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Suffolk University Academic Catalog, New England School of Art and Design (NESAD)–Fall evening division, 1979

New England School of Art and Design

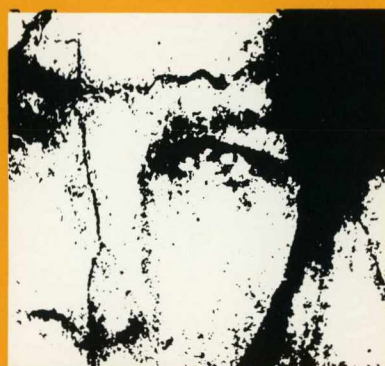
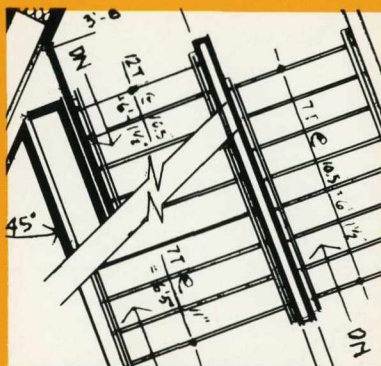
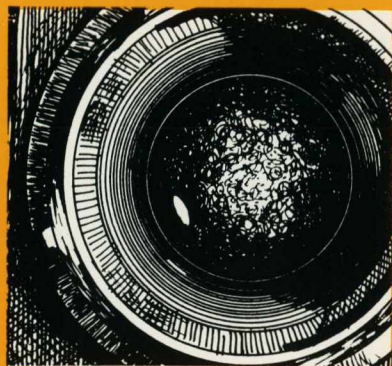
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THE
NEW ENGLAND
SCHOOL OF ART
& DESIGN

EVENING DIVISION
FALL 1979

GENERAL INFORMATION

INTRODUCTION

The New England School of Art & Design is a non-profit educational institution and has, since 1923, offered a broad spectrum of courses in art for both professional training and personal development in its full-time programs. In recent years, however, the increasing need of people to combine these pursuits with business or family commitments has led NESAD to design part-time, evening, and summer programs which allow a more flexible involvement on the part of students.

The Evening and Summer Divisions have offerings covering a variety of art courses, from the Fine Arts to the Commercial Arts, and include opportunities for beginners as well as for students with previous art background or professional experience.

Although the courses offered in the Evening and Summer Divisions do not constitute a vocational program, these courses are closely allied with the NESAD full-time vocational programs and credits earned may be transferred to these programs. For details regarding both full and part-time professional/vocational programs, please consult the general catalogue.

The New England School of Art & Design is licensed by the Commonwealth of Massachusetts, Department of Education.

The School is an Accredited Member, National Association of Trade and Technical Schools.

The New England School of Art & Design welcomes the association of students of any race, creed, color, sex, and national or ethnic origin and prides itself in giving all an equal opportunity.

CLASSES

The course descriptions listed below indicate the starting date, class time, and length of each course. Please make note of this information for any course for which you intend to register. The School reserves the right, in the case of insufficient enrollment, to cancel any course. In such an event a complete refund of amounts paid will, of course, be made.

Unless otherwise noted in the course description, students are expected to supply their own art supplies and books. Estimated average expenditures for art supplies and books are \$25 per course. Actual amounts will vary according to the course or courses taken, student use and maintenance.

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 applicants of unusual motivation or ability at the discretion of the Admissions Committee.

Persons wishing to register for courses must complete the following application procedures: 1) All applicants must complete the Application Form (included in this catalogue) and return it to the School together with the \$10 Application Fee. 2) All applicants must schedule an interview with a member of the Admissions Committee. Please call the School at 536-0383 for an appointment. 3) Where indicated, a portfolio of original artwork relevant to the course or courses for which the student has applied must be presented at the time of the personal interview. (No portfolio is required unless so indicated in the course description.) NOTE: Copies of photographs or pieces based on the work of others will not be considered valid portfolio material.

