Suffolk University Academic Catalog, New England School of Art and Design (NESAD)--summer division, 1981

New England School of Art and Design

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THE NEW ENGLAND SCHOOL OF ART & DESIGN

Summer Division 1981
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 NESA/D 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 wide 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 NESA/D 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 on 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 $50 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 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 students 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 the 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 (Average), 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, Massachusetts 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 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, but prior to the beginning of classes, 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 15% 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 30% 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 55% of the semester tuition.
6) If withdrawal occurs after 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.
COURSE DESCRIPTIONS

SB02
DRAWING FOUNDATIONS I: REPRESENTATIONAL DRAWING
Linda Brown  
School of the Museum of Fine Arts  
Gebhardt Art School  

A foundation course that deals with the fundamentals of observational drawing, but which is structured for personal development from any level. The amount of previous drawing experience is not as important as the degree of each student's commitment to advance in competence. The development of a personal drawing style from concept to completion, using a variety of media and materials, is a primary goal of the course. Through work with still life and the interior environment, students will explore the elements of line, value relationships, surface texture and design in two-dimensional space. A response to and control of such materials as chalks, charcoal, erasers, tortillon, brush, pen, inks and a variety of artists' papers will be explored using a variety of approaches from the loosely gestural to detailed and careful rendering.

Two 3 hr. meetings per week for 8 weeks, 1.5 credits  
$195 tuition  
Tues. and Thurs. 9:00 to 12:00 noon  
Begins June 9

SB04
DRAWING FOUNDATIONS II: DRAWING IDEAS
Gabrielle Barzaghi  
School of the Museum of Fine Arts  

This course is intended as a corollary to Drawing Foundations I (SB02) and is aimed at enhancing and reinforcing the various concepts and skills presented in Drawing Foundations I, while expanding into areas such as experimental color use and work based on the imagination. Materials used will include pastels, colored pencils, charcoal and ink. Various methods such as collage and mixed media will also be explored. Class exercises are designed to develop in each student the ability to create unique, interpretive statements. It is strongly recommended that students take this course in conjunction with Drawing Foundations I (SB02).

Two 3 hr. meetings per week for 8 weeks, 1.5 credits  
$195 tuition  
Mon. and Wed. 1:00 to 4:00 p.m.  
Begins June 8

SB23
INTRODUCTION TO OILS & ACRYLICS
Linda Brown  
School of the Museum of Fine Arts  
Gebhardt Art School  

This course will provide an introduction to the technical process of painting through an exploration of the particular properties and possibilities of acrylic and oil paint. Students will execute a series of paintings ranging from the largely experimental to still lifes in both alla-prima and more traditional techniques such as glazing and underpainting. Students will work on a variety of surfaces (paper, masonite panel, prepared canvas) and will receive a thorough introduction to tools (brushes, palette knife) and media (gels, gesso, varnish, etc.). The basics of color mixing – organizing a palette, warm and cool tones, paint consistencies – will also be covered. While stressing correct technique it is the basic goal of this course to eliminate student confusions and inhibitions about painting.

Two 3 hr. meetings per week for 8 weeks, 1.5 credits  
$195 tuition  
Tues. and Thurs. 1:00 to 4:00 p.m.  
Begins June 9
SB36
INTRODUCTION TO 2-D DESIGN
Steven Belcher
Chairman, Foundation Department
MFA, School of the Art Institute of Chicago
School of the Worcester Art Museum

Design deals with principles of organization; the very structure of art forms. This course asks the question, "How does one put together many divergent elements so as to end up with a unified whole?" The principles learned in this course are applicable to an advertisement, a poster, a book, a painting, a package, a photograph – to all forms of art, since virtually everything must be designed. The objective of this course is to develop in the student an understanding of and sensitivity to major design components such as line, value, texture, shape, color and form. Organizational concepts will be introduced which will guide the student in resolving these different elements into a unified composition. A variety of media and methods will be introduced in order to develop tools skills along with design skills through a series of assigned projects. Introduction to 2-D Design is not the equivalent of Basic Design (B34). It is, however, especially suitable for those students who lack formal design background and who would like an introduction to the more in-depth investigation of design principles of Basic Design (B34). Materials needed for the first session: 18"x24" como pad, straight edge, pencil, magic marker. Additional materials will be discussed at the first meeting.

