PROCEDURE:
NON-CREDIT STUDENTS

Applicants who do not wish to take classes for academic credit and/or who do not meet normal admissions requirements, may apply as Non-Credit Students. Non-Credit students may apply only for those classes with no prerequisite requirements, unless application is made with the permission of the Dean and the instructor or instructors involved.

Non-Credit applicants should submit a completed copy of the Part-Time/Special Students Application Form together with the $10.00 part-time Application Fee. (Be sure to indicate application as a Non-Credit Student.) In addition, Non-Credit applicants are required to have an interview with a member of the Admissions Committee. Unless requested, no Portfolio will be required of Non-Credit applicants.

The written permission of the instructor of the class or classes for which the student has applied is required in all cases involving Non-Credit Students.

ACCEPTANCE

Notification of acceptance or rejection is accomplished on a rotating basis: An applicant will be notified of his status within one month or less of the date of completion of the appropriate application procedures outlined previously in this catalogue. Notification of acceptance or rejection will not be sent unless all application procedures have been completed. Exceptions are made only in cases where there is substantial evidence of legitimate problems which make the total completion of the standard application procedure impossible. In such cases the Admissions Committee may waive or make substitutions for certain requirements.

An advanced Tuition Deposit is required within one month of formal notification of acceptance. An extension of one month may be granted under unusual circumstances with the permission of the Registrar. See Financial Information for amounts concerned.

REGISTRATION

Final Registration is by mail approximately three weeks prior to the beginning of each semester. Exact dates are announced to all new and returning students each semester. Failure to pay tuition by the designated date will subject the student to a Late Registration Fine. Students may not enter classes until tuition and fees have been paid in full.
APPLICATION FORMS
APPLICATION FOR ADMISSION
FULL-TIME DIPLOMA PROGRAMS
(Application Fee of $20 must accompany this application)

Name of Applicant

Number and Street

City or Town, State

Zip Code

Telephone

Birth Date

Social Security Number

ALL APPLICANTS FOR FULL-TIME PROGRAMS

If accepted, I plan to major in:

- Graphic Design
- Fine Arts
- Interior/Environmental Design
- Fashion Illustration
- Undecided

Reminder:
A transcript, two letters of recommendation, a personal interview and a presentation of your portfolio are necessary to complete your application. Please see “Admissions” for complete details.

CANDIDATES FOR ADMISSION TO FOUNDATION (FRESHMAN) COURSE

Date of High School Graduation

High School and/or College Art Instructor

CANDIDATES FOR ADMISSION AS TRANSFER STUDENTS

Last School Attended (other than high school)

Semesters Completed or Credits Earned

I wish to enter as: 2nd Year Student _____ 3rd Year Student _____

PLEASE RETURN THIS APPLICATION FORM TO:

THE NEW ENGLAND SCHOOL OF ART & DESIGN
28 NEWBURY STREET / BOSTON / MASSACHUSETTS 02116

APPLICATION FOR ADMISSION
PART-TIME/SPECIAL STUDENTS
(Application Fee of $10 must accompany this application)

Name of Applicant

Number and Street

City or Town, State

Zip Code

Telephone

Birth Date

Social Security Number

Date of High School Graduation

Last School Attended (if other than high school)

PLEASE LIST BELOW THE COURSE OR COURSES FOR WHICH YOU ARE APPLYING. (Include course titles and codes as they appear in the catalogue.)

If you are uncertain as to the specific courses for which you wish to apply, please indicate your major areas of interest or the general type of course which you are considering.

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<tr>
<th>Course Title</th>
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NON-CREDIT APPLICANTS:
Persons wishing to register for courses on a non-credit basis should list above the course or courses for which they are applying. Please indicate that you are applying for admission on a non-credit basis by writing NC (non-credit) after each course listed.

Reminder:
A transcript, a letter of recommendation, a personal interview and a presentation of your portfolio are necessary to complete your application. Please see “Admissions” for complete details.

PLEASE RETURN THIS APPLICATION FORM TO:

THE NEW ENGLAND SCHOOL OF ART & DESIGN
28 NEWBURY STREET / BOSTON / MASSACHUSETTS 02116
SCHOOL CALENDAR

The opening of school is in September and will be announced annually prior to the conclusion of the preceding school year. The closing date of the school year is in May and will be announced at the same time as the opening date of school. The first semester is September to January; the second January to May.

The school observes the following holidays:
Columbus Day
Veteran’s Day
Thanksgiving (including following Friday)
Christmas Recess — two weeks or less
Washington’s Birthday
Spring Vacation (usually second or third week in March)
Patriot’s Day

When necessary the above calendar is adjusted to meet the requirements regarding length of courses which may be set by licensing or accrediting agencies.

Responsibility

The School assumes no responsibility for loss or damage to student work, supplies, or other personal property of students. The School reserves the right to withdraw any subject or course or to change the personnel of the Faculty at its discretion.
CREDITS

Catalogue Concept and Design:
Mary Anne Culver, Graphic Design '76

Logo Design:
Al Gowan, Al Gowan Designs
Instructor in Graphic Design

Faculty Advisor:
Ed Lappen, Design Graphics
Instructor in Graphic Design
Advertising Design '54

Production:
Projects Design Class: "Graphics 28"

Printing:
Speed Impressions, Cambridge, Mass.

Type:

Copy:
W.M. Davis, James Smith

With the able advice and assistance of
Myra Lee Conway (Myra Lee Conway/Design)
Chairman, Graphic Design Department.