REGISTRATION

Applicants will be registered in a course or courses following completion of all items listed under Admissions (above) and notification of acceptance by a member of the Admissions Committee. Students may register for courses anytime within 60 days of the beginning date of classes. Registrations from qualified students may be accepted during the first week of each semester for those courses not already filled.

APPLICATION FEE

The Application Fee of \$10 applies to all persons making initial application for Evening and Summer Division courses and is in addition to tuition charges. The Application Fee is non-refundable. Note that the Application Fee is paid only once; applicants who have paid this fee will be exempted from the Application Fee should they apply for courses in other semesters of the Evening or Summer Divisions.

TUITION

Tuition rates for courses are indicated in the course descriptions. Please make all payments in the form of check or money order only, payable to The New England School of Art & Design.

PAYMENT DEADLINE

The Payment Deadline is the Wednesday prior to the beginning of classes and students paying after this date will be subject to a \$10 Late Registration Fee. Students accepted after the Payment Deadline will be exempted from this provision, but in any event all students will be required to pay full tuition prior to their first class meeting.

ENROLLMENT CONTRACT

All students will receive a copy of an Enrollment Contract appropriate to the Program for which they have been accepted. The Enrollment Contract specifies in detail all terms, conditions, requirements, and charges involved in enrollment at The New England School of Art & Design. All students (joined by parent or guardian if they are not of legal age) are required to sign the appropriate Enrollment Contract and return it to the School prior to entering classes.

CREDITS/GRADES

In the case of studio courses a credit is defined as a total of 30 clock hours of class time. All courses are studio courses unless otherwise indicated by the letter "A" (academic) following the course code. In the case of academic courses (i.e. those with the letter "A" following the course code) a credit is defined as a total of 15 hours of class time. Students will be given a transcript of grades earned following the completion of each semester of the Evening or Summer Divisions. Grades issued are as follows: A (Outstanding), B (Above Average), C (Satisfactory), D (Poor), F (Failing). Letter grades carry numerical values of 4, 3, 2, 1, and 0 respectively. In cases where a student is unable to complete course requirements on time due to illness or emergency, a grade of INC (Incomplete) may be issued. All incompletes must be made up within 30 days of the last scheduled class.

WITHDRAWAL

Students may withdraw from any program or course at any time. Students wishing to withdraw must inform the School in writing of their intention to withdraw. Withdrawal will in all cases be dated from the last day of actual attendance by the student. However, failure to notify the School of withdrawal in writing within 15 days of the last actual attendance will make the student liable to an additional penalty charge of \$25 or 5% of the semester tuition, whichever is less. *Notice of withdrawal must be mailed Certified to: The New England School of Art & Design, 28 Newbury Street, Boston, Ma. 02116.*

REFUNDS

All refunds are calculated on a semester basis (normally 15 weeks of classes for daytime programs; 8 or 10 weeks for Evening and Summer Divisions). Withdrawing students will receive refunds of tuition according to the following schedule within 30 days of the receipt of notice of withdrawal. This policy (as stated below) applies to all students in all programs and courses.

- 1) If withdrawal occurs within 3 days after signing the Enrollment Contract and/or making initial payment, all tuition monies paid by the student will be refunded.
- 2) If withdrawal occurs later than 3 days after signing the Enrollment Contract and/or making initial payment, but prior to the beginning of classes, the School will retain 15% of the semester tuition or \$100, WHICHEVER IS LESS.
- 3) If withdrawal occurs during the first week of classes, the School will retain 20% of the semester tuition.
- 4) If withdrawal occurs after one week of classes, but within the first 25% of the semester, the School will retain 35% of the semester tuition.

- 5) If withdrawal occurs after 25% of the semester, but within the first 50% of the semester, the School will retain 60% of the semester tuition.
- 6) If withdrawal occurs after the first 50% of the semester, there will be no refunds.
- 7) In the event of prolonged absence (i.e. 15 consecutive school days with no recorded attendance) with failure to notify the School in writing of withdrawal, it will be assumed the student has withdrawn as of the last day of actual attendance.
- 8) Refunds of the General Fee and any other fees applicable to the program or courses (except the Application Fees) will be calculated according to the schedule described above for tuition.
- 9) The Application Fees are non-refundable.