Ten 3 hr. meetings, 1 credit
$130 tuition
Mon. 1:00 to 4:00 p.m.
Begins June 8

SB60
BASIC LIFE DRAWING
Audrey Goldstein
BFA, Tufts University
School of the Museum of Fine Arts

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, pastels and acrylic paints.

Two 3 hr. meetings per week for 8 weeks, 1.5 credits
$195 tuition
Mon. and Wed. 9:00 to 12:00 noon
Begins June 8
SF06
DRAWING THE URBAN LANDSCAPE
Linda Brown
School of the Museum of Fine Arts
Gebhardt Art School

Drawing the Urban Landscape is a course about the landscape image for people who are enthusiastic about drawing. The course will involve drawing on location at various easily accessible sites in the Boston area and will stress the development of a skilled and personal response to such landscape drawing issues as compositional framing, perspective and point of view, color, light, and the selection and use of appropriate materials.

Throughout the course students will maintain a class sketchbook which will be used as the basis for the development of off-site landscape drawings. Media to be used include graphite and charcoal pencils, chalk pastels, colored pencils and mixed media. There are no specific prerequisites for this course and prior drawing background is not required (but would be helpful). However, students should be aware that they will be expected to demonstrate a high degree of motivation, commitment and interest in landscape study and drawing in general.

Ten 3 hr. meetings, 1 credit
$130 tuition
Wed. 9:00 to 12:00 noon
Begins June 10

SF32
THE PORTRAIT
Audrey Goldstein
BFA, Tufts University
School of the Museum of Fine Arts

The portrait has long been one of the most universal and powerful means of expression in the history of the visual arts. Today the human face is still a fascinating subject for the artist and the portrait continues to be a significant art form. In this course students will be encouraged to develop their own approach to portraits through a series of exercises in both drawing and painting, and through a selected study of the portrait in history, from Caravaggio to Warhol. Various approaches such as modeling, line drawing, value drawing and warm/cool painting will be included.

Emphasis will be given to developing an understanding of facial anatomy and how it affects features and expression. In the latter portion of the course variations of the traditional portrait such as reflected images and series portraits will be explored. Materials to be used will include charcoal, pencils, ink, clay and acrylic paints. Prior drawing experience is required for entry to this course.

Two 3 hr. meetings per week for 8 weeks, 1.5 credits
$195 tuition
Mon. and Wed. 1:00 to 4:00 p.m.
Begins June 8

SF34
SURREALISM: A STUDIO
Steven Belcher
Chairman, Foundation Department
MFA, School of the Art Institute of Chicago
School of the Worcester Art Museum

This is a course which will deal, in studio format, with the traditions of surrealism, a style of imagemaking developed during the first half of the 20th century. The various concerns of, and techniques employed by such artists as Dali, Magritte, Ernst, Miro and Masson will be introduced and the student will use these techniques to produce original artworks. The automatic drawing process; imagery derived from the subconscious; decalcomania; the development of “paranoic vision”; the radical juxtaposition of incongruous images; the exquisite corpse; these and other aspects of the surrealist tradition will be explored. Media to be employed will include drawing, painting, collage and assemblage. Prior background would be helpful but is not a prerequisite for enrollment. Materials needed for the first class: 18”x24” com pad, felt tipped pen.

Ten 3 hr. meetings, 1 credit
$130 tuition
Wed. 1:00 to 4:00 p.m.
Begins June 10
SF50
BASIC SILKSCREEN TECHNIQUES
David Zaig
MFA, University of London
Central School of Art & Design
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.

Two 3 hr. meetings per week for 8 weeks, 1.5 credits
$195 tuition
Tues. and Thurs. 9:00 to 12:00 noon
Begins June 9

SE10
INTRODUCTION TO INTERIOR DESIGN
Al Columbro
President, Albert G. Columbro Interior Design
BFA, Massachusetts College of Art
AA, Chamberlayne Junior College
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, 1 credit
$130 tuition
Tues. 9:00 to 12:00 noon
Begins June 9

SE40
BASIC DRAFTING
John Gambell
Principal, Architects & Associated Designers
Boston Architectural Center
University of Arkansas
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 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, 1 credit
$130 tuition
Wed. 1:00 to 4:00 p.m.
Begins June 10
SE44
ARCHITECTURAL RENDERING I: FREEHAND DRAWING