EVENING DIVISION CALENDAR FALL-1979

Registration Period: September 4 —
October 11

Payment Deadline: October 3

Classes Begin: October 9, 10, 11

Classes End: Week of December 10

Please Note: Classes will not be held on
Thursday, November 22 (Thanksgiving Day).

COURSE DESCRIPTIONS

TYPOGRAPHY FOR THE DESIGNER

EG10 (1 credit)

Mike Franklin — President, Mike Franklin & Friends Advertising

This course will develop a fresh and meaningful way for graphic designers to look at the variety of letterforms around them and understand the importance of good typography as the key to successful communication. The development of current typographic trends and technology will be traced through the historic origins of type and printing. Emphasis will be placed on the practical techniques for ordering type — selecting type, typeface, method of composition and understanding the difference between hot metal and photocomposition; judging typographic quality — relating character, interword and interline spacing to the intended use of the job; and the mechanics of copyfitting — verifying if the type style and size selected for a job will fit into a given area before it is typeset.

Ten 3 hr. meetings. \$115 tuition

Tues. 6:00 to 9:00 p.m.

Begins Oct. 9

BASIC CALLIGRAPHY & LETTERING

EG20 (1 credit)

Richard Merrill — Calligrapher/President, Richard Merrill & Co.

This course will cover six styles of lettering: Roman, Uncial, Olde English, Chancery Cursive, Spencerian, and Bookhand. Particular emphasis will be given to the Chancery Cursive and Olde English. The use of different pens, inks, colors, and papers will be taught with a brief introduction to gilding and illuminating.

Ten 3 hr. meetings. \$115 tuition

Tues. 6:00 to 9:00 p.m.

Begins Oct. 9

CARTOONING

EG22 (1 credit)

Bob Stewart — Free Lance Illustrator and Author

This course will cover editorial cartoons, greeting cards, comic strips, comic books, underground comics, funny stickers, children's books, gag panels, newspaper spots, caricatures. Textbook: *"The Art of Humorous Illustration"* by Nick Meglin (Watson-Guption). Purchase of this book is optional, but recommended. Please bring the following materials to the first class: 11"x14" layout pad, 3H pencil, india ink, crowquill pen, Winsor & Newton #3 series 7 brush. *A portfolio demonstrating drawing and/or cartooning background is required for entry to this course.*

Ten 3 hr. meetings. \$115 tuition

Thurs. 6:00 to 9:00 p.m.

Begins Oct. 11

THE FINE ART OF ILLUSTRATION

EG32 (1 credit)

Bill Oakes — Freelance Illustrator

Develop the art that speaks with authority. This course puts an emphasis on spontaneous expression, visual problem-solving and good drawing. Challenging assignments will professionalize the student's approach and portfolio. The main requirements for this course are enthusiasm and a strong drawing background. Drawing from models will be included. Please be sure to bring samples of your previous work in drawing to the first class meeting. Materials needed: newsprint pad 19"x24", ebony pencils, black magic marker or any heavy black pencil; portfolio. *A portfolio demonstrating previous drawing background and ability is required for entry to this course.*

Ten 3 hr. meetings. \$115 tuition

Thurs. 6:00 to 9:00 p.m.

Begins Oct. 11

INTRODUCTION TO FASHION ILLUSTRATION

E110 (1 credit)

Frank Raneo — Chairman, Department of Fashion Illustration

For those who wish to explore the world of fashion drawing and to be able to express their ideas with style and flair. The course will begin with knowledge of the human figure — its proportions, typical poses and techniques for illustrating them. Also: how to drape a figure and how to render fabric textures. Basic materials: layout pad (12"x16" or larger), 2B and 4H pencils, erasers, ruler. All beginning work will be done in black and white. This course will include both male and female figures. *A portfolio demonstrating previous drawing background and ability is required for entry to this course.*

Ten 3 hr. meetings. \$115 tuition

Thurs. 6:00 to 9:00 p.m.