Thayer Johnson
Free-lance Rendering Artist
BA, University of California at Berkeley
School of the Worcester Art Museum

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 the 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 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, 1 credit
$130 tuition
Tues. 1:00 to 4:00 p.m.
Begins June 9

SE45
ARCHITECTURAL RENDERING II: DESIGN DRAWING

Thayer Johnson
Free-lance Rendering Artist
BA, University of California at Berkeley
School of the Worcester Art Museum

This course is designed to fulfill the needs of interior design and architecture students, or working professionals who need to learn Mechanical Perspective; that is, the skills essential to depicting a three-dimensional space in an accurate, hard-line drawing. This course will also include an introduction to the technical method of rendering light, shade and shadows, as well as delineation techniques in pencil and pen and ink. Freehand drawing experience is helpful, but not crucial. Perspective rendering problems may be based on the student’s own design problems. Students will need t-squares, triangles and other basic drafting equipment.

Ten 3 hr. meetings, 1 credit
$130 tuition
Thurs. 1:00 to 4:00 p.m.
Begins June 11

SE64
MATERIALS FOR THE INTERIOR DESIGNER

John Gambell
Principal, Architects & Associated Designers
Boston Architectural Center
University of Arkansas

A course which investigates the construction, professional use and availability of a broad array of fabrics, wall coverings, flooring materials, fixtures and building materials which are available to the professional designer through manufacturers, representatives and wholesalers. The emphasis of the course will be placed on the use of materials in commercial interiors and their appropriateness in terms of environmental problems, building codes, etc.

Ten 3 hr. meetings, 1 credit
$130 tuition
Wed. 9:00 to 12:00 noon
Begins June 10
SG02
INTRODUCTION TO GRAPHIC DESIGN
Rolan DeLoach
Art Director, Elliott Advertising
The New England School of Art & Design
This course is designed to provide students with a broad overview of the various aspects of the graphic design field and the work of the professional graphic designer. The basic goal of this course is to provide the student with a background sufficient to allow him or her to make an intelligent, informed decision about whether or not to pursue graphic design as a career. Included in the course will be an introduction to typography, layouts, comprehensives and the different phases of design. The differences between studios and agencies will also be discussed. Those students interested more specifically in production processes (as opposed to design) should see Basic Graphic Design Production Techniques (SG42) elsewhere in this catalogue.
Ten 3 hr. meetings, 1 credit
$130 tuition
Mon. 9:00 to 12:00 noon
Begins March 8

SG10
TYPOGRAPHY FOR THE DESIGNER
Mike Franklin
Free-lance Designer
BS, Boston University
Clark University
Recommended for designers and others who work with type, this course will take students from the basics of typography through to typographic design while emphasizing practical applications. Type terminology, typeface classification, copyfitting, preparing copy for the typesetter, and current typesetting technology are major topics which will be covered. Students will learn to match type styles and formats to specific jobs and will develop an awareness of the various options which are available. In addition the course will teach students to judge when and how to increase legibility, and will stress how to give accurate instructions to the typographer. Examples of type use from current design and advertising sources will be examined and critiqued in terms of type effectiveness.
Ten 3 hr. meetings, 1 credit
$130 tuition
Thurs. 9:00 to 12:00 noon
Begins June 11
INTRODUCTION TO PHOTOTYPESETTING
Sheila Larkin
Typographer, Adams and Abbott, Inc.
BS, Suffolk University

This course will provide an intensive, in-depth introduction to the practical use, operation and application of phototypesetting equipment. Hands-on time with state-of-the-art phototypesetting equipment (the School's Compugraphic EditWriter 7500) will form an integral part of the course and students will execute actual composition exercises throughout the course. In addition to covering typesetting functions the course will include lessons in computerized editing and file management. Basic typesetting terminology, conventional rules of typography, and typeface classification and recognition will also be discussed. The course is designed for a wide range of students, from beginners to students studying typography, to working professional designers. In order that students may have sufficient time to use the equipment enrollment will be limited to six persons. Tuition costs include processing chemicals, phototypesetting paper and use of the equipment. Students will be responsible for additional supplies and books.