Begins Oct. 11

BASIC GRAPHIC DESIGN PRODUCTION TECHNIQUES

EG42 (1 credit)

Wendell Arsenault — Senior Graphic Designer & Production Supervisor, Camp, Dresser & McKee, Inc.

An introduction to the methods, tools, language and techniques used by the Graphic Designer to bring artwork to final, printed form. The course will develop a basic understanding of offset printing, paste-ups, typography, papers, inks, etc. as they relate to the preparation of artwork for printing and reproduction. It is the objective of the course to expose students to the enormous range of possibilities available to the Graphic Designer and to help them to understand the necessary limitation imposed by the processes used. Since this course will emphasize production processes as opposed to aesthetics, no previous design background is required.

Ten 3 hr. meetings. \$115 tuition

Wed. 6:00 to 9:00 p.m.

Begins Oct. 10

BASIC BOOK DESIGN

EG50 (1 credit)

Edith Allard — Designer, Designworks

A course in beginning book design for graphic designers, editors, and others interested in the art of the book. No previous design background is required. The course will focus on the practical design of adult books. The following areas will be covered: basic typography; the manufacturing stages of producing a book; the purpose and history of book design; the elements of the physical book; and how to estimate the length of a book. The students will also execute several book design projects. Supplies required: a pica rule, a type gauge, a triangle, 2H or 4H pencils, red pencils, blue pencils, a pad of 14"x17" tracing paper, and *The Pocket Pal* (published by International Paper Co.)

Ten 3 hr. meetings. \$115 tuition

Tues. 6:00 to 9:00 p.m.

Begins Oct. 9

BASIC PHOTOGRAPHY

EG60 (1.5 credits)

Linda White — Free-lance Photographer

An intense, in-depth introduction to the basics of camera use and control, and darkroom procedures for developing and printing photographs. Emphasis will be placed on learning by doing and the course will involve extensive use of the School darkroom. An appreciation of aesthetic considerations will be developed by critiques of student work and class discussions of the work of famous photographers. Students should have their own 35mm cameras and will be expected to provide their own film and printing paper. Darkroom facilities, chemicals, and equipment for processing are supplied by the School and are included in tuition cost. *Enrollment is limited to 12 persons.*

Two 3 hr. meetings per week for 8 weeks.

\$175 tuition

Tues. & Thurs. 6:00 to 9:00 p.m.

Begins Oct. 9

COPYWRITING FOR ARTISTS & DESIGNERS

EG94A (1 credit)

Richard Warren Buckley — President & Creative Director: Buckley, Charlebois, Sink & Assoc.

In the advertising field art generally delivers only half the message. Equally important is the copy — the written or spoken words which almost always accompany the visual material. Yet far too often artists associated with advertising fail to adequately understand copy, its role and how it affects their art. This course is designed to develop in artists and designers the ability to work intelligently and collaboratively with copywriters, marketing specialists, etc. within the general advertising context. It will emphasize copy concepts, content and style with imaginative, creative problem-solving as a goal. Visits from professional copywriters in order to gain an outside perspective will be a common feature of this course. Students will be expected to complete several professional level assignments during the course and outside reading will be required.

Eight 2 hr. meetings. \$75 tuition

Thurs. 6:00 to 8:00 p.m.

Begins Oct. 11

THE COLOR PRINT

EG68 (1 credit)

Linda White — Free-lance Photographer

This course will introduce the basic techniques of color print making from slides. The Cibachrome process will be used because it is the simplest and most direct means of producing high quality color prints. The focus of the course will be on darkroom procedures, including choice of chemicals for contrast control and various methods of diagnosing color printing problems. *Familiarity with black and white printing is a prerequisite and students must provide their own film (Kodachrome) and 35mm camera.* The lab fee of \$35 includes all necessary chemicals and paper for printing.

Ten 3 hr. meetings. \$115 tuition

Lab Fee: \$35

Wed. 6:00 to 9:00 p.m.