One 3 hr. class and one 3 hr. lab per week for 10 weeks, 3 credits
$390 tuition
Tues. and Thurs. 1:00 to 4:00 p.m.
Begins June 9

BASIC CALLIGRAPHY & LETTERING
Richard Merrill
Calligrapher/President, Richard Merrill & Co.
School of the Museum of Fine Arts

This course will cover five basic styles of calligraphy: Roman, Celtic, Gothic, Spencerian Script and Bookhand. Although it is not expected that students will develop proficiency in all five alphabets, it is expected that they will become proficient in at least one. The course will begin with a thorough introduction to the tools and materials used for calligraphy as well as a brief introduction to gilding, illumination and the use of color. As a final project students will hand-letter and bind a small book.

Ten 3 hr. meetings, 1 credit
$130 tuition
Wed. 9:00 to 12:00 noon
Begins June 10

BASIC GRAPHIC DESIGN PRODUCTION TECHNIQUES
Peter Dixon
President, Church Green Graphics
BFA, Pratt Institute

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 limitations 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, 1 credit
$130 tuition
Tues. 12:00 to 3:00 p.m.
Begins June 9

INTRODUCTION TO ADVERTISING DESIGN
Rick Horton
Partner, Van Dine Horton McNamara
(Pittsburgh, PA)
BFA, Carnegie-Mellon University

This course is designed for students who wish to explore advertising and editorial art direction. Basic problems of layout design will be given weekly and will cover all basic print media: newspaper, magazine, billboard, poster, point-of-purchase and direct mail. Students will be taught to think of layouts in typographic, photographic and illustrative terms. Emphasis will be placed on type identification, type specification, photo-indication techniques, proper use of drawing board materials (t-square, ruler, magic markers, pencils, etc.) and acquiring a basic understanding of the capabilities of the printing press. Students will be instructed in ways of dealing with subcontractors – the printers, illustrators, photographers and mechanical artists who will do the preparation of the final layout for reproduction. Class work will be geared toward the preparation of a portfolio.

Ten 3 hr. meetings, 1 credit
$130 tuition
Tues. 9:00 to 12:00 noon
Begins June 9
SG60  BASIC PHOTOGRAPHY
Jim Haberman
Free-lance Photographer
MA, Goddard College
BA, University of Wisconsin
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, 1.5 credits
$195 tuition
Thurs. 9:00 to 12:00 noon and 1:00 to 4:00 p.m.
Begins June 11

SG61  INTERMEDIATE PHOTOGRAPHY
Linda White
Free-lance Photographer
BFA, School of Visual Arts
This course is a continuation of Basic Photography (SG60) and concerns itself with two major areas: advanced camera and darkroom techniques, and the application of these techniques in communicating a personal message. The course will include an extensive examination of the ways in which subject matter, type of film, developer and print quality interact to form the final photographic statement. The format of the course will involve extensive use of the School darkroom for completing assignments and will feature classroom critiques of the assignments. The work of prominent photographers will be discussed in relation to the work presented. Completion of Basic Photography (SG60) or equivalent experience is required for entry to this course.
Two 3 hr. meetings per week for 8 weeks, 1.5 credits
$195 tuition
Mon. and Wed. 9:00 to 12:00 noon
Begins June 8

SG82  INTRODUCTION TO AIRBRUSH
David Zaig
MFA, University of London
Central School of Art & Design
The course will concentrate on mastering the basic airbrush techniques required to produce both commercial and fine art work. Areas explored will include rendering, photoretouching and production. Within the category of rendering the course will deal with advertising illustration, posters, animation, fine art painting and special effects. Production techniques will cover textiles, toys and ceramics as well as more straightforward applications of the medium. The early portions of the course will emphasize the development of a working familiarity with airbrush equipment, materials and paints. This will be followed by exercises in line, solid form, brush and wash techniques. The latter portions of the course will progress through to finished renderings and retouching jobs. The School will provide the necessary compressor unit and hoses but students are responsible for supplying their individual airbrushes. A list of additional supplies will be given at the first class meeting and this too will be the responsibility of the student.
Two 3 hr. meetings per week for 8 weeks, 1.5 credits
$195 tuition
Mon. and Wed. 9:00 to 12:00 noon
Begins June 8
SG86
THREE-DIMENSIONAL DESIGN FOR GRAPHICS