Begins Oct. 10

INTRODUCTION TO ADVERTISING

EG96A (1 credit)

Richard Warren Buckley — President & Creative Director: Buckley, Charlebois, Sink & Assoc.

Intended for business people, artists, writers, designers and others who regularly deal with advertising, this course is designed to provide an introduction to basic concepts and methods used in advertising and public relations. The course will examine both creative and practical, business aspects and has as a goal the development of a preliminary working knowledge of advertising. Field trips to advertising agencies and guest speakers from the professional world will be a common feature of the course. Over the course of the semester students will develop a five to seven element campaign for a product or service of their choice. Outside reading will be required.

Eight 2 hr. meetings. \$75 tuition

Wed. 6:00 to 8:00 p.m.

Begins Oct. 10

BASIC PRINTMAKING TECHNIQUES

EF54 (1 credit)

David Zaig — MFA, University of London

In this course students will be given an in-depth introduction to a diversity of printmaking methods and techniques, including line etching, dry point, aquatint, wood block, and linoleum block. Various grounds such as zinc, copper, steel, and plexiglass will be used. Also studied will be the operation of the press for a wide variety of techniques and effects. The emphasis of the course will be on developing technical proficiency in order that the student may create expressive, professional quality prints. In the latter portions of the course students will be encouraged to produce print editions.

Ten 3 hr. meetings. \$115 tuition

Wed. 6:00 to 9:00 p.m.

Begins Oct. 10

INTRODUCTION TO SCULPTURE

EG40 (1 credit)

Corina Varon — Artist

In this course students will study different methods and materials in the process of making objects which articulate and define volume and space. Emphasis will be given to technique. Students will work with clay, plaster, and cardboard in order to cover three basic methods — modeling, carving, and assembling.

Ten 3 hr. meetings. \$115 tuition

Tues. 6:00 to 9:00 p.m.

Begins Oct. 9

BASIC SILKSCREEN TECHNIQUES

EF50 (1 credit)

David Zaig, — MFA, University of London

Silkscreen is a highly adaptable medium which is especially suitable when reproductions are needed quickly and inexpensively. Basic Silkscreen Techniques is an in-depth introductory course which will familiarize students with a wide variety of silkscreen techniques appropriate for such diverse applications as posters, greeting cards and creative prints. The course will include an extensive exploration of photo-silkscreen techniques and will also deal with touche and glue, paper stencils, and cut film stencils. Emphasis will be placed on the practical application of these techniques and students will learn through the actual execution of their own designs in their own areas of interest. Basic materials (frame, silk, background) will be supplied for in-class use. Additional materials (ink, stencils, etc.) are the student's responsibility.

Ten 3 hr. meetings. \$115 tuition

Thurs. 6:00 to 9:00 p.m.

Begins Oct. 11

INTRODUCTION TO COLLAGRAPH PRINTING

EF56 (1 credit)

Mary Ann Wenniger — President, Wenniger Graphics

This course introduces the student to the newest form of printmaking — the collagraph. The collagraph is a hand-inked print on paper, made from a glued assemblage or collage usually mounted on a firm base of masonite or cardboard, but sometimes printed as a free floating form, which makes it similar to a monotype. Since the collage combines intaglio relief and monoprint inking techniques, the course begins with an exploration of these basic approaches to printmaking. For each class students will be expected to bring to class collagraph plates which are ready for printing. Classtime will be devoted to printing on the etching press and instruction about platemaking and printing techniques. Instruction will be aided by 16mm films covering aspects of platemaking, inking, and printing from Canadian, European, and American sources, as well as artwork brought in from Wenniger Graphics. Platemaking will cover simple assemblages of found materials and acrylic glues; organza covered plates treated additively and subtractively; plates made from cut up etching plates and litho plates; cardboard plates — jigsaw puzzle plates and multilevel plates made ready for color or inkless embossings; fabric plates made to be printed without bases. Printing procedures will include a study of the specific qualities and uses of different brands of etching inks; water based inks and oil paints; how to do simple and complicated inkings; color blending; multiplate printing (registration explained); viscosity printing; relief rollups; and how to print without a press as well as how to find a press to use. The facts and fallacies of edition printing with all its pitfalls and misunderstanding will be discussed.