Linda White
Free-lance Photographer
BFA, School of Visual Arts
David Zaig
MFA, University of London
Central School of Art & Design

The purpose of this course is to provide the student with the opportunity to explore the graphic possibilities inherent in three-dimensional design. The student will develop an awareness of photography as a tool through which one can represent three-dimensional objects (whether constructed or found) in a manner appropriate for use as silkscreen prints. The first portion of the course will emphasize the conceptualization and execution of three-dimensional designs while stressing the wide range of alternatives made possible by such designs. The second portion of the course will examine the many variables (such as lighting, point of view, contrast, tone, size, etc.) involved in photographing three-dimensional objects and how such photographs can be used as the basis for effective graphics. In the final portions of the course students will learn to adapt their photographs to silkscreen designs and will explore the various printing techniques which can enhance the designs. Since the course will involve the use of both photography and design, prior background or experience in these areas is required. Background in silkscreen techniques would be helpful but is not required.

Two 3 hr. meetings per week for 8 weeks,
1.5 credits
$195 tuition
Mon. and Wed. 1:00 to 4:00 p.m.
Begins June 8

SG84
INTRODUCTION TO GREETING CARDS

Dan Schafer
Graphic Designer, DS & CO
Carnegie Institute of Technology

This course will explore the practical and aesthetic aspects of designing, producing and marketing hand-made greeting cards. Taught by someone who has over fifteen years of professional experience in the field, the course will examine both the origins and history of greeting cards, as well as the styles and forms which they have taken. Emphasis will be placed on developing a basic proficiency in hand-printing processes such as silkscreen, linoleum and wood blocks, vegetable and object printing, stenciling, rubber stamps, etc. Also included will be research into the limitations imposed by postal regulations, available envelope sizes, choice of paper, etc. The various factors involved in the production of a "line" of cards will be considered as will potential markets for hand-printed cards. Although no prior design experience is required for this course, it can also be of great benefit to practicing graphic designers.

Two 3 hr. meetings per week for 8 weeks,
1.5 credits
$195 tuition
Tues. and Thurs. 1:00 to 4:00 p.m.
Begins June 9

SI10
INTRODUCTION TO FASHION ILLUSTRATION

Frank Raneo
Free-lance Fashion Illustrator
Chairman, Department of Fashion Illustration
New England School of Art

This course is designed for those who wish to explore the world of fashion drawing in order that they may express their ideas with style and flair. A heavy emphasis will be placed on developing a practical, working knowledge of the human figure - its proportions, typical poses and techniques for illustrating them. Exercises in fabric rendering will explore techniques for rendering textures (e.g. cotton, wool, leather, etc.) and patterns commonly encountered. Where appropriate, illustration techniques for fashion related products and accessories such as handbags, jewelry, cosmetics and shoes will also be dealt with. The course will consider both male and female figures and most beginning work will be done in black and white. Basic materials needed are a layout pad (12"x16" or larger), 2B and 4H pencils, erasers and a ruler. A portfolio demonstrating previous drawing background and ability is required for entry to this course.

Two 3 hr. meetings per week for 8 weeks,
1.5 credits
$195 tuition
Tues. and Thurs. 9:00 to 12:00 noon
Begins June 9
THE NEW ENGLAND SCHOOL OF ART & DESIGN
SUMMER DIVISION APPLICATION FORM

Application Fee of $10 must accompany this form

Personal

Last Name ___________________________ First Name ___________________________ Initial _____

Number and Street ______________________ City _________________________________

State __________ Zip Code _______________

Home Telephone ________________________ Business Telephone ________________________

Occupation ___________________________ Employer _______________________________

Birth Date ____________________________ Social Security Number ______________________

Education

Name of High School ___________________________ Date Graduated _________________

Post-Secondary School(s) Attended ___________________________

Dates Attended ___________________________ Major _______________________________

Semesters Completed _________________ Credits/Degree Earned ____________________

Have you previously attended NESA/D? _________________ When? _________________

Where did you first hear of NESA/D? ____________________________________________

Courses

Please list below the course or courses for which you are applying. Include course codes, titles and credits as they appear in the catalogue.

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<th>Course Code</th>
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Reminder: Applicants must follow the application procedures 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 all 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 ___________________________ Receipt Number ______________________

Scheduled Appointment _________________________ Date Registered ______________________