Ten 3 hr. meetings. \$115 tuition
Tues. 6:00 to 9:00 p.m.
Begins Oct. 9

PRELUDE TO ENVIRONMENTAL DESIGN

EE08 (1 credit)

John Gambell — Partner, Architects & Associated Designers

Through a series of short animated films, field trips, and analytical problems, this studio will explore the process of design and our understanding of that process as it relates to the individual. Material that will be discussed and analyzed will include the basic elements of design (line, form, texture, color, rhythm, positive and negative space), land use (passive/active; types of use, i.e. residential, commercial, etc.) and other related factors which influence the built environment (e.g. politics and social structure). It is the intent of this studio to create an awareness in the individual of his/her environment and the conscious impact that environment can have on the individual. Field trips will be taken to various Boston area sites (all accessible via MBTA or walking) for "heads-on" exposure, both during class time and as outside assignments. The course will involve an average of three hours homework per week. A camera, such as an instamatic, will be helpful but not required. Supplies, consisting of soft pencils, sketch paper, etc. should cost in the vicinity of \$20 to \$30 per student. Previous drafting and photographic experience is NOT essential — a willingness to experience your environment with an open attitude is a requirement.

Ten 3 hr. meetings. \$115 tuition
Wed. 6:00 to 9:00 p.m.
Begins Oct. 10

INTRODUCTION TO INTERIOR DESIGN

EE10 (1 credit)

Al Columbro — Albert G. Columbro Interior Design

An introduction to the concepts, tools and techniques of the professional Interior Designer. Through a series of lectures, discussions and problems students will learn the use and application of the creative process and the basic principles of design. Problems presented to the class will include the redesign of an existing space for a function other than its current one, and the overall design of a complete space, including concept, space planning, color, lighting, furniture, and fixtures. Part of the goal of the course is to teach students to overcome their subjective assumptions and preconceptions; to lead them to plan space objectively and functionally. Throughout the course students will be encouraged to approach problems as would the professional designer. Therefore the course will include drafting fundamentals, since this is the professional designer's primary means of presenting ideas clearly and accurately. Materials will cost approximately \$15.

Ten 3 hr. meetings. \$115 tuition
Wed. 6:00 to 9:00 p.m.
Begins Oct. 10

LIGHTING: THEORY, APPLICATION & DESIGN I

EE14A (2 credits)

Anne Robinson — Vice President, TLA Lighting Consultants, Inc.

An introduction to the art and science of illumination. This lecture series will discuss lighting principles, the state of the art, and the application of lighting into interior environments for aesthetic, functional and spatial effects. Studio problems will be utilized for the discussion of lighting as well as fixture and source selection.

Ten 3 hr. meetings. \$115 tuition

Tues. 6:00 to 9:00 p.m.

Begins Oct. 9

BASIC DRAFTING

EE40 (1 credit)

John Gambell — Partner, Architects & Associated Designers

This course is designed to familiarize students with the basic equipment and concepts of visualizing interior and architectural space in graphic illustrative terms (i.e. plan, elevation and section). The course content aims to provide students with a working knowledge of the processes used to produce a basic set of drawings necessary in planning and designing interior spaces for commercial or residential structures. Materials needed for this course will cost approximately \$40. A list of these materials and an explanation of their use will be given during the first class meeting.

Ten 3 hr. meetings. \$115 tuition

Tues. 6:00 to 9:00 p.m.

Begins Oct. 9

ARCHITECTURAL RENDERING I: FREEHAND DRAWING

EE44 (1 credit)

Stephen Rich — Partner, Architects & Associated Designers

This course is designed to introduce students of interior/environmental design to fundamental concepts, tools, and techniques necessary for visualizing and presenting three-dimensional space. Although interior designers may, with sufficient experience, be adept at visualizing on the basis of plan and elevation, many clients have great difficulty translating such two-dimensional representations into what will eventually be the three-dimensional reality. Difficulties of this sort can lead to serious misconceptions which can detract from the designer's intent. Thus a vital tool for increasing a client's awareness and understanding of spatial concepts and designs (as well as saving time and money) is the ability of the designer to draw with speed and accuracy. Architectural Rendering I is a course directed toward developing a person's ability to draw with speed and accuracy in three dimensions as well as increasing one's own spatial awareness and sensitivity to space as architecture. This course, for the beginning student as well as for the advanced, requires no prior drawing experience. However, a heavy commitment in terms of homework is required as the key to success is perseverance, not "talent".

Ten 3 hr. meetings. \$115 tuition

Wed. 6:00 to 9:00 p.m.

Begins Oct. 10

A HISTORY OF DESIGN 1875-1975

EE84A (1.5 credits)

Robert Burkhart — Architect & Interior Designer

Looking at examples of art, architecture, interior design, product design, and graphic design, we will observe 100 years of our physical environment from the Industrial Revolution and its effect on Victorian society through the Art Nouveau movement at the turn of the century, through the founding of the modern movement in Europe and its evolution to maturity in America, to the recent development of a "post modern" style based upon pop art principles of the 1960's. In-class readings, slide presentations and class discussions, along with a few field trips, will be the method of our investigation. Implicit in our study will be the questions: where do new styles come from, what role has society played in the arts, and where are we headed as a society judging from our own physical environment?

Ten 2¼ hr. meetings. \$115 tuition

Thurs. 6:00 to 8:15 p.m.

Begins Oct. 11

PERSPECTIVE DRAWING

EB10 (.5 credit)

Walter Hawk — MFA, Wichita State University

This course will introduce students to the concepts and techniques involved in the representation of three-dimensional forms and space on a two-dimensional surface. Emphasis will be placed on the creative possibilities inherent in a comprehensive understanding of the fundamental principles of perspective. Although the course will deal primarily with Renaissance Linear Perspective, other methods of space presentation and manipulation will be included. The principles learned will enable the student to work either mechanically or freehand and will serve as the foundation for more advanced studies for those pursuing interior/environmental design.

Eight 2 hr. meetings. \$75 tuition

Wed. 6:00 to 8:00 p.m.

Begins Oct. 10

BASIC DRAWING TECHNIQUES

EB02 (1.5 credits)

Walter Hawk — MFA, Wichita State University

We all have the potential to develop drawing abilities. It has always been a natural desire of human beings to doodle, create images and illustrate by scratching or marking on surfaces with various tools. This course is designed for the student with little or no drawing experience who feels that he has little "talent", or for the more advanced student who wishes to explore fundamentals in more depth. The student will be led to develop drawing techniques appropriate to objective drawing as well as techniques for more subjective, imaginative drawing. The contour line will be employed as a means of studying and understanding three dimensional form. Modelling exercises will heighten the student's awareness of and ability to draw light and shade on form. The course will also include exercises in "automatic" drawing which are designed to stimulate and develop the student's creative and imaginative powers as they relate to drawing. Throughout the student will be instructed in the use and control of the various tools and media and will be led to form an appreciation of the proper presentation of finished work.

Two 3 hr. meetings per week for 8 weeks.

\$175 tuition

Tues. & Thurs. 6:00 to 9:00 p.m.

Begins Oct. 9

INTRODUCTION TO WATERCOLOR PAINTING

EB22 (1 credit)

William Maynard — Chairman, Department of Fine Arts

An introduction to painting with watercolors, this course will deal with proper use of materials, basic strokes, color mixing (beginning with a limited palette and working up to a full palette), and the rendering of basic three-dimensional forms in space. In addition, the course will emphasize sound composition and design through still-life problems. The objective of this course is to help students to develop the ability to create their own designs with confidence. Students with previous experience with watercolors are also welcome to participate in this course. Such students will be encouraged to work on their own ideas with individual help from the instructor. Where appropriate, problems will be assigned to strengthen particular areas.

Ten 3 hr. meetings. \$115 tuition

Wed. 6:00 to 9:00 p.m.

Begins Oct. 10

INTRODUCTION TO OIL PAINTING

EB26 (1 credit)

Ellen Stutman — MFA, Boston University

This course will introduce students to the manipulation of oil paint, including both the mixing of colors and the application of paint to a surface. Various techniques will be covered, such as underpainting and the use of glazes, the palette knife, and the proper stretching and preparation of canvas will be included. Students will also learn to deal with basic problems of composition and expression.

Ten 3 hr. meetings. \$115 tuition

Tues. 6:00 to 9:00 p.m.

Begins Oct. 9

COLOR: PRINCIPLES & TECHNIQUES

EB30 (1 credit)

Harry Bartnick — MFA, Syracuse University

Because color is not a discipline in itself, the role of the course is necessarily supportive of all other studio disciplines. As such, it is a vital prerequisite for any other visual medium with which the student may become involved. It is hoped that the course will answer the student's questions concerning the complex subject of color and light and will instill a curiosity for further investigation when the course is over. Beginning discussions will outline the chain of events leading up to the experience we call perception and the individual's role in "seeing". The following lectures will cover the qualities of color and their logical organization; color contrasts and relationships; pigments and color media; color and light in art. The student's response through outside work will be of primary importance and will be reviewed in terms of degree of student comprehension and involvement, as well as by excellence in craft presentation. To aid in the transition from theoretical knowledge to practical application, work will encompass a variety of color media. Projects will touch on the designer's outlook and process as well as that of the painter.

Ten 3 hr. meetings. \$115 tuition

Wed. 6:00 to 9:00 p.m.

Begins Oct. 10

BASIC LIFE DRAWING CONCEPTS

EB60 (1 credit)

Ellen Stutman — MFA, Boston University

An introductory course in drawing from the model which is designed to broaden the student's ideas and experiences of drawing. Two major objectives are the development of greater accuracy in drawing and an expansion of the range of drawing skills. Sensitivity to line and texture will be developed and students will learn to observe movement and gesture in the figure. Emphasis will also be placed on learning to judge proportions accurately. Shape, form, perspective and light will be studied with an emphasis on exaggeration and simplification as a means of developing effective compositions. Each class will have a different focal point and corresponding assignments. Demonstrations will be given by the instructor and the course will include the study of drawings by other artists. Media to be used will include charcoal, charcoal pencil, brush and ink, pastels and watercolors.

Ten 3 hr. meetings. \$115 tuition

Wed. 6:00 to 9:00 p.m.

Begins Oct. 10

THE NEW ENGLAND SCHOOL OF ART & DESIGN EVENING DIVISION APPLICATION FORM

Application fee of \$10 must accompany this form

Last Name	First Name	Middle Initial
Number and Street	City or Town	State
Zip Code	Telephone (Home)	Telephone (Business)
Birth Date	Date of High School Graduation	
Post-Secondary School(s) Attended	Credits Earned	
Have You Previously Attended NESA/D?	When	

Please list below the course or courses for which you are applying

Course Code	Course Title
Course Code	Course Title
Course Code	Course Title
Course Code	Course Title

Reminder: Applicants must follow the application procedure detailed elsewhere in this catalogue under the heading *Admissions*. Applicants will not be registered for courses until all required application procedures have been completed.

Tuition: Students may not attend classes until tuition has been paid in full. Students paying after the Payment Deadline (see *Calendar*) will be subject to a \$10 Late Registration Fee.

Please return this application form to: Director of Admissions, The New England School of Art & Design, 28 Newbury Street, Boston, Massachusetts 02116

For office use only:	Application Received By	Date
Day and Time of Scheduled Appointment	Date Registered	

THE
NEW ENGLAND
SCHOOL OF ART
& DESIGN

28 NEWBURY STREET/BOSTON/MASSACHUSETTS 02116